The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume One
Part One

Edition and Translation of
Chapters One to Seven

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Concerning the Edition

The Manuscripts of the *Kumārikākhaṇḍa* of the *Manthānabhairavatantra*

All the MSs of the *Kumārikākhaṇḍa* that have so far been recovered are Nepalese. They have all been used for this edition. They are either deposited in the National Archives in Kathmandu or in private collections in the Valley. All are relatively recent paper manuscripts, the oldest of which is just over four hundred years old. They are as follows:

K: NAK MS no. 5-4827 Śaivatantra 1012; NGMPP reel no. A 172/3. There are 245 folios and the MS is complete. Size 30 x 12.5 cms. There are nine lines of text on each sheet. The script is Devanāgarī written in a clear and uniform hand. The scribal colophon of this manuscript is the same as that of manuscript G (see below), which was copied by the scribe along with the text. There is no date. Judging from the script and appearance the MS was probably copied in the 19th or possibly even in the early 20th century.

Kh: NAK MS no. 4-980 Śaivatantra 1006 kha; NGMPP A 175/3. There are 238 folios and the MS is complete. Size 30.5 x 13.5 cm. There are ten lines of text on each sheet. The script is late Nevārī written in a clear and uniform hand. According to the scribal colophon the MS was completed in December 1804 CE.[1]

G: NAK MS no. 1-811 Śaivatantra 992; NGMPP A 173/1. There are 243 folios and the MS is complete. Size 30 x 10.5 cm. There are nine lines of text on each sheet. The script is late Nevārī. The manuscript is clearly legible but somewhat messy due to the numerous corrections in the margins made by a second scribe. He has corrected the numbering of the folios and inserted missing words, parts of them and even in some cases entire lines. These corrections may well have been made from the original manuscript from which the first scribe copied. The colophon, which is common with MS K, states that it was copied in Bhaktapur during the reign of Jayajitāmitramalla (1673-1696)[2] in the NS 816, i.e. 1675 CE.

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[1] *saṁvat* 925 *mārgaśilakṛṣṇa* 11 *ro* 5 *siddha* || *śubham* ||

[2] The part of the colophon common to MSs K and MS G reads:

*bhūmyākhaṇḍaśobhinā (k, g: -ḍalaśobhinā) jayajitāmitreṇa saṁpālitena (k, g: -te *) bhāgīrathasumantriṇā (k: bhāgīśāma-; g; bhāgīrāma-) saha mudādeśe ca bhaktākhye (g: -khyake) dānadhyānasurālayasya racanā devārcanāsatkriyā goviprapratipālanādhvaratapo-jāpyaprayogaiḥ (k: -ratayojāpyā-; g: --retayojāpyā-) sadā (k: sadāḥ) manthānabhairavaṁ (k: -naravaiyāṁ; g: naṁradayāṁ) cakāra tapasvī (k, g: tapasi) śrīcakrarājo dvijaḥ ṣaṣṭhānantagaje kṛte (k, g: -gajairmite) budhadine nepālajāte śake tiṣyanakṣatre (k, g: tiṣṭhastatra) trayodaśī-*

Another date written in the hand of the second scribe is tacked onto the end of the colophon. This is NS 903 i.e. 1772 CE.[3]

Gh: This manuscript belongs to M. Ṁ. Miśra who lives in Patan. The running number of the manuscript is H 5530 and reel number NGMPP H 330/4. The MS consists of 237 folios and is almost complete. Size 33.4 x 9.3 cm. There are nine lines on each sheet. It is written in a clear, late Nevārī script. The text begins from the first verse and end at 69/23ab. There is no colophon as the last pages are missing.

Ṅ: This is a manuscript from a private collection, running number H 6563 and reel number H 366/4. It breaks off at the end of folio 92a. Size 31.8 x 17.5 cm. There are 13 lines per page. It is written in Devanāgarī with influences of Nevārī script. It begins from the first verse and ends at verse 29/3ab. There is no colophon.

C: NAK MS 1- 278 Śaivatantra 999; NGMPP reel no. A 170/2. The manuscript breaks off at the end of folio 81a. Size 16.5 x 11 cm. There are nine lines on each page. The text is clearly written in neat Devanāgarī. It ends in the middle of 18/88cd.

Ch: NAK MS no. 2-217 Śaivatantra 887; NGMPP reel no. A 173/3. There are 238 folios and the MS is complete. Size 35 x 9 cm. There are nine lines per page. The manuscript is quite worn. Although the writing, in Nevārī script, is fairly clear, blotches and marks make reading difficult in places. The scribe was a Rājopādhyāya Brahmin called Uddhavarāja. The copy was completed in June 1612 CE.[4]

J: NAK MS no. 5-4630 Śaivatantra 1010; NGMPP reel no. A 171/11. There are 216 folios and the MS is complete. Size 39.5 x 8 cm. There are eight lines on each sheet.

śubhatithau kṛṣṇākhyapakṣe śubhadine (k, g: -dānair) nanditakalpapādapamadayoṣitmanojopamaḥ (k, g: - nindita- .k, g: -mado-.) || *śubham* ||

The colophon tells us that the MS was comissioned by Bhāgīratha, a minister of Jayajitāmitramalla. It was copied by the Brahmin Śrīcakrarāja and completed on wednesday on the 13th day of the dark fortnight in the asterism of Tiṣya in the year NS 816, i.e. 1675 CE

[3] 903 *saṁpūrṇṇaṁ.*

[4] The colphon in Sanskrit and Nevārī reads:
saṁvat 733 *jyeṣṭhavadi* 10 *saṁpūrṇaṁ* |
*upādhyāyena (upādhyā *) śrī uddhavarājena likhitam idaṁ pustakaṁ* |
idaṁ pustakaṁ śodhanīyaṁ (so-) yatnena (yaditena) || *śrī* ||
ghamahādukhanadayakājuho |
ghameva suyetā vidu ghamitraputrajulasāviyadavaḥ | *7* |
ghavastupitā yenemadupitā vilapātakalā ivaḥ ||

The script is late Nevārī. The hand is quite clear and the manuscript is in good condition. No colophon.

Jh: NAK MS. no. 4-83 Śaivatantra 1006K; NGMPP reel no. A 180/3. It consists of 280 folios (wrongly recorded in the card catalogue as 169) and breaks off just before the end. Size 40.5 x 17 cm. There are eleven lines per page. There are blotches of ink here and there on the sheets. The script is late Nevārī. The letters are separated from one another and the hand is untidy. It begins with the first verse and ends with verse 69/35ab.

Ñ: NAK MS no. 1-230 Śaivatantra 991; NGMPP reel no. A 209/14. It consists of just nine folios. Size 40 x 13.5 cm. There are eleven lines per sheet. The script is late Nevārī. It ends in the middle of chapter four with line 125 of the *Mālinīstava*. The hand is steady and clear. However, the folios are dirty to varying degrees especially on the right sides of the sheets.

Ṭ: NAK MS no. 5-4630 Śaivatantra 1010; NGMPP reel no. A 171/11. There are only twenty-five folios although the title card of the NGMPP says that it 216 folios long. Size 39.5 x 8 cm. There are eight lines per sheet. Although a paper manuscript, the folios have a hole in the middle after the manner of palmleaf manuscripts. The text is contained within double line borders. The script is late Nevārī and the hand is clear and uniform. Although dark, the manuscript is in good condition and clearly readable. It begins with the first verse and ends at 7/71ab.

Ṭh: NAK MS no. 1-1697 28/1 Śaivatantra 995; NGMPP reel no. B 135/42. There are 20 folios. Size 39 x 10.5 cm. There are nine line per sheet. The script is standard late Nevārī. The MS begins with the last folio which is 141a. This is followed by folios 25b-34b, which contain verses 7/50ab-8/121ab. Then come folios numbered 130a-140b. These, along with folio 141a, contain 36/85ab-39/161c.

Orthography and *Sandhi*

Variants in the MSs have been extensively noted. Many of little significance could well have been omitted but the intention is that the reader who cares to do so may, to a large extent, reconstruct the text of each MS, although not the exact orthography or *sandhi*. The following changes have been made in the printed text with respect to the MSs without noting them:

These MSs, as happens in MSs in general, do not not mark *avagraha*s. Single *avagraha*s have been simply restored.

Consonants after the letter ‘r’ are generally doubled in the MSs. These have been silently reduced to the single consonant.

Short ‘*ṛ*’ and ‘*ḷ*’ are normally indistinguishable from their long equivalents. These have generally been restored to their intended form without noting variants.

The conjuncts ‘*nt*’ and ‘*tt*’ are indistinguishable, as are ‘*dgh*’ and ‘*ddh*’. All the MSs write ‘*va*’ for ‘*ba*’ and so these too cannot be distinguished. In all these cases the correct, intended letters are in the edited text.

The sibillants ‘*śa*’ and ‘*sa*’ are often interchanged. The change from the former to the latter is particularly common and is not normally specifically noted as a variant.

The letters ‘sa’, ‘ma’ and ‘ya’ may be confused with one another and ‘pa’ with the last two. These variants, unless significant, are also in most cases not noted

In some MSs the conjunct ‘*ccha*’ is reduced to ‘*cha*’. The word ‘*icchā*’, for example, is always spelt ‘*ichā*’ in MS Ṅ.

The MSs occasionally confuse ‘t’ and ‘n’ in conjuncts. The word ‘*ātman*’, for example, may read ‘*ānman*’.

We often find that *-śṛ-* replaces ‘*-śri-*‘.

The MSs generally read *niḥk-* for *niṣk-*.

Scribes invariably write ‘*ūddha-*‘ for ‘*ūrdhva-*‘. The word *ujjvala-* almost always independently, and invariably in a compound, reads *ujvala-*.

Similarly, *tattva-* is written as *tatva-*.

MSs variously read ‘*ṣaṭ*’ or ‘*ṣaḍ*’ in a compound or *sandhi* as ‘*ṣaṭ’*, ‘*ṣaḍ*’ or even ‘*ṣad*’. These variants will normally not be noted.

The formation or otherwise of complete conjunct consonants with *anusvāra* within words such as ‘*saṁkalpa-*’ / *sa"nkalpa-*’ has been standardized according to common usage in printed texts and not noted.

Sanskrit MSs vary in the degree in which *sandhi* takes place between words. When *sandhi* may be formed in more than one way, this difference, if it appears in the MSs, will not be noted as a variant. Apart from cases of deviant *sandhi* that have been retained in the text and signalled as such in the notes, the *sandhi* commonly found in printed editions has been adopted. Thus, the homologization of final *anusvāra* with a consonant at the beginning of the following word will normally be avoided. For example, ‘*phalantu*’ would be resolved into ‘*phalaṁ tu*’ without normally noting variants. Also, for convenience, as this takes place often, the final ‘t’ in a word that is liable to change to final ‘d’ in *sandhi* with an initial soft consonant of the following word is uniformally changed in the critical edition without noting variants.

External Sources Used in the Edition

Over a third of the KuKh is drawn from other texts. Long passages, even entire chapters are copied wholesale, with occasional additions and omissions. The KuKh borrows most extensively from other parts of the MBT, especially the two recensions of the *Yogakhaṇḍa*. Out of its 69 chapters, chapters 50 to 66 of the KuKh are virtually entirely drawn from them. A few verses and short passages are found scattered here and there in many other chapters also. Although considerably less, the *Siddhakhaṇḍa* also contains common material, noteably the *Mālinīstava* in chapter four of the KuKh.

The *Kulakaulinīmata* and the *Ambāsaṁhitā*, which present themselves as the MBT, contain sections and short passages found in the KuKh but in the great majority of cases these are also found in the KMT and its expansion the ṢSS, which are their original source. These two texts are the most prominent amongst the other Kubjikā sources from which the KuKh draws. The KuKh shares only a few short passages and occasional verses with the *Śrīmatottara*, the other expansion of the KMT. While chapter 46 is largely drawn only from chapter 43 of the ṢSS, the other major passages found in one of these sources from which the KuKh draws are also found in some of the others. Thus Chapter 14 and a part of the following one of the KuKh (up to 15/13), which deals with the Vow of Knowledge, corresponds to a large part of chapter 25 of the KMT, 49 and part of 50 of the ṢSS and 7 of the KuKauM. Again much of chapter 16 of the KuKh corresponds to chapters 22, 34 and 6 of the KMT, ṢSS and the AS, respectively.

The other major source of the KuKh is the *Tantrasadbhāva,* as it is for the KMT, which draws most of it chapters 4, 5, 6[5] and 25 from it. The section that deals with the Vow of Knowledge (corresponding to KMT 25/29-171) is chapter 14 of the TS. Although found in the aforementioned Kubjikā sources, the redactor probably drew it directly from the TS. The ninth chapter of the TS is certainly the source of chapter 33 of the KuKh, as is the first chapter of the TS of chapters 40 and 41 of the KuKh.

Apart from these major texts we find a few verses in common with the *Cinñcinīmatasārasamuccaya*. These are from the three versions of the *Root Sūtra* to which chapter 26, 38 and 42 of the KuKh are dedicated and so is probably not the source. We find the same verses at the beginning of the *Kriyāsūtrādhikāra.*

Commentaries on parts of the KuKh are other sources that have been used to compare readings. The most extensive, although not long, is the *Saṁvartārthaprakāśa* by Mukundarāja*,* who quotes and glosses fifteen *sūtras* of the KuKh. The SaṁP also comments on the *Mālinīstava* in chapter four of the

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[5] See Goudriaan and Schoterman 1986: 488 ff. for a general survey of variant readings in chapters 4 to 6 of the KMT with respect to chapters 3, 6, and 8 of the TS.

KuKh as does the *Bhaktibodha* on those parts of it common to the version of this hymn in the KMT. The readings of these and other minor sources have been collated with the text of the KuKh. The references to them found in the notes of the edition are collected together in the concordance appended to the third volume of the introduction.

The Sanskrit of the *Kumārikākhaṇḍa*

Scholars who edit early Tantric texts generally face, in varying degrees, two major problems. One is the corruption of the transmission of the text they are editing and the other that of the Sanskrit in which the text is written. The former is due to scribal error and the latter to the imperfections of the Sanskrit the redactors have learnt, which may be further compounded by the mistakes they make in their own Sanskrit. As many, if not most of such texts are redacted by a number of people sometimes over a long period of time, as is probably the case with the KuKh, the two, although quite distinct phenomena, are not uncommonly related. The text supplimented by a second redactor needs to be copied either by him or an assistant. Moreover, considering the scribal errors common in the MSs of such Tantric texts, it is quite understandable that passages imported from sources in manuscripts that are often themselves corrupt should be subject to further corruptions. But this is not always the case. Just over half of the 6,000 verse of the ṢSS are drawn wholesale from the KMT. In this case we find that an appreciable number of readings in the ṢSS are preferable to those selected from the MSs of the KMT used to make the edition. This is due not just to an exceptionally good transmission with relatively few scribal errors compared to those of most Nepalese manuscripts, it is also because of the quality of the Sanskrit and the redaction of the text. The numerous deviant forms in the language of Tantric texts do warrant that it be called 'Tantric Sanskrit' on the analogy of the expression Buddhist hybrid Sanskrit with reference to the Sanskrit of Buddhist Sanskrit texts. Even so, the language of all the texts is far from uniform; indeed there is considerable variation between them in the quality of the Sanskrit.

The ṢSS is arguably the work of just one redactor. Moreover, the added valuation given to Brahmins we find there in passages not common to the KMT suggests that he was a Brahmin. As such he may well have had a better Sanskrit education than the authors of Tantric texts whose Sanskrit was limited to learning it from the texts and the schools that produced them. This is probably the case with the redactors of the MBT, a heavily segmented text that has suffered considerably both from a faulty transmission and the peculiarities of the Sanskrit in which it is written. While the tradition does intend, at least, to avoid the former, poor Sanskrit is not considered to be a defect. Just as the initiate takes pride in attending to essentials in his Kaula practice, he is equally proud of his disregard of the finer (or even not too fine!) points of grammar. What matters is the meaning not the form. Accordingly, in chapter thirty, where the writting, copying, and transmission of the scripture is discussed, the KuKh declares:

> The relationship between the cases and the verb, the inflection and case endings, along with the seven (types) of compounds - (all this) is kept hidden as one does a woman of good family. One should not analyse (the teaching) with difficult words. The wise man should refrain from (using) difficult (expressions). The (true) Śaivite (can) understand (the meaning of the teaching even) by means of simple, ungrammatical forms (*apaśabda*).
>
> One should purify (one's understanding of) the letter of the (linguistic) convention by (referring to) the one (true) oral tradition. (It should not be done) by blockheads and fools by means of dry logic and the like.
>
> O God, there is a divine form of speech (*vāṇī*), which is freedom (itself), that (operates) in the scripture (*āgama*) and (its) commentary. The Divine Tradition comes into being when this (reality), which is the reverse (of falsity), has been grasped. Abandoning (dry) scholarliness, one should listen to the Kaulikāgama which is easy (to understand) and the oral tradition that has been passed down from ear to ear.[6]

The 'freedom' of the 'divine form of speech' of the Tantric text not only allows for the creation of a variant form of Sanskrit, it also allows for inconsistencies in that Sanskrit also. Obviously, this creates a major problem for the modern editor. He must constantly decide whether the erroneousness of the word or the syntax of a sentence he has before him is due to scribal error or was originally intended by the redactor. This is particularly the case with the Sanskrit of the KuKh. The undoubtedly poor transmission of the text and the close relationship of the manuscripts justifies extensive emendation. This is so evident that one of the scribes recommends that the text be 'cleaned up with effort'.[7] But in a large number of cases this is not possible or clearly not required. Changes in the order of the constituents of compounds, for example, are hard to attribute to scribal error. Most significantly, a large number of such cases are supported by the metre. Sanskrit in general maintains the priority of metrics with respect to content. A well known dictum admonishes that: 'one should make even (the word) '*māṣa*' (a type of lentil) into '*maṣa'* (but) one should not disturb the metre.'[8]

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[6] KuKh 30/76-80.

[7] See above note 4 on p. ii.

Unfortunately, there are many cases where this criterion is of no assistence. One particularly common example is the use of *anusvāra* to make masculine words neuter. This involves a change of a final *visarga* in the nominative singular to an *anusvāra,* which makes no difference to the metre. In the scripts of some early palmleaf MSs[9] *visarga* and *anusvāra* look similar. The former is written as two dots one above the other, as it is in Devanāgarī. But *anusvāra* instead of being a single dot above the final consonant as it is in most North Indian scripts, including Nevārī, it is a dot which is a little higher than the upper dot of *visarga*, below which is a small rough semi-circle with a short extension on the side opposite the letter it follows. This kind of *anusvāra* has been retained in modern Bengali script. It may be argued that scribal error may partly, at least, account for the frequent change from masculine to neuter gender in the KuKh in this way, even though one would expect the opposite tendency, that is, from *anusvāra* to *visarga*. Moreover, if masculine nominative singulars have become neuters due to scribal error, it is so extensive in the KuKh that it is impossible to decide what the original form may have been. Throughout the Kubjikā corpus we find a marked tendency to make masculine nouns neuter. It is so common that the neuter may be said to function as a 'common gender' for both masculine and neuter nouns. We notice the same phenomenon in early Tantric texts of other schools. But the extent to which this occurs may vary considerably from text to text. Moreover, the change within a text is not always consistent. The editor is a in a dilemma when he sees this taking place in the case of proper names, when there can be no possible doubt of their gender. His distress becomes acute when he sees that in lists of such proper names some retain their regular gender. Moreover, the degree to which this takes place may vary from list to list. Well then, why not conceed that this distortion in the Sanskrit in the KuKh is simply the result of scribal error and that this is the case in most if not all the others? The reason is simply that in order to transform the text we have in the manuscripts into one in which the Sanskrit is everywhere correct, or even just consistent in its corruptions would involve massive emendation. The emendation of a substantive that has become neuter in this way, for example, involves emendation of attributives in concord with it, which may be several. Moreover, such corruptions are also commonly found in other cognate texts, although, admittedly, generally not in the same degree as we find in the KuKh.

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[8] *māṣam api maṣaṁ kuryāt chandobhaṅgaṁ na kārayet* |

[9] An example is the 11th century palmleaf manscript of the *Brahmayāmala* (NAK MS no. 3-370, NGMPP reel no: A42/6).

.

The case for treating the Sanskrit of this and similar texts independently is further strengthened by an analysis of the variants from the sources of passages where these could be traced. We find that these are usually more corrupt than in their original location. This is commonly the case and need not surprise us. But what is surprising is that the form and extent of the corruptions we find in other parts of the text are consistantly maintained in the usual inconsistent manner of the Sanskrit of the rest of the text. The language of the source has been adapted to fit that of the recipient. When we compare the two versions of a passage - one in the KuKh and the other in its source, we find that in several instances the Sanskrit in the KuKh has been corrupted simply to make a misread word somehow fit with the metre and yield sense. While, this may be the work of a scribe, the uniformity of the manner in which the Sanskrit is corrupted supports the view that this scribe was also engaged in redacting the text he was copying in his own way.

In short, it is necessary to take into account particular instances as they come up in the text in order to decide on possible emendation or the choice of reading in the context of the language of the text that is being edited. This does not mean, of course, that the 'objectivity' of external referents should be ignored. In preparing this edition the occurrence of the same or analogous deviant forms in other early Śaiva texts have been noted, although, admittedly, more could have been done. Be that as it may, modern computer technology that provides the facility of searches of electronic texts, has been extensively used of to make statistical assessments of degrees of occurrence and identify locations of the same forms in the body of the edited text. In many instances these have also been searched in other e-texts that I have prepared from collated manuscript sources. These include the major unpublished Kubjikā texts and those of other related schools.

Rather than prepare a separate 'grammar' of the Sanskrit of the *Kumārikākhaṇḍa*, I have chosen to add notes to the critical edition justifying the readings I have chosen or the emendations that have been made or simply why the text has been left as it is in the MSs. Although the notes burden the critical apparatus and require extensive cross-referencing, they allow the reader to keep track of the deviant forms and assess whether the reasons advanced for considering them to be such are valid.

।। ॐ स्वस्ति ।।
श्रीनाथपादुकाभ्यां नमः। श्रीगणेशाय नमः।

मन्थानभैरवतन्त्रे कुमारिकाखण्डे

प्रथमानन्दः

[१]संवर्तामण्डलान्ते[२] क्रमपदनिहितानन्दशक्तिः[३] सुभीमा
सृष्टिन्याये[४] चतुष्कं[५] त्वकुलकुलगतं[६] पञ्चकं[७] चान्यषट्कम्[८] ।
चत्वारः[९] पञ्चकोऽन्यः[१०] पुनरपि चतुरः षोडशाज्ञाभिषेकं[११]
दिव्याष्टौ[१२] मूर्तिमध्ये[१३] हसखफरकला[१४] बिन्दुपुष्पा[१५] खमुद्रा ।। १ ।।

बालं[१६] कौमारवृद्धं[१७] परमशिवकला वक्रदेवी[१८] क्रमाणां[१९]
श्रीनाथं[२०] चन्द्रपुर्यां[२१] नवनवकलितं युग्मभेदं तु[२२] सारम् ।
त्रीणि[२३] सिद्धावतारं[२४] प्रथमकलियुगे[२५] कोङ्कणे चाधिकारं[२६]
तेषां[२७] वै पुत्रशिष्या नवपुरुषक्रमे[२८] तेषु मध्याद्[२९] द्विरष्टौ[३०] ।। २ ।।

सन्तानं[३१] गोत्रपिण्डं[३२] क्रमपदसकलं[३३] षोडशान्तं[३४] क्रमान्तं
शेषा[३५] वै[३६] मण्डलानि[३७] परिभ्रमविमलं[३८] पूज्यसद्भाववृन्दम्[३९] ।
आदावष्टादशान्तं कुलक्रमसकलं[४०] मण्डलोत्थानपूर्वं[४१]
संस्कारं[४२] त्रिक्रमेण[४३] पशुमलक्षयकृत् पिण्डशुद्धिः[४४] शिवाग्नौ[४५] ।। ३ ।।

मध्ये[४६] विश्रामभूमिः[४७] प्रसरमनुभवं[४८] प्रत्ययं[४९] स्वाधिकारम्[५०]
संसृष्टं येन तस्मै नमत[५१] गुरुवरं भैरवं[५२] श्रीकुलीशम्[५३] ।। ४ ।।

CHAPTER ONE

Śrīnātha's Inquiry

The Saṁvartāmaṇḍalasūtra

[1]Within (the centre) of *Saṁvartāmaṇḍala*[2] is the power of bliss (*ānandaśakti*). Present in (every) part (*pada*) of the Transmission (*kramapadanihitā*),[3] she is pleasingly horrific (*subhīmā*). The quaternary is present in (both) Akula and Kula[4] (as is) the pentad and another, the hexad, (again) the four, another pentad and again four in the pattern of emanation.[5] There is the Sixteenfold Consecration of the Command,[6] the eight divine beings[7] and, in the middle of (Kubjikā's) form (*mūrti*), the energy (*kalā* - E) of (the consonants) Ha Sa Kha Pha Ra and the (goddess who is the) flower which is the Point (*bindupuṣpā*)[8] and the Gesture of Space (*khamudrā*).[9] (1)

(There is the Transmission of the) Child, the Youth and the Aged. She is the goddess Vakrā (the Crooked One), the energy of Supreme Śiva of (all) the Transmissions (*krama*). (Along with her) Śrīnātha[10] (resides in) the City of the Moon[11] manifested (*kalita*) (along with) the eighteen (Nāthas).[12] Indeed, the category of the Couple is the essence (of the Divine Current).[13] The three (constitute) the descent of the Siddhas in the beginning of the Age of Strife (*prathamakaliyuga*)[14] and the (spiritual) authority (that was thereby established in the land of) Koṅkaṇa.[15] These (three) had disciples (who were their spiritual) sons in the Lineage of the Nine Persons (*navapuruṣakrama*). Sixteen (disciples) (*dviraṣṭau*)[16] (arose) from amongst them. (2)

The lineage (*santāna*), the body (formed from the) clans (*gotrapiṇḍa*),[17] all the parts (*pada*) of the Transmission (*kramapadasakala*), the End of the Sixteen (*ṣoḍaśānta*)[18] that is the culmination of the Transmission (*kramānta*),[19] the remaining *maṇḍalas*,[20] the pure rotation (of Kuṇḍalinī) (*paribhrama*)[21]- (this) is the collection of the (teachings concerning) the essential nature (of the deity who is the) object of worship (*pūjyasadbhāvavṛndam*).[22] In the beginning[23] the entire Kulakrama is within the (group of) eighteen (Nāthas) prior to the emergence of the *maṇḍala*.[24] The purification (*saṁskāra*)[25] that destroys the impurity of the fettered[26] by means of the Triple Transmission (*trikrama*)[27] is the purification of the body (*piṇḍa*) in the fire of Śiva.[28] (3)

In the centre is the Plane of Repose,[29] it is the spread (of emanation) (*prasara*) and the experience (of ultimate reality),[30] realisation (*pratyaya*)[31] and one's own authority.[32] (You all) bow (*namatha*) to him by whom (all this) has been emitted,[33] the best of teachers, Bhairava, the venerable Kulīśa![34] (4)

वृत्ताध्युष्टं[५४] क्रमार्थं[५५] रचितमनुभवं खञ्जिनीमूर्तिपूर्वं[५६]
दिव्योऽयं[५७] देवसंज्ञं[५८] पुनरपि अपरं[५९] मानवं त्रिक्रमौघम्[६०] ।
भेदानेकैर्विभिन्नं[६१] सकलपदक्रमं[६२] मण्डलं षट्प्रकारं[६३]
संकेतं[६४] कादिपूर्वं[६५] सकलगुणयुतं[६६] मण्डलं भैरवं[६७] तम्[६८] ।। ५ ।।

श्रीनाथ उवाच

मण्डलान्ते तु[६९] कः कर्ता मण्डलं तु कथं भवेत् ।
कथमानन्दशक्तिस्तु[७०] सा शक्तिर्भीषणी[७१] कथम् ।। ६ ।।

तस्यावरणमादाय कीदृक्[७२] चैव पदक्रमम्[७३] ।
सृष्टिन्याये चतुष्कं तु[७४] अकुलं[७५] तु[७६] कथं भवेत् ।। ७ ।।

कुलं[७७] चैव[७८] कथं प्रोक्तं[७९] कुलाचारं[८०] च कीदृशम् ।
पञ्चकं किं[८१] समासेन षट्कं[८२] चत्वार एव च ।। ८ ।।

पञ्चकः[८३] कश्चतुर्भूयः[८४] षोडशाज्ञा कथं भवेत् ।
आदौ कुत्राभिषेकं[८५] तु[८६] देवताष्टौ[८७] वदस्व[८८] मे ।। ९ ।।

मूर्तिमध्ये कथं तच्च मुद्रा तत्रैव[८९] कीदृशी ।
बालक्रमं[९०] च[९१] कौमारं तथा वृद्धक्रमं कथम् ।। १० ।।

का कला परमा शार्वी क्रमाणां क्रमदेवता ।
चन्द्रपुर्यं[९२] कथं प्रोक्तं श्रीनाथं[९३] किं[९४] स्वरूपिणम् ।। ११ ।।

षोडशात्मकशिष्यौघं[९५] अवसानं[९६] कथं[९७] भवेत्[९८] ।
सन्तानं[९९] गोत्रपिण्डं तु सकलं तु पदक्रमम् ।। १२ ।।

The purport of the Transmission (*kramārtha*) is set in (these) three and a half (verses) (*vṛttādhyuṣṭa*).[35] It is the experience (of deity) that has been composed (*racita* in verse) in accord with (*pūrva*) Khañjinī's form (*mūrti*). This is the Divine Current (*divyaugha*) called that of the gods (*devasaṁjña*). There is also the other (*apara*) (immanent) one namely, the Current of the Triple Transmission (*trikrama*), which is human (*mānava*). (Thus) the *maṇḍala* consisting of six parts (*prakāra*) is the entire Krama with all its parts (*sakalapadakrama*)[36] divided into many types (*bheda*).[37] The teaching (*saṁketa*) commences with (the sacred seat whose name) begins with `Kā'[38] and, endowed with all the qualities, is Bhairava's *maṇḍala*. (5)

Śrīnātha's questions concerning the *Saṁvartāmaṇḍalasūtra*

Śrīnātha said:[39]

(1) Who acts within the *maṇḍala*? *(2)* How is the *maṇḍala*? *(3)* How is the power of bliss? *(4)* How is it that that energy is horrific? (6)

(5) Once taken up its enclosure (*āvaraṇa*), how is the sequence of parts (*padakrama*) (within the *maṇḍala*)? *(6)* (What is) the tetrad in the pattern of emanation? *(7)* How is Akula? (7)

Again, *(8)* what is Kula said to be? *(9)* How is the activity of Kula (*kulācāra*)? *(10)* What, in brief, is the pentad, the group of six and (the second) four? (8)

(11) What is the (second) pentad and, again, the (third group of) four? *(12)* How is the sixteenfold Command? *(13)* Where (does) the consecration (take place) in the beginning? *(14)* Pray tell me (about) the eight deities. (9)

(15) And how is that (group of eight) within the icon (of the deity) (*mūrti*)?[40] *(16)* How is the Gesture (*mudrā*) there? *(17)* How is the Transmission (*krama*) of the Child and that of the Youth and the Aged? (10)

(18) What is the energy (*kalā*), the supreme Śārvī[41] who is the Krama Deity (*devatā*) of (all) the Transmissions (*krama*)? *(19)* What is the City of the Moon (*candrapurya*)[42] said to be? *(20)* What is the (true) nature of Śrīnātha? (11)

(21) How is the conclusion (*avasāna*) (of the transmission)[43] namely, the sixteenfold current of disciples? *(22)* What is the family (*santāna*), the body (formed from the) clans (*gotrapiṇḍa*) and the entire sequence of parts (*padakrama*)? (12)

षोडशान्त[१००] क्रमान्त[१०१] कि[१०२] शेषा[१०३] वै मण्डलानि के[१०४] ।
परिभ्रमं न[१०५] मे[१०६] ज्ञात[१०७] विमलं तु विशेषतः ॥ १३ ॥

एतत् सर्वं समासेन पूज्यसद्भावनिर्णयम्[१०८] ।
तस्याष्टादशभेदानि[१०९] कथं ज्ञास्यन्ति[११०] पुत्रकाः[१११] ॥ १४ ॥

युग्मभेदं कथं सारं सिद्धास्त्रितयशासने[११२] ।
दक्षिणे कोऽधिकारी स्यान्नवकं किं स्वरूपिणम्[११३] ॥ १५ ॥[११४]

तथाष्टादशभेदानि[११५] आश्रम[११६] पूर्वमण्डलम्[११७] ।
कथं विज्ञायते[११८] देवि संस्कार[११९] त्रिक्रमेण[१२०] तु ॥ १६ ॥

पशुः कोऽत्र[१२१] समासेन मण्डलं तु कथं भवेत्[१२२] ।
क्षय[१२३] केन स्वरूपेण मलस्यैव[१२४] तु विद्यते ॥ १७ ॥

आदौ पिण्ड[१२५] तु किं प्रोक्तं देहे देहे व्यवस्थितम्[१२६] ।
शिव[१२७] नाम कथं ह्यग्निमध्ये[१२८] विश्रामभूमिका[१२९] ॥ १८ ॥

का[१३०] स्वरूपा च कि[१३१] देवि[१३२] प्रत्यय[१३३] स्वाधिकारकम्[१३४] ।
सृष्ट[१३५] येन स वै[१३६] कोऽत्र भैरवश्च[१३७] कथं भवेत् ॥ १९ ॥

कौलीश[१३८] नाम किं प्रोक्तं सर्वमेवानुपद्धतिः[१३९] ।
कथयस्व प्रसादेन[१४०] यदि तुष्टासि वक्रिके ॥ २० ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे[१४१] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[१४२]
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे[१४३] विमलषट्कनिर्णये[१४४]
कादिभेदे[१४५] आज्ञापारमेश्वरे[१४६] स्वामिनीमते श्रीचतुर्विंशत्सहस्र–
संहिताया[१४७] अव्वाक्रमभाषिते[१४८] श्रीनाथप्रश्नाधिकारो
नामानन्दः[१४९] प्रथमः ॥ १ ॥

(23) What is the End of the Sixteen which is the culmination (*anta*) of the Transmission (*kramānta*)?[44] *(24)* What are the remaining *maṇḍalas*? *(25)* I have not known the rotation (*paribhrama*) (of Kuṇḍalinī), particularly the pure one. (13)

All this, in brief, is the teaching concerning the essential nature of the object(s) of worship.[45] *(26)* How will the (spiritual) sons know its eighteen divisions? (14)

(27) How is the Division of the Couple the essence? *(28)* (Who are the) Siddhas in the teaching of the three (lineages) (*tritayaśāsana*)? *(29)* Who has authority in the South? *(30)* What is the group of nine? (15)

(31) Moreover, (what are) the eighteen divisions? *(32)* And (what is) the Hermitage (*aśrama*) which is the first *maṇḍala*? *(33)* O goddess, how can one know the purification (*saṁskāra*) (that takes place) by means of the Triple Transmission? (16)

(34) Who is the fettered soul here? *(35)* (Pray tell me) in brief how the *maṇḍala* is and *(36)* by means of what essential nature does the destruction of impurity take place? (17)

(37) What is said to be the body (*piṇḍa*) that is located in the beginning within each single body (*deha*)? *(38)* How is Śiva? *(39)* What is the nature of the Plane of Repose in the middle of (his) fire? (18)

O goddess, *(40)* what is the realisation that is one's own authority? *(41)* Who is the one here who has emanated (this)? And *(42)* how is Bhairava? (19)

(43) Who is said to be Kaulīśa? O Vakrikā, if you are satisfied tell me everything in due order, by (your) grace. (20)

This is the first chapter called *Concerning Śrīnātha's Enquiry*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for a hundred and twenty-five thousand (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six (Thousand Verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses - *caturviṁśatsahasrasaṁhitā*) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

द्वितीयानन्दः

श्रीवक्रा उवाच[१]

श‍ृणु नाथ महाप्राज्ञ कुलकौलस्य[२] भाजन ।
येन विज्ञातमात्रेण[३] संवित्तिर्भवते[४] स्फुटा[५] ।। १ ।।
तदहं संप्रवक्ष्यामि वक्रिकां परमेश्वरीम् ।

यः[६] शावरादिरित्याहुरेकधा[७] बहुधा गतः ।। २ ।।
मण्डलान्ते स्थितो[८] नित्यं सृष्टिसंहारकारकः[९] ।

अतसीपुष्पसंकाश[१०] नित्योदितमखण्डितम् ।। ३ ।।
सर्वगं सर्वदा शान्तं मण्डलं त[११] कुलक्रमे[१२] ।

खरण्डदण्डमध्यस्था[१३] अणुचित्कलयापिनी[१४] ।। ४ ।।
प्राणापानान्तरे[१५] लीना आनन्दशक्तिरुच्यते[१६] ।
कालवेलाविचित्राङ्गी[१७] तन्वी तत्त्वप्रबोधकी[१८] ।। ५ ।।
निरानन्दपदे लीना भीषणी परमाव्यया ।

पदषोडशप्रस्तारे[१९] देव्या मूर्तिस्त्रिधा[२०] गता ।। ६ ।।
अङ्गप्रत्यङ्गवक्त्रैस्तु पदभेदैर्व्यवस्थिता[२१] ।

CHAPTER TWO

The Response to the Inquiry

The venerable (goddess) Vakrā said:

O Lord! Greatly wise one! Repository of Kula and Kaula! Listen. I will explain that, namely, (the true nature of) the Supreme Goddess (*parameśvarī*) Vakrikā, by just knowing which the realisation (of attainment) (*saṁvitti*)[1] is clearly evident (*sphuṭā*). (1-2ab)

The one who acts within the *Maṇḍala* and the *Maṇḍala*

He[2] whom (the wise) call Śāvara[3] and the like is one and has assumed many forms. He resides permanently within the *maṇḍala* and (is the one there who) engenders emanation and withdrawal. (2cd-3ab)

[4]The *maṇḍala* in the Kula transmission (*kulakrama*) is always peaceful, pervasive, unbroken and perpetually manifest (*nityodita*). It is (dark blue) like the flower of the hemp plant (*atasī*).[5] (3cd-4ab)

The Power of Bliss

[6]Merged between the exhaled (*prāṇa*) and inhaled breath (*apāna*), (she is) said to be the power of bliss. Located in the middle of the Stick of the Cavity of Space (i.e. Suṣumṇā),[7] she pervades the energy of the consciousness of the individual soul.[8] Slender, her limbs beautifully variegated by time and moment, she awakens to (ultimate) reality. Merged in the plane of the Bliss of Stillness (*nirānanda*),[9] she is supreme, imperishable and horrific.[10] (4cd-6ab)

The Goddess in the *Maṇḍala*

[11]The form (*mūrti*) of the goddess has become threefold[12] within the layout (*prastāra*) of the sixteen parts (*pada* of her Vidyā)[13] and is established (within the *maṇḍala*) according to the division of the parts (of her Vidyā, which are her), faces and limbs, major and minor.[14] (6cd-7ab)

भर्गपूर्वक्रमं[२२] यच्च[२३] विलोमांशे[२४] व्यवस्थितम्[२५] ।
क्रमं[२६] तु नवधा भिन्नं वृद्धं कौमारबालकम्[२७] ॥ ७ ॥[२८]

इच्छा ज्ञानी क्रियाख्या[२९] प्रकटितविभवा[३०] बुद्धिरेतच्चतुष्कं[३१]
तन्मात्राः[३२] पञ्च शब्दप्रभृतय[३३] इति ये[३४] पञ्चकं ज्ञानपूर्वम् ।
त्वक्चक्षुर्घ्राणजिह्वाश्रवण[३५] इति[३६] मनांसीति[३७] षट्कं क्रियाख्यम्[३८]
जाग्रत् सुप्तं सुषुप्तं[३९] पदमपि अपरं तुर्यगं तच्चतुष्कं ॥ ८ ॥
आपस्तेजोऽथ पृथ्वीपवनगगनकं[४०] पञ्चकं रत्नपूर्वम्
सत्त्वं रजस्तमांसि[४१] त्रिगुणगुणयुतं[४२] संस्थितं वृक्षनाथम् ।

श्रीकुब्जी षट्प्रकारा[४३] हसखफरकला[४४] व्यापयन्ती भगाख्या
तस्यान्ते क्षोभितायां परमसुखनिधौ[४५] रुद्रशक्तौ प्रविश्य[४६] ॥ ९ ॥
संलीना मूलनाथे[४७] पुनरपि च तदाच्छादकाः[४८] षट्प्रकाराः
पीठाद्यैः षट्प्रकारैस्तदुपरिमथनं[४९] दिव्यलिङ्गं विभिन्नम् ।
तत्राज्ञानन्दरूपा सुखरतिविमला विश्वकर्त्री[५०] च हन्त्री
चिद्रूपा वक्रिकाख्या परमपदगता[५१] भुक्तिदा मुक्तिदा[५२] च[५३] ॥ १० ॥

ललनार्थं[५४] खमादाय[५५] घण्टिकायाः[५६] परामृतम्[५७] ।
आत्मानं प्लाव्य[५८] तेनैव अभिषेकमिदं[५९] भवेत् ॥ ११ ॥

मालिनी शब्दराशिश्च[६०] गोत्रं व्याप्य[६१] व्यवस्थितौ ।
तद्[६२] गोत्रं[६३] सृष्टिकर्तारं[६४] शिवशक्त्यावृतं जगत् ॥ १२ ॥

The Transmission

[15]The Transmission (*krama*) that begins with Bharga is established in the reverse aspect.[16] Again, the transmission is divided nine times. It is that of the Aged, the Youth and the Child. (7cd-7ef)

The Groups of Four, Five, Six, Four, Five and Four

[17]The intellect, will, knowledge and (the energy) called action whose power has been made manifest: this is the tetrad. The subtle elements namely, the five - sound and the rest: this is the pentad of knowledge. The skin, eye, nose, tongue and hearing, along with the mind (*manas*): this is the hexad called action. Waking, sleep, deep sleep and the other state established in the Fourth: that is the tetrad. Water, fire, earth, wind and sky are the group of Five Jewels.[18] Vṛkṣanātha[19] abides (there) endowed with the qualities of the three qualities namely, *sattva*, *rajas* and *tamas*.[20] (8-9ab)

The Six Modalities of the Goddess and Mūlanātha, the Root Lord

[21]The venerable (goddess) Kubjī has six modalities (*ṣaṭprakārā*).[22] She is the energy (E) of Ha Sa Kha Pha Ra and, pervading (all things), is called the Yoni (*bhaga*). When she who is Rudra's power, the treasure of Supreme Bliss, is aroused and has entered within him (i.e. Vṛkṣanātha), then the six modalities (*prakāra*) that are (her) enclosures (*āchādaka*) are again merged into the Root Lord (Mūlanātha).[23] By churning from above, the Divine Liṅga is divided into six modalities (*prakāra*) namely, the sacred seats (*pīṭha*) and the rest. The (goddess) called Vakrikā (resides) there. She is the bliss of the Command (*ājñā*), pure with blissful intercourse (*sukharati*). She creates all things and destroys (them). She is consciousness and, abiding in the supreme state, she bestows both (worldly) enjoyment and liberation. (9cd-10)

The Consecration

[24]This consecration (*abhiṣeka*) takes place once the Self has been flooded with the supreme nectar (that flows from the psychic centre) of the uvula (after) having laid hold (*ādāya*) of the Void (*kha*)[25] in order to play (*lalanārtha*). (11)

The Clan

[26]Mālinī and Śabdarāśi having pervaded the clan (*gotra*) are (well) established. That clan is the agent of emanation and the universe enveloped by Śiva and Śakti.[27] (12)

गृहवर्गसमोपेतं[६५] कुलाष्टकसमन्वितम्[६६] ।
चक्राष्टकसमायुक्तं[६७] ब्रह्माणीदेवताष्टकम्[६८] ।। १३ ।।

मुद्राशक्ति: समाख्याता ययेदं[६९] मुद्रितं जगत् ।
चतुर्विधा[७०] तु[७१] सा सृष्टिर्भूतग्रामे[७२] चतुर्विधे[७३] ।। १४ ।।

बालक्रमं च कौमारं तथा वृद्धं[७४] क्रमं[७५] क्रमात् ।
विषुवस्थानमार्गेण[७६] त्रिमार्गे संव्यवस्थिता[७७] ।। १५ ।।
खकला[७८] पूर्णिमास्यन्ते[७९] अमान्ते[८०] संव्यवस्थिता ।
सा कला खकला[८१] ज्ञेया सा च पूर्णा[८२] हृदि स्थिता[८३] ।। १६ ।।

अन्वयं[८४] श्रीमताख्यं[८५] च देवी त्रैलोक्यचारिणी ।
चतु:षष्टिक्रमेणोक्ता[८६] क्रमदेवी च वक्रिका[८७] ।। १७ ।।

विसर्गयोगमध्ये[८८] तु चन्द्रपूर्य[८९] व्यवस्थितम् ।
सूष्मणामण्डलाधारं[९०] कल्लोलामृतवाहिन:[९१] ।। १८ ।।

विश्वरूपं परं तत्त्वं उन्मनान्ते[९२] व्यवस्थितम् ।
श्रीनाथं तं[९३] कुलालम्बी[९४] कुजीशं[९५] सिद्धनायकम्[९६] ।। १९ ।।

The Eight Deities

[28]The group of eight deities (beginning with) Brahmāṇī[29] is associated with eight wheels,[30] the Octad of Kula, the classes (of phonemes) and the houses (*gṛha*). (13)

The Gesture

[31]The energy of Gesture (*mudrāśakti*) is said to be that by which the universe is made manifest (*mudrita* lit. 'stamped'). It is the fourfold emanation that takes place in the fourfold aggregate of elements (*bhūtagrāma*).[32] (14)

The Three Transmissions and the Deity of the Transmission

The Transmission (*krama*) of the Child, that of Youth and the Transmission of the Aged, in due order.[33] [34]Established (*saṁvyavasthitā*)[35] on the triple path, by means of the Path of the Stations of the Equinox (*viṣuvasthāna*),[36] the energy of the Void (*khakalā*) is established within the New Moon at the end of the Full Moon[37] (*pūrṇamāsī*).[38] That energy should be known to be the energy of the Void and, full (*pūrṇā*), it abides within the Heart.[39] (15-16)

The Tradition (*anvaya*) is called the *Śrīmata* and the goddess is she who moves (throughout) the Three Worlds by means of the Sequence of Sixty-four (energies).[40] She is said to be Vakrikā, the goddess of the transmissions (*kramadevī*). (17)

The City of the Moon

[41]The City of the Moon is located in the centre of the Union of Emission (*visargayoga*). It is the foundation of the Maṇḍala of *Sūṣmaṇā*[42] and transports the waves of nectar.[43] (18)

Śrīnātha

The supreme, omniform (*viśvarūpa*) reality (*tattva*) is located within the Transmental (*unmanānte*). That is Śrīnātha (otherwise know as) Kujīśa who sustains the Kula (*kulālambin*)[44] and is the leader of those who have achieved perfection (*siddhanāyaka*).[45] (19)

दिव्याष्टादशभेदानि[९७] कथयामि[९८] सुरेश्वर[९९] ।
अष्टादशक्रमाम्नायं उन्मनाज्ञाविनिर्गतम्[१००] ॥ २० ॥
चतु:प्रकारसंयुक्तं पञ्च षट् च[१०१] त्रिधात्मकम् ।

प्रथममुन्मनाम्नाय[१०२] द्वितीयं च[१०३] मनोन्मनम् ॥ २१ ॥
तृतीयं समनाव्याप्ति:[१०४] व्यापिन्यायाश्चतुर्थकम्[१०५] ।
अव्यक्तं पञ्चमं शम्भो नन्दिन्या[१०६] षष्ठ उच्यते ॥ २२ ॥
मन्थानं सप्तमं वक्रे[१०७] अष्टमं फेरुक[१०८] भवेत् ।
नवमं समयाख्य[१०९] च जम्भलं दशमं स्मृतम्[११०] ॥ २३ ॥
दशैक[१११] कालसंकर्ष[११२] द्वादशं चण्डनिर्णयम्[११३] ।
त्रयोदशमघोरीश[११४] त्रैलोक्यं च चतुर्दशम्[११५] ॥ २४ ॥
विनयं पञ्चदशं प्रोक्त[११६] कमल[११७] षोडश[११८] भवेत् ।
दशसप्त[११९] चर्चिका[१२०] देवी श्रीनाथोऽष्टादश[१२१] भवेत् ॥ २५ ॥

इत्यष्टादशभेदानि[१२२] पारम्पर्यक्रमागता:[१२३] ।
आगत[१२४] ओघभेदेन[१२५] दिव्याम्नायमनुक्रमात् ॥ २६ ॥

शिवशक्तिसमायोग[१२६] सामरस्य[१२७] विदुस्तथा[१२८] ।
उभे पक्षे[१२९] तु मेलाप[१३०] युग्मभेदमिदं स्मृतम्[१३१] ॥ २७ ॥

चन्द्रार्काग्निस्त्रय:[१३२] सिद्धा मि–ष–ओ[१३३] वै त्रिके मता:[१३४] ।
अधिकारपदस्थाश्च[१३५] सिद्धास्त्रिभुवनाधिपा:[१३६] ॥ २८ ॥

सोमार्कानलमध्यस्था चित्कला अमृतोपमा[१३७] ।
षडध्वशुद्धतत्त्वात्मावृक्षनाथ[१३८] तु दक्षिणे ॥ २९ ॥
नवात्मानन्ददेवेशं नवशक्तिसमन्वितम् ।

The Divine Current: the Transmission of the Eighteen

[46]O Lord of the gods, I will now explain the eighteen divine divisions namely, the tradition (*āmnāya*) of the Transmission of the Eighteen that has emerged as the Command of the Transmental. Endowed with four aspects, (there are) five and six (divisions) and it is threefold.[47] (20-21ab)

(1) The first (division) is the tradition (*āmnāya*) of Unmana (the Transmental), the second Manonmana (Mind Beyond Mind), the third is the pervasion of Samanā (the Equal One) and the fourth (division) is that of Vyāpinyā (the Pervasive). (2) O Śambhu, Avyakta (Unmanifest) is the fifth while (the division of) Nandinii is said to be the sixth. O Vakrā, the seventh is Manthāna, the eighth is Pheruka[48] and the ninth is called Samaya. (3) Jambhala is said to be the tenth. The eleventh is Kālasaṁkārṣa. The twelfth (division) is the teaching (*nirṇaya*) (concerning) Caṇḍa. The thirteenth is Aghorīśa and the fourteenth Trailokya. The fifteenth is said to be Vinaya. (4) The sixteenth is Kamala. The seventeenth is the goddess Carcikā and the eighteenth is Śrīnātha. (21cd-25)

These are the eighteen divisions that have come (into the world) through the uninterrupted succession of the transmission (of the teaching) (*pāramparyakrama*). It is the Divine Tradition (*divyāmnāya*) that has come as (one of) the currents (*oghabheda*) (of the teachings transmitted) in due order.[49] (26)

The Couple

[50](The wise) know the union of Śiva and Śakti to be oneness (*sāmarasya*). This, the Division of the Couple (*yugmabheda*), is said to be the union (*melāpa*) that takes place in both polarities.[51] (27)

The Three Siddhas

The three Siddhas,[52] MI (Mitranātha),[53] Ṣa (Ṣaṣṭhanātha) and O (Oḍḍīśanātha)[54] are the Moon, Sun and Fire, honoured in the three (lineages) (*trika*).[55] They occupy the post of authority and, Siddhas, they are the lords of the Three Worlds. (28)

Vṛkṣanātha, the Nine and Sixteen Siddhas

The energy of consciousness (*citkalā*), similar to nectar, is in the middle of the Moon, Sun and Fire. Vṛkṣanātha,[56] who is the pure principle of the Sixfold Path,[57] is in the Deccan.[58] He, the lord of the gods, is the bliss of Navātman[59] endowed with nine powers. (29-30ab)

नवधागतिरागत्य[१३९] गकारादिव्यवस्थितम्[१४०] ॥ ३० ॥
भर्गस्थानादयश्चैव[१४१] षोडशाधारमण्डलाः[१४२] ।
शिष्यौघामोघसंभूत[१४३] महाभ्युदयकारकम्[१४४] ॥ ३१ ॥

पिण्डं कुण्डलिनी[१४५] प्रोक्तं नवात्मानन्दसंयुतम् ।
क्रमणे[१४६] क्रमभेदेन[१४७] पिण्डरूपा[१४८] तु पीठगा[१४९] ॥ ३२ ॥
अवतारक्रमेणैव द्वादशान्ते व्यवस्थिता ।
अपरपरभेदेन[१५०a] अवतीर्णा[१५०b] च वक्रिका[१५१] ॥ ३३ ॥
सन्ततिप्रसरौघ[१५२] स्यान्निरानन्दा[१५३] च सा कला ।

संसारे[१५४] वर्तते तस्मात्[१५५] तरङ्गिण्या[१५६] परा कला ॥ ३४ ॥
गोत्रपञ्चाशद्भिर्भिन्ना[१५७] पिण्डरूपा शिवा कला[१५८] ।

शिव[१५९] तु निर्विकारं वै संसारोत्तीर्णभेषजम्[१६०] ॥ ३५ ॥
उदासीनमनाम[१६१] च शिवमित्युच्यते[१६२] ततः[१६३] ।

इडापिङ्गलयोर्मध्ये[१६४] वक्रा[१६५] विश्रामभूमिका ॥ ३६ ॥
कारणोत्था[१६६] सदा तिष्ठेच्छिवमार्गानुयायिनी[१६७] ।
अतसीपुष्पसंकाशा षड्वक्त्रा[१६८] परमा कला ॥ ३७ ॥

चैतन्यसहिता तिष्ठेद् विद्यारूपा परा कला ।
प्रत्यय[१६९] बहुधा तस्याः[१७०] विज्ञानाज्ञानुगा[१७१] परा ॥ ३८ ॥
भुवनाधिपतिः[१७२] सा वै वक्रिका कुलरूपिणी[१७३] ।
अधिकारे प्रसिद्धा सा पञ्चतत्त्वैरधिष्ठिता[१७४] ॥ ३९ ॥

(Vṛkṣanātha), the one who possesses nine modalities (*gati*),[60] having come (into the world) the (Nine Nāthas) starting with the one (whose name begins with the) letter Ga are established (here).[61] While the *maṇḍalas* of the sixteen supports are those beginning with Bharga's place (*bhargasthāna*).[62] (In this way) the unfailing current of disciples (*śiṣyogha*), that brings great prosperity, has come into being. (30cd-31)

The Body (*piṇḍa*) and the Fifty Clans of the Wave of Sonic Energy

[63]The Body (*piṇḍa*), endowed with the bliss of Navātman, is said to be Kuṇḍalinī. Her nature the Body (of letters) (*piṇḍarūpā*), in (her onward) advance (*kramaṇa*) in association with the transmission (*kramabheda*), she resides in (all) the sacred seats (*pīṭha*). By the sequence of (her) descent (*avatārakrama*) she is established in the End of the Twelve and (so) Vakrikā has descended as (both) supreme (transcendent) and inferior (immanent) so that the current (*ogha*) of the extension of (her spiritual) family may exist.[64] And that energy (*kalā*) is the Bliss of Stillness (*nirānandā*).[65] (32-34ab)

She resides within the world of transmigration (*saṁsāra*) and so she, the supreme energy (*kalā*), is (called) Taraṅgiṇī (the Wave (of power that flows through manifestation).[66] Divided into the fifty clans (*gotra*),[67] she is the energy (called) Śivā and her nature the Body (of letters) (*piṇḍarūpā*).[68] (34cd-35ab)

Śiva

(It is) auspicious (*śiva*), the (divine medicinal) herb beyond the sphere of transmigration and free of change, then (that reality which is) aloof (from the world) and has no name (*anāma*) is said to be `Śiva'.[69] (35cd-36ab)

The Plane of Repose

Vakrā resides between the (two psychic nerves) Iḍā and Piṅgalā[70] and is the Plane of Repose.[71] Arisen from (the god who is the primal) cause (of all things), she is always (well) established and follows Śiva's Path.[72] (Blue) like the flower of the hemp plant (*atasī*),[73] she has six faces[74] and is the supreme energy. (36cd-37)

Realisation, Authority and the Goddess of the Transmission

[75]The supreme energy (*kalā*), whose form is (the goddess's) Vidyā (*vidyārūpā*), abides endowed with consciousness. Supreme and in accord with the Command of realised consciousness (*vijñānājñā*), her sign of attainment (*pratyaya*) is manifold.[76] Indeed, she, Vakrikā, is the lord of the worlds (*bhuvanādhipati*)[77] and is Kula (the aggregate of energies). She is well known in the post of authority (*adhikāra*) and is sustained by the five Principles.[78] (38-39)

क्रमनायकिविख्याता[१७५] साधिकारे[१७६] तु शाम्भवे[१७७] ।
पञ्चाशद्भुवनव्याप्तिः[१७८] कालाग्न्यादिशिवान्तिका[१७९] ।। ४० ।।
तत्र मध्ये मया सृष्टं[१८०] चराचरं[१८१] चतुर्विधम् ।
त्रिगुणा[१८२] सा[१८३] त्रिमात्रा[१८४] च सृष्टिरूपा व्यवस्थिता[१८५] ।। ४१ ।।

भैरवं[१८६] भरिताकारं अनादिनिधनं महत् ।
भरत्यमृतरूपेण व्योमगात्रं[१८७] निरञ्जनम् ।। ४२ ।।
रवति[१८८] ज्ञानसद्भावं[१८९] तेनासौ भैरवः[१९०] प्रभुः ।
अक्षयः क्षयहीनश्च[१९१] भैरवः परिकीर्तितः ।। ४३ ।।
कुलकौलान्तमध्यस्थं[१९२] ईशं नाम व्यवस्थितम् ।
ईश्वरं सर्वदेवानां कौलीशं परिकीर्तितम् ।। ४४ ।।

चतुष्कं चतुरो[१९३] भेदैः सा शक्तिश्च चतुर्विधा ।
मि–ष–च–ओ[१९४] प्रसिद्धाश्च पद्धतिस्तैर्निदर्शिता[१९५] ।। ४५ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[१९६] अन्वये[१९७] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके[१९८] आद्यपीठावतारिते[१९९] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे[२००] स्वामिनीमते[२०१] श्रीचतुर्विंशत्सहस्र–
संहितायां[२०२] अव्वाक्रमभाषिते[२०३] प्रश्नोत्तराधिकारवर्णने[२०४]
क्रमोदयो[२०५] नामानन्दो[२०६] द्वितीयः[२०७] ।। २ ।।

[79]She is known as the Mistress of the Transmission (*kramanāyakī*) within Śiva's (*śāmbhava*) sphere of authority. She is the pervasion of the fifty worlds that ranges from the Fire of Time (*kālāgni*) up to Śiva in the end.[80] There, in the centre, I have emanated the moving and immobile (universe) of four kinds.[81] She has three qualities,[82] three measures (*trimātrā*)[83] and abides in the form of emanation. (40-41)

Bhairava and Kaulīśa

[84]Bhairava is (the god) whose form is full (*bharita*) (of all things). Devoid of origin and end, he is great. Stainless (*nirñjana*), he fills (*bharati*) with nectar (his) body which is the Void (*vyomagātra*). He emits (*vamati*) the essence of knowledge and so he is Bhairava, the lord. Imperishable and devoid of decay, he is known as Bhairava.[85] The lord (*īśa*) abides in the centre between Kula and Kaula.[86] He is the lord of all the gods and is known as Kaulīśa. (42-44)

The Four Siddhas

The group of four (*catuṣka*) (is formed) by means of the four divisions and that energy is also fourfold. Again, MI (Mitranātha), Ṣa (Ṣaṣṭhanātha), Ca (Caryānātha) and O (Oḍḍīśanātha) are famous. They have shown the path (*paddhati*).[87](45)

This is the second chapter which is the emergence of the transmission (*kramodaya*) with regards to the description *Concerning the Response to the Inquiry*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for a hundred and twenty-five thousand (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six (Thousand Verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Transmission of the Mother (*avvākrama*).

तृतीयानन्दः

श्रीवक्रा उवाच[१]

कैलासस्यापरे[२] मूर्तौ[३] मेरुमन्दिरमूर्धनि[४] ।
महारामे च रम्ये च तूष्णीनाथगुहाश्रमम्[५] ।। १ ।।

त्रिरस्त्रं[६] सप्तस्कन्धाभं[७] कुलाष्टकसमावृतम्[८] ।
तन्मध्ये च त्रिरस्त्रं[९] तु शतयोजनविस्तरम्[१०] ।। २ ।।

सा शिला[११] चन्द्रकान्तिस्तु तप्तहेमसमप्रभा[१२] ।
मणिमुक्ताप्रवालैस्तु[१३] चित्रिता सुमनोरमा ।। ३ ।।

सुस्पष्टा च महादीप्ता चन्द्रकोटिसमप्रभा ।
सप्तस्कन्धसमायुक्ता पञ्चासनसमन्विता ।। ४ ।।

तन्मध्ये वर्तुलाकारं[१४] षडशीतिस्तु[१५] योजनाः[१६] ।
विस्तारं[१७] च अधश्चैव[१८] शुद्धस्फटिकनिर्मलम्[१९] ।। ५ ।।

तोरणद्वयसंयुक्तं[२०] प्राकाराष्टकभूषितम् ।
देवताष्टकसंयुक्तं विकरालं च[२१] भीषणम् ।। ६ ।।

अखण्डमण्डलावासं[२२] सिंहनादमलंकृतम्[२३] ।
महासान्निध्यकरणं[२४] आदिकादिसमायुतम्[२५] ।। ७ ।।

CHAPTER THREE

Dakṣa's Curse and Grace

The Goddess's Liṅga: The Triangle in the Centre

The venerable (goddess) Vakrā said:

The cave hermitage (*āśrama*) of Tūṣṇīnātha (the Silent Lord) is located in a large and beautiful grove situated on the peak of the temple of Meru, which is another form of (mount) Kailāsa.[1] (1)

It is triangular and appears to have seven sections (*skandha*).[2] It is surrounded by the Octad of Kula.[3] The triangle that is in the middle of that (Octad of Kula) extends for one hundred leagues (*yojana*).[4] (2)

That is the Stone (*śilā*), beautiful as the moon, the light of which is like heated gold. It is decorated with jewels, pearls and corals and is most delightful. (3)

It is clearly visible (*suspaṣṭā*),[5] greatly illumined, like the light of ten million moons. It possesses seven sections (*skandha*) and is endowed with five seats (*āsana*).[6] (4)

There is a circular form in the centre of that which is eighty-six leagues[7] in diameter (*vistāra*). And below (the foundation) is as clean as pure crystal. (5)

It possesses two arches[8] and is adorned with eight ramparts. Endowed with the group of eight deities,[9] it is very terrible and horrific. (6)

Its abode is the unbroken circle (*akhaṇḍamaṇḍalāvāsa*)[10] and is adorned with the Lion's Sound (*siṁhanāda*).[11] Endowed with (the vowels) `A' and the rest (as well as the consonants) `Ka' and so forth,[12] it is the great means (to draw the deity) near (*mahāsānnidhyakaraṇa*). (7)

तन्मध्ये[२६] तं[२७] त्रिकोणं तु योजनानां शतार्धकम्[२८] ।
मेखलात्रयसंयुक्तं[२९] भूगृहं[३०] देवतालयम् ॥ ८ ॥

आरक्तं राजतं[३१] सुभ्रं[३२] शतार्कवपुतेजसम्[३३] ।
योजनाः[३४] पञ्चविंशैव[३५] तन्मध्येऽखण्डमण्डलम्[३६] ॥ ९ ॥

निशाकरार्धजठरं[३७] तन्मध्ये कुलकालिका[३८] ।
शतार्धं[३९] योजनानां तु आत्मानं[४०] रविमण्डलम् ॥ १० ॥

तन्मध्ये क्रममुद्रा च आज्ञा उलित्रये[४१] गुरुः[४२] ।
ज्येष्ठमध्यमबालं[४३] च सदिव्यं[४४] खेचरक्रमम्[४५] ॥ ११ ॥
एतद्[४६] वै[४७] पश्चिमं वेश्मं[४८] चन्द्रपुर्येति[४९] नामतः ।
मण्डलं प्रथमेदं[५०] तु अधिकारं[५१] तु मन्त्रिणाम् ॥ १२ ॥

एकपादं[५२] त्रिशक्ति तु[५३] विद्यात्रितयभेदितम् ।
तन्मध्ये चाधिकारिण्या[५४] सुखोपायेन कौलिनी ॥ १३ ॥
संस्थिता लिङ्गरूपेण[५५] सिंहरूपा[५६] अधोमुखी[५७] ।

पृच्छते[५८] भगवान् रुद्रो[५९] श्रीकण्ठोऽसौ उमापतिः ॥ १४ ॥

श्रीकण्ठ उवाच

अस्मिन् गुरुगृहे शाक्ते[६०] मध्यलिङ्गे[६१] भगोदिते[६२] ।
कस्याधिकारमायातं[६३] तिष्ठते[६४] को गुरुर्नृणाम्[६५] ॥ १५ ॥

श्रीकौलिन्युवाच[६६]

सद्योजातक्रमस्यैव पश्चिमस्य गृहस्य च ।
अधिकारं[६७] ममेहैव दत्तं वै गुरुणा पुरा ॥ १६ ॥

That is the triangle in the centre of that which is one hundred and fifty leagues (in diameter *śatārdha*).[13] (This), the house of the earth and the abode of the gods, possesses three girdles (*mekhalā*).[14] (8)

Light red (*ārakta*) (in colour)[15] and shining (like) silver, its form is as brilliant as a hundred suns. (The sides of the triangle extend for) five times twenty (*pañcaviṁśa*) leagues. In the middle of that is the unbroken circle. (9)

In the centre of that is Kulakālikā, the semi-circle of the Moon.[16] The Circle of the Sun (*ravimaṇḍala*), which is the self (*ātman*) (of the *maṇḍala*),[17] is one hundred and fifty leagues (*śatārdha*) (in diameter).[18] (10)

In centre of that is the Gesture of the Transmission (*kramamudrā*).[19] It is the Command, which is the teacher in the Three Traditions (*uli*). (The lineages of) the Eldest, the Middling and the Child along with the divine one (*divya*), the Transmission of the Skyfarers (*khecarakrama*).[20] (All) that, indeed, is the Western House (*veśman*) called the City of the Moon. This is the first *maṇḍala*[21] and the (the source of) authority for (initiates) who recite mantras. (11-12)

(This *maṇḍala*) has one foot[22] and consists of the triple energy conjoined with the Triple Vidyā.[23] And in the middle of that is Kaulinī,[24] she who, by means of the practice of bliss (*sukhopāya*), possesses authority. She whose form is a lion, resides (there) facing downwards in the shape of a Liṅga.[25] (13-14ab)

Śrīkaṇṭha speaks with the Goddess

The lord (*bhagavān*) Rudra, he who is Śrīkaṇṭha, husband of Umā, enquired (of the goddess). (14cd)

Śrīkaṇṭha said:

[26]Who has acquired authority in this, the Teacher's House free of ties, the Liṅga in the centre, arisen as the Yoni (*bhaga*)? Who resides (here as) the teacher of men?[27] (15)

The venerable (goddess) Kaulinī said:

It is I myself who here possess the authority of the Western House (*gṛha*) which is the Transmission of Sadyojāta.[28] Previously, it was given (to me by my) teacher. (16)

या सा शक्तिर्भगाख्या च[६८] जगन्माता[६९] त्रिरक्षरी[७०] ।
सा चाज्ञा[७१] कौलिनी ह्यैव[७२] नपुंसकपदे[७३] स्थिता ॥ १७ ॥

श्रीकण्ठ उवाच

त्वं[७४] योनिः[७५] परमाकाशं दिव्यलिङ्गं नपुंसकम्[७६] ।
अन्तःपुरवरं[७७] गर्भं[७८] भगाह्लादेन[७९] भैरवी[८०] ॥ १८ ॥
संस्थिताज्ञा[८१] त्रिभिर्भेदैस्त्रिमूर्तिरिति[८२] कौलिनी ।
बहुरूपक्रमेणैव[८३] एका त्वं कुलदेवता[८४] ॥ १९ ॥
त्वं माता जगतां[८५] देवि विश्वयोनिः[८६] पितामहे[८७] ।
त्वया मया च देवेशि[८८] ओतप्रोतं[८९] जगत्त्रयम्[९०] ॥ २० ॥
नाहं शिष्यस्तव[९१] प्रायः किन्तु मित्रत्वमागतः[९२] ।
पूर्वप्रीतिवशाद् देवि[९३] पूजाज्ञानं[९४] तवान्तिकम्[९५] ॥ २१ ॥

आयातो[९६] ज्ञानकाङ्क्षी[९७] च समाचक्ष्व[९८] ततो उमे[९९] ।
अनेकशो[१००] मया ख्यातं तव ज्ञानमनुत्तमम् ॥ २२ ॥
त्वयापि मम[१०१] पूर्वं हि तदाख्यातमशेषतः[१०२] ।
तस्मान्न भग्नशिष्यत्वं[१०३] आवयोर्विद्यते[१०४] परे[१०५] ॥ २३ ॥
केवलं[१०६] सौहृदं[१०७] भद्रे[१०८] तस्मान्निःसंशय[१०९] वद[११०] ।
यस्माद्[१११] ज्ञानं तु वांच्छामि कौलिकं प्रत्ययात्मकम् ॥ २४ ॥

श्रीकौलिनी उवाच[११२]

मानवेन तु रूपेण किं[११३] त्वं श्रीकण्ठ उच्यसे[११४] ।
देवप्रकृतिरायातः निश्चयं त्वमुमापतिः[११५] ॥ २५ ॥
मायावेशधरो[११६] धीमान् स्नेहेन[११७] मम लुब्धकः[११८] ।
स्वगिरा लक्षितः शम्भो[११९] मायाजालेन मोहितः ॥ २६ ॥
तमोविध्वंसनार्थाय[१२०] आगतो ज्ञानलुब्धकः[१२१] ।
मया ज्ञातं महाशम्भो[१२२] तत् किमर्थं[१२३] महेश्वर ॥ २७ ॥
आत्मानं[१२४] गूहसे नूनं[१२५] कस्य हेतोः[१२६] समाश्रयात् ।
यथावृत्तं प्रवक्ष्यामि अतीव[१२७] मम वल्लभ[१२८] ॥ २८ ॥

That energy called the Yoni (*bhaga*) who is the mother of the universe and consists of three letters,[29] is the Command, Kaulinī who abides on the plane of the Neuter One (*napuṁsakapada*).[30] (17)

Śrīkaṇṭha said:

You are the Yoni, the Supreme Space (*paramākāśa*), the Divine Liṅga,[31] the Neuter (absolute).[32] (You are) the Womb (*garbha*), the best of inner sanctums and, by virtue of the bliss of the Yoni, (you are) Bhairavī.[33] (18)

(You are) Kaulinī, the well established Command and (you have) three forms, by virtue of the three divisions (of the Tradition). Due to the transmission in many forms (*bahurūpakrameṇa*) you are the one deity of the Kula (*kuladevatā*).[34] (19)

You, O goddess, are the mother of the worlds, O grandmother,[35] (you are) the source (*yoni*) of the universe. By you and by me, O mistress of the gods, the triple world is woven warp and woof. (20)

I am not, as it were, your disciple but (rather) have come in friendship.[36] (Indeed) O goddess, the knowledge of ritual is close to you because of (our) previous affection.[37] (21)

And (I) have come (as one who) craves knowledge, thus, O Umā, tell me. I have imparted (this) most excellent knowledge to you many times and you also have explained it to me completely in the past. Therefore, O Supreme One (Parā), our condition as disciples (of one another) is uncompromised.[38] All (there is between us is) affection, O auspicious one, and so speak without (harbouring any) doubt for I desire Kaulika knowledge which is the experience (of ultimate reality) (*pratyayātmaka*). (22-24)

The venerable (goddess) Kaulinī said:

O Śrīkaṇṭha, what are you saying! The truth is that you are Umā's lord who has come (into this world) in the form of a man (but) with the nature of a god.[39] (You who are) wise, wear the garment of Māyā and, out of love, are greedy for me, O Śambhu, it is apparent by your voice that (it is you) deluded by the net of Māyā. You have came (here), greedy for knowledge, to destroy the darkness (of ignorance). I have understood (this is so) why, O great Śambhu, do you conceal yourself?[40] O Great Lord, what is the reason (for this)? O my dearly beloved, I will explain (things) truly (as they are) (*yathāvṛtta*).[41] (25-28)

तथा[१२९] शृणुष्व[१३०] भो नाथ योगकारणमुत्तमम्[१३१] ।
विस्तरेणाभिधास्यामि पूर्वं[१३२] यत् सूचितं[१३३] मया ।। २९ ।।[१३४]

कैलासस्यापरे[१३५] बिम्बे मेरुमन्दिरमूर्धनि[१३६] ।
महारामे[१३७] च रम्ये[१३८] च तुष्णीनाथगुहाश्रमम् ।। ३० ।।

त्रिरस्त्रं सप्तस्कन्धाभं[१३९] कुलाष्टकसमावृतम्[१४०] ।
योजनानां शतास्त्रीणि[१४१] श्लोकद्वादशवेष्टितम्[१४२] ।। ३१ ।।
पञ्चाशत्[१४३] सिद्धयोगिन्य:[१४४] संजाता:[१४५] श्रीकुलेच्छया ।
आदिकादिथकारादित्रिप्रकारमया[१४६] शिला[१४७] ।। ३२ ।।

जननी कुलमात्रीणां[१४८] सिद्धानां मोक्षदायिका[१४९] ।
विनिष्क्रान्ता[१५०] गुहावासान्मन्त्रमुद्रा[१५१] त्रयोलिषु[१५२] ।। ३३ ।।
रजोभावेन[१५३] रूपं[१५४] स्यात्[१५५] पुष्पवत्[१५६] परिगीयते ।
सा शिला[१५७] चन्द्रकान्तिस्तु तप्तहेमसमप्रभा[१५८] ।। ३४ ।।

सुस्पष्टा हक्षमध्यस्था[१५९] अमया[१६०] मध्यभेदिता[१६१] ।
शक्तिस्था शक्तिमध्यस्था हक्षद्वयविसर्पिणी[१६२] ।। ३५ ।।
त्रिकोणभुवनाधारे[१६३] आग्नेये[१६४] योनिमण्डले[१६५] ।

रविमण्डल[१६६] तद्बाह्ये[१६७] आरक्तं[१६८] तत् सुतेजसम् ।। ३६ ।।
योजनानां शतं[१६९] सार्धं[१७०] समन्तात् तन्मनोरमम्[१७१] ।
अखण्डमण्डलाकारं भुवनं सर्वयोगिनाम्[१७२] ।। ३७ ।।

तन्मध्यात्[१७३] तु विनिष्क्रान्तमन्वयं[१७४] सप्तकोटिकम् ।
तथा च भैरवं[१७५] घोरं द्वात्रिंशत्सिंहसंज्ञकम् ।। ३८ ।।

बीजस्थं पञ्चधावस्थं[१७६] शक्तिस्थं[१७७] पञ्चधास्थितम् ।
तस्योत्सङ्गें[१७८] च सा विद्या सूष्मणामृतवर्षिणी[१७९] ।। ३९ ।।

More concerning the Triangle in the centre

And so listen, O lord, to the most excellent cause of Yoga. I will (now) explain in detail what I previously (merely) indicated to you. (29)

The cave hermitage (*āśrama*) of Tūṣṇīnātha (the Silent Lord) is located in a large and beautiful grove situated on the peak of the temple of Meru, which is another form of (mount) Kailāsa. (30)

It is triangular and appears to have seven sections (*skandha*). It is surrounded by the Octad of Kula.[42] (The three sides together measure) three times a hundred leagues (long)[43] and it is surrounded by the Twelve Verses.[44] (Within it reside) the fifty Siddhas and Yoginīs born of the will of the Śrīkula.[45] The Stone is made of three parts. (One) begins with (the letter) `A', (another) begins with (the letter) `Ka' and (the third) begins with (the letter) `Tha'.[46] (31-32)

She is the Mother of the (eight) mothers of Kula[47] who bestows liberation to the accomplished (*siddha*). She who is mantra and gesture (*mudrā*) in the Three Lineages (*trayoli*) has emerged from the Cave Dwelling as menstruation (*rajobhāva*) (and such) is (her) form which is lauded as menstruated (*puṣpavat*).[48] That is the Stone (*śilā*), beautiful as the moon, the light of which is like heated gold. (33-34)

Clearly visible, (the Command) is located between (the letters) Ha and KṢa and is conjoined in the centre with Amā (the New Moon).[49] Residing within energy and located in the middle of energy, (the Command) flows out from (between) the two, Ha and KṢa into the igneous *maṇḍala* of the Yoni, that is, into the Triangle which is the foundation of the world.[50] (35-36ab)

The Circle of the Sun is outside that. It is light red and very brilliant. Delightful, that is one hundred and fifty leagues all around.[51] Its form that of an unbroken circle, it is the world of all yogis. (36cd-37)

Bhairava and Bhairavī in the Centre

The tradition (taught in) seventy million (verses) has emerged from the (triangle in the) middle of that.[52] And so has the formidable (*ghora*) Bhairava called the lion of the thirty-two (syllable Vidyā).[53] (38)

He resides within the seed-syllable,[54] possesses five states and, residing in (his divine) energy (*śakti*), is established fivefold.[55] Seated next to him[56] is the Vidyā who rains down the nectar of Sūṣmaṇā.[57] (39)

भैरवी कालिकानन्दा त्रैलोक्ये[१८०] क्षोभकारिणी ।
निशाकरार्धजठरं[१८१] आपीतं[१८२] कालिकासनम्[१८३] ॥ ४० ॥
सुतप्तहेमसंकाशं[१८४] चतुराशीतियोजनम्[१८५] ।
उत्तानं तदधस्थं[१८६] तु तन्मध्ये तु नपुंसकम् ॥ ४१ ॥

शुद्धस्फटिकसंकाशं वर्तुलं[१८७] रविमण्डलम् ।
तच्चात्मा[१८८] तस्य चक्रस्य[१८९] चन्द्रार्कानलभेदितम्[१९०] ॥ ४२ ॥

तन्मध्ये तु अमा देवी पक्षापक्षनिरोधिनी ।
तदा सिंहक्रमे जाता वक्रदेवी त्रिवर्गसु[१९१] ॥ ४३ ॥
मयूखचन्द्रिकाकारा[१९२] पञ्चस्था पञ्चभूषिता ।
पञ्चपञ्चक्रमेणापि संपूर्णा[१९३] नग्नवाससा[१९४] ॥ ४४ ॥

कुमारी ब्रह्मचर्येण श्रीमान्देवी[१९५] भगोदरा[१९६] ।
अधिकारं[१९७] त्रिधाभूतं[१९८] द्वीपान्ते[१९९] कुरुतेच्छया[२००] ॥ ४५ ॥

न स्त्री न पुरुषाकारं[२०१] आनन्दं[२०२] तं[२०३] नपुंसकम् ।
साधिकारं लिङ्गरूपं[२०४] निरधिकरणं[२०५] तथा ॥ ४६ ॥
खस्थं[२०६] निवर्तिताकारं अव्यक्तं भैरवात्मकम् ।
एवमानन्दशक्तिस्तु दिव्यलिङ्गा क्रमोदिता[२०७] ॥ ४७ ॥

उभयोर्बाह्यगं[२०८] क्षेत्रं मुद्रात्रितयभेदितम् ।
कूटस्थं[२०९] वर्णराशिस्तु[२१०] त्रिकोणं[२११] गुहवासकम्[२१२] ॥ ४८ ॥

गृहं[२१३] चन्द्रपुरं नाम पश्चिमस्थमधोमुखम्[२१४] ।
एकपादं त्रिहस्तं तु त्रिशक्तितरुमण्डितम्[२१५] ॥ ४९ ॥

तन्मध्ये चाधिकारं[२१६] तु मन्थानस्य महत्पुरे[२१७] ।
मन्थानभैरवी शक्तिर्भेदानां[२१८] कुलकौलिनी ॥ ५० ॥

(She is) Bhairavī, the bliss of Kālikā who arouses the Three Worlds. Light yellow, Kālikā's seat is the Half-moon. (Brilliant) like well heated gold, (it is) eighty-four leagues (wide). In the middle of that is the Neuter (absolute - *napuṁsaka*)[58] (while the Half-moon) lies supine (*uttāna*)[59] below it. (40-41)

The Circle of the Sun is round and (clear) as pure crystal. And that (centre), conjoined (*bhedita*) with the Moon, Sun and Fire, is the Self of that Wheel (*cakra* i.e. *maṇḍala*).[60] (42)

Vakrā, the Goddess Moon, the Liṅga, the City of the Moon and the Transmissions

In the centre of that is the goddess of the New Moon (Amā) who checks the two polarities (*pakṣāpakṣa*) (of the breaths).[61] Then the goddess Vakrā arose (*jātā*) in the Transmission of the Lion within the three categories (*trivarga*).[62]

Her form rays of moonlight,[63] she resides in the five (primal causes) and is decorated with the five. Naked (*nagnavāsasā*),[64] she is completely full also by means of the sequence (that proceeds) five by five.[65] (43-44)

By virtue of (her) continence (*brahmacaryā*), she is a virgin, the venerable goddess who is within the Yoni (*bhagodarā*). She exercises (her) threefold authority within the Island (of the Moon) according to (her own) will.[66] (45)

That bliss is the Neuter (absolute). It is neither female nor is (its) form (*ākāra*) male.[67] Its nature (*rūpa*) is the Liṅga that possesses authority and is not subject to (any other) authority (*niradhikaraṇa*). Located in the Void (*khastha*), unmanifest and form annulled (*nivartitākāra*), it is Bhairava. In the same way (*evam*), the power of bliss is the divine (female) Liṅga (*divyaliṇgā*) that has emerged within the Transmission (*kramoditā*).[68] (46-47)

Outside both of them (i.e. Bhairava and the power of bliss) is the field (*kṣetra*).[69] It is conjoined (*bhedita*) with the triad of Gestures (*mudrā*)[70] and, located on the peak (*kūṭastha*),[71] it is the aggregate of letters (*varṇarāśi*),[72] the Triangle which is the Cave Dwelling. (48)

The House (*gṛha*) is the City of the Moon.[73] It is located in the west (*paścimastha*)[74] and faces downwards. It has one foot (*ekapāda*), three hands and is adorned with the Tree of the triple energy.[75] (49)

And in its centre, in the great abode (*mahatpura*) of the Churning (Bhairava), is authority. (There) the energy of the divisions is the Churning Bhairavī who is Kulakaulinī.[76] (50)

संस्थिता[२१९] लिङ्गरूपेण[२२०] वक्रदेवी ह्यधोमुखी[२२१] ।
आत्मानं[२२२] च हृदिस्थं तु[२२३] श्वेतं[२२४] पिङ्गलनायकम् ।। ५१ ।।

वर्तुलं चातिशोभाढ्यं[२२५] ॐकारमिति[२२६] गीयते ।
तत्रस्थं ज्योतिमध्यस्थं[२२७] आद्यपीठं स्वरूपधृक्[२२८] ।। ५२ ।।

लिङ्गरत्नमयाकारं[२२९] अत्यारक्तं[२३०] सुतेजसम् ।
सद्यावेशकरं[२३१] घोरं अघोरस्योपरिस्थितम् ।। ५३ ।।

तस्याज्ञा स्वमुखे नित्यं भेदैश्च सप्तविंशतिः[२३२] ।
षट्प्रकारक्रमेणैव आम्नायेन[२३३] मुखागमम्[२३४] ।। ५४ ।।

बालं कौमारवृद्धं[२३५] च त्रिविधं क्रम[२३६] संस्थितम् ।
ज्येष्ठं मध्यं कनिष्ठं च ओलित्रितयभूषितम्[२३७] ।। ५५ ।।

एतद् वै पश्चिमं वेश्मं[२३८] चन्द्रपुर्येति[२३९] नामतः ।
क्रममण्डल[२४०] ओलीनां[२४१] त्रिधातत्त्वपरिग्रहम्[२४२] ।। ५६ ।।

क्रममुद्राधिकारं[२४३] तु मुद्रापीठकृताङ्कितम्[२४४] ।
अर्धचन्द्रस्य[२४५] मध्यस्थं पुरं प्रणवयोजितम् ।। ५७ ।।

विलोमेन चकारादौ मणिपूर्णे[२४६] ततः[२४७] पुनः ।
श्रीमद् वै रुद्र पादाब्जं[२४८] पश्चिमं इच्छसे[२४९] क्रमम् ।। ५८ ।।

श्रीकण्ठ उवाच

गृहे[२५०] चन्द्रपुरे शाक्ते[२५१] मध्यलिङ्गे[२५२] भगोदिते ।
तिष्ठते[२५३] को[२५४] गुरुर्मन्त्री पश्चिमस्य क्रमस्य च ।। ५९ ।।

She is the goddess Vakrā who, facing downwards,[77] is well established in the form of a Liṅga.[78] And the Self resides in (the centre), the heart (of the *maṇḍala*) and is the lord (*nāyaka*) Piṅgala who is white.[79] (51)

Round and very beautiful, it is said to be the syllable OṀ.[80] Located there, in the centre of the Light, is the first seat (*ādyapīṭha*), the holder of the essential nature (*svarūpa*) (of the deity and the *maṇḍala*). (52)

Its form is that of a jewelled Liṅga.[81] A very subtle pink (*atyārakta*), it is pleasingly brilliant. Formidable (*ghora*), it brings about immediate penetrating possession (*āveśa*)[82] and is located above Aghora.[83] (53)

Its Command, with (its) twenty-seven divisions (*bheda*),[84] is ever on my lips (*svamukha*). As the tradition (*āmnāya*) consisting of the transmission in six parts (*ṣaṭprakārakrama*),[85] it is the oral tradition (*mukhāgama*). (54)

The transmission (*krama*) is threefold as that of the Child, the Youth and the Aged and, adorned with the three lineages (*oli*), it is the oldest, the middle one and the youngest. (55)

That indeed is the Western House (*veśman*) called the City of the Moon. It is the *Maṇḍala* of the Transmission (*krama*) of the lineages (*oli*) and its form is the threefold enclosure of the (three) principles (*tridhātattvaparigraha*).[86] (56)

(The *maṇḍala* possesses) the authority of (the goddess who is) the Gesture of the Transmission (*kramamudrā*) and is marked with (the energy) created by the Seat of Gesture (*mudrāpīṭha*). It is located in the middle of the Half-moon and is the City conjoined with OṀ (*praṇava*).[87] (57)

Then again, in Maṇipūrṇa (within the Vidyā that), in the reverse order, begins with the letter `Ca'.[88] O Rudra! Venerable one! You whose feet are lotuses! desire the Western Transmission which is the lotus of (your) feat. (58)

The Goddess, the teacher in the City of the Moon, instructs Śrīkaṇṭha

Śrīkaṇṭha said:

Who is the teacher of the Western Transmission, the one who recites mantra in the empowered (*śākta*)[89] House, the City of the Moon, that is, in the Liṅga in the centre arisen within the Yoni (*bhagodita*)?[90] (59)

श्रीवक्रा उवाच[२५५]

चन्द्रपुर्यस्य[२५६] वेश्मस्य[२५७] अघोरस्य महेश्वर ।
अहं गुरुरहं[२५८] मन्त्री नपुंसकपदे स्थिता ।। ६० ।।

व्याप्तिव्यापकभेदेन[२५९] सर्वज्ञा[२६०] उन्मना परा ।
सिद्धवासाद्[२६१] विनिष्क्रान्ता[२६२] शाम्भवाज्ञास्वरूपतः ।। ६१ ।।

पश्चिमं[२६३] शाम्भवं तस्मात् सर्वेषामुपरिस्थितम् ।
सविशेषमिदं नित्यं बहुरूपस्य साम्प्रतम्[२६४] ।। ६२ ।।

या सा शक्तिर्भगाख्याता[२६५] शम्भोरुत्सङ्गगामिनी[२६६] ।
कौलिनी[२६७] ब्रह्मचर्येण श्रीमान्देवी नपुंसका[२६८] ।। ६३ ।।
निर्वाणभूमिका[२६९] प्राप्ता सिद्धाज्ञा च नभेऽक्षया[२७०] ।

श्रीकण्ठ उवाच[२७१]

वद मे कौलसद्भावं[२७२] यदुक्तं[२७३] पश्चिमे गृहे ।। ६४ ।।
मायावृतस्य[२७४] अम्बे[२७५] मे सद्योनिर्वाणतां[२७६] वद ।

श्रीवक्रा उवाच[२७७]

न च मायावृतस्त्वं हि साक्षाद्[२७८] देवो निरञ्जनः[२७९] ।। ६५ ।।
ईश्वरः[२८०] पञ्चवक्त्रस्त्वं ज्ञानार्थी[२८१] रुद्रसंज्ञकः ।

त्रैलोक्ये[२८२] त्वं गुरुः[२८३] कर्ता[२८४] हर्ता त्वं च[२८५] पुनः पुनः[२८६] ।। ६६ ।।
सृष्टिसंहारकर्तृत्वे[२८७] एकस्त्वं पार्थिवे[२८८] कुले ।

तत् किमर्थं[२८९] जगन्नाथ शाम्भवाज्ञां[२९०] त्वमिच्छसि ।। ६७ ।।
प्रायशस्त्वं[२९१] हि कामार्थी आज्ञार्थी न कथञ्चन[२९२] ।
अस्माकं तपनाशाय[२९३] रुद्रस्त्वमिह आगतः[२९४] ।। ६८ ।।

The venerable (goddess) Vakrā said:

O Great Lord, I am the teacher of the City of the Moon,[91] the House of Aghora.[92] (I am) the one who recites mantra established on the plane of the Neuter.[93] (60)

(I am) Parā (the Supreme), the omniscient Transmental, the Śāmbhava Command (*śāmbhavājñā*) by nature, who has emerged by means of the distinction (*bheda*) between pervasion and the one who pervades[94] from the (Triangle that is the) Abode of the Siddhas. (61)

The Western (Transmission *paścima*) is Śāmbhava and so is above all others.[95] It is eternal with (all its) details and is now that of (Svacchandabhairava otherwise known as) Bahurūpa (the Pluriform). (62)

The energy called the Yoni (*bhaga*) who (sits in union) on Śambhu's lap (*utsaṅgagaminī*)[96] is, by virtue of (her) practice of continence (*brahmacarya*),[97] Kaulinī, the venerable goddess Neuter (*napuṁsakā*)[98] who is the plane of *Nirvāṇa* attained and, imperishable, is the Command that has been accomplished (*siddhājñā*) in the Void (*nabhas*) (of the supreme principle). (63-64ab)

Śrīkaṇṭha said:

Tell me the essence of the Kaula (teachings) as expounded in the Western House. O mother,[99] tell me (who am) enveloped in Māyā, (the teaching that leads to the) state which is the immediate attainment of *Nirvāṇa*. (64cd-65ab)

The venerable (goddess) Vakrā said:

You are indeed god (himself) directly apparent (*sākṣāt*), the stainless one (*nirañjana*)[100] and are not covered by Māyā. You are the lord with five faces called Rudra[101] who (now) desires knowledge. (65cd-66ab)

In the Three Worlds you are the teacher[102] and you are, again and again, the creator and destroyer. You alone are the one who emanates and withdraws (all things) in (this) earthly Kula.[103] (66cd-67ab)

O lord of the universe, why is that? (Why) do you desire the Śāmbhava Command (*śāmbhavājñā*)?[104] You are generally desirous of sexual pleasure (*kāma* from me),[105] you are not at all one who desires the Command. You are Rudra who has come here to ruin our austerities.[106] (67cd-68)

स्त्रीत्वं पूर्वं[२९५] मया त्यक्तं[२९६] पौरुषं च तथैव च[२९७] ।
भूमिकाज्ञाप्रभावेन[२९८] प्रकटाहं[२९९] युगे युगे[३००] ।। ६९ ।।

अहं शून्यस्वरूपेण[३०१] परा दिव्यतनुर्ह्यहम्[३०२] ।
अहं सा मालिनी देवी अहं[३०३] सा सिद्धयोगिनी ।। ७० ।।
अहं सा[३०४] कालिका[३०५] काचित्[३०६] कुलयागेश्वरी[३०७] ह्यहम्[३०८] ।
अहं सा चर्चिका देवी[३०९] कुब्जिकाहं च षड्विधा[३१०] ।। ७१ ।।[३११]

एवं[३१२] सा कलिकाले तु मुमुक्षूणां विमुक्तये ।
संसारभयभीतानां अवतारं प्रकुर्वते[३१३] ।। ७२ ।।
दक्षस्य[३१४] दुहिता पूर्वमास्म्यहं[३१५] भद्रकालिका ।
अतिरूपा विशालाक्षी शम्भुना च विवाहिता ।। ७३ ।।

दक्षेण[३१६] तु प्रदत्ताहं सृष्टिहेतोर्नभान्तरे[३१७] ।
प्रविष्टा[३१८] ऋतुकाले[३१९] तु देवी देवस्य विस्तरे[३२०] ।। ७४ ।।
लीनाहं[३२१] परमानन्दा[३२२] आनन्दतनुतां[३२३] गता ।

यज्ञं करोति[३२४] विमलं[३२५] अथ[३२६] दक्षः[३२७] प्रजापतिः ।। ७५ ।।
मायापुर्यां[३२८] तटे गङ्गा[३२९] धर्मकामार्थसाधनम् ।
देवासुरगणाः सर्वे वासुदेवादि[३३०] सर्वशः ।। ७६ ।।
आमन्त्रितास्तु दक्षेण[३३१] त्रैलोक्ये[३३२] ये व्यवस्थिताः[३३३] ।
नाहं तेन[३३४] पुरा तत्र ईश्वरं पञ्च–आननम्[३३५] ।। ७७ ।।
यज्ञक्षोभभयाद्[३३६] देव[३३७] ऋषिणां च[३३८] तु शंकया[३३९] ।
भयभीतेन दक्षेण[३४०] सभायां न[३४१] निमन्त्रितौ[३४२] ।। ७८ ।।
ईश्वरेण तदारब्धं[३४३] महत् कोपं[३४४] सुदारुणम् ।
यज्ञविध्वंसनार्थाय[३४५] दक्षे शापः[३४६] प्रवर्तितः[३४७] ।। ७९ ।।

त्रैलोक्ये[३४८] विजयायुक्तो वीरभद्रो[३४९] गणैः[३५०] सह[३५१] ।
प्रहितश्च महावीरो[३५२] गणवृन्दसमावृतः[३५३] ।। ८० ।।
आरब्धं[३५४] यज्ञविध्वंसं[३५५] कोटिसम्भारसंवृतम्[३५६] ।

Formerly, I abandoned femininity and so too masculinity.[107] By the (empowering) Command of the plane (of ultimate reality) (*bhūmikājñā*), I am clearly manifest (*prakaṭā*) in each age (*yuga*).[108] (69)

By virtue of (my) Void nature (*śūnyasvarūpa*) I am Parā (the Supreme and my) body is divine. I am that goddess Mālinī. I am that Siddhayoginī. I am that certain (inscrutable - *kācit* – goddess) Kālikā. I am indeed Kulayāgeśvarī (the Mistress of the Kula Sacrifice).[109] I am that goddess Carcikā[110] and I am Kubjikā who is sixfold.[111] (70-71)

The Goddess's Previous Life and the Destruction of Dakṣa's sacrifice

And (I am) she who, during the Age of Strife (*kaliyuga*), descends (into this world) to liberate those who, frightened by the fear of the world of transmigration, desire liberation. I am Bhadrakālikā, formerly Dakṣa's daughter. My eyes (were) large, (I was) beautiful and married to Śambhu. (72-73)

Given by Dakṣa (to lord Śiva) in order to bring about the emanation (of the universe) (*sṛṣṭi*) I, the goddess, entered, during (my) fertile period (*ṛtukāla*), into the Void which is the god's couch (*vistara*).[112] I who am supreme bliss merged (into the expanse of the foundation) and assumed a body of bliss.[113] (74-75ab)

Now, Dakṣa Prajāpati (set about) performing a pure sacrifice, serving as a means (to the attainment of) Dharma, sexual fulfilment and wealth, in the City of Māyā[114] on the banks of the Ganges. Dakṣa invited the entire host of gods and celestial beings, including Viṣṇu and the rest, who reside in the Three Worlds. I was not (invited) there by him, (nor was Śiva) the Five-Faced Lord.[115] O god, due to the fear that the sacrifice would be disturbed and the misgiving of the sages, (we two) were not invited into the assembly by the frightened Dakṣa. Then the Lord gave vent to (his) great and very fearsome anger and, in order to destroy the sacrifice, he cursed Dakṣa. (75cd-79)

(Śiva in the wrathful form of) Vīrabhadra, intent on the conquest of the Three Worlds, along with (his) host (*gaṇa*), he the Great Hero, surrounded by the assembly of (his) attendants (*gaṇa*) and urged on (by his rage), began to destroy the sacrifice with (its) countless trappings. It was entirely destroyed, uprooted

विध्वंसितमशेषं[३५७] तु आद्यन्तोच्चाटनं[३५८] कृतम् ॥ ८१ ॥
त्रस्ताश्च[३५९] देवताः सर्वे पलायन्ते[३६०] दिशो[३६१] दश[३६२] ।
शरण्याः[३६३] केचिद् वै तत्र[३६४] प्राणत्राणपरायणाः[३६५] ॥ ८२ ॥
केचित् पातालविवरे[३६६] केचित्[३६७] गह्वरमागताः[३६८] ।
केचिन्नष्टा[३६९] नभोयाने[३७०] केचित् स्वर्गं[३७१] समागताः[३७२] ॥ ८३ ॥
केचित् प्रविष्टाः[३७३] पातालं[३७४] दक्षो विह्वलतां गतः ।
आराधयत्[३७५] स हृष्टात्मा[३७६] राजीवासनसंस्थितम्[३७७] ॥ ८४ ॥

दक्ष उवाच[३७८]

भगवन् देवदेवेश लोकानुग्रहकारक[३७९] ।
अव्यक्तभगवन् शम्भो[३८०] लिङ्गरूपि[३८१] सदाशिव[३८२] ॥ ८५ ॥
महावनस्य[३८३] मध्ये तु मयास्मिन्[३८४] नन्दने वने[३८५] ।
जप्तं[३८६] यष्टं[३८७] हुतं[३८८] भक्त्या[३८९] ईदृगाह अनेकधा[३९०] ॥ ८६ ॥

प्रसीद भगवन् शम्भो यागसंपूर्णतां[३९१] कुरु ।[३९२]
एवं[३९३] विज्ञाप्य स[३९४] दक्षः[३९५] कृताञ्जलिपुटः[३९६] स्थितः ॥ ८७ ॥
स्तुनोति[३९७] स्तवराजेन महाशक्तिसमन्वितः ।

दक्ष उवाच

नमस्ते[३९८] कुलनाथाय कौलसिद्धिप्रदायक[३९९] ॥ ८८ ॥
ज्ञानविज्ञानरूपाय श्रीश्रीनाथ नमोऽस्तु[४००] ते ।

हृत्पुण्डरीकमध्यस्थं तरुणादित्यमण्डले ॥ ८९ ॥
नित्योदितप्रकाशाय[४०१] वन्दे विद्यामहाव्रतम् ।

शतार्धचक्रसंघातं[४०२] यस्योत्पन्नं शिवेच्छया ॥ ९० ॥
सिद्धौघं[४०३] देवताम्नायं वन्दे ज्ञानमहार्णवम्[४०४] ।

मन्त्रतत्त्वार्थसंबोधं[४०५] षट्चक्रकुलपर्वते[४०६] ॥ ९१ ॥
यस्येच्छानिर्गतं सर्वं[४०७] वन्दे विज्ञानभास्करम्[४०८] ।

from start to finish. All the gods were terrified and ran away in the ten directions. Some, intent on saving their lives, took refuge (in lord Śiva) there (itself). Some (hid) in the cavity of the lower worlds, some came to the abyss, some were destroyed, some (travelling) on the celestial way reached heaven and some entered the netherworld. Dakṣa became distraught. (Even so) that blissful soul praised (lord Śiva), the one seated on a lotus throne.[116] (80-84)

Dakṣa said:

"O Blessed one (*bhagavat*), lord of the gods, you who grace the world, Śambhu, the unmanifest God, Sadāśiva whose form is the Liṅga! I have, in the middle of the great forest, in this Nandana grove, repeated mantras, offered sacrifices and made oblations with devotion". He said such things many times.
(85-86)

"O Blessed one, be gracious, O Śambhu, make the sacrifice complete". Having declared thus, Dakṣa stood with (his) his hands folded together (in prayer) and, possessing mighty energy, he praised (Śiva) with the King of Hymns (*stavarāja*). (87-88ab)

Dakṣa's *Stavarāja*

Dakṣa said:

[117]Salutation to you the Lord of Kula, you who bestow Kaulasiddhi! O venerable Śrīnātha, salutation to you who are knowledge and consciousness.
(88cd-89ab)

(I offer praise) to the ever manifest (*nityodita*) Light. I praise the great aggregate of the Vidyā (*vidyāmahāvrata*)[118] established in the middle of the lotus of the Heart within the circle of the young (rising) sun. (89cd-90ab)

I praise the great of Ocean of Knowledge, the aggregate of fifty wheels, of which the Tradition of the Deity (*devatāmnāya*), the Current of the Siddhas (*siddhaugha*) has arisen by Śiva's will.[119] (90cd-91ab)

I praise the awakened consciousness of the reality that is the principle of mantra (*mantratattvārtha*), the Sun of Consciousness on the Mountain of Kula (consisting of) the Six Wheels, by whose will everything has emerged (into being).[120] (91cd-92ab)

नादबिन्दुकलाज्योतिरानन्दक्रमपञ्चकम् ॥ ९२ ॥
पञ्चावस्थां गतो यस्तं[४०९] वन्दे ज्ञेयं[४१०] परापरम् ।

मनोबुद्धिरहंकारं[४११] त्यक्त्वा[४१२] अज्ञानगह्वरम्[४१३] ॥ ९३ ॥
दृश्यते[४१४] मन्त्रसद्भावं वन्दे[४१५] विज्ञानसागरम् ।

सप्तसागरपर्यन्तं[४१६] संसारार्णवगोचरम् ॥ ९४ ॥
निष्प्रपञ्चं[४१७] निराधारं[४१८] वन्दे व्योम्नि[४१९] परापरम् ।

त्रिकूटं[४२०] पञ्चतत्त्वस्थं[४२१] पञ्चावस्थगतं[४२२] विभुम् ॥ ९५ ॥
अकुलकुलसद्भावं[४२३] त्रिकभेदं[४२४] परापरम्[४२५] ।
मन्त्रचक्रकलाधारं[४२६] वन्दे कुलमनामयम्[४२७] ॥ ९६ ॥

अधोब्रह्मबिलं[४२८] चक्रं चतुर्दलसमन्वितम् ।
रक्तवर्णं महादीप्तं वन्दे आधारमण्डलम् ॥ ९७ ॥

तस्योर्ध्वे नाभिमूले[४२९] तु चक्रं[४३०] पञ्चदलान्वितम्[४३१] ।
पद्मरागनिभं[४३२] वज्रं[४३३] वन्दे पूर्णमणीपुरम्[४३४] ॥ ९८ ॥

पञ्चारे[४३५] हृत्पुरे चक्रं नीलजीमूतवाहनम्[४३६] ।
प्रज्वलन्तं महादीप्तं[४३७] वन्दे देवमनाहतम्[४३८] ॥ ९९ ॥

एवं पञ्चदलोपेतं विशुद्धं[४३९] कण्ठमाश्रितम्[४४०] ।
तप्तहेमनिभप्रख्यं[४४१] वन्दे ह्यमृतगोचरम्[४४२] ॥ १०० ॥

तुर्यस्थाने[४४३] पञ्चाकारं[४४४] बिन्दुस्थं कोपमूर्धनि ।
शुद्धस्फटिकसंकाशं वन्दे आज्ञापरापरम्[४४५] ॥ १०१ ॥

I praise the fivefold sequence of Sound (*nāda*), the Point (*bindu*), Energy (*kalā*), Light (*jyotiṣ*) and bliss and the one who has assumed (these) fives states[121] who, both supreme and inferior, is (all that) should be known. (92cd-93ab)

I praise the Ocean of Consciousness (*vijñānasāgara*), the essence of mantra[122] which is perceived once abandoned the abyss of ignorance namely, the mind, intellect and ego. (93cd-94ab)

[123]I praise (the absolute that is) both supreme (transcendence) and inferior (immanence) which, in the Sky (of pure consciousness), is free of (any extrinsic) foundation (*nirādhāra*) and thought constructs (*niṣprapañca*) and (whose) field is the ocean of transmigratory existence right up to the end of the seven seas.[124] (94cd-95ab)

I praise the flawless Kula, the all-pervasive lord (*vibhu*) who abides in the Five States and the Five Principles,[125] (he who is) the Triple Peak,[126] the essence of Kula and Akula,[127] the Triad (*trikabheda*),[128] supreme and inferior, and is the foundation of the energy of the circle (*cakra*) of mantras. (95cd-96)

The Six Wheels

1) I praise the Circle of the Foundation (*ādhāramaṇḍala*), that is, the lower Cavity of Brahmā,[129] the wheel possessing four petals,[130] red in colour and very bright (*mahādīpta*). (97)

2) [131]I praise the City Full of Gems which is the Wheel above it at the root of the navel, possessing five petals, it is the Thunderbolt (*vajra*),[132] (red) as a ruby.[133] (98)

3) I praise the god Unstruck Sound (*anāhata*) whose vehicle is a blue lightning flash and, burning fiercely and very bright, is in the wheel of five spokes within the City of the Heart. (99)

4) In the same way, I praise the Pure (Wheel) located in the throat that, brilliant as heated gold, has five petals and is the sphere of nectar. (100)

5) I praise (the Wheel of the) Command which is both supreme and inferior, in the abode of the Fourth (state).[134] Located in the Point between the eyebrows (*kopamūrdhan*),[135] its form is fivefold (*pañcākāra*) and it (shines) like pure crystal. (101)

तालुमध्ये महानादं षोडशारं निरञ्जनम्[४४६] ।
ज्योतिरूपं[४४७] महाचक्रं[४४८] वन्दे दिव्यमनामयम्[४४९] ॥ १०२ ॥

यकारादिसमायुक्तं[४५०] ब्रह्ममन्त्रपरिग्रहम् ।
हिमकुन्देन्दुधवलं[४५१] सद्यो[४५२] वन्दे यथा शिवम् ॥ १०३ ॥

ततस्तादिविभेदेन[४५३] भेदितं तु जनार्दनम् ।
पद्मरागसमप्रख्यं[४५४] वन्दे[४५५] रक्तविभूषणम् ॥ १०४ ॥

टादिपञ्चसमोपेतं[४५६] रुद्रं तृतीयं पूजितम्[४५७] ।
भिन्नाञ्जनमहादीप्तं वन्दे घोरमनामयम्[४५८] ॥ १०५ ॥

यच्च[४५९] चादिस्वरूपेण[४६०] ईश्वरं[४६१] पञ्चभेदितम् ।
अलातपुष्पसंकाशं[४६२] वन्दे तं लिङ्गभास्वरम्[४६३] ॥ १०६ ॥

तस्योर्ध्वे[४६४] कादिभेदेन शक्तिपञ्चकयोजितम् ।
शुद्धस्फटिकरूपेण वन्दे ईशानभैरवम्[४६५] ॥ १०७ ॥

अकारादिविसर्गान्तषोडशैस्तु[४६६] सदाशिवम् ।
ज्योतिरूपं[४६७] सदा वन्दे कौलिकाज्ञाप्रबोधकम्[४६८] ॥ १०८ ॥

तत्राधारगतां[४६९] मध्ये मन्त्रमुद्राविभेदकीम्[४७०] ।
चक्रनायकिविख्यातां[४७१] वन्देऽहं कुलडामरीम्[४७२] ॥ १०९ ॥

मणिपूर्णगतां[४७३] देवीं परतत्त्वप्रकाशकीम्[४७४] ।
चक्रनायकिविख्यातां[४७५] वन्दे[४७६] उड्डामरीं[४७७] पुरे[४७८] ॥ ११० ॥

6) I praise the great, divine and flawless wheel whose form is light that, in the centre of the palate,[136] has sixteen spokes and, stainless (*nirañjana*), is the Great Sound (*mahānāda*). (102)

The Gods, Colours and Letters of the Six Wheels[137]

1) I praise Sadyojāta (*sadyo*)[138] as (I would) Śiva (in the Wheel of the Foundation). It is conjoined to `Ya' and the rest (of the semi-vowels)[139] and, white like snow, jasmine and the moon, has the form of Brahmā's mantra.[140] (103)

2) I praise then (the City of Gems), a red ornament, brilliant as ruby, Viṣṇu (*janārdana*), conjoined with the class of the (letters) `Ta' and the other (dentals). (104)

3) I praise Rudra, the third worshipped (in the Wheel of Unstruck Sound) endowed with the five (cerebrals) `Ṭa' and the rest. Very brilliant (like) a slice of (black) collyrium, he is formidable (*ghora* and yet) devoid of imperfection. (105)

4) I praise that shining Liṅga (the Pure Wheel) which, in the form of the (five palatals) `Ca' and the rest, is Īśvara conjoined with (these) five and is (brilliant) like the flower (made by a whirling) firebrand.[141] (106)

5) Above him, I praise Īśānabhairava in the form of pure crystal who, as the class (of the five gutturals) `Ka' and the rest, is conjoined with the group of five energies.[142] (107)

6) I praise Sadāśiva constantly along with the sixteen (letters) beginning with `A' and ending with Emission (*visarga*)[143] - he whose form is Light and awakens to the Kaulika Command. (108)

The Yoginīs in the Six Wheels

1) I praise Kulaḍāmarī, known as the mistress of the wheel (*cakranāyakī*) who is present there in the (Wheel of the) Foundation and, in the centre, pierces through (*vibhedakī*) mantra and Gesture. (109)

2) I praise Uḍḍāmarī, known as the mistress of the wheel in the abode (*pura*) (of the body) who is present in the (Wheel) Full of Gems (*maṇipūrṇa*) and illumines the Supreme Principle. (110)

हृत्पुण्डरीकमध्यस्था[४७९] सिद्धचक्रप्रबोधकीम्[४८०] ।
चक्रनायकिविख्याता[४८१] वन्दे[४८२] तां ज्वालिनी[४८३] पुरे ॥ १११ ॥

विशुद्धचक्रमध्यस्था[४८४] शवरीज्ञानभेदकीम्[४८५] ।
चक्रनायकिविख्याता[४८६] वन्दे[४८७] दूती[४८८] च शाकिनीम्[४८९] ॥ ११२ ॥

आज्ञामूर्धनि[४९०] चक्रस्था[४९१] सिद्धतत्त्वसमायुताम्[४९२] ।
चक्रनायकिविख्याता[४९३] वन्देऽहं व्योमरूपिणीम्[४९४] ॥ ११३ ॥

अनामचक्रमध्यस्था[४९५] सिद्धतत्त्वसमन्विताम् ।
चक्रनायकिविख्याता[४९६] वन्देऽहं खेचरी[४९७] पुरे[४९८] ॥ ११४ ॥

कदम्बगोलकाकारा[४९९] षोडशान्ते व्यवस्थिताम्[५००] ।
शुक्लपक्षे त्वहं वन्दे पूर्णाख्यामृतरूपिणीम्[५०१] ॥ ११५ ॥

तन्मध्ये कालिकाबिम्ब[५०२] उत्सङ्गामृतकेसरीम्[५०३] ।
देवी[५०४] अमामहं वन्दे चन्द्रिकाकाररूपिणीम्[५०५] ॥ ११६ ॥

वामामृतपुरोत्कृष्टा[५०६] उत्कृष्टां चरुनन्दिताम्[५०७] ।
वामा[५०८] सृष्टिकरां वन्दे देवीं ता[५०९] कुलमालिनीम्॥ ११७ ॥

परा[५१०] तेजसमावस्था[५११] तत्त्वात्मासुपरिग्रहाम्[५१२] ।
तेजोदृप्ता[५१३] च दक्षिणे[५१४] वन्दे सिद्धदिवाकराम्[५१५]॥ ११८ ॥

3) I praise that Jvālinī, known as the mistress of the wheel in the abode (of the body) who resides in the centre of the lotus of the Heart and awakens the congregation (*cakra*) of Siddhas. (111)

4) And I praise Śākinī,[144] the consort (*dūtī*) (of the god) known as the mistress of the wheel who resides in the centre of the Pure Wheel (*viśuddhacakra*) and pierces (*bhedakī*) (through it) with the Knowledge of Śavarī.[145] (112)

5) I praise her whose form is the Void (*vyoman*) known as the mistress of the wheel who resides, endowed with reality attained (*siddhatattva*), in the wheel on the apex (*mūrdhani*) of the Command.[146] (113)

6) I praise Khecarī in the body (*pura*) who, known as the mistress of the wheel, resides in the centre of the Wheel of the Nameless (*anāmacakra*) endowed with reality attained.[147] (114)

The Play of the Full and the New Moon: The Full Moon in the New Moon

I praise (the goddess) in the bright lunar fortnight who is called the Full (Moon) (*pūrṇā*) and is nectar. Her form (spherical like) the bud of a Kadamba tree, she is present at the end of the sixteen (lunar digits).[148] (115)

The New Moon in the Full Moon

I praise the goddess New Moon (*amā*) whose form is moonlight (*candrikākāra*)[149] in the midst of that (Full Moon), she who is the lioness of the nectar of union (*utsaṅgāmṛtakesarī*)[150] and the original form (*bimba*) of (the goddess) Kālikā.[151] (116)

The Full Moon

I praise the goddess Vāmā, that is, Kulamālinī[152] who engenders emanation. Exalted (*utkṛṣṭā*), she is delighted with the sacrificial pap (*caru*) and is most excellent (*utkṛṣṭā*) in the Abode of the Nectar of Wine (*vāmāmṛta*).[153] (117)

The New Moon

And I praise (the goddess) Parā who, well established in radiant energy, possesses the beautiful form of the essential nature of (all) the principles (*tattvātmāparigrahā*)[154] and, haughty with radiant energy (*tejas*) is, on the right, the sun (of knowledge for) the accomplished (*siddha*).[155] (118)

शक्तित्रितयमध्ये[५१६] तु अंकुराकारदेवता[५१७] ।
पिण्डं तस्या[५१८] भगाकार[५१९] वन्दे त्रिष्कोणपीठगाम्[५२०] ।। ११९ ।।

नादस्थाने महारत्नं जाठराग्निसमुज्ज्वलम् ।
परमार्थदशाधारं वन्देऽहं नाभिमण्डलम् ।। १२० ।।
तस्यावरण[५२१] सिद्धाङ्गा[५२२] कुण्डली नाम देवता ।
त्रिस्था[५२३] त्रिवलयाकारा[५२४] वन्देऽह[५२५] सिद्धकुण्डलीम्[५२६] ।। १२१ ।।

अनन्तं यस्य मन्त्रस्य तेजोरूपं नवात्मकम् ।
कूटस्थं परमव्योम्नि[५२७] वन्दे कूटं यथा गुरुम् ।। १२२ ।।

अनामा[५२८] परधाम्निस्था[५२९] शक्तित्रितयभाविनीम्[५३०] ।
एकतत्त्वस्थिता[५३१] यत्र[५३२] वन्दे विज्ञानघट्टिनीम्[५३३] ।। १२३ ।।

इच्छाज्ञानक्रियाभेदैर्भेदिता[५३४] चन्द्रमूर्धनि ।
गमागमक्रमेणैव वन्दे शक्त्यन्तगोचरे ।। १२४ ।।

व्योमपञ्चकलाधार[५३५] विपरीतेन[५३६] मायया ।
निशाचारेण[५३७] संवेद्य[५३८] घटं वन्दे यथागमम्[५३९] ।। १२५ ।।

तुर्यस्थममृत[५४०] शुक्लं परमार्थमुखोद्गतम् ।
द्रवते[५४१] ज्ञानमाश्रित्य वन्दे बिन्दु[५४२] मनोरथम् ।। १२६ ।।

The Full Moon

In the midst of the three energies is the deity whose form is a sprout and her body the shape of a Yoni (*bhagākāra*). I praise (the goddess) present in the sacred seat of the Triangle (*triṣkoṇapīṭha*).[156] (119)

[157]I praise the Circle of the Navel, aflame with the fire of the stomach, it is the Great Jewel in the locus of Sound (*nāda*) and the foundation of the plane of ultimate reality (*paramārtha*). Its enclosure (*āvaraṇa*) is the deity called Kuṇḍalinī whose limbs are the Siddhas (*siddhāṅgā*) (who govern the letters). I praise her, the Kuṇḍalinī of the accomplished (*siddhakuṇḍalinī*) who, established in the three (energies), is in the form of three coils.[158] (120-121)

The New Moon

I praise, as I do the teacher, the Peak (syllable) (*kūṭa*) on the summit (*kūṭa*) (of existence) within the Supreme Void (*paravyoman*) that, endless, has as its mantra Navātmaka whose form is radiant energy (*tejas*).[159] (122)

I praise (the goddess) Anāmā (the Nameless) who resides in the Supreme Abode and contemplates the three energies. She is established in the one reality (*ekatattva*) where she coalesces (all things with) consciousness (*vijñāna-ghaṭṭinī*).[160] (123)

The Full Moon

I praise (the goddess) who, in the field at the extremity of the energy at the summit of the Moon is, by the process of going and coming (*gamāgamakrama*), divided by the divisions of will, knowledge and action.[161] (124)

The New Moon

I praise the body (*ghaṭa*) in accord with the tradition (*yathāgama*), as the foundation of the energies of the Five Voids (*vyomapañcakalā*)[162] that can be known (*saṁvedya*) by the Conduct of the Night (*niśācāra*), that is, by means of Māyā reversed (from its normal deluding course).[163] (125)

The Full Moon

I praise the Point (*bindu*) that is desire (*manoratha*), the white nectar in the Fourth state that has emerged from the mouth of ultimate reality (*paramārtha*)[164] and, having recourse (*āśritya*) to knowledge, melts and flows (*dravate*).[165] (126)

तस्योर्ध्वे[५४३] ज्योतिमात्रं तु[५४४] कलाशेषस्य[५४५] धारिणी ।
दृश्यते बिन्दुवेधेन वन्दे कोटरमव्ययम् ॥ १२७ ॥

जीवाधारमहारत्नं पशुपाशमलापहम् ।
निर्मलं मण्डलाकारं वन्दे चाखण्डमण्डलम् ॥ १२८ ॥

सर्वाङ्गव्यापकं देवं मुद्रामन्त्रविभूषितम् ।
चित्स्वरूपप्रकाशस्थं[५४६] वन्दे शिवं[५४७] महामृतम् ॥ १२९ ॥

लयातीतं तु मन्त्राणां षोडशान्ते विपर्ययम्[५४८] ।
द्वादशान्ते परावस्थं[५४९] वन्दे नादान्तमाश्रितम्[५५०] ॥ १३० ॥

परतत्त्वप्रकाशाय[५५१] आत्मतत्त्वगरीयसीम्[५५२] ।
अन्तर्गतां[५५३] महालक्ष्मीं[५५४] वन्देऽहं कालिकां[५५५] पराम् ॥ १३१ ॥

विद्यातत्त्वनिनादेन नादेनाक्रम्य देवताम्[५५६] ।
मूर्तिमध्ये बहिर्लक्षे[५५७] वन्दे शुष्काभयप्रदाम्[५५८] ॥ १३२ ॥

शिवपक्षे[५५९] परे[५६०] व्योम्नि गता विद्या[५६१] परापरा ।
तुर्यचक्ररथारूढा[५६२] वन्दे शिवमयीं[५६३] कलाम् ॥ १३३ ॥

The New Moon

Above that is the pure Light (*jyotimātra*) which is the energy that sustains everything. Perceived by piercing through the (the Wheels) with the Point (*binduvedha*), I praise the imperishable Cavity (of the Void).[166] (127)

The Full Moon

I praise the Unbroken Circle (*akhaṇḍamaṇḍala*) that, round and pure, removes the impurity of the fetters (that bind) the fettered, the Great Jewel which is the foundation of (every) living being (*jīva*).[167] (128)

The New Moon

I praise the blue[168] Great Nectar, the god who, adorned with mantra and Gesture, resides in the Light which is consciousness and pervades all the limbs (of the body) (*sarvāṅgavyāpaka*). (129)

The Full and the New Moon

I praise (that reality which is) the Supreme State at the End of the Twelve established at the End of Sound. The reversal of mantras (into silence) at the End of the Sixteen, it transcends the dissolving away (of manifestation) (*layātīta*).[169] (130)

(I offer salutations) to the Light of the Supreme Principle. I praise the supreme (goddess) Kālikā who is Mahālakṣmī[170] present within and is greater than the Principle of the Self (*ātmatattva*). (131)

The New Moon

I praise (the goddess) Śuṣkā (the Emaciated One) who bestows fearlessness. She who, having entered into (*ākramya*) the deity through the Sound (*nāda*) that is the resonance of the principle of the Vidyā (*vidyātattva*), is in the middle of the (goddess's) outwardly visible (*bahirlakṣa*) icon (*mūrti*).[171] (132)

The Voids of the Wheels

The Void of the Wheel of the Command

1) I praise the energy (*kalā*) who is Śiva (*śivamayī*). (She who), mounted on the carriage of the Wheel of the Fourth State, is the Vidyā who is both supreme (transcendent) and inferior (immanent) (*parāparā*) present in the supreme Void (*vyoman*) within Śiva's (transcendental) polarity (*pakṣa*) (of being).[172] (133)

शक्तिमध्ये[५६४] मन[५६५] कृत्वा चिन्तयेद् व्योम्नि चिद्घनम् ।
सर्वद्वन्द्वविनिर्मुक्तं वन्दे शान्तं निरञ्जनम् ॥ १३४ ॥

नाभिदेशे[५६६] महाघोर[५६७] व्योमराजखमाश्रितम्[५६८] ।
चिन्तयन्[५६९] मूलसंगृह्यं वन्दे व्योममनादिकम्[५७०] ॥ १३५ ॥

हृत्पुरे खमन[५७१] कृत्वा व्योमगर्भ[५७२] च मारुतम् ।
संस्मरन्[५७३] पूर्वकारण[५७४] वन्दे ज्योतिमहेश्वरम्[५७५] ॥ १३६ ॥

कण्ठमध्ये[५७६] समाश्रित्य[५७७] वेला इव महोदधेः[५७८] ।
परव्योमस्वरूपेण[५७९] वन्दे व्योमकलार्णवम्[५८०] ॥ १३७ ॥

तालुमध्यगत[५८१] व्योमं[५८२] उत्तानं तडिताहताम्[५८३] ।
ब्रह्मघोषरथारूढां वन्दे व्योम्न्याश्रिता[५८४] पराम् ॥ १३८ ॥

कुलविज्ञानपञ्चाशच्छब्दराशिक्रमेण तु ।[५८५]
स्तवराज[५८६] महागुह्य[५८७] महाविज्ञानभैरवम् ॥ १३९ ॥
स्तुतं दक्षेण मनसा[५८८] अन्तर्यागेन[५८९] धारणा[५९०] ।

The Void of the Wheel of the Foundation

2) Once fixed the mind in the middle of the power (*śakti*) (of the deity), contemplate the dense mass of (uninterrupted) consciousness (*cidghana*) within the Void (*vyoman*). I praise the peaceful Stainless (One) (*nirañjana*) (there) that is free of all duality.[173] (134)

The Void of the Wheel of the Navel

3) I praise the beginningless Void (in the act of) contemplating (Bhairava in the Wheel Full of Gems) in the navel, the Greatly Formidable One (Mahāghora) who resides within the Void of (Bhairava) and is the King of the Void (*vyomarājan*) who should be grasped as the root (of all existence). (135)

The Void of the Wheel of the Heart

4) Once fixed the void mind (*khamanas*) in the Abode of the Heart, recalling (*saṁsmaran*) the Void that is the womb of the vital breath (*maruta*), I praise the preceeding cause (*pūrvakāraṇa*) (of all things), the Great God of Light. (136)

The Void of the Wheel of the Throat

5) Entering the centre of (the Wheel of Purity in) the throat (I, on the brink of the Void) like the shore of the ocean,[174] praise the ocean of the energy of the Void as the essential nature of the Supreme Void. (137)

The Void of the Wheel of the Palate

6) The Void in the centre of the palate, struck with the lightning flash (of Kuṇḍalinī's power) lies supine (*uttāna*). I praise Parā (the Supreme) who resides in the Void mounted on the carriage (*ratha*) of the Sound of the Brahman (*brahmaghoṣa*).[175] (138)

(This is) the King of Hymns (*Stavarāja*), the great secret, the great Bhairava of consciousness (*vijñāna*). Dakṣa offered it mentally as praise by means of the meditation which is the inner sacrifice. (He did this) by means of the sequence of the aggregate of the fifty sounds (*śabdarāśi*) which is the consciousness (*vijñāna*) of Kula.[176] (139-140ab)

संस्मरेद्[५९१] यः क्रमस्याग्रे त्रिष्कालं[५९२] स्मरतेऽथवा ॥ १४० ॥
सततं भक्तिपूर्वेण भैरवसमतां[५९३] व्रजेत् ।[५९४]
जराव्याधिविनिर्मुक्तो[५९५] भोगजालविवर्जितः[५९६] ॥ १४१ ॥
दुःखदारिद्र्यनिर्मुक्तो[५९७] विचरेत[५९८] यथासुखम् ।
तिष्ठते[५९९] सुचिरं कालं जीवन्मुक्तिधरः पुमान् ॥ १४२ ॥
अपमृत्युर्न[६००] बाध्येत[६०१] विघ्नजालविवर्जितः[६०२] ।
स्तवराजप्रभावेन[६०३] भवते नात्र संशयः ॥ १४३ ॥
गोपयेत् परशिष्याणां[६०४] न देयं यस्य कस्यचित् ।
पुत्रस्यापि न दातव्यं[६०५] भक्तिहीने[६०६] कदाचन[६०७] ॥ १४४ ॥
कुलाचारविलुप्ते च[६०८] न[६०९] दध्याद्[६१०] वै कदाचन[६११] ।
तान्त्रिकानां[६१२] न दातव्यं रक्षणीयं शरीरवत् ॥ १४५ ॥
मोक्षसद्भावविज्ञानं आत्मज्ञानप्रकाशकम्[६१३] ।
यः पुनः प्रातरुत्थाय[६१४] संस्मरेद्[६१५] देहनिर्णयम् ॥ १४६ ॥
आत्मज्ञानमसौ वेत्ति[६१६] स्तवबोधस्वरूपिणम्[६१७] ।
विधिनानेन[६१८] संपूर्णं[६१९] कृत्वा[६२०] दक्षः[६२१] क्षमापयेत् ॥ १४७ ॥
प्रसन्नः[६२२] परमेशानः स्तवराजेन तोषितः ।
ऊचुरेवं[६२३] परः शान्तः[६२४] ब्रूहि मे परमार्थतः ॥ १४८ ॥
स्तवराजेन महता[६२५] किमर्थं स्तवितस्त्वया[६२६] ।

दक्ष उवाच[६२७]

प्रारब्धं यन्मया देव यज्ञं[६२८] गङ्गातटे[६२९] शुभम् ॥ १४९ ॥
धर्मकामार्थसिद्ध्यर्थं[६३०] न सिद्धं मन्दबुद्धिना ।
मया नामन्त्रितो देवो[६३१] यज्ञं[६३२] विध्वंसितं ततः ॥ १५० ॥
युष्मत्कोपाच्च[६३३] संजातं शापभ्रष्टमहं[६३४] पुनः ।
मखस्थयाजकानां[६३५] च तेषामुद्वेगबन्धनम्[६३६] ॥ १५१ ॥
देवस्य कोपात् संजातं तत्[६३७] क्षमध्वं[६३८] महाप्रभो ।
ये गता ये प्रणष्टाश्च[६३९] ये च बद्धा महोदरे[६४०] ॥ १५२ ॥

The Benefits (*phalaśruti*)[177]

He who recalls it in front of the Transmission (*krama*)[178] or remembers it at the three times (of day) and always with devotion becomes equal to Bhairava.[179] (140cd-141ab)

Free of old age and disease, free of the net of worldly experience (*bhoga*), free of suffering and poverty, he may move about (in the world) as he pleases. (141cd-142ab)

(This) man is liberated in this life and abides (in this world) for a long time. He is not troubled by untimely death and, by the power of the King of Hymns, he is free of the net of impediments. There can be no doubt about it. (142cd-143)

It should be hidden from the disciples of others. It should never be given to (just) anybody, not even to (one's own) son if (he is) devoid of devotion. Nor should it ever be given to one fallen from the practice of Kula (*kulācāra*). (This), the knowledge of the essence of liberation that illumines the knowledge of the Self (*ātmajñāna*), should not be given to Tāntrikas,[180] (but) should be protected (as one does one's own) body. (144-146ab)

Again, he who after getting up in the morning recalls the teaching concerning the body (*dehanirṇaya*),[181] knows the knowledge of the Self which is the awakened understanding of (this) hymn. (146cd-147ab)

Dakṣa's Repentance and Forgiveness

Once Dakṣa had completed (his sacrifice) by this means (*vidhi*),[182] (he pleaded): "forgive (me)". The Supreme Lord was pleased, satisfied by the King of Hymns and, supremely peaceful, spoke thus: "tell me in truth, why have you praised (me) with the great King of Hymns?" (146-149ab)

Dakṣa said:

"O god, the auspicious sacrifice I started on the banks of the Ganges in order to gain merit (*dharma*), sexual fulfilment and wealth was not completed due to (my) stupidity. I did not invite (the foremost) god and so the sacrifice has been destroyed. This has happened because of your anger. Moreover, I have fallen (from Dharma) due to (your) curse and the sacrificers present at the sacrifice are afflicted with anxiety (*udvega*) brought about by the god's anger. Forgive (us) that (fault). O great lord! Be gracious to those who have fled (from the sacrifice), those who have been destroyed, those who are bound in the Great Pit (*mahodara*), so that they may no longer be born (again)." Once (Dakṣa) had said this - (149cd-153c)

तेषां[६४१] कुरु प्रसादं तु येन ते संभवं नहि[६४२] ।

श्रीनाथ उवाच

इत्युक्तं[६४३] सप्रसादं तु उत्तिष्ठ ऋषिपुत्रक ।। १५३ ।।
नष्टानां च प्रणष्टानां बन्धने ये च संस्थिताः[६४४] ।
तेषां कृता मया मुक्तिः सत्येद[६४५] च शुचिव्रत[६४६] ।। १५४ ।।
यज्ञारम्भं[६४७] कुरु प्राज्ञ मत्प्रसादेन[६४८] सिद्धिदम् ।
भवते नात्र संदेहः[६४९] शापस्यायं[६५०] महद् वरम्[६५१] ।। १५५ ।।
ज्ञात्वा चेदं तदा देवी इदं[६५२] वृत्तान्तमागतम्[६५३] ।
मत्संबन्धाच्च दक्षस्य अहं सा पापकारिणी ।। १५६ ।।
पितुर्यज्ञं[६५४] मया ध्वस्तं[६५५] आत्मानं शोधयाम्यहम् ।
ज्वलज्ज्वालोर्मिसंकाशमुद्दीप्य[६५६] परमानलम्[६५७] ।। १५७ ।।[६५८]
ज्वलन्तं चिन्तयित्वा तु मुद्रामण्डलमध्यतः ।
वज्रासनं ततो बध्वा स्मृताघोरेश्वरीकला[६५९] ।। १५८ ।।
कालाग्निना स्वयं दग्धा निर्धूमाङ्गारतां[६६०] गता ।
मृता भस्मगता[६६१] साध्वी[६६२] उत्तीर्णा मर्त्यलोकतः ।। १५९ ।।
पुनरेव[६६३] त्वहं जाता हिमवन्तस्य[६६४] मन्दिरे ।
अष्टमे[६६५] तु महाजन्मे[६६६] जाताहं भद्रकालिका[६६७] ।। १६० ।।
ज्ञात्वा च मे[६६८] पुरा वाणीं[६६९] हिमवन्तस्य[६७०] ईश्वरः ।
ईप्सते[६७१] पाणिग्रहणं[६७२] कालीं[६७३] मां दद[६७४] सुव्रत[६७५] ।। १६१ ।।
काली दत्ता[६७६] परिचर्ये[६७७] हिमवन्तेन सुन्दरी[६७८] ।
कैलासे[६७९] तु महाशैले[६८०] देवदेवस्य मन्दिरे ।। १६२ ।।
महादेशं[६८१] समुत्पन्नं सांप्रतं किञ्चिदन्वये ।
गुहावासस्य मध्ये तु विद्यते शाम्भवं[६८२] पदम् ।। १६३ ।।
गत्वा त्वनुग्रहं[६८३] तत्र भविष्ये तव सांप्रतम् ।
ज्ञात्वा चेदं पुरा देवी संजाता पश्चिमे गृहे[६८४] ।। १६४ ।।
कुलदेवी च कौलेशी[६८५] अधिकारे व्यवस्थिता ।

Śrīnātha said:

"O son of a sage! Arise (and be) with grace! I have liberated those who have been discomfited and killed and those who are in bondage: this is the truth, O one whose vow is pure! Start the sacrifice (again),[183] O wise one, by my grace it will, without a doubt, bestow success. This is the great boon of (my) curse." (153d-155)

The Goddess's Self-immolation, re-birth, marriage and the god's enlightenment

And then[184] when the goddess came to known what had occurred, (she said): "My father Dakṣa's sacrifice has been destroyed by me because (its destruction was) due to me. I am the sinner (and so) will purify myself!" (156-157ab)

Once stoked the supreme fire, brilliant with waves of raging flames and, having contemplated it burning fiercely in the middle of the Maṇḍala of Gesture (*mudrā*), she then sat on the adamantine seat (*vajrāsana*)[185] and recalled to mind the energy of Aghoreśvarī. She burnt herself with the Fire of Time and became (like) a smokeless, burning coal.[186] (This) wise woman, dead and reduced to ashes left the mortal world.[187] (157cd-159)

(The goddess continued): I was reborn in the temple of the Himalayas. In the eighth great rebirth, I was born (as) Bhadrakālikā. Having first recognised (*jñātvā*) my voice,[188] the Lord wished to get married (to me and so said) to Himavat: 'O observer of good vows, give me Kālī"." (160-161)

[189]Himavat gave the beautiful Kālī in devout attendance (to him in marriage) (*paricarya*)[190] in the temple of the God of the gods, that is, on the great mount Kailāsa. (Then) a great instruction (*mahādeśa*) arose: "Now there is something that is part of the tradition, namely, the Śāmbhava plane, that is in the middle of the Cave Dwelling. Having gone there now, I will be your grace."[191] (162-164ab)

And once (the god) came to know this, the goddess first arose (*saṁjātā*) in the Western House. She who is the goddess of the Kula (*kuladevī*) and the mistress of Kaula (*kauleśī*),[192] was established in authority.[193] (164cd-165ab)

आगतो देवदेवेशोऽनुग्रहार्थी महाप्रभुः ॥१६५ ॥
पारम्पर्यक्रमेणैव[६८६] तया तस्य त्वनुग्रहम्[६८७] ।
कृतं तच्छक्तिपातेन संपूर्णं[६८८] शुद्धवासना[६८९] ॥१६६ ॥
संजाता चर्चिका[६९०] देवी आज्ञा या मालिनीकुले ।
क्रामिता परमा दिव्या शाम्भवाज्ञामखण्डिता[६९१] ॥१६७ ॥

देवी आज्ञाप्रभावेन[६९२] विद्युत्पुञ्जशताकुला[६९३] ।
तेजोभाभिः सुसंदीप्ता दिव्यलिङ्गत्वमागता ॥१६८ ॥
एवं सा लिङ्गरूपेण कलिकाले तु चर्चिका ।
गृहे चन्द्रपुरे दिव्ये अधिकारे[६९४] व्यवस्थिता[६९५] ॥१६९ ॥

इत्यागमं[६९६] मया प्राप्तं[६९७] चतुर्थे तु महायुगे ।
पारम्पर्यमुखाम्नायं[६९८] शाम्भवं[६९९] कौलिकान्वये[७००] ॥१७० ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[७०१]
लक्षपादाधिके आद्यपीठावतारिते[७०२] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे[७०३] आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्र–
संहितायां[७०४] अव्वाक्रमभाषिते[७०५] दक्षशापानुग्रहा–
धिकारो[७०६] नामानन्दः ॥ ३ ॥

(Then) the God of gods, the Great Lord, came desiring grace and she graced him in accord with the transmission of the tradition (*pāraṁparyakrama*).[194] Once that had been done completely by means of (her) grace (*śaktipāta*),[195] she whose past impressions are pure[196] became the goddess Carcikā who is the Command (that operates) in the Mālinīkula.[197] Supreme and divine, the Śāmbhava Command (*śāmbhavājñā*) was transmitted (*krāmitā*) unbroken.[198] (165cd-167)

By the power of the Command, the goddess, filled with hundreds of nets of lightning flashes and beautifully illumined by the lights of effulgent power (*tejas*), assumed the form of the Divine Liṅga.[199] In this way, during the Age of Strife, she is Carcikā in the form of a Liṅga and is established in authority in the divine House of the City of the Moon.[200] (168-169)

I[201] have received this tradition (*āgama*) in the fourth great Age. It is Śambhu's (*śāmbhava*) oral tradition (transmitted through the) series (of teachers) (*pāraṁparyamukhāgama*) within the Kaulika tradition (*kaulikānvaya*). (170)

This is the (third) chapter called *Concerning Dakṣa's Curse and Grace*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for hundred and twenty-five thousand quarter. It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six (Thousand Verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (*caturviṁśatsaṁhitā*) (known as) the *Svāminīmata* of the Supreme Lord's Command as uttered within the Tradition of the Mother (*avvākrama*).

चतुर्थानन्दः

श्रीकण्ठ उवाच[१]

एवं प्राप्त[२] स्वरूपेण त्वयाज्ञाशाम्भवं पदम्[३] ।
सर्वद्वन्द्वपरित्यागात् शान्तातीतं परापरम् ।। १ ।।

तेन त्वं गुरुर्मे[४] माता युक्त्यायुक्त[५] क्षमस्व माम्[६] ।
मातृणां सिद्धरुद्राणा[७] त्वमेका[८] हृदि[९] देवता ।। २ ।।
त्वं शक्तिर्मम[१०] रुद्रस्य मातरी[११] पश्चिमे गृहे ।
कामार्थिनो[१२] ह्यहं नेह[१३] आज्ञार्थी क्रमलुब्धकः ।। ३ ।।

दिव्यादिव्यक्रमौघस्य[१४] सन्तानस्य महोदयम्[१५] ।
तव शिष्यो ह्यहं सम्यक्[१६] उपसन्नः[१७] प्रसन्नधीः[१८] ।। ४ ।।
कथयस्व कुलाम्नायं पारम्पर्यक्रमागतम् ।

प्रत्ययाष्टौ[१९] च देवेशि कादिभेदं मतं मम ।। ५ ।।
दद[२०] मे परमे[२१] अम्बे[२२] यत् ख्यातं सप्तकोटिके[२३] ।

एवं वायुपुराणादौ लिखिताक्षरमालिका[२४] ।। ६ ।।
आज्ञाप्रत्ययहीनस्य[२५] देवदेवस्य निश्चयम्[२६a] ।
वैकल्प्य[२६b] भवते तस्मादाज्ञां याचामि[२७] पश्चिमे ।। ७ ।।

CHAPTER FOUR

Concerning the *Mālinīstavarāja*

Śrīkaṇṭha declares his Devotion to the Goddess and implores her for the Teachings

Śrīkaṇṭha said:

In this way you have attained, in accord with (its) own (true) nature, the plane of the Śāmbhava Command (*śāmbhavājñāpada*), beyond the tranquil (state of deep sleep) (*śāntātīta*)[1] which is (both) supreme (transcendence) and inferior (immanence), by abandoning all duality.[2] (1)

Thus, you, mother,[3] are my teacher. By virtue of (your) wisdom (*yukti*), forgive me (whatever I may have done) wrong (*ayukta*).[4] You are the sole deity in the heart of the mothers, Siddhas and Rudras. You are my energy, Rudra's mother[5] in the Western House. I do not desire sexual pleasure (*kāma*) here (from you).[6] I desire the Command and am greedy for the Transmission (*krama*).[7] (2-3)

I am your proper (*samyak*) disciple, attentive and of lucid intellect. Tell me the Kula tradition (*kulāmnāya*) that has come down through the transmission of the series (of teachers) (*pāramparyakrama*)), the great arising of the lineage (*santāna*) which is the current (*ogha*) of the transmission, divine and human.[8]
(4-5ab)

O mistress of the gods, (tell) me of the eight signs (of attainment) (*pratyaya*)[9] and the school (*mata*) of the division beginning with Kā (*kādibheda*).[10] Give me, O supreme mother, what is called (the knowledge of) the seventy million (verses).[11] (5cd-6ab)

In the same way (impart the teaching transmitted through) the little garland of letters (*akṣaramālikā*) written in the *Vāyupurāṇa* and other (such scriptures). (Give me), the God of the gods, who is devoid of the signs of attainment (*pratyaya*) and (your empowering) Command, the final purport (*niścaya*) (of the teachings). A state of uncertainty prevails (*vaikalpyaṁ bhavate*) (within me) and so I beg (for the empowering) Command (transmitted) in the Western (tradition).[12] (6cd-7)

श्रीकाराज्ञा[२८] पुनस्तस्य गुर्वाम्नाये प्रवर्तते[२९] ।
तत्र सा शाम्भवी आज्ञा श्रीनाथो[३०] लभते कलौ[३१] ॥ ८ ॥
मोक्षार्थं सर्वजन्तूनां[३२] अवतारं करिष्यति ।
पुराणार्थमिदं[३३] सत्यं त्वद्भक्तिसेवनादपि[३४] ॥ ९ ॥
श्रीमतं पश्चिमाम्नायं मूलान्वयक्रमागतम् ।

रजमण्डलनिर्मुक्तं[३५] जातिप्रणववर्जितम्[३६] ॥ १० ॥
सस्फुरं[३७] कौलिकाम्नायं[३८] गुर्वाम्नायं[३९] क्रमं वद ।

ऊचुरेवं[४०] महावाणीं[४१] तेजलिङ्गान्तवासिनी[४२] ॥ ११ ॥
तीव्राज्ञाधिष्ठिता[४३] देवी श्रुत्वा देवगिरां शुभाम् ।

श्रीवक्रा उवाच[४४]

यदेतत् पश्चिमं मार्गं श्रीक्रमं[४५] गुणवत्तमम्[४६] ॥ १२ ॥
आलयं[४७] सर्वसिद्धानां[४८] सविशेषं तु शाम्भवम् ।
आवेशकारकं शम्भो[४९] स्मरणादपि सिंहकम् ॥ १३ ॥

दशसप्तक्रमा[५०] ज्येष्ठा गुरुशिष्यक्रमेण तु ।
तेषामाज्ञाप्रसादेन अस्माकं[५१] च[५२] समागता ॥ १४ ॥
त्वं हि तेषां कथं देव शिष्यत्वे[५३] संभविष्यसि[५४] ।
ज्येष्ठाज्ञोल्लङ्घनाद्[५५] देव आज्ञायास्तमनं[५६] भवेत् ॥ १५ ॥
आज्ञाहीनः शोचनीयो[५७] गोत्रबाह्यो[५८] विधीयते ।
त्वं प्रभुः सर्वदेवानां न दृष्टं मे[५९] तवाधिकम्[६०] ॥ १६ ॥
गुरुत्वेऽहं[६१] कथं तस्माद्[६२] भवामि[६३] तव विग्रहे[६४] ।

श्रीकण्ठ उवाच

पारम्पर्यक्रमेणापि आज्ञा स्फुरति कौलिनी ॥ १७ ॥
यदि दृष्टं[६५] पदार्थं[६६] तु को दोषो विद्यते कुले[६७] ।
सारमेकं[६८] कुले कौले[६९] तेषां शिष्यमहं[७०] पुनः[७१] ॥ १८ ॥

(Thus) the Command (the god) possesses of the venerable (goddess) (*śrīkārā*) operates again in the Tradition of the Masters (*gurvāmnāya*). The goddess's (*śāmbhavī*) Command is there (and) Śrīnātha obtains (it) in the Age of Strife. In order to liberate everybody, he will come down into the world. This truth is the ancient purport (of the scripture) also (realised) by practising devotion to you. It is the *Śrīmata*, that is, the Western Tradition (*paścimāmnāya*) that has come through the transmission of the root lineage (*mūlānvaya*).[13] (8-10ab)

Tell (me this) Transmission (*krama*), the Tradition of the Masters, the Kaulika Tradition endowed with vibrant energy (*sasphura*)[14] that is free of the sphere of *rajas* and devoid of (the six) types (*jāti*) and *praṇava*.[15] (10cd-11ab)

Having heard the auspicious discourse of the god, the goddess who resides in the Liṅga of Fire (*tejoliṅga*),[16] inhabited by an intense Command (*tīvrājñā*),[17] uttered thus a mighty speech (*mahāvāṇī*). (11cd-12ab)

The venerable Vakrā said:

That which is this Western path is the Śrīkrama, the most excellent; it is the abode of all the Siddhas and, in a special way (*saviśeṣa*), a Śāmbhava (tradition). O Śambhu, it is a (Tradition of the) Lion (*siṁhaka*)[18] and brings about possession (*āveśa*)[19] by just recalling (it). (12cd-13)

(The goddess) Jyeṣṭhā, who is the sequence of seventeen (lunar energies) has come (here) by means of the sequence (*krama*) of masters and disciples by the grace of their Command and ours.[20] O god, how will you become their disciple? O god, by transgressing Jyeṣṭhā's Command, the Command declines. One who is devoid of the Command is lamentable and considered to be outside the clan (*gotra*).[21] You are the lord of all the gods, I have seen none greater than you. (Moreover) I am within your (very) form,[22] so how can I be (your) teacher? (14-17ab)

Śrīkaṇṭha said:

Kaulinī's [23] Command pulses radiantly also by virtue of the transmission through the series (of teachers) (*pāramparyakrama*) (just as it does when it is first transmitted). If (that ultimate) reality (*padārtha*) has been realised (*dṛṣta* lit. 'perceived'), than what defect can there be in the Kula?[24] There is (only) one essence in (both) Kula and Kaula[25] and (so) I am, once again, their disciple. (17cd-18)

या[७२] स्थिता उघमार्गेऽस्मिन्[७३] ज्येष्ठानुक्रमयोगतः ।
नाहं ज्येष्ठाकुले देवि एवं कुरुष्व नुग्रहम्[७४] ॥१९ ॥

त्वं त्राता गुरुर्मे[७५] श्रीमान्[७६] पूज्यामि[७७] त्वां त्रिमध्यतः ।
अत्र दोषं[७८] न पश्यामि गुरोराज्ञा[७९] स्वयंप्रभा[८०] ॥ २० ॥

मन्त्रो[८१] विद्या परामुद्रा योगिनी कुलदेवता ।
आज्ञा[८२] पञ्चविधा शक्तिः[८३] लिङ्गयोन्यां[८४] व्यवस्थिता ॥ २१ ॥

तत्रोदरे[८५] जगत् सर्वं क्रमं चापि[८६] महाक्रमम् ।
तत्[८७] प्रविश्य[८८] महादेवि आज्ञार्थी[८९] इह[९०] जन्मनि ॥ २२ ॥
दद[९१] मे परमे अम्बे[९२] भक्त्या ज्ञानं महाक्रमम् ।

शिष्ये भक्तिर्गुरोराज्ञा[९३] संप्राप्तिरुभयोर्यदा[९४] ॥ २३ ॥
तदासौ कौलिकी आज्ञा अवतारं प्रकुर्वति[९५] ।
तस्याश्रममिदं[९६] लिङ्गं त्वच्छक्तिकुलविग्रहम्[९७] ॥ २४ ॥

पारम्पर्यक्रमाम्नाये अधिकारं[९८] क्रमागतम्[९९] ।
आज्ञालिङ्गं महासिद्धं विकल्पमोहवर्जितम् ॥ २५ ॥
तस्य शास्त्रं[१००] च तन्त्रं[१०१] च लक्षपादाधिकं त्विदं ।

उपसन्नो महादेवि[१०२] देह्यनुज्ञां[१०३] रमां[१०४] प्रति[१०५] ॥ २६ ॥
अहं[१०६] निवेदितो[१०७] देवि मत्तुल्यो[१०८] नास्ति कश्चन[१०९] ।
निवेदितं त्वया[११०] भद्रे[१११] शरणागतवत्सले ॥ २७ ॥
गृहावतारसकलं[११२] मेरोरुपरि[११३] मूर्धनि ।

O goddess, the one who is the eldest (*jyeṣṭhā*)[26] in due order (*anukrama*) on this, the Path of the Current (of the teaching) (*ughamārga*) in the Kula of the Eldest One (*jyeṣṭhākula*) (is you) not me. Grace (me)! (19)

You are the saviour, my venerable teacher, I worship you in the midst of the three (transmissions). I see no defect here. The Command of the teacher is its own light.[27] (20)

The Command is the five-fold energy located in the womb (*yoni*) of the Liṅga (*liṅgayoni*). (These five aspects are) mantra, Vidyā, the supreme gesture (*parāmudrā*), the Yoginī and the deity of the Kula (*kuladevatā*). (21)

Here within it (*atrodare*)[28] is the entire universe, the Transmission (*krama*) as well as the Great Transmission (*mahākrama*). O great goddess, (I am the one who) desires the Command here in (this) life. O supreme mother! having entered that (Liṅga),[29] give me, for the sake of (my) devotion, the knowledge which is the Great Transmission.[30] (22-23ab)

Devotion in the disciple and the teacher's Command - if both have been attained then this Kaulikī Command descends (into the world).[31] Its sacred abode (*āśrama*) is this Liṅga whose form is your aggregate of energies (*śaktikula*). (23cd-24)

The authority in the tradition of the transmission through the series (of teachers) (*pāramparyakramāmnāya*) that has come through the Transmission is the Liṅga of the Command (*ājñāliṅga*), greatly accomplished (*mahāsiddha*), it is free of delusion and thought constructs. Its scripture (*śāstra*) and Tantra is this one (consisting) of a hundred and twenty-five thousand (verses).[32] (25-26ab)

O great goddess, (I have) approached (you with devotion) permit me to play (with you). O goddess, I have been told (by you) that no one is my equal. O fair one! the darling of (this devotee) who has come to take refuge! You have proclaimed the entire descent of the (Western) House onto the top of (mount) Meru on the head. (26cd-28ab)

कलौ मर्त्यावतार[११४] तु स्वशिष्याय निवेदयेत् ॥ २८ ॥
यागकाले[११५] सिद्धिद[११६a] स्यात् पूजितं वरदं भवेत् ।
तर्पितं दीक्षित[११६b] सर्वं अवतार[११७] प्रकुर्वति[११८] ॥ २९ ॥
अन्यायोपार्जित[११९] चापि[१२०] निष्फलं तु भविष्यति ।
आज्ञाभङ्गकरं तस्य उद्वेग[१२१] तु दिने दिने ॥ ३० ॥
गृहयाग[१२२] पुरा[१२३] कृत्वा पश्चात् संग्राह्य[१२४] तद् गृहम्[१२५] ।

श्रीकण्ठ उवाच[१२६]

ततः[१२७] स्तवेन दिव्येन[१२८] देवेनानन्दभृद्गिरा[१२९] ॥ ३१ ॥
दिव्यं स्तोत्रं समारब्ध[१३०] अशेषार्थप्रबोधकम् ।
मथित्वा तु परं तत्त्वं तेनेद[१३१] मालिनीस्तवम् ॥ ३२ ॥
सबीजं दण्डक[१३२] भक्त्या[१३३] रचित[१३४] तत्र पश्चिमे ।

तस्य सा देवतावाणी आदेशेन महौघवान्[१३५] ॥ ३३ ॥
तया सार्धं भवत्येवं मालिनीकुलविग्रहम्[१३६] ।
युक्तं द्वादशभिर्भेदैर्मूर्तिराज्ञावलोकितम्[१३७] ॥ ३४ ॥

ततः[१३८] स्तवेन महता[१३९] नाथ[१४०] आज्ञा[१४१] लभिष्यति[१४२] ।
उपसन्नस्तदा योगी श्रीकण्ठाज्ञामनुग्रहे[१४३] ॥ ३५ ॥
ईदृगनुप्रदानेन[१४४] वाक्पुष्पैः स्तुतिपूर्वकैः[१४५] ।
प्राणायामादिभिर्यज्ञैर्दिव्यवर्षशतं तपः[१४६] ॥ ३६ ॥
एकानुष्ठानमनसा[१४७] प्रस्तुतस्तुतिपूर्वकैः[१४८] ।
स्तुनोति[१४९] विविधैः[१५०] स्तोत्रैर्देवो[१५१] भुवनमालिनीम्[१५२] ॥ ३७ ॥

जय[१५३] त्वं मालिनीदेवि[१५४] निर्मले मलनाशिनि[१५५] ।
ज्ञानशक्तिः[१५६] प्रभुर्देवि[१५७] बुद्धिस्त्वं तेजवर्धनी[१५८] ॥ ३८ ॥

जननी सर्वभूतानां संसारेऽस्मिन् व्यवस्थिता[१५९] ।
माता वीरावली देवी[१६०] कारुण्यं कुरु वत्सले ॥ ३९ ॥

One should tell (only) one's own disciple of the mortal incarnation (*martyāvatāra*) (of the deity in the world) during the Age of Strife. During the sacrifice he (will) bestow accomplishment and, worshipped, grant boons. Once all have received libation and have been initiated, (the deity) will descend (into the world). (Whatever) one earns illegally will be fruitless and bring about the transgression of the Command. (Thus he will be) worried every day.[33] (So) once performed a (purifying) sacrifice in (one's own) home (*gṛhayāga*), that tradition (*gṛha*) should be embraced (*saṁgrāhya*) again.[34] (28cd-31ab)

Śrīkaṇṭha said:

Then the god, having deeply pondered (*mathitvā* lit. `churned') the Supreme Principle,[35] began (to intone) with divine praise and blissful voice, a divine hymn that enlightens as to the entire meaning (of the scripture). Thus there, in the Western (tradition) he composed with devotion a composition in prose (*daṇḍaka*) with seed-syllables (called) the *Mālinīstava*. (31cd-33ab)

His is this speech of the deity (*devatāvāṇī*) which, by virtue (of the goddess's) Command (*ādeśa*), is endowed with the great current (of the teaching). In this way, the form of the Mālinīkula[36] is accompanied by that (Speech). Possessing twelve divisions,[37] it is viewed (with grace) by the Command of (the goddess's divine) Form (*mūrti*).[38] (33cd-34)

Thus, by (this) great hymn the lord will get the Command. Then Śrīkaṇṭha, the yogi, approached (the goddess with devotion) in order (to receive) the grace of (her) Command. By means of this kind of offering, with the flowers of speech heralded by hymns of praise and with sacrifices of breath control and the like, (he performed) austerities for a period of a hundred divine years. (Then), with (his) mind solely intent on worship, the god praised (the goddess) Bhuvanamālinī ('She who wears the worlds as her garland')[39] with many kinds of hymns. (35-37)

The Hymn to Mālinī - the *Mālinīstava*[40]

Be victorious,[41] O goddess Mālinī,[42] you who are pure![43] The destroyer of impurity! O goddess, (you) are the lord (*prabhu*), the power of knowledge,[44] you are the intellect and you increase the radiant energy (*tejas*) (of consciousness).[45] (38)

(You) are the mother of all living beings[46] residing in this world of transmigratory existence. (You are) the mother, the goddess Virāvalī.[47] O dear one, be compassionate![48] (39)

ऐँ[१६१] जयति परमतत्त्वनिर्वाणसंभूततेजोमयी[१६२] । (१)

ईँ[१६३] निःसृता[१६४] व्यक्तरूपा परा ज्ञानशक्तिस्त्वमिच्छा[१६५] क्रिया । (२)

ॐ[१६६] ऋज्विरेखा[१६७] पुनः सुप्तनागेन्द्रवत्कुण्डलाकाररूपा[१६८] प्रभुर्नादशक्तिस्त्व[१६९] संगीयसे । (३)

हाँ[१७०] भासुराकाररूपा[१७१] सुरूपा[१७२] शिवा ज्येष्ठनामा च वामाथ[१७३] रौद्री[१७४] अनाख्याम्बिका[१७५] बिन्दुरूपावधूतार्धचन्द्राकृतिस्त्व[१७६] त्रिकोणा एकार – ऐकार – ईकार – अंकारसंयोजितैकत्र यत् तत्त्वमापद्यते[१७७] । (४)

ऐँ[१७८] व्युत्क्रमेणोत्थिता तत्स्वरूपा[१७९] भगाकारावस्थायिनी[१८०] । (५)

अं अः[१८१] आदितत्त्वोद्भवा[१८२] । (६)

ह्रीँ[१८३] आदिक्षान्तयोनिस्वरूपा[१८४] च[१८५] श्रीकण्ठसंमोहिनी[१८६] । (७)

फ्रेँ[१८७] रुद्रमाता[१८८] तथानन्तशक्तिः[१८९] सुसूक्ष्मा त्रिमूर्त्यामरेशार्घिनी[१९०] । (८)

हकारौकार[१९१] एकत्र संबोधनी[१९२] बिन्दुस्वरूपिणी[१९३] । (९)

क्राँ[१९४] ह – र – ईकारबिन्द्वङ्किता[१९५] योगिनी सिद्धयोगेश्वरी । (१०)

ह्रौँ[१९६] योगमायातत्त्वा[१९७] भारभूतिः[१९८] । (११)

ह्रीँ[१९९] तिथीशात्मिका । (१२)

काँ[२००] स्थाणुभूता हराख्या च झण्टीशभौतीशसद्यात्मिकानुग्रहेशार्चिता[२०१] । (१३)

ह्रूऔँ[२०२] क्रूरदेहानुगा[२०३] त्वं महासेनसंभोगिनी[२०४] । (१४)

ह्स्रूऔँ[२०५] षोडशान्तामृता[२०६] बिन्दुसंदोहिनी शाम्भवी श्वेतनिष्यन्ददेहप्लुता[२०७] (१५)

AIṀ![49] (The goddess who) is the radiant energy (*tejas*) born (*saṁbhūta*)[50] from *Nirvāṇa*, the Supreme Principle, is victorious![51] (1)

ĪṀ! (You are) Parā (the Supreme One) who has emerged (out of the godhead) in manifest form; you are the power of knowledge, will and action.[52] (2)

OṀ! (Your form is originally like) a straight line then it is in the form of a (round) earring, (coiled) like the sleeping serpent king. You are praised as the lord, the energy of Sound (*nādaśakti*).[53] (3)

HĀṀ! (Your) form is brilliantly luminous (*bhāsurā*) and beautiful. (You) are Śivā and (the goddess) called Jyeṣṭhā as well as Vāmā, Raudrī, and Ambikā (who is) Anākhyā.[54] (Your) form is a (dimensionless) Point (*bindu*), You are Avadhūtā[55] and your form is the Half Moon. (You are the female) Triangle (*trikoṇā*) which, conjoined together in one place with the letters E, AI, Ī and AṀ, attains to the (ultimate) principle.[56] (4)

AIṀ! Of that nature (you) have arisen (out of the godhead) in the reverse order (*vyutkrameṇa*) and abide in the form of the Yoni.[57] (5)

AṀ! AḤ! (You are the goddess who has) come forth from the First Principle.[58] (6)

HRĪṀ! (You who are) the source (*yoni* of the letters) beginning with `A' and ending with `KṢa' infatuate Śrīkaṇṭha (A).[59] (7)

PHREṀ! (You are) Rudra's mother[60] and so too, the power of Ananta (the Endless One - Ā), Susūkṣmā (the Extremely Subtle - I), Trimūrti (the Trinity - Ī), Amareśā (the Mistress of the Immortals U) and Arghinī (She who Offers Lustrations Ū).[61] (8)

(You are) the Point, the (awakening) invocation (*saṁbodhanā*) together (in one place) (*ekatra*) within the letter Ha and the letter O.[62] (9)

KRĀṀ! (You are) the yoginī[63] Siddhayogeśvarī[64] marked with Ha, Ra, the letter Ī and the Point. (10)

HRAUṀ! (You are) Bhārabhūti (ṛ), the reality (*tattva*) of Yogamāyā[65] (11)

HRĪṀ! (You) are Tithīśā (Ṛ).[66] (12)

KĀṀ! (You are) Sthāṇu (the Pillar) (ḷ) and are called Hara (Ḹ). You are worshipped by Jhaṇṭīśa (E), Bhautīśa (AI), Sadyātmika (O) and the Lord of Grace (Anugraheśa) (AU). (13)

HRŪAUṀ! You are the companion of the one whose body is Krūra (i.e. Ṁ) and enjoy sexual pleasure with Mahāsena (Ḥ).[67] (14)

HSVŪAUṀ! (You are) the nectar at the end of the sixteen. (You are the goddess) Śāmbhavī who milks the (lunar) Drop (*bindu*) and (your) body is flooded with (its) white secretions.[68] (15)

ऐँ[२०८] अशेषसम्यक्परानन्दनिर्वाणसौख्यप्रदे[२०९] । (१६)

ह्रीँ देवि भैरवि[२१०] । (१७)

ह्स्रीँ[२११] भैरवोद्यानक्रीडानुसक्ते[२१२] परे[२१३] । (१८)

सः परामालिनि[२१४] मलयावलि[२१५] । (१९)

सौः[२१६] त्रिभुवनावलि[२१७] । (२०)

व्लूँ[२१८] भगनायकि । (२१)

ईँ भगेश्वरि । (२२)

घुः[२१९] घोरे । (२३)

थः[२२०] थघोरे[२२१] । (२४)

ह्रीँ परमघोरे । (२५)

फ्रेँ[२२२] अमोघे[२२३] । (२६)

ख्फ्रेँ[२२४] परमकुलयोगेश्वरि[२२५] । (२७)

ह्रेँ[२२६] मातृचक्रेश्वरि[२२७] । (२८)

ड्म्र्यूँ[२२८] डाँ डाकिनि । (२९)

र्म्र्यूँ[२२९] राँ राकिनि । (३०)

ल्म्र्यूँ[२३०] लाँ लाकिनि । (३१)

क्म्र्यूँ[२३१] काँ काकिनि । (३२)

स्म्र्यूँ[२३२] साँ साकिनि । (३३)

ह्म्र्यूँ[२३३] हाँ हाकिनि ।[२३४] । (३४)

य्म्र्यूँ[२३५] याँ याकिनि । (३५)

AIṀ! (O goddess who) bestows the entire joy of *Nirvāṇa* which is right (*samyak*) and supreme bliss![69] (16)

HRĪṀ! O goddess Bhairavī![70] (17)

HSRĪṀ! O Parā, intent on the sport[71] (that takes place) in Bhairava's garden! (18)

SAḤ O Malayan range (*malayāvalī*)! (You are) Parā, (the goddess) Mālinī.[72] (19)

[73]SAUḤ! O series of the Three Worlds (*tribhuvanāvalī*)![74] (20)

VLŪṀ! O Mistress of the Yoni (Bhaganāyakī)![75] (21)

ĪṀ! O Goddess of the Yoni (Bhageśvarī)![76] (22)

GHUḤ! O Terrible One (Ghorā)! (23)

THAḤ! O Thaghorā! (24)

HRĪṀ! O Supremely Terrible One (Paramaghorā)![77] (25)

PHREṀ! O Infallible One (Amoghā)![78] (26)

KHPHREṀ! O Mistress of Supreme Kula Yoga! (27)

HREṀ! O Mistress of the Wheel of the Mothers (Mātṛcakreśvarī)![79] (28)

ḌMRYŪṀ ḌĀṀ! O Ḍākinī! (29)

RMRYŪṀ RĀṀ! O Rākinī! (30)

LMRYŪṀ LĀṀ! O Lākinī! (31)

KMRYŪṀ KĀṀ! O Kākinī! (32)

SMRYŪṀ SĀṀ! O "Sākinī! (33)

HMRYŪṀ HĀṀ! O Hākinī! (34)

YMRYŪṀ YĀṀ! O Yākinī![80] (35)

डरलकसहम्र्यूँ[२३६] फेत्कारगम्भीरघोरेश्वरि[२३७] । (३६)

जुँ[२३८] त्रैलोक्यमहान्तारिके[२३९] । (३७)

ताँ[२४०] तारिणि । (३८)

खखफ्रेँ[२४१] ख आकाशलिङ्गोदितमहामातृशाकिनि[२४२] । (३९)

रुँ[२४३] रुद्रमालार्चिते । (४०)

रुँ[२४४] रुद्रशक्तिः खगे[२४५] । (४१)

रौँ[२४६] रुद्रयोगेश्वरि[२४७] । (४२)

ह्रः[२४८] रुद्रसिद्ध्यारुहे[२४९] । (४३)

हे[२५०] हे हा[२५१] हा[२५२] हस[२५३] हस[२५४] हाँ[२५५] हास्यहासिनि[२५६] । (४४)

रुऔँ[२५७] रुद्रचामुण्डे[२५८] । (४५)

व्लूँ[२५९] उग्रे[२६०] । (४६)

ऊँ[२६१] उग्रोग्रनायकि[२६२] । (४७)

ऐँ[२६३] समस्तमन्त्रतेजोमये । (४८)

ख्फ्रेँ[२६४] ज्ञानविज्ञानगम्भीरचिन्नाथमानोत्सुके[२६५] । (४९)

आँ अनेकयुगसञ्चितचर्चितचरणे[२६६] । (५०)

नाँ[२६७] नानाकाररूपे । (५१)

द्राँ[२६८] देवि सुभगे[२६९] । (५२)

क्लीँ क्लिन्ने[२७०] । (५३)

क्लीँ कामिनी[२७१] । (५४)

ḌARALAKASAHAMRYŪṀ![81] O Goddess (you who by your) howl are deep and formidable! (36)

JUṀ! O Mahāntārikā[82] of the Triple World! (37)

TĀṀ! O Tāriṇī![83] (38)

KHAKHAPHREṀ! O Great Mother Śākinī,[84] within the Void who has arisen out of the Liṅga of Space![85] (39)

RUṀ! You who are worshipped as Rudra's garland![86] (40)

RUṀ! O (you who) move in the Void! (You are) Rudra's energy.[87] (41)

[88]RAUṀ! O Rudrayogeśvarī! (42)

HRAḤ! O you who are mounted on Rudra's yogic power (*siddhi*)![89] (43)

HE HE HĀ HĀ HASA HASA HĀṀ! O you who laugh at the comedy (of fettered existence)! (44)

RUAUṀ! O Rudracāmuṇḍā! (45)

VLŪṀ! O Fierce One (Ugrā)![90] (46)

ŪṀ! O Mistress of the most fierce of the fierce! (47)

AIṀ! You who are the radiant energy (*tejas*) of all mantras! (48)

KHPHREṀ! You who delight in the honour (*māna*) of the Lord of Consciousness, profound by virtue of (his) knowledge and wisdom! (49)

ĀṀ! You whose virtuous conduct has accumulated and been contemplated for many aeons! (50)

NĀṀ! You who have many forms! (51)

DRĀṀ! O goddess of fair looks![91] (52)

KLĪṀ! O Klinnā (Wet One)! (53)

KLĪṀ! O passionate one (*kāminī*)! (54)

काँ[२७२] कामराजेश्वरि[२७३] । (५५)

क्षः सर्वग्रहाणां[२७४] ताडनि[२७५] । (५६)

ह्स्रूआँ[२७६] मेरुनायकि[२७७] । (५७)

ह्सः[२७८] ब्रह्मचारिणि[२७९] । (५८)

क्ष्मः अवधूते । (५९)

श्रीँ[२८०] श्रीमान्देवि[२८१] वरप्रदे[२८२] । (६०)

कुँ[२८३] सुदीप्तकनकाकारे[२८४] । (६१)

ह्रौँ परमकुलयोगेश्वरि[२८५] । (६२)

स्त्रः[२८६] सिद्धमाते[२८७] विभुः[२८८] शब्दराशीति[२८९] योन्यार्णवे[२९०] । (६३)

हूँ[२९१] आर्णवे[२९२] । (६४)

वाँ[२९३] वाग्विशुद्धा शिवा[२९४] सिद्धवागेश्वरि[२९५] । (६५)

माँ मातृका[२९६] त्वमिच्छा[२९७] क्रिया मङ्गला[२९८] सिद्धलक्ष्मी[२९९] विभूतिः[३००] सुभूतिर्मतिः[३०१] शाश्वताख्या[३०२] पराख्येति[३०३] नारायणी[३०४] । (६६)

ऊँ देवि[३०५] चिन्तामणि[३०६] चिन्ताह्लादकारिणि[३०७] । (६७)

छाँ चित्तज्ञानप्रबोधनि[३०८] । (६८)

हूँ[३०९] सिद्धबलपराक्रमे[३१०] । (६९)

हूँ[३११] परमविच्चेश्वरि[३१२] । (७०)

खः सुसूक्ष्मे । (७१)

KĀṀ! O Kāmarājeśvarī (Mistress of the Lord of Passion)! (55)

KṢAḤ! (You) who chastise (*tāḍinī*) all the (evil influences of the) planets! (56)

HSRŪAUṀ O goddess (*īśvarī*) of Meru! (57)

HSAḤ! O chaste one (*brahmacāriṇī*)! (58)

KṢMAḤ! O renouncer (*avadhūtā*)![92] (59)

ŚRĪṀ! O venerable goddess (*śrīmāndevī*)! Bestower of boons! (60)

KUṀ! You whose form is (like) well heated gold! (61)

HRĪṀ! O mistress of the Yoga of the Supreme Kula ! (62)

SRAḤ![93] O Mother of the Siddhas (Siddhamātṛ)![94] O Ocean of the Yoni,[95] the all-pervasive lord (*prabhu*), the Assembly of Sounds (*śabdarāśi*)![96] (63)

HŪṀ! O Ocean (of Speech)![97] (64)

VĀṀ! O Siddhavāgeśvarī (Accomplished Mistress of Speech)! (You are) Vāgviśuddhā (Pure in Speech) and Śivā.[98] (65)

MĀṀ! You are Mātṛkā (the Little Mother (of Speech)),[99] Icchā (Will),[100] Kriyā (Action), Maṅgalā (the Auspicious),[101] Siddhalakṣmī,[102] Vibhūti (Treasure), Subhūti (Auspicious Wealth), Mati (Intelligence), (the goddess) called Śāśvatā (Eternal) and Parā (Supreme),[103] and Nārāyaṇī.[104] (66)

ŪṀ! O auspicious one! (You who are) the Wish-granting Gem! (You who) bring joy to (one's) thoughts![105] (67)

CHĀṀ! (You who) awaken the knowledge (innate in the) mind (*cittajñāna*)! (68)

HŪṀ! (You who are) the valour of accomplished strength! (69)

HŪṀ! O Supreme Vicceśvarī! (70)

KHAḤ! O Extremely subtle one! (71)

वौँ[३१३] वीरमाते[३१४] । (७२)

अँ[३१५] अमे[३१६] । (७३)

आँ[३१७] देवगन्धर्वसिद्धासुरमाते[३१८] । (७४)

हूँ[३१९] रक्ष रक्ष[३२०] । (७५)

राँ सुरक्तावलि[३२१] । (७६)

हौँ सर्ववर्णविभूषितावलि[३२२] । (७७)

ह्रीँ[३२३] रक्तचण्डा करालेक्षणा[३२४] । (७८)

भाँ[३२५] भीमरूपा[३२६] । (७९)

ह्यँ[३२७] इह[३२८] संवीक्ष्य । (८०)

यँ[३२९] संवीक्ष्य[३३०] । (८१)

यः हँ[३३१] त्रुटिलवनिमिषार्धमात्रातिसूक्ष्मातिसूक्ष्मे[३३२] । (८२)

हाँ[३३३] हाँ[३३४] तारय तारय । (८३)

ग्लूँ[३३५] देवि सर्वगतमाते[३३६] । (८४)

ॠँ[३३७] महोच्छुष्मयोगप्रिये[३३८] । (८५)

हौँ[३३९] त्वं[३४०] जया[३४१] त्वं विजया[३४२] जयन्त्या[३४३] त्वं चापराजिता[३४४]
रुद्रशक्तिर्महामोहमाया[३४५] परा । (८६)

ह्रीं रौद्रबलावलि[३४६] । (८७)

हैँ[३४७] रुद्रसंमोहनि[३४८] । (८८)

VOṀ! O Mother of the Heroes![106] (72)

AṀ! O Amā (New Moon)![107] (73)

ĀṀ! O Mother of the Siddhas, heavenly musicians (*gandharva*) and the gods![108] (74)

HŪṀ! Protect! Protect! (75)

RĀṀ! O assembly of passionate (beings)! (76)

HAUAṀ! O assembly (of all things) adorned with every colour! (77)

HRĪṀ! (You are) Raktacaṇḍā (Red Furious One)[109] (whose) look is terrifying (*karālekṣaṇā*). (78)

BHĀṀ! (Your) form is ferocious (*bhimarūpā*).[110] (79)

HYAṀ! Gaze (upon me) here! (80)

YAṀ! Gaze (upon me)! (81)

YAḤ! HAṀ! O (you who are as) extremely subtle as the extremely subtle mere half of a twinkling of the eye (*ardhanimeṣa*) of a fraction of a moment (*truṭilava*)! (82)

HĀṀ! HĀṀ! save (me)! save (me)! (83)

GLŪṀ! O goddess! Omnipresent mother! (84)

ṛṀ! (You who) are beloved (*priyā*) in union with Mahocchuṣma![111] (85)

HAUṀ! You are Jayā, you are Vijayā and you are Jayantyā and Aparājitā,[112] Rudra's energy, the great delusion that is Māyā and Parā (the Supreme). (86)

HRĪṀ! (You who) are the lineage of Rudra's might! (87)

HAIṀ! (You who) infatuate Rudra![113] (88)

स्ह्क्ष्म्ल्क्र्यूँ[३४९] त्वं नवात्मानन्ददेवस्य[३५०] चोत्सङ्गयानाश्रिता[३५१]
मन्त्रमार्गानुगैर्मातृभिर्वीरपानानुरक्तैः[३५२] सुभक्तैश्च[३५३] संपूज्यसे[३५४] । (८९)

ग्स्प्म्न्लूँ[३५५] देवि पञ्चामृतैर्दिव्यपानोत्सवैः[३५६] पूज्यसे[३५७] । (९०)

अं अः[३५८] ह हे ऐँ हौँ[३५९] एकजन्मद्विजन्मत्रिजन्मचतुःपञ्चषट्सप्तजन्मोद्भवैस्तैस्तैर्नारैः[३६०]
शुभैः फल्गुषैस्तर्प्यसे[३६१] । (९१)

स्वौँ[३६२] अलिफल्गुप्रिये[३६३] । (९२)

म्लूँ[३६४] मन्त्रविद्याव्रतोद्भासिनि[३६५] मुण्डकङ्कालकापालिभिर्दिव्यचर्यानुरूढैः[३६६] (संपूज्यसे)[३६७]
। (९३)

सौँ[३६८] वः स्वरूपे । (९४)

काँ[३६९] मुण्डधारिणि[३७०] । (९५)

रूः[३७१] रूः[३७२] रु रु खट्वाङ्गधारिणि । (९६)

क्लीँ[३७३] त्रैलोक्यक्षोभकारिणि । (९७)

क्लूँ[३७४] कौलमातङ्गिनि । (९८)

क्लूः[३७५] नागयज्ञोपवीतमेखलावधूते[३७६] । (९९)

आँ परमानन्ददायिनि[३७७] । (१००)

ऐँ ॐकार–नमः–स्वाहा–स्वधाकार–वौषड्–वषट्कार–हूँफट्कारजातिभिरेतैश्च[३७८]
मन्त्राक्षरोच्चारोत्तीर्णपूर्णा[३७९] संपूज्यसे[३८०] । (१०१)

थँ[३८१] द्वात्रिंशपरमभैरवि[३८२] उभयपञ्चकसंपुटस्थे[३८३] । (१०२)

SHKṢMLVRYŪṀ! You are on the path close to[114] the god who is the bliss of Navātman[115] and are worshiped by those who recite mantras, the good devotees, who follow the path of mantra and are dedicated to drinking the Heroes' drink (*vīrapāna*)[116]. (89)

GSPMNLŪṀ! O goddess, you are worshipped with the Five Nectars[117] and festivals of sacred drinking. (90)

AṀ AḤ HA HE AIṀ HAUṀ! (you are) lustrated with the auspicious meat of those men who are born (with just) one, two, three, four, five, six (or) seven lives (left before they achieve liberation).[118] (91)

SVAUṀ! (O goddess) who delights in meat and liquor![119] (92)

MLŪṀ! (O goddess) who illumines mantra (*mantrodbhāsinī*), Vidyā and (the observance of) vows![120] (You are worshipped) by Kāpālins[121] with shaved heads and skeletons, intent on the Divine Practice (*divyacaryā*).[122] (93)

SAUṀ! VAḤ! (O goddess who is) innate nature (of all things)! (94)

KĀṀ! (O goddess) who bears a (severed) head! (95)

RŪḤ RŪḤ RU RU! (O goddess) who bears the (ascetic's) staff (*khaṭvāṅga*)! (96)

KLIṀ! (O goddess) who agitates the Triple World! (97)

KLŪṀ! O Kaulamātaṅginī![123] (98)

KLŪḤ! O renouncer (*avadhūtā*)[124] whose girdle is a sacred thread of snakes! (99)

ĀṀ! Bestower of Supreme Bliss! (100)

AIṀ! Transcendent and full, you are worshipped when the letters of (your) mantra are uttered with these types (*jāti*) - OṀ, NAMAḤ, SVĀHĀ, SVADHĀ, VAUṢAṬ, VAṢAṬ, HŪṀ and PHAṬ.[125] (101)

THAṀ! O Supreme Bhairavā of the Thirty-two (lettered Vidyā)! You who reside in the capsule (*saṁpuṭa*) of both the groups of five![126] (102)

वाँ वाग्बीजावलिस्त्व[३८४] च चत्वारिंशतिवर्णद्वयाधिका[३८५] कीर्त्यसे ह्स्रूऔँ[३८६]
वामहस्तस्थिताक्षसूत्रावलीजापिभि:[३८७] साधकै: पुत्रकैर्मातृभिर्मण्डले[३८८]
दीक्षितैर्योगिभिर्योगिनीवृन्दमेलापकै:[३८९] । (१०३)

ह्सौँ[३९०] संवर्तमण्डलान्तावस्थिते[३९१] अनुग्रहावलोकिनि । (१०४)

ख्फ्रेँ खेचक्रनायकि[३९२] । (१०५)

ऋँ ॠँ[३९३] ओँ औँ[३९४] चक्रमेलापकारिणि[३९५] । (१०६)

क्ष्लूँ[३९६] रुद्रक्रीडालसै:[३९७] पूज्यसे[३९८] । (१०७)

भृँ[३९९] भृकुटी[४००] करालभैरवि भैरवप्रिये[४०१] । (१०८)

व्रूँ[४०२] वीरवीरेन्द्रवीरवन्दिते[४०३] । (१०९)

भैँ[४०४] उन्मत्तक्रीडालसे[४०५] । (११०)

यूँ[४०६] योगिनीना[४०७] योगसिद्धिप्रदे । (१११)

म्लाँ देवि[४०८] त्व[४०९] पद्मपत्रोपमैर्लोचनै:[४१०] स्नेहपूर्णैस्तु[४११] यं पश्यसे[४१२] खँ[४१३] तस्य
दिव्यान्तरिक्षस्थिता[४१४] सप्तपातालसत्खेचरीसिद्धिरव्याहता[४१५] वर्तते । (११२)

हूँ[४१६] भक्तितो य: पठेद्[४१७] महादण्डकमेककालं द्विकाल[४१८] त्रिकालं शुचि: संस्मरेद् य:
सदा मानव: सोऽपि[४१९] चौराग्निशस्त्रार्णवे[४२०] पर्वताग्रेऽपि संरक्षसे[४२१] (११३)

VĀṀ! (You who are) the series of the seeds of Speech[127] and the (Vidyā) of Forty-two (syllables) praised HSRŪAUṀ! in the *maṇḍala* by adepts (*sādhaka*) who repeat mantras holding (their) rosary in the left hand,[128] by (your spiritual) sons (*putraka*), by the Mothers and by initiated yogis who take part in the gatherings with troupes of Yoginīs. (103)

> HSAUṀ! (O goddess) who resides within *Saṁvartāmaṇḍala*[129] and look is gracious![130] (104)
>
> KHPHREṀ! O mistress of the Wheel in the Void (*khecakra*)![131] (105)
>
> ṛṀ ṚṀ OṀ AUṀ! (O goddess) who brings about the gathering of the assembly (*cakramelāpa*)! (106)
>
> KṢLŪṀ! You are worshiped by those who delight in Rudra's sport. (107)
>
> BHṚṀ! O beloved! (You are) Bhṛkuṭī, the Bhairavī of Karālabhairava. (108)
>
> VRŪṀ! (O goddess who is) praised by the heroes who are the Heroes and Lords of Heroes. (109)
>
> BHAIṀ! (O goddess who) delights in mad play![132] (110)
>
> YŪṀ! (O goddess who) bestows yogic accomplishment to Yoginīs![133] (111)

MLĀṀ! O goddess he whom you look at with (your) lotus-like eyes full of love (KHAṀ!) possesses the true and unobstructed yogic power that abides in the divine firmament to wander in the Void (*khecarīsiddhi*) and the seven netherworlds.[134] (112)

HŪṀ! You afford protection, even on the top of a mountain, in (the midst of) thieves, fire, weapons and the sea to the pure man who reads (this) great *Daṇḍaka* out of devotion, regularly once, twice or thrice (a day) and one who recollects (it) constantly.[135] (113)

फेँ फेँ फेँ[४२२] देवि पुत्रानुरागान्महालक्ष्मि[४२३] ये[४२४] हेमचौरान्यदारानुरक्ताश्च[४२५]
ब्रह्मघ्नगोघ्नमहादोषदुष्टा[४२६] विमुच्यन्ति[४२७] संस्मृत्य[४२८] त्वदीयं मुखं[४२९] पूर्णचन्द्रानुकारि[४३०]
स्फुरद्दिव्यमाणिक्यसत्कुण्डलोद्घृष्टगण्डस्थलम्[४३१] येऽपि बद्धा
दृढैर्बन्धनैर्नागपाशैर्भुजपादार्गलैस्तेऽपि[४३२] बन्धाद्[४३३] विमुच्यन्ति[४३४] । (११४)

फ्रेँ[४३५] ग्रस्ता[४३६] ग्रहैर्ये बहुभूतवेतालरक्षसैश्च[४३७] संपीडितास्तेऽपि ते[४३८] नामसंकीर्तनाद्
देवि मुच्यन्ति[४३९] घोरैर्महाव्याधिभिः[४४०] संस्मृत्य पादारविन्दद्वयं[४४१] ते । (११५)

हूँ[४४२] महाकालि कालाग्नितेजप्रभे[४४३] । (११६)

कः[४४४] स्कन्दगोविन्दब्रह्मेन्द्रचन्द्रार्कपुष्पायुधैर्मौलिमालालिसत्पद्मकिञ्जल्कसत्पिञ्जरैः[४४५]
शोभसे[४४६] । (११७)

ह्स्रूऔँ[४४७] करवीरश्मशाननाथावलि[४४८] । (११८)

ग्लौँ[४४९] गुहाटवीपर्वतोद्यानवनमण्डितकदम्बाम्बिके[४५०] । (११९)

हस्क्ष्रैँ[४५१] करवीरगुहावासिनि[४५२] । (१२०)

च्छौँ[४५३] चतुर्दशभुवनोद्यानवासिनि[४५४] ।[४५५] (१२१)

कृकराट्[४५६] त्रैलोक्यनिर्घोषिणि[४५७] । (१२२)

डाँ डाँ[४५८] डामराम्बिके[४५९] । (१२३)

ज्म्रूफ्रुँ[४६०] ह्स्ख्फ्रेँ[४६१] पादुकाक्रमलिङ्गोदितशक्त्यन्ते[४६२] महाकारणं शाम्भवं[४६३] पदं
कादिमण्डलौघमहाज्ञानपुस्तकोऽयं[४६४] तत्र वीरावलीशब्दराशिप्रभाभास्वरम्[४६५] । (१२४)

PHEṀ PHEṀ PHEṀ! O goddess! O Mahālakṣmī! Out of love for (your) children (even) those who steal gold and desire other (mens') wives and those spoilt by great defects (such as) the murder of a Brahmin or a cow are freed once they have recollected your face. Like the full moon, it shines radiantly with the divine jewels and fine earrings that play on (your) cheeks. Even those who are bound with firm, snake-like fetters, their arms and feet with chains are freed from bondage. (114)

PHREṀ! O goddess, by praising your name, having recalled your two lotus-feet, those who are under the influence of (adverse) planets as well as those who are troubled by many ghosts, Vetālas and Rakṣasas and by great and terrible diseases are freed (from them). (115)

HŪṀ! O Mahākālī! You who are the light of the radiant energy (*tejas*) of the Fire of Time! (116)

KAḤ! You are beautiful with the charming network of lotus filaments of the garland that (decorates your) head and the bees (that drink from them) and by virtue of (the gods) Skanda, Govinda, Brahmendra, the Moon, the Sun and Kāmadeva (who attend on you).[136] (117)

HSRŪAUṀ! O (you who are) the series of Nātha (yogis)[137] (who reside) in Karavīra, the cremation ground![138] (118)

GLAUṀ! O mother of the Kadamba tree,[139] (you who are) adorned with groves, gardens, mountains, bowers and caves![140] (119)

HASKṢARAIṀ! (O goddess) who lives in the cave of Karavīra![141] (120)

CCHAUṀ! (O goddess) who lives in the gardens that are the fourteen worlds![142] (121)

KṛKARĀṬ! (O goddess) who proclaims (the teaching to) the triple world! (122)

ḌĀṀ ḌA! O mother Ḍāmarā! (123)

JMRŪPHRUṀ HKṢPHREṀ! The Great Cause, the Śāmbhava plane, is (attained) at the extremity of the energy that has emerged from the Liṅga within the Transmission of the (Master's) Sandals (*pādukākrama*).[143] This is the book of great wisdom that belongs to the current (of the teachings) of the *Kādimaṇḍala* and there shines radiantly with the light of (the goddess) Vīrāvalī (and the god who is the) Assembly of Sounds (*śabdarāśi*).[144] (124)

ऐँ ह्रीँ श्रीँ ख्फ्रेँ ह्स्रूआँ[४६६] दिव्यलिङ्गासनं मण्डलोत्कृष्टनिर्वाणयोगावलीशक्तिभिः[४६७] ह्क्ष्मौँ[४६८] शुद्धस्फटिकसंकाशाकाशपरमनिर्वाणमहाबाणपञ्चकोपेताज्ञाधिकारपरमविश्राम–भूमिकासकलकलाभूतोन्मादमदनसंक्रमं[४६९] सागमं[४७०] योगिनीसिद्धं वन्दितं सतता–भिनन्दितं[४७१] विद्याम्नायौघगद्यपद्यैश्चतुष्पादाभिध्यातसर्वार्थसंवित्संबोधं[४७२] संबुध्यसे[४७३] सर्ववीराम्बिके[४७४] । (१२५)

भैँ भैँ भैँ[४७५] भैरवि[४७६] भैरवस्ते शरणागतोऽहं[४७७] आज्ञार्थिनोऽहं[४७८] लिङ्गाकाशभैरवि क्षमस्वापराधं[४७९] शिवे[४८०] उमे जगन्माते[४८१] कालिके[४८२] कुलकमलगुहागहनवासिनि[४८३] मालिनीस्तवनात्[४८४] तुभ्यं समयनन्दिनोऽहं[४८५] चरणवन्दिनोऽहं[४८६] कारुण्यादनुकम्पस्व[४८७] मामिति[४८८] (१२६)

मालिनीस्तवराजं[४८९] तु आदिनाथावतारितम्[४९०] ।
प्रेर्यमाणा[४९१] महावाणी आज्ञयानन्दप्रेरिता[४९२] ॥ ४० ॥
आज्ञामनुग्रहार्थाय[४९३] अधिकारार्थहेतुना[४९४] ।

बालक्रमस्य समये[४९५] क्रमाग्रे पठते[४९६] तु यः ॥ ४१ ॥
क्रमात् सिद्धिस्तदा[४९७] तस्य अणिमादिगुणाष्टकम् ।
आनन्दपदसंस्पर्शो[४९८] उच्चारादेव[४९९] जायते ॥ ४२ ॥

त्रिष्कालमेककालं[५००] वा एकचित्तः समाहितः ।
बीजसंख्याधिकारेण[५०१] दिव्यावेशः[५०२] प्रवर्तते ॥ ४३ ॥
आज्ञामनुग्रहं[५०३] धन्यं वाचासिद्धिर्न[५०४] संशयः[५०५] ।

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSRŪAUṀ! the seat (of the goddess), the Divine Liṅga[145] is praised and always lauded by the energies of the series (of states that accompany) the excellent Yoga of *Nirvāṇa* within the *maṇḍala* - HKṢAUṀ - (it is praised) along with the scripture (*āgama*), secured (*siddha*) by the Yoginīs (as is) the transmission of the passionate ecstasy (*unmādamadana*) which, as the entire (aggregate of) energies (*sakalakalā*), is the supreme plane of repose of the authority of the Command endowed with the five great arrows of the Supreme Nirvāṇa of Space, (translucent and brilliant) like pure crystal. O Mother of all the Heroes! You awaken (that) realisation (*saṁbodha*) of the insight (*saṁvit*) into the entire reality (*artha*) contemplated by the four parts (of the scripture) by means of the verses and prose of the current (of the teaching of this) the Tradition of Knowledge (*vidyāmnāya*).[146] (125)

BHAIṀ! BHAIṀ! BHAIṀ! O Bhairavi! I am Bhairava who has come to take refuge in you. I desire the Command. O Bhairavī who are the Liṅga of Space![147] Forgive (me my) sin![148] O Śivā![149] O Umā! O mother of the universe! O Kālikā! You who live in the abyss of the cave of the Lotus of Kula![150] By extolling (*stavana*) (the glories of) Mālinī to you I praise (your) feet and laud (your) Rule. Out of compassion be gracious towards me! (126)

Benefits of the Hymn and Admonition to Secrecy

The *Mālinīstavarāja* was brought down (to earth) by Ādinātha.[151] It is the great voice (*mahāvāṇī*)[152] (inwardly) impelled by the Command and impelled by bliss in order to graciously confer the Command[153] so that (one may acquire) authority. (40-41ab)

He who reads it in front of the Transmission (*krama*), in the Rule (*samaya*) of the Transmission of the Child,[154] will (first achieve) accomplishment (*siddhi*) from the Transmission[155] and then the eight yogic powers (*guṇa*), including the capacity to become small at will (*aṇimā*) and the rest, are his.[156] By just uttering it (he makes) contact with the plane of bliss. (41cd-42)

(If) one is one-pointedly attentive (to the recitation of this hymn), (at all) three times (of the day) or (just) one time (a day), a divine penetration (of energy) (*divyāveśa*) takes place by the authority (*adhikāra*) of the contemplation (*saṁkhyā*) of the seed - syllables (uttered during the recitation of this hymn).[157] (And one obtains) the wealth which is the grace of the Command and the Accomplishment of Speech (*vācāsiddhi*).[158] There can be no doubt about it! (43ab-44ab)

एवं क्रमेण वै तस्य[५०६] मन्त्राम्नायमनेकधा[५०७] ।। ४४ ।।
अदृष्टविग्रहे शान्ते परतत्त्वे गतिं[५०८] लभेत्[५०९] ।

एकधा स्मरणात् सर्वं मन्त्रविद्याक्रमं लभेत्[५१०] ।। ४५ ।।
द्विधा एव परिज्ञानं त्रिधा[५११] चाम्बापदं[५१२] लभेत् ।

गोपयेत् परशिष्याणां पारम्पर्यविवर्जिताम्[५१३] ।। ४६ ।।
अहंकारेऽधिरूढानां[५१४] दम्भिकानां[५१५] न दापयेत् ।

एवं स्तुता[५१६] महादेवी भैरवेन महात्मना ।। ४७ ।।
ततो लिङ्गं विनिर्भिद्य निर्गता परमेश्वरी[५१७] ।

वदते[५१८] सिद्धनाथस्य[५१९] लिङ्गस्था लिङ्गरूपिणी ।। ४८ ।।
पूर्वप्रीतिवशाच्छम्भो मैत्रीभावेन भावनात् ।
भावग्राह्यं कुलं कौलं ददामि तव निश्चयम्।। ४९ ।।
मनसा वचसा स्नेहात् महाकौलिकमादिशेत् ।

आमन्त्रितो यदा देव्या[५२०] तदा मित्रत्वमागतः[५२१] ।। ५० ।।
तेनायं सिद्धनाथोऽत्र[५२२] विख्यातो मित्रसंज्ञकः ।

आद्यारभ्यात्र[५२३] मद्भागे स्वामित्वं तव कौलिके ।। ५१ ।।
भवनाज्ञाधरो मन्त्री कौलीशश्चाधिकारिणः[५२४] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[५२५] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे[५२६] विमलभेदोत्तरषट्कनिर्णये[५२७]
कादिभेदे आज्ञापारमेश्वरे स्वामिनिमते[५२८] श्रीचतुर्विंशत्सहस्र–
संहितायां अव्वाक्रमभाषिते[५२९] मालिनीस्तवराजाधिकारो
नामानन्दः ।। ४ ।।[५३०]

Thus one progressively (*kramena*) obtains the manifold teaching concerning mantra and (thus) achieves the condition (*gati*) within the Supreme (transcendental) Principle that is tranquil and invisible. (44cd-45ab)

By recalling it once one attains the entire transmission (*krama*) of mantras and Vidyās, just twice, complete knowledge and thrice, the plane of the Mother.[159] (45cd-46ab)

It should be kept hidden from the disciples of others, devoid of the lineage (*pāramparya*). It should not be given to the deceitful and the proud. (46cd-47ab)

The Goddess Bursts out of the Liṅga and graces the God

Then after the great soul, Bhairava had praised the Great Goddess in this way, the Supreme Goddess broke open the Liṅga and emerged (from it).[160] And she who resides in the Liṅga and whose form is the Liṅga[161] spoke to Siddhanātha.[162] (47cd-48ab)

"O Śambhu! Out of (our) prior affection and due to (your steadfast) attitude (*bhavana*) and friendship, I am giving you the certain knowledge (*niścaya*), namely, Kula and Kaula that can (only be) grasped by means of Being (*bhāvagrāhya*)." (Thus) by mind and by speech, out of love, she taught (the teachings concerning) the great Kaula reality (*mahākaulika*). (48cd-50ab)

When he was invited (in this way) by the goddess, he came in friendship (*mitratvamāgata*) and so this Siddhanātha is known here by the name Mitra (Friend).[163] (50cd-51ab)

(The god said:) "O (goddess) Kaulikā, you who are a part of me! Here from today onwards it is you who are the master (*svāmitvaṁ tava*)." And Kaulīśa (also), who recites mantras and is the bearer of the Command of contemplation (*bhavanājñā*), was endowed with authority. (51cd-52ab)

(This is the fourth) chapter called *Concerning the Mālinīstavarāja*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) consisting of seventy million (verses) that has emerged on the Path of Meru which (extends) for a hundred and twenty-five thousand (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*) which is the ultimate purport of the Subsequent Six (Thousand Verses) of the Pure Division (*vimalabhedottara-ṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* which is the Supreme Lord's command as uttered within the Transmission of the Mother (*avvākrama*).

पञ्चमानन्दः

श्रीवक्रा उवाच[१]

यदेतत् कौलिकं ज्ञानं क्रममण्डलधीपुरम्[२] ।
दातुं न विहितं देव भक्तिस्ते[३] रतिकामतः[४] ।। १ ।।

पूर्वस्नेहवशात्[५] प्रीतिस्तेन[६] शिष्यः[७] कथं मम ।
गुरुशिष्यविपर्यासं[८] अयुक्तं शूलपाणिने[९] ।। २ ।।
कृतेनापि च देवेश उपहासः प्रवर्तते ।
अनुलोमस्य मार्गस्य[१०] विलोमाच्च[११] महद् भयम् ।। ३ ।।
बुद्धिहानिर्मनोग्लानिरयुक्ताचरणाद्[१२] भवेत्[१३] ।
यावन्न गुरुशिष्यत्वं क्लेशं[१४] यावन्न दासवत्[१५] ।। ४ ।।
तावत् कुलक्रमे[१६] सिद्धिः कुतो भवति मन्त्रिणः[१७] ।
न शिष्यं[१८] त्वां[१९] प्रवक्ष्यामि न भवामि[२०] अहं गुरुः ।। ५ ।।
इतः[२१] सूत्रक्रमं शम्भो दीयते[२२] तत् कुलक्रमम्[२३] ।
भवान् ज्ञानी महाविद्वान् शिष्यत्वे[२४] नैव सा[२५] सुधीः ।। ६ ।।
शिष्ये[२६] भक्तिर्गुरोर्ज्ञानं[२७] संवित्तिरुभयोर्यदा[२८] ।
तदा सा जायते दीक्षा अन्यथा च[२९] विडम्बिका ।। ७ ।।

श्रीनाथ उवाच[३०]

यत्[३१] पुरासीश्च[३२] त्वं[३३] भार्या अस्म्यहं[३४] पूर्वमन्मथः[३५] ।
उभौप्रीतिवशानन्दे[३६] कामस्यान्ते[३७] यथा पुनः ।। ८ ।।
तथा त्वमन्यदेही स्यात्[३८] अहं मर्त्यशरीरिणः[३९] ।
आवयोः परिवर्तेन[४०] संसारस्तच्च[४१] कामिकम्[४२] ।। ९ ।।
तथा क्रमेण शिष्योऽहं त्वं मातामिति कल्पिता[४३]
नैव दोषक्रिया[४४] चात्र मन्त्रसंकेतकं तपः ।। १० ।।
भवतामिति[४५] संप्राप्ते त्वं च सिद्धः[४६] कुलक्रमे ।

CHAPTER FIVE

Śrīnātha's Consecration with the Command (*ājñābhiṣeka*)

The God Seeks to Persuade the Goddess to Accept Him as Her Disciple

The venerable (goddess) Kubjikā said:

[1]O god, your devotion is due to a passionate desire for sex (*ratikāmataḥ*)[2] (and so) it is not proper (for me) to give (you) this Kaulika knowledge namely, the *Kramamaṇḍala* which is the abode of the (enlightened) intellect (*dhī*).[3] (1)

(I also feel) affection (for you) because of (our) previous love and so how can (you be) my disciple? It is not right, O bearer of the trident, to reverse the (roles of) the teacher and the taught.[4] And even if it is done, O lord of the gods, (it gives rise to) derision. There is great fear in reversing (the normal) forward (*anuloma*) path.[5] By behaving improperly the intellect is damaged and the mind withers (*glāni*).[6] Obstructing affliction (*kleśa*) (persists) as long as there is no (relationship) between master and disciple. As long as (the disciple does) not (behave) like a servant how can he who recites mantras achieve success (*siddhi*) in the Kula transmission (*kulakrama*)? I will not (ever) say that you are (my) disciple. I am not the teacher. O Śambhu, (it is) from hence[7] that the scripture (*sūtrakrama*),[8] namely, the Kulakrama is given (to others). You sir are wise (*jñānin*) and a great scholar, that intelligence is certainly not (found) in the condition of a student. If the disciple possesses devotion and the teacher knowledge[9] and both possess (an illumined) consciousness, then (a true) initiation takes place. Otherwise its is a deceitful one.[10] (2-7)

Śrīnātha said:

And just as you were previously (my) wife, I was previously your lover.[11] Just as, in the bliss at the conclusion of passion, swayed by our love (we make love) again, similarly may you again became another embodied being and I (became) a mortal embodied being. It is because of our transformation that the world of transmigratory existence (has come into being) and is (thus full of) passion. In the same way, I am by turns (*krameṇa*) the disciple[12] and you are conceived to be the mother (of the universe).[13] And there is no bad action (*doṣakriyā*)[14] here (in this, in fact) it is (a form of) austerity that accords with the teaching of mantra.[15] And when it becomes yours it is you who are attained in the Kulakrama.[16] (8-11ab)

एवं क्रमेण शिष्योऽहं स्थितः[४७] पूर्वसमुच्चये[४८] ॥ ११ ॥
क्रमस्याग्रे मण्डलस्याग्रे[४९] युष्मदग्रे प्रसन्नधीः ।[५०]
परिवर्त्य स्वरूपेण तुभ्यं मह्यं यथार्थतः ॥ १२ ॥
तथा[५१] मे[५२] प्रीतिपूर्वेण[५३] कुरु ज्ञानप्रकाशनम्[५४] ।
शिष्योऽहं तव कल्याणि त्वं माता मे प्रतीकुरु[५५] ॥ १३ ॥
एवं तु आवयोः प्राप्तं उत्तीर्णं[५६] पूर्वसंग्रहम्[५७] ।
तस्मादनुग्रहार्थाय[५८] स्नेहेन पश्यसे[५९] मम ॥ १४ ॥

नास्ति सिद्धिः[६०] कलौ तन्त्रे[६१] चतुर्थे तु महायुगे[६२] ।
सिद्ध्यन्ति निश्चयं चात्र श्रीमच्चन्द्रपुरे गृहे ॥ १५ ॥
मण्डले सावधानोऽहं भवे[६३] जन्मनि जन्मनि ।
एवमाज्ञाक्रमं ब्रूहि संहितार्थसमुच्चयम्[६४] ॥ १६ ॥
येन विज्ञानमात्रेण कम्पते देहपञ्जरम् ।
कौलिकं तु परं[६५] ज्ञानं[६६] उपदेशं वदस्व मे ॥ १७ ॥

त्वमेकाकाशलिङ्गं तु आसनं पृथिवी त्वियम्[६७] ।
चराचरं त्वयि[६८] लीनं[६९] तेन त्वं लिङ्गरूपिणी ॥ १८ ॥

त्वं मन्त्रस्त्वं परा विद्या त्वमाज्ञा त्वं परापरा ।
त्वं सिद्धिस्त्वं च शक्तिस्त्वं[७०] शरणागतवत्सले ॥ १९ ॥

त्वच्छक्त्या[७१] प्रेरितोऽहं च भवे[७२] जन्मनि जन्मनि ।
अहं धन्यतनुर्मर्त्यो[७३] यस्त्वयाराधने[७४] क्षमः ॥ २० ॥

विशेषक्रमविज्ञानं भवेत् सिद्धिप्रदं मतम् ।
सिद्धिरूपाश्रमैकत्वं[७५] विनयेनोपगम्यते[७६] ॥ २१ ॥

In this way, in due order (*krameṇa*) I am the disciple in the initial aggregation (*samuccaya*) (of the teaching). So, reveal (this) knowledge to me with affection. Just as in front of the Krama, the *maṇḍala* and you, (the adept) whose intellect is content, (makes offerings) to you and I, as is proper, alternating (between us) according to (our) nature. O auspicious one, I am your disciple and you my mother.[17] Help me! The previous collection (of teaching's) (*pūrvasaṁgraha*)[18] was acquired from us in this way and fully learnt (*uttīrṇa*). Therefore, look upon me with love in order to grace (me). (11cd-14)

There is no accomplishment (*siddhi*) (to achieve) in Tantra[19] during the Age of Strife, the fourth great aeon.[20] (But initiates) achieve realisation (*niścaya*) here in the House of the venerable City of the Moon.[21] In the *maṇḍala,* I am attentive in (this world of transmigratory) existence life after life. And so expound the transmission of the Command (*ājñākrama*), namely, the aggregate of the meaning of (this) scripture (*saṁhitā*), merely by knowing which the cage of the body trembles.[22] Impart the teaching, which is supreme Kaulika knowledge, to me.
(15-17)

The God Praises the Goddess in the Liṅga

[23]You are the one Liṅga of the Sky (*ākāśaliṅga*) and the seat, which is this earth.[24] The moving and immobile (universe) is merged (*līna*) in you and so you (O goddess) are the Liṅga.[25] (18)

O beloved of those who come to take refuge (in you)! You are mantra. You are the Supreme Vidyā. You are the Command. You are (both) inferior (immanence) and supreme (transcendence). You are yogic accomplishment (*siddhi*) and you are power (*śakti*).[26](19)

By your power I am impelled into phenomenal existence life after life. I am that mortal who possesses a blessed body and due to you is capable of worshipping (you).[27] (20)

The special knowledge of the Transmission (*krama*) is considered to be that which bestows accomplishment (*siddhi*). By virtuous conduct (*vinaya*) one comes to understand the oneness which is the hermitage (*āśrama*) whose nature is accomplishment.[28] (21)

तदेव तपयुक्तस्य[७७] लिङ्गस्य खेचरस्य च ।
व्यक्ताव्यक्तस्य शुद्धस्य नादिफान्ते[७८] स्थितस्य च ।। २२ ।।
सिंहसंकेतदेहस्य[७९] मालिनीक्रममध्यत: ।
मया निवेदितात्मान[८०] साष्टाङ्गगतिपूर्वकम्[८१] ।। २३ ।।

एतद्[८२] भक्त्याश्रमं[८३] चात्र देवि तुभ्यं निवेदितम् ।
शिष्यत्वेन न संदेहो[८४] न त्वत्परतरं धनम्[८५] ।। २४ ।।

सिद्ध्यसे[८६] नात्र संदेहो भक्तश्चाज्ञां[८७] लभेत्[८८] स्फुटम्[८९] ।
शिष्ये भक्तिर्गुरोर्ज्ञानं[९०] आज्ञालब्धं[९१] कुलागमम्[९२] ।। २५ ।।

मुद्रा ज्ञानशलाका या भक्तियुक्ते प्रवर्तते ।
प्रसन्ना भव देवेशि दर्शनं देहि[९३] साम्प्रतम् ।। २६ ।।

शरीरं न मया[९४] दृष्टं लिङ्गं[९५] दृश्यति[९६] केवलम् ।
शुद्धहेममयं दिव्यं भ्रमते[९७] अग्निदीपवत् ।। २७ ।।

तेन मे[९८] विभ्रमं[९९] चित्ते आत्मानं प्रकटं कुरु ।
लिङ्गस्य[१००] स्फोटनं कृत्वा प्रत्यक्षा[१०१] भव मे प्रभो[१०२] ।। २८ ।।

श्रीवक्रा उवाच[१०३]

लिङ्गस्फोटं[१०४] कृतं[१०५] शम्भो निष्क्रान्ताहं सुवर्चसा ।
कुटिलाकृतिरूपेण त्रिष्कोणाननभीषणा[१०६] ।। २९ ।।

श्यामा[१०७] रक्ता त्रिनेत्राहं कालानलसमप्रभा ।
सिंहावलोकसंपन्ना तेन सिंहावलोकिनी ।। ३० ।।

दृष्ट्वा त्वां भैरवानन्दं[१०८] लज्जासंकुचिता अहम्[१०९] ।
संजाता वक्रिका[११०] तेन अष्टाङ्गकरभूषिता ।। ३१ ।।

I have made known with profound obeisance (*aṣṭāṅgagatipūrva*)[29] that same (oneness), the essential nature (*ātman*) of the Liṅga endowed with austerity (*tapas*)[30] that moves in the expanse (of transcendent reality) (*khecara*). Pure and both manifest and unmanifest, it is established in the Mālinī order of the alphabet (*nādiphānta*) and its body is the Lion's Convention (*siṁhasaṁketa*) in the middle of the Mālinīkrama.[31] (22-23)

That (*maṇḍala*), O goddess, is the hermitage of devotion, and it was here that it was made known to you because (you then assumed the state of) a disciple.[32] (But) there can be no doubt that there is no greater wealth than you. (24)

You attain success, there is no doubt about it, and the devotee clearly attains the Command. Devotion is in the disciple and knowledge in the teacher and the Kula scripture (*āgama*) is (then) attained by the Command.[33] (25)

The Gesture (*mudrā*), which is the Scalpel of Knowledge,[34] operates within one endowed with devotion. Be pleased, O mistress of the gods, give (me) now a vision (*darśana*) (of yourself). (26)

I have not seen (your) body; only the Liṅga is visible. Made of pure gold and divine, it moves like a flame of fire. (27)

And so there is delusion in my mind. Make yourself clearly manifest! O lord (*prabhu*),[35] having burst apart the Liṅga become visible to me! (28)

The Emergence of the Goddess from the Liṅga and the God's Empowerment

The venerable (goddess) Vakrā said:

O Śambhu, the Liṅga has been burst apart[36] and I of beautiful lustre have emerged (from it) in a crooked form, horrific and (my) face the Triangle.[37](29)

I am dark blue and red.[38] I have three eyes and (my) light is like the Fire of Time.[39] The gaze I possess (is like that of a) lion and so (I am called) `she who has the lion's gaze' (*siṁhāvalokinī*).[40] (30)

When I saw you, who are Bhairava's bliss, I became bent over with bashfulness (*lajjāsaṁkucitā*)[41] thus I became Vakrikā (the Little Crooked One) adorned with the rays of (my) eight limbs.[42] (31)

अहं जाता तदा वक्रा[१११] दिव्यदेहा[११२] महाबला ।
दृष्टमात्रेण[११३] विद्धस्त्वं इदं तथ्यं मया कृतम् ।। ३२ ।।[११४]

श्रीनाथ उवाच[११५]

अहं विद्धस्त्वया शक्त्या विह्वलो ह्यवलोकनात् ।
न ते दृष्टं मया कायं निद्राघूर्मिवशं गतः[११६] ।। ३३ ।।
न शृणोमि न पश्यामि परचेतापहारितः[११७] ।
तदाहं च त्वया देवि वेधितश्चावलोकनात्[११८] ।। ३४ ।।

एतत्प्रत्ययसंप्राप्ते वेधदीक्षा कुलक्रमे[११९] ।
श्रुतिर्मतिर्मनोदृष्टिश्चेतो[१२०] धृतिः[१२१] क्षमेति[१२२] च ।। ३५ ।।
अन्यचित्तगतो विद्धः[१२३] शक्त्यावेशेन[१२४] विग्रहः[१२५] ।
प्रत्ययाज्ञा स्वरूपेण प्राप्ता ज्ञानशलाकया ।। ३६ ।।

सिद्धानामाद्यसिद्धोऽस्मि[१२६] मित्राख्यो[१२७] नामनामतः[१२८] ।
तव भक्तो ह्यहं दासो गतिस्त्वं शरण[१२९] परम् ।। ३७ ।।[१३०]

साष्टाङ्गप्रणिपातोऽय[१३१] कृत[१३२] दण्ड[१३३] त्रिधा पुनः ।[१३४]
आज्ञाधरमह[१३५] शिष्यस्त्वमेका व्यापिनी गुरुः[१३६] ।। ३८ ।।
जातः शिष्यो ह्यहमेको[१३७] गोत्राचारेण[१३८] धीमतः[१३९] ।

क्षमस्व देवदेवेशि संक्रान्ताज्ञामनुग्रहात्[१४०] ।। ३९ ।।
वक्रिके त्वं प्रभुर्माता देवी विश्रामभूमिका[१४१] ।
त्वं गतिस्त्वं च मे स्वामी[१४२] तवाहं शरणं गतः ।। ४० ।।[१४३]
स्वर्गापवर्गयोर्देवि[१४४] त्वमेका योनि[१४५] मातरः[१४६] ।

I then became Vakrā (the Crooked One), (endowed with) a divine body and very strong. You were pierced merely by being seen (by me). It is I who have brought about this reality (*tathya*). (32)

Śrīnātha said:

I have been pierced by you who are power (*śakti*). I am in distress because of (your) gaze. Deprived of consciousness by sleep and inebriation (*ghūrmi*),[43] I have not seen your body. Stolen away by another mind, I neither see nor hear (anything).[44] Then, O goddess, I was pierced by you with (your) gaze. (33-34)

The initiation by piercing into the Kulakrama takes place when these signs (*pratyaya*) obtain[45] namely, (divine) hearing, intuition (*mati*), mental perception (*manodṛṣṭi*), intelligence (*cetas*), strength of character (*dhṛti*) and forbearance (*kṣamā*). (Thus) the form (of the disciple) present in the mind of another (i.e. the teacher) is pierced by the penetration of energy (*śaktyāveśa*) and the (initiation), which is the Command of Insight (*pratyayājñā*), is attained according to its essential nature by means of the scalpel of knowledge.[46] (35-36)

(Bhairava said): "Amongst accomplished yogis (*siddha*), I am the first to have attained the goal (*ādyasiddha*) and according to (the worldly way of) naming, I am called Mitra.[47] I am your devotee. (I am your) servant. You are the means of success (*gati*), the supreme cause. (37)

(I have) prostrated with all eight of (my) limbs having (extended my body on the ground like a) stick, three times again.[48] I am the disciple, the bearer of (your divine) Command, and you are the one, all-pervading teacher. As (I am) wise (*dhīmat*) I have become (your) sole disciple by practicing according (to the teachings of our spiritual) clan (*gotrācāra*).[49] (38-39ab)

O mistress of the god of gods, pardon (me and vouchsafe) by (your) grace the Command that has been transmitted (to you) (*saṁkrāntājñā*). O Vakrikā, you are the lord (*prabhu*),[50] the mother, the goddess and the plane of rest. You are the way (*gati*) and you are my master (*svāmin*), I have taken refuge in you. O goddess, you are the mother (of the universe) and sole source (*yoni*) of (both) heaven and liberation. (40-41ab)

अद्य मे सफलं जन्म अद्य मे सफलं तपः ।। ४१ ।।
अद्य मे विभव[१४७] प्राप्तं आज्ञा संक्रमिताद्य[१४८] मे ।
अद्य योगीश्वरोऽहं च त्वत्प्रसादाच्च भैरवि[१४९] ।। ४२ ।।
उपदेशं क्रिया[१५०] शिक्षा[१५१] साम्प्रतं कथयस्व मे ।
सिद्धवाक्यमिदं श्रुत्वा देवी वचनमब्रवीत् ।। ४३ ।।

श्रीवक्रा उवाच[१५२]

मया च तव मित्रत्वं पूर्वस्नेहान्निवेदितम् ।
मित्रदेव[१५३] महासिद्ध[१५४] आज्ञानाम[१५५] प्रकीर्तितम् ।। ४४ ।।

पुष्पाः[१५६] सप्तदशाराध्या[१५७] आत्माष्टादशकम्[१५८] तथा ।
दशसप्तक्रमे[१५९] ज्येष्ठा आराध्या[१६०] मम सुव्रत ।। ४५ ।।
तवैते[१६१] पूजनीयास्तु शाम्भवाः सिद्धनायकाः[१६२] ।
उन्मनादिक्रमेणैव[१६३] यावत् श्रीनाथचिञ्चिणी[१६४] ।। ४६ ।।
पुष्पसंकेतकं शम्भो अज्ञात्वा[१६५] नैव मुक्तिभाक् ।

बालक्रमं तथा देव पीठाः[१६६] पीठेषु देवताः[१६७] ।। ४७ ।।
बाह्ये तु देवताश्चाष्टौ[१६८] नादिफान्ता[१६९] तु कौलिकी ।

उत्तिष्ठ स्फुरते[१७०] चाज्ञा[१७१] क्रमयुक्ते[१७२] महेश्वर[१७३] ।। ४८ ।।
त्वमेक[१७४] चान्वये[१७५] गोत्रे[१७६] मयाद्य प्रकटीकृतम् ।

रक्षणीयमिदं ज्ञान[१७७] पारम्पर्यक्रमागतम् ।। ४९ ।।
योगिनीमुखनिष्क्रान्त[१७८] मेरुमार्गविनिर्गतम्[१७९] ।

कुमारीयोगिनीभक्तिः[१८०] समयद्रोहनिग्रहम्[१८१] ।। ५० ।।
कर्तव्य[१८२] च मदीयाज्ञा यथेच्छा विचरेत्[१८३] सुखम् ।

Today my birth has born fruit. Today my austerity is fruitful. Today I have attained glorious power (*vibhava*). Today the Command has been transmitted to me. And today, O Bhairavī, by your grace, I am the Lord of Yogis.[51] Now, pray tell me the teaching, the ritual and the instruction." When she had heard this, the speech of an accomplished being, the goddess uttered (the following) words. (41cd-43)

The Goddess's Teaching

The venerable Vakrā said:

"Out of (our) previous affection I have proclaimed your friendship.[52] O Mitradeva! Mahāsiddha! The name of the Command has been lauded. (44)

The Flowers that are the object of worship are seventeen and the Self is the eighteenth. O observer of fine vows, my (energy called) Jyeṣṭhā should be worshipped (*jyeṣṭhā ārādhyā mama*)[53] in the Sequence of Seventeen (parts). These are your Śāmbhava leaders (*nāyaka*) of the Siddhas and should indeed be worshipped. O Śambhu, without having known the Convention of the Flower (*puṣpasaṁketaka*) that extends in due order from the Transmental (*unmanā*) up to Śrīnātha and Ciñciṇī, one is not liberated. (45-47ab)

O god, such also is the case[54] with the Transmission of the Child (*bālakrama*),[55] the sacred seats (*pīṭha*), the deities in the sacred seats[56] and, externally, the eight deities and (the goddess) Kaulikī who is Mālinī (*nādiphāntā*).[57] (47cd-48ab)

Maheśvara arise! The Command pulses effulgent within one who is conjoined to the transmission (*kramayukta*). Today I have made you manifest as the one (reality to be realised) in the tradition (*anvaya*), that is, (in my spiritual) clan (*gotra*). (48cd-49ab)

This knowledge has come forth from the mouth of the Yoginī.[58] It has emerged from the Path of Meru and come down through the line (of teachers). It should be (carefully) guarded. (49cd-50ab)

(One should have) devotion for the Virgins (Kumārīs) and Yoginīs,[59] suppress (*nigraha*) attacks[60] on the Rule (*samaya*) and execute my Command. (One who does this) may wander about joyfully. (50cd-51ab)

लोका भक्तिरता यत्र तत्र ज्ञानं प्रकाशय[१८४] ॥ ५१ ॥
गुटिका[१८५] पादलक्षा[१८६] तु पातनीयावलोकनात्[१८७] ।
चन्द्रार्थोऽनुग्रहेत्[१८८] सर्वान्[१८९] संसाध्य[१९०] आज्ञया खग[१९१] ॥ ५२ ॥
इति ज्ञानप्रभावोऽयं तवोक्तं[१९२] हि तु[१९३] भैरव ।

निग्रहानुग्रहे[१९४] शक्तिर्भवते[१९५] तव निश्चयम्[१९६] ॥ ५३ ॥
मर्त्यलोके व्रजित्वा तु कुरु क्रीडां[१९७] यथेच्छया ।

जरामरणनिर्मुक्तः[१९८] खगतिस्तव नित्यशः[१९९] ॥ ५४ ॥
विमुक्तः सर्वपापेभ्यस्त्वं[२००] हि काञ्चनवद्[२०१] यथा ।

ब्रह्महत्यादिपापानि ये कुर्वन्ति दिने दिने ॥ ५५ ॥
तव स्मरणमात्रेण नश्यन्ते[२०२] नात्र संशयः ।

ये[२०३] ध्यायन्ति सदा तुभ्यं[२०४] त्रिष्कालस्मरणादपि[२०५] ॥ ५६ ॥
ते सिद्धा नात्र संदेहो विमुक्ताः पाशबन्धनैः[२०६] ।

ये निन्दन्ति तु त्वां[२०७] मित्र दूषयन्त्यथवा यदि[२०८] ॥ ५७ ॥
म्रियन्ते[२०९] कुगतिं यान्ति मोक्षहास्ते[२१०] न संशयः ।

रौरवं नरकं[२११] यान्ति मुक्तिस्तेषां कुतो भवेत् ॥ ५८ ॥
एवमुक्त्वा तु सिद्धस्य योगावस्था तु सुन्दरी ।

श्रीनाथ उवाच[२१२]

वदते[२१३] परया भक्त्या देव्यग्रे[२१४] प्रणतः स्थितः ॥ ५९ ॥
देशिकस्त्वं[२१५] महादेवि अभिषेकं ददस्व मे ।
दद[२१६] विभवसामर्थ्यं दीक्षाव्याख्याद्यनुग्रहम्[२१७] ॥ ६० ॥
ततो भ्रमामि[२१८] आचार्यो योगेशीनां[२१९] तु मध्यतः ।

Reveal (this) knowledge wherever people are intent on devotion. The pill (*guṭikā*)[61] indeed consists of 125,000 (verses) (*pādalakṣā*)[62] and should be administered (*pātanīyā*) by (the energy of your) gaze.[63] O Wanderer in the Sky (of the transcendent), once attained by means of the Command, (the reality which is the ultimate) purport (of the Tradition of the) Moon (*candrārtha*),[64] you should grace all. Thus, O Bhairava, I have explained this, the power of knowledge to you. (51cd-53ab)

Yours, certainly, is the power (both) to grace (*anugraha*) and to chastise (*nigraha*). Once gone to the mortal world, play as you will. (53cd-54ab)

(You are) free of old age and death and you move perpetually in the Sky (of ultimate reality). You are free of all sins, like gold (purified of all dross). (54cd-55ab)

(Even the most dreadful) sins, including brahminicide, that (people) commit every day, are destroyed merely by remembering you. There is no doubt about it. (55cd-56ab)

Those who meditate on you constantly are accomplished yogis (*siddha*) and also (become so) by remembering (you) the three times (of day).[65] They are free from the fetters of the bonds (that imprison the soul). There is no doubt about it. (56cd-57ab)

O friend (*mitra*), those who censor you or find fault in you (*dūṣayanti*) die and end up on the wrong path (*kugati*). They are, without a doubt, destroyers of (true) freedom (*mukti*). (57cd-58ab)

They go to the Raurava hell.[66] Where can there be liberation for them?" Once the beautiful (goddess, who is) the yogic state of the accomplished yogi had spoken thus (Śrīnātha responded). (58cd-9ab)

The God's Consecration

Śrīnātha said:

Bowing before the goddess, he said with supreme devotion: "O great goddess, you are the teacher (*deśika*),[67] give me the consecration (*abhiṣeka*). Give me the power of dominion (*vibhavasāmarthya*), the grace of initiation, the explanation (of the scriptures)[68] and the rest. Then I, a teacher, will wander in the midst of the Mistresses of Yoga (*yogeśī*)."[69] (59cd-61ab)

सिद्धवाक्यमिदं श्रुत्वा तुष्टासौ[२२०] योगमातरम्[२२१] ।। ६१ ।।
वदते[२२२] सिद्धनाथस्य[२२३] हे[२२४] मित्र जगतः प्रभो ।
इदं तदभिषेकं[२२५] तु षोडशान्तावलोकनात् ।। ६२ ।।

कलाषोडशसंपूर्णा पूर्णा देवी समुच्चरेत्[२२६] ।
अमृतौघं[२२७] प्रवर्षन्ती[२२८] अमा सप्तादशी[२२९] कला ।। ६३ ।।
अभिषेकं[२३०] तु[२३१] नाथस्य दत्तं[२३२] देव्यावलोकनात् ।

खेचरत्वं[२३३] ददाम्यद्य लिङ्गं गृह्य[२३४] यथार्थतः[२३५] ।। ६४ ।।
दीक्षाव्याख्याससामर्थ्यं[२३६] इत्याज्ञा मुक्तिदा[२३७] तव[२३८] ।

इदं तदभिषेकं[२३९] तु मया दत्तं[२४०] तव प्रिय ।। ६५ ।।
वज्रं विदारयेल्लिङ्गं[२४१] संजीव्यः[२४२] परमः[२४३] शशिः[२४४] ।

पूजनीयं[२४५] सदा हीदं[२४६] लिङ्गमेकं[२४७] कुलागमे ।। ६६ ।।
यत्र यत्रापि[२४८] देशे[२४९] तु मन्त्रजं सहजं हि[२५०] वा[२५१] ।
कृत्रिमं भवते वाथ[२५२] पूजनीयं विशेषतः ।। ६७ ।।
नमस्कारेच्छुचिर्भक्त्या[२५३] श्रीलिङ्गं[२५४] पश्चिमामुखम्[२५५] ।

तदभिषेकमाचार्ये[२५६] लिङ्गपूजा दिने[२५७] दिने[२५८] ।। ६८ ।।
कुलाचार्याभिषिक्ता[२५९] ये[२६०] लिङ्गाराधनवर्जिताः[२६१] ।
न तेषां[२६२] साधनी सिद्धिः[२६३] अन्यथा[२६४] पतनं भवेत् ।। ६९ ।।

एवमुक्त्वा[२६५] तु सिद्धस्य अदृष्टकुलविग्रहा[२६६] ।
संजाता देवदेवेशी चक्रे[२६७] सिंहावलोकिनी ।। ७० ।।
ततः[२६८] सिद्धो[२६९] महातुष्टः[२७०] सिंहरूपो गतः[२७१] स्वयम् ।

साष्टाङ्गैस्तु[२७२] नमस्कारैः[२७३] सिद्धः[२७४] क्षाम्यति[२७५] भैरवीम्[२७६] ।। ७१ ।।
श्लोकद्वादशकैर्दिव्यैः[२७७] स्तुवते[२७८] दिव्यशासनम्[२७९] ।

Upon hearing this, the speech of an accomplished being, she the Mother of Yoga, was satisfied and said to Siddhanātha: "O friend (*mitra*), lord of the universe, this is that consecration (that takes place) by the gaze of (the goddess who is) at the End of the Sixteen (*ṣoḍaśāntavalokanāt*)."[70] (61cd-62)

The goddess Full Moon (*Pūrṇā*), replete with the sixteen energies (of the Moon) is the seventeenth energy (that as) the New Moon (Amā) ascended (*samuccaret*) as she rained down a stream of nectar. (Thus) the consecration was imparted to the Lord by the gaze of the goddess. (63-64ab)

Today I will give (you the liberated) state of flight (*khecaratva*); grasp the Liṅga as it is in reality! [71] Initiation, the explanation (of the teachings) (*vyākhyā*) and the capacity (to apply them) (*sāmarthya*): this is the Command that bestows upon you liberation.[72] (64cd-65ab)

This, O dear one, is the consecration I have given you. The thunderbolt (*vajra*) must split apart the Liṅga and the supreme Moon should be vitalised.[73] (65cd-66ab)

This, the sole Liṅga in the Kula scripture (*kulāgama*), should be worshipped constantly. Wherever it is, whether it be born spontaneously (*sahaja*), generated from mantra (*mantraja*) or even if an artefact (*kṛtrima*), it should be worshipped in particular.[74] The pure man should salute the Śrīliṅga that faces west (*paścimāmukha*)[75] with devotion. (66cd-68ab)

This is the consecration (*abhiṣeka*) that takes place within the teacher (*ācārya*) namely, the daily worship of the Liṅga.[76] Those consecrated as Kula teachers (*kulācārya*) who do not worship the Liṅga cannot achieve accomplishment (*siddhi*) and (doing) otherwise, (they) fall." (68cd-69)

Having spoken thus to the Accomplished One (Siddha), her form the unseen Kula she, the mistress of the god of the gods, whose gaze is like a lion (*siṁhāvalokinī*) [77] arose within the Wheel. Then the Accomplished One, greatly satisfied, whose form was (as powerful as a) lion (*siṁharūpa*) spontaneously went (to her). (70-71ab)

The Accomplished One propitiated Bhairavī with salutations accompanied by full prostrations and praised the divine teaching with twelve divine verses. (71cd-72ab)

ऐंकारासनमारूढां[२८०] वज्रपद्मोपरिस्थिताम् ।। ७२ ।।
सिद्धिं[२८१] मां ददते नित्यं श्रीकुजाख्यां[२८२] नमाम्यहम् (१)[२८३] ।

ज्ञानशक्तिं महामायां[२८४] दिव्यज्ञानप्रकाशकीम्[२८५] ।। ७३ ।।
अन्तर्धानगतां[२८६] देवीं[२८७] श्रीकुजाख्यां नमाम्यहम् (२) ।

चतुःपीठकमध्यस्थां[२८८] दिव्यशक्तिप्रभावतः[२८९] ।। ७४ ।।
षट्प्रकारसमोपेतां[२९०] श्रीकुजाख्यां[२९१] नमाम्यहम् (३) ।

मेनाख्यदुहिता देवी[२९२] तुर्यस्थाने व्यवस्थिता[२९३] ।। ७५ ।।
लिङ्गान्ते[२९४] वसते नित्यं श्रीकुजाख्यां[२९५] नमाम्यहम् (४) ।

बालक्रमसमोपेतां[२९६] भगाह्लादेन[२९७] चिञ्चिणीम्[२९८] ।। ७६ ।।
नादिफान्तास्वराघोरां[२९९] श्रीकुजाख्यां नमाम्यहम् (५) ।

चन्द्रद्वीपे शिला शुद्धा पूजिता च मया पुरा[३००] ।। ७७ ।।
सप्तजन्मविनिष्क्रान्तां[३०१] श्रीकुजाख्यां नमाम्यहम् (६) ।

घोरां घोरतराघोराघोरज्ञानावलम्बिनीम्[३०२] ।। ७८ ।।
नित्ययुक्तां[३०३] स्वचक्रस्थां[३०४] श्रीकुजाख्यां नमाम्यहम् (७) ।

जन्मत्रिकोणमध्यस्थां[३०५] तरुणादित्यवर्चसाम्[३०६] ।। ७९ ।।
दिव्यामाज्ञास्वरूपेण[३०७] श्रीकुजाख्यां नमाम्यहम् (८) ।

रुद्रशक्तिः सदा पूज्या[३०८] पीठानां कीर्तनादपि ।। ८० ।।
सिद्धिं[३०९] स्फुटां[३१०] प्रदातारीं[३११] श्रीकुजाख्यां नामाम्यहम् (९) ।

देवतैः[३१२] पूजितां[३१३] नित्यं ब्रह्मचर्यपरायणैः ।। ८१ ।।
सिद्धयोगेश्वरीख्यातां[३१४] श्रीकुजाख्यां नमाम्यहम् (१०) ।

The Hymn of Twelve Verses[78]

(1) I salute the venerable (goddess) called Kujā who, established above the thunderbolt-lotus (*vajrapadma*) and mounted on the letter AIṀ (as her) seat constantly gives me (every) accomplishment (*siddhi*).[79] (72cd-73ab)

(2) I salute the venerable goddess called Kujā who has become invisible; (she who is) the power of knowledge, Mahāmāyā who illumines divine knowledge.[80] (73cd-74ab)

(3) I salute the venerable (goddess) called Kujā endowed with six parts (*prakāra*) who, by the power of (her) divine energy, resides in the middle of the four sacred seats.[81] (74cd-75ab)

(4) I salute the venerable (goddess) called Kujā who always resides within the Liṅga. She, the daughter of (the one) called Menā,[82] is the goddess established in the abode of the fourth state.[83] (75cd-76ab)

(5) I salute the venerable (goddess) called Kujā who, benign (*aghorā*),[84] is Mālinī (*nādiphāntā*), the silent (sound of consciousness) (*asvarā*).[85] As the bliss of the Yoni (*bhagāhlāda*)[86] she is Ciñciṇī who possesses the Transmission of the Child.[87] (76cd-77ab)

(6) There is a pure Stone on the Island of the Moon[88] worshipped by me before. I salute the venerable (goddess) called Kujā who, after seven births,[89] has come out (of it). (77cd-78ab)

(7) I salute the venerable (goddess) called Kujā who, residing in (her) own Wheel,[90] is perpetually conjoined (with the Supreme Principle) - she who is Ghorā, Ghoratarā and Aghorā[91] and is sustained by the knowledge of Aghora.[92] (78cd-79ab)

(8) I salute the venerable (goddess) called Kujā who, as the Command, is divine and, brilliant as the youthful sun (at dawn), resides in the centre of the Triangle of Birth.[93] (79cd-80ab)

(9) I salute the venerable (goddess) called Kujā who bestows evident accomplishment. (She who is) Rudra's energy[94] should always be worshipped (as such) and also by praising the sacred seats. (80cd-81ab)

(10) I salute the venerable (goddess) called Kujā who is known as Siddhayogeśvarī and is worshipped constantly by (all) the deities and those intent on celibacy. (81cd-82ab)

सिद्धविद्याधरैर्यक्षैर्योगिनीगणवृन्दकै:[३१५] ।। ८२ ।।
वाद्यनृत्यरतां देवीं[३१६] श्रीकुजाख्यां नमाम्यहम् (११) ।

भरितां भैरवीमुग्रां[३१७] अमान्तपदगामिनीम्[३१८] ।। ८३ ।।
मित्रमात:[३१९] प्रभुं देवीं[३२०] श्रीकुजाख्यां नमाम्यहम् (१२) ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[३२१] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे[३२२] विमलषट्कनिर्णये कादिभेदे[३२३]
आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां
अव्वाक्रमभाषिते[३२४] श्रीनाथाज्ञाभिषेका–
धिकारो नामानन्दः ।। ५ ।।

(11) Along with accomplished yogis, the celestial sages (*vidyādhara*), the spirits of vegetation (*yakṣa*) and troupes of Yoginīs, I salute the venerable goddess called Kujā who is devoted to instrumental music and dance. (82cd-83ab)

(12) O mother of Mitra![95] I salute the venerable goddess called Kujā, the lord who, full (of energy) (*bharitā*), is the ferocious (*ugrā*) Bhairavī who travels to the plane at the extremity of (the energy of the) New Moon (*amā*). (83cd-84ab)

This is the (fifth) chapter called *Concerning Śrīnātha's Consecration with the Command* (*ājñābhiṣeka*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for one hundred and twenty-five thousand (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and within the ultimate purport of the Pure Six (Thousand Verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command uttered within the Transmission of the Mother (*avvākrama*).

षष्ठानन्दः

श्रीनाथ उवाच

पीठावतारमन्य्[१] तु यथा भवति[२] भैरवि ।
तदेव ब्रूहि मां देवि येन क्षुभ्यन्ति जन्तवः ॥ १ ॥

श्रीवक्रा उवाच[३]

या सा शक्तिर्भगाख्याता[४] पुरा सिद्धा तु भाषिता ।
क्वचिन्मुद्राश्रमे स्थाने प्रविष्टा[५] देवतैः[६] सह[७] ॥ २ ॥

तूष्णीं[८] भूत्वा गुहामध्ये आरूढा तपभावना[९] ।
उन्मत्तब्रह्मचर्येण कृष्णरूपावधूतया[१०] ॥ ३ ॥
उड्डीकारयते[११] नित्यं निशाचारेण[१२] ब्रह्मवित् ।

ततः शब्दो[१३] महान् जातः[१४] त्रैलोक्ये सचराचरे ॥ ४ ॥
दिव्यज्ञानप्रभावेन सिद्धरूपा बलोत्कटा ।
आगता[१५] ब्रह्मचर्येण क्रीडयित्वा नभान्तरे[१६] ॥ ५ ॥

उभौ[१७] उडिप्रवेशेन[१८] पीठोद्यान[१९] विधीयते[२०] ।
खगेशस्तत्र[२१] संसिद्धस्त्रैलोक्याकर्षणक्षमः[२२] ॥ ६ ॥

CHAPTER SIX

The Pervasion of *Śrīnātha's* Sacred Seat of the Command (*ājñāpīṭha*)

The Goddess's Contemplation in the Cave of the Liṅga and Her Emergence from It

Śrīnātha said:

O Bhairavī, pray tell me of the other descent of the sacred seats (into the world)[1] by which, O goddess, people are (spiritually) aroused (*kṣubhyanti*). (1)

The venerable (goddess) Vakrā said:

That energy called the Yoni (*bhaga*), formerly said to be (fully) accomplished (*siddhā*),[2] has entered (*praviṣṭā*),[3] along with the deities, somewhere into the place (*sthāna*)[4] which is the Hermitage of Gesture (*mudrāśrama*).[5] (2)

Silent in the middle of the Cave, she is intent (*ārūḍhā*) on contemplating (the power of) austerity (*tapas*), by the practice of ecstatic celibacy (*unmattabrahmacarya*) and laying aside (her) dark (*kṛṣṇarūpāvadhūtayā*) form.[6] (There), O knower of the Brahman, she constantly induces (mystical) flight (within herself and others) by the Conduct of the Night (*niśācāra*).[7] (3-4ab)

Then a great sound (*śabda*) arose in the triple world, within (the universe of all that) moves and is immobile.[8] And, after having played within the Void (*nabhas*) (of the Liṅga),[9] she whose nature is accomplished came (into the world) grand with (her) might by the power of divine knowledge[10] and the practice of continence (*brahmacarya*).[11] (4cd-5)

The five sacred seats, their inhabitants and Bhairava's consecration in each one.

Oḍḍiyāna

Bhairava meets the Goddess

[12]As both (the god and goddess) entered (the land of) Uḍi,[13] (the worship of) Udyāna is enjoined as a sacred seat. There, Khageśa (the Lord of the Skyfarers) is fully accomplished and capable of attracting (to himself the entire) triple world. (6)

प्राप्ते[२३] देव्याश्रमे भक्त्या आराधयति[२४] पादुकाम्[२५] ।
यथेच्छा पूजिता देवी क्रमाज्ञा पारमेश्वरी ।। ७ ।।

अष्टाङ्गप्रणिपातेन[२६] अश्रुपूर्णः[२७] क्षमापयेत्[२८] ।
कुलजा सिद्धनाथस्य[२९] दिव्याज्ञा संभविष्यति[३०] ।। ८ ।।

ततो नमस्कृतं[३१] पश्चादोडीशः[३२] सिद्धनायकः ।
गतो[३३] वृक्षान्तरे[३४] सिद्धो[३५] निशाचारेण कौलवित् ।। ९ ।।

कदम्बवद्[३६] भ्रमेद् वृक्षं वृक्षं[३७] तेन कदम्बकम् ।
सिंहरूपं गतो यस्मात्[३८] तस्मात्[३९] संकेतसिंहकम्[४०] ।। १० ।।
सिंहज्ञानमिदं[४१] तेन भुक्तिमुक्तिफलप्रदम् ।

अथ पञ्चाशद् रुद्रास्तु[४२] तूष्णीं[४३] भूत्वा समागताः[४४] ।। ११ ।।
पूजिता कुब्जिका देवी[४५] स्तुता सर्वैः सुरादिभिः ।
वरं ददाति[४६] सा तुष्टा विचरध्वं यथासुखम्[४७] ।। १२ ।।

एवं श्रुत्वा च ते तुष्टा[४८] देव्यामाराधयन्ति[४९] हि ।
पञ्चोपचारपूजायां तदोक्ताः[५०] परिचारकाः[५१] ।। १३ ।।

When he reached the goddess's hermitage, he worshipped (her) sandals with devotion. He worshipped the goddess who is the Command of the Transmission (*kramājñā*) of the Supreme Goddess, (freely) as much as he desired. (7)

Prostrating (fully before her), (his eyes) full of tears, (he exclaimed): "Be gracious." (And she replied): "(Rest assured), the divine Command, born of Kula, will come into Siddhanātha's possession!" (8)

The Sacred Tree

Then after saluting, Oḍīśa,[14] the leader of accomplished yogis, (himself) an accomplished yogi and knower of Kaula, entered into the Tree by the Conduct of the Night.[15] (9)

The Tree rotates like the ecliptic (*kadamba*) and so the Tree is a Kadamba.[16] He assumed the form of a lion[17] and so the teaching (*saṁketa*) is that of the Lion. Thus (this is) the Lion Knowledge (*siṁhajñāna*)[18] that bestows the fruits of worldly benefits (*bhukti*) and liberation. (10-11ab)

The Fifty Rudras

Now, the fifty Rudras[19] became silent and came (to that place). The goddess Kubjikā was worshipped and praised by all the gods and the others. She was satisfied and gave them a boon (saying): "Wander freely as you please!" (11cd-12)

When they heard this, they were satisfied and worshipped the goddess in the Rite of the Five Offerings (*pañcopacārapūjā*) and (so were) then said to be (the goddess's) attendants (*paricāraka*). (13)

श्रीकण्ठश्च[५२] अनन्तश्च सूक्ष्मीशं च त्रिमूर्तिकम्[५३] ।
अमरीशं तथार्घीशं[५४] भारभूत्यतिथीश्वरम्[५५] ॥ १४ ॥
स्थाणुनाम[५६] हरश्चैव झण्टीशं भौतिकं[५७] तथा ।
सद्योजातोऽनुग्रहीशं[५८] अंकुरीशमतः परम् ॥ १५ ॥
महासेनश्च क्रोधीशं[५९] चण्डीशं च प्रचण्डराट्[६०] ।
क्रूराख्यमेकरुद्रश्च[६१] कूर्मं[६२] चैवैकनेत्रकम्[६३] ॥ १६ ॥
चतुर्मुखो[६४] अजेशश्च[६५] श्येनः[६६] सोमेश्वरस्तथा ।
लांगुली[६७] दारुकेशश्च अर्धनारीश्वरस्तथा ॥ १७ ॥
उमाकान्तस्तथाषाडी डिण्डिनं धातृरुद्रकम् ।
मीनं चैव तथा मेषं लोहितं च तथैव च ॥ १८ ॥
शिखिवाही तथा चान्यं[६८] छगलण्डं[६९] तथैव च ।
द्विरण्डं च महाकालं[७०] बालीशं[७१] च भुजङ्गमम् ॥ १९ ॥
पिनाकीशं च खड्गाख्यं[७२] बकानन्दं[७३] च श्वेतकम् ।
लकुली[७४] भृगुदेवेशं[७५] संवर्तकमतः परम् ॥ २० ॥
एवं पञ्चाशद् रुद्रास्तु प्रतिचर्यारताः[७६] सदा ।
तथान्ये देवताः सप्त सुमूलप्रतिचारकाः[७७] ॥ २१ ॥
आज्ञाविधेयाः सर्वे ते देव्यापादार्चने[७८] रताः ।
तथा वृक्षाः[७९] स्मृतास्त्रीणि[८०] वेल्लकत्रितयं[८१] तथा ॥ २२ ॥
खररा गररा चैव ररा च परिचारिकाः[८२] ।
कुबेरं खगमश्चैव कर्बुरं प्रतिचारकम्[८३] ॥ २३ ॥
आज्ञाविधेयाः[८४] सर्वे ते अपरा[८५] भैरवाः[८६] स्वयम् ।
अन्येषां[८७] प्रतिचारीणां[८८] देवगन्धर्वयोषिताम्[८९] ॥ २४ ॥
योगियोगिनिवीराणां[९०] परिसंख्या न विद्यते ।
एवं क्रमेण संयोगात्[९१] पीठोद्यानमुदाहृतम्[९२] ॥ २५ ॥
करवीरं[९३] श्मशानं तु करपुष्पैरधिष्ठितम्[९४] ।
तत्र चक्रं तु रुद्राणां नाम्ना[९५] कङ्कालभैरवम्[९६] ॥ २६ ॥
रौद्रं[९७] रौद्रतरं तीव्रं व्यालव्यग्रोग्रभीषणम् ।

(These attendants are as follows): [20]Śrīkaṇṭha (A) and Ananta (Ā) along with Sūkṣmīśa (I) and Trimūrtika (Ī), Amarīśa (U) and Ārghīśa (Ū), Bhārabhūti (Ṛ), Atithīśvara (Ṝ), the one called Sthāṇu (ḷ) as well as Hara (Ḹ), Jhaṇṭīśa (E) and Bhautika (Ai), Sadyojāta (O), Anugrahīśa (Au), followed by Aṅkurīśa (Ṁ),[21] Mahāsena (Ḥ) and Krodhīśa (Ka), Caṇḍīśa (Kha) and Pracaṇḍarāṭ (Ga), the one called Krūra (Gha)[22] and Ekarudra (Ṅa), Kūrma (Ca) as well as Ekanetraka (Cha), Caturmukha (Ja) and Ajeśa (Jha),[23] Śyena (Ña)[24] along with Someśvara (Ṭa), Lāṇgulin (Ṭha) and Dārukeśa (Ḍa)[25] together with Ardhanārīśvara (Ḍha), Umākānta (Ṇa) and Āṣāḍin (Ta),[26] Ḍiṇḍina (Tha), Dhātṛrudraka (Da), and Mīna (Dha) as well as Meṣa (Na) and Lohita (Pa), Śikhivāhin (Pha) along with Chagalaṇḍa (Ba) as another, Dviraṇḍa (Bha), Mahākāla (Ma), Bālīśa (Ya) and Bhujaṇgama (Ra), Pinākīśa (La) and the one called Khaḍga (Va), Bakānanda (Śa)[27] and Śvetaka (Ṣa), Lakulin (Sa), Bhṛgu (Ha) the lord of the gods and then Saṁvartaka (KṢa). (14-20)

Such are the fifty Rudras who are ever intent on attending (on the goddess). Similarly, there are another seven deities who are (her) good main (*sumūla*) attendants (*praticāraka*).[28] All of them are subject to (the goddess's) Command and are intent on worshipping the goddess's feet. (21-22ab)

The Three Trees, Vellakas and Attendants

Again, there are said to be three trees and the triad of Vellakas.[29] (22cd)

The female servants are Khararā, Gararā and Rarā. (The male ones are) Kubera, Khagama and the attendant Karbura. All of them are subject to the (the goddess's) Command and are themselves other Bhairavas. (While), the other attendants namely, gods, celestial musicians, (heavenly) women, yogis, Yoginīs and heroes are innumerable. (23-25ab)

Karavīra - the Cremation Ground

Due to the conjunction (of all these beings) in this way in due order the sacred seat is called Udyāna.[30] While the cremation ground is Karavīra (so called because many) Kara flowers grow (there) (*karapuṣpairadhiṣṭhita*).[31] The circle of Rudras there is called (the congregation of) Kaṅkālabhairava.[32] (25cd-26)

It is terrible (*raudra*), most terrible. (Full of) vicious and ferocious animals, it is intensely frightening. It always protects the devotees, (but) kills the fettered in a moment. (27)

भक्तानां रक्षते[९८] नित्यं पशूनां मारयेत् क्षणात् ।। २७ ।।

श्मशानपालकस्तत्र[९९] नाम्ना योगेश्वरः[१००] कुले[१०१] ।
एवं पीठमिदं प्रोक्तं त्रिप्रकारान्तरस्थितम्[१०२] ।। २८ ।।

निरालम्बा स्थिता[१०३] मुद्रा बन्ध[१०४] यस्या[१०५] न विद्यते ।
सा मुद्रा मोक्षदातारी[१०६] पीठमध्ये प्रकल्पिता ।। २९ ।।
प्रकटा सा चन्द्राकारे[१०७] पीठाम्बा[१०८] सह संयुता ।
पीठेशी भवते तस्मिन् खेचरी नामनामतः ।। ३० ।।

देवी तत्र खगेशी च कुब्जिकानामविश्रुता ।
तथा चोडीशसिद्धस्तु[१०९] शेषान्ये[११०] प्रतिचारकाः ।। ३१ ।।
एवं सिद्धिकर[१११] प्रोक्तं ओडियान[११२] विनिर्गतम् ।
दिव्यवर्षशतास्त्रीणि[११३] देवी तत्र व्यवस्थिता[११४] ।। ३२ ।।
भरिता भैरवानन्दा शिवमार्गे[११५] च खेगता[११६] ।

ऋषयो[११७] विंशतिस्तत्र[११८] त्वरिताश्च समागताः ।। ३३ ।।
आज्ञामुपार्जनार्थाय[११९] सद्भक्ताश्च[१२०] विचक्षणाः[१२१] ।
द्वादशाब्दैरतीतैस्तु[१२२] सिद्धनाथेन[१२३] दीक्षिताः ।। ३४ ।।
कश्यपश्चैव[१२४] मार्कण्डो वशिष्ठो गोतमस्तथा[१२५] ।
माण्डवः[१२६] शम्भुः संवर्त आपस्तम्बः[१२७] पराशरः ।। ३५ ।।
याज्ञवल्क्यस्तथा व्यासो[१२८] दुर्वास[१२९] आसुरी तथा ।
हारीतो नीलकण्ठश्च विश्वामित्रो धनुर्धरः[१३०] ।। ३६ ।।
ऋषिशृङ्गः[१३१] शक्तिपुत्रो[१३२] दक्ष[१३३] च[१३४] विंशम[१३५] विदुः ।

ज्येष्ठपीठावतारोऽय[१३६] ॐकार[१३७] प्रथम[१३८] स्मृतम् ।। ३७ ।।

अथ द्वितीयकं वक्ष्ये भगदक्षिणतः[१३९] स्थितम् ।
तत्रैवोत्तरमार्गस्थं वीरक्षेत्रं तु नामतः ।। ३८ ।।

The guardian of the cremation ground there who belongs to the Kula is called Yogeśvara. In this way, this sacred seat is said to be located within (the triangular section of the *maṇḍala*) consisting of three parts (*triprakāra*).[33] (28)

Khecarī - the Gesture

The Gesture that is not made (with the hands) (*bandha*) and abides (perpetually self-established) without support (*nirālambā*) bestows liberation. Conceived (*prakalpitā*) in the centre of the sacred seat, she is clearly manifest (*prakaṭā*) in the Moon's form and is linked with the mother of the sacred seat. Within that (seat) resides the mistress of the sacred seat called Khecarī.[34] (29-30)

The Goddess and God of the Sacred Seat

There the goddess is Khageśī, well known by the name of Kubjikā. Similarly, the Siddha Uḍīśa[35] (resides there)[36] and all the others (who) are (their) attendants. In this way, (the sacred seat of) Oḍiyāna, which is said to bring about accomplishment, has emerged. The goddess resided there for three hundred divine years. Full (*bharitā*) (of energy), she is Bhairava's bliss and has taken flight (*khegatā*) on Śiva's Path.[37] (31-33ab)

The Twenty Sages

There are twenty sages (*ṛṣi*) there, true devotees and wise. They came in haste to earn the Command and after twelve years were initiated by Siddhanātha.[38] (These sages are) 1) Kaśyapa and 2) Mārkaṇḍa, 3) Vaśiṣṭha as well as 4) Gotama, 5) Māṇḍava, 6) Śambhu, 7) Saṁvarta, 8) Āpastamba, 9) Parāśara, 10) Yājñavalkya and 11) Vyāsa, 12) Durvāsa and 13) Āsurī, 14) Hārīta and 15) Nīlakaṇṭha, 16) Viśvāmitra, 17) Dhanurdhara, 18) Ṛṣiśṛṅga, 19) Śaktiputra and (the wise) know that Dakṣa is the twentieth.[39] (33cd-37ab)

This is the descent of the eldest (*jyeṣṭha*) sacred seat. It is the first and is said to be Oṁkāra. (37cd)

Jālandhara

Now I will tell (you about) the second (sacred seat), located on the right of the Yoni (*bhagadakṣiṇataḥ*).[40] There, on the path to the north (of that is the place) called the Heroes' Field (*vīrakṣetra*). (38)

ॐकारे या स्मृता देवी खगेशी नाम वत्सला ।
सा एवान्यस्वरूपेण प्रविशेत् तत्र योगवित् ।। ३९ ।।

चामुण्डा रक्तरूपेण च्छायायां बिल्ववृक्षके ।
योगारूढा[१४०] स्थिता तस्मिन् कुमारीसप्तभिर्वृता[१४१] ।। ४० ।।

एवं कौमाररूपेण चर्यावस्थागत:[१४२] प्रिय[१४३] ।
प्रविष्टो[१४४] भैरव:[१४५] सिद्धो[१४६] देव्यापादाग्रतो[१४७] भुवि ।। ४१ ।।

कृत[१४८] मण्डलकं दिव्यं यदुक्तं पश्चिमान्वये ।
पूजिता:[१४९] पीठदेव्यस्तु[१५०] स्वशरीरं निवेदितम् ।। ४२ ।।
कृत्वा दण्डनमस्कार[१५१] अश्रुपूर्ण:[१५२] क्षमापयेत्[१५३] ।
तस्य तुष्टा तु सा देवी सिद्धसंज्ञा[१५४] ददेच्छुभाम् ।। ४३ ।।

चर्यादेवेश उत्तिष्ठ तवाज्ञा स्फुरते[१५५] स्वयं ।
चर्यायुक्तमभूत्[१५६] तत्र श्रद्धवान् तु[१५७] शुचिव्रत:[१५८] ।। ४४ ।।
य[१५९] स्थान[१६०] पश्यते[१६१] सौम्यं क्रीडते तत्र नित्यशः ।

एवं ते[१६२] वीरा:[१६३] पञ्चाशत्[१६४] सन्त्रस्तास्तत्र[१६५] चागताः ।। ४५ ।।
वीरमार्गे[१६६] यदारूढास्तेन[१६७] वीराः स्मृता भुवि ।

गतास्ते सर्वऽवैकल्य[१६८] देव्यापादार्चने[१६९] रताः ।। ४६ ।।
पूजिता तै:[१७०] समस्तैश्च पञ्चाशैर्वीरनायकै:[१७१] ।
स्तुवन्ति[१७२] संमता:[१७३] सर्वे वीरक्षेत्रे[१७४] पृथक् पृथक् ।। ४७ ।।

वरं ददाति सा तुष्टा सर्वेषां वीरनायिका[१७५] ।
जरामरणनिर्मुक्ता विचरध्व[१७६] यथासुखम् ।। ४८ ।।
प्रतिचर्यारता:[१७७] सर्वे आज्ञाश्रवणतत्पराः ।

Bhairava worships the Goddess in the Shade of the Bilva Tree

The goddess said to (reside) in the (sacred seat of the) syllable OṀ is the beloved called Khageśī. It is she, O knower of Yoga, who enters therein (assuming a) different nature.[41] (39)

Established in Yoga she resides therein, red in colour,[42] as Cāmuṇḍā[43] in the shade of a bilva tree surrounded by seven virgins.[44] (40)

In the same way Bhairava, the accomplished one (*siddha*), absorbed in the state of Kaula practice (*caryāvasthā*) entered (there), O beloved, into the world before the goddess's feet in the form of a youth (*kumāra*).[45] (41)

Once fashioned the divine *maṇḍala*[46] as explained in the Western Tradition, worshipped the goddesses of the sacred seats and offered his own body, he made a full prostration and, his (eyes) full of tears (pleaded): "Be gracious." Pleased with him, the goddess bestowed upon him the auspicious title of 'Siddha'. (42-43)

"Rise Caryādeveśa," (the goddess said) "your Command shines radiantly (spontaneously) by itself!" (Upon hearing these words) he who possessed faith and (observed) the vow of purity, applied (himself) to Kaula practice (*caryā*) there (and then)[47] and played (care free) at all times there in whatever beautiful (*saumya*) place he saw. (44-45ab)

The Fifty Heroes

Thus, those fifty heroes arrived there in fear. They are called `heroes' (here in this) world because they are on the Heroes' Path (*vīramārga*).[48] (45cd-46ab)

Dedicated to the worship of the goddess's feet, they all attained (a state) free of imperfection. (She was) worshipped by all those fifty leaders of heroes and all being of the same view praised (her) individually in the Heroes' Field.[49] (46cd-47)

The mistress of the heroes was satisfied and gave them all a boon (saying): "Wander (wherever you like) as you please, free of old age and death."[50] All of them are devoted to (her) service and intent on hearing the (divine) Command. (48-49ab)

कमण्डलु[१७८] नट[१७९] धूर्त[१८०] सोम[१८१] टङ्कटशूलिनम्[१८२] ॥ ४९ ॥
मुण्डधारी स्फुलिङ्गं च त्राणं वीर्य[१८३] सुरार्चितम्[१८४] ।
दर्पणममर[१८५] लोड[१८६] जीवं सर्वाङ्गसुन्दरम् ॥ ५० ॥
शिवोत्तमं महारावं नन्दिवीर[१८७] कपर्दिनम्[१८८] ।
सोमेश्वरं तथा शम्भु[१८९] एकनेत्रं वृषध्वजम् ॥ ५१ ॥
मातङ्गं चन्द्रनाग[१९०] च[१९१] मोहनं कमलेश्वरम्[१९२] ।
डम्बर[१९३] लोहितं धूम्रं कामदं घोरदंष्ट्रिणम्[१९४] ॥ ५२ ॥
संवरं शर्वर[१९५] चन्द्रं अट्टहास[१९६] कपीश्वरम्[१९७] ।
दीर्घतनु[१९८] महाराव[१९९] भृङ्गिरावं वृकोदरम् ॥ ५३ ॥
मर्कटं लम्बकर्णं च जीमूतं मेघनिस्वनम्[२००] ।
दामोदरं करालं च महोदधिस्तथानेकम्[२०१] ॥ ५४ ॥
वीरसिद्धिप्रभावेण[२०२] वीरा: पञ्चाशत् सिद्धिदा:[२०३] ।

वेश्या मुण्डिनि[२०४] कैवर्ती त्रयेते[२०५] प्रतिचारिका:[२०६] ॥ ५५ ॥

लोलादेवी विचित्रा च भाभूती[२०७] च तृतीयका ।
वेश्यादित्रिकसंज्ञा[२०८] च[२०९] परिकर्मे[२१०] व्यवस्थिता: ॥ ५६ ॥

परिचारास्त्रय:[२११] पुंसा:[२१२] स्वनामेन[२१३] पृथक् पृथक् ।
कल्लोलं कृकरं चैव कामेश्वरं[२१४] तृतीयकम् ॥ ५७ ॥

तथान्य[२१५] सिद्धनाथ[२१६] च सर्वेषां प्रभुरीश्वरम्[२१७] ।
शेषाश्चैव[२१८] समाख्याता[२१९] द्वारे तिष्ठन्ति किङ्करा: ॥ ५८ ॥

(These heroes are as follows): Kamaṇḍalu (Ascetic's Pot) (A), Naṭa (Shore) (Ā), Dhūrta (Wicked One) (I), Soma (Moon) (Ī), Ṭaṅkaṭa (Axe) (U), Śūlin (Spear Bearer) (Ū), Muṇḍadhārin (Wearing a Garland of Heads) (Ṛ) and Sphuliṅga (Spark) (Ṝ), Trāṇa (Salvation) (ḷ), Vīrya (Bravery) (Ḷ), Surārcita (Worshiped by the gods) (E), Darpaṇa (Mirror) (Ai), Amara (Immortal) (O), Loḍa (Mad) (Au), Jīva (Living Being) (Ṁ), Sarvāṇgasundara (Beautiful in all Limbs) (Ḥ), Śivottama (Excellent Śiva) (Ka), Mahārāva (Great Sound) (Kha), Nandivīra (Bull Hero) (Ga), Kapardin (Dredlock) (Gha), Someśvara (Lord of the Moon) (Ṅa) and Śambhu (Ca), Ekanetra (One-eyed) (Cha), Vṛṣadhvaja (Bull-bannered) (Ja), Mātaṇga (Elephant) (Jha) and Candranāga (Moon Snake) (Ña), Mohana (Charming) (Ṭa), Kamaleśvara (Lord of the Lotus) (Ṭha), Ḍambara (Clatter) (Ḍa), Lohita (Red) (Ḍha), Dhūmra (Smoke) (Ṇa), Kāmada (Bestower of Desires) (Ta), Ghoradaṁṣṭrin (Terrible Fanged) (Tha), Saṁvara (Pledge) (Da), Śarvara (Dha), Candra (Moon) (Na), Aṭṭahāsa (Loud Laugh) (Pa), Kapīśvara (Lord of the Monkeys) (Pha), Dīrghatanu (Long Bodied) (Ba), Mahārāva (Great Sound) (Bha), Bhṛṇgirāva (Bee-sound) (Ma), Vṛkodara (Wolf Belly) (Ya), Markaṭa (Ape) (Ra), Lambakarṇa (Long Ear) (La), Jīmūta (Lightening) (Va), Meghanisvana (Cloud Sound) (Śa), Dāmodara (Ṣa) and Karāla (Big Teeth) (Sa), Mahodadhi (Ocean) (Ha) and Aneka (Many) (KṢa). (These) are the fifty heroes who, by the power of the hero's accomplishment (*vīrasiddhi*), bestow accomplishment. (49cd-55ab)

The Six Female Attendants

These three namely, Veśyā (the Prostitute), Muṇḍinī (Skull-bearer) and Kaivartī (Fisherwoman) are the female attendants (*praticārikā*).[51] (55cd)

The goddess Lolā (Lustful), Vicitrā (Peculiar) and Bhābhūtī (Wealth of Light), the third, along with the triad beginning with Veśyā (the Prostitute) are engaged in service.[52] (56)

The Three Male Servants

The servants are three men each with (his own) separate name: Kallola (Wave), Kṛkara (Crane) and Kāmeśvara (Lord of Passion), the third.[53] (57)

In the same way Siddhanātha is another one. He is the lord and master of them all. The rest have been named. They are the servants that stand at the door. (58)

एवं दक्षिणपीठं तु ओड्डियाणाद्[२२०] विनिर्गतम् ।

श्मशानं[२२१] तत्र चोद्यानं[२२२] लकुटं[२२३] नाम[२२४] भीषणम् ।। ५९ ।।
योगिचक्रं स्थितं तत्र दिव्ययोगिनिसंयुतम् ।
श्मशानपालकस्तत्र[२२५] च्छिन्नमुण्डकपालधृक् ।। ६० ।।

क्षुरधारैव[२२६] तत् तीव्रं विषमं कौलगोचरम् ।
मारयेत् क्षणमात्रेण मूढानां[२२७] नामधारकम्[२२८] ।। ६१ ।।

विश्वासं[२२९] नैव[२३०] हन्तव्यं[२३१] पीठे जालन्धरे शुभे[२३२] ।
दर्पं[२३३] तत्र न कर्तव्यं यदि साक्षात् सदाशिवः ।। ६२ ।।

ईदृग् जालन्धरं[२३४] पीठं[२३५] जालाव्वा[२३६] तत्र विश्रुता ।
कराला संस्थिता मुद्रा पीठच्छाया[२३७] च रक्तजा ।। ६३ ।।

रक्तश्चापि[२३८] पुनः सिद्धः वीरैः सुरवरार्चितः ।
पुष्पसंज्ञं[२३९] भवेत् पीठं कुमारो नामनामतः ।। ६४ ।।
शावरेण[२४०] तु[२४१] रूपेण तत्र[२४२] सा शवरी[२४३] स्मृता[२४४] ।
सिद्धयोगिनिनामा[२४५] च चर्यासिद्धं महाबलम्[२४६] ।। ६५ ।।

शेषान्ये[२४७] परिचाराश्च क्रियामार्गेष्वनुक्रमात्[२४८] ।
दिव्यवर्षशतार्धे[२४९] च संस्थिता परमेश्वरी ।। ६६ ।।
बहुरूपधरात्युग्रा[२५०] उत्पतेत्[२५१] गगनान्तरे[२५२] ।

The Southern Seat (*Dakṣiṇapīṭha*)[54] has emerged from Oḍḍiyāṇa in this way.[55] (59ab)

Lakuṭa - The Cremation Ground

There is a garden there and a frightening cremation ground called Lakuṭa (Cudgel). A circle of yogis resides there along with divine Yoginīs. The guardian of the cremation ground there carries the skull of a severed head. (59cd-60)

That (cremation ground) is the domain of Kaula (*kaulagocara*), dangerous and sharp as a razor's edge, it kills fools and the hypocrite in a moment. (61)

One should never betray (someone's) trust in (this) sacred seat, that is, in auspicious Jālandhara. If one is (indeed) Sadāśiva directly apparent there, then one should not be proud (in that sacred place).[56] (62)

The Three Gestures

Such is Jālandhara, the sacred seat, the mother (*avvā*) Jālā is famous there. The gesture present (there) is (called) Karālā (and along with her are the goddesses) Pīṭhacchāyā (Shade of the Sacred Seat) and Raktajā (Born from Blood). (63)

The Yogi and the Yoginī

Again, the accomplished yogi (*siddha*) (who resides there) along with the heroes is red and is worshipped by the best of the gods. The sacred seat is called `the Flower'.[57] Śavarī is said (to reside) there along with (the god) whose form is that of a (tribal) Śāvara and named Kumāra (the Youth).[58] (Her) name is Siddhayoginī and Caryāsiddha,[59] immensely powerful (resides there along with her). (64-65)

The remaining (residents) are attendants who are, in due order, on the paths of (ritual) action. The Supreme Goddess (resided) there for one hundred and fifty divine years.[60] (Then) extremely fierce and possessing many forms, she flew up into the Sky.[61] (66-67ab)

ऋषयो[२५३] द्वादशस्तत्र[२५४] आज्ञार्थिन उपागताः[२५५] ।। ६७ ।।
पूर्वाब्दैरतीतैश्च[२५६] सिद्धनाथेन दीक्षिताः ।
प्राणत्यागेन सद्भक्ता अन्वये सिद्धिभाजनाः ।। ६८ ।।

कपिलश्चैव[२५७] वाल्मीकः[२५८] भृगुः[२५९] श्रीवत्सभृङ्गिराट्[२६०] ।
ऋषभस्तिमिरश्चैव[२६१] गालवः[२६२] सूर्यरश्मयः[२६३] ।। ६९ ।।
कुमारश्चन्द्रमा ज्योतिः[२६४] शक्रश्चैव तु द्वादशः ।

एवं त्रेतायुगे[२६५] प्रोक्तं दक्षपीठावतारकम्[२६६] ।। ७० ।।
ओडियाणाद्[२६७] विनिष्क्रान्तं[२६८] द्वितीयं पीठनायकम्[२६९] ।

अथ तृतीयकं वक्ष्ये यथा भवति तच्छृणु[२७०] ।। ७१ ।।
क्वचिद्[२७१] देशं[२७२] तथा रम्यं देशानामुत्तमो[२७३] निधिः ।
दिशां[२७४] दक्षिणदिग्भागे[२७५] दक्षिणापथमण्डले[२७६] ।। ७२ ।।

तत्रैव चोत्तमा लोका भक्तिवन्तो दृढव्रताः ।
एतद्देशे[२७७] महादेशे[२७८] अस्ति वै भैरवाश्रमम् ।। ७३ ।।

भैरवामृतसंपूर्णं[२७९] गिरौ मध्ये विराजते ।
पूर्वैव[२८०] संस्थितो देवो विमलार्थप्रबोधकः ।। ७४ ।।

पञ्चाशद् भैरवास्तत्र क्रीडयन्ति[२८१] मुहुर्मुहुः ।
* * * * * * * * आगता भक्तितत्पराः ।। ७५ ।।
क्रीडयन्ति महायाने[२८२] अमृतेन तु पूरिताः[२८३] ।

पूर्णचन्द्रावलोकेन[२८४] शवरी[२८५] दिव्यरूपिणी ।। ७६ ।।
समत्वात् सर्वभूतानां[२८६] समरी तेन चोच्यते[२८७] ।
कला[२८८] पूर्णोदिता[२८९] भूत्वा[२९०] पातालाच्च[२९१] समुत्थिता ।। ७७ ।।
पीतवर्णा सुशोभाढ्या दिव्यमालास्वलंकृता[२९२–२९३] ।

The Twelve Sages

There are twelve sages there who have come desirous of (the goddess's divine) Command. Initiated by Siddhanātha in the previous years (they became) true devotees by abandoning their lives and, within the tradition (*anvaya*), they are accomplished (*siddhibhājana*). (67cd-68)

Kapila and Vālmīka, Bhṛgu, Śrīvatsa, Bhṛṇgirāṭ, Ṛṣabha, Timira and Gālava - (these are like) the rays of the sun (along with) Kumāra, Candramas, Jyoti and Śukra, the twelfth. (69-70ab)

Such is said to be the one who has brought down the sacred seat (into this world) which is on the right (*dakṣa*)[62] during the Tretā Age. He, the second leader of a sacred seat, came forth from Oḍiyāṇa.[63] (70cd-71ab)

Pūrṇagiri

Now I will explain the third. Listen to how it is. There is a country somewhere that is so beautiful that it is the most excellent treasure of (all) countries. The direction (in which it lies) is in the southern quarter, in the region of the Deccan (*dakṣiṇāpathamaṇḍala*).[64] (71cd-72)

The best of people, devout and of firm vows, (live) there. Located in that country, in that great country, is Bhairava's hermitage. (73)

Completely full (*sampūrṇa*) of Bhairava's nectar, it radiates (beautifully) in the midst of the mountain (*giri*).[65] And the deity (*deva*) who awakens to the pure reality resides (there) in front of it. (74)

Fifty Bhairavas play there repeatedly. * * * * They came (here) intent on devotion and filled with the nectar (of bliss) play on the great path (*mahāyāna*) (of manifestation).[66] (75-76ab)

Samarikā - the Goddess of the Sacred Seat

Śavarī (who resides there) is divine by virtue of (her) gaze (which is) the Full Moon. (She is the essential) equality (*samatva*) of all beings (within which she is equally present) and so she is said to be Samarī, the energy which, fully active (*pūrṇoditā*), has arisen out of the netherworld (*pātāla*).[67] Yellow[68] and very beautiful, she is adorned with a divine garland. (76cd-78ab)

तत्राश्रमे[२९४] स्थिरं चित्तं[२९५] कृतं[२९६] निश्चलभावना[२९७] ॥ ७८ ॥
तेन निश्चलमाख्यातं भैरवस्याक्षचिञ्चिणी ।

एवं समरिका नाम[२९८] स्थिता परमवासना ॥ ७९ ॥
कुलजासप्तभिर्युक्ता[२९९] अष्टमी तु शिवात्मिका ।

एवं ज्ञात्वा[३००] तु सिद्धोऽसौ प्रविष्टः[३०१] पीतविग्रहः ॥ ८० ॥
अदृष्टविग्रहो जातो[३०२] गतः[३०३] पादाग्रभूतले ।
मण्डलोत्थापितं[३०४] भक्त्या यथोक्तं कुलशासने ॥ ८१ ॥

कृता[३०५] पूजा यथा चोक्ता पश्चिमे योगिनीगृहे ।
स्तुवते[३०६] तु नमस्कारैर्विविधै रतिविग्रहः[३०७] ॥ ८२ ॥
शक्त्युच्छालस्वरूपेण प्लवते च मुहुर्मुहुः ।
कृतं दण्डनमस्कारं[३०८] तोषिता तेन भैरवी ॥ ८३ ॥

संतुष्टा ददते आज्ञां[३०९] वीरचक्रे व्रज स्वयम् ।
आहरस्व[३१०] महाफल्गुं[३११] वीरचक्रात् सुरेश्वर[३१२] ॥ ८४ ॥

एवं[३१३] श्रुत्वा गतः सिद्धस्तत्रैवान्तरतं क्वचित्[३१४] ।
प्रविष्टो वीरचक्रे[३१५] तु भूचरीणां तु मध्यतः[३१६] ॥ ८५ ॥
आमिषार्थी[३१७] स्थितस्तस्मिन् अहोरात्रञ्च[३१८] पञ्चकम् ।

ततोऽभ्यन्तरसंस्थैश्च[३१९] विज्ञप्तमामिषार्थिनम्[३२०] ॥ ८६ ॥
तच्चक्रं क्षोभितं[३२१] तस्य महाक्षोभमजायत[३२२] ।

चक्रस्थैर्विहितः[३२३] सिद्धो[३२४] मथित्वा[३२५] घटके[३२६] कृतः ॥ ८७ ॥
विक्षेपं[३२७] मध्यतः क्षिप्तं व्योममुद्रासुमुद्रितम्[३२८] ।
पञ्चरात्रस्थितं यावत् तिष्ठते[३२९] घटकान्तरे[३३०] ॥ ८८ ॥

By means of (her) unmoving (*niścala*) contemplation, (she) has made the mind firm there in (that) hermitage and so it is called unmoving (*niścala*).[69] (78cd-79a)

In this way, Bhairava's (consort, the goddess) Akṣaciñciṇī (Ciñciṇī of the Letters), called Samarikā abides in the supreme abode (*paramavāsanā*)[70] and is associated with the seven (energies) born from Kula[71] while the eighth is (herself who is) Śivā by nature.[72] (79bcd-80ab)

Bhairava's Initiation

Once known (all things) thus, he (Bhairava) the accomplished one (*siddha*), whose form is yellow,[73] entered (therein). He became invisible and went to a piece of ground in front of (the goddess's) feet (where he) generated (*utthāpita*) the *maṇḍala*[74] with devotion as taught in the Kula teachings. (80cd-81)

Once the rite of adoration (*pūjā*) had been performed as taught in the western Yoginī's House,[75] he whose form is sexual pleasure (*rati*)[76] praised (the goddess) with many kinds of salutation and, by means of the outpouring of the energy (of Kuṇḍalinī) (*śaktyucchāla*), flew up repeatedly (into the expanse of the transcendent).[77] Having prostrated fully, (the goddess) Bhairavī was satisfied by that.[78] (82-83)

Pleased, (the goddess) gave (him the following) Command (*ājñā*):[79] "Go by yourself (*svayam*) to the Assembly of the Heroes (*vīracakra*)[80] and take the Great Meat (*mahāphalgu*),[81] O lord of the gods, from (that) Assembly of Heroes." (84)

Having heard this, the accomplished one, disappeared somewhere there itself. He entered the Assembly of the Heroes and abided in the midst of the Bhūcarī (Earth Wandering Yoginīs) for five days and nights desirous of meat. (85-86ab)

Then, he who desired meat was reported (*vijñapta*) by those within (the Assembly) and that Assembly was aroused (*kṣubhita*) and he became greatly aroused.[82] (86cd-87ab)

The accomplished one was massaged (*vahita*)[83] by the members of the Assembly (*cakrastha*) and having churned (his genitals) he was placed in a small jar. The ejaculated (sperm) (*vikṣepa*) was emitted (*kṣipta*) in the middle (of the Assembly)[84] and, well sealed by the Gesture of Space (*vyomamudrā*), stood in (that) small jar for five nights.[85] (87cd-88)

देव्यायाज्ञाप्रभावेन[३३१] घटं स्फोट्य विनिर्गतः[३३२] ।[३३३]
क्षणार्धं[३३४] तिष्ठते तत्र गृह्णते[३३५] आमिषं ततः[३३६] ॥ ८९ ॥[३३७]
तच्चक्रं त्रसितं[३३८] तस्य छलं[३३९] कृत्वा गतः स्वयम्[३४०] ।

प्राप्ते[३४१] देव्याश्रमस्थाने पादाब्जं च नमस्करेत्[३४२] ॥ ९० ॥
दृष्ट्वा तं भैरवानन्दं हृष्टा वदति भैरवी ।
द्वितीयद्रव्यमानीतं[३४३] योगिचक्रात् सुरेश्वर ॥ ९१ ॥
त्रितत्त्वयोगयुक्तानां[३४४] प्रत्ययं[३४५] ते[३४६] कृतं महत् ।

श्रुत्वा हृष्टमनो भूत्वा विज्ञपेद्[३४७] योगिमण्डलम्[३४८] ॥ ९२ ॥
गतोऽहं युष्मदाज्ञातः[३४९] खेचरीचक्रमेलके[३५०] ।

तस्मिन् चक्रे प्रविष्टोऽहं विज्ञप्तमामिषार्थिनम्[३५१] ॥ ९३ ॥
श्रुत्वैवं चक्रसंस्थैस्तु क्षोभाविष्टैर्महाबलैः[३५२] ।
मथित्वा तु अहं क्षिप्तो मद्यकुम्भान्तरे[३५३] ततः ॥ ९४ ॥

विक्षेपं[३५४] कुम्भमध्ये[३५५] तु पञ्चरात्रावधिस्थितम्[३५६] ।
ततो[३५७] आज्ञाबलेनैव देव्यापादाग्रस्मरणात्[३५८] ॥ ९५ ॥
तं[३५९] घटं स्फोटयित्वा तु निर्गतोऽहं च्छलेन[३६०] तु ।

एवं श्रुत्वा तदा तुष्टा पुनराज्ञां[३६१] ददेच्छुभाम् ॥ ९६ ॥
नाम दत्तं[३६२] महारत्नं षष्ठदेवं महागुरुम्[३६३] ।

प्रतिचाराः[३६४] स्थितास्तत्र योगचिन्तासमन्विताः ॥ ९७ ॥
भैरवास्तत्र पञ्चाशत् पूर्णगिर्यां[३६५] समागताः ।

तेन[३६६] तद् भैरवं[३६७] क्षेत्रं भैरवीसिद्धिदायकम् ॥ ९८ ॥
आगतास्तत्र ते सर्वे देव्यापादार्चने[३६८] रताः ।

(Then) by the power of the goddess's Command, (the god) burst apart the jar and emerged out of it. (The accomplished one) stood there (barely) half a moment and then took the meat. The Assembly was overcome with fear (while Bhairava), having played his trick (*chala*),[86] left of his own accord (*svayam*). (89ab-90ab)

When he reached the place where the goddess's hermitage is located, he saluted (her) lotus feet. When Bhairavī saw him, (the embodiment of) Bhairava's bliss,[87] overjoyed, said: "O lord of the gods, you have brought (meat) the second (sacrificial) substance from the Assembly of Yogis. In this way (you have) engendered a great sign of attainment (*pratyaya*) for those engaged in the Yoga of the Three Principles (*tritattvayoga*)".[88] (90cd-92ab)

Upon hearing (these words) (the god) was delighted and told (the goddess about) the Assembly (*maṇḍala*) of Yogis: "Commanded by you, I went (there) to the meeting of the Assembly of Skyfarers (*khecarīcakramelaka*). (92cd-93ab)

I entered that Assembly (*cakra*) and I was reported to be one who desired (the sacrificial) meat. Having heard this, those powerful beings present in the Assembly, penetrated by (a state of) arousal, churned (me) and having done so I was then cast (*kṣipta*) into a wine jar. (93cd-94)

The ejaculated (seed) (*vikṣepa*) stood within the jar for five complete nights. Then, by the power of (the divine) Command (evoked) by the recollection of the fore part of the goddess's feet, I burst apart the jar and got out by means of (this) trick (*chala*)."[89] (95-96ab)

Then, when (the goddess) had heard this, she was satisfied and gave the great teacher another auspicious Command that is, she told (him his initiatory) name, (which is) Ṣaṣṭhadeva, the great jewel. (96cd-97ab)

The Fifty Bhairavas

There, in that place, are attendants endowed with the contemplation of Yoga (*yogacintā*). Fifty Bhairavas have come there to Pūrṇagiryā. (97cd-98ab)

Therefore, that is Bhairava's field which bestows Bhairavī's accomplishment. All of those who have come there are devoted to the worship of the goddess's feet. (98cd-99ab)

पञ्चोपचारपूजाया[३६९] अलिफल्गुसमायुतैः[३७०] ।। ९९ ।।
पूजिता[३७१] पीठदेव्या[३७२] च स्तुतिस्तोत्रैरनेकधा[३७३] ।

असिताङ्गः[३७४] सिताङ्गश्च कापाली भृकुटी कृतः[३७५] ।। १०० ।।
क्रोधं चैव तथोन्मत्तं करालं भीषण[३७६] विदुः ।
महेश्वरं महाकायं अट्टहासं च तुम्बुरुम्[३७७] ।। १०१ ।।
महाकायं नृसिंहश्च[३७८] विजयं पशुपतिस्तथा ।
खट्वाङ्गी डामर[३७९] टङ्कं चण्डीशं च प्रचण्डवान्[३८०] ।। १०२ ।।
मुण्डधारी शिवं शम्भु[३८१] उड्डाम[३८२] डामरं तथा ।
अर्धनारी वृद्ध[३८३] शुक्रं कालं चण्डं कुलेश्वरम् ।। १०३ ।।
लम्बोष्ठं घर्घरं घोरं कालदंष्ट्रोग्ररूपिणम्[३८४] ।
भीमनास[३८५] वज्रकायं कौलीशं गोवृषध्वजम् ।। १०४ ।।
रक्ताम्बरधर[३८६] शूली व्यग्रोग्रं पिङ्गलं भृगुः ।
त्रैलोक्यभासुर[३८७] चैव एवं पञ्चाशद् भैरवाः ।। १०५ ।।

कथिताश्चानुपूर्वेण सिद्धिदाः स्मरिताः[३८८] सदा ।
श्रीपूर्वान् भाषयेत्[३८९] सर्वान् पूजितव्याः[३९०] प्रयत्नतः ।। १०६ ।।
सर्वे आज्ञाविधेयाश्च देव्याः पदाब्जपूजकाः[३९१] ।
प्रतिचारास्ते विज्ञेयाः[३९२] पूर्णगिर्या[३९३] महायशाः ।। १०७ ।।

कुलदेव्यस्तथा[३९४] शम्भो खट्टिक्याद्याः[३९५] स्मृतास्त्रयः[३९६] ।
त्रयेते[३९७] परिचर्याया[३९८] त्रिकसंज्ञा[३९९] तथा[४००] भवेत् ।। १०८ ।।

विजया दमना चैव महिमा च तृतीयका ।
त्रयेते[४०१] खट्टिक्याद्यास्तु[४०२] चेल्लकास्त्रयमेव[४०३] हि ।। १०९ ।।

The goddess of the sacred seat was worshipped many times in the rite of adoration with five offerings (*pañcopacārapūjā*)[90] with hymns and lauds, along with meat and wine. (99cd-100ab)

(The fifty Bhairavas are): Asitāṇga (Black Body) (A) and Sitāṇga (White Body) (Ā), Kāpālin (Skull Bearer) (I), Bhṛkuṭin (Knitted Eyebrows) (Ī), Kṛta (Created) (U) along with Krodha (Anger) (Ū) and Unmatta (Madman) (Ṛ), Karāla (Fierce) (Ṝ) (and the one the wise) know (as) Bhīṣaṇa (Horrific) (ḷ), Maheśvara (Great Lord) (Ḷ), Mahākāya (Big Body) (E),[91] Aṭṭahāsa (Loud Laugh) (Ai), and Tumburu (O), Mahākāya (Big Body) (Au) and Nṛsiṁha (Man Lion) (Ṁ), Vijaya (Victory) (Ḥ), and Paśupati (Lord of the Creatures) (Ka), Khaṭvāṇgin (Staff -bearer) (Kha), Ḍāmara (Warlock) (Ga), Ṭaṅka (Axe) (Gha), Caṇḍīśa (Lord of Wrath) (Ṅa), and Pracaṇḍavat (Wrathful) (Ca), Muṇḍadhārin (Bearing a Severed Head) (Cha), Śiva (Ja), Śambhu (Jha), Uḍḍāma (Beyond Control) (Ña), Ḍāmara (Warlock) (Ṭa), Ardhanārin (Hermaphrodite) (Ṭha), Vṛddha (Aged) (Ḍa), Śukra (Sperm) (Ḍha), Kāla (Death) (Ṇa), Caṇḍa (Wrath) (Ta), Kuleśvara (Lord of Kula) (Tha), Lamboṣṭha (Long Lip) (Da), Gharghara (Jar) (Dha), Kāladaṁṣṭra (Death's Teeth) (Na), Ugrarūpin (Horrific Form) (Pa), Bhīmanāsa (Terrific Nose) (Pha), Vajrakāya (Lightning Body) (Ba), Kaulīśa (Lord of Kaula) (Bha), Go (Cow) (Ma), Vṛṣa (Bull) (Ya), Dhvaja (Banner) (Ra), Raktāmbaradhara (Red Clothed) (La), Śūlin (Lancer) (Va), Vyagrogra (Agitated and Fierce) (Śa), Piṅgala (Tawny) (Ṣa), Bhṛgu (Sa), Trailokya (Triple World) (Ha) and Bhāsura (Shining One) (KṢa). Such are the fifty Bhairavas, mentioned in due order. (100cd-105)

Recalled at all times (they are) the bestowers of accomplishment. (Their names) should be uttered with the (preceding honorific) ` *śrī* '[92] and they should be worshipped with effort. They are all subject to (the goddess's) Command and worship the goddess's feet. One should know (these gods) of great fame to be the attendants in Pūrṇagiri. (106-107)

The Three Goddesses, Maids and Attendents

In the same way, O Śambhu, there are said to be three Kula goddesses (in Pūrṇagiri), namely, Khaṭṭikī and the rest.[93] These three are (together engaged) in service and they are called the triad (*trikasaṁjñā*).[94] (108)

Vijayā (Victory), Damanā (Control) and Mahimā (Glory), the third - these three are the three maids (*cellakā*)[95] corresponding to (the three) beginning with Khaṭṭikī. (109)

विक्रमं डोबिकं[४०४] सद्यं[४०५] तेषां संज्ञात्रयं[४०६] विदुः ।
प्रतिचाराः स्मृता ह्येते परिकर्मे[४०७] उदाहृताः[४०८] ॥ ११० ॥
अन्येषां[४०९] प्रतिचारीणां[४१०] देवगन्धर्वयोषिताम् ।
परिसंख्या न विद्यते[४११] मण्डलाग्रे वरानने[४१२] ॥ १११ ॥

एवं देव्याः[४१३] स्वरूपेण पूर्णपीठमुदाहृतम्[४१४] ।
पूर्णाव्वा[४१५] प्रकटा ज्ञेया गुप्तपीठमतः शृणु[४१६] ॥ ११२ ॥

खेचरं नाम पीठं तु[४१७] शवरीदेवतालयम्[४१८] ।

माता च[४१९] मङ्गलाव्वा च षष्ठदेवः[४२०] स्वयं प्रभुः ॥ ११३ ॥
पद्ममुद्रा[४२१] पुनस्तत्र ध्यानपीठमुदाहृतम्[४२२] ।

एवं भैरवपीठं तु श्मशानं[४२३] कथयामि ते ॥ ११४ ॥
नाम्ना उड्डामराख्यं तु सभयं योगिनिर्भयम् ।

समयं[४२४] संस्थितं तत्र[४२५] कौलभेदं[४२६] तु भूतले ॥ ११५ ॥
तेन कष्टतरं रौद्रं कालं[४२७] तत्र व्यवस्थितम् ।

सिद्धिभाजनवीराणां योगज्ञानप्रबोधकम् ॥ ११६ ॥
योगिनां[४२८] सिद्धिदातारं[४२९] अन्येषां न कदाचन ।

श्मशानपालकस्तत्र नाम्ना च विकृताननः[४३०] ॥ ११७ ॥
एवं चोत्तरपीठं तु दक्षसिंहासने स्थितम् ।

दिव्यवर्षशतं सार्धं[४३१] स्थित्वा सा गगनं[४३२] गता ॥ ११८ ॥
सिद्धनाथेनानुष्ठानं[४३३] बहुकालं कृतं स्वयम् ।

The wise know the names of the three to be Vikrama (Valour), Ḍobika (Washerman) and Sadya. These three are said to be the (male) attendants (*paricāra*) said to be (engaged) in the service (of the goddess).[96] O fair faced lady, the other attendants in front of the *maṇḍala*, that is, gods, celestial musicians (*gandharva*) and women, are innumerable. (110-111)

Thus, Pūrṇa(giri), the sacred seat of the goddess, has been described according to (its true) nature. One should know Pūrṇāvvā (Mother Pūrṇā) to be clearly visible (*prakaṭā*) (there). (112abc)

Khecara - the Hidden Sacred Seat

Listen then (to the teaching concerning) the hidden sacred seat (*guptapīṭha*).[97] (This) sacred seat, called Khecara (the Skyfarer), is the abode of the deity Śavarī. (112d-113ab)

And the mother[98] (here) is Maṇgalāvvā (Auspicious Mother), while Ṣaṣṭhadeva[99] is himself the lord. Again, the Gesture of the Lotus (*padmamudrā*) is there and it is called the sacred seat of meditation (*dhyāna*). (113cd-114ab)

Uḍḍāmara - the Cremation Ground

In the same way, I will now tell you about the cremation ground that is Bhairava's sacred seat (*bhairavapīṭha*).[100] It is called Uḍḍāmara. (Although) frightening (for common people), it frees yogis from fear (*yoginirbhaya*). (114cd-115ab)

The Rule (*samaya*) is present there.[101] It is the Kaula division (*kaulabheda*) (here) on the surface of the earth. Thus Death (*kāla*), who is extremely severe and fierce (*raudra*), resides there. (115cd-116ab)

It awakens the heroes endowed with accomplishments (*siddhi*) to the knowledge of Yoga. It bestows accomplishment to yogis, never to anyone else. (116cd-117ab)

The guardian of the cremation ground there is called Vikṛtānana (Deformed Face). And so, the Northern Seat (*uttarapīṭha*) is on the lion throne on the right (*dakṣasiṁhāsana*).[102] (117cd-118ab)

Having resided (there) for one hundred and fifty divine years[103] (the goddess) went (up into) the sky (leaving) Siddhanātha (who) for a long time performed the rites himself (*svayam*). (118cd-119ab)

दिव्यज्ञानप्रभावेण[४३४] तत्रैवान्तरधीयत[४३५] ॥ ११९ ॥
द्विपञ्च[४३६] ऋषयस्तेन शिष्यपुत्राः कृतान्वये[४३७] ।
वरुणं[४३८] च तथागस्ती वृद्धं[४३९] शुक्रं जनार्दनम् ॥ १२० ॥
यमं[४४०] च नारदं केतुं[४४१] राहुश्चैव द्विपञ्चकम्[४४२] ।

पूर्णपीठावतारं[४४३] तु संजातं[४४४] द्वापरे युगे ॥ १२१ ॥
जालन्धराद् विनिष्क्रान्तं तृतीयं पीठनायकम्[४४५] ।

चतुर्थं संप्रवक्ष्यामि अवतारं यथा भवेत्[४४६] ॥ १२२ ॥
द्वीपान्ते दिव्यमस्तीति स्थानं सिद्धाश्रमं महत् ।
क्वचिद् देशं[४४७] महारम्यं दिव्यं चातिमनोरमम् ॥ १२३ ॥
सान्निध्यं भवते[४४८] तत्र योगिनीनां गृहे गृहे ।

समयं[४४९] सर्वभूतानां[४५०] शास्त्रोऽयं[४५१] श्रीकुजामतम् ॥ १२४ ॥
भगाख्या कामरूपेण तत्र कामेश्वरी स्थिता ।

रससिद्धास्तु[४५२] पञ्चाशत् कामेच्छाक्रीडनिर्भराः[४५३] ॥ १२५ ॥
तेन सिद्धाश्रमं[४५४] प्रोक्तं[४५५] शवरी[४५६] दृढयौवना[४५७] ।

स्वयंभूर्जायते भूमौ शून्यदेवकुलोत्तरे[४५८] ॥ १२६ ॥
मातरीसप्तसहिता[४५९] अष्टमी तत्र देवता ।

देवागारे[४६०] भ्रमेन्नित्यं कदम्बाख्यं[४६१] त्रिलोचन[४६२] ॥ १२७ ॥
तेन वृक्षं[४६३] समाख्यातं कदम्बं[४६४] कामरूपके ।

The Ten Sages

(He) became invisible there itself by the power of divine knowledge (i.e. the Command), and he made ten sages (his) disciples, that is, sons belonging to the lineage. (They were): Varuṇa and Agastī, Vṛddha (Aged), Śukra (Sperm), Janārdana (Castigator of the People), Yama, Nārada and Ketu with Rāhu, the tenth. (119cd-121ab)

Pūrṇapīṭha descended (into this world) in the Dvāpara Age. (This), the third leader of the sacred seats, emerged out of Jālandhara.[104] (121cd-122ab)

Kāmarūpa

Kāmeśvarī, Her Attendents and the Kadamba Tree

Now I will tell (you) about the fourth descent. There is a place on the Island (of the Moon) called `Divine'. It is the great hermitage of accomplished yogis (*siddhāśrama*).[105] This place, which is somewhere (in the higher spheres of reality),[106] is very comfortable, divine and extremely beautiful. There (yogis enjoy) the intimate presence (*sānnidhya*) of the Yoginīs in every house.[107] (122cd-124ab)

The Rule (*samaya*) of all living beings is this scripture, the venerable *Kujāmata*. Kāmeśvarī (the Mistress of Passion), called the `Yoni' (*bhaga*) resides there in the form of passion (*kāma*). (124cd-125ab)

Fifty accomplished alchemists (*rasasiddha*) (reside there) full of desire to play love games. Thus it is said to be the hermitage of accomplished yogis (*siddhāśrama*) (where the goddess) Śavarī,[108] in the full vigour of youth, (resides). (125cd-126ab)

Self-generated (*svayambhū*) (she) arose in the world, in the Northern Kula of the Lord of the Void (Śūnyadeva). (She is) the deity there who, accompanied by the seven Mothers,[109] is the eighth one. (126cd-127ab)

O Three-eyed one, the (Point - *bindu* - otherwise) called Kadamba, should rotate constantly in (the centre of the triangle) the abode of the deity (*devāgāra*).[110] Thus the tree in Kāmarūpaka is said to be the Kadamba.[111] (127cd-128ab)

कामरूपी च भगवान् श्वेतरूपधरो[४६५] महान् ।। १२८ ।।
मित्रदेवः स्वयं सिद्धः शापानुग्रहकारकः ।

स्वामिभक्तिवशात्[४६६] तत्र अवतारं करोति[४६७] सः ।। १२९ ।।
पादुकाब्जं[४६८] नमस्कृत्वा[४६९] प्रविष्टो[४७०] योगिनीगृहे ।

कलकलरवं[४७१] मुञ्चति[४७२] देव्याः[४७३] पादाग्रस्मरणात्[४७४] ।। १३० ।।
मण्डलं स्थापयेद्[४७५] दिव्यं निर्दिष्टं यत् कुलान्वये ।

चिन्तामणिमहापुष्पैः[४७६] सुरा कादम्बरी शुभा ।। १३१ ।।
शावरी[४७७] पूजिता सिद्धैर्यया सृष्टं चराचरम्[४७८] ।

दिव्योल्का[४७९] निर्गता वक्त्रा[४८०] सिद्धनाथस्य पश्चिमे ।। १३२ ।।
कुलज्ञानं तथा प्राणं[४८१] सर्वस्वं च निवेदितम् ।

प्रदक्षिणशतं कृत्वा साष्टाङ्गं तु नमस्करेत्[४८२] ।। १३३ ।।
प्रसन्ना शवरी[४८३] तस्य आज्ञां[४८४] ददति पुष्कलाम्[४८५] ।

वदते[४८६] मित्रदेवेश उत्तिष्ठ जगतारक[४८७] ।। १३४ ।।
विचरस्व[४८८] यथाशक्त्या कामरूपे[४८९] कलौ युगे ।

सृष्टिसंहारकर्तारं[४९०] त्वमेकः[४९१] कुलशासने ।। १३५ ।।
गुटिकासिद्धिस्ते[४९२] दत्ता विचरस्व[४९३] यथासुखम् ।

पूजयित्वा नमस्कृत्वा सर्वे तत्र समागताः ।। १३६ ।।
ततो हृष्टमना भूत्वा देवी वचनमब्रवीत् ।
युष्मदुपार्जितं[४९४] किञ्चित्[४९५] गुटिकादि[४९६] महायशाः[४९७] ।। १३७ ।।
तत् सर्वं[४९८] मत्प्रसादेन सफलं च भविष्यति ।

Bhairava receives the Alchemical Pill

(There) the nature of the Blessed One (*bhagavat*) is Passion (*kāmarūpin*). He is great and his form is white.[112] (He is) Mitradeva himself, the accomplished one (*siddha*) who (both) curses and bestows grace. (128cd-129ab)

Swayed by (his) devotion to (his) lord (*svāmin*) (the goddess),[113] he descended there (into the world) and having saluted the lotus of (the goddess's) sandals (*pādukābja*), he entered the House of the Yoginī.[114] (129cd-130ab)

By recollecting the fore part of the goddess's feet he let out a loud noise and generated a divine *maṇḍala* in the manner taught in the (spiritual) family of the Kula (*kulānvaya*).[115] (130cd-131ab)

Śāvarī,[116] the auspicious (goddess of) Kādambarī wine (*surā*)[117] who has emitted the moving and immobile (universe) was worshipped by accomplished yogis with wish-granting gems (offered as) great flowers. (131cd-132ab)

The (goddess) Vakrā, the divine fire falling from heaven (*divyolkā*),[118] emerged to the west (*paścima*) of Siddhanātha[119] (who) offered (her) the knowledge of Kula, (his) vital breath (*prāṇa*) and all (he) possessed (*sarvasva*).[120] (132cd-133ab)

He circumambulated (her) a hundred times and then saluted, prostrating fully (before her). Pleased with him, Śavarī gave him (her) powerful Command. (133cd-134ab)

She said: "Arise, O Mitradeva, saviour of the universe, move (freely) in Kāmarūpa during the Age of Strife according to (your) power. (134cd-135ab)

According to Kula doctrine you are the sole creator and destroyer.[121] The Accomplishment of the Pill (*guṭikāsiddhi*)[122] has been given (to you). (Now) wander (freely) as you please". (135cd-136ab)

Once they had worshipped and saluted (the goddess), they all came there. Then the goddess, delighted, said: "O greatly famed ones, whatever you have earnt (including the Accomplishment of) the Pill and the rest, will all be fruitful by my grace." (136cd-138ab)

एव[४९९] लब्धवरा[५००] भूत्वा तत्रैवान्तरसंस्थिताः[५०१] ॥ १३८ ॥
प्रतिचाराः[५०२] स्मृताः सर्वे पञ्चाशाज्ञाविधेयिकाः[५०३] ।

अकुल[५०४] विमलं योगी[५०५] आनन्दं कमलेश्वरम् ॥ १३९ ॥
बहुल[५०६] पुलिन[५०७] भूतिर्मदनः[५०८] कङ्कराट्[५०९] शिशुः ।
कुमुदं चपलं श्यामं तमाल[५१०] गदकोंकणम्[५११] ॥ १४० ॥
कौलीशं कमलं कान्ति[५१२] दमथ[५१३] अटवीमुखम् ।
अमृतं कुम्भकेशश्च कालनाम[५१४] तु घुर्घुरम्[५१५] ॥ १४१ ॥
अमोघं सुन्दर[५१६] चैव संवर्त[५१७] प्रभुरव्ययम् ।
क्रोधीश[५१८] नयनं कान्ति आकाशं परमं शशिः[५१९] ॥ १४२ ॥
कौबेरं कुलवागीशं कुबेरं विरजं विदुः ।
नित्यानन्दं तथा श्वेतं योगेश्वर[५२०] गणेश्वरम्[५२१] ॥ १४३ ॥
सोमेश्वर[५२२] कुलाधारं नक्त[५२३] धूर्जटि[५२४] संख्यया ।
एवं पञ्चाशत् सिद्धाश्च मातृकादेरनुक्रमात्[५२५] ॥ १४४ ॥

सिद्धा[५२६] रसकृषा देव स्थिता आस्थानमण्डपे ।
प्रतिचारी[५२७] तथा सप्त तत्रैव[५२८] च व्यवस्थिताः[५२९] ॥ १४५ ॥

त्रीणि[५३०] बाह्ये समुद्दिष्टाः[५३१] शिल्पिनी चक्रिणी द्वयम्[५३२] ।
मातङ्गिनी[५३३] तृतीया च त्रयेते[५३४] प्रतिचारिकाः[५३५] ॥ १४६ ॥
गुप्तसंज्ञा भवेत् तेषां यथा शास्त्रे निगद्यते ।

सुनन्दिनी[५३६] च भद्रा च च्छिंच्छा[५३७] देवी तृतीयका ॥ १४७ ॥
चेल्लकाः[५३८] प्रतिचाराश्च[५३९] तार[५४०] वज्रधर[५४१] कुलम् ।

The Fifty Rasasiddhas

When they had received (their) boon in this way, they stood there within (the *maṇḍala* of Kāmarūpa). Executors of the (goddess's) Command, all fifty are said to be (her) attendants. (138cd-139ab)

(They are): Akula (A), Vimala (Pure) (Ā), Yogin (I), Ānanda (Bliss) (Ī), Kamaleśvara (Lord of the Lotus) (U), Bahula (Abundance) (Ū), Pulina (Sandy Shore) (Ṛ), Bhūti (Wealth) (Ṝ), Madana (Inebriation) (ḷ), Kaṅkarāṭ (Lord of the Herons) (Ḷ), Śiśu (Child) (E), Kumuda (Lotus) (Ai), Capala (Fickle) (O), Śyāma (Dark Blue) (Au), Tamāla (Palm Tree) (Ṁ), Gada (Mace) (Ḥ), Koṅkaṇa (Ka), Kaulīśa (Kha), Kamala (Lotus) (Ga), Kānti (Beauty) (Gha),[123] Damatha (Self-control) (Ṅa), Aṭavī (Grove) (Ca), Mukha (Face) (Cha), Amṛta (Nectar) (Ja) and Kumbhakeśa (Lord of the Jar) (Jha), the one called Kāla (Death) (Ña), Ghurghura (Worm) (Ṭa),[124] Amogha (Unfailing) (Ṭha) and Sundara (Beautiful) (Ḍa), Saṁvarta (Doomsday Fire) (Ḍha), Prabhu (Lord) (Ṇa), Avyaya (Imperishable) (Ta), Krodhīśa (Lord of Wrath) (Tha), Nayana (Eye) (Da), Kānti (Beauty) (Dha), Ākāśa (Space) (Na), Parama (Supreme) (Pa), Śiśi (Moon) (Pha), Kaubera (Ba), Kulavāgīśa (Lord of the Speech of Kula) (Bha), (and the one the wise) know (as) Kubera (Ma), Viraja (Shining) (Ya), Nityānanda (Eternal Bliss) (Ra) and Śveta (White) (La), Yogeśvara (Lord of Yoga) (Va), Gaṇeśvara (Lord of Hosts) (Śa), Someśvara (Lord of the Moon) (Ṣa), Kulādhāra (Foundation of Kula) (Sa), Nakta (Night) (Ha) and Dhūrjaṭi (Dredlock) (KṢa). Such, according to (their) number, are the fifty Siddhas, corresponding in due order to (the fifty) energies of the alphabet (*mātṛkā*) and the rest. (139cd-144)

O god, the accomplished Yoginī (*siddhā*), Rasakṛṣā (Thin with the Alchemical Potion) resides in the pavilion of the assembly and seven female attendants (*praticārī*)[125] (also) reside there. (145)

The Six Female Attendents and the Three Male Servants

It is taught that three are on the outside, namely, the two, Śilpinī (the Sculpteress) and Cakriṇī (the Mover of the Wheel) along with Mātaṇginī (the Sweeper) as the third. These are the three female attendents. They have secret names, as taught in the scripture. (146-147ab)

Sunandinī (Well Praised) and Bhadrā (Auspicious) with the goddess Cchiṁcchā[126] (Tamarind) as the third, are the maids (*cellakā*). Again, the (male) servants are Tāra (Saviour), Vajradhara (Bearer of the Thunderbolt) and Kula.[127]
(147cd-148ab)

त्रयेते[५४२] स्मृतास्तत्र[५४३] प्रतिचाराश्च भैरव ।। १४८ ।।
एवं सिद्धाश्रमं ह्युग्र[५४४] देव्या[५४५] आज्ञाप्रभावतः[५४६] ।

तेन पीठं समाख्यातं नाम्ना वै कामरूपकम् ।। १४९ ।।
कामुकत्वे यदा[५४७] देवो कामरूपं तदुच्यते ।

श्वेत[५४८] वर्णं भवेत् तस्मिन् श्वेतरूपेण नायकी ।। १५० ।।
उभयोर्योगभावेन बालिका पीठदेवता ।

भगाग्रे तु विजानीयात् पीठेद[५४९] कामरूपकम् ।। १५१ ।।
कामार्थाय[५५०] समायुक्तं गुप्तयुग्मं ब्रवीम्यहम् ।
उच्छुष्मपीठ[५५१] वरारोह[५५२] शावरस्य[५५३] तु शावरी[५५४] ।। १५२ ।।
नाम्ना सा कोङ्कणा[५५५] देवी कोंकणात्[५५६] तु विनिर्गता ।

तथा च भवते सिद्धः मित्रदेवेति[५५७] नामतः ।। १५३ ।।
योनिमुद्रा[५५८] विजानीयात्[५५९] योन्यग्रे मातृमण्डले ।

तत्रैवान्तरमार्गस्थं श्मशानमटवीमुखम्[५६०] ।। १५४ ।।
नायकस्तत्र विख्यातः शङ्खपालः[५६१] कृतान्तवत् ।

राक्षसास्तस्य[५६२] सेवन्ते तथा गगननायकाः[५६३] ।। १५५ ।।
रात्रौ प्रज्वलिते[५६४] दीपे[५६५] क्रीडते[५६६] योगिनीगणम् ।

यमचक्रं स्थितं तत्र योगिनीवीरसंगमम्[५६७] ।। १५६ ।।
रौद्रदिने[५६८] सुऋक्षे[५६९] च मेलाप[५७०] भवते ततः ।

O Bhairava, these are the three servants who are said to be there. Thus, by the power of the goddess's Command, the Hermitage of Accomplished Yogis (*siddhāśrama*)[128] is terrific (*ugra*). (148cd-149ab)

Kāmarūpaka, Ucchuṣma, the secret seat, the secret couple, the Siddha and the Gesture

Thus it is called a sacred seat, Kāmarūpaka by name. When the god is in a passionate state (*kāmukatva*), that is said to be Kāmarūpa. (149cd-150ab)

Within it is the colour white and the mistress (*nāyakī*) whose form is white.[129] Bālikā (the Girl) is the deity of the sacred seat by virtue of the state of union (*yogabhāva*) of both. Know that this sacred seat, Kāmarūpaka, is at the front of the Yoni (*bhagāgra*). (150cd-151)

I will (now) explain the secret couple (*guptayugma*), united in order to (fulfil their) passion (*kāma*). O fair-hipped one, (this is) the sacred seat (called) Ucchuṣma.[130] The Śāvarī of the Śāvara (here) is the goddess Koṅkaṇā by name who has come forth from Koṅkaṇa. (151cd-153ab)

And in the same way, the accomplished yogi (who resides here) is called Mitradeva.[131] Know that the Gesture of the Yoni (*yonimudrā*) is located at the front (*agra*) of the Yoni in the Circle of the Mothers (*mātṛmaṇḍala*).[132] (153cd-154ab)

Aṭavīmukha - the Cremation Ground, the Field and the Seat

There, located on the inner (*antara*) path, is the cremation ground (called) Aṭavīmukha. The leader there, (as formidable) as (the Lord of) Death (*kṛtānta*), is called Śaṅkhapāla (Protector of the Conch). (154cd-155ab)

Demons (*rākṣas*) and the Leaders (of the deities and Siddhas) in the Sky (*gaganānāyaka*) serve him and at night a troupe of Yoginīs plays (there) (in the light of a) lighted lamp. (155cd-156ab)

The congregation (*cakra*) of Yama (the lord of the dead) is present there (where) Yoginīs and heroes meet. Then union (*melāpa*) takes place (between them) on Rudra's day at an auspicious time (*suṛkṣe*). (156cd-157ab)

विषयं[५७१] कुलकौलं तु योगिनीवीरमेलकम् ॥ १५७ ॥
सिद्धनाथः[५७२] स्थितस्तत्र अन्तर्धाने[५७३] महाप्रभुः ।

एवं तदग्रपीठं तु पीठदेव्या[५७४] समन्वितम् ॥ १५८ ॥
संस्थिता दिव्यरूपेण[५७५] कामभोगसुखे रता[५७६] ।

दत्वा सिद्धस्य पीठं तं[५७७] गता सा खेचरीक्रमे ॥ १५९ ॥
ततः सिद्धान्वयं[५७८] जातं अनेकास्तत्र दीक्षिताः ।

चित्रसेनो[५७९] नासिकस्तु[५८०] शुकस्त्रैलोक्यपालकः ॥ १६० ॥
कपाली डामरश्चैव विघ्नेशं कालपाशकम् ।
ऋषयोऽष्टौ[५८१] स्मृता ह्येते दीक्षिताः[५८२] सिद्धनायकाः ॥ १६१ ॥

कामरूपावतारोऽयं[५८३] संजातं[५८४] च कलौ युगे ।
पूर्णपीठाद् विनिष्क्रान्तं[५८५] भुक्तिमुक्तिफलप्रदम् ॥ १६२ ॥

एवं कृतयुगारभ्य[५८६] पीठाम्नायं चतुष्टयम् ।
यो वेत्ति[५८७] स किलाम्नाये[५८८] अन्यथा नामधारकः ॥ १६३ ॥

तस्मिन् कलियुगस्यान्ते[५८९] श्रीमत्कामाख्यमण्डले[५९०] ।
तस्मिन् सिद्धाश्रमे पूर्वे अटव्यां[५९१] तिस्रसंज्ञकम्[५९२] ॥ १६४ ॥
नदीस्रोतत्रये[५९३] मध्ये विघ्नेशं क्षेत्रपालकम्[५९४] ।

देवताश्रमं[५९५] तत् स्थानं तिस्रपीठेति[५९६] सूचितम् ॥ १६५ ॥
भक्तिहीने शठे लोके मन्दाज्ञा संप्रवर्तते ।

The field (*viṣaya*) is Kulakaula that engenders the union of heroes and Yoginīs. Concealed, the great lord Siddhanātha resides there. (157cd-158ab)

In this way, that sacred seat which is situated in the front (i.e. the lower corner of the triangle) (*agrapīṭha*) has a goddess of the seat (*pīṭhadevī*). She resides (there) in a divine form, devoted to the bliss of the enjoyment of passion (*kāmabhoga*). (158cd-159ab)

Once bestowed that sacred seat on the accomplished one, she entered the Transmission of the Skyfaring (Goddesses) (*khecarīkrama*).[133] Thus a lineage of Siddhas (*siddhānvaya*) came into being and many were initiated there. (159cd-160ab)

The Eight Ṛṣis

Citrasena (Whose Army is Diverse), Nāsika (Nose), Śuka (Parrot), Trailokyapālaka (Guardian of the Triple World), Kāpalin (Skull Bearer), Ḍāmara (Warlock), Vighneśa (Lord of Obstacles) and Kālapāśaka (Bond of Death). These are said to be the eight sages (*ṛṣi*) (of this seat, all of whom) are initiates and leaders of accomplished yogis. (160cd-161)

This is Kāmarūpa's descent (into this world) that has taken place during the Age of Strife. It has emerged from Pūrṇapīṭha[134] and bestows the fruit of (both) worldly benefits and liberation. (162)

Thus, starting from the Kṛta Age, this is the four-fold tradition of the sacred seats. He who knows (this) is indeed in the tradition (*āmnāya*) otherwise (he is so only) by name. (163)

Tisra - The Sacred Seat of the Future

At the end of that Age of Strife,[135] (the sacred seat) called `Tisra' will[136] be (located) in the region (*maṇḍala*) of the venerable Kāmākhya, in that Hermitage of Accomplished Yogis (*siddhāśrama*)[137] in the eastern grove. (Situated) in the midst of the current of three rivers, the guardian of the field (there) is Vighneśa (the Lord of Obstacles). (164-165ab)

That place is the hermitage of the deity. It is called Tisrapīṭha. The Command that operates in (this) deceitful world devoid of devotion is weak.[138] (165cd-166ab)

द्वीपान्ते चोत्तरे भागे त्रिकूटभुवनेषु च ॥ १६६ ॥
माया[५९७] मातङ्गिरूपेण त्रिषु[५९८] स्रोतसु[५९९] मध्यतः ।

तिस्रनद्यां[६००] गतं स्थानं यक्षकन्दरमागतम् ॥ १६७ ॥
कृतं[६०१] तत्रावतारं[६०२] तु पीठं[६०३] तिस्राख्यसंभवम्[६०४a] ।

कृतः[६०४b] पूर्वतनुर्देव[६०५a] गोपितो[६०५b] मर्त्यलोकतः ॥ १६८ ॥
कलावर्धे[६०६] ततो[६०७] देवं[६०८] प्रकटं पञ्चमं भवेत् ।

तत्रारभ्य क्रमायातं ततः[६०९] संवर्तकं भवेत् ॥ १६९ ॥
आज्ञायास्तमनं[६१०] भूयः वर्तते मर्त्यलोकतः[६११] ।

त्वया सार्धमनुष्ठानं[६१२] मया[६१३] पूर्वं[६१४] कृतं ततः ॥ १७० ॥
त्वं च तत्र मतङ्गीशं[६१५] संजातं[६१६] चान्तिमे युगे ।

अन्त्यजाज्ञाप्रसूतिस्तु पुनः सन्तानमर्हति ॥ १७१ ॥
पुनः स्थितिक्रमादाय[६१७] तिस्रपीठाद् विनिर्गतम्[६१८] ।

उघं गुरुगृहं[६१९] देव[६२०] तैलिकाक्रममण्डलम् ॥ १७२ ॥
प्रकटं तद् भविष्येत[६२१] सद्योज्ञानं[६२२] प्रवर्तते ।

महासान्निध्यमतुलं[६२३] एवं[६२४] पीठान्वयं[६२५] भवेत् ॥ १७३ ॥
तस्मिन् युगे[६२६] ह्यहं[६२७] वृक्षं[६२८] त्वया ह्यकुलकन्दरे ।
एतद् युगान्तिमं पीठं पञ्चमं[६२९] पीठनायकम् ॥ १७४ ॥

चतुर्थे कलियुगे प्राप्ते म्लेच्छराज्ये तु उत्तरे ।
इतरे गुरुशिष्ये तु[६३०] लोभमोहवशं गते[६३१] ॥ १७५ ॥
आज्ञावेशे[६३२] गते[६३३] क्षीणे अधिकारे क्षयं गते ।
समयभङ्गसंप्राप्ते[६३४] गुरोराज्ञा च लङ्घने[६३५] ॥ १७६ ॥
पुनः सृष्टिं[६३६] करिष्यामि अवतारं तु पञ्चमम् ।

(The goddess) Māyā, in the form of Mātaṇgī (the Sweeper Woman), (resides) on the Island (of the Moon)[139] in the northern part amidst the worlds of the Triple Peak (*trikūṭa*)[140] in the middle of the three currents. (166cd-167ab)

'The Descent of the Lord and the Goddess into the Sacred Seat and the Establishment of a New Transmission'

(The Lord) reached the Ravine of the Tree Spirits (*yakṣakandara*), which is a place on the river Tisra and having descended there (into the world) the sacred seat called `Tisra' came into being. [141] (167cd-168ab)

O god, having fashioned a body (like the) previous one (he lay) hidden in the world of mortals. Then, at the end of the Age of Strife, the fifth god should become manifest. (168cd-169ab)

Then, beginning from there, is the Doomsday Fire (*saṁvartaka*)[142] that has come in due order. Once again, the (divine) Command disappears in the world of mortals. (169cd-170ab)

Formerly, I worshipped along with you and then you became Mataṅgīśa there in the last (of the four) ages. (170cd-171ab)

The last born progeny (*prasūti*)[143] of the Command should have a lineage (*santāna*) again. (So), taking up again the sequence of emanation,[144] it has emerged from the seat (called) Tisra. (171cd-172ab)

O god, the current (of the lineage) (*ugha*) is the Teacher's House, that is, the *Kramamaṇḍala* of the Oilpresser Girl (*tailikā*).[145] That will become manifest and the instantaneous knowledge (*sadyojñāna*)[146] (of ultimate reality) will operate (in the world). (172cd-173ab)

In this way the tradition (*anvaya*) of the sacred seat will be one of great proximity (to the deity) (*mahāsānnidhya*) and it will have no equals. In that age I am the Tree along with you in the Ravine of Akula.[147] That is the sacred seat of the end of the age[148] and the fifth leader of the seats. (173cd-174)

When the fourth age, that of strife, comes and there will be a barbarian kingdom (*mleccharājya*) in the north (of India).[149] When the teacher and disciple of (every) other (tradition) come under the sway of greed and delusion; when the penetration of (the divine) Command has waned and authority is no more; when the Rule (*samaya*) has been broken and the Command of the teacher is disregarded, I will again bring about (a new) emanation, namely, the fifth incarnation (*avatāra*). (175-177ab)

तिस्राख्ये[६३७] तु महापीठे सर्वपीठपरीवृते[६३८] ।। १७७ ।।
सर्वेषामुत्तरे[६३९] घोरे सद्योनिग्रहकारके[६४०] ।

पुनः स्थितिं क्रमौघस्य[६४१] तस्माद् वै[६४२] पीठपञ्चमात्[६४३] ।। १७८ ।।
तत्[६४४] चाष्टाविंशमं भेदं[६४५] पूज्यमानं भविष्यति ।

कुब्जिका अधिकारिणी[६४६] तथा सिद्धो[६४७] मतङ्गकः ।। १७९ ।।
द्वावेतौ[६४८] सृष्टिकर्तारौ कलिस्यान्ते[६४९] न संशयः ।

एवं पीठं भवेत् तिस्रं गुप्तं वै पीठनायकम् ।। १८० ।।
तिस्रपीठे[६५०] तु तिस्राव्वा[६५१] त्रिषु लोकेषु विश्रुता[६५२] ।

गुप्तसंज्ञा भवेत् तत्र बिन्दुतत्त्वे व्यवस्थितम् ।। १८१ ।।
कुचन्द्रं[६५३] पीठसिद्धं[६५४] च अव्वा[६५५] सा वक्रिका[६५६] स्वयम् ।

क्रमसंज्ञा तथा मुद्रा भवते तु कदम्बिनी ।। १८२ ।।
ताडनात् ताडिवृक्षं[६५७] तु दह्यमानं भवेत् ततः ।

दिव्यज्ञानप्रभावेण[६५८] सिद्धनाथे[६५९] प्रकाशितम्[६६०] ।। १८३ ।।
पञ्चमं चोत्तमं पीठं कलिस्यान्ते[६६१] न संशयः ।

तिस्रपीठात् समारभ्य पूजाक्रिया[६६२] प्रवर्तते ।। १८४ ।।
ॐकारादितः[६६३] पीठानां[६६४] उक्ता ये प्रतिचारकाः[६६५] ।
प्रतिचार्यश्च[६६६] ताः सर्वाः[६६७] भविष्यन्ति च पञ्चमे ।। १८५ ।।
भविष्यन्ति न संदेहो तिस्राख्ये पीठनायके ।

श्मशानानामघोरं[६६८] तु सुरसिद्धनमस्कृतम्[६६९] ।। १८६ ।।
नायकं[६७०] घोरनामानां[६७१] ससिद्धामरवन्दितम् ।

अर्धचन्द्रोत्तरे[६७२] पीठं भगमूर्ध्नि[६७३] विनिर्गतम् ।। १८७ ।।
तत्रस्था परमा काली दिव्यज्ञानप्रकाशकी[६७४] ।

(This will occur) in the great sacred seat called `Tisra'. Surrounded by all the sacred seats, it is the highest of all (*uttara*) and, horrific (*ghora*), immediately chastises (*nigraha*) (the wicked).[150] (177cd-178ab)

By virtue of that, the fifth sacred seat, the current of the Transmission (*kramaugha*) will again be stable and that, the twenty-eighth division,[151] will be worshipped. (178cd-179ab)

Kubjikā (will have) authority (here) and the accomplished yogi (will be) Mataṅgaka (the Sweeper). At the end of the Age of Strife these two are certainly the creators (*sṛṣṭikartṛ*). (179cd-180ab)

Such is the sacred seat Tisra, the hidden leader of the seats. Tisrāvvā,[152] famous in the three worlds, resides in Tisrapīṭha. (180cd-181ab)

There, her name is secret and she is established in the Principle of the Point (*bindutattva*).[153] The accomplished yogi of the seat is Kucandra[154] while the mother (*avvā*) is Vakrikā herself. (181cd-182ab)

The name of the transmission (*krama*) and the gesture is Kadambinī. The tree is the Tāḍī[155] (so called) because it `beats' (*tāḍanāt*) and so should be burnt. (182cd-183ab)

Without a doubt, this, the fifth and best seat, (will be) revealed to Siddhanātha by the power of divine knowledge at the end of the Age of Strife. (183cd-184ab)

Ritual action (*pūjākriyā*) starts from Tisrapīṭha. The attendants, male and female, said be those of the sacred seats from OM onwards, will all be in (this), the fifth one.[156] They will certainly be (there), in the leader of the seats called `Tisra'. (184cd-186ab)

Saluted and praised by the gods and accomplished yogis, (this sacred seat is) the leader, (in itself) not terrible (*aghora*), of those (beings) called `terrible' (*ghora*) and of the cremation grounds. (186cd-187ab)

(This is the) sacred seat above the Half Moon that has emerged on top of the Yoni (*bhagamūrdhni*). The supreme Kālī, who illumines divine knowledge, resides there.[157] (187cd-188ab)

पारम्पर्ये[६७५] क्रमं ज्ञानं शास्त्रोऽय[६७६] विमलं मतम् ॥ १८८ ॥
भविष्ये[६७७] प्रकट[६७८] नाथ कलिस्यार्धे न संशयः ।

इदं पीठावतारोऽय[६७९] कथितं तव सुन्दर ॥ १८९ ॥
भविष्यं च विभाव्यते[६८०] पञ्चमं तिस्रपीठकम् ।

बालक्रमं च कामाख्ये[६८१] खेचरं जालपीठके ॥ १९० ॥
कौमारं पूर्णपीठे तु ओडियाणे[६८२] तु वृद्धकम् ।

एवं पीठक्रमं ज्ञात्वा पारम्पर्यक्रमागतम्[६८३] ॥ १९१ ॥
यस्तु संपूजयेन्नित्य[६८४] स साक्षाद् भैरवः स्वयम् ।

पीठान्[६८५] पर्यटते यो[६८६] वै आचार्यः[६८७] साधकोऽपि वा ॥ १९२ ॥
स मुक्तः[६८८] स शिवः साक्षात् साम्नायी[६८९] देशिकोत्तमः ।

ब्रह्महत्यासहस्रैक[६९०] गोहत्यामयुत[६९१] तथा ॥ १९३ ॥
सर्वपापा[६९२] विनश्यन्ति असंख्याः[६९३] पीठसेवनात् ।

पूजयेन्नित्यमेव[६९४] हि सदा पीठचतुष्टयम् ॥ १९४ ॥
तस्येच्छा भवते सिद्धिर्योगिनीनां प्रियो भवेत् ।

श्रीपूर्वान्[६९५] भाषयेत्[६९६] सर्वान्[६९७] पीठान्ते[६९८] यान्[६९९] व्यवस्थितान्[७००] ॥ १९५ ॥
तेभ्यो[७०१] लब्धवरो[७०२] भूत्वा रुद्रलोके महीयते ।

उडियाणे[७०३] प्रविष्टो यो[७०४] वीरो दर्प[७०५] करिष्यति ॥ १९६ ॥
दारिद्र्य[७०६] मरणं तस्य मासमेकं स जीवति[७०७] ।

This scripture (*śāstra*) is the pure doctrine (*mata*), which is the knowledge and the Transmission (*krama*) (handed down) through the series (of teachers *pāramparya*). O lord, it will certainly become manifest in the future at the end of the Age of Strife. (188cd-189ab)

O handsome one, I have told you this, the descent (into the world) of the (four) sacred seats and the sacred seat Tisra that is considered to be the fifth, future one. (189cd-190ab)

Conclusion: in praise of the four sacred seats and admonitions

The Transmission of the Child is in Kāmākhya, (that of) the Skyfarer (*khecara*) in the sacred seat of Jāla, that of the Youth in the seat of Pūrṇa (and that of) the Aged in Oḍiyāṇa.[158] (190cd-191ab)

He who constantly worships the transmission (*krama*) of the sacred seats that has come down through the sequence of the series (of teachers) (*pāramparyakrama*), having known it thus, is himself Bhairava directly apparent. (191cd-192ab)

He who does the round of the sacred seats, whether he be a teacher (*ācārya*) or an adept (*sādhaka*), is liberated. He is Śiva directly apparent (*sākṣāt*), he is (a true) member of the tradition and the best of teachers. (192cd-193ab)

By resorting (*sevana*) to the sacred seats, all (one's) countless sins are destroyed, whether one has committed brahminicide a thousand times (or even if) one has killed a myriad cows. (193cd-194ab)

(Thus) one should always and constantly worship the four seats in this way. The desire of one (who does) so becomes an accomplishment (*siddhi*) and he is dear to the Yoginīs. (194cd-195ab)

(The names) of all those who reside in a sacred seat should be uttered with a preceding (honorific) `*śrī*'.[159] Once obtained a boon from them, he waxes mighty in Rudra's world.[160] (195cd-196ab)

The Kaula adept (*vīra*) who has entered Uḍiyāṇa and cultivates pride (there) becomes poor and dies; (indeed) he lives (barely) for a month. (196cd-197ab)

जालन्धरे[७०८] तु यो दर्पं[७०९] मूढात्मा[७१०] च करिष्यति ।। १९७ ।।[७११]
तस्करो हनते[७१२] तस्य[७१३] नदी वा व्याधिदारुणा[७१४] ।
षण्मासं जीवितं तस्य म्रियते बान्धवैः सह ।। १९८ ।।

अथवा पूर्णपीठे[७१५] तु द्वेषं[७१६] संचरते[७१७] तु यः[७१८] ।
अहंकारं च[७१९] कुरुते अग्निदाहाद्[७२०] विनश्यति ।। १९९ ।।
अथवा विषसंग्रामे[७२१] म्रियते मासपञ्चमे[७२२] ।

कामरूपे सुखासीनः[७२३] कश्चिद्[७२४] दर्पं[७२५] करिष्यति ।। २०० ।।
अदृष्टमुद्गराघातः[७२६] पतते[७२७] तस्य मूर्धनि ।

शुष्यते[७२८] स्वशरीरेण म्रियते पक्षमध्यतः ।। २०१ ।।
दर्पं[७२९] कृत्वा तु सुभग[७३०] स गुरुर्नरकं[७३१] व्रजेत् ।

तस्मात् तस्य न भुक्तिः[७३२] स्यात् परत्र च न[७३३] विद्यते ।। २०२ ।।
तस्माद्[७३४] दर्पं न कर्तव्यं विद्वेषं[७३५] न समाचरेत्[७३६] ।

विनयाद् भवते भुक्तिर्मुक्तिर्वै[७३७] विनयाद् भवेत् ।। २०३ ।।
तस्माद् विनयकौलोऽयं विनयं[७३८] तु[७३९] समाचरेत् ।

वीरभोज्यं प्रकर्तव्यं ओजापूकाचतुष्टये[७४०] ।। २०४ ।।
कृत्वा पूजां[७४१] यथाशक्त्या पीठजान्[७४२] पूजयेत् तदा ।

साधकः सिद्धिमाप्नोति इहलोके परत्र च ।। २०५ ।।
रुद्राश्च भैरवा[७४३] वीराः[७४४] सिद्धाः[७४५] पूज्याश्चतुष्टये ।

चतुष्पीठावतारोऽयं[७४६] निर्णीतं तु चतुर्युगे ।। २०६ ।।
अटते[७४७] यो हि सत्येन आचार्यः स[७४८] कुले भवेत्[७४९] ।

त्रिमात्रं ज्योतिसंकाशं[७५०] वह्निमण्डलमध्यतः[७५१] ।। २०७ ।।
श्री–उद्यानमहं[७५२] वन्दे कौलिकाज्ञाप्रवर्तकम्[७५३] ।

A thief, river or terrible disease kills the deluded soul who is given to pride in Jālandhara. He lives for (only) six months and dies along with his relatives. (197cd-198)

Or again, he who despises (others) in the sacred seat (called) Pūrṇa and is proud dies by fire or else dies in the fifth month in a fierce battle. (199-200ab)

A blow by an invisible hammer falls on the head of whoever, seated comfortably in Kāmarūpa, acts proudly. (200cd-201ab)

He dries up along with his body and dies in the middle of the lunar fortnight. O handsome one, the teacher who has been proud goes to hell. (201cd-202ab)

Thus, he neither has (any) worldly benefit (*bhukti*) (in this world nor) is it found in the other (*paratra*). Therefore one should not be proud or hate (others). (202cd-203ab)

By right conduct (*vinaya*) (one attains worldly) benefits (*bhukti*), by right conduct (one attains) liberation. Thus, this is the Kaula (tradition) of right conduct (*vinayakaula*) and one should practice right conduct. (203cd-204ab)

One should eat heroes' food (*vīrabhojya*)[161] in the four sacred seats, Oḍiyāṇa, Jālandhara, Pūrṇagiri and Kāmarūpa (*ojāpūkācatuṣṭaya*). Once one has worshipped (the seats) to the best of one's ability, one should then worship those born of them. (204cd-205ab)

The adept (*sādhaka*) attains accomplishment in this world and the next. The Rudras, Bhairavas, heroes and accomplished yogis should be worshipped in the four (sacred seats).[162] (205cd-206ab)

This has been explained namely, the descent (into the world) of the four seats in the four Ages. He who wanders (from one to the other) in accord with truth (*satyena*) is a teacher in the Kula.[163] (206cd-207ab)

In Praise of the Sacred Seats

I praise the venerable Udyāna, the propagator of the Kaula Command which, in the centre of the Circle of Fire, is of three measures (*trimātra*) and is (as brilliant) as light. (207cd-208ab)

द्विमात्रं परमं तीव्रं दक्षकोणव्यवस्थितम् ॥ २०८ ॥
श्रीजालाख्यमहं[७५४] वन्दे मायाजालनियामकम् ।

एकमात्रं परं सूक्ष्मं परज्ञानप्रसिद्धिदम् ॥ २०९ ॥
वामकोणगतं वन्दे पूर्णाख्यं देवदुर्लभम्[७५५] ।

अर्धमात्रं सुसूक्ष्मं[७५६] तु परमानन्दरूपकम् ॥ २१० ॥
तदग्रे संस्थितं दिव्यं श्रीकामाख्यं नमाम्यहम् ।

श्रीचन्द्रद्वीपपुरान्तस्थं[७५७] त्रिभिः स्रोतप्रवाहकम्[७५८] ॥ २११ ॥
द्वादशान्तगतं[७५९] वन्दे कौलिकाज्ञाप्रवर्तकम् ।

एवमुक्त्वा गता शीघ्रं देवी अटनपीठकान्[७६०] ॥ २१२ ॥
कामरूपे[७६१] वाराणस्यां[७६२] नेपाले[७६३] पूर्णवर्धने[७६४] ।
पुरस्तीरे[७६५] कन्याकुब्जे[७६६] पूर्णगिर्यां[७६७] तथार्बुदे[७६८] ॥ २१३ ॥
आम्रातकेश्वरैकाम्रे[७६९] त्रिस्रोते[७७०] कामकोट्टके[७७१] ।
कैलासे भृगुनगरे[७७२] केदारे[७७३] चन्द्रपुर्यके[७७४] ॥ २१४ ॥
श्रीपीठे चैव एकोणे[७७५] श्रीजालन्धरमालवे[७७६] ।
कुलूत्यां[७७७] देविकोटे[७७८] च गोकर्णे[७७९] मरुकेश्वरे[७८०] ॥ २१५ ॥
अट्टहासे[७८१] तु विरजे[७८२] राजगृहे[७८३] महापथे[७८४] ।
एलापुरे[७८५] कोल्लगिर्यां[७८६] सोपारे[७८७] तु जयन्तिकाम्[७८८] ॥ २१६ ॥
उज्जयिन्यां[७८९] चरित्रे[७९०] च क्षीरिकां[७९१] हस्तिनापुरे[७९२] ।
ओदुकेसे[७९३] प्रयागाख्ये[७९४] पीठे मायापुरीं[७९५] तथा ॥ २१७ ॥
उरसां[७९६] मलये[७९७] चैव शैले[७९८] भेरुण्डके[७९९] तथा ।
माहेन्द्रं[८००] वारुणं[८०१] चैव हिरण्यपुरमेव[८०२a] च ॥ २१८ ॥
महालक्ष्मीं[८०२b] तथोद्याणं[८०३] छायाछत्रं ततो गता[८०४] ।

यत्र[८०५] यत्र गता देवी यत्र यत्रावलोकते[८०६] ॥ २१९ ॥
तत्र संदोहतीर्थानि[८०७] दिव्यान्यायतनानि[८०८] च[८०९] ।

I praise the venerable (seat) called Jāla that controls the net (*jāla*) of Māyā,[164] is of two measures and, supremely powerful (*tīvra*), is located in the right-hand corner (of the Triangle). (208cd-209ab)

I praise (the sacred seat) called Pūrṇa, hard to attain (even) by the gods, and the bestower of the fame of supreme knowledge. It is of one measure, supreme, subtle and located in the left-hand corner (of the Triangle). (209cd-210ab)

I salute the venerable (seat) called Kāma. Divine, it is located in the forepart of that (Triangle). Extremely subtle and half a measure, its nature is supreme bliss.[165] (210cd-211ab)

I salute the propagator of the Kaulika Command located at the End of the Twelve (finger space). Located within the venerable city of the Island of the Moon, it impels the flow of the current (of the teaching) with the three (transmissions).[166] (211cd-212ab)

The remaining sacred sites

Once she had said this, the goddess went with great speed to the sacred seats of pilgrimage (*aṭanapīṭha*).[167] (She went to) 1) Kāmarūpa (A), 2) Vārāṇasī (Ā),[168] 3) Nepāla (I), 4) Pūrṇavardhana (Ī), 5) Purastīra (U), 6) Kānyakubja (Ū), 7) Pūrṇagiri (Ṛ) and 8) Arbuda (Ṝ), 9) Āmrātakeśvara (ḷ), 10) Ekāmra (Ḹ), 11) Trisrota (E), 12) Kāmakoṭṭaka (Ai), 13) Kailāsa (O), 14) Bhṛgunagara (Au), 15) Kedāra (Ṁ), 16) Candrapuryaka (Ḥ), 17) Śrīpīṭha (Ka), 18) Ekoṇa (Kha), the venerable 19) Jālandhara (Ga), 20) Mālava (Gha), 21) Kulūta (Ṅa) and 22) Devikoṭa (Ca), 23) Gokarṇa (Cha), 24) Marukeśvara (Ja), 25) Aṭṭahāsa (Jha), 26) Viraja (Ña), 27) Rājagṛha (Ṭa), 28) Mahāpatha (Ṭha), 29) Elāpura[169] (Ḍa), 30) Kollagiri (Ḍha), 31) Sopāra (Ṇa), 32) Jayantikā (Ta), 33) Ujjaiyinī (Tha) and 34) Caritra (Da), 35) Kṣīrikā (Dha), 36) Hastināpura (Na), 37) Odukesa (Pa), the seat called 38) Prayāga (Pha), 39) (Pṛṣṭāpūra)[170] (Ba) and 40) Māyāpurī (Bha), 41) Urasā (Ma) and 42) Malaya (Ya), 43) Śrīśaila[171] (Ra) and 44) Bheruṇḍaka (La), 45) Māhendra (Va) and 46) Vāruṇa (Śa), 47) Hiraṇyapura (Ṣa), 48) Mahālakṣmī (Sa) and 49) Udyāṇa (Ha) and then she (finally) went to 50) Chāyāchatra (KṢa). (212cd-219ab)

[172]There are sacred sites (*āyatana*) (and other sacred places), sacred bathing sites (*tīrthas*)[173] and meeting grounds (*saṁdoha*), wherever the goddess went and wherever she cast her gaze. (219cd-220ab)

कृत्वा[८१०] च भारते वर्षे आत्मकीर्तिं[८११] कुलाम्बिके[८१२] ।। २२० ।।
तेन कौमारिकाखण्डं संजातं पुण्यपावनम् ।

पूर्वसन्तानदेवेन[८१३] यदुक्तं भारतं व्रज ।। २२१ ।।
ततः प्रभृतिर्देवेश[८१४] उभाभ्यां[८१५] मेलकं[८१६] त्विह ।

तत्[८१७] कृतं[८१८] सकलं देव्या आज्ञानन्दावबोधनम्[८१९] ।। २२२ ।।
आगता तु पुनस्तत्र[८२०] पूर्वरूपानुयायिनी[८२१] ।

देवोऽपि पूर्वसन्ताने[८२२] शिष्यः[८२३] सुरवरार्चितः[८२४] ।। २२३ ।।
श्रीमदोड्डुमहेशानं[८२५] कृत्वा चाज्ञां ददेत्[८२६] तु सा[८२७] ।

तदा च[८२८] भारते[८२९] वर्षे[८३०] इतः[८३१] प्रभृत्यनुग्रहम्[८३२] ।। २२४ ।।
उडुपीठपुरारभ्य[८३३] कुरु सृष्टिमनेकधा[८३४] ।

इत्याद्यावतारे[८३५] महामन्थानभैरवयज्ञे[८३६] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे[८३७] विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे
स्वमिनीमते[८३८] श्रीचतुर्विंशत्सहस्रसंहितायां[८३९] अव्वाक्रमभाषिते
श्रीनाथाज्ञापीठव्याप्तिनामानन्दः[८४०] ।। ६ ।।

O mother of Kula, (the goddess thus) established her fame in the land of Bhārata and so the meritorious and holy Region of the Virgin (goddess *kaumārikākhaṇḍa*)[174] came into being. (220cd-221ab)

O lord of the gods, the union with (us)[175] both is taking place here (in this world) from when[176] the god of the previous lineage (*santāna*) said (to me): "Go to (the land of) Bhārata".[177] (221cd-222ab)

Once the goddess had done all that namely, brought about the awakening of the bliss of the Command, she returned there in accord with her previous form. (222cd-223ab)

The god also in the previous lineage (*pūrvasantāna*) (was her) disciple, worshipped by the best of the gods. And having made (him) the venerable and great lord (*maheśāna*) Oḍḍu, she gave (him) the Command (again).[178] (223cd-224ab)

Then from that time onwards (there will be) grace in the land of Bharata. In order to reside again in the seat of Uḍu[179] bring about the emanation (of the universe) countless times (*anekadhā*).[180] (224cd-225ab)

This is the (sixth) chapter called the *Pervasion of Śrīnātha's Sacred Seat of the Command* (*ājñāpīṭha*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for a hundred and twenty-five thousand (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six (Thousand Verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

सप्तमानन्दः

श्रीनाथ उवाच

किमेतत्[१] पश्चिमं वेश्म अधिकारं[२] तु तस्य किम् ।
कथं दिव्यतनुर्मुद्रा[३] तथा चैव कुलक्रमम् ।। १ ।।

संकेतं[४] मूलभाषा च तथा चैव कुलागमम् ।
उपदेशं[५] न मे ज्ञातं सर्वं[६] कथय वक्रिके[७] ।। २ ।।

श्रीवक्रा उवाच[८]

मन्थानस्य तु भेदस्य भैरवस्य तु संग्रहम् ।
कादिभेदं[९] प्रवक्ष्यामि सहस्रज्येष्ठकौलिकम्[१०] ।। ३ ।।

वक्रिकाक्रमसिद्धस्य आज्ञाशास्त्रं क्रमोदयम् ।
श्रीनाथ ते प्रवक्ष्यामि मेरुमार्गविनिर्गतम् ।। ४ ।।
चतुर्थे तु युगे प्राप्ते आद्यपीठावतारितम् ।

पश्चिमस्य गृहस्यैव अवतारं[११] कलौ युगे ।। ५ ।।
तस्योद्धारोपदेशं[१२] तु संप्रदायं[१३] तु कौलिकम् ।
आदिकादिसमायुक्तं सर्वसंहारमन्त्रितम्[१४] ।। ६ ।।
भैरवं भैरवीसार्धं[१५] तस्योर्ध्वे तु[१६] कुलक्रमम् ।
सप्ताविंशतिभिर्भेदैः[१७] संस्थितं तु[१८] विभेदतः[१९] ।। ७ ।।

गृहमित्यवतारोऽयं[२०] पश्चिमामुखमुत्तमम्[२१] ।
तस्योपदेशमपरं[२२] अवतारं[२३] च सिंहकम् ।। ८ ।।
षोडशैः[२४] षोडशैश्चैव अपरे चैव षोडश ।

CHAPTER SEVEN

The Authority of the Goddess in the Venerable City of the Moon

Śrīnātha said:

What is that Western House (*veśman*)? What is its authority? How is the Gesture (*mudrā*) (endowed) with a divine body and similarly, what is the Kula tradition (*kulakrama*)? (1)

(What) is the teaching (*saṁketa*)? (What) is the Root Language (*mūlabhāṣā*) and the Kula scripture (*kulāgama*)? O Vakrikā, I have not known the teaching (concerning these matters) tell me everything. (2)

The Descent of the Scripture

The venerable (goddess) Vakrā said:

[1]I will expound the collection (*saṁgraha*) (of teachings) of the division of the Churning (*manthāna*) Bhairava, the Kaulika (scripture) of the Thousand Elders (*sahasrajyeṣṭha*) which is the division beginning with KĀ (*kādibheda*).[2] (3)

I will expound for you, O Śrīnātha, the scripture of the Command (*ājñāśāstra*). It is the dawning of the transmission (*kramodaya*) that has emerged from Meru. (It belongs to) the one who is accomplished in Vakrikā's transmission (*krama*) and was brought down (to earth) in the first seat (*ādyapīṭha*)[3] during the fourth Age.[4] (4-5ab)

It is the descent (into this world) of the Western House that has taken place during the Age of Strife. The teaching concerning the formation of its mantras (*uddhāra*) is a Kaulika tradition (*saṁpradāya*). Endowed with (all the letters in the series) beginning with `A' (i.e., the vowels) and (those) beginning with `Ka' (i.e., the consonants), it is consecrated (*mantrita*) with universal destruction.[5] Following after (*tasyordhve*) is the Kula Transmission divided into twenty-seven divisions[6] that belongs to Bhairava accompanied by Bhairavī. (5cd-7)

The Western House

The House is this descent (of the teaching into the world).[7] It is the Western Face,[8] the best (of all). Its teaching is the other (*apara*) descent (into the world), namely, that of the Lion (*siṁhaka*). (It takes place) along with sixteen (Siddhas) and with sixteen (more) and in the other (group there are) sixteen.[9]

एवं त्रितयसंयोगात् श्लोकानि[२५] द्वादशानि[२६] वै ॥ ९ ॥
गजेन्द्रं प्रथमं नाम विद्याकूटं च षड्विधम्[२७] ।

तद् वर्णं[२८] तच्छिवाकाशं तल्लिङ्गं[२९] तच्छिवेति[३०] च ॥ १० ॥
तदासौ आपबीजं[३१] तु देव्यात्मानं[३२] तथैव च ।

पदैकमष्टधा[३३] प्रोक्तं अंशश्लोकानि[३४] द्वादश[३५] ॥ ११ ॥

चन्द्रसूर्यशिवेच्छया[३६] कृत्वा[३७] वर्णगमागमम् ।
परस्परसमायोगादेतत्[३८] क्षेत्रपरिग्रहम्[३९] ॥ १२ ॥

अमृतादिविसर्गान्ताः[४०] कलाषोडशरश्मयः[४१] ।
तिर्यगा[४२] सा स्मृता रेखा कतान्ता[४३] वामदेवता ॥ १३ ॥
उन्नता दक्षिणे रौद्री थसान्तामित्यनुक्रमात्[४४] ।

ज्येष्ठा वामा च रौद्री च ब्रह्मविष्णुमहेश्वराः ॥ १४ ॥
एकीभावं त्रिभिर्यस्मात् तदासौ[४५] योगिनीगृहम्[४६] ।

अमृताद्यश्च[४७] जीवन्ति[४८] ये लिङ्गा[४९] योनिमण्डले[५०] ॥ १५ ॥
तेषां सिद्धाश्च[५१] योगिन्या[५२] उपर्युपरि योजयेत् ।

स्वरचक्रेश्वरी रेखा द्वितीया कादितान्तगा ॥ १६ ॥
थादिसान्ता[५३] तृतीया च त्रिभिः[५४] रेखैः[५५] सुरेश्वरी ।
पञ्चाशत् सिद्धयोगिन्यो[५६] अत्र ये ते[५७] वदाम्यहम् ॥ १७ ॥

Thus the Twelve Verses (are generated) by the conjunction of the three (groups of sixteen). The first (letter) is called the Lord of Elephants (*gajendra*) (Ca)[10] and the six-fold (seed-syllable called) the Peak of Knowledge (*vidyākūṭa*) (AIṀ).[11] (9cd-10ab)

That is the Letter (*varṇa*). That is Śiva's Void. That is the Liṅga and that is Śiva. That is the seed-syllable of Water[12] and the (very) Self of the goddess.[13] (10cd-11ab)

The verses that are the sections (*aṁśa*) (of the Twelve Verses) are twelve and one part (*pada*) (of each section) is said to be eight-fold.[14] (11cd)

This, the enclosure of the field (*kṣetraparigraha*) (is generated by) the mutual conjunction (of the letters) when the (energy of the) letters has been made to go and come impelled by the Moon, the Sun and Śiva's will.[15] (12)

The sixteen rays of energy (*kalā*)[16] are (the vowels) starting with Nectar (*amṛta*) (i.e. the letter A) and ending with Emission (*visarga* - Ḥ) (the last vowel). That is said to be the slanting line (which is) the deity on the left (*vāmadevatā*[17]) and has the letters Ka and Ta at its extremities (*katāntā*).[18] Raudrī is elevated (*unnatā*) on the right and is (the line of letters) ending (at the extremities with) Tha and Sa, in due order. (13-14ab)

(The three goddesses) Vāmā, Jyeṣṭhā, and Raudrī (correspond to the gods) Brahmā, Viṣṇu and Maheśvara. As a unity (is formed) by (these) three that is this, the House of the Yoginī (*yoginīgṛha*).[19] (14cd-15ab)

And the Siddhas of those Liṅgas namely, the (series of letters) beginning with Nectar (A), that live within the Circle of the Yoni (*yonimaṇḍala*)[20] should be conjoined at progressively higher levels (within the Triangle of Letters and along the sides)[21] with (their corresponding) Yoginī. (15cd-16ab)

The Mistress of the Wheel of Vowels (*svaracakreśvarī*) is (the first) line. The second begins with Ka and ends with Ta. Again, the third begins with Tha and ends with Sa. Sureśvarī (the Mistress of the Gods is formed with these) three lines. (Now) I will tell (you) who the fifty (pairs of) Siddhas and Yoginīs[22] are here. (16cd-17)

आनन्दं[५८] विमलं चिञ्चिमित्रमोडीशचर्यकम्[५९] ।
षष्ठदेवं[६०] तथा तूष्णी[६१] कदम्बं[६२] मौनिसंज्ञया ॥ १८ ॥
अद्वैतं सिंहनाथं[६३] च तथा कन्दर्पी[६४] क्राडकम्[६५] ।
वरदं[६६] चैव कौलीशं गरुडं[६७] पिङ्गलं खगम् ॥ १९ ॥
पञ्चकं चैव कल्लोलं तथा चैव तु खेचरम्[६८] ।
चन्द्रगर्भं[६९] गजेन्द्रं च कुण्डलं[७०] चन्द्रपुर्यकम्[७१] ॥ २० ॥
शङ्खनाथं च शवरं[७२] वीरदेवं[७३] च विक्रमम् ।
पिप्पलीशं[७४] पुलिन्दं[७५] च गोष्ठीशं कमलं तथा ॥ २१ ॥
गजकर्णं[७६] महेन्द्रञ्च ताराख्यं वर्चकेशकम् ।
अखण्डं च कुरङ्गं[७७] च तथा चैव तु वैफलम्[७८] ॥ २२ ॥
आज्ञानाथं विशुद्धाख्यं[७९] तथा चैव अनाहतम्[८०] ।
मणिपूर्णं[८१] स्वाधिष्ठानं[८२] अवतारं[८३] कुमारकम्[८४] ॥ २३ ॥
शिलाशेखरनाथं[८५] च क्रूरं[८६] च अतः परम् ।
अष्टचत्वारिंशद्[८७] ज्ञेया एवं सिद्धपरिग्रहम्[८८] ॥ २४ ॥
गृहं[८९] सिद्धक्रमेणैव श्लोकानां संप्रबोधकम्[९०] ।
अतोर्ध्वं[९१] संप्रवक्ष्यामि गृहदेव्या[९२] यथाक्रमम् ॥ २५ ॥
शर्वरी शवरी चैव शावरी[९३] च पुलिन्दिका ।
क्लिन्ना[९४] कामेश्वरी देवी शाकिनी भूतडामरी ॥ २६ ॥
कोटरी शङ्खिनी चैव किङ्किणी च करङ्किणी[९५] ।
अव्वादेवी[९६] समायाख्या सुषिरा[९७] रत्नसुन्दरी ॥ २७ ॥
रक्ताक्षी अग्निजिह्वा च उच्छुष्मा नारजिह्विका[९८] ।
अम्बिका लम्बिका चैव तथा चैव कदम्बिनी ॥ २८ ॥
भद्रकाली च सिद्धा च शुष्का[९९] चैवापराजिता ।
घोरा चैव अघोरा च थघोरा च भगानना[१००] ॥ २९ ॥
नन्दिनी मालिनी चैव संहारी[१०१] कपिला तथा ।
विव्वा[१०२] विद्युत्पताका[१०३] च कापालिन्या[१०४] तथैव च ॥ ३० ॥
महामाया च पेप्पिर्या च[१०५] च्छोम्मा योगमायिका[१०६] ।

The Forty-eight Siddhas

Ānanda (Bliss - A), Vimala (Pure - Ā), Ciñcīmitra (Friend of (the goddess) Ciñcī I), Oḍḍīśa (Ī), Caryaka (U), Ṣaṣṭhadeva (Ū) and Tūṣṇī (Ṛ), Kadamba (Ṝ) along with (the one) called Maunī (Silent - ḷ), Advaita (Non-duality - Ḷ), Siṁhanātha (Lion Lord - E) and Kandarpin (Dredlock - Ai), Krāḍaka (O) and Varada (Bestower of Boons - AU), Kaulīśa (AṀ), Varuṇa (Ḥ), Piṅgala (Tawny One - Ka), Khaga (Bird - Kha), Pañcaka (the Five) and Kallola (Wave - Ga) as well as Khecara (Skyfarer - Gha), Candragarbha (Containing the Moon - Ṅa), Gajendra (Lord of the Elephants - Ca), Kuṇḍala (Earring - Cha), Candrapuryaka (City of the Moon - Ja), Śaṅkhanātha (Conch Lord - Jha) and Śavara (Ña), Vīradeva (Lord of the Heroes - Ṭa) and Vikrama (Valour - Ṭha), Pippalīśa (Ḍa), Pulinda (Sandy Bank Ḍha), and Goṣṭhīśa (Lord of the Assembly - Ṇa) along with Kamala (Lotus - Ta), Gajakarṇa (Elephant Ear - Tha) and Mahendra (Da), the one called Tāra (Saviour - Dha), Varcakeśaka (Luminous Haired - Na), Akhaṇḍa (Unbroken - Pa) and Kuraṅga (Deer - Pha) as well as Vaiphala (Ba), Ājñānātha (Lord of the Command - Bha), the one called Viśuddha (Pure - Ma) as well as Anāhata (Unstruck Sound - Ya), Maṇipūrṇa (Full of Jewels - Ra), Svādhiṣṭhāna (Self Supported - La), Avatāra (Incarnation - Va), Kumāraka (Youth - Ṣa), Śilāśekharanātha (Lord of the Peak of the Mountain - Śa) and then Krūra (Cruel One - Sa). (18-24ab)

(These) forty-eight should be known. Such is the enclosure (of the Triangle formed) by the Siddhas (*siddhaparigraha*). The House awakens the verses (of the mantra called Twelve Verses) by means of the sequence (*krama*) of Siddhas. (24cd-25ab)

The Forty-eight Yoginīs

Next I will tell (you) the goddesses of the House in due order. Śarvarī (A) and Śavarī (Ā), Śāvarī (I) and Pulindikā (Ī), Klinnā (Wet - U), the goddess Kāmeśvarī (Mistress of Passion - Ū), Śākinī (Ṛ), Bhūtaḍāmarī (Ṝ), Koṭarī (ḷ), and Śaṅkhinī (Conch - Ḷ), Kiṅkiṇī (Tinkle - E) and Karaṅkiṇī (Skeleton - Ai), the goddess Avvā (Mother - O) with the one called Māyā (Au), Suṣirā (Cavity - Ṁ), Ratnasundarī (Jewel Beauty - Ḥ), Raktākṣī (Red Eye - Ka) and Agnijihvā (Fire Tongue - Kha), Ucchuṣmā (Ga), Nārajihvikā (Possessing a Man's Tongue - Gha), Ambikā (Little Mother - Ṅa) and Lambikā (Tall One - Ca) along with Kadambinī (Cha), Bhadrakālī (Auspicious Kālī - Ja), Siddhā (Accomplished - Jha) and Śuṣkā (Dry - Ña) along with Aparājitā (Unconquered - Ṭa), Ghorā (Horrific - Ṭha), and Aghorā (Not Horrific - Ḍa) along with Thaghorā (Ḍha) and Bhagānanā (Vulva Face - Ṇa), Nandinī (Ta), Mālinī (Tha) and Saṁhārī (Da)[23] along with Kapilā (Tawny - Dha), Vivvā (Na), Vidyutpatākā (Lightning Flag - Pa) and Kāpālinyā (Skull Bearer - Pha), Mahāmāyā (Ba) and Peppiryā (Bha), Cchommā (Ma) and Yogamāyikā (Ya), Kālikā (Ra), Mīnameṣā (Fish Sheep - La), Kālasaṁkarṣaṇī (Attractress of Time - Va), Parā (Supreme - Ṣa), Śivādūtī (Śa) and Vicitrā (Sa). One should know (these) goddesses in due order. (25cd-32ab)

कालिका मीनमेषा च कालसंकर्षणी परा ॥ ३१ ॥
शिवादूती विचित्रा च ज्ञेया देव्यः क्रमेण तु ।

सिद्धपत्नीसमूहोऽयं शुद्ध[१०७] देव्याः[१०८] परिग्रहम्[१०९] ॥ ३२ ॥
यथा वर्णास्तथा सिद्धाः देवतायोनिमण्डले ।
एतद् वै[११०] श्लोकराश्यादौ[१११] सिद्धक्रममुदाहृतम् ॥ ३३ ॥
कृत्वादौ प्रणवान्[११२] पञ्च अव्वापादावसानगम्[११३] ।
अनेन विधिना देव यष्टव्यं पश्चिमं गृहम्[११४] ॥ ३४ ॥

शिवः[११५] शक्तिर्गृहस्यान्ते[११६] हक्षावेतौ[११७] वरानन[११८] ।
श्रीमैत्रेय[११९] कुचन्द्राख्य[१२०] श्रीमान्देवी[१२१] च कुब्जिका ॥ ३५ ॥
द्वावेतौ[१२२] युगपद्[१२३] योज्यौ पञ्चस्थौ[१२४] कूटवेश्मनि ।

पञ्चादौ पञ्चभिश्चान्ते तयोर्मध्ये च विद्यया ॥ ३६ ॥
सा चाज्ञा प्रत्यय[१२५] लोके त्रैलोक्ये[१२६] महन्तारिका ।

यमवलोकयेत्[१२७] सा तु सोऽपि[१२८] याति[१२९] परे पदे ॥ ३७ ॥
परे प्राप्ते पदे देव तदा सिद्धिं[१३०] ध्रुवं लभेत् ।
इत्याश्रमे[१३१] मुखाम्नायः[१३२] त्रिभिर्भेदैः[१३३] प्रकीर्तितः[१३४] ॥ ३८ ॥

ऊर्ध्व[१३५] षोडशसिद्धाज्ञा सिद्धाः षोडश[१३६] उत्तरे ।
दक्षिणे षोडशश्चैव[१३७] शिवो[१३८] मध्ये च देवता ॥ ३९ ॥
भगमध्ये निषण्णात्मा[१३९] भित्त्वा योनिं परं व्रजेत् ।

स्वाधिपूरकयोर्मध्ये[१४०] विश्रान्ता[१४१] तिर्यगाकृतिः[१४२] ॥ ४० ॥
इत्याज्ञा क्रमचक्रस्य ब्रह्मग्रन्थिरधोमुखी ।

उन्मना कौलिनीशक्तिः[१४३] करोत्यावेशमुत्तमम्[१४४] ॥ ४१ ॥
तस्या[१४५] ऊर्ध्वगत[१४६] चक्रं तच्चार्धकृतमण्डलम्[१४७] ।

This, the group of Siddhas and (their) wives, is the pure enclosure (*parigraha*) of the goddess.[24] The Siddhas correspond to the letters in the deity's Circle of the Yoni. This indeed is said to be the sequence of the Siddhas (corresponding to the letters of the alphabet that come) at the beginning of the Aggregate of (Twelve) Verses (*ślokarāśi*). Having placed the Five *Praṇavas* at the beginning, `*avvāpāda*' is at the end.[25] O god, one should worship the Western House according to this procedure (*vidhi*). (32cd-34)

Mahāntārikā the Vidyā and Kaulinī the Command in the Centre of the Triangle

O fair faced one, Śiva and Śakti are these, (the letters) Ha and KṢa, that are within the House.[26] These two, the venerable Maitreya (otherwise) called Kucandra[27] and the venerable goddess (*śrīmān devī*)[28] Kubjikā, established in the Five (*Praṇavas*) should be conjoined together simultaneously (*yugapat*)[29] in the House of the Peak syllables (*kūṭaveśman*).[30] (35-36ab)

The Five (*Praṇavas*) at the beginning along with (the same) five at the end and the Vidyā between the two is (the goddess) Mahantārikā (the Great Saviour) in the Triple World[31] and she, the Command, is the sign of realisation (*pratyaya*) in (this) world. (36cd-37ab)

Whoever she looks at also goes to the supreme abode and, once the supreme has been reached, O god, he then certainly attains accomplishment (*siddhi*).[32] This is said to be the oral teaching (*mukhāmnāya*) in the hermitage (of the transmission) with (its) three divisions. (37cd-38)

Above is the Command of sixteen Siddhas. Sixteen Siddhas are in the north (i.e. on the left of the Triangle) and sixteen are in the south (i.e. on the right). Śiva is the deity in the centre. Once the (individual) soul (*ātman*), seated in the centre of the Yoni (*bhaga*), has penetrated through the Yoni, he attains the supreme (*paraṁ vrajet)*.[33] (39-40ab)

The Command of the Wheel of the Krama (*kramacakra*) rests between (the Wheels called) Self supported (*svādhi*) and the Filler (of Jewels) (*pūraka*).[34] Her form crooked (*tiryagākṛti*), facing downwards,[35] she is the Knot of Brahmā.[36] (40cd-41ab)

The energy Kaulinī is the Transmental (*unmanā*) who brings about (*karoti*) the most excellent penetration (*āveśa*).[37] Her Wheel above is the *maṇḍala* that has been divided in half (*ardhakṛta*).[38] (41cd-42ab)

तदन्तरकृतं वृक्षं[१४८] कदम्बं कुण्डगोलकम् ॥ ४२ ॥
तस्यान्तरगता सूक्ष्मा आज्ञावर्तिर्हलाकृतिः[१४९] ।

भगान्ते सा गता आज्ञा विश्रान्ता च अधोमुखी ॥ ४३ ॥
परा सा वक्रिका[१५०] भीमा ज्ञात्वा[१५१] वेधः[१५२] प्रवर्तते ।

धुननावेशनं[१५३] कम्पं[१५४] तिर्यगूर्ध्वगतिः[१५५] क्षणात् ॥ ४४ ॥
पाताले तु प्रवेशं[१५६] वा आज्ञास्मरणमात्रतः ।

श्रीकण्ठादिषु रुद्राणां पञ्चाशानां[१५७] पुरोद्धृताः[१५८] ॥ ४५ ॥
मेरुद्वादशश्लोकास्तु[१५९] अर्धचक्रे[१६०] व्यवस्थिताः[१६१] ।
तन्मध्ये सृष्टिचक्रं तु मार्गदेवीविनिर्गतम् ॥ ४६ ॥

तवाधिकारं कुर्वामि[१६२] त्वया[१६३] सार्धं[१६४] महेश्वर[१६५] ।
योगपीठादिपीठानां सद्योजातं च पश्चिमे[१६६] ॥ ४७ ॥
सिद्धालयपुरेदं[१६७] तु योनिमुद्रागृहालयम्[१६८] ।

पुरमेतत्[१६९] समाख्यातं द्वादशश्लोकभेदितम्[१७०] ॥ ४८ ॥
तत्र मध्ये[१७१] गता विद्या उभौपञ्चपुटीकृता[१७२] ।
पूर्णिमाक्रममार्गस्य मार्गं[१७३] देव्याः[१७४] कुलेश्वर ॥ ४९ ॥

अहं या विरमेत्[१७५] तत्र आद्यपीठे अधोमुखी ।
अधिकारं च कुरुते वामावर्तपरिभ्रमात् ॥ ५० ॥
अनामान्ते च[१७६] संसिद्धे आज्ञासिद्धिः[१७७] कुलक्रमे[१७८] ।

भकारादिचकारान्ता[१७९] अधोर्ध्व[१८०] च विसर्पिता[१८१] ॥ ५१ ॥
शक्तिदीपशिखाकारा[१८२] रूपविद्या[१८३] विराजते[१८४] ।

तदा चन्द्रकलाज्योतिः कुचन्द्रोत्सङ्गमालिनी[१८५] ॥ ५२ ॥
पूर्णाधिकारचन्द्रोऽयं[१८६] शिवमध्याद् विनिर्गतम्[१८७] ।

The Tree internalised within it is the Kadamba which is the union of the male and female seed (*kuṇḍagolaka*).[39] Within that is the subtle, plough-shaped Wick of the Command (*ājñāvarti*).[40] (42cd- 43ab)

That Command rests facing downwards within the Yoni (*bhaga*).[41] That is the supreme and horrific (*bhīmā*) (goddess) Vakrikā. Once known, (the Wheels) are perforated.[42] (43cd-44ab)

In a moment, by merely recollecting the Command, (the yogi experiences) shaking (*dhunana*), possession (*āveśana*), trembling (*kampa*) and the slanted, upward movement (of *kuṇḍalinī*), or else entry into the lower regions (*pātāla*).[43] (44cd-45ab)

The City of the Moon conjoined with the Twelve Verses and the Path of the Moon

First the Twelve Verses of Meru are extracted (*uddhṛta*) from amongst the fifty Rudras beginning with Śrīkaṇṭha and are (then) deployed in the Half Wheel (*ardhacakra*). In the middle of that is the Wheel of Emanation (*sṛṣṭicakra*) that has emerged from the Goddess of the Path (*mārgadevī*).[44] (45cd-46)

O Great Lord, I will establish your authority along with you. This is the City of the abode of the Siddhas, the abode of the House of the Gesture of the Yoni (*yonimudrā*).[45] Of (all) the seats beginning with that of Yoga (*yogapīṭha*),[46] (this is) the Western (tradition) of Sadyojāta. (47-48ab)

That is said to be the City conjoined with the Twelve Verses. The Vidyā is located there in the middle, encapsulated by the two groups of the five (*praṇavas*).[47] O Lord of Kula, the path of the Path of the Sequence of the Full Moon (*pūrṇimākramamārga*) is that of the goddess. (48cd-49)

I am she who, facing downwards, halts there in the First Seat (*ādyapīṭha*)[48] and exercises authority (there) by (my) anti-clockwise rotation. When the end of the Nameless (*anāmānta*) has been attained the accomplishment of the Command (is realised) in the Kulakrama.[49] (50-51ab)

(The goddess's Vidyā) beginning with the letter BHA and ending with the letter CA has emerged above and below. The Vidyā of Form (*rūpavidyā*) shines (beautifully) in the shape of the flame of the lamp of energy (*śakti*).[50] (51cd-52ab)

Then, the light of the energy of the Moon is Mālinī who (sits in union) close by (to the god) Kucandra.[51] This is the Moon with full authority (*pūrṇādhikāra*) that has emerged from the centre of Śiva. (52cd-53ab)

एवं ते द्वादश श्लोका[१८८] एवं[१८९] सा क्रमदेवता ॥ ५३ ॥
संयोगेन क्रमाच्छम्भो सन्तानं[१९०] मेरुमार्गयोः[१९१] ।
विनिष्क्रान्तं महादेव कौलिकं गुणवत्तरम् ॥ ५४ ॥

शक्त्याधारं[१९२] पुरं प्रोक्तं पुरं क्षेत्रपरिग्रहम्[१९३] ।
तस्यान्तरगता देव्या कुब्जिकाहं च चन्द्रमा[१९४] ॥ ५५ ॥
सा[१९५] च लिङ्गं कुलाधारं अधिकारं[१९६] तु[१९७] चिञ्चिणी[१९८] ।
क्षेत्रलिङ्गाश्रमयोगाद्[१९९] गृहं[२००] चन्द्रपुरं[२०१] भवेत् ॥ ५६ ॥

चन्द्रपूर्णगृहारभ्य[२०२] अन्वयस्य त्वनुक्रमम्[२०३] ।
प्रकटं मर्त्यलोके तु अवतारं[२०४] कलौ युगे ॥ ५७ ॥
उलिसिद्धाश्रमं मर्त्ये[२०५] चन्द्रपुर्याद्[२०६] विनिर्गतम्[२०७] ।

ओकारश्च[२०८] षकारश्च[२०९] तथा त्वं[२१०] मित्रसंज्ञकः[२११] ॥ ५८ ॥
मुद्रितं तेषु तज्ज्ञानमाख्यातं[२१२] उडपीठके[२१३] ।

तदावतारितं[२१४] शिष्यैर्नवभिः[२१५] पुण्ड्रवर्धने[२१६] ॥ ५९ ॥
त्रिभिश्चैवाधिकारं[२१७] स्यात् कोङ्कणे पूर्णगिर्यके[२१८] ।
त्रिभिः सिद्धैश्च[२१९] पाताले अन्तरिक्षे त्रिभिः पुनः ॥ ६० ॥
चन्द्रपूर्णपुरे[२२०] तत्र चिञ्चिणीनाम[२२१] वृक्षकम्[२२२] ।
भञ्जितं[२२३] तत्[२२४] त्वया नाथ तेन त्वं[२२५] चिञ्चिणी[२२६] स्मृतः[२२७] ॥ ६१ ॥
कीर्तिदेवेति[२२८] विख्यातस्तस्मिन्[२२९] वै[२३०] चन्द्रपुर्यके[२३१] ।
सिद्धानां षोडशः[२३२] पुत्राः[२३३] स्थिता येताननुग्रहेत्[२३४] ॥ ६२ ॥
ख्यातं गुरुत्वाम्नायं[२३५] वै तेषामनुक्रमेण तु[२३६] ।

उन्मनादिक्रमेणैव यावत्[२३७] श्रीनाथचिञ्चिणी[२३८] ॥ ६३ ॥
पुष्पसंकेतकं शम्भो[२३९] अज्ञात्वा नैव मुक्तिभाक्[२४०] ।

Such are your Twelve Verses. Such is she, the deity of the Krama. O Śambhu, by the sequential union (of these) two paths of Meru the Kaulika lineage (*santāna*), the most excellent (of all), O Great God, has come forth.[52] (53cd-54)

The City (*pura*) is said to be the foundation (*ādhāra*) of Energy (*śakti*). And the City (*pura*) is the enclosure of the field (*kṣetraparigraha*). I am Kubjikā and the Moon (*candramā*) who is the goddess within it. And she is the Liṅga, the foundation (*ādhāra*) of Kula, while authority is (me the Tamarind goddess) Ciñciṇī. The House, that is, the City of the Moon (*candrapura*), is (generated by) the union of the field and the Liṅga.[53] (55-56)

The Lineages of Siddhas

The geneology (*anukrama*) of the lineage (*anvaya*) commences with the House full of the Moon (*candrapūrṇa*). Manifest in the mortal world, the descent (*avatāra* of the Siddhas) takes place during the Age of Strife (*kaliyuga*). The Hermitage of the Siddhas of the lineages (*ulisiddhāśrama*) has come forth into the mortal (*martya*) (world) from the City of the Moon.[54] (57-58ab)

The Three Siddhas

(The first Siddhas are those denoted by) the letter O (for Oḍḍīśanātha)[55] and ṢA (for Ṣaṣṭhanātha) as well as you who are called Mitra.[56] Stamped (*mudrita*) within them[57] is that knowledge that has been explained in the sacred seat of Uḍa (*uḍapīṭha*).[58] (58cd-59ab)

The Nine Siddhas

It was brought down into (the city of) Puṇḍravardhana by the nine disciples. Authority (was established) by three (of them) in Pūrṇagiryaka (in the land of) Koṁkaṇa.[59] (It was established) by three Siddhas in the subterranean region (*pātāla*) and by three again in the sky (*antarikṣa*). There is a tamarind tree (*ciñcinī*) there, in the city of Candrapūrṇa. You bent it, O lord, and so it is that you are said to be Ciñciṇī (nātha - the Lord of the Tamarind). Therein, in the City of the Moon (*candrapuryaka* you are) known as Kīrtideva (God of Fame). May he grace the sixteen (spiritual) sons of the Siddhas. (I have thus) explained, in due order, their preceptorial lineage (*gurutvāmnāya*). (59cd-63ab)

The Convention of the Flowers - the Eighteen Siddhas

O Śambhu, without having known the Convention of the Flower (*puṣpasaṁketaka*) that extends in due order from the Transmental (*unmanā*) up to Śrīnātha and Ciñciṇī, one is not liberated.[60] (63cd-64ab)

उन्मनाद्यादिनाथान्त[२४१] गुर्वोघं पुष्पसंज्ञकम् ।। ६४ ।।
कोङ्कणे तु त्रिधाभिन्नं नाथादौ तत् कलौ युगे[२४२] ।

न दीक्षा न परत्वं च[२४३] पारम्पर्यक्रमं न हि[२४४] ।। ६५ ।।
क्रमस्य क्रमणं नास्ति पुष्पसंकेतवर्जिते[२४५] ।

बीजोज्झिते[२४६] यथा क्षेत्रे[२४७] सस्यं नैव प्ररोहति[२४८] ।। ६६ ।।
पुष्पसंकेतहीनेषु मुक्तिर्नैव च विद्यते[२४९] ।

आदिनाथस्त्रयोलीना[२५०] वृक्षनाथेति[२५१] विश्रुतः ।। ६७ ।।
तस्य ते नव पुत्राश्च वर्तमाने[२५२] कलौ युगे[२५३] ।

संजाताः[२५४] कोङ्कणे मर्त्ये[२५५] अधस्त्रीणि[२५६] त्रयोर्ध्वतः[२५७] ।। ६८ ।।
निर्वंशाश्च[२५८] गताः षट्[२५९] च सवंशास्त्रीणि कोङ्कणे[२६०] ।

तेषां संज्ञा[२६१] मुखाम्नाये[२६२] श्रीदेशे गोत्रमण्डले ।। ६९ ।।
गगनः कुमुदस्तथा[२६३] पद्मो देवश्च भैरवः[२६४] ।
कमलः शिवरामश्च[२६५] कृष्णानन्दस्त्रिलोचन[२६६] ।। ७० ।।
एवं क्रमेण ते जाताः[२६७] संकेतेन पृथक् पृथक्[२६८] ।

द्वितीयं च चतुर्थं च पञ्चमं च[२६९] अधस्त्रयः ।। ७१ ।।
सप्तमं चाष्टनवमं[२७०] त्रीण्येते[२७१] ऊर्ध्वगाः[२७२] क्रमात्[२७३] ।
खेचरास्ते पुरा[२७४] सर्वे दिव्याज्ञायाः[२७५] प्रभावतः[२७६] ।। ७२ ।।
पाताले ये गतास्त्रीणि[२७७] भोगान्[२७८] भुञ्जन्ति[२७९] चापरे[२८०] ।

अधिकारे[२८१] स्थितास्त्रीणि[२८२] प्रथमं च तृतीयकम् ।। ७३ ।।
षष्ठमाज्ञा स्वरूपेण अधिकारक्रमे[२८३] स्थिताः[२८४] ।

The Current of Teachers (*gurvogha*), called (the Convention of) the Flower extends from the Transmental up to Ādinātha (the First Nātha). O lord, in the Age of Strife it was initially divided into three in (the land of) Koṅkaṇa.[61] (64cd-65ab)

There is no initiation, no supreme condition (*paratva*), no transmission through the series (of teachers) and no transmission (*kramaṇa*) of the teaching (*krama*) in the absence of the Convention of the Flower. (65cd-66ab)

Just as no crop grows in a field devoid of seed,[62] so too there is no liberation for those devoid of the Convention of the Flower.[63] (66cd-67ab)

The Nine Siddhas

[64]The First Nātha (*ādinātha*) of the three lineages (*oli*) is famous as Vṛkṣanātha (Lord of the Tree).[65] He has these nine (spiritual) sons in the present Age of Strife. (67cd-68ab)

Three (of them) arose below in the mortal (land of) Koṅkaṇa and three above. Six had no (spiritual) descendants left and the three that had descendants (remained) in Koṅkaṇa.[66] (68cd-69ab)

Their names within the assembly of the clan (*gotramaṇḍala*), according to the oral tradition (*mukhāmnāya*) in Śrīdeśa are, O Three-eyed One: 1) Gagana (Sky) and 2) Kumuda (Moon Lotus), 3) Padma (Lotus) and 4) Deva along with 5) Bhairava, 6) Kamala (Lotus), 7) Śiva, 8) Rāma and 9) Kṛṣṇānanda (Kṛṣṇa's Bliss). They have thus arisen successively, each individually, according to the convention (*saṁketa*). (69cd-71ab)

The second (Kumuda), the fourth (Deva) and the fifth (Bhairava) are the lower three. The seventh (Śiva), eighth (Rāma) and ninth (Kṛṣṇānanda) - these three, in due order, are above. All of these (last three) are Skyfarers of old by the power of the divine Command while those three who have gone to the lower regions enjoy worldly benefits (*bhoga*) on the inferior (level). (71cd-73ab)

Three are established in authority namely, the first (Gagana), the third (Padma) and the sixth (Kamala).[67] They are established in the transmission of authority (*adhikārakrama*) as the (very) nature of the (divine) Command. (73cd-74ab)

तेषां[२८५] सन्ततिः[२८६] संजाता[२८७] पुरुषाणीह[२८८] षोडश[२८९] ॥ ७४ ॥
तेषां नामानि[२९०] वक्ष्यामि पूजासंकेतकेन[२९१] तु[२९२] ।
सूरस्तीव्रश्च[२९३] खेचर्यो[२९४] गर्भमुक्तश्च[२९५] सिंहकः ॥ ७५ ॥
जयो विजयमित्रश्च[२९६] वीरो विमलपञ्चकम्[२९७] ।
रत्नकेशवमुन्मत्तमुद्रास्त्रोतावहं[२९८] ततः ॥ ७६ ॥
इत्येते षोडशः[२९९] सिद्धा भविष्यन्ति कलौ युगे[३००] ।

द्विचतुष्कं च यत् पूर्वं पञ्चमोज्झितं[३०१] सुव्रत[३०२] ॥ ७७ ॥
गदेवस्य[३०३] सुता ज्ञेया विज्ञेया[३०४] ज्येष्ठ–ओलिगाः[३०५] ।

पञ्चमो मध्यमोल्यां तु पदेवस्य[३०६] सुतः स्मृतः ॥ ७८ ॥

नवादिषोडशान्तास्तु[३०७] विज्ञेया[३०८] बाल–ओलिकाः[३०९] ।
कदेवस्य[३१०] सुता ज्ञेया[३११] एवं ते सिद्धषोडश[३१२] ॥ ७९ ॥

परान्वयं[३१३] तु प्रथमं द्वितीयं वक्रिकान्वयम् ।
सिद्धान्वयं ततः पश्चात्[३१४] भविष्यति कलौ युगे ॥ ८० ॥

द्वापञ्चाशद् भवेज्ज्येष्ठे[३१५] सप्ताविंशति[३१६] मध्यमे ।
बालक्रमे[३१७] भविष्यन्ति चतुराशीति[३१८] संख्यया ॥ ८१ ॥
एषां वै सिद्धसन्तानमसंख्यानं[३१९] भविष्यति ।
आज्ञा चण्डतरा[३२०] तेषां भविष्यति[३२१] महेश्वर[३२२] ॥ ८२ ॥

नवानां षोडशानां च पूजास्थानान्[३२३] वदाम्यहम्[३२४] ।

The Sixteen Siddhas

Their lineage (*santati*) (also) arose, consisting of sixteen men. I will tell (you) their names according to the ritual convention (*pūjāsaṁketaka*). 1) Sūra (Brave) and 2) Tīvra (Sharp), 3) Khecarya (Skyfarer) and 4) Garbhamukta (Free from the Womb), 5) Siṁhaka (Lion), 6) Jaya (Victory), 7) Vijayamitra (Friend of Victory), 8) Vīra (Hero), 9-13) the Five Pure Ones (*vimalapañcaka*), 14) Ratnakeśava (Jewel Hair), 15) Unmattamudrā (Gesture of Frenzy), and 16) Srotāvaha (Bringer of the Current). These are the sixteen Siddhas who will live in the Age of Strife. (74cd-77ab)

The Three Lineages of the Sixteen Siddhas

O one of good vows, the (first) two groups of four with the fifth, as before, missing, should be known to be the (spiritual) offspring of Gadeva (i.e. Gaganadeva). One should know that they belong to the Lineage of the Eldest (*jyeṣṭholi*). (77cd-78ab)

The fifth is in the Middle Lineage (*madhyamoli*) and is said to be the (spiritual) son of Padeva (i.e. Padmadeva). (78cd)

The ninth to the sixteenth should be known to belong to the Lineage of the Child (*bāloli*). One should know that they are the (spiritual) sons of Kadeva (i.e. Kamaladeva). Such, then, are those sixteen Siddhas.[68] (79)

The first (group constitutes) the Supreme Lineage (*parānvaya*), the second Vakrikā's Lineage. After that there will be the Lineage of Siddhas (*siddhānvaya*) in the Age of Strife.[69] (80)

Fifty-two belong to (the Lineage of the) Eldest, twenty-seven to the Middle (Lineage), while eighty-four will belong to the Lineage of the Child.[70] Their lineage of Siddhas will be innumerable and, O Great Lord, their Command will be extremely powerful. (81-82)

The Locations of the Nine Siddhas in the Body

I will tell (you now) the places where the (groups of) nine and sixteen (Siddhas) are worshipped. (83ab)

प्रथमं च भ्रूवोर्मध्ये[३२५] द्वितीयाधारमण्डले[३२६] ॥ ८३ ॥
तृतीयं मणिपूरे[३२७] तु चतुर्थं पञ्चमं तथा[३२८] ।
पुनराधारे[३२९] संपूज्य[३३०] षष्ठं[३३१] वै स्वाधिष्ठानगम्[३३२] ॥ ८४ ॥
सप्ताष्टनवमं[३३३] देव[३३४] तुर्यातीते तु[३३५] पूजयेत् ।

एवं ते नवसिद्धानां[३३६] शरीरे पूजनक्रमम् ॥ ८५ ॥
षोडशानां महादेव श्रूयतां स्थाननिर्णयम् ।

अष्टौ कपालमालायां नवमं नाभिमण्डले[३३७] ॥ ८६ ॥
द्विपञ्चात्[३३८] षोडशं यावत्[३३९] भगमालां[३४०] प्रपूजयेत् ।

तेषां सन्ततिः[३४१] संजाता संसारे कलिवर्त्मनि[३४२] ॥ ८७ ॥
स्थानमेकादशं[३४३] यावत्[३४४] ओलिशुद्धिरिह[३४५] क्रमे ।

पारम्पर्यान्वयं ह्येतत्[३४६] गुरुशिष्यक्रमं तथा ॥ ८८ ॥
भविष्यति कुलनाथ[३४७] निःशेषं[३४८] तु कलौ युगे ।

स्व–उल्यां[३४९] गुरु–ओघं[३५०] तु निर्बीजं पूजयति यः[३५१] ॥ ८९ ॥
संसारे[३५२] वर्तते भूयः[३५३] संसारान्न निवर्तते[३५४] ।
वृक्षनाथं विना यस्तु श्रीनाथं पूजयति यः[३५५] ॥ ९० ॥
संसारे वर्तते[३५६] भूयः संसारान्न[३५७] निवर्तते ।

ओलित्रितयमार्गं[३५८] तु कथितं तव मण्डले[३५९] ॥ ९१ ॥
नाख्यातं निर्णयं[३६०] चात्र आख्यातमिह संहिताम्[३६१] ।

सिद्धानां[३६२] षोडशः पुत्राः[३६३] संजाता मित्रयोनिषु[३६४] ॥ ९२ ॥
प्रथमा ज्येष्ठ–ओली[३६५] च क्रमभेदे[३६६] समासतः ।
पुरमध्ये समाख्याता[३६७] तत्रारभ्य क्रमार्चनम् ॥ ९३ ॥

The first is between the eyebrows. The second is in the Circle of the Foundation (*ādhāramaṇḍala*).[71] The third is, along with the fourth and the fifth, in Maṇipura. Having worshipped in the Foundation again, the sixth is present in (the Wheel of) the Self-supported (*svādhiṣṭhāna*).[72] O god, the seventh, eighth and ninth should be worshipped (together as a group) in (the centre corresponding to the state that is) Beyond the Fourth (*turyātīta*). (83cd-85ab)

The Location of the Sixteen Siddhas in the Body

Such is the order of worship (*pūjanakrama*) of your nine Siddhas in the body. (Now) O Great God, hear the teaching concerning the location of the sixteen (Siddhas). (85cd-86ab)

One should worship (the first) eight in the Garland of Skulls (*kapālamālā*). The ninth in the Circle of the Navel and the tenth up to the sixteenth in the (Wheel that has) Yonis as a Garland (*bhagamālā*).[73] (86cd-87ab)

Their lineage (*santati*) has come into existence in the world of transmigration on the path of the Age of Strife. The purification of the lineages (*oli*) here in the transmission (*krama*) (should done) up to the eleventh place (*sthāna*).[74] (87cd-88ab)

This is the lineage of the serial transmission (of the tradition) (*pāramparyānvaya*) and the sequence of teachers and disciples. (All this) without exception will take place, O lord of Kula, in the Age of Strife. (88cd-89ab)

He who worships the current of teachers within his own lineage (*uli*) without seed,[75] continues to remain in the world of transmigration. He does not leave it. He who worships Śrīnātha without (worshipping) Vṛkṣanātha continues to remain in the world of transmigration.[76] He does not leave it. (89cd-91ab)

The Three Lineages

I have told you the Path of the Three Lineages in the *maṇḍala*, (however I) have not told you the teaching (concerning it) here. It is explained (elsewhere) here in this scripture (*saṁhitā*). (91cd-92ab)

The sixteen (spiritual) sons of the Siddhas are born in Mitra's wombs.[77] The first lineage (*olī*) is that of the Eldest and is (established) in (its appropriate) division of the Transmission. In brief, it is said to be in the centre of the City. The worship of the Transmission (*kramārcana*) (takes place) having begun there. (92cd-93)

द्वितीया मध्यमोली[३६८] च दक्षिणोत्तरकोणयोः[३६९] ।
तृतीया अग्रकोणस्था[३७०] बालोली तदनुक्रमात् ।। ९४ ।।
तत्र सा कथिता मुद्रा अन्वयाज्ञात्र योनिषु ।

ओषमित्रास्तु[३७१] सिद्धाश्च त्रिषु ओलिषु कीर्तिताः[३७२] ।। ९५ ।।
अन्यथा वदते[३७३] यस्तु चन्द्रपूर्यगृहाश्रमम्[३७४] ।
तथा उलित्रयं देव श्लोकद्वादशनिर्णयम्[३७५] ।। ९६ ।।
योगपीठं त्रिसिद्धान् च[३७६] क्रमं विद्यां[३७७] च मण्डलम् ।
यो न जानाति[३७८] देवेश न स पूज्यो[३७९] भविष्यति ।। ९७ ।।
नासौ शिष्यः कुले कौले शास्त्रेऽस्मिन् नाधिकारिणः[३८०] ।

चन्द्रपूर्यस्य[३८१] सूत्रेदं[३८२] प्रतिज्ञासूत्रकं त्विदम् ।। ९८ ।।
प्रथमं कुलशास्त्रेऽस्मिन् पश्चात् तस्यैव उत्तरम् ।
आदिमुद्रा त्रिभिर्भेदैस्तथा[३८३] श्लोकानि द्वादश[३८४] ।। ९९ ।।
गृहसिद्धास्तथा देव्यो[३८५] विद्यादेवी च[३८६] पूर्णिमा ।
ओलिसिद्धास्त्रिपुरुषाः[३८७] सिद्धाश्चैव तु षोडश[३८८] ।।१००।।
ज्ञात्वा तान्[३८९] प्रथमं देव पश्चात् क्रममुदाहरेत् ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये[३९०] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[३९१]
लक्षपादाधिके आद्यपीठावतरिते[३९२] विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे[३९३] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[३९४]
अव्वाक्रमभाशिते[३९५] श्रीचन्द्रपुराधिकारवर्णने[३९६]
क्रमोदयो नामानन्दः ।। ७ ।।

The second is the Middle Lineage (located) in the southern and northern corners (of the Triangle). The third, in due order, is the Lineage of the Child and is (located) in the corner in the forepart (of the Triangle). There, (the goddess) is called Mudrā (Gesture)[78] and is the Command of the Tradition (*anvayājñā*) here within (the Siddhas who are) the wombs (that receive her fertilising seed). (94-95ab)

O (Oḍḍīśa), ṢA (Ṣaṣṭhanātha) and Mitra(nātha) are famed as the (founding) Siddhas in the three lineages (*oli*).[79] He who explains the Hermitage of the House of the City of the Moon in another way and who, O god, does not know the three lineages, the teaching concerning the Twelve Verses, the Seat of Yoga, the three Siddhas, the Transmission (*krama*), the Vidyā and the *maṇḍala*, O lord of the gods, will not be worthy of worship. He is not a disciple in the Kula and Kaula and has no authority in this scripture (*śāstra*). (95cd-98ab)

Conclusion

This is the *sūtra* of the City of the Moon It is the introductory *sūtra* (of this scripture) (*pratijñāsūtra*). It is the first in this Kula scripture (*śāstra*). (What) follows is its subsequent (continuation) (*uttara*). The First Gesture (*ādimudrā*), along with (its) three divisions,[80] the Twelve Verses, the Siddhas of the House and the goddesses as well as the goddess of the Vidyā, the Full Moon, the Siddhas of the Lineages (*oli*), the three persons and the sixteen Siddhas[81] - O god, having first known these (things) after that one may set up (*udāharet*) the Transmission (*krama*). (98cd-101ab)

This is the (seventh) chapter which is the emergence of the transmission (*kramodaya*) concerning a Description of *the Authority (of the Goddess) in the Venerable City of the Moon*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for a hundred and twenty-five thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*) in the teaching of the Pure Six (Thousand Verses *vimalaṣaṭka*) belonging to the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume One
Part Two

Notes to the
Edition and Translation of
Chapters One to Seven

Mark S. G. Dyczkowski

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NOTES OF THE SANSKRIT TEXT OF CHAPTER ONE

1. ॐ स्वस्ति। (missing in ङ् unclear in MS ञ्) श्रीनाथपादुकेभ्यो नमः (missing in MSs
च्, छ् and ङ्; झ्: श्रीनाथपा * (?) पादुकेभ्यो नमः)। श्रीनाथपादुकेभ्यो नमः (ग्, ज्, झ्, ञ्, ट्: श्रीनामपादुकेभ्यो–;
च्, छ्: –पादुकाभ्यां–; ङ्: नास्ति)। श्रीगणेशाय नमः (ग्, ज्, ट्: * गणेशाय नमः; च्: ॐ श्रीगणेशाय नमः; छ्: ॐ
गणेशाय नमः।); missing in MS ञ्। 2. The metre of this and the following verses
in this section is *sragdharā*. It consists of twenty-one syllables per quarter, the
measures of which are as follows: -- -- -- -- ∪ ∪ -- --, ∪ ∪ ∪ ∪ ∪ ∪ --, -- ∪ -- --
∪ -- --. 3. SaṁP: –सहितानन्दशक्तिः। This is the reading
commonly found in the Newar liturgies. It is not attested by any of the MSs of the
KMT, KuKh, ŚM or ṢSS. 4. ग्, ङ्: –य; KMT: संसृज्याद्यं; ŚM: सृष्टं न्यायैश् and
MS ग्: सृष्टं न्याय। 5. झ्; ञ्: चतु * (?)।

6. ज्: स्वकुल–; झ्: * (?) कुलाकुल–; ञ्: (?); KMT and ṢSS: अकुलकुल–।

7. Unclear in MS: ञ् 8. ञ्: * (?) न्यषट्कं। 9. Unclear in MS: ञ्।

10. All MSs except ग्: पंचकोन्यं। Only one MS reads the correct form as do the KMT, one MS of the ṢSS and the SaṁP, I have not chosen to retain the reading of the majority of the MSs even though the regular form of the masculine nom. sing. (अन्यः) never occurs in this text. The regular neuter form - अन्यत् - occurs only five times (25/34d, 36/72b, 115c, 41/5d and 46/27c). Up to the end of chapter 35, the deviant neuter nom. sing. अन्यम् occurs nineteen times. Up to there, the regular neuter form occurs only once. Apart from these instances there are seven more where the form अन्यम् could be taken to be the masc. acc. sing. But these are not always certain. A good number of words, such as न्यास– and क्रम– that should be masculine are treated as neuter, so it is not possible to say whether अन्यम् in concord with them when they are direct objects is a deviant neuter acc. sing. or not (see, for example, 30/69d). There are several examples of अन्यम् replacing अन्यत् qualifying a masculine noun treated as neuter (e.g. 6/58a and 10/16d). In other words, the deviant nom. sing अन्यम् of the pronoun अन्य– effectively functions in this text as both masculine (replacing अन्यः) and neuter (sometimes replacing अन्यत् – see note to 6/1a, but see note to 42/8b). Examples of both are found below in line 30/168ab that reads: युगोऽन्यं दर्शनं चान्यं तथा चान्यं (क्: तथान्यं) गुरुस्तथा। Although this deviant form is common generally in the Sanskrit of the Tantras, it is particularly common in this text. Thus, in 15/13a, for example, the unanimous reading of the MSs is नान्यम् whereas in the KMT (25/165c), which is the source of this verse, we read the correct form - नान्यत्. In short, in this text the neuter form is in the great majority of cases अन्यम् rather than अन्यत् as the expression अन्यं तत् (38/26d) exemplifies.

The same expression - पञ्चकोऽन्यं - occurs again below twice in the same verse (42/8b + d) and the reading is confirmed by the SaṁP. There the two words are treated as a single unit which is neuter in concord (cf. the analogous use of the pronoun अयम् described in note to 1/5b).

11. KMT: चतुरस्तत्त्वतो मण्डलेदं। In the KMT this line is followed by 1/4b. The noun अभिषेक- appears in its normal masculine gender only three out of the thirteen times that it occurs in a gender sensitive form in this text. For the neuter form see 1/9c, 2/11d, 5/62c, 64a, 31/90c, 33/23a, 34/59d, 95c, 39/168c and 45/65a. For the regular masculine form, see 13/136c, 37/19b and 47/44d.

12. The ṢSS reads देव्याष्टौ. The unanimous reading of the MSs is supported
by the SaṁP. 13. झ्: * (?) र्तिमध्ये। 14. च्, छ्, झ्: हसखफल।
15. ṢSS: –पुष्पं। 16. ञ्: बाल। 17. The compound
बालकौमारवृद्धं, agreeing with an implicit क्रमम् (M → N), has been split up in this way to gain a long second syllable by the addition of an *anusvāra* to the first word that serves to regulate the metre. Cf. below 2/7f: वृद्धं कौमारबालकम्. See also note to 5/46d.

18. छ्: वक्त्र–; ञ्: (?); all MSs: –देवीं। Although the SaṁP reads वक्त्रदेवी, this is clearly a scribal error as the SaṁP goes on to gloss this as वक्राख्या या देवी. The reading in the ṢSS - चक्रदेवी - is a tempting one as it appears to be supported by the readings of the MSs of 2/17d where the name of the goddess reads चक्रिका. However, although the MSs agree there, I have emended to वक्रिका which is the form found in 2/33d and elsewhere (see note to 2/17d). 19. ञ्: (?)।

20. ञ्: (?)। M → N. Cf. below 1/11d, and 2/19c. Throughout the text we notice a marked tendency to make masculine proper names neuter (see, for example, 1/18c and 2/29d), especially if they appear in a list of names (see note to 6/49c).

21. क्, छ्, ञ्: –पुर्या; SaṁP: चन्द्रपूर्यां। See below, note to 1/11c and cf. 44/67b.

22. छ्, ज्: युग्मभेदस्तु; all other MSs: युग्मभेदस्तु + तु; MS A of ṢSS 1/2b reads:युग्मभेदैस्तु, B: युग्मा– and BC: –भेदस्. Although all the MSs are unanimous and supported by the reading in one of the MSs of the ṢSS and, moreover, the gender is regular, I have chosen to emend. There are three reasons for this. One is the syntax. Another reason is that the gender of the word भेद– when in the singular is normally neuter in this text. Out of twenty-five other instances in which this word appears in the nom. sing. in the first twenty chapters, it is in its regular masculine form only twice (see 35/28d and, possibly, 46/255a; note also 13/104c, 27/32c and 39/18c). But, for metrical reasons, out of the eighteen instances it occurs in the plural, it is treated as masculine as many as eight times. Thirdly, the form of the question in 1/15a - युग्मभेदं कथं सारं - and the answer in 2/27d - युग्मभेदमिदं स्मृतम् - both support this emendation.

23. Cf. below 24/41c, 25/37c and 28/59a where त्रीणि सिद्धास् occurs and YKh

(2) 5/11d where we find सिद्धास्त्रीणि. ṢSS: सिद्धास्त्रीण्यवतारं. This reading has a short fourth syllable instead of the required long one while our reading has a short second syllable instead of a long one. त्रिभिः would be correct but the first syllable would be short instead of long, as it should be. The intended sense is simply त्रिसिद्धावतारम् (M → N). As all the MSs agree on this reading and its is confirmed by the SaṁP, I have accepted this one. The gender of the word त्रीणि, which is normally neuter, seems to be particular fluid. In most cases it agrees with a masculine plural as it does here and 6/32c while in 6/146a it even agrees with a feminine. Here we have an example of a pervasive phenomenon in Tantric Sanskrit in general and of this text in particular, namely, that there is not infrequently no congruity between related words (see Schoterman 1981: 24). Moreover, just as in the Sanskrit of the KMT here also "for *tri-*, *trīṇi* is generally applicable" (Goudriaan and Schoterman 1988: 77). Cf. below 3/31c, 6/22c, 32c, 146a, 7/68d, 71b, 72a, 72c, 8/25a, 18/71c (एवं ते दीपकं त्रीणि), 19/18c (उल्त्रिये त्रीणि), 20/31c, 32a, 24/69a, 38/4d, 5c, 46/22d, 63c, 69c, 216c, 47/65b, 66b, 57/48c, 60/28c, 63/14cd, 59a, 64/58b, 61a, 77c, and 66/25b. See also TS 6/37a and 6/246c: शतास्त्रीणि (also found below in 3/31c and 6/32c) and 8/92d: कोटयस्त्रीणि. This is such a pervasive phenomenon that it is also found in the Pāśupata *Gaṇakārikā* (2b): त्रीणि वृत्तयः.

24. The masculine noun अवतार– is almost always neuter in this text. This is true also when it appears in *sandhi* with the pronoun अयम्. In that case the strange composite अवतारोऽयम् is invariably treated as a neuter unit in concord (see below, note to 1/5b and 6/37c). Otherwise, out of the ten gender sensitive instances in which it appears in the first 35 chapters, it is in its regular gender twice (see 7/5d and 32/1d) and treated as neuter in the remaining instances here and in 4/29d, 6/1a 6/121c, 7/57d, 13/142a, 29/32b, 30/170b. Similarly, out of not less than twenty instances in YKh (1) this noun is in its regular gender hardly twice. See also note to 6/37c.

25. क्ः प्रथमं–। According to the SaṁP (fl. 3a) प्रथम– does not mean 'first' but 'beginning' - प्रथमकलियुगे इति कलियुगादिपाद इत्यर्थः. Another possibility is that प्रथम– qualifies सिद्धावतारम् and it has lost its *anusvāra* to accomodate the metre and so we get प्रथम कलियुगे, which is not a compound.

26. The very many places in which the masculine noun अधिकार– appears in an ascertainable gender it is always treated as neuter in this text except in just four instances (see 24/87b, 58/75b, 60/11c and 60/73a) and, significantly, in the long colophons. Similarly, the noun क्रम–, which occurs very frequently, is usually neuter in this text and in Tantric sources in general. See for example a verse from the *Mādhavakula* of the JY quoted in the TĀv on TĀ 29/57. Also JY 1/12/441ab: तदा पूर्वोक्तमखिलं समुदेति महाक्रमम्; TS 20/279d: मया प्रोक्तं क्रमं तथा and DP 1/34ab: अशरीरादिदं वाक्यं श्रुतं

मे कालिकाक्रमम्. We also occasionally find the regular masculine form in these and related sources (e.g. ibid. 2/59b: क्रमास्त्रीणि समस्थिताः).

This word, which occurs frequently in our text, is in its regular masculine gender barely four times (see 9/65a, 39/63a, 42/49a and 63/24a). However, it is in its regular gender both times it appears in the colophons (see those of chapters 18 and 23). Is this because these colophons were written by some else who had a better knowledge of Sanskrit than the redactor(s) of the text? 27. ञ्: तेषा।

28. ṢSS: –क्रमास। The SaṁP confirms our reading. Although conjunct consonants should invariably produce a preceding long syllable, we find that in Sanskrit texts in general the conjuncts क्र, प्र, ब्र and ह्न are treated as exceptions (see Kale, p. 1035). Cf. below 1/3a.

29. च्: मध्ये; झ्: मध्यो; all other MSs: मध्या; ṢSS, MS A, reads: मध्ये। The other two MSs of the ṢSS agree with our reading.

30. ṢSS: द्विराष्टौ। The regular form द्वि at the beginning of a compound becomes द्विर् as many as twelve times in the first thirty chapters. The reading is confirmed by the KuKauM, KMT, TS and ṢSS in 14/37d and 14/41a, indicating that this usage is common throughout the Kubjikā corpus and also beyond. This form invariably precedes words beginning in short or long 'a' and serves to add a syllable if required by the metre. The forms द्विः and द्विष् analogous to त्रिः and त्रिष् (concerning which see below, note to 3/119d), are not found in our text.

31. This masculine noun is invariably treated as neuter throughout this text. It appears in a case sensitive form in the following six places in the first 35 chapters: 1/12c, 7/54b, 81a, 17/2a, 19/17a, and 24/117b. Words that mean ` lineage', `tradition' or `traditional instruction' such as ओघ–, अन्वय–, संतान–, आगम–, संप्रदाय– and आम्नाय– are generally treated as neuter although they are all masculine. But note that the word ओघ– appears twice in its regular masculine gender (see 60/65c and 63/49d) and आम्नाय– six times (see 7/38c, 18/18b, 30/51b, 79d, 45/38d and 48/2d). 32. ख्, ङ्: –पिण्ड।

33. ञ्: * * * * * (?) कलं। Cf. the compound सकलपदक्रमम् in 1/5c and the following reference found below in 1/12d: सकलं तु पदक्रमम् both of which suggest that the order of the members of this compound has been reversed.

34. ख्, च्, ङ्, ञ्: –शार्चं; all other MSs: षोडशार्चं; ṢSS, MS A, reads: षोडशान्त, while BC read: षोडशारैः। The editor of the ṢSS posits the reading षोडशान्तं with which I agree although not supported by either the MSs or the SaṁP, which read: षोडशार्चम्. The form of the question below (1/13a) supports this emendation: षोडशान्तं क्रमान्तं किम् See note to the English translation.

35. क्, ग्, झ्: शेषा। IC. 36. ग्: वैं।

37. ṢSS: मण्डलानां। The reading in the ṢSS is metrically correct whereas the

seventh syllable of our reading is short rather than long. Even so. this reading makes more sense and is supported by the SaṁP and also below 1/13b.

38. Irregular syllablic measures are indicated by the sign IM followed by the number of the irregular syllable in that *pāda*. In this case the ninth syllable is long instead of short as it should be. This is indicated by writing IM 9.

39. झ्: –वृदं। 40. घ्: –क्रमसमले; ञ्: –क्रससकले; ट्: सकलें; all other MSs except jh: –सकले। The accepted reading is supported by both the ṢSS and the SaṁP. 41. ख्, ङ्: मण्डलोस्थान–। The expression पूर्वमण्डलम् (below 1/16b) suggests that the last member of this compound should be the first. See below, note to 1/5a.

42. ज्: संस्कारे। This word appears in this text in a gender sensitive case eight times out of which it is in its regular masculine gender only once (see below, 34/13c).

43. IM 7. ṢSS: त्रिःक्रमोत्थं। Although all conjunct consonants should make the preceding vowel long, in practice, as we have noted already (note to 1/2d), the conjunct क्र, along with others, is treated as an exception. This explains the use of the deviant त्रिः– in the place of त्रि– in the reading of the ṢSS (see below, note to 3/119d). But although that reading is metrically correct, I have accepted the reading in the MSs and the SaṁP that agrees with them. Similarly, in 1/5b ṢSS reads त्रिःक्रमौघम् whereas the MSs of the KuKh and the SaṁP read त्रिक्रमोघम्. Cf. 1/16d.

44. ञ्: पिण्ड * * (?)। 45. ञ्: * (?)वाग्नौ।

46. ख्, ङ्: मध्य। Following Schoterman's lead, I consider these two lines to be a single verse. In this way, this section, known as the *Saṁvartāmaṇḍalasūtra* consists of five verses as it is said to do below in 30/26. From another point of view, these two lines do indeed constitute just half a verse, in such a way that the core of the *Saṁvartāmaṇḍalasūtra* consists of just three and a half verses as it is said to do in 1/5a (see note to the English translation of 1/1a above).

47. ṢSS 1/4a (MS A) reads: भूमौ but this does not agree with the statement in 2/36d concerning the goddess (who is in the centre): वक्रा विश्रामभूमिका. The reading in all the MSs of the KuKh is भूमिं. This agrees with the reading in two of the three MSs of the ṢSS. One is tempted to accept this reading even though it is not gramatically correct. Along with the grammar and syntax we also need to take into account the sonic dimension of the language. The reading भूमिं is sonically coherent with the forms of the other nouns in this line all of which have undergone a nasalization of their final letter which, in their case, changes them from masculine to neuter nouns. Goudriaan and Schoterman (1988: 53) note a feature of the Sanskrit of the KMT, which is also prominent in the Sanskrit of our text namely 'a marked tendency to write *anusvāra* instead of other nominal endings. Sometimes it seems as if the average scribe had *-aṁ* in his mind as a kind of neutral *passepartout* case-ending.' They supply a few examples and notice that

this entails that 'the MSs tend to change gender from masculine to neuter. 'See note to 6/49c.

However, the reading reported in the SaṁP -विश्रामभूमिरिति- encourages emendation to the correct form which, moreover, fits the metre. *Visarga* and *anusvāra* are similar in appearance in the some of the early scripts as they are in modern Bengali script. Confusion between the two can sometimes be explained in this way.

48. क्, ग्, ञ्, ट्: प्रसवम–; ख्: प्रसम–; MSs BC of ṢSS 4/1a read: प्रसवम–।

49. M → N. This word is generally treated as neuter throughout this text. In the first thirty-five chapters of our text, there are twenty-eight instances of the neuter gender and only seven of the regular masculine gender (see 9/57b, 13/45d, 54d, 102d, 33/26d, 177d and 34/71d).

50. छ्: स्वाधि * रं। M → N. Cf. 1/19b and see note to 1/2c.

51. झ्: नमपि। The form प्रणमत occurs in 44/63c; नमत in 44/65d but all MSs agree on नमथ in 44/63d. The KMT and the ŚM read: नमत whereas the ṢSS reads नमथ. The SaṁP accepts the reading नमत but is aware that this alternative reading exists नमत इति नमस्करोमि। नमथेति च पाठः (fol. 4a). 52. ख्, छ्, ट्: –व।

53. All MSs except च्: –कुलीसं; KMT and ṢSS read: श्रीकुजेशम्. The form कुजीश– appears below in 2/19d and कौलीश– in 1/20a and 2/44d. Cf. also 28/149a and 31/102d. SaṁP (fl. 4b) accepts both readings as variants while appearing to be aware that the reading in the KMT is the original one: कुजेशमिति कुलीशमिति पाठः. The formation of compounds of this sort in which the long `i' of words such as ईश–, ईश्वर– and the like is retained rather than combined with the preceding `a' is an irregularity already found in early Sanskrit and is accepted by grammarians as legitimate.

54. छ्, ज्: –ज्युष्टं; ञ्, ट्: –द्युष्टं; ṢSS MS A: वृत्याद्युष्ट and MSs BC: वृत्त्याध्युष्टं; SaṁP: कृत्ताधुद्ध। Goudriaan and Schoterman (1988: 85) remark concerning the Sanskrit of the KMT that 'very frequent are compounds with inverted sequence of its members.' Especially numerous are reversed descriptive determinatives (*karmadhāraya*) in which the adjective is a numeral (*dvigu*) and possessive compounds (*bahuvrīhi*), as is the case here. It is well attested in the Sanskrit of this type of Tantric text. For example, TS 10/18c (MS Kh fl. 105b: यवाष्टौ (= SvT 10/18b: अष्टौयवाः), SYMT fl. 17a: अधिकाराष्टभिः TS MS Kh fl. 137b: भुवनैकादश स्मृताः (= SvT 10/710b: पुरैकादशकं स्थितम्). Other examples in the KuKh are: पदषोडश– (2/6c), श्लोकद्वादश- (3/31d etc.), प्रत्ययाष्टौ (4/5c), कुमारीसप्तभिर् (6/40d), क्षणार्धम् (6/89c), मासपञ्चमे (6/200b), पदैकम् (7/11c), कलाषोडशरश्मयः (7/13b), चाङ्गुलैकं (11/30c), शब्दैकं (19/75d), पदषष्ठमम् (23/24b), आधारषोडशः (25/36b), कल्पैकम् (38/21c), मण्डलेकं (38/24c), चर्यैकादशकान्वितम् (51/7d), कुलैकं (60/34a and 60/37c), खकारैकम् (61/36c), रत्नैकम् (62/5c

and 62/28a), कारणैकम् (62/66a), खेचरैकं (62/69a), लिङ्गैकम् (62/99b), अक्षरैकम् (64/30a), तूष्णिभूतैकम् (66/12a), गृहैकं (66/27a), नालैकं (66/65b) and मतषोडश: (68/32b).

55. All MSs and SaṁP: मनार्थं। This emendation agrees with the reading in the ṢSS. 56. ञ्: खजिनी–।

57. ञ्: दि * * (?). ṢSS: दिव्यौघं। The reading of all the MSs is supported by the SaṁP. अयम् the masculine, nominative singular of the pronoun अयम् is commonly treated as neuter in concord, especially when it is, as here, conjoined in *sandhi* to the end of a word. Cf. SYM 16/50d: अयं स्फुटम्. Concerning the substitution of अयम् for इदम् in Ardhamāgadhī see Pischel 429. Although this deviant usage is not attested in the KMT, there are very many examples in this text. See line 124 of the *Mālinīstava* in chapter four, 5/38a, 53a, 6/37c (and note), 124d, 162a, 188d, 189c, 206c, 7/8a, 31c, 8/7a, 10/14a, 12/22c, 17/55a, 19/87c, 27/32c, 36/66a, 39/18c, 48c, 50a, 40/6c, 49/57a, 57/24c, 58/97a, 59/6d, 65/16a, 67/47a, and 69/30a. At times, but not as frequently, this deviant form functions as an accusative singular. See 13/104c, 18/109a, 30/52a, 72c and 36/110a. 58. ख्: संज्ञ।

59. SaṁP: अपि ह्यपरं। *Sandhi* has not taken place in this case in order to gain an extra syllable and so preserve the metre. Similar omissions of *sandhi* also occur in the Sanskrit of other *śāstras*. In the Epics, Purāṇas and law books, for example, *sandhi* is commonly omitted between the first and second line of a hemistich (see Macdonell 1927: 13). Indeed, grammarians declare that *sandhi* between words is not compulsory. We shall note examples further on where *sandhi* does not take place between words, including, a few times within compounds, which is not sanctioned by grammar (see, for example, 7/89c and 15/16d).

60. ञ्: त्रिक्रमाघं; all other MSs and SaṁP: –क्रमोघम्; ṢSS: त्रि:क्रमौघम। The word ओघ– compounded with a final `a' of a preceding word is in many cases not altered to '–औघ–' in the MSs. There are 66 such cases in our text compared to 33 where the regular *sandhi* does take place. All four instances in which महा– is compounded with ओघ–, the *sandhi* is regular. Commenting on the confusion between the vowels 'o' and 'au' that takes place 'very often in *sandhi*,' Goudriaan and Schoterman (1988: 48) go on to write: 'the decision between 'wrong reading ', 'wrong understanding' or 'deviating sandhi' is often difficult.' Two of the three examples they choose concern the *sandhi* of the word ओघ–. In both cases the irregular *sandhi* is the reading of the great majority of the MSs. Even so, they have chosen the reading with the regular form. As in the KMT and here, this inconsistency is found throughout all the Kubjikā Tantras. It is indeed hard to decide whether these cases of irregular *sandhi* are intentional or the result of mistakes. The same problem arises with the *sandhi* of the word ओलि–/उलि– for which see note to 3/11b. In view of this pervasive uncertainty, for the sake of consistency (even though there may never have been one) I will emend to the

regular form throughout. 61. ग्: भेदानकैर्–; ञ्: –कैविभिन्नं।

62. सकल * दक्रमं। M → N. See note to 1/2c. 63. ख्: –र।

64. In the first 35 chapters in which this noun appears 18 times in a gender sensative case, it is treated as neuter except in three instance where it appears in its regular masculine gender (see 9/23a, 28/35d and 30/49a).

65. ख्, ङ्, झ्: पूर्व्वें; छ्: –पूर्वं। 66. SaṁP: –भूतं। 67. ट्: –वंन्।

68. Goudriaan and Schoterman (1988: 78) write concerning the replacement of the nom. sing. neuter of the indicative pronoun तत् with तम् in the Sanskrit of the KMT: 'on some places, the MSs give *tam* or *tat* without functional distinction; nor is the metrical factor of relevance here.' There are at least twenty-five instances in the Sanskrit of this text where this takes place, i.e. 2/4b (the reading here and in 27/9c is मण्डलं तं), 3/46b, 6/96a, 159c, 8/77c, 19/5a, 24/12d, 25/5c, 25/11c, 26/37a, 27/9c, 30/69c, 30/168c, 30/208c, 31/65c, 39/40b, 42/13c, 44/64c, 57/13a, 58/59b, 60/20d, 63/43a, 64/59c, 64/60b, 66/47b and 68/87a. It occurs commonly in the Sanskrit of early Tantric texts in general.

69. ञ्: (?)। 70. MS घ् begins here.

71. झ्: –नी; All other MSs: –भाषणी। This emendation is supported by the reading in 2/6b. 72. ख्: कीदक्।

73. See above note to 1/5c. 74. झ्: त। Henceforth we will generally not take note of the absence of *sandhi* in similar instances. 75. क्: अकुले।

76. Missing in all MSs except ; छ्, ज्, ञ् and ट्। 77. ख्: अकुल; ङ्: अकुलं।

78. ख्: चै; ङ्: वै। 79. ञ्: (?)।

80. Out of the twenty-eight times the noun आचार– and its derivates formed with prefixes appear in a gender sensitive case in this text, they are in their regular masculine gender only four times (see 32/53d, 59/64a, 66b and 60/31c).

81. All MSs: क:। As the forms and genders of these numerals are mostly as they appear in the first verse, I have emended accordingly. Two forms of the same word in two genders (पञ्चकम् and पञ्चक:) appear next to each other above (see 1/1b and 1/1c). The same reading is found in all the texts in which this verse occurs, thus confirming that this is the original reading.

82. All MSs: षट्कश्–। 83. All MSs: पंचकं। See previous note.

84. ङ्, झ्: कश्चतुभूय:। 85. M → N. See above, note to 1/1c.

86. All MSs: कोत्रा–। 87. One could understand this to be a reversed descriptive determinative compound (*karmadhāraya*) in which the adjective is a numeral (*dvigu*) (see above, note to 1/5a). Otherwise, we may either take this to be a case of double *sandhi* (DS) or a false collective compound that has replaced the regular देवताष्टकम् which does not fit the metre. The former alternative is the easiest and, as DS is very common in the Sanskrit of this and

most Tantric texts, it would be an acceptable explanation. However, the neuter तत् in the following line probably refers to देवताष्टौ which, if so, is treated as a collective compound. Cf. below in 2/13d, where the question asked here is answered. There we find the regular देवताष्टकम्.

88. च्: वदन्तु; all other MSs: वदस्तु। 89. ञ्: * * (?)व।

90. M → N. See above, note to 1/5c.

91. झ्: –क्रमच्च; all MSs except ज् add another च।

92. ख्: –पुर्य; च्: –सूर्यं; झ्: –पूर्यन्। Along with the regular forms, that is, the neuter चन्द्रपुर–, which is the most common, and the rare feminine चन्द्रपुरी (1/2b and 44/67b), we find a number of others. These include चन्द्रपुर्य– 3/60a, 7/58b, 17/9d, 13c, 19/12c, 38/9c, 23a, 29d and 61/53c. The form चन्द्रपूर्य– appears three times as a neuter nom. sing. (2/18b, 57/26d and 58/70a). Other instances are 7/96b, 98c, 38/14a and 39/51a. In 3/12b and 3/56b we read चन्द्रपुर्येति and in 35/36a and 56/1d चन्द्रपूर्येति. This construction may be the result of a regular *sandhi* between चन्द्रपुर्या/चन्द्रपूर्या and इति. However, as there is no independent examples of these forms in this text or the others that have been examined, these may be cases of DS. The form चन्द्रपुर्यक– which is neuter (see 7/20d), appears not less than five more times (6/214d, 7/62b, 19/12c, 61/54b and 61/75d). The form चन्द्रपूर्यक– also neuter (51/18b) appears three more times (59/72d, 60/75c and 62/39a). An interesting variant is चन्द्रपूर्ण– which appears three times in 7/57a, 61a (चन्द्रपूर्णपुरे) and 26/82d. Note that in KuKh 66/68d the form is पूर्णचन्द्रकम्. In YKh (1), where the same verse appears, the reading is चन्द्रपूर्यकम्. The doctrinal implications of these variant forms are discussed in the notes to the translation.

93. ख्: श्रीनाथ। M → N. Cf. above, 1/2b. The same construction is found in e.g. 1/15d. 94. ख्: कि।

95. ञ्: –शिष्याद्यं; all other MSs: –शिष्योघं। See above, note to 1/5b and cf. 2/31a. 96. झ्: अवशानं। 97. ञ्: (?)। 98. ञ्: * (?)वेत्।

99. M → N. See above, note to 1/3a. 100. M → N.

101. ङ्: क्रमन्त। 102. All MSs: कं। It is tempting to leave this reading unemended assuming the nom. sing. neuter of the interrogative pronoun क– to have undergone an analogous corruption as तत् has to तम् which is quite common (see above note to 1/5d) and, the rare यत् to यम् (see 14/7c). But, although we notice that there may be another possible instance in 1/19a, it does not occur again. 103. ख् घ्: शेषां 104. IC. Cf. 1/3b.

105. All MSs: –भ्रमंत। M → N. The cognate विभ्रम– appears in a form in which its gender can be identified only three times in this text. It is in its regular masculine form only once (in 45/7d) and is treated as neuter the other two times it

occurs (see 5/28a and 46/192b).

106. मे normally replaces the dative मह्यम् or the genitive मम. Here it takes the place of the instrumental मया as happens also below in 4/16d.

107. च्: जातं। 108. ख्, ङ्: पुज्य–; ट्: –भावन्निर्णयं। The masculine
noun निर्णय– is treated uniformly throughout the main body of the text as neuter.
There is one exception in the colophon to chapter 34 but this need not be taken
into account as the colophons may have been written separately (see note to 1/2c).

109. ञ्: * * * (?) दश–। M → N. See above note to 1/2b and cf. 1/16a.

110. घ्, ङ्: ज्ञास्यति। 111. घ्, च्, छ्: पुत्रिका:।

112. घ्: –सासते; all other MSs except ख्, झ्: –शासते। Another interrogative
pronoun is implied here. What is meant is के सिद्धास्त्रितयशासने. 113. घ्: –णी।

114. All MSs except ज्, झ्: + षोडशात्मकशिष्योयं (ञ्: सोदशात्मक * * (?); ङ्: –शिष्ट्योयं; छ्: –शिव्योयं; ट्: –शिष्टोयं) अवसानं (ञ्: (?)) कथं भवेत्। सन्तानं गोत्रपिण्डं (ञ्: * * (?) पिण्डं) तु सकलं (ख्, ग्, ङ्: –ल) तु पदक्रमं।। षोडशान्तं क्रमान्तं (ख्, घ्, ङ्, च्: क्रमांत) कं शेषा वै मण्डलानि के। परिभ्रमं न मे ज्ञातं (ख्, ग्: ज्ञानं) विमलं (ङ्: विमल) तु विशेषत:।। एतत् सर्वं समासेन पूज्यसद्भावनिर्णयम्।

115. M → N. See note to 1/2b and cf. 1/14c

116. ञ्: * * (?)मं। 117. ङ्: –मलं।

118. विज्ञायन्ते would be correct but does not fit the metre. Alternatively, we can assume that the previous sentence has no verb.

119. ङ्: सस्कार। M → N. See note to 1/3d.

120. All MSs except घ् and ङ् read तृक्रमेण। Henceforth, when similar
instances occur, the regular त्रि– form will appear in the edited text without taking
note of this variant. 121. ख्: को *?। 122. ख्: भवत्।

123. च्, छ्: क्षेयं। In the first thirty-five chapters, this word appears in a
gender sensitive case eighteen times out of which it is in its regular masculine
gender eight times. 124. घ्, च्, छ्: मलसैव। 125. ङ्: पिंडे।

126. ञ्: (?)। 127. ख्: शि *; ङ्: शिव. See above note to 1/2b.

128. ख् ङ्: ज्य–; ङ्: –मध्य। 129. ञ्: –कां।

130. ख् ङ्: कि; all other MS: किं। 131. ख्, ग्, ज्, झ्, ञ्, ट्:
कुं; all other MSs except घ्: कं। See above, note to 1/13b. 132. All MSs: देवी।

133. See above, note to 1/4a. 134. Cf. 25/54b. 135. च्: सृष्ट।

136. झ्: सर्वैं। 137. ङ्: भरवश्च। Notice the ease with which
masculine proper names alternate between neuter and their regular gender.

138. ख् ङ्: कौलिशं। Above in 1/4d the form is कुलीशम्.

139. सर्वमवा–। Here the correct form of this expression, meaning `according to ritual procedure' or `in due order' would be ’अनुपद्धत्या’. The same use of the nom. sing. in this way is attested twice more see 8/14b (अनुक्रमपद्धति:) and 13/132d.

140. ञ्: * * (?)देन। 141. ङ्: –भैरव:–; ख्, ङ्: –यज्ञ।
142. च्: –मार्गे–। 143. घ्: –मार्गै। 144. ञ्: (?)।
145. ग्: –द। 146. क्, घ्: –पारमेश्वर।

147. ख् ङ्: चतुर्व्विशत्–; घ्: चतुर्विंशतिसहस्र–; च्: चतुर्व्विंश–। In the first forty-five chapters the regular form of the cardinal numeral –विंशति– occurs twenty times and the ordinal –विंश–, functions as a cardinal seven times. The deviant ordinal –विंशम– occurs eleven times in the first thirty chapters almost entirely replacing the regular form. The derivative विंशमक– appears four times in these chapters. The deviant form –विंशत् appears in all the long colophons except those of chapters 18, 43 and 66. The regular form (–विंशति–) appears in all the short colophons which suggests that were composed by a different person (cf. above note to 1/2c). The name चतुर्विंशत्सहस्रक– appears three times in the body of the text (see 24/120b, 30/179d and 69/28b) and in the second verse following the end of the text. But we also find चतुर्विंशसहस्र– twice (30/2d, 40b) and चतुर्विंशतिसाहस्र– twice (30/105a, 174c). Concerning other numerals, see note to 3/9a.

148. ञ्, ट्: अथाक्रमभाषिते। The reading of all MSs here, namely, अथा– is a common error in the colophons and appears erratically in the MSs. Moreover, the MSs generally vary inconsistently in each colophon between the readings: अव्वा–, अम्बा– and the defective अथा– with a marked preference for the first of these, which has been standardized throughout. 149. घ्: –नन्द

NOTES OF THE TRANSLATION OF CHAPTER ONE

1. These verses are discussed in the summary of contents of the KuKh in chapter nine of the introduction to which the reader is referred. Both the *Ṣaṭsāhasrasaṁhitā* and the *Kumārikākhaṇḍa* open with the following verses set in the metre *sragdharā*. Called the *Saṁvartāmaṇḍalasūtra*, they are an expanded version of the first verse of the KMT which reads:

Within (the centre) of *Saṁvartāmaṇḍala* is the power of bliss (*ānanda-śakti*). Present in (every) part (*pada*) of the Transmission (*kramapadanihitā*), she is pleasingly horrific (*subhīmā*). Once emitted the first quaternary present in (both) Akula and Kula the pentad (follows) and another, the sextet, (again) the four, another pentad and then again the four. This, in reality, is the *maṇḍala*. Bow to him by whom (all this) has been emitted, the best of teachers, Bhairava, the venerable Kujeśa.

saṁvartāmaṇḍalānte kramapadanihitānandaśaktiḥ subhīmā
saṁsṛjyādyaṁ catuṣkaṁ akulakulagataṁ pañcakaṁ ca anyaṣaṭkam |
catvāraḥ pañcako'nyaḥ punar api caturas tattvato maṇḍaledaṁ
saṁsṛṣṭaṁ yena tasmai namata guruvaraṁ bhairavaṁ śrīkujeśam ||

The first line of this verse is the same as the corresponding line in the ṢSS and the KuKh. In the KMT the second quarter of the third line ends with *tattvato maṇḍaledaṁ* ('this, in reality, is the *maṇḍala*') instead of *ṣoḍaśājñābhiṣekaṁ* ('the Consecration of the Sixteenfold Command'). According to Schoterman's numbering, which I have adopted, the last quarter of the verse in the KMT corresponds to the second and the last quarter of the half verse numbered four in the version here. Mukunda, the author the SaṁP, also notices that the version in the KMT is embedded in the first part of the *sūtra*, and refers to it as the short one (*laghusaṁvartārthaḥ*). After he has commented on it, drawing most of his material from chapter two of the KuKh, he goes on in the same way to comment on the rest of the *sūtra* which he refers to, along with the first part, as the long version (*bṛhatsaṁvartā*). Whether it is the short or the long version, knowledge of the meaning of this *sūtra* is particularly important for adepts of the Kubjikā cult. Thus, the ŚM concludes its commentary on the short version by saying that:

Those who do not know (the meaning of the) Saṁvartā (*sūtra*) do not know the *Śrīmata* (the root Tantra and teachings of the Kubjikā cult). O goddess, without (knowing) the *Śrīmata* (all) effort (to acquire) knowledge is in vain.

saṁvartāṁ [g, ṅ, ch: saṁvartā] ye na jānanti na te jānanti śrīmatam ||

śrīmatena vinā devi vṛthā jñānapariśramam | ŚM 1/121cd-122ab

Similarly the Ṭ says in relation to the extended version that:

> One should circumambulate (with reverence) a hundred times that teacher who has explained the meaning of just one quarter of a verse (of the scripture). One should meditate on him. In that way the Command such a teacher, which gives rise to all the signs of realisation, functions.
>
> 'So what (to say of those who explain) the *sūtra* set (in verse)?' (The meaning is:) so what (to say) of those who utter (i.e.) explain the *Saṁvartāsūtra* set in three and a half (verses)? They are all equal (in status) to the Śrīkrama (itself), possess the Command in this Age of Strife and free (others) from transmigratory existence by (their) words alone. There is no doubt here (about this).

yaḥ ācāryaḥ ślokaikapādamātrasya artham [kh: śrokaika-] yenoktaṁ tasya pradakṣiṇaśataṁ kārayet | tasya bhāvanāṁ kārayet | tathā guros tasya [k kh: gurustasya] īdṛgvidhasya sarvapratyayakāriṇī ājñā pravartate | kiṁ punar vṛttasūtraṁ tu iti | kiṁ punaḥ adhyuṣṭavṛttasaṁvartāsūtraṁ [k kh: adhyaṣṭa-; k: -sūtrā; kh: -sūtra] ye vadanti [kh: vadati] vyākhyāyanti te sarve śrīkramatulyāḥ tathā te asmin kaliyuge ājñādharās te vācāmātreṇa saṁsārān mocayanti [k: -rāt-] | nātra sandehaḥ |
Ṭ MS K fl. 136a.

The ṢSS (3/30-31) similarly extolls the *Saṁvartāsūtra* explaining as it does so that it is particularly important as a complete and correct explanation of it amounts to an exposition of the Krama, which is the core of the teachings:

> The one who gives the consecration (*abhiṣecaka*) is not (the true teacher). The teacher is the one who explains the sequence of Twenty-eight Parts (*aṣṭāviṁśapadakrama*) expounded in the first section (*vṛtti*), that has come by means of the sequence of descent (into the world) in due order beginning with the power of action. (Then) the sixteen energies (of the first sixteen teachers are present) there (along with) the Sequence of Twenty-eight Parts.

The long version of the *Saṁvartāsūtra* is called the '*sūtra* of three and a half verses' (*adhyuṣṭasūtra*). Set in *sragdhāra*, each verse consists of twelve syllables (*pāda*) thus making forty-two altogether. These correspond to the twenty-eight units of the Krama and the sixteen lunar energies of the teachers. The first three and a half verses do indeed form a separate self-contained unit that encapsulates the short version of the KMT. Possibly, the extra verse, tacked onto the end as a sort of concluding gloss, may be a later addition. Nonetheless it should be read together with the previous ones. Thus the KuKh refers to all of them together as the 'five verses' (*ślokapañcaka*) (KuKh 30/26). Accordingly, although Mukundarāja comments only on the first three and a half verses as does the commentary in the following chapter of the KuKh. Even so, he takes care to quote the next verse also.

Like the *Saṁvartāsūtra*, the Root *Sūtra* (*Mūlasūtra*) (the three versions of which are at the beginning of chapters 26, 38 and 42 below) is essentially a description of the triangle and hexagon that form the core of the *maṇḍala*. The Root *Sūtra* is also 'set in a measure of three and a half (verses)' (*vṛttādhyuṣṭapramāṇataḥ* - KuKh 26/2b, cf. KuKh 1/4a) and is the 'knowledge set in three and a half (verses) (*sārdha-vṛttatrayaṁ jñānaṁ* - KuKh 42/2).

The common structure of the two *sūtras* is inspired by the same model. This is the goddess who, as Kuṇḍalinī, the energy of Speech, is coiled in three and a half turns within her triangle that contains the letters, the basic units of Speech (see below, chapter eight). Appropriately, the Root *Sūtra* teaches the knowledge of Kuṇḍalinī and her three and a half coils (KuKh 42/2). For the same reason, no doubt, the *Saṁvartāsūtra* is also called the Root *Sūtra*, as the *Ṭīkā* explains:

The path of the Western tradition originates from the great (sacred) field that is, the great sacrifice of the Churning Bhairava. It is (said to be) 'set in in three and a half (verses)'. Thus, (such is) the pervasion of the path of the Great Churner of the root synopsis (of the teachings) namely, the Root *Sūtra* called the *Saṁvartā(sūtra)* which is the extent of all three (primary) entities (of the teaching). Its pervasion takes place many times in this way (issuing forth) from the Great Churner as the sacred seat (of the *maṇḍala*), the aggregate (*piṇḍa*) (of letters) and the (main) seed-syllable (in the centre of the *maṇḍala* from which the Krama originates).

paścimāmnāyamārgasya [k kh: + apaścimāmnāyamārgasya] utpattiḥ mahā-kṣetrān mahāmanthānabhairavayajñād [kh: -kṣetrāt; kh: -yajñāt] | *vṛttam adhyuṣṭakam iti [kh: avyuṣṭakaṁ iti] vastutrayasarvapramāṇasya [k kh: -sārva-] mūlasūtrasya saṁvartābhidhānasya mūlasaṁgrahasya asya mahāmanthāna-mārgasya tataḥ vyāptiḥ* | *anekadhā tathā asya mahāmanthānād [k: -nā; kh: -maṁthānāt] vyāptiḥ [kh: vyāpti] yathā pīṭhaṁ [k kh: pīṭha] piṇḍaṁ [k kh: piṇḍa] bījam [k kh: vīja]* |

Ṭ MS K fl. 1a.

2. The SaṁP (fl. 3a) comments: The *maṇḍala* that is perpetually manifest (*nityodita*), pervasive and peaceful (cf. below 2/3cd) is that *maṇḍala*. Saṁvartā (the Fire of Time) is within that i.e. in the middle of that, in the middle of the *maṇḍala*, and abides with that (*maṇḍala* whose) form is the universe. The power that is the Lord's will (*īśvarecchā*) is Saṁvartā. The *maṇḍala* (itself) is Saṁvartā within which Kubjeśa and Kubjeśī reside. They are Śiva and Śakti, the loving

(couple) Indra and Indrāṇī. When that (*maṇḍala*) is satisfied, the king and queen of the gods are satisfied and when power and the possessor of power are satisfied, all is satisfied. Because the path of the gods is there, that is considered to be the ultimate doctrine.

*maṇḍalaṁ [malaṇḍa] nityoditaṁ [-ta] sarvagaṁ śāntaṁ yat tat maṇḍalam | tadante tanmadhye maṇḍalamadhye [maṇḍa * madhye] saṁvartā [saṁvartta] tena jagadrūpeṇa vartate | yā śaktir īśvarecchā sā saṁvartā | saṁvartātmikaṁ maṇḍalaṁ yatra tadante kubjeśaḥ kubjeśī ca virajete [virājate] | śivaśaktisvarūpiṇau indrendrāṇīpriyau [-priye] | tatsaṁtuṣṭe devarājadevarājñītuṣṭiḥ | śaktiśāktatuṣṭe [-śakta-] sarvaṁ tuṣṭam | tatra devamārgatvāt tad eva siddhāntatvam iti manyate |*

Concerning the identification of the goddess with Saṁvartā, the cosmic fire, see the intro. vol. 1, p. 21 ff..

3. The god's power of bliss (*ānandaśakti*) is the goddess who is present in every part of the Krama. I have translated the word '*pada*' as 'part'. Another translation could be 'syllable'. The Krama, in the sense described, consists of mantras made up of syllables. So, from this point of view, what is meant here also is that the power of bliss is present in every syllable of these mantras. The SaṁP (fl. 3a) reads *kramapadasahitā-* instead of *kramapadanihitā-*. According to the latter variant the power of bliss is present (*nihitā*) in (every) part of the Krama while according to the former one, it is accompanied by or endowed with (*sahitā*) the Krama. Again, one could also understand the Sanskrit to mean that the goddess, as the power of bliss, is 'present on the plane (*pada*) of the Transmission'. Mukundarāja offers another explanation. He says:

Krama is the Kulakrama. (Each) part (*pada*) is established as the limbs, primary and secondary and faces (of the deity). A part of the Krama is (its) condition as a part (established) by (the order of) the sequence (of which it is a part). The power (of bliss) (*śakti*) is endowed (*sahitā*) with such (a part). Thus one should know that particular (parts) of a Tantra, mantra and Yantra are referred to in this way.

kramaḥ kulakramaḥ | padaś cāṅgapratyaṅgavaktrair vyavasthitaḥ | krameṇa padatvaṁ kramapadaḥ | tādṛśena sahitā śaktiḥ | tena tantramantrayantraviśeṣapratipādanatvaṁ jñeyam |

In other words, Mukundarāja understands this statement to refer not just to the parts of the *Saṁvartāmaṇḍala,* which are the faces and limbs of the goddess (see below 2/6cd-7ab and notes), but also to every part of the Tantra and the mantras and Yantras that are taught in it in all of which is present the power of bliss.

4. Concerning Kula and Akula, see intro. vol. 2, p. 283 ff.. According to the SaṁP (fl. 3a) these, already very loaded, terms here have another, additional meaning. Kula denotes Tantric practice (*tāntrika*) (but see below 3/144–146ab and 13/72cd-73ab) and Akula the common public practice (*laukika*) (*akulaṁ laukikaṁ kulaṁ tāntrikaṁ*). The ŚM (MS G fl. 12b) supplies a more sophisticated and elevated explanation:

Akula is in the locus of the Transmental. (The word) 'Transmental' denotes the Void. The Void is in the locus of the Point. By the word 'locus of the Point' is (meant) the Sun, Moon and the rest (related to them). One should know Akula is there in (that) place. Kula is in the locus of the penis (*meḍhra*) that is, in the place where the body consisting of six sheaths arises. Once it has been illumined (there) (Kuṇḍalinī) rising up (there) within the locus of the Foundation as Nature (*prakṛti*) (consisting of) twenty-five (principles) by means of the sequence of (*suṣumṇā*), the Royal Path and by piercing the three Liṅgas (i.e. the seats in the Wheels) she generates the Kula (of the mind and body).

Again, (from another point of view) the term Akula denotes Śiva. The benign (god - śiva) who is seen to be all pervasive, as (possessing) many forms and as both subtle and gross, is called Śiva. The term Kula denotes Energy (*śakti*). She is 'horrific' (*bhīmā*), that is, fierce (*ugrā*) and (her) nature (or form) is fierce (*ugrarūpā*). She resides in both grace (*anugraha*) and restraint (*nigraha*). She, the terrible one (*bhīmā*), is bliss. Endless, she gives rise to the bliss of all the universe.

akulaṁ unmanāsthāne [c: -sthānaṁ] || unmanā iti śūnyavācakaḥ [k, g, ṅ, ch: śūnyaṁ-; all MSs except kh and c: vācakaṁ] || śūnyaṁ [kh, c: sūnyaṁ] bindusthāne [g, ch: missing; gh: -sthānaṁ] | bindusthānaśabdena [g, ṅ, c: vinduśavdena; ch: vinduśakena] somasūryādayaḥ [kh, ch: -dadaḥ; gh: -sūryādidaya; ṅ: -dayas; c: -sūryodayaḥ] | tatrasthāne akulaṁ jñātavyam iti [ch: jñātavyami *] || kulam iti [ṅ: kula iti kiṁ; gh, c: kula iti; ch: missing] meḍhrasthāne [kh: medrasthānaṁ; g: meḍhusthāne; ṅ: kulaśavdena; c: -sthāna; ch: medhra-] ṣaṭkauśikapiṇḍotpattisthāne [k: ṣāṭ-; g, gh: ṣaṭkausika-; kh: -pīṇḍotpatti-; c: ṣaṭkośika-; ch: kaṭkausika-] prakāśya [gh: prakāsya] ādhārasthāne [kh: sthāna] samudyantī [g, ch: sapūrvādī] rājamārgakrameṇa [gh: -mārgā-] liṅgatrayaprabhedena [c: -traye-] pañcaviṁśatiprakṛti-svarūpeṇa [kh: -viṁśatiḥ-; ch: paṁcaviṁśati * * * svarūpeṇa] kulam utpādayati [ṅ: utpādayanti] || punar akulaśabdena [kh: punar api kula-; gh: -śavdeṇa; ṅ: punar api akula-; ch: purar api akula-] śiva ity abhidhīyate [g, gh, c, ch: ityā-] || śivaḥ [g, c, ch: śiva] sarvavyāpakatvena [gh: -ketvena] nānārūpeṇa sthūlasūkṣmatvena [g, ch: -śūkṣma-] yo dṛśyate [g, ch: yadṛśyena; ṅ: yaḥ dṛśyate; c: yad dṛsyata; all *other MSs: yad dṛśyate] sa śiva [gh: śava] ity abhidhīyate* || *kulaśabdena śaktiḥ sā bhīmā ugrā [ch: ugā] ugrarūpānugrahanigrahasthā [kh: -rūpānugrahā-; gh: ugrarūpān nu * * nigrahasthā; ṅ: ugrarūpā nigrahānugrahātmikā nigrahasthā; c: -nugrahāni-graha-] sā bhīmā ānandarūpā [ṅ: bhīmātmānandarūpā]* || *anantā [c: ānantā] sā sakalaviśvānandam utpādayati [ṅ: -mutpādayanti]* ||

5. The SaṁP (fl. 3a) explains: If the Kuṇḍalinī of Supreme Śiva (enters) 'within the pattern of emanation' (*sṛṣṭinyāye*) (she does so) in order to generate many emanations in the right way (*nyāyataḥ*) by descending from the supreme limit (of existence).

paraśivakuṇḍalinī parasīmāvatāratvena [samaṁsīmāvatvena] nānāsṛṣṭikaraṇārthaṁ nyāyato yadi tasmin sṛṣṭinyāye |

By means of the energy of his innate bliss, the god in the centre of the *maṇḍala* emanates, sustains and withdraws the universe. This is deployed in time and space on the pattern of the mantras, their attendant energies, sacred sites, divine beings and accomplished yogis that are located in the parts of the *maṇḍala*. These parts, pervaded by the energy of bliss, are generated from the transcendent Akula absolute and are projected into Kula, the immanent sphere of the energy of Akula consisting of the aggregate (*kula*) of energies through which all things are made manifest. The main parts of the *maṇḍala* are the locations of six groups of entities with their corresponding mantras and phonemic energies. They are the expansions of the energy of Speech, that is, Kuṇḍalinī who is the power of bliss that extends out from the centre in the forward sequence, that is, in accord with the order of emanation.

6. Chapters 31 to 33 below deal with the rites of initiation. No mention is made there of the Sixteenfold Consecration of the Command although it is implicitely presented here as the standard initiation (*dīkṣā*). The Ṭ describes the procedure in detail. Said to give `the accomplishment of the Command' (*ājñāsiddhipradāyikā*) (Ṭ MS K fl. 9a), it consists of a series of sixteen initiatory rites by means of which the aspirant is consecrated with sixteen aspects of the goddess's empowering Command (*ājñā*). He thereby acquires, by the goddess's grace, the authority (*adhikāra*) to practice the teachings of the Kubjikā Tantras. The goddess herself received the Command in this way in the Kadamba Cave and told the god to go there and do the same (see 3/162-164ab). The *Ṭīkā* (MS K, fl. 67b) reports the goddess as saying to the god:

This, the Western House, is the most excellent. It is the House of all accomplishments (*siddhi*). It is the special Śāmbhava (abode) which, by its mere recollection, brings about (the deity's) penetration (into the adept's mind and

body) (*āveśa*) and so (the adept's) consecration takes place solely by means of recollection. I (says the goddess) have obtained that from within the Kadamba Cave. How? By means of the Sixteenfold Consecration of the Command.
idaṁ paścimaṁ gṛhaṁ guṇavattaram | *sarvasiddhīnāṁ gṛham* | *saviṣeśaṁ śāṁbhavaṁ smaraṇamātreṇa āveśasamutpādakam [k kh: -śamu-]* | *tathā smaraṇamātreṇa abhiṣecanaṁ bhavati* | *taṁ mayā kadambaguhābhyantarāt prāptam* | *kathaṁ* | *ṣoḍaśājñābhiṣekena* |

The *Ṭīkā* goes on to devote a long section (MS K, fl. 68a-82a) to a detailed description of these these sixteen rites. At the culmination of this initiation the postulant drinks the lunar nectar that pours down from the uvula at the back of the throat and thereby receives the Command in this liquid form. See below 2/11.

7. These are the Eight Mothers (*mātṛkā*). See below 2/13.

8. The text refers here to the seed-syllable HSKHPHREṀ. Every major mantra has a corresponding seed-syllable. This one is very important because it is the seed-syllable of Kubjikā's root mantra, her Samayā Vidyā of thirty-two syllables (described below in chapters 9 to 12). It is presented and analysed below in the beginning of chapter 9 (verses 1 to 19ab) to which the reader is referred. Along with Vāgbhava, that is, the syllable AIṀ this is one of the two alternative syllables of the goddess in the centre of the *maṇḍala*. It represents her undifferentiated (*niṣkala*) aspect that inwardly pervades her differentiated (*sakala*) visualized form. The SaṁP (fl. 3a-3b) explains:

'In the middle of (Kubjikā's) form' (refers to) Kubjā's form (*mūrti*) which is (her) visualized form (*dhyāna*) with parts (*sakala*). The energy of (the letters) Ha Sa Kha Pha and Ra is in the middle of (her) visualized form. The phonemic energy of this kind that (the goddess) possesses is the energy (*kalā*) at the end of the letters Ha Sa Kha Pha and Ra namely, the letter E. . . . Thus the mantra is HSKHPHREṀ . . . . This mantra should be in the middle of Kubikā's Yantra. 'The flower which is the Point' (is according to) the aforementioned convention (*saṁketa*) the ornament for the head (i.e. top of the seed-syllable) which, like a flower, is (formed) by the Point (*bindu*) at the end of the energy in the aforesaid mantra.

mūrtimadhye iti kubjāmūrtir yathā dhyānaṁ sakalaṁ | *dhyānamadhye hasakhapharakalā iti mūrtimadhye tādṛśavarṇakalā yasyāḥ sā hakāra-sakāra-khakāra-phakāra-rephānāmante [-raphāsādante] kalā ekāraḥ* | . . . *tena hskhphrem iti mantraḥ* | . . . *kubjikāyantramadhye caitan mantram [sic.] apekṣitam* | *bindu-puṣpeti uktamantre kalānte bindunā puṣpavac chirobhūṣaṇam uktasaṁketaḥ* |

The expression *bindupuṣpā* ('the flower which is the Point'), that qualifies 'energy' (*kalā*) can also be understood in another way. The energy of the consonants of the seed-syllable, we are told, is the vowel E. Written in isolation, this letter has the shape of a downward pointing triangle. Thus it represents, as does the seed-syllable AIṀ, the goddess as the one energy who is the womb of all the energies. Here we are told this triangle of energy is *bindupuṣpā*, that is, is menstruated (*puṣpā*) with drops of sperm (*bindu*). In this way and others the goddess is, in a sense, androgynous. She produces and contains both male and female seed and so has the power to fertilize herself. Graphically represented, the conjoined letters of the seed-syllable appear as a vertical row of letters topped by a line that represents the letter E above which are a semi-circle and a point. The semi-circle represents the New Moon that is fed by the dripping point or 'drop' (*bindu*) above that represents the Full Moon. In this way these two generate and feed one another and, as they do so, spill their lunar, seminal fluid down into the energy of the triangular E to fertilize and energize it. This is how the goddess is menstruated, as it were, with drops of sperm - *bindupuṣpā*.

9. Concerning the expression 'the Gesture of Space', the SaṁP says that it 'means that the aforesaid mantra is stamped with the letter Kha and the goddess has that form. Like the sky she is pervasive.'

khamudreti | *etaduktamantraḥ khakāreṇa mudritas tadrūpā devī ākāśavad vyāpikībhūtā* |

The goddess is Mudrā and so the expression *khamudrā* - the Gesture of Space suits her well, in this context it probably refers to the Point, that is, the nasalization at the end of the seed-syllable which, anyway, symbolizes the goddess in the form of the Point or Drop of her seminal Command. From the Point, the *Ṭīkā* and KuKh 9/1-19ab tell us, an ascent of vital force energized by the Sound emanated from the seed-syllable up the resonating nasalization at the extremity of its utterance represented by the Point reaches up to the Space of the supreme, transcendent reality. This movement is appropriately called the Gesture of Space and the Point from which it proceeds is aptly likened to a blooming flower.

10. SaṁP (fl. 3b): Śrīnātha is Śiva who is the consort of (the goddess) Vakrā (*vakrāpatiḥ śrīnāthaḥ śivas*).

11. SaṁP (fl. 3b): Like the rays of the moon (the City of the Moon) is the location of bliss (*āhlāda*) and knowledge (*candrakiraṇavad āhlādavijñānasthalam [-le]*).

12. The word *kalita-* in this compound can mean both 'formed' or 'differentiated' i.e. 'manifested' as well as 'endowed with' or 'accompanied by'. Śrīnātha is the consort of the goddess and the first teacher (*ādinātha*). At the same time he and the goddess are the last two of the series of Eighteen Nāthas who

constitute the Divine Current (*divyaugha*). As the last in this series he, united with her, summates it in his being. He is thus formed or differentiated into all of them. At the same time, as the supreme form of the male deity, he is also endowed with or accompanied by all the eighteen. In this way, he is within the City of the Moon, that is, the *maṇḍala*.

13. The 'couple' is Śiva and Śakti who unite in the centre of the *maṇḍala* (see below 2/27). These eighteen teachers coincide with higher states of consciousness that mark the higher phases in the sequence of emanation that heralds outer manifestation. They constitute the Divine Current, also called the Convention of the Flower and the Current of the Teachers (*gurvogha*), that begins with the Transmental (*unmanā*) and ends with Śrīnātha, the first propagator of the Kubjikā Tantras in this Age (KuKh 2/20-26, 7/63cd-67ab and chapter 57 where the inner, metaphysical identity of the eighteen is described). From Śrīnātha the Siddhas of the sacred seats received the transmission in the three traditions of the Eldest, Youth and Child and established it in the land of Koṅkana. Then came a group of nine disciples of the main teacher (*mūlanātha*). Three of these nine had sixteen disciples and from them all the lineages of the Kubjikā Tantra are said to be derived. Chapters seven and forty-six deal with the 3, 5, 9 and 16 Nāthas. See 7/57 ff. and chapter six of the introduction.

14. This is how the SaṁP (fl. 3b) understands this compound (*trīṇi siddhāvatāram iti . . . tāni trīni siddhāvatārākhyam iti vācyam*). The loose syntax, however, allows another possible translation namely: 'The descent of the three Siddhas (into the world took place) in the beginning of the Age of Strife'. If we assume that the syntax is so loose that the word *prathama-*, which appears at the beginning of the following compound, should be read disjuctively as an independent word that, in deference to the metre, has lost its case ending a third possible translation would be: 'The first descent of the three Siddhas (has taken place) in the Age of Strife'. But I have preferred to translate otherwise in agreement with the SaṁP (see note to Sanskrit text). These three Siddhas taught in the three sacred seats. Below in chapter six we will see that an extra seat called Tisra is said to be established as the end of the Age of Strife (6/164). This implies that the first three Siddhas and their sacred seats were formed before, that is, in the beginning of the Age of Strife or in other Ages. All that is said in the texts is that the descent into the world of these Siddhas takes place in the Age of Strife without specifying further or, in most other accounts, in successive Ages. Finally, note that the compound *prathamakaliyuge* may also mean 'in the first Age of Strife' but the sense is certainly as has been translated, even though the Sanskrit is somewhat strained.

15. Concerning Koṅkaṇa and the Deccan, see intro. vol. 3, p. 276 ff..

16. Three of the Nine Persons, also called Nine Nāthas or Nine Siddhas, had these sixteen disciples (see KuKh 7/68cd-79 and intro. vol. 2, p. 524 ff.).

Mukundarāja interpretes differently. He splits up the numeral *dviraṣṭau* into *dvir* and *aṣṭau* so that instead of meaning 'two times eight' i.e. sixteen, it means 'two and eight'. He explains accordingly that: 'the two are Śiva and Śakti and the eight, the Octad of Kula' (*śivaśaktyātmakena dviḥ aṣṭau ca kulāṣṭakam*). The foremost Octad of Kula is the group of Eight Mothers discussed extensively below in chapter sixteen. This explanation seems dubious as the eight Mothers have already been referred to previously in the *sūtra* according to Mukundarāja himself who quotes 2/13 below. Similarly, his explanation of the two as being Śiva and Śakti is also pre-empted because according to 2/27 below this pair is the Couple.

17. In this context the 'clans' (*gotra*) are the fifty letters of the alphabet. Thus the body (*piṇḍa* lit. 'aggregate') meant here is the one formed from the phonemic energies of the letters (cf. below, 2/12 and 2/34cd-35ab). Schoterman (1981: 18) interpretes differently. He says: ‘The term *piṇḍa*, 'family', stands for *sapiṇḍa* (lit. 'having the same *piṇḍa* or offering to the ancestors'). It includes the members of a family through six generations in an ascending and descending line (cf. *Manu* 5/60)'. However, there is no support for the use of this term in this sense anywhere in the Kubjikā texts.

18. There is a problem here with the reading. All the manuscripts of the KuKh and the SaṁP agree on the reading *ṣoḍaśārcaṁ* - 'the worship of the sixteen'. However, the oldest MS of the ṢSS reads *ṣoḍaśāntaṁ* - 'the End of the Sixteen'. This reading is supported by the form in which the question is formulated below namely: 'what is the End of the Sixteen that is the culmination of the Transmission?' (*ṣoḍaśāntaṁ kramāntaṁ kim* 1/13ab) However, unfortunately, the question is not answered and the identification of these sixteen is not certain (see below 3/130 and 5/61cd-62). Although this reading has not been accepted we may note here that the SaṁP glosses the other reading (i.e. 'the worship of the sixteen') as follows: 'Worship is the contemplation of the sixteen (states of) Yoga beginning with the Transmental'. (*ṣoḍaśārcam iti unmanādiṣoḍaśayogabhāvanam ārcanam*).

The *maṇḍala* is situated in the End of the Twelve. The Point in the centre from which the *maṇḍala* spreads out also flows into the End of the Sixteen above where the energy of the Point, that is, the Transmental, merges into the male polarity. There the subtle differentiated form (*sakala*) of the couple disolves away, as it were, to leave the undifferentiated (*niṣkala*) Śāmbhava absolute. Here the Transmission comes to an end in the sense that it reaches its ultimate, highest level. This is how I have understood this expression *kramāntam* and have translated accordingly although this is not the way Mukundarāja understands it. See the following note.

According to Schoterman (1981: 38) who is guided, presumably, by the reading in MSs B and C of the ṢSS - *ṣoḍaśāraiḥ*, opines 'the expression *ṣoḍaśānta* refers to the human body compared with a wheel (*cakra*) with sixteen 'ends' (*anta*) or spokes (*ara*)'. But although it is true that this analogy is 'frequently found in the Upaniṣads' (ibid. : 38-39) I have not found it anywhere in the Kubjikā Tantras.

19. According to Mukundarāja (SaṁP fl. 3b) *kramāntam* means **'**the conclusion of the ritual**'.** He explains accordingly: 'the conclusion of the ritual (*kramānta*) is the worship, that is, the offering of the sacrificial offerings and the rest along with the deposition (of mantra), visualization (of the deity, the worship of the) attendants etc. in due order, that takes place at the conclusion, that is, at the very end in order to complete the ritual (*krama*). (*kramāntam iti yathā kramapūraṇāt [-pūraṇat] nyāsadhyānaparivārādi krameṇāntaparyant-opacārādy arpaṇam arcanam*)

20. According to the SaṁP: The *maṇḍalas* are cosmograms or else the Circle of the Teachers and the rest. (*maṇḍalānīti jagatmaṇḍalāni gurumaṇḍalādīni vā*). Concerning the Circle of the Teachers, the *Gurumaṇḍala*, see intro. vol. 2, appendix 2. There are twenty-eight such *maṇḍala*s according to our text (also SKh 7/99cd), which should be projected onto the body (50/20-23) and are associated with this, the main or *Kramamaṇḍala* (48/81cd-82). According to the KMT (16/70-81) there are twenty-six *maṇḍala*s. See Heilijgers-Seelen (1994: 172, 271-2) who discusses the variants in the KMT and the ṢSS.

21. The term *paribhrama* literally means to 1) rove, ramble, wander about or through 2) to turn or whirl around, move in a circle, describe a circle round, revolve, rotate and 3) error. The word is used in all these senses in our text except the last. Thus, in the first sense, the word denotes the wandering in pilgrimage to the sacred sites (KuKauM 7/152cd, variant of KuKh 14/76cd). In the second sense we find a number of applications. When the text says that the hand should be rotated around the *maṇḍala* in an anticlockwise direction, this is the word employed (11/27 and 48/10). The same word is used when the text teaches how the hand can be used in the place of a rosary to count the repetitions of a mantra. The movement (*paribhrama*) should be anti-clockwise (11/57 and 27/63) as it is when using a rosary (27/65). The letters of the alphabet are placed in the triangle representing the Yoni in an anti-clockwise spiral motion (*paribhrama*) according to the pattern of emanation (*sṛṣṭinyāya*) (51/23). All these actions symbolically imitate Kuṇḍalinī's rise up through the body in a spiral anti-clockwise (*vāmāvarta*) movement (*paribhrama*) (13/123-124ab). This is the movement that brings about immediate penetration (*sadyāveśa*) (30/60). Progressively, her rotation up through the Wheels (*cakra*) in the subtle body develops the power of the yogi who is thereby empowered to reach higher levels. When he finally reaches the highest level, he attains the accomplishment and power of the Command (*ājñāsiddhi*), that is, the plenitude of the deity's grace (7/49-50ab). This same anti-clockwise rotation of energy takes place within the Wheels also. There the Circle of the Point (*bindumaṇḍala*) rotates emitting waves of light in such a way that it looks like a flower formed by a whirling firebrand (13/116). Similarly,

the Wheels themselves rotate within one another, clockwise (13/113cd-4ab) and anti-clockwise. The anti-clockwise movement is upwards towards the transcendent source. The clockwise movement is downwards into the body and immanence. Presumably the 'pure movement' to which our text refers is the former, which is purifying and liberating, whereas the latter generates the sullied condition that is binding.

22. According to the SaṁP: 'The object of worship' is the deity to be attained (*sādhyadevatā*) [. . .]. The essential nature is in relation to that [. . .]. The primary meaning is that this *Manthānabhairava* (*Tantra*) is such. This is the collection of knowledge'. (*pūjyaḥ sādhyadevatā taṁ prati sadbhāvo [. . .] idaṁ manthānabhairavam evaṁbhūtam iti mukhyārthaḥ* | *jñānavṛndam idam* |).

This compound is replaced below in 1/14 with the variant *pūjyasadbhāvanirṇayam* – 'the teaching concerning the essential nature of the object(s) of worship' that may be read to support the interpretation of the SaṁP. It does not, however, preclude another possible meaning of this compound namely – '(this) is the group (which constitutes) the essential nature of the objects of worship' with reference to the things just listed.

23. The SaṁP comments: 'Bhairava is worshipped along with Bhairavī first of all, in the beginning of a book, a ritual or Yoga'. *prathamato granthādau karmādau yogādau vā bhairavīsahitabhairavo-pāsanaṁ* |

24. The eighteen are the eighteen teachers of the Divine Current (*divyaugha*). They are all Skyfarers (*khecara*) who in their liberated state move freely in the infinite expanse of the deity's transcendental being. The texts symbolize their condition by placing the Divine Current within the Point (*bindu*) in the centre of the *maṇḍala*. The *maṇḍala* of the Krama and with it all that manifests and functions on the phenomenal (*apara*) level is the deployment of the energy of the Command, which is the Point. However, the author of the SaṁP understands this line differently, giving one the impression that he is straining to arrive at a coherent meaning. It is clear from his commentary that he does not understand the expression *aṣṭādaśāntam* to mean 'within the eighteen', as I do, but 'up to the eighteenth'. This he interprets as being the eighteenth and highest stage of Yoga although, as far as I know, there is no such series of eighteen taught in the Kubjikā Tantras. Again, he does not understand the expression *maṇḍalotthānapūrvam* to mean 'prior to the emergence of the *maṇḍala*' but as an implied reference to rituals and Yoga both of which should be 'preceded by the making of the *maṇḍala*'.

He writes (SaṁP fl. 4a): 'Up to (*anta*) the eighteenth' means the condition of being the eighteenth, that is, up to completion (*anta*), which is the condition of accomplishment of the state of Yoga expressed in that (way). (What is meant by) 'the entire Kulakrama' (is as follows). The bliss (experienced) in the state (one is in when observing) the Kaula vow and making use of the five (sacrificial substances whose names begin with) 'Ma' (*makāra*) is everything in that Krama, that is, in the bliss of the (Kaula) sacrifice. The ritual offering of lamps and the rest is 'prior to the emergence of the *maṇḍala*'. (Internally these rites are) the act of uniting Kuṇḍalinī in the thousand-petalled lotus by piercing through the Six Wheels. Akula is ritual such as nocturnal processions and the like whereas Kula is the means to the accomplishment (*siddhi*) of Yoga and that is preceded by the making of the *maṇḍala* (*maṇḍalotthānapūrva*).

aṣṭādaśāntam iti aṣṭādaśatvam uktam | *taduktayogabhāvasiddhatvam antaṁ yāvat* | *kulakramasakalam iti kaulavratraṁ ca makārapañcakasevanaṁ tadavasthāyāṁ yathānandaḥ* | *tatkrame yāgānande sakalaṁ sarvaṁ* | *maṇḍa-lotthānapūrvam iti [-pūjam iti] dīpayāgādikaṁ* | *ṣaṭcakrabhedena kuṇḍalinī sahasradale saṁyojanam* | *akulaṁ karma rātriyātrādi [-yātādi]* | *kulas tu yogasiddhy upāyam [-sindhūpāyam-] ity arthaḥ* | *tanmaṇḍalotthānapūrvakam [tatan-]* |

25. Consistant with his division of practice into two categories namely, Akula and Kula, the former relating to ritual and the latter to Yoga, Mukundarāja comments that: purification is, in the case of Akula, the purification of the sacrificial substances (*dravya*) and the like and in the case of Kula purification of knowledge and the like as well as the (performance of) the inner sacrifice by means of Yoga.

saṁskāram iti | *akule dravyasaṁskārādi* | *kule yogayānayā vijñānasaṁskārādi [-maskārādi] cāntaryāgatvam* |

26. The fettered (*paśu*) is, according to the SaṁP, a person who has not had initation (*dīkṣāvihīnaḥ paśuḥ*). This is indeed the general meaning found throughout the Śaivāgama and the Kaula Tantras. Thus, for example, we are told below that the *maṇḍala* should be drawn in a place which is 'out of sight of the fettered' (*paśudṛṣṭivinirmukte* - KuKh 11/24cd-25) which clearly refers to the unininitiated.

27. According to the SaṁP the Triple Transmission: (includes the triad of) creation (persistence and destruction), will (knowledge and action and that governed by the lords of the three Transmissions namely), in due order, Mitranātha (of Kāmarūpa), Ṣaṭcakranātha (also called Ṣaṣṭhanātha of Pūrṇagiri) and Unmanīnātha (of Oḍḍiyāna) (known as) MI ṢA U according to the convention (*saṁketa*) which is of many kinds.

trikrameṇeti-sṛṣṭyādi-icchādi-mitranātha-ṣaṭcakranātha-unmanīnāthakrameṇa mi-ṣa-u iti saṁketenānekaprakāreṇa |

Concerning these abbreviations, see below note to 2/28. The ‘convention’ is indeed varied. The names of the last two of these three Siddhas are unusual. Normally, they are called Ṣaṣṭhanātha and Oḍḍīśa.

The point is that initially the Kulakrama was in the transcendent with the eighteen teachers of the Divine Current (*divyaugha*). When it descended into the world it was promulgated through the three transmissions (*krama*) of the Siddhas in the three sacred seats. It is only at this stage that fettered souls could receive initiation and so be purified and liberated.

28. According to the SaṁP: (The initiate) purifies his own body by means of such (depositions as those of the letters of the) Mālinī and Śabdarāśi (alphabets) (see note to 2/12). 'In the fire of Śiva' which means, in the world, the sacrifice of Kujā's fire and also in (the practice of) Yoga in the sacrifice of the lamp of consciousness (i.e. the inner fire of Kuṇḍalinī).

piṇḍaśuddhir iti mālinīśabdarāśyādibhiḥ piṇḍaṁ deham ātmānaṁ śodhayati | *śivāgnāv iti loke kujāgniyajñārthaḥ* | *yoge [yāge] hi vijñānadīpayāge cārthaḥ* |

29. Referring to verse 2/36 below the SaṁP comments briefly saying that: The Plane of Repose is 'in the centre' that is, in the centre within the Wheels. (*madhye iti antaś cakrāṇāṁ madhye viśrāmabhūmir iti*). The Plane of Repose is the goddess herself who, as Kuṇḍalinī, moves without disrupting her essential stillness in Suṣumṇā between the two channels Iḍā and Piṅgalā (see below 2/36cd-37). The *Samvartāmaṇḍala* is identified with Suṣumṇā as is its base and upper end. Thus, as the goddess moves up and down through the centre of the Wheels (*cakra*) of the body she moves through the centre of the *maṇḍala,* even as she rests there. In this way, the breaths are led up into stillness in withdrawal and everything, both the world and the teachings, are brought down in her descent `in the pattern of emanation'.

30. The SaṁP explains that this statement refers to the inner sacrifice (*antaryāga*): 'Experience spreads, that is, arises within the signs of realisation of Yoga'.
yogasiddhipratyayeṣu prasarati anubhavo jāyate | *antaryāgārthaḥ* |

31. The SaṁP explains that: realisation (*pratyaya*) is the awareness that I am accomplished, I am Bhairava. It leads oneself to Bhairava'.
ahaṁ siddho bhairavo'ham iti pratīyate [-ta] iti pratyayaḥ | *ātmānaṁ bhairavaṁ nīyate* |

32. According to the SaṁP: One should know that (in this way the adept) is authorized in (the use of the) means (to attain) the yogic powers (*siddhi*) to make one's self small and the rest (*aṇimādi*) by the power of the practice of Yoga well performed in a solitary and pure place (*ekānte śucau deśe sukṛtayogābhyāsabalenāṇimādisiddhyupāyeṣvadhikṛtaṁ veditavyam*).

33. The SaṁP explains: '(Bow) to him' has many meanings (including (bow)) to Bhairava whose nature is the Great Churning (*mahāmanthāna*) and (bow) to the Lord (*īśvara*). According to the modality in which '(all this) has been emitted' by Bhairava (his nature is variously perceived). When (he) pervades the

contemplation (of creation) as a (pure) white manifestation (his) nature is *sattva*. (his) nature is the quality (called) *rajas* when the universe is perceived to be made of attachment (*raktamaya*). If due to the disturbance brought about by its dark (deluding) nature, the form of everything is solely the darkness (of ignorance) and the manifestation (*samudaya*) (of the deity) suddenly (develops), then Bhairava's nature as the quality of *tamas* is directly perceived.

yena bhairaveṇa yathā prakāreṇa saṁsṛṣṭaṁ śvetābhāsabhāvanāvyāpake sattvarūpaḥ | *raktamayadarśane jagati rajoguṇasvarūpaḥ* | *kṛṣṇamayatayā vyākulena sarvaṁ kṛṣṇākāramātram akasmād yadi samudayas tadā tamoguṇasvarūpabhairavaḥ sākṣād dṛṣṭa iti pratīyate* | *tasmai iti bhairavāya mahāmanthānasvarūpāya [-rūpāye] īśvarāyeti [aiśvarāyeti] cānekārthāḥ [cānekārthaḥ]* |

34. Although the reading '*kulīśam*' is confirmed below (as '*kaulīśam*', see 2/44) and the author of the SaṁP acknowledges it, he prefers the reading '*kujeśam*' (*śrīkujeśam iti kulīśam iti pāṭhaḥ*) which is the one found in all three of the other sources, namely, the KMT (1/1d), the ŚM (1/114) and the ṢSS (1/4a). He proceeds to comment saying: It has been explained that `the venerable one' (*śrī*) is the most excellent (goddess) Kujā, that is, Kubjikā. (He) is her lord and by virtue of her he possesses sovereignty. Honour to him. (*śrī sarvotkṛṣṭā kujā kubjikā tasyeśvaraḥ tayeśane śīlā taṁ namata iti vyākhyātam* |). The ŚM (MS G fl. 5a) similarly explains: 'Honour the venerable Kujeśa'. The Lord (*īśa*) of (the goddess) Kujā is Kujeśa. Power, that is, Kuṇḍalinī (is meant) by the word Kujā and Bhairava by the word Īśa. (The name) Kujeśa (is formed) by the union of those (two). (*namata [ṅ: + iti kim; ch: namate; all other MSs: namataḥ] śrīkujeśaṁ kujāyā [g, c, ch: kujāyāḥ] īśaḥ kujeśaḥ* | *kujāśabdena śaktiḥ [ṅ: missing] kuṇḍalinī [kh g: -lini; ṅ: + śaktir ity adhiyate] īśaśabdena bhairavaḥ [ṅ: bhairava + ucyate]* | *tatsamāyogād iti kujeśaḥ [kh g: -saḥ]* |)

The SaṁP (fl. 4b) adds an interesting explanation of who the goddess Kubjikā is:

She is (the god's power and consort) Śakti, Dūtikā (the Kaula adept's consort), Apsaras (a nymph), Indrāṇī (the god Indra's wife) and (she is) Māyā whose power is completely full. In the form of Kuṇḍalinī she is Vakrikā (who is) coiled. She is bent over, bashful (*lajjitā*) before the Lord (*nātha*) when the Tantra is being explained. There are these and many (other) meanings. In fact, (although one, she has three forms). In the world of the gods, (her) state is like (*sāmya*) *sattva* and so she is the white goddess of the Divine Current (*divyaugha*). In the world of men (her) state is like *rajas* and so she is the red woman of the Current of Men (*mānavaugha*). In the world of the demons (her) state is like *tamas* and so, as Nature (*prakṛti*), she is Māyā, the Kālī of the Current of Siddhas. And (so) she who is one appears in multiplicity. He who has (this) realisation (*pratyaya*), which is supreme, of many kinds and present in (both) knowledge and ignorance is the Lord of the Worlds (whereas) she is the goddess whose nature is (both) Kula and Akula.

sā śaktiḥ [śaktā] dūtikāpsarā indrāṇī pratipūrṇaśaktikā māyā । *kuṇḍalinīrūpāyāṁ vakrikā vartulā* । *nāthaṁ prati tantrakathane lajjitā vakrā ity ādayo bahavaś cārthakāḥ* । *vastutas tu devaloke sattvasāmyāvasthayā [sāmyā-] śvetā divyaughā devī* । *naraloke rajaḥsāmyāvasthatayā raktā mānavaughā nārī* । *daityaloke tamaḥsāmyāvasthayā prakṭirūpayā māyā siddhaughā kālī* । *sā caikaiva nānātve pratibhāti* । *pratyayaṁ yasya bahudhā vijñānājñānagaṁ paraṁ [vijñānājñānagā parā] bhuvanādhipatiḥ sā devī kulākularūpiṇīty ādi [deva kṛkākularūpiṇīty ādi]* ।

35. There is much more to learn from this and the following sentance, than just the length of the *Saṁvartāsūtra*. The number of the verses has a symbolic meaning. We can discover this by examining the following alternative translation: 'the (fundamental) reality of the Transmission (*kramārtha*) is encompassed in the three and a half (turns of Kuṇḍalinī). It is the experience (of deity) that has been deployed (in the *maṇḍala*) in accord with Khañjinī's form'.

Khañjinī - the Lady with a Limp - is one of the names of Kubjikā who is identified with Kuṇḍalinī. We are told that she is the '. . . mistress of the Wheel, the leader of the Siddhas. She has come through the transmission of Meru and consists of the fifty letters' (*kukārā [k, kh: kakārā] sā [kh: (?)] smṛtā [kh: (?)] khañjī cakreśī siddhanāyikā* ॥ *sā ca merukramāyātā pañcāśākṣararūpiṇī* । YKh (2) 14/13cd-14ab).

The phonemic energies of the alphabet emanate from the goddess and represent aspects of her inner, spiritual experience. They are arranged within Meru, that is, the downward facing Triangle located in the End of the Twelve above the head, in an anti-clockwise spiral of three and a half turns. This is the first differentiated form of the goddess Kubjikā, here called Khañjinī.

The expression '*khañjinīmūrtipūrvam*' may also mean 'preceded by Khañjinī's form', which suggests another possible interpretation. The goddess is the Void that generates all things within which she abides as their inner centre. This state is symbolized by the Point in the centre of the *maṇḍala*. The Point is the Transmental (*unmanā*), which is the energy of the god's divine will that encompasses the Divine Current of the transmission that precedes the outer manifestation of the Krama.

36. The six parts of the *maṇḍala* are, amongst other things, the six corners of the hexagon that surrounds the central triangle into which the six groups of mantras that constitute the Krama are projected and worshipped (see intro. vol. 1,

p. 320 ff.). The KnT enjoins that: one should worship the Krama of Twenty-eight in the hexagon of the venerable *Kramamaṇḍala* (*śrīkramamaṇḍalaṣaṭkoṇe [k: śrīmatkrama-, kh: śrīmakrama-; k: -ṣaṭkoṇa] aṣṭāviṁśatikramam arcayet* | KnT MS K fl. 20b).

37. Presumably, this expression refers both to the varieties of the currents and lineages of teachers and the variety of forms of the Krama projected into the *maṇḍala*.

38. See intro. 1, p. 125, 149 and intro. 3, p. 79-80, 206.

39. The god now systematically questions the goddess about almost every single thing mentioned in the *sūtra* in the order in which each appears there. Numbered for easy reference, most of these questions will be answered in chapter 2.

40. As 'that' (*tat*) probably refers to the group of Eight Mothers projected into the *maṇḍala* then the 'icon' (*mūrti*) of the deity here means the *maṇḍala*.

41. Śārvī / Śarvī is the feminine of Śarva, a name of Rudra -Śiva. Although the goddess is commonly identified with Rudra's energy (*rudraśakti*), this is the only place the goddess is named this way in this text or indeed, possibly, in the entire Kubjikā corpus. Perhaps it is better, therefore, to understood it as a variant of the name Śavarī, which although generally not very common, appears repeatedly in chapter six below as an appellation of the goddess. As Śavarī, she is the consort of Bhairava the Śavara (see below 2/2cd-3ab and note).

42. The variant forms of this proper name are examined in the notes to the Sanskrit text. We may make a few observations here about the doctrinal implications of these variants. We have seen in the introduction, that Candrapura, the City of the Moon, is the name of both a city located in Koṅkaṇa and the *maṇḍala*, in its outer form and its projection into the End of the Twelve. Clearly, the name suggests the powerful lunar character of the goddess of that city and her *maṇḍala*. The variant forms of this name tell us more about the City of the Moon. In each case the variants relate to the second member of this compounded proper name. The second member of the variant *candrapūra,* as an adjective, literally means 'filling', 'making full', 'fulfilling' and 'satisfying'. As a masculine noun it denotes the 'the act of filling', 'fulfilling' and so, by extension, a 'flood' or a 'stream'. We also find the grammmatically correct variant *candrapūrya* and the synonym *candrapūryaka* as well as the deviant variant *candrapurya* we find here and *candrapuryaka*. The adjective *pūrya-* means 'to be filled' or 'satisfied'. So *candrapūra / -pūrya / -purya / -puryaka / -pūryaka* is the city or *maṇḍala* that is both filled with goddess's lunar energy and, as the flood or stream of this lunar energy, fills and fulfills with it, thus satisfying and nourishing just as it is satisfied and nourished by it. An interesting variant is *candrapūrṇa* or, the more complete form, attested in one place – *candrapūrṇapura* – the City Filled with the Moon. A form of Kubjikā called Juṣṭacaṇḍālinī (described below in 49/23cd-38ab) who is

Śirodūti, the second of the six *dūti*s corresponding to the goddess's six limbs, is described as *candrapūrṇā* – 'full of the moon'. In one instance in our text the members of the compound are reversed. Below (in KuKh 66/68) we read *pūrṇacandrakam* whereas in the same verse in YKh (1) the reading is *candrapūryakam*. These variants suggest that the outer city and the *maṇḍala* are not just those of the moon but, in a special way, the full moon. This inner Full Moon nourishes the world with its streams of nectar while it is replenished inwardly by the New Moon in the centre of the *maṇḍala* (see intro. vol. 1, p. 339 ff.).

43. All the manuscripts agree on this reading, but the meaning is not clear to me. The group of sixteen Siddhas is the last series of teachers to which the *Saṁvartāsūtra* (1/2d) refers and so may well be the end of the line of teachers as far as this source is concerned (but see below, 7/80 ff.). Even so, this question appears to be misplaced here. The following three questions are also out of order with respect to the sequence of things mentioned in the *Saṁvartāsūtra*. They should all follow question 25 in this same order. Moreover, these questions are not answered directly, at least in chapter two. After replying to question 20 the text moves on directly to question 26. This leads one to think that perhaps these questions were not asked in an earlier redaction of the text and so were not answered. Subsequently, someone realised the *lacuna* and tried to fill it, at least here with the questions but failed to follow the sequence of things mentioned in the *Saṁvartāsūtra* correctly.

44. See note 18.

45. See note 22 concerning another variant.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWO

1. च्, झ्: श्रीवक्रोवाच। The reading: श्रीवक्रोवाच is found irregularly throughout the text, alternating with श्रीवक्रा उवाच. Most manuscripts in most cases prefer to maintain the hiatus and so this is the standard form throughout this edition.

2. ञ्: * * (?) कौलस्य।   3. ङ् झ्: विज्ञान–।

4. All MSs: संचित्तिर्–। Below in 67/2 all the MSs again read संचित्तिर्– for संवित्तिर्–। However, there, as here, this appears to be a scribal error. We observe the same error in some of the MSs of the KuKauM in the passages quoted in the notes to the English translation.   5. ख्: स्फुतं; all other MSs: स्फुटं।

6. All MSs: या। This verse answers the question asked above in 1/5a namely, मण्डलान्ते कः कर्ता. The subject of this verse is therefore masculine and so this pronoun has been emended accordingly.

7. All MSs: सावनादिमित्या–। The goddess is called शावरी in numerous places. See 6/132a, 152d, 36/102c, 61/6c, 7c, 8b (कुलशावरी), 10b (शावरीगणम्), 13a, 15d, and 61/72a (शावरीशक्तिः) The form शवरी, which the MSs generally read as सवरी, is more common. It occurs not less than sixteen times in this text compared to ten of the other form. See 3/112b, 6/65b, 76d, 113b, 126b, 134a, 36/102c, 37/28c (शवरिका), 38/20c, 39/145c, 47/54a, 61/12b, 21b, 64/43c, 65/4b, and 67/11c. The god, however, is called शावरः just twice in 6/65a and 6/152d. The form शवरः is not attested in this text.

Here एकधा is a shortened form of एकविधा just as बहुधा is short for बहुविधा. Cf. KMT 2/117d: उपक्षेत्राण्यनेकधा – 'secondary sacred fields of many kinds'. See also, for example, below 2/6d, 3/39a, 9/14b, 9/36c (त्रिधा देवी– ‘the goddess is of three kinds'), 13/150d (परं सूक्ष्मं द्विधा भवेत् – 'it is of two kinds: supreme and subtle.'), 15/42cd, 24/40d, 24/43d, 24/107d, 25/40c, 26/7d, 26/46b, 27/15c and 36/60a. There are also examples of the regular use e.g. 21/22d, 21/31d and 22/3d. A co-relative pronoun सः or the like is required to complete the syntax and इत्याहुः would be better placed at the end of the line.

8. All MSs: स्थिता।   9. ञ्: –कं।   10. झ्: आ (?)तसी–।

11. क्: –ते; ख्: –लस्तं; ग्, ज्, ञ्, ट्: –लंत; घ्, च्, छ्: –तत्। Although three out of the nine MSs read तत्, I have chosen the reading तं. See above note to 1/5d.

12. घ्, च्, छ्: –क्रमं।   13. घ्, च्, छ्: तरंड–; all other MSs: तरण्डं–। I have emended the reading of the MSs to खरण्डदण्ड–. The same expression occurs in YKh (1) 34/123c quoted in the notes to the English translation.

14. ख्, घ्, ङ्, च्, छ्, झ्, ञ्: अनु–; ख् –पापिनीं; all other MSs: –यापिनीं। –व्यापिनी would be correct but does not fit the metre. The accepted reading is supported by the SaṁP. The form यापिनी appears in the place of व्यापिनी at least twice again in this

text (see 59/82d and 59/83a) and possibly a third time (see 63/75d). However, I have rejected that reading in 6/223b.

15. All MSs: प्राणो–. घ्, च्, छ्: –प्राणांतरे; झ्: –पाणांतरे।

16. ञ्, ट्: ऽनन्दशक्तिः स उच्यते; all other MSs: –अनन्दशक्तिः स उच्यते। SaṁP reads: –शक्तिस्तथोच्यते this reading, like that of the MSs is one syllable too long.

17. क्: –वेलो–; ञ्: कालवेलोविचि * * (?)। 18. क्: तन्व–। SaṁP reads: –प्रबोधिनी which is a regularly formed feminine. The form प्रोबोधिका is found in KMT 5/134d. The form प्रबोधकी is found again below in 3/111b and बोधकी in 61/83d. Analogous feminine forms are: त्रितीयकी (39/131d), भेदकी (3/112b, 63/65a), प्रकाशकी (3/110b, 5/73d, 6/188b), विकासकी (63/65d), विभेदकी (3/109b, 64/50b), and व्यापकी (24/35b and 26/71a). An interesting case occurs in 58/21d. There we find the regular feminine –कारिणी, but in YKh (1) 28/20d where the same verse appears, the reading is –कारकी. Feminines ending in –की are regular for stems that end with a vowel other than short or long 'a'. Thus, for example, the names खट्टिकी, कञ्चुकी and कौशिकी are regular (42/34). 19. All MSs: –प्रस्तारौ। See above, note 1/5a and cf. 21/9d. 20. See above note, 2/2d. 21. च्: –स्थि *।

22. क्, ङ्, झ्: भग्नं–; ख्: भर्गगं–; ग्, ङ्: भर्ग्न–; घ्: भगे–। 23. ट्: पच्च।

24. झ्: विलोमा *?; all other MSs: विलोमाशं। 25. ञ्: * * * (?) तं।

26. See above note to 1/2c. 27. Cf. above 1/1a: बालं कौमारवृद्धम्।

28. In order not to disturb the regular numerical order, these one and a half verses are numbered together as if they were just one verse.

29. ख्: –कृयायाख्या। Schoterman (1981: 48) refers to this as a fixed triad in which ज्ञानी figures rather than ज्ञान–. It is as if the neuter ज्ञान– has been made feminine to be in consonance with the feminine gender of the other two components of this standard triad. The same form occurs seven times in our text. We find that, as here, in many of the other occurrences in this text (i.e. 14/111b, 26/30b, 31/71a, 38/31a, 40/23a, 64/82b and 65/50a), the replacement of the regular form with the deviant one is not dictated by the metre. Note especially 14/111b: इच्छाज्ञानीक्रियात्मिका which reads in the same verse found in the TS: इच्छाज्ञानक्रियात्मिका. Similarly, compare KuKh 40/23a: इच्छा ज्ञानी क्रिया विश्वी and the equivalent in the TS, which is the source also in this case: इच्छा ज्ञानक्रिया विश्वी (see notes in those places below). The absence of this deviant form in the TS, which is a major source of the Kubjikā Tantras, where this form is quite common (see, e.g. .SSS 1/24), suggests that it is a peculiarity of the Sanskrit especially of these Tantras. 30. क्: प्रक * (?) त–। 31. छ्: –तचतुष्कं।

32. क्, घ्: –मात्रा। N → M. The author the SaṁP has understood the word तन्मात्राः to be a feminine, rather than a masculine, plural. Thus he refers to each member of the series of five subtle element as a तन्मात्रा. This form recurs below in

33/135c. The reading there is confirmed by the source, namely, TS 9/171a. It appears again in one place in TS 11/1129c which reads: पञ्चभूतानि तन्मात्राः.

33. घ्, च्, छ्: —प्रभिय; ञ्: —प्रतृतीय; all other MSs: —प्रभृतिय।

34. Note the omission of the correlate of this dependent pronoun.

35. All MSs except क्: —चक्षु—। 36. ञ्: (?)।

37. This compound has been split by the intruding indeclinable इति. Cf. TS fol. 37a: नवाङ्गुला सप्त – अथवा – द्वादशाङ्गुला. In most cases fillers inserted between words in compounds for the sake of the meter do not break up the compound in this way. Moreover, they are usually single letters (see below, note to 3/21b). In this case, two pseudo-words have been created that maintain the form they have in the unbroken compound and continue to function semantically as parts of it. The SaṁP reads: त्वक्चक्षुर्घ्राणजिह्वाश्रवण मनांसि चेति षड्विज्ञानार्थाः. It appears that the author of the SaṁP has attempted to emend the reading. But although he has maintained the irregular hiatus (see below, note to 3/77d) in this compound, the removal of इति gives rise to a metrically imperfect *pāda*. 38. क्: क्लिया—।

39. Missing in MSs ङ् and झ्। 40. घ्, च्, छ्: —गगणकं। Here is another example of a compound, in this case an attributive one (*bahuvrīhi*), that has been broken up by inserting an indeclinable, in this case अथ, in order to accommodate the metre. See below, note to 3/21b. 41. घ् च्: —तमासि; छ्: —तमासिस्; all other MSs: —तमांसिस्। As evidenced by the retention of the plural form of तमस्, the compound सत्त्वरजस्तमांसि has been split up to make a long second syllable by adding *anusvāra* to the first member of the compound in order to accomodate the metre. The syntax is further skewed as त्रिगुण–, the first member of what appears to be the following compound is qualified by this one and should be read together as part of a single compound namely: सत्त्वरजस्तमस्त्रिगुणगुणयुतम् which qualifies वृक्षनाथम् (M → N. Concerning this change in gender see above note to 1/2b).

42. ङ्: भिरगुण—। 43. All MSs except क्, घ्, च्, छ्: —प्रकारो।

44. ख्, ङ्, च्, झ्, ट्: हसखफल—; ञ्: हसख * रकला। 45. SaṁP: —निभौ।

46. क्, ग्, ञ्: प्रविश्या; ख्, ङ्: प्रविण्य; SaṁP प्रवीभ्य (?)। The final syllable of this *pāda*, which should be long, is short. 47. घ्: —नाथ; SaṁP: भूतनाथे।

48. ञ्: तदा * * * (?)। 49. * * * * (?) स्तदुपरिमथनं। An ablative is required here as we find below in 26/4d: तदुपरिमथनात् षट्प्रकाराधिकारम् and in 38/8a (repeated in 42/4d): तदुपरिमथनात् षट्प्रकारैर्विभिन्नम्. However, note an analogous use of the accusative in the distorted syntax of 65/48cd: नित्यानन्दरूपेण मथनं तदुपरि स्थिता. The reading —मथनं is supported by all the MSs and by the SaṁP. So, although emendation in this case to the required ablative would not disturb the metre I have preferred not to do this. Cf. Goudriaan and Schoterman (1988: 87): 'The nominative as a basic and easily applicable case-form is preferred by the KMT in

several contexts where another case might have been expected.'

50. ग्: –कर्त्री; घ्, च्, छ्: –कर्त्रि। 51. छ्: –पदै–। 52. मु * * (?)।
53. ञ्: (?)। 54. ञ्: (?); all other MSs: ललनाथं।
55. ञ्: (?)। 56. ञ्: (?)। 57. All MSs: परासृतम्।

58. The correct gerund would be प्लावयित्वा, but it does not fit the metre.

59. M → N. See above, note to 1/1c.

60. ख्, झ्: –शब्द * शिस्तु; all other MSs: –राशिस्तु।

61. The correct gerund would be व्यापयित्वा, but it does not fit the metre.

62. All MSs except ङ्, छ्: तत्। 63. ख्: ग्रोत्रं।

64. All MSs except घ्, च्, छ्: सृष्टिगो कर्त्तारं। Compare SvT 9/2cd: सृष्टिसंहारकर्तारं हृदयात्तु विनिर्गतः। Kṣemarāja ingeniously covers over this deviant usage in his commentary where he says: सृष्टिसंहारयोः कर्ता वक्ष्यमाणश्रीकोटराक्षनामो देवः, अरं शीघ्रं, विनिर्गतः समुच्छलित इत्यर्थः. There are several examples of a deviant nom. sing. that coincides with the regular accusative form of agent nouns. For example, we find दाता > दातारम् in 6/117a (see note) and 44/64c (see also note to 5/81a); प्रदाता > प्रदातारम् in 42/21a, 22a, 23a, 24a; हन्ता > हन्तारम् in YKh (1) 21/10c and कर्ता > कर्तारम् below in 6/135c, However, in 38/18d दातारः > दाता which illustrates well the extent to which metric considerations overrule grammatical ones. Note also that where the subject is masculine we find the equivalent 'masculine' form. For example, कर्तारः replaces कर्ता in 61/94c, 64/100c and 66/22c and वेत्तारः replaces वेत्ता in 33/145c and 64/8a. The redactors of the Kubjikā corpus were aware, it seems, that the langauge of the texts is corrupt and attempted, in places, to correct it. Thus in KMT 5/49a we find सर्पमार्जारहन्तारो whereas the equivalent in the ṢSS (8/142c) reads: सर्पमार्जारहन्ता च. The reading सृष्टिगो कर्त्तारं found in six MSs may be the result of an unsuccessful attempt to correct the Sanskrit. So although the text could be emended to सृष्तिगः कर्ता, which would be both grammatically correct and fits the metre, I have chosen to refrain from emendation and understand the expression सृष्टिकर्तारं to mean सृष्टिकर्ता.

65. ञ्: * * (?) समो–; all MSs –पेतां।

66. ञ्: कुलाष्टक * * * (?) तां; all other MSs: –समन्वितां।

67. All MSs except ङ्, छ्: –युक्तां। 68. ख्: –देवतताष्टकम्।
69. छ्, ज्, ञ्: यमेदं; all other MSs येमेदं। 70. झ्: चतुर्विध।
71. घ्, च्, छ्: च। 72. क्: सृष्टिर्भूतं–, ख्: सृष्टिभूत–; ङ्, च्: सृष्टि–।
73. क्: चतुर्विधो। 74. ङ्: वृद्ध। 75. ङ्: क्रम।

76. ख्: विषुवे–; ञ्: * * * (?) स्थनमार्गेण। 77. All MSs except घ्, झ्: –स्थितां। 78. ख्, ङ्, झ्: ककलो; all other MSs: ककला।

79. क्, ङ्, झ्: पौर्णिमास्यन्ते; ख्, ग्: पूर्ण्णिमस्यान्ते; ज्, ञ्, ट्: पौर्ण्णिमस्यान्ते; all other MSs: पूर्णिमास्यान्ते। 80. ख्: अमीते। 81. झ्: कलो ककला; all

other MSs: कला ककला। 82. झ्: *र्णा; ट्: पूर्णं। 83. ख्: स्थितो।

84. M → N. See above, note to 1/5c. 85. झ्: श्रीम * *?।

86. घ्, च्, छ्: –षष्ठि:–; ञ्: चतु:* * * (?)मेणोक्ता; all other MSs: –षष्ठि–।

87. All MSs: चक्रिका। Although all the MSs agree here and in one other place (see 68/143b) on this reading, it could easily be the result of a scribal error. If this is one of the names of the goddess it is very rare, whereas the emended form is quite common. See note to 1/2a; cf. 30/229d and 38/14c where the same error occurs in just one or two MSs. 88. झ्: – *? मद्ध्ये। 89. घ्, ङ्: –पूर्यं। See above, note to 1/11c. 90. क्, ङ्: शुष्मणा–; ख्: शुष्मनामण्डलाधार; च्: सूक्ष्मणा––धारे; all other MSs except घ्, छ्: शुष्मना–। 91. All MSs: –वाहिनं। The nom. sing. of possessive and agent nouns normally coincides with the nom. plural in this text (see below, 4/3c). The reading has been emended accordingly. Note also that the order of the first two members of this compound has been reversed. 92. ङ्, छ्, ञ्: –नान्त; all other MSs except ख्, ग्, च्: उन्मानान्त। 93. See above, note to 1/5d.

94. The proper name श्रीनाथ– is obviously masculine but is treated here, as elsewhere, as neuter (see above, 1/2b and note). Consistent with this change of gender and that of the other adjectives in concord one would expect the neuter form कुलालम्बि rather than the masculine form attested by all the manuscripts.

95. घ्, ञ्: कुब्जीशं; ञ्: कुजी * (?)। 96. ञ्: सिद्धि:नायकं।

97. ख्, च्: –दशं–। M → N. See above note to 1/2b, cf. 1/14c and 1/16a.

98. ङ्: कथमि। 99. घ्, ञ्: सुरेश्वर:।

100. झ्: उन्मना *? विनिर्गतं; all other MSs: उन्मनाज्ञ–। This emendation agrees with the reading below of 35/92cd-93ab and YKh (2) 15/5 where this and the following line appear. 101. ख् ग्: षट्त्र; all other MSs: षट्षु। This emendation is supported by the reading of 35/93ab below.

102. The gender of the proper names in this list is problematic. The gender of the members of such lists in general is not always uniform and the concord between words is frequently irregular (cf. e.g. 6/14 ff.). Even so in the great majority of cases, the original or basic gender of the names listed is evident. Here this is not so at first sight. This passage (up to 2/25) is quoted in full in the SaṁP (fol. 3b). The readings are virtually the same as we find in the majority of the MSs of the KuKh betraying once again Mukundarāja's dependence on the corrupt manuscript tradition of the Kathmandu Valley. Virtually the same passage is found in the work of same the author and is also found the KnT (MS K fl. 7a). For the sake of clarity it is worth reproducing the passage here:

प्रथमश्चोन्मनीशानो (क्, ख्, ग्, घ्: प्रथमं–) द्वितीयश्च (क्, ख्, ग्, घ्: द्वितीयञ्च) मनोन्मन:।।
समनाख्यस्तृतीयश्च (क्, ख् ग्: –तृतीयञ्च) व्यापिन्याख्यश्चतुर्थक:।

अव्यक्तः पञ्चमः शंभो (क्, ग्: शम्भो) नन्दीशः (ख्: नन्दीश; ग्: —शं) षष्ठ उच्यते।।
मन्थानः (क्: मन्थान) सप्तमश्चात्र (क्, ख्, ग्: सप्तमञ्चात्र) अष्टमो भैरवाधिपः।
नवमः समयाख्यः (क्: —ख्ये; ख्, ग्, घ्: —ख्य) श्रीजृंभाख्यो दशमः स्मृतः।।
दशैकः कालसंकर्षो (ख्: कारसंकर्षा; ग्: कालसंकर्षा; घ्: कालसंकर्षी) द्वादशश्चण्डसंज्ञकः।
त्रयोदश (ख्: त्रयोदशस् (?); ग्, घ्: त्रयोदशस्त्व) अघोरेशस्त्रैलोकाख्यश्चतुर्दशः (ख्, ग्: अघोरेशलोकाख्याश्च चतुर्दशः; घ्: घोरेशस्त्रैलोक्याखेश्चतुर्दश)।।
विमलः पञ्चदशमः कमलः षोडशो (ख्: षोडशं; ग्: षोडशी; घ्: षोडशमो) भवेत् (ख्: भवेड)।
सप्तदशश्च (क्: —दशञ्च; ख्, ग्: सप्तादशं *) चर्चिकाख्यः श्रीनाथोऽष्टादशः स्मृतः।।

We notice that the proper names themselves are fairly uniformly masculine in all the manuscripts. Only the first two cardinals are neuter in all the manuscripts and so we may confidently emend the readings there. The situation in the ŚM (24/47-51ab) where we find another list of names is more complex. The passage there reads:

(ख्: + ५ ऐं) प्रथममुन्मनीनाम (क्: प्रथमं घुर्मनामा; ख्: —नामा; ग्: प्रथमौन्मनि) द्वितीयं च मनोन्मनी (क्: श्रीनाथं च द्वितीयकम्)।
तृतीयं च पराव्याप्तिर्व्यापिन्या (क्: कमलाव्याप्तिन्योग; ग्: परार्—) च चतुर्थिका (क्: चनर्धिका; ग्: चतुर्थका)।।
अव्यक्तं पंचमं नाथं (क्: नाम) नादिन्या षष्ठ (क्: षट्क; ख् ग्: षष्ट) उच्यते।
मन्थानं (ग्: मथान) सप्तमं प्रोक्तमष्टमं (क्: प्रोक्तं अंशुमद्) फेरुभैरवम् (ख्: हनु—; ग्: अरु—)।।
नवमं समयाख्यं (क् ग्: चमयाख्यं; ख्: समयाखा) च दशमं जंभलं भवेत्।
एकादशं कुलाम्नायं (क्: —श्रायं) द्वादशं नादिभैरवम्।।
त्रयोदशमघोरेशं (ख्: —दशंम—; ग्: —दशंमघोरं च) त्रिपुरेशं (ख्: त्रिपुरेणं) चतुर्दशम्।
अमा (ग्: अना) पंचदशी प्रोक्ता (ग्: प्रोक्तां) कमला षोडशी (ख्: षोडशं; ग्: षोडश) स्मृता (ग्: स्मृताः)।।
श्रीनाथं सप्तदशं (क्: सप्तदशं च श्रीनाथं; ग्: सप्तादशं) प्रोक्तं घूर्मं (क्: घुर्मं; ख् ग्: घूर्म) चाष्टादशं (ख् ग्: चाष्टदश) भवेत् (ग्: स्मृतं)।

In this version the MSs all agree that the first three proper names are feminine although their dependent ordinals are neuter. The discord is corrected in the case of the first ordinal which can be taken to refer to the word नामन् at the end of the first proper name rather than the proper name itself. The fourth ordinal is feminine agreeing with the feminine proper name to which it refers. The sixth name is feminine, whereas the ordinal is masculine as is the case in KuKh 2/22d where this same quarter verse appears. The fifteenth and sixteenth names are feminine as are their dependent ordinals. The remaining names are all neuter and their dependent ordinals are in concord, even though it is clear that a masculine proper name is intended. This change from masculine to neuter of male proper names is common in the Sanskrit of such texts and need not detain us. Although the KnT presents all the names as masculine, it is clear that in order to do so the author has had to take recourse to expedients, such as suffixing - *akhyaḥ* to the names that are clearly feminine. Although belonging to the main period of development of the Kubjikā Tantras, the KnT is a derived work by a self-proclaimed author. It is not surprising, therefore, that the Sanskrit of a passage such as this one, drawn from the Tantras, has been polished up. The ŚM is closer in this respect to the passage we are examining. The mixed genders and loose concord there encourages us to accept the same here as part of the orginal basic text and not the result of simply scribal error.

The editor is faced here with a dilemma. Should this passage be extensively emended to the correct Sanskrit on the lines of the version found in the KnT? One wonders to what degree scribes may commit errors. It is likely that this passage is not orginal to the KuKh and was drawn from another source where the same confusion of genders existed. The redactor(s) of the KuKh sought to overcome this problem by labelling each member of the series abstractly as a 'division' of the Divine Current irrespective of gender (see 2/26ab). Thus one could think of the neuter forms as agreeing with भेद– which is normally treated as neuter in this text (see above, note to 1/2b). 103. क्, ख्: त।

104. घ्, च्, छ्: व्याप्तिर्; KnT: समनाख्यस्तृतीयश्च; ŚM: तृतीयं च पराव्याप्तिर्।

105. The regular gen. sing. of the noun व्यापिनी is व्यापिन्याः। Here व्यापिनी has become व्यापिन्या and is then declined accordingly to gain an extra syllable for the metre. As is generally the case in all the Kubjikā Tantras, Goudriaan and Schoterman (1988: 71) note that in the Sanskrit of the KMT the 'contamination of stems on *–ī* and *–yā* is frequent' and we notice an 'oscillation between feminine stems on *–i*/*-ī* and on *–yā*.' (ibid. 58). They go on to list several examples from the KMT most of which are found in our text also. The most common is *devyaa* that often replaces देवी (e.g. see below, 6/13b). In ṢSS 3/43a the form देव्याः is the nom. pl. of देव्या. Both forms of the genitive देव्याः and देव्यायाः are attested. Some examples of the latter found in our text are in 6/89a, 18/39c, 41d, 43b, 44d, 21/33b, and 43/4c. Examples of analogous forms are: मालिन्यायाः (18/45d, 67b, 105b), दीपन्यायाः (18/103b), गौर्यायाः (19/37c, 21/8b, 12c, and 22/9b) and घोर्यायाः (21/22b). Examples of these deviant feminines are numerous throughout the Kubjikā texts. In the ṢSS, for example, we find भानुमत्या for भानुमती (4/5 102d; see Schoterman 1981: 24) and below, for example, तरङ्गिण्या in place of तरङ्गिणी (2/34d), कापालिन्या for कापालिनी (7/29d), पेप्पिर्या (7/30a) and अधिकारिण्या for अधिकारिणी (3/13c). Such irregularities, along with fluctuating gender, are found throughout this passage, just as they are generally in similar ones in this text. So, although the KnT reads here: व्यापिन्याख्यश्चतुर्थकः, which is regular Sanskrit, I have decided not to emend.

106. The KnT reads नन्दीशः which is in regular concord. But none of the MSs nor the SaṁP and ŚM support this reading. Indeed this quarter verse is

exactly the same in the ŚM. See note to 2/23d. The dependent cardinal should either be neuter in accord with name to which it refers or neuter following the general pattern. However, neither of these options would fit the metre.

107. ग्: वक्र; छ्: वक्त्रे; SaṁP: वक्र। This quarter reads in the KnT: मन्थान: सप्तमश्चात्र।

108. ग्: फरुकं। The name given below in 57/15b and 57/65d is Herukā. The mantra, recorded in chapter 24 of the ŚM, addresses the being here as Heruka. The SaṁP, which quotes this passage, confirms this reading. Moreover, according to the ŚM (24/48c) the name is Pherubhairava. So, although the letters ह and फ are easily confused in the script of old Nepalese manuscripts, I take this to be the original reading.

109. ङ्: नवमं समयाक्षां; all other MSs and the SaṁP: समयाक्षी; ŚM: समयाख्यं (क् ग्: चमयाख्यं; ख्: समयाखा); KnT: नवम: समयाख्य:। It is said below concerning this member of the series: समयं क्षीणकल्मषम् (57/66d).

110. All MSs and the SaṁP: जम्भला दशमा स्मृता; KnT: श्रीजृंभाख्यो दशम: स्मृत:; ŚM: दशमं जंभलं भवेत्। If one were to accept the reading of the MSs, this would be the only feminine except for the one in line 2/25cd which is anomolous (see note there). I have therefore emended to the common neuter form of the members of this list. See above, note to 2/21c.

111. ख्: दन्कैकं; ङ्: दसैकं; KnT: दशैक:। The regular form of this ordinal in this case would be एकादशम्. See below, note to 2/25c and cf. 23/25d दशैकाधिकम् and 68/63c दशैका।

112. ञ्: काल् * (?) कार्ष्णं; all other MSs: –संकार्ष्णं। This emendation is supported by the reading in the SaṁP which is: संकार्षं and the MSs of the KnT namely: क्: कालसंकर्षो; ख्: कारसंकर्षा; ग्: कालसंकर्षा; घ्: कालसंकर्षी। Below this name reads कालकर्षी and is intended to be feminine. 113. ज्, ञ्, ट्: चडनिर्णयं; KnT: द्वादशश्चण्डसंज्ञक:।

114. झ्: –घोरीसं; ख्: –घोरिशं। 115. KnT: त्रयोदशस्त्वघोरेशस्त्रैलोक्याख्यश्चतुर्दश: (ख्: त्रयोदशसघोरेशलोकाख्याश्च चतुर्द्दश:, ग्: त्रयोदशस्त्वाघोरेशलोकाख्याश्च चतुर्द्दश:; घ्: त्रयोदशस्त्वघोरेशस्त्रैलोक्याखेश्चतुर्द्दश)। 116. This *pāda* is one syllable too long. The SaṁP reads this quarter: विनयं पञ्चदशमं. This reading is the correct number of syllables, however the sixth and seventh syllables are short, not long as they should be. The KnT reads विमल: पञ्चदशम: which is metrically defective in the same way. 117. छ्: –ल; KnT: कमल:। 118. All MSs except क्, घ्, ङ्: षोडशमं; KnT: षोडशो (ख्: षोडशं; ग्: षोडशी; घ्: षोडशमो)। 119. SaṁP and all MSs except ग्, झ्: –सप्त; KnT: सप्तदशञ् (ख्, ग्: सप्तादशं; घ्: सप्तादशश्)। Whereas दशैकम् (above 2/24a) which replaces एकादशम्, saves a syllable for the metre, the inversion of सप्तदशम् to दशसप्तम् does not. (see also below, notes to 5/45a and 5/63d). This *pāda* is anyway one syllable too long. Moreover, the fifth syllable is long and the sixth short. The same form recurs in four other places (see 4/14a, 5/45c, 51/9c and 57/49c). The

elements of compound numbers, numerals and ordinals, are not uncommonly reversed in the Sanskrit of these Tantras. We find, for example, in the KMT विंशच्चत्वारि (or विंशचत्वारि in MSs EGJ) (ibid. 5/8d), पञ्चाशैकोन (ibid. 6/69a), विंशत्येकसहस्राणि (ibid. 18/118c) and दशपञ्च (ibid. 11/17cd). Examples of ordinals are: दशद्वितियम् (ibid. 7/62b), दशाष्टमम् (ibid. 7/67b), विंशत्रितयम् (ibid. 7/71c), त्रिंशत्यूनम् (ibid. 7/75d) and दशसप्तकम् (ibid. 7/66b). Here in the KuKh we find सहस्रैकम् (6/193c), चतुष्टयशतैकम् (8/15c), लक्षैकम् (8/98b, 12/4b and 58/83d), लक्षैकेन (11/76a and 23/34c), सहस्रैकम् (12/4ab), दशैकाधिकम् (23/25d), कोटिपञ्चाशल्लक्षैकं (30/95a), कोटीन्ययुतचत्वारि लक्षाः पञ्चाशकोटिकाः। सहस्रशतसंख्या च सहस्रैकं।। (30/97), दशपञ्च (46/219d), दशाष्टौ (46/234a, 57/80c and 68/3a), the ordinal दशाष्टकम् (23/6b) दश चैकावतारे (57/20c), and त्रिकैकं (57/36d) and the ordinal दशैका (68/63c). Cf. above, note to 1/5a.

120. This quarter contains an extra syllable. The SaṁP reads: दशसप्त चर्चिका च। This reading is the right number of syllables but the fifth one is long and the sixth short rather than the other way around, as it should be.

121. झ्: श्रीनाथौ–। The KnT reads: चर्चिकाख्यः श्रीनाथोऽष्टादशः।

122. ख्: ईत्य–; झ्: –भे *? नि। 123. ञ्: * (?) रंपर्यक्रमा–; All MSs: –गता। This reading makes the sixth syllable short. –क्रमागताः would agree with –भेदाः, which is the correct form, but the word भेद– is regularly neuter in this text (see above note to 1/2b; cf. 2/20a). Moreover, the neuter ending fits the metre.

124. All MSs: आगता। 125. क्, घ्, ङ्, च्, ज्, ञ्, ट्: उघ–।
126. घ्, छ्, ञ्: –शक्तिः–। 127. All MSs except ज्, झ्, ञ्, ट्: सामरस्य।
128. क्: विभुं–; all other MSs विपुंतथा।

129. It is tempting to emend उभे पक्षे to उभपक्षे. This emendation would solve the problem that arises from उभ being a dual adjective requiring a dual ending. However, it would not remedy the need for a dual locative ending of the entire compound.
130. M → N. Cf. below, 6/157b, 8/122a, 62/85c, and 63/63c.
131. ञ्: युग्मं–; घ्, च्, छ्: –स्मृत।

132. One would expect the compound to have a plural ending.

133. ख्: मिषर्तु; च्: मिष–उ; ज्: मिषद्र; ञ्: भिष उ; all other MSs: मि ष उ। The MSs generally agree on the reading U instead of O for ओड्डीश– both here and in verse 2/45 but in 7/95c, where the abbreviated names are in the forward order, reads: ओषमित्रास्तु सिद्धाश्च. U stands for उड्डीश–. The variant spelling is a result of the variant spelling of the corresponding sacred seat namely, ओड्डियाण–. Place names in general have a variety of spellings. This one is especially varied. The spellings found in the KuKh are: ओड्डियाण– (6/59b, 42/3b, 48/89d (ओड्डियाणक–)), ओड्डियान– (TS 15/82a see note to 14/81 below), ओडियाण– (6/71a, 191b, 11/19a), ओडियान– (6/32b, 8/112d), ओद्याणक– (42/16b) and ओद्यान– (63/63d). We also find उडियाण– (6/196c, 65/29b),

उड्डियाण– (26/3b, 34/61a, 113a, 35/20b, 25d, 27d, 38a, 58c, 102b, 38/2b, 6b, 17a, 19b, 39/37b, 42/13a), उड्डियान– (34/61a, 59/20d), उद्यान– (see 6/6b, 25d, 208a, 51/21c, 54/11d, 60/84b, 61/6b), and उद्याण– (6/218c, 28/9c, 30/174a, 46/3a, 46/7d). We also find the abbreviated spellings उडि– (6/6a), ओड्डु– (in the proper name श्रीमदोड्डुमहेशान– (6/224a and note) and उडु– (6/225a). Elsewhere we notice ऊडु (YKh (1) 1/180a and 9/61c), उडु (ibid. 17/17a) spelt ओडी in YKh (2) where the same passage appears (ibid. 5/18a). There we also find the spelling ओडु (ibid. 29/50d). Clearly, in our text the instances of spellings beginning with U are more frequent that those beginning with O. Even so, the standard abbreviation we find in the Kubjikaa texts for this place is O (see note to the English translation). Thus, I assume that the spelling beginning with O is the main one. This seems to be further confirmed by the spelling of the name of the Siddha who presides here. Thus, although the spelling उड्डीश– is attested in our text (60/5d), ओड्डीश– (43/30c, 44/11d, 18c, 46/48b, 49c, 174b) उडीश– (6/31c, 31/92a, 61/37a) and ओडीश– (7/18b,) are much more common spellings (see also note to 6/224a). I have
therefore emended accordingly. 134. All MSs: मता।

135. झ्: –पदा *?च; ञ्: * * (?)कार–।

136. घ् च् छ्: सिद्धास्तृ–; ख् ग्, ङ्, च्: –प:; ञ्: सिद्धास्ति–।

137. All MSs: सोमार्कानलमध्यस्थां चित्कलाम्; ख्, ङ्: अमतोपमां; all other MSs: अमृतोपमां।

138. घ्, ञ्, ट्: –सुद्ध–। 139. ख्: –मत्या; छ्, झ्: –गभ्या; ञ्: –गत्वा; all other
MSs: –रागत्या। Note how this indeclinable adverb of manner formed with the suffix –धा here, as elsewhere, replaces an adjective of type, in this case नवविधा. See above note to 2/2d. The expression नवविधागत्यागत्य would be correct but does not fit with
the metre. 140. ख्, घ्: –स्थिता; all other MSs: व्यवस्थिता:।

141. च्, झ्, ट्: –दपश्चैव। 142. क्, घ्: –ला। N → M.

143. ग्: –मार्द्य–। Here, as below in 2/34a and elsewhere. the word ओघ– in *sandhi* with a preceding ` a ' does not develop into औघ–. See above, note to 1/5b; cf. 1/12a. Moreover, this is a false compound formed by conjoining two compounds or, depending on what it is understood to mean, a compound and an uncompounded word. The first alternative would be the dependent determinative (*tatpuruṣa*) शिष्योघम् and the possessive (*bahuvrīhi*) अमोघसंभूतम् or else the determinative (शिष्योघामोघ– >) अमोघशिष्योघम् + (एवम्) संभूतम् which is how it has been understood and translated. Either way the following possessive clearly determines
शिष्योघम्. 144. क्: महान्त्र–; ख्, ङ्: महत्यु–; ग्, झ्: मद्यत्यु–।

145. ज्, ञ्, ट्: कंडलिनी; झ्: कुन्दलिनी।

146. क्: क्रमेण; all other MSs: क्रमने। 147. ञ्: क्रम * * * (?)।

148. ञ्: * * * (?) पा। 149. ञ्: –गो।

150a. All MSs: अपरपरा– 150b. ट्: –र्णां। 151. झ्: वकृकी।

152. क्: संतविप्रसरोघं। 153. च्: स्था निरा–; क्: स्पा निरा–; घ्, ञ्: स्यानिरा–।

154. All MSs except क्, झ्, ञ्: संसारं। 155. ञ्: तस्मान्।

156. छ्, ञ्, ट्: –तरंगिन्या। तरङ्गिणी → तरङ्गिण्या। Note that this deviant form has not been created for metrical reasons. See above, note to 2/22b.

157. घ्, छ्: पञ्चाशभिर्नीत्मा–; ञ्: –गो * * * (?)शभिर्भिन्ना; ट्: –पंचाशभिर्–; all other MSs except झ्: पञ्चाश–। 158. All MSs except घ्, झ्: कुला।

159. M → N. Cf. 1/2b. 160. क्: –भेर्षजम्; All other MSs –भर्षगम्।

161. ङ्, च्: –नाम; क्: –नासं। 162. क्: –मित्पुत्पते।

163. All MSs: तदा। 164. घ्, छ्: इदा–; ख्: –मध्य।

165. ख्: वक्त्रा; च्: यक्ष्या; all other MSs: वक्ष्या।

166. घ्: कारणेत्था; ङ्: कारणेद्वा; ज्: कारणेच्छ; ञ्, ट्: कारणेच्छा।

167. क्: –योपिनी; च्, छ्: तिष्ठेशिव–; ख् ङ्: –निवमार्गा–; ज्, ट्: –यापिनी; ञ्: * * * (?) वमार्गानुयापिनी। 168. All MSs except घ्, छ्: षट्वक्त्रा।

169. M → N. See note to 1/4a. 170. All MSs: तस्य वहुधा। बहुधा has replaced बहुविधम्। See above, note to 2/2d and 2/30c.

171. घ्, च्, छ्: –ज्ञानगा। 172. Note how the goddess is here referred to as if male. See note to the English translation. 173. ञ्: –रू * * (?)।

174. All MSs: –तद्वैर–। 175. ञ्: कमनोयकि। Cf. 3/110c, 111c, 112c, 113c, 114c 176. घ्, च् छ्: –कार; ट्: –कर।

177. All MSs except क्: शांभवेत्।

178. घ्, छ्: –भुवने–; All MSs: –व्याप्ति।

179. ख्, घ्: –शिवान्तकं; all other MSs: –शिवान्तिकम्। It is possible that the normally feminine noun व्याप्ति– is treated here as if it were neuter. But as there are no other possible examples of this deviation in this text, I have chosen to emend.

180. च्: सृष्टुं। 181. M → N. Or else we could think of चराचरम् as an adjective qualifying an implied जगत् or the like.

182. घ्, च्, छ्: तृगणा। 183. ञ्: (?)। 184. ञ्: * (?)मात्रा।

185. ञ्: * वस्थिता। 186. M → N. The gender of this proper name oscillates between its regular masculine gender and neuter in these lines in a manner typical of the masculine proper names throughout this text and the Tantras of the Kubjikā corpus in general. 187. घ्, च्, छ्: रोमा–; ख्: रोमे–; झ्: रोमे गात्रे; ट्: भरत्य * * * * * * * *; all other MSs: रोम–। 188. All MSs: नवत्य। This and the previous line are similar to the following verse found in the ŚM (1/115). It is quoted and translated in the notes to the English translation:

भरत्यमृतरूपेण रमते शक्तिना सह (ङ्: सहा)।

वमते (छ्: व * ते) ज्ञानसद्भावं भैरवस्तेन (ग्, ङ्, च्, छ्: भैरवं–) चोच्यते।।

The reading नवत्य found in all the MSs is problematic. I have emended to
रवति presumming that the etymology of the god 's name to which this verse alludes
is derived from the roots भृ and रव्. Although this is not a true etymology and
differs from the implied derivation in the verse quoted from the ŚM, it is
consistent with the one presented by Abhinavagupta in his TĀ which is inspired
by Tantric sources (see notes to the English translation). However, the similarity
of these two verses, suggests that they are either related to a common source or
that one has been derived from the other. Therefore, emendation to वमते or to the
correct 1P form वमति may be more appropriate. 189. ङ्: ज्ञानसद्भाव।
190. All MSs except घ्, च्, छ्: भैरव। 191. झ्: अक्षयं क्षयहीन चं;
all other MSs: अक्षयं क्षयहीनं च। 192. झ्: कुलकलां–; च्: कुलकान्त–; all other MSs:
कुलकालान्त–। 193. IC. चतुर्भिः would be correct as would the
compound चतुर्भेदैः but neither of these alternatives fits the metre.
194. ङ्: मि ड षं; घ्: मि ड पं च; छ्: मि ओ ष च; झ्: ?; ञ्, ट्: मि–उ–ष–च; all other
MSs छ्: मि ड ष च। See above, note to 2/28b. We notice here the transition discussed
in the introduction between the triadic model of three Siddhas to four (cf. below
7/95c). Above in 2/28 the sequence is Mitranātha (MI), Ṣaṣṭhanātha (ṢA) and
Oḍḍīśanātha (O). This is the reverse of the usual forward order which is the one we
find implicit, for example, in the exposition of the sacred seats in chapter six below
and corresponding to the four Ages in which the transmission is said to have taken
place. It is as follows: 1) Oḍḍīśanātha (O) – Oḍḍiyāna (O) – Kṛta Age 2) Caryānātha
(CA) - Jālandhara (JĀ) - Tretā Age 3) Ṣaṣṭhanātha (ṢA) – Pūrṇagiri (PŪ) – Dvāpara
Age 4) Mitranātha (MI) - Kāmarūpa (KĀ) - Kali Age. The order of this sequence
coincides with the usual order of presentation of the sacred seats in the abbreviated
form - O - JĀ - PŪ - KĀ (see e.g. KMT 17/7-8) - thus further confirming that it is
the normal order. Reversed, we would expect the sequential order here to be MI ṢA
CA O. But note that below according to 46/47cd-49ab (= ṢSS 43/17-18) the order is
MI CA ṢA O. But I take this to be anomolous (see notes to the translation of those
verses). 195. ख्, झ्: पदगतीति–; ट्: पद्धतीतिर्निदर्शिताः; all other
MSs: पद्धतीति–; all MSs except झ्: –निदर्शिताः। 196. क्, ग्, ञ्: –यज्ञ।
197. क्, ग्, ङ्, च्, छ्, ञ्: अन्वय। 198. ट्: लक्षपादा * * (?)। 199. ञ्: आद्यापिठा–।
200. झ्: –परमेश्वरे; क्, च्: –पारमेश्वर; ञ्: आज्ञा * * * (?) श्वरे। 201. घ्, च्, छ्: स्वामिनी *
*। 202. क्: –विशत्–। See note to the preceding colophon.
203. क्, ख्, ग्, च्, छ्: आद्या–; घ्, ञ्, ट्: अद्या–; ङ्: आथा–; ग्, ज्: अधा–।
204. क्, ज्, ञ्: प्रस्तोत्रा–; घ्: प्रस्तुत्ररोधिकारे वर्णभेद; च्, छ्: –वर्णभेद; ट्: प्रस्तोत्रराधिकारवर्ण * (?)।
205. च्: भेदक्रमो; ट्: * * (?) दयो। 206. क्: नामोनन्द; झ्: नामोनन्दो; ट्: नामा * * (?); all
other MSs except छ्: नामानन्द। 207. Missing in MS च्।

NOTES OF THE TRANSLATION OF CHAPTER TWO

1. According to Monier-Williams, the common, non-technical sense of the noun *saṁvitti* (f.) is: 'knowledge, intellect, understanding; perception, feeling, sense of; mutual agreement, harmony, recognition, recollection'. Here it has the special sense the technical term *pratyaya* conveys. The SKh (4/22ab) explains: *saṁvitti* (means), by secondary ascription, a sign of attainment (*pratyaya*), such as the explosion of a tree and the like (brought about by the yogi's will) (*saṁvittir upacāreṇa vṛkṣasphoṭādipratyayam*). According to Monier-Williams the word *pratyaya* means: 'belief, firm conviction, trust, faith assurance or certainty; proof, ascertainment'. In our texts, and the Tantras in general, this word possesses an added technical sense derived from these primary meanings. *Pratyaya* denotes those signs that indicate the yogi's degree of accomplishment and hence inner level of attainment. When used in this sense, I therefore normally translate the term *pratyaya* with the phrase 'sign of attainment'. Most of these signs are externally perceptable. They include what would be understood in India as signs of possession by the deity (*āveśa*) such as bodily tremours or fits. They also include powers to perform magical-cum-yogic feats. Although the outer signs are more numerous, there are inner signs also. As one would expect, the most important is a powerful experience of bliss (*ānanda*) and what is here called *saṁvitti* which I translate as the 'realisation (of attainment)'.

Saṁvitti may also mean simply 'consciousness' as in the two following examples. The god is explaining the deeper meaning of a set of mantras called the Five Jewels. The first Jewel, this passage tells us, is one's own transcendental consciousness, which within Śiva, realises his true nature:

That is said to be (the highest) sense organ (*ākṣā*), which devoid of mind (*citta*), is constantly (present) in the being of the mind. Again, the dissolving away of the mind is said to be (the condition) devoid of mind. (The state) devoid of mind, established above non-self (*nairātmya*), is due to that. The most excellent teachers say that that is the Jewel which is one's own consciousness (*svasaṁvitti*) (present) within Supreme Śiva by means of meditation.

cittahīnā tu sākṣā [k gh: sākṣī] yā cittibhāve [k ṅ: vitī-; all MSs: -bhāva] sadā smṛtā |
pralayaṁ [k: prālayaṁ] caiva cittasya [k gh: vittasya; kh g ṅ: cityasya] cittahīnaṁ [ṅ: vācinna-] tad ucyate [ṅ: tahacyate] ||
*acittaṁ bhavate tena [kh g: bhāvatenaiva; ṅ: * nā] nairātmyoparisaṁsthitam [kh gh ṅ: nairātmā-; g: nairātmyā-; k gh: -sthitaḥ]* |
pare śive svasaṁvittir [kh g: svasaṁcitti-; ṅ: svasaṁvitti-] dhyānayuktyā gurūttamaiḥ [k gh: gurottamaiḥ] ||

etad [ṅ: etat] ratnaṁ hi [kh g: tu] kathitaṁ [. . .] | KuKauM 20/80-82ab

Again:

By practice comes about accomplishment (*siddhi*). By practice one attains liberation. A realised consciousness (*saṁvitti*) is attained by practice. It functions by the practice of Yoga.

abhyāsād [g ṅ: abhyāsā] jāyate siddhir abhyāsād [k kh: bhyāsāṁ; g: siddhiḥ ahyāsā; gh: siddhiḥ abhyāsān(?); ṅ: siddhi abhyā] mokṣam [g: gro-] āpnuyāt || *saṁvittir labhyate 'bhyāsād [kh gh: saṁcittir labhate-; g: saṁciṁtya labhate bhyāsā; ṅ: saṁvitti labhate bhyāsā] yogābhyāsāt [gh: (?); ṅ: -bhyāsā] pravartate [gh: (?)]* | KuKauM 5/34cd-35ab

2. In this chapter the goddess replies systematically to the questions Śrīnātha has asked concerning the meaning of the *Saṁvartāmaṇḍalasūtra*. The translation has been divided up accordingly. Here in this verse the goddess answers the question 'who acts within the *maṇḍala*?' (1). The numbers following each question in this and the following notes correspond to those of the questions listed at the end of the previous chapter.

3. In chapter six Bhairava appears as the tribal Śāvara in the sacred seats he visits to meet the goddess who, analogously, resides there as a Śāvarī (6/64-65). Admittedly, it is unusual to find Bhairava in this form in the centre of the *maṇḍala*. All the MSs read *sāvanādim* which suggests an original *śāvarādim*. Perhaps the text could be better emended to read *bhairavādim*. The SaṁP (fl. 3a) says:

Śrīnātha Bhairava brings about emanation, persistence and withdrawal. He resides within the *Saṁvartāmaṇḍala*. I, Vakrā Bhairavī who abide (there) along with him, should be known to be the power of bliss.

śrīnāthabhairavaḥ sṛṣṭisthitisaṁhārakārakaḥ saṁvartāmaṇḍalānte sthitas tena sahāhaṁ vakrā bhairavī ānandaśaktiḥ sthitā jñeyā |

4. This verse answers the question 'how is the *maṇḍala*?' (2).

5. According to Apte, *atasī* is 'common flax, hemp or linseed.' The simile between the colour of its flower and that of a deity is not uncommon. According to the *Netratantra*, for example, the appearance of the god Viṣṇu, who is dark blue, is said to be like that of this flower (NT 13/2c; cf. the *Dhyānabindūpaniṣad* v. 3 quoted by Woodroffe 1981: 260). Schoterman (1981: 33) believes that this analogy is derived from the occasional use of hemp as a narcotic in Tantric rituals. However, although the use of hemp in this way is well attested in Kaula texts of the later period (i.e. post 13th century), it is not attested in the earlier Tantras (see intro. 1, p. 724, 4).

The *maṇḍala*, amongst other things, is the deployment of the mantric energies that constitute the deity's body. The colour of the *maṇḍala* is therefore related to that of the goddess who is indeed said to be colour of the hemp flower in some places (for example, below 2/36cd-37). Although she is also said to be a dark blue and red (*syāmā raktā*) (see, for example, 5/30, also intro. 1, p. 44), her principle visualized form is dark 'like a blue lotus' (e.g below 29/34). Pt. H. Cakravartī of Vārāṇasī informs me that the goddess Durgā is also said to be of the colour of the *atasī* flower. As there is more than one plant with this name and the colour of their flowers differ, disputes arise whether the goddess Durgā is to be visualized as brilliant yellow or dark blue depending on what the plant is supposed to be.

6. This passage answers the questions 'how is the power of bliss?' (3) and 'how is it that that energy is horrific?' (4).

7. YKh (1) similarly says of the goddess:

Located in the middle of the Stick of the Cavity of Space, she is on the plane of the Nameless. (She who is) Bhairava's will, the pulsing supreme energy, has arisen.

kharaṇḍadaṇḍamadhyasthā [k: taraṁturaṁḍa-; g: ta-] anāmapadamāśritā [k: manāma-] ||
bhairavecchā samutpannā lulantī paramā kalā | YKh (1) 34/123cd-124ab.

It was a common notion in ancient India that at some point in the development of the foetus the soul penetrates into it through the top of the head. According to the *Aitareyopaniṣad* (1/3/12), which is amongst the oldest Upaniṣads, this produces the cavity at the top of the head that came to be known as the Cavity of Brahmā (*brahmarandhra*):

Then he (the soul) split the part of the skull (*sīman*) on which the parting of the hair is done and entered through this aperture. This aperture is called *vidṛti* (the seam or suture) of the head, (literally 'the crack'), and the same is the state of bliss.

Penetrating down into the body, the soul opens a channel for itself called Suṣumṇā. But although the soul enters this way, only the perfect yogi can leave by the same way when he dies and thereby be freed of further re-birth. Others leave through other channels and assume many other possible conditions instead of reaching the supreme state symbolized by the sun in the following passage from the *Chāndogyopaniṣad*:

But when he thus departs from this body, then he ascends upwards with these very rays of the sun. With the thought of OṀ, verily, he passes up. As quickly as one could direct his mind to it, he comes to the sun. That verily, indeed, is the world-door, an entrance for knowers, a stopping for non-knowers. As to this there is the following verse:

> There are a hundred and one channels of the heart.
> One of these passes up to the crown of the head.
> Going up by it, one goes to immortality.
> The others are for departing in various directions.

ChāUp 8/6/5-6 Hume's translation.

Note the reference here to the solar rays and the thought of OṀ. The former are the energies of the senses, mind and body, the latter the energy of mantra. The power of OṀ that elevates and leads individual consciousness up into the absolute being – the Brahman – taught in the Upaniṣads appears in the Tantras as the beautiful Kuṇḍalinī. Here she is called the power of bliss, that resides and moves through Suṣumṇā leading the yogi out of the body into the supreme state.

8. I have translated the expression *aṇucitkalayāpinī* in this way (concerning the deviant *yāpinī* which replaces the regular *vyāpinī* see note to the Sankrit text). This is a possible correct translation, if we understand the term *aṇu* (lit. 'atom') to mean, as it generally does in the Śaiva Āgamas, the individual soul. However, this expression may be understood differently in the light of the following passage from the KMT (6/4-5a):

> That power (*śakti*) which is Kuṇḍalinī is consciousness by nature and the supreme energy (*kalā*). She is the Great Lord's primordial power and, the measure of an atom (*aṇumātrā*), she is located in the Heart. She is called the Atom (*aṇu*) in the Tantra.

Thus the expression *aṇucitkalayāpinī* may also mean: '(she is) the pervasive one who is Kuṇḍalinī (*aṇu*), consciousness and (supreme) energy'.

9. Cf. 2/32-34ab. The term *nirānanda* is an abbreviation of the term *nirācārānanda*, which can be translated as `the bliss of stillness'. It is the tranquil repose of the absolute in its own nature which is that of the Śāmbhava state of the liberated soul and the bliss embodied in the goddess. See intro. vol. 1, p. 101 ff.

10. The goddess is said here to be horrific but she is not whole frightening and fierce, she is, 'pleasingly horrific' (SaṁP: *bhīṣaṇī subhīmeti bodhyam*). These lines illustrate the marvellous and inscrutible ambiguity of the goddess's nature. She is slender. This not only indicates her extreme subtleness, it also implies that she is beautiful like a slim, attractive woman. Such also is her gait. Like the goddess Kālī, she is the embodiment of time. In the world of time which is that of death and destruction, she awakens in a moment, on some unpredictable occasion and becomes manifest. Thus, she makes time and that special moment her own.

Indeed, at each instant her form, which is all of manifestation, is transformed and so she is perpetually, brilliantly diverse. This is the beauty of her manifest form. Unmanifest, merged in the supreme reality free of all action and hence time, she is the infinite energy of the engulfing void of transcendence which, bringing all finitude to an end, is formidable beyond measure.

11. This verse answers the question 'how is the sequence of parts (*padakrama*) in relation to its enclosure (*āvaraṇa*)?' (6). The 'parts' in this case are the thirty-two syllables of the goddess's Vidyā that are projected onto the encompassing circle around the hexagon that surrounds the central triangle and point (*bindu*). The six limbs and faces of the goddess's Vidyā are projected into the corners of the hexagon.

12. There are three forms of the goddess correponding to the three times of day - sunrise, midday and sunset in which she is worshipped as a girl, young woman and old lady through three corresponding sequences of mantras projected into the *maṇḍala*. This is why, we are told, 'the one Krama is said to be of three kinds within the Kulakrama' (see below 28/150-152). Each of these Kramas can again be three-fold to make nine divisions. See chapter 5 concerning the forms of the Krama.

13. The goddess's Samayā Vidyā consisting of 32 syllables or 'parts' (*pada*) may also be divided into sixteen parts (see below 9/30-35) or eight (see below 10/10cd-13). The division into sixteen relates to the lunar nature of the goddess and hence her Vidyā, which like the moon, has sixteen parts.

14. We have already noted above (see note 3 to 1/1) that the SaṁP explains that the parts (*pada*) of the Krama in the *maṇḍala* are the limbs and faces of the deity which is, concretely in this context, the main mantra (*mūlamantra*) of the goddess, the Samayā Vidyā. It is usual practice for major mantras such as this one to be divided into six parts conceived to be its six limbs. These the adept projects onto the corresponding parts of his body or a sacred object, for example an icon, jar or, as in this case, a *maṇḍala*. Moreover, the deity's faces may also, although not invariably, be projected with the limbs. Depending on the particular school, other mantras may also be associated with them that are, like them, understood to be derivates of the main mantras. Thus, for example, in the *Jayākhyasaṁhitā* of the Vaiṣṇava Pañcarātra we also find amongst others, *śaktimantra*s and *lāñchanamantra*s along with the mantras of the limbs (*aṅga*) and faces (*vaktra*). Rastelli (2000: 327) explains that in that context: ‘The *śakti-* and *vaktramantra*s are forms of the manifestation of the *mūlamantra* or the main God personified. The *aṅga-* and the *lāñchanamantra*s are forms of the manifestation of the parts of the main God personified.’ In the mantra system of the Kubjikā school we find only limbs and faces which may also have secondary forms. It is perhaps, no coincidence that the faces of the main form of the goddess Kubjikā are six as are the limbs, thus allowing for the parallel deposition of both with ease into the *maṇḍala* as well as

onto the body of the adept. See below 10/14ff. and notes for the correspondences between Kubjikā's limbs and six faces. They are projected into the hexagon that surrounds the central triangle in the *Saṁvartāmaṇḍala*. The way the limbs and, hence, the faces are to projected there is described below in 11/40cd-44 and also in 48/77cd-80ab.

15. Perhaps this verse answers the question: 'how is the Transmission (*krama*) of the Child and that of the Youth and the Aged?' But it is number 17 in the series of questions and is answered in line 2/15ab below.

16. Bharga is a name of Rudra. It is derived from the word *bhargas* which means 'radiance' or 'lustre'. It is virtually synonymous with the more common word *tejas* which denotes the radiant energy of the deity. According to 2/31ab below, Bharga's place is the first of a series of sixteen *maṇḍalas* in the body technically called Supports (*ādhāra*). According to 25/30cd-32, these sixteen are symbolized by the energies of the sixteen vowels, called Yoginīsiddhas. Although there the first of these Siddhas is called Ananta (the Lord of the letter A), he may, perhaps, be identified with Bharga. If so, Bharga is located in the body where Ananta is said to be, that is, in the uvala at the back of the throat from which the lunar nectar of the goddess drips.

In the following passage Bharga is the name of the first teacher (*ādinātha*). It describes how Bharga first originates as the Drop of the Command generated, like the vital seed, from the 'supreme churning' i.e. the union of Śiva and Śakti. Note that just as our text says that he is 'established in the reverse aspect', in this passage we are told that he originates from the transcendental Void 'by the union with the Womb (*bhaga*) in reverse (*vilomāt*)'. Perhaps this means that at this transcendental level he is generated when all the energies of emanation have been absorbed progressively from the last (Ha or KṢa) to A, the first, that is, in reverse into the Womb of the goddess. Bathing in the waters of the Void that purify like the water of the Ganges, Ādinātha drinks from it. Then, after he has ascended again to the supreme, transcendental state at the End of the Sixteen, he returns down through the Wheels of the body to the Wheel of the Self-supported (*svādhiṣṭhāna*). From there, he generates a new, pure universe along with the teachings. Accordingly, the following verse at the end of this reference (not recorded here), which is virtually the same as the first verse of the *Saṁvartāsūtra* in the form found in the KMT, describes the progressive development of the six divisions of the Sequence of Twenty-eight. The text says:

> Bharga is born from the supreme churning. The bliss of the will (has come forth) from the Lord who is beyond conception (*bhāvanā*). That also is the supreme and first principle (*tattva*) preceded (and sustained) by Bharga. Come forth from the Void in the form of a sphere (*golākāra*) by union with the Womb (*bhaga*) in reverse (*vilomāt*), this supreme innate (reality) (*sahaja*), to whose Lord

I bow, is born. (1)

The phenomenal body is purified in the water of the innate (just as it is) on the banks of the Ganges. Having burst open the abode that is innate and (ever) new (and yet) ancient and minute (*cūrṇa*), he drinks, inebriated, the clear water to (his) satisfaction. I bow to that one, Ādinātha, the most excellent teacher born (*jāta*) from that. (2)

Again, the Ganges emits along with the main 84 millions (of beings) all things into the universe, into the middle of the universe and into the end of it. And then again, having checked it beyond the universe in the supreme (reality) within the End of the Sixteen, Bharga arisen (*jāta*), enters the supreme primordial (*ādya*) Śāmbhava plane. (3)

Divine bliss is the supreme tradition (*gṛha*) on the supreme path of knowledge (in the Wheel of the Command). And again, supreme bliss is present in the supreme Pure (Wheel - *viśuddha*) purified of phenomenal being. In the same way, from that (Wheel) having (entered), contemplated and sported in (the Wheel) born of Gems (i.e. *maṇipura*) and (the Wheel of) Unstruck Sound, he emits into (the Wheel of the) Self-supported (*svādhiṣṭhāna*) all the current of the venerable Kulālī Kula. (4)

bhargo jātaḥ paramamathanād [-mahanād] bhāvanātītanāthād
icchānandas tad api paramaṁ bhargapūrvāditattvam [-tatvāṅ] |
golākāraṁ galita-gaganād bhagayogād [bhoga-] vilomāt
saṁjātedaṁ paramasahajaṁ yasya taṁ naumi [nāmi] nātham || 1 ||
gaṅgātīre sahajasalile bhāvagaśodhitāṅgaṁ [-gṛchodhitāṅgaṁ]
sphoṭya [sphodyag] dhāmaṁ [gaṁdhaṁ] sahajanavakaṁ jīrṇakaṁ cūrṇam [cūram] eva |
paścāt svacchaṁ pibati salilaṁ sonmadaṁ [nānmadaṁ] tṛptihetoḥ [-heto]
tasmād jātaṁ pravaragurur yas [pravahaguru yaṁ] taṁ nāmāmy ādinātham || 2 ||
mūlāśītiś caturamadhikaiḥ [-kā] koṭibhiś ceti gaṅgā
viśvasyānte sṛjati akhilaṁ viśvamadhye 'thavānte [-nta] |
viśvasyordhve [viśvasyārddhe] punar api parame ṣoḍaśānte [-nta] stamitvā [stumitvā]
bhargo jāto [jātaṁ] viśati [viṁśati] paramaṁ śāmbhavaṁ [-vām] pādam ādyam [bhādhyamāpyam] || 3 ||
divyānandaṁ [-nanda] paramagṛhamayaṁ [gṛhaṁmayā] pare jñānamārge
divyānandaṁ [-nanda] punar api pare bhāvaśuddhe viśuddhe |
tasmād evaṁ maṇijanahate bhāvayitvā rāmitvā
svādhiṣṭhāne sṛjati nikhilaṁ śrīkulālīkulaugham [-lākulāgham] || YKh (1) 54/1-4

17. The following answers the questions: (What is) the quaternary in the pattern of emanation (6)? What, in brief, is the pentad, the group of six and (the second) group of four (10)? What is the (second) pentad and, again, the (third)

group four (11)?

18. This group of five mantras praise and invoke the Yoginīs who reside in the five elements of which they, like the Five *Praṇavas*, are the sacred sonic counterparts. They are the subject of chapter 62 of the KuKh.

19. This is the answer to the question: What is the true nature of Śrīnātha (20)? He is Vṛkṣanātha (the Lord of the Tree), the First and Root Nātha (Ādinātha, Mūlanātha) of the lineages of the three sacred seats (7/66cd-67ab) and so is none other than Śrīnātha mentioned in the *Saṁvartāmaṇḍalasūtra* (1/2). As the fourth member of this group of four, Vṛkṣanātha is identified, according to the SaṁP, with the principle beyond the qualities of Nature (*guṇātīta*) and is their lord. Also called Ciñciṇīnātha (the Lord of the Tamarind Tree 7/61-62ab), he is Tūṣṇīnātha (3/1), the Silent Lord, immersed in meditation whose inner nature is Rudra and Navātmā Bhairava (2/29-30ab). See intro. vol. 2, p. 413 ff. and 457 ff. concerning Ādinātha - the First Teacher and Lord and his names and feats.

20. According to the SaṁP these six groups are as follows:
1) The first group of four: will, knowledge, action and intellect.
2) The first group of five: The five gross elements - Earth, Water, Fire, Air and Space.
3) The group of six: The six *āmnāya*s, the six Yoginīs (Ḍākinī, Ramaṇī, Lākinī, Kākinī, Śākinī, and Hākinī) or the six senses (*vijñānārtha*) - touch (*tvac*), sight (*cakṣus*), smell (*ghrāṇa*), taste (*jihvā*), hearing (*śravaṇa*) and mind (*manas*).
4) The second group of four: The four great sacred seats (*mahāpīṭha*) - Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa.
5) The second group of five: The five subtle elements or sensations - smell (*gandha*), taste (*rasa*), sight (*rūpa*), touch (*sparśa*) and sound (*śabda*).
6) The third group of four: The three qualities of Nature (*prakṛti*) - *sattva*, *rajas*, *tamas* and the fourth (transcendental) reality beyond the qualities (*guṇātīta*).

Even though Mukundarāja's explanation has evidently drawn much from the KuKh, as it does in general, it does not fully agree with it. According to the KuKh the first group of five consists of the subtle elements and the second of the gross ones, rather than the other way around as Mukundarāja says. Mukundarāja is aware of this change and justifies it by saying that this is the 'teaching of (my) teacher' (*iti gurusaṁketaḥ* SaṁP fl. 3a). Moreover, he suppliments the group of six with the six Yoginīs in accord with the commentary on the *Saṁvartāsūtra* ŚM. In addition, he also identifies it with the six Kaula traditions (*āmnāya*) that had developed by his time (see intro. vol. 2, 348 ff.).

Again, the second group of four, which Mukundarāja identifies with the four sacred seats, although a very important part of the symbolism and ritual of the Kubjikā Tantras, are not mentioned in this context in our text. In virtually every form of the Krama, this important group of four is given pride of place as the first one. Perhaps the four states of consciousness, that is, the waking state and the rest are the four sacred seats that correspond to the four yogic states known as

Body (*piṇḍa*), Part (*pada*), Form (*rūpa*) and Beyond Form (*rūpātīta*) (see below 44/5-6ab).

Note that these six groups are explained quite differently in the ŚM's commentary on the *Saṁvartāsūtra* of the KMT. The explanation found in the KMT itself of these six groups is spread over a number of chapters and also differs from this one. Another presentation is found in the *Kularatnoddyota* of which a large section is modelled on the exposition of these groups. See also below 26/20 ff. for another presentation of these groups and their contents.

21. This passage answers the questions: How is Akula (7)? What is Kula said to be (8)? And how is the activity of Kula (*kulācāra*) (9)? Akula is Bhairava who is portrayed here as the First Teacher, called the Root Lord. Kula, which literally means, amongst other things, 'an aggregate' or 'group' is the goddess both in her own essential, undivided nature and as the energies deployed in the *maṇḍala*. The activity of Kula is the manner in which these energies and the hence the *maṇḍala*, are emitted and withdrawn. In this perspective, Akula is the condition that persists when the *maṇḍala*, that is, the energies of the Krama in which the goddess manifests, is withdrawn.

22. See intro. vol. 1, p. 324 ff..

23. See intro. vol. 1, p. 327 ff. for an explanation of verses 2/9cd-10.

24. This verse answers the questions: how is the sixteenfold Command (12)? and where (does) the consecration (take place) in the beginning (13)?

25. The word `*abhiṣeka*' translated as 'consecration' is a form of initiation (*dīkṣā*) effected by sprinkling the aspirant with consecrated water or other fluid. The same term is used for the coronation or consecration of a king. The liquid in this inner consecration is the 'supreme nectar', that is, the lunar fluid of the Command. It flows down from the seventeenth lunar energy of the New Moon (*amākalā*) in the centre of the Wheel (*cakra*) of the sixteen lunar energies of the vowels located in the uvula (see note to 3/114). The seventeenth energy of the New Moon is repleate with the sixteen energies of the Full Moon and so may be said to be the sixteenfold Command. Flowing down from the uvula, this is the place where the consecration commences.

This complex process consists of two phases. The first is the upward ascent of Kuṇḍalinī up through and out of the body into the Void (*kha*) of the transcendent. It is called 'combnstion' (*dahana*) because in this phase the aspirant's impurities (*mala*) are burnt away by the igneous energy of the Command. When this phase is complete, the lunar goddess Kuṇḍalinī descends releasing her blissful stream of nectar. In this second phase, appropriately called 'flooding' (*plavana*), the Self of the aspirant is nourished by the nectar that floods it and so, reaching completion, is called 'nourishment' (*apyāyana*). This initiation, appropriately called the 'Consecration of the Command', is described below in 13/110–152.

26. The only question that could relate to this verse is: what is the family

(*santāna*), the aggregate of clans (*gotrapiṇḍa*) and the entire sequence of parts (*padakrama*) (22)? But, two of the three parts of this question are left unanswered. Moreover, the question is out of sequence. Verses 2/32-35ab are also partly concerned with the same subject, although they also do not answer this question fully.

27. Mālinī is a particular sequence of the letters of the alphabet that are represented by female energies called Śaktis or Yoginīs who reside in the limbs of the gross, visualized body of the goddess Mālinī who is identified with Kubjikā, here generically called Śakti. They are the consorts of the fifty Bhairavas (also called Rudras or Siddhas) who are the letters arranged in the normal alphabetical order, called Śabdarāśi, that are similarly projected onto the limbs of the male deity called Śabdarāśi Bhairava, here called Śiva. The 'clan' (*gotra*) in this case, which is prevaded by Śabdarāśi and Mālinī, is the series of letters (see intro. vol. 2, p. 392 ff.). The union of these two in all their sacred sonic aspects generates the universe of Speech, which is 'enveloped' by them as Śiva and Śakti.

The Mālinī sequence is described below in 18/23ff. and Śabdarāśi in 19/25ff. The visualized forms of these deities, male and female, minor and major, are described in detail in the ŚM.

28. This verse answers the questions: pray tell the (names of) the eight deities (14) and how is that (group of eight) within the body (of the deity) (*mūrti*) (15)? Presumably, the 'body of the deity' is the *maṇḍala*. The second question then concerns the manner in which the eight deities appear in the *maṇḍala*.

29. The eight deities are the eight Mothers (*aṣṭamātṛkā*). Their corresponding mantras are called the Octad of Kula (*kulāṣṭaka*) (see below 16/3ff.) as are the eight Mothers themselves. They are worshipped on the eight petals of a lotus that surrounds the hexagon in the centre of the *maṇḍala* (48/80cd-81ab). Although their names are not always the same, the group almost invariably begins with Brahmāṇī. As aspects of the phonemic energies of Speech, each of the Mothers governs one of the 'classes' (*varga*), that is, the eight phomenic types (*aṣṭavarga*) into which the letters of the alphabet are classified. In this aspect they are called the goddesses of the eight classes (*vargadevī*) (28/157). They are listed below in 44/35cd-37. 'Externally' the Mothers are said to reside in eight sacred sites called 'houses' in the bodies of low caste women (see KuKh 16/3-4 and 14/91-94ab = KMT 25/107-109ab). See intro. vol. 1, p. 543.

30. The eight Wheels mentioned here are probably the eight groups of eight Yoginīs - one for each of the Mothers - that constitute the standard group of sixty-four Yoginīs. Further ahead we find a reference to a 'Sequence of Sixty-four'. But this may not be a separate component of the *maṇḍala* (see below note to 2/17). Either way, the *Saṁvartāsūtra* itself does not mention it. In one form of the *Saṁvartāmaṇḍala* described in chapter 48, sixty-four deities are projected into the third encompassing circle around the hexagon. The first consists of an eight-petalled

lotus in which the eight Mothers are worshipped. The *Pīṭhastava* of Chapter 16 of the KuKh eulogizes sixty-four seats each of which is the abode of a Yoginī and aguardian. These, it seems, are worshipped in the *maṇḍala*. Thus, there are two forms of the *maṇḍala*. An earlier one, which is described in the *Saṁvartāsūtra* (both the short one at the beginning of the KMT and this one) that does not include the Sixty-four Yoginīs and a later one that does.

31. This verse answers the question: how is the Gesture (*mudrā*) there (in the *maṇḍala*) (16)? After moving out into the periphery of the *maṇḍala* we return to the centre to explore the activity of the core.

32. The expression '*bhūtagrāma*', which I translate as 'aggregate of elements', is rare in the Kubjikā Tantras. According to Monier-Williams the common meaning of this compound is: 'a multitude of plants; any aggregate or elementary matter, the body'. Apte adds: 'the whole multitude or aggregate of living beings' and 'the multitude of spirits'. In our sources it also denotes the universe of inert immobile things and living, mobile beings (*bhūtagrāmaṁ carācaram* KuKh 35/84cd and KuKauM 20/36cd).

From one point of view the four are, I suppose, the four gross elements that constitute the bodies of living beings and inert objects. Although the texts are not very clear, they seem to support this interpretation. Below we are told that Śiva, in his sovereignty (*prabhutva*), acts in the four-fold aggregate of elements (*bhūtagrāme caturvidhe* KuKh 13/73cd), which it seems from the contex are those that constitute the body. These are the gross elements Earth, Water, Fire and Air. Space is missing presumably because it pertains to the fettered soul who pervades the body as does space. The text suggests this by going on to say that the insentient is emptiness (*śūnyabhūta*) and is contrasted with the Supreme Self who is spaceless (*nirākāśa*). Just as the individual soul, compared to the Supreme Soul, is similarly empty (KuKh 13/73cd-6ab).

From a cosmological perspective, the elements are sometimes said to be four as the subtlest of them – Space (*ākāśa*) – which pervades them and is their source, is not counted separately. Below (46/37-38), we are told that the Five Siddhas, who embody the five gross elements, pervade the world (*loka*) that consists of the ‘gross elements of four kinds'. This is because the first one of them, who governs the element Space, forms himself into the others (see below note to 46/42cd–5ab). Similarly, we are told that: 'creation (*samudbhava*) proceeds from that which is spatial (*sāvakāśa*). That is the self-born (universal) cause (that operates) in the world' (13/74).

From its own cosmogonic and embryological perspective, the *Śrīmatasāra* (1) further supports this view. As a prelude to a description of the formation of the four elements that then go on to make up the embryo, the *Śrīmatasāra* (1) explains:

> (Initially there were) the power of knowledge and the oneness of Śiva. The

Great Void (*mahāvyoman*) arose there when the two united (and that brought about) the creation of all the subtle elements (of perception) (*tanmātra*). Space (*vyoman*) is the god Sadāśiva, the eternal mouth of emanation. The whole universe consisting of the four-fold aggregate of elements was born from there.

jñānaśaktiḥ [-śakti] śivaikatvam ubhayor api saṁgame ||
tatrotpannaṁ [-nnā] mahāvyoma sarvatanmātrasaṁbhavaḥ |
vyoma [vyomaṁ] sadāśivaṁ devaṁ sṛṣṭimukhaṁ [-mukhya] sanātanam ||
tatrodbhūtaṁ jagat sarvaṁ bhūtagrāmacatuṣṭayam | ŚMS (1) 4/9cd-11ab.

Another common meaning of the expression '*bhūtagrāma*' found in the dictionaries is, as we have noted above, the 'aggregate of living beings'. This is the sense in which it is used in the KRU which explains, in accord with the common Indian view, that living beings are born from four sources (*yonicatuṣka*) and so are of four kinds namely, those born of sweat (*svedaja*), eggs (*aṇḍaja*), seeds (*udbhija*) and wombs (*yonija*) (*tato yonicatuṣke tu bhūtagrāmaṁ caturvidham* | *udbhijādikabhedena tato vakṣyāmi tattvataḥ* || KRU 10/72). After describing each one, the god concludes saying: 'I have told you this, the four-fold aggregate of living beings (*bhūtagrāma*). (*caturvidham idaṁ proktaṁ bhūtagrāmaṁ [kh:-grāma] mayā tava* | ibid. 10/93ab).

We may combine the two meanings. The 'four-fold emanation' would then be that of the four elements or four kinds of living beings that are emitted into the 'aggregate of elements' or the 'aggregate of living beings' referring collectively to the entire manifest world 'moving and immobile'. Thus, below we are told that 'the moving and immobile universe' (*carācara*) that is emanated from the centre of the *maṇḍala* is of 'four kinds' (2/41).

The following brief reference from the KuKauM appears at the conclusion of a description of the Gesture of the Yoni (*yonimudrā*). Here the 'four-fold emanation' is equated with the cosmic order and related to energy of Gesture:

(The Gesture of the Yoni) is that Yoni in which the four-fold emanation takes place and within which (the entire cosmic order) from the Fire of Time up to Śiva again dissolves away.

caturvidhā tu yā sṛṣṭir yasyāṁ [k: sṛṣṭis tasyāṁ] yonyāṁ [g: yogāṁ; ṅ: yonyā] pravartate ||
punaḥ pralīyate yasyāṁ kālāgnyādiśivāntagam [kh: śivānugaṁ; gh: (?)] |
KuKauM 5/21cd-22ab

The sonic aspect and its accompanying silence constitute the mantra aspect of ritual. The actions are the gesture aspect of ritual. Transposed into higher metaphysical terms, just as mantra represents the sonic form of the goddess, gesture is her dynamic, active nature. Gesture is the goddess (39/153) and the Command of the tradition (*anvayājñā*) (7/93-94ab). As such it is in the centre of the *maṇḍala*. This verse answers the question: how is the Gesture there (16)? by telling us that it is not only the energy within the body and the universe it is also both the source of emanation and what is emitted. How is that? The verse replies by referring implicitely to the basic non-technical meaning of *mudrā*, the Sanskrit word for gesture which is a 'seal' or a 'stamp'. The energy of *mudrā* 'stamps' the universe. Just as a seal penetrates the medium in which it makes its impression and can be used to make many impressions without loosing its form (cf. TĀ 32/1-2), similarly the energy of the goddess penetrates into inert matter giving it form and life. See intro. vol. 1, p. 623.

33. This line supposedly answers the question: how is the Transmission (*krama*) of the Child and that of the Youth and the Aged (17)?

34. The remaining lines of this passage up to and including 2/17 answer the question: what is the energy (*kalā*), the supreme Śārvī who is the Krama deity (*devatā*) of (all) the Transmissions (*krama*) (18)? This question refers to the statement in the *Saṁvartāsūtra* that: 'she is the goddess Vakrā (the Crooked One), the energy of the Supreme Śiva of (all) the Transmissions (*krama*)'.

35. One could perhaps emend *saṁvyavasthitā* to *saṁvyavasthitāḥ* or *saṁvyavasthitaṁ* qualifying *kramāḥ* / *kramam* (although usually neuter in our text, the regular masculine gender of *krama-* does occur as, for examples in 9/65ab, 39/63a and 63/24a). The meaning then would be that the Transmissions / Transmission are / is 'located on the triple path, by means of the Way of the Place of the Equinox (*viṣuvasthāna*)'. However, I have chosen to accept the reading *saṁvyavasthitā* which qualifies *khakalā* - 'the energy of the Void (*kha*)'. Although one could postulate that the triple path, variously identified, is also related to the three transmissions. However, this is not directly warrented by the syntax. Indeed, the preceding line appears to be disconnected both from what precedes and what follows, probably because a part of the text has been lost.

36. The activity of *prāṇa*, the solar exhaled breath and *apāna*, the lunar inhaled breath, represent the dynamic interplay of the opposites alternating from one to the other as do day and night. The merging of the breaths marks the union of opposites and the emergence of another higher form of the breath which in many schools (but not generally in the Kubjikā Tantras) is called, appropriately, the upward moving breath (*udāna*). Through the rise of this breath in the centre, a higher state of consciousness develops that, encompassing the polarities, transcends them in blissful repose (cf. TĀ 6/74cd-5ab). The three breaths are engendered by the energies of Vāmā, Jyeṣṭhā and Raudrī that are three aspects of the power of action (*kriyāśakti* cf. the *Mokṣakārikā* 32cd–33ab). The function, location and association with the vital breath of these energies is common to most Āgamic Śaiva traditions

including the Bhairava and Kaula Tantras as part of a commonly accepted *prāṇic* physiology of the body. The TS is the main source for the Kubjikā Tantras here as it was for the Trika exegetes of Kashmir. Vāmā is the energy of the left channel - Iḍā - through which the Moon of Apāna moves in the course of inhalation (KuKh 40/132cd-133ab; comm. *Mṛgendra kriyāpāda*, 8/105). It represents the night and is the energy of emission. Piṅgalā is on the right and through it moves the Sun of Prāṇa in the course of exhalation. It represents the day. The phase in which the breath is retained is engendered by Raudrī within the channel Suṣumṇā in the middle. These three are 'the triple path.' Within Suṣumṇā the two breaths, suspended, are equal, as are night and day during an equinox (KuKh 40/133cd-134ab). Accordingly, it is also called the Path of the Stations of the Equinox (*viṣuvasthāna*). The energy Raudrī moves along this path (36/90) and so she is also called Viṣuvā - the energy of the equinox within the equinox (*viṣuvasthā*). Abhinavagupta supplies two didactic etymologies of the word *viṣuvat* (i.e. 'equinox') in his commentary (*vimarśinī*) on the *Īśvarapratyabhijñākārikā* (3/2/19) where he writes:

> (The word *viṣuvat*) is formed by adding the affix '*vat*' which means, according to (the rule) *tadarham* (Pā. sū. 5/1/117), 'to be able' to the word '*viṣu*' which means, 'pervasion' (and so *viṣuvat* means) 'that which can make (the breath or day and night) equal' (*viṣuvaṁ vyāptiṁ samānīkaraṇam arhati*). Or the word may mean 'that which constantly stimulates (the difference in relative) length or shortness of the day and night.' In this case the word is derived from the root '*su*' with the prefix '*vi*' and the affix '*śatṛ*'.

Abhinava defines the term again in the TĀ (6/206cd) in the context of his exposition of the Path of Time (*kālādhvan*) projected into the breathing cycle:

> The (root) *viṣ* signifies `pervasion' because its condition (*vṛtti*) is one of equality (*sāmya*) and that is said to be pervasion.

Abhinava's understanding of this condition centres on the emergence of a higher form of time that is pervasive (*viṣuvat* i.e. 'possessing pervasion' or 'equality') and hence not temporal time, which is delimited into durations. From this point of view there are four such moments of 'equality' in the movement of the breath, in which the outer passage of time is replicated. Abhinava explains that, in terms of the 'night' and 'day' of the inhaled and exhaled breath, 'they are the one that occurs at the end of the night and the beginning of the day, at midday, between the end of the day and the beginning of night and, finally, there is one at midnight' (TĀ 6/205d-6ab, Cf. comm. on SvT 4/316-318ab).

Similarly, according to the Siddhāntāgamas, *viṣuvat/viṣuva* in the context of Yoga denotes the state in which the two breaths - *prāṇa* and *apāna* are in equilibrium. The term is sometimes used in a general sense to mean ‘union’ or ‘yoga’. 'By making use of the equinox conjoin (the soul) to the eternal abode. Once attained the Yoga which is the Equinox, who is not freed from bondage?' (*viṣuvatsaṁprayogeṇa yojayec chāśvate pade* ǀ *yogaṁ tu viṣuvaṁ prāpya ko na mucyeta bandhanāt* ǁ *Sārdhatriśatikālottara* quoted in SŚP vol. 3 p. 359; see note in SŚP vol. 3 p. 358 ff.).

Brunner lists the following notions implicit in the term *viṣuvat.* 1) The idea of a central point. The equinox is the centre between the ascending movement of the sun towards the north and and its descent towards the south. 2) The idea of equality. The days and nights are of equal duration. 3) The idea of conjunction between the two periods. One or other of these three basic notions comes to the fore in a given context, to designate what is essentially a 'condition of identification'. *Viṣuvat* thus virtually connotes what is meant by the term *sāmarasya* (lit. 'equalness of flavour' i.e. oneness). She cites the following example (SŚP vol. 3 p. 361). ‘At first the Self is 'made equal' to another reality - for example the breath, which means that the difference between them is effaced. This is *viṣuvat* [the equinox]. The moment this takes place, the two realities fuse into one another. The Self is the breath. This is *samarasa* [oneness]. It is evident that *viṣuvat* and *samarasa* are two stages in the same process of identification and that just one of these terms is enough to denote the event.’ The Siddhāntin Rāmakaṇṭha explains that, in the context of the rites of initiation, this is the union between the teacher and Śiva or his Śakti by virtue of which the teacher can unite his disciple to the 'eternal abode' (ibid. vol. 3 p. 360).

The SŚP (3/226-230ab) and other texts, particularly the SvT (4/316 ff.) and the YHṛ (3/181cd ff.) refer to a series of seven 'equinoxes'. There is no direct reference in the Kubjikā Tantras to these seven, or indeed, any number of ‘equinoxes’, nonetheless, it is safe to assume that some such conception, at least, is behind the expression 'stations of the equinox' in the passage we are examining. They are stages or aspects of the developing condition that the term *viṣiva* implies, that is, ‘pervasion’, 'equalization' and 'union' with the supreme principle and so can also be called 'equalizations'. Essentially, the process consists of a series of seven ascending unifications of the breath with the Self, *mantra*, the channels, the levels of Sound and beyond up to the Transmental. The YHṛ (3/181cd-188ab) explains the seven *viṣuva*s as follows:

(1) The union of the vital breath, Self and the mind is the Equalization called that of the vital breath (*prāṇaviṣuva*). (2) O great goddess, after Sound has risen from the Foundation and the essential nature of the Self merged (in the Supreme) has been realised, the contemplation of (mantric) Sound from (the Wheel of) Unstruck Sound up to the Foundation engendered by the union and separation of the letters of the mantra is the Equalization (of Mantra). (3) O beloved, it is said that the Equalization of the Channels (of the vital breath) is brought about by the contact

with (this) Sound. (It takes place) within the (middle) channel (of Suṣumṇā) by means of the seed-syllable (*varṇa*) (of the mantra) and the piercing of the Twelve Knots (from the Root centre to the Cavity of Brahmā). (4) The Yoga of Sound is the Tranquil (Equalization) and its field is the tranquil senses. (To realise this the yogi) should contemplate (how the stages of development of mantric sound beginning with the letters) Fire (Ra) and Māyā (Ī) (through to) Power (*kalā*), consciousness, the Half Moon, the Obstructress, Sound and the End of Sound are merged in (pure spiritual) Energy (*śakti*). (5) The Equalization of Energy is the contemplation above that (up to the Equal One) of Sound. O great goddess, (6) the Equalization of Time is above that up to the Transmental. (7) The contemplation of Sound (in this way) for 10,817 moments (leads to the attainment of realisation). And (so) the Equalization of (Ultimate) Reality is the means by which (pure) consciousness manifests. O great goddess, (that) is the Supreme Place (*sthāna*) beautiful with (its own) innate bliss.

Somaśambhu refers to the seventh and final equinox, called *Tattvaviṣuva* (Equalization with Reality) as the station of the equinox where union with Śiva is attained (*tad etad yojanāsthānaṁ viṣuvaṁ tattvasaṁjñakam.* SŚP vol. 3 p. 379 verse 230ab). The SvT (4/332-333) describes this mystical 'place' beyond time and space where the seventh Equalization takes place as follows:

O goddess, the Self should be conjoined there (in that place) beyond the Transmental. Then, when the Self is conjoined therein, (it) becomes one with it (*tanmaya*). O goddess, the Equalization (*viṣuvat*) called that of Reality is beyond all (the others). Once known Equalization in this way, who is not freed from bondage?

This is Identification with the Real (*tattvasamarasa*). The SvT (4/309cd–310) describes it as follows:

Once obtained that (one attains) a state of oneness with that (*tanmayatva*). There is nothing to be thought about here (*nātra kāryā vicāraṇā*). That (Self) is within all beings, existing things, principles and senses. It resides in (all things) sentient and insentient, moving and immobile.

37. Another possible translation is: ‘the energy of the Void that is within the Full Moon is established within the New Moon’.

38. Other correct forms are *pūrṇamā* (f.), *pūrṇimā* (f.), *pūrṇimāsī* (f.), *pūrṇamās* (m.), and *pūrṇamāsa* (m.).

39. The energy of the Void is a name given to the goddess when she, as Kuṇḍalinī, moves through Suṣumṇā - the Path of the Stations of the Equinox - between Iḍā and Piṅgalā, the channels of the ascending and descending breath. In the following reference from YKh (1) (3/14-15ab) she is homologized with the sacred site Prayāga and the goddess who resides there in the beautiful body of a courtesan:

In between Iḍā and Piṅgalā is the one called Prayāgā. The courtesan acts there also and is conceived to be (as subtle) as the hundredth part of the tip of a hair. The bestower of worldly benefits and liberation she is the energy of the Void, the devouring one, supreme.

iḍāpiṅgalamadhyasthā [k, kh, gh: -sthe] prayāgā [k, kh, gh: prayogā] nāma [gh: nāṁma] nāmataḥ |
vaiśyā tatrāpi kāriṇyā vālāgraśatakalpitā [k, kh, gh: -tāḥ] ||
bhuktidā muktidā sā tu khakalā grasanī [k, kh, gh: grasanā] parā |

Called Kaulikī śakti in the following reference, we are told that the energy of the Void resides in the Heart. In this case, the 'heart' is not a centre in the microcosmic body. It is the core or fundamental reality. One is reminded of a verse by Utpaladeva in the *Īśvarapratyabhijñākārikā* (1/5/14) where he says:

That vibrant radiance, the great being, undifferentiated by place and time, is the essence (of reality) and so is called the Heart of the Supreme Lord.

The Heart is where, according to the passage we are examining, the divine energy of the Void is in its most fully active form. She moves in the Void between the two breaths and the extremities marked by the upper Triangle in the End of the Twelve and the lower Triangle at the base of Suṣumṇā denoted in both cases by the triangular letter E. As we read in YKh (1) (24/75-77ab):

Just as the radiant energy (*tejas*) of the Light (is in the Light) and butter in milk, in the same way Kaulikī śakti, Khecarī (the Skyfarer) is in the Heart. She is located between two letter Es and in between the Moon (of *apāna*) and Sun (of *prāṇa*). She comes and goes (i.e. she ascends and descends with the motion of Kuṇḍalinī) and merges into the Wheel of the Void (*khacakra*). She is the energy of the Void (*khakalā*), the devouring one (*grasanī*). Fierce (*ghorā*), she moves in the Void (*khacāriṇī*) and is within Śaṁkhiṇī (the channel in the middle of Suṣumṇā).

yathā [k, kh, gh: tathā] tejaḥ [k, kh, gh: teja] prakāśasya sarpiḥ [k, kh, gh, ṅ: sarpi] kṣīre vyavasthitaḥ |
tathā ca kaulikī [ṅ: -nī] śaktiḥ [k, kh, gh: śakti] khecarī hṛdaye sthitā [k, kh: -tāḥ] ||
ekāradvayamadhyasthā [ṅ: ekāradvāpamadhysthā] somasūryasya madhyagā |
gamāgamaṁ ca kurute khecakre [ṅ: -kroś] līyate tu sā ||
*khakalā grasanī ghorā śaṁkhiṇyānte [ṅ: śaṁkhinyā *] khacāriṇī* |

In the following passage this energy is identified with the energy of the Void - the energy of the equinox:

Kula and Akula is night and day in accord with the sphere (*vibhāga*) of the Moon and Sun. One should know that the Equinox (*viṣuva*) is in the centre of that (couple). It is the place between the Point (*bindu* i.e. *apāna*) and Sound (*nāda* i.e. *prāṇa*). She is the New Moon, the solitary (energy) that makes the transition (from one lunar phase to the next) (*saṁkrāntikramaṇa*) in the Maṇḍala of the Path. Between, Iḍā and Piṅgalā, she is the supreme transition (*saṁkrānti*). She is Bhairavī, the one who severs bondage along with the division of duality (*vibhāga*). She is the frightening one (*bhiṣaṇī*) who flows in the midst of the Point (*bindu*).

candrasūryavibhāgena ahirniśi kulākulam |
tanmadhye viṣuvaṁ vidyād [ṅ: vidyā] bindunādāntarālayaṁ [k, gh: vidyornādāṁ-; ṅ: vidyānādāntarālayaṁ] ||
saṁkrāntikramaṇaikākī [k, gh, ṅ: -kramaṇekākī] amā sā [k, gh, ṅ: mā] pathamaṇḍale |
iḍāpiṅgalayor madhye saṁkrāntiḥ [ṅ: -nti] paramā tu sā [k: sāḥ] ||
yā [k, gh, ṅ: ā] sā dvaitavibhāgena bhairavī bhavachedanī |
sā eva bhīṣaṇī nāma bindumadhye pravāhinī || YKh (1) 35/89-91 cf. below 5/83cd-84ab.

40. The Goddess of the Transmission - the Kramadevī - is herself the Transmission through which she courses. She is in all the mantras, lineages and the processions of energies that proceed from the absolute and generate the successive layers of manifestation that constitute the universe of objects, sensations, bodies, senses and minds symbolized by the *maṇḍala*. The goddess along with her consort dwells within each living being giving it life to experience the sequences of her manifestation and ultimately worship her as the goddess of them all.

The Sequence of Sixty-four may be the sixty-four Yoginīs who are worshipped in some versions of the *Saṁvartāmaṇḍala* (see above, note to 2/13). However, in view of the fact that the *Saṁvartāsūtra* does not refer to them, it seems to me that it is more likely that the 'sixty-four' meant here are the component energies of the *maṇḍala*, which is the epitome of the Three Worlds through which the goddess moves. We may analyse the Sequence of Sixty-four into two basic components. One is the Sequence of Deities (*devatākrama*) embodied in the 28 mantras of the Krama, These along with the Eight Mothers, make 36. The other is the Sequence of Teachers (*gurukrama*). This consists of the couple who are the first teachers – Śrīnātha and his consort in which the Divine Current is summated and issues out into the three Siddhas of the three

Transmissions. These are followed by the Nine Nāthas and their disciples the Sixteen Siddhas. As Śrīnātha remains in the centre of the *maṇḍala* and the Goddess of the Transmission flows out through it, they are not counted separately. Thus we arrive at the remaining 28 components of the Sequence of Sixty-four.

41. This verse answers the question: what is the City of the Moon said to be (19)? According to the SaṁP the *maṇḍala* is called the City of the Moon because it is 'the place where there is consciousness of the bliss (that is delightful) like the rays of the moon' (*candrakiraṇavadāhlādavijñānasthale*). The *maṇḍala*, in other words, is the locus of the experience of ultimate bliss.

42. Sūṣmaṇā, which literally means 'she who is pleasingly warm' is Suṣumṇā. According to a reference found in both the KRU (5/120ab) and in the ŚM (20/98cd) Sūṣmaṇā is the name of one of the three main channels of the vital breath along with Iḍā and Piṅgalā and so must be synonymous with Suṣumṇā (*iḍā ca piṅgalā caiva sūṣmaṇā ca tṛtīyakā*). In the ŚM the god, addressing Himavat, says:

> Merged within Sūṣmaṇā, you will be the soul who moves with the exhaled and inhaled breath between Iḍā and Piṅgalā. Within Kuṇḍalinī, and born from the aggregate of letters, (you will be) divine.

iḍāpiṅgalayor madhye niḥśvāsocchvāsacāriṇaḥ [k kh: -cāriṇaṁ; g: niśvāsośvāsa-cāriṇaṁ] ||
sūṣmaṇāntaralīnas [k: sūṣmanā-; kh: sukṣmanā-] tvaṁ jīvarūpī [kh: rudra-] bhaviṣyasi [g: bhaviṣyati] |
kuṇḍalyantargato [kh: -gataṁ; g: kuṇḍalāntargataṁ] divyo [kh g: divyaṁ] varṇarāśisamudbhavaḥ [kh g: -vaṁ] || ŚM 2/71cd-72.

The *maṇḍala* of Sūṣmaṇā figures in the ŚM (5/229cd-230ab) as the sphere of Viśvī the Universal One, the fourth of four energies in the subtle body which, presumably, operates throughout it. The other three are the energy of the will, located in the Wheel of the Foundation, between the anus and the genitals, the energy of action within the Wheel of Unstruck Sound in the chest and the energy of knowledge (*jñānī*) in the uvula (*lambikā*) (*ādhārasthā sthitā icchā kriyā cānāhate sthitā* | *jñānī ca lambikāsthāne [kh: laṁvakā-; g: -sthānaṁ] viśvī [kh g: visvī] sūṣmaṇamaṇḍale [kh: sūṣmana-; g: suṣmaṇa-]* ||). Spelt the same way, the word appears again below (11/9ab) to denote one of the places where one of the thirty-two syllables of the goddess's Vidyā are projected. It also occurs below in 3/39 as a name of the Vidyā who sits, as does the goddess Suṣumṇā in the SvT, next to the god (SvT 10/1232–3 and TĀ 8/390–3 quoted below in a note to 3/39). There, as in the verse we are examining, the lunar Sūṣmaṇā / Suṣumṇā transports nectar, raining it down into the vital parts of the body.

Suṣumṇā is mentioned by name, perhaps for the first time, in the following interesting passage in the *Maitryupaṇiṣad*. This is one of the earliest references to the Yogic process of leading the breath upwards through this channel*:*

> Now it has elsewhere been said: "There is a channel called the Sushumnā, leading upwards conveying the breath, piercing through the palate. Through it, by joining (*yuj*) the breath, the syllable OṀ, and the mind, one may go aloft. By causing the tip of the tongue to turn back against the palate and by binding together (*saṁyojya*) the senses, one may, as greatness, perceive greatness." Thence he goes to selflessness. Because of selflessness, one becomes a non-experiencer of pleasure and pain; he obtains the absolute unity (*kevalatva*). For thus it has been said:
>
> After having first caused to stand still
> The breath that has been retained, then,
> Having crossed beyond the limited, with the unlimited
> One may at last have union in the head.
>
> *Maitryupaṇiṣad* 6/21. Hume's translation.

According to later descriptions of this process, the breath rises, taking the heat of the body up along with it (as happens when a person dies). thus, the central channel feels warm. Sūṣmā - lit. She Who is Pleasingly Warm - the alternative name for this channel, occasionally found in the early Kaula Tantras, gives us a clue to the meaning of the word '*suṣumṇ*ā' as perceived by Kaula Tantrics.

43. We have seen that the City of the Moon is at times identified with just the triangular core of the *Saṁvartāmaṇḍala* (3/11-12) or all of it. It is variously called the House, Mountain and Stone of the Moon because of its outer triangular shape. Present in the midst of an ocean of energies, it is called he Island of the Moon and, with reference to its inner vacuity, the Cave of the Moon (see Schoterman 1981: 41 ff.) . In all these aspects, it the foundation of Suṣumṇā. The commentary on the *Samvartāsūtra* in the ŚM (MS G, fl. 10b-11a) explains:

> One should perceive the *Saṁvartāmaṇḍala*, which is of many kinds and types and (has) many practices (*vidhāna*) (associated with it), by means of the teaching (*artha*) of the scripture. In some place (in the teaching it is called) the abode of the sacred seat of Yoga (*yogapīṭha*) and elsewhere the foundation of Suṣumṇā. Somewhere (it is called) the plane at the End of the Twelve, somewhere the abode of Ṣaṣṭhīśanātha and somewhere it is called the City of the Moon. In this Kula tradition it is called *Saṁvartāmaṇḍala*. The god is within the calix of its lotus. The goddess (also) resides (there). The Supreme Energy, who is Kuṇḍalinī, the mother of all the Āgamas, is there with (Bhairava known as) Tūṣṇīśanātha (the First Teacher).

lakṣitavyam āgamārthena [kh g, gh, c: lakṣitavyāgamārthena; ṅ, ch: lakṣitayāgamārthena] nānāprakārabhedānekavidhānaṁ [c: -bhedanekavidhāna] saṁvartāmaṇḍalaṁ [g, gh, ṅ, c, ch: samvartta-] || *kvacid yogapīṭhālayaṁ [kh: -yogaṁ-] suṣumṇādhāraṁ [g, ch: śuṣmanādhāraṁ; ṅ: suṣumṇādhāraṁ; c: śuṣmanādhāra] cānyatra [ch: cāṇyatra] kvacid [kh, gh: kvacit; c, ch: kvaci] dvādaśāntapadaṁ [kh, gh, ṅ: -śānte-; c: dvādaśāntaṁ-; ch: missing from here to the end of this quote] ṣaṣṭhīśanāthāśrayaṁ [kh, c: ṣaṣṭanāthā-; gh: -srayaṁ] kutracit* || *candrapūryaṁ [kh, gh, ṅ: -sūryya] kvacit proktam asmin kulānvaye saṁvartāmaṇḍalam [g, c: samvartta-; ch: missing] abhidhīyate* || *tatpadmakarṇikānte devo devī vyavasthiteti [gh: -te *] tatra [ṅ: tatas] tūṣṇīśanāthena [ch: rūṣṇīśanāthe *] parāśaktir [ch: + parāthe] aśeṣāgamamātā [k, kh, g: - * * mātā-] kuṇḍalinī* ||

According to the ṢSS:

As the foundation of Suṣumṇā it is the end of the End of the Twelve and is within (or 'at the end of') that. Good people should worship and meditate on that divine *maṇḍala*. That best of Wheels, divine, is where the universe is established.

suṣumṇādhārabhūtaṁ tu dvādaśāntaṁ tadantagaṁ |
etat tu maṇḍalaṁ divyaṁ pūjyaṁ dhyeyaṁ tu sannaraiḥ ||
etac cakravaraṁ divyaṁ yatra viśvaṁ pratiṣṭhitam | ṢSS 1/31-32ab

Note that the lower base of Suṣumṇā in the genital region is not meant here. Rather, these lines refer to the upper base of Suṣumṇā that is at the End of the Twelve. This important place is called the Abode of Emission (*visargasthāna*) and is the location of the *maṇḍala* in its highest form (ṢSS 1/29-30 quoted in chapter 2 p. 277, note 1). Indeed, as the upper foundation of Suṣumṇā, the *maṇḍala* is emission itself. As the ṢSS (28/15cd–16ab) says:

Emission (*visarga*) is the foundation of Suṣumṇā located at the End of the Twelve. In some places (it is called) the sacred seat of Yoga and in others *Saṁvartāmaṇḍala*.

visargaṁ ca suṣumṇāyā ādhāraṁ dvādaśāntagam ||
kvacic ca yogapīṭhaṁ tu kvacit saṁvartāmaṇḍalam |

I have not managed to locate the term Union of Emission (*visargayoga*) anywhere else in the Kubjikā corpus. We must therefore try to understand what is meant here through indirect references. Let us begin with the ŚM (6/5-6) where we are told that the Supreme Power is within Emission and hence in the End of the Twelve:

That energy which is supreme, subtle, endless and (all) pervasive is the Supreme (*parā*). She is consciousness and, supremely sacred (*divyā*), she abides as (the timeless) moment (*truṭi*). Endless, pervasive and sacred, her form is the Point (in the centre of *maṇḍala*) within the Void. Established in Emission, she is divine nectar (*amṛtā*). Established in the movement (of energy), she is immobile.

yā sā śaktiḥ [kh g: śakti] parā sūkṣmā anantā vyāpikā [kh g: vyāpakā] parā |
cidrūpā paramā divyā [g: vidyā] truṭirūpā [kh: trūṭi-; g: tuti-] vyavasthitā ||
anantā vyāpikā [kh g: vyāpakā] divyā vyomasthā bindurūpiṇī [g: bindū-] |
visargasthā amṛtā divyā cārasthācārarūpiṇī ||

From one point of view then, we can say that the Union of Emission (*visargayoga*) is union with this energy in the End of the Twelve. From another point of view the term *visargayoga* may also mean the union of two or more emissions. And this is the practice which, in the following passage drawn from the ṢSS (10/161-168) and its commentary, is described as one of the forms of Yonimudrā. The two breaths, ascending and descending, are two Yonis within which emission takes place. The practice of Yonimudrā is to unite them inwardly in Suṣumṇā, the central channel of the breath and lead them up. This may take place for the yogi alone or along with a partner in sexual union.

Having penetrated the Yoni with the Yoni, split it apart with the pestle. By the union of the two emissions (one) certainly (achieves the liberated state of) Flight (*khegati*). By means of the energy below and the energy above (the energy of) the pestle (*mudgarā*), which generates the formless (*arūpa*), (develops).

O goddess, having again split apart the second emission by means of that (energy) and having dragged along the Void (*randhra*) of the emission of radiance (*varcas*) slowly lead it upwards.

The second (emission) moves intensely just by its contraction. By the union of the two emissions, contraction and expansion always (*sadā*) takes place within the Cavity of Brahmā and above in the very same way. That knowledge of (this) sign of attainment (*pratyayavijñāna*) arises in all breathing beings.

The two (emissions), located above, are present in (*suṣumṇā*) the one channel (of the two breaths). The second (emission) pulsates intensely by means of that by which it moves.

When the blissful time born of emission has come and passion is intense, (the Cavity of Brahmā) contracts and expands intensely by the movement (of the two emissions). Once perceived (that this is) thus (taking place) and having dragged along the Yoni with effort by means of the Yoni, the Lord of Yogis, attains the plane of (Bhairava), the Skyfarer by means of the (power of the essential) reality of the Skyfarer. One type of Yonimudrā has (thus) been explained (that operates) during (sexual) union (*samāgama*).

The commentary explains: Having penetrated the energy that is below and the energy that is above, drag (each one of them) along. How? Like stricking with a pestle. By stricking and rubbing and having done that pierce it, that is, split it apart 'by the union of the two emissions'. There are two emissions. (One is) the upper emission (*sarga*) (of the breath) and (the other), the lower emission (of the breath that are on) the upper and the lower path (respectively). The location of the 'radiance' (*varcas*) is the location of vision (*dṛṣṭi*) (i.e. where the movement of the breath is perceived). Lead that upwards. (Then) lead the upper emission down. Lead the upper emission down there (where) the cavities of the mouth and nose etc (are located). Here one perceives a sign of attainment (*pratyaya*). When (the breath) moves upwards, it then moves down. Then by moving down, it moves upwards when it is very intense. When contraction and expansion takes place within the two emissions, the Cavity of Bhramā is pure. If it has been opened out (*vikāsita*) and the two emissions are present in the state of the one channel (of the breath) then 'by the movement', which is repeated practice of contraction and expansion, bliss, movement (of the body) trembling, shouting and throbbing (of the limbs) takes place (spontaneously). When that takes place (the yogi attains the liberated) state of Flight, the opening up of what is closed and the expansion of contraction. This is one type of Yonimudrā (experienced) in (sexual) union (*samāgama*).

yonyā yoniṁ samākramya mudgareṇa tu bhedayet |
visargadvayasaṁyogāt khagatir nātra saṁśayaḥ ||
adhaḥśaktyordhvaśaktyā [k kh: adha-] tu mudgarārūpakāriṇī |
tayā vibhedya taṁ devi visargadvitayaṁ punaḥ ||
varcovisargarandhraṁ tu ākṛṣyordhvaṁ [k kh: ākṛṣṭordhvaṁ] nayec chanaiḥ |
tenākuṅcitamātreṇa dvitīyaṁ calate bhṛśam ||
visargadvayasaṁyogān mīlanonmīlanaṁ [kh: -yogā-] sadā |
jāyate brahmarandhre tu ūrdhvaṁ vai evam eva hi ||
etat [k: eta] pratyayavijñānaṁ [k: gatyaya-] sarvaprāṇiṣu jāyate |
ekanāḍigate dve tu visarge ūrdhvasaṁsthite [k kh: visargāvyorddha--] ||
calate yena [k kh: kena] tenaiva dvitīyaṁ spandate bhṛśam |
kāle visargaje prāpte sānande [k, kh: sānandaṁ] manmathotkaṭe ||
mīlanonmīlanaṁ tasya bhṛśaṁ [bhṛsaṁ] saṁcālanād bhavet |
evaṁ saṁbhāvya yonyā tu yonim ākṛṣya yatnataḥ ||
khecarārthena [k kh: -rddhena] yogīndraḥ khecaraṁ padam āpnuyāt |
eko bhedaḥ samākhyāto yonimudrā samāgame ||
adhaḥśaktim ūrdhvaśaktiṁ ca [k: adhaśaktir ūrdhvaśaktiś ca; kh: adhaḥśaktiḥ ūrddhvaśaktiś ca] samākramya samākarṣaṇaṁ kārayet | *katham* | *mudgareṇa*

*prahāravat [k: āyudhavat] | prahāragharṣaṇena etat [kh: tat] kṛtvā bhedayet vidārayet | visargadvayasaṁyogād [kh: -yogāt] iti | visargadvayam [kh: -dvayaṁ] | ūrdhvasarga [k: ūrddhvaṁ-; kh: -sargaṁ] adhaḥsarga [k kh: -sargaṁ] ūrdhvamārge [k: -rga; kh: adhaḥ sargaṁ] adhomārge [k: * * mārgaḥ; kh: missing] | varcaḥsthānaṁ [k: vaṁca-; kh: varcosthāne] dṛṣṭisthānaṁ [kh: -ne] taṁ ca [kh: missing] ūrdhvaṁ [kh: ūrddhve] nayet | ūrdhvasargaṁ mukha-nāsādirandhrāḥ tatra [kh: * te] adho nayet | atra pratyayaṁ dṛśyate | ūrdhvaṁ yadā [kh: + ā] kramyate tadā adhaś calati | tadā [kh: missing] adha ākramaṇād ūrdhvaṁ calati | bhṛśaṁ [kh: bhṛthaṁ |] satyam atyarthena [kh: * * *] | visargadvaye [k: -dvaya] mīlane tathā [k: tadā] unmīlane brahmarandhraṁ śuddhaṁ bhavati | vikāsitaṁ ca yadā ekanāḍitve visargadvayaṁ bhavati | mīlanonmīlanābhyāsanavaśāt [k: -nābhyāṁsavasāt; kh: -nābhyāsa * vasāt] saṁcālanāt tadā ānandacalanaṁ [k kh: -na] dhūnanaṁ [k: cūlana; kh: dhūnana] śabdanaṁ [kh: śavda *|] spandanaṁ [k: sphoṭanaṁ] jāyate | tadjāte [k kh: * jāte] khecaratvaṁ [k kh: -raḥ *] mīlanonmīlanaṁ saṁkocavikāśaḥ [kh: -saḥ] iti eko [kh: ekaḥ] bhedo [kh: prathamo] yonimudrāyāḥ [kh: -mudrābhedaḥ] ||*

We may summerize our findings as follows. The union of emission is the conjuction of the inhaled and exhaled breath that takes place at the apex of the Middle Channel (*madhyanāḍī*) commonly known as Suṣumṇā and here called Sūṣmaṇā. The City of the Moon, that is, *Saṁvartāmaṇḍala* is located there. The Place of Repose (*viśrāntisthāna*) is in the centre of it where the goddess Vakrā resides as Kuṇḍalinī (see below 2/36cd-37) 'established in emission' (ŚM 6/6cd). The channel of Sūṣmaṇā that travels through the centre of the *Saṁvartāmaṇḍala* located at the End of the Twelve above the head is the Path of Meru through which the goddess descends with the teachings. The goddess moves both up and down through the centre of the *maṇḍala* even as she rests there and so although 'established in the movement (of energy), she is immobile' (ibid.). As a result the whole channel through which she moves and its extremities are, like her, blissful and, as our verses puts it, 'transports the waves of nectar'. As the *Ṭīkā* (MS K fl. 1a) says: 'In this way everything is equally all bliss (and it has come) from the Path of Meru, that is, from the End of the Twelve above the head which is the location (*sthāna*) of the *Saṁvartāmaṇḍala* (*evaṁ sarvaṁ [kh: sarva] sarvānandasamaṁ merumāgān mastakoparidvādaśāntāt [k: -mastakoparād-; kh: -māgāt- -mastako-parāt-] saṁvartāmaṇḍalasthānāt [k kh: savantā-]*).

Finally, note that the practice of Yonimudrā described above can be done alone and the union of emission within which the *maṇḍala* is located can also take place in the course of sexual union. In that case the emission is also of the two partners and it should place in unison in the End of the Twelve at the apex of the common medial channel of the two which transports the resulting 'waves of nectar'.

44. The attributive compound *kulālambin* qualifying Śrīnātha can be translated in two ways. One is that he 'supports the Kula' another that he is 'supported by Kula'. Kula in the first alternative, which is the one I have chosen, I take to mean the entire tradition or 'family' (*anvaya*) of teachers in general and the eighteen listed in the following verses that constitute the Divine Current in particular. This meaning accords with the following statement that he is the leader of the Siddhas. The meaning of the word Kula in the context of the other possible translation is not the same. It would make no sense to say that Śrīnātha is supported by the tradition that originates from him. Kula in that case, I suppose, would denote the abstract metaphysical identity of the goddess, that is, the Transmental which is the aggregate - *kula* - of all the energies in the *maṇḍala* and hence the macrocosm through which its vitalizing energy spreads. As the aggregated energy of the male principle, the goddess sustains the god. Thus, according to the *Kularatnoddyota*, when the god seeks to discover the foundation which sustains him, the goddess appears before him as the embodiment of his cosmogonic will, which is the Transmental, and by their subsequent union the world is created (KRU 1/53-65, quoted in Dyczkowski 2004: 245 ff.).

45. After describing Candrapura – the City of th Moon - this verse answers the question: what is the (true) nature of Śrīnātha who resides in Candrapura (1/2b), that is, the *Saṁvartāmaṇḍala* (20)? The answer to this question introduces the following verses that summerize in their own cryptic style the manner in which the transmission is brought down and then spread in the world through the lineages of teachers. These are the Siddhas, also known as Nāthas. The first and foremost amongst them is Bhairava himself, that is, Kujīśa, the goddess's consort who, as the first teacher, is Śrīnātha, the most common name of the god who speaks, asking and answering questions in the Kubjikā Tantras.

We have seen that a primary feature of Kubjikā's theology and the soteriology of the Kubjikā Tantras is the goddess's frequent identification with the Transmental located at the End of the Twelve above the head in the subtle body. Based, no doubt, on yogis' personal experience, this doctrine is common to most if not all major Śaiva Tantric traditions. We find it, for example, in the Āgamas of the Śaivasiddhānta. Thus the SŚP teaches that the individual soul should be dissolved 'into the Supreme Principle which is supreme bliss in the End of the Twelve which, void of (phenomenal) being, is Śiva, beyond mind (*unmana*) and the perpetual source of (every divine) quality' (SŚP *nirvāṇadīkṣāvidhiḥ* verse 236). Similarly, in the SvT (11/312cd) the god declares: 'O Śāṅkarī, he who is beyond the Transmental is eternal, pervasive and imperishable'.

If we accept the immediately apparent meaning of the expression *unmanānte* to be 'at the end of the Transmental' we are faced with an inconsistency with the commonly accepted doctrine according to which the male deity beyond the Transmental is transcendent, a condition commonly symbolized by Voidness. This

Void is the god, who is 'at the end of the Transmental'. Thus we read below (40/51):

> That is said to be Śiva's abode (*sthāna*), which said to be at the End of Emission (*visargānta*). That is said to be the Great Void (*mahāśūnya*) and is located at the End of the Twelve (*dvādaśānta*).

Similarly, Abhinavagupta (TĀ 3/140), paraphrasing the *Triśirobhairava-tantra*, says:

> The supreme (form of) Kuṇḍalinī is (experienced) at the end of emission (*visargaprāntadeśa*). It is said to be Śiva's Sky (*śivavyoman*), the supreme abode of Brahman and the Self.

It is hard to understand, therefore, why we should be told here that at the end of the Transmental the supreme reality is omniform (*viśvarūpa*). I have tried to remedy this difficulty by understanding the expression *unmanānte* to mean not 'at the end of the Transmental' but 'within the Transmental'. A little further ahead (2/35cd-36ab) we are told that Śiva is transcendent and hence 'nameless' (*anāma*). Perhaps we should understand that these are two aspects of the god who is the supreme principle. As Śrīnātha he is the teacher present in the world as the essential nature of all things and hence is within the Transmental which is the highest and most comprehesive level of immanence. But as Śiva the Nameless, he transcends them and so is the aspect of the god who is realised at the end of the Transmental.

46. Verses 20 to 26 answer the questions: how will the (spiritual) sons know its eighteen divisions (26)? and (what are) the eighteen divisions (31)?

47. This verse is repeated below in 35/92cd-93ab and is also found in YKh (2) 15/5. It appears, therefore, that the division of these eighteen into units of 4, 5, 6 and 3 is basic and so they have been numbered accordingly. We are told below (35/93–94) that there are four divisions because these eighteen are associated with the Sun and Moon which correspond to the right and left currents of the breath. Both have an ascending and descending phase thus making four altogether. The five are associated with the Five *Praṇavas* (35/95-96ab). that represent various pentads corresponding to five states of the goddess in her creative phase as the Yoni (see notes 3/39, 44 and 92cd-93ab). The three are the three sacred seats deployed in the triangular Yoni (35/98). They are equated with the channels Iḍā, Piṅgalā and Suṣumṇā (35/99-100) and their corresponding goddesses - Vāmā, Jyeṣṭhā and Raudrī, respectively. Each seat is inhabited by two Yoginīs who together make up the group of six. They are 1) Oḍḍiyāṇa - Hākinī and Śākinī 2) Pūrṇagiri - Kākinī and Lākinī 3) Kāmarūpa - Rākinī and Ḍākinī. They can both chastize or restrain (*nigraha*) enemies and miscreants as well as dispense grace (*anugraha* 35/101-103)

which, is perhaps why they are in couples. These eighteen, deployed in the Triangle in the midst of the currents of the vital breath, together constitute the 'arising of the Eighteen-fold Sequence' (35/93-94). They are, in other words, the primary manifestations of the Divine Current which emerges from the energy of the Command. The Triangular Yoni and its contents, from which the universe, body, transmission and teachings issue forth and by which they are sustained, is produced in this way from the Divine Current. Conversely, we may say that the phases of the Divine Current are their internal equivalent.

48. Below in 57/16b and 57/65d the reading of this name is Herukā, which is feminine. The mantra, recorded in chapter 24 of the ŚM, addresses the being here as Heruka, which is masculine. But the SaṁP, which quotes this passage, confirms this reading. The ŚM (23/47d) reads the name Pherubhairava (Jackal Bhairava)

49. These and the following verses up to 2/31 describe in brief the lineages of teachers. This is an important topic. The worship of the teachers, collectively called the Circle of Teachers, is a necessary prelude to the worship of the Krama. The KnT declares: one should worship the circle of teachers (*gurumaṇḍala*) beginning with Śrīnātha and ending with one's own teacher. [. . .] Once known it from the teacher's mouth and then begin the sacrifice (*śrīnāthādi svagurvantaṁ pūjayed gurumaṇḍalam* | *jñātvā gurumukhāt samyak paścād [kh, g: paścā *] yajanam ārabhet* | KnT MS K folio 7a). Śrīnātha was described in the previous verse. These verses are dedicated to the eighteen that constitute the Divine Tradition (SaṁP (3b): *ity aṣṭādaśadivyāmnāyānukramam*) also called the Divine Current and the Convention of the Flowers (*puṣpasaṁketa*). Here only their names are listed. They are described individually below in chapter fifty-seven. The remaining groups who constitute the lineages of teachers (*gurukrama*) are mentioned in the following verses. These are the three Siddhas who transmitted the teachings in the three lineages (*oli*) or transmissions (*krama*). They are followed by the Nine Siddhas of the Lineage of Nine Persons (*navapuruṣakrama*) and their sixteen disciples. Unlike the eighteen of the Divine Current who are liberated Skyfarers (*khecara*), all these are said to have been embodied human Siddhas and so they, along with their disciples, are called, according to one system of classification, the Current of the Persons (*puruṣaugha*).

The eighteen members of the Divine Current appear at the end of a long section in the *Ṭīkā* that comments on a passage drawn from the *Bṛhadāgama* that deals with the final part of the *maṇḍala* in which the teachers are worshipped. There this group is called the Transmission of the Bliss of the Command (*ājñānandakrama*), which the *Ṭīkā* glosses as the Transmission of the Eighteen Nāthas (*aṣṭādaśanāthakrama*). One of the issues to clarify here concerning this Transmission is whether it is a sequence of Nāthas or of their consorts. Above (1/2) our text simply refers to this sequence as the `eighteen' (*dviraṣṭau*) and here as the `eighteen divisions'. Below (57/1), as here, it is called ‘the tradition of the eighteenfold transmission' (*aṣṭādaśakramāmnāya*) and eighteen aspects of the Divine Current (*divyaugha*) (57/37cd-38ab, 57/54cd-55ab) or the Transmission of the Skyfarers (*khecarakrama*). In chapter fifty-seven below, this Divine Current is not described as a lineage of eighteen teachers but as a sequence of energies that operate on successive levels (57/52cd-53ab) that mark the progressive emergence of cosmogonic Sound and hence is called the ‘arising of the Path of Mantra’ (*mantramārgodaya*) (57/28ab). Each stage can also be understood as an inner phase of creation or a yogic state, that is, as a condition or experience of a higher mystical consciousness. Indeed, the entire Divine Current, we are told, is the knowledge of liberation, which is the Śāmbhava state (57/92cd-93ab). In this perspective, these are not stages but aspects of the experience of those who have attained liberation. Those who apply their attention to it share in this experience and so attain the state Beyond Mind which is the goal and essence of the teachings (57/94cd-95).

In metaphysical and theological terms, they are eighteen aspects of the goddess herself who as the Yoni is the embodiment of the entire Western Tradition of the Kubjikā Tantras and all that exists (59/74–75ab). They are all aspects of the Transmental, the energy of consciousness identified in one place with the goddess Kālī. (*unmanā citkalā [k, ṅ: citakalā; gh: cittakalā] kālī etad divyaughasantatiḥ [k, ṅ: vivyaumasaṁtatī; g: devyāmasaṁ * *?; gh: vivyaumasatatī]* || YKh (1) 35/3cd). As Kālī is regularly identified with the energy of the New Moon (*amākalā*), which is the seventeenth lunar digit one wonders whether these eighteen are not related to the energies of the moon. The eighteenth member of this series is indeed anomolous with respect to the others. He is called Śrīnātha. We should be careful not to confuse him with the Śrīnātha described in the previous verse who is Kujīśa, the Bhairava who is Kubjikā's consort, although, in a sense, they are essentially the same. For one thing, the Śrīnātha who is Kujīśa is, according to the *Saṁvartāsūtra* (above 1/2b), ‘in the form of the eighteen (*navanavakalita*)’. The series is commonly said to be the one that ‘begins with the Transmental and ends with Śrīnātha and Ciñciṇī’ (KnT MS K fl. 7a) *śāṁbhavādi krameṇaiva [k: śaṁbhavādi-; kh: -naiva] yāvac chrīnāthaciñciṇī [g: ciñcinī; gh: ciciṇī]* |). This Śrīnātha YKh (2) refers to as the first Nātha (YKh (2) 15/79ab: *unmanādy ādināthāntaṁ [k, kh: -ntā] divyaughaṁ puṣpasaṁjñakam* |). In the following verses, as we shall see, he is called Vṛkṣanātha (the Lord of the Tree) who initiates the Three Siddhas first and then the following Nine Nāthas.

The names of the first two phases - the Transmental (*unamanā*) and Mind Beyond Mind (*manonmanā*) – are often synonyms, although, as is the case here, two distinct levels may be meant. The following two - the Equal One (*samanā*) and the Pervasive (*vyāpinī*) – appear frequently throughout the Śaivāgama and Kaula Tantras as the following two phases in the development of the Sonic

Absolute down into the sacred cosmogonic sound of mantra. The remaining ones appear in chapter fifty-seven in the feminine as goddesses who, similar in nature to these first four, are said to be aspects of the Command that operates on the Śāmbhava plane (57/76cd-77ab). The Command is the Transmental, the metaphysical identity of the goddess. Thus we are told that the Flower in the expression the `Convention of the Flower', which stands for the entire series of eighteen stages, is the goddess Khañjī (57/49cd-50ab), that is, Kubjikā. Even Śrīnātha at the end of the series is a form the goddess assumes. She becomes the god (57/80). In other words, the goddess is both the Transmental at the summit of the sequence and all the other seventeen phases. That these are energies is finally confirmed in 57/96ab-98 where their consorts the 18 Nāthas who are `part of the transmission (*krama*) beginning with the Transmental' are listed. There we are told that they are ancient Skyfarers (i.e. liberated souls) and they should be worshipped with their female consorts as couples (57/99ab-100ab).

But according to the KnT (MS K fl. 7a), which also lists these eighteen in the beginning of a long passage in which all the teachers are listed (i.e the 18, 3, 9, and 16 Nāthas), they are all clearly male. So much so that the first one, which here is (the neuter, although normally feminine) Transmental (*unmanā*) is listed there are the Lord of the Transmental (*unmanīśāna*). Thus the expression 'the Transmission of the Eighteen Nāthas' in the *Ṭīkā* refers only to the male consorts of the eighteen energies who are 'embodiments' of their experience as liberated souls moving freely in the expanse of the Infinite. Accordingly, in chapter 57, the names of members of this series are all feminine. Here only six of them are feminine. The rest are neuter with only one possible exception (i.e. Avyakta). Their ordinal numbers, however, are all neuter, with the sole exception of one, that is, the tenth, which agrees with the feminine Jambhalā. Should we then simply consider the Sanskrit of this passage to be faulty? Should we emend systematically to the feminine or the masculine form? The vocative 'O Vakrā!' in 2/23a is out of place as the goddess is the speaker. Accordingly, the god is addressed previously in the same passage as 'O Śambhu!'. This is a sign that this passage was taken from some other source where the god is the speaker, not the goddess. It appears that the redactor was careful enough to alter one of the vocatives to the required male form but forgot to make the necessary change to the other one.

The transition in this way of passages from one text to another frequently entail their corruption. But I do not think that the change in gender here is due simply to error. The redactor or original author seems to have intentionally made alterations to the gender of the words, although he failed to do so in every case. The guiding principle here seems to be the notion that these eighteen are not only collectively the *āmnāya*. Each one individually is also the entire *āmnāya*. All eighteen form a part of the Divine Tradition (*divyāmnāya*) concerning what is, essentially, the liberated condition. Again, each one is a *bheda* - 'division', 'aspect' or 'type' of that. At the same time, each one is, in a sense, all of it because each one is the total experience of the liberated state. The difference between them is that they are the experience of different liberated souls. The fact that the first three or four members of this series bear the names of the initial stages of the development of Sound out of the Absolute should not confuse us into assuming that a hierarchy of states is meant here. As we shall see below in chapter 57 each one is ultimate - each is the Transmental.

The change in gender here is due, it seems, to a shift of perspective from the states themselves, 'embodied' as female principles, to the tradition or teaching - *āmnāya* - that concerns them and to them as divisions or aspects - *bheda* - of the same. These words are normally masculine in Sanskrit but in our text are most commonly treated as neuter and it is this gender that has been projected onto the names.

50. This verse answers the question: how is the Division of the Couple the essence (*sāra*) (27)?

51. The word *sāmarasya*, which I have translated as 'oneness', literally means 'equalness of flavour'. This is how the couple is the 'essence' (*sāra*) of all things. The pervasive oneness in all things of the union of Śiva and Śakti is likened to the experience of taste. Rather than 'seeing' them everywhere, they are 'tasted' everywhere. They are a couple, we are told, in the sense that the union of both takes place within each. Śakti unites with Śiva within Śiva and Śiva unites with Śakti within Śakti. By extension there are eighteen couples - the eighteen teachers and their consorts. Concerning this and other *conjunctio*s, see note to 7/16cd-17.

52. Concerning these three Siddhas, see also 2/15-16 and 2/45.

53. Generally, the Siddhas and their corresponding seats and lineages are not presented in this order. Usually Oḍḍīśanātha comes first and Mitranātha last. This is the logical order as Oḍḍīśanātha is the first of the three Siddhas and his transmission is that of the Eldest (*jyeṣṭha*), also called the Aged (*vṛddha*). The order of correspondences with respect to the transmissions remains the same and so above in 2/15ab the three transmissions are similarly presented in the reverse order, that is, beginning with that of the Child and ending with that of the Aged. In this way we arrive at the usual set up namely, that Mitranātha is the founder of the transmission of the Child, Ṣaṣṭhanātha that of the Youth and Oḍḍīśanātha that of the Aged. Note, however, that in the following passage from the *Upadeśasūtra* (YKh (1) 14/8d-10; YKh (2) 5/11) the correspondences are reversed. But this may well be a unique exception or, at least, a rare reversal:

In the same way there is another three-fold transmission and the division of the lineages (*uli*) is three-fold as that of the Child, Youth and the Aged. Mitranātha is in the lineage of the Eldest. Ṣaṣtha(nātha) is in the Middle One and Uḍunātha (i.e. Oḍḍīśanātha) in that of the Child. (Thus) there are three Siddhas in the Kula transmission.

. . . . tathānyaṁ ca kramatrayaṁ [gh: kramaṁ-] |
bālakaumāravṛddhaṁ [gh: -komāra-; ṅ: vālaṁkomaravṛddhaṁ] ca ulibhedaṁ [k, ṅ: -de] tridhākramam ||
mitranāthaṁ [kh: mitranāthanāthaṁ] tu jyeṣṭholyāṁ [k, kh, gh: jyeṣṭālyāṁ; ṅ: jyaṣṭholyāṁ] ṣaṣṭhaṁ [k, kh, gh: ṣaṣṭaṁ, ṅ: vra?ṣṭaṁ] caiva tu madhyame |
uḍunāthaṁ [k: ūdrunāthaṁ; gh: ūḍunāthaṁ] tathā bāle [ṅ: netre] trīṇi siddhāḥ [k, kh, gh: siddhā; ṅ: siddhāṁ] kulakrame ||

54. These abbreviations for the Siddhas appear several times in our text (see e.g. 2/45, 7/58cd, 7/95c, 25/37d, 39/133c, and 53/3c). In this case only three Siddhas are mentioned and so also below in 7/58cd–59ab. When the fourth Siddha – Caryānātha – is added to them his name is similarly abbreviated to Ca (see below 2/45 and 45/25cd). The same system of abbreviation is used generally in all the Kubjikā Tantras. We find it also, for example, in the ŚM (23/59ab) where we are told that: the Group of Four - O (Oḍḍīśanātha), ṢA (Ṣaṣṭhanātha), Ca (Caryānātha), and MI (Mitranātha) are the four leaders of the Siddhas. (*o-ṣa-ca-micatuṣkaṁ [k: ā-] tu catvāraḥ [kh: catvāra] siddhanāyakāḥ [g: -kāṁ]* ||).

These abbreviations are said to be part of the special, secret terminology (*saṁjñā*) of the lineage of Siddhas (*siddhasantāna*) (39/133) and the texts make extensive use of such abbreviations. The most common are these abbreviations for the Siddhas and those for the four sacred seats namely, O (for Oḍḍiyāna), Jā (for Jālandhara), Pū (for Pūrṇagiri) and Kā (for Kāmarūpa) (see e.g. 44/46cd–48ab). This set of four abbreviations is so basic that the Śrīvidyā tradition took them over along with what they denote (see, e.g. YHṛ 1/41ab and 3/99cd). Based on the same principle, the *Ṭīkā* similarly supplies abbreviated forms of the names of the fifty seats (Ṭ MS K, fl. 3a-4b) listed below in 6/212cd-219ab and elsewhere. The names of the Nine Nāthas are sometimes abbreviated in the same way. For example below in 2/30cd-31, these nine beginning with Gaganānanda are collectively referred to as *gakārādi* 'those beginning with (the Nātha whose name begins with) GA'. We find another example of this abbreviated form of this name and that of the other eight in the *Ṭīkā* (MS K fl. 176ab). Below in 7/77cd-79 we find an extension of the abbreviated names of three of these nine viz. Gadeva, Padeva and Kadeva for Gaganānada, Padmānanda and Kamalānanda, respectively.

The names of deities may be abbreviated in the same way. The expression Ḍādi, for example, refers to the group of six Yoginīs (called *ḍādiṣaṭka*) beginning with Ḍākinī (KMT 14/4ab, Heilijgers-Seelen 1994: 121-6). KU is a common abbreviation for Kubjikā (see e.g. KuKh 58/63c). Proper names are occasionally abbreviated in this way in other schools also. For example, Jayaratha refers to Keyūravatī, a teacher of the Kashmiri Kālīkrama, as *śrīkekāradevī* (Dwivedi and Rastogi 1987: 811, read *śrīkakāradevī*). Similarly, the goddess of the Kashmiri Kālīkrama, Maṅgalā, is called Makāradevī (MP (1) p. 49).

Abbreviation may be extensively applied in this way. For example, the *Ṭīkā* presents the names of the sacred sites, goddesses and teachers worshipped in the six groups of the Krama in an abbreviated form as a part of its exposition of the contents of the sequences of the individual lineages. The first syllables of the names of the members of each group are stated first, followed by their mantras. The same method is applied to other groups (*ogha*) of mantras also. The units which constitute a mantra may also be abbreviated in the same way. This serves, it seems, not only to hide the contents of these mantras from the uninitiated, but also as a mnemonic device. For example the Ṭ (MS K, fl. 49a-49b) introduces mantras related to the sacred seats in the following way.

Ū, Ca, Ā and Ku are the group of four. (Then come) the four Jā, Ma, Ya, A. (There is) the group of four Pa Mā Maṁ Śā and the four Kā Si Va Ka. Such are your four divisions of the group of the first four seats expressed by means of the bare convention. (Now) once clarified, it is stated (in full).

ū ca ā ku catuṣkaṁ [k kh: catuṣka] syāt jā ma ya a catuṣṭayam || *pa mā maṁ śā catuṣkaṁ syāt kā si vi ka catuṣṭayam* || *evaṁ te caturo bhedā ity ādipīṭhacatuṣkasya saṅketamātrakṛtam* | *tad eva sphuṭaṁ kṛtvā [kh: kṛtvāt] kathyate.*

It would be wrong to think of these as abbreviations pure and simple. Examples of abbreviations in the strict sense of the word are also found in the texts and can be clearly distinguished as such. Common examples are '*pā. pū.*' or '*pā.*', which are used in liturgical works of all kinds, not only those of the Kubjikā Tantras, as abbreviations for the frequently recurring expression `*pādukāṁ pūjayāmi*' - `I worship the sandals (of this or that divine being)'. Similarly, '*avvāpāda*' is an abbrevation of '*avvāpādukāṁ pūjayāmi*' (see below 7/33cd-34). The types of abbreviations we are considering are called 'conventions' (*saṁketa*) because they form an integral part of the language of the tradition, a language that is itself a convention.

55. This verse answers the question: (who are the) Siddhas in the teaching of the three (lineages) (*tritayaśāsana*) (28)? There can be no doubt therefore that the expression '*trika*' – lit. 'triad' – in this verse stands for 'the teaching of the three (lineages)' (*tritayaśāsana*). This expression is not uncommon. It occurs, for example, in YKh (2) 15/2cd: 'and the supreme (goddess) and mother in the teaching of the three (lineages) . . .' (*parā ca mātaraś caiva avvā tritayaśāsane*).

An expanded version of this expression or, one could say the complete one, is 'the teaching of the three lineages' (*olitritayaśāsana*) that occurs, for example, below in 13/115d and 48/92d, leaving us in no doubt as to the meaning. The same expression occurs (with *uli* replacing *oli*), for example, in YKh (1) 23/15ab: 'The seventh (and highest) House is the western one which is the teaching of the three lineages' (*saptamaṁ paścimaṁ veśma (k: vesmaṁ) ulitritayaśāsanam (k: -sāsanaṁ)*). The fourth chapter of the KRP begins with a list of triads that is said to be the 'teaching concerning the triads in the Kula' (*kule tritayanirṇayam* KRP 4/1b). The first in the list is the Transmission (*krama*), which is of three kinds, as are the three lineages (*oli*) (*kramaṁ tu trividhaṁ devi olitritayam eva ca* ibid. 4/2ab). Other synonymous expressions are: 'the teaching concerning the three principles' (*tattvatritayaśāsana*) (AS 7/26d), 'the teaching concerning the three trasmissions' (*kramatritayaśāsana* also ibid. 17/106b) and 'the teaching of the three sections (of the MBT)' (*khaṇḍatritayaśāsana*) found only in the AS, although it occurs there as many as three times (in 22/76d, 23/59d and 28/78d).

56. In this context, the Moon, Sun and Fire correspond, as we have seen in the previous verse, to the three teachers Mitranātha, Ṣaṣṭhanātha and Oḍḍīśanātha who are said to have founded the lineages of the Child, Youth and Eldest in the seats of Kāmarūpa, Pūrṇagiri and Oḍḍiyāna, respectively. Vṛkṣanātha - the Lord of the Tree - occupies the centre, that is, the position of authority in the middle of them. Perhaps we should imagine a triangle with these three luminaries in the corner and Vṛkṣanātha in the centre. From there, like the Upaniṣadic Self, he shines, the Light of lights, illumining them. He is the First Nātha (*ādinātha*) of the three lineages (*oli*) (below 7/67cd), from whom the other three Nāthas or Siddhas are generated. Thus he is present in all three lineages and is worshipped along with the three founding Siddhas (cf. below 51/9cd-10). He is Śrīnātha who is said to be the teacher in the three lineages (19/18). As such he is Bhairava, Kubjikā's consort embodied in the seed-syllable Navātman and so is called Navātman Bhairava (cf. 51/4). Through Navātman, the mantric form of the Bhairava as the First Nātha, the other Nāthas are worshipped and with them the transmissions (*krama*) that originated from them. See intro. vol. 2, p. 423 ff..

57. As an emanation of the energy of Speech (*vāc*) all manifestation is understood to have two aspects namely, the denoted (*vācya*) and the denotator (*vācaka*). Ranging from gross (*sthula*), to subtle (*sūkṣma*) and supreme (*para*), the denoted order is three-fold as the gross worlds (*bhuvana*), subtle principles (*tattva*) and supreme energies (*kalā*) that encompass them. The corresponding triad in the sphere of the denotator is mantra, the parts of mantra (*pada*) and letters. This way of understanding reality has direct application in ritual, especially initiation. The reader is referred to Padoux (1990: 330–371) for an exposition of the Sixfold Path from the Kashmiri Śaiva point of view. The Siddhānta conception upon which it is based is summerized by Brunner in the introduction to the third volume of her work on the

Somaśambhupaddhati (1977: xiii -xxii).

In a historical perspective we note with Padoux (1990: 331) that: 'surely, the *ṣaḍadhvan* [Sixfold Path] pattern existed quite early, at least in some form, in the Śaivism of north-western India [and elsewhere]. However, since its constituent parts do not always fit together perfectly, one may infer that it was not developed at first as a whole but, more likely, that it was built up by combining materials from earlier cosmoganies.' Further ahead Padoux (ibid. 356) adds: 'It is likely, indeed, that the *kalā*s [energies], *tattva*s [principles], and *bhuvana*s [worlds] were at first three different, unrelated cosmic classsifications, which were subsequently arranged as a comprehensive but not entirely consistent system. [. . .] While the whole pattern, embracing the entire cosmos, looks quite impressive, its lack of homogeneity and consistency is obvious.' Thus, Padoux notes that 'there was, as it seems, a 'way of the worlds' (*bhuvanādhvan*) among the Lākulas, a group of Śaiva ascetics belonging to the Pāśupatas.' We may add that there is more evidence of this in our text itself, as we shall see below in chapter thirty-three. There we find three separate sections concerned with initiation by means of the letters (33/126ab–132ab), the principles (33/132cd–152) and the path of the energies (33/153–156).

According to the scheme of the Sixfold Path presented in the *Ṭīkā* as a part of the sixteenfold consecration, the mantra is Vidyārāja. This consists of nine recitations of Navātman made in such a way that the letters change position by one place with each utterance. The 81 parts (*pada*) of this mantra are then used as the parts of the corresponding path (i.e. *padādhvan*). Thus, according to this form of the Sixfold Path, described in the *Svacchandatantra*, Navātman is the specific denotator of the worlds and the principles and so it is through Navātman that they are generated, sustained and destroyed. This then is Vṛkṣanātha 'the pure principle of the Sixfold Path'.

58. These lines answer the question: who has authority in the South (29)? Note that the South - *dakṣiṇa* - is short for *dakṣiṇāpatha*, that is, the Deccan.

59. Concerning Navātman, the sonic form of Bhairava who is Kubjikā's consort and the First Nātha and his nine energies, see intro. vol. 2, p. 423 ff..

60. These lines answer the question: what is the group of nine (30)? The text refers in its customary cryptic manner to the next two groups of Siddhas. Below in 7/67cd-68ab and elsewhere we are told that Vṛkṣanātha not only initiated the three Siddhas and so was the original founder of the three lineages that start with them, he also had nine other disciples known as the Nine Nāthas. Similarly, in chapter 46 below, we are told that the first teacher who appeared in the Kṛta Age, there identified with Oḍḍīśnātha and also called Tūṣṇīnātha, came into the world again, assuming the bodies of these nine in the Age of Strife (46/42cd-43). However in the *Saṁvartāmaṇḍalasūtra* we are told that these nine, who constitute the Transmission of the Nine Persons (*navapuruṣakrama*), were the spiritual sons of the three Siddhas (1/2c). Here Vṛkṣanātha alone comes into the world in the form of these nine. It

seems that a connection is implied here between these nine and the nine letters of Navātman, the sonic identity of Vṛkṣanātha. Navātman similarly pervades the nine modalities of the three lineages. As the *Ṭīkā* (MS K fl. 176b) says: '. . . Navātman pervades the three lineages each divided into three modalities . . .' (. . . *ovallitrayasya tribhis tribhir bhinnarūpasya [kh: tribhis tribhinnarūpasya] vyāpakatvena vartamānaḥ navātmā* . . .). In the *Gurumaṇḍala* the lines of teachers are worshipped by means of Navātman and its letters are closely linked to their metaphysical identity.

Another explanation of the nine modalities of Vṛkṣanātha is implied below in verse 31/91-3ab. There we read that the first Nātha assumed nine names. They are not the names of these nine Nāthas, they are those of the Nāthas that preceded them. But we may think of this group of nine as the 'inner' preceding aspect of the nine modalities which become fully displayed in the 'outer' or subsequent aspect as the Nine Nāthas.

61. The first of the Nine Nāthas is called Gaganānandanātha. He is referred to here, as are the three Siddhas (above 2/28), by the first letter of his name.

62. See above note to 2/7cd–7ef. The sixteen Nāthas of the sixteen supports are described below in 46/181-198ab. The sixteen supports are the energies of the vowels from A to Ḥ. The Yoginīs and Siddhas to which these sixteen letters correspond and their locations in the body, which in the case of the goddess's archetype body is the Yoni, are listed below in 25/29cd-36ab. See also note ibid. for other lists of the sixteen supports.

63. The following lines up to the end of 2/35ab answer the question: what is said to be the body (*piṇḍa*) that is located in the beginning in each single body (*deha*) (37)?

64. According to Monier-Williams, the word *piṇḍa* means 'any round or roundish mass or heap, a ball, globe, knob, button, clod, lump, piece . . . any solid mass or material object, the body, bodily frame'. The *piṇḍa* meant here is the *kulapiṇḍa* - 'the body of Kula'. According to the KJN (4/13ab), it is made of the fifty letters of the alphabet (*akārādihakārāntaṁ kulapiṇḍasya bhairavi*). Similarly, the SaṁP explains: 'the body is a collection of the fifty lords of the letters'. (*pañcāśadvarṇādhipānāṁ saṁgrahaṇaṁ piṇḍam*). The AS explains that the aggregate of phonemic energies is within the goddess. The combined energies of the letters generate other sonic bodies - the mantras and seed-syllables:

Then these fifty (letters) that belong to your venerable seat (*śrīpīṭha*) (i.e. the Yoni) have come forth (from there) in the beginning. By means of these (fifty letters) the body (*piṇḍa*) is made into a single organic unit (*piṇḍīkṛta*). (This aggregate of letters) is that which develops (*vikāsaka*) the body in the beginning. He who is this Person is that vessel (of phonemic energy) established within Nature (*prakṛti*). (The lunar Point) whose form is an unbroken circle is pervaded by him without a break. The complete circle of the Moon, pervaded by the sixteen energies (*kalā*), is a certain (inscrutable) one who, terrible (*raudra*), is radiant energy (*tejas*) and is adorned with the light of Śakti. One should know that he is the Person who abides (equally in both) bondage and liberation. In this way, the Assembly of (phonemic) Sounds (*śabdarāśika*) abides with your sixteen divisions. The one word (*śabda*) has been explained. Imperishable Śiva is beyond words. The division of the letters is thus there within the divisions and subdivisions.

śrīpīṭhasya tadāgre hi [vacāgresī] pañcāśat te vinirgatāḥ |
ebhiḥ piṇḍīkṛtaṁ piṇḍaṁ ādau (pādau) piṇḍavikāsakam ||
yo 'sau puruṣas (-ṣa) tat pātraṁ (?) prakṛtyante vyavasthitam |
akhaṇḍamaṇḍalākāraṁ vyāptaṁ yena nirantaram ||
kiñcit tejomayaṁ raudraṁ śaktibhāsamalaṁkṛtam |
kalāṣoḍaśabhir vyāptaṁ saṁpūrṇaṁ (apūrṇaṁ) candramaṇḍalam ||
puruṣaḥ sa (sā) tu vijñeyaḥ (-yā) saṁsthito bandhamokṣayoḥ |
evaṁ te ṣoḍaśair bhedaiḥ saṁsthitaṁ (-tā) śabdarāśikam (-śivaṁ) ||
śabdam ekaṁ samākhyātaṁ śabdātīte śivo 'vyayaḥ |
bhedopabhedayos tatra varṇānāṁ bhedanaṁ tataḥ || AS 5/154-8

The goddess pervades the triangular core of the *maṇḍala* as energy of Kuṇḍalinī, that is, as the Transmental, which is the Command that resonates with the energies of the letters. These are arranged within it and, each in their own sacred seat (*pīṭha*) (KuKh 6/212cd-219ab), they are pervaded by the expanding energy of Kuṇḍalinī. This triangle, filled in this way with the energies of Speech, is Kuṇḍalinī in her raised form in the End of the Twelve above the head. It is also the seed-syllable (*piṇḍa*) AIṀ, which is the mantric body of the goddess. It is in the centre of the *maṇḍala* along with Navātman, the sonic body of her consort and so she is said to be 'endowed with the bliss of Navātman'. Emerging out of her transcendent oneness with the male deity on the Śāmbhava plane at the End of the Sixteen, she descends down into the End of the Twelve to assume this form. From here she is ready to descend down again into all the lower spheres of manifestation, which she generates as she does so, transporting down the Command that is transmitted through the lineages of teachers and with it the teachings both oral and in the form of her scriptures.

65. See above, note 2/4cd-6ab.

66. See below 9/52, 17/20-21ab, 59/75–76ab and 65/10.

67. As Speech, the goddess encompasses in her nature the fifty letters of the alphabet. Each of these letters is considered to be an aspect of the male deity and possess an energy, that is an aspect of his consort. `Within the sphere of transmigration’, they are represented as Siddhas and their consorts who, as aspects of their transcendent archetypes, generate spiritual clans (*gotra*). These are fifty in

number, as are the letters of the alphabet. See intro. vol. 2, p. 392 ff..

We arrive at another meaning if we translate the expression *gotrapañcāśadbhinnā* ('divided into the fifty clans') as 'divided into the fifty of the clan'. The members of a Brahminical clan - *gotra* - are descendants of a Vedic Ṛṣi who is their single, common ancestor and founder of the clan. Analogously, the founder of this Kaula clan is Ādinātha. This clan, beginning with him and his consort, consists of the eighteen teachers of the *Divyaugha*, followed by the three Siddhas of the sacred seats and the Nine and Sixteen Nāthas. These, along with the couple (*yugma*), Śiva and Śakti make fifty (2 + 3 + 18 + 9 + 16 + 2). Admittedly, the texts, as far as I have been able to ascertain, do not refer to this way of reckoning. Even so, it makes good sense and the figure fifty appears to be more than a coincidence.

68. Taraṅgiṇī is the energy of the New Moon (*amākalā*), identified with Unstruck Sound and the Supreme Light. She is the wave of emanation (*sṛṣṭi*), which still within the Yoni, 'faces downwards' about to surge down into manifestation. She is the Transmental, Mind beyond Mind (*manonmanī*) who, as the power of the mind (*manovega*), is the energy Kuṇḍalinī (see below 24/44-45). In the previous verse we were told that the 'body' (*piṇḍa*) is Kuṇḍalinī. Here we are told that the 'body' is the form of the goddess. The goddess is, therefore, essentially Kuṇḍalinī and the body of the goddess is made of the fifty letters held together in the syllable AIṀ. Taraṅginī - the Wave - is the flow of the Energy Beyond Mind that moves through this body forming itself into all the energies that constitute it anew each time it does so. In this way she vitalizes and illumines herself and her energies with the light of her Command. As Amā, the first digit of the moon, she is full of the potency that is released at each phase of the emanation and development of the Moon (24/45). At the same time Taraṅgiṇī is the energy of the Full Moon replenished by its perpetual movement through the sixteen parts of the Vidyā (described in 9/31cd-35) that oozes blissful nectar (9/52).

The word '*taraṅgiṇī*' has two meanings. In one sense, it is the feminine form of the word '*taraṅga-*' meaning a 'wave'. In this sense '*taraṅgiṇī*' is a name of the goddess and means 'she who is a wave'. Again, the word '*taraṅgiṇī*' can also mean 'one who possesses waves'. In this sense it denotes a body of water with waves. As the god's omnipotent will, the goddess is the Ocean of Knowledge and her limbs are its waves. Unmanifest, she is within Śiva (64/81). In this sense Taraṅgiṇī is the Ocean which is the Yoni, that is, the syllable AIṀ. Divided into the eighteen parts of the Divine Current (see above 2/20-26 and note) (59/74-75ab), she is also the Drop (*bindu*). The Wave of Knowledge of this Ocean is Bhairava's bliss, his 'nectar' (ibid.). This Ocean, which precedes the waves of mental activity, is the Supreme Plane (65/10). Thus when the energy of the Transmental is 'free of waves' - *nistaraṅgā* - she is the 'wealth of liberation' (*mokṣalakṣmī*) (57/2cd-3ab). As such she is the embodiment of the Bliss of Stillness (*nirānandā*) (2/34ab). This is her condition in the highest liberated state described below (68/71) as: 'Waveless and supremely tranquil, it is the Bliss of Stillness (*nirānanda*), free of support. It is the Supreme Void, the Great Void, the extremity of the supreme (reality), (in short) the Śāmbhava plane'.

So we can say that Taraṅgiṇī is the condition of the Transmental on the plane of immanence. The passage we are examining says that she 'resides within the world of transmigration'. Indeed, Taraṅgiṇī is present in every single thing. And so, just as she is present in one's own body, she is present in all bodies (17/20-22). Taraṅgiṇī, then, is the answer to the question: what is said to be the body (*piṇḍa*) that is located in the beginning in each single body (*deha*) (37)? As the Transmental Will, she is 'in the beginning', as the vitalizing energy of the letters at the very source of emanation.

69. This verse answers the question: how is Śiva (38)? by telling us that he is transcendental. In the previous verses we have seen that the female polarity is the Transmental that contains within herself all the energies of Speech. Moving like a wave through the plane of immanence, she deploys her phonemic energies in countless configurations to generate the universe of Speech. Thus she is all that can be named and is the pole of perpetual transformation. The male polarity is her complimentary opposite. It is the same reality in its transcendental aspect. He is called Śiva although, transcendental and perpetually at rest within his own infinite being, he cannot be identified in phenomenal terms. He is Bhairava, the Great Lord with no name (66/35). His is the transcendental Wheel of the Nameless (*anāmacakra*) (3/114). Kashmiri Śaivites agree that although not an object of thought and hence nameless (*nirnāmaka*), (SpPra p. 4) this divine reality is called Śiva by his devotees and is present in all named things (SpKā 29a). It is the Nameless whose name is All-Names. It is man who gives it a name to aid in his quest for enlightenment and endear it to his own heart (ĪPv I p. 9).

From another point of view the god is called Anāma - No-name - because he is pure Unstruck Sound (36/72cd-73ab). As such he resides not only in the transcendental Wheel of the Nameless where the supreme liberated state known as Beyond the Fourth (*turīyātīta*) is attained. He is also in the Heart as the Gander (*haṁsa*), the Unstruck Sound of pure vitality, which is the soul not sullied in any way (36/67). This Sound (*nāda*) is the Nameless uttered by Raudrī, that is, Kuṇḍalinī, the energy that emerges from the Plane of Repose (see next verse) in Suṣumṇā, the middle channel of the breath between the channels Iḍā and Piṅgalā (36/90–92).

Like the god, the goddess is also called the Nameless (*anāmā*) (KMT 6/100c-101b) when she is in her supreme transcendental abode (3/123), the Sphere of the Nameless (*anāmāmaṇḍala*), residing there as pure consciousness (13/138). There the adept finally attains the accomplishment of her Command (*ājñāsiddhi*) (7/49-50ab) led there by that same energy along Suṣumṇā, the Path of the Nameless (*anāmāpatha*) that leads to transcendence (13/125cd-126ab). Then from there, once all has been dissolved away by the upward course towards transcendence, the vitalizing nectar flows down to consecrate the aspirant into the liberated state (13/136). Thus she is Kuṇḍalinī the supreme energy (*parā kalā, śakti*) who unfolds into countless energies and transports the current of this nectar (*amṛtavāhinī*) (14/104cd-105). Bhairava's energy of desire (24/25), the supreme lunar energy (*amā*) (24/26) consisting of consciousness, she resides in the Point (*bindu*) in the centre of the *maṇḍala*.

70. Rigopoulos (2000: 80 n. 17) explains: 'Piṅgalā, literally 'yellow', 'gold-coloured'. One of the three channels of the life force. It is situated to the right of the central conduit (*suṣumṇānāḍī*) and terminates in the right nostril. The Piṅgalā channel is associated with *sūrya* [the Sun] and is responsible for heating the body. *Iḍā*, literally 'refreshment', 'comfort'. It is situated to the left of *Suṣumṇānāḍī*. The *Iḍānāḍī* is generally thought to commence in the 'bulb' (*kanda*) and to extend to the left nostril. It coils around the central channel and is associated with the cooling energy of the moon.' The main channels of the vital breath (*nāḍī*) in the body, including these three, are described in the notes to 40/31cd–34ab below.

71. These lines answer the question: what is the nature of the Plane of Repose in the middle of the fire (39)? The fire to which this question alludes is Saṁvartā. This fire is said to be below the cosmic ocean in which the universe floats. It warms and sustains the universe up to the end of a cosmic cycle when it flares up and consumes it. The same fire is said to burn in the middle of the *Saṁvartāmaṇḍala* (1/1b) located both at the base and the apex of Suṣumṇā. Emerging from the transcendent, formless god as his divine, creative will (*icchā*) identified with the Transmental (*unmanī*), this divine Fire is Kuṇḍalinī. In the form of a Flame (*śikhā*) (see below note to 7/51cd-52ab) she ascends along Suṣumṇā, the path that leads to Śiva.

Resting in the centre, the goddess is the Mother who is the supreme Plane of Repose (5/40-41ab). The Plane of Repose is the power of bliss that, as we have seen, is also said to be in the middle between the inhaled and exhaled breaths that travel along the channels of Iḍā and Piṅgala (2/4cd–6ab). In this aspect, the goddess is the hyposthesis of the supreme plane of existence (*bhūmikā*). Reality is not a 'thing' not even an infinite 'thing'. It is the supreme condition or plane of existence the goddess embodies. Here this Plane is called the Plane of Repose. Elsewhere the goddess is called the Plane of Nirvāṇa (3/63-64ab). She is the Plane of the Knowledge of Consciousness (*vijñānajñānabhūmikā*) that bestows both worldly benefits and liberation (below 36/1-2), and Śāmbhavī, the Plane of Knowledge (*jñānabhūmikā*) (57/56). As Śiva's Command within Śiva, She is the Plane of Śiva's Consciousness (*śivavijñānabhūmikā*) (63/55cd). Thus she is Kaulinī, the Plane of Knowledge of the Siddhas, the Lords of Kula (*kulanātha*) (24/60, 29/29). By the power of the Command of this Plane (*bhūmikājñā*), the goddess manifests in each Age (3/69). Accordingly, the goddess is not just the Plane of Repose (5/40), she is the Supreme Plane of Repose of the Command and of the sacred authority it bestows (*Mālinīstava* line 125). The expansion between transcendental Śiva above and his energy - Śakti - below is the Middle Plane (*madhyabhūmikā*), the blissful repose (*viśrāma*) in the sphere of the Heart (*hṛdi maṇḍale*) (19/85). The following passage from the YKh (1) (34/103-105ab) explains how the goddess is this supreme plane (*bhūmikā*) of realisation:

> Pulsating, she is unconditioned. (She is) Śiva's energy (*śāmbhavā*) on the great Śāmbhava (plane). She is the awareness of the bliss of the essential nature (*svabhāva*) (of all things) and is free of the Principles (*tattva*) and the qualities (*guṇa*). She resides within the plane of the unsupported and is the plane of existence (*bhūmikā*) of the Supreme Goddess (Parameśvarī). Perpetually merged within the centre of the *maṇḍala*, she is established in the state of the Transmental (*unmanatva*). Free of inhalation and exhalation, she certainly bestows liberation.

lolībhūtā [k: līlā-; gh: nīlā-; ṅ: lolā-] na [k, g, gh, ṅ: ma] vicchinnā [k, gh, ṅ: vachinnā] mahāśāmbhavaśāṁbhavī [k, gh, ṅ: mahāsāṁbhavasāṁbhavaṁ; g: -sāmbhavam] |
*guṇatattvavinirmuktā [g: guṇavanta-] svabhāvānandacetasā [gh: svabhā * nanda-]* ||
anāśrayapadāntasthā bhūmikā pārameśvarī |
maṇḍalānte sadā līnā unmanatve vyavasthitā ||
*śvāsocchvāsavinirmuktā [kn ṅ: śvāsochāsavinirmukto; g: śvāsaucchāsavinirmuktā; gh: -vinir * *] muktidā [g: bhukti *] sā na saṁśayaḥ [gh: -ya]* |

See also notes to 1/4a and 2/4cd-6ab.

72. In this context Śiva's Path is Suṣumṇā, the central psychic nerve. But see below, note to 6/31-33ab.

73. See above note to 2/3cd–4ab.

74. Kubjikā's visualized form and her six faces (29/45-50) are described in chapter twenty-nine. The faces represent six goddesses that have fused into the goddess's being to become six alternative identities of the one goddess who is six-fold (3/70-1). In this context the goddesses of her faces are the aspects she assumes in the six Wheels through which she rises and descends.

75. These two verses answer the question: what is the realisation that is one's own authority (40)? To which the answer is, basically, the Vidyā of the goddess.

76. The awakening and rise of Kuṇḍalinī that takes place in the course of initiation and then throughout the initiate's journey to liberation is attended by numerous minor and major signs of attainment (see, for example, below 13/101cd-102 where eleven signs are listed). These include a number of outwardly visible

signs of the 'descent of power' (*śaktipāta*) and grace (*anugraha*) that attend the transmission and penetration of the Command (*ājñāsaṁkramaṇa*) with which the initiate is blessed on these occasions due to the penetration (*āveśa*) of the deity and its power (see chapter 1, p. 50 ff). These begin with bodily tremours that grow in intensity until the initiate convulses so intensely that he finally falls to the ground outwardly unconscious stiff 'like a dry piece of wood or stone' (*kāṣṭhāpāṣāṇavat*). There are also inner signs. At first these are subtle like the feeling that ants are crawling on the skin (*pipīlikāsparśa*) in the region of the Cavity of Brahmā on the crown of the head and become progressively more intense until the adept experiences the radiant, pulsing bliss of the liberated state. At the same time, as he progresses, he acquires a vast range of magical and yogic powers that are also considered in this perspective to be signs of attainment. Here we are told that the Vidyā, which is the sonic form of the goddess who is the supreme energy and the Command, gives rise to these manifold signs of attainment. Similarly below we read that the Vidyā is 'the power to (both) grace and restrain that (has as its) sign of attainment (*pratyaya*) such (powers as the capacity to) burst trees apart and the like' (9/56) and that 'the Vidyā (itself) is its own sign of attainment' (9/57).

77. The goddess is not uncommonly addressed in our text as if she were the god. Below in 16/71d for example, the goddess is similarly addressed as the 'lord of the universe' (*jagatpati*). Other examples are the appellations *prabhuḥ* and *svāmin* – both meaning 'lord' - that are commonly applied to Kubjikā (for the former see 4/38, 5/28d, 5/40c etc and the latter 5/41a and 8/1) or even *śrīmat* – 'sir' (in 3/45b see note to the Sanskrit text there for more references). The speaker in the KuKh is the goddess who replies to the questions of the god. In other Tantras it is often the other way around. When the redactor incorporates passages from such sources into his text he must alter the feminine vocatives the god uses to address the goddess to their masculine equivalents. In most cases, this entails small changes, but in others more substantial ones are required. The redactor does sometimes take the trouble to do this, but he often simply changes the gender of a vocative that applies better to a female than a male, thus creating a strange linguistic anomaly. For example, the male equivalent of the vocative *varārohe* - 'fair-hipped lady' - does not work. The texts repeatedly stress that just as at times the god teaches the goddess, she may also be his teacher. When a passage is drawn from a Tantra in which the god is the speaker and inserted in this text in which it is the goddess who is speaking this reversal quite literally takes place. Thus, the shift from the male to the female polarity that is perceptable throughout the history of the many Tantric traditions and, indeed, commonly in the many other forms of Hinduism is represented concretely in this way.

However, in some cases, such as this one, the use of what would normally be male vocatives when addressing the goddess is intentional. This strange change of gender serves to represent the goddess as the equal of her male counterpart. Our text repeatedly stresses that the goddess is both female and male even as her deeper metaphysical identity is beyond gender. Of course, the same considerations apply to the god as well (cf. comm. on TĀ 3/66). But although polarities are ultimately transcended, they are also essential and as such maintained. They not only account for the creation of the world and the entire cosmic process, they also make the transmission of the teachings possible. So even though they are preserved, their relative status is maintained by this liability to reversal.

78. The five Principles are the five gross elements to which correspond the Five *Praṇavas*. See intro. vol. 1, p. 639.

79. These verses answer the question: who is the one here who has emanated (this) (41)?

80. We are told below in 51/29cd-30 that the Sequence of the Abyss (*gahvarakrama*) ranges from Kālāgni up to Nātha. The Sequence of the Abyss is the series of fifty letters of the alphabet projected into a triangular grid called the *Meruprastāra* (concerning which see below 8/1-32) that represents the goddess's Yoni. Kālāgni is KṢa, the last letter of the alphabet, so Śiva must be A. The letter A is normally linked to Śrīkaṇṭha who is a form of Śiva. Although there can be no doubt that this is what is meant here, the letters are normally linked to Bhairavas or Siddhas. Each of them resides in his own space within the triangular grid, but this is usually said to be a sacred seat (*pīṭha*), not a world (see below 6/212cd-219ab and 51/15cd-21). However, in one place it is clear that the fifty worlds also correspond to the letters. After describing how the letters are projected into the god's body, the goddess is said to be the womb of all the worlds from Kālāgni to Śiva (44/47) thus clearly implying that they correspond to the letters. The layout of the universe into fifty worlds, although not common, is known to the Kubjikā Tantras. According to YKh (1) (9/89cd) the adept who recites the mantra of Śikhānātha, a form of Svacchanda Bhairava, 'wanders over the entire earth that extends up to the end of the fifty worlds' (*vicareta mahīṁ sarvāṁ pañcāśadbhuvanāntikām*). Below (33/158) the Path of the Worlds is said to extend from the world of Kāla to that of Śiva. Perhaps these are related to the fifty Principles ranging from Ananta to Sadāśiva listed in chapter 66.

81. I suppose that the universe of four kinds is the multitude of four kinds of living beings namely, those born of seeds, sweat, eggs and wombs. See above note to 2/14.

82. The goddess not only contains the worlds of the letters, she also abides in the midst of them. From there, assuming their form, she initially emanates them directly into the transcendental, Śāmbhava sphere. Then she assumes the form of the energies from which emanate the other three spheres of manifestation on the immanent level. These three correspond to the goddess's qualities of *sattva*, *rajas* and *tamas*. The first - *sattva* - corresponds to the sphere of the Śiva Principle (*śivatattva*). This consists only of Śiva. The second - *rajas* - corresponds to the

sphere of the Principle of Knowledge that contains the four Pure Principles - Śakti, Sadāśiva, Īśvara and Śuddhavidyā. The third - *tamas* - corresponds to the sphere of the Principle of the Self (*ātmatattva*) that contains the remaining 31 principles from Māyā to Earth. And so we read in YKh (1) (9/101-102ab):

If one worships the Śiva Principle, one attains the *sāttvika* plane. Whoever is established in the Principle of Knowledge is impelled by *rājasa* and the one established here in the Principle of the Self, by *tāmasa*. One should operate with these three types.

pūjayec chivatattvaṁ [all MSs: pūjaya chivatatvas] tu sātvikaṁ [k, kh: śātvikaṁ; gh: śāṁtvikaṁ] tu padaṁ labhet [kh: labhait] |
vidyātattvasthitaḥ [k, kh, gh: vidyātasthitaḥ; ṅ: vidyātatva-] kaścid [ṅ: kaścit] rājasena [k: -bhena; kh: -bhaina; gh: -mena] pravartate ||
*tāmasātrātmatattvasthaḥ [k, kh, gh: tāmasatrā- -sthaṁ; ṅ: * * * nātmatatvastha] tribhir bhedaistu [kh: -destu; ṅ: garbhaṁdaistu] saṁcaret [k, kh, gh: saṁcaṁcet]* |

Possessing these three qualities, the goddess is implicitly identified with Nature (*prakṛti*) and 'abides in the form of emanation'. This includes the entire phenomenal, manifest world, as well as the spiritual principles beyond it integrated into this triad as the focus of the contemplation, integration and assimilation of all the thirty-six principles.

83. See intro. vol. 1, p. 383.

84. These verses answer the questions: how is Bhairava (42)? and who is said to be Kaulīśa (43)?

85. This passage is typical of several found in the Tantras that explain Bhairava's nature by means of didactic (*nirvacana*), rather than astrictly philological etymology of his name. There are several similar etymologies in the commentary on the *Saṁvartāsūtra* in the ŚM. The following passage drawn from there explains how Bhairava is, as the *Saṁvartāsūtra* declares, 'the best of teachers' (above 1/4d). Suggesting that his name is derived from the root *bhṛ* in the sense of 'sustaining'. Bhairava is the god who, inaccessible to phenomenal consciousness, sustains the existence of all things even as his transcendental excellence makes him the most excellent of all teachers:

What is Bhairava? He is said to be Bhairava because he sustains (*bharaṇāt*) and fills (*āpūraṇāt*) (all things). The one who abides as the pervader (of all things)* is indeed Bhairava. You (all) should bow to him. (He is) the 'best of teachers'. He is the best, most excellent of the teachers (who taught) Brahmā and the rest (of the gods). Again, how is he? (He is) Bhairava by whom (the

universe) from Brahmā down to the (inert) pillar is sustained (*bhṛta*). Bhairava is that (reality) which is devoid of (any) perception of objectivity (*prakāśyopalabdhi*) by means of consciousness, (whether) subtle or gross. Bhairava (therefore is the one into whom) no one can enter. (In this way his) status as the teacher (*gurutva*) of all has been established. Thus it is said that he is 'the best of teachers'.
* MS Ṅ: abides as the pervader and the pervaded (*vyāpyavyāpaktvena saṁsthitaḥ*)

*bhairava iti kiṁ [ṅ: itiṁ *] | bharaṇād āpūrṇād [ṅ: + taṁ] bhairava ucyate [g, c: bhairavocyate; ṅ: bhairavam ucyate; ch: bhairavīcya *] | [ṅ: + vyāpya-] vyāpakatvena [kh:-tvenaḥ] sthitaḥ [ṅ: saṁsthitaḥ] sa eva [kh: tam eva] bhairavas taṁ [kh, c: bhairavaṁ taṁ; ṅ: bhairavo vyākhyāyate] namata [k, kh, g, gh, c: namataḥ] | gurūṇāṁ varaṁ śreṣṭhaṁ [ṅ, ch: śreṣṭaṁ] brahmādīnāṁ iti guruvaram || punar api kathaṁ bhūtam bhairavaṁ | bhṛtaṁ [k, gh: bhūtaṁ; kh: bhutaṁ] yena ābrahmastambhaparyantam [k, kh, gh, ch: -staṁva-; g: -snaṁvaparjantaṁ; c: * * * staṁvaparyyaṁta] | sthūlasūkṣmacaitanyena [g, ṅ:-sūkṣmā-; gh: * * * kṣma-] prakāśyopalabdhir yasya [kh: aprakāśyopalavdhi yyasya; g, gh: prakāsyopalabdhi yatra; ṅ: aprakāśyopalavdher yasya; c: aprakāśyopalavdhir yatra; ch: prakāmmopalavdhi yatra] nāsti tad bhairavam ucyate | na kenāpi praveśo labhyate [gh: labhyaṁte] sa bhairavaḥ | gurutvaṁ sarvasya [kh: sarva] pratipāditam || tenāsau [c: tenosau] guruvara iti kathyate ||* (ŚM MS G fl. 9b)

Further ahead in the same commentary Bhairava's name is derived from three roots - *bhṛ*, *ram* and *vam* in the sense of sustaining, sporting and emitting, respectively. ŚM 1/115 is quoted in the BB commentary on line 18 of the *Mālinīstava* in chapter four below. See the notes to the Sanskrit text. Here is the passage:

What is Bhairava? Bhairava is the one whose nature is to sustain (*bharaṇa*), sport (*ramaṇa*) and emit (*vamana*). He fills (*bharati*) with nectar, sports (*ramate*) with (his own) energy and emits (*vamate*) the essence of knowledge. Thus he is called Bhairava.

He is called Bhairava because the entire universe is pervaded (*vyāpita* by him) and he is the one who sports (*ramate*) in the Supreme Sky and emits (*vamate*) the pervasion of (the energy) who moves in the Void (of consciousness) (Khecarī).

O beloved, this is Bhairava because he resides in the middle of the fire of Saṁvartā and the universe is pervaded (by him) and (because it is) where the (divine) light arises.

He is called Bhairava because (he is) where the supreme universe has arisen and there dissolves away (and because it is) where the supreme pervasion is located.

He is said to be Bhairava also because (he is the one who) is in the middle of the fire of Saṁvartā and he resides within the emanation (generated by) Saṁvartā.

bhairava iti kim | *bharaṇaramaṇavamanātmakaś ceti [kh: -kāś ceti; g: haraṇaracaṇa-;] bhairavaḥ [g: bhairava]* |
bharaty amṛtarūpeṇa ramate śaktinā saha |
vamate jñānasadbhāvaṁ bhairavas [g: bhairavaṁ] tena cocyate ||
vyāpitaṁ tu jagat sarvaṁ parākāśe ramet tu [g: rameti] yaḥ [kh: ya] |
vamate khecarīvyāptiṁ [k: khecarīṁ-; kh g: -vyāpti] bhairavas [k: bhairavaṁ] tena cocyate ||
saṁvartānalamadhyasthaṁ [k, kh: saṁvartāmala-] vyāptibhūtaṁ carācaram | *[this and the following line are found only in MSs G,]*
prakāśotpadyate yatra tenedaṁ bhairavaṁ priye ||
yatrotpannaṁ paraṁ viśvaṁ layabhūtaṁ tu [k: layībhūtaṁ ca; kh: layaṁ bhūtaṁ tu] tatra [k: yatra; gh: tatrai] vai |
yatrasthā paramā vyāptir [kh g: vyāpti-] bhairavas tena cocyate ||
samvartānalamadhyasthaḥ [kh, g: -sthaṁ] samvartānalasaṁsthitaḥ [kh, g: -sthitaṁ] |
saṁvartāsṛṣṭirūpastho [k: saṁvartta-; kh, g: -sthaṁ] bhairavas tena cocyate || ŚM 1/115-119.

Abhinava proposses most of these etymologies along with others in his *Tantrāloka* (TĀ 1/96-100ab; see Dyczkowski 1988: 7). Abhinava concludes saying that: ‘such are the etymologies by which the masters praise Bhairava in the scripture' (ibid. 1/100cd). Indeed, it does appear that they are standard etymologies adopted by many schools who adapt them to their perspectives. In addition, the ŚM emphasizes Bhairava's presence within the sacred fire Saṁvartā, a form of the goddess considered to be particularly important in the Kubjikā Tantras. Similarly, Abhinava's etymologies contain features that indicate that his sources where related to the Kashmiri Kālīkrama. This is evident in the following two derivations which suggest Bhairava's association with time and its assimilation into timeless consciousness - metaphysical and soteriological perspectives typical of the Kālīkrama: ‘He is manifest in the minds of those who delight in the contemplation which devours time those, that is, who exhaust the principle of time that impells the constellations’ (TĀ 1/98). Again Bhairava is: ‘(the master) of the internal and external group of four (powers) starting with those that wonder in the Sky (of consciousness)’ (ibid. 1/99-100ab). The four groups of powers are those of Khecarī, Gocarī, Dikcarī and Bhūcarī. According to the Kashmiri Kālīkrama, these are the energies of the individual Self, the inner mental organ, the senses and the objects of the senses, respectively (see Dyczkowski 1987: 129 ff.). Bhairava is the lord of those powers whose shouting (*ravaṇa*) instils fear (*bhī*) in the souls in bondage.

86. The Sanskrit reads: *kulakaulāntamadhyastham*, which may also be translated '(he is) in the centre within Kulakaula'. Concerning Kula and Kaula see intro. vol. 2, p. 325 ff.. A passage is quoted there from YKh (1). This explains that Akula is the omnipresent Lord and that it is where Kula dissolves away. Kaula is the Unmanifest. The plane in the middle of Kula and Kaula is in the abode of the triple energy of Kula (i.e. the energies of will, knowledge and action).

87. It is hard to understand what purpose this verse serves here. The last question asked in chapter one about the *Saṁvartāsūtra* concerns Kaulīśa who is mentioned at the end of the *sūtra*. The following verse after the *sūtra* apparently summerizes the two essential points made in the *sūtra*. One is the nature of the *maṇḍala*, which is said to be Bhairava. The other concerns the transmission of the teachings, which is said there to be two-fold - divine and human. The former is the Divine Current (see above 2/20-26). The latter begins with the three Siddhas (above 2/28) MI (Mitranātha), Ṣa (Ṣaṣṭhanātha) and O (Oḍḍīśanātha) who taught the three transmissions (*krama*) of the Child, Youth and Aged, respectively. Presumably, this verse seeks to integrate the two into four transmissions by including the Divine Current. This is identified with the Transmission of the Skyfarers (*khecarakrama*), which is the Śāmbhava Transmission.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THREE

1. This and the following three lines are repeated in all the MSs below as 3/30-31ab. The variants of that version (called B) are in the notes. घ्, च्, छ् and B घ्, छ्: श्रीवक्रोवाच; missing in MSs झ् and ट् of B. 2. क्, ग्: –पर।

3. ग्, घ्, ङ्, छ्, ज्, ञ्: मूर्तो; B: बिम्बे। 4. B घ्, छ्, झ्: –मण्डल–; ञ्: मेरु * * * * (?) र्धनि। 5. झ्: तूष्णी * *?; all other MSs except ङ्, च्: तूष्णी तत्रगुहा–। The accepted reading agrees with B.

6. All MSs: त्रिरस्कं। त्र्यस्त्रम्, qualifying आश्रमम्, is the correct form but is one syllable too short for the metre. This emendation agrees with the reading in B. See below, note to 3/119d. 7. क्, ख्, ज्, ट्: –स्कंदा–। 8. All MSs: –परिवृतं। This emendation fits the metre and is supported by the reading in B.

9. ग्, ङ्, छ्, ञ्: तुरश्रं; all other MSs: तुरस्त्रं।

10. ङ्: –विस्तर; ञ्: –विस्तंरं; ट्: सतयोजन–। The correct form would be –विस्तृतम्। One could also posit an implied connecting pronoun such as तस्य.

11. घ्, च्, छ्, ञ्, ट्: सिला; ङ्: लीला। 12. ङ्, च्: सप्त–; ञ्: –सम * भा। This line recurs below as 3/34cd. 13. घ्, छ्: –मुक्त–; झ्: –प्रभालै–; ञ् –मुक्ता * * (?) लैस्तु। 14. ख्, च्: वतुला–। 15. ञ्: षडशिभिस्तु।

16. ञ्: (?); all other MSs: योजना। 17. ङ्: विस्मरं।

18. ञ्: अध * * (?)। 19. ग्, घ्, छ्, ट्: सुद्ध–; ञ्: * * * (?) टिकनिर्मलं।

20. झ्: तोरणद्वयं–; ञ्: तोर * द्वय–। 21. ङ्, ग्, झ्, ञ्, ट्: व।

22. क्: –मंडलाकारं; घ्, च्: –मंडलाभासं; ङ्: मंडलावालं; झ्: मण्डवासं।

23. क्: –रलंकृतं; घ्: –ते। 'M' is added for the metre between the components of this *bahuvrīhi* compound. See below, note to 3/21b.

24. क्, ख्, ग्: –सान्निक–; ञ्: महासान्नि * * * * (?)। IM 6 + 7.

25. ञ्: आदिकादिसमा * * (?)। 26. ञ्: (?)।

27. क्: य। Concerning this deviant form, see above, note to 1/5d.

28. ट्: सतार्धकै। 29. क्, ख्: मेखलात्रयय–; ट्: मेखल–।

30. M → N. See below, 3/49a. This same expression appears again below in 31/93b. 31. ज्: राजनं।

32. झ्, ट्: सूभ्रं; all other MSs except ङ्, च्: सूत्रं। The compound राजतसुभ्रम् has been broken up for the metre. 33. घ्: शतार्कवेपु–; च्: –वपुव्रतम्; ट्: सतार्क–। The noun वपुस् has been thematized to make the fifth syllable short. Thematization of consonant stems occurs frequently, generally, as is usually the case with deviant forms, in order to make adjustments for the metre.

34. क्: –नै:; ख्: ––मा:।

35. क्: –विंशैस्तु; ञ्: –विंसैव; ट्: –विसैव। –विंशतिरेव would be correct. Throughout

this text and in the Sanskrit of the early Tantras in general, the cardinals विंशतिः, त्रिंशत्, चत्वारिंशत्, and पञ्चाशत् frequently assume the form of their corresponding ordinals namely, विंशः, त्रिंशः, चत्वारिंशः and पञ्चाशः, respectively. Moreover, as has happened here, they may also drop their endings. Examples in this text are found in: 8/13c, 9/67c, 11/2b, 50d, 68bc, 12/16a, 13/40b, 42b, 20/4b, 36/97b, 103c, 46/153c, 154a, 226d, 231c, 232a, 48/80d, 90a, 57/91a, 58/56a, 90c, 96d, 59/42c, 60/60b, 100a, 62/63d, 63/55b, 55c, 64/31d. The form –विंशत्, apart from the expression चतुर्विंशत्सहस्रसंहिता found in the colophons and elsewhere, appears in 38/9b, 26c, 39/46c, 40/121c, 42/10a, 45/36b, 53b and 67/23b. See also note to the colophon of chapter one and to 7/7c. Conversely, although we find the regular form चत्वारिंशत् four times (see 27/67a, 46/220a, 46/227b and 68/18d), we also find the form चत्वारिंशतिः. See line 103 of the *Mālinīstava* in chapter four and 23/11d, 12b, and 12d). Moreover, the peculiar adjectival form चत्वारिंशती is attested in four places (see 9/68a, 13/151b, 68/64d and 68/80a). It also possibly appears in 20/18c but there it functions as an ordinal. Conversely, the ordinal replaces the cardinal in at least one place (see 20/4b). Finally, we note the peculiar ordinal चारिंश– which replaces चत्वारिंश– to save a syllabe for the metre in four places (see 23/11c, 12a, 13a and 13c). Concerning पञ्चाशत् see below note 6/47b.

36. ञ्: तन्मध्येखण्ड * * * (?)।

37. क्: निशाकार–; च्: निराकरा–; ञ्: निशा * * * * * * (?); ट्: निसा–. IM 6 + 7.

38. क्, ख्, च्, ज्, ञ् ट्: कुलकौलिकं; all other MSs: कुलकालिकम्।

39. ज्, ञ्, ट्: तदर्द्धं; all other MSs except घ्, च्, छ्: तदार्द्धं।

40. Normally आत्मानम् is the acc. sing. of the word आत्मन् but here it functions as an adjective agreeing with रविमण्डलम्. This deviant neuter form of आत्मन् recurs throughout this text. See 3/51c, 5/23c, 7/11b, 8/117b, 14/106a, 18/74c, 19/10c, 19/21d, 76d, 79b, 20/20a, 24/106b, 26/24a, 32a, 28/76c, 31/40a, 39/90a, 44/10c, 23b, 54/101d, 59/24a, 32d, 60/27d, 84a, 61/43a, 46a, 63/56a, 80a, 83c, 91b, 64/2c, 64/7 and 66/37c. Twice, at least, this deviant form appears in a compound namely, in 59/78d (आत्मानभेदतः) and in 30/66d (सा चात्मानवेधा स्मृता). In the great majority of cases one encounters the nominative of this deviant form. Occasionally, however, we notice other derivations. The genitive आत्मनस्य replaces आत्मनः (33/98b) and there is one instance of the peculiar instrumental नवात्मानेन (30/23d). In three places महात्मानम् analogously replaces the regular nom. sing. महात्मा (see 24/28c, 47/4c, and 57/14a). Similarly, we find परमात्मा → परात्मानम् (once in 58/38c) and नवात्मा → नवात्मानम् (twice in 45/48c and 52/8c). Finally, an indication of the extent to which metrical considerations guide the formation of these deviations is testified by the reversal of a required acc. आत्मानम् to the nom. form आत्मा in two places for the sake of the metre (34/22c and 48/73a).

41. In the first thirty chapters of our text this word occurs in nine forms namely: ओलि– (fortytwo times), उलि– (nine times), ओली (once - 7/93a), उली (twice 7/94a and 7/94d), ओलिक– (two times without change of meaning - 28/45d, 72d – and once meaning 'member of the tradition' in 7/79b), उलिक– (twice - 28/45d, 72d), उलिका– (once – 24/101d), औलि– (once - 24/97a) and the form ओल्या/उल्या (once - 28/70c) derived from ओली/उली (see note to 2/22b). Clearly, the first of these form is the most regular and frequent. But note that in the first thirty chapters of our text there is no example of augmentation of the initial vowel to औलि– which would normally be brought about by *sandhi.* MSs घ् and छ् do show this change a couple of times (28/45d, 46d). In such cases this may be explained by positing the original form as उलि– (cf. the word ओघ/उघ– discussed in note to 1/5a above). Conversely, it is possible that if we admit a consistant irregularity of the initial vowel *sandhi* of the word ओलि– that उलि– is derived from it by conceiving it to be the original form of the word. This is not unlikely. The word ओलि– stands independently in very many cases. Moreover, the etymology of the word is best derived from this form rather than उलि–. Generally, ओलि– is declined as are feminine nouns with stems ending in short `i'. Ocassionally, we may distinguish an original ओली. Thus, for example, the loc. plural ओलिषु appears not less than four times in the first fifteen chapters (3/33d, 11/63d, 15/16d, 26b) whereas ओलीषु occurs just once in the first thirty (28/94d). Some occurences are not exactly definable. For example, मध्यमोल्याम् (e.g. 7/78c) may be the locative of either मध्यमोलिः or मध्यमोली. Finally, note that the word ओलि– and its permutations are particularly free to be incorporated into compounds not only without being subject to *sandhi* but also with a preceding hiatus. e.g. ज्येष्ठ – ओली (7/92a), स्व – ओल्याम् (27/51b also 27/66a) and ज्येष्ठ – ओलिक्रमागतम् (28/3b); for other examples see 28/41d and 28/43c.

42. All MSs: गुरु। 43. झ्: ज्येष्ठ * * * *लं; ख्: ज्येष्ठं–। A plural ending is required here. See below, note to 5/46d. 44. All MSs: अदिव्यं।

45. क्, ख्, ज्, झ्, ट्: खेचरं–; ञ्: खेचरं * * (?)। 46. ञ्: (?)।

47. ञ्: (?)। 48. Here the noun वेश्मन् (N) has here been thematized and continues to be treated as neuter. Out of the eight times this word occurs in this text it is in its common non-thematic form only three times (7/1a –वेश्म and वेश्मनि in 7/36b and 18/68b). The deviant thematic form occurs here and in 3/56a and 51/18d and the genitive वेश्मस्य in 3/60a and 46/75b. The regular form of the genitive does not occur in this text.

49. ञ्: (?)। This may be considered to be a case of double *sandhi* between इति and the deviant form 'पुर्य–' or else as an instance of the feminine deviant पुर्या. Cf. below, 3/56b. In 35/36a and 56/1d we find चन्द्रपूर्येति. See above, note to 1/11c.

Note also that this line appears again below as 3/56ab.

50. झ्: प्रथमेद?। We may consider this deviant construction to be a pseudo compound or else could understand this to be a case of *sandhi* with the preceding word that has lost its ending as is the case with the expression चन्द्रपुर्येति in the previous line (cf. मुद्राकूटेति in 58/39a). This kind of irregular conjunction between a word (in this case an adjective, but it may also be a noun or pronoun) with the pronoun इदम् is quite common in this text, appearing here not less than thirty-eight times. For other examples, see 3/154d, 6/151d, 7/48a, 7/98c, and 8/53c. It is also found in the KMT (for example मण्डलेदम् in 1/1d) and the other Tantras of the Kubjikā corpus. It is also attested in Tantras of other schools, for example the TS which is a major source for the KuKh and the Kubjikā corpus as a whole. In one place below (40/123d) we find the expression सर्वेदम् whereas in the TS, which is the original source, we read: सर्वे तं. Similarly, below we find: सर्वेदं मातृकोद्भवम् (40/125d) which in the TS is मातृकादेहसंभवम्. At first sight this suggests that this peculiar, deviant construction is not known to the TS but this is not the case. It does appear there, although it is considerably less common than in our text. Moreover, out of just six instances five are found in chapter 23 and the only other one is in chapter 28. This may well be because chapter 23 was written by a different person whose Sanskrit allowed greater liberties than that of the author(s) of the rest of the text. We notice the same kind of inconsistancies in the appearance of deviant forms in Tantric texts as a whole, including the texts of the
Kubjikā corpus. 51. M → N. See above, note to 1/2c.

52. घ्: एक: पादस्–; all other MSs: एकपादस्–; झ्: –पादस्ति–; all other MSs except
घ्: एक:–। 53. All MSs: त्रिशक्तिस्तु। There can be no doubt
that this and the previous compound are adjectives qualifying मण्डलम् with which the following *bahuvrīhi* compound agrees. However, the reading of the MSs – एकपादस्त्रिशक्तिस्तु – fits the metre, whereas the emendation entails an irregular short seventh syllable. One is therefore in doubt as to whether one should leave the reading, which is supported by virtually all the MSs, as it is and consider this to be a case of irregular concord.

54. Here is another instance of *–yā* replacing the final long `i' of the feminine. Cf. 2/34d and see note to 2/22b.

55. All MSs except क्: कृष्ण–। 56. ञ्: सिंहरू * (?)।

57. झ्: आधो–; ञ्: **(?)मुखी। 58. पृच्छति is the regular form of the present
3rd person singular present of प्रच्छ् (6P). The present, imperative, and optative tenses are especially preferred by the author(s) of this Tantra. Of course, this has to do with the nature of the subjects presented in Tantric texts, which generally do not require much narration. Even so, it is occasionally necessary, as in this and the following three chapters, to narrate significant mythical events. We may briefly

note here the use of tense in these chapters. Apart from past passive participles, that are very common, we do come across verbs used in past and future tenses but when they are required they are generally replaced by the present and, occasionally the optative. The most common example is, of course, the virtually invariable use, as in most Tantric texts, of the perfect of वच् – उवाच in the standard expression 'the god or the goddess spoke' - to introduce chapters and sections of the text. The four times a verb is conjugated in a past tense in these three chapters, it is in the imperfect (see 3/84c, 5/8a, 6/44c, 6/87b and 6/119d). Although Pāṇinian Sanskrit allows for the use of the present to denote past action, if that took place in the recent past, a deviant extension of this option takes place here in the case we are examining, as in most others in this text. Thus in these three chapters, the present tense is used with a past sense at least nineteen times (see 3/72d, 75c, 79d, 82b, 88a, 161c, 5/59cd, 71d, 6/6b, 7b, 12c, 45ab (x 2), 47c, 82c, 88d, 127c, 129d, 134) and the optative is used in this way not less than five times (see 5/63b and 6/92d, 131a, 133d, 224b), perhaps six (see 3/83c). Similarly, we find that a verb in the future tense appears nine times (see 6/8d, 138b, 173a (passive), 177a, 185d, 186a, 196d, 197d, 200d), otherwise a present tense is used denote future action five times (see 4/8b, 17b, 29d, 5/61a, 6/172b, 200b) and optative once (see 6/173d). Generally, the present and optative maintain their distinctive identities but they do sometimes overlap. Thus we find one example in these three chapters of a passive optative replacing the present (see 3/143ab).

The use of the present and the optative signifies, it seems, that events that occured in a mythical past or will occur in the future actually take place in a perpetual present. It is as if these events, although past, happen all the time now. All that happened to the god or the goddess, what they did or how they were are aspects of how they are. For those bound by the transitoriness of temporality this indescribable property of the *semper eternum* of the perpetual present is implicitely indicated by the use of the present and, occasionally by the optative, which function as a sort of 'tenseless tense'. The same effect is achieved by the absence of a marker of tense. In line 6/32cd, for example, we read that the goddess is in a place for three hundred divine years: दिव्यवर्षशतास्त्रीणि देवी तत्र व्यवस्थिता. The context tells us that, in temporal terms, she was in that place for that period of time sometime in the past but there is no direct indication of this having taken place in the past. The goddess IS there for three hundred years.

59. Irregular *sandhi* will henceforth be indicated as `IS'.

60. All MSs: –शक्ते। Cf. 3/59b. 61. झ्: मध्ये–; all other MSs except क्, ख्: मध्यलिङ्ग–। 62. क्, ख्, झ्: भयोदिते; all othere MSs: भयादिते। A variant of this line is found below as 3/59ab. The first quarter there reads: गृहे चन्द्रपुरे शाक्ते. The second quarter reads as does the emended text here.

63. ख्: –मायांतं। M → N. See above, note to 1/2c.

64. ख्: तिष्टते; च्: तिष्ठ। The root स्था should invariably be 1P unless it means `to resort or go to (as an umpire), be guided by the advice of, or to offer oneself to (for sexual embrace); stand as a prostitute (with dative)' (Apte, p.1007). However, in this and in Tantric texts in general it is commonly treated as an *ātmanepada* verb. It appears in this form at least nine times in the first thirty-five chapters of this text (3/59c, 142c, 6/88d, 89c, 14/66a, 107a, 31/104d, and 33/180d), whereas the regular form appears fourteen times. Note that this change commonly takes place even when the metre doesn't require it.

65. क्, ख्, झ्: –भृणाम्; ङ्: गुरुस्मृत; all other MSs: –तृणाम्।

66. ज्, झ्: –कौलि उवाच; ञ्: श्रीकौ * * * (?)च।

67. M → N. See above, note to 1/2c.

68. Missing in all MSs except क्, घ्, च् and छ्। All three versions of the *mūlasūtra* begin in this way (see below 26/7c, 38/2a, 42/3a). This important *sūtra* must have been very well known and so we find this quarter is repeated again in 3/63a and 6/2a. 69. क्, ख्, ग्, झ्, ञ्, ट्: जगत्माता; ङ्: –मा *।

70. The correct form (त्र्यक्षरी) would make the metre deficient by one syllable. Cf. above 3/2a and see also below, note to 3/119d. Cf. the form त्रिरक्षं in *Śrīmatasāra* (1) 1/2b quoted in Schotermn 1981: 42

71. All MSs except क्: चाक्षा। 72. क्: चाहं; all other MSs except च्: हंच।

73. च्: नपुंसक * दे; ङ्: नपुसक–; घ्, छ्: नपुनंसक–; छ्: –* दे।

74. ग्, ञ्: त्व; ट्: (?)। Just after line 3/64ab all the MSs repeat verses 3/18-24. The two passages are generally quite close although there are some quite substantial differences. It is clear from the context that the added duplicated passage (called B) is the one that comes after line 3/64ab rather than this one. Accordingly, it has been put in a note at the end of 3/64ab. Significant variant readings have been noted in parentheses and adopted readings have been signalled in the critical apparatus here.

75. ख्: योगि; ञ्: यानि; all other MSs and B: योनि। Goudriaan and Schoterman (1986: 54) refer to the appearance of this word in the MSs of the KMT as an example of the erroneous omission on the part of scribes of final *visarga* after a short vowel 'i'. See KMT 3/30b where MSs ABCD read जगद्योनि सदोदिता. See also ibid. 11/18b –चतुर्योनिर् महाम्बिके where the *-r* of *-yonir* is found only in MSs D and G. The omission of *visarga* takes place in a number of instances in the great majority if not all the MSs of this text also. See 3/20b, 5/41b, 8/44d, 35/96b, 39/22c, 58/2a, 61/4a, and 64/20c. However, there are many instances of the correct reading. These include 8/39c, 8/44d, 18/25c (पद्मयोनिः), 38/4b, 38/20b, 39/29c, 44/39a, 59/75c, 60/10b, 65/25c. Note also that the spelling is generally correct in the MSs of the TS, although we find the same omission occasionally there also. Verse 44/45 below is an interesting case. There in the first quarter we find जगद्योनीति which

cannot be a scribal error. But in the third quarter of the same verse all the MSs read सायोनिः as do 44/47b and 57/15a. Note also 58/3a योन्येका (MS ग्, छ्, ज्, झ्: योन्यका). Usually the acc. sing. is the regular feminine (योनिं), for which see 7/40b, 47/59a and the SKh quoted in the note to 49/53b. However, *anusvāra* is missing in all MSs in 17/11a but this is due to scribal error. Thus, in those cases where *visarga* has been omitted at the end of this word it has been restored if the metre does not dictate otherwise. We may conceive this to be a change of gender to neuter from the regular masculine or feminine gender of this word (and those like it that end in short 'i') which allows the dropping of *visarga* of the nom. sing. to
accommodate the metre. 76. क्: * (?) पुंसकं।
77. घ्, छ्: ततः–; च्: सतः–। 78. घ्, च्, छ्: गर्भे। M → N.
79. क्, ख्: भगाद्लादेन; घ्, छ्: भगाह्लादन।

80. All MSs except क्: भैरवं। In B this line reads: चन्द्रपूर्यस्य (घ्, च्, छ्: –सूर्यस्य) वेश्मस्य कुले (ख्: कले) जाताङ्गनावली (घ्, च्, छ्: जातागतावली)।

81. All MSs संहिताज्ञा। This emendation agrees with the reading in B.

82. ट्: * * (?)र्भेदैः–; all other MSs except घ्, च्, छ्: –भेदैः–। In B this quarter
reads: त्रिभिर्भेदैरोलित्रितयमण्डले। 83. ट्: वहुरूपं–।
84. ञ्: * * * (?) वता। This quarter reads in B: नपुंसकपदे त्वया।

85. क्, झ्: जगता। KuKh 3/20-24 corresponds to AS 10/149-153ab.

86. ख्: विष्णयोनि; झ्: वि *योनि; all other MSs except क्: विष्णुयोनि। This emendation agrees with the reading in version B. See above, note to 3/18a.

87. AS: पितामहः। The vocative of the regular form पितामही is पितामहि. Rather than emend, I take this to be the vocative corresponding to the deviant पितामहिः.

88. All MSs: देवेश। This emendation agrees with the reading in B.

89. ख्: उतप्रोक्तं; घ्: उतद्रोतं; च्: उतप्रातं; all other MSs except क्, झ्: उतप्रोतं; AS: ओतप्रोत।
90. छ्: जगन्द्वयं; ञ्: जगत्तयं। 91. ख्, ज्, ञ्, ट्: शिष्यःतव; AS: शिष्य–।

92. क्, ख्: मित्रत्वयागतः; ग्, ङ्, ज्: –मैत्रत्वयागतः, झ्: मैतत्वयागतः; all other MSs: मैत्रत्वयोगतः; AS: ज्ञानार्थमागतः। Version B is quite different. All the MSs there read: आज्ञार्थिना ह्यहं। The emended reading आज्ञार्थिनो ह्यहम् also makes sense (see note to 4/3c). One could postulate a deviant form मित्रत्वा from which the instrumental मित्रत्वया (in the sense of मित्रत्वेन) is derived. But this possibility is not supported by usage. Another possibility may be an original मित्रत्वमागतः. The sense of the first component of this compound is a locative. A simple emendation to मित्रत्व आगतः would be correct Sanskrit and, moreover, fits the metre. However, I have chosen not to emend in this way as the same construction with the same meaning appears below in 4/50d. Moreover, a common feature of the Sanskrt of this text is the freedom with which the letter 'm' is inserted between members of a compound to meet the requirements of the metre. This usually takes place between the last two members

of a compound but not invariably. Thus, for example, in 60/8c we find it inserted between the second and third component of a compound consisting of six components. There are not less than thirty-five instances in this text (see 3/7b, 100b, 4/35d, 41a, 6/34a, 11/56c, 13/122a, 14/18d, 81d, 18/16b, 96a, 19/5b, 26/93d, 30/84d, 31/51b, 32/49d, 34/9d, 54d, 37/3d, 39/143a, 144a, 40/144d, 44/66b, 46/67a, 92d, 131d, 222b, 47/29b, 51/6a, 57/86b, 58/25b, 57d, 60/8c, 43c, 61/59b, 66/3d). Similarly, the letter 'r' is also sometimes inserted in the same way, but this is much less common - hardly twelve or so examples in the whole text (see 3/93c, 4/34d,14/61d (and note), 6/144d, 33/59a, 59/4d, 105d, 60/10d, 15b, 18d, 60a (बहुर्भेदै:) and 66/71c). Occasionally we find other fillers that function in the same way. One notable example is the *dvandva* त्वक्चक्षुर्घ्राणजिह्वाश्रवण इति मनांसीति (2/8c). In this case the filler 'इति' has created a hiatus within the compound. Similarly, in the *bahuvrīhi* आपस्तेजोऽथ पृथ्वीपवनगगनकं (2/9a) the filler is 'अथ'.

The letter 'm' is also commonly used to fill a hiatus (cf. Goudriaan and Schoterman 1988: 65). Moreover, it may be inserted between words in order to avoid a *sandhi* that would cause the loss of a syllable. There are at least thirteen examples (see 3/167d, 5/10b (माता–म्–इति कल्पिता), 6/163d (गोहत्या–म्–अयुतम्), 9/31d (भगवत्या–म्–अत: परम्), 14/70a (एका–म्–इन्द्रियजा नाडी), 15/6b, 23/4d, 34/67a त्रिपादेन–म्–अध: कृत्वा, 34/69a, 35/72c, 38/13d, 44/23d, and 59/34a). One wonders why in such cases *sandhi* is not simply omitted and the two words left separate, as could be done here. This is especially surprising when the Sanskrit of this text allows hiatus even in places, such as within compounds, that regular Sanskrit does not (see below, note to 3/77d). Finally, note that there is at least one instance in which 'm' is inserted between a word and its prefix (see 31/128c –स्वमात्मा।).

93. क्: पूर्वंप्रीतिवशाच्छभो; ख्: पूर्वप्रीतिवसाच्छंभु; ङ्, झ्, ञ्: पूर्वंप्रितिवसाच्छंभु:; छ्: पूर्वंप्रितिवशाशंभु:; all other MSs: पूर्वप्रितिवशाच्छंभु:। This line reads in the sole MS of the AS: पूर्वप्रीतिवसाच्छंतु व्यामोहं पूर्वसासने। The reading the MSs indicate is: पूर्वप्रीतिवशाच्छम्भो. Exactly the same expression is found below in 4/49ab which reads: पूर्वप्रीतिवशाच्छम्भो मैत्रीभावेन भावनात्. One gets the impression that one of the redactors of this text has cut out the first half of this line and pasted it here. This is possible as this line is found in a long passage that has been traced in other sections of the MBT and elsewhere. It seems that this mistake was corrected in version B with which this emendation agrees.

94. घ्: प्रजा–; ग्, ङ्, च्, झ्: –ज्ञानस्; all other MSs except क्, ख्: प्रजाज्ञानस्।

95. क्, ख्, ञ्: तवान्तिकात्; ट्: तव * (?) कं। 96. ञ्: * (?) यातो; AS: आयाता। 97. ङ्, झ्: ज्ञानकाक्षी; all other MSs except घ्, छ्, ज्, ञ्, ट्: ज्ञानमाकांक्षी; all MSs: + च; AS: ज्ञानकर्षञ्च। The reading ज्ञानमाकांक्षी found in some MSs and version B may be acceptable in place of ज्ञानाकाङ्क्षी or ज्ञानस्याकाङ्क्षी, neither of which fit the metre. However, the presence in all the MSs of the copula च supports the view that the

original reading was ज्ञानकांक्षी in which the medial long 'a' has been shortened to accommodate the metre. 98. झ्: समाच *?।

99. क्, ख्, घ्, झ्: तते उमे; all other MSs and the AS: ततो उमे। The normal rules of external *sandhi* require that *visarga* should be dropped if followed by a vowel other than short 'a'. Even so, there are several examples of this deviant *sandhi* (i.e. *visarga* > o + u). For example, see below 4/42c, 14/40c, 44/11b, and 60/51b. Only the first of these three examples occurs on the *ceasura* where irregular *sandhi* is more easily admissable. Moreover, version B reads तत: प्रिये which is correct. But while emendation to this reading is tempting, we must also admit the possibility that this reading may itself be an emendation that serves to circumvent the problem. This seems likely in view of the fact that the AS reads ततो उमे which, as a source from an independent manuscript tradition, lends, it seems, sufficiently strong support to the reading of the MSs of our texts to accept it.

We may note here, for the sake of completeness, that a similar deviant *sandhi* takes place when *visarga* at the end of a word comes in contact with a short 'a' at the beginning of a following one. Normally *visarga* should change to 'o' and the following 'a' should be dropped but there are at least fourteen instances where although *visarga* is changed to the vowel, the following 'a' remains intact (see 6/17a, 7/17c, 8/74c, 13/95c, 14/47a, 23/20c, 24/67a, 26/58c, 28/35b, 36/85a, 37/44a, 40/67d, and 68/45a). Again, there are at least four examples of an original final 'o' coming in contact with an initial 'a' without any change taking place (see 5/47b, 17/14c, 31/106c, and 68/46a). Note that in every one of these examples the two words are in different *pāda*s. *Sandhi* is often not applied between the first and second *pāda* of a hemistich in the Epics, law-books and Purāṇas. It is not surprising that this should happen in the Tantras also. But this is not the case in the first set of examples. *Visarga* at the end of the first word has undergone a change due to its contact with the vowel at the beginning of the following word. Similarly, we find at least seven examples of *visarga* undergoing the same change in contact with long 'a' (see 6/95c and 9/46d (neither between *pāda*s), also 25/44a, 32/39c,39/109a, 45/21c and 46/265a) and an original 'o' that does not change (10/33a). Analogously for *visarga* and short 'i' see 15/44d, 24/31c and 62/104b and for an original 'o' and short 'i' see 21/2b. Cf. ŚM (9/85ab) अणिमादिगुणाधारो इच्छासिद्धिमवाप्नुयात्. For the analogous deviant *sandhi* between *visarga* and long 'i', see 40/71c and 64/28a (note that this is not between *pāda*s). There are no examples in this text of change to 'o' from an original *visarga* in contact with other vowels in *sandhi* except once instance with a following 'o' (see 8/113d, this is also not between *pāda*s).

100. ग्, ङ्, ञ्, ट्: –सो; छ्: अनेकसा; all other MSs: अनेकशा; B: अनेकधा।

101 घ्, च्, छ्: सम। 102. AS: –तमसंख्यत:।

103. क्: तस्मादन्न भग्नशिष्यत्व; ख्, ज्: तस्मादनुभजं शिष्यत्वं; ग्, ङ्, च्, ज्, झ्: तस्मादनुजशिष्यत्वं; घ्, छ्: तस्मादनुभवं–; ञ्: तस्मादनुभजा शिष्यत्वं; ट्: तस्मादनुभवजं शिष्यत्वं। This and the following emendation is supported by the AS. See below introductory note to 3/64cd for the readings of version B.

104. ख्, ग्, ङ्, ज्, ञ्, ट्: नावपार्व्विते; झ्: नावप्यर्व्विते; घ्, च्, छ्: नावपार्च्चिते।

105. क्: क्वचित्; ट्: परै (?); all other MSs: परम्; B: क्वचित् (क्, ख्, घ्, च्, ञ्: कचित्);
AS: क्वचित्। 106. ञ्: केव* (?)। 107. AS: सौहृदे।

108. घ्, च्, छ्: द्रेय; B: रुद्रे (क्, ख्: रुद्र)।

109. क्, ख्: यस्मान्निसंशय:; all other MSs: यस्मान्नि:संशयं। This emendation is better Sanskrit and is supported by the reading in the AS.

110. छ्: वद:; AS: पदं। Version B ends here as does the corresponding
passage in the AS. 111. घ्, च्, छ्: तस्मान्; ट्: तस्मात्; all other MSs:
तस्मात। 112. घ्, छ्: श्रीकौलिन्युवाच; ञ्: * (?) कौलिनी उवाच। 113. All MSs: कस्।

114. घ्, च्, छ्: उच्यते; झ्: उच्य *?। 115. छ् –यति:; ञ्: त्वमुमा * * (?)। The intended
sense here is: त्वमुमापतिरिति निश्चय: which would be metrically incorrect. Out of twelve instances in which the gender of this masculine noun is ascertainable (including विनिश्चय: > विनिश्चयम् 39/21b) it is neuter ten times. The two times it appears in its regular gender, it is found in the formula इति निश्चय: (see14/6d and 14/45b). Although we do find this formula in its complete form in one instance in which the noun is in its deviant neuter gender (see 25/11d), in every other case, as here, the indeclinable इति is dropped (see 5/7b, 53d, 8/76b, 15/14d, 34/2d). The remaining instances it is in its neuter form (see 4/7b, 15/44c, 58/100d, 68/72d). Note also that the ablative निश्चयात् may function as an adverb meaning 'certainly'
(see 11/86a, 13/45b and 23/16b). 116. ङ्, च्, छ्: –धरा। 117. झ्: * * *?।

118. क्, ख्: सम लुज्वक:; ङ्, ञ्, ट्: सम लुव्धक:। The following two lines are not
found in MS च्। 119. क्, ख्, ग्, ज्, ञ्, ट्: संभो।

120. क्: उपविष्टसनांर्थाय, ख्: उपविष्टरसनार्थाय; ग्, ङ्, ज्, ञ्, ट्: उपविष्टसनार्थाय–; छ्: तयविध्वं–।

121. ख्: –लुद्धक:; ग्, ङ्: –लुव्धक। 122. क्, ख्, ञ्, ट्: –संभो।

123. क्, ख्: किमर्थ; झ्: किमर्थ ?। 124. * (?) त्मानं।

125. ख्: * * (?)। 126. All MSs: केन हेतु। 127. ङ्: अतिव।

128. क्: दुर्ल्लभ, ख्: वल्लभम्; झ्: वल्लभम्; घ्: वल्लभा। Although मम अतीववल्लभ would be correct and fits the metre, it seems that this compound has been broken up just
because it sounds better that way. 129. All MSs: यथा।

130. The root श्रु is 1P. The regular form is शृणु। For other examples, see below, 14/99b, 33/126b, 133d, 36/54a, 39/19b, 151b, and 41/34d.

131. घ्, च्, छ्, झ्: –करणमुत्तमं; all other MSs: –योग:।

132. घ्, च्, झ्: पूर्व; all other MSs except क्, ङ्: पूर्व्वें। 133. छ्, घ्: सूचिरं।

134. The following passage is introduced in all MSs except झ् with the standard phrase श्रीवक्रा उवाच or in MSs घ्, छ्: श्रीवक्रोवाच; ञ्: * * * (?) उवाच। This is a clear indication that some part of what follows is an interpolation. Indeed, the MSs go on to repeat 3/1-2ab. However, although the repetition of these three lines may be taken to be a scribal error, as has been assumed is the case with the phrase श्रीवक्रा उवाच, deprived of them what follows is incomplete. It is more likely, therefore, that another redactor of the text or the same one, added the following passage to serve as an explicatory expansion of what has been said up to here in this chapter. With this intent he began by repeating the first three lines as they appear in the first, more concise version.

135. घ्, च्, छ्: कैलाशस्या–; ङ्: –पर; ञ्: कैलासस्य–।

136. क्, ख्, ग्, ङ्, ज्, ञ्, ट्: –मन्दर–; च्: –मण्डर–; all other MSs: –मण्डल–।

137. च्: –रावे। 138. घ्: वम्ये; झ्: राम्ये।

139. ख्: –धारं, घ्: –भ, च्: –स्कन्धाम, छ्: –भ।

140. क्, ञ्: कुलोष्टक–; ख्: कुलोष्टस–; ङ्: कुला?; झ्: कुलो–।

141. ङ्, छ्, ज्, झ्: शतांस्त्रीणि। IC. See above, note to 1/2c.

142. See above, note to 1/5a. 143. ञ्: * * (?)शत्।

144. घ्, च्, छ्, ट्: –गिन्यो। 145. ग्, घ्, च्, छ्, ज्: संजाता।

146. झ्: त्रिप्र * * * *?। 147. ङ्: –वृतं; झ्: * *?।

148. मातृणाम् is regular Sanskrit. See below, note to 5/41b.

149. ङ्, झ्: –दायक; ञ्: मेक्ष–। 150. घ्: विनि:–; छ्: विनिक्रान्ता।

151. क्: सुहा–। 152. झ्: –लि *?; all other MSs except ग्, घ्, ङ्,
च्: –लिखु। See above, note to 1/5a. 153. झ्: रजो? * * *?; ञ्: * * (?) भावेन।

154. ङ्: रूप। 155. च्: –स्थात्।

156. ट्: पुष्पंवत्। 157. ङ्: * ला।

158. ख्, ङ्, ज्, ट्, ञ्: सप्त–। This line also occurs above as 3/3ab.

159. ख्: रुक्ष–; झ्: हक्ष * *? स्था। 160. च्: उमयां; all other MSs: उमया। According
to 3/43ab below अमा is in the centre and so I have emended accordingly. 161. ङ्:
मध–। 162. झ्: * व्यद्वय–; all other MSs: हव्य–।

163. ञ्: त्रिकोण * * * (?) धारे। 164. ग्: –य। 165. झ्: योगिनी–।

166. The ending of this compound has been dropped for the sake of the metre. There are numerous instances of this sort of elision in the Sanskrit of the Kubjikā corpus. See, for example, KMT 11/17cd: मणिपूरक शब्दस्थं दशपञ्चावतारकम्।

167. च्: –वाह्य। 168. च्: आरक्ते। 169. ङ्: शत।

170. क्, ख्: –सार्द्ध; झ्: सा *?। 171. च्: मयो–। 172. All MSs: –योगिनी।

173. All MSs: तन्मध्यां। 174. ग्, ट्: विनिंक्रान्तम–; घ्, च्, छ्: विनि:क्रान्तंतमयं; ङ्:
विनि–; झ्: विनिं–; ञ्: विनिं * * (?) मन्वयं। M → N. See above, note to 1/5c.

175. घ्: भरवो; ञ्: भैरवा; all other MSs: भैरवो। One wonders whether to accept the testimony of the MSs in this case and take the reading to be भैरवो which would be correct but would entail extensive emendation of the words that are in concord
with it. 176. ङ्: पंचावस्थं। The meaning here is पञ्चविधावस्थम्, just as the following पञ्चधास्थितम् means पञ्चविधस्थितम्. See above, note to
2/2d. 177. Missing in MS ग्: सक्तिस्त्वं।

178. ग्, ञ्: –संग; घ्, च्, छ्, ज्, ट्: –सङ्गं।

179. क्: सूष्माशा–; घ्: सूष्मण–; ख्, ग्, ज्, ञ्, ट्: सूष्मना–; झ्: * * * * * (?) वर्षिणी। Note this variant form of the word सुषुम्ना; cf. above 2/18.

180. घ्, ङ्, च्, छ्: त्रैलोक्य। 181. ङ्: रशाकला–; च्, छ्: –कला–ण् घ्, च्, छ्: –जठरे।
IM 6 + 7. 182. ट्: आंपीतं। 183. च्: –सतं।

184. ख्: सुतप्तेहेम–; झ्: * * * (?) हेम–।

185. The regular form – चतुरशीति – never occurs, whereas the deviant चतुराशीति– occurs four more times in 7/81c, 33/10c, 46/226c and 68/5a. As in this case, the first and last of these is not required by the metre. There are at least thirteen occurences of this deviant form in YKh (1) and none of the regular one. There also, not all the occurences are dictated by the metre. The regular form predominates in the .SSS especially in MS क्. Indeed, one could argue that there the other form is the result of scribal error. In the KuKauM the erroneous form appears once, in the body of the text, whereas the correct form also appears only once but in a colpohon.

186. In this text we find the deviant, thematized form not less than nine times including this one – see 8/93b, 18/33a, 19/45d, 49a, 20/11b, 20/26c (three out of seven MSs read the correct Sanskrit, the rest are corrupt), 48/15c and 66/83c. The regular form (अध:स्थ–) does appears but only three times - see 18/25a, 19/60d (except only one MS), and 21/15c. It is deviant all three times it occurs in the YKh (1) (17/15d, 30/33b (अधस्था: which KuKh 62/33c reads as अग्रस्था:), and 39/72d (अधस्थेनैव भूषितम्),. In YKh (2) it occurs only once and is in the deviant form (MS Kh fl.68a 24/11). The regular form never appears in the TS whereas the deviant one does so not less than four times (1/47a, 1/476c, 6/130a, and 10/1650b). Neither form appears in the ŚM although अध:स्थात् does so at least four times as अधस्थात्. The regular form appears just six or seven times out of not less than forty instances in chapters 7 to 27 of the .SSS. The commentary on the .SSS almost always prefers the deviant form whereas it is deviant three out of the seven times it appears in the .T. Out of the two instances we find it in the KRU, it is regular once in just one out of the three MSs examined. It never occurs in the KnT.

The inconsistency of the readings could be due to the poor transmission of

the text. Conversely, which is more likely, one or more scribes may have attempted, in places, to correct the deviant form to regular Sanskrit. But, in view of the fact that in the great majority of cases we find the deviant rather than the regular form, I have decided to standardize all the readings to the former. Finally, note that the regular form अधस्, independently and in compounds, is well attested. The prime example is the expression अधोमुख– which is common throughout this
text. 187. ख्: चर्तुलं; घ्: वर्तुरं; छ्: वर्तुरं; झ्: वर्तु *?।

188. All MSs: स चात्मा। The noun आत्मन् is masc. even so the pronoun relates
to the previous subject which is neuter. 189. च्: देवस्य।

190. क्: –दित्तम्; झ्: चं *? र्की–। 191. M → F. Emending to the regular masc.
loc. plural त्रिवर्गेषु would make the seventh syllable long.

192. ङ्: मयुर–; झ्: मयूर– –काला; all other MSs: मयूर–। The readings in the MSs makes no sense, but cf. below 3/116cd. In making this emendation I assume that the serial order of the first two members of this compound has been reversed.

193. ङ्: सपुणी; all other MSs: संपूणी।

194. झ्: –वा * *?। The same expression occurs below in 16/18b, 60d, 35/80b, and 68/12b. The more regular form नग्नवासा appears in 15/18b, 17/70a (नग्नवाससमोपेताम्) and 49/29b.

195. ङ्: श्रीमादेवी। This strange use of the masculine श्रीमान् with reference to the goddess recurs in at least four places; see, below 3/63d, 4/20a, line 60 of the *Mālinīstava* and 7/35d. The goddess is also addressed as प्रभु: (see below, note to 4/38c) and स्वामिन् (see below, note to 5/40c.

196. This line reappears below as 3/63cd. There कौलिनी replaces कुमारी and
नपुंसका replaces भगोदरा. 197. क्, ङ्, झ्: + तु।

198. See above, note to 2/2d. 199. क्, ग्, घ्, च्, छ्: दीपान्ते।

200. ङ्: कुतेछ्या। DS. 201. झ्: –कानं?। This line is also found in AS
27/84ab. 202. This normally masc. noun is treated as
neuter not less than sixty-five times in this text. These instances include simple derivations and compounds such as: परमानन्दम् (see 12/9a, 13/79c, 58/88c, and 60/37c), महानन्दम् (see 36/5c, and 57/38a), क्रमानन्दम् (see 39/31c), निरानन्दम् (see 39/33a, 68/71b and 68/137c), स्वानन्दम् (see 56/1c) and परानन्दम् (see 60/24a). It appears in its normal masc. gender seventeen times (see 19/80d, 26/42a, 42/15b, 59/71b, 60/16a, 56a, 61/44c, 57c, 67a, 89a, 95a, 62/67c, 63/49cd (x 3), 64/11c, and 66/35c). Note that as many as twelve of these instances occur in chapters 59 to 63. Although the neuter form appears in those chapters not less than 29 times, even so this suggests that this part of the text was not the product of the same hand(s) as the rest. These chapters are also found in YKh (1) of which, given this and other stylistic differences, they are in all probability the source. However, this does not

mean that the regular form is the basic one in the YKh (1) either. A rough survey of YKh (1) shows that the ratio of the regular form with respect to the deviant one there is comparable with the one here. Moreover, note that the chapters in the YKh (1) corresponding to chapter 59 to 63 here also contain a higher proportion of the regular form with respect to the deviant one found in the rest of YKh (1). At the same time, some erosion of the regular form has taken place in our text. Thus, for example, we read in 62/25a: आकाशं विमलानन्दं whereas YKh (1) reads: आकाशविमलानन्दः. Although much less common, we do occasionally find the reverse taking place, that is, a correction of the deviant form. For example, in 15/14a we find the regular masc. whereas in the TS, which is its source, it is neuter! This marked tendancy to make 'male' bliss neuter may be influenced by doctrinal considerations. In this verse we are told that it is' neuter' as is the Absolute. Thus in the TS (1/295cd) where the deviant neuter form predominates, as here, over the regular, we read: आनन्दं ब्रह्मणो रूपं न विभेति कदाचन (ख्, ग्: –नः). 203. घ्: त।
204. IM 5 + 6. 205. ग्: निरो–; ञ्: नि * * * (?)रणं; all other MSs:
निराधिकरणं। 206. ग्: * स्थं; घ्: षस्ठं; ङ्: खरथ; झ्: स्वस्थं; ञ्: श्वस्थं;
all other MSs except ख्, ज्, ट्: खस्थ। 207. ग्, ज्, झ्, ञ्, ट्: क्रमोरिता; घ्, च्, छ्: रमारिका।
208. ङ्: उभयो–; घ्, च्, छ्: –वाह्यवां। 209. ङ्: कूठस्थं।
210. ग्, झ्, ञ्, ट्: –रासिस्तु। 211. ग्, च्, ञ्, ट्: त्रिः–। See below, note to
3/119d. 212. क्, ख्, घ्: तुह–; ञ्: गु * * (?) सकं। The final
long vowel of the first component of this compound has been shortened for the
metre. 213. ङ्: गृह। M → N. This masc. noun is
treated as neuter an ascertainable thirty-one times (see 3/8d, 4/31b, 6/172c, 7/15b, 25a, 34d, 56d, 14/50a, 58a, 92c, 17/4a, 34d, 25/50d, 30/169b, 31/93b, 38/23b, 39/64b, 138b, 139d, 45/54b, 62b, 64b, 53/5c, 5d, 57/21c, 58/70b, 59/32d, 75b, 75c, 61/73d, 66/71b, and 67/26d). It appears in its regular masculine gender only three times (see 39/112a, 140a and 42/35b).
214. ञ्: मश्चिमस्थम–; ट्: मश्चि * (?)स्थम–। 215. ख्: –तलु–; ङ्: –मडितं।
216. M → N. See above, note to 1/2c.
217. In compounds महत् should become महा–. Although this change generally does take place, here, as in at least two other places, it remains unchanged. See below, 46/112d and 58/10a.
218. क्: * * * भैरवी शक्तिः भेदानां–; ख्: –भैरवी शक्तिः भेदानां; ग्, ज्, झ्, ञ्: * * * भैरवी
शक्तिर्भेदानां। 219. ञ्: (?)। 220. ञ्: * (?)गरूपेण।
221. ङ्, च्: ज्यधो–। 222. This is another instance of the irregular
nom. sing. neuter form of आत्मन्. See above, note to 3/10d. 223. घ्: च।
224. क्, ख्, ज्, झ्: श्वेत। 225. क्: –आघं; घ्, झ्: –ध्यं।
226. M → N. 227. The neuter noun ज्योतिष् occurs forty-one

times in this text out of which it appears twenty-four times in a compound as a thematic noun (here and in 3/102c*, 108c*, 127b, 136d, 6/207c, 9/12c*, 13/3b*, 114d, 117d*, 16/76a, 18/75d, 19/78d*, 22/8c, 24/20c, 44d*, 31/63a*, 83b*, 35/67a*, 56/15a*, 57/27b, 34d, 65/31a and 68/143b). Each of the twelve instances of the compound ज्योतिरूप– has been marked with an asterix. The form ज्योतीरूप– never occurs, although the shortening of the vowel is in no instance required by the metre. Otherwise, apart from two exceptions (22/8c and 24/20c), the thematic form is dictated by the requirements of the metre. As an independent noun it happens to be always in the nom. sing.. We find nine instances of the word ज्योतिः which almost always occurs at the end of a *pāda* (6/70a, 7/52c, 24/37a, 46/249c, 59/53a, 60/19a). One exception is found in 64/11b. Another one may be 57/44d. There the MSs read ज्योति चिदात्मकम्, but this may be a scribal error. The regular external सन्धि – ज्योतिर्– occurs seven times (3/92c, 18/59a, 36/88c, 39/158a, 60/94d, 61/69c, 64/11a). In one case, at least (in 16/76a), one could emend the unanimous reading of all the MSs from ज्योतिलिङ्गम् to the regular ज्योतिर्लिङ्गम् and so admit the existence of a single instance of the regular non-thematic stem in a compound.

228. ञ्: स्वरूप * (?)। 229. ङ्: –र; ञ्: (?)। The order of the first two components of this compound has been reversed.

230. ङ्: –क्त; झ्: आभ्यारक्तं; ञ्: अभ्यारक्तं।

231. ख्: अघ–; ङ्, झ्: आद्या–; च्, ञ्: सद्यो–। See below, note to 3/103d.

232. घ्, छ्: सप्तविंशति। 233. ङ्: –यन।

234. M → N. This and the following line are unclear in MS ञ्।

235. Cf. 1/2a. 236. The ending of the word क्रम– has been dropped for the metre. Qualified by the words in the next line, it cannot be fused with following word to form a pseudo-compound. Cf. below, 3/56c.

237. ङ्: –त; झ्: ओलितुतय–। 238. क्, ख्: वेक्ष्म; all other MSs except घ्: वेस्मं। See above, note to 3/12a. 239. च्, छ्: –पूर्य्येति। See above, note to 1/11c. This line is the same as 3/12ab above.

240. The ending appears to have been dropped to preserve the metre. Cf. above, 3/55b. 241. ञ्: (?)। 242. क्, ख्: विधा–; ञ्: (?); all MSs: –परिग्रहः। See above, note to 2/2d. The ending of the substantive (i.e. क्रममण्डल) this *bahuvrīhi* compound qualifies has been dropped, even so this emendation has been made presuming that it has retained its regular gender.

243. M → N. See above, note to 1/2c.

244. झ्: –कृतांकृतम्। This line is illegible in MS ञ्।

245. ञ्: * * (?) चन्द्र * (?)। 246. ङ्: –पर्ण्ण।

247. All MSs: पुनः। 248. One wonders whether to read रुद्रपादाब्जं.

249. झ्: इच्छस। The root इष् is normally 6P.

250. ङ्: गृहं; ट्: गृह। This and the following line are unclear. This line is virtually a repeat of line 3/15ab above. There the first quarter verse reads: अस्मिन् गुरुगृहे शाक्ते। 251. ङ्: शाक्त। 252. ङ्: –लिंग।

253. See above, note to 3/15d. 254. ट्: (?)।

255. घ्, छ्, च्: श्रीवक्रोवाच। 256. See above, note to 1/11c.

257. झ्: वे *?स्य। See above, note to 3/12a.

258. छ्: गु (रु) रहं। 259. ञ्: * (?) प्तिव्यापकभे * * (?)।

260. ञ्: सर्व * (?)। The following two words of this line and the first of the next are unclear in MS ञ्. 261. क्, ग्: सिद्धज्ञान; ञ्: (?)।

262. ङ्: –न्त। 263. आम्नायम् or the like is implied. As usual in this text, words for `tradition' or `lineage' are neuter. See note to 1/5c.

264. ञ्: (?)। 265. See above, note to 3/17a.

266. ञ्: शंभोरु * (?) गगा * * (?)। 267. ञ्: (?); ट्: कैलिनी।

268. ज्, ञ्, ट्: –का:। This line is the same as 3/45ab. There instead of कौलिनी we read कुमारी and instead of नपुंसका we find भगोदरा.

269. ञ्: –कं; all other MSs except घ्, छ्: –कां।

270. क्: व नभक्षया; झ्: * (?) नभेक्षया; all other MSs: व नभे क्षया। See below, note to 3/74b.

271. The following passage, found in all the MSs is a repeat of verses 3/18-24ab above. See note to 3/18. त्वं योनि: (All MSs: (योनि) परमाकाशं दिव्यलिङ्गं (घ्, च्, छ्: –लिंगे) नपुंसकम्।। चन्द्रपूर्यस्य (घ्, च्, छ्: –सूर्यस्य) वेश्मस्य कुले (ख्: कले; ञ्: (?) जाताङ्गनावली (घ्, च्, छ्: जातागतावली; ञ्: (?)। संस्थिताज्ञा त्रिभिर्भेदैरोलित्रितयमण्डले।। बहुरूपक्रमेणैव (ञ्: –रूपे–) नपुंसकपदे त्वया। त्वं माता जगतां देवि विश्वयोनि: (घ्, ङ्, च्, छ्: –योनि) पितामहे (क्: –महीं; ङ्: पि * महे)।। त्वया मया च देवेशि ओतप्रोतं (क्: उतं–; ग्: उतप्रातं; ञ्: उतप्रो * (?); all other MSs: (उत–) जगत्त्रयम् (ङ्: जगत्त्रये; ञ्: (?)। नाहं शिष्यस्तव (all MSs except (क्: शिष्योतव) प्राय: किन्तु आज्ञार्थिनो (All MSs: –र्थिना) ह्यहम्।। पूर्वप्रीतिवशाद् देवि पूजाज्ञानं (घ्, छ्, ज्, झ्, ञ्, ट्: –ज्ञानस्) तवान्तिकम्। आयातो ज्ञानमाकाङ्क्षी (ञ्: –मा * क्षी) समाचक्ष्व (All MSs: मया– ; ण् झ्: –चक्षु) तत: प्रिये।। अनेकधा मया ख्यातं तव (All MSs except क्, च्, ज्, ञ्, ट्: तद्) ज्ञानमनुत्तमम् (ञ्: –मनु * * (?)। (This and the following two lines are missing in MS ख्) त्वयापि मम (ञ्: (?) पूर्वं (क्, ख्, घ्, ङ्, च्: पूर्व; ञ्: (?) हि (ञ्: (?) पुराख्यातमशेषत: (ग्: पुराख्यातंमशेषत:; झ्: पुरख्यात–; ट्: –ख्यातसशेषत:)।। तस्मादनुजशिष्यत्वं (क्; घ्: तस्माद् अनुज मां शिष्यं; च्: तस्माद् अन्नुभज मां शिष्यत्वं; ङ्: –नुभज मां शिष्य; छ्, ज्, झ्, ट्: –नुभज मां शिष्यं; ग्: भज मंतंशष्यं; ञ्: –दनुज मां शिष्यं) नावयोर्विद्यते (ङ्: नाथयोर्–) क्वचित् (क्, घ्, च्, ञ्: कचित्)।
केवलं सौहृदं रुद्रे (क्, ख्: रुद्र)यस्मान्नि:संशयं (क्, ख्: –यस्मान्नि–; घ्: शंसयं) वद (ख्, घ्: वद:)।।

272. क्, ख्, झ्: –भाव। 273. क्, ख्, घ्: य–उक्तं।

274. ञ्: मया * * * (?); all other MSs मया–।

275. क्, ग्, ज्: अम्व; ञ्: (?)। The correct form of the vocative of अम्बा is अम्ब. This deviant vocative occurs another four times in most of the MSs (see 4/6a,

11/52a, 16/17a, and 26/58d). The sole place where the regular form is the reading of all the MSs is 4/23a. However, the same *pāda* appears in 4/6a and there only two MSs read the regular form. 276. ञ्: (?)।

277. घ्, च्, छ्: –वक्रोवाच; झ्: –वक्र उवाच। 278. च्: साक्षांद्।
279. ञ्: निरंजनं। 280. ज्, झ्: ईश्वर; all other MSs: ईश्वरं।
281. छ्: –र्थां। 282. ञ्: त्रैलोक्य। 283. ख्: गु: गुरु:।
284. ट्: कर्त। 285. ख्: च:। 286. ञ्: (?)।
287. घ्, ङ्, च्: –कर्त्तृत्वं; झ्: –कत्तृत्वं। 288. ञ्: –व।
289. ख्, ङ्: –र्थ। 290. क्, घ्, झ्: शंभवाज्ञा; all other MSs: –ज्ञा।
291. All MSs except क्: प्रायस: त्वं।
292. All MSs except क्, घ्, झ्: –न:।
293. क्, ख्, ग्, ज्: * भयतपना–। See below, note to 5/22a.
294. ञ्: (?)। 295. क्, झ्: पूर्वें; घ्, ङ्, च्: पूर्व।
296. All MSs except क्, झ्: त्युक्तं। 297. झ्: व।
298. ख्, झ्: भुमिज्ञाकाज्ञा–। क्: –वेस्म। 299. च्: प्रकटो–।
300. ङ्: नास्ति। 301. ख्, ङ्, च्: शून्यरूपेण।
302. क्: –ह्या–; ङ्: –तनुर्ज्येह; छ्: –तनुह्यहं; ञ्: –तनुह्याहं।
303. This quarter verse is missing in MS ख्।
304. ञ्: (?)। 305. ज्: कोलिका; ञ्: * * (?)का।
306. घ्: काचि *; च्: कावि *। 307. घ्, ङ्, च्, झ्: –योगेश्वरी।
308. च्: सहं; ङ्: ज्यहम्। 309. झ्: चार्चिका–।
310. ञ्, ट्: षट्विधा। 311. Missing in MSs ख्।
312. ख्: अहं। 313. This change from the first to the third person implies a construction of the sort एवं अहं सा या. Moreover, the correct form of the verb is प्रकुरुते, but this would make the sixth syllable short. It occurs three times in the AS (3/9b, 8/140d and 20/57b). See note to 40/35d. The *parasmaipadī* form – प्रकुर्वति – occurs four times in this text. See below, note to 4/24b.

314. झ्: द * *?य। 315. ख्, ङ्, झ्: मासीदेहं; घ्, च्: मास्येदं हं; छ्: मास्यंदंहं; ञ्: पूर्व * (?) दंहं; all other MSs: –मासीदहं। The imperfect आसम् would be correct but does not fit the metre. The present commonly replaces the past tense in the Sanskrit of this text (see above, note to 3/14c).

316. घ्, छ्: दक्षिणे। 317. ङ्: –भातरे। Cf. 6/5d and 24/18b. The neuter athematic नभस् is attested only in the compound नभस्तल– which appears five times (26/17b, 28/146d, 41/63b, 49/6d, and 67/41b). The thematic form, which is masculine, is also found in the Epics and Purāṇas. It is attested ten times in this text (see 8/86b(85d), 18/75b, 39/37d, 64/71b; 28/154d (नभाकृति:), 31/38b, 66b, 6/5d (नभान्तरे), 24/18b and the locative नभे above in 3/64b and below in 57/12a).

318. घ्; पविषा; च्, छ्: प्रविषा; all other MSs: प्रविल्ला।
319. क्, ख्: सतु–; ङ्: क्रतु–; घ्, च्: रिनु–। 320. घ्, छ्: चित्परे।
321. घ्, च्, छ्: लीलाहं; ङ्: नीलाहं। 322. ङ्: परमानदा। 323. क्, ग्: आनन्द * *तां;
च्: आनंदातनु–; ञ्: आनन्द * * (?) तां। 324. घ्, च्, छ्: कारेति। Note how here again the present tense denotes past action. See above, note to 3/14c.
325. घ्: विमले। IM 6 + 7. 326. ङ्: अथं।
327. घ्, च्, छ्: दक्ष। 328. ख्, ग्, ञ् ट्: –युर्यां।
329. क्: तठे गंगा। The components of the compound गङ्गातटे have been separated and their position reversed in order to fit the metre. Cf. 3/149d.
330. IC. The required plural वासुदेवादयः does not fit the metre.
331. च्: –णं। 332. ङ्: –क्य; this and the following two words
are unclear in MS ञ्। 333. ग्: य व्यवस्थिताः; घ्, छ्: ये व्यवस्थिता।
334. घ्, छ्: नेन। 335. घ्, च्, छ्: पंचमाननां। The hiatus in this compound, abhorrent in standard Sanskrit, serves to accomodate the metre. Other examples are found in 5/80a, 6/77c, 7/78b, 79b, 89c, 8/66b, 9/1b, 22b, 10/54d, 15/16d, 15/45d, 18/104c, 19/45d, 24/50b, 26/51b, 30/89a, 195a, 31/2d, 33/129a, 46/275a, 54/13c, 57/37b, 89d, 66/84a, 67/28c and 68/43c.

Note also that although this is an incomplete sentence, nonetheless, although doubtful, it is possible to discern the meaning which is basically: नाहं तेनामन्त्रिता पुरा तत्र न चेश्वरस्तेनामन्त्रितः. The writer apparently considered the implicit presence of the verb to be sufficiently clearly carried over from the previous verse even though here the subject of the verb differs.

336. क्, ख्, च्: जय्अक्षोभं–। 337. च्: देवि।
338. ज्, ट्: ऋषयोण; झ्: ऋठायेण; all other MSs: ऋषयेण। As I understand this sentance, an instrumental plural is required here. Moreover, in order to make the syntax complete, निमन्त्रितौ in the next line should be repeated here. But even so, the syntax of this and the following line remains extremely clumsy.
339. ञ्, ट्: संकया। 340. All MSs: च तदा।
341. घ्: समयान्तु; च्: सभयास्तु; छ्: सभयास्तु; all other MSs: सभयान्ना।
342. क्, ग्, ञ्, ट्: लिमंत्रितौ; च्: त्वेमंत्रितौ; घ्: लेमंत्रीतौ; च्, छ्: लेमंत्रितौ।
343. घ्, ङ्, च्: –रव्ध; झ्: –लव्धं। 344. M → N.
345. क्: –यज्ञविस्वंसेना–; च्: –विनृवसना–; ञ्: यज्ञ * * * (?) नार्थाय।
346. घ्, ङ्, च्: सापः। 347. All MSs: प्रवर्तते। 348. क्, घ्, ज्: त्रैलोक्य।
349. च्, छ्: –भद्रौ। 350. घ्, छ्: गणै।
351. क्, ख्, ग्, ङ्, ञ्: सहः। 352. क्: वीराः; all MSs except झ्: –वीरः।
353. क्: –वृंदै–; ङ्: –वृदेसमाहितः; all other MSs except झ्: –वृन्दे–।
354. घ्, छ्: आरध्वं; च्: आरधं; झ्: आलव्धं। A connecting pronoun such as तेन is

required to mark the transition from the subject of an active to a passive verb.

355. छ्: –विध्वसं। M → N. Regular syntax requires that the subject of this passive participle should be in the instrumental.

356. Note how this *bahuvrīhi* compound qualifies only the first member of the preceding compound.

357. घ्, छ्, ज्, ट्: विध्वंशित–; ञ्: (?)। The gender of these adjectives implies that the masculine noun यज्ञ– is treated as neuter as it is invariably throughout this text. See, for example, below 3/149d, 150d, and 157a.

358. च्: आद्याटोच्चाटने; घ्: आद्योटोच्चाटनं; छ्: आद्याटोच्चाटन; all other MSs आद्याटोच्चाटनं।

359. घ्: त्रन्त्राश्च; झ्: तन्त्राश्च; all other MSs except घ्, छ्, ज्, ञ्, ट्: त्रस्ताश्च।

360. ङ्: प्रपलान्वि; छ्: प्रयलान्ति; all other MSs: प्रपलान्ति। Throughout this text the present tense and the optative are used to denote past action. See above, note to 3/14c. The reading has been emended accordingly.

361. All MSs except क्, च्: दशो।

362. ग्, ज्, ञ्, ट्: दिश; च्: दश:; all other MSs except क्: दिश:।

363. च्: शरण:; all other MSs: शरणा:। 364. ज्: तत्। IM 5.

365. All MSs: प्राणवाण–। 366. घ्: पातालेविवरे; छ्: पातालविवरेत्। IM 6 + 7.

367. छ्: केचिद्। 368. क्, ख्, च्: गुहरमागता; झ्: ?; all other MSs:

गुहरमागता:। 369. ख्, ग्, झ्, ट्: केचित्नष्टा; ञ्: (?)।

370. ञ्: (?)। 371. ङ्, ञ्: स्वर्ग; च्: स्वर्गा।

372. ङ्, च्, झ्: –ता। 373. ङ्, च्, छ्: –ष्टा। 374. IM 5.

375. All MSs: आराधयेत्। But see above, note to 3/14c.

376. ख्: सुहृष्टात्मा, घ्, च्, छ्: प्रहृष्टा–, झ्: समष्टान्सा।

377. घ्: नोजीवासनेसंस्थित:; झ्: राजीवासनेसंस्थित:; all other MSs: –संस्थित:।

378. क्, ख्: देक्षोवाच; ग्, ङ्, ज्, ञ्, ट्: दक्षोवाच।

379. च्: लोकानुपह–; घ्: –क:; ञ्: लोकानु * * * (?) रक।

380. ग्: – भगवत्शम्भो; घ्, च्: –भगवत्च्छ–; ङ्: –भगवन्च्छ–, छ्: –भगवच्छम्भो। Cf. below,

3/87a. 381. All MSs: लिङ्गरूपी। 382. घ्: –शिव:। 383. क्, ग्, ञ्: सहा–।

384. All MSs: नाम्नासौ। 385. All MSs except ज्, झ्, ट्: वरे।

386. घ्, च्, छ्: जष्टं। 387. ख्, ङ्: ग्रष्टं; झ्: * * (?); ञ्, ट्: पष्टं। यष्टम् is

irregular, the regular form is इष्टम्। See below, note to 8/13b concerning the

equivalent deviant gerund –यष्ट्वा। 388. झ्: * *?। 389. घ् छ्: रुक्त्या।

390. क्: ईदृगाहुरनेकधा; घ्: ईदृगादुरनेकधा:; all other MSs: ईदृगादुरनेकधा।

391. ङ्: –पूर्णता। 392. घ्, च्, छ्: + श्रीकुब्जिका उवाच।

393. ञ्: ?। 394. क्: विज्ञाप्यासौ; ख्, ग्, झ्: विज्ञप्यासौ; घ्, च्:

विज्ञापितोसौ; छ्: विज्ञाप्य *; ज्: विज्ञार्प्य सौ; ञ्: * * (?) प्यासौ; ट्: विज्ञर्प्यसौ।

395. घ्, च्, छ्: दक्ष। 396. ख्: –पुत; all other MSs: –पुट।

397. घ्, झ्: स्तुतोति। The root स्तु normally belongs to the second class of verbs and is *ubhayapadī.* There are four forms of the third person singular present namely: स्तौति/स्तवीति and स्तुते/स्तुवीते. Here स्तु is treated as if it belonged to the fifth class of roots that is, on the model of the root सु of which the present active of the third person singular is सुनोति. This deviant form occurs again in 4/37c. See also below, note to 5/72b and 6/82c concerning the deviant form स्तुवते. Also, notice here again how the present indicative is used to denote past action (see above,
note to 3/14c). 398. ञ्: न * स्ते। 399. घ्: –कः।

400. ञ्: (?)। The following word is also unclear in MS ञ्।

401. घ्, च्, छ्, झ्, ट्: –प्रकाशायव्य; ट्: –प्रकाशायुव्य। The dative may function with this verb as the case to which something (in the accusative) is offered respectfully. So, instead of taking this to be irregular concord, we may treat this compound disjunctively, that is, as a separate object of the same verb repeated covertly twice, thus: वन्दे नित्योदितप्रकाशाय वन्दे विद्यामहाव्रतम्. Cf. 3/131.

402. घ्, च्, छ्: –चन्द्रसंघातं। 403. घ्: सिद्धोघ्नं; all other MSs except क्, ङ्, ञ्,
झ्: सिद्धोघं। See above, note to 1/5b.

404. ख्: –महार्णव। 405. झ्: म *?–; ञ्: * * * * * (?) संबोधं; all other
MSs: –वोध। 406. क्, ज्: –कलपर्वतं; घ्, छ्: षड्– ; ञ्: (?); all
other MSs: –पर्वतं। This simple emendation is preferable to a false metaphor that
equates a mountain with the sun. 407. च्, ङ्: सर्व। 408. ख्, ङ्: –भस्करम्।

409. All MSs: पञ्चावस्था गतायस्य। 410. झ्: वंडे ज्ञोयं; this and the following word is
illegible in MS ञ्। 411. घ्, ङ्, छ्: –कार; ञ्: (?)। I take this to be a
deviant *bahuvrīhi* compound. The letter 'r' has been intercalated between the last two members of this compound so it seems that *sandhi* has taken place (see above, note to 3/21b). One could perhaps emend to accusatives, but then the intended concord with अज्ञानगह्वरम् would be lost. Moreover, the correct form of the acc. sing. of मनस् – मनसम् – does not fit the metre. A thematized form (acc. sing. – मनम्) is attested in this text, as it is in Tantric texts in general, although the regular form is also found (see below, note to 5/4a). I have chosen to leave the reading found in all the MSs rather than emend.

412. ङ्, झ्: त्यक्त्या; ञ्: (?)। 413. ङ्: –गज्वरम्; झ्: –ग *? रम्; ञ्: * * (?)नगह्वरं।

414. येन is implied. 415. A connecting pronoun such as तम् is
implied. 416. घ्, च्, छ्: –र्यन्ते।

417. ङ्: निष्प्रपंच; झ्: * * * *?। 418. झ्: * * * *?।

419. घ्, च्, छ्: व्याप्ति; ट्: व्यो * (?)। 420. घ्, च्, छ्: त्रिकूट।

421. ञ्: पं * * * * (?); ट्: –तत्वस्थं।

422. This and the following word is illegible in MS ञ्।

423. ञ्: * * * (?) कुलसद्भावं; all other MSs: अकुलाकुल–। 424. च्: –देवं।

425. झ्: परा* * *?। 426. ङ्: –चक्रक * धारं च। 427. घ्, छ्: –मनो–।

428. ङ्: अवा–; ञ्, ट्: –बिले। According to more than two thirds of the MSs all the nouns and adjectives in this and the following line have locative singular endings. They have been emended to *anusvāra.*

429. This and the following word are unclear in ञ्।

430. घ्: चक्रे; all other MSs except ङ्, झ्: चक्र। 431. च्: –न्विते।

432. All MSs except झ्: पद्मरागा–। 433. ञ्: वक्रं।

434. क्, ङ्: –पुर। I presume that the final vowel of मणि– has been lengthened to make the sixth syllable long. The order of the first two components of this compound has been reversed. मणिपूर्णपुरम् is meant.

435. ङ्: पंचार; ञ्, ट्: पंचारं। 436. घ्: नीलं–। 437. ङ्: –दीप्त।

438. क्, ग्: –राहतम्; च्: –मनोहतं। 439. ञ्: (?)।

440. ङ्: कश्व–. Cf. 3/130d and see above, note to 3/21b.

441. All MSs except छ्, ज्, ञ्, ट्: –निभंप्रख्यं।

442. ख्, ट्: –रे; घ्, च्, छ्, ज्: –नोचरे; ङ्: –णेचरे। 443. ङ्: –न।

444. All MSs except ज्, झ्: पंचकारं। IM 5.

445. This irregular or, better, pseudo compound can be understood as an illegitimate fusion of two compounds namely, आज्ञाचक्रम् and परापरम् in which the first of the two compounds has been contracted to the first of its components.

446. ञ्: (?)। 447. ञ्: (?). See above, note to 3/52c.

448. ज्: –चक्रे; ञ्: * (?) हाचक्रं। 449. ञ्: –मनोमयम्।

450. All MSs: एकारादि–। 451. ट्: हिसकुन्देंदु–। IM 6 + 7.

452. Derived from the indeclinable सद्यस्, सद्यो is an abbreviation of the proper name सद्योजातः. In this form it partly retains its original meaning and its character as an indeclinable with the additional characteristic that it is not liable to *sandhi.* See below, note to 45/60c. This usage is well illustrated in a passage below (45/60-64) where this form appears several times. We also find सद्यम् as a proper name (6/110a) and the root form सद्य standing for सद्योजात– in a list of proper names in prose between 30/104ab and 30/104cd. In one other place सद्य replaces सद्यो, it seems, in order to preserve the metre (28/10b: ककारं सद्यरूपकम्). In some compounds सद्यस् is invariably treated as सद्य–. The best example is सद्यावेश– (see 3/53c, 10/51a, 30/60c and 38/22a). The most common occurrence of the regular form is the name सद्योजात– (for one of many examples see above, 3/16a). Apart from one other compound (in 3/65b), it is also regular in the compound सद्यःप्रत्ययकारकः/–कम्/–कारिका (see 18/105d, 31/107d, 33/38d, 54b (emended from सद्य–, 36/25b, 42/32d (emended from सद्य–)). It also occurs once independently in

its regular form (45/60b). The one place where all the MSs agree on the thematic सद्य– in a compound (6/178b) is not required by the metre and so has been emended to the regular form. 453. ज्: तततादिविभेदेनं; all other MSs: ततादि–।

454. ञ्: –सम * * (?)। 455. ञ्: (?)।

456. ञ्, ट्: पदि–; all other MSs: यदि–।

457. Although all the MSs read रुद्रत्रितयपूजितं, this appears to be a corrupt reading. There is no mention of the three Rudras in this Wheel anywhere in the corpus except, possibly, here. Moreover, only one god is said to be present in the other Wheels and so this reference would be anomolous in this context. We know that Rudra is the deity of the third *Praṇava* which is located in this Wheel (see chart in the note to the translation of 3/103). It is not uncommon for scribes to mistakenly omit a *visarga* and so, permitted by the metre, रुद्र– has been emended to रुद्रं and so we get रुद्रं त्रितयपूजितम् which means 'Rudra, worshipped by the triad' which, in the present context, does not yield a coherent meaning. Moreover, the intended meaning is, it seems, that Rudra is worshipped as the third. If so, we should understand त्रितय– here to mean तृतीय– 'third'. This corruption may either be the result of a scribal error or deviant usage as in the following example drawn from the SKh (MS G folio 32a) quoted in a note to 48/42c: नेत्राभ्यां तु भ्रुवोर्मध्ये नेत्रत्रितयं (ख् ग्: –तय) विन्यसेत्।। Clearly, नेत्रत्रितयम् in this case means तृतीयनेत्रम् and may equally be a scribal error for नेत्रतृतीयम् – a typical compound in the Sanskrit of these texts in which the order of the components is deviant. For the sake of clarity, presuming I have understood the intended meaning correctly, I have chosen to emend त्रितयपूजितम् to तृतीयं पूजितम्, even though this entails an irregular long sixth syllable.

458. ख्, ट्: घोरमनोमयं; ञ्: घोरामनोमयं। 459. All MSs: तत्र।

460. ग्: यादि–। 461. क्, झ्: ईश्वर। 462. ख्: अलातपुप्यसं–।

463. ञ्: * * * * (?) रं। The order of the components of this compound has been reversed. 464. All MSs except क्, झ्: तस्योर्द्धि।

465. ङ्: * शान–। 466. All MSs: विसर्गान्तं–। The regular form of the cardinal in this case is षोडशभिः. This deviant form coincides with that of the ordinal which replaces it in the great majority of instances. Thus the regular form appears only four times (42/64c, 48/50b, 51/5a, 62/61b). In one instance the metre demands the emendation of the regular form to the deviant one (24/118d) which appears on the same line. On the other hand, the deviant cardinal षोडशैः appears twelve more times (3/108b, 7/9a, 24/18a, 24/118d, 25/1a, 25/23a, 38/26b, 42/67c, 51/5a, 58/59a, 80c, 66/21b). While metre is invariably a consideration here, it is not always so in the case of the nominative of the cardinal – षोडश. This appears only three times (21/23b, 40/121b and 43/26d). Otherwise it is replaced by षोडशः, which coincides with the form of the ordinal. It appears as many as twenty-three

times, namely, in 7/39c*, 61c*, 76a*, 78d, 91c*, 99d, 22/3a, 25/15d, 24d, 29d, 32d, 33d, 36b, 30/47c*, 43/26d, 46/95c, 227c, 56/16d, 60/31a*, 62/37b, and 68/32b. Only six out of these instances (the ones marked with an asterix) are necessary in order to fit with the metre. Clearly, the metre is not the prime consideration here. Indeed, numerous examples appear at the end of a line. The instance in 43/26d is an interesting case because the regular form is followed immediately by the deviant one as the metre demands. This may be understood as the dropping of the final *visarga* or else an alternation between the two forms dictated by the metre. The former explanation seems the best. Indeed, one wonders whether the regular form has, at least in this text, been entirely supplanted by the deviant one and that the occurrence of the regular one is due either to scribal error or metrical considerations. However, the ordinal remains षोडश:, which appears seven times (2/25b, 7/87a, 11/6d, 23/5d, 28d, 46/146a, and 50/18c). We do find one instance of the deviant ordinal षोडशम (9/35d) but this has not served as an alternative form of the ordinal that could have differentiated it from the cardinal. 467. See above, note to 3/52c.

468. ञ्: –काज्ञाप्रवो * * (?)। 469. घ्, छ्: तन्त्रा–; all other MSs except झ्: –गतं।

470. All MSs except क्, झ्: –की। A correct feminine form in this case would be विभेदिकाम्। Feminines are commonly formed in this irregular way in this text. A number of examples are found in the following verses. See above, 2/5d and note.

471. MS ख् is unclear from here to 3/135b. All other MSs except क्, झ्: –ता।

472. All MSs except ग्, घ्, झ्: –डामरी।

473. All MSs except घ्, झ्: –पूर्वगता।

474. All MSs: देवी –प्रकाशकी। प्रकाशिका or प्रकाशिनी would be regular Sanskrit. See above, note to 2/5d. 475. ज्, झ्: विख्याता; all other MSs: –विज्ञाता।

476. ग्: वन्द। 477. All MSs except झ्: –री।

478. One expects accusative endings throughout on the analogy of the previous and following verses but this involves emending all of them without the support of any of the manuscripts. Otherwise, one could assume the implied presence of a connecting ताम् or the like. This line would then be read as (या) चक्रनायकिविख्याता (ताम्) उड्डामरीं वन्दे. But this does not appear to have been intended. For one thing, in the following verse where the connecting pronoun is explicitly present the majority of the MSs read the accusative for most of the words that require it. Moreover, in many cases in the following verses the name of the deity is the object of the verb and so should be in the accusative. However, it is not in almost every cases in all the MSs except क् and झ्. It appears, therefore, that the omission of the *anusvāra*s is due to scribal error in the one or two MSs that were the original source of the others. The readings in MSs क् and झ् are generally close and, particularly in MS क्, are idiosyncratic with respect to those of the other MSs

betraying, at times (as in this case), what appear to be attempts by one or more scribes to emend the text. Accordingly, presuming, for these reasons, an originally defective transmission, the passage has been systematically emended.

479. घ्, च्, छ्: –स्था; ञ्: * * * * (?) कम–।

480. घ्, ङ्, च्, छ्: –की। See above, note to 2/5d.

481. All MSs except क्, झ्: –ता।

482. ट्: वन्द। 483. All MSs except झ्: –नी। 484. घ्, च्, छ्: –स्था।

485. All MSs: सवरी–; क्: –भेदवीं; ग्, ञ्: –भेदवी; छ्: –भेदकी; ट्: –भेदकं। See above,
note to 2/5d. 486. All MSs except क्, झ्: –ता।
487. घ्, छ्: वह; च्: वद। 488. All MSs: दूती। 489. All MSs except
क्, झ्: –नी। 490. ञ्: (?)। 491. घ्, च्, छ्: –स्थं।
Here, in order to accommodate the metre, a compound has been split. What is
meant here is मूर्धनि आज्ञाचक्रस्थाम्। 492. ट्: सिद्धतत्व–। 493. All MSs except
क्, झ्: –ता। 494. All MSs except क्, झ्: –णी।
495. ग्: अनामंचक्र–। 496. All MSs except क्, झ्: –ता।
497. ग्: खेतचरी; all other MSs: खेचरी। 498. ङ्: पुर; च्: पुर्रे (?)।
499. ञ्: * * * * * * (?) कारां। 500. All MSs except क्, झ्: –ता।

501. All MSs except क्, झ्: –रूपिणी। An irregular compound has been formed here for the sake of the metre. पूर्णाख्याममृतरूपिणीम् would be correct.

502. All MSs except झ्: –विंव। 503. घ्, च्, छ्: उङ्गगा–; all MSs except क्, झ्: –री।
504. All MSs: देवी। 505. छ्, ज्, ट्: –णी; all other MSs except क्, झ्:
चन्दिकाकाररूपिणी। 506. ञ्: वामा * * * * (?) ष्टां।

507. All MSs except क्, छ्, झ्: चारु–; ञ्: –नन्दिता; ट्: –तीं।

508. ञ्: (?); all other MSs except झ्: वामा।

509. ख्, झ्: चा; all other MSs: चां। Although emendation to चाकुलमालिनीम् is possible, the goddess is never called अकुलमालिनी, whereas she is कुलमालिनी in two other places below (see 16/82d and 23/32d) and generally in the Kubjikā Tantras.

510. All MSs: परा। 511. There are numerous examples in this
text and Tantric Sanskrit in general of the noun तेजस् being treated as a thematic noun (see below, note to 4/11d). However, in this case one is in doubt whether to emend or not because the metre does not require this deviation.

512. घ्: तत्वात्माने–; all other MSs: तत्वात्मान–।

513. ङ्: तेजोहन्ता; ञ्: तेजोहती; all other MSs except क्, झ्: तेजोहतां।

514. क्: च दक्षिणे च; all other MSs except झ्: दक्षिणे च।

515. All MSs: –दिवाकरम्। 516. ङ्: –मध्य; ञ्: –त्रितीय * * (?)।

517. ग्, च्, छ्, ज्, ञ्, ट्: किंसुका–; all other MSs: किंशुका–।

518. All MSs except क्, ङ्, झ्: तस्याः। 519. च्: –र।

520. घ्, च्, छ्: त्रिष्कोत्य–। The words त्रिकोण– and त्रिकाल– each have two other deviant forms namely, त्रिष्कोण– and त्रिःकोण– and, analogously त्रिःकाल– and त्रिष्काल–. The regular form त्रिकोण– appears in all MSs only six times (see 3/8a, 36a, 5/79c, 9/10c, and 11/31c). The form त्रिष्कोण– appears eight times again (see 5/29d, 11/42a, 27/66c, 30/59b, 38/7c, 42/4b, 49/19b, and 49/30a). Although the form त्रिःकोण– appears eleven times there is less consensus amongst the MSs between this and the regular form. It occurs in 3/48d (four MSs), 34/8a, 15c, 75b, 35/9d, 25a (four MSs) 42/7b, 42/15c (four MSs), 49/22d, 56/4a (two MSs) and 59/76d (three MSs).

How far is the form त्रिष्कोण– a scribal error or an alternative spelling? MSs छ् and ज् not uncommonly read त्रिष्कोण– when all the other MSs have the regular form त्रिकोण–; see, for example, 11/39a and 17/29a. But in 59/76d MSs ख्, ग् and ज् read त्रिष्कोण–. These divergences are the result of faulty transmissions of the text. Even so a doubt remains as to whether the original form in each case was the regular or the deviant one. In some cases, however, as in 26/4b, the metre demands that the form त्रिकोण– remain unaltered.

The following is an example of how the two can be consciously manipulated by the redactor himself. In 26/4b MSs ख्, घ् and छ् read त्रिकोणान्ते समस्तं and the rest read त्रिष्कोणान्ते समस्तं. Neither of these readings fit the metre and so have been emended to त्रिकोणान्तसमस्तं. In this case the form त्रिष्– is clearly the result of a scribal error. But essentially the same expression –त्रिष्कोणान्ते समस्तं– in 38/7c appears at the beginning of the line and so the same need to accomodate the metre demands the reading rejected in 26/4c. Moreover, verse 38/7 reappears as 42/4. But whereas all the MSs in the former case agree on the reading त्रिष्कोणान्ते in 42/4b only three MSs have this reading.

The analogous त्रिकाल–, presents a similar picture. The regular form appears not less than five times (see 14/14b, 16/104b, 24/66a, 30/186c, and 66/44d) whereas the form त्रिष्काल– is attested six times (see 3/140d, 4/43a, 5/56d, 31/98b, 32/42a, and 46/112a). The form त्रिःकाल– appears just once in 48/52a. Just as the regular form त्रिकोण– alternates with त्रिष्कोण– the same takes place between त्रिकाल– and त्रिष्काल–. Thus in 4/43a all the MSs read the deviant त्रिष्काल– which appears in the phrase त्रिष्कालमेककालं वा. However, when exactly the same expression appears in 16/106a we find that all the MSs read the regular form i.e. त्रिकालमेककालं वा. But in the KMT and .SSS, where the same verse appears (see note to 16/106a), the reading is त्रिष्काल–. It appears therefore that the original reading was corrected. This deviant form is found extensively in Tantric texts in general. Thus, for example, in the Buddhist *Āryamañjuśrīmūlakalpa* (p. 232) we find त्रिःकालम्.

Note that contrary to what one would expect, this change does not usually take place before other hard consonants, although we do find the reading त्रिःप्रकार–

in MSs घ् and छ् at 11/69c. Indeed, in this text it never takes place even before other words beginning with the hard unaspirated gutteral 'k'. So, for example, we find the readings त्रिकन्दकम् in 9/41d and त्रिकूट– in 3/95c and 6/166d. But there are instances of त्रि:क्रम– in other texts, for which see above note to 1/3d and 1/5b.

Finally, another deviant permutation attested in this text is the form त्रिर्– derived from an original त्रिस्–. Examples are: त्रिरस्त्रम् (3/2a, 2c, and 34/5b), त्रिरक्षरी (3/17b) and त्रिरक्षरा (20/21a). Monier-Williams (p. 461) notes that the adjective त्रिरक्षर– is found in the late *Dhyānabindūpaṇiṣad.* The adjective त्रिरस्रि ('three cornered') appears in RV 1/152/2 (ibid.). Other examples are: त्रिरब्दैः (14/42a), त्रिरावर्तम् (28/91b), त्रिराहुतीन् (34/25a) and त्रिरङ्गं (49/49a). Cf. the analogous form द्विर् concerning which see note to 1/2d. 521. ञ्: तस्या * * * (?)। The addition of the required *anusvāra* here would upset the metre. 522. ञ्: सि * * (?)।

523. All MSs: त्रिस्था। 524. क्, ङ्; ञ्, ट्: त्रिचलया–; ग्: त्रिचलयां–।

525. ट्: वन्दंहं। 526. ङ्: –ली।

527. घ्, ङ्, च्, छ्, ट्: परमे–। 528. घ्: अनामी।

529. ञ्: –धाम्नि * (?)। One wonders why the author chose to form an irregular *aluksamāsa* here when the regular परधामस्थाम् would fit the metre equally well. 530. घ्, छ्: भाषिणम्; ङ्: –भाविनी; ञ्: * (?) क्ति–। 531. ञ्, ट्: –तत्व–।

532. ट्: (?)। 533. ङ्: –नी। 534. ग्, ञ्: –भेदैभेदितां।

535. ञ्: –ला * * (?)। 536. IC. विपरीतया does not fit the metre.

537. ङ्: –णे *। 538. घ्: संवेद्ये; छ्: सम्वेद्य। 539. All MSs: यथा घटम्।

540. घ्, च्: त्वर्य–; छ्: त्वर्य्यस्थममृतं।

541. The root द्रु is 1P but the *ātmanepadī* form is attested in the Epics. Moreover, the same form appears again here at least four times again (see 13/138b, 30/62a, 56/5b, and 58/49b). 542. All MSs except झ्: विन्दु।

543. क्: तस्यार्द्ध; ग्, ङ्: तस्योर्द्ध। 544. छ्: –मात्रत्व। See above, note to 3/52c.

545. All MSs: कलाशेषं तु। 546. घ्, च्, छ्, झ्: विश्वरूप–।

547. ङ्: नील; all other MSs: नीलं। 548. विपर्यास– (M) is the regular form of the noun. The shortening of the penultimate long vowel for the metre has led to the irregular use of the adjective विपर्यय– as a noun.

549. घ्, च्, छ्: परावस्थे। 550. ञ्, ट्: –सृतम्। Cf. 3/100b and 3/135b and see above, note to 3/21b. 551. See above, note to 3/90a.

552. ञ्: आत्मत * * (?)यसी; all other MSs: –गरीयसी। 553. All MSs: –ता।

554. क्, ज्, ञ्, ट्: –लक्ष्मीर्; all other MSs: –लक्ष्मी। 555. ट्: कलिकां।

556. All MSs except ग्, झ्: –ता।

557. All MSs except क्, घ्, ङ्, च्: –भिर्लक्षं।

558. The words शुष्काम् and अभयप्रदाम् have fused to form this irregular

compound. 559. ट्: –पक्ष। 560. ट्: पर।
561. ञ्: वि * (?)। 562. ञ्, ट्: –ढां।
563. ङ्: शि * * यिं। An interconnecting pronoun such as ताम् is implied.
564. क्, ख्, ङ्: –मध्यं; घ्: –मध्य। 565. All MSs: मनः। The noun मनस् is
frequently thematized in this text and so I have emended accordingly. For other
examples see below, 3/136a, 13/56a, 14/9a, 16/93a, 24/45a, 26/90d, 36/31a,
53/13a, 57/5a, 53a, 83d, 60/14c, 61/90c(93c), 65/61b, and 66/13d. But note that
the regular form also occurs, for example, see below 5/35c, 15/47c, 25/37b, and
30/45c. 566. ङ्: – * शे। 567. घ्, च्, छ्: महाघोरे।
568. ग्, ट्: खम–; ञ्: व्योम * * * (?)मश्रितं। Readings from MS ख् resume here.
Cf. 3/100b and 3/130d and see above, note to 3/21b.
569. All MSs: चिन्तयेन्–। Cf. 3/136c.
570. The neuter noun व्योमन् has been thematized here as happens frequently
throughout the text. See 3/138a, 24/52c, 25/38b (where it is treated as masculine:
पञ्चव्योमस्तु), 28/15a, 33a, 49/37a, 56/9a, 11b, 58/9c, 62/51b, and 65/23a. The
instrumental of the thematized form (व्योमेन) appears twice (24/37d and 68/14c).
We also find the nom. sing. महाव्योमम् (see 49/38d and 56/9a) and महद्व्योमम् (58/9c).
But although the the loc. sing. महाव्योमे does occur once (49/37a) the bare loc. sing.
form is invariably the regular व्योम्नि. However, despite the substantial presence of
the deviant form the regular one is common (see, for example, 55/2a and 4a
(व्योमानि), 56/15c, 58/93c and 59/67d).
571. All MSs: –मनः। Cf. above, 3/134a and see below, note to 5/4a.
572. ट्: –गर्भ। 573. छ्: सस्मरेत्; all other MSs: संस्मरेत्। Cf.
3/135c. 574. ख्: –करुणं; all other MSs except क्, झ्:
–करणं। Even after this emendation, the seventh syllable of this *pāda* remains
defective. 575. See above, note to 3/52c.
576. ङ्: कठमध्य। 577. All MSs except क्, च्, झ्: समासृत्य।
578. ख्, घ्, ङ्, च्, छ्: महोदधे; ञ्: महो * * (?)।
579. ञ्: * * (?) व्योम–। 580. ख्, ङ्: –वा; ग्, ञ्: –व।
581. ङ्: –तां। 582. ङ्: व्योम। See above, note to 3/135d.
583. ग्: तडनाहतां; घ्, च्, छ्: –तडिनाहनं; ङ्, ज्, ञ्, ट्: तडिनाहतां।
584. च्, झ्: व्योमा–; ख्, ङ्: व्योमश्रितां; all other MSs: व्योम्नाश्रीताम्।
585. ञ्: (?)। 586. घ्, च्, छ्: –राजस्–; ञ्: (?)। M → N.
587. घ्, च्: तव ग्राह्यं + महा; छ्, झ्: तव ग्रह्यं। 588. IM 6 + 7.
589. ङ्: –योगेन। 590. The word धारणा is treated here as if it
were an instrumental singular. The correct form would be धारणया but this is one
syllable too long. 591. ञ्: सं * (?) रेद्। 592. ङ्: निष्काल। See

above, note to 3/119d. 593. ङ्: भैरवं–; all other MSs: भैरवे–।
594. This line is illegible in MS ञ्।
595. छ्: जला–; ञ्: * * * * (?) विनिर्मुक्तो।
596. Missing in MS ख्। 597. All MSs: दारिद्र–; missing in MS ख्।
598. The root चर् is normally 1P, here the *ātmanepadī* form of the optative
adds a syllable to the metre. The same form recurs below (see 18/17a, 34/106b
and 45/37d). 599. ख्: तिष्टते। See above, note to 3/15d.
600. ञ्: अप * * * (?)। 601. ञ्: (?)। The root बाध् is normally 1Ā.
Rather than assume, as I have done that it is treated here as a 4Ā root one could
emend to the regular बाधेत without disturbing the metre unlike the present – बाधते –
which is better Sanskrit but does not fit the metre.
602. ञ्: (?)। I take the verb, of which this is the subject, to be in the next
line. 603. ञ्: (?)। 604. क्, ख्, ग्, झ्: परा–। A genitive has
replaced the ablative. परशिष्येभ: would make better syntax. 605. ञ्: दात * (?)।
606. ज्, ट्: –न। 607. ट्: –न:। 608. ञ्: (?)।
609. ञ्: (?)। 610. छ्, ट्: दद्याद्; ञ्: (?)। 611. छ्, ट्: –न:।
612. घ्, च्, छ्: तान्त्रिकाय। This and the following two words are illegible in MS
ञ्. 613. क्, ग्: आत्म * न–; ञ्: आत्म * नप्र–।
614. ञ्: प्रातरु * * (?); ट्: प्रतरूत्थायु। 615. छ्: सस्मरेद्; ञ्: * *
(?) रेद्। 616. झ्: वति; घ्, च्, छ्: वेतु; all other MSs except ज्, ट्: वेति।
617. घ्, च्, छ्: –वाध–; ञ्: –नं। 618. ञ्: विविम्ब * * (?)।
619. ङ्: –पूर्ण; ञ्: (?)। 620. ञ्: (?)।
621. ञ्: (?)। Markers of direct speech are missing here, as not uncommonly
happens in the Sanskrit of this text. See below, note to 3/156ab.
622. घ्: प्रसन्न; ञ्: प्रस * (?)। 623. One could easily emend to उवाचैवं which
fits the metre, but one could also assume that an honorific plural is meant here. Cf,
below 4/11c. 624. ख्: पर शांतं; all other MSs: परं शांतं।
625. IM 6 + 7. 626. The root स्तु is treated here as if it were a
सेत् root whereas it is अनित्। The regular form of the perfect passive participle is
स्तुत:. 627. ख्, ग्, ङ्, ज्, ट्: दक्षोवाच; ञ्: दक्षावाच।
628. ङ्: –यज्ञ। M → N. See, note to 3/81a. This line is illegible in MS ञ्.
629. ख्: गंतातटे; ङ्: गंना–; च्, छ्: गता–; ट्: गं * (?)तटे।
630. ञ्: * * * * * (?) सिध्यर्थं; all other MSs except ख्, छ्, ज्, ट्: –सिद्धार्थं।
631. घ्: देव; च्, छ्: देव:। 632. All MSs: यज्ञ।
633. ञ्: –त्कापाच्च। 634. घ्, च्: श्राप–; क्, ख्, ङ्: –स्त्रष्टमहं, ग्, ट्: म्रष्टमहं;
छ्: श्रापभष्टमहं। The correct form भ्रष्टो, has become भ्रष्टम् to gain a syllable for the metre.
It is remarkable that the predilection the Sanskrit of this text has for the neuter

gender extends even to making the first person neuter. Cf. below, 4/18d.
635. ख्: मखस्थांयांज–; ग्, ङ्, च्, ट्: मखस्थां–; घ्, छ्: मषस्थां–। This line and the first
two words of the following one are illegible in MS ञ्. 636. ख्: तेषामुद्धेग–।
637. घ्, च्, छ्: ततः। 638. Note the use of the honorific plural. Cf.
3/148c. 639. क्: प्रशष्टाश्च। 640. ङ्: महादरे।
641. ख्: तेषा। 642. क्: * ति; ख्, ग्, छ्, ज्, ञ्, ट्: तिहि।
643. This line and the first word of the following one are illegible in MS ञ्।
इत्युक्त्वा would be better grammar. See below, note to 5/38b. 644. घ्, च्, छ्: –ता।
645. ञ्: सत्यदं. See 3/12c and note. 646. ञ्: शुचि * * (?)।
647. घ्, च्, छ्: –रंभ। 648. ञ्: –सा * * (?)। The following word, the
next line and the first word of the line after that are illegible in MS ञ्.
649. घ्, छ्: –हो। 650. घ्, छ्: –य; च्: –स्याग्र।
651. ख्: –द्वयं। M → N. I have not made the obvious emendation to महावरः
presuming that अयम् in this case, as in many others, functions as a neuter pronoun.
See above, note to 1/5b.
652. Notice that here as in 3/147d, 161cd, 163, 4/27ab, 6/12cd, 6/84b,
134c and in other places throughout the text there is no इति to mark direct speech.
Cf. KMT 1/31cd. 653. M → N.
654. घ्, च्: चित्–; छ्: चितु–। See above, note to 3/81a. 655. क्: धृस्तं।
656. घ्, ङ्: –सुदीप्य; छ्: –काशसमुदीप्य; ट्: –काशसंमुदीप्य। 657. क्: परमो–।
658. ञ्: (?)। 659. ग्, छ्, झ्: स्मृत–।
660. This and the following two words are illegible in MS ञ्.
661. घ्, च्, छ्: भस्मद्–; ञ्: * * * (?)ता। The correct form, भस्मसाद् गता, has been
contracted to fit the metre. 662. घ्, च्, छ्: शार्थी। 663. घ्, च्, छ्: नपरेव।
664. The strong stem of the word हिमवत् is treated as a thematic stem and
declined accordingly in a number of cases. Here and 3/161b we find the genitive
हिमवन्तस्य, in 3/162b the instrumental हिमवन्तेन and the ablative हिमवन्तात् in 30/175b.
Moreover, the strong stem हिमवन्त– appears in at least three compounds (see
35/97d, 47/24d and 57/22a). 665. ञ्, ट्: अष्टम। 666. घ्, ङ्, च्, छ्, झ्:
महाजन्म। In a few instances the word जन्मन् is treated as a neuter thematic noun. We
find the nom. sing. जन्मम् in one place (38/25a) and the acc. sing. of the same form
(30/206a). There is one instance of the instrumental जन्मेन replacing the regular
जन्मना (24/63a) and the ablative जन्माद् replacing the regular जन्मतः (59/95d). There
are as many as three possible instances of the locative जन्मे (see 65/2a, 67/20c and
68/75a). The derived adjective जन्मनी occurs two or maybe three times (see
14/130b and 64/50a and the readings of the MSs at 58/75c.). The shortened form
जन्मी occurs once (see 15/12b). 667. क्, ख्: –कोलिका।

668. क्, झ्: मम; all other MSs: मां।

669. All MSs except क्, ग्, ज्, झ्: –णी।

670. See above, 3/161b. 671. ञ्: ईप्स * (?)। Note again how the present tense can denote past action. See above, note to 3/14c. 672. ञ्: * * (?) ग्रहणं।

673. All MSs: काली। 674. The root दा is 3 U and so the two regular forms of the second person imperative singular are ददस्व and देहि। This deviant form is attested in three other places here (see below, 4/6a, 23a and 5/60c).

675. घ्: सुव्रते। Again, unmarked direct speech. See above, note to 3/156ab.

676. क्, घ्: दत्तां; ज्: दन्ता। 677. क्, ञ्: पारिचर्य; ग्: परिचर्य; घ्, ङ्, च्: पारिचर्यें; all other MSs: पारिचर्ये। IM 6. 678. क्: सुन्दरीं। 679. घ्, च्, छ्: –शे।

680. ख्: महाशै; ङ्: –ल। 681. All MSs: तस्यावेशं। M → N. This emendation has been made on the basis of the Ṭ which reads: महा–/आदेशं। See note to the English translation of 3/162-164ab. Notice also the absence of इति that marks direct speech. See above, note to 3/156ab. 682. ञ्: * * (?) वं।

683. Out of the fifteen times the gender of this word can be ascertained in this text it is in its regular masculine gender only twice (see 14/87d and 33/69a). Otherwise, as here, it is neuter. 684. ग्, ञ्: –मृहे। 685. ञ्: –शीं।

686. ञ्: * * (?) पर्य–। 687. M → N. See above, note to 3/164a.

688. ङ्: –पूर्ण। Here, as in many other instances, a perfect passive participle functions as gerund. See below, note to 5/38b.

689. All MSs: शुद्धवासनी। 690. ख्: चर्चिता।

691. In this case the `m' that is inserted to gain the required syllable for the metre is not between elements of a compound but between separate words. See above, note to 3/21b. 692. ञ्: * * * (?) भावेन।

693. घ्, च्, छ्: –शना–। 694. All MSs: अधिकार। 695. ञ्: –ताः।

696. M → N. See above, note to 1/5b. 697. ञ्: (?)।

698. ञ्: –मुखास्नायं। 699. ञ्: –व; ट्: शाम्भ *।

700. क्: चये; ग्, ञ्, ट्: –त्वये। 701. ञ्: –मार्ग * * * ते।

702. घ्, च्, छ्: –पीठवतारे; ञ्: आद्य * * (?) वतारिते।

703. ज्, ञ्, ट्: कादिभे *; missing in MSs घ्, च् and छ्।

704. ग्, ज्: * चतुर्–। 705. All MSs except घ्, छ्, झ्: अम्वा–।

706. क्: दक्षणाया–।

NOTES OF THE TRANSLATION OF CHAPTER THREE

1. We have seen that Bhairava assumes various names when he plays the role of the first teacher (*ādinātha*). In the the *Saṁvartāsūtra* (1/2b) he was called Śrīnātha, in the previous chapter Vṛkṣanātha (2/9ab and 2/29-31) and here Tūṣnīnātha - the Silent Lord. This is also how he appears below in chapter 46, which is probably drawn from chapter 43 of the ṢSS. The legends associated with him have been outlined in introduction (vol. 2, p. 474 ff.).

The Cave in which Tūṣṇīnātha sits, is the Cave of the Kadamba Tree (*kadambaguhā*), where the goddess received the Consecration of the Command (*ājñābhiṣeka*) and enjoyed the bliss of the Śāmbhava state. This is the Cave Dwelling (*guhāvāsa*) to which the goddess sends the god at the end of this chapter to attain the Śāmbhava plane and receive her grace (3/162-4ab). We may surmise that Tūṣṇīnātha is the god when he is in the Cave receiving the same empowering grace the goddess received before him. Thus the chapter turns full circle, ending where it began.

These mythic motifs support and explain the symbolism of the *maṇḍala*, which is described in the following verses, and the Yogic practice to which this verse alludes. The 'temple of Meru', on the peak of which the Cave is located, is the *maṇḍala*. The same verse appears again below (3/30). There, instead of 'temple' (*mandira*) some manuscripts read *maṇḍala*. Below in 3/48 we are told that the goddess's Triangle, which is the core and essence of her *maṇḍala*, is the Cave Dwelling. Similarly, we have seen that according to the ṢSS (2/5) a form of the *Saṁvartāmaṇḍala* is located above the Cavity of Brahmā on the crown of the head. This has the shape of a triangle (Schoterman 1981: 50). From that, explains the ṢSS (2/29), originates ‘a circle where the Mountain of the Moon (*candraśilā*) is located. This is called the Cave of the Moon’.

The Mountain of the Moon, here called Meru, is Kailāsa, the sacred mountain in the centre of the world. Located in the End of the Twelve above the head it is, as we shall see in chapter eight, full of the phonemic energies of the letters. This inner or 'upper' *maṇḍala* is a symbolic reproduction of the place where the first transmission of the teachings of the Kubjikā Tantras in this Age took place. Thus it is the house (*veśman*, *gṛha, ghara*) and place of origin of the tradition which is called the last or end one (*paścimāmnāya*) because, amongst other reasons, it is located here at the end of this space. It is the place where accomplished yogis attain realisation as did Tūṣṇīnātha, the Silent Lord. In this way, the original empowerment of the outer sacred site through the descent of the goddess and her consort and Tūṣṇīśa's enlightenment, are reproduced and made accessible to the adept. The initiate who contemplates this *maṇḍala* and utters its mantras can draw the energy of the transmission from its original source (*yoni*).

2. The phonemes governed by the gods of the Assembly of Sounds

(*śabdarāśi*) and the goddesses of the Mālinī alphabet, referred to as the fifty Siddhas and Yoginīs below in 3/31-2 are arranged within the triangular Meru in seven rows of 1, 3, 5, 7, 9, 11 and 13 letters. The triangle, drawn pointing downwards, serves as a matrix or grid (*prastāra*, *gahvara*) from which letters are extracted to form mantras. For details see below chapter eight where it is described in detail.

3. The Octad of Kula (*kulāṣṭaka*) is the group of eight Mothers (*mātṛkā*) and their mantras. The expression implies that the Mothers govern eight Kulas. Various groups of eight Yoginīs are associated with it. See 16/3ff. and 42/27ff.. The eight are placed on the eight petals of a lotus that surrounds the triangle. Note that in this version of the *maṇḍala* the hexagon that normally surrounds the triangle is missing. When this hexagon is present the eight-petalled lotus with the Mothers surrounds that.

4. The same triangle is mentioned again below in 3/31-32. There it is said to measure three times a hundred. Presumably, this is the total length of all three sides. Here, it seems, we are told the length of only one side. See note to 3/31. According to the KMT (1/61cd) the Stone upon which the goddess sits and assumes the form of a Liṅga extends for a hundred leagues (*tatra madhye śilā ramyā śatayojanavistṛtā*). However, nothing is said there about its shape. See intro. vol. 1, p. 16-17 and 28.

5. The triangular Stone is also said to be 'clearly visible' (*suspaṣṭā*) below in 3/35.

6. The five seats (*āsana* not *pīṭha*!) in this case are probably the Five *Praṇavas*. Uttered together with the syllable AIṀ, which is the sonic and graphic form of the goddess in the centre, they sustain it, as I were. As the first *Praṇava* is the letter AIṀ, it is its own seat. Thus, if I have understood correctly, the other four *pranavas* should be drawn around it in the four directions, probably outside the Stone.

The Stone is represented by a downward facing triangle, which is how the letter E is written. This contains four sacred seats (*pīṭha*). The same four seats along with the additional fifth are also projected into the syllable of the goddess. The latter is represented by the additional slanting line with a Half Moon (*ardhacandra*) and Point (*bindu*) written above the triangular E to form the syllable AIṀ. The two, the inner syllable and the outer Triangle that contains it, are considered in some way to be extensions of each other. Accordingly, below (see 58/27-30) it is said to be Meru in three of its measures (*mātra*), that is, the audible portion represented by the three sides of the triangular part of the syllable (i.e. the letter E). The extra 'half-measure' above is said to be the location of the sacred seat Tisra or Trisrota (lit. '(made of) three currents'). Together they make AIṀ. When there are six seats, the sixth one is called Candra (Moon) and is represented by the lunar Point while Tisra is just the Half Moon and slanting line.

See intro. vol. 1 p. 106. But note that below in 6/207cd-211ab just the first four sacred seats within the Triangle are said to correspond to the three and a half measures. Thus in that case the Triangle by itself - the ‘naked’ letter E - functions as AIṀ (cf. see above 2/41).

The Point (*bindu*) in the centre of the triangle is the the Liṅga in which the goddess 'whose form is the Liṅga' abides in an unmanifest state merged in the transcendent body of the god, her consort. At the same time she is also the triangular support of the Liṅga. Here this is called the Stone after the Moon Stone (*candraśilā*) on which the Liṅga that the goddess penetrates stands and from which she emerges.

7. According to 3/40-41 below there is a semi-circular Half Moon under the Point in the centre of the triangle. The former is said to be eight-four leagues wide. It appears therefore that this verse refers to the Point above it which is bigger by two leagues. As the Half Moon represents the New Moon and the Point the Full Moon, it makes sense that the former should be smaller than the latter. However, when these two are represented graphically the Point above the Half Moon is generally smaller the of the two.

8. The two arches are the letters Ha and KṢa on the left and right outside the triangle. See below, 3/35-36ab.

9. These eight deities are the Eight Mothers of the Octad of Kula (cf. below 3/31). They are arranged on the eight petals of a lotus that surrounds the triangle. Protection is one of the most basic functions of the Eight Mothers. Thus the petals on which they sit are the ‘ramparts’ that surround and protect the core of the *maṇḍala* from outer negative influences.

10. See 13/113ff.. The expression *akhaṇḍamaṇḍala* – lit. 'unbroken circle' in a non-technical sense may simply be an adjective describing a circle. The whole *maṇḍala* is such in this sense (cf. 2/3cd above). Thus in YKh (1) we read:

> Once the (ground) has been prepared for the *maṇḍala* with liquor and cow dung, (then one should make) the square, which is the best enclosure (*pura*), and in the middle an unbroken (*akhaṇḍa*) circle. The Vidyāpīṭha should be placed just there in the middle (*karṇikopari*).

aligomayagandhena [ṅ: alinomayaganvena] kṛtvā maṇḍalanirṇayam ǀ
caturasraṁ [k, kh, gh: -śraṁ] puraṁ śreṣṭhaṁ [k, kh, gh: śreṣṭaṁ] madhye ākhaṇḍamaṇḍalam ǁ
vidyāpīṭhaṁ tu tatraiva dhārayed [gh: -yad; ṅ: dhārāyad] karṇikopari [all MSs: yaṁtrikopari] ǀ YKh (1) 16/166-167ab

The the same expression can apply to other *maṇḍalas* also. The Circle of the Sun that surrounds the Triangle is also said to be an 'unbroken circle' (3/36cd-

37) and so is the Circle of the Teachers (*gurumaṇḍala*) that is worshipped along with the Circle of the Transmission (*kramamaṇḍala*). In the KnT (MS K fl. 6b) we read: ‘I will explain the secret, unbroken circle, that is, the Circle of Teachers’ (*akhaṇḍamaṇḍalaṁ guhyaṁ vadāmi [k, kh: dadāmi] gurumaṇḍalam*). Similarly, in the same text we find this conclusion at the end of a section concerned with explaining how seed-syllables should be placed in the directions: ‘Once they have been worshipped as enjoined, make offerings to the unbroken circle’ (*te ca saṁpūjya vidhivad akhaṇḍamaṇḍalaṁ [kh: aṣaṇḍa-] yajet [kh: jayeḍa]*. Ibid. MS K fl. 12a).

In this sense, with reference to the Circle of the Sun that surrounds the Triangle (3/36cd-37), ‘its abode is the unbroken circle’. However, the same compound - *akhaṇḍamaṇḍalāvāsa* – can also be understood to mean that the Triangle is the ‘abode of the unbroken circle’. From this point of view the ‘unbroken circle’ is *bindu* – lit. 'point' or 'drop'. Pre-eminantly it denotes, as it does in this case, the Point in the centre of the *maṇḍala* where the deity resides and from whence the teachings proceed (cf. below 3/7). Beyond space and dimension, this 'unbroken circle' is both the Drop and the Ocean (24/42ab). This Drop is the goddess, the supreme form of Kuṇḍalinī who contains within herself in apotential form all the energies of manifestation. This state of latent potency is symbolically represented as a sleeping snake that, tightly coiled, assumes the form of a dimensionless point. In this state she is the lunar Drop that, shining like the moon, illumines the infinite expanse of the firmament of the Transcendent:

She is called Kuṇḍalinī and is Rudra’s energy, the Drop (*bindukā*) that is seen, O lady of good vows, in the Sky (of the transcendent) in the form of light (ŚM: as a beautiful light at dawn). The form of an unbroken circle, she illumines the surface of the sky.

kuṇḍalīti [KuKauM: kuṇḍalaṁ tu] samākhyātā rudraśaktis tu [KuKauM: guruśaktis tu] bindukā [ŚM: k: bindugā, kh: niyāmikā; g: suviṁdukā] |
gagane dṛśyate yā tu [KuKauM, ṢSS: yas tu] prabhākāreṇa suvrate [ŚM: prabhākāle (k: -kāre) tu suprabhā] ||
akhaṇḍamaṇḍalākārā [ṅ: -kālā; ŚM: -kāraṁ] dyotayantī [ŚM: dyotayantaṁ] nabhastalam [KuKauM and ṢSS: nabhasthalam] | ṢSS 50/61cd-62 (= KuKauM 7/240-241ab and ŚM 26/135cd-136)

This Drop is the fertilizing seed of the goddess, that is, her Command by means of which all things are shot through with the divine energy of Kuṇḍalinī. She is the accomplishment of the Command:

The Command, in the form of an unbroken circle, is radiant (*sasphurā*). O lord of the gods, just by seeing it, pierce the entire universe (with its energy).

akhaṇḍamaṇḍalākārā ājñā bhavati sasphurā ||
dṛṣṭamātreṇa deveśa vedhayed akhilaṁ jagat | AS 4/82cd–83ab

(The goddess Kuṇḍalinī) who has the form of an unbroken circle is said to be the accomplishment of the Command (*ājñāsiddhi*). O goddess, in an instant she pierces (through) the fettered soul (although he) be distant a hundred leagues.

akhaṇḍamaṇḍalākārā [all:-raṁ] ājñāsiddhiḥ [all: -siddhi] prakīrtitā [all: -tam] |
śatayojanikā [k kh: -yojanakaṁ; gh: -yoganakaṁ] devi paśuṁ vedhayate kṣaṇāt || CMSS 8/3

The following passage from the YKh (2) presents the syllable PHREṀ as the manifest form of the goddess, rather than AIṀ. In this case also the 'unbroken circle' is the *bindu* that crowns it, representing the goddess in her undifferentiated, unmanifest form:

She who is born from Śiva's radiant energy (*tejas*) should be known to be the one called Vakrikā. Beautifully playful (*sucañcalā*), she is perceived moving in the firmament of (the syllable) PHREṀ. One should constantly contemplate Kubjikā in the middle of the skyfaring goddesses (*khecarī*) within the Sky. (The syllable) PHREṀ is her form. It is not a mantra nor a designation (*upalakṣaṇa*) (while) Kubjikā, free of mind, is incomparable and unmanifest. She is freedom (itself *kaivalyā*) and (self-sustained) without support, (her) form is an unbroken circle. That king of yogis who contemplates (her thus) is accomplished (*siddha*) in the Kubjikā teachings (*mata*).

vakrikā nāma sā jñeyā śivatejaḥsamudbhavā [k, kh: -teja-] |
phreṁgagane dṛśyate sā tu gamyamānā sucañcalā ||
kubjikāṁ khecarīmadhye gagane [kh: gagaṇe] bhāvayet sadā |
phreṁ nāma [k: re(?)tphtenāmaṁ; kh: (?)nāmaṁ] tasyā [k, kh: tasya] vai rūpaṁ na mantraṁ nopalakṣaṇam ||
niropamyā nirābhāsā kubjikā manavarjitā [kh: mata-] |
kaivalyā tu nirālambā akhaṇḍamaṇḍalākṛtiḥ [k, kh: -ti] ||
cintayed yas tu yogīndro sa siddhaḥ kubjikāmate | YKh (2) 20/9cd–12

The 'unbroken circle' is a symbol of the all-encompassing nature of any ultimate principle, not only the goddess or her form as Kuṇḍalinī and the Command. The same epithet can be applied to the male principle as well. In that case also, the lunar character of the 'unbroken circle' somehow persists. Thus, the Person (*puruṣa*), who is pure consciousness, is described as an 'unbroken circle' and as the 'completely full lunar orb' (AS 5/155-157ab, quoted above, chapter 2, n. 64). Moreover, the same expression may also be used to describe and denote other Drops. Thus the Drop in the centre of the Wheel of the Command (*ājñācakra*) where the yogi realises the Fourth state (*turīya*) beyond waking, dreaming and deep sleep is said to be the Circle of the Drop (*bindumaṇḍala*), which is the 'unbroken circle' (19/3cd–5) and is the ocean within the Drop (24/42ab). Similarly, the Wheel of the Navel (*maṇipura*) is said to be an 'unbroken circle' (3/128).

11. I take this to be the form of Unstruck Sound taught in this school. It is the silent, inner essence of the goddess's Vidyā. The goddess is said to have the form of a lion (see 3/13-14ab and note). Thus, the Lion's Sound is the sound of the goddess, that is, her divine phonemic form as the Samayā Vidyā of thirty-two syllables whose sound is powerful, like a lion's roar. According to one series of signs of attainment (*pratyaya*), roaring like a lion is the last and highest one. See 13/101cd–102 and notes to 33/47. This Sound is represented by the semi-circle (*ardhacandra*) under the Drop (*bindu*). It is the New Moon while the Drop is the Full Moon.

12. The sides of the triangle are made of the letters of the alphabet. There are sixteen letters on each side. These are the sixteen vowels and the consonants from Ka to Ta and Tha to Sa. The remaining two letters - Ha and KṢa are outside to the right and left of the triangle. See below, 3/35-36ab.

13. The compound *śatārdha-* normally means 'half (*ardha*) of a hundred (*śata*)', that is, fifty. But this is not the size of the solar disc, which we are told below (3/36cd-37) is a hundred and fifty leagues in diameter. There the reading is *śataṁ sārdhaṁ* lit. 'a hundred with a half'. The compound *śatārdha-* is derivable from these components and so should be understood to be a copulative compound (*dvandva*) meaning 'a hundred and a half'. In other words the Triangle is set in the solar disc which according to 3/36cd-37 is an 'unbroken circle'. This may be what verse 3/5 says is 'below' and 'is as clean as pure crystal'. Although the solar disc is described as 'light red and very brilliant' (see 3/9 and 3/36cd-37), it is also said to be 'round and (clear) as pure crystal' (3/42).

14. The three girdles are the Moon, Sun and Fire. See below note to 3/42.

15. According to 3/36cd-37 below, the Circle of Sun that surrounds the triangle and is its foundation is 'light red' which further confirms that this section of the *maṇḍala* is the solar disc.

16. It may be better to read '*kulakaulikam*' as do almost half the MSs. But below we are told that the semi-circle - the Half Moon (*ardhacandra*) - is the bliss of Kālikā, which is her seat (3/40-41). According to 6/187cd-188ab below, Kālī resides in the Half Moon which there, in accord with an alternative symbolism, is said to be located outside the triangle. Here, it seems, the Half Moon is either within the Point (*bindu*) in the centre of the triangle or in the centre of the triangle,

presumably, under the Point. But according to 3/116, she is the goddess of the New Moon (*amā devī*) within the Full Moon and so, perhaps, should be drawn within the Point which represents the Full Moon. See figure in intro. vol. 1, p. 374.

17. Cf. below 3/42.

18. See above, note to the translation of 3/8.

19. The expression Kramamudrā denotes an important and very elevated practice in the Krama school of Kashmiri Śaivism (see Dyczkowski 1987: 160-161). However it is not a common expression in the Kubjikā Tantras. It occurs in only one other place in all the primary sources, that is, below in 3/57. There we are told that it is located in the sacred seat of OṀ, i.e. Oḍḍiyāna in the Point in the centre of the triangle. Here we are told that it is the Command. As such Mudrā is the goddess who, as the Transmental (*unamanī*), is herself the Command. Thus *Kramamudrā* is the Command which is the goddess of the Krama. This is indirectly confirmed in the parallel passage below according to which Amā, the energy of the New Moon, that is, the goddess Vakrā is said to be in the centre (see 3/43 ff.) and so is Kramamudrā. Accordingly, the entire *maṇḍala* is called *mudrāśrama* - the Abode of Gesture and the centre of it is *mudrāpīṭha* - the Sacred Seat of Gesture (see note to 3/57).

20. The edited text reads: *jyeṣṭhamadhyamabālaṁ ca adivyaṁ khecarakramam*. It appears at first sight that the adjective *adviyam* (lit. non-divine' i.e. 'human') qualifies *khecarakramam* rather than the other three lineages, as I have translated, but this would be inconsistent with the conceived nature of this fourth transmission. We have seen already that the transmission as a whole is divided into two stages. The first, according to 1/5 above is called 'divine' (*divya*) and the second 'human' (*mānava*). To the latter belongs the 'current of the three transmissions' (*trikramogha*). See above, 1/5 and note to 2/45. See also the intro. vol. 1 p. 569, for the relationship between these four transmissions and the sacred seats.

21. The first *maṇḍala* is, as we shall see in the following lines, the triangle which is the innermost part of the *Saṁvartāmaṇḍala*. One of the possible reasons why this is said to be the first *maṇḍala* is because it is the original most basic form of the *Saṁvartāmaṇḍala*. Moreover, it is the first, and therefore the most important of the series of *maṇḍalas*, inserted as it were, into one another to form the *Saṁvartāmaṇḍala*. As the formation of the *maṇḍala* and the worship of the Krama within it takes place, as usual in the ritual procedures of the Kubjikā Tantras, 'in the order of emanation' (*sṛṣṭinyāye* e.g. above, 1/1b) that is, from the centre out, this is the first sphere - '*maṇḍala*' - of the *Saṁvartāmaṇḍala*. It is also the first amongst all the other *maṇḍalas* associated with the *Saṁvartāmaṇḍala* mentioned in the *Saṁvartāsūtra* (1/3b). Here it is called the Western House and the City of the Moon. Other names for this *maṇḍala* are the Hermitage (*āśrama*)

or the Hermitage of Gesture (*mudrāśrama*). The latter expression is parallel to the name Circle of Gesture (*mudrāmaṇḍala*). It is also called the Cave (*guhā*), Cave Hermitage (*guhāśrama*) or Dwelling (*guhāvāsa*). These are dwelling places of householders (the House and the City) and ascetics (the Hermitage and the Cave). The *maṇḍala* is indeed a dwelling of divine beings who surround and attend upon the god and the goddess who reside within it either together as husband and wife or alone.

22. 'One Footed' is a common code name for the letter E (see below 3/49 and also, e.g 8/44a, 8/79a, 18/27, 18/27c, 18/101a, and 20/9a). The form of this letter in most Indian scripts is a small downward facing triangle which looks like a person standing on one foot. A description of how the *maṇḍala* should be drawn is found below in chapter eleven. After preparing the ground, the first thing to do is draw the letter E (11/24cd-25). This, a commentary tells us, is the triangle which is the form of the core of the *maṇḍala* (*ekāraṁ trikoṇaṁ karṇikārūpaṁ* Ṭ fl. 120b). Thus the line we are examining describes what the previous verse calls 'the first *maṇḍala*', the triangle in the centre of the *Saṁvartāmaṇḍala* which in the subtle body is located above the head.

23. The Triple Vidyā consists of the Vidyās of the goddesses Parā, Parāparā and Aparā. Here they are associated with the goddess's three-fold form as the energies of will, knowledge and action. See chapter 23 for the form of the Triple Vidyā incorporated into the mantra called Tadgraha. Notice how the basic Trika triad is incorporated into the very core of the goddess. She is the Triple Vidyā, that is, the Trika goddess who is three-in-one.

24. As the mistress of the Kula, the goddess is frequently called Kaulinī throughout our text. The Divine Triangle of the Yoni is the aggregate - Kula - of her energies. The goddess who exerts her authority in centre is therefore appropriately called Kaulinī.

25. The Vidyā of the goddess is called the Lion Vidyā. Similarly, below (in 3/38) Bhairava, her consort, is described as 'the lion of the thirty-two syllable Vidyā'. In this case the Lion is the goddess's seed-syllable AIṀ, which is the essence of her Vidyā and the 'downward facing Liṅga'. Concerning the Lion as the deity, the empowering look of the Lion and the tradition of the Lion, see intro. vol. 2, p. 334 ff..

26. The subject abruptly changes here probably because the previous verses are later insertions. A dialogue begins here between the god and the goddess that continues with interruptions and digressions up to the end of chapter five. The god seeks to persuade the goddess to grace him with the empowering Command through which he will receive the Transmission (*krama*) (see particularly verses 3/15-28, 59-73, 4/1-31ab, 5/1-14). The god's implorations bear fruit with the goddess's gracious consent and his consecration that crowns the conclusion of this and the following two chapters (see 3/165cd-170, 4/48cd-51

and 5/61cd-71ab). But for this to happen the goddess must be convinced that it is not improper for her to assume the role of a teacher of the god who in the past was the one who, by virtue of his divinity and male gender, enjoyed this pre-eminent status. Although the goddess is reluctant to accept the role of the teacher, she does admit that she is the deity. Even as she reminds the god of his divinity, she not only accepts his praises through which he proclaims her divine nature and power, she adds more details to enrich his vision of her divinity.

27. The Teacher's House is the City of the Moon where the goddess is the teacher (3/60). Or, to put it another way, the teacher is the Command (above 3/11). The abode of the Command is the *maṇḍala* in which the goddess has acquired authority. She is the Command and as such she is the teacher. Cf. 3/59ff.

28. Sadyojāta, Sadāśivā's western face, presides over the Western Tradition (*paścimāmnāya*) of the Western House. See Dyczkowski 2004: 178 and intro. vol. 1, p. 191–2 and 192.

29. The first quarter of this verse (*yā sā śaktir bhagākhyā ca*) occurs again in at least five other places in our text (see 3/63a, 6/2a, 26/7c, 38/2 and 42/3a). This is how the Root *Sūtra* (*mūlasūtra*) begins of which there are three versions (see chapters 26, 38 and 42). These versions list several triads corresponding to the sides and corners of the triangular Yoni. One of the first amongst them are the 'three letters'. Although the SaṁP comments on the first of these three versions of the Root *Sūtra*, unfortunately we are not told there what these three letters are and the texts themselves are silent. One possibility is that they are the letters A, Ka and Tha with which the series of letters along the three sides of the triangle begin (see intro. vol. 1, p. 293). Another possibility supposes the identity of this triangle with the *Santānabhuvana* concisely described at the beginning of the KMT (1/2 ff.) and in some more detail in the ṢSS (1/6ff.) where we read that it is ‘triangular, with three aspects, three Śaktis and three qualities’ (ibid. 1/7ab Schoterman's translation). There is no mention in the KMT or the ṢSS of three letters although a description of the *Santānabhuvana* at the begining of the *Śrīmatasāra* (1) quoted by Schoterman (1981: 42) refers to them. However, the ṢSS says that the *Santānabhuvana* is like a mountain with three peaks (*kūṭa*) represented by the three seed-syllables HRĪṀ KLĪṀ ŚRĪṀ (see Schoterman 1981: 43). These are the 'three letters' to which the *Śrīmatasāra* (1) refers and could also be those meant here.

There is another, possibility. The ‘*bhaga*’ is normally the syllable AIṀ and is distinguished from the Yoni, which is the triangle that surrounds it. Thus the three letters may be A I Ṁ.

30. Concerning the plane of the Neuter, the Liṅga, the god and the goddess see intro. vol. 1, p. 309 ff..

31. The Divine Liṅga is usually identified with Vāgbhava, the syllable AIṀ (see 26/58). It is also sometimes said to to be the syllable HSKHPHREṀ

(see below 8/77). The former is probably meant here,

32. Another version of this sentence found in the MSs (see note to the Sanskrit of 3/18d) says: (You) are the series of females (i.e energies) (*aṅganāvalī*) born in the Kula of the House of Candrapūrya (*candrapūryasya veśmasya kule jātāṅganāvalī*). As the energy of bliss, the Transmental and the Command, the goddess is all the energies in the *maṇḍala*.

33. Bhairavī, the consort of the god Bhairava, is the energy of bliss within him. She is the goddess because she is this bliss.

34. An alternative reading of this line (see note to the Sanskrit text) says: 'The Command is well established in the circle of the three (lineages) by means of (your) three divisions and by you on the plane of the Neuter (Absolute) by virtue of the transmission in many forms'. The goddess declares that she is the one who possesses authority in the Western House (3/16). Thus she implies that it is she, not the god, who is the main deity. But she quickly adds that this authority was given to her by her teacher, the god. For his part, the god readily acknowledges that it is she, not he, who is the deity of the Kula (3/19). She is authorized to be pre-eminent by her teacher, the god (3/16). Without conflict, he secedes his status to her. She is the sole deity in the hearts of the Mothers, Rudras and Siddhas - the goddesses, gods and realised souls of the tradition (4/2). This is always the case. The main deity of a Kula is invariably a goddess. The deity of the Kula is the main deity of a Kula which means in this context the family of deities and initiates. Kubjikā has various forms. The main ones are the three that preside over the three lineages or transmissions, which are the main divisions of the Tradition. Similarly, many Kramas, that is, transmissions, liturgies or teachings, form a part of the one Krama which is thus in many forms. Amongst these Kramas the most important and common ones are those of the three lineages of the Aged, Youth and the Child - the Kramas presided over by a form (*mūrti*) of the goddess.

All the forms of the multifarious Krama are her forms. The male conterparts worship the female and are subordinate to them. Although the goddess and hence all the feminine forms of the Krama ultimately derive from the god, she is THE deity. She is the source of all things and as the variant reading of this verse says, she enjoys the highest ontological status by virtue of that same ability to become manifest in and as the transmission in many forms.

The expression *bahurūpakrameṇa* which has been translated 'by virtue of the transmission in many forms' can also be translated 'by virtue of the transmission of Bahurūpa'. Bahurūpa is Svacchanda Bhairava, also called Aghora, a name by which he is known to many in contemporary India. It is possible that his liturgy is extolled here as the one through which the goddess attained her pre-eminanent status as a Kula deity. Indeed, further ahead, the House of Candrapura is said to be the House of Aghora (3/60ab) and the Western Transmission is said to be that of Bahurūpa (3/62). Concerning Svacchanda Bhairava and his relation to the goddess See intro. vol. 2, p. 49 ff..

35. The goddess is addressed as grandmother because, in a general sense, she is the mother of every mother. Also, specifically, she is the mother of the Eight Mothers of Kula (see below, 3/33-34).

36. See intro. vol. 1, p. 54 ff..

37. The goddess's knowledge of the rituals, implies that she performs them. The goddess implicitely acknowledges this below (3/60) when she declares that she is the one who recites mantra in this tradition. She is, in other words, both the priest (*ācārya*) and the best of adepts (*sādhaka*). Indeed, just as the god has said in the KMT (3/98) that he is the essential nature of every teacher, here this role is assumed by the goddess. But this is so because the god, moved by his affection for her, taught her previously.

38. We may also accept the reading of five of the manuscripts (G, Ṅ, C, J and JH) namely: *tasmād anujaśiṣyatvam* and combine it with reading of version B of what follows namely: *nāvayor vidyate* and translate: 'therefore neither of us is the prior disciple (of the other).' Either way, the meaning is clear enough.

39. Cf. 30/199cd-200ab.

40. Cf. below 3/65cd-68 and note. There the goddess implies that the god has concealed himself with Māyā in order to get sexual favours from her. Here she also says that he desires her but she is not angered by this. Instead she understands that this desire is the result of his love for her and, moreover, his primary intention is spiritual.

41. The indeclinable *yathāvṛttam* normally means 'according to circumstance' or 'as has happened'.

42. See above, note to 3/2.

43. Above in 3/2 we are told that the triangle measures only one hundred leagues. To account for this discrepancy we may presume that this is an isoceles triangle and that that is the length of only one side. In this way it fits into the surrounding Circle of the Sun which is said to be a hundred and fifty leagues in diameter (see above, 3/8 and below 3/36cd-37).

44. The Twelve Verses (Dvādaśaśloka) is a long mantra divided into twelve parts each consisting of thirty-two syllables. This is the length of a verse set in the standard *śloka* metre. The entire mantra is thus the length of twelve such verses from whence it derives its name. It is given in full in KMT 18/43. There it is conceived to be the girdle (*mekhalā*) of the body of the goddess Parā generated by the projection of the mantra's six limbs (KMT 18/40). It is also projected onto the sides of a triangle but the arrangement in the KMT is not quite the same as the one here. There the first line consists of the sixteen vowels, the second line of the 34 letters from Ka to Bha and the third of the 8 letters from Ma to Sa (ibid. 18/44). Here, and wherever else it appears in our text, each side of the triangle is lined with the sixteen letters embedded in the mantra namely, A to Ḥ, Ka to Ta and Tha

to Sa (see also below 7/6cd ff. Concerning the mantra, see below 24/13 ff. and the notes).

As we find it in the KMT, each of the twelve parts of the Twelve Verses begins with AIṀ HAḤ. This is followed by a series of four epithets in the vocative describing the goddess Kubjikā. The first of these four is preceded by a letter of the alphabet followed by the syllable HAḤ and the next letter of the alphabet in alphabetical order. This is followed by the third epithet and the syllables HRŪṀ PHREṀ PHAṬ KṢAḤ. After this comes the next letter of the alphabet and the final invocation (see below 24/13 ff. and notes). The full mantra is as follows:

aiṁ haḥ a paramānande haḥ ā siddhidānandane haḥ i parāpare hrūṁ phreṁ phaṭ kṣaḥ ī śrīkulāmbike* || 1 ||
aiṁ haḥ u kālarudrasthe haḥ ū ṛddhibalānvite haḥ ṛ śirohāre hrūṁ phreṁ phaṭ kṣaḥ Ṛ śrīkulāmbike || 2 ||
aiṁ haḥ ḷ narakāntasthe haḥ Ḷ guhyamahāmbike haḥ e sṛṣṭigate hrūṁ phreṁ phaṭ kṣaḥ ai śrīkulāmbike || 3 ||
aiṁ haḥ o kuṇḍalaguhyānte haḥ au kuṇḍalalakṣmike haḥ aṁ kuṇḍalinī hrūṁ phreṁ phaṭ kṣaḥ aḥ kulamālinī || 4 ||
aiṁ haḥ ka kamaladīpte haḥ kha kuṇḍalanābhige haḥ ga kālahare hrūṁ phreṁ phaṭ kṣaḥ gha svatejaśive || 5 ||
aiṁ haḥ ṅa kamalamāle haḥ ca kramasauhṛdi haḥ cha pāpahane hrūṁ phreṁ phaṭ kṣaḥ ja kāmarūpiṇī || 6 ||
aiṁ haḥ jha kaṇṭhakūpasthe haḥ ña śaivāmṛtātmike haḥ ṭa candrātmike hrūṁ phreṁ phaṭ kṣaḥ ṭha sukhadeśvarī || 7 ||
aiṁ haḥ ḍa kuharāntasthe haḥ ḍha saumukhyatāmane haḥ ṇa svānande hrūṁ phreṁ phaṭ kṣaḥ ta kālanāśanī || 8 ||
aiṁ haḥ tha kālavamani haḥ da cogrānunāsike haḥ dha karoti sā hrūṁ phreṁ phaṭ kṣaḥ na kālarodanī || 9 ||
aiṁ haḥ pa śrāvaṇāntasthe haḥ pha siddhiṁ āśrite haḥ ba karoti sā hrūṁ phreṁ phaṭ kṣaḥ bha pārameśvarī || 10 ||
aiṁ haḥ ma kālakalātīte haḥ ya śrībindunetrage haḥ ra śrīhārike hrūṁ phreṁ phaṭ kṣaḥ la sṛṣṭibinduge || 11 ||
aiṁ haḥ va prakaṭagupte haḥ śa mahāmukhe pare haḥ ṣa svākāśage hrūṁ phreṁ phaṭ kṣaḥ sa śrīkujāmbike || 12 ||
* Note that one syllable is missing here.

45. Most commonly, 'Śrīkula' is one of the names for the tradition propagated by the Kubjikā Tantras (see intro. vol. 2, p. 277 ff.). In this case, the Śrīkula is understood in its primal, original form to be the deity itself. We have seen seen that it is also called *paścimāmnāya* because it is at the 'end' (*paścima*) beyond the triangular Meru. This is where the goddess resides who generates first

the triangle filled with the fifty letters and their energies - the Siddhas and Yoginīs - and then the rest of the *maṇḍala* through which she emanates the worlds, teachings, and lineages. Note that there are two sets of couples. One is within the triangle. These correspond to the Siddhas of the Śabdarāśi series (listed below 6/14-20) and the Yoginīs of the Mālinī series (listed below in 18/48-54). Alternatively, the 50 couples may correspond to the letters around the sides of the triangle embedded in the mantra called the Twelve Verses. Their names are listed and discussed below in 7/16cd-36ab.

46. Cf. below 7/13-17 and 26/8.

47. This is why the goddess is sometimes addressed as `grandmother' as in verse 3/20 above.

48. The Cave Dwelling is the Void of the Yoni within the Stone (see above, note to 3/1). It is the emptiness, resonant with the Unstruck Sound of the energies of the letters, that fills the triangular Meru. When the goddess sits in meditation in the Cave she is silent and, absorbed in the bliss of her own energy, lays aside her dark form to become the white goddess (see 6/2-4). This is her form within and as the Liṅga. The white state represents her Neuter condition. In this aspect she is alone in the Liṅga enjoying the bliss of her inner nature. When she emerges fully from the Liṅga in the cave she is again dark or, to be more precise, red and black (KuKh 5/30). Here she is the lunar Stone that radiates a subtle golden glow represented by the triangular menstruated Yoni. Here the goddess is in the intermediate red state of *rajas* between the blackness of *tamas* and the whiteness of *sattva*.

One could cite numerous examples of this representation of the goddess. One of the most famous is found in the temple dedicated to the goddess Kāmākhyā in Gauhati, Assam (see intro. vol. 1, p. 96, note 3). Like the goddess Kubjikā, indeed more so, Kālī is also worshipped in her mensis and by means of it. Thus she is called 'the abode of the mensis of passionate women' (*kāminīpuṣpanilayā*), 'the full moon which is the mensis of passionate women' (*kāminīpuṣpapūrṇimā*) and as the one who 'should be worshipped with the mensis of passionate women' (*kāminīpuṣpapūjārhā*) (*kālīsahasranāma* 101-102 in the *Kālīkalpadruvallarī*). The adept's (*sādhaka*) ritual coition with his consort (*śakti*) during her mensis forms an integral part of the Yonipūjā as described in a number of medieval Kaula texts, such as the *Yonitantra*.

The *Bṛhadyonitantra* expounds in some detail the concept behind *Yonipūjā*. After explaining the triangular form (= Yoni) of *Mahāmāyā / Prakṛti* as the origin of the worlds, the Gods and living beings, the *Bṛhadyonitantra* goes on to describe the Yoni. The three corners are the abodes of Brahmā, Viṣṇu and Maheśvara who bring about the emanation, persistence and destruction of all things. On the right side of the triangle flows the river Yamunā, on the left the Sarasvatī, and on top the Ganges. The goddess Kāmākhyā is in the centre of the triangle and she is identified with Kuṇḍalinī and *Prakṛti* in the form of menstrual blood (*puṣparūpiṇī*). The Yoni itself is Kāmarūpa, the *Yonipīṭha* (See Schoterman 1980: 20, 23-24).

The Kubjikā Tantras are well aware of the power of menstrual blood and other sexual fluids, particularly sperm. They respected them as the *kuladravya*s - lit. Kula substances - which are considered to be the most powerful sacrificial offerings. Their power derives from their inner counterparts which they represent and from which they are thought to originate. The one we are examining is typical. The Bauls of Bengal, who adopted and adapted Kaula practice in their own way, refer to the sacred mensis as the 'flower' (*puṣpa*). This is also a name for it in common Sanskrit. In particular it is a girl's first menses, which is the visible 'flower' of her fresh adolescence. The Baul poet sings with subtle innuendo in one of the songs collected by Capwell (1974, 262) about the spiritually enlightening power of this 'flower':

> The flower blooms after twelve years,
> month after month that flower falls
> To whom shall I speak about the flower?
> Except for the enlightened, it is forbidden to say.

In the technical vocabulary of the Kubjikā Tantras the Flower is also the Point in the centre of the *maṇḍala*. The Divine Current, which is the Convention of the Flower streams from here. In this sense also the goddess is '*puṣpavat*'. She possesses the Flower, which Bindu and the 'flowers' that are the hierogamies that mark the flow of the Divine Current (*divyaugha*) that streams from the Stone – the goddess's Yoni.

49. Most MSs read *umayā* i.e '(conjoined) with Umā' even so I have chosen to emend to *amayā* '(conjoined) with Amā'. Umā is only rarely mentioned in the texts whereas Amā – the energy of the New Moon - is commonly said to be in the centre of the Triangle (see, for example, 3/43 below).

50. Ha and KṢa are the 'two arches' mentioned above (3/6). The Triangle is filled with the letters arranged within it in an anti-clockwise spiral symbolizing the coils of the goddess as Kuṇḍalinī. Ha is the letter in the centre, at the climax of this spiral of energy. KṢa is just below it, that is, behind it. These two represent Śiva and Śakti who and are 'within the House' (*gṛhasyānte*) (see below 7/35-36ab and note) (7/34). The House is the Triangle and so, it seems, they are located to the left (= above) and right (= below) of the Point in the centre. The Point is the complete 'unbroken circle' (*akhaṇḍamaṇḍala*) (see note to 3/7) of the Full Moon symbolizing the goddess in all her fullness. The New Moon, symbolized by the crescent Half Moon (*ardhacandra*), is below it (see 3/40-41). Conjoined to the Full Moon, the New Moon feeds it from within with its energy that flows out as

pure lunar nectar between the letters Ha and KṢa, the polarities of Śiva and Śakti, like an oblation, into the Fire of the Yoni.

51. Cf. 3/10.

52. The scripture consisting of seventy million verses is the original scripture. It stands for the entire scriptural tradition and hence all the teachings. See intro. vol. 3, 76 ff..

53. The Thirty-two syllable Vidyā is the Samayā Vidyā of the goddess Kubjikā. Each one of the thirty-two letters of this Vidyā is a goddess (listed below in 11/12cd-16ab). Bhairava is, like a lion, the lord of this Vidyā and its energies.

54. Bhairava's seed-syllable, Navātman, is discussed in intro. vol. 2, p. 430 ff..

55. Below in 3/44 we are told that the goddess 'resides in the five and is decorated with the five'. Further ahead in 3/92cd-93ab the Five States are listed and the god as praised as their possessor. In 3/95cd-96 he is called the all-pervasive Lord who, identified with Kula, 'abides in the Five States'. They are, it seems, related to five of the six Wheels (*cakra*) in the body and their corresponding Voids (see note to 3/92cd-93ab). They may also be the five seed-syllables that, according to the KMT (18/44-48), are associated with the mantra called Twelve Verses or *Kulapaddhati.* These are: 1) HRĪṀ 2) AḤ 3) HPHRŪṀ 4) HPHREṀ 5) KṢAḤ. As the Twelve Verses line the sides of the Triangle, these may represent the Five States to which this verse refers. But this is unlikely. The Five *Praṇavas* are related to the Five Siddhas who are forms of the god, which may be what is meant here by his five-fold form. We know of no such equivalent forms for the seed-syllables of the Twelve Verses. See below, note to 3/44.

56. The goddess who sits next to the god is his Śakti, Mālinī (7/51cd-52ab and 19/82), the Yoni. She 'sits next to him' in the sense that she is united with him. See note to 3/63-64ab.

57. See above note to 2/18. In the following passage in the SvT, Suṣumṇā similarly appears as the goddess seated next to the god, the Lord of Suṣumṇā. Seated on a white lotus, he is white and, a form of Svacchanda Bhairava, has ten arms and five faces. To the left and right are Iḍā and Piṅgalā who Kṣemarāja tells us are dark blue and red, respectively. As for her:

> O fair lady, Suṣumṇā is white as a snowflake. The goddess holds a white lotus and is adorned with a garland of lotuses. She has five faces and is beautiful. She has three eys and holds a spear. The adepts and others should visualize the goddess seated next to him.
>
> Beyond Sound (*nāda*) is (the region) of Suṣumṇā. There the Lord who possesses that power of whom he is the master is encompassed on the left and right by Iḍā and Piṅgalā. The goddess seated on the Lord's lap is Suṣumṇā who, brilliant like the moon, threads through the entire cosmic order (*adhvan*) above

and below. The resonant Sound of Consciousness (*nāda*), which has as its sustaining ground Suṣumṇā, once penetrated through all this universe by means of the lower power (*adhaḥśakti*), exits from the head through (this) psychic nerve and dissolves into the Aperture of Brahmā by means of the upper power (*ūrdhvaśakti*). That is the unmanifest resonance (*avyaktadhvani*) which, imperishable and resounding in all living beings, is sustained by Śiva's power.
TĀ 8/390-393 (paraphrase of SvT 10/1232-1233).

The Vidyā should be recited in conjunction with the upward flow of the breath in the channel of Suṣumṇā. When this takes place and the energy of the Vidyā has reached the summit of her ascent, the Moon in the Triangle, which is in the End of the Twelve above the head, rains down nectar into this channel, which is accordingly called the 'nectar of Sūṣmaṇā'.

58. According to 3/5 above, there is a circle in the centre of the triangle which is eighty-six leagues in diameter. This is the Point in the centre which represents, amongst other things, the Full Moon. The semi-circle is eighty-four leagues wide. One wonders whether the New Moon should not be within the Full Moon which seems to be an alternative possibilty (see 3/10 and 7/42cd-43ab and note 40). But this is not what we are told here. Also, according to 3/57 below, the central Point, which is identified there with the seat of OṀ, is in the middle of the Half Moon and so must be above it. Here the same Point is identified with the Neuter absolute.

59. According to Monier-Williams the word *uttāna-* means: 'stretched out, spread out, lying on the back, sleeping supinely or with face upwards; upright; turned so the mouth or opening is uppermost (as a vessel), concave . . . '. The same word appears again below in 3/138 and 48/26ab with the same meaning. It describes the Half Moon that, concave, is turned upwards. Above it, in the middle is the Point (*bindu*) which is in the centre of the *maṇḍala*. Here it is said to represent the Neuter absolute whereas below it is said to be the Liṅga (3/46-47) filled with the goddess's presence who abides within it as the energy of the Command.

60. Below in 3/51-52 the Self is said to be located, as one would expect in the 'heart' or centre of the Triangle. The solar disc is the Self of the Wheel (the same is said above in 3/10). It seems that the Wheel to which this verse refers is the Triangle. Above we were told that it possesses three encompassing girdles (*mekhalā*) (3/8). These are probably the Sun, Moon and Fire mentioned here. The Moon is in the centre of the triangle, represented there by the Point and Half Moon. The Fire is the main triangle itself - the fiery Yoni (*āgneyayonimaṇḍala*) (3/35-36ab). The Sun is the solar disc. We have seen that the diameter of the Circle of the Sun is 150 leagues. It is light red and, surrounding the triangle, is its foundation (3/35-36ab).

In this chapter only the triangular core (here called the Stone) of the *Saṁvartāmaṇḍala* is described. Below in 11/26-46ab a more complete form is presented which includes the hexagon that surrounds this core. There we are told that three girdles enclose the hexagon (11/32ab), but these should not be confused with those mentioned here. Here, it seems, they are conceived to be the 'body' of the solar disc. If this is correct, the same solar disc functions both as one of the girdles and as the inner luminous Self in relation to these three external lights.

This symbolism recalls the Upaniṣadic vision of the Self as the inner Light that illumines all living beings. This Light illumines even when the three lights of the sun, moon and fire do not shine. Indeed, it is by that Light that they shine. This wonderful luminous quality of the Self leads to its identification in the Upaniṣads with the ancient Sun god. In the following passage drawn from the *Maitryupaniṣad*, the sun is, as here, both one of the three lumineries and the abode of the Self of them all:

> He who is yonder, yonder Person in the sun - I myself am he. Verily, that which is the sunhood of the sun is the Eternal Real. That is the pure, the personal, the sexless (*aliṅga*).
>
> Of the bright power that pervades the sky (*nabhas*) it is only a portion which is, as it were, in the midst of the sun, in the eye, and in fire. That is Brahma. That is the Immortal. That is Splendour. That is the Eternal Real.
>
> MaiUp 6/35 (Hume's translation).

61. The functions of the two Moons in the centre - one Full and the other New – compliment each other. The New Moon checks the polarities, while the blissful, nectar-like energy of the Full Moon flows out between them (cf. 3/35-36ab). The two polarities are symbolized by the letters Ha and KṢa on the two sides of the central Point (which represents the Full Moon) and the crescent (representing the New Moon). Concretely, the polarities are the two breaths - *prāṇa* and *apāna* - whose transformation into one another replicate the polarities of time - the day and the night, the bright and dark lunar fortnights, the first and second half of the year and so on. From the perspective of the first example, the commentary on the ṢSS (10/76) explains:

> Day and night is in the form of exhalation (*prāṇa*) and inhalation (*apāna*). These are the two polarities. The solar polarity (manifests) by the path of exhalation (*prāṇa*) and the lunar polarity by the path of inhalation (*apāna*).

ahorātram iti prāṇāpānarūpaṁ tad eva pakṣadvayam | *prāṇamārgeṇa sūryapakṣaḥ [k: + ekaṁ; kh: -pakṣaṁ ekaṁ] apānamārgeṇa candrapakṣaḥ [kh: cāndrapakṣaṁ]* |

The ṢSS itself explains:

Here, liberation is devoid of the two polarities. Once abandoned the two polarities by means of the sequence of the two polarities (the liberated one) is perpetually established at the extremity of the Transmental supported by the Supreme Word.

mokṣas tu bhavate hy atra pakṣadvayavivarjitaḥ ||
pakṣadvayaṁ parityajya pakṣadvayakrameṇa tu |
unmanyantasthito nityaṁ paraśabdāvalambakaḥ || ṢSS 10/96-97ab.

The ṢSS teaches careful attention to the movement of the two breaths (the 'sequence of the two polarities') and the centre between them where they fuse. Here we are told that this fusion of the opposites and their elimination is brought about by the liberating energy of the New Moon that 'checks the two polarities'. This makes sense. Just as the Full Moon is the aspect of the Transmental that emanates and nourishes creation, the New Moon is that aspect that withdraws it and so leads to liberation in the transcendent. The latter modality is especially linked with the goddess Kālī who is identified with the New Moon. She is the energy of time (*kāla*) that leads inevitably to death (*kāla*) and rebirth. Free of the polarities (below 48/59cd-60ab, cf. 2/4cd-6ab, 15-16 and 36cd-37), she moves in the transcendent, consuming time and with it the bondage of transmigration. As YKh (1) concisely explains:

There are sixteen energies of the Moon and the seventeenth is called the New Moon. On the plane of skyfaring, she is fierce (*caṇḍikā*) and devours time.

*kālabhakṣī ca [k, kh, gh: *] caṇḍikā [k, kh, gh: + ca] kalāś [k, kh, gh: kalācandrasya] candrasya ṣoḍaśa* ||
saptādaśī amā nāma [k, gh: nīma] khecaratvapadānugā [k: -yadānugā] |
YKh (1) 1/43cd-44ab.

In this way, free of the binding duality of the polarities, the goddess manifests within the three categories, that is, the three lineages of her tradition - the Transmission of the Lion and all the other triads.

62. The three categories are the three Kramas of the three lineages. See intro. vol. 2, p. 437 ff..

63. It seems strange that the New Moon which is a dark, one could say, 'empty' or unmanifest Moon should be described as moonlight as it is here and below in 3/116. Perhaps what is meant is that the invisible, unmanifest source is present in its manifestations. The New Moon out of which the digits of the waxing Moon emerge, fill it without affecting its essentially 'empty' nature. Otherwise the

cycle would cease and, indeed, could never be. Not a part of the visible lunar orb, the New Moon abides invisible in itself but is present and apparent in its manifestation - the moonlight. Thus the Full Moon is the luminary and the New Moon is its light.

64. The same expression occurs below in 16/18b, 60d, 35/80b, and 68/12b. The more regular form - *nagnavāsā* - appears in 15/18b, 16/70a (*nagnavāsasamopetā*) and 49/29b (where it is indirectly defined).

65. Bhairava was described as possessing 'five states' and as 'residing in (his divine) energy established five-fold' (3/39). Accordingly here the goddess, Bhairava's energy, is said to 'reside in the five' which thus make her 'five-fold'. The five, as we have seen (note to 3/39), are probably the Five Instruments (*pañcakaraṇa*), that is, the Five *Praṇavas*, which are the seats on which the Triangle rests (3/4). The Five *Praṇavas* are the sonic forms of the gods Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. They are the archetypal pentad that generates, sustains and reabsorbs the five gross elements and through them, at increasingly subtle levels, the five subtle elements, the five cognitive senses and those of action and the triad of the inner mental (mind, ego and intellect) along with Śiva and Nature (*prakṛti*). Concerning these twenty-five Principles (*tattva*), see chapter 13. The Five States are listed below in 3/92cd-3ab. It appears that they are related to the firstfive Wheels in the body and their corresponding Voids (see ibid. note).

66. *bhagodarā* can mean both 'she who is within the Yoni (*bhaga*)' and 'she who contains the Yoni'. Although both meanings are possible I have chosen the former in accord with 68/4ab below which says that she is in the middle of the Yoni and encapsulated within it (*bhagodarapuṭīkṛtā*). This meaning is further supported by a variant reading. Line 3/45ab is repeated below as 3/63cd. There the word *bhagodarā* is replaced with *napuṁsakā* - 'the female Neuter'. This is the goddess identified as the energy of the Neuter, which is the goddess's Divine Liṅga in the centre of the Triangle, i.e. her Yoni (see above 3/18ab). As both polarities - the Yoni and the Liṅga - are the goddess, in this state she has no spouse. Like a chaste virgin, the goddess in this state does not unite with the god. Solitary, she exercises her authority on the Island of the Moon, that is, the Triangle, in the three lineages and so is threefold.

67. Cf. below 29/13.

68. Once explained the essentially self-contained, independent nature of the goddess, these two verses present us with that aspect of oneness, which is expressed through the fundamental polarity of Śiva and Śakti, posited at a higher level beyond gender. See intro. vol. 1, p. 309 ff. for a commentary on these verses.

69. The 'field' is the area enclosed by the triangle. The form of this enclosure, as we have seen, is the mantra called Twelve Verses. See above note to 3/31-2 and below 7/12.

70. The goddess is not only Vidyā - the energy of Sacred Speech, she is

also Gesture (*mudrā* - see 3/33-34) - the energy of Sacred Action. What Padoux (1994: 16) has written concerning *Śrīcakra* is equal applicable here: '[The adept] must conceive the *Śrīcakra* as being the cosmos produced by the divine will (*icchā*), a will that is eventually to become action (*kriyā*): it is then called *mudrā* 'because it delights (*mud*) the universe and makes it flow (*rā*)' (cf. YHṛ 1/57ab).

The two - Vidyā and Mudrā - sacred speech and action- constitute the liturgy (*krama*), which is essentially the progressive unfoldment of these two aspects of the Command - the power that bestows accomplishment (*siddhi*) and liberation. Expanding out from the centre, the goddess operates in this two-fold form within the triads in the triangle. Thus there are three Gestures linked to the goddess in the centre of the first sacred seat (*ādipīṭheśvarī*) (8/87). The dynamic energy that impells the transmission is Mudrā and so, as the lineages are three, so are the Mudrās. It is in recognition of this that three ritual gestures are made just before the *Kramamaṇḍala* is drawn (48/63). Indeed, it is the *Maṇḍala* of the Three Gestures, each one linked to one of the three sacred seats (29/31). These three gestures are Triśikhā, Padmamudrā and Yonimudrā. They are described in KMT 6/50cd-75ab. The same passage is expanded in chapter ten of the ṢSS and eight of the ŚM. Concerning Mudrā, see intro. vol. 1, p. 620 ff..

71. The word for 'peak' here is *kūṭa-*, which is also the name of a type of seed-syllable mantra. Accordingly, we could also translate the expression *kūṭastham*, with reference to the Triangle, as being located 'in the seed-syllable'. This syllable is probably AIṀ, which is called, amongst other things, the Peak of Knowledge (*vidyākūṭa*) (see below 7/9cd-11ab). The Triangle coincides with the lower triangular portion of the graphic form of this syllable and so is within it (see above, note to 3/4). This part of the syllable looks like the letter E, to which the following verse refers.

72. We shall see in chapter 8 in detail how the Triangle contains the phomenic energies and power-holders of the fifty letters of the alphabet (see also 6/212cd-9ab and note). Full of the fifty letters, it is the aggregate of letters.

73. The City of the Moon - Candrapura - is made of two parts. One is the 'Moon', which is the Point in the centre, representing the Liṅga. The other is the 'City', which is the surrounding triangular 'field'. Accordingly, below we are told that the House namely, the City of the Moon, is produced by the union of the field and the Liṅga (7/55).

74. This is the End of the Twelve or the End of the Sixteen above the head which is the ultimate and last – *paścima* – plane in the ascent of Kuṇḍalinī and the ultimate, culminating sphere of existence.

75. The triangular core of the *maṇḍala*, here called the City of the Moon, is the source of the movement of energy that runs down from the highest level through the body and the universe and then up to highest, most subtle extremity of emanation. This is the fundamental 'inner' and most elevated 'metaphysical' form

of the Western House, that is, the Tradition of the Kubjikā Tantras. This is the One Footed namely, the letter E which has the form of a downward facing triangle that looks like a person standing on one foot. See above, notes to 3/13-14ab and 2/40-41. The three hands are the corners of the sides or 'arms' of the triangle that 'hold' the sacred seats and energies located there. The triple energy consists of the powers of will, knowledge and action governed by the three goddesses Vāmā, Jyeṣṭhā and Raudrī (see below 26/8). Collectively the triple energy (*triśakti*) is called Rudraśakti (ibid. 26/9).

76. Further ahead we are told that the Command has twenty-seven divisions, which are those of the Krama. Kubjikā, the Churning Bhairavī is the Command. These are, it seems, the 'divisions' (*bheda*) referred to here directly. Presumably, they also include the parts of the Triangle and what they represent. The couple in the centre - authority and the energy of the Command - are here identified as Manthānabhairava and Manthānabhairavī. The power-holder is the authority in the centre which possesses and directs the power of the Command that spreads from it into the triangular field and its parts, which collectively constitute the Kula. The goddess is accordingly called the Kaulinī (lit. 'woman of a good family') of the Kula (lit. 'the family') of the Western House represented by the Triangle.

77. Cf. 7/43cd-44ab.

78. See 3/13-14ab and note.

79. See intro. vol. 2, p. 48, n. 5.

80. The sacred seat of OṀ is Oḍḍiyāna, the first seat from which the teachings spread in the Kṛta Age. It is the Point (*bindu*) in the centre of the Triangle.

81. The seat in the centre is the main Liṅga. All the sacred seats are associated with Liṅgas (see 60/24-29), which is a doctrine also taught in the Śrividyā Tantras (see YHṛ 1/44 ff. see intro. vol. 1, p. 718 ff.).

82. See intro. vol 1 p. 49 ff..

83. Aghora is Svacchanda Bhairava who is, as Navātman Bhairava, Kubjikā's consort. The Liṅga is the goddess. She is above Aghora who supports her as does the pedestal the Liṅga. The feminine polarity has thus taken over the male role of the earlier Śaiva traditions in every respect. As the *bindu* (and the Half Moon below it) she crowns Navātman, the seed syllable mantra of the Aghora.

84. The twenty-seven divisions are the mantras that constitute the Krama of which the Command is the metaphysical essence and power. See intro. vol. 1, p. 323, note 8.

85. The Krama is divided into six groups of mantras or 'parts' (*prakāra*). Concerning these and other groups of six parts, see intro. vol. 1, p. 319 ff..

86. Similarly below (in 3/118) the goddess is said to possess 'the beautiful

form (*parigraha*) of the essential nature of (all) the principles’. The 'enclosure' or 'form' - *parigraha* - of the Triangle, the goddess's geometric icon, is meant here (see notes to 7/12 and 24/77cd). The corners and sides of this Triangle represent a series of fundamental triads. Triads are basic to the Trika system also, as its name suggests. Although some extra elements are added, the most important being the Three Transmissions, most of the triads we find in the Kubjikā sources are carried over from the Trika. The three Trika Tantras we possess, the MVT, TS and a fragment of the SYM, refer regularly to Śiva's energy as Rudraśakti as the source of these triads. This notion is also found here (see, e.g. 26/5). Kubjikā, who is often identified with Rudraśakti, is also said to be triadic and so ‘repleat with the three principles, she comes forth with many divisions’ (*tattvatritayasaṁpūrṇā bhedānekair visarpiṇī* YKh (1) 12/14ab). The three-fold reality the goddess embodies is the expansion and expression of a her basic unity, which encompasses it and is its source.

87. The *maṇḍala* is commonly called 'the Hermitage' or 'the *Maṇḍala* of Gesture' (*mudrāśrama* 6/2, *mudrāmaṇḍala* 3/157cd-159, 48/18, 51/24-25ab). Less often it is called 'the *Maṇḍala* of the Seat of Gesture' (*mudrāpīṭhasya maṇḍalam* SKh 5/39d). In one place where the four seats are equated with the seats of Mantra, Vidyā, Maṇḍala and Mudrā. Thus Kāmarūpa, located in the bottom corner of the triangle, is said to be the Seat of Gesture (42/23cd-24ab, cf. SKh 17/2-3a quoted in the notes there). The same equation is found in three sets of the mantras of the four seats recorded in the SKh. But in one set the Seat of Gesture (*mudrāpīṭha*) is equated with Oḍḍiyāna in the centre.

Here also it seems that the Seat of Gesture (*mudrāpīṭha*) denotes the Point in the centre as it does in other references. For example, in 28/73ff. below a sequence of four seed-syllables is presented corresponding to the four sacred seats beginning with one in the centre. This passage is introduced saying that the sequence begins with the Seat of Gesture and so must be the one in the centre. In 68/13 below the goddess is said to 'transport (the teaching) emitted from the Seat of Gesture' (*mudrāpīṭhodgirāvahā*). This expression also suggests that it is in the centre where the primary source of the teachings and manifestation is symbolically located.

Here in the Point in the centre 'in the middle of the Half Moon' where the Seat of Gesture is located we find the 'City conjoined with OṀ', that is, the seat of the syllable OṀ (*oṁkārapīṭha*), the first seat (*ādyapīṭha*) namely, Oḍḍiyāna. The Seat of Gesture is 'marked', that is, empowered by the authority of the goddess who is the Command here called Kramamudrā (see above note to 3/11-12 and intro. vol. 1, p. 224).

88. Maṇipūrṇa, also called Maṇipura, is where Oḍḍiyāna is said to be located in the subtle body. It is the Wheel in the navel (the centre of the body) where the goddess, as Kuṇḍalinī, rests (see note 157). She abides there in the form

of her thirty-two syllable Vidyā. This is commonly said in these texts to end with the letter C, although in actual fact it ends with CCE (see intro. vol. 1, p. 315). The order of the syllables of the Vidyā are reversed to represent, I suppose, that the goddess abides here in her potential, inactive, withdrawn and hence 'reversed' state. In this condition of potency the god ‘desires’ the Western Transmission, yearning to make himself and it manifest so that he may unite with the goddes's creation.

89. The Liṅga/Yoni is 'empowered' in the sense that it is the entire Kaula reality (*śāktam iti kaulikam*) that is, the *maṇḍala* within the Fourth state (19/80) in which absolute reality is experienced directly. In the first movement towards emanation it pours out of itself as the pure, irresistable will (*icchā*) that deploys itself spontaneously as the triangular matrix of energies that generate the world order and the Krama. It then goes on to gives rise to another 'empowered house' namely, the hexagon that contains the triangle (see below 53/5 and note).

90. Cf. above 3/15 and note. The descriptive compound *bhagodita-* qualifying Liṅga may be variously translated. One possible translation is suggested here. We may also translate '(the Liṅga) that has arisen as the Yoni' (cf. 3/15) or 'from the Yoni'. 'By means of the Yoni' is also possible but does not make sense in terms of the overall symbolism of the City of Moon, that is, the Triangle and the Point. Also the 'Liṅga in the centre' may be understood to be an adjective of the City of the Moon. In which case the centre meant here would be the Triangle understood to be the centre of the entire *maṇḍala*. But this is unlikely. The goddess replies in the next verse that she recites mantra in City of the Moon 'established on the plane of the Neuter' which we have seen (above note to 3/17) is located in the centre of the triangular City of the Moon.

91. The god is addressing the goddess within the Liṅga from which she has not yet emerged. Within the Liṅga she is not at all as shy of being the teacher as she is when she has not yet entered it or has just come out of it.

92. Aghora is Svacchanda Bhairava who is also called Bahurūpa. The goddess's *maṇḍala* is the House of Aghora because he is her consort. See above, note to 3/19.

93. Above we were told that bliss is the Neuter (3/46), so the deity and teacher who is on the ‘plane of the Neuter’ is on the plane of bliss. The ‘plane of repose’ in the centre of the *maṇḍala* is where the energy of bliss is located and so this is where the deity and the teacher reside.

94. The pervader is the Emptiness of the one transcendental reality that pervades all things. Pervasion is the energy within the pervader (cf. 60/22-23ab). In the unmanifest, acosmic state they are completely fused in oneness. In the manifest state of proliferating diversity, they are distinguished as the male and female polarities - Śiva and Śakti, respectively (see 14/65 and 41/66).

95. This line also occurs in YKh (1) 4/217ab. The entire passage, which

introduces a long exposition of the four Kaula traditions (*āmnāya*), is quoted in intro. vol. 2, p. 354.

96. The word *utsaṅga-* literally means 'lap'. Thus the expression referring to the goddess *utsaṅgagaminī* literally means 'she who is on the lap'. That this is a veiled metaphor for sexual union is clear in the following passage from the KRU. Ādinātha is addressing the goddess:

"Listen, O fair one born of the gods. I will tell (you something) wonderful. This is the state of supreme bliss. This is the Śāmbhava (state) come forth from me".

O Rudrā, when the God of the gods had said this, he called the supreme goddess and she was placed within the Wheel with the intention of calling her (the highest) Yoginī. She was worshipped with supreme devotion with the sacrifice (*makha*) of Stillness (*nirācāra*). O goddess, she was established with devotion in the worship of the Primordial Liturgy (*ādikrama*). Both of them were seated there and, in the gathering (*melaka*) of supreme bliss, the venerable lord of Kula instituted (their) marriage (*pāṇigrahaṇa*). Now the goddess was troubled (*āśaṇkitā*) and her body was bent with shyness (*lajja*). (Thus) (her) form as the `crooked one' (*kubjikā*) came into being with (its) subtle limp (*kiṁcitkhañjāgati*) but even then, the lord, blooming with joy, took the hand of the goddess placed her on his own lap (*svotsaṅge kṛtā*). That is said to be the union of Śiva and Śakti. O goddess, there ‘churning’ of the two took place.

śṛṇu tvaṁ [k g: tva] suraje [k: muraje; g: madrije] bhadre ākhyāmi [g: ākhyāma] tava vismayam [g: priyam] |
paramānandabhāvo 'ayaṁ [g: -bhāvoyaṁ] śāṁbhavo 'ayaṁ [kh: missing] mamodgataḥ [kh: mamoddhṛtaḥ] ||
ity uktvā devadevena āhvaya [g: āhūya] parameśvarīm |
cakre niveśitā rudre yoginīti vivakṣayā ||
pūjitā parayā bhaktyā nirācāramakhena tu |
anādikramapūjāyāṁ bhaktyā devī [k kh g: devi] niveśitā ||
tābhyāṁ tatropaviṣṭābhyāṁ paramānandamelake [kh: -melakaṁ] |
pāṇigrahaṇasaṁyogaṁ [kh : pānigrahanasaṁyogaṁ; g: pāṇigrahanasaṁ-] kṛtavān [g: kṛtavāc] śrīkuleśvaraḥ [g: chrīkulesvaraḥ] ||
athaivāśaṅkitā [kh: āvāṁ-; g: āthaivā] devī lajjayākuñcitātanuḥ [kh: natuḥ] |
saṁjātaṁ kubjikārūpaṁ kiñcitkhañjāgatiyutaṁ [kh: -gatiryyagaṁ] ||
tathāpi tena [g: deva] devena harṣautphullayutena [g: haṣosphullayutena] tu |
sā devī gṛhya hastaṁ [k kh g: haste] tu svotsaṅge sanniveśitā [k kh: ma-] ||
śivaśaktisamāyogaḥ [kh: -yogaṁ] sa eva parikīrtitaḥ |
tatrāpi mathanaṁ [g: mathana] devi tayoḥ [g: bhayoḥ] saṁparipadyataḥ ||
KRU 1/71-77.

Above (3/39) we are told that the Vidyā sits next to the god and below (7/51cd-2ab, 19/82) that the goddess Mālinī does so and elsewhere Kālikā (3/116). In another place the couple in union are the Churning Bhairava and Bhairavī (3/50) reminding us of how Bhairava 'churned' the goddess after their marriage (see intro. vol. 1, p. 70 ff.). The list could be lengthened considerably. The identity of the couple, like that of the god and goddess individually, is fluid and multiple. See note to 7/16cd-17.

97. See below, 6/90cd-92ab. We have seen (intro. vol. 1 p. 150 ff.) that the Kaula practice of continence (*brahmacarya*) in which the goddess is engaged is a higher form of union. It empowers her to be Kaulinī, that is, the Great Goddess of her Kula. It is defined below in 62/55-56:

When one's mind (is engaged) in transforming (all things) into Śiva and the body is propitious (*śiva*) (to realisation) and detached, the (true) practice of celibacy (is observed) when one has achieved a stable corporeal state (full of the energies of the letters) (*sthirapiṇḍagati*).

The Vow is the Vow of Practice (*caryāvrata*). The Vow is power (*śakti*) and it has attained a state of oneness. That is the state (*gati*) of the subtle body (*liṅga*) of one whose mind is shot through (*viddha*) with bliss (*sugati*).

98. Bliss is the Neuter (*napuṁsakam*), which is neither male nor female (3/46). As the goddess is the energy of bliss (*ānandaśakti*) (1/1a) she is the female Neuter. Concerning the Neuter absolute, see intro. vol. 1, p. 309 ff..

99. The god often addresses the goddess as Mother (4/3) and she is indeed his mother (5/13), although she is also his wife (26/79). Similarly, she is the mother of Mitra (5/83cd-84ab), the first Siddha and, indeed, of every Siddha (4/39, 36/26), all the gods (10/50), goddesses, demons, men (35/46cd-47ab; KMT 2/2) and the encompassing host (*gaṇa*) (36/86cd-87ab; KMT 2/12). She is also the Yoni that gives birth to all things and every living being (4/39), as such she is the mother and womb of the universe (3/17, 20, 26/90, 39/148) she emanates (38/34). She is also the source (*yoni*) of liberation (5/41).

She is Speech and hence both the mother and teacher (26/61) of the Mothers who govern the eight categories of letters (3/31-32). At the same time, she is all of them collectively (15/3cd-4). Similarly, she is the letters (44/45) and also the mother of the fifty letters represented by the Liṅgas (29/12). Uniting with her within her, they generate all mantras (40/11-12) and so she is also their mother. As the Mother of Kula (6/220), the aggregate of all the energies, she is the mother of herself, just as she is the mother of the god.

Externally, the countless Mothers (*mātṛkā*) and Yoginīs who reside in the sacred sites, major and minor, are all aspects of her that have come down to earth. Internally, she is the mother of Yoga (5/62). When she is pleased with her devotee, she graces him with the teachings of the tradition (*kulakrama*) (17/51).

Thus, working within him as Kuṇḍalinī, she leads him to liberation and so is the supreme mother in this Age of Strife (26/58). She is Rudra's energy who is the mother of persistence and destruction (26/5, 26/88, 38/9 and 42/5) because she maintains her devotee's spiritual elevation and destroys his impurites. In short, she is the perfect Mother who does all that needs to be done, internally, externally and through the transmission of the teaching and so, as the colophons of her Tantra declare, her tradition is that of the Mother (*avvākrama*).

This strange identification of the father with the son, the mother with the consort reminds us of many Indian myths, some very ancient, that recount the origin of the world, living beings and death as the result of primordial incest. The reader is referred to Kramrich 'The Presence of Śiva' where the main myths are recounted and analysed. Even without these complex mythical connotations, the relationship between husband and wife is understood by Indian lawgivers to always involve some degree of incest. According to *Manusmṛti*:

> Once the husband has entered the wife and become an embryo, he is born (*jāyate*) here (in this world). That is the wifehood of a wife (*jāyā*), that he is born (*jāyate*) again in her.

patir bhāryāṁ saṁpraviśya garbho bhūtveha jāyate |
jāyāyās tad dhi jāyātvaṁ yad asyāṁ jāyate punaḥ || Manu 9/8.

100. Concerning the Stainless see below, note to 13/76cd-78.

101. Below, the god with five faces is mentioned again (in 3/76). He is the god Dakṣa did not invite to his sacrifice, the god he addresses later on (in 3/85-86) as Sadāśiva. This may be the Rudra mentioned here. He may also be Navātman Bhairava who, essentially a form of Svacchanda Bhairava, also has five faces. But this is the form of the god when he is enstated as the consort of the goddess. However, at this stage the god is not yet united with the goddess. He still has to receive the Command which permits this. Below we are told that it is Sadāśiva who 'awakens to the Kaulika Command' (3/108). It seems that the goddess is telling the god who appears to her in a mild form as the 'mortal' lesser god that in reality he is already the fierce (*rudra*) form of the god he will discover himself to be when he receives her Command.

102. The goddess in this verse reminds the god of his true nature and that he can never really be overcome by Māyā even though previously (in verses 3/25-28) she told him he is 'deluded by the net of Māyā'. In fact, this is a garment he has put on to come into the world in the form of a man. She reminds him that he has freely chosen to to assume the Māyā that covers him. Moreover, he has no need to do this. She will impart the teachings to him anyway. In other words, he can receive the teachings equally both as a man and as the god he is in the fullness of his true nature unobscured by a human form. Either way, the teachings will be

imparted and spread to the world. There are two polarities between which the god constantly swings back and forth. He interacts with the goddess as a god. He also relates to her as a mortal Siddha. In both cases, the exchange serves to bring about the transmission of the teachings. In the first case, the transmission is generic. The deity imparts the teachings through the dialogue that takes place with the consort and is reported in the scripture. In the second case it is specific. It occurs in some place. This place is often one of the sacred seats (*pīṭha*) or a cave, hermitage, mountain, cremation ground and the like. It occurs at a specific time, for example, in one of the Ages (*yuga*) or at the culmination of a search or period of austerity and meditation. The god in these places and times performed heroic deeds, remarkable feats, he was a man, a perfectly accomplished man, a Siddha. The two levels, generic and specific, run parallel, indeed they are fundamentally one. The god is the Siddha and the Siddha is the god. The two levels interchange so freely, that it is difficult at times to distinguish between them.

103. Another translation of the expression *pārthive kule* could be 'in the Kula of the (element) earth'. We are reminded of the goddess association with the gross element Earth. The KnT (MS K fl. 1a) proposes the following didactic etymology of the name Kubjikā based on this association: ‘The syllable KU is the seed-syllable of the Earth that is located on top of a lotus (*abjikā*)’ (*kukāraḥ pārthivo bīja.h abjikoparisaṁsthitaḥ*). The syllable AIṀ is especially associated with the element Earth.

104. The goddess herself has been empowered and reached the supreme state by observing Śiva’s Command and has emerged from it as the Command (3/61) tramsitted through the lineages. Now the god has come to receive it from her and thereby receive the goddess herself. But this can only take place if this is what he really wants. If he desires the goddess to satisfy his lust he will not be allowed to unite with the goddess and receive what was once his seed and is now hers.

105. See intro. vol. 1 p. 44 ff..

106. The goddess already tried to enlighten the god as to his true identity before (3/25-28). Then she was more understanding of his true need, which is spiritual knowledge. She also understood that even if he does desire her this is due to his love for her, not base lust. Now she is not at all as trusting. Indeed, she is irritated at the thought that he may desire her. She does not want to loose the spiritual benefits she has gained from her austerities by having lustful sex. Nor would it be right for him to suffer a fall in this way.

107. Amongst other things, the goddess in this verse is saying to the god that even if he does desire to have sex with her, it would not be possible as she has no gender. In this way she is also effectively saying that she does not need the god. She manifests herself independently, without his help in each cosmic age.

108. With these lines the goddess describes first her unmanifest,

undifferentiated (*niṣkala*) and hence genderless form. The following lines describe her differentiated (*sakala*), iconic form as the goddess after which comes an account of her descent into the world as a woman.

109. MSs Gh, Ṅ, C and Jh read Kulayogeśvarī.

110. This is the name the goddess assumes after she has graced Bhairava and operates in the Mālinīkula as the Command. See 3/165cd-167.

111. Once the goddess has declared that the god can do everything alone. We are told how she operates independently of him. In her supreme, most essential nature, the goddess is absolute Being itself, void of all phenomenal specifications. As such she is neither male nor female. But when she descends into the world to spread her liberating Command, she assumes the form of Kubjikā within which these six goddess, represented by her six faces, fuse. See below, 10/22-23 and note concerning the variant forms of her six faces and note to 10/37cd-38 where they are presented in a table. See also 29/45-50 where they are described as a part of the goddess's entire visualized form.

112. MSs Gh and Ch read: *citpure* i.e. '(which is the god's) supreme consciousness'.

113. The god's couch - *vistara* - is the expanding extension - *vistara* - of the god's foundation, that is, the Emptiness of his transcendental being. It is the Unbroken *Maṇḍala*, the dimensionless Point and Liṅga of Voidness in the centre. Periodically the goddess, urged by her divine passion induced by the rhythmns of her cycles, re-unites with the god. She returns to her sexuated state as does the god and so resumes externally, as it were, the essential condition of bliss she maintains internally at all times. The Point and the Triangle formerly undifferentiated by gender become so during the goddess's fertile period. The `outer' form of the goddess, symbolized by the Triangle, envelops the male Liṅga merged in the Voidness of transcendental being in the centre and her blissful inner nature becomes the body of their bliss. Thus the two unite in the union through which the world is created.

The goddess, now fully manifest, has become human but without loosing her divinity. She is still the goddess, albeit in human form. She assumes those attributes of the human condition necessary for proceation, which she does not for her own bliss but to benefit the universe. And what greater grace could she bestow upon it than the gift of its existence? So just as she abandons her gender to enter the Liṅga and in so doing withdraws all manifestation, she resumes her female gender and assumes a pure body of bliss to unite with the god on the nuptual bed of Voidness.

Initially she enters the Void of the Neuter Liṅga and observes the continence of the unmarried state, even though she was intimately close to her future consort. In this way she wins the prize of *Nirvāṇa* (3/63-64ab) attained by her fidelity to the god who, by the same observance is a Siddha, complete, perfect and accomplished. Accordingly, she is careful to guard the continence she has toiled to maintain. Even a goddess who has attained the highest rank of deity can fall, tempted by the god whose erotic power matches his outwardly ferocious (*rudra*) form.

Now she has come of age, as it were, and is ready to unite with her god and consort without loss of her or his austerity and for the greater gain of both and their cosmic offspring. For as Meyer (1971: 216) explains:

> [sex], the most important part of the woman's life, makes its appearance with the *ṛtu* [the fertile period]; with the *ṛtu* love begins, with it it ends, in it it has always its central point. *Ṛtu* denotes the monthly cleansing, and then in particular those days after the period, from the fourth day onwards, which in the Indian view are proper for conception. [. . .] The setting in of the menses brings with it not only the capacity for the full sexual life, and the right thereto, but first and foremost the divine call to it, the unavoidable duty. A menstruating girl in a father's house is a heavy sin for him; the daughter is now dedicated to the divinities of the married state. The legal provision, therefore, already touched upon often makes its appearance, namely that the father shall marry his daughter off before the beginning of this time, and then, as soon as she is sexually ripe, the husband fetches her home.

The goddess's menses, the most concrete sign of her gender marks her divine nature as it does that of her human counterpart. Just as her body is bliss - an exalted transfigured body - her menses is her divine lunar energy. The fluidity of the menstral flow is the element Water and its vitality the cosmic Air, the breath of the universe. The epitome of the Tantric consort, she is the Mother of the Universe and her sphere of existence, the *maṇḍala* beyond the realms of death and decay. And so the Tantra declares:

> The energy called the New Moon (*amā*) abides in the Immortal (*amara*) M*aṇḍala*. (Present) in Water and the principle of Air, she fills the ten directions. (She is Kuṇḍalinī whose) form is crooked (like a) snake and so the *maṇḍala* is immortal. She brings about creation and destruction. (She is) the mother, the mother of all. The (Tantric) consort (*śakti*), glorious, is endowed with her (divine) attributes. Her nature (fruitful ritual and yogic) action, she is seen (to be such) in (her) fertile period.

amā nāma [g: nāmakaṁ] kalā proktā amare maṇḍale [gh: -lā] sthitā |
vāruṇe [ṅ: cāruṇe] vāyutattve [k: vāpatatve; gh: vāṣatatve; ṅ: cāpa-] ca
pūrayantī daśo [k, ṅ: paśo; g: diśo] diśaḥ [g, gh: daśa; ṅ: diśa] ||
*bhujaṅgakuṭilākārā amaraṁ [k, gh: amati; ṅ: amanti] tena [k, ṅ: * na; gh: ta *]*

maṇḍalam ׀
layotpattir [k, g, gh: tayo-] vipattiś [k, gh: vipattiṁ; ṅ: -vipattī] ca jananī sarvamātarām [g: -rā] ׀׀
taddharmadharmiṇī śaktiḥ [gh: śakti] kriyārūpā [ṅ: kriyādhūrūpā] yaśasvinī ׀
dṛśyate ṛtukāle [k, gh, ṅ: rātukāle] tu . . . . ׀׀ YKh (1) 35/19-21abc.

The Tantras of all schools teach how the human is in the image of the divine and the divine reflects the human. In the following passage this is taught in such a subtle way that it is not possible say whether it is the Tantric consort or the goddess to which it refers. For the union between the Siddha and the Yoginī to be spiritually fulfilling, that is, liberating and not binding, it must follow the divine model of the union between the god and the goddess. Kuṇḍalinī, the energy which is the Transmental, must rise first to the End of the Twelve to purify all that is below it. Then, returning down, it nourishes what has been purified with bliss, feeding the vitality of the entire universe. In the same way as the energy of the Transmental impells and flows from above, where the god and the goddess unite, so too below where the union between Siddha and Yoginī takes place. Thus the goddess, the Transmental, abides within the Triangle, the Circle of the Fertile Period, the Immortal *Maṇḍala*:

The energy of the vital breath (brilliant) like heated gold is (Kuṇḍalinī which is) Mind Beyond Mind. It goes to the End of the Twelve to impell (the vitality) in the Three Worlds. Having first come and gone (i.e. ascended and descended), it should be brought to rest in the foundation of (divine) power. In this way the golden garland (of the vital energy of the menstraul flow) has come forth from the Door of the Yoni (*bhagadvāra*). One is liberated by a part of the glorious energy (released) by the union of the Yoni and the Liṅga (*bhagaliṅgasamāyoga*). O god, supreme bliss is the Transmental (that abides) perpetually in the circle of the fertile period (*ṛtumaṇḍala*).

taptakāñcanasaṁkāśā prāṇaśaktir manonmanī ׀׀
vrajate dvādaśānte tu preraṇārthaṁ jagattraye ׀׀
gamāgamaṁ purā kṛtvā [k: kṛtvāṁ] śaktyādhāraṁ samāśrayet ׀׀
tena hemamayī [kh: -mayā] mālā bhagadvārād vinirgatā ׀׀
bhagaliṅgasamāyogād vibhavāṁśena mucyate [k: pramucyate; kh: ucyate] ׀׀
parānandaṁ sadā deva unmanaṁ ṛtumaṇḍale ׀׀ SKh 33/40-42.

114. Māyāpuri is the old name of the town of Haridvāra situated on the banks of the Ganges on the plains close to where the river emerges from the mountains.

115. Dakṣa addresses the god as Sadāśiva below in 3/85-86.

116. Concerning the myth of the destruction of Dakṣa's sacrifice, see intro. vol. 1, p. 118 ff..

117. The first verses of this hymn up to 3/96 are dedicated to the universal reality and source of all things in its two aspects as Kula - the principle of immanent unity in multiplicity and Akula - the principle of transcendental oneness. After that Dakṣa praises the deployment of this reality, immanent and transcendent, in the Wheels (*cakra*) within the subtle body.

118. I understand the expression *vidyāmahāvratam* - 'the great aggregate of the Vidyā' - to refer to the goddess's Samayā Vidyā, which is the subject of chapters eight to twelve. The Vidyā is the sacred sonic form of the goddess. The thirty-two syllables that constitute it are each powerful Yoginīs (see 11/12cd-16ab) who are aspects or energies of the goddess. They may be projected onto the body or, as in this case, contemplated as the aggregate of the Vidyā's energies in the Heart, the traditional abode of deity, as eternal, divine Light. Possibly, the solar disc from which the blooming lotus of the Heart emerges, symbolizes the emergent life force of the vital breath (*prāṇa*). The 'perpetually risen' (*nityodita*) Light of the Vidyā shines within the light of this young, rising sun.

119. The great Ocean of Knowledge (*jñānamahārṇava*) is the triangular Yoni that contains the energies of the fifty letters (see note to line 63 of the *Mālinīstava* below in chapter four, and note to 14/64cd-66ab). Within the Triangle, each letter has its own location that is identified with a sacred seat (*pīṭha*) in the outer world (see below note to 6/212cd-219ab). Here these locations are called 'wheels'. A 'wheel' is the sphere of influence radiating from the energy or deity in the centre of it, which in this case is the phonemic energy of the letter it contains. The combination of these energies in mantras and their corresponding deities and principles of existence and world orders generates the universe. In the same way, the current of the teachings of the deity, transmitted through the lineages of Siddhas originates from here and so is said to be the ocean, that is, the ultimate repository of knowledge. Symbolically situated above the head at the apex of the subtle body, to reach it is to attain liberation. Cf. below note to 14/64cd-66ab.

120. The sun is a natural symbol of life and enlightened consciousness. This consciousness, which is the ultimate nature of mantra, illumines the deity. The rising of the sun to its highest point in the sky symbolizes the elevation of the vital breath to its highest, fully liberated state. Abhinava (TĀ 4/89bcd-90c) paraphrasing, the *Vīrāvalītantra*, explains:

> When the the Sun (of *prāṇa*) and the Moon (of *apāna*) have dissolved away into Śiva's nature, which is pure consciousness (*bodhamātra*), by means of the concentration (*bandha*) through which the mind dissolves away and the Sun of the Individual Soul, one's own consciousness, has reached the twelfth part (i.e the End of the Twelve), that is said to be liberation.

In this case, the Sun does not symbolize the individual soul. It is Śiva himself, by whose will all things exist. He shines above the ascending series of Six Wheels that run along the axis of the subtle body. This, I suppose, is the sense of this metaphor. The 'Mountain of Kula' that contains the Six Wheels does not appear elsewhere in the Kubjikā texts to which I have access. But Kula is identified with the body which here, I suppose, is called the Mountain of Kula. Dakṣa goes on to describe and praise the Six Wheels in verses 3/97-114.

121. See above, 3/39 and note. I have managed to find only one other complete direct reference to these five states below in 36/88cd where we are told that these five are Bhairava. This tallies with what is said here and further ahead in 3/95cd-96 where it is said that the all-pervasive lord abides in the Five States. 36/89ab adds that: 'all these are in the Stable Place (*dhrūvasthāna*) and have come (to form a part) of the sequence of the Six Wheels (*ṣaṭcakrakramamāgatāḥ*)'. It is clear from the context in which these lines appear that the 'Stable Place' is the Wheel of the Command (cf. the expression *ājñāsthānapadaṁ* in 36/95a). But if they are present in the Six Wheels why are they five and not six? The answer to this question appears to be that the full set of six includes the god who is the other five. Below, a series of six Voids are described corresponding to the Six Wheels. The first and highest of these is said to be within Śiva's polarity (*pakṣa*) (3/133). The following one is 'in the middle of power' (*śaktimadhye*), which is presumably, the other polarity. If the Five States are both in the Wheel of the Command and in the Six Wheels, it is reasonable to suppose that the five belong to the polarity of power within the body, while their essential nature belongs to the polarity of Śiva, outside the body (see note to 3/133). So all five states together are in the Wheel of the Command as well as being distributed through the five wheels, which in the system described here in the *Stavarāja*, are not six from the Wheel of the Foundation to that of the Command, but five, as the Wheel of the Self-supported (*svādhiṣṭhāna*), which is normally the second Wheel, has been omitted. This interpretation finds indirect support in the manner in which the six Voids are said to be distributed. According to 3/125, there are five Voids in the body. No mention is made of a sixth one. This may be because the sixth one, outside the body in the sixth Wheel, is the other five together just as the god is the Five States. Moreover, below in 3/95cd-96 we are told that the same all-pervasive lord who has assumed the Five States is also present in the Five Principles. The Five Principles are generally the five gross elements, to which correspond the Five *Praṇavas*. So we may postulate the following set of correspondences:

1. Table of Wheels, States and Principles

Wheel	State	Principle
Foundation	Sound	Earth
City of Jewels	Point	Water
Unstruck Sound	Energy	Fire
Purity	Light	Air
Command	Bliss	Space

122. The essence of mantra is the deity, who is the Sun of Consciousness. See above, 3/91cd-92ab and note.

123. Two oceans are contrasted in these verses. One is the Ocean of Consciousness, which is liberating, and the other is the ocean of transmigratory existence, which is binding. The former is here referred to as the Sky, which since very early times has been compared in India to the sea (see note to 14/64cd-66ab). Free of the inner mental organ consisting of the mind, intellect and ego, it is free of thought constructs and, as pure self-subsisting consciousness, it is free of time and space, cause and effect and all other outer supports. Hence, by virtue of its transcendence, it is omnipresent.

124. The notion that the universe floats in an ocean that consists of seven seas set in concentric circles is common to many Indian cosmologies whether Buddhist or Jain, Śaiva or Vaiṣṇava, Purāṇic or Tantric.

125. See above 3/39, 44 and 92cd-93ab.

126. See intro. vol. 1, p. 78 ff. and 272 ff..

127. See intro. vol. 2, p. 283 ff..

128. This can be any of the triads related to the goddess's triangle. The principle one is generally said to be that of the three lineages. However it is more likely that this expression refers to all of them generically.

129. There are two Cavities of Brahmā. One is situated at the top of the head and is well known to many Tantric and yogic schools. The other is in the lowest Wheel in the body, situated between the genitals and the anus. Both are given the same name because they are equally openings at the extremities of the channel of Suṣumṇā that runs through the Wheels along the axis of the body. This centre is also called the Place of Brahmā (*brahmasthāna*) and the Place of Birth (*janmasthāna*) (see below note to 3/103). It is where Brahmā's Stone of Birth (*janmabrahmaśilā*) is located (17/45). This is the triangular Yoni (17/11) at the base of Suṣumṇā that is the counterpart of the triangular Stone / Yoni at the upper extremity. The two Cavities of Brahmā, open out into the centre of these two Yonis.

130. Note the mixed metaphor which is the result of describing these centres both as Wheels and as Lotuses. As Wheels, the energies associated with them are conceived to be on their spokes. Similarly, as Lotuses, they are on their

petals. In the following passage three centres are said to have petals (the first, second and fourth) and two, spokes (the third and sixth). Neither are mentioned in relation to the fifth centre, which is said simply to have a five-fold form (*pañcākāra*). Moreover, the first and second centre are specifically called Wheels, even so they are said to possess petals. See below, note to 3/107.

131. Notice that in this scheme the Wheel of the Self-supported - *svādhiṣṭhāna* - is missing. It is normally between the Wheel of the Foundation (*ādhāracakra*), which is between the anus and the genitals, and the City of Gems, which is in the navel.

132. At least four 'thunderbolts' appear in the Kubjikā Tantras. One is the syllable AIṀ, which does not concern us here (see note to 5/65cd-66ab with reference to 58/43 and 5/72cd-73ab). Another is found in the uvula at the back of the throat. This is the Place of the Jar (*ghaṭasthāna*). According to some accounts, there is a six-petalled lotus there, which because of its hexagonal shape is called the Lotus of the Thunderbolt (*vajrapadma* - see note to 5/71cd-72ab). The third Thunderbolt is the hexagon that surrounds the triangle in the centre of the *maṇḍala* where the six parts of the Krama are projected (*vajram iti ṣaṭkoṇam [. . .] evaṁ vajraśabdena ṣaṭkoṇaṁ catuṣkādi-aṣṭāviṁśati-kramāspadaṁ* Ṭ fl. 30b; cf ṢSS 40/75cd-77 and commentary on ṢSS 28/106). The fourth is the one to which this verse refers. Here the Wheel of the Navel is said to have five petals, elsewhere that it has six parts (60/10cd-12). These are possibly contained in the lotus. A passage below (30/49cd-69ab) is dedicated to the Knowledge of the Navel (30/58). There the navel centre is said to be hexagonal. It is called the Body of the Thunderbolt (*vajrapiṇḍa*) because the Thunderbolt Self (*vajrātman*) resides within it (30/67). The six parts of the Krama are projected and worshipped (30/56-57) in the six corners of the hexagon as are the six Wheels (*cakra*) in the body (30/68-69ab). The two triangles, one facing down and the other up, that make up the hexagon are called the two door panels (30/53). The union of these two is the Conjunction of the Thunderbolt (*vajrasandhi*) that awakens Kuṇḍalinī (30/48cd-49ab). Aroused, she moves through the Krama and the Six Wheels rotating anticlockwise through the six corners of the hexagon. In this way the Wheels are pierced progressively as the Krama is worshipped part by part. See note to 5/65cd-66ab.

133. See below 3/120-121 for more details of this Wheel.

134. Cf. 25/17. This Wheel is also called the Wheel of the Fourth State (25/21) because when the yogi reaches it he enters the Fourth State. Beyond waking, dreaming and deep sleep, in this state he realises his oneness with the deity.

135. *kopamūrdhni* lit. 'on the head of anger'. The Ṭ explains that: ‘the place of anger is between the eyebrows’ (*krodhasthānaṁ bhrūmadhya iti* – MS K fl. 174b). Cf. below 3/113 where this Wheel is said to be located in the head.

136. The sixteen spokes represent the energies of the sixteen vowels (3/108). These together are the Full Moon. The energy of the New Moon (*amākalā*), the seventeenth digit, is above them in the End of the Sixteen. From there it pours down its energy to replenish those of the Full Moon as, one by one, they progressively spill out their lunar nectar down into the body. This is drunk by the skillful yogi as it drips down from the uvula at the back of the throat or from the centre of the palate. As the energies diminish in this way one by one, they simultaneously increase to reform the full sixteen. In this way, even as the energy of the Moon flows down as nectar it progressively increases, rising up to the End of the Sixteen to form a complete, unbroken cycle (see note to 3/114). In this way the seventeenth energy of the Moon is in the midst of the other sixteen in the centre of the highest Wheel in the End of the Sixteen. Although above the Wheel of the Command, which is in the forehead, it is experienced in the centre of the palate where the nectar flows. Accordingly, this Wheel should be contemplated there. Each energy resonates with a vowel sound. Collectively they form the Great Sound of the pure Unstruck Sound of the seventeenth energy located there in the centre of them. White as the moon, this is the subtle, pervasive energy of Unstruck Sound, which sustained by the State Beyond the Fourth (*turyātīta*), rains down nectar (35/35cd-37ab).

137. The sequence of the six Wheels is now repeated with additional details, namely, the presiding god, colour and the placement of the letters on the petals / spokes of each centre.

138. See note to the Sanskrit text.

139. Above in 3/97 we are told that this lotus/wheel has four petals/spokes. All the manuscripts read *ekārādi-* i.e. ‘‘E’ and the rest’ but this is clearly wrong. As the semi-vowels form a standard group of four, I presume that they are meant here.

140. This centre is also called the Place of Brahmā (*brahmasthāna*) and the Place of Birth (*janmasthāna*). It is where Brahmā's Stone of Birth (*janmabrahmaśilā*) is located (17/45). This is the triangular Yoni at the base of *Suṣumṇā* (note to 3/97 and 17/11). It is also called the Stone of Birth (*janmaśilā*) and the Triangle of Birth (*janmaśṛṅgāṭa*) in which the 'generation of birth' (*janmotpatti*) takes place (64/52). Its triangular shape is related to the triangular letter E (64/51). In the Place of Brahmā is a lotus, the purpose of which is emanation. It is said that in the middle of that is the 'deity of the sprout' (*aṁkuradevatā*) (17/45-46ab). This 'sprout' is the slanting line, Half Moon and Point on top of the triangular syllable AIṀ, which is the syllable of emanation (*sṛṣṭibīja*). The triangular AIṀ, located in the Wheel of the Foundation, is a replica of the triangle above the head. Kuṇḍalinī issues out of both of them. The one below moves up through the Wheels and the one above moves down through them.

Each Wheel has both a visualized and a sonic form. The latter has two aspects. One consists of the sonic energies of the letters associated with it. Another is the seed-syllable that corresponds to it and is the basic sonic form of the Wheel. The letters are the energies that surround it as attendant deities do the deity in the centre of a *maṇḍala*. We are only told about the syllable in the first Wheel. This may mean that there are no syllables in the remaining Wheels. But this is unlikely. AIṀ, the syllable in the first Wheel is also the first of the Five *Praṇavas*. These correspond to five gods of which the first is Brahmā. This is probably why it is referred to in this verse as 'Brahmā's mantra'. Moreover, in this way the presence of the remaining four *praṇavas* is implied in the Wheels above. This supposition is confirmed by the identity of the gods who preside over them which coincides with those of the remaining four *praṇavas*. Let us see how this works. The deities of the Five *Praṇavas*, known as the Five Brahmās are, in ascending order, Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva (65/43cd-44ab). Several groups of five corresponding to them are described in various places in our text (see, for example, KuKh 8/90cd-110ab). Important in this context is the correspondence between these five and the Wheels in the body. The Five *Praṇavas* are commonly associated with the Five Elements. Although the later systems of Six Wheels do not include the Five *Praṇavas*, the association of the first five Wheels with the Five Elements is retained (see Goswami 1980, tables on pp. 276 ff.). The seed-syllables associated with these Wheels are those of the Elements as are their presiding gods. The subtler mental 'elements' then come above them. These correspondences can be tabulated as follows:

2. Table of Wheels, Elements, Gods and Seed-syllables

Wheel	Element	God	Seed-syllable
Foundation (*ādhāra*)	Earth	Indra	LAṀ
Self-supported (*svādhiṣṭhāna*)	Water	Varuṇa	VAṀ
City of Gems (*maṇipura*)	Fire	Agni	RAṀ
Unstruck Sound (*anāhata*)	Air	Vāyu	YAṀ
Purity (*viśuddhi*)	Space	Sadāśiva	HAṀ
Command (*ājñā*)	Mental Elements	Guru	OṀ

Although the Five *Praṇavas* correspond to the Five Elements, only the former are projected into the Wheels in this case in order not to disrupt the sense of these projections in the larger context of the doctrine taught here. Below (in verse 3/108) were are told that Sadāśiva 'awakens to the Kaulika Command'. This implies that he has a special association with the source of the Command. In one scheme the source of the Command is, as one would expect, the Wheel of the

Command and Sadāśiva is located there. Here it is the Wheel of the Palate, which is full to overflowing with the lunar nectar of the Command. Accordingly, Sadāśiva, the lord of the fifth *praṇava* is placed here. We may observe at a glance from the following table of associations made in this hymn why the correspondences are not the same. The Wheel of the Self-supported (*svādhiṣṭhāna*), which is normally the second one, has been omitted in order to accomodate the Wheel of the Palate without disrupting the basic grouping into six.

3. Table of Wheels, Colours, Yoginīs and Gods

Wheel	Colour	Yoginī	God (Stavarājā)
Foundation	White	Kulaḍāmarī	Brahmā
City of Gems	Red	Uḍḍāmarī	Janārdana / Viṣṇu
Unstruck Sound	Black	Jvālinī	Rudra
Purity	Firebrand	Śakinī	Īśvara
Command	Crystal	Void	Īśānabhairava
Palate (*tālu*)	Light	Khecarī	Sadāśiva

We may compare this configuration with the one described below in chapter eight. There the first *praṇava* is projected between the Foundation and the City of Jewels (8/95). This is where the Wheel of the Self-supported is located. In other words the Wheel of the Foundation has been omitted. But in chapter fifty-five we find that the Five *Praṇavas* are accomodated into the six Wheels by omitting the third one, namely, the City of Gems in the navel (see 55/2-4ab and note). Elsewhere (21/35-36) this is achieved by omitting the Pure Wheel (*viśuddhi*) in the throat. These are clearly adjustments. In several places we are told that complete realisation is attained beyond the Wheel of the Command by 'abandoning the six (Wheels)' (*ṣaṭtyāgāt*). Clearly, the six Wheels must include also the Wheel of the Self-supported and the others omitted in the various configurations if the Wheel of the Command is to make up the full compliment of six that should be abandoned. Indeed, all the Wheels, except the Wheel in the Palate which is not mentioned in that context, play important roles in the system of 'six realities' belonging to the Southern Path described in the KMT (see intro. vol. 1, p. 596). There the problem does not arise because neither the Five Elements nor the *praṇavas* are projected into the 'realities'. But although their contents differ, they are the same six configured with almost the same phonemic energies we find in the later better known systems. The only difference being that in the KMT (11/30-37) there are two energies in the Wheel of the Foundation and four in that of the Command, the reverse of what we find later. We may tabulate these configurations as follows:

4. Table of Wheels, Locations and Energies

Wheel	Location	Number of Energies
Foundation	Anus	2
Self Supported	Born of the Liṅga	6
City of Gems	Navel	12
Unstruck Sound	Heart	10
Purity	Throat	16
Command	Between the eyes	4

We may conclude that although there is a sense of the correspondence between the Five Brahmās and the Wheels, it is not easy to make the two groups fit together. The *Stavarāja* has attempted to co-ordinate them in this way. We have seen that there are other ways (see also below, 65/43-46ab). Thus, despite the discrepancies, the setup in the *Stavarāja* follows the same guiding principle we find elsewhere in our sources.

141. This simile is used to describe the Point in the centre of the *maṇḍala* that, like a radiant, whirling firebrand traces the outline of a flower (13/116). In this way the Point in the centre of a Wheel is also a Wheel of the Point (*binducakra*) (13/64). And the Wheel is also like a brilliant Liṅga or a flower traced in the Void. The petals outlined by the radiance of this brilliant Liṅga are its five phonemic energies. While the Liṅga itself is the Point shining radiantly in the midst of their Five Lords. This is the Pure Wheel (*viśuddhicakra*) in the throat.

142. I suppose that the five energies are those of the letters in this Wheel.

143. Note that in terms of an upward progression through the Wheels, the letters are arranged in the reverse order, which is that of withdrawal (*saṁhāra*). One would expect all fifty letters to be projected around the Wheels, however we find that there are only forty-one. See below, note to 3/139-140ab.

144. Śākinīs are one of many types of Yoginīs who, as embodied and diemboded witches, can cause harm. Reformed, they embody the elevating energies of deity.

145. One of the forms Kubjikā assumes is that of the tribal Śavarī. The knowledge Śavarī possesses is the Command.

146. We have seen that when Kuṇḍalinī penetrates the Wheel of the Command, the adept experiences the Fourth State of consciousness (3/101). In this state beyond waking, dreaming and deep sleep, he experiences the fullness of reality. The next Wheel is the highest. There he experiences the state Beyond the Fourth (*turīyātīta*). It is interesting to compare how Kashmiri Śaiva exegetes explain these two states with what the Kubjikā Tantras have to say about them. The Kashmiri masters start out by explaining that the experience in both states is the same. Here too both this Wheel of the Fourth State and the next Wheel Beyond the Fourth are equally 'endowed with reality attained' (*siddhatattva*).

However, although both are essentially the same experience, the Kashmiri masters explain that the Fourth state is not ultimate because it is not permanent. Inevitably, sooner or later, the adept will have to fall back again into the states of waking, dreaming and deep sleep that he has for a while transcended. He must persevere, however, and keep exerting himself to maintain his awareness in that state and strive to replace it there whenever he falls. In this way, with practice the intensity of the energy of grace (*śaktipāta*) that inspires him develops to its full maturity. To the degree in which that is taking place, the Fourth State is progressively consolidated in the other states of consciousness until it is experienced constantly in all of them. This is the liberated condition said to be Beyond the Fourth (see Dyczkowski 1987: 213-218). But whereas the Kashmiri exegetes suggest in this way that once the state Beyond the Fourth is attained, the Fourth is permanently transcended, here the state Beyond the Fourth is understood to be the transcendental source and foundation of the Fourth State. The latter, in a sense, serves as a channel for the divine energy of the former when it descends. It also serves as a means to its attainment when the same energy returns to its source in the ascending phase.

147. According to another system of six Wheels described below in chapter 25, there is a seventh Wheel beyond the Wheel of the Command. As the second Wheel, the Self-supported (*svādhiṣṭhāna*) is missing here, this, the sixth and last Wheel, beyond that of the Command corresponds to the seventh Wheel in the other system. There this Wheel is in the Circle of the Void (*śūnyamaṇḍala*) and marks the state Beyond the Fourth (*turiyātīta*). It is the highest state of the energy of the Command that develops by the enlightening, purifying activity of the Fourth state, into the fully liberated condition. It is from here that the other six Wheels and their correspond states and principles emerge (see below 25/19-20).

Previously we were told that this Wheel contains the energies of the sixteen vowels (3/108). These are the energies of the Moon that were said there to be located in the Wheel of the Palate. Here this is apparently implicitly identified with the Wheel of the Nameless. We are told below that the energy Anāmā (see note to 2/35cd-36ab) is in the 'Supreme Abode'. There she abides in the One Reality and merges all things into consciousness (3/123). Symbolically located above the head beyond the extremity of the subtle body in the End of the Sixteen, it is the Seventeenth Energy (*saptadaśī kalā*) of the New Moon (*amākalā*). Beyond the sixteen energies of the Moon, it energizes them. Why then (in 3/102) was the last Wheel said to be located in the palate?

In the course of expounding the deeper metaphysical identity of a mantra called *Samayavimala*, the ŚM (MS G folio 6b) incidently tells us how this is possible:

By the term '*samaya*' (in this context is meant) the location of the Cavity (of Brahmā). The energy of the Rule (*samayinī*) is located there. The energy abides in the (dynamism of) of the Practice of the Rule (*samayācāra*). Above and below, it is present in the movement (of the breath) (*cāragā*). Again, the immobile condition (*acārā gatiḥ*) of the vital breath abides in the End of the Twelve in the form of the seventeenth energy (of the Moon). It enters (therein) from the locus of the uvula (*lambakasthāna*) by virtue of (its) union with the perpetual flow (of the vital breath). She is Kujā who is in contact (*upayoga*) with the Cavity.

samayaśabdena [g: samayaya-] randhrasthānaṁ [gh: raṁdhru-; ch: randhasthānaṁ] || tatrasthā samayinī [c: samayanī] samayācāravartinī [ch: samayācara-] || adha ūrdhve ca [g, ch: ūrddhante;gh: ūrddhaṁte; ṅ, c: -na] vartate [g, gh, ch: missing] cāragā [kh: cāragatvā; g, gh, c, ch: cāaraga; ṅ: cara *] || tv acārā tu [kh, g, ch: tv acāran; gh: tv acāraṁs; ṅ: ty ācāra; ch; ty ācāran] tu gatiḥ [g, c, ch: gati; ṅ: rūpiṇī] prāṇasya vartate dvādaśānte saptādaśīkalārūpeṇa [kh: śaptādaśī-; g: sakādaśī-] || lambakasthānād [kh g, gh, ṅ, c, ch: -nā] sāviśantī [kh: viṁsantīṁ; g: sāvisantī; ṅ: visaṁtī; c: māvisaṁtī; ch: sāviṁśantī] satatapravāhayogena [kh: satatā-; g, ch: śantatā-; gh: saṁtatā--yogeṇa; ṅ: santatā-] kujā randhropayogasthā [g, c, ch: randhrāpa-]

Although according to this passage the seventeenth energy is at the End of the Twelve rather than the End of the Sixteen, even so, the dynamism is the same. Here it abides immobile, that is, well fixed at the climax of the upward movement of the breath from the uvula where the sixteenth energy (*ṣoḍaśī kalā*) is located and sustained by the other fifteen lunar energies of the vowels. The two work together as the two polarities that, uniting and interacting, generate and withdraw all things. These are the two aspects of Kubjikā, this inner Moon. As the Full Moon - the sixteenth energy - she is the white goddess, the benign Mahālakṣmī (3/131). As the New Moon - the seventeenth energy - she is the black goddess Kālī, the Emaciated One - Śuṣkā, who although very frightening, frees her devotees from fear (3/132). These two aspects, white and black, are, no less than gender, typical polarities. Kubjikā's dual white and black nature is an example of how she combines the opposites in her oneness. In her, like the moon, at the opposite extremities of its cyclic, circular progression - one marking the apex of the circle and the other the nadir - the polarities reverse into one another and contain each another. Such also is the intimate relationship and ultimate identity between the Wheel of the Palate and the Wheel of the Nameless. The former is the place of the Full Moon, the latter of the New Moon. The first is corporeal. It feeds the microcosmic body, gross and subtle with its nectar. The second is incorporeal and transcendent. Profoundly still and resting within itself, it replenishes the inner Moon through the subtle movement of the breath with its hidden energy. Just as the two Wheels are essentially one despite their separation both in symbolic space and their basic state - one above the head, the other below, one transcendent and formless, the other immanent and fully formed - so too the New and the Full Moon are the one reality which is the Moon goddess herself. In the following verses these two polarities are explored and praised alternately.

148. The spherical bud of the Kadamba tree symbolizes the Point or Drop (*bindu*) in the centre of the *maṇḍala*. Generated by the union of Śiva and Śakti, within the Point are massed together (*kadambīkṛta*) all the energies of the *maṇḍala* and so it is aptly identified with the Full Moon repleat with all the lunar energies. Here we are told that the Full Moon is present in the End of the Sixteen, that is, within the Void of the New Moon which is the seventeenth lunar digit in the End of the Sixteen. The next verse tells us that the New Moon is present in the Full Moon.

149. See above note to 3/44.

150. The noun *utsaṅga-* literally means 'lap'. Above in 3/63-64ab the goddess in the form of the Yoni is depicted sitting on Śambhu's lap (*utsaṅgagāminī*) representing in that way their chaste union. Accordingly, I have translated the expression *utsaṅgāmṛta-* which literally means 'the nectar of (the god's) lap' in accord with the intended sense as the 'nectar of union' of the god and the goddess.

151. Kālikā is the energy of the New Moon, which is represented in the *maṇḍala* by the crescent Moon (*ardhacandra*) drawn within or below the Point. Kālikā (literally 'the little Kālī'), the young and beautiful Kālī, is the goddess of the New Moon, which is also 'black' and 'young'. Kālikā is the form of the goddess when she marries and unites with the god. Engaged in union, 'churned' by the god, the goddess bends her limbs to become the 'crooked' or 'bent over' (*kubjā*) goddess Kubjikā represented by the Triangle. Kālikā is thus the original form of Kubjikā when she enters the Liṅga, that is the god, and it is the form of the goddess when she is penetrated by him. Internalized, the polarities become one to polarise and unite again more internally within the goddess to maintain the vitalizing dynamism within her. The emergent form of the goddess - the Full Moon - is penetrated and pervaded by her 'original' form. The nectar-like bliss generated in this way is the goddess herself as well as the god (see 3/129) and it is the same bliss that is generated by their union.

In general terms the goddess is said to be a lioness because she governs this Kaula tradition, which like all Kaula traditions, is a 'teaching of the Lion' (*siṁhadarśana*) (see intro. vol. 2, p. 334 ff.). More specifically, the Lioness (*siṁhakā*) is the goddess in the form of her Vidyā. Powerful and majestic like a lion, the Vidyā, which can both grace and curse, abides in the Void of the *maṇḍala* (53/4). Her Vidyā, as we shall see in chapter nine, has two forms corresponding to her two aspects as the New and Full Moon. Perhaps this verse also alludes to the union of these two brought about by reciting them together.

152. Kālikā, the goddess of the New Moon is called Kulakālikā above (3/10). Here, Vāmā, the goddess of the Full Moon is called Kulamālinī. The reader will recall that according to the KMT Vāmā Devī is the name of the goddess when she emerges from the Liṅga (KMT 2/3-5).

153. Vāmā is one of four goddesses well known to many Tantric, especially Kaula, traditions. The others are Jyeṣṭhā, Raudrī and Ambikā. Chapter 40 below, which is drawn from the TS, deals with them and their functions at length. Vāmā appears here independently, although her function here is basically the same as the one she performs when she is with the other goddesses. She is associated with emanation (*sṛṣṭi*) (40/81) and so is appropriately linked to Brahmā the creator (40/129c). She is both the creative will (*icchā*) (14/111) that generates the universe and the mother of all mantras (40/11). Vāmā may mean a 'beautiful woman' and she is indeed depicted in this way. However, the texts generally focus on the derivation of her name from the root *vam*, which means to vomit or emit. Accordingly, the YHṛ (1/37) says that when the goddess is 'propense (*unmukhī*) to make the universe, (originally) in a seed state, manifest, she is Vāmā (so called) because she vomites out (*vamana*) the universe'. Similarly, the goddess Vāmeśvarī worshipped in the Kālīkrama is said to be 'the goddess (*īśvarī*) who resides in the Sky (*vyoman*) and emits, spits out or vomits the universe of personal experience, out of the universal experience of the absolute, much as a person suffering from cholera vomits out everything in his stomach (Dyczkowski 1987: 130 with reference to MM p. 86, see also Pandey 1963: 508).

Vāmā is especially associated with the Moon, just as Raudrī is with the Sun (35/83). Tacitly applying the same didactic etymology, below we are told that what she 'vomits' (*vamayati*) is lunar nectar (38/22). Vāmā is therefore associated with the Full Moon, that is, that aspect of the Transmental energy of the Command that engenders emanation. During the bright half of the lunar fortnight the Moon increases progressively until it finally becomes full and so the Full Moon, which is emblematic of this process, naturally symbolises the process of emanation. Conversely, the New Moon symbolizes the progressive withdrawal of manifestation.

The clue to our understanding of this verse lies in the expression 'the Abode of the Nectar of Wine (*vāmāmṛta*)' where the goddess is said to reside. The word *'vāma'* also means 'left' and so *vāmāmṛta* literally means 'the nectar of the left'. This name, which may also mean 'the nectar of woman', denotes the sacrificial wine offered in Kaula and other similar rites. Surprisingly, although sixty-four names for it are listed below (46/244cd-257), this one is not amongst them, although it is quite uncommon. It appears, for example, in one place in Abhinavagupta's TĀ (29/10) where he discusses Kaula ritual. There he says:

> In this sacrifice the wise man must offer the sacrificial substance (*dravya*)

prohibited in the tradition of (other) scriptures soaked in the nectar of the left (*vāmāmṛta*).

Commenting on the passage, which begins with this verse, Jayaratha presents a series of quotes he says are from scripture (*āgama*) to justify its use in this way. Amongst them we read:

O goddess, what is use of other masses of sacrificial substances used for the Kaula sacrifice? Without just the one namely, the nectar of the left (*vāmāmṛta*) they are not worth even a sixteenth part (of it). TĀv on TĀ 29/11-13.

The sacrificial wine is also the inner, lunar nectar and so is also called the Energy of the Moon (*candrakalā*) (46/248). Below (65/52cd-53ab) we are told that the yogi in the supreme state 'should drink with the mouth (of consciousness) that digit of the Moon that is the wine (*sudhā*) of the Two Drops'. The Two Drops are the two dots written one above the other that graphically represent the sixteenth vowel called *visarga*, a word that also means 'emission'. It represents the sixteenth lunar energy, the Full Moon that contains the digit that discharges the inebriating wine-like nectar the yogi drinks and is the abode of the goddess Vāmā. Below (46/299-300) we read:

Once he has understood his own Transmission (*ātmakrama*) well, (the initiate) should practise drinking (*pāna*). He should contemplate the cup as the dawning Sun and the mantra as the dawning Moon and (then) drink. He should imagine that the Drop, the colour of a ruby, is in between them. Drink the (energy of this), the seventeenth digit (of the Moon), completely full of the Supreme Nectar. The nectar that flows from that energy (*kalā*) is the radiant power (*tejas*) of the Great Bhairava. O Lord of the god of the gods, that is (the true spiritual) liquor (*madya*) not that produced from grapes and sugar cane.

Concerning the sacrificial use of wine and its inner counterpart, see 46/237ff. and notes.

154. See notes to 3/56 and 24/77cd.

155. In the previous verse Dakṣa praised one polarity - the Full Moon, now he praises the other, the New Moon. Polarities reverse in consonance. Vāmā, the goddess of the left there, and the goddess on the right here. The Moon there, the Sun here.

Rising in stages through the Wheels the yogi attains the experience of the oneness of these polarities and with them all others. The core of fullness is emptiness. The source of light is darkness. The Moon is the Sun. The reality that can never be known as an object of knowledge is knowledge itself. Reaching this level, the yogi realises that the New Moon is within the Full Moon as its essential nature and the Full Moon is contained within the New Moon as the manifestation of its hidden power.

The goddess of the New Moon, who is 'unmanifest and (whose) form is manifest' has come forth from the Supreme Radiance (29/23-24) and she who is herself the development of radiant energy (*tejovṛddhi*) practices austerity (*tapas*) (which heats and illumines), desiring, as it were, to re-enter that Supreme Radiance (61/6-7). There, in the Supreme Void, she who is radiant energy (*tejas*) is united with the god who is the teacher and that same energy (3/122), both grounded in its supreme form.

156. The three energies will, knowledge and action, are aspects of the sides of the goddess's Triangle which is her body in the 'shape of a Yoni'. This is her sacred seat in the centre of which she resides in the 'form of a sprout', that is, Kuṇḍalinī 'grounded in the supreme radiant energy' which is the source of all the energies.

157. These lines and the following verse (i.e. 3/122) present the lunar polarity from a different perspective. First Dakṣa praises the snake goddess Kuṇḍalinī in the Wheel of the City of Jewels (*maṇipura*) located in the navel (cf. 36/40). Here, curled in three coils, she is the goddess Bhairavī who, spherical like the bud of a Kadamba tree, is the Full Moon (35/42cd-45ab). The following verse goes on to praise the Supreme Void of the New Moon in which the god, the teacher of all teachers resides.

158. Maṇipura, the Wheel in the navel, here called the Great Jewel, is in the centre of the stomach where the gastric fire is located (see 25/9cd-12ab). This is where Kuṇḍalinī resides when she sleeps (36/40). Here she is awakened by the pressure of the vital force rising from the centres below and is gradually led upwards (see 36/41ff. and notes). She shines in the navel like the flame (*śikhā*) of a lamp (31/57) and rises in this form piercing the Wheels in the subtle body.

The Great Jewel is also the name of Kuṇḍalinī, not just the navel centre (see below 62/31). Accordingly there is a hymn addressed to her (below 29/2–14) called the *Mahāratnastava* - the Hymn to the Great Jewel. It is possible that as the navel is the place where Kuṇḍalinī - the Great Jewel - reposes, this Wheel, Maṇipura, the City of the Jewel may have taken its name from her. However, the sources ignore this possiblity preferring instead to take *Maṇipūraka*, which means 'the Filler of Jewels', to be the original form of the name. This Great Jewel is filled with many jewels (58/93cd-94ab) as the KMT (11/18cd-19ab, 20ab) explains: ‘This (Wheel) is (called) the Filler of Jewels because these fifty great jewels (of the letters) are filled with energy (*mahat*) by the thread of Speech (*śabdasūtra*). [. . .] Filled with the fifty (forms of) consciousness it bestows enjoyment and liberation.’

Below (59/75cd-76) we are told that when Kuṇḍalinī sleeps in the navel, the Wheel there assumes the form of the triangular Stone, the counterpart of which, located in the End of the Twelve above the head, has been described in the first part of this chapter. The Stone, as we have seen, contains the sonic energy of all the fifty letters. These resound collectively in harmony as 'the sound of lovemaking' (*sītkāra*) (ibid.) of the resonant Silence of the Sound Absolute.

Kuṇḍalinī ascends and descends in a spiral motion in three great loops. At rest in the Plane of Repose (*viśrāmabhūmikā*) in the centre of the *maṇḍala*, she is the power of bliss (*ānandaśakti*). When she descends she manifests progressively, at each turn, as the energies of will, knowledge and action (below 3/124). Conversely, ascending, she first manifests as the energy of action, then knowledge and finally as the omnipotent will of the Transmental to merge into her basic nature, the energy of bliss, which is the form in which she abides within the transcendent god. This condition is called *Nirvāṇa* as it is her ultimate state of rest. When Kuṇḍalinī sleeps, although she is resting, this condition is one in which she is not united with the god, although she reposes within him. She is thus these same three energies in a potential state. This is symbolized by her coiled form, like that of a sleeping snake. Coiled in this way around the Wheel in the navel, she is its enclosure.

159. God and goddess reside in the Supreme Void, the transcendent (3/133) at the summit of the series of Voids in the centre of each Wheel (3/134-138). The goddess has been described previously as radiant energy (*tejas*) (3/118). Here we are told that this is the nature of the god also. As before, the god appears as the teacher embodied in the seed-syllable mantra Navātman (cf. 2/29-30ab). The nine letters of Navātman are arranged one above the other to form a 'peak' or 'heap' - *kūṭa.* This type of seed-syllable (*akṣara*) mantra is accordingly called *kūṭakṣara*. The summit of this 'peak' or 'heap' of letters is called the 'End of the Nine'. The End of the Nine marks the highest stage of ascent through sixteen stages. The first six are the Six Wheels. These are followed by the stages in the development of the subtle, higher levels of Speech that culminate in the Transmental. Beyond that is the Supreme Void where the deity resides and liberation is finally achseved. This is the End of the Sixteen (see intro. vol. 1, p. 417 ff. where *Ṣoḍaśāntamuktisūtra* is quoted.) where the goddess resides as the Full Moon pervaded and encompassed by the New Moon which is the halo, as it were, of its rays (3/115-116).

160. Anāmā is the New Moon. She is the 'sprout' (3/119) of the energy of the will that emerges, as it were, from the seed of all things - the one, ultimate reality beyond name and form in the 'Supreme Abode', that is, in the centre of the Triangle. There she contemplates her outer triadic form even as she withdraws it into the inner oneness of the centre. Concerning the energy Anāmā see note to 2/35cd-36ab.

161. The previous verse described the New Moon which is the energizing

transcendent, formless aspect of the goddess in the centre of the Full Moon. Here we are told how she differentiates into the fullness of her triadic form as the Triangle generated from the Full Moon, that is, the Point in the centre. This the goddess contemplates from the summit of the centre into which her energies merge and from where they are emitted in the 'process of going and coming'. 'Going' is the forward order (*anuloma*), which is that of emanation. 'Coming' is the reverse order (*viloma*), which that of the withdrawal. These terms may be applied to the recitation of mantras. An example is the group of Five *Praṇavas* that at the beginning of the Vidyā should be recited in the forward order and in reverse at the end (9/59; cf. 22/14 for a different mantra). If the count of the number of times a mantra is recited is kept with the aid of a rosary, the 'going' is the forward, clockwise direction. This continues up to the main bead, which is called the Meru. Then starting again from there, the same is repeated in reverse in order. This is the 'coming' phase (see note to 34/125). With respect to the flow of the breathing, the 'going' phase is the inhaled breath (*pūraka*) and 'coming', the exhaled (*recaka*) (11/60-61). This pair with respect to the energy that impells the breathing is the upward and downward motion, respectively (40/23cd-24) that correspond to the purifying ascent and descent of Kuṇḍalinī through Susumṇā (note to 13/140ab, 18/63cd-65; 30/69cd-72ab). Conversely, the supreme state of *Nirvāṇa* is free of all 'going and coming' and so is free and tranquil (31/51cd-54).

In this case the 'going and coming' is the alternate spreading out and withdrawal of the three energies of will, knowledge and action from the Point in the centre and back. In this way, the Point develops into the Triangle and the Triangle collapses into the Point thus reproducing outside the Point the self-sustaining dynamism within it that engenders the cyclic arising and falling away of emanation. Thus the goddess of the New Moon 'in the field at the extremity of the energy at the summit of the Moon', that is, in the apex of the centre, spreads out to form the Triangle from the Point which is the Full Moon to then withdraw back into its innermost and most elevated centre which is the New Moon. In this way the goddess in the centre, the energy of bliss, assumes the form of the energies of will, knowledge and action represented by the sides of the goddess's Triangle in the End of the Twelve (see note to 7/12).

162. See above note to 3/92cd-93ab where the Five Voids are related to the Five States listed there and to the Wheels in the body. Each of the Five Voids is the centre of one of the Wheels starting from that of the Command down. The reader will recall that these are five as the Wheel of the Self-supported has been omitted. Below six Voids are described (3/133-138). The highest Void is said there to relate to Śiva (3/133) who, incorporeal and transcendent, is one of two polarities (*pakṣa*). This Void is followed by the other polarity, which is as one would expect, Śakti. She is the collective unity of the Five Voids within the corporeal, immanent sphere she governs (see note 3/92cd-93ab).

163. The inner Conduct of the Night is, essentially, the arousal of Kuṇḍalinī who is the Moonlight (*candrikā*) (60/43), which is the New Moon (see note to 3/43 and 3/116). Dormant, Kuṇḍalinī is the deluding power of Māyā which reverses the right knowledge of reality to that of ignorance. Conversely, when Kuṇḍalinī awakens, she who is said to be 'reverse action' (*viparītātmikā kriyā*) progressively reverses this reversal as she rises through the Voids in the centre of the Wheels. In this way the knowledge of each Void replaces ignorance until, having traversed all the five in the body, it is correctly and completely known to be the receptacle and vehicle of this power. Concerning the Conduct of the Night, see intro. vol. 1, p. 514 ff..

164. The Fourth State is experienced in the Wheel of the Command. Presumably, therefore, the Point in this case is the one in centre of that Wheel. The Wheel of the Command is that of the Transmental. In the very core of this, the sphere of the Transmental, is the white, seminal drop (*bindu*) of desire that impels the emanation of the triadic energy of the Yoni from which creation proceeds. Presumably, 'the mouth of ultimate reality' is the sphere of the State Beyond the Fourth, more commonly known as the Unborn Mouth (*ajavaktra*) or the Mouth of the Teacher (*guruvaktra*). From another point of view it is the Void of the energy of the New Moon (*amākalā*) - the undifferentiated energy (*niṣkala*) of the goddess. The Point is the Full Moon, the 'white nectar' repleat with all the lunar energies of the differentiated (*sakala*) form of the goddess. It is experienced in the Fourth State in which the yogi catches the powerful impulse of the divine desire that arouses the matrix (*yoni*) of energies. At first it is enclosed in itself, accessible only as a separate state transcending the others. But when it is experienced and understood more profoundly, the 'white nectar' of the Fourth State, loosing its solidity, as it were, bursts through the confines of its separate identity and flows out into the universe of the other states. Kuṇḍalinī is the energy of consciousness that gives rise to the knowledge of the Fourth State so we may say, in the language of our sources, that when Kuṇḍalinī reaches the Wheel of the Command where the Fourth State is experienced (3/101) the Point of the Full Moon in the centre, full of waves of nectar, melts and flows.

165. The root *dru* means equally 'to become fluid', 'dissolve', 'melt' and 'flow'. In order to capture the sense of the verb in English I have analysed what in Sanskrit is considered to be a single action, as both 'melting' and 'flowing'.

166. The previous verse referred to the blissful nectar of the Full Moon experienced in the Fourth State, this one refers to the state Beyond the Fourth, which is the fully liberated condition, that is, the Śāmbhava State symbolized by the New Moon. The Moonlight (*candrikā*) (3/44 and 3/116) of the Moon and its radiant energy (*tejas*) (3/118), it is the pure Light which is the undifferentiated source all the lunar energies the goddess of the New Moon sustains and contains within herself in the Supreme Void of Śiva's transcendental state (see below

3/133). This is ‘perceived’ and attained by piercing the Wheels with the Drop of the Command. This internal process is activated by the initiation which takes place by ‘piercing’ (*vedhadīkṣā*) through the centres of the body. It is a distinctive feature of Kaula initiation and has several varieties (see 31/5ff) which, along with other forms of initiation, are discussed in detail below in chapters 31 to 33.

The Command is the Fourth State, Beyond Mind. This energy transforms impurity and duality into the pure unity of Śiva and Śakti experienced perpetually in the liberated state Beyond the Fourth. Like the alchemical mercury that transforms all that it touches into gold, this energy, channelled by the teacher, transforms impurity and duality into the pure unity of Śiva and Śakti experienced perpetually in the liberated state Beyond the Fourth (see KMT 3/100ff. quoted in the intro. vol. 1, p. 210). As the *Kulārṇavatantra* teaches:

As the touch of purified and processed mercury changes iron into gold, so does the soul touched by initiation become Śiva.

167. The Great Jewel, as we have seen, is both Kuṇḍalinī and the Wheel of the Navel where she is aroused from her sleep. The Unbroken Circle is the Point (*bindu*) (see note to 3/7) in the centre of the Wheel enveloped by Kuṇḍalinī (3/120-121) who is the power of Speech (*vāc*) and the energy of the breath (*prāṇaśakti*), which is the vital essence of the individual soul (*jīva*).

168. Above in verse 3/126 we were told that the nectar is white. Here it is said to be blue. The reason for this is not clear to me. Perhaps in the first case the nectar is that of the Full Moon experienced in the Fourth State whereas this one is the nectar of the New Moon experienced in the liberated state Beyond the Fourth. Kālikā is the dark goddess of the New Moon and her consort Bhairava, the blue, dark god, is the nectar of bliss that pervades both the universe and the microcosm of the adept's body even as he resides in the transcendent Light of consciousness.

169. The End of Sound (*nādānta*) is one of the levels in the upward development of sonic consciousness beyond the inner resonance (*nāda*) of mantric sound (see intro. vol. 1, p. 390). But there can be no doubt that this is not the End of Sound meant here. Here, as this verse itself says, the End of Sound is a way of referring to the Supreme State. The KMT (25/147d) similarly declares that: ‘the End of Sound is the imperishable plane’ (*nādāntaṁ padam avyayam*). Similarly, after describing the yogi's ascent from the lowest levels upwards 'like a monkey climbing a tree', the YKh (2) declares that the summit where the yogi achieves liberation is the End of Sound (ibid. 11/26cd-28ab, quoted in the intro. vol. 1, p. 223).

The supreme state experienced in the End of the Twelve is the Transmental, the Divine Will symbolized by the Full Moon. In the End of the Sixteen it is Śiva and his energy, the New Moon. We have seen that the state in the End of the Twelve spontaneously rises to the End of the Sixteen. In another of the rare passages where this End of Sound is mentioned, this spontaneous rise is described as the perennial dawning of the Divine Light of Śakti within Śiva:

She who is consciousness (*vijñāna*), the supreme (goddess), superior (transcendent) and inferior (immanent), is Bhairava's will applied (*niyuktā*) within the End of Sound above the *maṇḍala*, (where she is) endowed with the parts of the Transmission (*kramapada*) and is the light that has emerged (*utthitā*) within Śiva (*śivānte*).

yā sā vijñānabhūtā para - aparaparā bhairavecchā niyuktā [k, gh: bhairavasthā niyukto; ṅ: bhairavesthā niyukto]
*nādānte [g: nādāte] maṇḍalordhve [k, gh: maṁtralorddha; g, ṅ: -rddha; 2: k: -lārddha; kh: -rddha] kramapadasahitā [g: -padi-] utthitābhā [g: uthitā-; 2: kh: -tā *] śivānte* | YKh (1) 34/1ab (= YKh (2) 30/1ab).

At the level of the Transmental in the End of the Twelve, thought and all outer manifestation dissolve away. The perfect silence and stillness, which is the supreme form of Speech and action, of the supreme state in the End of the Sixteen, is one in which there is neither emanation or withdrawal and so is beyond that also.

170. Kālikā is the goddess of the New Moon (3/116). Mahālakṣmī appears most frequently in the Kubjikā Tantras as the last of the eight Mothers (for example, see below 16/15 and 44/35cd-37). Mahālakṣmī also appears in some descriptions of the goddess's visualized form as the northern face amongst her six faces (YKh (1) 37/81cd). According to our text this face is Kālī (29/48). However, although these references indicate a connection between Kubjikā on the one hand and Kālī on the other, Mahālakṣmī, like Kālikā, appears in the Kubjikā Tantras as a form of Kubjikā. The link between the Śaiva Kālī and the Vaiṣṇava Lakṣmī is clearly and firmly established in the Kālī Tantras. The primary form of Kālī worshipped in the JY is Kālasaṁkarṣiṇī but forms of Lakṣmī, particularly Mahālakṣmī and Viśvalakṣmī, are prominent. Chapter 21 of the first *ṣaṭka* of the JY deals extensively with the worship of Lakṣmī in the context of Kālī worship. There we read:

In order to gain wealth (and power) (*lakṣmī*) one should worship Lakṣmī in the middle of Lakṣmī's *maṇḍala* surrounded by the aggregate of Kālī's energies.

lakṣmyarthaṁ pūjayel lakṣmīṁ lakṣmīmaṇḍalamadhyagām ||
kālīkalākalāpena samantāt parivāritām | JY 1/21/7cd-8ab.

Then follows a description of how to draw Lakṣmī's *maṇḍala*. The seventeen syllable mantra of Kālasaṁkarṣaṇī is projected into it and the goddesses in the *maṇḍala* all wear Lakṣmī's clothes. The JY considers Mahālakṣmī to be the Lakṣmī of the early Śaiva, Pāśupata traditions collectively called Atimārga. She is Kulalakṣmī, the goddess of the Kula, also called Viśvalakṣmī.

atimārgamahālakṁī kulalakṣmī prakīrtitā |
kauleśvarī kulalakṣmī nityālaksmī jayapradā ||
viśvalakṣmī samākhyātā vidyādhvānaparākramā | JY 3/11/307-308ab.

A great deal could be said about Lakṣmī's identification with Kālī in the JY and the Kālīkrama in general. Together with her consort, Narasiṁha, they make a formidable pair. Suffice it here just to quote the following verses from the JY. They are interesting because they illustrate how she retains the benign features of the Vaiṣṇava Lakṣmī. At the same time she is portrayed as devouring time and death which is Kālī's special prerogative. Moreover, she is Śuṣkā - the Emaciated One - the form of Kālī mentioned in the very next verse of our text:

She who is Śuṣkā and exudes bodily fluids (*sakṣarā*) is said to be Mahālakṣmī. She brings all good fortune and is the supreme destroyer of death. She resides in the Wheel of the Heart and the navel and is greedy to devour the senses (*karaṇa*). She is present in all the functions (of the body and mind). She is the goddess of the Lord of the Wheel of Kula.

eṣā sakṣarā śuṣkā mahālakṣmī prakīrtitā |
sarvasaubhāgyakāraṇī kālāntakaraṇī parā ||
hṛccakranābhinilayā karaṇagrāsalampaṭā |
aśeṣavṛttinilayā kulacakreśvareśvarī || JY 2/7/11-12.

In the Kubjikā Tantras, Lakṣmī appears most commonly as Vaiṣṇavī as she does in the version of the goddess's myth narrated in YKh (2) (16/37cd-41, see intro. vol. 1, p. 164 ff.). This then is the goddess of the New Moon.

171. Perhaps these verses refer to a standard set of three principles namely, Ātmatattva, Vidyātattva and Śivatattva. The first two are mentioned explicitly in this and the previous verse and the third, possibly implicitly in the following one. These three principles cover the range of the thirty-six principles (see above, note to 2/40-41) and correspond to the Triple Vidyā namely, Aparā, Parāparā and Parā, respectively (see KMT 18/1-13 and below chapter 20 for these three Vidyās). However, if this is the case, it is hard to understand why the goddess should have entered the deity, that is, the Liṅga by means of the Parāparā Vidyā, which would presumably be the 'resonance' (*nināda*) of Vidyātattva. Therefore, it is more likely that the Vidyā mentioned here is the goddess's Samayā Vidyā. The 'resonance' or utterance (*uccāra*) of this Vidyā is the means by which the goddess enters the

Liṅga. There she is the energy of the goddess of the New Moon here appropriately called Śuṣkā - the Emaciated One. Externally, as it were, she is 'in the middle of the (goddess's) outwardly visible icon', that is, I suppose, the Full Moon.

172. The 'abode of the Fourth State' is the Wheel of the Command located between the eyebrows (3/101). This then is the 'carriage' (*ratha*) on which this energy is mounted and transported to Śiva's Supreme Void at the End of Sound (3/130). Below we are told that Parā resides in the Void of the palate mounted on the carriage of the Sound of Brahman (3/138). This rare expression, found in only three or four places in the Kubjikā corpus, appears in this context at least, to be another name for the Fourth State resonant with the Sound of Brahman. Thus, the Sound of Brahman, like the Fourth State, burns away the impurities of the individual soul. The Supreme Energy (*paramā śakti*), together with Śiva, is above it in the Supreme Void (*paramavyoman*) where all impurity dissolves away (13/18-20ab). The association of the Sound of Brahman with the nectar that drips from the Wheel in the palate and the condition beyond thought constructs of the Fourth State are brought together in these two lines from YKh (1):

The one who is merged into the path of the Sound of Brahman should drink the Kaulika drink. [. . .] (When he is) established on the plane free of thought, all obstacles are destroyed.

brahmaghoṣapathe līno pibet pānaṁ tu kaulikam | [. . .]
sarvavighnāḥ kṣayaṁ yānti nirvikalpapade sthitaḥ | YKh (1) 6/170ab, 6/171ab.

173. Concerning the Stainless (*nirañjana*), see below, note to 13/76cd-78. This verse and the previous one praise the highest energy that moves from the Wheel of the Command to the oneness of the supreme liberated state beyond in the Sky of Consciousness - the transcendent, peaceful absolute which, as the following passage from the KRU explains, is Supreme Śiva, beyond the Wheels:

He who is the supreme *Nirvāṇa* is the Supreme Śiva who is both supreme (transcendent) and inferior (immanent). He is omniscient and is present in all existing things (*bhāva*). He is the stainless (*nirañjana*) Supreme Self. Unborn and immortal, he is the abode of (all) people. The knower of reality, he is the lord who does all things. (He is) the Supreme Lord of whom one cannot find the beginning, middle or end. He is free of form and colour, qualities and conditions. [. . .]

He can be realized (only) through the bliss of contemplation (*bhāvanā*) and is free of places (*sthāna*) and Wheels. (He is) the Void (*śūnya*) and the Void is (his) seat. Inconceivable, he has no (spatial) location (*aniketana*) and is without the stains (of imperfection) (*niṣkalaṅka*).

yo 'sau [k kh : yoso] paramanirvāṇaḥ [k g: -nirvāṇa; kh: paramanirvāne]

parāparaḥ [k kh: -paraḥ; g: parāpara] paraḥ śivaḥ ||
sarvajñaḥ sarvabhāvasthaḥ [k kh: -sthaṁ] paramātmā [k kh: paramātma] nirañjanaḥ |
ajāmarajanāvāsas tattvajñaḥ sarvakṛt prabhuḥ ||
yasya nādi na madhyānto labhyate [g: labhete] parameṣṭhinaḥ |
rūpavarṇavinirmukto [k kh : -kta; g: rūpavarṇavimmukta] upādhiguṇavarjitaḥ [k: rūpāti-; kh: rūpyadhiguṇa-; g: rūpoviguṇavarjitaḥ] || *[. . .]*
bhāvanānandasaṁvedyaś cakrasthānavivarjitaḥ [kh: -tandasāṁvadya-; g: -sāṁvadhya-] |
śūnyaḥ śūnyāsano 'cintyo [k: -ciṁtya; kh: śūnyāmanocitya] niṣkalaṅko 'niketanaḥ [k: niṣkalaṁkī; kh: niṣkalāṁkī; g: niṣkalaṅkī niketanaḥ] || KRU 1/42cd-44, 49.

This, the highest state, is not only the End but also the Beginning. Accordingly, from the next verse the ascent recommences from the Root.

174. The shore of this ocean, according to the commentary on the ṢSS (49/103), is ‘the extremity of the outpouring of Sound’ (*mahodadhitaṭaṁ nādollāsaprāntam*). When the yogi reaches the shore of this ocean he has arrived at the brink of infinity. See below 14/64cd-66ab and note.

175. The palate, repleat with the sixteen lunar energies of the vowels, is the location of the Full Moon dripping with lunar nectar. The Void in the palate 'lies supine' (see note to 3/40-41), as it were, turned upwards to receive the stream of energy of the New Moon in the Supreme Void within Śiva (3/133). The Carriage of the Sound of Brahman is the Fourth State (3/138). It is the vehicle that conveys the energy of the Command to the End of Sound (3/130), Beyond the Fourth state. Thus the Void of the palate is Śiva's Supreme Void (3/133), just as the Wheel of the palate corresponds to the Wheel of Supreme Śiva, the Nameless (*anāmacakra*) (3/114). In the sequence of Wheels, the Wheel of the palate follows the Wheel of the Command although the latter, which is located between the eyebrows, is above it. Thus the Wheel of the palate is between the Wheel of the Command and the Pure Wheel in the throat. Similarly here, it is located above the Wheel in the throat. The Void of the Wheel of the Command, which follows in the direct ascending order, is the first in the series of Voids (3/133). It is not very different from the Wheel in the palate. The latter is the 'carriage of the Sound of Brahmā', the former 'the carriage of the Wheel of the Fourth State' which we have seen are essentially the same (see note to 3/133). Parā resides in the Void of the Wheel of the palate and the Vidyā of the goddess in the Void of the Wheel of the Command. All the Voids are essentially indistinguishable not just these two. But in this case it seems that this Void, the last in the series, is one with the first and supreme Void of Śiva in a special way. The cycle closes here. The Void of Śiva leads to the Void of Śakti and so the ascent continues perpetually.

176. This statement implies that Dakṣa's inner sacrifice is the progressive

rise of Kuṇḍalinī through the Wheels. As she rises, she moves through the phonemic energies of the Wheels energizing them and thereby deploying aspects of her own energy, which is Speech (*vāc*), in the form of these sonic energies. We would expect, therefore, that all fifty letters be projected around the Wheels in this way, just as they are found to be in most accounts of these Wheels both in the Kubjikā Tantras and in those of other traditions. But here we find that there are only forty. The five labials are missing as are the three sibilants along with the aspirant Ha and conjunct KṢa. The absence of the labials could be due to the absence of the Wheel of the Self-supported to which they would otherwise belong according to the logic of this scheme. But it is hard to account for the remaining five missing letters.

177. It is standard practice after reciting a hymn and particularly after describing a mantra or a yogic or magical technique (*prayoga*) to extoll its benefits. In Sanskrit this form of eulogy is called *phalaśruti* lit. 'the hearing of (the description of its) fruits'.

178. The *Saṁvartāmaṇḍala*, that is, the *Kramamaṇḍala* into which the Krama is projected and worshipped is meant here. In other words, the devout initiate may recite this hymn in front of the *maṇḍala* or even without it during the 'three times', that is, at dawn, midday and sunset.

179. Concerning devotion see intro. vol. 1, p. 24 ff..

180. Apart from the KMT and the closely related ṢSS and ŚM, Tāntrikas are commonly criticized in the Kubjikā Tantras, insisting that Kaulas should not share their ritual activity with them. Tāntrikas in this case are probably the followers of the more exoteric Śaivasiddhānta who are not engaged in Kaula practice (*kulācāra*).

181. This is the teaching concerning the Wheels.

182. Dakṣa has risen through the Wheels of his own body, praising each one on the path of his ascent. This is the means by which he has managed to complete what is, and should be, essentially an inner sacrifice.

183. Dakṣa completed his sacrifice inwardly by raising Kuṇḍalinī (3/146cd-7ab and note). Here the god is telling Dakṣa to start another external sacrifice that by Śiva's blessings will be successful. What follows is not this new sacrifice. It is the rebirth of Dakṣa's daughter to Himavat that leads not to one but two sacrifices. One is the inner sacrifice Bhairava teaches Himavat and the other the outer one which is Bhairava's marriage (see intro. vol. 1, p. 122 ff.).

184. The events described in these verses (3/156-159) took place just after the destruction of Dakṣa's sacrifice described in verses 3/74-84 and so should be read directly after them.

185. The Circle of Gesture is the *Saṁvartāmaṇḍala* (see above note to 2/14). The adamantine seat (*vajrāsana*) upon which the goddess sits may be the hexagon in the middle of the *maṇḍala* or else the syllable AIṀ. (see above, note

to 3/98). The latter is more probable. It is with the thunderbolt - *vajra* - of AIṀ that the goddess bursts apart the Liṅga (see below 5/65cd-66ab). The goddess is said to be mounted on the seat of the letter AIṀ and is 'well established on the vajra-lotus' (5/72cd-73ab). So just as AIṀ served the goddess as a means to transform her state to the one outside the Liṅga, it similarly serves to transform her from the embodied to the disembodied condition of union.

186. The goddess is worshipped in the form of a sacred burning coal in Kāmarūpa by Siddhanātha (6/131cd-163ab). Burning like the flame of a lamp, Kuṇḍalinī rises through the centres in the body until she reaches the Point (*bindu*) into which she merges at the apex of her ascent. The energy that then exits up beyond the Point is the energy of cessation called *Nirvāṇā*. This is the raised form of Kuṇḍalinī who abides in the End of the Twelve. In this aspect she is Kālakarṣiṇī, a form of Kālī described below as the 'Light that shines (like) a smokeless burning coal' (31/62cd-63ab). In other words, the text here is telling us that the goddess left the body passing through the Wheels within it to finally assume the upper form of Kuṇḍalinī in the End of the Twelve. She abides there ready to descend again into the mortal world.

187. See intro. vol. 1, p. 134 ff..

188. The reading I have accepted is found in only MSs K and Jh. It is: *jñātvā mama purā vāṇīṁ*. All the other MSs read: *jñātvā māṁ purā vāṇī* which literally means: ‘having known me (there was) first a voice . . .’ . Rudraśiva, the author of the Ṭ, must have had this reading before him and somehow trying to make sense of the distorted syntax, attributes this 'voice' to the god. Thus, he comments: ‘Then, at that time, there was at first a voice, (that is a) speech was uttered, that is, spoken by the lord to Himavat’ (*tasmin samaye purā vāṇī vāg [k kh: vāka] uccaritā himavantasya [k kh: himavantasyā] īśvareṇoktā [kh: īśvareṇa uktā]* Ṭ MS K fl. 66b, quoted in full in the intro. vol. 1, p. 141-142). Although only two MSs which are, moreover, closely related, testify to the other reading, the syntax is correct and it makes good sense and so has been accepted.

189. See intro. vol. 1, p. 142 ff.

190. The noun *paricarya-* literally means ‘attendence’, ‘service’, ‘devotion’ or 'worship'. In this context it is clearly an euphemism for marriage. Cf. KMT 1/30-1 quoted in intro. vol. 1, p. 4-5.

191. The Sanskrit reads: *gatvā tv anugrahaṁ tatra bhaviṣye tava sāṁpratam*. The word '*bhaviṣye*' may be understood to be the first person singular future of *bhū* ('to be') or as the locative of the noun *bhaviṣya-* ('the future'). Taking into account the normal deviant neuter gender of the noun *anugraha-*, which in regular Sanskrit is masculine, in the latter case the translation would be: 'Having gone there now, in the future grace (will be) yours.' The identity of the goddess and the Command, i.e. grace, is stressed in the following verses and so I have chosen the first of these possible translations. So we have come full circle to

return to Tūṣṇīnātha to whom we were introduced in the first verse of this chapter absorbed, like the goddess before him, in contemplation in the Cave on top of Meru, the Triangle in the End of the Twelve above the head.

192. Cf. above, 3/19 and note.

193. The goddess must first enter the Liṅga to receive the Command. The Liṅga in this version of the myth is in the Cave which, as we can infer from these lines, is the Western House. This is the Triangle, the abode and place of origin of the Command. Once entered the Liṅga in the Triangle, the goddess must emerge out of it to transmit the Command. The god who tries to convince the goddess by reason, eulogy and imploration to impart the teachings to him is thus essentially asking her first of all to come out of the Liṅga. This is a long and difficult process especially in the KuKh where she emerges from the Liṅga no less than three times, the first of which is here (see also below 4/47cd-48ab and 5/29 ff.). Although not expressly stated here, we know this has taken place because the god receives the goddess's Command which the goddess is empowered to impart only after her stay in the Liṅga. We may thus reconstruct the sequence of events as follows. The goddess first went to the Cave. There she enters the Liṅga. This, presumably, is her 'arising in the Western House' that takes place by her entry into the energy of the Liṅga, which is the Command and the goddess's own inner nature, that empowers the goddess to assume her pre-eminent authority to then emerge from it and grace the god.

The goddess receives the teaching not from the `outer' god but from his highest transcendental form experienced in the Śāmbhava state she attains. Then, when she in turn initiates him in his outer form in which he is 'deluded by the net of Māyā' (3/25-28), he is reinstated in his original supreme, transcendental form and so the cycle of the transmission, grounded in the transcendent, closes back on itself.

The original form of the myth narrated in the KMT and the ŚM, which follows it closely, is altered here. In these two texts the goddess desires instruction from the god and receives his Command. Then at his instigation she must leave him to receive complete empowerment. Here there is no mention of these two events. The god receives his first instruction when he marries the goddess. As for her, she is graced in the Cave and effortlessly enters the Western House, i.e the *maṇḍala* where she spontaneously receives the empowerment and is `established in authority'. This is the same place where the god must go. But unlike her, he cannot find it alone and must persuade the goddess to empower him (see below 5/33). It is a sign of the goddess's pre-eminance that she, unlike the god, attains the Command by laying aside duality, not with effort or with any outer assistence, but by virtue of her own nature (4/1) because she herself is the Command.

194. The text reads: *pāramparyakrameṇaiva tayā tasya tv anugraham.* Literally this means: 'Grace (was) his, (given) by her in accord with the

transmission of the tradition'.

195. Lit. ‘descent of power’.

196. We have seen (above 3/157cd-159) that the goddess immolated herself in her father’s sacrificial fire to purify herself.

197. See intro. 2, 197, 277.

198. The goddess assumes her full identity as the power of the Command once she has transmitted it to the god. She is fully enstated as the power-holder only when she has exercised her power. Her empowerment is completed by transmitting the Command and the Command is fulfilled by flowing through the lineages. The first point of exit is the god. Operating through him its flows into the whole tradition of the Kubjikā Tantras. Cf. 3/22-24, 3/66cd-67ab, 5/2-7 and notes.

199. The sequence of events is not at all as clear here as it is in the KMT. A knowledge of the original myth is presumed and so there is no need to make everything fit in a forward linear sequence. Mythical time is, anyway, not linear. Events may be `repeated’ before they take place. It is a way of expressing the peculiar circularity of self-subsistence that characterizes the spiritual world. In this case, this circularity is apparent with respect to the empowering grace, which, both cause and effect, is accomplished, as it were, right from the start and yet must be attained. The goddess who just a few lines before graced the god and so must have emerged out of the Liṅga again becomes the Divine Liṅga and as such re-enters it. This is the goddess’s introverted condition in which she experiences the bliss of her innate nature, the Command. In this condition it is still inside her and like the drop of vital seed in the womb fertilizes her. She who is the womb - Yoni - is in the womb of the Liṅga of power (*tejoliṅga*) and the Liṅga which is her own nature is within her emitting the seed of the Command that sustains her (5/11cd-14). In the Liṅga she is the Virgin practicing the vow of `ecstatic celibacy’ (see below 6/3-5). Now up to verse 5/28, the god addresses the goddess who is inside the Liṅga. Even though she is unmanifest, she can hear and see him. She even answers him from within the Liṅga.

200. The City of the Moon is the Triangle. The Divine Liṅga is the Point in the centre resonant with the goddess’s seed-syllable Vidyā AIṀ or HSKHPHREṀ that resounds in the Void of the Yoni. This is the Liṅga in the Yoni - Sound in the Supreme Void.

201. As Śrīnātha is the speaker, it is he, it seems, who is the recipient of the Āgama. But then one would expect him to say it is his own oral tradition not Śambhu's, as if Śambhu were other than himself. This laps gives one the impression here for a moment that the mortal redactor of the KuKh is speaking, not the god.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FOUR

1. There is a brief commentary on the following passage up to 4/13 in the *Ṭīkā* (MS K folio 67a) embedded in which are the variant readings signalled as Ṭ in the notes. See notes to the English translation for the text of the *Ṭīkā*.

2. All MSs: प्राप्ता। This emendation agrees with the reading in the Ṭ.

3. It appears that the compound शाम्भवाज्ञापदम् has been broken up and the order of the components altered for the sake of the metre. This supposition is supported by the Ṭ which explains this line as follows: एवं स्वरूपेण प्राप्तं त्वया परमेश्वरि (क्
ख्: –री) शांभवाज्ञापदम्. 4. छ्, ज्, ञ्, ट्: गुरु मे। 5. All MSs: युक्ता–।
6. ञ्: –मा:। 7. ङ्: सिद्धि–। 8. ञ्: (?)।
9. ञ्: * (?) दि। 10. छ्: शक्ति मम।

11. मातरी in the place of माता occurs several times in this text. See below, note to 5/41b.

12. छ्, ज्: कामार्चिनो; all other MSs: कामार्चितो। A plural ending not uncommonly replaces a required nom. sing. ending of possessive nouns, as has happened here. Other examples are found in line 125 of the *Mālinīstava*, 4/52b, 5/9b, 6/49d, 51b, 52d, 7/25b, 98b, 10/10b, 13/88b, 14/3b, 28b, 34a, 15/51a, 23/16d, 28/43b, 30/45d, 31/68b, 32/9b, 10d, 40a, 42a, 47b, 60a 33/167a, 36/90c, 37/20b, 27b, 33d, 38d, 43b, 42/16a, 46/36b, 47/59b, 67b, 48/91d, 93b, 49/20b, 59/8d, 55d, 61/38d and 65/37d. Note that many of these examples concern the word योगिन् (i.e. योगी → योगिन:), although the regular nominative singular is well known to the author (see, for example, 17/41d and 17/51d). This deviant form is not as common in other texts and as it is in this one. It does not occur at all, for example, in the KMT. 59/8d, 54d, and 61/41d testify to the peculiar forms विकासिनम्, अधिकारिणम् and विघट्टिनम्, respectively. In all three cases they appear at the end of *bahuvrīhi* compounds agreeing with a neuter substantives. We commonly find, as we have seen, that the plural replaces the singular of such agent nouns and adjectives. The form we would expect is, for example, –विकासिन: if masculine. The form विकासिनम् is, as it were, a neuter derivative in concord with its substantive. It appears, therefore, that this deviant plural, which functions as a singular, is treated, at least in such cases,
as the nominal stem. 13. ञ्, ट्: नह। 14. छ्: –क्रमोघस्य।
15. M → N. 16. We have noted already that *sandhi*
between *pādas* is optional. See above, note to 1/5b. 17. ञ्: उप् * * (?)।
18. ञ्: * (?) स–। 19. We may either consider this to be a case
of DS or else an irregular (*dvigu*) compound in which the order of the constituent members has been reversed. Cf. above 1/9d and see note to 1/5a.

20. See above, note to 3/161d. 21. ञ्: –म।

22. छ्, ञ्: अम्ब। See above, note to 3/65a. 23. All MSs: –कोटिकं।

24. छ्: लि * ता– –मालिका; ञ्: –मालि * (?); all other MSs: –मालिका. This emendation assumes that the ending of लिखितां has been dropped for the sake of the metre leading to the formation of an irregular compound.

25. ञ्: * * * (?) त्ययही–। 26a. M → N. A connecting इति may be
required here (see above, note to 3/25d) if the proposed alternative translation is
the correct one. See note to the English translation. 26b. All MSs: वैकल्पं।

27. All MSs: यस्मादाज्ञायास्यति। These emendations are based on the
commentary of this line in the Ṭ which is reproduced in the notes to the English
translation. 28. घ्, च्, छ्: मिकारा–; all other MSs: सिकारा–।

29. Here, and in the following line, the verb in the present tense denotes
future action. See above, note to 3/14c. 30. All MSs: श्रीनाथा।

31. All MSs except घ्, छ्: कला। A correlated pronoun such as ताम् should be
tacitly assumed. Alternatively, disregarding the usual parsimony, one would have
to emend to सा शाम्भवी आज्ञा to तां शाम्भवीं आज्ञां. 32. ञ्: (?)।

33. Note that the commentary (for which see the English translation)
suggests the reading प्रधानार्थम्। 34. All MSs: तद्भक्ति–।

35. Even though there is no metrical or other reason to suppose that रजस् has been thematize, I have not emended to the correct form namely, रजोमण्डल–. The reading is not only supported by all the MSs but also by the occurrence of the same expression in this deviant form below in 68/121c. This is the form in the *Ṭīkā* also, which comments on this passage (see note 15 of the translation). The thematized form of the noun रजस् appears in several places in this text. These include 13/88b, 24/49a and 33/19b. In 39/36c and 46/10b we find the acc. sing. रजम् that replaces the regular रजसम् for metrical reasons, just as the analogous तमम् that replaces तमसम् in 39/36b. However, as has happened here, not all the appearances of the deviant form are dictated by the requirements of the metre. Moreover, the change is not uniform. Thus, for example, in 15/9c all the MSs agree on the thematized form even though the metre does not require it. However, in the KuKauM, KMT and the ṢSS, where the same line appears, we find the regular form even though in those texts, as this one, both forms are possible. See note to 13/2b concerning the analogous deviation of the noun तमस्.

36. ञ्: जाति * * * * * * (?); all other MSs: –वर्जिताम्। 37. छ्: संस्फुरं।

38. ञ्: कौलिका * * (?)। 39. ञ्: (?)।

40. छ्: ऊचुत्वेवं; ज्, ञ्: भजत्वैवं; ट्: भजुत्वैवं। The use of the plural here is
anomolous. One wonders why the author did not write उवाचैव which fits the metre
equally well. Cf. above 3/148c. 41. All MSs: महावाणी।

42. ज्: लिंगात्वासिनी; ञ्, ट्: –लिंगातवासिनी। –लिंगात–। One hesitates to emend तेज– to the regular तेजो– because thematization of nouns ending in consonants is generally

very common in the Sanskrit of this text. Thus, although the word तेजस् does appear with its regular non-thematic stem, the deviant form is a common option in this text. Other cases are found in 3/118a, 4/38d, line 116 of the *Mālinīstava*, 19/26a, 83a, 26/57b, 28/15b, 29/16b, 23a, 51d, 52c, 57d, 31/69b, 36/91c, 38/8d, 42/23b, 46/22a, 58/46a, 61/7b, 89a, 62/76b, 63/17c, 66/67a and 67/28a (तेजस्य). The ablative तेजात् appears twice (29/23a and 66/67a) while the genitive तेजस्य appears three times (19/26a, 58/86a(46a) and 67/28a).

43. All MSs except छ्: –धिष्ठिता। 44. छ्: श्रीवक्रोवाच। 45. छ्: श्रीचक्रं; ञ्: (?)।

46. ख्: गुणवक्तरम्; च्, छ्, ज्, झ्, ट्: गुणवत्तरम्; ञ्: (?)। 47. ञ्: (?)।

48. ञ्: (?)। 49. All MSs: सम्भोः।

50. क्, च्, ज्, झ्: –कमा। See above, note to 2/25c concerning this deviant numeral. 51. The dual number referring to the god and the goddess is meant here. 52. This and the following word on this line and all of the next one are illegible in MS ञ्। 53. क्, ख्, घ्: शिष्यत्वं।

54. क्, ख्: संभविष्यति। 55. All MSs: ज्येष्ठाज्ञा–। 56. DS.

57. ञ्: शोचनीया। IM 5 + 6. One wonders whether the original reading may not have been शौचहीनो. 58. क्: –बाह्ये, ग्, ञ्: –वाह्या, च्: –वाज्यो।

59. क्, ख्, ग्, च्: म. Here मे replaces मया। See above, note to 1/13c.

60. क्, ख्, घ्, च्: तवो–; ञ्: त * * * (?)।

61. क्, ख्, ग्, ज्: गुरुत्व–; ञ्: गुरु * * (?)।

62. This and the following word are illegible in MS ञ्.

63. The present tense functions here as a future. See above, note to 3/14c.

64. All MSs except छ्, ज्, ञ्, ट्: विग्रह।

65. All MSs except ञ्: दृष्ट। 66. M → N. 67. छ्: कुल।

68. छ्, ज्: –मेवं। 69. क्, ख्, ग्: कौल। 70. M → N. Cf. above, 3/151b. 71. This word and the following two on the next line are illegible in MS ञ्. 72. ञ्: * (?); all other MSs: य।

73. छ्, ज्: उद्य–। Note this peculiar variant of the word ओघ–. Compare the forms उल्लि and ओल्लि. See above, notes to 1/5b and 3/11b.

74. The initial '*a*' of the prefix *'anu-'* of the word अनुग्रहम् has been dropped for the metre. This alternative form is well attested. The dropping of the initial 'a' of the prefixes *ap*- and *ava*- was allowed universally by the grammarian Bhāguri: वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. This usage constitutes an extension of this rule. Cf. 40/9a. 75. छ्: गुरु मे।

76. Although all these personal nouns refer to the goddess, they are all masculine. See above, note to 3/45b. 77. पूजयामि has been contracted for the metre.

78. All MSs: दोषो। 79. ञ्: गुरुरा * (?)। 80. ञ्: (?)।

81. All MSs: मन्त्र। Lines 4/21-22ab are repeated in KnT MS K fl. 1b. The KnT reads: मन्त्र:। Out of not less than forty occurrences this word appears in its regular masculine gender only six times (see 38/20b, 40/48c, 41/41a, 45/54b, 49/63d, and 61/33a). Note also that all these instances are found in the second half of the text. Even so, I have emended to the regular form. 82. KnT: एता:।

83. KnT and MS छ्: शक्तिर्। 84. छ्: लिग–; all MSs: –योन्या। This emendation agrees with the reading in the KnT and the Ṭ. 85. All MSs: त्वत्तो–; KnT: अत्रोदरे।

86. ञ्, ट्: वापि। KnT: क्रमश्चापि। Although the reading in the KnT is correct, I have not emended as the word क्रम– rarely appears in its regular masc. gender in this text. See above, note to 1/2c. 87. ज्, ञ्, ट्: तं; missing in MS छ्।

88. छ्, ज्, ञ्, ट्: * विश्यो। 89. All MSs except घ्, ङ्, ञ्, ट्: –आर्था।

90. This and the following word are unclear in MS ञ्. A pronoun in the locative such as अस्मिन् would be better here.

91. See above, note to 3/161d.

92. All MSs: अंव। This quarter also appears above as 4/6a. There all but two MSs read the deviant vocative अम्बे. Moreover, in all the four places where this vocative occurs, it is invariably अम्बे not the regular form अम्ब and so I have emended here accordingly. See above, note to 3/65a. 93. छ्: भक्तिगुरोराज्ञा।

94. All MSs: संप्राप्तमु–। 95. This deviant form of प्रकरोति occasionally occurs in Tantric Sanskrit in general. It appears in this text three more times (see 4/29d, 40/25b and 40/35d). Cf. the *ātmanepadī* equivalent –प्रकुर्वते, concerning which see above, note to 3/74b. 96. DS. The feminine तस्या:, referring to आज्ञाया:, is meant here. 97. ञ्: त्वच्छक्ति * * * * * (?)।

98. छ्, ज्, ञ्, ट्: –र। M → N. See above, note to 1/2c. 99. All MSs: क्रमागत:.

100. छ्, ज्: इन्द्र; ञ्, ट्: इन्द्रं; all other MSs: श्तद्रं।

101. छ्: व मद्रं; ज्: व गद्रुं; ञ्, ट्: च गद्रुं; all other MSs: तद्रं।

102. All MSs except छ्, ज्, ञ्, ट्: महादेवी।

103. छ्: देह–; all other MSs: देहा–। 104. छ्: रमा; ञ्: र * (?)।

105. ञ्: (?)। 106. ञ्: (?)।

107. All MSs: निवेदनं or the like is required.

108. छ्: मत्रल्यो; all other MSs: मतुल्यो। 109. छ्, ज्: कश्चन:। As often happens, इति which concludes direct speech or something that has been said or thought, is missing. See above, note to 3/156ab. 110. All MSs: मया।

111. ञ्: भद्र। 112. IM 6 + 7.

113. All MSs: –रूपर। 114. ज्, ञ्, ट्: मर्त्येवतारं; all other MSs: मर्त्यवतारं। 115. ञ्: (?)। 116a. ञ्: * (?) द्विदं।

116b. All MSs. दक्षितं। 117. M → N. I take this to be the subject in the nominative. See above, note to 1/2c.

118. Again we notice the deviant form प्रकुर्वति. See above, note to 4/24b. Note also how the present tense is used here to denote future action, or better, repeated action extending from the present to the future. See above, note to 3/14c.

119. ख्, च्, छ्, –ओपार्थितं–; ञ्: अन्यायोयार्जितं। 120. All MSs: वापि।

121. M → N. 122. All MSs except छ्, ज्, झ्, ञ्, ट्: गृहयोगं।

123. ञ्: (?)। 124. All MSs: संग्राह्य।

125. Lines 4/35cd-37ab come after this line in all the MSs. They do not fit as well here as they do there and so, rather than repeat them, they have been omitted here from the edition. These verses, with variants, are as follows:

उपसन्नस्तदा (ज्: उपसग्नस्तदा)योगी श्रीकण्ठाज्ञामनुग्रहे (छ्: –ग्रहं)।
ईदृगनुप्रदानेन (घ्, ङ्, च्: इदगौ‌ु; छ्: इदगडु–; ज्, ञ्, ट्: इडुगडु–; all other MSs: इ ऊ ग ऊ–)
वाक्पुष्पैः (छ्, ज्, ञ्, ट्: –पुष्पै) स्तुतिपूर्वकैः (छ्: स्वति–)।
प्राणायामादिभिर्यज्ञैर्दिव्यवर्षशतं (ज्, ञ्, ट्: –भिर्यज्ञैः –) तपम्।
एकाङ्गुष्ठेन मनसा प्रस्तुतस्तुतिपूर्वकैः (ञ्: प्रस्तुतंस्तु–)।

126. The following verses and the *Mālinīstava* that follows immediately after also appear in the SKh (chapter 21 folio 99a ff. of MS क्). I have edited the text of the SKh on the basis of the three existing manuscripts (for details see bibliography). The variant readings drawn from these sources are labelled 'SKh'. If the reading is not found in all three manuscripts, the individual variants are labelled 'क्', 'ख्' or 'ग्', as the case the may be. When there is more than one reading, the accepted one is noted first followed by the variants in paranthesis after. The *Mālinīstava* also appears in chapter 28 of the AS (folio 115a ff). The passage ends at the equivalent of KuKh 4/44ab and is followed by the equivalent of KuKh 4/47ab. In this case, there is only one manuscript. A corrupt variant reading will not normally be noted if it is clear that the original reading agrees with the accepted reading here. SKh: श्रीनाथ उवाच (ग्: श्रीनाथोवाच)।

127. All MSs and SKh: तत। This and the following line correspond to KMT 1/70. 128. क्, ख्, घ्, च्: देवेता।

129. All MSs and SKh: भृङ्गिरा; AS: देवानां नन्दमुद्गिरं। This emendation agrees with the reading of KMT 1/70cd-71ab which is the original source of this and the following line. 130. क्, ख्: समारज्वैः:; ग्, ङ्: समारज्वै; ञ्: –रब्धै।

131. ञ्: तेनदं। 132. AS: मन्त्रकं।

133. All MSs and AS: शक्त्या। This emendation agrees with the reading in the SKh. 134. All MSs: रचते; SKh: क्: स्तनुते; ख्: ?; ग्: स्तुतते। This emendation agrees with the reading in the AS.

135. घ्, झ्: महौघवन्; छ्, ज्, ट्: –वात्; AS तु सर्वदा। IC. महौघवती would be correct.

136. M → N. 137. ट्: द्वादशभिभेदैर्–। AS: द्वादशभेदैस्तु। In order to gain an extra syllable for the metre, the letter 'r' has been inserted between the first and the following components of this compound (see above, note to 3/21b). The reading is confirmed by both the AS and SKh and so I have refrained from emending to मूर्तेर् which would, anyway, create a syntactically disjointed sentence.

138. छ्, ज्: तत्; ञ्, ट्: तत। 139. AS and SKh: सहसा।

140. छ्, ज्, ञ्, ट्: नाथो। 141. छ्: आज्ञात्; ञ्: आज्ञा; AS आज्ञा।

142. छ्: मभिष्यति; ट्: लभिप्यति; AS: भविष्यति; SKh: लभेत् तदा। The root लभ् is normally *ātmanepadī* although, as Monier-William notes, the *parasmaipadī* form is attested in the Epics. As this root is normally *anit*, the correct forms of the third person singular future are लप्स्यते and लप्स्यति. This is the only place this deviant form of the future occurs. The present of लभ् is generally in its regular *ātmanepadī* form although the *parasmaipadī* form does occur (see 10/43b, 15/45c, 24/75b, 46/281b). The optative is invariably *parasmaipadī.*

143. क्, ख्: –ज्ञान–; all MSs: –नुग्रहा; AS: –ज्ञा अनुग्रहे।. The first part of this pseudo-compound is formed by joining the first word to the following word by means of a double *sandhi* i.e. श्रीकण्ठः + आज्ञाम् → श्रीकण्ठाज्ञाम्. The following word is a compound the two parts of which are bonded by means of an intercalated 'm' (cf. 4/34d; see above, note to 3/21b). In other words, I take the intended sense here to be: उपसन्नस्तदा योगी श्रीकण्ठ आज्ञानुग्रहे. The following remark by Goudriaan and Schoterman (1988: 98) applies equally well to the language of our text: 'A characteristic feature of the language of the KMT is that grammatical correctness could in principle be sacrificed for the exigencies of the metre.'

144. क्, ख्, ग्: इ ऊ ग ऊ; all other MSs: इडूगडू–; AS: इडगड्ड–; SKh: क्: गच्छ गच्छ; ख् ग्: इच्छायच्छ; ग्: इछगछ। 145. ञ्: स्तुतिपू * कैः।

146. All MSs: तपं; AS: ततः. The SaṁP reads the correct तपः. In view of the marked presence of the deviant form तपम् throughout the text and the unanimity of the MSs, one wonders whether it is better not to emend. See below, note to 5/22a.

147. All MSs and the SaṁP: एकाङ्गुष्ठेन महता; SKh: एकाङ्गुष्ठेन तपसा. This emendation agrees with the reading in the AS. One could also emend to एकानुष्ठेन मनसा or, perhaps, accept the reading in the SKh. IM 6 + 7.

148. ञ्: –कै। SaṁP: प्रस्तुता–। 149. AS: स्तुनोमि. See above, note to 3/88a.

150. All MSs: विविधै। 151. AS: –देवीं।

152. All MSs except क्, ख्: –मालिनी।

153. क्, ख्, ङ्: जयं. The SKh prefixes ऐँ to indicate that the *Mālinīstava* begins here. 154. छ्: –देवी. Variants noted from the commentary on the *Mālinīdaṇḍakastotra* called *Bhaktibodha* will be labelled BB. BB, KMT and SKh: देवी।

155. AS and MS ज्: –नाशनि; BB, KMT and MS ग् of the SKh: –नाशिनी।

156. छ्: –शक्तिं; ञ्, ट्: शक्ति; ज्, AS and the SKh: –शक्ति।

157. प्रभुः is used with reference to the goddess in a number of places. Compare the expression प्रभुर्नादशक्तिस्तु that occurs in line 3 of the *Mālinīstava* which follows. This male appelative is applied to the goddess in numerous places through this text. These include: 5/28d, 40b, 84a, 9/2b, 18/77b, 26/1d, 29/1d, 31/110b, 31/116b, 38/1d, 39/20b, and 40/1d. Similarly, she is also called स्वामिन्, for which see note to 5/40c and श्रीमान् for which see note to 3/45b.

158. तेजो– would make the fifth syllable long. See above, note to 4/11d.

159. BB: विवस्थिते। The BB reads this word as a vocative and comments on it
accordingly. 160. BB and SKh: देवि।

161. ट्: ऐं। The following part of the *Mālinīstava*, is in *daṇḍaka* metre. The *bīja*s, not present in the shorter version found in the KMT, of which the BB is a commentary, are not counted in the metre. The seed-syllables effectively mark the breaks between the sentances of the *stava.* Accordingly, the *virāma*s (which are generally missing in the MSs) have been inserted into the Sanskrit text guided by the location of the seed-syllables at the beginning of each sentence. I have also standardized the ending of all the seed-syllables to *candrabindu* (ँ) which alternates irregularly in the manuscripts with a simple *anusvāra.* In order not to burden the critical apparatus even further, I do not note this variant unless it is
significant. 162. च्: –तत्वं–; ञ्: –तेजा–; all MSs: –मयीम्; KMT: –संभूति–। The reading of three of the ten MSs of the KMT used for the edition (i.e. BEJ) agree with the accepted one.

163. All MSs except ख्, च्, झ्: ई. Missing in the AS and SKh.

164. च्: तिसृता; BB: निस्सृता; all other MSs except छ्, SaṁP and KMT: निसृता। This emendation is supported by the metre which requires alternate long and short syllables.

165. क्, ख्: –शक्ति–, ङ्: –त्वमिछक्रिया; SaṁP: ज्ञा * शक्तिस्–। 166. Skh: ऊँ; ग्: दं।

167. च्: ऋज्व–; ञ्: ऋ * (?) रेखा; AS: ऋजुरेखा + सुरेखा; SKh: ऋजुरेखा; ग्: रिजुरेखा) + उँ।

168. घ्, ङ्, ज्: सप्त–। All MSs: –सत्; BB: सप्त। The emended reading agrees with the one in the KMT and SKh.

169. BB प्रभु–। See above, 4/38c. BB, KMT and SKh: –तु।

170. ञ्, ट्: हां। Missing in the AS.

171. ख्, घ्, झ्: भास्वराकाररूपा; BB: भास्वरा ज्योतिरूपा; the AS, KMT and SKh: भासुरा ज्योतिरूपा। See above, note to 3/52c.

172. Missing in MS च् and the BB. The following up to अवधूता– is missing
in the SKh. 173. AS: शिवा ज्येष्ठनामाथ वामाथ; BB: शिवा वामा
ज्येष्ठा; KMT: वामा च। 174. छ्, ज्: रौद्रीम्।

175. All MSs, the SaṁP and KMT: मनाख्या–̇ The emended reading agrees with the one in the BB and SaṁP.   176. ङ्, च्: –वधुतार्द्ध–।

177. क्: एकार – ऐकार – ईकारसंयोजितैकत्रयत् तत्वमापद्यते; ख्, झ्: अ–इ–मकारसंयोजितैकत्वमापद्यसे; ग्, घ्, ज्: एकार – एकार – ईकार – अंकारसंयोजितैकत्रयत् तत्वमापद्यते; ङ्: ऐकार – एकार – ईकार – अंकारसंयोजितैकत्रयत् तत्वमापद्यते; छ्: एका – ऐका – ईकारांकारसंयोजितैकत्रयत् तत्वमापद्यते; ञ्: –त; AS: त्रिकोणा एकार – अकारेयोज्यया; SKh: एकार – ऐकार – ईकार – आकारसंयोजितैकत्र (ग्: –संजोजितैजितैकत्वकर)यत् (ग्: missing) तत्वमापद्यते (ख्: तत्वंमापद्यते; ग्: * * मापद्यते)। The edited text of the KMT reads: अ–उ–म–कार–इकार–एकारसंयोजितैकत्वमापद्यसे। The variant reading in the MSs of the KMT are as follows. Instead of अ – उमकार– D: अ – इ –उमकार–; B: अ – इमकार–; F: अनुमकार–; E: माकारे–। For – इकार– DK: –एकार–; B: –ओ–कार–; AJ: ईकार–; FG: –ओंकार–। For –एकार– DH: –ओकार–; K: –ओंकार–; E: –ए च। Omitted in AC. BB: अ – इ – मकार। सत्वादिरू ***** –संयोजितेन एकत्वमापद्यसे।

178. घ्: ऐं; all other MSs: ऐ। Missing in the AS.

179. क्, ख्: त्युक्तमणौल्म्रिता ते श्वरूपा; ग्, ञ्, ट्: न्युक्त्रमणौत्म्रिता ते श्वरूपा; घ्: न्युक्त्रमणौत्सिता ते स्वरूपा; ङ्: न्युक्क्रमेणौत्थिता ते श्वरूपा; च्: न्यक्क्रमेणौत्स्रिता ते श्वरूपा; छ्: न्यक्त्रमेणौत्स्रिता ते श्वरूपा; ज्: न्यक्तमेणौत्म्रिता ते श्वरूपा; झ्: त्युक्तमणौल्सिता श्वरूपा; SKh: * * * तत्स्वरूपा। Instead of these two words the SaṁP reads: तत्त्वरूपा स्वरूपा whereas the KMT reads only तत्त्वरूपा।

180. MS क् of the KuKh and MSs ख् and ग् of the SKh: –काररवस्थायिनी; all other MSs and the BB: –कारवस्थायिनी; AS: भगाकारावस्थायिनी; SaṁP: भगाकारस्थायिनी। The KMT and MS क् of the SKh: भगाकारवत् स्थायिनी।

181. Missing in the SKh. Cf. below, line 91.

182. क्, ख् ज्: – तत्वोद्भवाद्; AS: अ आ चित्तोद्भवा।   183. ट्: ह्रौ।

184. ग्, घ्, च्, ट्: आदितः क्षाँत–; all other MSs: आदितः क्षांत–; AS: ह्रीयानिस्वरूपा; BB: आदितत्व–। Edited text of the KMT: * * * * * *योनिरूपा। MSs EFG: आदितः क्षांत–; A: आदितः क्षान्ततत्वोद्भवा–; D: आदिक्षान्तः–; SaṁP: क्षाँ * * * * *योनिस्वरूपा; SKh: * * * * *योनिस्वरूपा।   185. BB: सा।

186. SaṁP, SKh and क्, ङ्, ञ्, ट्: सन्मोहनी; KMT and BB: –संबोधिनी।

187. ग्, ज्, ञ्: फँ।   188. All MSs except ग्, छ्, ज्, झ्, ट्: रुद्रा–; AS: रुद्रे–।   189. MSs ख् and ग् of the SKh: तथानन्द–।

190. क्, ख्, च्, ञ्: भिमूर्तिद्वंरशा–; ग्: भिमूर्तिद्वंरशा– घ्: त्रिमूर्तिद्धरेशार्घिनी; ङ्, च्: त्रिमूर्तिद्वंरे–; छ्, झ्, ट्: त्रिमूर्तिद्वंरेशा–; ज्: भिमूर्तिद्वंरेमार्घिनी; AS: त्रिमूर्तिरीशाषिणी; SaṁP: त्रिमूर्त्तिर् * * शाघिनी। This emendation has been made on the basis of the reading in the KMT and is supported by the SKh. The DS between the first two of these proper names has led to what appears to be a compound. The following words up to तिथीशात्मिका are missing in the KMT and up to भारभूतिः in the AS, BB and SKh.

191. ज्: हकारीकार; SaṁP: हकारोकार।

192. च्: संबोधसा; all other MSs: संबोधमा; SaṁP: संबोधना।

193. All MSs and the SaṁP: विन्दुसारूपिणी। 194. All MSs: क्रों।
195. च्, छ्: ईकारे। 196. क्, छ्, ञ्, ट्: ह्लूआँ; ग्, घ्: ह्लौ; च्: ह्वैँ; ज्: ह्लूँ।
197. ट्: –तंत्वा। 198. All MSs and SKh: –भूति।
199. क्: क्रीं; AS: ह्लाँ; SKh क्, ख्: द्राँ। 200. Missing in AS.
201. ख्, ग्: रूंटीश–; ञ्: झँटीश्रभौतीशसद्यात्मिको–; ट्: झँटीश–; AS and MS ङ्: झंटीश * * *
सद्या–; SaṁP: झींतीशमातीशसह्यात्मिका–। 202. ग्, ङ्, झ्: ह्लौं; ट्: (?); AS: ह्लौं; SaṁP: ह्लीं;
missing in the SKh. 203. ट्: * (?)रदेहा–। KMT: क्रूरसङ्गे।
204. क्, ख्, ग्, च्: महासन–; ञ्: महा * * * (?) भोगिनी; SaṁP: महासनसंभागिनी।
205. ङ्: हस्कुऔ; ज्: हस्क्रूँ; ञ्, ट्: हस्वूऔं missing in MSs क् and ख् and AS; all
other MSs ह्लौं। The emendation agrees with the reading in the SKh.
206. क्, ख्, ग्, घ्, झ्: षोडशान्तान्तामृता।
207. क्, ग्, घ्, ङ्, च्: श्वतनिष्पंद–; all MSs: –सिंहप्लुता। AS and KMT:
बिन्दुसन्दोहनिष्यन्ददेहप्लुता; SaṁP: श्वतनिश्यन्देसिंहकृता; SKh: बिन्दुसन्दोहनिस्पन्ददेहप्लुता. Refer to the
notes of the translation concerning this emendation.
208. AS and SKh: अः।
209. क्: –सम्यक्य–, ख्, ग्: –सम्यव्यु–; छ्: –सौप्यप्रदे; all other MSs except ज्:
–सम्यक्यु–; BB: –परानन्दे–; SaṁP: –निर्वाणं–।
210. च्: भैरवी। This and the following sentance read in the AS: ह्लौं देवि
भैरवाद्यानक्रीडानुशक्ति पथरे।
211. ख्, छ्, ज् , झ्: ह्म्रीं; घ्,: ह्लीं। 212. क्: –क्त; च्: –सप्ते; ञ्: –क्रिडानु * * (?)।
213. झ्: पत; missing in the BB and KMT.
214. ञ्: * * (?)रामालिनी; all other MSs: स परामालिनी। AS and SKh: सः परामालिनी;
BB and KMT: * परामालिनी। The following is missing in the BB and KMT up to
रुद्रमालार्चिते। 215. AS: समयावलि। 216. च्: सौ; SaṁP: सां;
SKh: सौँ। 217. क्: भ्रिभुवननावलि। 218. क्, ञ्: च्लू; झ्: व्रूँ; ट्:
व्लू; AS: प्लूँ; SaṁP: व्रूँ; SKh: श्लूँ। 219. क्, ख्, झ्: घू; च्: द्यः; SKh: ग्: घ्र।
220. ख्: थ। 221. घ्: * घोरे; cf. below, 7/33b.
222. ग्: ॐ; ञ्: फ्रे; AS: ह्लौं। 223. ज्: अमोघा; ट्: अ * (?)घे; SaṁP: अमोदो।
224. ङ्: स्फ्रैं; ञ्: (?); SKh: श्लाँ। 225. घ्: –री; AS: घुमु घुमु च कुलंयोगेश्वरि
226. क्, ख्, झ्: ह्लँ; ञ्: ह्ले; AS: ह्लूँ; SKh: क्, ख्: ह्लाँ।
227. ख्, झ्: त्रिमातृचक्रेश्वरि; ञ्: मा * * * * * (?); AS: महामातृचक्रे * *; SKh:
महामातृचक्रेश्वरि।
228. क्, ख्: ङ्व्यूँ; ङ्: ङ्म्स्रूँ; झ्: ङ्म्यूँ; ञ्: (?); SaṁP: ङ्यूँ। The first of the two
syllables of each member of this series of seven is missing in the AS and SKh.
229. ख्, झ्: म्यूँ। 230. ख्, झ्: ल्म्यूँ।
231. ख्, झ्: क्म्यूँ; SaṁP: क्म्रूँ। 232. ख्, झ्: स्म्यूँ। 233. ख्, झ्: ह्म्यूँ।
234. This and the following mantra are missing in the AS.

235. क्, ख्, झ्: य्म्यूँ। 236. क्: ह्र्ल्क्र्यां, ख्: फ्र्ल्म्यूँ, ग्, ट्: ड्र्ल्क्याँ; घ्:
ड्र्ल्व्याँ; च्: ड्र्ल्व्याँ; छ्: द्र्ल्व्याँ; ज्: ह्ल्क्र्यूँ; झ्: ह्ल्व्यां; ञ्: द्र्ल्क्याँ; missing in the AS and in
MS ङ्; SaṁP: ह्ल्र्व्यीं; SKh क्: डरलकसहजें; ख्: डरलकसहष्रूओं; ग्: डरलकहसखफ्रें। No two
manuscripts of any of the sources agree on the reading of this seed-syllable. This
emendation, which is partially supported by some of the readings, corresponds to
the seed-syllable, consisting of the initials of the six Yoginīs, which commonly
collectively denotes them. 237. AS: फेत्कारं–। 238. ङ्: ह्रूँ; च्, छ्, ज्: ज्रँ;
AS: ड्रूँ; SaṁP: भ्रूँ। 239. : ञ्: (?)। AS: –कि।240. ञ्: तां।

241. ङ्: ख *; AS: खख्फ्रे; SKh: खाँ खफ्रें।

242. ख्, घ्, झ्: –महामहामातृ–; AS: खँ– –शाकिनी; SKh: स्वमाकाश–।

243. SaṁP: रूँ। This seed-syllable is missing in the SKh and the word that
follows is placed at the end of the following sentance. According to the AS both
seed-syllable and the following word come after the following sentance.

244. AS and SKh: राँ। 245. BB and KMT: खगी। The following is
missing in the BB and KMT up to सिद्धमाते। 246. All MSs except
ख्, घ्, च्, झ्: रौ। 247. All MSs: रौद्र–। This emendation agrees
with the reading in the SaṁP and is consonant with the form of the name of the
other members of this series. 248. AS: ह्रँ; SKh: फ्रें।

249. च्: –सिद्धारूहे; छ्: –सिद्धारुहे; ज्: –रुहे; all other MSs: –रूहे; AS: रुद्रसिद्ध्यरुहो;
SKh: –सिद्धारुहे। The correct form would be रुद्रसिद्ध्यारूढे. Cf. below, 10/36b where the
goddess's Vidyā is said to be सिद्ध्यारुहा।

250. SKh and MS च्: हें; SaṁP: हं।

251. MS च्: हं हा; ञ्: (?); SaṁP: हं हां; SKh: हः हा। 252. ञ्: (?)।

253. ञ्: (?)। 254. ञ्: (?); घ्, ङ्, च्, छ्, ज्: + ह; all other MSs
except ग् and झ् have only one हस. 255. AS: ह हा हा; SKh: हा and adds हा हाट्ट।

256. क्: –फासिनि, ख्: –पासिनि। 257. च्, ज्, ट्: रूओं; छ्: रूऔं; missing in the AS;
SaṁP: नूऔं; SKh क्, ख्: रौद्र; ग्: रौं। 258. ङ्: रुँ चामुण्डे; च्, छ्: –चामुण्डा; AS रौद्र–।

259. AS and MSs: घ्, छ्: प्लूँ; ट्: व्रूँ; SaṁP: व्रूँ; MS ङ् and MS ख् of the SKh: प्लुँ।

260. च्: उग्र; AS and SKh: व्यग्रे। 261. क्, ख्, झ्: ॐ।

262. घ्, च्: उग्राग्र–; AS: उग्रोग्रक्रोधरूपकि; SaṁP: –नायिकि; SKh: उग्रोग्रक्रोधनायकि।

263. Missing in AS; SKh क्: ह्म्रैं ख्फ्रें; ख् ह्म्रैं; ग्: स्त्रैं। 264. ङ्: ख्फ्रँ।

265. क्, ग्, ङ्: –चिन्नाश्रमानोत्सुके; घ्, च्, छ्, ज्: –मानोत्सके +। उत्सके; ञ्, ट्: –चिन्नश्रमानोत्सके
+।। उत्सुके।।; AS ज्ञाने विज्ञाने गम्भीरे चिन्ताश्रमणोत्मके; SaṁP: –मानोत्सके +। उत्सुके; SKh: चित्ताश्रमेणोत्सुके।
AS and MS क् of the SKh add उत्सके; SKh ख्, ग्: + उत्सुकैः।

266. घ्: –चरनणे; ङ्: –संचर्च्चितचरणे; च्: –चरण; ञ्: –संचित * * * * * * (?); AS: –चरणै।

267. AS: नौ; missing in the SaṁP. 268. ङ्: ह्राँ; झ्: ग्वां।

269. AS: विसर्गत; SKh: क्, ख्: सुगते; ग्: सुरागते + सूँ (ख्: सं; ग्: सुं) सुसुप्ते (ख्, ग्: सुषुप्ते)।

270. क्, ङ्, ज्, ञ्, ट्: क्लिने; missing in the AS.

271. Although all the sources read कामिनी one is tempted to emend to the vocative. However, the erratic alternation between the vocative and nominative singular in this hymn as a whole does not support it.

272. Missing in the AS. SKh: ह्रीं।

273. AS and MS घ्: –राजेश्वरी। 274. ख्, झ्: सर्वग्रहांनां; घ्: सर्वग्रह्मं; च्: सर्व्वग्रहां; all
other MSs, the SaṁP and SKh: सर्वग्रहां। 275. AS: वाडनी।

276. क्: ह्स्रूऔं; ख्: ह्यौं; ग्, घ्: ह्म्रूऔं; ङ्: ह्म्रौं; missing in the AS; SaṁP: स्रूऔं।

277. घ्, छ्: मेरुणा–; SaṁP: –नायिकि।

278. ग्, छ्, ज्, ञ्, ट्: ह्लः; घ्: ह्स्सः; झ्: ह्यः। The AS omits the following line and reads त्तः (?) here. The accepted reading is also found in the SaṁP.

279. ग्: –णिं। 280. AS: स्त्री।

281. च्: श्रीमादेवि; ञ्: (?); SaṁP: श्रीमद्देवि। See above, note to 3/45b.

282. ञ्: * (?) रप्रदे। 283. ख्: कुल–; ञ्, ट्: कुं; AS: ऊँ; SKh: ॐ; ग्: उं।

284. क्: –र; घ्, छ्: –कतकांकारे; ङ्, च्, ज्, ट्: –कतकाकारे; ञ्: –कतन–; SaṁP:
–कर्तकाकारे। 285. BB and KMT: सिद्धयोगेश्वरी। This sentance
is missing in the AS and SKh. 286. ग्, ङ्: सु; छ्, झ्, ट्: म्रः; AS and SKh: ह्रीं।

287. BB: सिद्धिमाता; AS, KMT and SKh: –माता। The SaṁP reads the correct
form of the vocative viz. –मातः. Cf. below, lines 72, 74, 84 and 126. Also see
below, note to 5/41b. 288. The goddess is addressed here, as in
other places, as if she were male. Cf. above note to 4/38c. 289. M → N.

290. KMT: –वी। The word अर्णव– is invariably spelt आर्णव– in our text as it
is in the next line. The same spelling is commonly, if not always, also found in the
other Kubjikā Tantras and appears in those of other schools. See below 10/32b,
39/53c, 128a*, 40/105d*, 58/28b*, 59/14c, 60/40c, 62/32c*, 81a, 64/36c, 66/33c,
and 68/57a. The entries marked with an asterix are places where the expression
योन्यार्णव– occurs. This form also occurs in the KMT. See KMT 16/29. Goudriaan
and Schoterman (1988: 58) opine that 'this feature is intimately connected with
the oscillation between feminine stems on *–i -ī* and on *–yā*.' Although the
lengthening of the vowel in this way is indeed frequent in composition after stems
ending with *-i* or *–ī* (see above, note to 2/22b) in this particular case it is also
related to the deviant spelling of the second word in this compound, at least in this
text. 291. SaṁP: ह्रूँ; SKh: ह्रँ। 292. क्, ग्, ङ्: –वो। 293. ङ्: वा।

294. क्, च्: –विशुद्ध शिवा; ख्, घ्, छ्: सिव; ङ्: * व; MSs ग्, ज्, झ्, ञ्, ट् and SaṁP:
सिवा; KMT: सि *। 295. KMT and SKh * * वागेश्वरि; BB: सिद्धा * *
* *। 296. ञ्: मां * * * (?); SKh: मातृके। 297. KMT: मातृकासिद्धम्
इच्छा। 298. क्, ख्, च्, झ्: मङ्गल। BB adds ज्ञानशक्तिः।

299. ख्, झ्: सिद्धिलक्ष्मि; all other MSs and the SKh: सिद्धिलक्ष्मिर्–; AS: सिद्धिलक्ष्मीर्–;

MSs BEGJK of the KMT: सिद्धिलक्ष्मी; SaṁP: सिद्धलक्ष्मीर्। The emendation agrees with the edited text of the KMT. See note to the English translation.

300. Missing in the SKh. The BB adds कण्ठाभरणा।

301. क्: सुभूतिर्मंटि:; ङ्, ज्, ञ्, ट्: सुभूतिमंति:; KMT and BB: –गति:; AS and SKh: –विभूतिर्गति:। BB adds संभूति: at the beginning and भास्वता at the end.

302. घ्, च्, छ्: शास्वताख्या; KMT: –ख्याति।

303. All MSs except ख्, ङ्, झ्: –नि; AS: पराख्याति। Missing in the KMT.

304. Missing in the KMT and BB from here to रक्तचण्डा।

305. क्: ऊचू देवि; घ्, च्, छ्: ऊचु * *; all other MSs: ऊचु देवि; AS: * ऊर्द्धा; SaṁP: ऊचर्देवि; SKh ख्: ऊँ सुभे; ग्: उं सुभे।

306. This normally masculine noun is here treated as neuter. The regular vocative would be: चिन्तामणे। Cf. below lines 76, 77, 87 and 118.

307. च्: –णी। 308. क्, ग्, ञ्: न्नज्ञान–; ख्: चिज्ञान–; च्: छिन्नज्ञान–; झ्: * ज्ञान–; all other MSs: चिन्नज्ञान–; AS: चिन्ताज्ञानसंबोधनी; SaṁP: छिन्नज्ञान–; SKh क्: तान्तसंशोधनि; ख्: तान्तसंबोधनी; ग्: तान्तसंबोधनि। 309. च्: ह्रँ (?); SaṁP: ह्रुँ; AS: जुँ; SKh: हुँ।

310. ञ्: सिद्धबल * * (?)क्रमे। AS: सिद्धिर्बलपराक्रमा।

311. ङ्: हुँ; AS and SKh: जुँ; SaṁP: ह्रूँ।

312. क्, ख्, ग्, घ्: परमे–; घ्, छ्: –विच्चोश्वरि; च्, ट्: –विच्चोस्वरि; the AS and SKh: –विच्चे * *। 313. च्: वीँ (?); ञ्: वों; ट्: वां; SaṁP: वाँ (?); AS and SKh: व:। 314. The SaṁP reads –मात:, which is the regular form. See below, note to 5/41b. Cf. above line 63 and below lines74, 84 and 126. 315. ट्: अं। SKh: आँ। 316. च्: अम्बे: AS: अचे।

317. AS: अ:; SKh: अ: + देवि। 318. SKh: क्: देवगन्धर्वसुरसिद्धविद्याधरामंविके ख्: देवसर्वसुरसिद्धविद्याधरामंविके; ग्: देवगर्वमरसिद्धिविद्याधरांाविके; SaṁP: –मात:। See also, note to 5/41b. Cf. above, lines 63 and 72 and below 84 and 126.

319. ङ्: हुँ; झ्: ह्रं; AS: कुँ; SKh: क्षुँ।

320. SKh ख्: त्वं; missing in MS ग् of the SKh.

321. घ्: –सि; SaṁP: सुँ सुसुरक्तावलि। This sentance is missing in the AS and SKh. Concerning this deviant vocative see above, note to line 67 and cf. lines 77, 87 and 118.

322. SaṁP and MS ख् of the SKh: –विभूषितावलि:; MS ग् of the SKh: +
आक्रांता चंद्रलेखा करदृततमसा सजयमंडलेन
मत्रग्रामोग्रसर्ग ग्रषितगर्गनगा गोविशालालिकाला ।
वांत: भ्रांत: प्रशांत: प्रभृतिगुणंगणा वामातिवामा वामा
वामेन वामवितर: विविधं सिद्धयोगेश्वरी त: ।।

323. AS: ह्राँ। 324. SKh: करालेक्षणे; ग्: करालक्षणे; ञ्: (?)।

325. Missing in the AS. SKh: क्, ग्: भी; ख्: भीँ; SaṁP: भीँ।

326. All MSs except छ्, ज्: हिमरूपा। The selected reading agrees with the KMT, SaṁP and SKh. The following is missing in the BB and KMT up to महोच्छुष्मयोगप्रिये। 327. ङ्: ज्यं; AS: ह्र; SKh: क्षः।

328. SKh: + हि। 329. ख्, ग्, झ्: +यं। 330. AS: वीक्षय; SKh: वीक्ष्यसे। 331. AS and SKh: हूँ; SaṁP: हाँ।

332. क्, छ्, ज्: तुटिलय– –म; ख्, झ्: तुटिलव–; ग्: तुटिलवनिमिषार्द्धमात्रातिसू * * * * (?); घ्, ट्: तुटिलय–; ङ्, च्: तुटिलयनिमिषार्द्धमात्रातिसूक्ष्मातिसूक्ष्मे; ञ्: तुटिल–; AS: तुटिलवनिमेषार्द्धेमातृ * * * * * *; SKh: त्रुटिलयनिमेषार्धमात्रे (क् ख्: तुटि–)। 333. SaṁP: ह्यँ। 334. AS: हा हा + ज्ञ; SKh: हा हा + जुँ। 335. AS: प्लूँ।

336. क्: –मते; SaṁP: –मातः। See below, note to 5/41b. Cf. above, lines 63, 72 and 74 and below 126. 337. ङ्, ज्, ञ्, ट्: ॠँ; missing in MSs घ्, च्, छ् and AS; SKh: झूँ। 338. BB: महोसुक्ष्मायोगप्रियाः; KMT: –यागप्रिया; AS and SKh ग्: –यागप्रिये। 339. क्: हौ; ञ्: (?); AS and SKh: ताँ।

340. ञ्: (?)। The BB and KMT read: जयन्त्याजिता। Then missing up to रुद्रसंमोहनि।

341.This and the following word is unclear in MS ञ्.

342. घ्, च्, छ्: * जया; ञ्: (?)। In the AS त्वं appears here and is missing after the following word. SaṁP: त्वं जया विजया.

343. SKh: जयन्ती। The change from the regular जयन्ती to जयन्त्या is equivalent to the change from देवी to the well attested deviant form देव्या. See above, note to 2/22b. 344. Missing in the AS from here up to रुद्रसंमोहनि; SaṁP: + च।

345. ङ्: –महांमोह–। 346. ङ्, ञ्, ट्: –वेला * लि; all other MSs: –वाला * लि। SaṁP: –वेलावलिः। See above, note to line 67 and cf. lines 76, 77 and 118.

347. घ्, च्, छ्: ह्लीं; झ्: ह्लैं; ञ्, ट्: ह्लैँ; SKh क्: ह्लीं; ख्: ह्लौं; ग्: ह्लों।

348. BB and KMT: –संमोहिनी; AS: रौद्रवेतालसंदोहनी; SKh: रौद्रवेतालसंमोहिनी।

349. ग्: म्ह्क्ष्म्ल्क्र्यूँ; AS: ट्त्रुठे; SKh: त्रां तु।

350. All MSs except ङ्, छ्, ज्, ञ्, ट्: वना–। This reading agrees with the AS, BB, KMT and SKh. 351. क्, ग्: वो–; च्, ञ्: –सृता; all other MSs except छ् and SaṁP: –योनासृता; AS: उत्संगनाशृता; SKh क्: उत्सङ्गजानाश्रिता; ख्: उत्सङ्गजानासृता; ग्: उत्सङ्गयानासृता। The accepted reading agrees with the one in the KMT. One wonders whether to emend to उत्सङ्गयोगाश्रिता.

352. क्: –नुगैमात्रिभिः वीरपानानुरुक्तैः; ख्, झ्: –मात्रिभिः–; घ्: –रक्तै; च्, ज्, ट्: –मात्रिभिः वीरपानान्तरुक्तैः; छ्: –वीरपानानुरुक्तै; ञ्: –नु * * * * * * * (?) नानुरुक्तैः; AS: सतमन्त्रमार्गानुसंसृतिर्–; SKh क्: –रक्तैश्च; ग्: –वीरयानुनोतुरक्तै।

353. All MSs except छ्, ज्, ञ्, ट्: सुभक्तश्च; AS: सुरक्तैश्च; missing in MS क् of the SKh, ख्: सुभक्षैश्च; ग्: सुभक्तिश्च। This emendation agrees with the reading in the KMT.

354. च्: –मे; SaṁP: * पूज्यसे। 355. ख्: ग्म्य्म्ल्यूँ; ङ्: ग्म्य्मँ; झ्: ग्स्प्व्म्न्यूँ; all other

MSs: ग्म्य्म्लूँ। SaṁP: ग्म्य्यल्यूँ; AS: नासपमन्नंलू; SKh: गसपवन्लूं (ख्: गसपमन; ग्: गसपन्लूं)।

356. ट्: –मृतैर्दिव्यंपा–; AS: पञ्चरत्नामृतादिपानात्सवे; SKh: पञ्चरत्नामृतैर्दिव्यपानोत्सवैः (क्: –वै; ग्: पंचरत्नावृतैर्दिव्यपानोस्तवै)।

357. Although this word is found only in the SaṁP, it is required to complete the syntax and so has been incorporated into the edition.

358. All MSs except च्: अ *; AS: अ अ; SaṁP: अँ अ। Cf. above, line six.

359. The last two seed-syllables are missing in the AS. SKh: अँ (क्: अ) अ ह ह एह्येहि (क्: पहे)।

360. घ्, च्, छ्: –जन्मचतुष्–; all other MSs except ज्: –जन्मश्चतुः–; ग्, घ्, ङ्, च्, छ्, ज्, ञ्, ट्: and the SaṁP: –जन्मोद्भवैस्तैस्तनारैः; all other MSs: –तैनारैः; AS: –जन्मोद्भवैस्तैश्च नारैः; SKh जन्मोद्भवैस्तैस्तु (क्: –स्तैश्च; ग्: –वेस्तेतह्व) नारैः (ग्: नारै)।

361. ग्: फल्गुषैस्तष्यस; ङ्: फल्गुस्तप्यस; च्: फल्गुषैस्तर्प्यास; छ्: –तर्प्यास; झ्: –तर्पास; ञ्: (?) all other MSs except ट्: –तस्यस; AS: फल्गुषैः सूर्यसे; SKh: तर्पसे (ग्: फल्गुषैश्चपंसे)।

362. ञ्: (?); ट्: स्वौ; all other MSs: स्वो; missing in the AS; SaṁP: स्वौ; SKh ख्: स्वौः। This emendation is supported by the reading of the SaṁP and agrees with the remaining two MSs of the SKh.

363. घ्, छ्: –ध्यये; च्: –फल्गुमध्ये; KMT: मध्यमांसप्रिये।

364. ङ्: म्लुँ; ङ्: + न्लुँ; AS: स।

365. AS: –व्रतोद्धासिर्; KMT: –व्रतोद्धाषिभिर्; SKh: –व्रतोद्धासिभिः।

366. च्: –कंकालकालकापालि–; AS: मन्त्रकंकालकापालिभिर्दिव्यचर्यानुयोश्चोर्द्धः (?); SaṁP: मुण्डकंक * नकपालिभिर्–। Missing in the BB and KMT up to ॐकार–.

367. None of the sources read this word. This is probably because an earlier version of the *Mālinīstava* continued without a break up to the end of what is in this version line 101 and is where the verb is found. Accordingly, it has been carried up to here to complete the sentence.

368. घ्, च्, छ्: स्वौ; ङ्: सो; ञ्, ट्: सौ। This and the following seed-syllable are missing in the AS.

369. AS: टां; SKh: ढाँ।

370. All MSs except छ्, ज्, झ्, ट्: मण्ड–।

371. AS, SaṁP and MSs ङ्, च्, ञ्, ट्: रु; all other MSs: रू; SKh: रुः।

372. ग्, ङ्, च्, ञ्, ट्: रुः; all other MSs except क्, घ्, छ्, ज्: रू. Missing in the AS and SKh.

373. MSs घ्, च्, छ्, ज्, ट् and the SaṁP: ह्लीँ; AS: ह्स्क्रीँ; SKh: ह्रीँ।

374. च्: ब्लूँ; ञ्: (?); ट्: क्लुँ।

375. च्, ज्, ञ्, ट्: क्लुः; SaṁP: क्लूँ। This and the following sentance are missing in the AS and SKh.

376. ञ्: नागयज्ञाप–; SaṁP: –यज्ञोपवीतमेव वलावधुते।

377. ख्: –दामिनि।

378. AS: म्लूँ उकार–नमो–नमः–; SaṁP: ऐँ उँकार–; SKh: न्लूँ (ग्: स्लूं) ॐकारे (क्: –र; ख्: उंकार–नमो; ग्: उंकार) नमो (ग्: नमों) नमः–; घ्, च्: –वषट्कारहूं– * कार; ङ्: –वषठूंकारफट्कार–; छ्: वौषट्– वषट्कारहूंकार * * * * जातीभिरेतैश्च; ज्: –वौषट्–वषट्कार–हूंकार–फटकारजातीभिर्तैश्च; ञ्, ट्: –वौषट्–वषट्– कारहूंकार– –जाती–; KMT:

नमस्कर—ओंकार—स्वाहा—स्वधाकार—; AS: —स्वाहा— स्वधाकारावाच्य—वौषट्—; SaṁP: —वौषट्—वषट्—हूँकारजातीभिरेतैश्च; SKh: —स्वाहा—स्वधाकारवाच्य—वौषट्—वषट्कार—फट्कारजातीभिरेतैश्च (ख्: —स्वधाकारवाच—)।

379. क्, ज्: मंत्राक्षरोच्चोर उत्तीर्ण—; च्: मन्त्रक्षरोच्चार उत्तिर्ण—; ञ्, ट्: + च; AS: मन्त्राक्षरैर्नारिभि:शासुमुत्तीर्ण; SaṁP: मंत्रोक्षरोच्चार उत्तीर्ण; all other MSs: मन्त्राक्षरोच्चार उत्तीर्णपूर्णा; SKh: मन्त्राक्षरोच्चारिभि: (ग्: मंत्राक्षरैर्वरिभि:) सँ (क् ख्: सं; ग्: स) समुत्तार्यसे (ग्: समुच्चंर्न्तोर्यस; क् ख्: —स); KMT: मन्त्राक्षरोच्चारिभिरुत्तीर्णपूर्णा। What follows is missing in the KMT, which continues directly with: वामहस्तस्थितैश्चाक्षसूत्रावलीजापिभि: साधकै: पुत्रकैर्मातृभिर्मण्डले दीक्षितैर्योगिभिर्योगिनीवृन्दमेलापकै रुद्रक्रीडालसै: पूज्यसे।

380. AS: सखांयोज्यसे। Instead of उत्तीर्णपूर्णा संपूज्यसे the SKh reads: त्वां परपदे (ख्: परपदै; ग्: परापदाश्) योज्यसे (ख्: शोधसे; ग्: चाषसे) च (क् ख्: च्च; ग्: वै)।

381. ञ्, ट्: थं; AS: श्व; missing in the SKh ।

382. ट्: —भैरवं; all other MSs and the SaṁP: —भैरवे; AS: —परमे भैरवि। Rather than postulate that the regular feminine —भैरवी— has been replaced with भैरवा, of which there is no second example, this emendation has been made supported by the reading in the SKh. Concerning the form of this numeral, see note to 3/9c.

383. क्, ख्, ङ्, ञ्: उभये—; च्: —पञ्चकं—। Missing in the AS. The SaṁP adds: वज्रवति शौम्यां मुक्ते अघोरपंचके।

384. ञ्: —वलिं त्वं; all other MSs: वलि त्वं; SaṁP: —वलि: त्वं।

385. SKh: * वाग्बीजावलिपञ्चप्रणवसंपुटे द्वाचत्वारिंशति (क् ख्: —ती; ग्: —सती) * * * * * *; AS: वाग्निबीजारलै: वास्तु चत्वारिंशती। The regular form of the numeral is चत्वारिंशत्। Concerning this deviant numeral see above, note to 3/9c.

386. क्: ह्लौं; ख्, ग्, च्: ह्स्रूओँ (?); झ्: ह्यूँ; SaṁP: ह्सौँ (?)। This seed-syllable and the previous word are missing in the AS. SKh, MS ग्: ह्स्वूऔं। Normally a seed-syllable marks the beginning of each unit but in this case the verb would be missing. Cf. below, line 112.

387. ञ्: —स्थितांचाक्षसूत्रावलीजापि * (?); all other MSs: —स्थितांचाक्षसूत्रा—; AS: वमहस्त * * * * * * * * * *; KMT: वामहस्तस्थितैश्चाक्षसूत्रा—; SKh: वामहस्तस्थिताचाक्षसूत्रावलीजापिभि: (ग्: —जापभि:) + ऐं ऐँकारकृतलक्षानुबद्धरागै: (क्: —गै; ख्: —गे; ग्: —लक्षवद्धानुरागे) स:। This emendation agrees with the reading in the SaṁP.

388. All MSs except घ्, च्, छ्, झ्: पुत्रकै:—।

389. क्, च्: —योगिभियोगिनी—। Missing in the KMT from here up to रुद्रक्रीडा—।

390. ख्, ग्: ह्मौ; घ्: ह्मौँ; झ्: ह्यौं; missing in the AS; SaṁP: ह्सौ:; SKh ह्स्रूऔँ।

391. ङ्: संवर्तमलान्ता—; the AS and SKh, but not the SaṁP add: ह्लूँ।

392. AS and SKh: * चक्रनायकि (ख्: चक्रनाय *।

393. क्, च्: ॠँ; ग्, च्: त्रॄँ त्रॄँ; ङ्: ॠ ॠ।

394. क्: डो डौँ; ङ्: क्षों क्षौं; AS: ऌ ॡ; SaṁP: उँ ऊँ; SKh: ऌ (ख्: तु; ग्: त) ॡ (ख् ग्: भू)।

395. च्: –णिं। 396. क्, ग्: क्ष्लँ; छ्, ज्: क्षँ; ञ्: (?)।

397. घ्: –लमे; च्, छ्: –लसे AS: –लस।

398. ख्: –से:; missing in the AS and MSs घ्, च् and छ् of the KuKh. Missing in the AS and KMT from here to योगिनां।

399. क्, छ्, ज्, झ्: भृँ; SKh: भ्रीं (ग्: स्त्रीं)।

400. All MSs: भृकुटी; SaṁP: भृकुटा

401. क्: करालभैरवीपृय; ग्: करालभैरवप्रिये; all other MSs: करालभैरव भैरवीप्रिये। This emendation agrees with the reading of the SKh. 402. घ्, च्, छ्, ज्: व्लूँ।

403. क्, ख् ग्, ज्: –वीरेवंदितो; झ्: –वीरैर्वन्दिते; च्: वीरवीरेन्द्र * * वन्दिते।

404. झ्: मैँ; ञ्, ट्: भैं। 405. All MSs except छ्, ज्, झ्, ञ्, ट्: –क्री * लसे।

406. ङ्: युँ; AS: ह्लूँ। 407. SKh: क् ख्: योगिनी; ग्: योगिना; ञ्: यागिनीनां; the AS and KMT: योगिनां। 408. घ्, च्, छ्: देवी। 409. Missing in the SKh. 410. च्: –पमलोचनै:। 411. ख्: –पूर्णस्तु; ङ्: –पूर्णे *; छ्: –पूर्ण्णेस्तु।

412. AS: पश्यसि। See below, 5/14d.

413. SaṁP: खें; missing in the SKh. 414. KMT: दिव्यान्तरीक्ष–; ट्: –तां। 415. ज्: –पाताले–; SaṁP: –तां।

416. SKh and MS ङ्: हुं; ट्: हूं। 417. All MSs and MS क् of the SKh: पठेदं; SKh: ख्: पठेतन्; ग्: पठेत्; SaṁP: पठेत्। दँ; AS: भक्तिवन्त पथेत् हँ। The reading accepted here is supported by the KMT. 418. च्: –ल।

419. ञ्: (?)। An accusative – तमपि– is required here to complete the syntax but none of the MSs of any of the sources support emendation.

420. KMT: शस्त्राग्निचौरार्णवे; AS: संसारे घ: सद्य मानव: साषि शस्त्राग्निवौरार्णवे; SaṁP: –शास्त्रार्णव। 421. The root (सं–) रक्ष is normally 1P.

422. ङ्: फ्रें फ्रें फ्रें; SaṁP: फेँ फँ फ्रँ। 423. च्: –लक्ष्म।

424. SaṁP: –महालक्ष्मीप्रिये। 425. झ्: –चौरान् परा–; ञ्: * * चौरान्यरदारानुरक्ताश्च; ट्: * * चौरान्यनदारानुरक्ताश्च; all other MSs except छ्, ज्: –चौरान्पर–; ङ्: –श्व; AS: य * मेचौराघदारानुशक्ता तथा + वियोगेतकास्ते; KMT: –नुषक्ताश्च; SKh: + विप्रयोगान्तकास्तेऽपि (ख्: प्रियागन्तकास्तेपि; ग्: विप्रियोगातकास्तेपि)। 426. AS: ब्रह्मघ्नेगोघ्नोमहादोषदुष्टा। Missing in the KMT.

427. क्, ख्, ग्, ङ्, ञ्, ट्: पिमुच्य; घ्, च्: पिमुच्ये; all other MSs: पिमुच्यन्ति; AS: + म्लूं; SaṁP: पिमुच; SKh: पिमुच्यति + सूँ। Either विमुञ्चन्ति or विमुञ्चन्ते would be a regular form here. Analogous cases of the deviant conjugation of this verb both with this prefix (see the end of this mantra) and without it occur several times in this text (see below, note to 9/19b).

428. ङ् संस्मृत्यु; AS: संस्मृते; the AS and SKh: + देवि; SaṁP: सिंस्मृत्य।

429. क्, ग्: मुखस्यू; ख्, ङ्: मुखय्यू; ट्: + पू; SKh: + निर्मलं।

430. ज्: + पू पूर्ण–; ञ्: * * (?) चन्द्रानु–; AS: संपूर्णचन्द्रानुकार; KMT: –नुकारं।

431. क्, च्, झ्: –प्रलोष्ट्यट–; ख्: –कुण्डलोद्यष्ट–; घ्: –कुण्डलान्घृष्टे गण्डस्थले; ङ्:
–कुण्डलोद्घृष्टं– –स्थल; च्, छ्: –कुण्डलान्घृष्ट–।

432. SaṁP and MSs क्, ङ्: –भुजावद्धपादा–; ख्, ग्: दृधेर्–; घ्: –पाशैभुजा–; च्:
–भुजापादागलैस्तेपि; छ्: –पाशैभुजापादागलैस्तेपि; ज्: दृढेर्व्वंधनैर्नागपाशैर्भुजावद्धपादागलै: तेपि; ञ्, ट्:
दृटेर्वंधनैर्नागपाशैर्भुजावद्धपादार्गलै: तेपि; all other MSs: –भुजावद्धा–। All MSs except ङ्, छ्:
–पादार्गलै:; AS: येऽपि वद्धार्गला शृंखलैर्नागपाशैर्भुजावद्धपादार्गलं तपि; SKh: येयेऽपि वद्धार्गला (क्: वद्धांर्गला; ग्:
वद्धागला) शृङ्खलैर्नागपाशैर्भुजा (ग्: सूवेलैर्नागपासैर्भुजा) वद्धपादार्गलै: (ग्: –लै) तेऽपि। Missing in the KMT
up to नामसंकीर्तनाद्. 433. घ्, ङ्, छ्: वंद्धाद्; ज्: यद्वाद्; AS: वद्धा:।

434. AS: प्रमुच्यन्ते। 435. क्, ख्, झ्: फ्रँ।

436. ञ्: ग्रस्तो; AS: हेमवद्धैर्दृधैर्–; SKh: वन्धैर्दृधैर्ये (ग्: वंवैर्दृठैये)।

437. च्: –रक्षश्च; ञ्: –रक्षै * (?); all other MSs and the SaṁP: –रक्षैश्च; SaṁP: च तु
भूत–; SKh: ग्रहैर्भूतवेतालरक्षैश्च (ग्: –वेतालैस्ते)।

438. ञ्: * * * * * (?) पिते; KMT and SKh: + त्वन्; AS: ग्रहैर्भूतवेतालराक्षसै: पीडितास्तेऽपि
+ शूद्रा: प्रमुच्यन्ते। 439. SaṁP: नामकीर्तनाद् * वि मुच्यन्ति। The edited
text of the KMT reads मुञ्चन्ति but MSs CEFHJK read मुच्यन्ति as does the SKh. See
below, note to 9/19b. 440. ङ्: घोरै–। See below, note to 5/57b.

441. ख्, ङ्: पादारविन्दे–; च्: पादारविन्दुद्वय; घ्: पादारविन्द्रे–।

442. SaṁP and MSs घ्, च्, छ्, ञ्, ऋ: ह्रूँ; ङ्: हुँ; झ्: हं।

443. ट्: –तेजेप्रभे; AS: हुँ महाकालकालाग्नितेज:प्रभं। All the MSs used for the edition
of the KMT read the correct form तेज: as does the AS and SaṁP. Even so the
readings of the MSs of the KuKh all agree on this reading and so does the SKh.
The noun तेजस् is frequently thematized. See above, note to 4/11d.

444. All MSs except घ्, च्, छ्, ट्: क।

445. ञ्: –मौलि * * * * * * (?)ञ्चकिं–; ट्: –मौलितांमालालिसत्पद्म–; AS:
–व्रह्मेन्द्ररुद्रापिचन्द्रार्कपुष्पायवैतन्मींमौलिमालोलसंपद्म–; SKh क्: –माला * ––पिञ्जरी; ख्: –गोविन्द * * *
चन्द्रार्कगोविन्दपुष्पायुधैर्–; ग्: –पुष्पाद्युवैर्मौलिमालालि –किंजल्कसर्पिजरी।

446. KMT: सेव्यसे। The following is missing in the KMT up to सव्वीरम्बिके।
The following five sentances are missing in the SKh. From here to चतुर्दशभुवनो– AS
reads: श्रीकरवीर गुहरू * * वासनि * *. 447. क्: ह्व्रूाँ।

448. ज्, ञ्: कन–; ट्: कनवीरस्मशान–; SaṁP: –स्म्शाननाथानि। See above, note to line
67 and cf. lines 76, 77 and 87.

449. All MSs except ख्, घ्, छ्, ज्, ञ्: ग्लौ। This and the following mantra are
missing in the SaṁP. 450. ञ्: –वनमडित–।

451. छ्: ह्रीं; ज्: ह्रौं; ट्: हर्स्वौं। The reading in MSs ख्, ङ् and झ् is unclear. The
following lines ending with ज्म्रूफ्रुँ are not found in MSs: ग्, ङ्, च् and ट्।

452. छ्, ज्, ट्: –गुह–; ख्: –वासिनी। 453. SaṁP: छ्रौं।

454. ख्: –वासिनी।꣸ 455. This and the following mantra are

mising in MS ञ्. 456. ख्, झ्: कृतराट्; AS: कृकट।

457. घ्: –निस्वषिणि; छ्: –निर्षोषणि; ज्, ट्: –निर्घोषणि; AS: त्रैलोक्यविद्याषणी।

458. All MSs and the SaṁP: ड।

459. The seed-syllables are missing in the AS and what follows reads:
अडीमांविके. 460. ख्: ड्क्षौँ (?); झ्: ज्म्रूफ्र्यूँ; छ्, ज्, ञ्, ट्: ह्स्ख्फ्रेँ;
missing in MSs छ् and ज्, the SaṁP and SKh.

461. Missing in AS and MSs घ् and झ्; all other MSs except छ्, ज्: ह्क्ष्म्रेँ. This reading is supported by the SaṁP and the SKh.|

462. SaṁP: पादुकक्रमे–। 463. This and the following word are
illegible in MS ञ्. 464. घ्, छ्, ज्: –मंडलोच्य–; ञ्: * (?) दिमण्डलोव्यं–;
all other MSs: –मंडलोव्यं–; SaṁP: कादिमण्डले। क्यं माहाज्ञान–; SKh: –मंडलोघं–; all MSs except ज्: –यो *। Concerning this irregular concord see above, note to to 1/5b. क्, ख्, ग्, ङ्, च्, ज्: +याया; all other MSs: +या।

465. AS: नेत्र वीरावलीसर्वराशि भगवत्यवभास्व भासुरम्; SKh क्: पीठावलीशव्दराशि–भगवत्यवभासिभासुरां; ख्: पीठावलीशव्दराशिभगवत्यवभासभासुरां; ग्: वीरावलीशव्दराशिभगत्यवभासभासुरां।

466. ख्: ह्र; all other MSs except घ्, छ्, ज्, ञ्, ट्: हूक्षौं; AS: ह्स्त्रौ।

467. छ्, ज्, ट्: –योगोवली–; ञ्: मण्डलो * अष्टनिर्वाणयोगो–; SKh: क्: –निर्वाणमहावाण–पञ्चकोपेतं; ख्: –निर्वाणमुद्भाव–; ग्: –निर्वाणसद्भाववाणपंचकोपेतं। The following, up to आज्ञाधिकार–, is missing in the SKh.

468. क्, ग्: ह्सौं; ङ् ह्लौँ; छ्, ज्, ट्: ह्स्रूऔँ; झ्: हक्ष्यौं; ञ्: (?); missing in the AS. SaṁP: ह्स्रूऔँ। MS ञ् ends here.

469. क्, ख्: –संकाशं–; झ्: –संकाशाकाशे–; छ्: –संशकाशश्राकाश–; छ्, ज्: –पञ्चकोपेतां–; ञ्: शुद्धस्फटिक * * (?); ट्: –संकाश आकाश– –पंचकोपेतां आज्ञाधिकार–; the section from शुद्ध– to –भूमिका is missing in MS ङ्; छ्: –आज्ञाधिकारे–; AS: –पंचकोपेतं आज्ञाधिकारे * * * वश्रीमत् * * *; घ्, ज्, ट्: –सकलकलालंनूतोन्मादमनसत्क्रमं; all other MSs: –सकलकलालंभूतोन्मादमनसत्क्रमं; AS: –सकल –कलाकृतो–; SaṁP: ––सकलकलालान्ततोन्मादसत्क्रम; SKh: –आज्ञाधिकारश्रीविश्रामसकलकलोन्मादमदनसंक्रमं (क् ख्: –म; ग्: आज्ञाधिकाराविस्त्रीमसकलालोमद–)।

470. Missing in ख्, घ् and छ्; SKh: श्रीमदागमं।

471. छ्: सननाभि–; ज्: सतनाभि–; missing in the AS.

472. छ्: विद्याम्नायोघगगद्य–; ट्: –पदैश्चतु:पादाभिध्यातसर्वार्थसंवित्संवोध; SaṁP: –पद्यश्चतु:–पादादिभिर्ध्यातसर्वांगसंवित्–; all MSs: –संबोध।

473. All MSs except घ्, छ्: संबुध्यसो; AS: क्ली विद्या वशोगद्यपदैश्चतु:पदार्थ तुयत: तस्मात्; SKh: क्लीं (ख्: श्री; ग्: व्लीं) विद्यामहोघचतुष्पादद्रव्यक्रियायोगपादं (ख्: –दूत्यधि–; ग्: –चतु:पदे। द्रव्यक्रियायोगवादं व) च चर्यपादान्वितं फ्रेँ (क् ख्: प्यें; ग्: तप्यें)यतस्तस्मात् (ग्: यतत्स्मा)।

474. All MSs except घ्, छ्: – वीराधिके; AS: सवीराविके + प्राशास्मो; SaṁP: सर्वत्रैक्यरूपा; SKh adds: प्रसन्नास्माकं (ग्: प्रसंन्नस्मा) भव (ग्: संभव)।

475. ट्: भैँ भैँ भै; All other MSs except ख्, घ्, छ्, ज्: भै भै *; SaṁP: भैरव; missing

in MSs क् and ख् of the SKh. MS ग् of the SKh: भै भै *।

476. All MSs and all other sources: भैरवी।

477. ट् and the KMT: शरण्यागतोहं; SaṁP: भैरवस्तं शरणागतोस्मि।

478. See above, note to 4/3c. These two words and the following one are missing in the version of the *Mālinīstava* found in the KMT.

479. AS: भै भैरवि भैरविस्ते शरण्यागतोहं भैरवी न्यासाहं दीक्षितोऽहं दीक्षाशरण्यागतोऽहं भैरवी क्षमस्य अपरवद्धम्; SaṁP: –ध।

480. The *Mālinīstava* ends here in the KMT.

481. All MSs except घ्, छ्: –मातः। Although most of the MSs read the regular form, this deviant vocative appears as many as four more times in this *stava* alone (see above, lines 63, 72, 74 and 84) and in the AS and SKh. See below, note to 5/41b.

482. झ्: कौलिके; AS and SKh: काली।

483. SKh, MS ख्: कमलगुहावासिनि; AS and MSs क् and ग् of the SKh: –वासिनी।

484. क्: –स्तवेन; ङ्, ज्, ट्: –स्तवना; छ्: –तवना।

485. छ्: –नेदितोहं; all other MSs and the SaṁP: –नन्दितोहं; AS: समयनन्दितं। See above, note to 4/3c.

486. ट्: वरणं वंदितोहं; Missing in MS ज्; छ्: चरणं–; all other MSs, AS and SKh: –वन्दितोहं; SaṁP: वरणंवन्दितोहं।

487. All MSs: कारुण्यात् सनुक्रम्यस्व; AS: सदानुकम्पोहं; SaṁP: कारुण्यात् सानुक्रम्यरेच; SKh: सदानुकम्पस्व।

488. AS: चीवयाहं शुभं महामालिनीस्तवं; SKh: मां शिवे शाश्वते (क् ख्: शाश्वतेति; ग्: सास्वतेति)।

489. M → N. This and the following verses up to 4/43ab are also found in the AS and up to 4/45 in the SKh.

490. AS: आद्यनाथे–।

491. छ्: प्रर्य–।

492. All MSs: अनुभवा–; AS: प्रेरकंन तु प्रेरिता। The reading of the MSs would make this *pāda* one syllable too long. This emendation is partially supported by the readings of the MSs of the SKh which are: क्: आज्ञायानन्दनन्दिनी; ख्: आज्ञायानन्दनन्दिता; ग्: आज्ञायातदनंदिनी।

493. SKh: नाथस्यानुग्रहार्थाय। One wonders whether to accept the reading in the SKh which is correct Sanskrit and makes good sense. Unfortunately, it is not supported by even a single MSs of the KuKh or the AS. Compounds with 'm' intercalated between members for metrical reasons are well attested in this text (see above, note to 3/21b and cf. below 4/44a). As such it should be read to mean आज्ञानुग्रहार्थाय which, despite the extra syllable, sounds almost the same as अज्ञामनुग्रहार्थाय.

494. ज्, ट्: अधिकारण हेतुना; all other MSs: अधिकारेण हेतुना; AS: अधिकान्ने हेतुना। This emendation agrees with the reading in the SKh.

495. IM 6 + 7.

496. The root पठ् is 1P.

497. AS: क्रमसिद्धिं तदा; SKh: क्रमसिद्धिस्तदा।

498. AS: आनन्दस्यन्दसंज्ञापि; SKh: आनन्दस्पन्दनावस्था। Note the irregular *sandhi*. See above, note to 3/22b.

499. ट्: उच्चार्रादेव।

500. AS: त्रिकालं; SKh क्: त्रिकालमे–; ख्: त्रि:कालमे–। See above, note to 3/119d.

501. AS: बीजसंख्याद् विकारेश्च; SKh: –कारैश्च।

502. AS: कुजादेशात्; SKh: क्, ख्: कुब्जादेश:; ग्: कुजादेस।

503. All MSs: आज्ञामानु–। AS: आज्ञा सनुग्रहं। M → N, see above, note to 3/164a. Concerning this compound, see above, note to 3/21b and cf. above, 4/41a.

504. क्, ख्, ग्: वाचांसिद्धिं न; all other MSs: वाचासिद्धिं न।

505. The AS adds the equivalent of line 4/47cd and then no longer coincides with the text here. 506. ट्: तस्ये। 507. छ्: –मनैकधा।

508. All MSs: गतिर्। 509. See above, note to 4/35b.

510. क्, ङ्: मन्त्रविद्यात्रयोगिषु; all other MSs: मन्त्रविद्यात्रयोनिषु। This emendation agrees with the reading in the SKh. The following three lines are missing in the SKh.

511. छ्, ज्: विधा। 512. घ्, च्, छ्: वाज्ञा–; ट्: वा * (?) पदं।

513. छ्: –तां विवर्जितानाम्। The genitive plural ending has been contracted to save a syllable for the metre. Cf. the two gentive plurals below in 12/34cd: पापिष्ठां दर्पदुष्टानां दूषकां तन्त्रवादिनाम् and in 15/44b –विद्यानुष्ठानपारगाम् for –पारगानाम्.

514. All other MSs except क्: अहंकारो; AS: एवं क्रारोपपन्नानां।

515. All MSs: दाम्भिकानां। 516. Here, as in many other instances, a perfect passive participle functions as gerund. Cf. above, 3/166c and see below, note to 5/38b.

517. From here to the end of the corresponding chapter in the SKh it reads the following. The first line corresponds to KMT 2/4ab, the second to KMT 2/5cd and the following two to KMT 2/7.

नीलाञ्जननिभप्रख्या (ख्: –ख्यां; ग्: –निभाप्रख्या; कुम: –समप्रख्या) कुब्जरूपा (ख् ग्: –पां) वृकोदरा (ख्: –रं; क् ग्: –रां)।।
वामप्रसारितकरा (ख्: –रां) वामादेवीमुवाच (क्: वामदेवमुवाच) ह (ख्: च)।।
ऊचुस्त्वेवं (क्: ऊरूत्वेवं; ग्: ऊवस्त्वेवं; KMT: उवाचैवं) महासत्व (ग्: –त्वं; KMT: महासत्त्वा) दृष्टिपातो मदीयक: (ख्: ममीयक:; ग्: ममीयक)।
आशीविषेव दुष्प्रेक्ष्य: (ग्: दु:प्रेक्ष) स कथं धार्यते त्वया।।
दिव्यं ददामि ते चक्षुर्येन त्वां दर्शको (ग्: दंसको) भवेत्।।
पिण्डीकृत्वा (ग्: –कृकृत्वात्) स्वयोगान् (ख्: स्वयागान्; ग्: स्तयोगा) निजवपुरमलं
श्रीमदुड्यानलिङ्गं
रूपं संप्राप्य काली शशिकरनिकरोद्भासितानेकदिक्का (क्, ख्, ग्: –करोद्भाविता–; ग्: –दिव्या)।
निष्क्रान्ता (ग्: नि:क्रांता) लिङ्गतोया (ख्: द्दोया) पुनरपि तरसा (ख्: तुनसा; ग्: तवसा) शंकरस्तोत्रबोधाद् (ख्: –बोधा; ग्: संकरस्तोत्रवोधा)
दुर्गां (ग्: दुग्रा) रौद्रीं (ग्: रौन्द्रीं) सुशान्तां (ग्: सुसांतां) त्रिविधगतियुतां तां सदा (ग्: समादा) नौमि खञ्जीम् (ख्: खञ्जी)।।

518. The root वद् is generally 1P. In regular Sanskrit it is *ātmanepadī* only

in certain senses. These include: to show brilliance or proficiency in, be an authority on, to shine, look splendid or bright, to toil, exert, labour. The *ātmanepadī* form recurs again below in 5/59c, 62a, 6/134c, 7/96a, 41/59a, and
46/24c. 519. All MSs: सिद्धिनाथस्य। Cf. below 4/51a.
520. छ्, ज्, ट्: देव्यो। 521. छ्: मित्वं तत्वमागतः। See above, note to
3/21b. 522. छ्: सिद्धि–। 523. छ्, ज्, ट्: अद्या–। See below 68/32c where
exactly the same expression occurs. This indeclinable normally governs the ablative and, moreover, here, as in several other cases, it is irregularly compounded. See 6/163a, 225a, 7/57a, 8/6a, 11/57d, and 57/21c.
524. The plural form has replaced the regular singular. See above, note to
4/3c. 525. ट्: –भै *वयज्ञे। 526. All MSs: –मार्ग।
527. All MSs: विमलभेदान्तर–। 528. ट्: स्वामिनीमत।
529. All MSs except घ्, झ्: अथा–।
530. This line is unclear in MS छ्.

NOTES OF THE TRANSLATION OF CHAPTER FOUR

1· The term *śāntātīta* literally means 'beyond the tranquil'. The 'tranquil' is, I suppose, the condition of deep sleep. If so, the plane of the Śāmbhava Command is the Fourth State beyond that of deep sleep. Perhaps we should distinguish this plane from that of the Śāmbhava State itself, which is Beyond the Fourth. Otherwise, we may understand the 'tranquil' to be the Fourth State in which case 'beyond the tranquil' is the state Beyond the Fourth.

2. This and the following verses up to 4/11ab are commented in the *Ṭīkā*, which is quoted in the relevant places in the notes.

3. See above, note to 3/64cd-65ab.

4. Cf. last lines of the *Mālinīstava* below in this chapter.

5. Cf. below, line 8 of the *Mālinīstava*.

6. See above, note to 3/67cd-68.

7. Cf. 3/67cd-38. The *Ṭīkā* comments:

The venerable Śrīkaṇṭha said: O Supreme Goddess, in this way you have attained the plane of the Śāmbhava Command **in accord with (its) own (true) nature** and thus you are the teacher of mantra and **mother**. Nor is there is any doubt (about that) here. For this reason (*yukti*), (you) should not do what is **wrong** (*ayukta*). And so you are the one (deity) who resides in the heart of all the goddesses, energies (*mātrā*), and all (the gods) including Brahmā and the rest. Therefore, give me, Rudra, (your) grace. You are my mother in this, the Western Tradition (*paścimāmnāya*).

śrīśrīkaṇṭha uvāca | *evaṁ prāptaṁ [k kh: prāpta] svarūpeṇa* || *evaṁ svarūpeṇa prāptaṁ tvayā parameśvari [k kh: -rī] śāṁbhavājñāpadam* | *tathā tena karaṇena tvaṁ [k kh: tvāṁ] mantragurur [k kh: -guru] mātā ca nātra saṁśayaḥ [kh: śaṁsayaḥ]* | *atra yuktyāyuktaṁ [k: -yuktye] na kāryam* | *tathā tvaṁ [k: tve] sarvadevīnāṁ tathā mātrāṇāṁ brahmādīnāṁ sarveṣāṁ tvaṁ [k: tve] ekā hṛdaye sthitā ity arthaḥ* | *tasmān mama [kh: tasmāt-] rudrasya anugrahaṁ dehi* | *mama tvam asmin paścimāmnāye [k kh: -ya] mātā* | Ṭ MS K fl. 67a.

8. The *Ṭīkā* comments: I am not here, near you, asking for sexual pleasure. I desire (your empowering) Command and the Transmission (*krama*). In this way **I am your proper (*samyak*) disciple** and of your Transmission (*svakrama*) that is, of the current of the Western Transmission (*paścimakramaugha*). For that reason give me (that). What (is that)? (It is) the Transmission of the Kula (*kulakrama*), that is, the transmission (*krama*) divided into twenty-eight parts.

neha [kh: na iha] tvāṁ samīpe kāmārthī | *ahaṁ ājñārthī tathā kramārthī* | *tathā svakramasya [kh: svakrasyamasya] paścimakramaughasya [k kh: paścimekramo-] tava ahaṁ śiṣyaḥ [k kh: śiṣya] samyak* | *tena kāraṇena dehi* | *kim* | *kulakramaṁ [k* *kh: -krame] aṣṭāviṁśatibhedabhinnakramaṁ [k kh: -viṁśa * -]* | Ṭ MS K fl. 67a.

9. The eight signs of attainment according to 13/147-150ab below are the standard set of eight yogic powers (*siddhi*) mentioned by Vyāsa in his commentary on the *Yogasūtra* (see below, 8/122cd-124ab and note). Vyāsa also considers them to be signs of development in the practice of Yoga, although they may also be impediments. In this context these are signs that appear in the initiand indicating that the initiation imparted to him has been effective and that he has therefore received the transmission of the Command. The Tantras refer to many more such signs. Eleven are listed below in 13/101cd-102. See note to 33/47-9.

10. See intro. 1, 125, 149; intro. 3, 79-80, 206.

11. The god is asking in this way for the original teachings taught in this, the first and most extensive scripture.

12. The *Ṭīkā* comments: I am undone by (my) desire for sex (*kāmārtha*) because of (my) stupidity. Thus give me those signs of realisation that are born from the descent (into the world) of the (teachings that belong to) the division beginning with Kā. Give me whatever that knowledge is (that is taught in the scripture) that extends for seventy million (verses) and the written **teachings (*akṣaramālikā*)**. How (am I)? (I am) **devoid of the signs of attainment and (your empowering) Command**. Thus, because (of my) state of uncertainty, I request the Command in the Western House that comes from your presence.

kāmārthena aham alpabuddhitvān [kh: -vaddhitvān] naṣṭaḥ [k, kh: -naṣṭaṁ] | *tena kāraṇena kādibhedāvatārodbhūtāḥ pratyayās tān [k: pratyapīrate; kh: pratyapīste] mama dehi yat kiñcit saptakoṭipramāṇaṁ jñānaṁ tathā akṣaramālikāṁ likhitāṁ [k kh: * * akṣaramālikā likhitā] tan mama dehi* | *kiṁ viśiṣṭasya* | *ājñāpratyayahīnasya* | *ājñāhīnasya tathā pratyayahīnasya* | *tasmād vaikalpatvāt [k: vekalpakatvā] tvatsakāśād asmin paścime gṛhe ājñāṁ [k kh: ājñā] yācāmi [k: yāñcāmi; kh: -yāclāmi]* | Ṭ MS K fl. 67a.

The translation in the body of the text is guided by the interpretation of the Ṭ. Another one may be, assuming the reading *likhitākṣamālikā* of all the MSs is correct:

Thus (all that is) written in the *Vāyupurāṇa* and the other (such scriptures) is a (mere) string of letters (*akṣaramālikā*). (This is) the conclusion (*niścaya*) of the God of the gods who is devoid of the signs of attainment (*pratyaya*) and (your empowering) Command.

13. The *Ṭīkā* comments: The Tradition of the Masters is the sequence that begins with Śrīnātha (*śrīkāranātha*) and develops progressively up (through each) stage (*sthāna*) beginning with (the group of) five (teachers). By abiding there (one attains) accomplishment (*siddhi*) in Śāmbhava knowledge and I achieve the status of Śrīnātha. For what purpose? I descend into the world in order to liberate everybody.

If this truth is not different from the practice of devotion to you because it is the main (*pradhāna*) (teaching) then grace (me) with the *Śrīmata*, which is the Western Tradition, that is, the Root Tradition that has come (down into the world) by the transmission (*krama*) of the Root Tradition.

śrīkāranāthādi [k kh: cakāra-] yāvat pañcādisthānam uparyuparikramaṁ [kh: uparyopari-] gurvāmnāyam | *tatra vartanāt śāṁbhavajñāne siddhir bhavati tathā śrīnāthatvaṁ ahaṁ labhāmi* | *kim artham* | *sarvajantūnāṁ trāṇārtham [kh: traṇā-] avatāraṁ karomi ahaṁ* | *pradhānatvena idaṁ satyaṁ [k kh: satya] yadi tvadbhaktisevanād [kh: tvat-] vyatiriktaṁ nāsti tasmāc chrīmataṁ paścimāmnāyaṁ [kh: yaścimnāya] mūlāmnāyaṁ [kh: -ya] mūlāmnāyakrameṇa yad āgataṁ taṁ prasādaṁ [kh: prāsādaṁ] kuru* | Ṭ MS K fl. 67a-b.

14. The *Ṭīkā* comments: Tell (me) about that Śāmbhava (absolute) which is Kaulika knowledge endowed with vibrant energy along with the sequence of teachers.

śāmbhavaṁ [k kh: śābhavaṁ] yat sasphuraṁ [k kh: saspharaṁ] kaulikaṁ [kh: + kaṁ] jñānaṁ āmnāyaṁ ca tathā gurukramaṁ ca tad vada | Ṭ MS K fl. 67b.

15. Cf. below 9/70. The word `type' translates the technical term *jāti* found in the Tantras of most if not all schools, to denote a set of six Vedic syllables commonly, although not invariably, linked to the standard deposition in six parts, called `limbs' (*aṅga*) of mantras and Vidyās. (See note to KuKh 10/14). For example, in the *Svacchandatantra* (1/72) we read: 'The syllable OṀ (at the beginning) energizes (mantras). At the end of their (limbs) one should fashion (one of the following) types in due order, namely, NAMAḤ, SVĀHĀ, VAṢAṬ, HUṀ and PHAṬ'. In his commentary Kṣemarāja gives an example of the application (*prayoga*) of the types by citing the *mantra* of the first in the series of six limbs, namely, the Heart: OṀ HĀṀ HṚDAYĀYA NAMAḤ. The remaining limbs in the series are: Head: OṀ HĪṀ ŚIRASE SVĀHĀ; Topknot: OṀ HŪṀ ŚIKHĀYAI VAUṢAṬ; Armour: OṀ HAIṀ KAVACĀYA HUṀ; Eye: OṀ HAUṀ NETRĀYA VAṢAṬ and Weapon: OṀ HAḤ ASTRĀYA PHAṬ. The same Tantra explains that: 'a *jāti* is here said to energize all (the limbs) beginning with the Heart onwards' (*hṛdādīnāṁ ca sarveṣāṁ jātir uktātra dīpane* SvT 3/159ab). Kṣemarāja comments that: 'a *jāti* is a particular application of mantras by means of which (the mantra) is fit to perform each one of (its) functions' (*jāyate tattatkāryānuguṇyam anayeti jātir viśiṣṭo mantraprayogaḥ*). The SvT goes on to explain the purpose of energizing mantras with the *jāti*s: 'It is said that mantras are energized in order to bind the fetters (of the soul and so neutralize them)' (*pāśānāṁ bandhanārthāya mantrāṇāṁ dīpanaṁ smṛtam* SvT 3/159cd). Once they have been energized in this way mantras can serve as a means to the successful completion of initiation (ibid. 3/160ab) and for other purposes. One,

according to the ritual procedure taught in the SvT, is the fire sacrifice in which offerings should be made uttering these syllables 'beginning', as the Tantras says, 'with *praṇava* and ending with PHAṬ'. (ibid. 3/158cd: *praṇavādiphaḍantena āhutīḥ pratipādayet*)

Abhinavagupta (TĀ 30/43cd–5ab) explains that these six are related to the following set of ritual actions: 1) NAMAḤ - repetition of *mantra*, 2) SVĀHĀ – oblation, 3) VAUṢAṬ - increase, 4) HŪṀ - elimination, 5) VAṢAṬ - pacification, and 6) PHAṬ - black magic. The use of these syllables illustrates another aspect of their application, that is, to magical rites. In this perspective *jāti*s are said to be of two types. If they are used in 'black' rites with the aim of punishing others, they are said to be of the 'cruel type' (*krūrajāti*). If they are used in 'white' rites to passify harmful influences and evil beings, they are said to be of the 'auspicious type' (*saumyajāti*) (SvT 3/161).

All these six syllables are uttered, amongst others, in the course of the Vedic sacrifice. SVĀHĀ and VAUṢAT are common exclamations uttered when making offerings to the fire. In the *Aitareyabrāhmaṇa* (2/4) it is said that SVĀHĀ is 'firmness' (*pratiṣṭhātmaka*) because it provides the officiant or his sponsor with a firm base (*pratiṣṭhā*) in life. The syllable VAṢAT has a negative magical power. The same Brāhmaṇa (AitBr 3/6) explains that: 'VAṢAT is like a thunderbolt (*vajra*) and so if one desires the death of an enemy he should exclaim it while concentrating on him'. The *Taittirīyasaṁhitā* says that: 'he pronounces VAṢAṬ with the evil force of speech' (*yad vācaḥ krūraṁ tena vaṣaṭ karoti* TaiS 4/4/8/5). PHAṬ is a common seed syllable. It is an onomatopeic sound produced when something hard is broken or split. It is accordingly inserted in formulas invoking the injury of an enemy by breaking open his head. In the *Bhāgavatapurāṇa* (BhPu 6/8/8) Indra is said to have conquered his enemies by uttering PHAṬ after the formula OṀ VAIṢṆAVE NAMAḤ in the four quarters of the sky. The *Agnipurāṇa* (AP 125/41ff.) drawing, no doubt, from Tantric sources, explains that NAMAḤ is used for rites of pacification and conciliation. VAUṢAṬ is used during a war in rites meant to subjugate others and the like. HUṀ is used to remove enemies and destroy another person's goodwill towards them. PHAṬ is used to cause people to hate each other and drive them from their homes. VAṢAṬ is used for the Soma sacrifice. According to the Vaiṣṇava *Jayākhyasaṁhitā*, (JS 15/186-8; see Kane 1974: vol. V part 2 p. 1111) the syllables SVĀHĀ, SVADHĀ, PHAṬ, HUṀ and NAMAḤ should be used, respectively, for making offerings to the fire, in rites performed for the ancestors, destructive magical acts, creating hatred amongst friends and to attain liberation. The Kaula *Kulacūḍāmaṇitantra* (KuCūT 3/80) says that mantras that end with SVĀHĀ, NAMAḤ, VAUṢAṬ, VAṢAṬ, HUṀ and PHAṬ bring about welfare, pacify, attract others, subjugate, are useful for black magic and paralysing, respectively. The Buddhist Tantras also teach the use of these syllables for similar purposes (Goudriaan 1978: 75).

I suppose, therefore, that our text says that the teaching of the *Śrīmata* is 'free of the sphere of *rajas*' because these syllables are not employed for magical purposes. In a the deepest sense, even though the Kubjikā Tantras do deal with magical rites, the essence of the teaching is not concerned with these things. We may also understand this expression as referring to the harmful effects that the utterance of the 'types' may have. YKh (1) explains:

'OṀ causes disease and after it is (fruitless) ritual action (*kriyā*). VAUṢAṬ causes poverty and in VAṢAṬ is bondage. The syllable HUṀ causes death and in the syllable SVĀHĀ is the destruction of the family and, O lord of the gods, men are bound by the syllable PHAṬ.' And so concludes that: 'The Vidyā devoid of the (six) types is the Vidyā within a pure Kaulika. Established in the abode of power, that Vidyā bestows worldly benefits (*bhukti*) and liberation.'

.okāreṇa [k, kh, gh: uṁ-] bhaved vyādhis [k, kh: vyādvis] tasyānte tiṣṭhate [k, kh, gh: stiṣṭate] kriyā |
vauṣaḍenāpi dāridryaṁ vaṣaṭkāre tu bandhanam ||
huṁkāreṇa bhaven mṛtyuḥ [k, kh, gh: tutan mṛtyuṁ] svāhākāre [k, kh: -ra] kulakṣayam |
phaṭkāreṇa ca deveśa bandhanaṁ ca bhavennṛṇām || [. . .]
jātihīnā [k, gh: jati-] tu sā vidyā yā vidyā śuddhakaulike |
*śaktisthānagatā vidyā bhuktidā muktidā [kh: mu * dā] tu sā* ||
YKh (1) 2/52-53, 55.

Conversely, YKh (2) exaults the mantras and Vidyās of the Kubjikā Tantras that are free of the 'types':

Now what is the use of speaking much? (There are) many treatises and Āgamas. I am (present) in each of (their) types (*bheda*) beginning (with those revealed) in the first age up to the last. HŪṀ and the syllable SVĀHĀ are absent (as are) PHAṬ, VAUṢAṬ and NAMAḤ. It is free of the sphere of *rajas* and devoid of the (six) types. That Kula tradition possesses vibrant energy. It is the eternal Kula teaching (*darśana*). It is uttered in the four ages and is endowed with (the energy of all) the vowels and consonants.

atha kiṁ bahunoktena bahuśāstrāgamāni ca |
yugādyādiyugānte ca bhede bhede hy aham ||
hūṁ svāhākāro [k, kh: -ra] nāstīti phaṭ vauṣaṭ namanaṁ tathā [k, kh: namāvikam] |
rajamaṇḍalanirmuktaṁ jātibhedais tu varjitam ||
sasphuraṁ taṁ [k, kh: ta] kulāmnāyaṁ śāśvataṁ kuladarśanam [k, kh:- na] |

caturthe tu yuge proktaṁ [k, kh: proktā] ādikādisamāyutam || YKh (2) 27/12-14.

Having said this we are in a better position to understand what the *Ṭīkā* has to say:

This particular system (*darśana*) is said to be '**free of the sphere of *rajas*' (*rajamaṇḍala*) and devoid of (the six) types (*jāti*) and *praṇava***. The types are: NAMAḤ, SVĀHĀ, VAUṢAṬ, HUṀ, VAṢAṬ and PHAṬ. The syllable OṀ is *praṇava*. Mantras are the products of letters and are made of them. This `king of mantras', namely, knowledge (*jñāna*), is devoid of them. Why is that? (This is so) because it is stainless (*nirañjana*), tranquil and incomparable. Above the Siddha Śrīkaṇṭhanātha, who is such, is the (teaching of) the great tradition, namely, the great sequence of the letters (i.e. the Sequence of Twenty-Eight) and the rest. It is obtained by means of the transmission of the series (of teachers) (*pāramparyakrama*), which is the Śāmbhava tradition (*saṁpradāya*). [. . .] Moreover, it (is the one that) is successful in the Age of Strife. It gives success and is the right path to liberation.

idaṁ viśeṣadarśanaṁ kathitaṁ ***rajmaṇḍalarahitam*** *[k kh: -maṇḍalaṁ-]* ***jātipraṇavarahitaṁ*** *ca* | *namaḥ svāhā vauṣaṭ [kh: vauṣaṭka] huṁ [k kh: *] vaṣaṭ phaḍ iti jātayaḥ [k kh: jātiḥ]* | *praṇava iti .okāram [k kh: ūkāram]* | *mantrā [k kh: maṁtra] iti varṇodbhavāḥ varṇamayāḥ tair varjitam idaṁ mantrarājaṁ jñānaṁ* | *kena kāraṇena* | *yato [k kh: yadā] nirañjanaṁ śāntir niropamam [k kh: śāntiṁ niropamām]* || *īdṛgvidhasya siddhasya śrīkaṇṭhanāthasyoparisthitam mahānvayaṁ mahāvarṇādikramaṁ* | *tac chāṁbhavena [kh: tata śāṁbhavena] saṁpradāyena pāramparyakrameṇa [kh: yānayarya-] labhyate* || *[. . .] tat kintu kaliyuge siddhyate* | *siddhidaṁ [k: -dā] bhavati* | *samyaṅ muktimārgaṁ [k: -mārga] bhavati* |

Ṭ MS K fl. 1b.

Elsewhere the Ṭ explains that '*praṇava*' may mean either the syllable OṀ or the so-called Five *Praṇava*s beginning with AIṀ. (*athavā pañcapraṇavaṁ aiṁkārādi* Ṭ MS K fl. 68a; see above). As the Five *Praṇava*s are an essential part of mantras taught in the Kubjikā Tantras, there can be no doubt that '*praṇava'* here refers to the syllable OṀ.

Finally, we should note that in line 101 of the *Mālinīstava* the Vidyā of the goddess is said to be 'transcendent and full' when linked to these syllables. Is this because in the KMT, where the *Mālinīstava* appears for the first time, this aversion to these, originally Vedic syllables, had not yet developed? Is this a sign that as the tradition developed it distanced itself progressively more from the Veda and so from elements of the Vedic ritual – even those that the earlier Śaiva Āgamic schools had accepted?

16. This expression occurs in only one other place in the major Kubjikā Tantras, that is below in 58/46. There the six sacred seats, arranged in the corners of the hexagon in the centre of the *maṇḍala*, are equated with the six Liṅgas of the five gross elements and mind (58/43cd ff.). In that context Jālandhara is said to be the Liṅga of Fire. Here this is clearly not what is meant. The goddess in the centre of the *maṇḍala* is Fire. She resides in the Point (*bindu*) there in that form. This then, I suppose, is the Liṅga of Fire.

17. Within the Liṅga the goddess experiences the full intensity of the Command. As the KMT (1/64) says: The Great Goddess abided there, full of the bliss of the Command, for more than a thousand divine years and became very powerful (*mahāsāmarthyaṁ gatā*).

18. Concerning the Lion and why the teachings of the Kubjikā Tantras are the Tradition of the Lion, see intro. vol. 2, p. 334.

19. The entire transmission and all that constitutes it - the scriptures, mantras, rites, Yoga and the rest - brings about the penetration of the Command, that is, the entry - *āveśa* - of the deity and the power of grace into the aspirant's inner being. See intro. vol. 1, p. 50.

20. See below, 5/45–47ab where it is quite clear that this is a reference to the Divine Current of teachers (*divyaugha*). These teachers are identified with a series of seventeen energies and power-holders that the goddess contains within herself as the eighteenth and final member of the series. This is the Convention of the Flower. The seventeen components are the energies of the Moon. Sixteen make the Full Moon and the seventeenth is the New Moon. Jyeṣṭhā - lit. 'the Eldest One' - is the ancient lunar goddess who contains all the energies of the Moon. She is the Divine Current that flows down from the Transmental.

The goddess is not commonly called Jyeṣṭhā – Eldest One. Jyeṣṭhā is the senior wife in a polygamous household. Her namesake, the goddess Jyeṣṭhā, is an ancient goddess who received a great deal of attention up to the 9th century. Nowadays, instead of being worshipped she is feared. Even so, this is the goddess a good wife should propitiate daily. Examining her iconography Leslie (1992: 120) explains that: 'The picture that emerges of an unattractive older woman, smiling and indolent, flanked by the ideal offspring (a powerful son and a beautiful daughter), served by solicitous female servants, marked by the inauspicious, cawing crow and the protective, chastising power of the household broom - suggests a deliberate link with a real or archetypal human figure. The most obvious candidate is the goddess's namesake: the female head of a polygamous household, the senior wife or *jyeṣṭhā*.' But as the eldest wife, she is the superseded wife and as such she is the opposite of her sister Śrī. The latter as Lakṣmī is auspicious and sought after, the former as Alakṣmī is propitiated with the hope that she leaves. Leslie explains: '. . . the superseded wife is an especially inauspicious presence in the home. Jyeṣṭhā is the inauspicious goddess *par* *excellence*' (Leslie 1992: 126).

Certainly, the inauspicious Jyeṣṭhā was still quite well known when the KuKh was redacted. Some trace may perhaps be seen of her dark connotations through her identification with the New Moon - the 'black moon'. At one point in her myth she is sent away by Bhairava, but this is a mild rejection in anticipation of final union. Kubjikā, moreover, has no companions who are her equal - she has no sisters or co-wives - but, she is the 'other' to herself. Although the 'other' 'dark' side is her shadow, it is not rejected or repressed but constantly re-integrated and transformed into the 'bright' side - the Full Moon. Leslie notes that the worship of the goddess Jyeṣṭha declined with the development of the cult of the goddess or *śakti* (1992: 114). Perhaps we have an example here of how she was reformed and absorbed in one such ascending goddess who, although retaining clear traces of the ambiguous character of those goddesses she absorbs into herself and thus supersedes, manages nonetheless to remain positive and desirable.

Again, *'jyeṣṭhā'* - lit. 'the eldest one' is not only a proper name but also a manner of addressing seniors with special respect. Although Kubjikā is not commonly given this name in the Kubjikā Tantras, the Newars, who are her last remaining devotees, regularly refer to her in this way. Indeed, as an additional sign of respect they call her `*jyeṣṭhānujyeṣṭhā*' 'the eldest amongst the elders'. To the members of Newar society were seniority is measured in terms of age, this form of address is especially meaningful. Accordingly, the Newar liturgies not infrequently include the worship of the goddess Kubjikā as Jyeṣṭhā, which is quite rare in the Kubjikā Tantras themselves.

21. Concerning the term *gotra* see intro. vol. 2, p. 392 ff..

22. The goddess is originally within the god. She emerges out of his body and then unites with him to create the universe.

23. Concerning the goddess as Kaulinī, see intro. vol. 2, p. 40 ff..

24. The goddess objects that she is not fit to be the god's teacher because he is the ultimate source of the teachings. If he receives the teaching from her it would not be a direct transmission from the source but will have come to him through the transmission of the Divine Current which culminates in the goddess and the god who are speaking. The god replies saying that the Command does not change or loose its power by being transmitted in this way or, indeed, through the lineages of human teachers. The spirituality and power of the Kula, which here means the spiritual family that is formed in this way, is compromised only if a member (that is, a link in the chain of transmission) fails to receive the full transmission of the Command and so does not achieve complete realisation. The god assures the goddess that this would not be the case if she transmites it to him. The essence of all the teachings, transmission and reality itself is the Command and that is one and unchanging. Within the Liṅga the goddess has seen that ultimate reality and so is empowered to transmit the Command that empowers

others to see it also. Thus the god sees no contradiction in him being both at the beginning of this chain, where he is the teacher of all, and also at the end where he is the disciple of all the preceding teachers. In this way the cycle is complete and the flow of the Command through the Divine Current turns full circle to perpetuate itself. This is why the god says that he has become a disciple once again. This process is not redundant. It is the upper part of the transmission still contained within the higher metaphysical levels. When the cycle reaches down to the god it both reverts up again into its 'inner' aspect and, in its 'outer' aspect, flows down through the currents of the Siddhas and common human beings.

25. Kula is the transcendental source of manifestation. Kaula is the immanent transformation of Kula understood as the collective whole of all its permutations (*vikāra*). They are 'Kaula', that is, they belong to Kula. In this context Kula is the source of the teachings, that is, the lineage of teachers and Kaula, its permutation, the disciples. Or else, Kula can be understood to be the inner Divine Current (*divyaugha*) of teachers and Kaula its product, the lineages of human disciples. Again, Kula is the earlier transmission and Kaula this, the subsequent (*paścima*) one. Whatever way we may understand this expression, the god reminds the goddess that the source and its product are essentially one. The teacher and disciple are one. The teacher may become the disciple just as the disciple becomes the teacher.

26. See note to 4/14-17ab.

27. Indeed, the Command is the teacher. See above, 3/11.

28. *tatrodare* lit. `there in the stomach'.

29. The Liṅga is the sacred abode of the Command (4/24). It is the Liṅga of the Command (4/25). The goddess must first enter the Liṅga to receive the Command. Empowered by it, she will achieve full realisation and see ultimate reality (4/18) within it. Then when she emerges from it, she can transmit the Command within it to the god.

30. Lines 4/21-2ab also appear in KnT MS K fl. 1b (see note 81 of the Sanskrit text). These lines eulogize the Liṅga as the abode of the Command in these five aspects. Those who worship Kubjikā should worship the Liṅga as the abode of the goddess who is surrounded by the six parts of the Krama projected into its hexagonal pedastal. Thus the KnT admonishes:

> Therefore, one should not find fault with a Liṅga made of silver, gold and the like, (it is) the abode (of this energy). It should be worshipped along with (its) hexagonal pedastal and it bestows accomplishment.

tasmān na dūṣayel liṅgaṁ raupyaṁ hemādi vāsakam ||
ṣaḍasrapīṭhikāyuktaṁ pūjyaṁ [k: pūjya] siddhiphalapradam | *KnT MS K fl. 2b.*

The Ṭ (MS K fl. 94 b) comments on these lines in the form they appear in the KnT. However, it is clear that the Ṭ is not drawing from there because the lines it quotes and comments before and after these ones are not found in the KnT. Nor are they the same in the KuKh. Moreover, although the Ṭ goes on to comment on a passage which corresponds to KuKh 4/22-23ab, it is doubtful whether the source is the KuKh. The Ṭ, quoting its source, reads: *śrīśrīkaṇṭha uvāca | siddhidaṁ dehi me ambe.* The KuKh omits *śrīśrīkaṇṭha uvāca* and instead of *siddhidaṁ dehi me ambe* the MSs read *dada me parame amba.* What follows namely, KuKh 4/24–25ab is embedded in the commentary whereas 4/25cd is quoted in full as it stands. Possibly, these lines were drawn from some other part of the MBT or another Kubjikā Tantra and were modified in the process. It is possible that these variants are simply those of Rudraśiva's manuscript of the KuKh. But this is unlikely as the context in which Rudraśiva comments on them, which is presumably that of the text he had before him, differs from the one here.

Rudraśiva is discussing the qualities a good disciple should possess. The deity is not only the ideal teacher, but also the perfect model for the ideal disciple. In the course of making this point Rudraśiva (Ṭ MS K fl. 94b-95a), commenting on these verses, explains:

> Mantra, Vidyā, Gesture, Yoginī and the deity of the Kula - in this way the five-fold energy abides within the womb (*yoni*) of the Liṅga. In this way, the energy of five kinds abides within the Liṅga in the form of the Yoni. Therefore, for that reason, one should not dislike the Liṅga. (It may be) in the body or (externally it may be) made of gold, silver, or copper. And that has a pedestal (*pīṭhikā*) in the shape of a hexagon (*ṣaḍasra*). Accomplishment (*siddhi*) is (attained) by worshipping it. The dynamic cosmic order (*jagatsañcāra*) and the Transmission as well as the Great Transmission (*mahākrama*) is within it. I am the disciple of the one who knows this sort of Liṅga. (As such) in each rebirth, (I) desire the Command.

*mantras [k kh: mantra] tathā vidyā tathā [k kh: taṁ] mudrā tathā yoginī tathā kuladevatā | evaṁ pañcavidhā śaktir liṅgayonyantare [kh: śaktiḥ liṁgayonyātara] sthitā | evaṁ liṅgasyābhyantare pañcaprakārā śaktiḥ yonirūpā sthitā | tasmāt [k: * *] tena kāraṇena liṅgaṁ na dveṣayet [k: dvaṣayet; kh: dvṛṣayet] dehasthaṁ vā hemaraupya-tāmradhātumayam [kh: hemarauśca tātrādhātumayaṁ] | tat ca [k kh: sa va] ṣaḍasrapīṭhikāyuktam | pūjanāt siddhir bhavati | asya liṅgasyodare jagatsañcāraṁ [k: -rā; kh: jagansaṁ * rā] tathā kramam | tathā mahākramaṁ [k: -ma; kh: mahakramaṁ] sthitam | evaṁvidhaṁ liṅgaṁ [kh: liṁga] yena [k: yo; kh: yaḥ] jñāyate tasyāhaṁ śiṣyaḥ [k, kh: śiṣyaṁ nṛyāt] janmani janmani ājñārthī |*

31. Below in 5/25 it says that the disciple should possess devotion and the teacher knowledge for this to happen.

32. The Ṭ comments (fl. 95a):

The venerable Śrīkaṇṭha said: “O Mother! Give me (the teaching that) bestows accomplishment”. The Supreme Lord asks a question. “O Supreme Goddess! Mother! give me, (your) devotee constantly (the) knowledge that is accompanied by accomplishment.” Why? Devotion should be instilled in the disciple. For whom? For the teacher and for knowledge. He brings the Kaulikī Command down to earth when devotion for both has developed in this way. Then this is his Liṅga and that is the divine abode (*āśrama*) whose form is the aggregate of energies. In this way, this Liṅga has come down through the lineage of the tradition in order to (impart) authority. (It is) . . . the Liṅga of the Command (*ājñāliṅga*), greatly accomplished, it is free of delusion and thought constructs. This, its main scripture, (consisting) of a hundred and twenty-five thousand verses, has been made accessible (*upapannakṛta*). "(I) proclaim daily, O goddess, that no one is my equal."

śrīśrīkaṇṭha uvāca | *siddhidaṁ [kh: siddhidvaṁ] dehi me ambe ity ādi parameśvaraḥ praśnaṁ karoti* | *he parameśvari [k kh: -rī] ambe siddhipūrvakaṁ jñānaṁ nirantaraṁ mama bhaktasya dehi* | *kena kāraṇena* | *yathā śiṣye bhaktiḥ kāryā [kh: kāryāḥ] kasya kasya [kh: kasyā] guroḥ [k kh: guruḥ] tathā jñānasya* | *evaṁ ubhayabhaktitvāgataḥ [k: -tvāga *; kh: -tvagataḥ] tadā asau kaulikī-ājñāvatāraṁ karoti* | *tadā tasya idaṁ liṅgaṁ āśramaṁ caitat [k kh: ceta] śaktikulavigraham* | *evam idaṁ liṅgaṁ pāramparyakramāmnāye [kh: pāraṁparyaṁ-] adhikārārtham āgatam* |
ājñāliṅgaṁ mahāsiddhaṁ vikalpamohavarjitam ||
tasyedaṁ pradhānaṁ lakṣapādādhikaṁ śāstram upapannaṁ kṛtaṁ prati pratyahan [k: pratyahaṁ; kh: prati ahaṁ] nivedanaṁ devi mama tulyo nāsti kaścana ||

33. Kṣemarāja says in his commentary on the SvT (vol. I p. 5) that a true teacher frees the disciple from fear, whereas a false one makes him fearful. Similarly, true disciples free themselves from fear and false ones bring fear upon themselves. Cf. below, 26/44-45ab.

34. The Ṭ (fl. 95a–95b) comments:

If the Command is lost, it should be placed on the mouth of a woman and then, once she has been propitiated, one should take it from her again. Thus the Command manifests brilliantly. The entire descent down (into this world) of the House, that is, the Western House (takes place) in this way. That (House) is on the top of Meru, that is, on the top of the head. It bestows accomplishment by worshipping (it). One should give this kind of radiant (*sasphura*) knowledge to one's own disciple. It should not be given to someone else’s disciple in the course of the sacrifice. (One attains) accomplishment by worshipping that. Thus one should offer meat, wine and the like to all the initiates (*gotraja*) and then make an offering of money (*dakṣiṇa*). Then the deity comes down (into the world). One should receive the teacher’s Command in this way. Or else, because it has been earnt dishonestly and because (there is) no devotion he will have no fruit on that day. Then the Command is transgressed (*ājñābhaṅga*) and (the disciple) is worried every day. Then when he has performed the sacrifice and the rest in his own house with the teacher, the Command (again) becomes manifest (*ājñāsphura*) (and) there is peace.

*yadā naṣṭājñā tāṁ [k, kh: *] strīvaktre niyojayet | tataḥ punas tasyāḥ [k kh: tasya] sakāśāt punaḥ prasādīkṛtya grāhayet | tataḥ ājñā sphurantī | evaṁ gṛhāvatāraṁ paścimagṛhāvatāraṁ sakalam | taṁ meropari mastakopari pūjanāt siddhidaṁ bhavati | īdṛśaṁ sasphuraṁ [k: -ra] jñānaṁ svaśiṣyasya dāpayet | na paraśiṣyasya [k kh: pari-] yāgakāle dāpayet | tatpūjanāt siddhir bhavati | tataḥ sarvān [k kh: sarve] gotrajān [k: -jāḥ; kh: gātrajāḥ] madyamāṁsādi tarpayet | tataḥ dakṣayet | dakṣiṇaṁ [k: -ṇa; kh: dakṣiṇā] dāpayet | tataḥ devatāvatāraṁ kurvantī [k kh: -nti] | īdṛgvidhānena guror ājñāṁ [k kh: gururājñā] grāhayet | athavā anyāyoparjanāt [k kh: anyāyoyojanāt] abhaktitvāt tasmin dine niṣphalaṁ tasya bhavati | tadājñābhaṅgaṁ bhavati tathā udvegaṁ dine dine bhavati | tato [kh: tataḥ] guruṇā saha svagṛhe yāgādikaṁ [kh: yogā-] kṛtvā tataḥ ājñāsphuraṁ [kh: -spharaṁ] bhavati | śāntir bhavati |*

35. The Supreme Principle is the goddess who is the energy of the Command. These words, with their sincere sentiment and intention, serve, as this obviously sexual analogy implies, to arouse the goddess spiritually and to stimulate her to come out of the Liṅga, so that the god may also receive the grace of the Command she has acquired within it.

36. Mālinīkula is one of the many names for the tradition of the Kubjikā Tantras. It includes the teaching, the initiates and their divine archetypes, and consists of both the god and the goddess. The goddess graces the god and so empowers him to be what he is, just as he graced her in the same way in the past. When the goddess is immersed in the god's infinite being prior to creation they are both the one Absolute. Neither can be identified as either god or goddess. In order to create the world and the teachings, that is, the Mālinīkula, the goddess emerges from Absolute Being in the form of the will that generates Speech. This process takes place by the grace of the Absolute Being, which in relation to the goddess's gender, is male. Thus, although the goddess graces the god, as she does all other beings, her power, that is, Speech, ultimately belongs to the god. Even though the two - god and goddess - are one, they are initially separated. Thus the god is as if deprived of his power that only the goddess can return to him. Once she has empowered him, the two together make up the archetypal form of the Mālinīkula. In this way Śiva and Śakti unite but do not fuse into the Silence of the Absolute. Retaining their divine identity, the god and the goddess - the Speaker and Speech - unite and their union generates the world and the teachings manifest as the Mālinīkula of which the *Mālinīstava* is the epitome.

37. I do not know why the form (*vigraha*) of the Mālinīkula is said to possesses twelve divisions. Perhaps these are the twelve phases of the utterance of OṀ, the archetype of all sacred Speech.

38. The divine form - *mūrti* - is the deity itself. The goddess is said to be the Divine Form (26/50), which is presumably the 'formless' form of Śiva's energy, that is, Śāmbhavī śakti (62/70). She is the Command and imparts it by her gaze.

39. The goddess is related to the god as power (*śakti*) is to the possessor of power (*śaktimat*). In this case the god, understood in terms of his sonic theology, sustains the aggregate of phonemes which constitute his body as Śabdarāśi - the Assembly of (Phonemic) Sounds. Analogously, the body of the goddess is made of the energies of the letters arranged in the Mālinī order that begins with Na and ends with Pha. In a passage quoted in the introduction (vol. 1, p. 14-15), that appears at the end of the first chapter of the KMT in five manuscripts, the goddess is called Bhuvanamālinī and Vīrāvalī. This passage is particularly relevant here as it explains not just who the goddess is but also one version of the events that led to her concealing herself in a Liṅga. In the following verse (KuKh 4/39), the god who is about to intone the *Mālinīstava,* which evokes the goddess from the Liṅga, does not address her as Mālinī but by the uncommon homonym Vīrāvalī, which is what he calls her in this passage just before she abandons him. Moreover, the last line of this passage is the same as KuKh 4/37cd. Thus, it is very probable that the redactor of this part at least of the KuKh had a version of the KMT before him that included it.

40. The following is the *Mālinīstava*. In this hymn the god eulogizes the goddess in the Liṅga who, pleased thereby, appears out of it. It is considered to be very important by Newar initiates and is regularly included in their daily obligatory liturgy (*nityāpūjā*). Imitating the god in this way, the presence of the goddess is invoked and the empowering Command received through initiation is renewed. Another similar hymn is uttered on the same occasion by Bhairava in the ŚM called the *Bhairavīstotra* (after ŚM 2/123cd; translated in the intro. vol. 1, p. 34 ff). Similarly, Śrīkaṇṭha intones a *Daṇḍakastotra* to evoke the presence of the goddess out of the Liṅga in chapter 16 of YKh (2) (after 143ab). A companion to the *Mālinīstava* is another hymn uttered by Bhairava after he has seen the goddess emerge out of the Liṅga and been initiated by her. This is the Hymn of Twelve Verses which is below in chapter 5 (5/72cd-84ab). There are two other hymns composed on the same model for the same occasion. One is in the KuKauM (21/4c-16ab) and the other in the SKh. Another hymn uttered by the god in prose is called the *Ādyoghadaṇḍaka,* which is found in both recensions of the YKh (YKh (1) 12 and YKh (2) 1). There is no equivalent of these hymns in the KMT, ŚM or ṢSS.

There are two versions of the *Mālinīstava*. The oldest version is found in the beginning of chapter two of the KMT. The other version is this one. This version contains several extra lines not found in the other one. Moreover, each line of this version begins with one or more seed-syllables (see 4/31cd-33ab). Energized by these seed-syllables, it is not only a hymn but also a powerful series mantras or, as the SaṁP puts it, a 'mantra-hymn' (*mantrastava*). This version, beginning with verse 4/31cd, is also found in the SKh (section 29) and the AS (chapter 28). The SaṁP says that the hymn was composed by Śrīnātha. The speaker in the KMT is Bhairava and Śrīkaṇṭha here. In the SKh he is called Śrīnātha whereas the colophon to the hymn there states that the version of the hymn with seed-syllables was composed by Mitranātha (*iti sabījamālinīstava-rājaṁ mitranāthakṛtam*). Mitranātha is both a name of the god (cf. above, 3/21 and note; also below 4/50cd-51ab) and the first Siddha of this Age who are thus identified.

This hymn is called a *Daṇḍaka* because, apart from two verses in the beginning, it is set in a rhythmic prose metre called *daṇḍaka*. It consists of an alternating series of short and long syllables. A more precise form of this metre requires that the first six syllables be short. The following syllables can then be either alternately long and short, or in groups of three syllables, the first of which is short followed by two long ones or else begin with two short ones followed by a long syllable. There are several examples of this type of hymn found in the Kubjikā Tantras and those of other schools. Apart from the *Daṇḍakastotra* and *Ādyoghadaṇḍaka* mentioned above, another example is the *Mahādaṇḍakastuti* attributed to Krodhamuni (SKh section 28).

Two commentaries on the *Mālinīstava* have been recovered. One is in the *Saṁvartārthaprakāśa*. The other commentary is the *Bhaktibodha* (see bibliography). The former is on the version found here and the other on the one in the KMT, which the BB refers to as the *Mālinīdaṇḍaka*. These have been quoted almost completely in the relevant places in the notes to the translation.

In this hymn, in a manner typical of the Sanskrit eulogy, the goddess is invoked in the vocative or is directly stated to be something. The range of entities and beings with which she is identified reminds the devotee of the deity's transcendental and encompassing unity that sustains and contains all these attributes. At the same time, the following brief typological analysis of the names of the goddess in this hymn can equally be applied to the names of the multitude of beings, especially Yoginīs, who populate the ideal world of the texts and, indeed, those we meet 'outside' in Indian villages, cities and the sacred landscape.

41. The BB (fl. 1b-2a) begins with a brief outline of the context in which Bhairava sang the hymn:

When the Supreme Lord saw Mālinī's nature he said "What is this?" He saw the goddess pervaded by the three worlds and (wearing like a) garland (all) the aspects of Māyā, and thought: "This is a great wonder - such (indeed) is my cosmic form!" Then a voice emerged from the essential nature of the Mālinī of Light (*prabhāmālinī*) (that said): “How has the god come forth? How is that you do not know? This is the Mālinī of Light who is (the goddess) Kujā!”

Then the god became blissful and, blissful, he bowed (to the goddess) and said “**Be victorious**! I salute you. Be victorious. You are Maheśvarī, Mālinī, the energy who is the essential nature of all (energies)”

mālinīsvarūpāṁ [-pā] dṛṣṭvā ko 'yam iti abravīt [vravīt] parameśvaraḥ [-ra] | bhuvanatrayavyāptā sā māyāṁśumālā [māyūsa-] dṛṣṭā [dṛṣṭa] | mahāścaryam [ayamācaryyam] etat mama tāvat viśvarūpam iti matvā vicitvā [vicitvaḥ] | paścāt prabhāmālinīsvarūpāt vācā [vaco] nirgatā | kathaṁ nirgataḥ devaḥ kathaṁ na jñāsyasi iyaṁ [vayaṁ] kujāsvarūpā prabhāmālinī [+ jñāsyasi] | paścāt parameśvara [-ro] ānando jātaḥ [nānandajātaṁ] | ānande sati [sāti] praṇāmaṁ [-ma] kṛtvā jaya tvam iti vadati | namaskaromīti jayaḥ | sarvāsāṁ śaktisvarūpā [śaktiṁsvarūpāsya] maheśvarī mālinī jaya tvam iti |

42. BB: Mālinī, whose nature consists of three syllables said (this). That (goddess) Mālinī is one (but) possesses three forms. Mālinī is the first (of all) depositions (*nyāsādyā*) and is mantra by nature.

The triads listed in the BB can be tabulated as follows to highlight the correspondences:

5. Table of Triads

Times	Past	Present	Future
Qualities	Sattva	Rajas	Tamas
Energies	Will	Knowledge	Action
Worlds	Lower world	Upper world	Heaven
Goddesses	Gāyatrī	Sāvitrī	Sarasvatī
Channels	Iḍā (descending breath-right)	Piṅgalā (ascending breath-left)	Suṣumṇā
Gods	Brahmā	Viṣṇu	Maheśvara
Goals	Dharma	Artha	Kāma
Times of day	Morning	Midday	Evening
Transmissions	Child	Middle One	Aged

mālinī trirakṣarasvarūpāha | bhūta-vartamāna-bhaviṣya-sattva-rajas-tama-icchā-jñāna-kriyā [+ jñānaḥ] -pātāla-madhya-svarga[svargaḥ]-gāyatrī-sāvitrī-sarasvatī-iḍā-piṅgalā-suṣumṇā-brahmā-viṣṇu-maheśvara-dharmārtha-kāma-prātar-madhyāhna-sāyāhna-bāla-madhya-jyeṣṭhā [-jyeṣṭha] ekā [eka] trayasvarūpā [daya-] sā mālinī nyāsādyā [nyāsādayo] mantrarūpā mālinī |

The god addresses the hymn to the goddess in the Liṅga. Accordingly, the

BB describes the goddess's condition in the Liṅga and the manner in which she appears to the god who sees her in it. The Liṅga is the entire objective order – the Three Worlds. The goddess is filled by the Liṅga and so appears in her cosmic form `garlanded with the aspects of Māyā'. These aspects are the energies of the letters. She is both the composite aggregate of these energies and, as their essential nature, is their sustaining ground. As such, they are her qualities and they adorn her like a garland of light and so she is called the Mālinī of Light. Bhairava is so overcome by this cosmic vision that he believes at first that this is his cosmic form but then realises that it is the goddess whose triadic nature encompasses all the triads that make up the cosmic and temporal order, the deities that preside over them and the three transmissions of the teachings.

The BB continues:

Mālinī is (the goddess) who (wears) a garland (of letters). She is the goddess Kujā who is the thirty-two syllable (Vidyā) starting with (the letter) Bha and ending with CCE. The first (of all) depositions (*nyāsādyā*), Mālinī, the goddess whose nature is mantra is always victorious. She who is '*mā*' (lit. 'no'), which denotes negation, and '*linī*' (lit. 'merged' or 'destroyed'), (and so is said to be), 'indestructable', is Mālinī. You who are the Supreme Goddess (Parameśvarī) - be victorious! The Supreme God said: "(She is) the **goddess** who is the power of the gods and so is the goddess who devours the three worlds. She brings about creation, persistence and destruction. You who are the goddess - be victorious!

mālā āsyā astīti [mālyāsyāstīti] ***mālinī*** *| bhādiccaintā [ce 'nte] kujā devī dvātriṁśākṣarā [-ra] mālinī | nyāsādyā mantrarūpeśī mālinī jayati sadā | mā niṣedhe linī [lini] avināśabhūtā sā mālinī jaya tvaṁ parameśvarī | vadati parameśvaraḥ [-reṇa] |* ***devīti*** *devānāṁ śaktir iti devī [devi] tribhuvanabhakṣiṇī [-lakṣiṇī] sṛṣṭisthitisaṁhārān [-saṁhāriti] karotīti [missing] devī jaya tvam iti |*

The SaṁP explains Mālinī's nature in terms of her name simply saying that: 'she is (all the letters threaded together) like a garland (*mālāvad varṇātmikā*)'.

43. BB: She is **pure** (*nirmala*), that is, free of impurity (***mala***), that is, devoid of *tamas*. She is pure like pure crystal. She **destroys impurity**. Impurity is of three kinds: Āṇava, born of Māyā and born of Karma. The Āṇava impurity is like the husk of rice, that even when the (rice is) crushed, it is not freed (of its) impurity. (The impurity) born of Māyā is created by Māyā. The (impurity) born of Karma is created by Karma. Thus devoid of Āṇava and the other (impurities) may that (goddess) Mālinī who is you be victorious!

nirmale malanāśinī | ***nirmale*** *nirgatamale [nirgatomala] nirmale [-la]* | *nirmalā [-la] tamoguṇarahitā ity arthaḥ* | *nirmalā [niṣyāya] śuddhasphaṭikāvat [-sphaṭivvat]* | ***malanāśinī*** | *malas [mala] trividhaḥ* | *āṇavo [ācava] māyajaḥ [-ja] karmajaḥ [-jā]* | *āṇavo [ānavo] yathā taṇḍulādikaṁ kaṇḍayati kṛtvā malena na tyajati tathā āṇavaḥ [mānava]* | *māyayā jāto māyajaḥ* | *karmaṇā jāto karmajaḥ* | *ity āṇavādirahitā [ity avamādivirahito] sā mālinī jaya tvam* |

44. BB: She is supreme bliss by virtue of (her enlightening) experience (*pratīti*). She is pure and destroys impurity after having (this) experience. Her limbs are white and she is contemplated as white. She is supreme bliss by virtue of (her enlightening) experience (*pratīti*). Established in knowledge, she is always victorious. (She is) **the goddess**, **the lord, the power of knowledge**. Knowledge itself is power. (This is) the power of knowledge. Knowledge is of three kinds. False knowledge, doubtful knowledge and correct knowledge. False (knowledge) is like (mistaking) nacre for silver. Doubt is like (the doubt one may have) as to whether (an object seen at a) distance is a pole or a man. Correct knowledge is the awakened insight (into the nature of all things) beginning with the Supreme Lord and of the Supreme Goddess. As (is written) in the *Pūrva* (Tantra):

The goddess is knowledge, great radiant energy, and stainless as pure crystal. Pure, ever active, she helps (all) the worlds.

pratītyā paramānandā [-nanda] | *pratītyanantare [pratītottare] nirmalā malanāśā ca śuklāṅgī śuklabhāvitā [-bhāvibhā]* | *pratītyā [pratībhyāṁ] paramānandā* | *jñānasthā jayati sadā* | ***jñānaśaktiḥ [-śakti] prabhur devī [prabhūr-]*** | *jñānam eva [jñānar eva] śaktiḥ [śakti] jñānaśaktiḥ [-śakti]* | *jñānaṁ trividham* | *mithyājñānaṁ [-na] saṁśayajñānaṁ [-na] samyakjñānam iti [-neti]* | *mithyā yathā śuktikārajatam [-lajataṁ]* | *saṁśayo [śaṁsayā] yathā sthāṇur vā [sthānurvā] puruṣo veti [vati]* | *samyakjñānaṁ yathā parameśvarādeḥ [-rādi] parameśvaryāś ceti [parameśvarīvati] prabodhaṁ samyakjñānaṁ* | *yathā pūrve [pūrva]-*
jñānarūpā mahātejā śuddhasphaṭikanirmalā [-sphaṭīka-] |
śuddhā [śuddho] nityoditā [nityaṁvitā] devī jagatām upakāriṇī ||

SaṁP: **The Lord** is the goddess. **The Lord** (*prabhu*) is the Supreme Goddess (Parameśvarī). The lord is supreme (*parama*) and is the Goddess (*īśvarī*). As is said in the *Uttara* (Tantra):

The mother of the universe abides above and she brings about Bhairava's bliss. (She is) Śiva * * * the light, (she is) the lord, victory and splendour.

Such is Mālinī.

prabhur devī | *prabhuḥ [prabhu] parameśvarī* | *paramaś cāsau īśvarīś ca prabhur iti* | *yathā uttare*
ūrdhve sthitā jaganmātā [tagat-] bhairavānandakāriṇī |
śivaḥ [śiva] pravo**bhāsā prabhurūpā [prabhū-] jayo vibhā || *iti mālinī* |

The goddess is called by the male appellate *prabhu* in numerous places throughout this text, see note to Sanskrit text. Similarly, she is also called '*svāmin*' for which see note to Sanskrit text of KuKh 5/40c and *śrīmān* in 3/45b.

45. BB (fl. 3a-3b): **You are the intellect and you increase the radiant energy (*tejas*) (of consciousness)**. She is the intellect of all living beings. She is *sāttvikā* in a god, *rājasā* in a man and *tāmasā* in an animal. You, Mālinī, are the intellect that possesses such qualities. As is said in the *Pratibhottara*:

The activity of the qualities (of Nature) is always *sāttvikā* in the gods, *rājasā* in man, and *tāmasā* in an animal.

You increase the radiant energy (*tejas*) (of consciousness). (The goddess who) pervades the Moon, Sun and Fire and shines (by her own) radiant power (*tejas*) is Mālinī. As (is said) in the *Tripurārṇavatantra*:

That goddess who is radiant energy (*tejas*) destroys darkness and develops the radiant energy (of consciousness). (She is) the Mother, the saviour who creates the universe and destroys delusion and (all such things).

buddhis tvaṁ tejavardhinī *[-vaddhinī]* | *buddhitattvasvarūpā sarveṣāṁ jantūnāṁ [jantavaḥ]* | *sāttvikā [sāmvikā] deve* | *rājasā mānuṣe* | *tāmasā tiryake [tiryyeke]* | *evaṁguṇabhūtā [-tvā] buddhis tvaṁ mālinī* | *yathā pratibhottare [-bhyottare]:*
sāttvikā [sāmvikā] devavargeṣu rājasā mānave tathā |
tāmasā [tāsasā] tiryake [tiryeke] caiva [yaiva] guṇavṛttir bhavet sadā ||
tejavardhinī *[-vaddhiṇī]* | *candrasūryāgnivyāpikā [-vyāpakā] tejasā [tejāḥ sāḥ] yāsau bhāti [jāti] sā mālinī* | *tathā tripurārṇave [tripūrā-]:*
tamahantā tejarūpā sā [+ śrī] devī tejavardhinī |
mohādidhvaṁsikā [mohātidhvaṁsitā] mātā jagatsṛṣṭikarī [-ro] harā ||

46. BB (fl. 3b): **The mother of all living beings**. She is the mother who gives birth to all living beings, that is, the four kinds of living beings. The four types of living beings are those born from sweat, eggs, a uterus and seeds. (She is) their mother and the one who gives birth when the night (of Māyā) prevails. Who is the goddess? She is the one who increases the nectar of compassion. She burns up all sins and, forgiving by nature (*dayadā*), she gives liberation. **(She) resides in this world of transmigratory existence**. O Mālinī! You who reside in this

world of transmigratory existence! Mistress of mantra! You who reside in the world of of transmigratory existence! that is, transmigrate (as it were). The meaning is '(O you) whose nature is transmigratory existence!' And the same (is said) in the *Uttaratantra*:

(The nature of the goddess) who resides in the world of transmigratory existence is passion (*kāmasvarūpiṇī*) (but) she is not deluded by phenomenal existence (*bhāva*). She is supreme bliss who, by her own will, awakens the abode of the intellect.

jananī sarvabhūtānāṁ | *jananī mātā sarveṣāṁ bhūtānāṁ caturvidhabhūtānāṁ [caturvidhi-]* | *svedajā [-nā] aṇḍajā jarāyujā [jārāyūjā] udbhijajāḥ [udbudajāḥ] caturvidhabhūtagrāmāḥ* | *teṣāṁ mātā tathā niśāyāṁ bhūtāyāṁ jananī* | *devī kā* | *kāruṇyāmṛtavardhiṇī* | *dahanī sarvapāpānāṁ mokṣadā dayadātmikā [yaya-]* | *iti* ***saṁsāre 'smin*** *[saṁsārasmiṁ]* ***vyavasthitā*** *[vivasthite]* | *asmin eva saṁsāre vyavasthite he mālini [mālinī] mantreśvari [-rī]* | *saṁsaratīti saṁsāre [-ra] vyavasthite saṁsārasvarūpiṇi ity arthaḥ [ityartha]* | *tathā cottare*
saṁsāravartanī bhāvāmohitā kāmarūpiṇī |
svecchayā paramānandā buddhivāsaprabodhanī [vuchi-] || *iti* ||

47. See above note to 4/37. BB (fl. 4a-4b): **(You are) the mother, the goddess Vīrāvalī**. The mother sustains all living beings, she nourishes and acts for the family (*parivāracāriṇī*). This is the meaning. **Vīrāvalī** is the series (or lineage) (*āvalī*) of heroes. 'Āvalī' (also means) 'mother'. She is the mother of the heroes namely, the guardian of the field, Vaṭuka and the rest. Or else, (another explanation is that) the 'heroes' are the teachers and adepts (*sādhaka*), that is, those who attain the eight great accomplishments (*siddhi*). (These are the accomplishments of) the collyrium (by which one can see everywhere), the (alchemical) Pill (that transforms metals to gold and liquids to medicine), the sandals (by means of which one can go anywhere in a moment), the (medicinal) herb (that cures all diseases), alchemy (*dhātuvāda*), Vetāla (a demon who acts as a familiar), the Yoga of the (infallible) sword, attraction and the rest. (The goddess is) the mother of those who accomplish (these things).

O goddess! Is in the vocative. The same (is said in the) *Kulākulārṇava*:

The Mother of the heroes, Mahāmāyā who is (never herself) deluded, is the light that bestows (every) accomplishment. She gives refuge and happiness. She is the Vidyā who nourishes and is always victorious.

mātā vīrāvalī [-varī] devī | *mātā sarvabhūtadhāriṇī [yarvabhadhāriṇī] poṣaṇī parivāracāriṇī [parivāricāriṇī] ity arthaḥ* | *vīrāṇāmāvalī vīrāvalī āvalī mātā [mālā] vīrāṇāṁ kṣetrapāla-vaṭukādimātā [kṣatrapālavaṭūkādayamātā]* | *api ca vīrāś cācāryāḥ sādhakāḥ aṣṭamahāsiddhi-sādhakāḥ* | *añjana-guṭikā-pādukā–*

oṣadhi–dhātuvāda-vetāla-khaḍgayogākarṣaṇādyaḥ [ajajana | guḍhaka | pādukā | oṣadhī | dhāturvvāda | -] sādhakānāṁ [sādhakā] ***mātā*** *|*
he ***devi*** *saṁbodhane [saṁmbodhana] | tathā kulākulārṇave |*
vīramātā mahāmāyāmohitā siddhidā vibhā |
śrayadā sukhadā [śukhadā] vidyā puṣṭidā jayati sadā | iti |

48. **BB** (fl. 4b): **O dear one, be compassionate!** O dear one, have compassion for the worlds if (as is the case) you act compassionately. How could the gods and those like them not have their desires granted (*icchāsiddhi*)? Therefore, **O dear one**, be compassionate with the gods and the rest. The same (is said) in the *Paurvatantra*:

(The goddess) acts compassionately. She is the one benefactor of the world and her form is that of a girl, a beautiful young woman and the very eldest (of the household). Endowed with the dignity of (her divine) being, she is ever tranquil in the (midst of the energies of the) Kula. Śiva's lord, her (one) desire is to fill (us with) strength.

kāruṇyaṁ kuru vatsale *[vatsare] | he vatsale [vatsara] kāruṇyaṁ [kāruṁṇyaṁ] kuru jagatāṁ yadi te karuṇāceṣṭatā [kuruṇācetiṣṭāna] bhavati | kutaḥ devādīnāṁ [-dayaḥ] icchāsiddhir na [-siddhi-] syāt | tasmāt he vatsale [vatsare] kāruṇyaṁ kuru devādīnāṁ | tathā paurve:*
kāruṇyaceṣṭā [kāruṇyaṁḥcetā] jagadekadhātrī [-dhātā] bālā sumadhyā para-jyeṣṭharūpā |
bhāvānubhāvā kulanityaśāntā [-śāntāḥ] śiveśabhūtā [śireśa-] balapaurṇanārthī ||

SaṁP: (You are) the one who gives birth to all living beings and are well known **in this world of transmigratory existence** and so you are the **mother**. **Vīrāvalī** is the energy of (all the energies) including Aprasūtā (the energy of the letter A), Ānandā (the energy of the letter Ā) and the rest. Who (is she)? She is the **goddess** **-** her nature is divine. **Be compassionate!** (Compassion) is the attainment of being close (to the goddess) and the rest (including ultimately union). Give (me that) **O dear one!** (You who are) especially beautiful!

sarvaprāṇījananakartrī ***cāsmin saṁsāre*** *prasiddhā tena tvaṁ* ***mātā****si |* ***vīrāvalī*** *aprasūtānandādīnāṁ śaktiḥ [śakti] | kā [kāḥ] |* ***devī*** *divyātmikā |* ***kāruṇyaṁ*** *sāmīpyādisiddhalakṣaṇaṁ* ***kuru*** *karotu dadātu* ***vastale*** *viśeṣaśobhite |*

49. AIṀ, also called Vāgbhava is, along with HSKHPHREṀ, one of the syllables that embodies the goddess's sonic form in the centre of the *maṇḍala*. This, I suppose, is the `prior body (made of the) seed-syllable' (*pūrvabījatanu*) the goddess assumes in the unmanifest state to which KMT (1/78a quoted in the intro.

vol. 1, p. 15) refers. The god addresses the goddess here in her primary sonic form - the first and foremost of the series embodied in the seed syllable mantras with which each line of this version of the *Mālinīstava* begins.

50. If we read with the KMT *saṁbhūti* (see notes to the Sanskrit text) the meaning is: '(The goddess who) is the radiant energy (*tejas*) of the glorious power (*saṁbhūti*) of *Nirvāṇa*, the Supreme Principle, is victorious'.

51. BB: And so first of all, the venerable and great Bhairava, having seen (the goddess) Mālinī of Light (in the Liṅga), composed a hymn in prose in a state of wonder and bliss. **Victorious** etc. Victory belongs (to the goddess). The **Supreme Principle** is the Śiva principle. Some believe that (the principles) from the Earth to Śiva are twenty-four. Some believe that there are twenty-five. Some believe that there are thirty-six and some that there are fifty-two principles. The supreme principle amongst them is ***Nirvāṇa***, which is the Stainless (Absolute *nirañjana*) (see below note to 13/76cd–78). The universe from hell up to Śiva dissolves away in the Supreme Lord's diaphragm (*kukṣi*). He, the Supreme Lord, (then) resides (within his own) Supreme Power, that is, in the diaphragm. Thus the Supreme Goddess Mālinī who awakens (the ignorant) resides in *Nirvāṇa*, the Supreme Principle. Subsequently she emerged out of Śiva, that is, the Śiva principle. Once (the goddess) had come out of the god's belly, she (said) "I am the Great Śivā, the one who does all things!" Thus she is the radiant energy (*tejas*) born (*saṁbhūta*) from Śiva's will.

prathamatas tāvat śrīmanmahābhairavo [-veṇa] daṇḍakapadena stutiṁ [stuti] cakāra jyotir-mālinīṁ [jotimālinī] dṛṣṭvā vismayānandabhūtaḥ [vismṛtā-bhūtena] | ***jayati*** *ity ādi | jayayuktā bhavati |* ***paramatattvaṁ*** *śivatattvam | kṣityādiśivāntāni [-śivāntaṁḥ] kecit manyante [manyate] caturviṁśatiḥ [caturviṁśa] | kecit manyante [manyate] pañcaviṁśatiḥ [-ti] | kecit manyante [-te] ṣaṭtriṁśatiḥ [-ti] | kecit manyante [-te] dvipañcāśat tattvāni [+ caturviṁśati kecinmanyate] | eteṣāṁ madhye paramatattvaṁ* ***nirvāṇaṁ*** *nirañjanasvarūpaṁ | viśvaṁ pātālādiśivāntaṁ [-nte] parameśvarasya kukṣau vilīyate [vālīyante] | sa parameśvaraḥ [-ra] paraśaktau nivasati | kukṣau nivasati [-tiḥ] | tasmāt saṁbodhanī parameśvarī mālinī paramatattvanirvāṇe [-ṇa] vasati [vadati] | paścāc chivāc chivatattvād [paśchā chiva | tatva] nirgatā [nirvvārggataḥ] | devyodarāt nirgate sati | viśvakartāhaṁ mahāśivā [ma *** śavaḥ] iti śivasyecchā****saṁbhūtatejomayī*** *[śivanamasvā--taijo-]*

SaṁP (fl. 6b-7a): (The goddess) is praised in particular in the *Śrīmatottara*, which is the *Kulālikā* (*Tantra*).* **AIṀ** is (the seed syllable called) Vāgbhava. She is **victorious**. The **supreme** is the essential nature of the most excellent (reality) (of all) the principles beginning with Earth. ***Nirvāṇa*** is a particular kind of Yoga (practised) with the desire to achieve liberation (that involves) wearing (the yogi's ensignias) which, include amongst other things, a necklace and earrings. The **radiant energy (*tejas*) born (*saṁbhūta*)** from that is (like) a sun ray burning more intensely by the fire of the sacrifice. (The goddess) is of that **nature**. (The goddess) is fashioned from the well known gold generated as the gross form (*gaṇībhūta*) of that sun ray, mixed with the radiant energy born from the product of the sacrifice of (the goddess) Kujā's fire. She pervades (all things) because she is born from the principle of radiant energy generated from (the practice of) Yoga.

*kulālikātmani śrīmatottare viśeṣatayā stutā [stutaḥ] | **aiṁ** vāgbhavarūpā | sā jayati | **parama** utkṛṣṭasatattvaṁ [-tatvaḥ] bhūtattvādīnām [-dayaḥ] | **nirvāṇaḥ** kaṇṭhāmudrādidhāraṇena muktikāmo yogaviśeṣaḥ | tasmāt **saṁbhūto** yas **tejaḥ** sūryakiraṇo yajñāgnisamujjvalitaḥ | **tanmayī** | kujāgniyajñakṛtasamudbhūto [kuṁjā-] yas tejas tena saṁmiśraḥ sūryakiraṇas tatghanībhūtena prasiddhaḥ [prasiddha] svarṇas tena nirmitā | yogasamudbhavāt tejastattvād [-tatvatād] vyāpikā [vyāpakā] |*

*This is not correct unless *Śrīmatottara* here means the KMT, which is also called the *Kulālikāmata* or *Śrīmata*. Bhairava in the same circumstance in the ŚM intones the *Bhairavīstotra*, not the *Mālinīstava*.

52. BB: (The goddess who) **has emerged in manifest form** is Mālinī * * * * (who is) the Earth. She who is newly born within it is (the goddess) Kujā (lit. 'Born from the Earth'), that is, Mālinī. (She is) **Supreme**, that is, her nature is supreme. And the same has been said: '(The lunar digits) beginning with the New Moon (*amā*) dissolve away as does the supreme Śiva.' She has come forth from (Śiva's) form, which is without parts and limbs. * * * (She is) the powers of will, knowledge and action.

niḥsṛtā vyaktarūpā** sā mālinī ** pṛthvī | tasmin navajātā kujā mālinī | **parā** paramasvarūpā | tathā coktaṁ amādayo [* ra] vilīyante [vī-] paramaṁ śivam eva ca | niraṁśaniravayavākārād nirgatā [niraśīniravayavākārārgginitā] | * * * * bhā | **jñānaśaktiḥ** | **icchāśaktiḥ** | **kriyāśaktiḥ** |*

In other words, when all the energies of the lunar goddess dissolve away in her unmanifest aspect the goddess is within the Liṅga in the centre of the *maṇḍala* as the energy of bliss (*ānandaśakti*). The goddess emerges into manifestation as Mālinī, to then assume the triadic form of will, knowledge and action, symbolized by the sides of the triangle in the centre of the *maṇḍala*.

The SaṁP commenting on the version of the *Mālinīstava* with seed-syllables explains them also:

The syllable ĪṀ is visible at the end of the peak syllable Sa.* And it is said that she came out of that rod of radiant energy in manifest form. That (same goddess) Kubjikā who was (within the Liṅga) in a formless (state) then appeared as Pārvatī, the companion (of the god) in a manifest form which is **supreme**, that is, the syllable HRĪṀ. She is the triple power (*triśakti*). (She is) the **power of knowledge** when knowing. The **power of the will** when attending reverently upon that. The **power of action** at the end, in the course of Kula ritual (*kriyā*).

īṁkāraḥ sakārakūṭāntasthalakṣitaḥ [-taṁ] | ***niḥsṛtā*** *[nisṛtā] vyaktā* | *prāṇāyāmādibhir yajñair divyavarṣaśataṁ tapaḥ* | *ekāṁguṣṭhena mahatā prastutā stutipūrvakair iti coktam* | *tattejadaṇḍataḥ samudbhūtā vyaktarūpā* | *nirākāreṇa sthitā yā kubjikā pārvatī sakhī tadā vyaktarūpeṇa darśitā parā hrīṁkārā* | *triśaktirūpā* | *jñānaśaktir jñānavelāyāṁ* | *icchāśaktis tadupāsane* | *paryante [prāyāṁta] kriyāśaktiḥ kulakriyāyām* |

* Perhaps the SaṁP here suggests that the syllable is SĪṀ even though the reading of the *Stava* it quotes is, as here, ĪṀ.

53. BB: **Straight line -** * * * straight line. Then again **like the sleeping serpent king**. She is in the **form of an earring** like (the coiled) serpent king. **You are praised as the lord, the energy of Sound.** The **lord** is the main form of **Sound**. (Thus the goddess), three-fold and pure, abides and resides above the syllable OṀ.

ṛjvirekhā | *ṛjvi ***iṣṭur eva rekhā* | *punar api* ***suptanāgendraḥ*** *nāganāgendraḥ nāgendraḥ tadvat kuṇḍalākārarūpā [ku ******]* | ***prabhur nādaśaktis tu saṅgīyase*** | *prabhuḥ [prabhū] pradhāno [-nāḥ] nādaḥ [nāda]* | *trividhā [trividho] śuddhā sā sthitā [śuddha sā * statha] ca oṁkāroparisaṁsthitā [okāroparisasthitā]* |

In other words these three - the straight line, the coil and Sound are aspects of the goddess who is both goddess and lord. She is symbolized as a straight line when she emerges out of the transcendent. She is said to be coiled when she sleeps as the snake goddess Kuṇḍalinī (the 'Coiled One') encompassing her phonemic energies. Finally, she is also the energy of Sound when she awakens and, activating the potential energy of the phonemes, moves up through the stations of her ascent, to return to her original transcendental source. These three aspects corresponding to her tripartite nature as will, knowledge and action, are experienced in the higher reaches of OṀ beyond its actual external vocalisation.

The SaṁP offers a different interpretation. AIṀ and ĪṀ are the syllables of the first two lines of this hymn. The former is the sonic form of the goddess who is Parā - the Supreme One and all the other principles. The latter is Parā as the three powers of will, knowledge and action. In this line of the hymn she is OṀ - the Sound Absolute. There we read:

OṀ is *praṇava*. The Supreme Principle and the rest are the entities (designated by) the syllable AIṀ. The emergent (and other conditions) are the entities (designated by) the syllable ĪṀ. And the **straight line** and the rest are the entities (designated by) the syllable OṀ. The attendant hosts of (the goddess) Śavarī should be known to possess (the states corresponding) to the **straight line** and the rest. Next (the same is explained as) the basis of the Word (Absolute) along with the reality (to which it corresponds). The **sleeping serpent** is the slumbering snake who is the **king**, that is, sovereign and, being such, is Kuṇḍalinī who is the syllable OṀ and (whose) **form** (is like that) **of a (round) earring**. The **Lord** (*prabhu*) is one whose state is most excellent (*prakṛṣṭabhāva*). One reads all the time (in the scripture) that **you are praised** as the **energy of Sound** (*nādaśakti*), that is, Mayā which is the Sound Absolute (*śabdabrahman*). In brief (the meaning is): Śakra is the leader and king of all the gods. His consort (*śakti*) is Śakrā, the queen of the gods who is (their) leader (*nāyakī*). Her companion is Pārvatī and his companion is the goddess Kubjikā and her form is (that of) a heavenly nymph (*apsaras*). Śakra's companion is Śiva and his companion is Kubjikeśvara who is a Gandharva and is always praised by her as being close to Indrāṇī.

oṁ praṇavātmā | aiṁkārārthāḥ [-rthā] paramatattvādayaḥ | īṁkārārthakā niḥsṛtādikāḥ | oṁkārārthāś ca ***ṛjvirekhā****dayaḥ [-rthaśca -dlayaḥ] | saṛjvirekhādayas te [saralekhādayas tat] śavarīgaṇāś [saravī-] ca bodhyāḥ | punaḥ śabdopādānaṁ vātha sārtham [vāthā sārthaḥ] | suptaḥ nāgaḥ sarpaḥ sa [sarpa tad] indro rājā tadvat sattayā kuṇḍalākārarūpā oṁkārā kuṇḍalinī | prabhuḥ prakṛṣṭabhāvaḥ [-bhavā] | nādaśaktiḥ śabdabrahmātmikā tvaṁ māyā saṁgīyase satataṁ [saṁtataṁ] paṭhyate | arthād devānāṁ sarveṣāṁ nāyako rājā śakraḥ tacchaktiḥ śakrā devarājñī nāyakī | tatsakhī pārvatī | tasyāpi sakhī kubjikā devī | sāpsarārūpā | śakrasakhaḥ śivaḥ | tasyāpi sakhaḥ [sakhā] kubjikeśvaraḥ | sa gandharvaḥ | indrāṇīsamīpe nityaṁ gīyate yayā saḥ [sā] |*

Māyā is the sleeping snaking whose coiled form is like an earring (40/19-21ab). Jyeṣṭhā is like a straight line and is the energy of the path of emanation (40/19-21ab). The combined activity of these energies is Unstruck Sound (40/23cd-24). Accordingly, in this and the following line, the goddess is identified with four important energies called Vāmā, Jyeṣṭhā, Ambikā and Raudrī. They are described in detailed below in chapter 40, which is drawn from the *Tantrasadbhāva*.

The goddess is Kuṇḍalinī both in her supreme (*parā*) and inferior (*aparā*) aspect. In her supreme aspect she resides in the Triangle above the head. There, coiled like a sleeping snake, she assumes the form of the Point (*bindu*) in the centre repleat with the potential energy of the letters. In this state she is Mind Beyond Mind (*manonmanī*) and is called Anāmā (the Nameless). When she is aroused by the transcendent she assumes the dynamic form of the energy of mantric sound (*nādaśakti*) and descends into the body and the world through the Cavity of Brahmā on the crown of the head and travels down along the axis of the subtle body within the central channel of Suṣumṇā. In this phase she is symbolized by a straight line. When she she reaches the navel (3/120–121) she rests and abides there in a latent form. Wrapped around the navel, she again curls up and assumes her inferior (*aparā*) form which, like the supreme one in the Triangle above the head, is coiled like a sleeping snake and round like an earring. Just as this energy is liberating when it ascends along the axis of the subtle body, it is obstructive and binding when it descends (40/78cd–79ab). Thus in this state Kuṇḍalinī no longer enlightens. On the contrary, she becomes the deluding power of Māyā that obscures the individual soul (40/20-1ab; also 40/77cd-80ab and 40/84ab–85cd). Even so, just as her visualized form in her two states - supreme and inferior - is the same, Kuṇḍalinī's essentially enlightening, liberating nature remains unaltered. The ŚM accordingly instructs the adept to realise that in reality these are two aspects of the one divine reality:

O fair faced lady, in the End of the Twelve her form is that of a sleeping snake. The Supreme Goddess should be perceived to be the same (when she is) located in the navel also. Both supreme (transcendent) and inferior (immanent), she is seen within the Void in the middle of the body.

prasuptabhujagākārā dvādaśānte [g: dvādaśāre] varānane ||
nābhisthā tu tathāpy evaṁ draṣṭavyā parameśvarī [g: -ri] |
dṛśyate dehamadhye tu vyomānte ca parāparā || ŚM 5/150-151ab.

54. Generically called Śivā, the goddess is here, more specifically, called Anākhyā – lit. (the goddess) No-Name. Although this is a common name in the Kālīkrama for the unconditioned formless (*niṣkala*) aspect of the goddess, the Kubjikā Tantras generally refer to her as Anāmā. She is the goddess Kubjikā as Śiva's power of bliss (*ānandaśakti*) merged within him. According to the TS she is Ambikā who contains the other three energies namely, those of will (Vāmā), knowledge (Jyeṣṭhā) and action (Raudrī) who bring about creation, persistence and withdrawal, respectively (40/81cd-82ab). At the microcosmic level these powers are accordingly said to bring about exhalation (equivalent to creation brought about by Vāmā), inhalation (equivalent to persistence brought about by Jyeṣṭhā) and retention of the breath (equivalent to withdrawal brought about by Raudrī) (40/132cd-133ab). They are located in the corresponding channels in the

body where these three forms of the vital breath function namely, Iḍā, Piṅgalā and Suṣumṇā, respectively. These three are exemplary of several triads with which these three energies are associated. They may be equated, in the same order, with the dawn, midday and the evening (40/131cd-132ab). They are also the energies that bring about the initial coming into being (*udbhava*) of the universe and an expanded state of consciousness. Then emission (*viśleṣa*) and merger (*laya*) (40/141).

The collective triadic nature of this triple energy (*triśakti*) is also summated in Tripurā, the goddess of the Three Cities, whose triadic nature is apparent even in her name. The *Vāmakeśvarīmata*, her root Tantra, inspired by Trika doctrine, teaches how these three energies are perceived within her:

> O dear one, Tripurā, the Supreme Power is the first born here (in this world) . . . Once she has assimulated all the seed-letters (into herself), Vāmā abides (in the form of) a sprout. Then Jyeṣṭhā (assumes the form) of (a straight line which is like a) flame (*śikhā*). (Then when) she assumes the (triangular) form of a water chestnut, (she is) Raudrī, O Supreme Goddess, whose nature is to devour the universe. Thus, that Supreme Power is the one Supreme Goddess (Parameśvarī), the three-fold Goddess Tripurā who is Brahma, Viṣṇu and Īśa. O beloved, she is the power of will, knowledge and action. She emanates the Triple World and so she is called Tripurā.

Vāmā, who creates, is sometimes identified with Anāmā and, at others times, with Raudrī, who destroys. This is because she functions, according to the circumstances, in two contrary ways. As the power of Speech, she is the mother of all mantras. As such she enlightens by revealing them, or she obscures by concealing them within herself (40/11–12). She is called Vāmā because she acts in a manner to contrary (*vāma*) to the obscuring forces that impede enlightenment or else reinforces them and so runs contrary to forces that lead to enlightenment.

Jyeṣṭhā, the Eldest One, is said to be in the form of a straight line. She manifests between the two Points that constitute the emission (*visarga*) produced by the union of Śiva and Śakti. One of these Points is the Self. The other Point represents the supreme, transcendent reality beyond the cycles of creation and destruction (40/16-17). In the ascending sequence, Jyeṣṭhā is the straightened, enlightening form of Kuṇḍalinī. Raudrī's form is triangular like a water chestnut. She brings about the withdrawal (*saṁhāra*) of the enlightened awareness created by Jyeṣṭhā. She blocks the path to liberation by giving rise to doubts about the existence of a higher ultimate reality and attachment to the things of the world. Obstructed by this power when it fuctions in this way, the individual soul's activity is `crooked' (*tiryaggati*). This condition is brought about by the binding power of transmigratory existence (ibid. 40/57) that generates the `crooked' waves of thought constructs in the fettered mind. But Raudrī's power to obstruct that fixes consciousness in the unenlightened condition, can also keep enlightened consciousness fixed in its enlightened state. Abhinavagupta drawing directly from Trika doctrine explains:

> Vāmā is the mistress of those immersed in transmigratory existence and bestows the power of the lord (*prabhuśakti*). Jyeṣṭhā (presides) over those who are well awakened and Raudrī over those who seek worldly pleasure. Vāmā is so called because she emits (lit. 'vomits') phenomenal existence (*saṁsāravamana*). Jyeṣṭhā because she is Śiva's nature and Raudrī because she dissolves away (*dravaṇa*) all evils and fixes (*rodhana*) every action. TĀ 6/56–57.

55. The Avadhūtā is the female counterpart of the Avadhūta. The Avadhūta is a Śaiva ascetic who, as his name literally means, has 'shaken off', 'discarded' or 'rejected' attachment. The same word is used with reference to someone one has expelled evil spirits. The goddess is called 'Avadhūtā' because, as Kuṇḍalinī she is both free of impurity and removes it as does the Yoginī who is her namesake. Although this name appears again twice in this hymn (see lines 59 and 99), the goddess is not named this way again in the Kubjikā Tantras. The rare use of this name in the Kubjikā corpus reflects the generally uncommon use of this term to denote a type of ascetic in the early Śaivāgamas and Kaula Tantras in general. This is surprising in the light of the popularity of this title for advanced yogis in later traditions such as those of the Aghoris, Gorakhanāthī yogis and the followers of Dattātreya that retained many recognisable features of the Śaiva and Kaula traditions that were their immediate Sanskritic predecessors. The *Avadhūtagīta*, for example, is a late work attributed to Dattātreya which eulogizes the Avadhūta as a liberated soul who has risen above the ficticious dichotomy of good and evil, Being and Non-being. One striking exception in this regard amongst the early Śaivāgamas is the BY. There the adept (*sādhaka*) engaged in his practice (*sādhana*) in the cremation ground and other solitary places, is repeatedly extolled as possessing the body of an Avadhūta (*avadhūtatanu*) (see intro. vol. 1 p. 488). The SaṁP (quoted in the following note) explains that the goddess is called Avadhūtā is a Kāpālikī. In this way Mukundarāja has preserved the original understanding of the Avadhūta to be a Śaiva ascetic who observes the Great Vow - Mahāvrata - of the Kāpālika and implies that Kubjikā is his goddess. Concerning the Kāpālikas and their Vow, the reader is referred to the work by Lorenzen (1972) noted in the bibliography.

56. SaṁP (fl. 7a-7b): One should understand **HĀṀ** to mean the seed-syllable (of this *mantra*). **Bhā** is the light of the Sun. **Surā** (the goddess) is the wife of Sura (the god). (Your) **form is brilliantly luminous (*bhāsurā*)**, that is, white and slighly red. (You are) **Śivā** on the Śaiva path whose form is such and

Jyeṣṭhā. The meaning of 'and' is arousal. (You are the goddess who is) more senior (*jyeṣṭhā*) than the most senior (god) and (your) purpose is the arousal (of the other energies). **Vāmā** is the Path of the Left (*vāma*) (of the triangle). She is (the Yoginī) Vāmanā, that is, Vāmanabhairavī. The word ***atha*** (meaning **as well as**) (is used here in the sense) of auspicious praise (*māṅgalya*). **Raudrī** is Rudra's power. The surrounding (three-fold) power within the triangle, that is, Kubjikā's Yantra, has thus been indicated to be Jyeṣṭhā, Vāmā and Raudrī. That (power) is **Anākhyā**, that is, the hidden mother **Ambikā**. **(Your) form is a (dimensionless) Point (*bindu*)**, that is, (Your) form is more subtle than (the most) subtle.

(You are) Avadhūtā, that is, Kāpālikī. According to another view Avadhūtā is the syllable STRĪṀ. **(Your) form is the Half Moon,** the adornment on the head of mantras the nature of which accords with the particular syllable (of each *mantra*). **(You are the female) Triangle (*trikoṇā*)** whose form is such, that is, (stooping down) like a hunchback woman (*kubjikā*), (your) form is triangular. When **conjoined** with the letter E (we get the syllable) HREṀ, when it is the letter AI HRAIṀ, HRĪṀ when it is the letter Ī and when conjoined with the letter AṀ, HRAṀ. (Conjoined) **together** (these syllables constitute) the extraction of (a single) mantra (namely, HREṀ HRAIṀ HRĪṀ HRAṀ). Alternatively (*pakṣe*) (they can be projected onto the body in the form of a deposition) as is the deposition (of the letters of the) Mālinī (alphabet). Moreover, the reality (which corresponds) there (in that case to these syllables) is **the principle that is attained** and can be thus realised as the manifestation (*udaya*) of each particular principle by maintaining (the practice) of the Yoga of Time (*kālayogadhāraṇa*) (?).* That too is indicated (here).

hāṁ bījārthaś ca bodhyaḥ | ***bhā*** *sūryaprabhā* ***surā*** *surapatnikā bhāsurākārā śvetā kiñcid raktā* | *tadrūpā śivā śaivamārgagā* ***jyeṣṭhā****nāmā jyeṣṭhāj jyeṣṭhārūpanāmā ca kṣobhārthaḥ* | ***vāmā*** *vāmamārgā vāmanā vamanabhairavī* | *atha māṅgalye* | ***raudrī*** *rudraśaktiḥ* | *kubjikāyantre trikoṇe jyeṣṭhā-vāmā-raudrīti [raudrīkti] āvaraṇa-śaktisūcanam* | *sā [tāṁ]* ***anākhyā*** *guptā ambikā jananī* | ***bindurūpā*** *sūkṣmāt sūkṣmarūpā* | ***avadhūtā*** *kāpālikī* | *pakṣe 'vadhūtā strīṁkārā* | ***ardhacandrākṛtiḥ*** | *mantraśiro-bhūṣaṇarūpā svaṁsvaṁpadagamyātmā [-gamyotmā]* | ***trikoṇā*** *tadrūpā kubjikāśilā hi trikoṇākārā* | *ekārasaṁyoge hreṁ aiṁkāre hraiṁ īkāre hrīṁ aṁkāre saṁyojite hraṁ* ***ekatra*** *mantoddhāraḥ pakṣe mālinīnyāsavadarthaś ca* | *tatra yat tattvaṁ tāvat kālayogadhāraṇena tattattattvodayaḥ āpadyate gamyaṁ bhavati* | *tad api sūcitam* |

* It is not clear to me exactly what Mukundarāja means by the Yoga of Time. Cyclic Time is normally associated with the rhythmic cycle of the breath. These energies, aspects of the goddess, impell the phases of the breath and so can be experienced and their true nature realised by closely attending to the origin,

movement and stilling of the breath along with the rise of Kuṇḍalinī who, as all these energies collectively, is the energy of the breath (*prāṇaśakti*).

Although only one manuscript agrees completely with the reading in the SaṁP, the readings in six out of the eleven manuscripts are clearly erroneous copies of that original reading which has, therefore, been accepted. The variant reading found in the BB, with which two manuscripts of the KuKh agree, and accounts for the divergance between the interpretations found in the SaṁP and the BB, is as follows: *a-i-makārasaṁyojitaikatvam āpadyase* i.e. '(You are the female) Triangle (*trikoṇā* who), conjoined together with the letters A I and M attains oneness'. The BB (fl. 6a-6b), the text of which has unfortunately been very corrupted here by scribal error, comments:

(You are) **brilliantly luminous** (*bhāsvarā*) and (your) nature is light [. . .] (your) nature is nectar and form is the triangle above Śiva located on the head. (You are) Mālinī who resides at the End of the Twelve and is the Moon, Sun and Fire. By conjoining the letters A I M that are (the qualities of) *sattva* and the rest . . . (?) you attain oneness. As (is said) in the *Tvaritākalpa*: 'The syllable OṀ . . . (?) and Śakti.' Oneness is attained.

bhāsvarā jyotirūpā [joti-] jyotisvarūpā | _*** ddhiḥ_ | **_śivā vāmā jyeṣṭhā raudrī anākhyā ambikā_** _[amvikāḥ]_ **_bindurūpā avadhūtā_** | _********* partha_ **_candrākṛtis tvaṁ_** | _śivopari mūrdhni [muddhi] sthitāmṛtarūpā trikoṇākṛtiḥ [-kṛti]_ | _dvādaśāntasthitā [dvā * * * sthitā] candrasūryāgnisvarūpā mālinī_ | _a-i-makārasattvādirū************rasaṁyojitena ekatvam āpadyase_ | _yathā tvaritākalpe_
.okāra śi************ śaktim eva ca | _ekatvāpadyate_ |

In other words, the BB understands this line to be praising the goddess in the form of the syllable AIṀ. In this perspective Śivā and the rest constitute the series of transformations of the energy of the goddess in the sequence of her descent from the transcendent into this sonic form. When she is within the male principle she is Śivā who is also called Anākhyā. As the Point at the top of the seed-syllable, she is Vāmā. As the Half Moon (*ardhacandra*), she is Ambikā. Jyeṣṭhā is the line above and the entire triangle of the syllable AIṀ is Raudrī (40/113cd-116ab).

57. The KMT reads: *tattvarūpā bhagākāravat sthāyinī* - (You) are the nature of the Principles who abides as if in the form of the Yoni. SaṁP reads: *aiṁ tattvarūpā svarūpā bhagākārasthāyinī* and comments:

AIṀ! (You) are the nature of the Principles and the innate nature (of all things) who abides in the form of the Yoni. The SaṁP comments: AIṀ. The principles that belong to (the goddess) Mālinī who is the Yoni (*bhagamālinī*) are thirty-six. Amongst them are Earth, Water, Fire, Air, Space, Ego, Intellect and Nature. She is such (*tadrūpā*) and shines as the **innate nature** (*svarūpā*), that is, like the Self (of all living beings). The Yoni is the sixfold Yoni (in the centre of the *maṇḍala*) and the female sexual organ (*strībhaga*) that (is symbolized by) the triangle, that is, the letter E. It is also (a particular) configuration of stars.*

aiṁ bhagamālinītattvāni ṣaṭtriṁśat | *tatrāpi bhūjalānilavāyvākāśāhaṁkāramahatprakṛtyātmakāni [-jalanivāyvākāśā-]* | *tadrūpā svarūpātmavat prakāśamānā* | *bhagaḥ ṣaḍbhagaḥ strībhagaḥ trikoṇaḥ ekāraḥ tārāgatiś ca* |

* *Bhaga* is also the name of a particular moment in time (*muhūrta*) characterized by a configuration of celestial bodies.

The SaṁP, which comments on the version of the *Mālinīstava* found here, distinguishes between two aspects of the goddess. From one point of view, the goddess is all that pertains to 'that' (*tadrūpā*) namely, the objective sphere that ranges from Earth up to Nature. From another point of view, she is one's own innate or essential nature (*svarūpā*), that is, all that pertains to the subjective sphere distributed in the principles above Nature. In this way, she is the womb-like source that contains all things both within herself in a potential form and externally when they have been emitted from her, their universal source. In other words, she is both the female sphere ranging up to Nature and the male sphere that ranges from there up to and including Śiva. The BB agrees with this interpretation but does not refer to these two as the goddess because one of the polarities (i.e. *svarūpā*) is not mentioned in the version of the *Mālinīstava* found in the KMT of which the BB is a commentary. Thus the BB (fl. 6b) says that:

The goddess shines in the form of (all) the principles . . . She is Mālinī whose nature begins with Earth and ends with Śiva. . . . Her form is the Yoni and abides like that and as such is (the goddess) Kāmākhyā (of which it is said): Kāmākhyā is the goddess who bestows boons and lives on the Blue Mountain (in the sacred area of Kāmarūpa).* You are the goddess who is the mother of the universe, the Gesture of the Yoni. Salutation to you! Thus she **abides as if in the form of the Yoni.**

devī [devau] tattvarūpā vibhāti yā [yau] | *ta ********** ***sāvasthāyinī*** |
*kṣityādiśivāntarūpā [-śivātmarūpā] sā mālinī ***** nagākāse (?) bhagaivākārā*
bhagākārā tadvad [taddhad] avasthāyinī | *tathā ca kāmākhyā*
kāmākhyā [karākṣā] varadā devī nīlaparvatavāsinī |
tvaṁ hi devī jaganmātā yonimudrā namo 'stu te |
tasmād ***bhagākāravat*** *[-va]* ***sthāyinī*** |

* See intro. vol. 1, p. 250 with reference to KāPu 76/73–75.

58. SaṁP: (The letter) AṀ denotes what is beyond the mind. AḤ denotes emission. The **first** is the initial one. It is the first of the group. (She has) **come forth** from that principle. (She has) been brought forth and (her) being can be attained by the **First Principle**, that is, by consciousness (*vijñāna*).

aṁ aḥ āditattvodbhav*eti [āditaṣaḍ(?)bhaveti]* ǀ ***aṁ*** *amanaskārasaṁketaḥ* ǀ ***aḥ*** *visargasaṁketaḥ* ǀ ***ādiḥ*** *pūrvaḥ tadādigaṇakaḥ tattattvata udbhavā* ǀ *āditattvena vijñānenodbhavā bhāvagamyā* ǀ

In other words, both the god from whom the goddess emerges and the goddess herself are the supreme principle. The god is tranquil (*śānta*) reposing in his own infinite nature. This state 'beyond mind' is represented by the vowel AṀ, that is, the Point (*bindu*) that follows the series of vowels (*anusvāra*). The goddess is emergent (*uditā*). She is represented by the letter AḤ, which is at the end of the vowel series. It is called called *visarga,* which also means 'emission'. Thus they represent the two aspects of the one reality that is both perpetually the same and yet constantly active.

The BB explains this line quite differently. According to the BB the translation should be '(You who) come forth from the first principles.' These principles are the five gross elements. According to the SaṁP the emergence of the goddess from the First Principle in her supreme form as consciousness is engendered by consciousness itself, which is the first and foremost principle. The BB reverses this perspective. The goddess from this point of view is the emergent, subtle, spiritual energy of Kuṇḍalinī that evolves out of the material sphere of the gross elements. Thus the BB says:

The **first principles** are (those) beginning with Earth. She has **come forth** from within Earth, Water, Fire, Air and Space.

āditattvodbhavā *[-tatvadbhavā] ityādi* ǀ *āditattvāḥ pṛthivyādi* ǀ *kṣitijalahutāśanapavana-nabhāntodbhavā [-hutāsana-]* ǀ

59. The reading of this line in the SaṁP differs from the one accepted here. The version in the SaṁP says: **Beginning from HRĪṀ! KṢĀṀ (You are) the Yoni and enfatuate Śrīkaṇṭha.** It comments as follows:

Beginning from HRĪṀ. **HRĪṀ** is Māyā, Sahajā (the Innately Existent), Parā (the Supreme), Bhuvaneśī (Mistress of the Worlds) and Pārvatī. **Beginning from**, that is, from the first cause. **KṢĀṀ (You are) the Yoni and enfatuate**

Śrīkaṇṭha. **KṢĀṀ** serves to denote the Guardian of the Field (*kṣetrapāla*) (of whom this is the seed-syllable). (The goddess) is the (triangular) grid of letters called the Yoni (*yoniprastāra*) and the like. Moreover, in order to (indicate her) beauty (she is said to) **enfatuate Śrīkaṇṭha**.

*hrīṁ āditaḥ iti | hrīṁ māyā sahajā [sasajā] parā bhuvaneśī [bhavaneśī] pārvatī | āditaḥ ādikāraṇataḥ | kṣāṁ yonisvarūpā ca śrīkaṇṭhasaṁmohanīti | kṣāṁ kṣetrapāla-sūcanārthaṁ [kṣatra- -nāthaṁ] | yoniprastārādisvarūpā * [-prastārā-dityarūpā] ca śobhārthe [-rtha] śrīkaṇṭhasya saṁmohanaśīlā [saṁmohanaṁ-] |*

The reading of this line differs in the BB also. The version there says, with reference to the goddess Mālinī, that she is: **the source (*yoni*) (of the letters) beginning with the first principle (i.e. A) and ending with KṢa who awakens Śrīkaṇṭha** (***āditattvakṣāntayonisvarūpā sā śrīkaṇṭhasaṁbodhanī*** *[-samvosanī] iti sā mālinī*). The BB explain that:

Śrīkaṇṭha is Śrīnātha. (The goddess) pierces (through the centres in the body to) make contact (with him). How is he Śrīkaṇṭha? He is Śiva's letter mounted on the letter Ra and is a long (vowel).

śrīkaṇṭhaḥ śrīnāthaḥ | saṁparkavedhinī | kiṁ viśiṣṭaḥ [kim viṣṭhaḥ] śrīkaṇṭhaḥ | rephārūḍhaśivākṣarākāro guruḥ [śivākṣarokuraguruḥ] dīrghaḥ |

The remaining part of the text refers to a seed-syllable but the one available manuscript is too corrupt to make it out.

The KMT and the BB read '*śrīkaṇṭhasaṁbodhinī*' meaning '(she who) awakens Śrīkaṇṭha'. All the other sources and four MSs of the KMT read 'śrīkaṇṭhasaṁmohinī' meaning '(she who) enfatuates Śrīkaṇṭha'. The BB comments:

Be victorious! You are (the goddess) Mālinī who once again **awakens Śrīkaṇṭha** at the beginning of creation when (the period of) destruction ends.

pralayānte [-no] punaḥ [puna] sṛṣṭikalanādisamaye [-kālanādisamaye] śrīkaṇṭhasaṁbodhinī [-saṁmbodhinī] sā mālinī jaya tvam [tvaṁḥ] |

The triangular Yoni of the goddess contains, as we shall see in detail in chapter eight, the energies of the letters which, variously combined, form the mantras through which all things are generated, sustained and destroyed. In the following lines, the goddess is identified with the first sixteen Rudras of the Śabdarāśi alphabet who form the first of three series of letters arranged around the sides of the Triangle. The corresponding letters have been noted in brackets. The names are feminine, implying that the goddess is their energy. These, the first sixteen letters, are the vowels that constitute the Wheel of No-Name (*anāmācakra*) that is experienced in the liberated condition in the state Beyond the Fourth. The sequence of letters in the Śabdarāśi alphabet symbolizes the phases in the process of creation. According to Kashmiri Śaiva exegetes the first phonemic energies are those of the sixteen vowels that represent the phases in the initial part of the process of emanation that takes place within the Voidness of transcendental Being before it issues forth into outer manifestation.

60. Cf. above 4/3. Note that in the previous line, the goddess is said to enfatuate Śrīkaṇṭha. Similarly, further ahead (in line 88) she is said to enfatuate Rudra. Clearly, Śrīkaṇṭha, who governs the letter A, is Rudra. In other words, the goddess is both the alluring, passionate consort of the god as well as his mother (see above note to 3/64cd-5ab). The compound *rudramātā* could also mean 'the mother of the Rudras' which would make good sense and circumvent the possible problem, but neither of the commentators understand it in this way.

61. The BB (fl. 7a-7b) explains: (She is) **Rudra's mother** and **the power of Ananta** (the **Endless One)** . . . (As) Rudra's mother, her nature is to protect. (As) the power of the Endless One, she destroys. The same (is said) in the *Kālakālabodha*:

The goddess Kālikā destroys. She is light, the energy (of consciousness) and her nature is knowledge. She fulfils (one's) desires. She is Kālasaṁkarṣiṇī, the beloved, who is the mistress of the Death of Time (*kālakāleśī*).

. . . (The goddess) is **subtle** like a hundreth part of the tip of a hair. The same (is said) in *Kaulārṇavatantra*:

I salute you who are the mother of the universe, very powerful and subtle as a lotus fibre divided into thousands of parts.

(As the energy of) the **Trinity**, she emanates, protects and withdraws (the universe). As Amarī, the mistress of the **Immortals** (Amareśvarī), she is Kālikā.

rudramātā [rudraḥ māṁtā] tathānantaśaktiḥ [-śakti] | rudrasya mātā rudramātā [rudraḥ |] saṁrakṣaṇīsvarūpā [-śvarūpā] | anantaśaktiḥ [aṁttaśakti] saṁhariṇīti [saṁhalanīti] | tathā ca kālakālabodhe:
saṁharaṇī kālikā devī jñānarūpā kalā vibhā |
kāmadā kālakāleśī [kula-] kālasaṁkarṣiṇī priyā ||
***susūkṣmā** [susuṣmyā] **trimūrtir** ityādi | sukṣmā sukṣmarūpā bālāgraśatas tathā [-śa * tathā] sūkṣmā [śū-] | tathā kaulārṇavatantre [lapaularṇvatantre] |*
mṛṇālatantusukṣmā sā sahasrakhaṇḍakhaṇḍitā |
sūkṣmarūpā mahātejā viśvamātā namo 'stu te ||
***trimūrtiḥ** sṛṣṭipālinī saṁhāraṇī **trimūrtiḥ** | **amarī** amareśvarī kālikā |*

Given the context we may safely understand the expression *anantaśaktiḥ* to mean 'the power of Ananta'. Ananta is the second Rudra in the series of fifty Rudras governing the letters and so corresponds to the letter Ā. Both commentators probably also understood this to be the direct literal meaning of this expression and took it for granted. The BB proceeds, as we have seen, to describe the function of each of the energies corresponding to these Rudras. The SaṁP follows the same course although it explains their functions differently, but without contradicting the BB. However, the SaṁP deviates from this approach when commenting on the expression *anantaśaktiḥ*. According to the SaṁP this is an adjective describing the goddess's power. From this point of view *anantaśaktiḥ* does not mean the 'power of Ananta' but 'endless power' which the SaṁP glosses accordingly:

(You are) Rudra's mother. (You are) also Rudra's mother **and so too** or else, in that perspective (*tena prakāreṇa*) (you are) endless power, that is, power without end or beginning as (the energy that operates inwardly in the projections of mantras onto the body) in such (procedures) as the purification of the elements (*bhūtaśuddhi*) as well as (in outer rituals) such as the rite of installation (of a deity in an icon) and the like. Very beautiful, (you are) **subtle**, that is, beyond the senses. **Trimūrti** (the Trinity) is the Lord of the Letters. In the same way (you are Amareśā whose) nature is to govern the gods (*amareśanaśīlā*). (You are) Arghinī, that is, Arghīśā, (which implies) the assumption of that (corresponding) letter (i.e. Ū)

rudramātā rudrasyāpi jananī | *tathā tena prakāreṇa bhūtaśuddhyādinā prāṇapratiṣṭhādinā anantaśaktir vā [śakti vā] yasyāḥ [yasyā] śakter nānto nādir vā [śakter antanādita]* | *suśobhitā sūkṣmātīndriyā* | *trimūrtiḥ varṇapatiḥ* | *tadvad amareśanaśīlā [taddvandveneśeśanaśīlā]* | *arghinī [adhīnī] arghīśā tadvarṇagraham* |

62. The *Mālinīstava* of the KMT omits this and the next sentance as does the BB. They are also missing in the versions found in the AS and SKh. We can therefore consult only the MSs of the KuKh and the SaṁP. These sources all read *bindusārūpiṇī*. This has been emended to *bindusvarūpiṇī* and translated accordingly. I understand this line in the following way. The goddess is the Point, that is to say the letter Ṁ (*anusvāra*). As such she awakens the phonemic energy of the letters H and O with which she is conjoined 'together in one place' in the seed-syllable HOṀ.

Possibly Mukundarāja also finds the same seed-syllable encrypted in this line if the propossed emendation is correct. The MS of the SaṁP reads *hakārarūpa oṁkāra hrīṁ* which means 'the syllable OṀ within the form of the letter Ha (makes) HRĪṀ'. But this makes no sense and so has been emended to *hakārarūpa okāro hoṁ* which means 'the letter O within the form of the letter Ha (makes) HOṀ'. However, Mukundarāja is not content to find a reference in this line to only this syllable. He treats the expression *saṁbodhanā* disjunctively. It is not an adjective of *bindusvarūpiṇī*, as I take it to be and is the most natural way to understand it. Instead *saṁbodhanā* is understood to be a feminine derivative of the neuter noun *saṁbodhana-* meaning 'invocation' and by extension the 'vocative case'. Somewhat forcedly, Mukundarāja declares that this stands for the vocative '*kubjike*' - 'O Kubjikā!' Read together we have HOṀ KUBJIKE. Mukundarāja is not content even with this. He goes on to comment on the reading *sarūpiṇī* (the unemended MS reads *sārūpiṇī*) - '(she whose) form is (the letter) Sa'. According to him this letter is to be conjoined with the letter Ha to form a seed-syllable (*kūṭa*). Presumably, he means that the letter Sa should replace the letter O of the previous seed-syllable, HOṀ. Thus the syllable is HSAṀ. He adds that the syllable SHAṀ is also implied. These are placed after the invocation of the goddess. Thus it seems that according to Mukundarāja, the mantra encrypted in this line is HOṀ KUBJIKE HSAṀ SHAṀ. Now we may understand what Mukundarāja says:

> (You are) the Point (*bindu*) and Sa, the evocation and the letters Ha and O (conjoined) together in one place.
>
> The letter O within the form of the letter Ha (makes) HOṀ. **The evocation together in one place**, that is, with reference to one subject, is O Kubjikā! The Point is (Ṁ, the vowel called) *anusvāra*. **(Your) form is Sa**, that is, (you are) such at the end, that is, at the end of the syllable (formed from) the letters Ha and Sa at the end of the word 'Kubjike'. Thus, the peak syllable (formed) from the letters Sa and Ha has (also been) mentioned in addition (to the others).

hakāraukāra [hakārokāra] ekatra saṁbodhanā binduḥ sarūpiṇīti [vindu sārūpiṇīti] | hakārarūpa okāro hoṁ [oṁkāra hrīṁ] | ekatra ekasmin viṣaye saṁbodhanā he kubjike | bindur [bindu-] anusvāraḥ | sarūpiṇī [sā-] tādṛkāntā [-ntrā] hakārasakārakūṭānte [-kūṭāte] kubjikepade tataś ca sakārahakārakūṭam ity ādikaṁ tantritam |

63. Note also that the Yoginī in every case is Kubjikā. Siddhayogeśvarī is both a Yoginī and the goddess Parā of the SYM, an important Trika Tantra. ubjikā is identified with her in several places and ways (see, for example, 5/81cd -82ab).

64. SaṁP: The seed-syllable KRĀṀ is formed from the last syllable of the word '*vakrā*'. (HRĪṀ, the seed syllable called) Māyā (is formed) with the letters Ha, Ra and Ī and is **marked with the Point**, that is, possesses a Point. After that comes the word '*yoginī*' and is encapsulated and otherwise (manipulated) with the word marked (with a Point i.e. the seed-syllable). Then, the aforementioned name

(of the deity presiding over each letter) along with each individual (corresponding) letter forms a Garland Mantra (*mālāmantra*). The convention (concerning) your (mantras) has (thus) been formed (*uddhṛta* lit. 'extracted') conjoined (*mālita*) (with many) letters beginning with one and ending with countless thousands and because it has been extended (*phaṇita*), it possesses manifold meaning. (You are), in accord with each particular modality, the goddess (*īśvarī*) of the Siddhas and Yoginīs. (In other words, the letter) AṀ is adorned with Śrīkaṇṭheśvarī (who presides over the letter A) and so on.

krāṁ *[kroṁ] vakrāśabdasyāntyavarṇagrahaṇena [-grahaṇaṁna] bījaṁ kṛtam [vīji tamaḥ] | ha-ra-īkāreṇa māyā bindvaṅkitā sabinduḥ | tadante yoginīpadaṁ aṅkitaśabdena puṭitādikaṁ | pūrvoktanāma tatas tattadvarṇena ca [-tatadvarṇanaśca] mālāmantraś ca siddhyati | ekākṣarādisahasrāyutāntavarṇamālitas tavoddhṛtasaṁketaḥ [-yutāśantaṁvarṇa-] phaṇitatvād anekārthaś ca | tattatpra-kāreṇa siddhānāṁ yoginīnām īśvarī [yoginīṁnāṁm īśvarī] aṁ śrīkaṇṭheśvarīty ādikaṁ bhūṣitam* |

According to the SaṁP this line refers to the formation of a mantra based on the single letters of the alphabet. Each of the fifty letters is governed by a Yoginī. It is prefixed by the seed-syllables KRĀṀ and HRĪṀ between which is the word '*yoginī*'. This is followed by a letter of the alphabet to which the nazalising *anusvāra* - the vowel Ṁ - is added by writting a dot above it. This is followed by the name of the corresponding Yoginī. The latter is derived from the name of the Siddha presiding over the corresponding letter of the Śabdarāśi alphabet by suffixing the word '*īśvarī*' to it. Thus, the first unit of this mantra appears to be: KRĀṀ YOGINĪ HRĪṀ AṀ ŚRĪKAṆṬHEŚVARĪ. Once the fifty units formed in this way have been recited in alphabetical order, the recitation begins again. In this way the mantra, circular like a garland or rosary (*mālā*), forms an endless loop.

65. SaṁP: (The seed-syllable) **HRAUṀ** invokes the principles of Śiva, Vidyā and the Self. (Yogamāyā is) Māyā (whose activity) is balanced (*samā*) and checked by the practice of Yoga. (You are) **reality**, that is, (your) nature is reality (itself). **Bhārabhuti** (is so called because) due to (her many) labours (*bhāra*) she possesses most excellent wealth (*bhūti*), that is, glory (*vibhūti*).

hrauṁ [hroṁ] śivatattvavidyātattvātmatattvāmantraṇam | *yogābhyāsena samā rodhitā māyā* | *tattvā tattvātmikā* | *bhārabhūtiḥ* | *bhāraiḥ prakṛṣṭā bhūtir vibhūtir yasyāḥ* |

66. According to the SaṁP the reading of this line should be supplimented with the word Parā to make *hrīṁ parātithiśātmikā*, which means: HRĪṀ (you are) Parā who is Atithīśā. (*hrīṁ tithīśātmiketi* | *hrīṁ parā tithīśātmikā [-tmakaḥ]* |

akāraś ca pūrvapadato grāhyaḥ | *atithīśaḥ Ṛkāraḥ* | *Ṛ atithīśeti stutā*).

Atithin (lit. Guest) is the usual form of the name of the Siddha presiding over the letter Ṛ. Although Mukundarāja quotes this line as we find it in the manuscripts of the KuKh, he is not satisfied with the reading and so tries to modify it in this way in order to re-establish the usual form of the name. The BB, however, accepts it just as it appears here and in the KMT. A '*tithi*' is a day of the lunar month. Accordingly, the BB explains that Tithīśā (the Mistress of the Lunar Days) not only governs the lunar days she is herself all of them from the first one onwards (*tithīśā [-sā] pratipadādi*).

67. The SaṁP explains that the seed-syllable KĀṀ stands for the word Kubjā. Thus exclaiming 'KĀṀ' amounts to saying 'O Kubjā!' The goddess in this form is worshipped by the Siddhas who are the lords of the letters noted in brackets. Together with the others mentioned in the following and previous lines they form a mantra made of the sixteen vowels. Finally, explaining implicitly the lack of uniformity of the gender of the beings mentioned in the these lines, the SaṁP says of the goddess that 'because (she is) Śiva's power, she is the mistress of the fifty letters and the queen of Śiva's attendants, male (*dūta*) as well as female (*dūtī*).'

***sthāṇubhūtā** [koṇārātabhūtā] **harākhyā** ceti tena ḷ-Ḹkārādhipau kathitau* | ***kām** iti kubjāśabdādhikārato bījam [-dikakāratovīja]* | *jhaṇṭīśabhautīśasadyātmikānugraheśārciteti [jhīṁtīśamātīśasahyātmikā-] ekāraikāraukārāvakārādhipaiḥ [e-kārakārokārākārādhipaiḥ] pūjitā [pūjitāḥ]* | ***hrīṁ krūradehānugā tvaṁ mahāsenasaṁbhoginī** [mahāsanasaṁbhāginī] iti svaramayaḥ mantraḥ [svaramayaṁ māṁtraṁ]* | *pañcāśad-varṇeśātmikā [-varṇasātmikā] śivaśaktitvena śivadūtaśivadūtīnām api adhipā* |

68. The reading of this line in the KMT is more intelligible than here. The previous lines, read together without intervening seed-syllables, supply the necessary context. We have seen that the goddess is the mistress of the first fourteen lords of the letters and is worshipped by her male counterparts. According to the version in our text she is **the companion of the one whose body is Krūra (i.e. Ṁ) and enjoys sexual pleasure with Mahāsena (Ḥ)**. The version in the KMT says that 'when she is united with Krūra, she enjoys sexual pleasure with Mahāsena' (*krūrasaṅge mahāsenasaṁbhoginī*). Krūra presides over the nasalizing vowel called *anusvāra*. A point (*bindu*) written above the preceding letter, it symbolizes the male seed. Mahāsena presides over the last vowel called *visarga*, which literally means 'emission' with reference to the subtle exhalation required to pronounce it. *Visarga* is also the emission of sexual fluids that takes place during orgasm and, by extension, is orgasm itself. Thus the version of this line in the KMT can also be understood to be a description of the goddess united with the seed of the god enjoying the spiritual bliss of divine orgasm. Moreover,

as the following line goes on to say, she herself is the nectar of bliss experienced at the 'end of the sixteen', that is, at the climax of emission, symbolized by *visarga,* the sixteenth vowel. Accordingly, the version in the KMT says that the goddess's body is ‘flooded with the secretions of the essence of the Drop (of Śiva's seed)’ (*bindusaṁdohaniṣyandadehaplutā*). The ŚM sums up this perception of the goddess as follows:

That energy is the supreme, subtle, endless, and pervasive (goddess) Parā (the Supreme One). (Her) nature (pure) consciousness, she is supreme and divine and is established (in the objective sphere as each) moment of time (*trūṭi*). The endless, pervasive Vidyā, she resides in the Sky (of ultimate reality) and her form is the Point. She is the divine nectar within emission (*visargasthā*) and the dynamism (*cāra*) present in the (transcendent) devoid of (phenomenal) activity (*acāra*).

yā sā śaktiḥ [kh g: śakti] parā śūkṣmā anantā vyāpikā [kh g: vyāpakā] parā ǀ
cidrūpā paramā divyā [g: vidyā] truṭirūpā [kh: trūṭi-; g: tuti-] vyavasthitā ǀǀ
anantā vyāpikā [kh g: vyāpakā] vidyā [kh: divyā] vyomasthā bindurūpiṇī [g: viṁdū-] ǀ
visargasthā amṛtā divyācārasthā cārarūpiṇī ǀǀ ŚM 6/5-6.

Although the version of this hymn found in the AS and SKh is the one here, even so the reading of this line in the AS and the SKh agree with one in the KMT. The reading in the AS is literally the same, whereas the SKh differs, as we shall see, in only one detail. As the SaṁP is a commentary on some sections of the KuKh, including the *Mālinīstava*, it is not surprising that the reading of this line there agrees with the KuKh rather than the KMT. Even so, the reading on which Mukundarāja comments here does not agree with that of the majority of the manuscripts of the KuKh. The Sanskrit reads: *śvetanispandasiṁhakṛtā.* According to the commentary, this attributive compound, qualifying the goddess Śāmbhavī, means: ‘(she who has) made (*kṛtā*) the white immobile (*nispanda*) lion (her vehicle).’ We notice two variants with respect to the majority of manuscripts. One occurs in five of them namely, -*nispanda*- 'immobile' in the place of -*niṣyanda*- 'secretions'. The other is not found in any of the manuscripts of the KuKh namely -*kṛtā*- 'made' for -*plutā*- 'flooded'. Finally, the reading -*siṁha*- 'lion' found in all the manuscripts of the KuKh and the SaṁP differs from the KMT and the other sources that read instead -*deha*- 'body'. The reading of the majority of manuscripts of the KuKh namely, *śvetaniṣyandasiṁhaplutā*- 'flooded with (the mantra of the) Lion that (oozes) white secretions' - makes little sense even when supplimented with additions such as those suggested in brackets. It seems, therefore, that the original text of the KuKh has been corrupted. Moreover, it seems that the author of the SaṁP was aware that something was wrong and so emended *-plutā* 'flooded' to *-kṛtā* 'made' and offered the aforementioned, somewhat forced, explanation. The real problem, however, is not with this component of the compound. Had Mukundarājā compared this version with the one in the KMT, which is, after all, the original, unexpanded one, he would have noticed that the unit *-siṁha-* 'lion', which makes little sense in this context, has replaced *-deha-* 'body' which does. I have therefore emended the text of the KuKh to read *-śvetaniṣyandadehaplutā*.

The SaṁP explains: HSVŪAUṀ (the goddess) is Śāmbhavī, **the nectar at the end of the sixteen who milks the (lunar) Drop (bindu)** and made the white immobile lion (her vehicle). The seed-syllable consists of the letters Ha, Sa, Va, Ū conjoined with AU. The end of the sixteen (consists of) the vowels, that is, Nectar (A) and the rest. She who **milks the (lunar) Drop (*bindu*)** is the letter AṀ. One should understand that Śāmbhavī is the consort (*dūtī* of the god). She is transported by the lion, that is, (she has) made the lion who is the immobile white letter, the subtle motion (of consciousness) (her vehicle).

hsvūauṁ ṣoḍaśāntāmṛtā bindusaṁdohinī śāṁbhavī śvetanispandasiṁhakṛteti [śvataniśyande] (?)| hakārasakāravakāra-ūkāra-aukārayukto bījaḥ | ṣoḍaśāntā ackā [aka] amṛtādikā [-kaṁ] ca tathā | bindusaṁdohanī aṁkārā | śāṁbhavī dūtī gamyā | śvetavarṇanispandaḥ kiñciccalanaḥ siṁhaḥ kṛtaḥ [kataḥ] siṁhavāhiṇī |

The SaṁP says that the 'end of the sixteen' refers to the goddess who embodies the energies of the sixteen vowels and so is referred to as all of them collectively (*ackā*). These sixteen energies, that vitalize the body, senses and mind and, through them, the entire universe of experience, are symbolized by the digits (*kalā*) of the Moon which, full of lunar nectar, is the body of the goddess. More specifically, she is the energy at the end of the series of sixteen. This is the energy of the New Moon, symbolized by *visarga-* 'emission' which generates the other energies. Accordingly, the BB (fl. 7b) quotes the following verse:

She has come forth from the New Moon and so she rains down nectar. (Her) body the flow (of nectar), she gives life to all in the universe.

amābhāvād [- vād] viniryātā tenāmṛtasuvarṣiṇī | jīvantī [jīvanti] viśve [viśva] sarveṣāṁ saṁdohadehasaṁbhutā ||*

The BB goes on to explain: She **milks**, that is, causes, the lunar seed to flow producing the nectar that issues from the emission **at the end of the sixteen.** These lunar white **secretions** are the blissful energies of the Drop, which is the Command that is the product of this union. It fills the adept with the flood of vitality and the bliss of the liberated condition, as it does the goddess herself.

69. This is the most immediate and apparent meaning of this line. This is also how the author of the BB has understood it. He adds that **joy** here means the 'four-fold aim of human life', that is, conjugal love (*kāma*), worldy power and wealth (*artha*), Dharma and liberation. (*aśeṣasamyakparānandanirvāṇamokṣapradā sā* | *saukhyaṁ puruṣārthaḥ [-rtha] caturvidhaḥ* |)

The SaṁP explains this line differently. There we read that '**entire** (means) totally full. Supreme (is the goddess Parā) who is the most excellent and **right** because (she is) undivided. ***Nirvāṇa*** (liberation) (is attained) by means of (her) **bliss**. (Liberation) is the gift of (spiritual) knowledge (received) in the Yoga that **bestows joy**' (***aśeṣaḥ*** *saṁpūrṇaḥ* ***samyak*** *akhaṇḍatayā parā śreṣṭhā ānandena* ***nirvāṇaṁ*** *vijñānadānaṁ tasmin yoge* ***saukhyaprade***).

70. BB: Bhairavī is Śakti. She is called Bhairavī because (she is Bhairava's power) to wander (*bhramaṇa*), sport (*ramaṇa*) and emanate (*vamana*).

bhairavī*ty ādi* | *bhairavī śaktiḥ [śakti] bhramaṇe [-na] ramaṇe [manema] ca [na] vamane bhairavīty ucyate [ūnyatā]* |

Bhairava is praising the goddess as his divine consort. As we shall see, in the last lines of the *Mālinī*s*tava*, he praises her as Bhairavī in the Liṅga of the Void (*ākāśaliṅga*), hoping that she will emerge from that transcendental emptiness, which is his own essential nature and become manifest to him so that he can unite with her.

71. I understand *krīḍānusakte* to be synonymous with *krīḍāsakte*.

72. Instead of SAḤ the SaṁP reads HSRĪṀ and comments: 'the letter Ha is Śiva. The letter Sa is Śakti. The letter Ra and the rest are adornments. The **garden of Bhairava** who pervades the universe is the forest of Māyā. The (goddess) Parā (the Supreme One) is **intent on sport** there. Mālinī is accompanied by Parā. The word '***mālinī***' (denotes the) fifty letters of the alphabet. It also denotes (a particular way of combining the letters of the alphabet with the syllable HRĪṀ) beginning with (the first namely) HRĪṀ AṀ - AṀ HRĪṀ - AṀ HRĪṀ AṀ - HRĪṀ AṀ HRĪṀ (and so on for the rest of the letters). The **Malayan range** is the series (*āvali*) which is the alphabet conjoined with (the word) '*malaya*'. (This is the series consisting of) the units beginning with AṀ MALAYA ĀṀ HŪṀ, IṀ and so on.'

hakāraḥ śivaḥ sakāraḥ śaktiḥ rephādikāḥ [rephodikaṁ] bhūṣaṇāḥ | *bhairavasya jagadvyāpakasyodyānaṁ māyāraṇyaṁ tatra krīḍitum anusaktā parā* | *parāsahitā mālinī* | *mālinīśabdena pañcāśad varṇāḥ* | *hrīṁ aṁ* | *aṁ hrīṁ* | *aṁ hrīṁ aṁ* | *hrīṁ aṁ hrīṁ* | *ity ādikaṁ coktam* | *malayāvali* | *malayayuktāvalir varṇamālā* | *aṁ* *malaya āṁ hūṁ iṁ [a malaval ā hūṁ īṁ] ity ādibhedāḥ [bhedā]* |

The BB begins by quoting a verse found in the ŚM (1/115 see above, note to 2/42-43). The author of the BB refers to his source as the *Dakṣiṇa*(*tantra*). This may be the ŚM. But this is unlikely as this would be the only place where the ŚM is called this. Alternatively, the *Dakṣiṇatantra* may be the original source from which the ŚM has drawn this verse or else the *Dakṣiṇatantra* may have borrowed it from the ŚM or a common source. The BB (fl. 8b-9a) goes on to explain that:

The garden is the scriptural tradition (*āgama*). While intent on that (the goddess) sports, that is, plays. Parā (is the goddess) Mālinī. The same (is said) in the *Kulākulārṇavatantra*:

Bhairavī, Bhairava and the gods, play on the garden path. I salute you who like (to do this), (you who) are supreme bliss and Māyā!

bhairavodyānakrīḍā *bhairavasvarūpam āha* | *tathā dakṣiṇe*
[bhramaty] amṛtarūpeṇa [-ṇaḥ] ramate [-ta] śaktinā saha |
vadate [-ta] jñānasadbhāvaṁ bhairavaṁ taṁ namāmy ahaṁ ||
udyānakrīḍā | *udyānaṁ āgamaṁ* | *tasmin eva krīḍā vihāritā [-tāḥ] anusakte [-śakteḥ]* | ***parā malinī*** | *tathā kulākulārṇave [-va]*
bhaivarī bhairavo devāḥ krīḍanty udyānamārgagāḥ [krīdanto- -gā] |
anusaktā [amuśakte] parānandā māyārūpā namo 'stu te ||

Although neither of the two commentaries mention it, it is, I believe, significant that according to the KMT (1/69cd), the name of the Liṅga into which the goddess enters is called the Garden Bhairava (Udyānabhairava). Is this Bhairava's garden? Or is it the universe with its world orders (see below line 121)?

73. This and the following lines up to line 39 are not found in the KMT's version of the *Mālinīstava*.

74. The SaṁP says that this line 'refers to the distinction associated with the letters between those entities that have been purified in the triple world' (*sāṁskṛtā ye tribhuvane santi teṣāṁ mātṛkākṣarayuktabhedakathanam uktam*). In other words, the goddess is the series of phonemic energies that threads through the cosmic order. To each of these energies correspond purified entities, at one with the goddess.

75. The SaṁP says that the Mistress of the Yoni is 'the letter whose shape is that of the Yoni and is adorned with (the seed-syllable) VRŪṀ and so (we get) the A Yoni, I Yoni and so on'.

*vrūṁ bhaganāyaki bhagākārayuktā [bhaga * * * * (?) kārayuktā] varṇā vrūṁbhūṣitā* | *atha ca abhaga-ibhagādikaṁ ca* |

I suppose that the letter meant here is E, which has the triangular shape of the Yoni. The SaṁP reads VRŪṀ in place of VLŪṀ and so the chain of mantras meant here according to the SaṁP is, I suppose, A-EVRŪṀ, Ā-EVRŪṀ, I-EVRŪṀ and so on.

76. Reading the SaṁP carefully, we notice that the author conceives Bhairava to be on mount Kailāśa. This is where the cave is said to be where the Liṅga is located in which the goddess abides immersed in contemplation. Here and there in his commentary, Mukundarājā tell us that the beings invoked in these lines are the attendants of Śiva or female beings related to the goddess. As he sees them, Bhairava intones mantras praising them (*mantrastava*). He begins with Bhairavī (line 17), that is, his consort the goddess herself, who is eulogized with five mantras. Thus he says: 'The first convention begins with Bhairavī on Kailāśa (*kailāśe [kaileṁ (?) bhairavīṁ] bhairavī ity ādisaṁketaḥ [saṁketa]*). The SaṁP goes on to list the first two permutations (*bheda*) of the mantra. The MS is corrupt here, but as far as can be made out, these appear to be *aṁ bhageśvarī*, *āṁ bhageśvarī* and so on.
īṁ bhageśvari | *kailāśe [kaileṁ (?) bhairavīṁ] bhairavī ity ādi saṁketaḥ [-ta]* | *aṁ [a] bhageśvari* | *āṁ [a] bhageśvari [+ aṁ] ity ādibhedakathanam* |

77. According to the SaṁP, the mantras of this and the following lines refer to the encompassing hosts and the goddess who presides over them. The readings in the SaṁP agree with the ones here. The first three are female beings. However the SaṁP maintains that these lines do not refer to them but to their male counterparts who are Śiva's attendants (*śivadūta*). The SaṁP explains that these lines 'speak of the convention concerning Śiva's attendants who are on the path of Kailāśa in such a way that after (Bhairava) has gone to Thaghora's place, he goes to see Paramaghoreśvara'.

ghuḥ ghoreti spaṣṭam | *thaḥ thaghore* | *thagoraś ca dūtaviśeṣaḥ* | *hrīṁ paramaghore* | *thaghorasthalagamanānantaraṁ paramaghoreśvaradarśanaṁ karotīti kailāśamārgīnāṁ śivadūtānāṁ saṁketakathanam* |

From a different point of view, these three vocatives are reminiscent of expressions referring to the god Aghora, that is, Svacchanda Bhairava. His mantra, known as the Aghora mantra or Mantrarāja according to SvT (1/41-3) is:

OṀ AGHOREBHYO THAGHOREBHYO GHORAGHORATAREBHYAḤ SARVATAḤ SARVASARVEBHYO NAMAS TE RUDRARŪPEBHYAḤ |

Several Vidyās taught in the Kubjikā Tantras are modelled on this important mantra. One is the Aṣṭakāpālinī Vidyā (the Vidyā of the Eight Skull-bearing Mothers). It is the Vidyā of Śikhādūtī, the attendant on the goddess who embodies her topknot, the third of her six limbs. As the name of this Vidyā suggests, it is divided into eight parts. To each part corresponds one of the eight Mothers all of whom carry skulls (see ṢSS 15/88ff. and cf. Ṭ fl. 138b-139a). It is:

AGHORE HRĀṀ THAGHORE HRĪṀ GHORAGHORATARE HRŪṀ SARVATAḤ HRAIṀ SARVASARVE HRAUṀ NAMAS TE RŪDRARŪPE HRAḤ |

78. This and the following three mantras refer to the goddess herself. This mantra praises her as Amoghā. She is accompanied by the syllable PHREṀ which the SaṁP says is 'where the goddess Amoghā is' (*amoghā devī yatra*). One of the mantras used to worship her is the Vidyā of the Mother of the Rule (Samayamātṛ Vidyā) (SKh MS G, fl. 20b). In this Vidyā she is identified with Aghorā, the consort of Aghora, that is, Svacchanda Bhairava, and the Yoginīs Raktā and Siddhacāmuṇḍā. Here it is:

AIṀ AGHORE AMOGHE AMARE VARADE RAKTE SIDDHACĀMUṆḌE HRĪṀ VICCE |

79. The Wheel of the Mothers may either be the group of goddesses presiding over the fifty letters of the alphabet (see Dyczkowski 1992: 82ff.) or else, which is the case here, the Eight Mothers. The Mothers may be worshipped in an independent *maṇḍala* of their own or can be incorporated into other *maṇḍala*s. In the *Saṁvartāmaṇḍala* they are located in the first enclosure around the central hexagon. They are also present, although not prominent, in Śrīcakra, the *maṇḍala* of the goddess Tripurā.

When the Mothers are worshipped independently in their own *maṇḍala*, the deity in the centre may also vary. It may be a relatively minor god or goddess, although in the Sanskrit sources, the deity in the centre is generally a major one. Often it is a form of Bhairava but may also be a goddess such as Kālī or Tripurā. When a goddess occupies the centre she is generically referred to as the Mistress of the Wheel of the Mothers (*mātṛcakreśvarī).* In this case, the SaṁP (fl. 8a) tells us that, as one would expect: 'Kubjeśvarī occupies the place of the Mistress of the Wheel of Mothers' (*mātṛcakreśvarīsthāne kubjeśvarī*). The Wheel of the Mothers can be worshipped along with the other important *maṇḍala*s of the Kubjikā Tantras for example, those of the Dūtīs, Yoginīs and Khecarīs. Chapter 46 of the ṢSS describes how this is done in relation to the worship of a form of Kubjikā called Vajrakubjeśvarī.

80. These seven are an important group of Yoginīs commonly worshipped in the rites of the Kubjikā Tantras. According to the SaṁP they are located on the

western side of mount Kailāśa and Bhairava praises them with these mantras. *kailāśapaścima * tathā jayā (?) tat tat paraṁ ṣaḍḍākinīdarśanam | mantrastavo yathā ḍmryūṁ [dmyū/] ḍāṁ ḍākini | nmryūṁ rāṁ rākini | lmryūṁ lāṁ lākini | vmryūṁ kāṁ kākinī | smryūṁ sāṁ sākini | hmryūṁ hāṁ hākini | ymryūṁ yāṁ yākini | sarve caivaṁ stauti |*

81. This, I suppose, is the seed syllable of the goddess who governs the six Yoginīs. Her seed syllable represents her as the aggregated unity of the six.

82. See intro. vol. 1, p. 153 ff..

83. Here the goddess is called Tāriṇī, the little goddess Tārā. Although hardly known in this period of their development to the Śaiva and Kaula Tantras, Tārā, whose worship came to be one of the most widespread of Tibetan Buddhist cults (Beyer 1978: 3), had already been an important Buddhist deity in India well before the Kubjikā Tantras developed. Subsequently, by the fifteenth century, she was accepted into the Kaula Śākta pantheon of Bengal which was one of the last outposts of Tantric Buddhism in India. There, identified with Śiva's wife, who nourishes him at the breast like a mother, Tārā continues to be extensively worshipped as a form of Kālī. In this line we may perhaps see an example of the early beginnings of this process of assimilation. Kubjikā, like Kālī, a Kaula goddess who is considered by her devotees to be the ultimate identity of all goddesses, is also identified with Tārā. As she is in the following passage in which, like Lakṣmī for the Vaiṣṇavas or Śakti for the Śaivas, she is the great goddess of Buddhism:

> O mistress of the gods, she, the one Kubjikā is spoken of in many different ways according to the type of ritual (*karman*), cause and effect. Indeed, that is the truth. She is the one supreme energy. Arisen from Śiva, she bestows Śiva and is Śiva's beloved. O goddess, she is Tārā for the Buddhists . . .
>
> O beloved, there is (only) one power (*śakti*) at all times (whereas her) names are hundreds. When praised before the Krama (in some form), she manifests in that form in accord with my will.

ekā [ṅ: missing] sānekabhedena [ṅ: missing] kubjikā samudāhṛtā [k: -hṛkā] |
karmabhedena deveśi [gh: deveṣi; ṅ: bhedave] kāryakāraṇabhedataḥ [k: kāryakāreṇabhedataḥ; g: kānyakāraṇa-] ||
*satyaṁ [k, kh, gh, ṅ: na tasya; g: satya] satyaṁ hi tad asti [k: * tanasti; kh, ṅ: hi dasti, g: hri dasti] ekā [ṅ: prakā] sā paramā kalā [kh, g, gh, ṅ: kulā] |*
aśivāt [k, kh, g: aśivā; ṅ: asivā] tu samutpannā śivadā śivavallabhā ||
bauddhe tārā [kh g: bhārā] tu [gh: tuṁ] sā devi [. . .]
*ekā śaktiḥ [k gh ṅ: śakti] sarvakālaṁ [gh: sarvakā *(?)] tu [kh g ṅ: *] nāmāni śataśaḥ [k, gh, ṅ: satataṁ; kh g: śatataṁ] priye |*
kramāgre [ṅ: kramāye] stutipūrvaṁ [ṅ: nastupūrvvaṁ] tu tadrūpotthā [k, kh, gh,

ṅ: tadrūpārtha; g: tadrūpotha] mamepsayā || KuKauM 5/186cd-188c, 190cd-191ab.

84. See intro. 1, 84, 405, 647; intro. 3, 151, 207.

85. In the last few lines of this hymn the goddess is addressed as the Bhairavī who is the Space of the Liṅga (*liṅgākāśabhairavī*). Here she is said to have arisen from and as the Space of the Liṅga. She is both the container and the contained, the Void (above 3/72cd-73) and its Emptiness - the god and the goddess - as the god himself reminds her:

O (goddess whose) face is beloved (by all)! You who move within and outside! Supreme one who is both supreme (transcendent) and inferior (immanent)! Divine one who resides in the great Void! Do you not know, O large eyed one, that you are, just as I am, without either beginning or end?

kin na vetsi priye [k: priya] mukhe bahirantaracāriṇi |
pare [g: para] parāpare divye mahāśūnyanivāsini ||
yathāhaṁ tvaṁ [g: nvaṁ] viśālākṣi anādinidhanāv ubhau [g: -dhanov abhau] |
KRU 2/29-30ab.

The goddess is as the god is. Both are the pure spiritual emptiness of ultimate reality. Both she and the god in their supreme transcendent nature are beyond the world of manifestation just as they are its source. Voidness embraces Voidness in the bliss of the union of Śiva and Śakti. She arises out of the transcendent male principle even as she unites with him, the transcendent source of her own immanent being.

86. The SaṁP concludes this section of the hymn and introduces the next which begins here saying: 'These eulogies in the form of mantras (*mantrastava*), (that Bhairava uttered) as he saw each goddess, have been explained. Next come Rudra's energies' (*ete mantrastavāḥ tattatdevīdarśane kathitāḥ [kathitā]* | *ataḥ paraṁ rudraśaktyaḥ*).

The BB explains that '**Rudra's garland** is the (energy of) the New Moon consisting of the phases of creation and the rest. Again, **Rudra's garland** is worshipped, for example, by means of the mantra (that begins with) '*aghorebhyaḥ*'.

rudramālārcite*ty ādi* | *rudrasya mālā rudramālā [-lāḥ]* | *sṛṣṭyādi-amāvāsyāsvarūpā [tṛṣṭyādilamāvāsyā-]* | *api ca rudramālā aghorebhyo-mantrādinārcitā [raghorabhyaḥ-]* |

I suppose the BB is referring here to the Aghora mantra of Svacchanda Bhairava (see above, note to line 25).

87. The BB goes on to explain that 'the energy of Rudra, who moves in the Void' is *Nirvāṇa* - the liberated state itself. The author of the BB quotes the

Uttaratanta (which is not the ŚM) as saying that 'the goddess who moves in the Void is Rudra's energy, worshipped as Rudra's garland.'

rudraśaktiḥ khagī *| khagatir yasyā astīti [khagosyāstīti] khagī [khagīḥ] | khagī nirvāṇarūpiṇī ity arthaḥ [mityarthaḥ] | tathā cottare*
rudramālārcitā devī rudraśaktiḥ [-kti] khagīśvarī |
*śaktipūrvākṣaro mantro [mantrā] * * * rudramāliketi [ra tā māliketi (?)] |*

88. This and the following lines are missing in the KMT and BB up to line 62.

89. Cf. below, 10/36b where the goddess's Vidyā is similarly said to be 'mounted on yogic power' (*siddhyāruhā*).

90. According to the SaṁP, after the series of six mantras dedicated to Rudra's energies come these two dedicated to the 'two fierce ones' (*ugrādvaya*) (*ugrādvayaṁ yathā | vrūṁ ugre | ūṁ ugrogranāyiki |*)

91. This and the following eight invocations refer to what appears to be, from our limited perspective, the ambiguity of the goddess's nature. The goddess is supremely erotic and yet perfectly chaste. She is the consort of Kāmeśvara, the God of Love and yet she is a solitary ascetic who has shaken off attachment to the world and with it married life. She grants boons and chastizes. She is both male and female. She generates the world by uniting with her male counterpart and so she must be alluring and passionate. But this attraction, necessary for the generation of the world and its sustenance, is Māyā for the ignorant, that is, the attraction they feel for the things of the world that, fleeting and frustrating, are deluding. Thus, although passionate and loving, she also punishes and beats the wicked and the foolish. Again, although as Śiva's consort she is the goddess of Meru, his holy mountain, she remains celibate and her virginal purity is never sullied. As a renouncer she is, as it were, without gender and yet she is both male and female.

92. See above, line 4 of this hymn and notes.

93. The KMT inserts the reading *siddhayogeśvarī* here (see above, note to line 10) which the BB reads as *siddhiyogeśvarī* and comments (folio 9a-9b):

> (You are) the mistress of accomplishments and yogis. (By) accomplishment (is meant), for example, (the accomplishment of the) collyrium (by means of which one can see everything). (You are) not only (this but also) the goddess who bestows the accomplishments of Yoga. (You are) the goddess (*īśvarī*) of accomplished yogis and so are the goddess of the gods, Brahmā and the rest (cf. above SaṁP on line 10).

siddhiyogeśvarī*ty ādi | siddhir añjanādi | na kevalā [kavalā] yogasiddhipradā devī | siddhānāṁ yogināṁ īśvarī | tena brahmādināṁ devānām īśvarīti |*

94. The KMT agrees with the reading of our text. The BB reads *siddhimātā* - 'the mother of accomplishment' and comments:

The mother who is (the embodiment of) accomplishment is the **mother of accomplishment**. (She who is) the mother of the lords of accomplishment etc and of the practice and the like of accomplishment is the **mother of accomplishment**. (She is) the **all-pervasive lord**, that is, (she is also the god who is) the lord. The same (is said) in the *Mahāniśā*:

The Yoginī who is the goddess Siddhiyogeśvarī, the mother of accomplishments and Kuleśvarī, her nature the all-pervasive lord and supreme bliss is always victorious. This is Mālinī.
siddhir eva mātā siddhimātā | *siddhīśvarādi siddhisevādi teṣāṁ mātā siddhimātā* | ***vibhuḥ*** *prabhur ity arthaḥ* | *tathā mahāniśāyām:*
siddhiyogeśvarī devī siddhimātā kuleśvarī |
vibhurūpā [vibhū-] parānandā yoginī [-ṇī] jayati [-tiḥ] sadā || *iti mālinī* |

95. In the previous mantra the goddess was praised as the goddess of Kaula Yoga. This and the following four mantras are dedicated to various aspects of the goddess as the Mistress of Speech. First of all she is addressed as the Ocean of the Yoni. This is the triangle in the centre of the hexagon (58/27-28). According to the *Tantrasadbhāva*, it is the source of scripture (*tantraikaṁ tu mayā jñātaṁ yonyārṇavasamudbhavam* | TS 1/14ab) and so the goddess who is the Ocean of the Yoni is the source of all mantras and Speech as well as the teaching. When Bhairava addresses the goddess in the Liṅga, in YKh (2) (16/211cd-213ab), he implores her to come forth and reveal her true nature as that.

96. As the Ocean of the Yoni the goddess is Mālinī, the female alphabet. The Assembly of Sounds is the male counterpart. Embodying both aspects, this is one of several perspectives from which the goddess is understood to be both male and female.

The text of the BB (fl. 9b-10b) is badly corrupt here. Nonetheless, it is possible to make out the basic sense. The commentator explains that that the Assembly of Sounds in this case refers to two sets of depositions. The first concerns Mālinī. He begins by saying that 'the form of Mālinī is the mantra which is the first deposition.' Then he lists, it seems, the six long vowels that correspond to the goddess's six faces. These are Ā, Ū, Ī, Ṛ, AU and AI for the faces in the east, above, south, north, west and below (*śaktipūrva* (?)), respectively. The six - limbed (*ṣaḍaṅgā*) Mālinī consists of six Yoginīs who are worshipped in her six limbs. These are: Śavarī, Vidujjihvā, Pusavarī (?), Kulāmbikā, Mohanī and Mālinī herself in the Heart, Head, Topknot, Armour, Eyes and Weapon, respectively. Similarly, the deities worshipped in the six limbs of the Assembly of Sounds are, in the same order, Aghora, Amoghānanda, Nīlakaṇṭha, Vīrānanda, Piṅgalānanda and Kapilānanda.

śabdarāśī*tyādi | māliny ādinyāsamantrarūpā sā mālinīty āha [-nīvāha (?)] | vaktre paurve ā [vaktra paurvva 5] | ūrdhve ī [ūrdhva | 3 bh] ū dakṣiṇe | Ṛ [vṛ] uttare | au [3] paścimavaktre [apaścima-] | ai śaktipurve | śivasvaradīrghapūrvasvarāni ṣaṭ |*
paurvāparaparaṁ [-para] yojyaṁ ṣaḍaṅgā parikirtitā |
śavari prāhur [prāhu] hṛdaye vidyujjihvā [vidyujihvā] śiras tathā ||
pusavarī vā śikhā ca kavace ca kulāmbikā [kulāmbikā kavaci] |
mohanī netratrayakaṁ [+ jū] mālinī cāśtrayoḥ japed |
ṣaḍaṅgā [ṣaḍaṅgā] mālinī prāhur (?) yo [yyo] jānāti sa sādhakaḥ |
paṁcāśā sākṣarā mantrāś cānyagranthe [-nnagraṁthe] nirīkṣayet |
apaurvakṣāntanyāsena [-naḥ] mahāpātakanāśanaṁ |
lalāṭādyāḥ śirāntena sa eka ca niyojitaḥ [-taṁ] |
yaś ca [yana] nyāsaṁ [nyāsa] prakurvīta [prakurvvita] siddhir bhavati [vbhavabhati] nānyathā |
śabdarāśī*ty āhuḥ |*
śaktipaurvaṁ [-paurvva] navātmaikaṁ [-kā] avinā khaḍvāṁga ca kā (?) |
ūrdhvavaktrādi saṁsmṛtvā śabdarāśi parāparam [-rā] |
aghoraṁ hṛdayaś caiva amoghānandaḥ [-nda] śirṣakam [śīrṣakā] |
nīlakaṇṭhas tathā [nīlakaṁṭhānanda] śikhā vīrānandas tu kavacam |
piṅgalānando [-nda] netreṣu kapilānando 'strameva [-ndāstrameva] ca |
paurvaparāparaṁ pañca śabdarāśi ṣaḍaṅgagam [-sā] |
ṣaḍaṅgaśabdarāśi tad [sā] ***yonyārṇave*** *iti [anyonyārarpuvīde] viśeṣaḥ [vīśeṣā] |*

97. Elsewhere we are told that Kumārī is the ocean (see below 38/11). Concerning the symbolism of the Ocean, see notes to 14/64cd-66ab below.

98. According to the BB, which reads '*siddhā*' in the place of '*siddhavāgeśvarī*'**: Vāgviśuddhā** is Tripurā. **Śivā** is said to be Gaurī. **Mātṛkā** is Brahmāṇī and the other (Mothers). **Siddhā** is Mind beyond Mind (*manonmanī*).

99. All the great Kaula goddesses are embodiments of the energy of Speech (*vāc*). For example, the goddess Tripurā (who has inherited several important features of the goddess Kubjikā) is also called Mātṛkā in the very first verse of her root Tantra, the NṢA. All the commentators explain that Mātṛkā is the divine form of the energy of the letters of the alphabet with which Tripurā is identified. The BB's gloss implies that as Mātṛkā, Mālinī / Kubjikā is an embodiment of the eight Mothers. This amounts to saying that she is all the energies of the letters and, as the Eight Mothers, with whom Kubjikā is identified (see below 44/35cd-38ab), she governs the eight classes (*varga*) of letters.

100. At first sight it appears most of these ten names are just epithets of the goddess. We are corrected by the SaṁP which says that ‘ten goddesses are

(here) together in one place' (*daśa devyaś caikatra [devī caikatra] eva sthitāḥ*). The BB adds that the goddess is 'famous as having ten forms' (*daśarūpā iti prasiddhā*). It seems that the BB is alluding here to a group of goddesses called the Ten Mahāvidyās with which the BB identifies these ten as aspects or forms of the goddess Kubjikā. Although quite popular nowadays in North India and the Kathmandu Valley, the group of Ten Mahāvidyās is unknown to the Kubjikā Tantras.

101. According to the BB, Maṅgalā is the energy of knowledge (*jñānaśakti*) who thus, along with the previous two entries, completes the standard set of three energies of will, knowledge and action (BB: ***icchā kriyā maṅgalā*** *jñānaśaktiḥ* |).

Siddhalakṣmī is worshipped as the Samayā Vidyā of the goddess Kālasaṁkarṣaṇī in the *Kālasaṁkarṣaṇīmata* (see Sanderson in Goudriaan 1986: 163ff.). Similarly, the goddess (or to be more precise the Yoginī) Maṅgalā was originally a form of Kālāsaṁkarṣaṇī, the main form of Kālī worshipped in the JY. She ultimately became the form of Kālī who presides over the Five Currents (*pañcavāha*), which constitutes the doctrinal core of the Kashmiri Kālīkrama. See intro. vol. 1, p. 579 ff..

The appearance of these two important apects of the goddess Kālī namely, Maṅgalā and Siddhalakṣmī, may be taken as evidence that the latter was not inserted into the *Mālinīstava* by the Newars. It is possible that some link between the goddess Kubjikā and Siddhalakṣmī existed at an early stage of the development of the Kubjikā cult. However, it was not a strong one. Nonetheless, the Newars developed it to such a high degree that Siddhalakṣmī, who was the deepest, most secret aspect of the Malla kings' tutelary, came to be identified with a form of Kubjikā called Vajrakubjī. As Kubjikā is the tutelary of the Malla kings' Brahmin priests (*purohita*) who initiated them, the political advantages of this identification are obvious. The more secret the form, the more powerful and fundamental Newars consider it to be. Moreover, a tutelary deity grants special favours to her devotees. The king's tutelary grants him his royal power. The priest's tutelary, his priestly power. Thus the priests who had direct access to Kubjikā, the secret form of the king's tutelary, thereby had access to the power behind the king's own power.

This *Stava* is very well known to Newar initiates and this line, no doubt, is very meaningful for those of them who took part in the Malla king's secret Kaula rituals. It supplies the neccesary *imprimatur* that authorizes this identification that lies at the very core of the Newars' esoteric network of secret Kaula deities, all of whom draw, beginning with the king's own goddess, energy from Kubjikā through their essential identity with her.

102. All the MSs of the KuKh read '*siddhilakṣmī*' as do many of the MSs of the KMT. I have emended to '*siddhalakṣmī*', which is the the correct form of the goddess's name. As all the MSs were copied by Newars of the Kathmandu

Valley who generally refer to her as Siddhilakṣmī, the change is understandable.

103. BB (fl. 10b-11a): 'Mālinī is a **treasure** (*vibhūti*), that is, a special wealth namely, a manifestation of superhuman power (*saṁbhūti*), which is wealth of the right kind. (Thus) she bestows **auspicious wealth'.** (***vibhūti**r ity ādi* | *vibhūtisvarūpā mālinī* | *viśeṣeṇa bhūtiḥ vibhūtiḥ saṁbhūtiḥ samyakprakāreṇa bhūtiḥ [-ti]* | ***subhūtidā** sā* |).

The BB goes on to comment on the next word which it reads as *gati-* 'state' for *mati-* 'intelligence'. Then the BB reads *bhāsvatā-* 'luminous' for *śāśvatā-* 'eternal' in the first instance but goes on to quote from the *Tripurārṇavatantra* where the reading agrees with that of our text. Note that this reference cannot be traced in the published edition of the *Tripurārṇavatantra* (see bibliography).

She bestows (the supreme) state (*gati*), that is, she gives liberation. (She is) luminous (*bhāsvatā*), that is, her form is light. As (is said) in the *Tripurārṇava*:

That supreme consciousness which is the light of Moon, Sun and Fire, supreme and eternal is called Śāśvatā (Eternal) and is said to belong to Nārāyaṇī.

(She is) **Eternal**, that is, she is called imperishable and is well known. She is **Supreme** knowledge and her nature is (both) supreme (transcendent) and inferior (immanent). As (is said) in the *Uttaratantra*:

Paurṇeśvarī, Niśānāthī, Kujeśī and Parameśvarī - the supreme goddess is, in due order, of four kinds. Compassionate, she is **Parā**.

***gati**dā mokṣadā* | ***bhāsvatā** jyotirūpā* | *yathā tripurārṇave*
yā jñāptiḥ [jāptiḥ] paramārūpā [-pāḥ] candrasūryāgnisuprabhā |
***śāśvatākhyā** parā nityā nārāyaṇyāḥ prakīrttitā* | *iti* |
***śāśvatā** avināśākhyā [avināsākhyāḥ] prasiddhā [prasiddhaḥ]* | ***parā khyātiḥ** parāparasvarūpā* | *yathā uttare*
paurṇeśvarī niśānāthī [nāthīḥ] kujeśī parameśvarī [daraśeśvarī] |
caturvidhā [-dha] parā devī [devīḥ] kramāt [tktramāt] kāruṇyadā pareti ||

104. The goddess Durgā is called Nārāyaṇī as many as fifteen times in a hymnic refrain in the *Devīmāhātyma* (91/7-21). Nārāyaṇī came to be an epithet of Lakṣmī, Viṣṇu's spouse. However, Coburn (1984: 107) suggests that 'prior evidence does not know such an identification under the name Nārāyaṇī. As a preliminary approximation, then, we may simply take this designation in its literal sense as 'she who is related to Nārāyaṇa''. Nārāyaṇa was associated at an early date with Viṣṇu (see Bhandarkar 1965: 30-31, 35). The intended association of the goddess who slayed the buffaloe demon - Mahiṣasuramardinī, later better known as Durgā, with Viṣṇu by calling her Nārāyaṇī is evident. Indeed, with the passage of time it became one of the most familiar epithets of this goddess. The appearance of this name here and other epithets of the goddess of this *Stava* in

common with those of the goddess of the DM indicates that the *Mālinīstava*, like other similar hymns to goddesses in the early Bhairavāgamas and Kaula Tantras, was influenced by it. This may not seem surprising but for the fact that Kubjikā and indeed the other Kaula goddesses, in the early period at least, are not prominently identified with the Great Goddess of the DM.

The author of the BB appears to implicitely acknowledge this association by quoting the following verse at the beginning of his commentary on this line that refers to the common form of these ten as Bhagavatī - a name that became the common, generic appellation of the Great Goddess of the DM:

I always bow before the goddess possessed by the Supreme Lord. Supreme, her body is white and, innocent and unique (*apūrvā*), she is the Moon, pure and (powerful) like the energy of the eminence of Being. She is beautiful, carries weapons, well adorned, her hands the quarters and her nature all things. The best of all things (*śreyas*), prosperity (*śrī*) (itself) she is the Goddess (*bhagavatī*) who is compassion.

yā devī parameśvareṇa vidhṛtā śuklāṅgabhūtā parā [nanā] |
mugdhāpūrvā niśākarā [nisākare] ca vimalā satkoṭitejopamā |
śobhā śastradharā subhūṣaṇayutā dikpānir [-pāni] viśvātmikā
śreyaḥ [śreyaṁ] śrī karuṇāmayī bhagavatī tāṁ namato 'haṁ sadā [sevato haṁ sa yāṁ] |

At the same time, however, the BB seems, at first sight, to ignore the association of Nārāyanī with Viṣṇu. There we read that:

Nārāyaṇī is *rājasic* and she devours (the universe). As (is said) in the *Mahāniśā*(*tantra*):

Nārāyaṇī is the bliss of mankind (*nara*). At the end of Sound, (her) form is mantra. The first (goddess) of the Vedas, she is praised as supreme. In the centre, she is Mālinī, the light.

nārāyaṇī *rājasī [rājaśī] bhakṣaṇī* | *yathā mahāniśāyāṁ*
nārāyaṇī narānandā [-nādyāṁ] nādānte mantrarūpiṇī |
vedādyā paramā gītā madhyagā mālinī vibhā |

Along with this clear identification of Nārāyaṇī with Mālinī, one of Kubjikā's most intimate sonic identities, BB's comments imply that Nārāyaṇī is Kālī rather than the consort of the normally *sāttvic* Viṣṇu. But this contradiction is only an apparent one. The Kubjikā Tantras, as do the early Śaiva and Kaula Tantras generally, associate Viṣṇu with *rajas* just as Brahmā and Rudra are linked to *sattva* and *tamas*, respectively. (*sattvo [k, kh: satva] brahmā rajo viṣṇuḥ [k: viṣṇu] rudrastamasi [k, kh: rudraṁ-] saṁsthitaḥ [k, kh: -tam]* | YKh (2) 5/6ab). Moreover, Kubjikā is occasionally identified with Viṣṇu's energy. For example, Bhairava praises her saying: 'You are Viṣṇu's energy, Khageśī (the Bird Goddess). The Command that pulses radiantly (is you) Kaulikī' (*viṣṇuśaktiḥ [k, kh: -śakti] khageśī [k: -śi] tvaṁ ājñā sphurati [k, kh: -spharati] kaulikī* | YKh (2) 19/127ab).

The JY similarly identifies Kālī with Nārāyaṇī. For example, in a hymn dedicated to Kālī, Bhairava invokes her saying:

O mistress of obstacles! O Nārāyaṇī! O Mārutī! O deity of Yama! O peaceful one! O purifying fire! O Nairṛiti! O Pūtanī! O Bhairavī! O deity of the great Varuṇa! O Brāhmī! O Vārāhī! O naked one! O you who wear the skin of the lord of the elephants (as your) clothes! O Raudrī! O Cāmuṇḍā! O fierce Caṇḍā! O Caṇḍinī! O Caṇḍakāpālinī! You whose form is Bhairava! O Nārāyaṇī! come!

vighneśvari nārāyaṇi māruti yamadevate [kh, g: yamadaivate] śānte pāvaki nairṛti pūtani bhairavi
mahāvaruṇadevate brāhmi vārāhi nagnadehe gajapaticarmāmbare raudri cāmuṇḍe caṇḍacaṇḍe caṇḍini
caṇḍakāpālini bhairavarūpe samāgaccha nārāyaṇi | JY ṣaṭka 4 MS K fl. 79b.

Finally, note that Nārāyaṇī, like the other female beings invoked here, is in these Tantras not only a form of the Great Goddess, she is also one of the many Yoginīs that populate them. Mothers (*mātṛkā*), Yoginīs and the Great Goddess are all Kālī according to the Kālīkrama, just as they are all Kubjikā according to the Śrīkrama.

105. This and the following nine lines are missing in the KMT and hence in the BB also. All the other sources except the SKh suggest the reading *ūcur devi* - (they) said: O goddess! - which the SaṁP glosses: 'these attendants of the goddess themselves spoke (*ūcuḥ*) thus'. I have chosen to follow the SKh rather than adopt a reading that implies an anomolous change in the basic structure of the *Stava*, which is uttered in praise of the goddess by Bhairava alone.

106. Kaula initiates are called *vīras*, lit. 'heroes'. Their female counterparts and, for some rituals, consorts, are called Yoginīs.

107. This is the energy of the New Moon in the centre of the *maṇḍala*, between the ascending and descending breath (3/43). Representing the energy of the goddess's empowering gazing, it is located at the End of the Sixteen (*ṣoḍaśānta*), which is the highest point in the ascending development of the sixteen energies of the Moon. From there the goddess in this form rains down the stream of nectar by which the consecration (*abhiṣeka*) takes place that empowers

the postulant to assume the condition of an initiate (5/62-64).

108. It appears from the context in which they are mentioned that the Siddhas to which this mantra refers are not the accomplished adepts of the Tantras but semi-divine being who, like the gandharvas, gods and other celestial beings mentioned together with them, live in the heavens, on the sides of mount Kailāsa and other sacred places. According to the MBh some live in the Himālayas near the hermitage of Kaṇva (MBh *ādiparvan*, 70/15). Others live in the palace of Yama, the lord of the dead, and serve him (MBh *sabhāparvan* 8/29). These beings are so closely related and similar in nature that they are sometimes confused. Thus a gandharva born to Prajāpati Kaśyapa by his wife Prādhā was also said to be a Siddha (MBh *ādiparva* 65/46 see Mani 1984: 716). In short, the goddess is praised here as the mother of all such supernatural beings as well.

109. Out of all the epithets that appear in the DM, the most common one is Caṇḍikā which is applied to the goddess no less than twenty-nine times. Indeed, this is probably her most specific proper name, one by which she is still called all over South Asia. Coburn (1984 : 95) notes that: 'The primacy of this epithet, in terms of the frequency of its occurrence is reinforced by certain instances of its usage. The one to whom Kālī returns after slaying the Asuras Caṇḍa and Muṇḍa (DM 87/22,24), from whom, by implication, Kālī had emerged (ibid. 87/5) is called Caṇḍikā (at ibid. 88/12) and it is around Caṇḍikā that the *śakti*s of the various male deities gather. It is Caṇḍikā who, (at ibid. 88/52ff.) solves the riddle of Raktabīja's apparent invincibility. It is Caṇḍikā against whom Śumbha turns (ibid. 89/6) after skirmishing with lesser goddesses. And, most convincing, although the Goddess into whom the lesser goddesses are resumed (ibid. 90/4) is there called Ambikā, the name Caṇḍikā is subsequently applied to the supreme form of the goddess.'

Another reason to consider this name as specific to the goddess of the DM when it was compilled is the interesting and surprising fact that the name Caṇḍikā and the like (Caṇḍī, Caṇḍā) has virtually no earlier history in Sanskrit. Moreover, apart from the *Durgāstotra* found in the MBh, which may well be a late addition, it does not appear in either of the two great Sanskrit Epics (ibid.). These facts suggests that the Great Goddess was not a major presence in Sanskritic Hinduism prior to the 5th or 6th centuries. Archeological evidence further supports this view. By the 9th or 10th century when the Bhairava and Kaula Tantras were blooming, she appears as powerful hidden presence recognisable in the names and attributes of countless goddesses, great and small. There are numerous examples in the Kubjikā Tantras. Amoghacaṇḍikā is one of the names of the goddess emanated from Kubjikā's head (i.e Śirodūtī) (ṢSS 13/188b). Caṇḍā is the first of the goddesses associated with the thirty-two syllables of the Aṣṭākapāla mantra. Caṇḍī, Mahācaṇḍī and Pracaṇḍā receive animal sacrifice to the north of the firepit in a fire sacrifice described in the ṢSS (15/181). Examples can be multiplied. The power of the goddess Caṇḍikā and her presence in the Kubjikā cult is further affirmed by the repeated recommendation to practice spiritual discipline in temples dedicated to her (e.g. ṢSS 16/33).

In this and the following eight lines Kubjikā is covertly identified with four primary Yoginīs who attend on the god in the Bhairava cult expounded in the *Brahmayāmala*. These are Raktā, Karālā, Caṇḍākṣī and Mahocchuṣmā who are worshipped to the east, south, west and north of the god. (*pūrvapatre tathā raktāṁ karālāṁ [k kh: raktā karālā] dakṣiṇe [k: kṣīdaṇe] nyaset* | *caṇḍākṣīṁ [k: -ṅgī; kh: -kṣī] paścime [k: pakṣime] nyasya mahocchuṣmāṁ [k: mahāchuṣmā] tu cottare* || BY 25/40). These are the Yoginīs the goddess meets in the main sacred seats. In that case, as in this one, we observe how cardinal elements of the primary Kāpālika oriented cult of the Bhairava Tantras, in the ambience of which Kaulism originally developed, are tacitly incorporated into the identity of the goddess of this Kaula cult, which is one of its finest fruits.

The BB ignores this dimension of the goddess explaining instead (fl. 11a-11b) that the goddess is called Raktacaṇḍā because 'she is red and fierce by nature. She is red like the radiant energy of thousands of millions of rising suns. (The goddess) Caṇḍā has the form of Rudracaṇḍā and the rest' (*raktacaṇḍāsvarūpā raktā bālārkasahasrakoṭitejopamā* | *caṇḍā [candā] rudracaṇḍādirūpā* |).

Rudracaṇḍā is the first of a set of Nine Durgās. The worship of these goddesses on nine consecutive nights in the autumn and, in some places, also in the spring is very popular wherever there are Hindus. When worshipped by the Newars, these possess, as often happens with Newar deities, both public forms and secret counterparts. The public forms are, essentially, the eight Mothers with modifications designed to reach the required figure nine. Their esoteric equivalent are the so-called Nine Caṇḍās. This set of nine is also specifically Tantric and probably older than their Purāṇic equivalents. Rao (1971 vol. 1 part 2 p. 356) explains: 'Durgā is often worshipped in the form of nine figures, one of them set up in the middle and the remaining eight in the positions corresponding to the eight points of the compass. They are all seated figures having a lotus as their seat. Instead of actual figures, we may introduce in their respective places their *tattvākṣara*s, in the yantra.'

This group is so important for Newar Kaulas that they commonly worship them in this way in their daily, obligatory rites (*nityapūjā*). A typical Newar liturgy of this sort incorporates the worship of the goddess Ugracaṇḍā. Also called Caṇḍī, she is clearly the goddess Mahiṣāsuramardinī - the Slayer of the Buffalo Demon eulogized in the DM. She is visualized as having eighteen arms and, brilliant like heated gold, she is well adorned and sits on a lion. Below her is the buffalo Mahiṣa whose head she has just severed and from whose body emerges the demon. Mantras are recited to the goddess's seats namely, Mahiṣa, the lion, and the demons Śumbha and Niśumbha. Rao (ibid.) refers to the *Skandayāmala* as his source. This must have been a standard source for the iconography of this group which is also quoted in the 11th or 12th century *Pratiṣṭhālakṣaṇasāra-samuccaya* (PLSS 6/134-141). According to Rao Rudracaṇḍā holds the tuft of hair of the demon, a shield, bell, mirror, bow, flag, double-headed drum, and noose in eight of her left hands with the ninth pointing the index finger threateningly (in *tarjanīmudrā*). The right hands carry a javelin, axe, spear, thunderbolt, conch, gaud, cane, arrow and wheel. She is surrounded by the eight Caṇḍās who have only sixteen arms but otherwise look exactly as she does except for their colour. Their names and colour, as reported by Rao on the authority of the *Skandayāmala*, and as they appear in most Newar liturgies agree closely. They are: Rudracaṇḍā (yellow *gorocana*), Pracaṇḍā (red), Caṇḍogrā (black), Caṇḍanāyikā (blue), Caṇḍā (white), Caṇḍavatī (grey), Caṇḍarūpā (yellow), and Aticaṇḍikā (pink).

110. The following is missing in the KMT and BB up to line 84.

111. The emended reading in the BB is: *mahotsukā yogapriyā* i.e '(she is the goddess) who is very zelous and likes union.' The BB explains that the first word means that the goddess is pleasing by nature. The BB proposes two explanations of the statement that she likes union. One is that she 'delights in the union of the female and the male organ'. Another is that 'she likes Yoga, which is the practice of (mastery of) the vital breath, and contemplates herself'.

mahotsukā *[mahosukṣmā] priyasvarūpā ity arthaḥ* | ***yogapriyā*** *[-priyāḥ] bhagaliṅgasaṁyogapriyā* | *api ca yogavāyusādhanapriyā [yogavāyū-] ātmālokinī iti sā* |

112. The four goddesses, Jayā (Victory), Jayantī (Victorious), Ajitā (Unconquered) and Aparājitā (Unconquered by Others), as their names imply, embody, victory and success. Aparājitā is typical of the others in this respect. In the *Yaśastilaka* (3/459) she appears as a goddess of war and victory. She incarnates in the swords of kings and assumes the form of bows, arrows and other weapons. The *Īśānaśivagurupaddhati* (*mantrapāda* 23/51) recommends the worship of Aparājitā as beneficial to kings as she ensures victory in battle.

As embodiments of victory and kingly might these goddesses have a long history. They already appear in the *Arthaśāstra* which was written not latter than 150 CE and possibly as early as the 4th century BCE (Rangarajan 1987: 18-21). There we find they are called Aparājitā, Apratihatā, Jayantā, and Vijayantā. As a standard set of four, these goddesses are commonly found together in both Tantric and Purāṇic texts (see Dyczkowski 1988: 37 and Goudriaan 1985: 48) together with their brother, a celestial musician (*gandharva*) called Tumburu (also spelt Tumbaru). They are integrated into the *Garbhadhātumaṇḍala*, which along with the *Vajradhātumaṇḍala* is one of the two main *maṇḍalas* of the Kriyā and Caryā Buddhist Vajrayāna Tantras. They are located in the northern corner of Mañjuśrī's mansion of this complex *maṇḍala* (Snodgrass 1988: 391). They are particularly associated with the Śaivāgamas of the Left Current (*vāmaśrotas*). According to the JY (*ṣaṭka* 1 MS K fl. 177a), the *Saṁmohanatantra*, which is considered to be a major Tantra of this group, was brought down to earth by Tumburu and his four sisters. In the JY (ibid. folio 22b), they are worshipped together on the four petals of a lotus upon which Tumburu stands or sits (see Dyczkowski 1988: 113 and 150). These associations are not forgotten in the Kubjikā Tantras. In the *Stavarāja* of the KuKauM, Bhairava addresses the goddess saying:

(You are) Jayā, Vijayā, Jayantī, and Aparājitā. (You) reside in the middle of Tumbaru's seed syllable! Salutations to (you who) frees from sin!

*jayā (gh: jayāṁ) ca vijayā (gh: vijayāṁ) caiva jayantī (gh: jayatī; ṅ: jayaṁntī) cāparājitā (gh: * *(?) rājitā)* ǀ
tumbarubījamadhyasthe namas te pāpamocanī ǁ KuKauM 5/205cd-206ab

As a group of four and the embodiment of victory, they protect the quarters. But, although an ideal number, they are not always found together. According to the *Vāmanapurāṇa*, three of them - Jayantī, Aparājitā and Jayā are ṛṣi Gautama's daughters, by his wife Ahalyā (Mani 1984: 352). Sometimes we find just two as happens in the version of this line in the KMT where only Jayantī and Ajitā are mentioned. The BB commenting on this version says:

You are Jayantyā. The meaning is that Jayantyā (the Conqueror) deludes the (whole) universe. **Ajitā** conducts sound polity (*naya*). The same (is said) in the *Uttaratantra*:

Ajitā, who burns away sins, is power, the goddess, Śivā, within Śiva, who contemplates Śiva, bestows bliss, eternal and pure.

tvaṁ jayantyā ǀ *jayantyā jagatmohinī ity arthaḥ* ǀ ***ajitā*** *nayaṁ nayatīty ajitā* ǀ
tathā cottare [-ra] śaktīśvarī [śakteśvarī] śivārūpā śivāntā śivabhāvinī ǀ
sukhadā śāśvatā śuddhā ajitā pāpadāhanīti ǁ

Similarly, Jayā and Vijayā are treated in the SaṁP as a separate pair. There we read: Jayā and Vijayā should be known to be the guardians of the door. The rest are deities of the road. (*jayā vijayā ca dvārapālakau jñeyau* ǀ *śeṣā mārgadevatāḥ*). These two figure together, for example, in the Ś*rītattvanidhi*, as attendants of the six-faced Kārttikeya (Rao 1971: vol. 2, part 2 p. 437). Elsewhere, Rao describes Jayā and Vijayā as a pair. They have four hands in which they hold a spear, lotus, rosary and make a boon-bestowing gesture. They both sit on lions (ibid. p. 368). As an independent goddess Jayantī is represented as a very beautiful woman. In her hands she holds a thorn, spear, sword and shield. She is worshipped out of gratitude by those who are happy (ibid. 369). Aparājitā rides a lion. She is a very strong woman who holds Śiva's bow, an arrow, a sword and shield. She has matted hair with a crescent moon. She wears the snake Vāsuki as a wristlet. (ibid.). The function of all four as doorkeepers is illustrated by Rao (ibid. vol. 1, part 2 p. 361-362) who refers to Jayā, Vijayā, Ajitā and Aparājitā along with four other goddesses as doorkeepers of a temple dedicated to the goddess Gaurī.

113. The BB quotes the following from an unidentified source:

She who enfatutes Rudra, is fearsome, her nature passion, is Kujā, the Supreme. (She is) Kālarātrī (the Dark Night) and the goddess Kriyā (Action). By (her very) nature she is the mother, the first (of all beings). For that reason (the goddess) who enfatuates is Rudra's mother and she is Mālinī.

rudrasaṁmohanī *ghorā kāmarūpā kujā parā* |
kālarātrī kriyā [kṛapā] devī sāmbikādyāsvarūpiṇīti ||
tena kāraṇena [kāraṇā] mohinī [hinī] rudramātā [rudramiti] sā mālinī* |

Cf. above, line 7 where the goddess is said to enfatuate Śrīkaṇṭha.

114. Cf. above 3/63-64ab.

115. The sonic form of the god, identified as the supreme and first teacher is the seed-syllable called Navātman with which this line begins. Cf. 2/29-30ab. The Ṭ (fl. 177a) quoted there explains, as does the BB (fl. 11b-12a) here, that the nine letters of Navātaman correspond to the nine modalities of the three lineages (*ovalli*):

You yourself (O goddess) generate the bliss of Navātman (also: You generate the novel bliss of the Self). (The goddess's) nature is '*nava*' that is, novel (*navīna*) and also that (she is) the essential nature of the division (of the tradition) into nine signs. Or (else another meaning is that the goddess is) Kujā and her Self is the Self of the god. How is it that (she has) a nine-fold nature (*navasvarūpā*)? (There is a verse concerning this that says):

Due to the difference between the three lineages, she is the Aged One, the Middling and the Youngest. Each one has three divisions. (The wise) say that the three are the one (goddess).

tvaṁ navātme*ty ādi* | *tvam [tvaṁm] eva navātmānandakāriṇīti* | *navasvarūpā navīnasvarūpā [navīṇa-]* | *atha ca navāṅkabhedasvarūpā* | *atha ca navasvarūpā kujā tasyā ātmā devātmā* | *kathaṁ navasvarūpā ulitritayabhedena [ūlitraya-] jyeṣṭhā [jyeṣṭha] madhyamā [+ kaniṣṭa] kanyasā [kenyāsā]* | *ekaikasyās trayo* *[ekaikasyānstrayo] bhedāḥ [bhedā] trīni ekāṁ [ekaṁ] vadanti tām [sā]* ||

The BB goes on to quote the *Kulākulārṇavatantra* that presents the nine letters of Navātaman, and their locations in the body ranging from the feet to above the head. This is followed by another verse in which the letters of Navātman are given in the standard code based on the Assembly of Sounds (*śabdarāśi*) (cf. below 19/77cd-78).

The SaṁP explains this line from a different point of view. Referring to the goddess, the SaṁP says that '(her) abode is the location of the circle of the teachers associated with Navātman'. (*navātmāgurumaṇḍalasthānanivāsā [-saḥ]*) In other words, the expression '*navātman*' refers to the use of this seed-syllable *mantra* in relation to the placement of the teachers in the *Gurumaṇḍala*. A major feature of the *Gurumaṇḍala* are nine nine-petalled lotuses corresponding to the nine letters of Navātman arranged and worshipped in the *maṇḍala*.

116. The SaṁP explains: There (in that case) when following the path, once performed Kaula practice (*caryā*) at each place and time, he should move (on). (The following) explains (how that is done) there (in that case) according to whether it is a public (*laukika*) or Kaulika (practice) (*tatra mārgagamane evaṁ kaulacaryāṁ sthale sthale kāle kāle kṛtvā gacchet | tatra laukikakaulikabhedenāha*).

I suppose the public practice is simply the repetition of mantra whereas Kaulika practice also requires the ingestion of the Heroes' drink (*vīrapāna*). This is, basically, wine or some other alcoholic drink. Although this is literally done, the texts take care to point out that the true wine is an inner, spiritual drink. YKh (1), for example, explains that:

The one who knows the nine transmissions (*navakrama*) and is sustained by Kramayoga should drink the Heroes' drink (*vīrapāna*) in the Wheel between the two channels (of the vital breath) (*kodaṇḍa*).

navakramapravettāraṁ [k, kh, gh: -kramepravetrāraṁ] kramayogāvadhiṣṭhitam [k, kh, gh: -dhiṣṭitaṁ] |
vīrapānaṁ pibec cakre [k, kh, gh: pive cakrai] kodaṇḍadvayamadhyage [k, kh, gh: -gām] || YKh (1) 6/23.

In other words this wine should be drunk by one who knows the full Krama in all the nine modalities represented by Navātman. He should do this in the Wheel within which Kuṇḍalinī rises between the two channels of the ascending and descending breath, Iḍā and Piṅgalā. The Heroes' drink is discussed below in 46/278cd-305ab.

117. The Five Nectars (*pañcāmṛta*) are common offerings in all kinds of

Sanskritic rituals. They are normally milk, coagulated or sour milk, butter, honey and sugar. Or else, they may be the five products of a cow (*pañcagavya*) namely, cow urine and dung, curd, milk and clarified butter (see ŚŚP vol. 2, p. 30). In Kaula ritual these five may be replaced or supplimented by Kaula sacrificial substances (*kuladravya*) that would normally be considered to be impure. The Kubjikā Tantras refer to them as the Five Jewels (*pañcaratna*). The Ṭ explains:

The sacrifice (*yāga*) should be performed in this way at the (proper) times. With what sacrificial substances? With the sacrificial substances offered by heroes (*vīrabhūti*) and the like along with wine and incense and the Kula substances that have been well purified (and are offered) along with mantras. The Kula substances are corporeal substances. These substances are the Five Jewels that come from our body. They are sprinkled with liquor (and offered).

evaṁ kāleṣu [k kh: kālair] yāgaṁ kārayet | *kena kena dravyeṇa [kh: dravyeṇā] vīrabhūtyādikais tathā madyacandanaiḥ [k: maghacandanaḥ; kh: madyacaṁdanaḥ] tathā susaṁskṛtaiḥ kuladravyair mantrayutaiḥ kuladravyaiḥ śārīrakadravyaiḥ pañcaratnaiḥ tair naḥ śarīrotthair [k: tannocchaśararotthair; kh: tannoccheḥ śararotthair] dravyaiḥ alinā [kh: alima] siñcitaiḥ* | Ṭ MS K fl. 96a

The Five Substances are blood, meat, bone, fat and skin from the head (*asṛg rudhira 1* | *pala māṁsa 2* | *asthi phaṭ 3* | *majjā gudam* | *kapālodbhūtaṁ tvak kṛtiḥ* | Ṭ MS K fl. 79b). These five are sometimes linked to the five mantras called the Five Jewels which we may deduce from the seed-syllable at the beginning of this line that appears to be (despite the diversity and corruption of the readings of the manuscripts), the seed-syllable of the Five Jewels (see chapter 62 below). Corresponding to the five worlds (*loka*) of Gagana (sky), Svarga (heaven), Pavana (wind), Martya (mortals) and Nāga (snakes), these mantras are represented by their initial letters, Ga Sa Pa Ma and Na. The mantras invoke the millions of Yoginīs who reside in these worlds and worship the Five Brahmās that govern them namely, Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. In the body they are the lords of the five bodily substances that draw their name from these five mantras. These are: feces (*viśvakṣāra*), urine, blood, fat and semen. They are said to be the 'holy, imperishable nectar'. Below, the goddess is described holding a jar containing the five substances of the immortals (*amarīdravya*) (29/43), which presumably are these ones.

ratnāni ratnapañcakasya [kh: ratnaṁ-; k kh: -ka] brahmāviṣṇusadāśivāntāni viśvakṣāra-mūtra-rakta-vasā-śukrāntāni [k: -kṣārasūtrarakta-vaṇāṇḍakrāntāni; kh: -raktavaśāśukrā-] pañcaratnāni [k kh: -ratnā] | Ṭ MS K fl. 12b.
ga sa pa ma [k kh: va] na iti ratnapañcakasya saṅketaṁ | *[k kh: + ratnapañcakaṁ*

saṅketāṁ] | *ke te ratnapañcakāḥ* | *brahma-viṣṇu-rudra-īśvara -sadāśivāḥ [k kh: -śivaḥ]* | *te ca pavitrā [kh: pavitrāḥ] avināśā [k kh: -nāśāḥ] amṛtam* | ibid. fl. 92b.

The SaṁP does not go into all these details. It just says that this line should be read together with the previous one. Commenting on the previous line Mukundarāja explains: 'once performed Kaula practice (*caryā*) at each place and time, he should move (on).' Here he goes on to explain that the seed-syllable at the beginning of this line is to be recited when one who, practicing in this way, goes to another country. (SaṁP: *pūrveṇānvayaḥ* | *idaṁ bījaṁ [ayaṁ bījo] deśāntaragamane paṭhati* |)

118. The SaṁP defuses the obvious meaning of this line. Instead of the goddess relishing the human flesh offered to her by her devotees in the succession of their seven last lives, Mukundarāja says that the goddess 'brings about the recollection of other births and the hymn (does so) also' (*janmāntara-smaraṇakāriṇī stavaś ca tathā*). The goddess's devotees may take the flesh off their own living bodies to offer it to the goddess. So this is not a certain reference to human sacrifice.`

119. The author of the SaṁP perceives in this statement a reference to three goddesses namely, Alipriyā (She Who Likes Liquor), Phalgupriyā (She Who Likes Meat) and Aliphalgupriyā (She Who Likes Both Liquor and Meat) (*devyas trayaḥ* | *alipriyā phalgupriyā aliphalgupriyā ceti*).

120. The author of the SaṁP accepts the unanimous reading of all the MSs of our text. But instead of understanding the vocative singular *mantravidyāvratodbhāsini* as referring to the goddess to whom the hymn is addressed, as grammar demands, he prefers to understand it as referring to three separate goddesses and says:

> The three goddesses should be known to be Mantrodbhāsinī (Illuminatrix of Mantras), Vidyodbhāsinī (Illuminatrix of Vidyās) and Vratodbhāsinī (Illluminatrix of Vows). Moreover, the (male) attendants have similar names. There are many people there (attending on the goddess) who are skilled in (the use of) mantras, expert (recitors of) Vidyās and well versed (in the observence of) vows.

mantrodbhāsinī vidyodbhāsinī [-dbhāṣiṇī] vratodbhāsinī [-dbhāṣiṇī] ca jñeyās trayo devyaḥ [devyo] | *gaṇakāś [gaṇakā] ca tādṛśīnāmāḥ [-nāmā]* | *tatra mantracaturā vidyānipuṇā vratatatparāḥ puruṣā bahavaḥ santi* |

121. According to the SaṁP: Five (goddesses are mentioned here namely) Muṇḍārūḍhā (Mounted on a Severed Head), Kaṅkālārūḍhā (Mounted on a Skeleton), Kapālārūḍhā (Mounted on a Skull), Divyārūḍhā (Mounted on the Divine) and Caryānurūḍhā (Intent on Practice).

muṇḍārūḍhā kaṅkālārūḍhā kapālārūḍhā divyārūḍhā caryānurūḍhā ca pañca.

122. A form of *caryā* is called *vīracaryā*. Also known as *vīravrata*, this is probably the 'Divine Practice' (*divyacaryā*) to which this line of the hymn refers. It involves external and internal union with the female attendants at sacred sites, particularly where the eight Mothers are said to reside. The adept is admonished not to restrain his desires. Rather he should practice the Conduct of Desire (*icchācaryā*) which allows him to do whatever he likes on condition that he continues to recite the goddess's Vidyā without a break. Moreover, he should be devoted to the eight Mothers. Practiced secretly at night, especially during the dark lunar fortnight, it is a part of noctural practice (*niśācāra*) (concerning which see intro. Chapter 3, p. 514 ff.).

123. The SaṁP explains that: ‘She is the goddess of the leftovers’ (*ucchiṣṭadevī sā*). The goddess Mātaṅgī is known to the Kubjikā Tantras as the deity of the sacred seat Trisrota, otherwise known as Mātaṅgapīṭha. The Mātaṅgas are low caste sweepers who are constantly in contact with polluting refuse. This goddess is particularly associated, as the SaṁP points out, with the remnants of food. These are especially polluting but, for that very reason, are considered to be particularly powerful ritual substances when handled correctly. This is particularly the case with the remnants of food offerings to the gods (see Malamoud 1998 who discusses this with reference to the Vedic sacrifice. See also Kramrisch 1981: 66 with reference to AV 11/7/1-3).

The continuing popularity of this antinomian goddess as one of the ten Mahāvidyās attests to the importance of such manipulations in a culture where pollution is a prime concern. The following myth concerning the orgins of this goddess as Ucchiṣṭamātaṅgī is found in the *Śaktisaṁgamatantra* (*Chinnamastakhaṇḍa* 6/30-38). Although this Tantra post-dates the development of the Kubjikā Tantras considerably, this myth, presented and analysed by Kinsley in the following passage (Kinsley 1997: 213, 215-216), may well have been known to the author of the SaṁP. Anyway, it tells us a great deal about this aspect of the goddess Kubjikā, here addressed as Kulamātaṅgī:

> Once upon a time, Viṣṇu and Lakṣmī went to visit Śiva and Pārvatī. Viṣṇu and Lakṣmī gave Śiva and Pārvatī fine foods, and some pieces fell on the ground. From these remnants arose a maiden endowed with fair qualities. She asked for leftover food (*ucchiṣṭa*). The four deities offered her their leftovers as *prasāda* (food made sacred by having been tasted by deities). Śiva then said to the attractive maiden: "Those who repeat your *mantra* and worship you, their activities will be fruitful. They will be able to control their enemies and obtain the objects of their desires." From then on this maiden became known as Ucchiṣṭamātaṅginī. She is the bestower of all boons. [. . .]
>
> Not only does Mātaṅgī request *ucchiṣṭa* in this story, but texts describing

her worship specify that devotees should offer her *ucchiṣṭa* with their hands and mouths stained with *ucchiṣṭa*; that is, worshipers should be in a state of pollution, having eaten and not washed. This is a dramatic reversal of the protocols for the worship of Hindu deities. [. . .] For some Hindus it is exhilarating, if not spiritually liberating, to intensely embrace the forbidden, to come to terms with it once and for all and in so doing to overcome its hold over them. Ucchiṣṭamātaṅgī, as the embodiment of the polluted, is the goddess by means of whom one can come directly to terms with pollution. As such, she is both powerful and liberating.

As a Newar, Mukundarāja would have known about Mātaṅgī as the goddess of special rocks called *chwāsa*s. These are set up at crossroads as places where remnants of animal sacrifice and other polutted things such as clothes worn by people recently dead can be disposed of. The dangerous Mātaṅgī is believed to accept these dangerous materials as offerings and duly consumes their polluting essence (Levi 1992: 84-85)

124. The goddess is also called Avadhūtā above in lines 4 and 59.

125. This and the following two lines refer to the goddess in the form of her Vidyā. The SaṁP says that: 'The syllable AIṀ can be conjoined everywhere to (all) fifty letters. That is the case also with the syllable OṀ and so that is a *praṇava*'. The commentary goes on to explain that each of these syllables except SVADHĀ corresponds to one of the six limbs of a *mantra* deposited on the body. The SaṁP (fl. 8a-8b) adds: 'Here (in this case) SVADHĀ is uttered when food is offered to the ancestors (*piṇḍadāna*). Placing (the food) along with SVADHĀ serves to make known (one's intention to make this offering). (She is) **transcendent and full** because transcending Yoga and being the beginning of Yoga (she is) **full**, that is, (her nature) is the complete absolute.

aiṁkāraḥ sarvatra varṇeṣu pañcāśatsu yujyate | tathā oṁkāraḥ tena praṇavaś ca | jātiśabdena hṛdayādiṣaḍaṅgabodhaḥ | namo hṛdi | svāhā śirasi | vaṣaṭ śikhā | huṁ kavacaḥ | phaṭ astrakaḥ | atra svadheti pāṭhas tu piṇḍadāne nyāse svadhāsahite [-ta] jñāpanārthaḥ | uttīrṇapūrṇā yogottīrṇena yogārambhena pūrṇā pūrṇabrahmarūpā |

We remind the reader that this statement in the *Mālinīstava* is suprising in view of the repeated assertion made in the Kubjikā Tantras, especially the MBT itself, that the mantras of this school are free of these, essentially Vedic seed syllables (see above, note to 4/10cd-11ab and below 9/70).

126. The main *mantra*, that is, the Samayā Vidyā of the goddess Kubjikā consists of thirty-two syllables (see below 8/42cd ff. and 9/37ab ff.). It becomes the forty-two syllable Vidyā by adding the Five *Praṇavas* at the beginning in the

forward order and at the end in the reverse order. But although there seems to be little reason to doubt that this is what is meant here, the SaṁP explains this line differently. According to the SaṁP, the *mantra* of thirty-two syllables meant here is the one called Ghorikāṣṭaka (*dvātriṁśākṣaraḥ ghorikāṣṭakaḥ*) lit. the Octad of Ghorikās. This *mantra*, also called Aghoryaṣṭaka, is found in the KMT (18/33 ff.). It is presented below in chapter twenty-one (21/1-29).

Again, the SaṁP glosses the word **both** to mean 'the letters Sa and Ha. The **group of five** consists of the Five *Praṇavas*. They encapsulate (each of) the fifty letters' (*ubhayaḥ sakāro [-ra] hakāraḥ* | *pañcakaḥ pañca praṇavāḥ [-vaḥ] paṁcāśadvarṇeṣu saṁpuṭena sthitāḥ*). In other words, there is a series of fifty mantras. I suppose that each mantra begins with the Five *Praṇavas* in the forward order followed by the letter Sa. Then comes the particular letter in the series. This is followed by Ha and then, as is normally the case, the Five *Praṇavas* in the reverse order.

127. The SaṁP comments briefly saying that the goddess is each letter encapsulated by the seed syllable AIṀ (*vāgbhavapuṭitamātṛkā*). See the previous note concerning the *mantra* of forty-two syllables.

128. According to the SaṁP it is not the rosary that is related to the left hand (*vāmahastasthita*), it is related to the goddess who is on the 'left-hand' path. But this interpretation would probably make little sense to the author(s) of this hymn because the distinction between 'left-hand' and 'right-hand' in this sense was unknown when it was written. Mukundarājā adds that according to the meaning transmitted by the tradition (*sampradāyārtha*) this mantra is recited when invoking the deity.

hsauṁ vāmahastasthitā [-sthito] ca kaiḥ pūjyase ity ataḥ punar āha | [. . .] *āvāhane paṭhed iti saṁpradāyārthaḥ* |

129. According to the SaṁP: 'the meaning is that the *Saṁvartāmaṇḍala* is a mountain. Having crossed over (it) and gone to the end of it (the goddess) resides (there).' (*saṁvartāmaṇḍalo nāma parvataḥ* | *samuttīrya gate tadante sthitā ity ādi prāyaḥ*). Apparently what Mukundarājā is saying is that the goddess resides on the peak of the mountain-like *Saṁvartāmaṇḍala*. But if he literally means that the *maṇḍala* is a mountain this interpretation, as those of some of the others lines, seems forced. We are probably directed here to think of the *Saṁvartāmaṇḍala* as a tapering cone or pyramid. The top of this 'mountain' would be the Point (*bindu*) in the centre of the two dimensional projection of the *maṇḍala*. The goddess resides in and beyond this Point in the centre of the *maṇḍala*.

130. According to the the SaṁP, the goddess whose look is gracious is the goddess of that sacred place (*sthaladevīnāma*).

131. Located at the End of the Twelve above the head, this Wheel is the

highest and final stage before complete merger into the deity takes place. See intro. vol. 1, p. 86.

132. The SaṁP comments: 'And there are many mad (with ecstacy) there!' (*tatra conmattakā bahavaḥ*)

133. The SaṁP comments: 'There are women attendants there who are skilled in (the practice of) Yoga' (*tatra yoganipuṇavanitā gaṇāḥ santi*). The KMT resumes from here.

134. The SaṁP explains that: 'there all are capable of wandering in the Sky and attain (the power) to travel in the netherworlds' (*tatra sarve khe codbhramatuṁ śāktāḥ* | *pātālagamanaṁ ca labhante*).

135. The SaṁP explains that this line is an eulogy of the fruits (*phalastuti*) of reciting this hymn.

136. SaṁP: (The teachers) also wish (that the name) Kubjā should be taken at the beginning (of each of the names) Skanda and the rest in such way that in that case (we get the form) Kubjāskanda, Kubjāgovinda etc which are the six deities seen (in the course of the god's) pilgrimage. They also consider that lotuses and the like should be offered to the Mothers.
skandādiṣu kubjādigrahaṇam apīcchanti [-ntī] | *evaṁ tatra [yatra] yathā kubjāskanda - kubjāgovinda [skandakuku] ity ādi ṣaḍ devatā yātrāyāṁ dṛśyante* | *padmādyarpanam api mātṛkā manyante [-nta]* |

Mukundarāja says that this is an alternative explanation of this line, presumably with respect to the immediate sense. Indeed, it is hard to understand how the teachers prior to Munkarāja, to whom he alludes arrived at this explanation.

137. The series of Nāthas represent the letters and form a part of the *Vīrāvalikrama* (lit. 'the transmission of the series of Heroes), concerning which see below, note to line 124.

138. We have seen that Karavīra is a well known cremation ground generally believed to have been located next to what is now the city of Kolhapur near Mombay in Mahārāṣṭra (see intro. vol. 1, p. 557 ff.). According to the Kashmiri Kālīkrama, Karavīra is the place where Siddhas and Yoginīs gather to form the assemblies (*cakra*) that serve as the symbolic cyphers for the constituents of the Five Currents (*pañcavāha*) that make up the Mahākrama, the ultimate reality this system teaches. The bacchanalia that takes place there is extensively described in chapter fifteen of the *Kulakaulinīmata*, which is drawn it from the *Kramasadbhaava*, a Kālīkrama Tantra. Another is described in the *Khacakrapañcakastotra*.

The outer site, as usual, serves as a symbol for the inner one. The cremation ground is the heart of consciousness where all differentiated perceptions, and with them duality, cease (see TĀ 29/183-185 quoted in

Dyczkowski 1987: 144). The epitome of all cremation grounds, the one where this takes place most completely is Karavīra. It consists of the five spheres or 'wheels' (*cakra*) in which the processes (*krama*) that constitute the progressive development (*vikāsa*) of cognative consciousness (*saṁvit*) unfold that consume individuality by absorbing it into the universal processes of creation and destruction. They are merged into the light of the Self, the one ultimate reality of which these processes are the rays, as it were, of its radiance. The *Cidgaganacandrikā* (verse 82) accordingly teaches that Karavīra is in the Heart where the Self is said to reside:

> You are said to be Karavīra, which free of (the fluctuating) activity (*vṛtti*) (of the mind), is the cremation ground within the Hero's heart. Hard to behold, yet You are the meeting ground, the ever illumined Light that consumes everything.

In his *Mahānayaprakāśa* Arṇasiṁha similarly says:

> All perceptions with and without thought constructs are constantly destroyed in the pyre of the Great Absorption (*mahāgrāsa*) that perpetually takes place (*nityodita*) in Karavīra, which is one's own nature that, without (any outer) conventional sign (*asaṁketa*), is hard to behold. I salute the Great Hero who, in that cremation, is intent on (contemplating) the pulsation of (this, his) Heart.

nirvikalpavikalpātmarūpā niḥśeṣasaṁvidaḥ |
yatrāsaṁketadurdarśe [-darśa] svabhāvakaravīrake [svabhāvaḥ-] ||
nityoditamahāgrāsacitau [-cittau] yānti layaṁ sadā |
tacchmaśāne [-na] mahāvīraṁ [k: mahāvīra] hṛtghaṭanaratam [hṛ(?)ṭ-] namaḥ ||
MP (2) 16-7.

The cremation ground is especially the haunt of the goddess Kālī who is engaged in destruction, rather than the more benign Kubjikā, who is the goddess of emanation (*sṛṣṭi*). Moreover, as the absorption of thought contructs into consciousness is not a major feature of their praxis, as it is in the Kālīkrama, Karavīra does not figure prominantly or explicitly in this sense in the Kubjikā Tantras. Nonetheless, Karavīra does appear in the Kubjikā Tantras as a symbol of ultimate reality in which all differentiated perceptions cease. Thus, located at the end of the Transmental (*unmanyante karavīraṁ* YKh (1) 16/66c), it is said to be the abode of the supreme level of being, the Śāmbhava state. Called Akula in the following passage, it is omnipresent, transcendental consciousness:

> The sacred seat of Karavīra is that by which the triple world, moving and immobile, is pervaded. It is heaven, the abode of the gods, Rudra's foremost

(place). Tranquil, it is Akula which is (pure) auspicious (*śiva*) consciousness (*cinmaya*).

vyāptaṁ yena [gh: yana] carācaraṁ tribhuvanaṁ svargaṁ ca devālayaṁ |
rudrādyaṁ [k, g, gh, ṅ: rudrādyā] karavīrapīṭham [g, ṅ: vara-] akulaṁ [k, gh, ṅ: -la] śāntaṁ [k, gh, ṅ: sātaṁ; g: śānta] śivaṁ cinmayam | YKh (1) 38/25ab.

As Akula, it transcends the dynamism of Kula, that is, the macro- and micro- cosmic order, symbolized by the alternation between the Full and the New Moon. Thus the YKh (1) explains in the cryptic language of the Kubjikā Tantras:

That goddess is the Mistress of the Wheel, she is aged and holds a skull. The form of the skull is the Full Moon and the New Moon is there the presiding deity. Merged above the skull is the cremation ground, Karavīra.

cakranāyakī [k, gh: vakranāyaki; g: cakrā-; ṅ: -ki] sā devī vṛddhāvasthā kapāladhṛk |
kapālaṁ pūrṇimākāraṁ [g: pūrṇikāraṁ] amā tatrādhidevatā ||
ūrdhvalīnaṁ [k, g, gh, ṅ: arddhalīnā] kapālasya śmaśānaṁ [ṅ: smaśāna] karavīrakam [g: -vīrajaṁ] | YKh (1) 33/47-48ab.

139. Like other goddesses, such as Durgā who is associated with the bilva tree or Śitalā who likes neem trees, the goddess Kubjikā is associated with several trees, especially the tamarind (*ciñcā*) and the kadamba. Another is the bilva. Concerning these three trees in relation to the Wheels in the body and states of consciousness, see below 46/20-26.

140. Such places are the favorite haunts of goddesses in general. In a hymn from the *Harivaṁśa* Viṣṇu praises the goddess Durgā saying: ‘On terrible mountain peaks, and in rivers, and in caves, in forests and in groves is your dwelling, O great goddess’ (translated in Coburn 1984: 279). Concerning Kubjikā’s relation to mountains, see intro. vol. 1, p. 563 ff..

141. According to the SaṁP there is a cave close to this cremation ground (*śmaśānasāmipye guhā*). One could add that as Karavīra is in Oḍḍiyāna, which is in the centre of the goddess's triangle where the Command is located, the cave of Karavīra may be identified with the Kadamba Cave, which symbolizes the transcendental Void.

142. The SaṁP lists the names of the fourteen worlds - seven of which are above and seven below the earth. These are the ones commonly found in the Purāṇas to which the word *udyāna* (meaning 'garden') has been suffixed. We have seen earlier in this hymn (above, line 18) that the goddess delights in playing in Bhairava's garden. Presumably the fourteen worlds are the regions within it.

bhūrudyāna-bhuvarudyāna-svarudyāna-mahadudyāna-janodyāna-tapodyāna-satyodyāna-atalodyāna-vitala-sutala-talātala-rasātala-mahātalapātālāś caturdaśa |

143. Externally, the teacher's sandals are worshipped as the teacher's tangible representation. The god who comes to visit the goddess worships her sandals as a sign that he considers her to be his teacher (below 6/7). The Circle of Teachers (*gurumaṇḍala*) is accordingly worshipped within the teacher's sandals (below 27/16-17ab). Conversely, after worshipping the Circle of Teachers, it is circumambulated a hundred times and then the teacher's sandals are worshipped. This is the final culmination of the rite and so must therefore never be omitted (27/24). Indeed, the sandals are so important that the Krama itself is worshipped both within and in front of them (28/164). This act of veneration is the prelude and means of entry into the higher planes of being (below 6/129). Thus meditation on the teacher's sandals awakens Kuṇḍalinī, which causes the body to tremble (33/21). They are therefore contemplated in the head as the prelude to the practice of Yoga which is, essentially, the movement of Kuṇḍalinī through the Wheels of the subtle body (36/27ff.). Indeed, in the following passage, we are told Kuṇḍalinī herself is the sandal (*pādukā*) (a feminine word) of the deity. Just as the outer sandals are a sign of the teacher's status, the inner sandals are the empowering energy that rises in the channel between the two breaths:

Located in the middle of the Stick of the Cavity of Space, she is on the plane of the Nameless. Generated as Bhairava's will, she, the supreme energy, pulses. Unsupported (she is) between the two Points (*bindu)* (representing the two breaths) and is vibrated (*vighaṭṭitā*) above and below (at the extremity of their movement). O Bhairava, (she is) the Sandal (*pādukā*) of the great lord of bliss (*mahadānandanātha*). There is Śrīnātha and the energy called the Sandal who is the Bhairavī of Madana (the god of love). "I" (says) Kuleśvarī. "worship the one flower (i.e. the Command) with (these) two states of being (*bhāva*)". (She is) the Bhairavī of the ocean of Māyā, the terrible world (*saṁsāra*) of suffering. Then one attains the shade (of the deity's feet) which is the place of refuge (*samāśraya*) and liberation (*muktisthāna*).

kharaṇḍadaṇḍamadhyasthā [k, gh: taraṁturaṁḍa-; g: ta-; ṅ: taraṁḍaraṁḍa-]
*anāmapadamāśritā [k: manāma-; gh: manāmaya * māśritā; ṅ: manāmaya-]* ||
bhairavecchā samutpannā lulantī [gh: tulaṁti] paramā kalā |
*bindudvaye nirālambā adha [gh: ardha] - ūrdhvavighaṭṭitā [gh: * * vi-]* ||
mahadānandanāthasya [k: -māthasya] pādukā iti [k, gh: pādukāsibhi; g, ṅ: pādukām iti] bhairava [g: -vaḥ] |
śrīnāthaṁ pādukākhyā [k, gh, ṅ: -bhyāṁ; g: -khyaṁ] ca kalā madanabhairavī ||
ekaṁ [gh: evaṁ] puṣpaṁ [k, gh, ṅ: puṣpa] dvibhirbhāvaiḥ [k, gh: -vai; g: -ve]

pūjyāmīti [gh: -sīti] kuleśvarī |
duḥkhasaṁsāraghorasya māyāsāgarabhairavī ||
tadā tv adhigatā [k, gh: -ta; g, ṅ: tvaṁ vigata] chāyā muktisthānaṁ samāśrayaḥ |
YKh (1) 34/123cd-127ab.

In this perspective it makes sense to say, as the Tantra does, that 'the entire current of the transmission (*krama*) of the Command is within the sandals and is of that nature' (*ājñākramoghasakalaṁ pādukāntaṁ tu tanmayam* | YKh (2) 28/37ab). And it is this, I suppose, that is the Transmission of the (Master's) Sandals (*pādukākrama*).

144. Like Śabdarāśi and Mālinī (see below chapters 18 and 19), Vīrāvalī is an alphabet. Like them, Vīrāvalī is a configuration of the fundamental energies of Speech (*vāc*) represented by the fifty letters of the Sanskrit alphabet. The first half of the fifty phonemic energies that constitute the Vīrāvalī alphabet are arranged in the normal, forward alphabetical order. The second half are arranged in the reverse order with respect to Śabdarāśi. Thus, like Mālinī, although in a different way, it also represents the opposite, female polarity. At the same time, it also symbolizes the union of opposites. The first part of the Vīrāvalī alphabet consists of Vīras or Bhairavas and so is male. The second part is the domain of the energy called Āvalī (also spelt Āvali) and so is female. Although symbolically integrating the opposites in this way, the whole is considered to be female in so far as its symbolically bisexual nature is the opposite of the mono-sexual nature of the male counterpart. This is also why Vīrāvalī is identified with the goddess Kubjikā who, similarly bisexual is, according to the SaṁP, counterposed and equated in the unity of opposites with Śabdarāśi, the male polarity (SaṁP: *yā kubjikā taṁ puruṣaṁ prati pratipāditā [-tam]*).

According to the KMT (22/14ff), Vīrāvalī is a form of the Parāparā Vidyā 'which is differentiated by the letters'. In chapter five of the *Kularatnoddyota*, it is described in detail. There it contains the three Vidyās, Parā, Parāparā and Aparā and is called the *Āvalikrama*. It is presented in the form of a deposition (*nyāsa*) of the fifty letters on the body, each with its corresponding Bhairava who acts as a guardian of place (*kṣetrapāla*), an Āvali, a Haṁsa and a location in the body. Thus the god says to the goddess in the KRU:

Now listen Kālyaṇī to the excellent *Āvalikrama*. It has come forth from my body in accord with the sequence beginning with Śrīkaṇṭha (who governs the letter A). In the form of emanation and withdrawal, it begins with A and ends with KṢa, in due order. It numbers fifty and it has guardians of the fields. The Bhairavas are the letters beginning with A. Āvali is said to be (the letters in the reverse order, that is) beginning with KṢa. O mother of the Śrīkula, one should know that (Āvali) possesses the parts (*pāda*) of the syllables of Haṁsa. O goddess, when she is devoid of the Haṁsas and lords of the fields, she is known as Vīrāvali. As the forward and the reverse directions, Āvali is the mutual foundation (of both).

athātaḥ [kh: athāntaṁ] śṛṇu kalyāṇi āvalikramam uttamam ǀ
mama dehāt [kh: dehā] samutpannaṁ śrīkaṇṭhādikrameṇa tu ǀǀ
sṛṣṭisaṁhārarūpeṇa ādikṣāntaṁ yathākramam ǀ
kṣetrapālaiḥ [kh: -pālai] samopetaṁ śatārdhaparisaṁkhyayā ǀǀ
bhairavāś ca akārādyāḥ kṣādyā āvalir ucyate ǀ
haṁsākṣarapadair yuktā vijñeyā śrīkulāmbike ǀǀ
haṁsakṣetrādhipair [k: haṁsaḥ -] hīnā devi vīrāvaliḥ [k kh g: -vali] smṛtā ǀ
anulomavilomena anyonyāvalir āśrayā [g: -valitāśraya] ǀǀ KRU 5/176-179.

The *Āvalikrama* is then presented in full in a long prose section in which the god lists the names of the beings corresponding to each letter and their location in the body. It is followed by the *Vīrāvalikrama* which has only an Āvali and a Vīra. The god concludes saying:

Now, (the Vidyā) Aparā and Parā have been explained (along with) Parāparā who is Mahāmāyā. O great goddess, she contains (all) mantras and is well know in the three worlds.

athāparā parākhyātā mahāmāyā parāparā ǀ
mantragarbhā mahādevi viśrutā bhuvanatraye [kh : -trayaṁ] ǀǀ ibid. 5/182.

145. The SaṁP says that 'the general sense is that (the goddess is thereby) made manifest' (*pratibhāviteti bhāvārthaḥ*).

146. *Nirvāṇa* is the supreme transcendental principle. The five arrows of the god of love (*kāmadeva*) are probably the Five Voids in the centre of the five Wheels (*cakra*) in the subtle body. The sonic energies of the Five *Praṇavas*, with which this line begins, resonate within them. Just as the Five Voids are aspects of the one great Void, which is the Supreme Nirvāṇa of Space (*ākāśaparama-nirvāṇa*), similarly the *praṇavas* are aspects of the goddess who is the aggregate of all sonic energies. This aggregate is the Command which is the bliss of the union of Śiva and Śakti. As aspects of their divine union - Yoga - the Five Voids are appropriately likened to the arrows of the god of love.

This is the Yoga the goddess practices within the Liṅga in the centre of the *maṇḍala*. *Nirvāṇa* is her basic plane of existence (*bhūmikā*). Indeed, she herself is this condition (above 3/63-64ab, below 26/90), supreme, tranquil and unchanging (31/54). Accordingly, the goddess herself is called Nirvāṇā when, as the raised form of Kuṇḍalinī, she sleeps, as it were, unmanifest (*nirābhāsā*) in the *Nirvāṇa* of Space at the End of the Twelve above the head (31/63cd-64). At one with this Void through the practice of this Yoga, the goddess is in her supreme, undifferentiated (*niṣkala*) aspect. Through the same Yoga she issues forth from it as its radiant energy (*tejas*) (line 1 above) which is her differentiated (*sakala*) aspect to bestow the bliss of *Nirvāṇa* (above line 16) first to the god and then progressively through the entire transmission (*krama*). The god accordingly asks her to impart the teachings which bestow the immediate attainment of *Nirvāṇa* (3/64cd-65ab). This Yoga, which is the supreme *Nirvāṇa*, is attained by the penetration of the Vidyā (12/13). *Nirvāṇa* is the basic condition of the soul, just as it is of the goddess. However, it is obscured by the the soul's restless, motivated action - Karma. Once the yogi is free of Karma he enters *Nirvāṇa* (13/94). In the undifferentiated (*niraṁśa*) transcendent condition of *Nirvāṇa*, the adept achieves liberation, the ultimate accomplishment (*siddhi*) (22/22). Perfectly still, the yogi attains the plane of non-duality which is *Nirvāṇa* (33/6). This condition of thought-free (*nirvikalpa*) consciousness (see 36/1-18ab) is the supreme state attained when the mind come to an end (41/16cd-18). This is not a passive, inactive condition.

The fulfilment and the very condition of the Great Vow of Dispassion (*vairāgya*) the adept observes is *Nirvāṇa* (15/15cd-17ab). But, unlike the dispassion taught in other schools, it is not the eradication of desire. Rather it is the detachment which allows, first of all continuous, unbroken attention to the goddess's differentiated (*sakala*) aspect, which is her Vidyā and then, ultimately, to her undifferentiated (*niṣkala*) aspect, which is the pure divine will that is the original unsullied impulse of desire. Immersed in the energy of the goddess's Command, the soul is divested of the impurity of Karma and so spontaneously merges, as does the goddess, into *Nirvāṇa* which, as the ultimate source of the Command, is called the Teacher's Mouth (*guruvaktra*) (22/19) from which the teachings and all creation proceeds. Here the goddess gathers together, as it were, the bliss of consciousness through which the expansion takes place in *Nirvāṇa*, the Expanse of Being (*bhāvākāśa*) that issues forth in stages from the Transmental to form the Divine Current (*divyaugha*) of liberated teachers (57/55ab-57). Thus *Nirvāṇa* is not only the supreme state of total stillness. As the source of the outpouring of the Command, it is also the 'bliss of generation' (*vibhavānanda*) (62/66) that pours forth through the line of teachers as the scripture and the intuitive consciousness, which is the Command that empowers the one who receives it to understand and transmit its meaning.

147. This Liṅga represents the goddess in the unmanifest state. When the universe is withdrawn into its original source, this Liṅga persists in the emptiness. Located in the centre of the *maṇḍala* of the Island of the Moon, it is the solitary light that shines in the darkness from which she emerges into manifestation See above, note to line 39 of this hymn.

148. The BB explains that Bhairava's sin is essentially his pretentious pride:

(At first Bhairava) thought: "I am the one who does everything". Then after having seen Mālinī, that is, (the goddess) Kujā, who is all things he realised (that she is) the light of the supreme power, therefore he says: "**Forgive (me my) sin!**"

*aham eva viśvakartā iti matvā paścāt mālinīṁ viśvarūpāṁ kujāṁ dṛṣṭvā paramaśaktijyotiṁ matvā tena **kṣamasvāparādhaṁ** vadati* |

149. The BB comments by quoting the following verse:

Śivā, the Supreme (Parā) is victorious. She is the goddess who is abides as Śivā. She is the goddess who is within Śiva. Her nature Śiva, she is (both) the omnipresent Lord who does all things and the mother of the universe.

śivāstheśī śivānteśī śivātmā sarvagaḥ prabhuḥ |
*viśvakartā jaganmātā [-tāḥ] śiveti [śi * ti] jayati parā* ||

150. The Lotus of Kula is the Yoni. The SaṁP explains:

One should make (one's) abode in the location (*sthāna*) of the Root (centre in the base of the spine where the Lotus of Kula is situated). Reciting the Mālinī (*stava*) there every day one should bow (to the goddess) and, having recollected the deity of the path, one should realise oneness (by reflecting with regards to her that) "you alone are in the form of every single thing".

mūlasthāne nivāsaḥ kartavyaḥ | tatra pratyahan mālinīṁ paṭhitvā praṇamet mārgadevatāsmaraṇaṁ kṛtvā tattadrūpā tvam evāsīty aikyaṁ vibhāvayet |

151. Ādinātha - 'the First Nātha' - is Bhairava himself who is the first propagator of Kubjikā's teaching. He is also called generically Śrīnātha or Siddhanātha and, more specifically, Mitranātha (see below, 4/50).

152. Cf. above 3/161 where Bhairava recognises the goddess by her voice – *vāṇī*. Just as that sound attracted Bhairava to her, this 'great voice' attracts her to him.

153. The Sanskrit here is clumsy and corrupt. All the manuscripts of the KuKh read: *ājñāmanugrahārthāya*. However, the SKh reads: *nāthasyānugrahārthāya* – 'in order to grace the lord'.

154. Elsewhere also (see below 5/76cd-77ab), the texts confirm that the goddess is especially linked to the Transmission of the Child. It is knowledge of this Transmission that is singled out as essential for liberation (5/47). Presumably, this is because it is the Transmission of the present Age of Strife (*kaliyuga)* (see 28/135d and 42/70). Moreover, the Transmissions of the Eldest, Youth and Child are said to be respectively, gross, subtle and supreme. The first two relate to the individual soul (*āṇava*) and power (*śākta*). The third is that of Śambhu (*śāmbhava*) (see below 28/129-132). As the Śāmbhava state is the highest state

and so is frequently associated with the whole of the goddess's Transmission (*krama*) as its source and ultimate goal, it is related to the goddess in a special way, particularly in this Age and so is the most excellent (28/73). Finally, as all three Transmissions are found in each one of them, the three Transmissions in this Age are found in the Transmission of this Age namely, that of the Child.

155. Instead of *kramāt siddhis* ('accomplishment from the Transmission') the SKh, partly supported by the AS, reads *kramasiddhis* which may be broken up into *kramāt siddhis* but more strongly suggests the meaning 'accomplishment of the Transmission'.

156. Concerning these powers see below, note to 8/123 –124.

157. The edited reading of the AS and SKh is: *bījasaṁkhyād vikārais ca kujādeśaḥ pravartate* i.e. Kujā's Command functions by the contemplation of the seed-syllables and by the transformations.

158. Concerning the Accomplishment of Speech (*vācāsiddhi*) see intro. vol. 1 p. 214 ff.. This verse tells us that the recitation of this hymn brings the devotee, as it did Bhairava, both forms of the Command. Made fit by the Command that purifies, that is, the Accomplishment of Speech, the devotee receives the other aspect of the Command namely, 'the wealth which is grace' transmitted through initiation. Thus, Bhairava is first purified by his search for the goddess, which culminates in this hymn. Transformed into a series of mantras by powerful seed-syllables, the hymn not only expresses Bhairava's devotion to the goddess, it also transmits the purifying energy of the Command that penetrates him. This prepares Bhairava to receive the liberating grace of the Command that the goddess transmits to him through the initiation he receives when she emerges from the Liṅga, evoked from it by this hymn and the purity of Bhairava's inner being, manifest in his devotion. The devotee, we are told here, receives the same purifying empowerment first and then liberating grace by reciting this hymn daily with the one-pointed concentration of true devotion. The hymn is so powerful that this happens whether he recites it at all three times of the day - dawn, midday and sunset - or at just one of these times.

159. These three probably correspond to the 'three times' mentioned in above in 4/43-44ab. The corresponding section in the SKh omits the alternative of recollecting it twice or thrice and the following verse. Thus from the point of view of the SKh the adept who has entered the transcendent in this way and so is a worthy recepient, receives the entire transmission in an instant after reciting the hymn, just as Bhairava does.

160. After this sentence the SKh concludes with the following lines that correspond to KMT 2/4ab, 5cd and 7. These are followed by a few extra lines quoted in the intro. vol. 1 p. 40. See the notes to line 4/48ab of the edition for the Sanskrit text.

161. See below 5/18 and note.

162. The goddess finally emerges from the Liṅga, just as she does in the KMT, after Bhairava has uttered the *Mālinīstava.* The following few verses briefly tell us that the goddess then finally imparted the initiation to the god and bring this chapter to a somewhat abrupt end. In the following chapter the story is, effectively, re-told in greater detail. See 5/29 ff. where the bursting apart of the Liṅga, the goddess's emergence from it, her form and Bhairava's consecration by the power of the goddess's gaze are described.

163. See intro. vol. 2, p. 457 ff.. Mitranātha and the First Siddha.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIVE

1. घ्, च्, छ्: श्रीवक्रोवाच। 2. ट्: –मण्डले धीपुरं। 3. क्, ग्: –स्त।

4. ग्: –कामत। 5. ङ्: –वसात्। 6. छ्: प्रीति तेन।

7. घ्, च्, छ्: शिष्य। 8. All MSs: –विपर्यासे। M → N.

9. क्: –पाणिनां। The regular form of the vocative singular of शूलपाणिन् is शूलपाणि and of शूलपाणिः is शूलपाणे, neither of which fit the metre. 10. ङ्: –स्यः।

11. क्: विलोमान्च (?)। 12. ख्, ज्: वुद्धिहानिममग्लानि अयुक्ताचरणाद्; ग्, ङ्, ट्: वुद्धिहानिमनग्लानि अयुक्ताचरणाद्; घ्, च्: वुनिहानिमलग्नानि अयुक्ता–; छ्: वुनिहानिमलग्नानि अयुक्ताचरणाद्। One wonders whether one should emend to –मनोग्लानिर्– or assume, as the readings of the MSs seem to indicate that the noun मनस् has been thematized. But as this does not invariably occur and the readings of the MSs are clearly corrupt, I have chosen to emend to the regular form. See above, note to 3/134a.

13. ङ्: भवत्। 14. M → N.

15. A word like शिष्यः is required here to complete the sense.

16. ख्, ङ्, ट्: कुले क्रमे। 17. ग्: मत्रिणः।

18. घ्: सिष्प; all other MSs except झ्: शिष्य।

19. घ्: त्यं; all other MSs: त्वं। 20. च्: भषामि। 21. क्: इत।

22. ग्: –त। 23. क्, ग्: कल–; घ्, च्, छ्: कुतः–।

24. घ्, च्, छ्: शिष्यत्वं। 25. All MSs: तत्।

26. All MSs except ख्, ङ्: शिष्य। 27. च्, छ्: –रोज्ञानं।

28. घ्: सचिन्तिरु–; छ्: सचिन्तिरुभयोर्यदा; ङ्: सवित्तिरुभयोर्यदा; च्: सविन्तिरु–।

29. Missing in MSs क्, ग्, ज् and ट्। 30. ख्: श्रीनाथा–; ग्,ङ्, ज्, ट्: श्रीनाथो–। 31. यत् here replaces यथा। The corresponding तथा is missing. 32. ग्, घ्, च्, छ्, ज्: पुरासी च; all other MSs: –पुरासीच्च। 33. This line is found in YKh (2) 16/185ab. There the reading is: मे. IM 5. 34. All MSs except झ्: आस्यहं। The present here, once again, denotes past action. See above, note to 3/14c.

35. झ्: पूर्व्वं–; all MSs: –मन्मथम्। 36. I take this to be an irregular *aluksamāsa.* A genitive is required here. Cf. 6/6a, 7/49b and note.

37. ङ्: –न्त; all other MSs except झ्: –न्तं।

38. Here an optative is functioning as a past tense. See above, note to 3/14c. The third person has apparently replaced the second. Another way to understand this peculiar syntax is to take the subject of the verb to be अन्यदेही and the predicate त्वम् which is clearly the reverse of the intended sense.

39. क्, ग्, झ्: मर्त्यश्वरिणम्; घ्, च्: मर्त्येश्व–; all other MSs: मर्त्यश्वरीरिणम्। Concerning the use of this plural ending in the sense of the singular, see above note to 4/3c.

40. घ्, च्, छ्: परवर्तेन। 41. क्, ग्: संसारास्तंव; घ्, च्, छ्: संसारास्तञ्च; all other
MSs: संसारास्तव। 42. क्, ग्: कोमिकम्। IC.

43. च्: मात्रामिति; ट्: –तां। The correct form –माता इति → मातेति entails the loss of
a syllable. Rather than simply omit *sandhi* 'm', which is commonly used to fill a
hiatus, has been inserted here. See above, note to 3/21b. All MSs: कल्पितां।

44. घ्: –कृपा। 45. झ्: भवामिति। 46. All MSs: सिद्धं।

47. All MSs: स्थितं। 48. Missing in MS च्। 49. This *pāda* is one
syllable too long. However, if we omit the first syllable in this quarter from the
count, the length of the remaining syllables is regular. 50. Missing in MS च्।

51. Missing in MS च्। 52. Missing in MS च्। 53. च्: पूर्वेण।

54. घ्, च्, छ्: –शन; ङ्, झ्: –प्रकाशकम्। 55. The vowel of the
prefix प्रति– has been lengthened here for the metre. 56. घ्, च्: –र्ण।

57. All MSs: –संग्रहः। Cf. below, 13/106d. There are only ten instances this
word occurs in our text in a form its gender can be ascertained (see 13/106d,
15/48d, 30/90d, 92d, 45/58d, 61/50b, 62/62d, 68/81d and 68/118d). It is possibly
in its regular masculine gender just once (see 61/47b). So rather than make two
emendations to the adjectives which qualify this word, I prefer to emend it to its
deviant neuter gender. 58. घ्, छ्: तस्यादनु–; च्: तथादनु–; ट्: –यु।

59. The root दृश् is normally *parasmaipada.* Moreover, an imperative is
required here. Cf. above, *Mālinīstava* line 112 and below, 6/45a

60. All MSs: सिद्धि। 61. घ्, ङ्, च्: तत्र; छ्: तंत्र; ज्, ट्: तंत्रं; all other MSs:
तत्रं। 62. घ्, च्, छ्: कलौ–। 63. क्, ख्: भवो; छ्: भवान्; all other MSs except
झ्: भवा। 64. ग्, च्, झ्: –तार्थं–। 65. All MSs: चरुं। 66. ङ्: ज्ञान।

67. All MSs: मिमाम्। 68. क्, ख्, ङ्, झ्: तवयि। 69. IM 6.

70. च्: शत्तस्मां; all other MSs: शक्तस्मां।

71. घ्, च्: स्वच्छक्त्या; छ्, ज्: स्वच्छक्त्या–। 72. घ्: भवज्।

73. All MSs: –नुमर्त्य। 74. One wonders whether to emend to
यस्तवाराधने. 75. All MSs except ख्, ङ्, झ्: –मेकत्वं।

76. घ्, छ्: विनयोयप्रगम्यते; च्: विनयोपप्र–। 77. घ्, च्, छ्: तप्रयुक्तस्य।
As often happens in the Sanskrit of this text, the word तपस् has been thematized to
accomodate the metre. For other examples, see 3/68c, 6/3b, 12/29c, 28/147a,
35/79c, 39/19d, and 46/91b. 78. ङ्, छ्: –फान्त। 79. All MSs except घ्,
च्, छ्: सिद्ध–। 80. घ्, च्: निवेदितोन्मानं; all other MSs except झ्:
निवेदितोत्मानं,। आत्मन् is treated here as if it were neuter, the nominative singular of
which is आत्मानम् (see above, note to 3/10c). This is then set in an irregular
compound with निवेदित– in order to preserve the metre. मया आत्मा निवेदितः would be
correct.

81. क्, ग्: साष्टागनतिपूर्व्वकम्; घ्, च्, ज्, ट्: साष्टांगंनति–; छ्: साष्टंगंनति–। This compound
agrees with निवेदितम् (M → N) which has been merged into the previous deviant
compound. 82. क्, ग्, ज्, ट्: एतत्; घ्: एत; च्: एतङ्ग।
83. घ्: हक्त्याश्रमं; च्: त्याश्रमं। 84. ग्: संदहो।
85. ङ्: त्वापरतराधनम्; all other MSs: त्वां परतराधनम्। This emendation entails an
irregular long seventh syllable. 86. The root सिध् is normally 4P.
87. घ्, च्, छ्: भक्तश्चज्ञा; all other MSs except ज्: –ज्ञा।
88. See above, note to 4/35b. 89. ङ्: –तं।
90. क्, ख्, ग्, ङ्, ज्, ट्: भक्तिगुरोर्ज्ञानं। 91. च्: –लध्वं।
92. ख्, ङ्, ट्: कुलो–; च्: –गमे। 93. ग्: देवेशि दर्शनं देहि। 94. All MSs: त्वया।
95. ख्: सिंगं; घ्, छ्: लिंग। 96. क्: पश्यति। This deviant passive recurs
twice more. Both times, as here, it replaces the regular दृश्यते in order to avoid a
long fifth syllable. See below, 31/97b and 46/283b.
97. क्: भ्रमंतं; all other MSs: भ्रमतं। The root भ्रम् is 1P or 4P. भ्रमति, भ्रम्यति and
भ्राम्यति would all be correct. Out of these regular forms only भ्रमति occurs in this
text. But although this form fits the metre and occurs three times (see 18/11a,
33/125a and 46/136d), the readings suggest that the original reading was the more
common deviant भ्रमते that occurs five times (see 11/87d, 13/132b, 14/116c,
36/81a, and 46/23d). 98. All MSs: मां। 99. M → N. See
above, note to 1/13c. 100. क्, ट्: लिगस्य। 101. घ्: प्रत्यक्षो।
102. See above, note to 4/38c.
103. घ्, छ्: –क्रोवाच; च्: missing. 104. M → N. The regular masc. gender can
be ascertained only in two cases (see 10/45c and 56/14d), the deviant neuter five
times (see 11/68b, 22/16b, 34/84c, 36/34c, and 40/55a).
105. One wonders whether to emend to लिङ्गस्फोटकृते. Perhaps, if we accept
the reading as it is, rather than think of this construction as a deviant 'accusative
absolute ' this could be considered to be an example of a passive participle
functioning as a gerund. See below, note to 5/38b.
106. ख्: निष्कोणानम–; ङ्: निष्काणा–; झ्: त्रिकोणा–; all other MSs: निष्कोणा–। The MSs
clearly support an original त्रिष्कोणा– and so I have emended accordingly. The
expression त्रिष्कोणानना occurs again below in 49/30a. Concerning the deviant form
त्रिष्कोण– see above, note to 3/119d. It is tempting to emend to one of the regular
forms of the feminine, viz. भीषणी or भीषिणी, but feminines are frequently formed in
this text by the addition of long 'a' to the stem regardless of whether or not this is
the form of the feminine of that adjective or noun. The form भीषणा recurs below in
18/50d, 21/5d and 42/63b. 107. ट्: स्यामा। 108. ख्, ङ्: – आनन्दा; all
other MSs: –नन्दां। 109. All MSs: वयं। One could posit an

honorific plural here (cf. above 3/148c), but then more extensive emendation
would be required. 110. घ्, च्, छ्, ज्: चकृका। 111. All MSs except
ख्, ङ्, छ्, ज्, ट्: वक्त्रा। 112. घ्, ङ्, च्, छ्, ट्: –देहो।
113. घ्, च्, छ्: दृष्टि–; झ्: दृष्टं–। 114. Missing in MSs घ्, च् and छ्।
115. क्, ख्, ङ्, ज्, ट्: श्रीनाथोवाच। 116. ख्, ङ्: –घूमिव–; घ्, छ्: –घूर्निव; च्: –घूर्णिव।
The correct form of the (feminine) noun derived from the root घूर्ण (1A, 6P), is घूर्णिः. However, out of six instances, it occurs only twice (see below 26/29a and 36/33b). Otherwise, in four other cases, apart from here, we find घूर्मिः (see 13/101d, 19/73a, 33/47b, and 54/7c). We also find the equivalent participle घूर्णमाण– (46/108b) and घूर्माण– (66/11a). Note also that the syntax of this sentence is incomplete. Something like यतोऽहम् is required to connect the two parts of it together.

117. All MSs: –पहारितम्। The regular form of this compound is: परचेतसापहारितः which is too long for the metre. See below, note to 5/35c.

118. क्: वोधितश्चा–। The correct form of this participle is विद्ध– (cf. above, 5/33a). The same deviant form appears once again below in 31/9a.

119. क्: –क्रमः। 120. Even though this is the reading of only
MS क्, I prefer to accept the regular neuter form (i.e. चेतस्) rather than postulate a deviant feminine चेता which is the reading in the rest of the MSs. This word appears 26 times in our text but this is the only instance of the nom. sing. चेतस्. It is irregular only three times. In 24/7b instead of चेतस् we find चेतसम् as the nom. sing. In 24/25d we do find the form चेता but there it is functioning as an adjective qualifying the word इच्छा. Also above in 5/33b we find –चेता–, –चेत– in a
compound. 121. All MSs: धृति। 122. All MSs: नमेति।
123. ज्: विध्वः। 124. ग्: –वशेन; च्: –वेगेन।
125. All MSs: विग्रहम्। 126. All MSs except छ्: सिद्ध–; All MSs: –स्मां।
127. ग्: –स्था। 128. ख्, ग्, ङ्, ट्: –त; च्: –गतः।
129. All MSs: कारणं। 130. This and the following line are missing
in MSs घ्, च्, छ् and ज्। 131. Concerning this deviant concord, see
above, note to 1/5b 132. ट्: कृत। Note how a passive participle in
this syntactically peculiar sentance functions as a gerund. The past passive participle not uncommonly functions as a gerund in the Sanskrit of this text. This takes place at least seventeen times that is, here and in the following places: 3/153c, 166c, 5/29a, 6/9a, 42a, 82a, 83c, 168a, 222c, 11/22d, 30/115ab, 31/40a, 45/37ab, and 46/129ab, 247ab. The reverse also occurs. A gerund may sometimes function as a participle but this happens rarely (see, for example, 34/121b and
39/84cd). 133. क्, ख्, ङ्, ट्: दण्ड। दण्डवत् is meant here.

134. All MSs except च् and ज् add: पञ्चाङ्गं द्वादशाङ्गं च अघोरस्यात्र (ख्, ङ्: आद्यारभ्यात्र; ग्,

ट्: अद्यारभ्यात्र; घ्, छ्: अया–) पद्धतिः। 135. IC.

136. IC. Notice how the goddess is referred to here again as male. Cf. the usage of प्रभुः with reference to her in 4/38c, स्वामिन् in 5/40c and श्रीमान् in 3/45b.

137. ख्: हंह्य एको; घ्, च्, छ्: –मेका। 138. घ्, च्, छ्: गोत्रचा–।

139. The regular nom. singular –धीमान् – has been replaced by the ablative.

140. क्: संक्राताज्ञामनुग्रहः; ख्, ग्, ट्: –संक्राता– – –हाः; ङ्: संक्राता– –हा। The verb of which संक्रान्ताज्ञाम् is the object is missing unless we understand the root क्षम् to have extended its meaning. 141. See above, note to 4/38c.

142. All MSs: स्वामि। This male appelation applied to the goddess is found in several places. These include 6/129c, 8/1b, 27/1b, 59/1b and 59/84b. But note that the regular form appears in a name for this text repeated in most of the colophons namely, *svāminīmata.*

143. Verses 5/37cd-40 are repeated here in MSs घ्, च्, छ्, and ज् with no significant variants. 144. घ्: –योदेवी; छ्: –योदेवि।

145. See above, note to 3/18a.

146. This form replaces the regular nom. sing of मातृ which is माता. This noun is subject to several deviations in our text. Thus we find the same nom. sing. (मातरः) once again in 39/148b and the peculiar nom. sing. मातरम् twice (see 5/61d and 8/36d). The equivalent stem form – मातर – appears twice in compounds (see 8/71c and 62/18d). The ablative of this stem – मातरात् – appears once (see 41/16d). The voc. sing. मातरे is attested once (see 26/67b) as is the nom. sing. मातरा (see 68/7d). The regular voc. sing. – मातः – is also replaced by माते five times in the *Mālinīstava* (lines 63, 72, 74, 84 and 126. It also appears in three MSs in 5/84a. Again, we find the contracted मातां replacing the regular acc. sing. मातरम् twice (see 16/53c and 30/217d) and the nom. plu. माताः once (see 15/4c). A strange contraction is the gen. plu. मातराम् in 46/170d. The nom. sing. मातरी is common, appearing not less than six times (see 4/3b, 6/127a, 26/89a, 30/85b, 45/54b, and 55/12a). The nom. plu. – मातर्यः is attested once in 63/12b. The acc. sing. – मातरीम् – also appears once in 36/26c. The abl. plu. – मातरिभ्यः – appears in 46/274b and the gen. plu. – मातरीणाम् – in 63/63d, 64c, and 66/27a. मात्रीणाम् – an alternative form of the gen. plu. - is found in 3/33a (see also note to 66/29c). The form मातरिका appears only once in 42/55a. 147. M → N.

148. All MSs except छ्, ज्, झ्, ट्: संक्रमितोद्य। 149. घ्: –वी।

150. All MSs: क्रिया। 151. All MSs: शिक्षा।

152. क्, ग्: श्रीवक्रो उवाच; घ्, छ्: श्रीवक्रोवाच; missing in MS च्।

153. च्: –देह। 154. All MSs except छ्, ज्: महासिद्धः।

155. झ्: आज्ञाम्नाय ; all other MSs except क्: आज्ञानामं।

156. N → M. 157. घ्, च्, छ्, ज्, ट्: सप्ता–। The MSs agree on the deviant form सप्तादशन् only twice (8/59a and 11/7a) and, as here, in five MSs, in one other place (23/6a). The regular form of the ordinal सप्तदश – occurs twice (23/6a and 23/29a). However, the deviant form is more common in other Kubjikā Tantras. It appears not less than four times in YKh (1) (16/125b, 27/58c, 39/158c, and 40/18d). In the AS the deviant form appears five times and the regular one only three. In the .SSS it is very common in both the body of the text and the commentary. Out of twenty-four instances in chapters 6 to 27 only four are the regular form. We may note in passing that apart from one or two exceptions, we find the regular form in the TS although we read सप्तादशी in TS 25/27d. In JY 1 we find the deviant form five times and the regular one just twice. In JY 2 we find the regular form twenty-five times and the deviant one eighteen. These examples will suffice to make the point that this deviation is common but does not invariably replace the regular form. As the majority of the MSs attest the regular form here, I have chosen the latter. See below, note to 5/63d and 7/7c.

158. क्, ग्, च्, ज्, झ्:–दशमं। IC. 159. See above, 2/25c.

160. ट्: अराध्या। 161. ग्: तवैतं। 162. घ्, च्, छ्: –का।

163. This and the following line also appear below as 7/63cd-64ab. There are no variant readings.

164. घ्, च्, छ्: याच्छ्रीनाथ–। A dual ending is required here. Co-ordinative -*dvandva*- compounds consisting of two or more components usually nouns, sometimes adjectives, should be in the dual or plural unless the parts of the compound express categories rather than individuals. But in this and Tantric texts in general, when the metre requires it proper names in lists and pairs of nouns may fuse to form co-ordinative compounds with singular endings. Exceptionally, a plural replaces the required dual number (9/97b – जलाग्निषु). As the proper names in most lists are treated as neuter this is their most common gender. See, for example, 6/14d (भारभूत्यतिथीश्वरम् also 6/69b, 6/104b), 6/49d (टङ्कटशूलिनम्), 6/140d (गदकोंकणम्), 7/76cd (रत्नकेशवम् and उन्मत्तमुद्रास्रोतावहं) and 46/253c (घटकोड्डामरं।) The same holds good for place names, for example 6/214a (आम्रातकेश्वरैकाम्रे) and 6/215b (and 14/33a, 16/3c, 42/32a – चरित्रैकाम्रकं) as well as technical terms, for example 46/248b (कौस्तुभसुन्दरम्) and 46/249a (व्यापकयोगीन्द्रं two pairs of names for wine). In the occasional list of proper names in which they are all or mostly in their regular masculine genders the compounds often follow suit. For example, see 7/70c (शिवरामश्च) and 32/4b (शंखबोधकः). There are also rare instances of compound masculine proper names that retain their gender even in a list in which the other entries have almost all become neuter as happens, for example in 8/36c (वृषभसिंहश्च).

At times, as in this verse, they form standard complimentary couples, for example, 8/8d (तथैवाचार्यपुत्रकम्), 37/50d (and 47/76b साधकाचार्यम्) 9/56a (13/69c and

46/40d - the locative निग्रहानुग्रहे), 13/38a (the locative singular चन्द्रार्के), 44/64d (and 11/93b भुक्तिमुक्तिम्, cf. KMT 3/107a: भुक्तिमुक्तिश्च and ibid. 25/232b: भुक्तिर्मुक्तिर्न विद्यते), 35/94c (उदयास्तमनम्), 36/93c (नादबिन्दुं and 28/15d (बिन्दुनादैर्), 36/108a (अतीतानागतम्– 'past and future'), 44/66b (जाग्रत्सुप्ते), 51/5c (अनुलोमविलोमेन), 33/114c (दक्षिणोत्तरम्), 40/2a (वामदक्षिणमार्गश्च), 7/18b (चिञ्चिमित्रम्) and 57/101b हरचिञ्चिणी), 48/18b (वटुकेश्वरयोगिनी). Note that the last two examples are feminine compounds. In standard Sanskrit the gender of a compound is determined by the male component. Very occasionally both components are feminine. For example, 7/31c (मीनमेषा) and 46/247d (कुम्भकाभसा– two names for wine).

We find a good number of paired action nouns. For example, see 7/44c and 13/101c (धुननावेशनम्), 31/74c (चालनावेशनम्), 31/127a (चालनावेशनाच्चैव), 34/11c (प्रोक्षणामन्त्रणम्), and 39/160a (स्तम्भनोच्चाटनम्). While these are examples of consecutive actions we also find pairs coupled in compounds denoting activities that compliment and complete each other. For example, see 13/131c (आक्षेपदहनम्), 14/118b (अकुञ्चनप्रसारणम्), 58/87a (मीलनोन्मीलनम्), and 67/43a (स्थित्युत्पत्तिर्).

In many cases, however, the components of these compounds, although denoting entities of the same type, are not standard pairs. In their case it is clear that they have been formed solely to meet the requirements of the metre. These include entities such as weapons (14/34c – पाशखड्गं), Tantric traditions (30/153d – सोमसिद्धन्तान्तलाकुले), Tantras (30/154d – प्रतिष्ठापारमेश्वरे), parts of the body (31/86d – हृत्कण्ठे, 50/21a – जानुज, 50/21cd – जानुस्फिजे), mantras (34/112a – षडङ्गमालिनीं, 39/105b – तारकाष्टकमालिनी), faces and tongues of the deity (34/112b – मुखजिह्वाम्), types of people (47/77d – क्लीवोन्मत्तम्), and states (12/1c – अरोग्यकल्याणम्).

Although there are examples of *dvandva* compounds that have more than two components, they are very few. They include compounded ordinals (7/84a - सप्ताष्टनवमम्) and phonemes (8/28a – अजकारझकारश्च and 8/29c – ङफकारषकारश्च) although these too are generally in pairs (7/71a - चाष्टनवमम्, 8/29d शवकारम्, 18/27c एकपादशिरम्, cf. 18/30a, 18/42b). That these are exceptions is clear when we observe that the standard set of three (or four) traditions mentioned repeatedly throughout our text are never named all together in one compound but, when compounded, are usually just two. See, for example, 2/7f (वृद्धं कौमारबालकम्), 13/111c (क्रमेऽस्मिन् वृद्धकौमारे), 28/104b (वृद्धकौमारकम्), 15/39b (ज्येष्ठमध्ये, cf. 28/94b and 46/63d) and 39/62b (बालं कौमारखेचरम्।) In 1/2a we find बालं कौमारवृद्धम् but there, unlike 39/62b, the metre requires it. Thus, it may be considered to be a single compound with three components that has been broken up for the metre (see note to 1/2a), although it also falls into the general pattern we have observed in this note. However, having said this we should also note that there are instances in which all three figure together. For example see 3/11c where we read: ज्येष्ठमध्यमबालम्. Observe that in such cases also, the ending is almost always, if not invariably, singular.

Finally, we may note that these compounds have, as one would expect, a variety of case endings. The most common is the nominative and accusative after which comes the locative. Of these we have already noted several examples. We also find the instrumental (48/7a – चण्डचन्दनकस्तूर्या, also 28/15d and 51/5c) and the dative (30/41d (न देयं क्लीवक्रोधिने).

165. घ्, च्, छ्, ट्: अज्ञाता। Cf. 17/14c, 31/106c and 68/46a. See note to 3/22b.

166. N → M. 167. All MSs except च्: देवता।

168. घ्, च्: –चाष्टौ। 169. All MSs: –फान्तं।

170. The root स्फुर् is normally 6P. For other examples see below, 6/44b, 30/238a, and 46/211a. Cf. in particular 6/44ab. 171. क्: चाज्ञात्।

172. ङ्: –युक्त। 173. घ्: महेश्वर:; झ्: महेश्वरा। 174. M → N.

175. ग्, ट्: चान्वय; घ्, च्, छ्: चात्वये। 176. All MSs: गोत्र।

177. घ्: –न। 178. क्, ग्: –न्तां। 179. ङ्: –त।

180. क्: –योगिवीभक्ति:; घ्: –योगिणीभक्ति:।

181. All MSs except झ्: –द्रोहांश्चनिग्रहम्। M → N.

182. The reading of the MSs has been retained assuming that the subject of this action noun is –निग्रहम् of the previous line. Emendation to the feminine कर्तव्या to bring it into concord with the following आज्ञा would not be of much use, although it would appear to be an improved reading. This is because the peculiar syntax here implicitly posits that this action noun qualifies all three substantives in these two line. Thus what is meant is –भक्ति: कर्तव्य: as well –निग्रहं कर्तव्यम् and आज्ञा कर्तव्या. 183. ख्, ग्, ङ्, झ्: विचरत्; घ्, च्: विवर:; छ्: विचर:; ट्: विचर* (?)।

184. घ्, च्, छ्: –ये। 185. All MSs except छ्: गुटिकां।

186. घ्, च्: पादलक्षन्; ङ्: सपादलक्ष; all other MSs: सपादलक्षं।

187. झ्: पावनीया–। 188. ख्, ग्, ङ्: चन्द्राथानु–; क्: चन्द्रार्थानुग्रहात्; all other MSs: चन्द्रार्थानुग्रहेत्। 189. All MSs except झ्: सर्व्वात्।

190. All MSs except झ्: संसाध्या। 191. All MSs: खगे।

192. IC. See above, note to 1/5b. 193. All MSs: त।

194. See above, note to 5/46d. 195. च्: शक्तिभवते।

196. घ्, च्, छ्: निश्चय। M → N. See above, note to 3/25d. A preceding इति is implied here, the sense being इति निश्चय:.

197. घ्, च्, छ्: क्रीड; all other MSs except क्, झ्: –क्रीडा।

198. All MSs except ख्, ग्, घ्, ङ्: –निर्मुक्तो।

199. ज्: नित्यभाश:। 200. ग्, ज्, ट्: –भ्य: त्वं।

201. क्, ग्: कांचेनवद्; घ्, च्, छ्: –नयद्।

202. The root नश् is 4P; cf. below 12/4d and 41/8c. ये in the first line is in

irregular concord with –पापानि and requires the co-relative तानि or the like. Otherwise, due to the clumsy syntax, it appears that the subject of the previous verb is the object of this one, whereas it is clear that the intended sense requires that the object of the previous verb be also that of this one. 203. ट्: यं।

204. The dative has here assumed the role of the case of the direct object.

205. छ्: त्रिकालं–; all other MSs except च्: त्रिस्कालं–। See above, note to 3/119d.

206. The *ātmanepadī* and passive forms of the root मुच् may take the instrumental as well as the ablative. Here, also the instrumental is functioning as the ablative. Cf. above, *Mālinīstava*, line 115: मुच्यन्ति घोरैर्महाव्याधिभिः.

207. All MSs त्वया। 208. क्: यादि।

209. ख्, ङ्: मियन्ते। 210. ग्: माक्ष–; च्: मोक्षदास्ते।

211. घ्, छ्: नरके। 212. ट्: (?)।

213. ट्: वदत; The root वद् is 1P (see above, note to 4/48c). Moreover, the present tense here refers to past action. See above, note to 3/14c.

214. घ्, च्: देव्याग्रे। 215. All MSs except घ्, छ्, ज्: देशिकत्वं। Cf. above, 5/38d and note.

216. All MSs add मे which disrupts the metre. See above, note to 3/161d.

217. छ्: दीक्षायाख्या–। 218. Note that the present tense here serves the function of a subjunctive or future. See above, note to 3/14c.

219. च्: –ना। 220. All MSs except झ्: तुष्टोसौ।

221. ग्: चोगमा–; ङ्: याग–। The required nominative singular, माता, does not fit the metre. See above, note to 5/41b. 222. See above, note to 4/48c.

223. Although the genitive may be used with verbs meaning to `speak of' it is not normally used as the case of the person that is spoken to (cf. below, 17/55ab). Here is an example of a genitive functioning as a direct object. In the Sanskrit of this text it also functions in this way sometimes with the verbal derivatives of the following roots: रक्ष् (6/27cd), मृ (6/61cd), सेव् (6/155c), हन् (6/198b and 11/88ab), दह् (12/20b), भुञ्ज् (13/53b), कथ् (17/56a), तुष् (20/29d and 26/91ab), होम् (34/112c) and पूज् (37/26ab). 224. च्: दे।

225. ङ्: –षे *। M → N. See above, note to 1/1c and cf. 5/64a and 5/65c.

226. The optative replaces the past tense here. See above, note to 3/14c.

227. घ्, छ्: अमृतोप्पं; च्: अमृतोघं।

228. छ्: प्रवर्षतां; च्: प्रकर्षन्ति; all other MSs except घ्, छ्, ज्: प्रवर्षति।

229. Although the regular सप्तदशी fits the metre, the deviant form सप्तादशी, formed on the model of अष्टादशी, invariably replaces the regular one throughout this text. See 29/45a, 40/25a, 46/299d, 61/80d, and 62/75d. See also above, note to 5/45a and below note to 7/7a. 230. M → N. See above, note to 1/1c.

231. क्: च; ख्: सितु; missing in MS ङ्; all other MSs except ग्: मित्र।

232. क्, छ्, ज्, ट्: दन्तं।   233. घ्: षेच–; ट्: * (?) चरत्वं।

234. This form replaces the regular gerund गृहीत्वा (see below, 8/16a, 18d, 15/16a, 18/27c, 43c, 19/60a, 20/5c, 24/56a, 31/112a, 33/93c, and 33/110c) although the regular form also occurs (see 15/37c, 18/69c, 30/227c, 40/94a and 40/97a). It is also common in other Tantras of the Kubjikā corpus, for example, the *Srīmatatantrasāra* (see the first line of a passage quoted by Schoterman 1981: 198) and Tantras of other schools.   235. ट्: यथार्थ: *।

236. ग्: –यसामर्थ्य; all other MSs: –यसामर्थ्यं।

237. घ्, छ्: मुक्ति *; all other MSs except च्: मुक्ता * ।

238. घ्, च्, छ्: भव।   239. ग्: तदभिषकं। M → N. See, note to 1/1c.

240. छ्: दन्तं।   241. घ्: चिदारये–।

242. All MSs: संजीव्य।   243. घ्: परमं।

244. घ्, छ्, ट्: शसि:। The regular form of this masculine noun is शशिन् of which the nom. sing. is शशी. However, it never appears in its regular form as a possessive noun in this or most other early Tantric texts, but is treated as it appears in a compound i.e. as शशि–. Other examples in this texts are found in 6/142d, 12/17c, 23/27c, 32/9d, 47/15b, 61/84b, 84c, and 62/70b. One wonders whether the original reading may not have been the deviant संजीव्य परमं शशिम्.

245. घ्, च्, छ्: –नीय।   246. ङ्: तुभ्य; all other MSs: तुभ्यं।

247. ट्: –मक।   248. ट्: * त्रापि।

249. ग्: देश; घ्, च्: शेषे; छ्: * शे।

250. ख्, झ्: मन्त्रज्ञ:; all other MSs: मन्त्रज: सहजोपि।

251. क्: व।   252. घ्, छ्: चाथ।

253. क्, ग्, ज्, ट्: –रेत्शुचिर्भक्त्या; च्: –छुचेर्भक्त्या।

254. ङ्: लिंग।   255. Cf. below, 7/8b

256. All MSs: एषाभिषेकमा–; ङ् –चार्य; all other MSs except क्, ख्, ग्, ट्: –माचार्यं। M → N. See above, note to 1/1c.   257. ङ्: दिन।   258. ङ्: दि *।

259. ख्: कु * * रार्य–; ङ्: कुला *र्या–; ट्: कुलाचा * (?) भिषित्का DS.

260. ङ्: य।   261. च्: –वर्णिता:।

262. ङ्: तेषा।   263. घ्, च्: सिद्धि।

264. घ्, च्: रन्यथा। A part of this dependent clause has been contracted thus skewing the syntax here. The meaning is: ये अन्यथा कुर्वन्ति तेषाम् पतनं भवेत्.

265. ट्: एव * (?) क्त्वा।   266. All MSs except ग्, च्, झ्: –विग्रहां।

267. All MSs: चक्र।   268. ट्: * (?)त:।   269. ग्: सिद्धा।

270. ङ्, ज्, ट्: महातुष्टो; all other MSs except ख्, छ्: –तुष्टा।

271. क्, ख्: गतां। Cf. below, 6/10c.

272. All MSs except घ्, छ्, ज्, झ्, ट्: सष्टाङ्गौ–।   273. ग्: * मस्कारै:।

274. घ्, च्: सिद्धा; all other MSs except ख्, घ्, ङ्: सिद्धो।

275. ङ्: क्षोम्यति। The causative क्षमयति is meant here. Note the use of the present in the sense of a past tense (see above, note to 3/14c).

276. क्, झ्: भैरवं। 277. क्, ग्: –कैदिव्यै; घ्, च्, छ्: श्लोकैर्द्वादशकैर्देव्यै; ज्, ट्: –कैर्दिव्यै। See above, note to 1/5a. 278. घ्, च्: स्तुतते; छ्, ज्: स्तुनते. See above, note to 3/88a. Similar deviant forms of this verb also occur in the Purāṇas. See, for example, *Bhagavatpurāṇa* 12/13/1: ब्रह्मावरुणेन्द्रमरुत: स्तुवन्ति दिव्यै: स्तवै:. The form स्तुवन्ति occurs below in 6/47c. Even so, the reading स्तुनते (for which स्तुतते is probably an error) is worth considering. Below in 6/82c we find a similar variety of readings but there only two MSs attest the form स्तुवते whereas the remaining ones read स्तुनते. But while there is substantial support for the use of the deviant form स्तुवते, there is practically none for स्तुनते apart from its resemblance to the deviant स्तुनोति found above in 3/88a and 4/37c. 279. घ्: –साशनं; छ्: दिव्यसासनं।

280. क्, ग्: ऐँ कारासनं आरुखं; च्, छ्: ऐँ कारा–; ङ्: –द्धं. This line is found in KuKauM 21/4cd. The following line there reads: षट्प्रकारगतां (क्: वेद्युकार–; ङ्: –गता) देवीं (ग्, घ्: देवी श्री; ङ्: देविशी) कुब्जिकाख्यं नमाम्यहम्। 281. All MSs: सिद्धि।

282. घ्, च्, छ्, ज्: श्रीकुब्जिका–; all other MSs: श्रीकुब्जाख्यां। I have emeneded to the form of the proper name found in all the remaining verses of this hymn.

283. The twelve verses of this hymn are numbered in all the MSs except झ्.

284. All MSs: –शक्तिर्; all MSs except क्, ग्, घ्, च्, ट्: –या।

285. All MSs except घ्, छ्: –की। See above, note to 2/5d and cf. 3/110b. Note that in most cases the readings in MSs घ्, च् and छ् maintain the required *anusvāra*s in the words of this hymn. The remaining manuscripts frequently omit them, but not in every case or unanimously. Concerning the erroneous omission of *anusvāra* by scribes of the KMT Goudriaan and Schoterman remark (1988: 53): 'The loss may be accidental or caused by certain considerations, e.g. a different conception of the syntactical structure. . . . Especially within a *pāda*, some scribes seem to have considered the writing of the *anusvāra* hardly necessary, especially when another word which contains the desired ending follows immediately. In such cases one might speak of "delayed case-ending".' Admittedly, a common feature of hymns found in the Kubjikā corpus structured like this one is an omission of *anusvāra*s. But in those cases also, as here, the MSs often disagree and may, anyway, be ultimately derived from just one or two faulty originals. I have therefore emended throughout even though at least three instances do indicate an original nominative ending (see 5/75c, 78c and 80c).

286. All MSs except घ्, च्, छ्: –ता। 287. All MSs: देवी।

288. घ्: –मध्येस्थां; च्: –कमध्यं। 289. ङ्: –त; च्, छ्: दिव्यशक्ति:–।

290. ग्, च्: षघुकार–। 291. ख्: –ख्या।

292. च्, छ्: देवीं। Rather than assume the formation of the irregular compound मेनाख्यदुहितादेवीं, I prefer to accept the reading of the majority of the MSs and assume that the connecting pronoun ताम् is implied.

293. All MSs: व्यवस्थितां। 294. ख्, ङ्, ज्, ट्: लिंगाते।

295. ग्, ट्: –ख्यं। 296. All MSs except घ्, च्, छ्: –ता।

297. All MSs: भगाह्लादन। Cf. 3/18d, 46/23b, 58/79b and 60/41d.

298. ट्: चिंचिणी। 299. All MSs except घ्, च्, छ्: –घोरा।

300. क्: पुर। 301. ट्: –विनि:क्रांता; all other MSs: –विनिष्क्रांता।

302. All MSs: घोर–; घ्, च्, छ्: –घोरां घोर–; घ्, च्, छ्: –नीं।

303. All MSs: –युक्ता। 304. घ्, च्, छ्: –स्थां।

305. ख्: –स्थं। 306. All MSs except घ्, च्, छ्, ज्: –वर्चसा। We may accept the reading –वर्चसा and take it to be an instrumental. But it is more likely that an irregular feminine has been formed from the neuter noun वर्चस्. The correct form of the feminine nom. sing. would be वर्चस्वी and of the acc. sing. वर्चस्विनीम्, neither of which fit the metre.

307. क्, घ्, छ्: दिव्य आज्ञा–; all other MSs: दिव्या आज्ञा–।

308. घ्, च्, छ्: पूज्यां। 309. All MSs: सिद्धि:।

310. घ्, च्, छ्: स्फुता; all other MSs: स्फुटा।

311. All MSs except घ्, च्, छ्: –री। The regular form –प्रदात्रीं does not fit the metre. The form दातारी occurs once below (see 6/30a). The MSs read प्रदातारा in 42/6c but the original reading was probably प्रादातारी. Four examples are also found in YKh (1) (1/79a, 21/35c, 37/51a, and 37/53c). The third line of the *ambādvādaśikā* found in the SKh, which is virtually the same as this one, contains the same deviant form. It reads: आज्ञासिद्धिप्रदातारीं (ख् ग्: –री) श्रीकुजाम्बां (क्: –कुब्जा–; ग्: श्रीकु * *) नमाम्यहम् (ग्: * * * *).

312. च्: देवरै:। F → M. The same deviant form occurs five more times in this text. See 6/2d, 19/18a, 34/118c, 46/246c, and 46/257a.

313. All MSs except घ्, च्, छ्: –ता।

314. ङ्: –त; all other MSs except घ्, च्, छ्: –ता।

315. क्, ग्: –क्षै:योगिनीगणघृंदकै:; ज्, ट्: –धरैर्यक्षै:योगिनीगण–।

316. All MSs except घ्, च्, छ्: –रता देवी।

317. घ्, च्, छ्: भरितां भैरवीत्युग्रां; all other MSs: भरिता भैरवीत्युग्रा। The correct *sandhi*, –भैरव्यत्युग्रा, would disturb the metre. 318. All MSs except घ्, च्, छ्: –नी।

319. घ्, च्, छ्: –माते। See note to 5/41b.

320. घ्: प्रभुर्देविं; छ्, ज्, ट्: प्रभुर्देवि। See above, note to 4/38c.

321. छ्: –रव * ज्ञे। 322. ख्, ङ्: –मार्ग।

323. च्: कादिमते। 324. घ्, च्, छ्: अम्वा–।

NOTES OF THE TRANSLATION OF CHAPTER FIVE

1. Although the goddess already emerged from the Liṅga at the end of the previous chapter (4/47cd-48ab), in the following 28 verses the god implores the goddess again to come out of the it to transmit the Command to him and teach him (see above, note to 3/164cd-165ab). According to the account in the KMT, from which this one is derived, the goddess emerges out of the Liṅga just after Bhairava has finished intoning the *Mālinīstava*. Here an extra passage has been inserted in which the god who has come to the goddess to receive her saving grace dialogues with her while she is still in the Liṅga. The account in the KMT is more consistant in this respect. While the goddess is in the Liṅga, no dialogue is possible, and none takes place. The goddess in the Liṅga is in her unmanifest state, hidden in the transcendent. Accordingly, the KMT describes her as silent in that state, which is itself said to be profound Silence. See below notes to 5/22, 76cd-77ab, 6/3-4ab and YKh (2) 16/5 quoted in note to 5/77cd-78ab.

2. Previously (above, 3/67cd-68) the goddess admited that the god desires the Command from her. Even so, she again accuses him here of wanting only sex from her.

3. The *Kramamaṇḍala* is not often called the 'abode of the (enlightened) intellect' (*dhīpura*), but we do find one other example, at least, of this usage. This occurs in YKh (2) (17/23cd) where the *maṇḍala* is called the 'abode of Vṛkṣanātha's (enlightened) intellect' (*klinnājñāyā varaṁ * tu vṛkṣanāthasya dhīpure*). 4. Cf. above 3/25-28.

5. '*Anuloma'* is an adjective that literally means 'going with the hair' that is 'going with the grain'. It serves to describe a relationship that is in accord with the normal order of things. Thus a woman who is *anulomā* is one who is of a lower caste than that of the man with whom she is connected. One who is born from such a union is *anulomaja,* that is, an offspring of a mother of inferior caste to the father. *Viloma* is the reverse of this. *Vilomaja* means 'born in the reverse order', that is, born of a mother belonging to a higher caste than the father (Monier-Williams). In other words, the goddess is saying that the god is deemed to have a higher status and so should be the teacher. Whereas the goddess, like a good wife and disciple, should be the servant of her consort.

6. Concerning this term, see below note to 16/25cd-26ab.

7. The goddess is saying that the teachings are transmitted on the basis of the relationship that is formed between a teacher and the disciple. If no such relationship can be established between the goddess as the teacher and the god as the disciple, the teachings cannot be transmitted.

8. *Sūtrakrama* literally means 'sequence of *sūtras*'. We have seen in the introduction that the original core of the *Manthānabhairavatantra* consists of sections called *sūtra*s probably written by more than one person. Thus the original

scripture did indeed consist of a sequence of such *sūtra*s. Here this sequence - *krama* - is identified with the *Kulakrama*, that is, the entire teaching.

9. Cf. 5/25. 10. See above, note to 3/67cd-68.

11. *asmy ahaṁ pūrvamanmathaḥ* lit. 'I am (your) previous god of love (*manmatha*).' 12. In the KMT (1/47) the god says:

> O goddess, I was first impelled by you and then again, you by me. In this Age I (am imparting the teaching) to you and you will again give it to me.

Similarly:

> You (have told) me (this) and I (have told it) to you. I (have been instructed) by you and you by me again. O fair hipped one, it has been told to you and from you it bestows liberation to others.

tvayā mahyaṁ mayā tubhyaṁ tvayāhaṁ tvaṁ mayā punaḥ |
kathitaṁ tava suśroṇi tvatto hy anyeṣu [k: hy anteṣu KMT: tvatsaṅgānyeṣu] mokṣadam || ṢSS 19/103 = KMT 13/89cd-90ab.

In the beginning of chapter nine of the KRU we are told about the forms the god and the goddess assumed in previous ages. It opens with the goddess asking how the Kula tradition (*kulāmnāya*) will be worshipped. She says that he is the teacher who is the lord of the cosmic ages and possesses the Language of the Aeons (*yugabhāṣā*). Even so, she wants to know who will be the one who brings down (*avatāraka*) the Kula tradition in successive cosmic ages. The god replies that he will tell her about the 'wealth of the descent' of the teaching and declares:

> In this beginningless age (*kalpa*) this is the teaching of the Śrīkula. O goddess, I have told you the condition of (that reality which is) accomplished from the beginning. O supreme goddess, here I, O goddess, have become your teacher. In the second pervasive age you will be my (teacher). The Kulakrama is brought down (to earth) in this sequence by descents of just aspects (*aṁśamātra*) of you and I.

asmin anādike [k kh: asminna-] kalpe [g: kalpa] idaṁ śrīkulaśāsanam |
mayā te kathitaṁ devi ādisiddhaṁ yathāsthitam ||
atra ahaṁ tvadgurur devi saṁjātaḥ [kh: saṁjñāḥ] parameśvari |
dvitīye vyāpake kalpe mama tvaṁ ca bhaviṣyasi ||
anena kramayogena aṁśamātrāvatāraṇaiḥ |
madīyaiś ca tvadīyaiś [g: svadīpaiś] ca avatārya kulakramam || KRU 9/8-10.

See intro. vol. 1, p. 136.

13. Note that the goddess is the god’s consort, teacher, goddess and mother but whereas the god is similarly said to be the goddess’s consort, teacher and god, he is only rarely said to be her father (for one such rare reference see YKh (1) 4/288-289ab quoted below in note to 5/33-34). See also above, note to 3/64cd-65ab.

14. *Doṣakriyā* literally means ‘action (resulting) from a defect’.

15. I suppose this is what is meant by the expression *mantrasaṁketakaṁ tapaḥ*. Each school of Tantra has its own ‘convention’ (*saṁketa*) that is, ‘teaching’ that establishes the form and permutations of its mantras in accord with the nature of the deity upon which it focuses. In this case, the goddess is the main deity and so this convention relates to her and it is she, rather than the god, who is attained through it when applied in the Kulakrama, that is, in the liturgy and related practice.

16. One could also translate *tvaṁ ca siddhaḥ kulakrame* as 'and you are the Siddha in the Kulakrama'. If we understand the Sanskrit in this way, the god is saying to the goddess that she, despite her gender, assumes the full status accorded to the male partner when it is her turn to be the supreme deity and teacher of the Kula transmission.

17. Note the contrast implied here between the sexual relationship the god has with the goddess when she is his wife and he is her husband and the chaste one in which he is the disciple and she is his mother and teacher (cf. above 4/2).

18. Below in 13/106cd we are told that the teaching gathered together from the past is the tradition (*anvaya*).

19. Tantraśāstra and Tāntrikas are repeatedly depreciated with respect to the Kulaśāstra and Kaulas throughout this text. Cf. 13/72cd-73ab and see intro. vol. 2, 254 ff..

20. Kaula scriptures of all schools commonly claim that they are especially meant for this, the fourth Age. The fifteenth century Sarvānanda in his interesting compendium of references from the Kaula Tantras circulating in his days, the *Sarvollāsa* (1/23-24) quotes one of these sources as saying:

> In the Age of Truth the rituals expounded in the Vedas (*śruti*) (are the form of religion). In the Tretā Age the Smṛtis are respected (as authorities). In the Dvāpara Age, the Purāṇas and in the Age of Strife the Āgamas are considered (to be the main scriptures). In the Age of Strife, the wise man should sacrifice to the gods in accord with the method (*vidhāna*) expounded in the Āgamas. In the Age of Strife the gods are not pleased by any other method.

Our text tells us here that out of all the Kaula schools, or 'Houses', only this one, that is, the Western Kaula Transmission associated with the City of the Moon (Candrapura) can lead the initiate to the ultimate goal in this Age of Strife (cf. 3/168-170) or, more specifically, at the end of this Age (6/183cd-184ab). This is the Age in which the scriptures of the goddess have come down into the world (7/5-6). Similarly, YKh (1) (4/222cd-224ab) declares:

> (This teaching) certainly bestows liberation in all respects at the end of the Age of Strife. The Eastern House is (the one) in the Kṛta Age, the Southern House in the Tretā (Age). In the Dvāpara (Age), it is the Northern House and in the Age of Strife, the venerable Western House. (This is) where the (liberating) Śāmbhava state that is all pervasive and faces everywhere is present.

muktidaṁ sarvabhāvena kalisyānte na saṁśayaḥ ||
kṛte yuge pūrvaṁ [k, kh, gh: pūrvva] veśmaṁ [gh: veśyaṁ] tretāyāṁ dakṣiṇaṁ [k, kh, gh: -ṇa] gṛham |
uttaraṁ dvāpare [k, kh: -raṁ] veśmaṁ kalau śrīpaścimaṁ [k, gh: -me; kh: -ma] gṛham ||
śāmbhavaṁ [k, kh, gh: śābhavaṁ] yatra līnaṁ tu vyāpakaṁ sarvatomukham |

21. The House of the venerable City of the Moon is the Kubjikā tradition. It is the 'tradition' or 'house' of the *maṇḍala* in the End of the Twelve above the head. From there Kuṇḍalinī descends into the body and world with the teachings. Here she returns transporting in her flux of energy the individual soul (*jīva*) who, when he reaches this 'House' finds there liberation.

22. Trembling is one of the outer signs of attainment. See intro. vol. 1, p. 51.

23. The god is standing before the Liṅga which is pervaded by the goddess's presence. After imploring the goddess in the Liṅga to teach him, for this and the following ten verses, the god goes on trying to persuade her to come out of it by praising and worshipping her both as present within the Liṅga and as the Liṅga itself.

24. The outer Liṅga, like the inner one described concisely here, is divided into two basic units, which in the outer Liṅga represent the male and female polarities. One is the body of the Liṅga itself. The other is the plinth into which it is inserted that supports it. According to Siddhānta sources, which deal extensively with the forms, structure and varieties of Liṅgas, this lower part of the Liṅga is the 'throne' (*āsana*) on which Sadāśiva, the deity of the Liṅga, sits. Brunner (1963: vol. 1 p. 234) explains that in Siddhānta ritual:

> The Liṅga is a symbol and a support that is 'inhabited' in a special way by Śiva for the duration of the *pūjā*. The encompassing support (*pīṭha*) that surrounds the lower, octagonal part of the liṅga (*viṣṇubhāga*) will receive the mantras designed to invoke the Throne [*āsana*]. In other words, the form of the Throne should be projected onto the *pīṭha* and the Liṅga proper, or to be more precise its visible cylindrical part (*rudrabhāga*) or the part above it, which receives the

mantras meant to invoke the 'body' of Sadāśiva, whose form is mentally projected onto the Liṅga.

It is also said that: "the *pīṭha* is Śakti and the liṅga is Siva". This does not, perhaps, contradict the aforementioned notion, if one understands Śakti in the sense of *parigrahaśakti* [the encompassing energy of the Liṅga] or Bindu [the Point] or Kuṇḍalinī in so far as the *āsana* [throne] is made of Bindu and Māyā. It is taught [in the Āgamas] that creation, that is to say, the development of the possibilities latent in this substance, begins because Kuṇḍalinī is 'aroused' by Śiva; and we read many times [in the Siddhāntāgamas] that the union of Śiva with Kuṇḍalinī results in streams of nectar. However, this notion is not developed in the Śaiva tradition; it seems rather to belong to the line of thought that gave rise to the Śākta schools.

In other words, the union of the two parts, the Liṅga and its seat, represents the union of the goddess, in the form of Kuṇḍalinī, Bindu and Māyā, with the god. This union, on the one hand, initiates the process of emanation and on the other produces the vivifying nectar which, as Brunner rightly points out, is a major concern of the praxis of this and the Śākta schools. In this case both polarities – the Sky, which is the Liṅga, and the Earth, which is its seat – are the goddess. The two togther make the Liṅga of the goddess (*devīliṅga*), the divine Liṅga (*divyaliṅga*), which is not a union of Yoni and Liṅga but rather a Yoni that is both Yoni and Liṅga (*yoniliṅga*).

The Mother's Liṅga is the triangular core of the *maṇḍala*. She is equally both the Triangle which is the 'seat' of the Liṅga and the Liṅga here called the Liṅga of the Sky. Thus she is frequently said to be the Triangle just as she is praised as the Liṅga of the Sky in the *Mālinīstava* (line 39). She is, in other words, the Liṅga in the Liṅga (see above, 4/47cd-48). The Liṅga in the transcendental emptiness of the centre is the Liṅga of the Sky. Below in verse 38/6 we are told that it is the Point (*bindu*) where Oḍḍiyāna, the first sacred seat from which the others originate, is symbolically projected. Out of this Void, the energies that constitute the Yoni, the triangle of emanation, stream forth.

25. A fanciful etymology of the word Liṅga, well known to all Śaiva and their related Kaula traditions, derives the word from two roots. '*li*' is said to be related to the root '*lī*', which means 'to dissolve away' or 'merge'. '*Ga*' is said to be derive from the root '*gam*', which means 'to go' and denotes in this case the going forth of the stream of emanation that emerges out of it. With this etymology in mind the god identifies the goddess directly with the Liṅga because everything is merged in her and, he could just as well add, everything comes forth from her.

26. In these two verses the goddess, who is both transcendent and immanent is said to be the earth, the Liṅga, mantra, the Vidya, the Command, Siddhi and Śakti. Cf. 4/21 above where we are told that the Command within the

Yoniliṅga possesses five aspects, namely: mantra, Vidyā, Gesture (*mudrā*), the Yoginī and the deity of the Kula (*kuladevatā*).

27. This mortal is not an ordinary fettered soul. He is the teacher whose sacred body enshrines his enlightened being. The god is saying that even though he does come into the world as the teacher, it is the goddess's doing. She is the ultimate source of the teachings. She is the ultimate cause of their transmission. She is Śakti - power - and to the degree that one has this divine power one has the devotion, strength and inspiration to worship the goddess. For, as the well-known saying goes: as is (one's) power so is (one's) devotion (*yathā śaktis tathā bhaktiḥ*).

28. A hermitage (*āśrama*) is a place where Siddhas (6/123, 126ab) and deities reside. It is the dwelling of true yogis (66/79). Tūṣṇīnātha's cave dwelling is a hermitage (3/1). The part of the *maṇḍala* called the Tree of Brahmā is the hermitage of Vṛkṣanātha, the Lord of the Tree (19/79). Himavat also lives in a hermitage (KMT 1/26a) and the Island of the Moon is said to have many of them (ibid.1/60). Bhairava goes to meet the goddess in her hermitage in each sacred seat (6/7, 90) and he also has one (6/73cd). Caṇḍikā's hermitage is on Śrīgiri (46/225)

The Liṅga is the hermitage of the goddess who embodies the Command (4/24). This is the Point in the centre from which the Command spreads by means of the sacred seats (38/24). Similarly, the Śiva Liṅga within which the god resides is his hermitage (13/107d-109). Conversely, Bhairava who contains all things and all the planes of being within himself is the cosmic hermitage of the universe (66/4).

A hermitage is a place where divine beings resides and so is a *maṇḍala*. Thus the *Saṁvartāmaṇḍala* is not uncommonly said to be the Hermitage of Gesture. The goddess is Gesture (39/151cd-153) and the *maṇḍala* is her residence (6/2), as it is that of the god (13/113). Similarly, when the *maṇḍala* is referred to as the House of the City of the Moon, it is also called a hermitage (7/95). The Triangular Meru with its fifty letters is the hermitage of the energy of the god's will, the goddess who emerges from him (8/5). The deities of the goddess Mālinī's six limbs together make up what is called the 'hermitage of deities' (*devatāśrama*) (18/96).

Each of the letters presided over by Siddhas and Yoginīs are sacred sites (*sthāna*) or hermitages, these and other such inner places together make the Path of Yoga (14/49). All sacred sites may be referred to as a hermitage as are the main sacred seats (46/173ab; 65/33). They are the hermitages of Siddhas (6/126ab, 164cd) as well as of the deity (6/165cd) who resides there. Although the expression *siddhāśrama* specifically refers to the place where Siddhas reside to distinguish it from the residence of a deity, a deity may also reside there. The worldly residence of each of the three founding Siddhas, for example, although also a sacred seat (*pīṭha*) is referred to as a hermitage when the text focuses specifically on them (7/57). In such hermitages the mind becomes stable (*sthira*) (6/78)

As the abode of the teachings, the tradition itself is a hermitage (*kulāśrama*) (45/62). It is the triangular hermitage of the Western House (65/1) from where the oral tradition is propagated (7/37cd). The Void in the centre of the Triangle out of which emerges the goddess of Unstruck Sound is sometimes called the Cave Hermitage (17/24). Similarly, the Supreme Lord's hermitage is the dwelling place of the Cave of the Void (*śūnyaguhāvāsa*) (58/65cd).

A seed-syllable mantra is like the body (*piṇḍa*) of the deity to which it is linked and so may also be referred to as a hermitage (8/77cd-79ab). Conversely, the places where seed-syllables are projected onto the body are hermitages (21/37) as are the inner locations within the body of Siddhas or deities (46/190ab, 196cd-197ab). And so the entire body is a hermitage that is 'well produced' by the projection of the Krama, the limbs of the deity and the inner Wheels (50/12cd).

A hermitage is also the dwelling place of more abstract spiritual principles such as devotion (5/24). The Divine Sound (*nāda*) within the inner Moon is the hermitage of the individual soul (*puruṣa*) (67/35). In even more abstract terms, oneness is a hermitage. It is the dwelling place of attainment. Indeed, it is the supreme accomplishment itself (*siddhirūpa*).

29. I understand *aṣṭāṅgagati-* to be synonymous with *aṣṭāṅgapraṇāma-* that is, the prostration of the eight parts of the body as a sign of profound obeisance. The eight parts are the hands, breast, forehead, eyes, throat and middle of the back. Alternatively, they are the first four along with the knees and feet or these six along with speech and mind.

30. The Command which is the essential, undifferentiated (*niṣkala*) aspect of the goddess is the first to emerge from the Void that precedes creation. In this form the goddess is said to have performed long and terrible austerities which ultimately lead to the union of Śiva and Śakti and so to the origin of the Transmission (28/144-148 and 35/78cd-81) and the world. The goddess within the Liṅga in the Cave is immersed in the contemplation of this power of austerity (*tapobhāvanā*) (6/3) which the Liṅga possesses.

31. The majority of the manuscripts read *siddhasaṁketa-* 'the Siddha's Convention' in the place of *siṁhasaṁketa-* 'the Lion's Convention'. The former reading has been rejected as I have not been able to trace any other instance of this expression although, admittedly, the one selected is not common. One of the rare places it occurs is in the following passage in the AS:

I will tell (you) about the Lion's Convention that has come forth from the spherical shaped (Point) (*bindu*). Its form is Bhairava who (resides) in the lotus of the Heart in union (*utsaṅga*) with his deity. (It is) the Sound of the Lion (*siṁhanāda*) that has come forth from the centre of the Island (of the Moon) in many forms.

siṁhasaṁketakaṁ vakṣye golākārād vinirgatam |
hṛtpadme bhairavākāraṁ utsaṅge tasya devatā ||
siṁhanādaṁ dvīpamadhyān nirgataṁ bahurūpataḥ | AS 22/31-32ab.

The Sound of the Lion, as we have seen (note to 3/7), is the essence of the goddess's Vidyā as the Unstruck Sound which issues from the Point in the centre of the Triangle. The goddess is the Mālinī order of the alphabet (see below 5/47cd-8ab), the silent (*asvara*) sound of consciousness. Mālinī is the goddess who has assumed the form of the Point, here called the Liṅga, and intent by means of her Yoga to assume both the supreme transcendent state and that of immanence (18/69). In short the Liṅga is here identified with goddess in the centre of her own transmission (the Mālinīkrama) of which she is the essential nature. Similarly, her body is the god who is Unstruck Sound, here called the Lion's Convention. She is the Liṅga in the midst of the energies of the Mālinī order of the alphabet and so is within herself as her own essential nature even as she is the energies that encompass her. She appears there in the form of her Vidyā or seed syllable. Thus she is the supreme exemplar of a basic pattern. Each Kaula school is a 'Lion's School' (*siṁhadarśana*) (see intro. vol. 2, p. 334 ff.) and transmits a teaching or 'convention' of that Lion, the essence of which is the root Vidyā of the goddess of that Kaula transmission.

32. The reader will recall that when the goddess Kālikā was betrothed to the god, she chose to became his disciple (see intro. vol. 1, p. 4 ff.). It was in this condition that she entered the Liṅga.

33. Above in 4/23cd instead of knowledge, it is said the teacher should possess the Command which is virtually the same thing. Then the Kaulikī Command can come down into the world and with it the Kaula scriptures. Cf. 5/7.

34. *Mudrā* is the goddess (39/151cd-153). She is Kuṇḍalinī who pierces through the Wheels in the body and so is aptly called the Scalpel of Knowledge (concerning which see below, note to 5/35–36).

35. Note the male gender of this vocative. Throughout the text, the goddess is sometimes addressed as if she were male rather than female. See note to 2/39.

36. See above 4/47cd-48ab and below 5/66.

37. The point in the centre of the *maṇḍala* is the unmanifest Liṅga. When it bursts open, the *maṇḍala*, which is the goddess's body, unfolds out of it. The first part of the *maṇḍala* that emerges in this way, is its triangular core, which is said here to be the goddess's face. We may infer that the rest of the *maṇḍala* is her body.

38. Cf. 68/2 where the the goddess of this colour is called Ciñciṇī and Mātaṅgi and is said to be very fierce. Concerning the colour of the goddess who emerges from the Liṅga, see intro. vol. 1, p. 43 ff..

39. In her previous birth, the goddess immolated herself in the Fire of Time. This is why she was reborn as Kālī, the goddess of Time. According to the more detailed account of the KMT (see intro. vol. 1, p. 44), when she entered the Liṅga as Kālikā, she had already received an empowering transmission of the Command from the god. But she still remained, despite her dark colour, the mild virgin Kālikā. Now fully empowered by the Command she has received within the Liṅga, she emerges from it burning with the energy that had previously consumed her and of which she is the embodiment.

40. Concerning the goddess's gaze, see intro., vol. 1, p. 42-43 and 46 ff..

41. See intro. vol. 1, p. 46 ff. for the KMT's account of the goddess's emergence from the Liṅga and the reasons for the goddess's bashfulness.

42. See above note to 5/22 where the standard sets of the eight limbs of the body are listed. The intended sense here may be another. The limbs of a deity are normally six viz, the deities Heart, Head, Topknot, Armour, Third Eye and Weapon. Moreover, they are not normally said to be 'rays' for the obvious reason that these limbs do not radiate out of the goddess's body but are a part of it. Perhaps the text is alluding to the Eight Mothers (*mātṛkā*) who do emanate from Kubjikā's body just as the Seven Mothers emanate from the goddess of the *Devīmāhātmya*. Located on the eight petals of a lotus that surrounds the hexagonal core of the *maṇḍala* that represents the goddess's body with its six limbs, the Eight Mothers are worshipped there as the emanation of the goddess's energies (i.e. 'rays') out into the eight quarters of space.

43. The word '*ghūrmi*' (or in more correct Sanskrit '*ghūrṇi'*) denotes the rolling around of the eyes or, by extension, the swaying of the body when a person is drunk. According to the version of the myth in YKh (2) (16/223), the god, penetrated by the goddess's energy when she emerged from the Liṅga, rolled around on the ground. See intro. vol. 1, p. 193.

44. Although the goddess converses with the god from within the Liṅga (see note to 5/1), here, somewhat inconsistantly, she is, as she is usually said to be, in a state of absorption in which she is as if deaf and blind. The YKh (1) explains why:

Śambhu's daughter, born in the Age of Strife, is the mother of the Kula (*kulāmbikā*), the Transmental. She abides in the form of a Liṅga in the auspicious house of Candrapura (i.e the Triangle). Unconscious (*naṣṭājñā*) on the Śāmbhava (plane), the goddess neither sees nor hears.

śambhuputrī kalau jātā unmanā sā kulāmbikā |
liṅgarūpeṇa sā tiṣṭhed gṛhe candrapure śubhe ||
naṣṭājñā śāmbhave devī na śṛṇoti na pasyati | YKh (1) 4/288-289ab.

The goddess 'neither hears nor sees' because she is immersed in the supreme transcendent beyond the duality of subject and object. This is also the reason why the god cannot see the goddess's body in the Liṅga (see above, 5/27) and why he cannot see or hear. The individual soul who reaches this, the liberated condition, receives the highest form of the Command - Śāmbhavājñā - imparted in a state of profound absorption heralded by yogic sleep, divine inebriation and other signs of attainment (*pratyaya*) listed in the following verses and elsewhere in our text.

45. This myth describes the first empowering initiation that marks the beginning of the transmission of the teachings in this Age. It not only explains what takes place in the course of initiation and the empowering transmission, it also establishes an original divine model. We shall see below in greater detail (for example 31/32cd-35ab, 33/46 and 33/181-186) how this model is reproduced in the initiation the human teacher imparts to his disciple who, like his divine archetype, also faints and displays the many signs of attainment (*pratyaya*) (see 5/17 and 33/47-49).

Kaula initiation is imparted by raising Kuṇḍalinī, a process called 'initiation by piercing' (*vedhadīkṣā*) (see 31/10cd ff.) because in the course of her rise, Kuṇḍalinī, along with the energies and principles related to her, pierce through the series of Wheels, Knots, Cavities, Supports and Doors arranged in an ascending order within the subtle body. The gaze of the goddess pierces in this way. Transporting the individual soul upward with the flux of her energy, it is merged into the supreme sphere of existence and then brought back down into the body, purified and enlightened.

46. See above 5/26 where Gesture (*mudrā*), that is, the energy embodied in the goddess, is said to be the Scalpel of Knowledge (*jñānaśalākā*) and is identified with Raudrī (cf. intro., vol. 1, p. 208). Raudrī is Rudraśakti, the goddess Kuṇḍaliṇī who emerges out of the Emptiness of Form (*rūparandhra*) - the essential vacuous, non-empirical nature of all that has form. Out of the Nameless, that is, the transcendent absolute, she utters the Sound (*nāda*) through which all things are created, sustained and destroyed (KuKh 36/91-92). The teacher uses this Sound like a scalpel, a thousand times more powerful than the radiant energy (*tejas*) of fire, to pierce through the Wheels of his disciples body. Repeating the same procedure, the true yogi bathes daily inwardly by means of Raudrī, the Scalpel of Knowledge. The SKh explains how:

> He who, unmanifest, is without beginning is Śiva, the supreme cause. The bathing of those who are always yogis takes place there in the Heart at the (supreme) end of the Transmental. The (inner) woman (*lalanī*) is the New Moon, the seventeenth energy who is supreme bliss. Subtle, she is the supreme Light and the form of a (spider's) thread, she moves upwards. Oozing (nectar), with (her pure) white nature, she is the Transmental present within the going and coming (i.e. ascent and descent of Kuṇḍalinī). Once attained the plane within the

Pervasive One (*vyāpinī*) see the End of Sound. Once laid hold of Sound, the one who is established in reality (*tattva*) has bathed in the sphere of Unstruck Sound. (This is) Śiva's bathing that takes place within by means of Raudrī, the Scalpel of Knowledge.

yo 'sāv anādir [k: -dim; kh g: -di] avyaktaḥ [k kh g: avyaktaṁ] śivaḥ paramakāraṇam ||
tatra snānam unmanānte [g: -munmanānāṁte] hṛdaye nityayoginām ||
sūkṣmā ca paramā bhāsā ūrdhvagā [k: -gān; kh: -gena] tanturūpiṇī [kh: nurūpiṇī] ||
lalanī [k: luṭhantī] paramānandā amā saptādaśī [g: -dasī] kalā [kh: -lakā] ||
sravantī [k: srūvantī] śvetarūpeṇa unmanā sā gamāgame [kh: -maiḥ] ||
vyāpinyāṁ tu padaṁ prāpya nādāntam avalokayet ||
nādam ādāya [g: nādāmādāya] tattvasthaḥ [kh: tatrasthā; g: -sthā] snāto 'nāhatamaṇḍale [g: snānānāhat-] ||
śivasnānam antaraṅge raudrījñānaśalākayā [g: -kalākayā] || SKh 7/1-4.

This Divine Sound is embodied in especially powerful seed-syllables and mantras. Thus Bhairavī Vidyā is said to be like a scalpel (8/106). Similarly, the Scalpel of Knowledge (also called Scalpel of Awakened Knowledge - *bodhajñāna*) is the seed-syllable in the centre of the *maṇḍala*, namely, HSKHPHREṀ. This is the Liṅga. The energy that arises out of it is Māyā. This is the goddess, also called Mahāmāyā and Raudrī (59/91).

47. Cf. above, 4/50cd-51ab. Scattered here and there are references to the various forms of relationship the god has with the goddess. These include, as we have seen, friend (4/50-51ab), husband (5/8), son (5/84), devotee and even servant. One is reminded of Vaiṣṇava devotional literature according to which different levels of devotion are related to degrees of intimacy with the deity expressed in the form of the relationship established with it.

48. Almost all the MSs add the following spurious sentance: ‘The liturgy of Aghora with five and twelve limbs is here (in this scripture)’.

49. The expression '*gotrācāra'* occurs only here in this text. However, the meaning is clear especially if we refer back to 4/14-17ab. There we are told that one who transgresses the Command by showing disrespect to the goddess is deprived of its power and so is 'outside the clan' (*gotrabāhya*). The god here protests that this is not the case with him. He has always followed the rules and practices of the tradition.

50. See above, note to 4/38.

51. 'Lord of Yogis' (5/43) is a title given to the initiate who lives the life of the renouncer, rather than the householder. As a technical term with this meaning it is rare, if not entirely absent, in other parts of the MBT and indeed, all the

Kubjikā texts. According to the KuKh, this type of adept performs pilgrimages to the sacred seats of the Mothers (15/39cd-41). He is an initiate who `wanders in search of alms' (16/1) and sips the liquor given to him as alms in the assembly (37/45). He eats his food from a skull bowl and lives in an abandoned temple (37/21-22ab) or brothel (!) (37/43). The KuKh enjoins that he should go freely wherever he wishes (*bhāvanā*) and his mind should not be restrained. Thus, the 'he should always wander on the (face of the) earth along the path of non-duality' (37/44). He quickly attains whatever he desires (36/83cd-85) and he is in the company of Kāmadeva by practicing in the inner centre of Passion. (64/95).

52. See 3/21 and 4/50cd–51ab and notes.

53. See above 4/14-17ab. Another possible translation of *jyeṣṭhā ārādhyā mama* is: 'my elders that should be worshipped'. The elders in this case are the first seventeen teachers and their consorts out of the eighteen that make up the Convention of the Tamarind Flower (*ciñciṇīpuṣpasaṁketaka*), that is, the Divine Current of teachers who live the liberated life on the Śāmbhava plane (see above 2/20-26, below 7/63-67ab, and chapter 57). The eighteenth is the couple Śrīnātha and Ciñciṇī worshipped together as a couple (*yugmabheda*) at the conclusion of the Divine Current as its culmination and completion that encompassess the entire series. See below 57/99ab-101ab. Lines 5/46cd-47ab appear again below as 7/63cd-64ab.

54. It is not possible to attain liberation unless one knows the following things also.

55. Each of the three Transmissions (*krama*) namely, those of the Eldest, Middling One and the Child, contain all three. Moreover, each one of them was revealed in a different Age. The Transmission of the Child was revealed in this one, that is, the Age of Strife (*kaliyuga*) and so is mentioned here as it is the main one. In other words, when only three Transmissions are worshipped together, as is normally done, they are presumed to be those of the Transmission of the Child.

56. See the following chapter concerning the sacred seats and the deities in them.

57. The previous lines referred to the contents of the Point (*bindu*) in the centre of the *maṇḍala*, these to the rest of the *maṇḍala* in every part of which the goddess should be worshipped. She is also worshipped in the centre as Kaulikī, the goddess of the Kula, and Mālinī. In this way the basic *maṇḍala* of the earlier Kaula cults in which the god and the goddess - Kuleśvara and Kuleśvarī - are worshipped in the centre of the eight Mothers and their Bhairavas is reproduced with the added feature, characteristic of this Kula system, namely, the central Triangle containing the sacred seats and the pervasive presence of the goddess.

58. The Mouth of the Yoginī, also called the Mouth of (the Yoginī called) Picu is the Mouth of the Unborn (*ajavaktra*) and the Teacher (*guruvaktra*) in the End of the Twelve.

59. Cf. below, 30/114 and 30/127.

60. *Nigraha* 'suppression', 'restraint', or 'punishment' is the opposite of *anugraha* 'grace, help'. It is the practice of 'black' magic directed against an enemy whether an individual or a group. The texts stress that this should only be done in order to uphold and safeguard the practice of religion and right conduct – Dharma, especially against those who seek to harm the Kula. Kings who make use of it against enemy kings and their armies are thus, ostensively, defending the faith.

61. The word *guṭikā*, which literally means a 'pill' is the pellet of purified alchemical mercury. A man who manages to acquire this 'pill' is transformed into a Siddha (see below, 6/135cd-136ab and note). The accomplishment of the Pill (*guṭikāsiddhi*) is the accomplishment of the Command (*ājñāsiddhi*) which in this case assumes the concrete form of the scripture. The word *guṭikā* may also mean 'pellet' or 'bullet'. In the latter case the expression '*guṭikā pātanīyā*' means 'the bullet should be fired' rather than 'the pill should be administered'. The Command, in the form of the scripture, is likened to a bullet. It transmitted with great force by the goddess's powerful gaze. We can compare this mode of transmission with the projection of the 'bullet' in the form of the syllable HUṀ fired by Siddhanātha at his detractors who by the force of the 'bullet' are thrown down unconscious onto the ground (ṢSS 46/53cd-55ab). The 'bullet' in that case serves to punish (*nigraha*), whereas here the initiate swoons due to the energy of grace (*anugraha*) and the force with which it is transmitted.

62. Concerning this and other mythical versions of the scripture, see chapter seven of the introduction.

63. Cf. 5/30.

64. The word '*artha*' means, amongst other things, both the 'meaning of a word' and 'thing', 'entity' or 'reality'. Another meaning of the word '*artha*' is not commonly found in the dictionaries. In Kashmiri Śaiva works and their Tantric sources, the word '*artha*' is used in a technical sense to mean a 'doctrine' or 'system', as is the case with the term '*candrārtha*' here. Thus we come across the expression '*trikārtha*' which means both the 'teachings of the Trika school' or 'ultimate reality as expounded in the Trika teachings' (see TĀ 2, p. 29). Similarly, the Kālīkrama is commonly called '*mahārtha*' and the Spanda branch of Kashmiri Śaivism and its teachings '*spandārtha*' (Dyczkowski 1992: 140 n. 10).

65. The three times of the day are dawn, midday and sunset. See above, note to 2/6cd-7ab.

66. Mani (1984: 368) explains that according to the Purāṇas: 'This is the hell into which those who have persecuted other living beings are cast. Those who seize and enjoy another man's property or resources, also come under persecution. When such people are thrown into this hell, those whom they have persecuted or cheated while on earth, assume the shape of 'ruru' and torment them severely. 'Ruru' is a kind of dreadful serpent. This hell is called 'Rauravam' because of the

abundance of rurus there.'

According to the SvT (10/82; also TĀ 8/24cd–27 and cf. MVT 5/1-2) this is the name of a hell world governed by one of the eighteen Rudras (TĀ 8/368cd-373ab) called Raurava. Abhinavagupta (TĀ 13/351cd-355) explains:

> (A deposed emperor) who, wishing to reconquer his empire, seeks the aid of a (former vassal) who rules there, (to overcome the) other emperor (of his) empire is (not aided but) destroyed. Similarly, one who desires knowledge and accomplishment of an increasingly higher order, goes to increasingly inferior masters is ruined. In just the same way, one who desires accomplishments that come from superior scriptures (but) is dedicated to scriptures subject to Māyā (*māyīya*) is ruined. It is also said in the venerable *Ānandatantra*: 'he who has chosen a (particular) ritual (*karman*), but feels an inner (*bhāvataḥ*) dislike for it (and so) when it proves fruitless choses another, wastes away day by day, and ultimately ends up burning in the Raurava and other (hells)'.

67. Here again the god addresses the goddess with a male title. He could have referred to her with the feminine *deśikā*.

68. Cf. below 5/64cd-65ab. After receiving initiation, the neophant is instructed in the meaning of the scripture. This is essential both for his own liberation and to qualify him as a teacher who can and should liberate others (65/21cd-22) (cf. *yo yatra śāstre' dhikṛtaḥ sa tatra guruḥ*; TĀ 2, p. 29). As we shall see in chapter 30 below, this takes place while the teacher dictates the scripture to him after he has initiated him. The disciple must copy the text carefully in the prescribed manner. The explanation he receives may also be written down (see 30/1-2ab and 30/27). Indeed, we do find passages in the scripture itself that are essentially explanations (*vyākhyā*). An example is chapter 17 of our text (see 17/56) and chapters 26, 38 and 42, which begin with the Root *Sūtra* and then go on to explain it. But although committed to writting, the explanation, like the Kulāgama itself, is ultimately oral. Thus, both are said to be permeated with divine speech (*divyā vāṇī*) (below 30/79-80), an expression that reminds us of the 'mighty speech' (*mahāvāṇī*) that the god addresses to the goddess in the Liṅga (above 4/11cd). Similarly, Bhairava possesses a 'deity's speech' (*devatāvāṇī*) when he utters the *Mālinīstava* that evokes the goddess out of the Liṅga (4/33cd). Impelled by bliss, at the goddess's Command, this form of speech graces the god (4/40).

69. See above, note to 5/41cd-43.

70. The End of the Sixteen in this context is the New Moon, the seventeenth and supreme energy of the Moon. The yogi who experiences the fullness of this energy – here called the gaze of the goddess – in the End of the Sixteen is liberated.

71. See below, note to 5/66cd-68ab.

72. The Command operates in two ways - for oneself and for others. Inwardly it is the liberating attainment of mystic flight coupled with insight into the nature of ultimate reality symbolized by the Liṅga inhabited by the goddess. Outwardly it is supreme skill in applying and spreading the teachings to liberate others.

73. The goddess's Vidyā is in one place at least called the 'Thunderbolt' (*vajra*) (30/53-55). More often the Thunderbolt is the syllable AIṀ: 'The thunderbolt (*vajra*) has the (triangular) form of a water chestnut and it faces downwards. It arises and falls away and the deity is Mātṛmudrā (the Gesture of the Mother)' (KuKh 58/43cd-44ab). The goddess utters this seed-syllable both to split apart the Liṅga and vitalize the Moon, that is, her own manifest form. The adept, like the Liṅga, must also be penetrated by the energy of this Thunderbolt in order to fulfil the Transmission (13/112-113ab). As her foundation, this seed-syllable is the thunderbolt-like lotus on which the goddess sits (5/72cd-73ab).

Vajra is also one of the names for the hexagon (*ṣaṭkoṇa*) that surrounds the central triangle of the *maṇḍala* (ṢSS 40/75cd-77; comm ṢSS 28/106 also ibid. 28/172 where this hexagon is called '*vajrapadma*'). The Thunderbolt is also the female snake who conjoins the two triangles of the hexagon (*vajrasandhi*). This snake, also called the Wick of the Navel (30/48cd-49ab), is the aspect of Kuṇḍalinī located in the navel. By extension, the Wheel in the navel, that is, of the City of Jewels (*maṇipuracakra*) is called the Thunderbolt (see above, note to 3/98). It is made of the six parts. These are the six Wheels in the body beginning with the Wheel of the Foundation and ending with that of the Command (see note to 30/67 below). This is the Vajrakula - the Assembly of the Thunderbolt. In other words, the Thunderbolt is Kuṇḍalinī, either as AIṀ or the Vidyā, that travels round through the Wheels of the hexagon that, by extension, has the same name. In this way, the Thunderbolt travels up through the Point, the Liṅga of Space, in the centre of these two superimposed Yonis and so bursts it apart.

Note the reversals of gender and roles in this dense symbolism. The goddess, as Śukrā *devī* identified with female sperm, bursts out of the (male) Liṅga. The energy of the Liṅga spreads out from her rather than flooding her internally. Moreover, she penetrates into the Liṅga and then comes out of it in the form of the Yoni, rather than the other way around. The hexagon at the base of the Liṅga are two Yonis that are held together in union by it. It rises up out of them rather than into them. The energy that runs through the Yonis comes out through the Liṅga which is burst apart by the force of its rise and emergence. In the same way Kuṇḍalinī rises in the form of a subtle flame through the radiant Liṅga of the thread of Suṣumṇā, splitting it apart (31/59). Thus the energy rises up first through the (female) body out through the top of the head to the upper New Moon at End of the Sixteen (see 5/63-64ab). This vitalizes the Moon that exudes the nectar by which the consecration takes place. See above, 5/63-64ab.

74. At the conclusion of a visualization of a Liṅga in six sections (*prakāra*) projected into the six Wheels within the body, we read in the ŚM:

> He who knows the Liṅga that has assumed six aspects (*ṣaṭprakāra*), knows reality. [. . .] This is the Kuleśvara Liṅga that brings about creation and destruction. O fair lady, he who knows it is successful in this teaching. Thus one should not censor the Liṅga as long as it is in the the body. All can have it, the cause here (of its existence) is the imagination (*kalpanā*). Whether the Liṅga is that of the Person, generated from mantra, made of silver (or) gold and gems, once invoked Kuleśāna, whose form is mantra, project (him) here (into it).

*ṣaṭprakāragataṁ [g: -prakāraṁ-] liṅgaṁ yo jānāti sa [k: *] tattvavit* || [. . .]
etat kuleśvaraṁ liṅgaṁ pralayotpattikārakam |
yo jānāti varārohe sa siddho hy atra śāsane ||
tasmāl liṅgaṁ na nindeta yāvat tāvat tanau sthitam |
sarveṣāṁ vidyate hy eṣa kalpanā py atra kāraṇam [g: kārakaṁḥ] ||
pauruṣaṁ [k: puruṣaṁ; g: dvipadaṁ] mantrajaṁ liṅgaṁ raupyaṁ [g: raupye] hemamaṇimayaṁ [k: haimaṁ ca maṇimayam] |
mantramūrtiṁ kuleśānam āvāhyāpy [g: hyamavi] atra ropayet [k: ropitam] ||
ŚM 14/153cd, 156-158.

In this reference we notice that, as in our text, three types of Liṅgas are mentioned. One pertains to the Person, that is, the Self, which corresponds to the Innate One (*sahaja*). The second type is generated from mantra. It is formed by the utterance of the prescribed mantras and visualizing their projection into the various parts of the Liṅga. In the example quoted here, they serve to form the body made of the mantras of Kuleśvara, that is, Bhairava, who is projected into the Liṅga imagined in the body and worshipped there. The Liṅga that is defined as an 'artifact' (*kṛtrima*) in our text is clearly the one made of various materials such as, silver, gold and gems.

Newar Kaulas, some of whom are initiated into the cult of the goddess Kubjikā, invariably worship a Liṅga as part of the preliminary rites of their daily ritual (*nityapūjā*) and the more elaborate worship of the Krama (*kramārcana*) they peform on special occasions. This is usually kept in the vestibule of the private chapel (called *āgañcheṁ* in Newari) or room (*āgañkoṭa*) to which only initiates are allowed access. A Liṅga is also commonly found in the courtyard outside the chapel. Apart from these Liṅgas Newars also worship, as do Kaulas everywhere, Liṅgas in public temples and shrines. Although they do worship the god in this way the prime object of worship is the goddess who embodies the energy of the god within it.

75. As Kubjikā's tradition is said to be that of the western quarter

(*paścimāmnāya*), it is not surprising that this direction is considered to be particularly auspicious in the Kubjikā Tantras. Accordingly, we find that it replaces at times the customary primacy of the eastern quarter in various ritual contexts. The drawing of the *maṇḍala* of the offering (*argha*) begins with the inverted triangle in the centre. The main corner of this triangle, that is, the front one should be facing west (see 11/24-25 and note). This is the normal orientation of the *Kramamaṇḍala*. YKh (2) (18/52cd) instructs that: 'He should cause the aforementioned *maṇḍala* to be fashioned facing west' (*maṇḍalaṁ [k, kh: -le] kārayet tatra prāguktaṁ paścimāmukham*). After describing the manner in which the triangle in the centre of the *maṇḍala* should be drawn, the KuKauM (17/106cd) declares: 'In this way the triangle is completed which is in the middle of the Yoni in the west' (*tryasraṁ [k: tryagraṁ; kh: tryastryaṁ; g: tyaśraṁ; ṅ: tryatryaṁ] hy evaṁ [ṅ: kṣevaṁ] prasi-ddhyeta [ṅ: ca siddhyeta] yonimadhye tu paścime*). Similarly the ŚM (9/35cd-36ab) admonishes that: 'one should fashion the *maṇḍala* there in a sacred seat (*pīṭha*) or field (*kṣetra*). Divine and facing west, the syllable OṀ has come forth from there' (*pīṭhe vāpy athavā [g: vāpyatha] kṣetre [g: + vā] tatra maṇḍalam ārabhet [k: -ruhet; g: maṁḍarā-]* | *paścimābhimukhaṁ [kh: -mukho] divyaṁ [kh: devyaṁ] .okāraṁ tatra nirgataṁ [k: nirgamam]* ||). Accordingly, the *Saṁvartāmaṇḍala* is sometimes called Varuṇa's *maṇḍala* because it is drawn in the western quarter, which is that of Varuṇa (KuKh 48/3-5ab and note). Similarly, the Circle of Teachers (*gurumaṇḍala*), which is worshipped along with the *Saṁvartāmaṇḍala*, is drawn and worshipped facing west (48/3-5ab).

Flowers are thrown onto the sacrificial ground (*sthaṇḍila*) with the hand facing west after rotating around the *maṇḍala* in an anti-clockwise direction (48/9-10) thus reproducing the orientation and movement of the goddess Kuṇḍalinī. Accordingly, this is the direction the adept should face in the morning when he raises this energy from the Foundation through the other Wheels of his body (49/3cd-5). After the initial rites that serve to prepare the fire-pits and the fire offerings have been made, the disciple is introduced into the sacrificial enclosure. He holds a flower that should be placed to the west of the deity (33/88cd-89). YKh (1) teaches that:

As before (the teacher) should bring his disciple to the secret pavilion away from the rays of the sun and cause him to enter by the western door. The god faces north while the teacher faces west. He should worship his scripture (*mata*) with the left hand and the Vidyā.

pūrvavan maṇḍapagupte [ṅ: maṇḍape pūjya] ravikiraṇavarjite |
ānayet paścime dvāre svaśiṣyaṁ [ṅ: su-] ca praveśayet ||
uttarābhimukhaṁ devaṁ gurur vai paścimāmukhaḥ [gh: -cime-; k, gh, ṅ: -khaṁ] |

pūjayec ca mataṁ tasya vāmahastena vidyayā || YKh (1) 20/29cd-31ab.

After he has been initiated, the disciple should face west when listening to the teacher who, facing east, reads and expounds the Kula scripture (*kulāgama*) (30/224). The adept's daily practice is also related to the western direction. He should practice the inner sacrifice - a form of Yoga - at dawn facing west (49/3cd-5). Conserving and guarding his Śaiva roots even as he worships the goddess, the adept repeats the goddess's Vidyā in front of a Liṅga, taking care that it is one that faces west. The goddess resides within this kind of Liṅga. According to YKh (1):

The goddess Bhairavī, Mahātripurasundarī is beautiful. She severs the fetters with fearsome and great drops of blood, (red) like coral sprouts. By (the practice of) the supreme Yoga she abides within the Liṅga that faces west. He who recollects her (there), satisfied, possesses the Śāmbhavī liberation in (just) one lifetime.

śobhate bhairavī devī mahātripurasundarī ||
mahāraktakaṇair bhīmaiḥ pravālāṅkurasannibhaiḥ |
pāśachedaṁ hi kurute sā liṅge paścimāmukhe [k, gh, ṅ: -mukhaṁ] ||
sthitā paramayogena [gh: padma-; ṅ: paramā-] saṁtuṣṭāṁ yaḥ smared imām |
tasya caikena janmena muktir bhavati śāmbhavī || YKh (1) 43/161cd-163.

Mahāraktā, whose face is (triangular like a) Yoni is red like blood. She has arisen in the great forest of lotuses in the Liṅga facing west. She sings all the scripture and arouses the moving and immobile (world).
raktāruṇapratīkāśā mahāraktā [k: -rakṣā; gh: -rakṣāṁ] bhagānanā [k: bhayānanā] |
mahāpadmavane jātā liṅge vai paścimāmukhe [k g: paścimāṁ-] |
prodgiret sarvaśāstrāṇi kṣobhayet sacarācaram | ibid. 43/115cd-116.

According to the KuKauM (5/6cd), the Liṅga that faces west is within the Yoni (*paścimābhimukhaṁ liṅgaṁ yonisthaṁ parikīrtitam*). We are also told there that the 'great forest of lotuses' is the Seat of Yoga (*yogapīṭha*) (*mahāpadmavanaṁ cātra yogapīṭhaṁ prakīrtitam* ibid. 5/8ab) which is the *Saṁvartāmaṇḍala* in the End of the Twelve.

76. The point here is that a Liṅga, venerated as the abode of the goddess, should be worshipped daily, as initiates do in fact do (see note to 5/66cd-68ab). Moreover, the rite should be performed in such a way that the theophanic vision of the goddess and inner initiatory consecration described above (5/63-64ab) may also take place.

77. See notes to 5/30 and 5/35 concerning the Lion’s Gaze.

78. The *Mālinīstava* is addressed to the goddess while she is still in the

Liṅga. This hymn eulogizes the goddess in the centre of her *maṇḍala* in its fully displayed form that emerges from the Liṅga (i.e. the Point in the centre of the *maṇḍala*) along with the goddess.

79. The triangular letter AIṀ is in the centre of the goddess's *maṇḍala*. See below note to 5/74cd-75ab. See also note to 5/65cd-66ab above concerning thunderbolt-lotus (*vajrapadma*) as the hexagon.

Chapters 14 to 16 of the KMT, are dedicated to the description of five Wheels projected into the subtle body. The same five Wheels are also described in the ṢSS (19/115-25/159cd-195) and the ŚM (15/1-19/271). The following is based on the study of these chapters by Heilijgers-Seelen (1994: 131-134), to which the reader is referred for more details. What concerns us here is the fourth of these five Wheels namely, the Yoginīcakra. This is located in the Place of the Jar (*ghaṭasthāna*) (KMT 15/36d and 15/38d), also called the Base of the Jar (ibid. 15/40b), which is in the throat. I quote Heilijgers-Seelen (1994: 131) who supplies a description of the Place of the Jar, otherwise known as the Vajra-lotus (i.e. Thunderbolt-lotus), but omit the references:

'Located within the *Ghaṭasthāna* is the six-fold site of Kuleśvara . . . . This six-fold site consists of a *vajra*-lotus where the Yoginīs are seated [. . .] The lotus owes its *vajra*-form . . . to the fact that it is based on a lotus with eight petals two of which have been removed . . . . It is, in fact, an irregular six-petalled lotus, which indeed may be compared with a *vajra* having three peaks on each side. It is also conceived as a hexagon . . . which is the graphic symbol of the element air.'

Heilijgers-Seelen then goes on to explain on the basis of the texts (ṢSS 24/28-30 and commentary) how the four sacred seats are arranged on the six petals of the lotus (or corners of the hexagon). The scholar (1994: 132-133) goes on to list the locations of the six Yoginīs in the directions and the sacred seats first using their standardized names and then those found in the KMT (15/62c-75a. For diagram see Heilijgers-Seelen 1994: 132 fig. 8). This data can be presented in the following tabular form:

6. Table of the Seats and Yoginīs of the Vajra-Lotus

Direction	**Standardized Names**		**According to the KMT**	
	Sacred seat	**Yoginī**	**Sacred Seat**	**Yoginī**
North-east	O - Oḍḍiyāna	Ḍākinī	Oṁ-petal	Ḍāmarī
North-west	Jā - Jālandhara	Rākinī	Jā-petal	Rāmaṇī
North	Kā - Kāmarūpa	Lākinī	Kāma-petal	Lambikā
South-west	Pū - Pūrṇagiri	Kākinī	Pūrṇaka-petal	Kākī
South-east	Pū - Pūrṇagiri	Śākinī	Puṁs-petal	Sākinī
South	Kā - Kāmarūpa	Hākinī	Kāmeśvarī-petal	Yakṣiṇī

Heilijgers-Seelen (ibid. 134) goes on to note: ‘The same *vajra*-lotus occupied by six or seven Yoginīs is found in at least two other instances. In the external worship of Kubjikā described in the fortieth chapter of the ṢSS. Kubjikā, who is now called Vajrakubjeśvarī (75d) or Vajrakubjī (115a), is seated on a *vajra*-lotus (77b) in the company of Ḍākinī etc (76b). Likewise according to ṢSS 28/162ff, which describes the *pūjā* of Mahantārī Saptavaktrā, this goddess is seated on a *vajra*-lotus which is defined asa hexagon marked by a *vajra*. Her seven mouths (Aja, Īśāna, Tatpuruṣa, Aghora, Vāma, Sadya and Picu) are associated with Ḍāmarī etc who occupy the same position in the *vajra*-lotus as is described in the Yoginīcakra. . . . The seventh Yoginī called Yakṣiṇī is situated in the pericarp (ṢSS 28/173-181). Compare also the corresponding passage in the KMT (i.e. 19/17-32), where is stated that Mahāntārī holds a *vajra* in her hand and resides on a *vajra* in the centre of a group of Yoginīs (ibid. 19/26ab).’

Clearly, here is another instance of a form of Kubjikā seated on a *vajra*-lotus. There is no direct indication, however, that she is to be identified with Mahāntārī here or, indeed, Vajrakubjī. In this hymn she appears as Mahāmāyā and Mālinī, identified as Ciñciṇī, a common homonym of Kubjikā as the goddess of the tamarind tree. Her identity as Rudra’s energy is not specific to any of her forms but is common throughout the Kubjikā Tantras. Her identification with Siddhayogeśvarī (in 5/81cd-82ab) is an example of the many links between the Western Transmission and the Trika as is her identification with the goddesses Aghorā, Ghorā and Ghoratarā (in 5/78cd-79ab) who are forms of the basic triad (*trika*) of goddesses of the Trika - Parā, Parāparā and Aparā. Thus, the form of Kubjikā in the *vajra*-lotus in this case is Kujā as Mahāmāyā, that is, Mālinī who is said to be the goddess Ciñciṇī.

According to the ṢSS (40/36cd) the *maṇḍala* for the external worship of the goddess consists of an eight-petalled lotus with a triangle and a hexagon in the pericarp. This agrees with 5/48 above which tells us that there are eight 'outer' deities. Here, although the form of the *maṇḍala* is the same, that of the deity in the centre differs. The ṢSS says that the centre is occupied by Kubjikā of thirty-two syllables, that is, the Samayā Vidyā and Navātman Bhairava (ṢSS 40/38cd-39ab). Here, there is no mention of the male partner. The goddess Kujā is alone. Above in 5/48 she is called Kaulikī, which is the name of the goddess who is the thirty-two syllable Vidya 'without form' (*amūrti*) (see below, 9/67). But in 5/48 and 5/77, she is Mālinī (*nādiphāntā*). Perhaps this is the aspect of the goddess 'with form'.

80. The goddess becomes invisible when she enters the Liṅga. As she enters it the world is enveloped in darkness with the exception of the Liṅga that shines brilliantly with the light of the goddess’s power within it. Thus the goddess acts, as it were, in two ways at once. She obscures, even as she illumines. For the ignorant, devoid of devotion and insight who do not apply themselves to the

teachings she is Mahāmāyā who deludes and binds them (cf. below 12/27-28). But she works within those who are devoted to her and the teachings, illumining the divine knowledge which is the Command they received when they were initiated. See below 9/27-28 and note to 13/10.

81. The goddess sits, as it were, on her seed-syllable - AIṀ - in the middle of the triangle into which are projected the four main sacred seats. This is set within a hexagon on the corners of which are her six parts (*prakāra*). Just as the goddess spreads out from the point in the centre where she resides as the syllable AIṀ, in the same way she goes on to develop into the hexagon. She is not only 'endowed' with its 'six parts'. She is them. We find a verse in the KuKauM (21/4cd-5ab) the first line of which is the same as 5/72cd and the second a variant of 5/75ab which says:

I salute the goddess called Kubjikā who, mounted on the seat, the letter AIṀ, and well established on the vajra-lotus has become the six parts.

*aiṁkārāsanam ārūḍhāṁ [k: ekārāśata-; kh: aiṁkāraḥ-; gh: ekārāsana-; g: eṁkārāsana-; ṅ: aikārāsamamārūḍhāṁ] vajrapadmoparisthitām [kh g: -sthitaṁ; ṅ: vajrapari * * sthitāṁ]* ||
ṣaṭprakāragatāṁ [k: vedyukāra-; ṅ: -gatā] devīṁ [g gh: devī; ṅ: devi. kh g gh ṅ: + śrī] kubjikākhyaṁ namāmy aham |

Concerning the goddess, her 'six parts' and the hexagon, see intro. vol. 1, p. 319 ff..

82. Menā is the wife of Himavat. Their daughter is Bhadrakālikā who is given to Bhairava in marriage and becomes the goddess Kubjikā. See above 3/160 ff..

83. The abode of the fourth state is in some places said to be the Wheel of the Command situated between the eyebrows (see above note to 3/101). In this case, it is the Liṅga which is the Point (*bindu*) in the centre of the *maṇḍala*. The goddess resides there in the fourth state of consciousness beyond waking, dreaming and deep sleep in which ultimate reality is experienced directly. This verse tells us that even when she emerges out of the Liṅga, into immanence, she never looses this, the fourth, transcendental state of consciousness. In other words, even when she has assumed the form of the *maṇḍala*, the archetypal template of all manifestation, she does not change, but remains essentially transcendental and hence vacuous by nature (*khasvarūpā*) (KuKh 31/48) and so, in a sense, always resides in the Liṅga.

84. When the goddess emerges out of the Liṅga she is fierce and frightening (KuKh 5/29) conversely, inside it she is tranquil and not fierce (*aghorā*). Concerning the goddess as Aghorā see intro. vol. 2, p. 49 ff.

85. See intro. vol. 1, p. 359.

86. Although this expression appears as many as eight times in our text, it hardly occurs in other Kubjikā Tantras apart from YKh (1). Four out of the eight times it occurs in the KuKh are in passages of YKh (1) reproduced in the KuKh. These are: KuKh 58/36cd = YKh (1) 28/35cd; KuKh 58/79ab = YKh (1) 28/79cd; KuKh 58/88 = YKh (1) 28/88 and 60/88ab = YKh (2) 34/17ab. The other three places apart from this one are KuKh 3/18, 46/23 and 60/41.

The goddess is the goddess because she is this bliss (cf. above 3/18). This bliss is commonly associated with Ciñciṇī, that is, Kubjkā as the goddess of the tamarind tree (*ciñcā*). This is probably because the goddess of the tamarind, a goddess of vegetation and growth, is especially identified with the bliss of generation (*udbhavānanda*) (61/26). Moreover, she is that aspect of oneness (*advaita*) which is the state of unity (*samarasa*) brought about by that bliss (46/21cd-23ab). We are told below (58/78cd-79ab) that when the mind is firmly established in the Supreme Self a higher state develops in which the yogi experiences the supreme savour (*rasa*) of the aesthetic delight of consciousness. This 'tasting' takes place within the matrix of energies of the Yoni and so, as here, this state, is the goddess Ciñciṇī herself who is the bliss of the Yoni (*bhagāhlāda*).

This bliss is the dynamic aspect of the spiritual bliss of ultimate reality, just as the Bliss of Stillness (*nirānanda*) is the passive one. Our text (58/36cd-37ab) defines it accordingly:

> There, in the middle (of Bhairava) is the bliss of the Yoni (*bhagāhlāda*). It is the great bliss, the creative outpouring of the Yoni (*bhagodbhava*). (This) creative outpouring (*udbhava*) is Kaula Yoga, the Udyāṇa Liṅga and the deity.

It is generated by the spontanous expansion and contraction of the matrix of energies that takes place when the polarities, that is, the female matrix itself and the male god who arouses it, unite. Below (58/86cd-88ab) we are told:

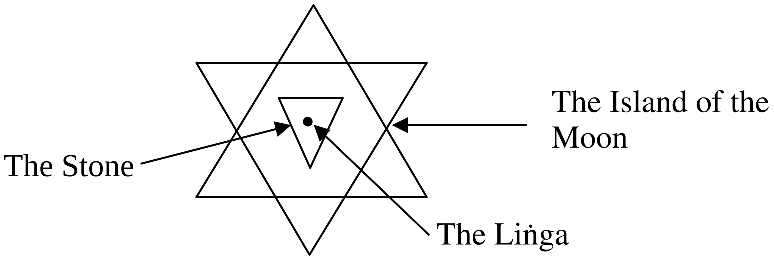
> The state (*avasthā*) arises, as before, which is the bliss of the Yoni (*bhagāhlāda*). By churning both in a subtle way (*kiñcit*), one attains supreme bliss, that is, power which is the deity of bliss. This is liberation and the supreme austerity.

A similar expression with the same meaning viz. 'the bliss of the Yoni', is *bhagānanda*. This occurs only once in our text (see below 63/76). There we are told that the energy in the middle of the Yoni is called Bhagā. Generated from the bliss of the Yoni (*bhagānanda*), she is the bliss that pervades it. In other words, there are two forms of bliss, that is, aspects of the same energy of bliss in the Yoni. One is the 'bliss of the Yoni'. This is the source of the bliss that pervades the Yoni symbolically located within the Point in the centre. The other is the bliss that pervades it symbolized by the triangular syllable AIṀ and described as the 'Yoni (= Bhagā) in the Yoni'.

87. See above, note to 4/41cd-42.

88. The Island of the Moon is sometimes the entire *maṇḍala*. Sometimes, it seems, the Island of the Moon is just the hexagon (58/28) that surrounds the triangular core of the *maṇḍala*. In either case, the Stone is the Triangle shaped like a waterchestnut (*śilā śṛṅgāṭakākārā* YKh (2) 25/60a) in the middle of the *maṇḍala* (cf. YKh (2) 16/5, 13-14ab quoted in intro. vol. 1, p. 159-160), Identified with the goddess, it is the matrix of phonemic energies (See KuKh 3/2-3, 31-32). On this, that is, within it, is the Point, which is the transcendental source of the energies and the Liṅga into which the goddess enters and from which she subsequently emerges.

Diagram 1. The Goddess's Abode



89. See above 3/160-161.

90. The goddess's 'own Wheel' (*svacakra*) is the Wheel of Space (*khacakra*). Indeed, one wonders whether to emend the former reading to the latter. The Wheel of Space is the form of the *Saṁvartāmaṇḍala* at the End of the Sixteen-finger space above the head. The goddess wanders there in the transcendental Void like a bird in the sky (see below 38/20).

91. Here is another example of how Trika doctrine is assimilated into the teachings of the Kubjikā Tantras. Another one follows after just two verses (5/81cd-2ab). There, as elsewhere, the goddess is identified with Siddhayogeśvarī, the supreme goddess of the *Siddhayogeśvarīmata*, an important Trika Tantra. Here she appears in one of the classic triadic (*trika*) configurations from which the Trika school derives its name. The most basic triad consists of the three aspects of the goddess of the Trika Tantras, namely the goddesses Parā, Parāparā and Aparā. Abhinavagupta tells us that according to Trika doctrine they correspond to the powers of will, knowledge and action, respectively and generate these three categories of energy, the Aghorā, Ghorā, and Ghoratarā. How they function in these ways is described in the following reference from the MVT which is frequently quoted by Kashmiri Śaiva authors (Abhinava comments on it in TĀ 3/71cd-75ab).

Kashmiri Trika Śaivites consider the MVT to be one of the most important Tantras. The KuKh declares that it was the first scripture to be created in the series that culminates in the 'scripture of the Neuter' (68/126cd-128) and so is particularly authoritative. It is quite likely, therefore, that the following passage from the MVT (3/31-3) that identifies these three goddess as hosts of energies emitted from the Trika goddesses was known to the redactor(s) of the KuKh:

The Ghoratarā (energies), which are the lower (*aparā*) ones, embrace the Rudra (i.e. individual) souls. Having done so, they throw down (those) individual souls who are attached to the objects of sense to increasingly lower levels.

Those who, in like manner, cause (individual souls) to be attatched to the fruits of mixed (good and bad) actions and block the path to liberation are the middling (*parāparā*) (energies called) Ghorā.

Those energies of Śiva who, as before, bestow the fruits of Śiva's abode to living beings are said to be the supreme (*parā*) ones which those who know (call) Aghorā.

92. It is possible to read '*ghora*' instead of '*aghora*'. But although three manuscripts do support this reading, it is much more likely that '*aghora*' is correct and that this a reference to to Svacchanda Bhairava who is commonly called Aghora. His mantra, the Aghora or Bahurūpa mantra consists, like the Kubjikā Samayā Vidyā, of thirty-two syllables (see above, note to line 25 of the *Mālinistava*). Here we witness the close relationship between the Kubjikā tradition and the Trika on the one hand and the cult of Svacchanda Bhairava on the other.

93. In the Wheel of Space above the head, the form of the goddess is that of an old woman - Jyeṣṭhā. In the middle region, that is, in the navel, she is a young woman - Yauvanā. In the lowest centre, the Triangle of Birth in the genital region, she is a girl. These three forms are likened to the sun at dusk, midday and dawn, respectively and are those of the goddess who governs the corresponding three Transmissions of the Aged, Youth and Child. Thus the form of the goddess who resides in the Triangle of Birth is the one that governs the Transmission of the Child which is especially important in this Age of Strife (*kaliyuga*) (see above, note to 4/41cd-42).

94. See intro. vol. 2, p. 63 about Kubjikā's identity as Rudra's energy.

95. One wonders whether this exclamation should recall to mind the birth of the god directly from the goddess in the Liṅga as described in the KRU (see intro. vol. 2, p. 477). If so the KuKh post-dates the KRU. But this is not at all certain. The goddess is said to be the mother of the god in several places. By extension she is also mother of the god when, as Mitra, he is the first Siddha.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIX

1. ख्, छ्, ज्: –वरमन्यं; च्: –मन्यत्। M → N. The reading in MS च् is correct Sanskrit. Even so I have chosen to leave the reading of the majority of the MSs as this deviation is common throughout our text. See above, note to 1/2c.

2. ट्: भैवति।	3. घ्, च्, छ्: श्रीवक्रोवाच।

4. See above, note to 3/17a. This line is quoted in the SaṁP.

5. घ्, च्, छ्: प्रतिष्ठा।	6. ङ्: देवतैस्। See above, note to 5/81c.

7. छ्: सहः।	8. ख्, ग्, घ्, च्: तुष्णी; ङ्: तुष्मी; all other MSs: तूष्णी।
Cf. below 6/11c.	9. Clearly, the intended sense here is
तपोभावनारूढा. The compound has been split up, the position of its component members changed and the word तपस् thematized in order to adjust for the metre.
See above, note to 5/22a.	10. ङ्: –तय।

11. क्, ख्, ङ्, ट्: उदीकारपते; all other MSs: उदीकारयते। It seems that a deviant form derived from the root उड्डी (1Ā and 4Ā) is meant here and has been emended accordingly. The regular causative form would be: उड्डापयति.	12. ङ्: –रण।

13. All MSs except क्: शव्दं।	14. All MSs: जातं।	15. All MSs: आगतो।

16. क्: नभोंतरे। See above, note to 3/74b where this same expression occurs
and cf. 24/18b.	17. उभयोः is meant here. Cf. 5/8c and see note
to 7/49b.	18. क्, ख्, घ्: उद्रि–। See above, note to 2/28b.

19. ख्, ग्, –द्याणं; च्: –ध्यान; छ्: –द्यान। The position of the members of this compound has been reversed. They are in the correct order in 60/84b. Cf. below, 6/25d, 54/11d and 61/6b. As the name of the country or region where this seat is located is said here to be called Uḍi one would expect the spelling to be Uḍyāna which is indeed one of the many spellings of this seat. See above, note to 2/28b.

20. Here, as elsewhere in the Sanskrit of this text, the present tense denotes past action. See above, note to 3/14c.	21. All MSs: –शं तत्र।

22. All MSs: संसिद्धं–।	23. ग्: प्राप्त; all other MSs: प्राप्तो।

24. Here again the present tense is used to denote past action. See above,
note to 3/14c.	25. MS ख् is unclear from here up to 6/49c.

26. घ्, च्: –प्राणिनां; च्: –पाते *; ङ्: गंग–; छ्: –प्राणिनांपातेन (?); ज्, ट्: –प्रणिनांपातेन।

27. All MSs except क्, ख्, झ्: –पूर्ण्ण।	28. इत्यब्रवीत् or the like
is required to complete this sentance. Cf. 6/43b.	29. ङ्: सिद्धि–।

30. इत्यब्रवीत् or the like is implied, with the goddess as the speaker.

31. All MSs नामं कृतं। What is meant is नमस्कृत्वा. As the perfect passive participle not uncommonly acts as a gerund (see above, note to 5/38b), I have emended to the deviant नमस्कृतम् which appears again below in 6/186d, 21/17d and
25/12b.	32. च्: पाश्चाडो–; ङ्: –डीश।

33. च्, छ्: ततो; ङ्: गता। 34. घ्, च्, छ्: वृद्धान्तरे; ङ्: वृक्षन्तर।

35. All MSs except क्, ख्, झ्: सिद्धः।

36. घ्: कदम्वाश्चद्; ङ्: –वत; च्, छ्: कदम्वाश्चद्; ज्, ट्: कदम्ववत्।

37. Missing in MS क्। M → N. The word वृक्ष– appears in its normal masculine gender only four times in the first 35 chapters (see 6/22c, 20/32a, 30/53b, and 33/182a) and in an identifiable neuter gender seventeen times (see 6/128a, 174a, 183a, 7/42c, 61b, 8/77c, 9/39c, 14/69c, 71b, 17/3b, 6a, 19/10d, 80a, 30/55a, 69c, 31/87d and 33/61a). 38. घ्, छ्: यस्मा; ङ्: सिह। Cf. above 5/71b.

39. Missing in MS ङ्। 40. ङ्: सिह * कम्। The dropping of *anusvāra* for the sake of the metre at the end of संकेत– (M → N) has created an irregular compound. 41. ङ्: सिह। 42. ज्: रुद्धास्तु।

43. All MSs except क्, ख्, झ्: तूष्णी। Cf. above, note to 6/3a.

44. घ्, च्, छ्: –ता। 44. घ्, च्, छ्: देवीं।

45. See above, note to 3/14c. 46. Direct speech is not infrequently unmarked. See above, note to 3/156ab. 47. All MSs except क्, ख्, झ्: ज्ञष्टा। 48. This is the accusative of the deviant form देव्या. See above, note to 2/22b. 49. ख्, झ्: ततोक्ता: all other MSs: ततोक्ता।

50. क्, ख्, घ्, च्, ज्: परिचारका। 51. Note how the proper names in this list oscillate between masculine and neuter. See below, note to 6/49c.

52. क्, ङ्, च्, ज्, ट्: तुमूर्तिकं; all other MSs: तुर्मूर्तिकं।

53. ख्, च्, झ्: तथाधीशं; घ्, ज्: तथाघीशं; ङ्: –घीश।

54. The regular ending here should be dual. See above, note to 5/46d.

55. घ्, च्: स्थानु–; छ्: स्थानुनामा; all MSs except ख्: –नामा।

56. ङ्: भौत्तिकं; छ्: भौक्तिकन्; ज्, ट्: भौक्तिकं।

57. क्, ग्: सद्योजाता–। IM 5 and 6.

58. ख्, ग्, घ्, झ्: कोधीशम्। I have chosen this reading even though it entails an irregular long sixth syllable. 59. घ्: –वोट्; ङ्, ज्, ट्: –रात्; च्: –षात्; छ्: –वात्; झ्: प्रचण्डवत्। 60. All MSs: क्रूराख्यंमेघरुद्रक्ष।

61. क्: कूर्मे; ङ्, छ्, ट्: कूर्म। 62. छ्: वैचैक–। 63. For this irregular *sandhi* see above, note to 3/22b. 64. घ्: –शं च; छ्: –शञ्च। 65. ख्, ङ्, च्, छ्, ज्, ण् त्: स्येनः। 66. क्: लागला; ग्: लांगला; छ्, ज्, ट्: लांगली।

67. Here अन्यम् replace the regular masculine अन्यः. See above, note to 1/2c.

68. च्: छागलाङ्गन्; ङ्: छगलंड। 69. घ्: –ल; च्, छ्: –कार।

70. क्, ख्, च्, झ्: व्यलीशं। 71. च्, छ्: खद्रा–।

72. All MSs: वकानन्द। 73. छ्: नकुली।

74. All MSs: देवदेवेशं। 75. ङ्: –चयारताः; क्, ख्, च्: प्रतिचर्यारता।

76. घ्: कुमूलप्रतिचारकं; ङ्: कुमुलं प्रतिचालेकं; च्: त्तमूलं प्रचिचारकं; छ्, ज्: त्तमुलं प्रतिचारकं; all

other MSs: कुमुलंप्रतिचारकम्। 77. घ्, छ्: देव्याः। This quarter is repeated below as 6/46d and 6/99b. The deviant –देव्या– occurs frequently throughout this text. See above, note to 2/22b and cf. below, 6/41d, 46d, 95d and 99b. Note that below in 6/46d and 6/99b, as here, MSs घ् and छ् read the regular Sanskrit. But this may well be due to scribal emendation. 78. All MSs: वृक्षा। See above, note to 6/10b.

79. See above, note to 1/2c. 80. च्: वल्लक–; all other MSs except ज्: वेल्लक–।81. ग्, घ्,ङ्: परिचारिक; छ्: परिचारका; all other MSs: परिचारिका।

82. M → N. 83. ङ्: –या। 84. All MSs: अपरं।

85. All MSs: भैरव। 86. च्, छ्: –षा। 87. च्: –राणां।

88. च्: –ता। 89. ग्, ङ्, ज्, ट्: –णा। 90. च्, छ्: –योगा।

91. ङ्: पीठे–; ग्, घ्, ङ्, ज्: –द्याण–; ङ्: –द्योण–; ट्: –द्याणसुदाहृतं। What is meant here is: पीठमुद्यानमुदाहृतम्. See above, notes to 2/28b and 6/6b. Cf. 54/11d, 60/84b and 61/6b. 92. ग्, च्: करवीर; all other MSs: करवीरक।

93. च्: –धिस्थितं; ट्: –पुष्टैरधिष्ठितं। 94. ट्: नांम्ना।

95. घ्, च्, छ्: कंकार–; ङ्: –भैरव। 96. All MSs: रौद्रा। 97. The root रक्ष is 1P. Here the genitive acts as the case of the direct object. See above, note to 5/62a.

98. ज्, ट्: स्मशान–। 99. क्, ख्, झ्: योगीश्वरं; all other MSs: योगेश्वरं।

101. ङ्: कु *; all other MSs: कुलं।

102. ग्, च्, छ्: –संस्थितम्; घ्: * प्रकारान्तरसंस्थितं।

103. छ्: निरालवा स्थिता; ग्, ङ्, झ्: निरालवा स्थि *; ट्: –स्थि *। All MSs add: स्मृता।

104. छ्: मुद्रान्धं। M → N. Missing in MS च्. 105. च्, छ्, ज्, ट्: यस्यो।

106. The regular feminine agent noun दात्री would not fit the metre. Cf. above 5/81a. 107. ग्: चडंकारे; घ्, ज्: चडंकार; च्: –कार; छ्: चौंकार; ङ्: चन्द्रंकारे; ट्: चडंकारे। IM 5. 108. ग्, ज्, ट्: पीठाव्वा–। The adverb सह normally accompanies the instrumental.

109. घ्, च्, छ्: क्रोडीश–। See above, note to 2/28b. 110. DS.

111. M → N. 112. क्, ख्, झ्: श्री ओद्रियानं। See above, note to 2/28b. 113. See note to 1/2c. 114. In this case, the implied past tense should be indicated by an associated verb. The situation is analogous to the use of the present tense to denote a past event. See above, note to 3/14c.

115. क्, ख्, ग्: –मास; all other MSs: –मासे।

116. ग्: खगता; घ्, च्, छ्: खेरता। 117. ग्: –या; घ्, छ्: ऋषयोः।

118. ज्, ट्: विशतिस्तत्र। 119. The letter 'm' has been inserted between the first member of this compound and the rest for the sake of the metre. See above, note 3/21b. 120. घ्, च्, छ्: –तश्च। 121. च्: –णः।

122. घ्, च्, छ्: द्वादश–; ज्: –तेस्तु। 123. All MSs: सिद्धिनाथेन। In this chapter, as elsewhere in the Kubjikā corpus, the form सिद्धनाथ– alternates with सिद्धिनाथ–. In this

chapter alone, the former appears in the MSs in 6/8c, 6/132d and 6/158a; the latter here and in 6/58a, 6/119a and 6/183d. The more usual form is सिद्धनाथ– and, moreover, we are specifically told in 6/43cd that 'सिद्ध–' is the title given to Bhairava by the goddess and so I have emended accordingly.

124. ट्: कस्य–। 125. All MSs except ग्, च्, छ्, ज्, ट्: गौत–।

126. क्, ख्: मोद्रव्यो; ग्: मांत्रव्या; घ्: स्यण्डवो; घ्, च्, छ्: माण्डवो; ज्, ट्: मांडव्यो; झ्, ङ्: मान्तव्यो। 127. ग्, ङ्: –तम्वो; घ्, छ्: आतस्तवो; च्: आपस्तवो; ज्, ट्: आपस्तंवो।

128. च्: व्यांसो। 129. All MSs except क्, ख्, झ्: –सा।

130. छ्, ज्, ट्: धनुर्द्धरः। 131. घ्, ङ्, छ्, ज्: ऋषिःसृंगं; ट्: ऋषिसृंगं; all other MSs: –शृंगं। 132. IM 5 + 6. All MSs: –पुत्रं।

133. घ्, छ्: दक्ष। 134. घ्, छ्: वै।

135. च्: विंशतं; ट्: विशमं। All other MSs: चिष्समं।

136. IC. The masculine word अवतार– is often neuter in this text (see note to 1/2c). Here it reverts to its regular masculine gender. Even so, and although अयम् refers to a masculine noun, it is treated as neuter in concord. It is as if the resonance of the final nasalization of the pronoun carried over into the following word. Other examples are found in 6/162a, 189c, 206c, 7/8a, and 36/118c. See above, note 1/5b. 137. ज्, ट्: उँकारं। 138. घ्, छ्: –थम।

139. घ्, च्, छ्: –तं। 140. ङ्: योगो–।

141. See above, note to 1/5a. 142. All MSs: –गता।

143. च्: प्रिये; all other MSs except घ्, छ्: प्रिया। 144. च्: –विष्टा।

145. All MSs: भैरवो। 146. ग्, घ्, ङ्, ट्: सिद्धः। This word and the following quarter are missing in MS च्.

147. This quarter is missing in MS च्। See above, note to 2/22b and cf. 6/22b. 148. च्: कृत। One could easily emend to the required कृत्वा but I have refrained from doing this because in the Sanskrit of this text the past passive participle frequently, but not invariably (see 6/43a) functions as a gerund. Indeed, two other examples of the same deviant grammar are found in the very next line. See above, note to 5/38b. 149. All MSs: पूजिता। 150. घ्: –देव्यास्तु।

151. This is an abbreviated form of दण्डवन्नमस्कार–. The same form appears below in 6/83c, 33/44c and 39/116a. 152. All MSs except क्, ख्, झ्: –पूर्ण।

153. Cf. above, 6/8b. 154. All MSs except क्, ख्, च्: –संज्ञा।

155. ङ्: फुर *। The root स्फुर् is normally 6P. See above, note to 5/48c where we find almost the same expression. 156. M → N and IC.

157. क्, ख्, झ्: श्रद्धवन्तः; ग्: श्रद्धावन्ता; all other MSs: श्रद्धावन्तो।

158. ङ्: –व्रत। 159. Like the neuter nominative and accusative of तत् and अन्यत्, which are commonly found in both the regular form

and as तम् (see above, note to 1/5d) and अन्यम् (see above, note to 6/1a), यत् is also subject to an analogous change, although this is less common. Other examples, where we find a single यम्, are: 33/179b and 53/7c and where we find a doubled यम् are 14/7b, 24/63cd, 64a and 58/86a. 160. ङ्: –स्तान।

161. ग्: –त; ङ्: पश्येते। The root दृश् is normally 1P. See note to 14/12a and cf. above, *Mālinīstava* line 112 and 5/14d. Note again how the present tense has replaced the past. See above, note 3/14c. 162. ग्: त।

163. च्: वीर। 164. IM 5.

165. ग्, ज्, ट्: सन्त्रस्ता: तत्र; ङ्: सत्रस्ता:; छ्: सन्त्रस्था: तत्र (?); all other MSs: सन्त्रस्ता तत्र।

166. च्: मार्ग। 167. All MSs: यदारूढा तेन।

168. ङ्: –वैकल्प ; all other MSs: –वैकल्पं। It appears that an irregular *sandhi* has been formed thus: सर्वे + अवैकल्यम् → सर्वऽवैकल्यम्. The final 'e' of the first word is dropped as if it had come in contact with a vowel other than short 'a'. But, at the same time, the initial short 'a' of the second word has been dropped, as regular *sandhi* requires, by coming in contact with a preceding 'e'. The regular *sandhi* –सर्वेऽवैकल्यं– would entail an irregular long sixth syllable.

169. घ्, छ्: देव्या:–। See above, note to 6/22b and cf. below, 6/99b.

170. ग्,ङ्, ज्, ट्: –ता: तै:; all other MSs except च्, छ्: पूजितास्तै:।

171. घ्: –तायकै:। The regular form of the numeral required here namely, पञ्चाशता, is too long for the metre. Although one finds the regular form of this numeral, viz. पञ्चाशत्, in the great majority of cases, a thematic form does occur three times in the first thirty chapters of this text (see 6/139b, 7/45d, and 30/97b) amongst which we find the genitive plural पञ्चाशानाम् (7/44d). An instrumental plural (पञ्चाशद्भि:) occurs five times (see 11/70a, 19/16a, 23c, 51c, and 24/113d) even though this numeral should be used as a singular (feminine) substantive. The form we find here is not common. I have been able to locate only two other examples. These are in YKh (1) 18/20d (with reference to the fruits of repeating a mantra: पञ्चाशैरणिमाज्ञया) and in AS 5/161a (fol. 17b). See also above, note to 3/9c.

172. घ्, छ्: स्तुवति। See above, note to 5/72b.

173. All MSs: समतां। This normally abstract noun appears to function here as an adverb. 174. घ्, च्, ङ्, ज्, ट्: –क्षेत्र; छ्: –क्षत्र।

175. च्: –कां; all other MSs except क्, ख्, झ्: –नायकां।

176. ग्: विचरध्वं; घ्, छ्: विवध्वं; ङ्: विचरध्व। 177. च्: प्रतिचर्य्य? ता।

178. Although all the proper names in this list are of male deities, the predominant apparent - we might call it grammatical - gender of the male proper names. The first of such lists in this chapter (6/14-20) is neuter with not less than thirty-three out of the fifty having neuter forms. However, the names in the following list of Ṛṣis (6/35-37ab) are consistantly presented with their regular

masculine endings. Surprisingly, this pattern is repeated again in the next section dealing with the following sacred seat. The names of the male deities in that list (6/49cd-54) again appear to be neuter or neuter-like. There hardly two out of the fifty are in their regular masculine form whereas the names of the Ṛṣis in the list that follows (6/69-70ab) are all treated regularly in accord with their masculine gender. In the list of names of the Bhairavas in the following seat (6/100cd-5) we find that out of fifty not less than thirty-one are regular. However, the names of the Ṛṣis in the following list (6/120cd-1ab) are almost all neuter. The names of a list of forty-eight Siddhas in 7/18-24ab are all treated as neuter without a single exception. The lack of uniformity of these lists creates difficulties for the textual editor. It does not seem right to simply emend every entry to the correct form. The emendations would be too numerous to be justifiable by scribal error although, admittedly the lack of uniformity in this respect amongst these lists does suggest that possibility. Moreover, the predominance of neuter forms in these lists can be justified as an extension of a general feature we have already noted of the Sanskrit of this text namely, the marked tendency to make masculine nouns neuter. Although this is true it would be more accurate to say that there is a preference for final nasalisation. In other words *anusvāra* is commonly placed at the end of a final vowel simply for its sound. When this happens with a thematic stem it produces a pseudo-neuter. In the case of other vowels, they take on the form of accusative singulars. Here, for example, in all the MSs we find the nom. sing. of the name कमण्डलुः to be कमण्डलुं. In that same list we also find दीर्घतनुं (6/53c), similarly elsewhere the nom. sing. तुम्बुरुं (6/101d, 46/251d and 68/134d), शम्भुं (6/103a), केतुं (6/121b) and कान्तिं (6/141a). The simple elision of the final *anusvāra* would make these words neuter and so align them with the apparent gender of most of the other proper names in the list to which they belong but this is probably not what was intended. The final nasal *anusvāra* at the end of the proper names of such lists does not, it seems, serve as a marker of gender. As the beings are known to be male they are anyway obviously masculine. The replacement of nom. singular by plural endings of possessive nouns (for example शूली > शूलिनम् in 6/49d and कपर्दी > कपर्दिनम् in 6/51b) is consistant with this tendancy to nasalize final vowels, although this almost always takes place at the end of a line. Thus, note the counter-example, मुण्डधारी in 6/50a and 6/103a which is at the beginning of a line.

179. क्, ख्, च्, झ्: तटं; ङ्: नतं। MS ख् is again legible from here.

180. घ्: धूर्ते। 181. ख्: सौम–; ङ्: सौमं–; all other MSs: सोम।

182. Cf. below 6/51b, 52d etc. and see above, notes to 4/3c and 5/46d.

183. घ्: वीर्य। 184. ख्: सुमार्च्चितं। 185. ङ्: –मलं।

186. All MSs: लोढं। 187. च्: –वीर। 188. Cf. 6/49d.

189. All MSs: शम्भु। I have emended in accord with the reasoning outlined

in note to 6/49c, cf. also 6/103a. 190. ख्, ङ्, छ्, ज्: चन्दनागं; ग्: चदनागं; च्: –नाग; ट्:
चंदनाग्रं। 191. ख्: रु। 192. ट्: कमंलेश्वरं। 193. ख्: तंषरं; ङ्: तंवरं।
194. ग्, ङ्: –दंष्टिणं; घ्: –दष्ट्रणं; छ्: –दं षृणं; ज्, ट्: घोरदंष्ट्रणं। Cf. above 6/49d and see
note to 6/49c. 195. All MSs: सर्वरं। 196. ख्: अट्टहासं।
197. छ्: कषीश्वरं। 198. See above, note to 6/49c.
199. क्, च्, झ्: महारावं दीर्घतनुं; घ्; छ्: महारावद् दीर्घतनुं; all other MSs: महारावत् दीर्घतनुं।
200. ख्: * (?) घनिस्वनं। 201. All MSs except ग्, ङ्: –तथानकम्।
202. All MSs except झ्: –वेन। 203. ख्, ङ्: पंचाशत् सिदा; च्: पंचाश सिद्धि–। IM 5.
204. क्, च्, झ्: मुंडनि। The final vowel has been shortened for the metre.

205. DS. The regular feminine of the nominative of the numeral त्रि, तिस्रः is invariably replaced in this text by the masculine त्रयः. See also, below, 6/108bc, 109c, 6/146d, 9/17d and 39/61c. The same appears in 6/148c with reference to male beings. In that case in order to form a 'regular' double *sandhi* we should emend to त्रयैते. The case of feminine names is more complex. In 6/108b we find the maculine त्रयः referring to three goddesses. As it appears at the end of a line we may easily emend to the regular feminine त्रयी. But then we should also correct, at least where the metre permits, all the instances of त्रयेते referring to three female beings to त्र्य्येताः. But in order to do this we must understand how this error could have been repeated so consistantly. Moreover, why do we not find even a single
instance of the regular form? 206. ङ्: प्रीतिचातकाः; all other MSs: प्रीतिचारिकाः।
Cf. 6/146d. 207. All MSs: माभूती। 208. क्, ग्: –भिक–।
209. Missing in MS छ्। 210. घ्: परिकर्म। The action noun परिकर्मन् has
been thematized. The regular form of the locative singular is परिकर्मनि. Cf. below
6/110d. 211. घ्, च्, छ्, ज्: परिचारास्तुयः।

212. क्, ख्: पुंसां; all other MSs: पुंसा। पुमांसः is the regular form of the nominative plural of पुमंस्. I have emended assuming that the deviant form is पुंस– and declined accordingly.

213. घ्: –नामेण। The neuter noun नामन् and the indeclinable नाम derived from it are generally treated regularly, even so there are several examples in which it appears as a neuter thematic noun or the equivalent indeclinable नाम. The masculine proper name अनाम– which, like masculine proper names in general, is often treated as neuter does not concern us here (see e.g. 2/36a). Much less the form अनामा, which is a name of the goddess. Here स्वनामन् has been thematized and so the regular form of the instrumental singular – स्वनाम्ना – has been replaced by the deviant स्वनामेन. Similarly, the regular form नाम्ना is replaced by नामेन in 18/75a, 24/46b, 35/87a, 39/37b, 64/83d and 66/81b. In the great majority of cases the nom. and acc. sing. of नामन् is in its regular form – नाम. The deviant नामम् is found

when it is required to maintain the metre. See 6/97a, 14/112c, 24/38a, 29/15d, 34/41a, 34/69a, and 46/110c. Moreover, in three instances the strange prolonged form नामानम् replaces the indeclinable नाम to gain an extra syllable for the metre (see 44/18c, 46/48a and 52/7c).

214. All MSs: कामेश्वर। Four emendations would be required in this line to make all the neuters masculine. Here then we have a striking example of how masculine proper names in the Sanskrit of this text are treated as neuter.

215. The regular neuter form would be अन्यत्. The regular masculine form is अन्यः. See above, note to 6/1a.

216. छ्, ज्, ट्: सिद्धिनाथं; missing in all the other MSs. Concerning the form of this proper name, see above note to 6/34d.

217. Note how प्रभुः is the sole name formed correctly in this line.

218. घ्, च्: सर्वेषांश्चैव; छ्: सर्वेषाश्चैव। 219. घ्, च्, छ्: * माख्याता।

220. घ्: –यानाद्। See above, note to 2/28b. 221. ङ्: –न।

222. ङ्: –न। 223. घ्, च्, छ्: लंकुटी; all other MSs: लंकुतं।

224. ख्: माम (?)। 225. ज्, ट्: स्मशान–।

226. घ्, च्: –धारथ; all other MSs: –रेव।

227. ख्: सूढानां। A genitive functions here again as the case of the direct
object. See above, note to 5/62a. 228. क्, ग्, झ्: –धारकः; ङ्, ज्: –धारकाम्।

229. M → N. 230. घ्, छ्: निव। 231. All MSs: गन्तव्यं।

232. क्, ग्, झ्: –राङ्करे; च्: जालन्धराकुले; all other MSs: जालन्धराकुरे।

233. ख्, घ्, ङ्, च्, ट्: दर्प्प। M → N.

234. घ्, छ्: इगृग् जालान्धरं। 235. ङ्: पीठ। 236. घ्: जालाम्वा।

237. ङ्: पीठछया। 238. ख्, ङ्, छ्: रक्तां–; ट्: रक्तांचापि; all other MSs:
रक्तंचापि। 239. घ्, छ्: पुष्प * ज्ञा; all other MSs: –संज्ञा।

240. क्, ख्, ट्: सांवरेण; छ्: साञ्चरेण; all other MSs: सावरेण। 241. ख्: नास्ति।

242. क्, च्: तव। 243. All MSs: सवरी। 244. च्: –ताः।

245. ङ्: –नाम; छ्: सिद्धि–। 246. M → N. 247. DS.

248. ट्: क्रिपा (?) मार्गे–। 249. घ्, ङ्, च्, छ्: –शताद्वे; all other MSs: शतार्द्धे।
The intended sense seems to be expressed below in 6/118c where we read: दिव्यवर्षशतं सार्धम्. Cf. above 3/8b where by the expression योजनानां शतार्धकम् is meant 'a hundred and fifty leagues' (see ibid. note to the translation). It is also possible that दिव्यवर्षार्धशते (i.e. अर्धशतदिव्यवर्षेषु– see above, note to 1/5a) is meant. 250. ख्: वहूरू–; घ्,
छ्: बहुरूपाधरात्यग्रा। 251. क्, झ्: उच्यते; all other MSs: उत्पते।

252. घ्, छ्: गगणान्तरे। 253. घ्, च्, छ्: ऋषया।

254. छ्, ज्, ट्: द्वादशास्तत्र। As often happens, the ordinal has replaced the cardinal number. The ordinal of this number is usually regular except in 9/34b

where it is replaced by the cardinal for metrical reasons and the appearance in one place of the deviant द्वादशम– (11/5c). But we find both the regular cardinal द्वादश (7/11d, 52c, 11/44d, 22/4c, 20c) and the ordinal (द्वादशः) functioning as the cardinal (7/98d, 24/17c, 24/38d, 67a, 24/68d, 72d, 25/28b, 59/67a) and in most cases metre is not a consideration. Similarly, we find both the regular cardinal द्वादशभिः (4/34c, 10/31a, 22/23c) and the ordinal द्वादशैः acting as a cardinal (14/47a, 25/23b, 29/36a, 42/97d). In this case, metre is inevitably a consideration.

255. ख्: आज्ञार्थी समुतागताः; घ्: आज्ञाषी समुपागताः; छ्: आज्ञार्षी समुपागताः; all other MSs:
आज्ञार्थी समुपागताः। 256. क्, ग्, घ्, ङ्, झ्: पूर्व्वाव्देर–।

257. All MSs: कपिलं चैव। As all the other members of this list except one retain their regular masculine form it appears that, although masculine proper names are frequently made neuter in lists such as these, the intention in this case was to retain the form of their masculine gender (see above, note to 6/49c). I have
emended accordingly. 258. क्, ज्, झ्: –को; घ्: –केः।

259. All MSs: भृगुं। 260. ङ्: –रात्। A dual ending is required here.
See above, note to 5/46d. 261. घ्: औरिभिस्–; ङ्: औ –ऋभस्–; च्: औरिभस्ति–;
छ्: औरिभस्ति–; all other MSs except झ्: औ – ऋभस्ति–।

262. क्: गालव; ग्: गालवा; घ्, छ्: गारवः; ङ्, झ्: गारवो; all other MSs except च्: गालवो।

263. ट्: –रस्मयः। 264. घ्, च्, छ्: ज्योति।

265. All MSs: कृतयुगे। This *pīṭha* belongs to the *tretā* age. I have emended accordingly. See table in the note to the translation of 6/6.

266. M → N. 267. क्, झ्: ओडियानाद्। See above, note to
2/28b. 268. छ्: विनिःक्रान्तं। 269. M → N. 270. ज्, ट्: ज्योतिशः।

271. घ्, छ्, ट्: क्वचि। MSs ज् and ट् repeat the previous three lines and this
word. 272. क्, ङ्, ज्: वेशं; ट्: दृशं। M → N. 273. All MSs: –मुत्तमं।

274. All MSs: दिशा। 275. ख्, ट्: –दिद्भागे; क्, झ्: दक्षिणा–।

276. All MSs except झ्ण् क्, ट्: दक्षिण–। All MSs: –मण्डलं।

277. ख्, ङ्: एतद्देशं; ग्, घ्, च्, छ्: एतदेशं।

278. ख्, घ्, ङ्, छ्, ज्, ट्: –देशं। 279. All MSs except क्, झ्: –र्णं।

280. All MSs: पूर्वेव। The same DS also occurs below in 39/75a, 40/8d and
40/106a. 281. This causal form in the place of the
regular क्रीडन्ति gains the required extra syllable for the metre.

282. All MSs: महायानैः। 283. ङ्: –ता।

284. घ्: –लोकेण; च्: वलाकेन। 285. घ्, च्, छ्: समरी; ट्: सवरी। This quarter verse
is missing in MS झ्। 286. क्, घ्, ङ्, च्: + समरी; घ्: + सवरी; ख्, झ्: +
दिव्यरूपिणी। 287. All MSs except ग्, छ्, ज्, झ्, ट्: योच्यते।

288. झ्: कैला। 289. घ्: संपूर्ण उडिता; ग्, च्, झ्: संपूर्ण उदिता + कृत्वा;

all other MSs: संपूर्ण उदिता। 290. Missing in MSs क्, ख्, घ् and ङ्; all other
MSs: कृत्वा। 291. क्: पाभालाच्च; ज्: –लाच।
292. घ्, च्, छ्: –माया–। 293. घ्, च्, छ्: –त्वसंकृता। All other MSs:
–स्वलं– 294. क्, ग्: तत्रश्रमे। 295. ङ्: चित्त।

296. तया, or the like, is implied here

297. ख्, ङ्, ज्, ट्: –नो। This nominative singular functions as an instrumental
singular. 298. ख्: समभिका। 299. All MSs: कुलजैः–।
300. ङ्: ज्ञा *। 301. All MSs except झ्: प्रविष्टो।
302. क्, ग्, ङ्, ज्, ट्: जातः। 303. All MSs except क्, ख्, झ्: गतो।

304. This is a pseudo compound formed by dropping the ending of the first word to accomodate the metre.

305. Here is another example of how a participle can function as a gerund. See above, note to 5/38b and cf. 6/83c. We may also think of this as a 'nominative absolute' which functions like the locative absolute.

306. All MSs except ख्, झ्: स्तुनते। Concerning the deviant forms of this verb, see above, notes to 3/88a and 5/72b. Concerning the use of the present tense with a past sense, see above, note to 3/14c.

307. ग्: नमस्कारैविविधैः रति–; ट्: नमस्कारैर्विविधैः रति–; all other MSs except च्: –धैर् रति–। I have not been able trace other examples of the *sandhi* found in the majority of MSs and so have emended to the regular form.

308. This is an abbreviated form of दण्डवन्नमस्कारः that has been changed from masculine to neuter. Cf. above in 6/43a and elsewhere (see note there) we find the expression कृत्वा दण्डनमस्कारम्. Concerning the replacement of the gerund with a perfect passive participle see above, note to 5/38b.

309. All MSs except झ्: आज्ञा। As usual in this text, the following direct speech is unmarked. See above, note to 3/156b.

310. क्, ख्, घ्: आहारस्व; ङ्: आहारं। आह is normally 1P.

311. घ्, च्, छ्: –फल्गु। This unusual word, although not found in the dictionaries, is not uncommon in Tantric texts. Clearly it means meat of some sort, probably human flesh or beef, on the analogy of the word महामांसम्. The basic form of this word –फल्गु (both M and N) - may possibly be related to the word वल्गुः.

312. ग्: सुरेश्वरं; घ्: सुरेश्वरः; ङ्: शुरेश्वरा। 313. ङ्: एव।
314. छ्: सिद्धो तत्रैवान्त * कुत्रचित्; all other MSs: सिद्धो तत्रैवान्तर कुत्रचित्।
315. क्: वीरचक्रं। 316. छ्: मध्येतः। 317. ङ्: आमिषाथी।
318. ग्, ज्, ट्: –रात्रश्च; च्, छ्: महोरात्रश्च।
319. ग्, ज्: ततोत्यभ्यंतरसंस्थैश्च; ङ्, च्, छ्, ट्: ततोत्यन्तरसंस्थैश्च।

320. Here an accusative is functioning as a nominative. Cf. below 6/93d.

321. All MSs: कुपितं। One could assume that भूत्वा, कृत्वा or the like is implied

or else that this is a case of what could be called an 'accusative absolute' (cf.
above, 5/29a). 322. च्, छ्, ज्, ट्: –यतः।
323. ग्: –स्थैर्वृह्वितो; च्: –स्थैवृंहिता; छ्, ज्, ट्: चक्रस्थैर्वृहितो; all other MSs: –वहितो।
324. All MSs except क्, ख्, झ्: सिद्धः। 325. ङ्: पथित्वा।
326. छ्, ज्, ट्: घठके। 327. All MSs: विक्षेप। M → N. Cf. below
6/95a. 328. घ्, च्, छ्: व्योममुद्रामुमुदृतम्; all other MSs except क्, ख्, ज्: –समुद्रितम्।
329. Missing in MS ख् and ङ्. च्: तिष्ठ। See above, note to 3/15d.
330. Missing in MS ख् and ङ्. च्: गतस्वरत्।
331. DS. See above note to 2/22b.
332. All MSs: विनिर्गतं। The correct form of the gerund –स्फोटयित्वा– is found
below in 6/96a. 333. Missing in MS च्।
334. See above, note to 1/5a. 335. ग्, घ्, ङ्, ज्, ट्: गृह्नते। The root ग्रह् is
normally 9P and occasionally 9Ā. Thus the regular forms are गृह्णाति and गृह्णीते.
The irregular गृह्णते is attested in the *Muṇḍakyopaniṣad* and elsewhere (see
Monier-Williams p. 371). This form also occurs below in 24/15d, 28/126a and
49/68b. The faulty internal *sandhi* which the majority of MSs read here is a
common scribal error. Cf. for गृह्णते > गृह्नते 24/15d, 49/68b, गृह्णीयात् > गृह्नीयात् 32/67a
(but the correct form is common, see e.g. 37/21d, 37/60c etc.), प्रगृह्णते > प्रगृह्नते in
47/4d. Only two MSs in one place (24/15d) read गृह्नीते which suggests the regular
form गृह्णीते. For the use of the present tense here, see above, note to 3/14c.
336. क्: तवः। 337. Missing in MS च्।
338. The regular form –त्रस्तम् – does not fit the metre.
339. Cf. 6/96b. 340. All MSs: गत स्वरत्।
341. All MSs except झ्: प्राप्तो। 342. Here the optative is used in place of a
past tense and in the next line the present. See above, note to 3/14c.
343. घ्: –पीतं। 344. ग्: त्रितंत्व–।
345. See above, note to 1/4a. 346. घ्, च्, छ्: त।
347. क्, ग्, ट्: विज्ञयोद्; ङ्: विज्ञेद्; ख्, च्, झ्: विज्ञेयोद्; all other MSs: विज्ञयेद्। I have
emended to the closest deviation of the regular form of the optative (used here as
the tense of past action) namely: विज्ञापयेद्.
348. घ्: योवि–; च्: योग–; ट्: यो * (?) म–।
349. घ्, च्, छ्: युग्मदा–।–आज्ञतः would be correct but does not fit the metre.
350. ग्: खचरीचक्र–। 351. Cf. above 6/86d.
352. All MSs: संस्थाभिः कोपाविष्टैर्–। 353. ङ्: –र; च्, छ्: मद्यकं–।
354. Cf. above 6/88a where this word, normally masculine, is treated as
neuter as it is here.
355. क्, ग्: कुंसमध्ये; ख्, ङ्: कुसमध्ये; घ्, च्, छ्: कुरुमध्ये।

356. क्, ग्, च्, छ्, ज्: –वधि:स्थित:; ख्, घ्, ङ्, ट्: –त:।

357. All MSs except क्, ट् (that read the grammatically correct form तत्) have this reading, which I take to be a case of irregular *visarga sandhi.* See above, note to 3/22b. 358. Cf. 6/22b. 359. See above, note to 1/5d 360. ङ्: छलन। 361. छ्: –ज्ञा।

362. All MSs: मुक्तं। One may also assue that नामन् has been thematized to form the neuter नामम् in order to avoid a *sandhi* that would disrupt the metre.

363. ङ्: महद्गरुम्; झ्: महागुरु:; all other MSs: महद्गुरुम्।

364. All MSs: प्रतिचारा। 365. क्: –र्या। 366. च्: तत्र; छ्: तन।

367. ख्: –रवी। 368. घ्, छ्: देव्या:– Cf. above, 6/22b and 6/46d.

369. ङ्: –पू –यां। 370. ङ्: –तै।

371. घ्, छ्, ज्, ट्: पूजितां। 372. घ्, छ्: –देव्याश्।

373. छ्, ज्: स्तुतीस्तोत्रैरनेकधा; missing in all the other MSs except ट्।

374. All MSs: असितांगो। Note that the names of the Bhairavas in this list are mostly neuter and occasionally masculine. The deities in this group are numbered serially from here up to 6/105ab in MS ग्.

375. क्: भ्रुर्कूटी (?)कृत:; झ्: भुकुटी। 376. क्: भीषमं।

377. ज्: –रम्। See above, note to 6/49c.

378. All MSs except झ्: –हस्य। 379. घ्, छ्: –रे।

380. All MSs except झ्: –वात्। 381. See note to 6/49a।

382. क्, ग्: उड्डुमं। 383. ट्: वृद्ध। IM 5.

384. छ्: –दष्ट्रोग्र–। This dual compound requires a dual ending. See above, note to 5/46d. 385. घ्, ङ्, च्, छ्, ज्: –नामं। IM 5 and 6.

386. च्, छ्: –र। 387. छ्, ज्, ट्: –मासुरं। 388. All MSs: स्मरिता।

389. The root भाष् is 1Ā. भाषेत is the regular form of the optative. The causal form of the imperative is used to gain an extra syllable for the metre. See below, 6/195c where this same quarter appears again (see also 37/64b) and cf. 47/70d and 47/89b.

390. च्: –व्या। A conjunctive pronoun such as ते is required here to complete the syntax. 391. ख्: पदाकुपूजका:; ट्: पादाब्ज–।

392. घ्, छ्, ज्: प्रतिचारो विजानीयात्; all other MSs: प्रतिचारा विजानीयात्।

393. घ्: र्यो; all other MSs except ज्, झ्: –गिर्या। Cf. above, 6/98b.

394. ख्, ङ्, च्, झ्: –देवा–; घ्, छ्: कल–।

395. ख्, ङ्, ज्: खट्टिक्ष्या–; च्, छ्, ज्: –द्या; all other MSs except ट्: खट्टीक्याद्या:। Below in 16/14b this proper name is spelt खट्टिका.

396. The correct form is तिस्र:. Cf. below 6/109d and see above, note to 6/55d. 397. IC and DS. 398. ख्, ङ्: –या।

399. तासाम् is implied. 400. All MSs: यथा।

401. छ्: त्रयते। IC and DS. 402. ख्, झ्: खट्टीक्ष्यास्यातु–; घ्: खट्टिक्याद्योस्–; all other MSs except ङ्, ट्: खट्टीक्याद्यास्–। 403. क्, ख्, ङ्, झ्: चैल्लकास्–; घ्: –त्रये–। Here the neuter form of this collective number has replaced the required feminine one. त्रयी एव would be correct. Or else we may take this to be a cardinal number in which case तिस्र एव would be correct. Cf. 6/108b and see note to 6/55d.

404. All MSs: डोबिको। In view of the deviant neuter form of the other two names this one has been emended accordingly.

405. All other MSs except ख्, ङ्: साद्धयं। See above, note to 3/103d.

406. All MSs: संज्ञा तेषां त्रयो। An इति is implied, संज्ञा should be an acc. plural and त्रय: the acc. feminine तिस्र: if it qualifies संज्ञा: or त्रयाणाम् if it qualifies the three servants. Thus both (इति) संज्ञास्तेषां तिस्रो and (इति) संज्ञास्तेषां त्रयाणां would be correct but neither option fits the metre. 407. Cf. 6/56d.

408. घ्, च्: –तं; छ्: –उदादृतं; all other MSs except झ्: –हृत:।

409. क्: अन्यषां। 410. ङ्: –चाराणां।

411. All MSs except झ्: विद्येत। IM 7.

412. All MSs except ख्, झ्: –?।

413. घ्, च्, छ्, घ्: देव्या। 414. All MSs: पूर्व–।

415. क्, घ्, ङ्, च्, छ्: पूर्णांवा। Cf. 6/63b and 113c. 416. च्: परं।

417. Following is missing in MSs च् up to श्मशानं.

418. All MSs: सवरी–। 419. घ्, छ्: वै।

420. All MSs except ख्, च्, झ्: –देव। 421. ख्: –मुदा।

422. घ्, ज्: –पीतमु–; छ्: –पीतमुदादृतं।

423. क्, ख्, ग्, ज्, ट्: स्म–। 424. M → N. The deviant neuter form of this normally masculine or feminine noun occurs in most instances (see 6/124c, 12/28a, 15/41a, 18/22d, 27/11a, 24c, 28/161c, 30/136c, 221a, 42/49d, (in the sense of wine), 51/12a, 57/66d). We come across the plural समया: in the sense of 'rules ' (see 30/228a and 30/230c, 231b, 40/211b) but this may be a feminine plural. In 47/27, which introduces a long passage in which the rules to be followed are listed, the feminine समया denotes the Rule (cf. TS 9/541cd: अनुज्ञातोऽभिषिक्तश्च समयां श्रावयेद् (ग्: स्रा–) गुरु: (क्, ख्, ग्: गुरुं). In the TS we only find the plural which may be the regular maculine or feminine (e.g. TS 1/211ab: न जानन्ति गुरुं देवं शास्त्रोक्तसमयास्तथा. See also 1/486c etc). In compounds in the TS we find both समय– and समया–. For example, समयालोप– in TS 7/129b but in 7/130a समयलोप–. In the KuKh the feminine समया generally denotes the goddess 's Vidyā (see, for example, 18/21a, 23/32d, 45/51d (समयाक्रमम्) and 49/60d) as it does in other texts. Samayā is also the name of a goddess (23/32d, 44/26c 49/16a, 53b) or a way of referring to a goddess in

general, for example in the name Mātaṅgasamayā (the consort of the god Mātaṅga) (61/15b). Note also that the neuter *samayam* in one place at least is the name of a god (52/7d). Here it denotes the teachings, that is, the scripture or *śāstra*, as a whole. 425. झ्: तव। 426. M → N.

427. M → N. 428. ख्, घ्, ङ्, च्: योगिनी–।

429. In order to accommodate the metre the regular nom. sing. of दातृ, दाता has been replaced by what appears to be the accusative singular दातारम्। The same form occurs in YKh (1) 21/11a and ṢSS 24/6c where it is, in both cases, the nominative, not accusative, singular. We also find the nom. sing. दातारः in YKh (1) 25/7a and YKh (2) 27/48b. Similarly, प्रदातारम् replaces प्रदाता below in 42/21a, 22a, 23a, 24a and YKh (1) 9/119c. An example of the equivalent feminine दातारी is found above in 6/30a. See also above, notes to 2/12c and 5/81a.

430. All MSs: विकृतान्नं । 431. ङ्: सार्द्ध। 432. घ्: –णं।

433. All MSs: सिद्धिनथेना–; घ्: –नुस्तानं। See above, note to 6/34d.

434. झ्: –ज्ञानं–; all other MSs except क्, घ्: –भावेन।

435. क्, ग्, झ्: –धीयता; all other MSs: –धीयतां।

436. See below, note to 7/87a. 437. ङ्: कृतन्वये। DS.

438. ख्, घ्: वरुणां। 439. क्, ख्, च्: वृर्द्ध; घ्, ङ्, छ्, ज्, ट्: वृद्ध।

440. All MSs except ग्, घ्, छ्: मयं।

441. See above, note to 6/49c.

442. See below, note to 7/87a.

443. M → N. See above, note to 1/2c.

444. ङ्: –त। 435. ग्: क। M → N. 446. च्, छ्: भवत्।

447. ङ्: देश। M → N. 448. च्, छ्: भवत।

449. M → N. See above, note to 6/115c.

450. All MSs: पूर्वभूतानां। 451. च्: शास्त्र–। N → M. शास्त्रमिदं would be one syllable too long for the metre. See above, note to 1/5b.

452. क्, ख्, ग्, च्, झ्: –सिद्धस्तु।

453. घ्, ङ्; छ्: कामेच्छीक्रीद्य–; ट्: कामेच्छीक्रीद्यनिर्भरं; all other MSs: कामेच्छीक्रीड्यनिर्भरम्। The intended order of the components of this compound, i.e. कामक्रीडेच्छा–, does not fit the metre. 454. ङ्: सिद्धासम। 455. ङ्: संप्रोक्तं।

456. All MSs: सवरी। 457. क्, ङ्, च्: –यौवन।

458. Restoring the intended order of the components of this compound we read: शून्यदेवोत्तरकुले which does not fit the metre.

459. ग्, घ्, ङ् च्, झ्: –संहिता। The deviant form मातरी occurs several times in this text. See above note to 5/41b. 460. ग्, च्, झ्: देवागारं।

461. क्, ज्: –ख्य; all other MSs except झ्: –ख्ये।

462. घ्, च्, छ्: –ने। 463. M → N. See above, note to 6/10b.

464. ङ्: –ब। 465. घ्, च्, छ्, ट्: –रा; ङ्: श्वतरूप–।

466. See above, note to 5/40c.

467. See above, note to 3/14c. 468. ज्: –काव्जे।

469. All MSs: नमस्कृत्य। It has not been possible to trace another occurrence of the reading found in the MSs nor does it serve any metric purpose. Accordingly it has been emended to the correct form although gerunds that should end in *-tvā* are not uncommonly changed into those that end in *–tya.*

470. छ्: प्रतिष्ठो। 471. क्, ख्, झ्: –कलारावं; घ्, च्, छ्: कलाकलाराव; ङ्, ज्, ट्: कलकलाराव; ग्: * * कलाराव। I have emended this expression to its regular form, even so this *pāda* is one syllable too long.

472. घ्, च्, छ्: मुच्यन्ति; all other MSs: मुञ्चन्ति। 473. घ्, च्, छ्: देव्या।

474. छ्: * दाग्र–। 475. घ्, छ्: –पये; all other MSs: मंडलोत्थापयेद्। Here an optative has replaced the past tense. See above, note to 3/14c.

476. ङ्: –महा * ष्पै:। 477. All MSs: सावरी। 478. ङ्: –रे।

479. Missing in ङ् up to प्रसन्ना सवरीण् क्, ग्, ज्, झ्: दिव्योत्का; घ्: –दिव्योत्था।

480. क्: वक्त्रा; all other MSs except ङ्: वक्त्रात्।

481. M → N. This word is ascertainably in its normal masculine gender of only four times (see 14/41d, 43d, 60/14c and 61/58a) compared to nine times it appears as neuter independently in this text (see 19/48a, 31/25c, 29c, 44/44a, 57/84a, 59/22a, 61/38c, 81a, 63/73a).

482. Note again the use of the optative in this line and the present in the following to denote past action. See above, note to 3/14c.

483. All MSs: *savarī.* 484. All MSs: आज्ञा।

485. ख्, घ्, ङ्, छ्, ज्, ट्: पुष्कला। 486. See above, notes to 4/48c and 3/14c. As usual there is no marker of direct speech. See above, note to 3/156b.

487. This reduced form of the word जगत् is found in modern North Indian vernaculars and even in Sanskrit as far back as the *Kauśitakyupaniṣad* 1/3. The peculiar genitive जगस्य appears as many as three times (see 15/5b, 58/17c and 61/55b). Other examples of the deviant form जग– are found in 13/86d, 19/55d, 24/29b, 31/73d, 39/148b, 46/247b, and 55/2b.

488. The root विचर् is normally 1P. Cf. 6/136b. 489. ग्: –रूप।

490. छ्: –संघार। The accusative form here replaces the required nominative for the metre. See above, note to 2/12c.

491. All MSs: त्वमेकं। Even this small and obvious emendation makes one pause to reflect. When compounded with so many other errors or deviations of this sort, it makes one wonder indeed whether this intense predilection for the final nasalisation of nouns and adjectives in the *textus recepitus* is indeed original

and not the result of some early and colossally erroneous scribal transmission.

492. All MSs: –सिद्धिश्च ते। 493. See above, note to 6/135a

494. घ्: पुष्पधूपार्जितं; छ्, ज्: पुष्पदुपार्जितं।

495. ङ्: किचित्। A dependant pronoun, such as यत् is required to couple with
तत् in the following line to complete the syntax.

496. ग्, ट्: गुटिकासिद्धिं; घ्, ङ्, छ्, ज्: गुटिकासिद्धि; all other MSs: गुटिकासिद्धिर्।

497. घ्, छ्: महायशं; ज्: महायशः। 498. ङ्, ज्: सर्वे; ट्: सर्व। 499. घ्, च्, छ्: एव।

500. All MSs: लब्धवरो। 501. All MSs: –संस्थितः।

502. All MSs: प्रतिचारा। 503. घ्: –विधेयिका; छ्: –धेहिकाः। The final
consonant of पञ्चाशत् has been dropped for the metre. Or, if we assume that the
ordinal has replaced the cardinal, as commonly happens in the Sanskrit of this
text, we may think of this as a case of DS. See above, notes to 6/47b and 3/9c.

504. क्: कुकुलं। Only eleven out of fifty of the names in this list are in their
regular masculine gender. 505. घ्: योगि।

506. All MSs except क्, ख्, झ्: वहलं।

507. घ्, च्, छ्: पालिने; ङ्, ट्: पुलिनं; ज्: पालिनं; all other MSs except ङ्, ट्: पूलिनं।

508. च्, छ्: भूतिमदना; all other MSs except क्, झ्: भूतिमदनो।

509. ख्, झ्: गङ्कराट्; ग्, च्: घङ्क्रट्; all other MSs: गह्वरट्।

510. All MSs except झ्: –लां।

511. क्: गदकांकणम्। See above, note to 5/46d. At the end of the next line is
another example of the same deviant *dvandva* compound.

512. ग्, झ्: कांति। See above, note to 6/49c.

513. क्, ङ्, झ्: दामठं; all other MSs: दामटं।

514. क्, ख्, घ्, छ्, ज्, ट्: –नामं। Although the deviant नामम् is well attested, I
have refrained from choosing this reading as the metre does not require it.

515. All MSs: घुर्घुषम्। 516. घ्: –र।

517. All MSs: संवर्त। 518. क्: क्रों–।

519. All MSs except क्, च्, झ्: शशि। See above, note 5/66b.

520. All MSs except झ्: –श्वर। 521. ट्: –र।

522. क्, ख्, ग्, छ्, ज्, ट्: –र। 523. ग्: नक्त।

524. घ्, च्, छ्: भूर्जटि। The ending of this word has been dropped for the
metre. 525. ङ्: –रणुक्रमात्; all other MSs: मातृकादिरनुक्रमात्। Alternatively, we may leave
the reading as it appears in the MSs and assume that the letter 'r' has been inserted
between the components of a compound to serve as a filler (see above, note to
3/21b). 526. ग्: सिद्धा।

527. If we accept the meaning of the text to be the apparent one we would
have one male attendant (*praticārin*) along with seven others whereas the

analogous layout in the other sacred seats consists of seven female attendants with the deity as the eighth (see note to the English translation). Accordingly, I understand प्रतिचारी to be a feminine noun rather than the nom. sing of the regular प्रतिचारिन्। In other words here प्रतिचारी has replaced the regular प्रतिचारिणी.

528. ङ्: सप्तस्तेत्रैव; all other MSs: सप्तस्तत्रैव।

529. All MSs: व्यवस्थिता। 530. Cf. 6/22c and see note to 1/2c.

531. घ्: समुदिष्ठो; all other MSs: समुदिष्टा।

532. द्वे, the regular feminine form of the numeral, does not fit the metre.

533. क्, च्: मातङ्गी। 534. IC and DS. See above, note to 6/55d.

535. ख्, ङ्: –का। 536. ङ्: सुनदिनी। 537. ङ्: छिछा।

538. All MSs: चेल्लका। Cf. above 6/109b.

539. ख्, ङ्, छ्, ज्, ट्: प्रतिवाराश्च। 540. As often happens, these male proper
names are treated as neuter. 541. घ्: वज–। 542. ङ्: त्रयेतै। DS.

543. ङ्: स्मृतातत्र। 544. झ्: सिद्धाश्रम त्युग्रं; ख्: सिद्ध्यश्रमं त्युग्रं; घ्, च्:
सिद्धाश्रमे त्युग्रं; छ्: सिद्धाश्रमे त्युंग्रं; ज्: –श्रमं त्युज्यं; all other MSs: –श्रमं त्युग्रं।

545. All MSs: दिव्या। 546. ङ्: –वत। 547. ख्, ङ्: यथा।

548. घ्, च्: श्वेत। 549. See above, note to 3/12c.

550. घ्, च्, छ्: कामाथया; ट्: कामार्थया; all other MSs: कामार्थाय।

551. ख्: उच्छुष्मं–। 552. All MSs except घ्, च्, छ्: वरारोहं। More
befitting the goddess than the god, this epithet suggests that this section, perhaps even the whole chapter, may have been drawn from an earlier source in which the god is addressing the goddess. Moreover, this *pāda* is one syllable too long.

553. All MSs: सवरस्य। 554. All MSs: सावरी। 555. ज्, ट्: कोंकना।

556. छ्: कोंकनात्। 557. There are close to thirty instances of
this DS with इति in this text and it is also common in the Sanskrit of Tantras belonging to other schools. See 6/165d, 7/10d, 62a, 67d, 8/83b, 11/45b, 13/1a, 17/40b, 18/37b, 21/2c, 23/29c, 26/25b, 28/23c, 161a, 35/36a, 36/58c, 40/9c, 44/33a, 46/49d, 74d, 56/1d, 9d, 13d, 16d, 57/98b, and 62/57d.

Here the formation of this DS is quite clear. But there are also a number of instances in which what appears to be this same DS is formed with the nom. and acc. sing. of neuter nouns and those that are usually treated as such, for example, सिद्धद्रव्येति (46/121a) and मुद्राकूटेति (58/39c). Although the morphology is the same, it is the result of dropping of the ending followed by *sandhi,* not DS.

558. All MSs: –मुद्रा। 559. क्: –योद्; ग्, च्, झ्, ट्: –याद्।

560. घ्, च्, छ्: श्मशाने–; all other MSs except ङ्, झ्: स्मशान–।

561. All MSs: – पालो। 562. As often happens this non-thematic
noun has been thematized from राक्षस् to राक्षस–. The same form attested here by all

the MSs is also found below in 24/64d, 35/6b and 46/111b. Note that the genitive
here is the case of the direct object. See above, note to 5/62a.
563. All MSs except क्, झ्: गगणना–।
564. ख्: प्रज्वलंते; all other MSs except घ्: प्रज्वलते। 565. All MSs: दीपं।
566. The root क्रीड् is normally 1P.
567. A co-related adverb such as यत्र is required to complete the syntax.
M → N. 568. घ्, छ्: रुद्रा–; all other MSs: रौद्रा–।
569. क्, ङ्, छ्, ज्, झ्: सुरक्षे। 570. M → N. See above, note to 2/27c.
571. All MSs except झ्: विषमं। 572. All MSs except झ्: –थ।
573. ङ्: अन्तर्धान; all other MSs: अन्तर्धानं।
574. All MSs: पीठा–। 575. ग्: दव्य–; all other MSs: देव्य–।
576. All MSs: रतां। 577. ङ्: त। See above, note to 1/5d.
578. ङ्: –य। M → N. See above, note to 1/5c. 579. ख्, च्: –सेना।
580. झ्: नासिकं तु; ख्, ग्, ज्: नासिकेतु:; all other MSs: नासिकेतु। IM 5 + 6.
581. छ्, ज्, ट्: ऋषयोस्तौ। 582. घ्, च्, छ्, ज्: –ता।
583. See above, note to 1/5b and cf. 6/37c.
584. घ्: * (?)भागतं; छ्: जागतं; ज्: जागंतं (?); ट्: जासण् मतं।
585. ख्, ग्, घ्, च्: –न्त; छ्, ज्, ट्: विनि: क्रान्त।
586. कृतयुगादारभ्य would be correct but too long for the metre. See above,
note to 4/51a. 587. झ्: वेत्रं; all other MSs except च्: वेत्रे।
588. झ्: किलाम्नायी; all other MSs except क्, ख्: कलाम्नाये।
589. We have noted already that throughout this text tense is not clearly
indicated (see above, note to 3/14c). As Tisra is the seat of the future, this is the
tense implied here. 590. All MSs: –कामाक्ष–।
591. ङ्: अतव्यां। 592. घ्, झ्: तिशु–; छ्: तिश्र–; all other MSs: तिसु–।
See following verses. 593. ख्, घ्, छ्, ट्: नदीश्रोत्रत्रयोर्; all other MSs:
–श्रोत्रत्रयो। –स्रोतस्त्रये would be regular Sanskrit. The noun स्रोतस् is invariably thematic
throughout this text. See 6/167b, 211d, 214b, 7/76d, 9/4d, 26/37b, 30/90a, 165b,
165d, 166a, 45/58a, 60/28c, 67d, and 67/38a. 594. ङ्, च्, ज्: क्षत्र–।
595. घ्, ङ्, छ्: देवतश्रम; all other MSs: देवताश्रम। IM 5.
596. ट्: तिम्र–; N → M and DS. See above, note to 6/153d.
597. All MSs except घ्, छ्: मया। 598. All MSs: त्रिभि:।
599. ग्, छ्, ज्: शोतसु; ङ्: श्रासु; ट्: श्रोतसु। स्रोत:सु is the regular form. See above,
note to 6/165a. Cf. the expression त्रिभि: स्रोतप्रवाहकम् in 6/211d and 26/37b.
600. क्, झ्: तिस्रो–; all other MSs: तिश्रोनद्या। I take this to be a contraction of
तिस्रपीठनद्याम्। 601. See above, note to 5/38b.
602. च्: –रस्। M → N. See above, note to 1/2c. 603. च्: पीठ।

604a. झ्: तिस्राख्यं–। As Tisra is the future sacred seat what is meant here is:
कृत्वा तत्रावतारं तिस्राख्यस्य पीठस्य संभवो भविष्यति. 604b. All MSs: कृतं।

605a. छ्: पूर्वं–। 605b. All MSs: गोपितं।

606. च्: कलावद्ध; झ्: कलावर्धं; all other MSs: –कलावर्द्धं।

607. All MSs except झ्: गतो। 608. All MSs except ग्, च्, झ्: देव। M → N.

609. All MSs: गतः। 610. DS.

611. As in the form मध्यतः (see above, 3/158b), this suffix has a locative
sense. 612. All MSs except छ्, ज्, ट्: सार्द्धमंमनु–।

613. क्: मर्या; all other MSs: मर्य।

614. च्: पूर्वे; all other MSs: पूर्व। 615. ङ्: –श। 616. ङ्: सजातं।

617. –क्रममादाय would be correct. The ending of क्रम– has been dropped to accomodate the metre thus bringing about the formation of this irregular
compound. 618. All MSs: विनिर्गताम्।

619. M → N. See above, 3/49a. 620. All MSs: देवस्।

621. भविष्येत replaces भविष्यति to make the seventh syllable long. The following two verbs, one in the present tense and the other an optative, both denote future action. See above, note to 3/14c.

622. All MSs: सद्य–। See above, note to 3/103d. 623. IM 6 + 7.

624. च्, छ्: एकं। 625. M → N. 626. All MSs: तुंगे।

627. ग्: त्यह्यहं; all other MSs: भ्यह्यहं।

628. See above, note to 6/10b.

629. The following is missing in MS ख् from here up to 6/197ab.

630. All MSs: गुरुशिष्येषु। 631. IC. 632. All MSs: –वेश।

633. ङ्: * ते। 634. घ्, छ्, ज्, ट्: –भंगे तु सं–; ङ्: –भंगे तु सप्राप्ते; च्:
समय–; all other MSs: समयं भङ्गे तु संप्राप्ते।

635. Here is an example of a split compound. आज्ञालङ्घने would be correct but one syllable too short for the metre, while the genitive आज्ञायाः would make the fifth
syllable long. 636. घ्, छ्: –ष्टि। 637. छ्: –ख्य।

638. क्, ग्, ङ्, ज्, ट्: –पीठे–; घ्, च्, ज्: –पीठो–; all MSs except क्, ग्, ट्: सर्वे–।
परिवृते would be correct but makes the sixth syllable short. 639. ङ्: सर्व्वषा–।

640. All MSs: सद्य–। I have emended to the regular form as the metre does not prevent it. See above, note to 3/103d.

641. क्, घ्, ङ्, छ्, ज्, ट्: क्रमोघस्य। 642. घ्: तस्मार्द्धे।

643. The word order in this compound is irregular. पञ्चमपीठात् would be correct but the sixth syllable in this *pāda* would be short.

644. All MSs: स। As the other words in concord with it confirm that the gender of भेद– has been altered from masculine to neuter, as happens in most

cases in this text (see above, note to 1/2b), this pronoun in concord with it has been emended to the neuter form even though the regular gender of भेद– would govern the masculine. 645. ङ्: भेदे।

646. All MSs: कुब्जिकाधिकारिणी च। IM 7.

647. घ्, छ्: सिद्धा। Here, for a change, we find the regular masculine gender.

648. छ्: द्वावतौ। 649. The correct form –कलेरन्ते– appears only once in this text (see 54/9b). The other correct form कल्यन्ते doesn't occur at all whereas the peculiar कलिस्यान्ते occurs ten times (in 6/184b, 189b, 26/24c, 31/133a, 39/136a, 137d, 45/10b, 60/28b, 69a and 61/16b). The locative कलिस्याम् occurs four times (in 22/17d, 26/58c, 30/169b and 38/13d). The regular form कलौ is more common than its deviant form. Thus, there are at least five instances in just the first six chapters of this text. Note also that the form कलिस्यान्त– occurs four times in YKh (1) (4/222d, 20/85b, 24/21b and 37/4b). However, below in 60/69a, in a passage that also occurs in YKh (1), we find this form whereas YKh (1) reads the regular form. Although we find the loc. कलिस्याम् in the SKh once, the form कलिस्यान्त– appears in just one out of three MSs of the SKh in one place where the other two read the regular form. It is not found in the other parts of the MBT or, indeed, it seems, in any other Kubjikā Tantra. These facts underscore the close relationship between the composition of the KuKh and YKh (1) which is also evidenced by the presence of long passages common to both.

650. च्: त्र्यश्र–। 651. क्, च्: तिस्रोघा; घ्, ज्: तिस्रावा; झ्: तिस्रांवा।

652. क्, ग्, च्: विश्रुताः। 653. ग्, घ्, च्, झ्: कुंचन्द्रं।

654. M → N. 655. क्: अंवा। 656. घ्, च्, छ्: वकका।

657. घ्: ताडिकुक्षन्; छ्: तात्रिवुक्षन्; ज्, ट्: ताडिवुक्षं। M → N. See above, note to 6/10b. The name of the plant is ताडी. The final vowel has been shortened for the metre.

658. घ्, ङ्, छ्, ट्: –वेन। 659. All MSs: सिद्धिनाथे–। See above, note to 6/34d. 660. ङ्: –प्रकाशित। 661. See above, 6/180b.

662. All MSs: क्रियापूजा। 663. च्: –त। 664. IM 5

665. छ्: प्राति–। 666. All MSs: प्रतिचारींश्च। This emendation is based on the assumption that प्रतिचारी has replaced the regular प्रतिचारिणी. See above, 6/145c. 667. घ्, छ्: तात् सर्वात्; ट्: तात् सर्वान्; all other MSs: तां सवां। 668. ङ्: –घारं।

669. See above, note to 6/9a. Cf. 21/17d and 25/12b.

670. M → N. 671. All MSs: –नामानं। 672. ट्: –र।

673. ङ्: –मूर्द्धि। 674. See above, note to 2/5d.

675. घ्, ङ्, छ्, ज्, ट्: पारम्पर्य्य। 676. See above, note to 1/5b. 677. क्: भविष्य।

678. ङ्: प्रकट। भविष्यति, or the like, is required to complete the syntax.

679. See above, note to 6/37c and 1/5b.

680. क्: भविष्येते; घ्, ङ्, छ्, ज्, ट्: –व्येते। IM 7. 681. क्: –ख्य।

682. च्: –ने। See above, note to 2/28b. 683. च्: –क्रमागमम्।

684. क्, ङ्, च्: सुपूजये नित्यं। 685. All MSs except क्, झ्: पीठात्। N → M.

686. All MSs except ङ्, च्, ट्: या। 687. ग्: आर्चार्यः।

688. ट्: समुक्तः। 689. क्, ग्: सेम्नायी; ज्, झ्: सोम्नायी। DS.

690. See above, note to 2/25c.

691. 'M' has been inserted between the two members of this compound for the sake of the metre. See above, note to 3/21b.

692. घ्: –पापाद्; ङ्, ज्, ट्: सर्वे पापा। N → M.

693. क्, घ्, ङ्: असंख्या; छ्, ट्: अशंख्या; all other MSs: अशंख्याः। 694. ङ्: –नित्यंमेवं।

695. घ्, च्, छ्: –पूर्वाद्; all other MSs: –पूर्वात्।

696. ङ्: –यत्। See above, note to 6/106c.

697. All MSs except क्, झ्: सर्वात्। This same quarter appears also above as 6/106c. 698. च्: पाथान्ते।

699. घ्, छ्: व्यै; ज्, ट्: (?); all other MSs: वै।

700. All MSs: व्यवस्थिता। 701. All MSs: तेषु।

702. ग्, घ्, च्, छ्, ज्, ट्: –वरा। 703. See above, note to 2/28b.

704. घ्, च्, छ्: य; all other MSs: यं।

705. घ्, ङ्, च्, छ्: दर्प्प। 706. ग्, ङ्, च्, छ्, ज्, ट्: दारिद्रं।

707. MS ख् resumes from here. 708. छ्: जारन्धरे।

709. घ्, च्, ज्: दर्प्प; छ्: दर्प्व। 710. ङ्: –त्सा; छ्: मूढान्मा।

711. छ्: + अदृष्टमुद्गराघातो। 712. The root हन् is 2P, the regular form in this case would be हन्ति। See below, 28/112a, 127c and 36/59a.

713. Note how the genitive functions here as the case of the direct object. See above, note to 5/62a. 714. ख्, ग्, च्, झ्: व्याधिर्–। Although the reading of these MSs is correct Sanskrit, it does not fit the metre. We may separate these two words, assuming the first to be devoid of ending or write them together as we have done, assuming the formation of an irregular compound in which the order of the components has been reversed.

715. च्: पूर्णपीठे। 716. All MSs except क्, ख्, झ्: –ष।

717. All MSs except घ्, झ्: साचरते। The root संचर् is 1P. Normally it is *ātmanepadī* only when used with the instrumental of a conveyance.

718. च्, छ्, ज्: य। 719. All MSs: अहंकारोथ। IM 6 + 7.

720. क्, झ्: –दाह्याद्; घ्: अग्नि* (?)घाद्; ङ्: अग्निदाद्याद्; all other MSs: –दाघाद्–।

721. घ्, छ्: –मं। 722. घ्, च्, छ्: –कं। The order of the constituents of this compound has been inverted for the metre. See above, note to

1/5a. 723. घ्, च्, छ्, ज्: –ना; ट्: सुखांसीना:।
724. घ्: कश्चि; all other MSs except ङ्, छ्: कश्चित्।
725. घ्, छ्, ज्: दर्प्प। 726. ङ्: –घाते; all other MSs: –घातो।

727. The root पत् is normally 1P but here, as happens also in the Epics, (Monier-Williams, p.580), it is *ātmanepadī.* For other examples, see below, 8/76b, 13/105d, 14/10b, 31/34b, 33/181c, 182c, and 49/18b. The form उत्पतते occurs once in 41/61c. Note also that a future tense is required here. See above, note to 3/14c.

728. The root शुष is generally 4P but here is 4Ā.

729. All MSs except झ्: रूपं। 730. ङ्: स्तुभग * (?)। 731. च्: –भरकं।
732. ङ्, झ्: मुक्ति:। 733. ख्: म। 734. घ्: तस्मा।
735. ङ्: –ष। 736. ङ्: समाचर। 737. छ्: –र्वे।
738. घ्, छ्: विनये। 739. घ्, छ्: न।
740. ग्, ङ्, छ्: उजा–; ट्: उजापूजा–; all other MSs except झ्: –पूजा–।
741. All MSs except ङ्, झ्: पूजा। 742. घ्, छ्: –जात्।
743. ख्: –वो। 744. All MSs except क्, ख्, झ्: वीरा।
745. All MSs except झ्: सिद्धा। 746. ट्: चतु: पीठा–। See above, note to 1/5b
and 6/37c. 747. Although the root अट् is classed as both
1P and 1Ā as is पर्यट्, out of the eight times they appear the former is in its
parasmaipadī form only once (38/31d) and the latter never.
748. ग्, ङ्, च्, झ्: स:। 749. घ्: –वं।
750. See above, note to 3/52c.
751. क्: –मध्यत:; च्: वह्निक–; घ्, छ्: –मध्यगं; all other MSs except क्: मध्यतं।
752. See above, note to 2/28b. 753. च्: –क।
754. छ्: श्रीजा * ख्य–। 755. छ्: –दुल्लभं। 756. घ्: सुसुक्ष्मं।

757. The honorific श्री figures here as an augment indicating respect and so is not counted as part of the metre. Other examples are found in 48/89d, 56/1b, 2d, 3d, 4d, 11d and 14d. This deviant usage is particularly common in the CMSS. Four examples should suffice: श्रीचिञ्चिनीमतसारस्य समुच्चयं वदस्व मे (1/21ab); श्रीचिञ्चिनीमतमुत्तमम् (2/2d); श्रीवरदेव: प्रभोवल्यां (7/80c); श्रीचित्रनाथं महादेवि (7/83c).

758. क्: शोत–; ख्: श्रोत–। The word स्रोतस् is treated, as usual in this text, as a thematic noun. See above, note to 6/165a. This expression is the result of breaking up a compound to gain a syllable for the metre. The correct Sanskrit would be त्रिस्रोत:प्रवाहकम्. The same expression appears again below in 26/37b.

759. All MSs except घ्, च्, छ्: –शान्तर्गतं। 760. All MSs: –पीठकै:।

761. This passage, i.e. 6/213-219ab, is probably adapted from an earlier source. Similarly, the following verses up to the end (6/219cd-225ab) are drawn from KMT 2/117-122. This passage also appears below as 51/15cd-21. This is

version B. Version B comes at the beginning of the *pañcāśatmeruprastārasūtra* which is also found in YKh (2) 24/1-10. Here, as in YKh (2) (24/11-15ab), this *sūtra* is followed by the *gahvarasūtra* (below 52/1-5ab). Insofar as the division into *sūtra*s is, as we have seen in the introduction, a cardinal feature of the YKh, this suggests that the original source is the YKh. It is highly probable that the last part of this chapter, from here to the end, was added from these two sources namely, the YKh and the KMT in order to integrate the account of the sacred seats presented in the YKh with those of the KMT. But, whereas version B reproduces the text from YKh (2), the part of that passage integrated here has been adapted to this context. Here the goddess is travelling to these places whereas in version B they are simply listed as projections into the *meruprastāra.* This entails a change from the nominative endings of these place names found in YKh (2) and version B to locatives. We may reasonably assume that the original is represented by version B because we notice in the version we are examining here that a good number of entries have nominative endings. The relative uniformity of version B and its greater agreement with YKh (2) on the one hand and the clumsy alternation between cases here on the other supports this view.

We will refer to two other sources. One is YHṛ 3/37-43ab. This passage is virtually the same as the one in YKh (2) and version B. There is little reason to doubt that it was drawn either from YKh (2) or, which is less likely, an earlier common source (see Dyczkowski 2001(b): 53-54). Another source is the *Ṭīkā.* There this passage is not quoted directly. The Ṭ simply lists these fifty places along with the letters of the alphabet to which they correspond and an abbreviation of their names. Differences in the spellings of these place names found in this source have been noted here for convenient reference. For other variant spellings, see the notes to the charts of these and other places mentioned in Tantric sources in Dyczkowski 2001(b): 79-83. Version B: कामरूपं; YKh (2): श्रीकामरूपं.

762. ग्, घ्, छ्, ज्, ट्: वराणस्यां; all other MSs: वराणस्थां। Although this emendation entails a long fifth syllable it is the correct spelling of this place and is supported by the reading in the YHṛ. Version B reads हष्कड्डोकं, below in 16/79c this place is called हक्कड्डोकम् which is possibly the correct spelling. Missing in YKh (2).

763.Version B and YKh (2): नेपालं।

764. Version B: पुण्ड्रवर्धनम् (क्, ख्, ग्: पुत्र–; छ्: पुड्र–); YKh (2): पुंद्रवर्द्धनं; MS ख् of YKh (2): पुंडवर्द्धनं। The usual spelling of this place is पुण्ड्रवर्धनम्।

765. घ्: पुरस्ति; च्: पुरस्ती *; version B and YKh (2): पुरस्तीरं; YHṛ: चर्स्थिरं (ख्: पुरस्थिरं।

766. क्: कान्यकुव्ज; घ्: रन्यकुव्जके; च्: कान्यकुव्जके; छ्: कन्यकुब्जके; all other MSs: कान्यकुव्जे; version B: घ्, छ्: कान्यकुब्जं (all other MSs: कन्यकुब्जं); YKh (2): कन्यकुव्जं; YHṛ: कान्यकुब्जं। Although it is not possible to avoid an irregular long fifth syllable, this

emendation at least saves the required long sixth syllable.

767. घ्: –गीर्यां; version B पूर्णगिर्यं; YHṛ: पूर्णशैलं।

768. Version B and YHṛ: तथार्वुदं।

769. छ्, ज्, ट्: अम्रातकेश्वरे–; all other MSs: अम्रतकेश्वरे–; क्, ग्, ङ्, च्, झ्: –काम्र; YKh (2) and version B MSs छ्, ज्: आम्रातकेश्वरेकाम्रं; all other MSs of version B: आम्रातकेश्वरेकामारं; YHṛ: आम्रातकेश्वरैकाम्रं। A dual ending is required here. See above, note to 5/46d and below, note to 14/33a.

770. घ्: तिश्रोके; all other MSs: तिश्रोते; version B: त्रिश्रोत्रं; YHṛ: त्रिस्रोतः। See above, note to 6/165a

771. Version B: कामकोट्टिकं; YKh (2): तिश्रोतकामकोट्टकं; YHṛ: कामकोटकम्।

772. Version B: क्, ग्: कैलसं भूगुनगतं; झ्: कैलसं भृगुणगतं; all other MSs of version B: कैलासं भृगुनगतं; YKh (2) and YHṛ: कैलासं भृगुनगरं। IM 6 + 7.

773.Version B and YKh (2): केदारं; version B MS ग्: कदार; YHṛ: केदार।

774. घ्: –पूर्यके; version B and YKh (2): चन्द्रपूर्यकम्; YHṛ: पूर्णचन्द्रके (ख्: चन्द्रपुष्करम्)। Cf. below 7/20d and see above, note to 1/11c.

775. Version B: एकोणं; YHṛ: श्रीपीठमोङ्कारपीठं।

776. ख्: –मालये; ज्, ट्: श्रीजालांधर–; version B and YKh (2): जालन्धरं च मालवम्; YHṛ: जालन्ध्रं (ख्: जालाख्यं) मालवोत्कले। A dual ending is required here. See above, note to 5/46d.

777. घ्: कुलुत्यां; च्, छ्: कुवूत्यां; version B: कुलूतं (ख्: कुलुतं; ग्: कूलुतं; घ्: कूलूटं; all other MSs except छ्, ज्: कूलतं); YHṛ: कुलान्तं। The usual spelling of this place name is
कुलूतः। 778. Version B and YKh (2): देविकोट्टं; YHṛ: देविकोटं।

779. Version B गोकर्ण (घ्, छ्: गोकर्णं); YHṛ and YKh (2): गोकर्णं।

780. Version B: मरुकेशरं; YKh (2): मरुकेश्वरं; YHṛ: मारुतेश्वरम्।

781. Version B, YKh (2) and YHṛ: अट्टहासं।

782. All MSs: तु विरजं; Version B, YKh (2) and YHṛ: च विरजं। IM 6 and 7.

783. घ्: –गेहे; all other MSs except झ्: –गृह; version B and YKh (2): राजवेश्मं;
YHṛ: राजगेहं। 784. YKh (2) and YHṛ: महापथम्।

785. ग्: एलांवरे; ट्: एलावुरे; all other MSs except घ्, छ्: एलावरे; version B: क्, ग्: कोल्लगिर्यो; ख्: कोल्लागिर्य; all other MSs except घ्: कोल्लगिर्या; YKh (2) कोलगिर्यं; YHṛ: कोलापुर (ख्: कोल्लगिरि)।

786. Version B: कोल्लापुरं; YKh (2): कोलापुरं; YHṛ: मेलापुरं। IM 5 + 6.

787. All MSs: भोपारे; version B: सोपाने; YKh (2): सापारं; YHṛ: ओङ्कारन्।

788. Version B, YKh (2), YHṛ and MSs क्, ङ्, झ्: जयंतिका।

789. ख्, ग्, छ्, ज्, ट्: उज्जयन्यां; All other MSs: उज्जैयिन्यां। version B: उज्जयिन्या (झ्: उज्जयित्वा); YKh (2): उज्जयंन्यां; YHṛ: उज्जयिन्यपि (ख्: उज्जयनी)। I take the form here to be उज्जयिनी See above, note 2/22a.

790. Version B and YKh (2): चरित्रं; YHṛ: चित्रा (ख्: विचित्रं)।

791. All MSs, version B and YKh (2): क्षीरिका; YHṛ: क्षीरकं।

792. All MSs: हस्तिका–; version B, YKh (2), and YHṛ: हस्तिनापुरम्।

793. Version B: उदकेशं (ख्: उदयेशं); YKh (2): ओडिकोशं; YHṛ: ओड्डीशं च।

794. क्, ख्, ग्, ज्: प्रयोगाख्ये; ट्: प्रयोगोख्य; version B, YKh (2), and YHṛ: प्रयागाख्यं।

795. All MSs: मायापुरी; YKh (2) and version B: पीठं मायापुरी (क्, ग्, ज्, झ्: –पुरीं); YHṛ: षष्ठं मायापुरं।

796. All MSs and YKh (2): उरसा; version B: उरप्ता; YHṛ: जलेशं।

797. Version B, YKh (2), and YHṛ: मलयं।

798. All MSs सैल; version B: सैलं; YKh (2): शैलं।

799. ख्: भेरुडके; ग्: भरुंडके; च्, छ्: भेरण्डके; YKh (2) and version B: भेरुण्डकं (ख्: भेरेशुकं; झ्: भेरेण्डकं; घ्, छ्: भेरण्डकं); YHṛ: मलयं शैलं मेरुं गिरिवरं।

800. Version B, YKh (2), and YHṛ: महेन्द्रं।

801. Version B: वरुणा; YKh (2) MS क्: वरणं; YKh (2) MS ख्: वरेणं; YHṛ: वामनं।

802a. क्, ग्, ङ्, च्: हिरण्यपूरण्य; घ्, च्, छ्, झ्: हिरण्यं–; ट्: –पुर एव।

802b. All MSs: महालक्ष्मी। 803. ङ्, च्, झ्: –नं; version B and YKh (2): तथोद्यानं; YHṛ: महालक्ष्मीपुरोद्याणं। See above, note to 2/28b.

804. Version B, YKh (2), and YHṛ: च्छायाच्छत्रमतः परम्।

805. This and the following verses up to the end are reproductions of KMT 2/117-122. The variants indicated in Roman letters are those of the MSs of the KMT used in the printed critical edition.

806. All MSs: –लोकने। KMT: –कयेत्; MS D तरावलोकिते; MSs AB –ते; MSs EG –यन्। This emendation presumes that a present tense denotes past action. The reading of the edition of the KMT presumes the same for the optative. Cf. 7/37c.

807. च्: –तार्थानि। 808. छ्: –यततानि।

809. This line in the edited text of the KMT reads: तत्र सन्दोहतीर्थं च उपक्षेत्राण्यनेकधा।

810. MSs HK of the KMT agree with this reading. MS J reads: कृता whereas the edited text of the KMT reads: कृतं।

811. घ्: –कीर्ती; ग्, ङ्, च्, छ्, ज्, ट्: –कीर्ति; all other MSs: –कीर्तिः।

812. MSs ABC of the KMT read कुजाम्बिके. The editors of the KMT read आत्मकीर्तिकुमारिका. In the KMT Bhairava is addressing the goddess. Here the goddess is speaking. It appears that the redactor(s) of the KuKh simply quoted this line without taking care to make the necessary change from a feminine vocative to a masculine one. 813. ङ्: पूर्व्वसतानदेवेन।

814. घ्, च्, छ्: तदाप्रकृति; all other MSs: तदाप्रभृतिदेवेश; KMT: तदावसाने। Instead of देवेश the edited text of the KMT reads: कुब्जेशि. MSs AB read देवेशि. The required

change to the masculine vocative is apparently based on this variant.

815. Clearly उभयोः is meant here. This is the reading in MSs FG of the
KMT. 816. क्: मलकं। 817. छ्: नत्।

818. Here is yet another example of how a participle takes over the function of a gerund. See above, note to 5/38b.

819. घ्, च्: –मं; all other MSs: आज्ञामन्दा–। 820. ङ्: –स्त्रत्र।

821. All MSs: –रूपा तुयापिनी। This emendation corresponds to the reading in the MSs of the KMT. But see note to 2/4d.

822. ङ्, ज्, ट्: –न; च्: –सं * *; छ्: –सं * (?) त।

823. All MSs: शिष्यं। This emendation is supported by the reading of the edited text of the KMT. But not that MSs CDEFG of the KMT also read शिष्यं.

824. All MSs: सुरवरार्चितं। The edited text of the KMT reads the vocative addressed to the goddess सुरवरार्चिते। MSs CDF read सुरार्चितम् and HJK सुरवरार्चितः.

825. छ्, ज्, ट्: श्रीमदोदुमहेशान; च्: –न; all other MSs: –ने; KMT MSs EG: –महेशानः; all other MSs of the KMT –महेशानं। The deity 's name is drawn from the sacred seat he governs. Three MSs of the KuKh read ओदु and the rest ओड्डु for the name and one reads उड्डु and the rest उडु for the sacred seat. The readings in the MSs of the KMT of the name of the deity vary as follows: C: –ओड्रं; D: –ओद्द्र–; FH: –ओद्र–; K: –ओग्र–, AEG: –रौद्र– and the remaining four –ओड्र–, which is the reading accepted by the editors. The edited text of the KMT reads उड्डु– as the name of this sacred seat whereas MSs CK read: ओड्र–; HJ ओड॰–; D: ओड्डु– and A: उत्त–. See above, note to 2/28b.

826. All MSs: ददे। This last quarter reads in the KMT: पुनर्ददेत्। See above,
3/14c. 827. क्: स; ख्, ग्, च्, झ्: सः। 828. The KMT reads: व्रज त्वं। 829. ट्: भारत।

830. क्: वषे। All MSs add: शिष्यं सुरवरार्चितम्।

831. The rest of this line is missing in MS च्; all other MSs: शुततः। This emendation agrees with the reading in the KMT.

832. ख्: प्रत्यनुग्रहं। M → N. But note that in the KMT this word is in its regular masculine gender. See above, note to 3/164a.

833. घ्: –पुरभ्य तु; ट्: उड्डुपीठपुरभ्यं तु; all other MSs: –पुरभ्यं तु। I have emended to form an irregular compound typical of the Sanskrit of this text. See above, notes to 2/28b and 4/51a. The edited text of the KMT reads उड्डुपीठे पुनः स्थातुं.

834. All MSs: सृष्टिरनेकधा। 835. ख्: इत्यावरे; ग्, ङ्, छ्, ट्: इत्या * वतारे।

836. ङ्: –ज्ञ। 837. ङ्: –मार्ग। 838. ङ्: स्वा–।

839. ज्: –विंशति–; all other MSs except घ्, झ्: विंशतिस– –संहितां।

840. All MSs: –थाज्ञ–।

NOTES OF THE TRANSLATION OF CHAPTER SIX

1. One could translate: ‘ . . . pray tell me something else, namely, the descent of the sacred seats.' However, the proposed translation makes better sense. Although, the concluding verses of this chapter (i.e 6/219cd-225) are drawn from the KMT (2/117-122) the mythical account of the foundation of the sacred seats and their contents that follows differs considerably from the one found in the KMT. This is because, although the KMT is the older text, the myth there does not relate to the founding of the original sacred seats. Instead it is the story of how the goddess projects these seats onto other sacred sites that form a part of a regional rather than pan-Indian geography. Although the account that follows carries over part of the narrative framework of the KMT it is concerned with the establishment of the original seats themselves, not their projection. Thus, it is indeed the 'other' descent of the sacred seats into the world.

2. The goddess, like the god, is 'accomplished' because she has attained the Command. The Command is not just the means. It is also the goal. The degree in which the goal is attained is in consonance with the degree in which the Command is imparted and received.

3. Three MSs read *pratiṣṭhā*. The goddess, according to this reading, has not just entered into the *maṇḍala*, she is established there.

4. The ‘place' (*sthāna*) of a deity or, indeed, any living being, is an index of its status and attainment. Sacred places have a special power of their own which those who reside there or visit receive. The entrance and presence of the goddess along with the deities who attend upon her in the *maṇḍala* is a sign of their eminence. It is ‘somewhere’ in some spatially undefinable ‘transcendental’ location. The holy abode of the goddess is not a ‘place’ in the common, everyday sense of the word.

5. The phrase 'the energy called the Yoni' (*yā sā śaktir bhagākhyātā*) is the opening quarter verse of the Root *Sūtra* (*mūlasūtra*) (see note to the Sanskrit text of 3/17ab). Three variants of this *sūtra* are found in chapters 26, 38 and 42 (26/7c, 38/1a, 42/3a). It also explained in chapter 58. Apart from these places this phrase appears again above three times (see 3/17a, 3/63a and 6/2a). The Root *Sūtra*, as we shall see, describes the Yoni of the goddess and its triangular shape marked out by the sacred seats in the corners and the centre. The goddess who emerges from the Void in this form is established in the centre of the *Kramamaṇḍala*, here called the Hermitage of Gesture and elsewhere *Maṇḍala* or Wheel of Gesture (*mudrācakra*) (46/18cd-19). In the centre is the triangle representing the goddess’s Yoni, which we are told in the next verse is the Cave within which the goddess sits in meditation.

According to KuKh 46/2-21ab (see table in note to 46/26) the Wheel of Gesture consists of the aggregate of sacred seats and their contents which are their `inner' nature. These are the twenty-five principles of existence (*tattva*) of the Sāṁkhya, ranging from the the principle of Earth (*pṛthavītattva*) to that of the Person (*puruṣatattva*), along with the three qualities (*guṇa*) of Nature (*prakṛti*). This is the form of the sacred seats when they are still within the goddess who enters and resides in her *maṇḍala* contemplating her own nature. When she is duly worshipped by the god and so emerges out of her introverted state, they are projected outside her and assume the outer form described in this chapter.

6. The Cave is the Void in the Yoni (see above, note to 3/1), identified with the Liṅga (see 58/7cd-8ab). In this Cave the goddess in the Liṅga receives the Command (see above note to 3/1). Her silence is a sign of her profound state of contemplation in the condition Beyond Mind (*unmana*) in which she meditates on her own energy – the energy of austerity Beyond Mind. But although immersed in silence (*tuṣṇīstha*), Beyond Mind is the womb of all the energies of Speech and so is active, flowing with the creative, illumining force of mantra (38/19-20).

The blissful body of the goddess in the Liṅga shines brilliantly, radiant with the light of ultimate reality. Thus the black Kālikā abandons her dark colour to become the white goddess in the Liṅga. She is white when engaged in the practice of austerities and perfect chastity. She is black when she emerges from the Liṅga and is ready to unite with the god. Inside the Cave or, to be more precise, within the Liṅga in the Cave the goddess is in her unmanifest state in which she is alone, coupling internally in `ecstatic celibacy' with aspects of herself in the core of the triangle of the sacred seats, her own Yoni. Thus she sits within the sacred seats even as the sacred seats are within her. When she rises from her introverted meditation, the triangle of the sacred seats emerges out into the outside world along with her. Now in what follows, the text describes how she couples with the god externally in each of the sacred seats, one by one.

7. See above, note to 3/125. In relation to the goddess within the Liṅga in the Cave, the Conduct of the Night is an euphemism for her inner union – what our text refers to as her ‘practice of ecstatic celibacy' (*unmattabrahmacarya*). One could say, using the later terminology, that this is the form of this practice in *divyabhāva* (see intro. vol. 1, p. 515). She moves within her infinite being - the triangular womb of all manifestation into which the sacred seats are projected. Thus she unites all the aspects and phases of her dynamic, flowing nature with their male counterparts even as she, at the summit of existence moving within the Void beyond all definition and polarities, unites with the god in the supremely blissful condition that transcends the opposites and with it, their union.

8. This great sound is produced by the explosion of the Liṅga, burst apart by the intense energy of the goddess who emerges from it. It is analogous to the cosmogonic Sound (*nāda*) emitted when the Point (*bindu*) formed by the union of Śiva and Śakti splits to generate the principles that form the cosmic order.

9. Several words denote the unconditioned expanse of the transcendent beyond time and space. Void of all phenomenal forms it may be simply called the Void - *śūnya*. Unlimited and encompassing, it is also appropriately called ‘space’ - *ākāśa* or ‘sky’ - *kha*, *nabha* (or, more correctly, *nabhas*), *gagana, vyoman* and other synonyms. I have translated variously as best suits the context and the English, taking my cue for this liberty from the Sanskrit that also often varies in the choice of words guided solely by aesthetic and metric consideration, rather than any distinction in meaning.

The Void is the Liṅga which is called, for this reason, the Liṅga of the Sky (*ākāśa* – or *vyomaliṅga*). It is both the goddess’s abode and the goddess herself when she is in her undifferentiated (*niṣkala*), unmanifest state (see above 5/18, line 39 of the *Mālinīstava* and 38/6). Within the Void of the transcendental Liṅga the goddess, solitary and silent 'plays' - a clear allusion to her playful union with herself in a transformed Kaula modality in which continence is understood to be the maintenance ('containment') of the supreme state of the Command in union with the god.

10. This divine knowledge is the Command.

11. Within the Liṅga the goddess abandons gender. In this ‘neuter’ state in which she is neither male nor female, she absorbes the empowering energy of the Command within the Liṅga (3/69). United with the god in this state she is the goddess Neuter who attains the plane of Nirvāṇa. This is her ‘continence’ (see 3/63-64ab).

12. Five sacred seats are described from here up to verse 6/212ab. The main features of these seats presented in this account have been listed for easy reference in the table 2 on p. 616-617 of vol.1 of the introduction.

13. The journey of the god around the sacred seats begins and ends with this one (see 6/224cd-225). See below note to 6/224cd-225 concerning the spelling of this place and its location.

14. The name of this Siddha is spelt Uḍīśa below in 6/31.

15. The Tree is the Point (*bindu*) in the centre of the Triangle into which the seats are projected. This is the location of this, the First Seat (*ādipīṭha*). The Conduct of the Night, as we have just seen above (note to 6/3-5ab) induces the liberated state of flight. Entry into the Tree, that is, the Point (*bindu*) in the centre, is the attainment of liberation.

One wonders how intentional the association of flight with the tree is. Shamans in many diverse cultures climb up a sacred tree or post, ascending up it in stages as they travers the worlds. At the top they take flight with the aid of their drum and cross over into the higher regions of the celestial spirits.

16. Cf. 6/127cd-128ab.

17. Cf. above 5/71ab.

18. The lion, majestic and powerful, is a symbol both of empowerment

and the authority to transmit it. The Lion is the empowered form Bhairava assumes when he is initiated by the Command transmitted to him by the goddess's 'lion-gaze' (*siṁhāvalokana*) who, in the form of her Vidyā, is the lioness (53/4). Similarly, the Lion Knowledge transmitted by the goddess is the Command and so each Kaula school is the tradition, convention (*saṁketa*) or 'vision of the lion' (*siṁhadarśana*). See notes to 5/30 and 5/34 and intro. vol. 2, p. 344 ff..

19. There are fifty Rudras in Oḍḍiyāna (6/14-20), fifty Heroes (*vīra*) in Jālandhara (6/45cd-55ab), fifty Bhairavas in Pūrṇagiri (6/100cd-105) and fifty Rasasiddhas in Kāmarūpa (6/139cd-144; see also below, 38/17-19). The fifty Rudras of this seat belong to the Wheel of Kaṅkālabhairava (see below, 6/26).

20. These are the fifty Rudras (elsewhere also called Bhairavas, Vīras, Devas and Siddhas) who preside over the fifty letters of the alphabet embodied in Bhairava called the Assembly of Sounds (*śabdarāśi*). The projection of the letters and their presiding deities onto the body and other teachings related to the Assembly of Sounds are the subject of chapter 19. See table there where their names are compared with those found in the ṢSS, *Ṭīkā*, KnT, KMT and other sources.

We find numerous sets of deities said to preside over the letters of the alphabet in the many Tantric systems, whether Kaula, Śaiva, Vaiṣṇava, as well as Buddhist and Jain. We also find several in the Purāṇas and even in works in modern languages and their dialects. This series is certainly one of the most popular in the Śaiva and Kaula Tantras. Although the Mālinī alphabet (see chapter 18) is considered to be very important by the Kubijkā Tantras and Trika and therefore by Kashmiri Śaivites, it hardly survived in the later period. The Assembly of Sounds, on the other hand, continued to be popular. It appears, for example, in the *Śāradātilaka* (2/29cd–35) which is usually attributed to the 10th century but is probably two or three centuries later. It is also found in the famous 16th century compillation by the Bengali Kṛṣṇānanda, the *Tantrasāra*.

21. This Rudra is usually called Krūra. See Schoterman 1981: 218-219.

22. The name of this Rudra, the lord of the letter Gha, is usually Śiva. Krūra is normally the name of the Rudra who governs *anusvāra*. See ibid.

23. This Rudra is also called Ajita. See ibid.

24. A more common name of this Rudra is Śarman. See ibid.

25. Another name of this Rudra is Ḍāra. See ibid.

26. Also called Śikhin. See ibid.

27. Also called Bakīśa. See ibid.

28. See below, note to 6/126cd-127ab.

29. There are three plants with similar names. One is the Vellaka, also called Vellikā, which is Trigonella Corniculata. The others are the Vella which is the Embelia Ribes and the Vela which is the mango tree. Perhaps this is the triad to which the text refers. We are not told the names of the trees unless, assuming a

skewed syntax, they are these three. But this is unlikely. Apart from the mango these are not trees.

30. The word '*udyāna*' literally means a garden. Perhaps what is meant here is that this sacred seat is called 'garden' because the beings and other things in it are varied and well arranged together as are the plants in a garden. See below, note to 6/224cd-225ab, concerning the variant spellings of this sacred seat.

31. Concerning this famous cremation ground see above, note to line 118 of the *Mālinīstava*. The name of this place is fancifully derived from that of flowers that are said to grow there. Here called *karapuṣpa* - 'Kara flowers' - their full name is *karavīra*, that is, oleander (*Nerium Odorum*).

32. The Purāṇas sometimes refer to the infamous Kāpālika sect as Kaṅkāla (lit. 'skeleton') (Dyczkowski 1988: 19) possibly because the initiates worshipped this form of Bhairava, amongst others. He is mentioned as the first of a group of eight Bhairavas in the JY (ibid. 107). He appears in the KMT (16/85), the commentary on which identifies him with Asitāṅga, the first of the most common of the groups of eight Bhairavas. The KMT portrays him as prone beneath Parā, the four-armed form of the goddess who stands on top of him. They are visualized in the centre of the *Khecarīmaṇḍala*, which located above the six Wheels in the body, is the highest (see Heilijgers-Seelen 1994: 173-4 and 272).

33. The *maṇḍala* is commonly said to be made of six parts (*ṣaṭprakāra*) with reference to the hexagon that encloses the triangle in the centre. Similarly, the less common expression *triprakāra* – 'consisting of three parts' refers to the triangle in the centre and may mean simply 'triangle' or 'triangular'. Thus, the inner sacrificial hearth (*kuṇḍa*) of Sun, Fire and Moon within which this sacred seat is said to be located is '*triprakāra*', that is, triangular (65/28cd). Similarly, the offering of the sacred sandal (*pādukā*) is said to be '*triprakārā* (15/22c). The Stone that is 'made of three parts' (*triprakāramayā*) is the central triangle made of letters (3/31-32). The goddess herself is triangular (*triprakārā*) and her form is the Yoni (*bhagākṛti*) (66/78b). At the same time she is the energy within the triangle (26/69c and 59/33b) and as the female triangle (*triprakārā*), she contains Oḍḍiyāṇa – the sacred seat in the centre of the triangle - within herself (26/3b, 38/2a and 42/3a).

34. Khecarī is the name of the goddess who governs this sacred seat as is the name of the Gesture.

35. The name of this Siddha is spelt Oḍīśa above in 6/9.

36. The goddesses, all aspects of Kubjikā, and the Siddhas of the sacred seats, are tabulated below. These are compared to the ones named in the KMT (ṢSS and the ŚM that agree with it) and the KRP (6/48cd-52cd according to to Heilijgers-Seelen 1994: 130 note 33).

7. Table of Seats, Goddesses and Siddhas

Sacred seat	KuKh	KMT	KRP
Oḍḍiyāna	Kubjikā/ Khageśī - Uḍīśa	Raktacāmuṇḍā	Kamalā
Jālandhara	Siddhayoginī - Caryānātha	Karālinī	Samarī
Pūrṇagiri	Samarī /Pūrṇāmbā - Ṣaṣṭhadeva	Caṇḍākṣiṇī	Mahantārī
Kāmarūpa	Kāmeśvarī -	Kāmeśvarī	Koṅkaṇā
Trisrota	Mātaṅgī - Mātaṅgaka / Kucandra	Kuṇḍalinī	* * * *

37. This seat, more than any other is associated with mystic flight (see KMT 2/40 quoted in intro. 1, p. 81, note 3). Appropriately, here Kubjikā is Khageśī (i.e. Khecarī), the Skyfaring Goddess who flies like a bird (*khaga*) within the expanse of the infinite conscious being who is both beyond the body, senses and mind and pervades them. This condition is symbolized by the Full Moon that represents the fullness of the plenitude of life and the goddess who, as the energizing centre of the Moon, is full of all things. Accordingly, she is called Bhairavī whose name, like Bhairava's (see above, 2/42-43), denotes her blissful fullness.

Śiva's Path (*śivamārga*) is the Cavity of Brahmā on the crown of the head. Explaining how the sacred sound of mantra rises up in stages up through the centres governed by the presiding gods of the Five *Praṇavas*, the ṢSS enjoins:

One who is blessed with freedom of movement (*gati*) should develop the dynamism (*gati*) (of the rise of Kuṇḍalinī) by means of Sound. Once pierced through Brahmā, then Viṣṇu, Rudra and Īśvara and the movement (of energy between the eyebrows which) forms the bridge (to the upper level) the Key should open the cavity. Once opened (Kuṇḍalinī reaches) the Supreme Place where Aghora resides.

nādena tu gatiṁ kuryāt [kh: kuryā] svacchandagatibhāvitaḥ ||
bhitvā brahmā tato viṣṇuṁ [kh: viṣṇu] rudram īśvaram eva ca |
setubandhanagamanaṁ kuñcikodghāṭayed bilam ||
udghāṭya paramaṁ sthānam aghoraṁ yatra saṁsthitam | ṢSS 14/69cd-71ab

Explaining the words 'the Key should open the cavity' (ṢSS 14/70d = KMT 8/73d), the commentary on the ṢSS says: 'Just as a door is opened with a key similarly with this method Śiva's Path is opened' (*yathā kuñcikayā [k: krauñcikayā; kh: kauñcikayā] dvārodghāṭanaṁ [kh: dvānoṭghāṭanaṁ] kriyate [k: kriḍyate] tathā anayā yuktyā śivamārgasyodghāṭanaṁ kriyate*). The commentary on the KMT explains the same as follows: The Key is the tongue. The Cavity is the location of the goal. One should be pierce the Supreme Place (sthāna) that is, the Cavity of Brahmā, with the tongue (*kuñcikā jihvā bilaṁ lakṣasthānaṁ* | *jihvayā bhedayet* | *paraṁ sthānaṁ brahmarandhram* | KMT fl. 5b).

It seems that according to the passage we are examining, Aghora resides in the Cavity of Brahmā that has been opened by this Key. Elsewhere the ṢSS lists the places in the body where the fifty Rudras that govern the letters of the alphabet are located. There we read that the Rudra Mahāsena, who governs the letter Ḥ (*visarga*), is 'on Śiva's Path, that is, (he is) in the Cavity of Brahmā' (*śivamārge brahmarandhragaḥ* ṢSS 38/16b, cf. KMT 24/16b). Elsewhere in the ṢSS, Mahāsena is said to be on the tongue (*aḥ mahāseno jihvāyām [k kh: jihvayā]* ṢSS 7/51b). Perhaps we may infer that Mahāsena is on the tip of the tongue that, curled up into the nasal cavity, extends up towards the Cavity of Brahmā. He is the lord of the letter Ḥ, that is, *visarga*, which literally means emission. In this context, *visarga* is the powerful emission of sacred Sound (*nāda*) that pierces through the Cavity of Brahmā and projects this energy up into the transcendent Void beyond. Thus by means of this, the Gesture of the Skyfarer (*khecarīmudrā*), which is the upward movement of Sound on the one hand and the upraised tongue on the other, the goddess Bhairavī, who is the energy of Bhairava's bliss, has 'taken flight on Śiva's Path'. In this way Bhairavī travels to the highest level of her own lunar energy said to be 'the extremity of (the energy of the) New Moon' (see above 5/83cd-84ab).

38. In this chapter, as well as other places in the Kubjikā Tantras, the name Siddhinātha and Siddhanātha appear to be interchangeable (see note to the Sanskrit text). Siddhanātha (or Siddhinātha) is a title given to the founder of a lineage or transmission (see above, note to 4/50cd-51ab). It is equivalent to the title Ādinātha or Mūlanātha. Thus each of the sacred seats has it own Siddhanātha. The one here is called Uḍīśanātha (see above 6/31).

39. Almost all these are names of Vedic Ṛṣis. They are also mentioned in the Purāṇas. Vedic Ṛṣis are members of Bhairava's host and live with him on Kailāsa along with a variety of celestial beings and gods, numerous Yoginīs of various types and Mothers (*mātṛ* or *mātṛkā*). The sacred seats are the residence of the 'incarnations' of the goddess and so the majority of attendants are Bhairavas and the like rather than Yoginīs. But despite this change and the absence of other beings in the goddess's entourage who are part of that of her male counterpart, the Ṛṣis remain as a sign that the goddess, like the god, possesses the authority and status of a Vedic deity.

The names of the Ṛṣis mentioned in the four Vedas are listed in the introductions by Ravi Prakash Arya to Wilson 2000: (vol. 1 intro.: p. 44-71), Griffith 2000 (1): 20–22; Griffith 2000 (2): 42-46 and Whitney 2000: 32-33.

40. Jālandhara is regularly said to lie in the right corner of the triangle and

Pūrṇagiri on the left (see, e.g. 26/3). Concerning the location of this and the other major seats, see intro. vol. 1, p. 553 ff..

41. Khageśī, that is Kubjikā herself, is indeed the goddess of Oḍḍiyāṇa (6/31), the seat of OṀ (*oṁkārapīṭha*). Similarly, Jālandhara is a transformation of the first seat. However, although the seats are progressively generated by the transformation of the corresponding seats that precede them, this is the only hint that a similar process may operate in relation to the goddesses who preside over them. Perhaps what is intended is that all the goddesses of the sacred seats are transformations of Kubjikā who, as Khageśī, is directly present in the first seat, just as the Siddhas of the seats are all equally manifestatations of Bhairava.

42. In the next sacred seat, Jālandhara, the goddess is red. The god in Pūrṇagiri is yellow (6/80cd-81) as is the goddess. In Kāmarūpa that comes next, the Siddha (6/128), goddess and seat (6/150cd-151) are white.

43. The goddess in this sacred seat is identified as Khageśī, Cāmuṇḍā and Jālā. The first of these names is common to all the goddesses of the sacred seats as they are all aspects of the Skyfaring Goddess (*khageśī*), that is, Kubjikā (see above 6/31). Bhairava here is said to be Kumāra, Caryādeva and Rakta. The tree is the Bilva, the cremation ground Laṅkuṭa and the gesture (*mudrā*) Karālā.

44. See below, note to 6/126cd-127ab.

45. Bhairava in the form of a young man 'absorbed in the state of Kaula practice (*caryāvasthā*)', unites here, as in Oḍḍiyāṇa, with the goddess and so receives initiation. This is why this place is called the Sacred Seat of the Youth (*kumārapīṭha*) (see below 6/64). We have seen that the previous seat was the Sacred Seat of the Eldest (*jyeṣṭhapīṭha*) (6/37cd) and is associated, as one would expect, with the Transmission of the Eldest. But Jālandhara is the sacred seat of the Skyfarer, while that of the Youth is Pūrṇagiri (see below 6/190 and note). The form Bhairava assumes here is not linked to the triadic transmission. In this case he is Kumāra, that is, the god Skanda:

> I will tell (you) about the beautiful Kumāra born of (a woman of good) family (*kulajā*). Endowed with the sacrament of initiation and born of (a good) womb he should be worshipped intensely. From six to eight years * * (?). Know him to be the child (*vaṭuka*) of the goddess, that is, Kumāra, with six faces.

kumāraṁ kathayiṣyāmi surūpaṁ [ṅ: svarūpaṁ] kulajodbhavam |
dīkṣāsaṁskārasahitaṁ [all MSs: -rahitaṁ] garbhajaṁ pūjayed bhṛśam ||
ṣaṭvarṣāṇy aṣṭakaṁ yāvad [k: yādan] yathā tadvilomakṛtaṁ [ṅ: tadvilāpakṛt] ? |
vaṭukaṁ [k: vaṭu *] taṁ vijānīyād [k: -yā] devīputraṁ ca ṣaṇmukham ||
YKh (1) 25/51-52.

Concerning Vaṭuka Bhairava see notes to 11/33cd-34ab. His visualized form is described in 47/3cd-6 and notes.

46. The *maṇḍala* is required for both the outer and inner worship of the goddess. Thus, just as in this sacred seat, Bhairava fashions a *maṇḍala* in front of the goddess and worships her feet in Kāmarūpa (6/130cd-131ab). He does the same in Pūrṇagiri (6/81), where a vast host of gods and other divine beings stand reverently in front of it with him (6/111). In Oḍḍiyāṇa the goddess is worshipped in the Rite of the Five Offerings that requires the *maṇḍala* (6/13) as does the ritual the attendants in Jālandhara perform (6/66). Out of the fervour of his devotion the god in Kāmarūpa generates the *maṇḍala* in which he worships the goddess by means of the sacred sound, loud and powerful, he produces (6/130cd-131ab).

47. The form of Kaula practice – *caryā* – meant here is union with the goddess.

48. The Heroes' Path is the path of the teaching of the Kaula Tantras. Practicing Kaula initiates are called 'heroes' (cf. 38/19). One of the qualities of a true teacher is that he is on the Heroes' Path (32/49).

49. The Heroes' Field is to the north of Jālandhara. See above 6/38.

50. See below 37/43-44.

51. I have emended to the form of the term we invariably find elsewhere in this chapter. But note the reading of the MSs - *prīticārikāḥ* - which literally means 'practitioners of love'.

The three female attendants are the first of three low caste women in a series of eight said to be embodiments of the eight Mothers who reside in their eight sacred sites (*kṣetra*) (see 16/13-14) and so are called Kuladevīs (6/108). The next three in serial order along with three maids (*cellakā*) and three male servants similarly reside in Pūrṇagiri (6/109–110) and Kāmarūpa (6/147cd-148). In the latter case, only the first two out of the three female attendants correspond to the last two embodiments of the Mothers with an extra one (called Mātaṅgī) added to complete the set. In Oḍḍiyāna there are only three female servants and three male servants. Moreover, these six are of a different type to those found in the other sacred seats. This is possibly why the female attendants in Oḍḍiyāṇa are called *paricārikā* (6/23ab) rather than *praticārikā* as they are here and in Kāmarūpa (6/148). They are not called anything in Pūrṇagiri. Similarly, the male attendants in Oḍḍiyāna are *praticāraka* (6/23cd) rather than *praticāra*, which is what they are called in Pūrṇagiri (6/110) and Kāmarūpa (6/148). Tisra, the fifth sacred seat, will come into existence in the future. Presumably for this reason the names of the attendants there are not listed.

52. The equivalent group of three in Pūrṇagiri (6/109) and Kāmarūpa (6/147) are called *cellakā,* a word not found in MW. It is possibly formed from the root *cell* (1P) meaning to go or move, to shake or tremble. I translate this word as 'maid'. We may possibly understand 6/109cd to mean that these three are the maids of the triad of Mothers who, in the form of low caste women, attend upon the goddess in the three seats of the corners of the triangles. Thus there are two

triads (*trika*) of female attendants in each of these three. See below, note to 6/108.

53. Cf. 6/110-111 and 6/147cd-148ab. We can tabulate the names of these three groups of three attendants in the following way:

8. Table of Attendants in Jālandhara

The Three Female Servants	**The Three Maids (*cellakā*)**	**The Three Male Servants**
Veśyā (the Prostitute)	Lolā (Lustful)	Kallola
Muṇḍanī (Skull Bearer)	Vicitrā (Peculiar)	Kṛkara
Kaivartī (Fisherwoman)	Bhābhūtī (Wealth of Light)	Kāmeśvara

54. See above, note to 6/38.

55. There is ultimately only one teacher namely, Siddhanātha who, identified with Bhairava, assumes the identity of the teacher in each seat (cf. above, 6/33cd-34ab and below 6/118cd-119ab, 157cd-158ab, 183cd-184ab) just as the goddess does (see note to 6/39). Similarly, in a sense there is only one seat, that is, Oḍḍiyāṇa. But whereas Siddhanātha / Bhairava assumes various outer forms by the power of Māyā, Oḍḍiyāṇa, the first and original seat, becomes the others through a chain of transformations. Thus Jālandhara comes from Oḍḍiyāṇa and as we shall see, Pūrṇagiri is emitted by Jālandhara (6/121cd-122ab) and Kāmarūpa by Pūrṇagiri (6/132cd).

56. Cf. below 6/197–198ab.

57. Perhaps this is the secret name of this seat. As we shall see, the next seat, Pūrṇagiri also has a secret (*gupta*) aspect. In Kāmarūpa, the secret seat is called Ucchuṣma. Here it is called Puṣpa (Flower). Puṣpa in Sanskrit means both flower and menstrual blood or menstruation. The god here is called Rakta, that is, Blood. One of the goddesses is called Raktajā, which means 'Born of Blood'. Caryānātha, who was initiated by the mother of the seat namely, Jālāvvā, is present here in secret with the Yoginī, his consort. She, the hidden form of the goddess is, like all the consorts of the Siddhas of the seats, a tribal Śavarī woman (6/112cd-113ab). The goddess who appears before the Siddha and is visible to him in that form, that is, as the goddess who initiates him, incarnates as his consort.

58. See above, 6/41 and note.

59. The Siddha here is normally called Caryānātha. The name Caryāsiddha is unusual. Indeed, this may be the only place where it occurs.

60. The goddess stayed in the previous sacred seat, Oḍḍiyāna, for three hundred divine years (see above 6/32-33ab) and one hundred and fifty in

Pūrṇagiri, the following seat (see below 6/118). We are not told how long she stayed in the other two seats, Kāmarūpa and Trisrota.

61. We have seen that the name of the first seat, Oḍḍiyāna, is said to imply a reference to the goddess's flight (see note to 6/31-33ab). She flies up into the sky when her work is complete in the seat of Pūrṇagiri also (6/118cd-119ab). Similarly, when she leaves Kāmarūpa she is said to 'enter the Transmission of the Skyfaring Goddess' (6/159cd-160ab). This is the Divine Current of the Transmission that flows through the Point in the centre within the expanse through which the energy of the Transmental travels back and forth from the supreme Śāmbhava state. The goddess, the energies and their possessors who accompany her there are all Skyfarers. The goddess first descends down following this current and then 'flies up into the Sky' ascending back up along it. Similarly, the god is said to be transported upwards by the rise of the energy of Kuṇḍalinī (6/82-83).

62. See above, note to 6/59ab.

63. Just as the sacred seats emerge progressively from one another, Jālandhara from Oḍḍiyāṇa and Pūrṇagiri from Jālandhara and so on (see above, note to 6/59ab), it makes sense that the Siddhas who teach there should come one from the other. Thus just as the Siddha who teaches in Jālandhara comes from Oḍḍiyāṇa, the one who teaches in Pūrṇagiri comes from Jālandhara (see below 6/121cd-122ab) and so on. The point is, that it is the same god Bhairava who, incarnate in the world as Siddhanātha, is in reality the founder of the transmission of each of the seats. In other words, his journey from one to the other takes place by his successive descent in each Age at each of these seats where a transmission (*krama*) is established (see below 6/162). Each time this happens the drama of his consecration by the goddess is re-enacted. Although essentially the same, both the goddess and the god assume a different form in each sacred place. At first sight there appears to be a contradiction here with what the god had said earlier namely, that Age after Age the role of teacher and the taught alternates between the two. It seems then that we must understand this to mean that the Age meant in that case is not a *yuga* but an entire cycle of four *yugas*.

We may also understand that what is meant here is that the teachings initially originated in Oḍḍiyāṇa and then spread progressively from seat to seat. We must always keep an eye on two levels. One is the transcendent beyond history in which there is no change. The other is the immanent within history in which the continuity and oneness of the transcendent is expressed in the perennial recurrence of the one salvific event, each time the same and yet every time different.

64. Cf. 7/59cd-60.

65. This sentance alludes to a didactic etymology which explains why this seat is called Pūrṇagiri namely, that it is the mountain - *giri* - that is full - *pūrṇa* -

of Bhairava's nectar, that is, bliss.

66. YKh (1) (37/14) explains: The Path of the Gods is emanation. (Everything) is withdrawn by the Path of the Fathers. (When the goddess) is on the Great Path (all that is) auspicious is protected.

devayānaṁ bhavet sṛṣṭiḥ pitṛyānena saṁharet |
mahāyānagatā sā tu sthitaṁ pālayate śubham [k, gh, ṅ: śataṁ; g: subhāṁ] |

67. Apparently, a didactic etymology of the goddess Samarī's name is implied here based especially on the first two syllables. She is Sama-rī because she is *saṁ-pūrṇā* i.e. completely full and because she is the *sama-tva* lit. 'equality' i.e. the oneness of all beings. Notice how the lunar goddess arises splendid in her plenitude as the Full Moon from the underworld. Her cathonic origins as the Earth Mother of emergent fertility and growth clearly evident, as is her life-giving role as the nourishing Mother who is the very vitality in all living beings. Here we contemplate her arising, that is, the activation of her divine power and gaze upon her radiant form as it ascends to the highest spheres of the universe and then rise beyond into the luminous, blissful Sky of the transcendent deity beyond it. But first she stays for some time in the world to bestow upon it her grace by uniting with the god, who is also the most perfect of men. In this way she transmits her seed, embodied in her spiritual descendents, perfect beings who will in their turn transmit what they have received.

68. See note to 6/40.

69. This hermitage, that is, this sacred place (see above, note to 5/21) is a mountain. A word for mountain in Sanskrit is '*acala*' which literally means 'immobile' or 'unmoving'. This place is said to be a mountain that is 'unmoving' because here the goddess renders the mind firm and stable by the grace of her Command.

70. Taking '*paramavāsanā*' to be a *bahuvrīhi* compound, meaning 'belonging to the supreme abode', qualifying Samarikā we arrive at this translation. However, the word *vāsanā* may also mean an 'inclination or tendancy remaining as a latent trace of past action or perception'. Applied to the deity one could say that the goddess, as the primary energy of the god's will, is a supreme form of *vāsanā* present not in the mind or somehow in individual consciousness but within the godhead.

71. The reading '*kulajaiḥ*' found in all the MSs is problematic. If we accept it, the seven beings 'born from Kula' that accompany the goddess should be male. The feminine instrumental plural – *kulajābhiḥ* – requires an extra syllable with respect to the masculine equivalent – *kulajaiḥ* - which would disturb the metre. As the gender of nouns is occasionally altered in our text, usually to accommodate the metre, it is not unreasonable to suspect that this may have taken place. The seven 'born from Kula' may be Siddhas who accompany the goddess. However, it

would be more coherent with the overall demography of the inhabitants of the sacred seats if they were to be Yoginīs. Thus in the following sacred seat we are told that there are seven Mothers along with the deity as the eighth (6/126cd-127ab). *Devatā*, which is the word in that reference for 'deity' is a feminine word, although it may apply equally to a male or a female deity. But the context warrents the assumption that it refers to the goddess of the seat. Similarly, the diction of the verse we are examining is not free of ambiguity. The ordinal 'eighth' (*aṣṭamī*) is feminine qualifying an unstated feminine substantive, which is in all probability the goddess of this sacred seat.

The male form of the adjectival noun *kulaja*, meaning lit. 'born in a good family' and, in a technical sense, 'born into the Kula', may refer to a male initiate (37/65cd-66ab) who belongs to the 'family' – *kula* – of his lineage. Many such Siddhas or initiated yogis are amongst the great host of beings who attend upon the goddess (39/6). However, the feminine form *kulajā* is more common. In a generic sense, it is a way of referring to the Yoginīs who are the consorts of Siddhas (46/154cd). In another sense, connected to this one by association, *kulajā* may be an adjective qualifying the Command (6/8 above) or even the supreme goddess herself in the form of Kuṇḍalinī, as in the following passage:

> The (goddess) who by means (of the pure consciousness) devoid of mind abides in the middle of the stick of the Egg of Brahmā (i.e. Suṣumṇā) and is within (or between) the path that is both supreme (transcendent) and inferior (immanent) is Kulajā in the tradition of the transmission (*kramānvaya*).

brahmāṇḍadaṇḍamadhye tu tiṣṭhate yā acetasā [ṅ: acetathā] ||
parāparapathāntasthā kulajā sā kramānvaye | YKh (1) 25/70cd-71ab.

Moreover, in a more specific sense, the Kulajās are also a type of Yoginī (31/123) who, together with other types of Yoginīs and goddesses, are a part of the goddess's entourage (35/104). In at least two places in our text they are especially associated with Sahajā Yoginīs (31/123 and 36/118). In one place they form a group of five corresponding to the Five *Praṇavas* (35/95-96ab). More commonly they are one of the eight types of Yoginīs associated with the eight Mothers (see 42/37-42).

72. This 'eighth one' (*aṣṭamī* - feminine!) is said to be *śivātmikā* which may translated as either 'Śiva by nature' or 'Śivā by nature'. Presuming that the line of reasoning outlined in the previous note is correct, I have chosen the latter alternative.

73. See above, note to 6/40. 74. See above, note to 6/42.

75. The western Yoginī's House is one of many names for the Kubjikā tradition. It is also a name for the Triangle in the centre of the *maṇḍala* above the

head. Cf. below 6/129 and see 7/14cd-15ab.

76. Sexual pleasure is also 'invisible' as Bhairava is here said to be when he worships the goddess in secret, out of sight of the uninitiated.

77. Cf. above note to 6/66-67ab.

78. The goddess is satisfied because the mystic flights Bhairava experiences are signs of his sincere devotion. She is satisfied because his desires are authentically spiritual. She is sure that the union that is to take place by which she transmits her seed to him will be a spiritual one.

79. This Command is the first of a series of four empowerments Bhairava receives from the goddess. He will receive the second one when he is enclosed in a sacrificial jar (6/87cd-88), the third when he emerges from it and receives the sacrificial meat (6/89ab-90ab) and the final one when the goddess nominates him as the presiding Siddha of this sacred seat (6/96cd-97ab).

80. Below it is called the Assembly of Skyfaring Goddesses (*khecarīcakra*) (6/93ab). According to the *Ṭīkā* (MS K fl. 65b), the Wheel of the Skyfarers is the Sequence of Twenty-eight worshipped above the head at the End of the Twelve (*aṣṭāviṁśabhedabhinnakramaṁ khecarīcakram bilāntasthaṁ pūjayet | bila iti dvādaśānte*). According to the KMT (16/1-109ab), ŚM (chapter 19) and ṢSS (25/1-159ab), it is the fifth and highest of a series of five Wheels. It is located on the Cavity of Brahmā at the top of the head (Heilijgers-Seelen 1994: 163). Normally, this term refers to the cavity on the crown of the head. But in this context, as the Ṭ we have just quoted explains, the 'cavity' (*bila*) is the End of the Twelve. The Wheel of the Skyfarers consists of three concentric circle arranged either within one another or, better, in such a way as to form an ascending tappering cone that, presumably, extends from the crown of the head to the extremity of the End of the Twelve. The outermost circle is that of the Sun (*sūryamaṇḍala*). It consists of a twenty-four-petalled lotus with the consonants from Ka to Bha projected onto them in serial order. Next comes the circle of the Moon (*somamaṇḍala*). This is a sixteen-petalled lotus containing the sixteen vowels. The circle within it is that of Fire (*agnimaṇḍala*). This is a lotus with eight petals onto which are projected the consonants from Ya to Ha. In the centre is the goddess's triangle called the 'first circle' (*ādimaṇḍala*) which contains the consonant Ma and the conjunct KṢa. These letters are governed by the skyfaring Yoginīs. Asitāṅga is the god and the goddess is seated on his lap. For details and references the reader is referred to Heilijgers-Seelen 1994: 150 ff. and ibid. 256 ff.

81. The Great Meat (*mahāphalgu* or *mahāmāṁsa*) normally means either human flesh or beef. Those Śaivites who took the vows of a Kāpālika were notorious for their practice of eating human flesh. It is still considered to be empowering amongst the Kinarami Aghoris of Benares, although in actual practice it is rare. The Buddhist Anuttarayoga Tantras refer to what commentators explain are interiorized versions of the same practice in which human flesh

functions as a symbolic cypher manipulated in their esoteric discourse concerning higher states of consciousness. Even sophisticated, domesticated Kashmiri Śaivites refer to injunctions from the Tantras such as the following (quoted in ŚSūvi p. 33; see Dyczkowski 1987: 143), although they too, of course, did not take them literally:

> O goddess, by eating the body of the beloved, a relative, close friend, benefactor or dear one, one must fly upwards with the Maiden of the Sky (*gaganāṅganā*).

Human flesh along with beef and the meat of other animals is one of the forms of sacrificial pap (*caru*) adepts may be given to empower them by the Yoginīs they meet on their pilgrimage around the goddess's sacred sites.

82. The text reads '*tasya mahākṣobham ajāyata*' which literally means 'his (state) of great arousal came about'**.** Although sexual energy is generally understood in the Śaivāgamas to be essentially spiritual energy, it is in these Tantras, and others like them, such as the Bhairava Tantras and the Buddhist Anuttarayoga Tantras, that it is extensively manipulated as a means to spiritual development. In this perspective the god, like the goddess, is spiritually potent to the degree in which he is 'sexually' (read 'spiritually') aroused and arouses others. And this god, who is a veritable embodiment of 'sexual pleasure' (*rati*) (6/82), is especially so. This equation although startling at first, is not at all novel. The concept of *ānanda* -`bliss' has always had strong sexual connotations. The Upaṇisadic equation that identifies the Brahman with *ānanda*, for example, intends to represent the supreme spiritual experience of the Brahman as intensely blissful as sexual intercourse or, more specifically, its climax. The reader is referred to Olivelle 1997.

83. Five MSs indicate the reading '*bṛṁhitaḥ*' which means 'intensified' i.e. the members of the Assembly intensified Bhairava's state of arousal.

84. The text simply says 'from the middle' (*madhyataḥ*) without specifying further. Presumably, Bhairava is in the middle of the assembly (*cakra*). Anyway, it is he who ejaculates.

85. Monier-Williams lists the following meanings for *vikṣepa*- (m.) 'the act of throwing asunder or away or about, scattering, dispersion, casting, throwing, discharging'. The last of these meanings is the closest to the one here namely, ejaculation and, by extension, the ejaculated seed. A similar derivative of the root *kṣip* is *utkṣepa* (masc.). The meanings listed in Monier-Williams are 'throwing or tossing up, raising, lifting up; throwing away; sending, dispatching; bringing up, vomiting'. This word also means 'ejaculation' as is clear from the following reference quoted in the commentary on the *Tantrāloka* (TĀ 29/109-110cd):

Sound, touch, form, taste and smell, the fifth - the order of things is of (these) five kinds when (experiencing) the bliss of ejaculation (*utkṣepa*). O great goddess, this is contemplative absorption (*samādhi*). Once known, one attains Śiva.

śabdaḥ sparśaś ca rūpaṁ ca raso gandhaś ca pañcamaḥ |
utkṣepānandakāle tu pañcadhā vastusantatiḥ ||
sa samādhiḥ maheśāni jñātvā śivam avāpnuyāt |

Clearly, the god is placed in the jar in the form of his sperm. He reports to the goddess that after being 'churned' he was 'cast (*kṣipta*) into a wine jar' (6/94cd). *Kṣipta*, the word for 'cast' is derived from the same root as is the word *vikṣepa,* meaning 'ejaculation' or 'ejaculated' literally being '(sperm) cast out (of the body)'. This sperm that was first 'emitted' (*kṣipta*) is then 'cast' (*kṣipta*) in a wine jar.

The jar in which Bhairava in the form of his seed is placed and worshipped is probably held by the goddess. According to the description of the goddess's visualized form below in chapter 29, Kubjikā holds, amongst other things, a jar (*kalasa*) containing the Five Potions of Immortality (*amarīdravya*) namely, urine, blood, feces, clarified butter and semen (Ṭ MS K fl. 65b, quoted below in the note to 29/43). Similarly, Kubjikā's supreme (*parā*) form described in YKh (1) portrays her holding a vessel in the midst of the Skyfarers and so, like the god, is in the middle of the Assembly of the Heroes (see note to 6/84):

She is the Kālī of the great Bhairava. Her lips are (red like the) Bimba (fruit) and she is greedy for blood. She chews on human flesh (*mahāmāṁsa*) and drinks blood, excrement and urine. Placing her vessel (*pātra*) in her hand, well sealed with the Gesture of Space (*vyomamudrā*), She abides perpetually in the Wheel of the Sky (*khecakra*) and plays with the Skyfarers in the midst of the Sky. Her face the Sky, she resides in the Sky delighted by (the company of) accomplished yogis.

mahābhairavakī [all MSs: -kaṁ] kālī [k, kh, gh: kālīṁ] bimboṣṭī [k, gh: viṁvoṣkāṁ; kh: vivoṣkāṁ; ṅ: viṁvoṣṭīṁ] raktalālasā [all MSs: -sāṁ] |
*carvayantī [k, gh, ṅ: carcayaṁtī] mahāmāṁsaṁ pivantī raktavinmūtraṁ [k, kh, gh: raktauṣṭaraṁ; ṅ: rakto * ṣṭaraṁ]* ||
svapātraṁ [ṅ: kha-] ca kare kṛtvā vyomamudrāsumudritam [k, kh, gh: -mudrāṁsamudritāṁ; ṅ: -tāṁ] |
khecakre saṁsthitā nityaṁ [k, kh, gh: nityāṁ; ṅ: nityā] khecaraiḥ saha krīḍate ||
khamadhye khamukhā khasthā [k, kh: khaṣṭā; gh: khaṣṭa] nanditā [k, kh, gh: mādṛtaṁ; ṅ: māvṛtāṁ] siddhayogibhiḥ [k, kh: siddhi- | YKh (1) 19/74-76ab.

Assuming the Wheel of Skyfarers is meant here, one wonders whether the jar in the middle does not represent the triangle in the centre. If so, this is another indication that the god, in the form of sperm, is not really alone in the jar but is together with goddess in the form of her Command, the Transmental (*unmanī*). The Command is, as we have seen, the Drop (*bindu*), the goddess's seed, her 'menstrual semen' (*bindupuṣpā,* see note to 1/1d). The two seeds mix in the womb/yoni/jar and they develop for five nights, as would an embryo. Then, by the power of the goddess's Command, Bhairava burst out of the jar.

The worship of sperm as a form of the deity, although certainly rare, may well still be practiced in India. I was informed in 1990 by the mahant of an Udāsīn maṭha in Puṣkara that he had heard that in Rājasthān there are two types of traditions amongst certain Vaiṣṇava ascetics. One he called *viṣṇumār panth* and the other *bīrmār panth*. Those who belong to the first category worship Viṣṇu with the usual vegetarian offerings. The members of the other *panth* worship Viṣṇu as Bindu. Those who engage in this form of worship produce the Bindu from their own body and, placing it in a jar, worship it. In this way they literally enact what is normally represented symbolically. That the Point or Drop – *bindu* – in the centre of the *maṇḍala* is the deity in 'seed' form is a common notion in all Tantric traditions. The symbolism of the point or drop has a long history extending back to its earliest expression in the Sanskrit sources as the veneration of the drop of the sacrificial Soma offered in the Vedic sacrifice. A white, inebriating substance, it was associated, as is the *bindu* described in our texts, with the moon and the vital seed. By drinking it the gods, especially Indra, became more sexual potent and, by extension, powerful in every way.

Bhairava's sperm is the Drop that pierces through the inner centres transforming the postulant's consciousness to that of the initiated state like the alchemical mercury that transforms common metal to pure gold (see note to 3/127). But this can only take place once Bhairava's seed is charged with the energy of the Command the god receives from the goddess. This process is essentially a union of opposites. Accordingly, the conditions required for this to take place in the case of the god mirror in reverse those required in the case of the goddess. Just as the goddess must enter the Liṅga – her male counterpart - to attain her empowerment, the god must enter the womb-like jar – his female counterpart - to attain his. The goddess inside the Liṅga is worshipped by the god outside it. The god within the jar worships the goddess within it. The goddess receives the Command by herself within the Liṅga. The god receives the Command from the goddess when he comes out of the jar (see note to 6/95-96ab). Another, less obvious, reversal concerns the period of five nights the god is said to be worshipped in the jar. The Vaiṣṇava Tantric tradition called Pañcarātra – lit. 'Five Nights' – is said to derive its name from a sacrifice performed for this length of time which was the occasion for the original revelation of those

Vaiṣṇava teachings. According to the version of the goddess's myth of origin in YKh (2) (16/213-215), the goddess is similarly worshipped in the Liṅga by Bhairava as Viṣṇu's energy (*vaiṣṇavīśakti*) for five nights after which she emerged out of the Liṅga (see intro. vol. 1, p. 157). This is because this energy, otherwise known as Mahāmāyā, is Kubikā in the form of Kuṇḍalinī (see below 9/27-8 and 13/61-2). So here we have another set of reversals. In place of the Vaiṣṇava goddess in the Liṅga we have the Śaiva god in the jar.

Finally, we note another important reversal that sums up all the others and confirms that our interpretation is correct. We have seen that according to the version of the myth in YKh (2) (16/227-228ab, quoted in intro. vol. 1, p. 194), Bhairava's initiation and transformation into Sadyojāta (the Immediately Born) is accompanied by a strange phenomenon. There we read:

> The god, intent on the ritual (*karmaṇaḥ sanmukhena*), secreted blood in the navel, Liṅga and in the Cave. Then he became Bhairava, the abode of blood, in the sacrifice (*yajña*). (Thus) Bhairava bore the form of Sadyojāta (*sadyarūpa*).

The god has realised the goddess within himself. He secretes blood, the female seed. The navel is where Kuṇḍalinī, the inner goddess resides. She secretes her seed, the same seed emitted by the inner Liṅga in the Cave of the Yoni that unite within the god. Thus, through this reversal, which is his inner conjunctio, the god is transformed in an instant into the repository of the goddess's seed and 'immediately born' he is empowered to be the First Siddha.

86. I suppose Bhairava's trick is his secret meditation on the goddess's feet when he is in the jar. See below, 6/95-96ab.

87. Above according to 5/31 when the goddess saw Bhairava's bliss, she contracted her limbs in shame. Here she is glad, rather than bashful at the presentment of her immanent union with the god.

88. The later Kaula Tantras are notorious for the rituals (*pūjā*) they prescribe in which five sacrificial offerings (*pañcadravya*) are made to the deity. See, for example, chapter eight of the KVN. Beginning with the letter M, they are known as the 'Five Ms' (*pañcamakāra*). They are *madya* (wine), *māṁsa* (meat), *matsya* (fish), *mudrā* (mixed parched grains to be eaten as snacks along with the wine) and *maithuna* (sexual intercourse and the fluids produced by it). The earlier Kaula Tantras speak only of 'Three Ms' (*trimakāra*) namely, *madya* (wine), *māṁsa* (meat) and *maithuna* (sexual intercourse). The Kaula view presented by Abhinavagupta is that these three are especially important offerings because they engender bliss (*ānanda*) (TĀ 29/96cd-100ab; and note to 46/304cd-305ab). Just as in the later Kaula Tantras the five offerings are called *pañcatattva* - the Five Principles, the earlier schools refer to the three offerings as *tritattva* - the Three Principles from which the Yoga to which this passage derives its name.

Concerning this Yoga, below we read (46/302):

> Drink the wine (*madya*) which is the drink of Yoga. While sexual intercourse (*maithuna*) is the Supreme State. (The couple) Sound and the Drop (*nādabindu*) is the supreme meat (*māṁsa*) which the yogi should eat by means of Yoga.

89. Just as the Command, which is the goddess's seed, is cast into the centre of her *maṇḍala*, the Yoni, so Bhairava's seed is cast into the centre of the womb-like jar. Bhairava's nature, we are told is sexual pleasure (*rati*) (6/81cd-82ab), even so he lacks the potency of the goddess, who can arouse and fertilize herself and even generate offspring, indeed an entire lineage (26/5) by the power of the seed of her Command. Bhairava cannot do this with his own seed. He needs the goddess's seed. The goddess also needs her own seed, but she can generate it alone by arousing herself. Bhairava cannot even do this. The members of the assembly have to massage it out of him. So, even though the god is aroused and arousing, he is sexually dependent. And this dependence prevents him from attaining the repose that comes from a blissful climax through self-stimulation. Quite unlike the goddess alone in the Liṅga, he is confined, unable to do anything. He needs the goddess's seed. In order to receive it he must somehow induce the goddess to join him in the jar. He does this by resorting to what the text calls a `trick'. The first time he meets her in this sacred seat Bhairava generated the *maṇḍala* outside in front of her feet and worshipped her by raising Kuṇḍalinī. This pleased her sufficiently to grant him her first command (6/81ab-83). Now he does the same within the jar/yoni and she again gives her empowering Command. The god recollects her feet and the goddess responds by gracing him for his devotion. Thus he receives enough of the goddess's empowering seed to get out of the jar and take the sacrificial meat he requires to achieve the next degree of empowerment.

90. See above 6/13. The five offerings in this case are probably the Kula substances called the Five Potions of Immortality (see note 85 of chapter six).

91. Cf. entry 14 of this list.

92. Cf. below 6/195cd-196ab.

93. The three virgins who reside in Jālandhara are the first three of the series of eight low caste women corresponding to the eight Mothers. See above, 6/55cd and note. I assume, therefore, that 'Khaṭṭikī and the rest' are the following three namely, Khaṭṭikī, Kaṇḍukī and Rajakī (see below, 16/13-15). But note that the corresponding triad in Kāmarūpa is Śilpinī, Cakrinī and Mātaṅgī. The first does correspond to the seventh Mother (i.e. Cāmuṇḍā). However, Cakriṇī who should correspond to Mahālakṣmī, the eighth Mother, is called Antyajā below (see 16/15). We do come across a grouping of nine Mothers, but it is uncommon.

94. Cf. 6/56c where the same expression - *trikasaṁjñā* ('called the triad') -

occurs. There are three such triads projected into the corners of the Triangle where Jālandhara, Pūrṇagiri and Kāmarūpa are located.

95. Cf. above 6/55cd-57 and note and below 6/146-148ab. Another possible translation is: 'these three are the three maids of (the three) beginning with Khaṭṭikī'.

96. Cf. 6/57 and 6/147cd-148ab. These nine attendants in this seat can be tabulated as follows:

9. Table of Attendants in Pūrṇagiri

Kula Goddesses	Maids (*cellakā*)	Male Servants
Khaṭṭakī (Chalkminer Lady)	Vijayā (Victory)	Vikrama (Valour)
Kaṇḍukī (Ballmaking Lady)	Damanā (Control)	Ḍobika (Washerwoman)
Rajakī (Washerwoman)	Mahimā (Glory)	Sadya (Attainable)

97. A little further ahead it is said that the Transmission of the Skyfarer originates in Jālandhara (6/190) which is generally the view. Pūrṇagiri is normally the seat of the transmission of the Youth (ibid.). It is surprising to find that the secret seat of the Skyfarer is associated here with this one.

98. The goddess of a seat is both the leader (*nāyakī*) and mother of that seat. She is called 'mother' (*avvā*) in this seat, Jālandhara (6/63) and Tisra (6/180cd-182ab). In Oḍḍiyāṇa (6/31) and Kāmarūpa she is simply said to be the goddess (6/151cd-153ab) or 'leader' (*nāyakī*) (6/150cd-151).

99. Ṣaṣṭhadeva is the Siddha form of Bhairava initiated in this seat by the goddess Pūrṇāvvā. Presumably, Maṅgalāvvā is his consort, which is the hidden form of the goddess in the secret aspect of this seat. This is the hidden couple of this seat. Kāmarūpa also has a hidden aspect. The hidden seat there is Ucchuṣmapīṭha (see 6/152). The revealed couple is Kāmeśvarī (6/124) (also called Bālikā) and Mitradeva (6/153cd-154ab). The hidden couple is Koṅkaṇā and Mitradeva (6/152). So there, as here, the hidden and revealed Siddha are the same. Tisra, the seat of the future, is said to be the hidden leader of the seats (6/180) and so is secret, as it were, by its very nature. Accordingly, unlike these seats, it does not have a hidden counterpart.

100. Each sacred seat is governed by the goddess. The cremation ground associated with it is governed by Bhairava. The former can therefore be said to be a 'Devīpīṭha' and the latter a 'Bhairavapīṭha'.

101. According to 6/124cd, the Rule is this scripture (*śāstra*).

102. Cf. above 6/38 and 6/72. 103. Cf. 6/66.

104. See above, note to 6/59ab.

105. Although, one could describe all the sacred seats in this way, only this sacred seat is called this. See below 6/126, 148cd-149ab and 164.

106. The Divine Liṅga and the Divine Current (*divyaugha*) are both contrasted with the `human' which is 'non-divine' (*adivya*). Similarly, the three lineages of the Child, Youth and the Aged are said to be 'non-divine' with respect to the divine lineage of the Skyfarers (*khecarakrama*) (3/11). This divine place on the Island of the Moon is thus located `somewhere' in a sphere beyond worldly, fettered life. There Siddhas and Yoginīs live together and those who have attained liberation participate in their intimacy.

107. The KJN declares that the Kaula teachings are in the house of every Yoginī in Kāmarūpa.

108. See note to 6/65 above.

109. All four sacred seats contain groups of seven. The leader of each group is mentioned in each case except Oḍḍiyāṇa where there are said to be seven deities (*devatā*) that are the main attendants (*mūlapraticāra*) (6/21). In Jālandhara there are seven virgins (*kumārī*) with Cāmuṇḍā as the eighth (6/40). In Pūrṇagiri there are seven ladies of good families (*kulajā*) with Śivātmikā as the eighth (6/80a). Here we have seven mothers who are referred to as attendants elsewhere (6/145). The deity who is the eighth is possibly Kāmeśvarī, the goddess of this sacred seat. Possibly this is the group of seven Mothers of which the eighth is considered to be the leader of the group and identified, implicitely, with the goddess of that seat and hence, indirectly, with Kubjikā herself.

110. The word *devāgāra,* lit. 'abode of the deity' simply means 'temple'. I have been able to trace it in only one other place in this text (37/55) but not in the rest of the corpus of the Kubjikā Tantras. In this context I suppose it means the triangle where the goddess resides.

111. The bud of the Kadamba tree represents *bindu*. According to 46/20-21ab there is a Bilva tree in Jālandhara, a Ciñcā (tamarind) tree in Pūrṇagiri and a Kadamba here in Kāmarūpa. The Kadamba tree is usually said to grow out of the centre of the triangle and so is associated with Oḍḍiyāṇa, the seat in the centre of the Yoni, where the syllable OṀ is located. There, as here, it 'rotates' (see 6/10). The tree is the seed-syllable that represents the goddess and its bud is the Point (*bindu*) that crowns it. The presence here of the Kadamba Tree may be because Kāmarūpa, which is in the lower corner of the triangle, is conceived to be a miniature reproduction of the whole triangle. This is not unlikely. It is called the House of the Yoginī (6/129cd-130ab), which is the triangular Yoni. Indeed, Kāmarūpa, lit. 'the form of passion', is aptly represented by the symbol of the goddess.

112. The goddess, who is the leader of this seat, and the seat itself are also white (6/150cd-151). See above, note to 6/40.

113. I understand *svāmin* here to refer to the goddess. See above, note to the Sanskrit text of 4/38c and 5/40a.

114. In a technical sense the Yoginī's House is the Western House of the

Kubjikā Tantras. See above 6/82 and below 7/15 where it is represented as the Triangle of the Yoni that contains the energies of the letters. In a general sense, it may also just be the place where the goddess, who is the greatest of the Yoginīs, resides.

115. The goddess is the Nameless (Anāmā) experienced as a flow of blissful, liberating nectar. When the Self contemplates this flow within the Drop (*bindu*) that represents her, it emits Divine Sound (14/104cd-105). This is probably the process meant here. Bhairava was graced by the goddess's Command by recollecting her feet when, in the form of his vital seed, he was placed in a jar in Pūrṇagiri (6/95-96ab). Installed in the centre of the *maṇḍala*, we may surmise that the jar represents the goddess as the Drop or Point located there. Although the Tantra does not say so directly, one would expect that when Bhairava burst out of the jar this was attended by a 'loud sound' as was the bursting apart of the Liṅga when the goddess emerged from it (see 6/4cd and note). This Sound, emitted from the Drop of Bhairava's vital seed – which is the goddess - generates the *maṇḍala* made of the mantras of the Krama formed by the spontaneous deployment of sacred Sound (*nāda*). As in the other seats, the god worships the goddess by means of this, the *Kramamaṇḍala*. See above, note to 6/42-43.

116. See above, note to 6/65

117. The Kadamba is both the tree of the centre and hence of the triangular *maṇḍala* as a whole as well as the sacred tree of this sacred seat (6/127cd-128ab). Kādambarī, the goddess of the Kadamba tree, is the goddess of a spiritous liquor or wine (*surā*) distilled from the buds of the Kadamba. Surā, sometimes also called Sudhā, lit. 'the good drink', is the inebriating nectar of the gods. Surā is commonly worshipped in both the early and later Kaula traditions as the goddess of wine. According to the KVN (8/62cd-65), a text that probably post-dates most, if not all, of the Kubjikā Tantras, Kaulas should visualize the goddess Surā or Sudhā just before they drink the first cup of sacramental wine offered in a Kaula rite and reflect that:

> The goddess Sudhā arose from the most excellent of seas, the ocean of milk when it was being churned. She has the form of a (young) virgin. Born from the nectar of the foam (of that ocean), she is (bright yellow) like cow's urine. She has eighteen arms and big lotus eyes. She has come forth on the (very) peak of bliss and bliss is the Great Lord (Maheśvara). Brahmā, Viṣṇu and Śiva (are generated) by their union and so, I who am full (and perfect), worship that goddess Surā.

A long passage in chapter forty-six of our text is dedicated to the sacrificial wine, its consumption, 'inner' equivalent and this goddess (see 46/237-

308). There the goddess Surā is said to be menstruated, dark blue and red in colour and possesses a fine aroma (46/253cd-254ab). She is 'nectar, not the drinking that takes place in the midst of the world' (46/253cd-254ab). In this verse, identified with the goddess of the Kadamba tree, which symbolizes the seed-syllable mantra of this seat, she is the embodiment of the bliss of oneness (*samarasa*) (46/254cd) experienced there in the prelude of union.

118. The goddess's lunar nature and qualities are those most frequently stressed. But she is also identified with the Fire of the Aeons called Saṁvartā or Vāḍavāgni that burns in the centre of the *maṇḍala*. We have seen that when the goddess was Dakṣa's daughter she ended her life by throwing herself into this fire. On that ocassion, consummed down to her essence, she became like a piece of burning coal (*aṅgāra*) (see above, 3/157cd-159). Here she appears in the form of a divine *ulkā,* which is 'a fiery phenomenon in the sky, a meteor, fire falling from heaven, a firebrand, dry grass etc set on fire, a torch' (MW). Cf. 5/27.

119. Siddhanātha is both the original propagator of the Kubjikā Tantras and the male deity. Here it appears that the deity is the five-faced Sadāśiva. The western face, that of Sadyojāta, is said to be the one that spoke the Kubjikā Tantras and so it is from here that the goddess who is embodied in the teachings emerges.

120. We have seen (intro. vol. 1, p. 58) that the word *paścima* means not only 'the west' but also 'the end', 'last' or 'final'. The teachings come from this direction. It is the 'last' or 'final' place to which Kuṇḍalinī rises before moving up beyond into complete union with the god from whom she originates. Conversely, it is also the 'final' place in the descent from the absolute condition where she emerges into the first, subtle state of separation between herself and the god. Located symbolically in the End of the Twelve at the extremity, the 'final' or 'last' part of the subtle body, Vakrā the 'crooked' goddess in the form of the Triangle pours out of herself as the divine energy of the Command manifest as the teachings. To her in this form and in this place, Siddhanātha offers his all, including the knowledge of Kula, which is the Command he will in turn receive from her, rendered pure and potent by the goddess's power.

121. Once again the goddess reminds the god of his true identity and hence his power. She does this before he takes initiation (3/25-28) as well as after. Prior to his initiation her words are not effective because the god is still shrouded in his own Māyā. Now the goddess has decided to transmit her Command through her words. She is not just telling the god who he really is, she is inducing this realisation in him. She may also do this by means of her gracious gaze. But that is such a powerful, sudden transmission that it causes the god to faint (5/33-34). In this case, the words, no less transformative, are more soothing, more gentle.

122. See note to 5/51cd-53ab. As a token of the god's transformation and as a means to his further accomplishment as alchemist and healer both for himself

and others, the goddess gives him the Accomplishment of the Pill (*guṭikāsiddhi*). The Pill (*guṭikā*) is an alchemical potion made from purified mercury and other substances. Brought in contact with a metal, the Pill will transform it into gold. Any liquid that is poured onto it becomes a miraculous medicine that cures all diseases. The person who carries the Pill on his person is filled with vitality. If he is aged he becomes once more young and strong and the Pill preserves him that way.

A *guṭikā* can also be an amulet or a protective charm. One such amulet (*rakṣanī*), known to other Tantras in various other forms, is described in chapter 15 of the ṢSS (15/249-262ab). Briefly, the Pill is prepared by writing one's own name on birch bark and enclosing it in the prescribed way with letters and the thirty-two syllables of Aghora mantra each of which are conjoined to seed-syllables as explained in the ṢSS. It is put in a small container made of 'three irons' (*triloha*) which is tied to the body (*guṭikaiṣā samākhyātā trilohapariveṣṭitā* | *dhāraṇīyā prayatnena śivalokam avāpnuyāt* || ṢSS 15/264). We find the description of another way to prepare this alchemical pill in chapter 15 (verses 139 ff.) of the *Kāmakalā* section (*khaṇḍa*) of the *Mahākālasaṁhitā*. In brief, the procedure is as follows. Catch a frog with clear linear markings on its back. Place it in a clay pot along with about ninty grams of mercury and then cover it with an earthen lid. Dig a hole under a waterfall in a flowing river and place the pot there so that water falls onto it continuously. Offer an animal sacrifice on each fourteenth day of the lunar month and, thinking the frog to be a form of the goddess, worship it. After six months remove the pot from the river and place it in a dark corner of your own house. Make a small hole in the pot and pour water through it daily mixed with asephadita (*hiṅga*) for six months. In the same way, the following six months, pour water into it daily mixed with six kinds of herbs. Then, at the end of the six months sacrifice a buffalo. Then, covering one's hand with a cloth, take the frog out of the jar and spin it around. This will cause it to vomit an alchemical pill (*guṭikā*). By wearing this pill one acquires the power of flight (*khecaratā*), control over the gross elements, freedom from old age, and the power to grace and curse. By touching other metals (*dhātu*) with it, they turn to gold.

123. This and the thirty-fifth name are the same.

124. The Ghurghura is the Drunculus which is a kind of worm that burrows into the skin (MW p. 377).

125. The Sanskrit here reads *praticārī*. This is the nominative singular of the agent noun *praticārin*. The feminine, which is obviously intended here, would be *praticāriṇī*. The form *praticārī* may be taken to be the feminine of the noun *praticāra-*, although strictly speaking this is the action performed rather than the one who does it. But even then, we would expect a plural here not the singular. The goddess in Pūrṇagiri is accompanied by seven Yoginīs with herself as the eighth (6/79cd-80ab). The same pattern is repeated here in Kāmarūpa with seven

Mothers (see above, note to 6/126cd-7ab). The sense therefore requires that *praticārī* be considered to function as a plural. Or else one could emend to the deviant *praticāryaḥ* as the regular *praticāriṇyaḥ* does not fit the metre. Note also that according to MW the word *praticārin* / *praticāriṇī* normally means 'a practicioner'. Here 'attendant' or 'companion' appears to be the intended sense of the word. See note to 6/55cd.

126. The normal spelling of this word is Ciñcā.

127. These nine can be tabulated as follows:

10. Table of Attendants in Kāmarūpa

The Three Female Servants	The Three Maids (*cellakā*)	Three Male Servants
Śilpinī (the Sculpteress)	Sunandinī (Well Praised)	Tāra (Saviour)
Cakriṇī (the Female Potter)	Bhadrā (Auspicious)	Vajradhara (Thunderbolt-Holder)
Mātaṇginī (the Sweeper)	Cchiñcchā (Tamarind)	Kula (Family)

Cf. above 6/55cd-57 (the servants in Jālandhara) and 6/107cd-109cd (the servants in Pūrṇagiri).

128. See above, note to 6/123.

129. See above, note to 6/40.

130. We have seen that Pūrṇagiri has a secret seat (*guptapīṭha*) (6/112d-113ab). Ucchuṣmapīṭha is probably the equivalent in relation to Kāmarūpa. According to the KMT, ṢSS and ŚM the Ucchuṣma Forest is part of the sacred geography that the goddess transforms into the seat of Kāmarūpa. In the body, the former, and hence the latter, is said to be in the Cavity of Brahmā. The previous goddess there was Ucchuṣmā (also called Mahocchuṣmā) whose form was a river. Kubjikā transforms her into Kāmeśvarī (KMT 2/86cd-91, ŚM 3/78cd-83 and ṢSS 4/95-96) who presides over this seat. See intro. vol. 1, p. 96-97.

131. This is the name the goddess gives to the god when she transmits the Command to him (see 4/50cd-51ab). He reappears here presumably because Kāmarūpa is the sacred seat established in the Age of Strife when the present transmission is revealed.

132. The Circle of the Mothers consists of the Eight Mothers (see *Mālinīstava* line 28). They may be alone or accompanied by their consorts, the eight Bhairavas (see Rao 1971: vol. 2, p. 180-182 and 2 app. B p. 93-94). Both possibilities are represented in the Kubjikā sources and the Tantras in general. As no specific mention is made here or in the other seats of the accompanying Bhairava, they are probably alone. Either way the goddess of the sacred seat is worshipped in the midst of the seven Mothers with herself as the eighth (see 6/79cd-80ab and 6/126cd-127ab). The goddess of Kāmarūpa is in the tip of the

triangle in the centre of the Wheel which, I suppose, lines the circumference of the Cavity of Brahmā on the crown of the head. See Dyczkowski 2004, figure 4, p. 173.

The following passage from the KuKauM implicitely confirms that Kāmarūpa is located in the Cavity of Brahmā and associates it, as does the verse we are examining, with Yonimudrā, also called the Secret Gesture (*guhyamudrā*). It appears, therefore, that the triangle extends up into the End of the Twelve where its upper, flat base is located and the lower tip is in the centre of the Cavity of Brahmā. The Yogapīṭha is located there. This is the *Saṁvartāmaṇḍala*, thus confirming our supposition that the whole Triangle, which is the core of the *maṇḍala*, is in Kāmarūpa. Indeed it is the Yoni, which secretes menstrual blood, the goddess's seed symbolizing her energy. Above it is Uḍiyāna, which in the centre of the main triangle, is the residence of the upper, raised Kuṇḍalinī. In order to enter Kāmarūpa and hence the triangle, the vital breath must penetrate through the Cavity of Brahmā. This is done by raising Kuṇḍalinī by means of the Gesture of the Yoni (*yonimudrā*), which in its highest form is Kuṇḍalinī in the centre of the Wheel of the Mothers in Kāmarūpa. The Gesture of the Yoni is progressively formed by the rise of Kuṇḍalinī through the Yoga of the Measure, that is, the stages of the development of sacred Sound (*nāda*) along the Path of Brahmā, i.e. Suṣumṇā. Reaching the transcendent Akula and then descending again into the body repeatedly, the yogi experiences the bliss of the inner dynamism of Kuṇḍalinī, the energy of the vital breath, by means of the Gesture of the Yoni. The KuKauM describes this process in its own cryptic way as follows:

The great forest of lotuses here is said to be the Seat of Yoga (*yogapīṭha*). The form of a Kadamba bud, it is Divine Passion (*kāma*) whose form is the Point (*bindu*) in the Cavity of Brahmā. The *maṇḍala*, which is the foundation of Susumṇā, is (located) just there. The excellent principles, Earth and the rest, that sustain the (energies of the) gestures (are also there). The principle of the Point called 'full' (*pūrṇa* i.e. Pūrṇagiri) is between the two channels (of Iḍā and Piṅgalā). Above that is said to be the 'snake' (i.e. Kuṇḍalinī) which is praised as Uḍiyāna. Kāmarūpa is power (*śakti*), that is, emission (*visarga*) and Akula. It is a great lotus with a thousand spokes, adorned with red filaments. One should perceive it properly located there and raining with drops of blood (*raktabindu*).

I will explain the formation (*bandha*) of the gesture referred to previously called the secret one (*guhyā*) of the nature of nectar and how (liberated) consciousness (*saṁcitti*) (develops through it). First one must fix the mind within one's own support (*ādhāra*) by the Yoga of inhalation (*pūrakayoga*). The Yoni is located between the anus and the penis. By contracting it one should awaken (it) having visualized (the Point), (red) like a Kāmabhandhuka flower, rotating within the Yoni. It is brilliant like the blazing Fire of Time and shines like a hundred million lightning flashes and a hundred million suns, (although) cooling like a hundred million moons. It rains down streams of flowing blood rich with beautiful radiant energy (*sutejas*).

Above that is the subtle flame (*śikhā*), which is the supreme energy present within the Point. One should think of oneself as forming a unity along with that. (That energy) moves by the Path of Brahmā piercing progressively through the Liṅgas (in the lower centres). The nectar present in (this) progression (*krama*) is supreme bliss. Once drunk the divine nectar of Akula, one should again enter into the Kula (of the body). Then one should again go to (the transcendent) Akula by means of the Yoga of the Measure (*mātrā*), not otherwise. O Supreme Goddess, in this Tantra (that energy) is called the vital breath (*prāṇa*).

If (the yogi) touches the extremity of the breath that is said to be the opening (*udghāta*) (of the Cavity of Brahmā). He who practices in this way every day with determination, is freed from all the fetters namely, the streams of suffering, death and old age. The four-fold emanation takes place within this Yoni. It again dissolves into it beginning with the Fire of Time and ending with Śiva (see KuKh 2/40-41). This is the initial Gesture of the Yoni. (This) is said to be (the manner of) its the formation.

mahāpadmavanaṁ cātra yogapīṭhaṁ [gh: ?] prakīrtitam |
kadambagolakākāraṁ [ṅ: -gelakākāraṁ] tat kāmaṁ bindurūpiṇam [ṅ: vindupiṇaṁ] ||
brahmarandhre [ṅ: -raṁdhraṁ] tu tatraiva suṣumṇādhāramaṇḍalam |
pṛthivyādīni [kh: -dīri] tattvāni mudrāṇāṁ dhārakāni [k g: vārakāni; ṅ: våracchāni] tu ||
pūrṇākhyaṁ baindavaṁ [k gh ṅ: vedavaṁ; kh g: vaidavaṁ] tattvaṁ kodaṇḍadvayamadhyagam [ṅ: koḍaṇḍa-] |
*tadūrdhve [k kh g gh: tadūrdha; ṅ: tadū *] nāgam ākhyātam [k: āsthānam; ṅ: nāṁgasamākhyātaṁ] uḍiyānaṁ [g: oḍiyāṇaṁ; ṅ: odiyānaṁ] prakīrtitam* ||
kāmarūpaṁ bhavec chaktiḥ [k ṅ: chaktiṁ; kh g: bhava chakti; gh: chakti] visargam [kh: viṁsargam] akulaṁ priye |
sahasrāraṁ mahāpadmaṁ raktakiñjalkaśobhitam ||
*tatrasthaṁ lakṣayet [k: lakṣyayet] samyag [ṅ: samyak] varṣantaṁ [kh: varṣa *; g gh: varṣanta] raktabindubhiḥ* |
pūrvaṁ [ṅ: pūrvva] yā śucitā [k ṣuvitā; g: ṣuvibhā; ṅ: ṣucito] mudrā guhyākhyāmṛtarūpiṇī ||
bandhaṁ tasyāḥ [k gh ṅ: tasyā; g: tasya] pravakṣyāmi [gh: pravakṣāmi] saṁcittir [kh g gh: saṁcintir; ṅ: visaṁti] jāyate yathā |
ādau [gh: āsau] pūrakayogena [kh gh: sarakayogena; ṅ: sarasayogena] svādhāre [k: + yojaye] yojayen manaḥ ||
gudameḍhrāntare [ṅ: guḍamedrātate] yonis tām ākuñcya [kh g: yoninām-

kuṁcya; gh: yoniḥtāmākuñcya; ṅ: yoniḥ samākuṁcya] prabodhayet [kh gh: pravocayet] |
bhramad [kh: abhrad; ṅ: bhrama] yonigataṁ dhyātvā kāmabandhūkasannibham [g: -bandhaka-; ṅ: sāmavaṁdhūka] ||
jvalatkālānalaprakhyaṁ [gh: -kālālalaprakhya] vidyutkoṭisamaprabham |
sūryakoṭipratīkāśaṁ [kh: -praṭīkāśaṁ] candrakoṭisuśītalam [g: -susītalaṁ] ||
drutaṁ [k kh g gh ṅ: hataṁ] raktaṁ sutejāḍhyaṁ [k: subhejāghaṁ; g: sutejāvyaṁ; gh: sutejāḍhya; ṅ: sutejākhyaṁdyaṁ(?)] dhārāpātapravarṣaṇam |
tasyordhve tu śikhā sūkṣmā bindugā [kh: vidrapā; g: vidryā; gh: vidūpā; k ṅ: vindupā] paramā kalā [k: parasā kalā; ṅ: taremā kalāṁ] ||
tayā [ṅ: bhayā] sahitam ātmānam ekībhūtaṁ vicintayet |
gacchantī brahmamārgeṇa [ṅ: -mārgena] liṅgabhedakrameṇa tu [kh: ca] ||
amṛtaṁ yat [kh g: ca] tu [kh g: yat; gh ṅ: missing] kramasthaṁ [k kh: karmasthaṁ; g: karmastha; ṅ: karmacchaṁ] paramānandalakṣaṇam [k gh: pāramā-; ṅ: paramānandalaṇaṁ] |
pītvākulāmṛtaṁ [ṅ: kulomṛtaṁ] divyaṁ punar evāviśet [gh: viśe] kule ||
*punar evākulaṁ [gh: ?] gacchen mātrāyogena [kh: gachan-; g gh: gache-; ṅ: * * gātrā-] nānyathā* |
sā ca prāṇaḥ [k kh g gh: prāṁṇa; ṅ: prāṇa] samākhyātā [ṅ: saprāṇa-] tantre 'smin [kh: tatresmin; ṅ: tatraismin] pārameśvari [g: parameśvari] ||
udghātaḥ [k: ughāta; kh: udyota i; ṅ: udyataḥ(?)] procyate so 'pi [k kh gh ṅ: hi] prāṇāntaṁ [g: prāṇāṁta] spṛśate yadā [g: yadāṁ] |
evam abhyasamānaḥ sa [k kh g gh: -mānasya; ṅ: -mānasu] ahany ahani [gh: grahaścahani; ṅ: ahanyaha] niścayāt [kh: niścayaṁ] ||
jarāmaraṇaduḥkhaughair [k: jaganmaraṇa-; kh: jagatsaraṇa-; gh ṅ: jagamaraṇa-; kh: -duḥkhādyair; g ṅ: -duḥkhādyai; gh: duḥkhodyai] mucyate sarvabandhanaiḥ |
caturvidhā tu yā sṛṣṭis tasyāṁ [kh: sṛṣṭir yasyāṁ; g ṅ: sṛṣṭiḥ yasyā; gh: sṛṣṭiḥ yasyāṁ] yonyāṁ [g: yogāṁ; ṅ: yonyā] pravartate ||
punaḥ pralīyate yasyāṁ kālāgnyādiśivāntagam [k g ṅ: -ntagaṁ; kh: -śivānugaṁ; gh: (?)] |
yonimudrā purā sā tu bandhaṁ [k kh gh: badhaṁ; g: bandha; ṅ: vadhaṁ] tasyāḥ [k gh: tasya; g: nasyāḥ] prakīrtitam || KuKauM 5/8-22.

133. See above, note to 6/67ab.

134. Cf. above, 6/59ab and 6/121-122ab.

135. The teachings of the Kubjikā Tantras are commonly said to be especially meant for the Age of Strife (*kaliyuga*, see above, note to 5/15). We are occasionally told, mostly in YKh (1), that they are propagated in the end of the Age of Strife. For example, we read that: ‘in the same way (the fruit is) ten million in the western (tradition) and at the end of the Age of Strife it is liberating’ (*paścime ca tathā koṭiḥ kalisyānte ca mokṣakaḥ* | YKh (1) 20/9cd). Again:

'without a doubt, accomplishment is in the western Kula at the end of the Age of Strife' (*paścime tu kule siddhiḥ kaler ante na śaṁsayaḥ* | ibid. 9/65ab). But throughout the KuKh, the end of the Age of Strife is linked in a special way only to the appearance of this 'the leader of the seats' (6/180cd-181ab). Actually the two views are not at odds. Below we are told that the Mata, that is, the teachings and the scriptures (i.e. the *śāstra*), will manifest in the future at the end of the Age of Strife in this sacred seat (6/188cd-189ab). This future time has already come. Tisrapīṭha is the foremost of the seats because this is where the teachings that we have received come from. This, the fifth seat is said, in one place at least, to be the First Seat (*ādyapīṭha*) - a title normally reserved for Oḍḍiyāna. This is where Tūṣṇīnātha, the first Siddha of this Age is said to have come down into the world. (*vande 'haṁ cādyapīṭhaṁ sakalajananutaṁ pañcamaṁ yat svarūpam* | *tūṣṇī tatrāvatāre sthitiparamatayā tisrapīṭhe tu śānte* | YKh (1) 15/77d-78a).

136. Tense is a problem in the Sanskrit of this text. See note to the Sanskrit text of 3/14c. In the great majority of cases the present and optative are the narrative tenses for both future and past events. The past passive participle may even be used to denote future action. Sometimes, as happens in these lines, there is no marker of tense. In such cases, the reader is expected to understand for himself from the context which is the appropriate one. Here I have added the implied future referent. In what follows I do not do so as that would involve many departures from the literal sense of the Sanskrit.

137. See above, note to 6/123-124ab.

138. The Kubjikā Tantras are revealed in the Age of Strife, particularly at the end of it (see notes to 5/15 and 6/164-165ab). The liberating teaching is transmitted then in a very powerful and direct way. The teacher initiates his disciple by piercing (*vedha*) his inner centre with the energy of Kuṇḍalinī that he raises within him with great force simply by gazing upon him (see below 32/64cd-66ab). This is a very special grace needs to be imparted at the end of the Age of Strife because at that time the Command is generally very weak and there are few people who, without this special grace, would be fit to receive and practice the teachings (see below 31/135) and these too need special help.

139. See below, 6/211cd where it is quite clear that the island meant here is the Island of the Moon.

140. The Tantra is alluding here, in its own cryptic way, to the location of this seat in the subtle body. Cf. ṢSS 4:5/118cd-120 quoted in the intro. vol. 1, p. 108. See also ibid. p. 270 ff. for a description and diagram of the location of the Triple Peak at the End of the Twelve and ibid. p. 78-79 where I argue that this sacred seat is actually Koṅkana or situated within it. The reference in this verse to the north may echo the northern location of Trikūṭa in Koṅkaṇa, the land of the goddess.

141. The narrative here and in most of what follows is set in the past but is

supposed to take place in the future. See above, note to 6/164-165ab.

142. According to the ṢSS (4:5/119) this seat is located in the middle of the Wheel of the Skyfaring Goddesses (*khecarīcakra*) which is where, according to the KMT, the Doomsday Fire (there called Vaḍavā) is realised in its fullness. Rising through the Mouth of the Vaḍavā Fire within the Cavity of Brahmā 'through which the internal Śakti of fiery nature leaves the body' it attains its supreme state above it (Heilijgers-Seelen 1994: 178-9). Implicitely, in other words, we are told in this verse that the seat called Tisra is where the yogi attains final absorption. The ṢSS (25/157-158. Trans. by Heilijgers-Seelen 1994: 180) describes this 'place' thus:

> She who is Kuṇḍalinī is above the Brahmarandhra [Cavity of Brahma]. That is the *vaḍavīya* - state and there the yogi is absorbed. What is called the womb of Śakti that is the womb of the Vaḍavā fire. The threefold world in its centre is called its essence.

The fire that consumes the worlds at the end of the Age of Strife issues forth from here. Thus the highest state coincides with the end of the cosmic order, which is a catastrophy for the fettered and liberation for those who have attained perfection.

143. This is the sacred seat of the 'Mātaṅga Kula' – the family of sweepers and so is especially associated with the lowest castes. Only sweepers can reside and officiate in this seat. See KMT 2/112cd-114 quoted in the intro. p. 104.

144. The lineages through which the Command is transmitted are generated through the same process of emanation through which the universe is created. Thus each time a new lineage is formed, the same process must be set into operation again.

145. The goddess is occasionally said to be a potterwoman (*kulālikā*) and other low caste women but this is the only place where she is identified in this way.

146. Sadyo also stands for Sadyojāta (the Instantly Born), the god of the western face of Sadāśiva with which the Western Tradition (*paścimāmnāya*) is particularly associated. We may also, therefore, translate *sadyojñānam* as the knowledge of, or propagated by, Sadyojāta. The two possible translations are also conceptually interchangeable. Sadyojāta - the 'instantly born one' - brings about instant - *sadyo* (< *sadyaḥ*) - realisation.

147. The Tree is the seed-syllable of the deity that emerges out of the Void (= Ravine) of the transcendent, disembodied Akula. See note 5/76cd-77ab. Presumably the Ravine of Akula (*akulakandara*) is the inner counterpart of the Ravine of the Tree Spirits (*yakṣakandara*) mentioned above (6/167cd-168ab) where this sacred seat was brought down into the world.

148. See above, note to 6/168cd-169ab.

149. See intro. vol. 3, p. 299.

150. Rituals and even the rise of Kuṇḍalinī can serve to either grace (*anugraha*) or chastise others. The latter should be done only to punish those who have offended the tradition and its followers. In other words, this seat will come into being to punish the barbarian invaders and the others who have profaned the Kaula teachings or fallen from them and induced others to do so.

151. This statement is not fully clear to me. We have seen that despite the special prestige of the Krama of twenty-eight mantras, the Sequence of Twenty-seven is the main one in the KuKh, not the Sequence of Twenty-eight. Possibly, here the idea is that the Sequence of Twenty-eight is actually the best and most complete. At present it is deficient by one unit but will be restored to the full twenty-eight when this sacred seat finally manifests in the world.

152. See note to 6/113cd-114ab.

153. Bindubhairava incarnates as Mātaṅgīśa, the lord of this, the fifth seat (39/135cd-136ab). The Point meant here is not the one in the centre of the triangle. This is the location of Oḍḍiyāṇa. This Point is above the Half Moon that is situated above the triangle formed by the syllable AIṀ. See below, 6/187cd-188ab.

154. Concerning Kucandra Bhairava, see below note to 7/35-36ab.

155. The Tāḍī (also spent Tālī) is the Flacourtia Cataphracta. It is a kind of palm and its leaves are used for medicinal purposes. The etymology is fatuous.

156. So there is no need to list the names of the attendants in this seat as was done when describing the other ones.

157. See above, note to 6/181cd-182ab. This verse alludes to AIṀ, the seed-syllable of the goddess into which the sacred seats are projected. The Yoni, that is, the '*bhaga*', is the triangular lower portion of the syllable. This contains the first four sacred seats. Above is a slanting line issuing from the right corner of the triangle above which is a semi-circle - the Half Moon on top of which is a Point. Divine knowledge is the Command. It is symbolized by the Point of the Full Moon. Kālī is in the Half Moon (see above, 3/10 and 3/40-41), which is the hidden seventeenth energy of the New Moon that illumines and energizes the Full Moon.

158. According to 6/64, Jālandhara is the sacred seat of the Youth (*kumārapīṭha*) because Bhairava went to visit the goddess there in this form (6/41). The previous sacred seat, Oḍḍiyāna is, as one would expect, the Seat of the Eldest (*jyeṣṭhapīṭha*) (6/37cd). This implies that the transmissions of the Youth and Eldest originated from these seats (see note to 6/41) but this supposition is corrected here. For a different sequence of the four transmission see 39/75cd-77ab, 45/46cd-47 and notes. 159. Cf. above 6/106-107.

160. Many of the worlds that form a part of the Path of the Worlds (*bhuvanādhvan*) are governed by Rudras. These are not meant here. The placing

of the teacher's hand on the disciple's head marks the culmination of the Regular Initiation (*samayadīkṣā*) of the Siddhānta. This is said to send the disciple's soul to Rudra's plane (*rudrapada*). According to some authoritative Siddhānta sources this is the supreme level of attainment. Other sources and commentators posit an Īśvara plane beyond this. Another view is that Śiva's plane (*śivapada*) is a third plane beyond that. The divergance of views is due to the manner in which the Śaiva Āgamic cults developed. At an early stage Rudra's plane was the supreme level. Then, as the Siddhānta developed, another plane beyond that was added and then another to accommodate mild forms in keeping with the general trend of the Siddhānta's development away from fierce forms. Here then we have an example of a residue of an earlier ideal that is still presented as ultimate.

161. Heroes' food is the sacrificial pap (*caru*). Normally, it is boiled rice and milk sometimes mixed with other grains. The Kaula equivalent is non-vegetarian. The consumption of this spiritually powerful food is considered to be especially empowering. We have seen how Bhairava receives meat from the goddess and the Yoginīs in the sacred sites he visits and is empowered thereby. Similarly, the adept is graced with the same empowerment by eating this in these and other similar sacred sites. See below 14/83cd-85ab and 14/131.

162. We have seen that they are the four groups of fifty, one for each of the four sacred seats. See above, note to 6/11cd-12.

163. Here Kula is the family or clan of initiates. They are all the disciples of one teacher or his predecessors in the same spiritual lineage.

164. The name of this seat is derived in the KMT from the word *jvāla*, meaning 'flame' or 'burning'. It is also said to be related to magic (*indrajāla* - lit. 'Indra's net') which, like Māyā, is a 'net'. See KMT 2/50–52 quoted in the intro. vol. 1 on p. 89.

165. In this case, the three and a half measures are derived from the syllable AIṀ, the Kaula version of the Vedic syllable OṀ. The first three measures are the audible part of the syllable and the 'half measure' the inaudible resonance of Unstruck Sound that reaches up into the silence of the supreme principle into which it dissolves (see intro. vol. 1 p. 378 ff.). Accordingly we are told that the triangular part of the syllable AIṀ consists of three measures while the half measure, represented by the slanting line, Half Moon (*ardhacandra*) and Point (*bindu*) are said to 'adorn' this syllable above (KuKh 58/29-30). This makes good sense. Here, however, the four units are equated with the four sacred seats. Although the numbers coincide the remaining features of these symbolic associations are akwardly accomodated. It would have been more coherent with the symbolism of these measures to have allocated the half measure to Trisrota above the triangle (see note to 3/4). Or, if not, to have attributed it to Oḍḍiyāna (here called Udyāna) the seat in the centre of the Triangle from which the other seats are said to originate. This location would have suited the Half Measure well

as it is from here that the supreme energy (*parā śakti*), Rudra's power (*rudraśakti*), that is, the Command, expands three-fold in the form of the other measures representing the universe of triads (KuKh 60/97). But as the Point (*bindu*) has been shifted outside, the Point in the centre which, as a rule, is the main one and is said to be the energy of the Command, has lost its metaphysical identity and pre-eminant status. This loss is compensated, it seems, by ascribing to it the highest number of measures, and so maintaining its status as the origin of the others that it contains in a potential form within itself.

166. The Island of the Moon is the goddess's triangle situated in the End of the Twelve. The teachings proceed from there in three transmissions from the seats of Oḍḍiyāna, Pūrṇagiri and Kāmarūpa. The fourth transmission, that of the Skyfarers associated with Jālandhara, remains internal and so is not counted amongst those that flow out externally. Tisra is the seat from which the scriptures and all the transmissions proceed at the end of the Age of Strife (cf. note to 6/164 and 6/188cd-189ab) because, as we are told here, it impells them and so has no separate transmission of its own.

167. The projection of these places in this way appears for the first time in the MBT. The corresponding passage in the KMT (2/115-116) mentions only eight places specifically although it adds that the goddess went to other places also (see intro. vol. 1, p. 111). The same list of fifty sacred sites is found below in 51/16cd–22 (= YKh (2) 24/1-7ab), the Ṭ (fl. 4a-4b) and the YHṛ (3/34-40). The variant readings of KuKh 51/16cd–22 and the Ṭ are signalled in the notes and the letter to which each place corresponds is noted in brackets after each entry. Another, similar list of fifty sites is found in the AS (5/1-16). They have been discussed and the places mapped in Dyczkowski 2001(b): 51-55 and maps 1-3, figures 1 and 2.

According to the *Ṭīkā* each of these sites is equated with a letter of the alphabet and projected progressively in an anti-clockwise spiral into the compartments of a grid projected into the inner part of the goddess's triangle. This is the *Meruprastāra*, also called *Merugahvara* (see chapter 8 below where it is described in detail). Thus, the goddess's journey to the fifty sites is understood to be the outer representation of her inner energizing movement as the energy of Speech (*vācchakti*) through the letters. At the same time these are the places in which the Siddhas, corresponding to the letters of the Assembly of Sounds (*śabdarāśi*), and their consorts, the Yoginīs of the Mālinī alphabet, have been established by the goddess's power.

The following passage from the AS presents another, similar set of fifty sites projected into the triangle in the same way. After the contents of the triangle have been listed, the names of the sacred sites serve as code words for their corresponding letters. The first use to which the code is put is to name the letters in the Mālinī order of the alphabet that are to be projected into another triangular grid called *Merumālinī*. The passage reads:

> That goddess Bhagavatī is, in another aspect (*bheda*), Mālinī. Merely by recollecting her the cage of the body trembles. Just by practicing the deposition one wanders through the Wheels and, O mistress of the gods, one is always in the midst of the sacred seats. Explain that clearly again by (your) grace.
> The venerable Kubjikā said:
>
> Well done, Mahādeva! (You) have asked a very good question. Now I will tell you the teaching concerning reality. I have explained Mālinī extensively in many aspects. She constantly emerges from the Abyss (*gahvara*) by the path of the sacred seats. Now listen again, O lord of the gods, (I will tell you about her) in a different aspect.
>
> Fashion (*uddharet*) the grid of Meru properly as explained before. Deposit the brightly shining alphabet (*mātṛkā*) there from A to KṢa. (Fashion thus) the aggregate of fifty (sacred) sites (*kṣetra*) with the aforementioned manifestation (*udaya*) of the letters. * * * * O Rudra, one should perceive (them there) all together. One should deposit the tradition of the sequence of the sacred seats accompanied (*saṁbhṛta*) by the aggregate of letters. And (so one should deposit) Śrīpīṭha, the divine seat, the endless union (*yoga*) of the Siddhas.

yā sā bhagavatī devī mālinī anyabhedataḥ |
yasyāḥ [yasya] smaraṇamātreṇa kampate dehapañjaram ||
nyāsamātreṇa abhyāsāc cakrāṇām aṭanaṁ bhavet |
pīṭhānāṁ caiva deveśi sadā madhyasthago bhavet ||
etad bhūyo 'pi nistūṣaṁ kathayasva prasādataḥ |
śrīkubjikā uvāca
sādhu sādhu mahādeva kṛtaṁ praśnaṁ suśobhanam ||
niścayārthaṁ hi tattvasya kathyāmy adhunāpi te |
vistareṇa bahubhedair mālinī kathitā mayā ||
gahvarāt tu viniṣkrāntā pīṭhamārgeṇa nityaśaḥ |
idānīṁ śṛṇu deveśa bhūyo bhedāntareṇa vai ||
uddharen meruprastāraṁ yathāvat kathitaṁ purā |
mātṛkāṁ [mātrikaṁ] vinyaset tatra ādikṣāntāṁ [-ntā] mahāprabhām [-prabhāḥ] ||
śatārdhakṣetrasaṁghātaṁ [satārvvaṁ-] pūrvoktavarṇodayena tu |
*sṛṣṭili * * * (?) rudra saṁkṣepeṇaiva lakṣayet* ||
nyaset pīṭhakramāmnāyaṁ varṇagrāmeṇa saṁbhṛtam |
śrīpīṭhaṁ divyapīṭhaṁ ca siddhayogam anantakam ||
sṛṣṭikrameṇa sarve te vāmāvartaparibhramāt [cāmīvartta-] ||
kṣetravarṇasamūhena [kṣevavarṇa-] pīṭhanāmākṣareṣu ca |
liṅgam etat puraṁ merur mālinīṁ [merumālinī] ca tatoddharet ||
AS 5/2-9, 15cd-16

The text goes on to list the following sacred places in the order noted below. The corresponding letters and their serial order in the lists in the KuKh and allied sources are noted in brackets after the names that coincides. Note that, probably because of a lacuna in the sole manuscript of the AS, there are only forty-four places. They are:

Mahālakṣmī (Sa, 48), Elapūra (Ḍha, 30), Kulūta (Ṇa, 21), Pūrṇavardhana (Ī, 4), Vārāṇasī (Ā, 2), Kāmarūpa (A, 1), Gajendra, Oḍiyāṇaka (Ha, 49), Arcapīṭha, Prayāga (Pha, 38), Koṅkaṇa, Jālapīṭha (Ga, 19), Candrapūrya (Ḥ, 16), Mahābimba, Pūrṇagirya (Ṛ, 7) and Tisraka (E, 11), Varuṇa (Śa, 46), Śrīgiri and Śrīśaila (Ra, 44), Aṭṭahāsaka (Jha, 25), Mahendra (Va, 45) and Ekāmra (Ḷ, 10) and Kāñcī, Kullagiri (Ḍa, 29), Śrīparvata, Jayantī (Ta, 32), Caritra (Da, 34), Kanyakubjaka, Māyāpurī (Bha, 40), Devikoṭṭa (Ca, 22), Puṣkara, Himālaya, Paśupati (Nepāla - I, 3), Kurukṣetra, Kailāsa (O, 13), Sumeruka (Ja, 24), Hakkaḍukka (Ā, variant of 2), Pāripātra, Strīrājya, Magadhāpura, Rudrālaya, Vindhyā, Brahmavāhā, and Sarasvatī.

The AS continues:

All these are (deposited in the grid) by moving in an anti-clockwise spiral, in accord with the sequence of emanation. (They appear there) as a group of sacred sites and letters with the names of the seats within the letters. This is the Liṅga, the abode (*pura*) which is Meru. And then extract the Mālinī (alphabet) (from it).

168. The following are the variant spellings of these place names found in the other sources in which these verses appear. See the notes to the Sanskrit text for details. For other variant spellings, see the notes to the charts of these and other places mentioned in various Tantric sources in Dyczkowski 2001(b): 79-83. KuKh = 51/16cd–22, Ṭ = *Ṭīkā* (MS K fl. 4a-4b) and YHṛ = YHṛ 3/34-40.

2) Vārāṇasī (KuKh: Hakkaḍokka) 4) Pūrṇavardhana (Ṭ, YHṛ: Pauṇḍravardhanī), 5) Purastīra (Ṭ, YHṛ : Purastīrṇa) (U), 12) Kāmakoṭṭaka (KuKh: Kāmakoṭṭika; Ṭ: Kāmakoṭi; YHṛ: Kāmakoṭaka), 16) Candrapuryaka (YHṛ: Pūrṇacandraka), 18) Ekoṇa (Ṭ: Ekārapīṭha; YHṛ: Oṁkāra), 20) Mālava (KuKh: Mālaya), 21) Kulūti (KuKh, Ṭ: Kulūta), 22) Devikoṭa (KuKh: Devikoṭṭa), 24) Marukeśvara (KuKh: Marukeśara; YHṛ: Māruteśvara), 30) Kollagiri (KuKh: + Kollāpura), 33) Ujjaiyinī (KuKh, Ṭ Ujjayinī), 34) Caritra (YHṛ: Citrā), 35) Kṣīrikā (Ṭ: Kṣīrikāra), 37) Odukesa (KuKh: Udakeśa; Ṭ: Auḍikā; YHṛ: Oḍḍīśa), 41) Urasā (Ṭ Auruṣa; YHṛ: Jaleśa), 44) Bheruṇḍaka (Ṭ: Eruṇḍī; YHṛ: Meru), 46) Vāruṇa (KuKh: Varuṇā; YHṛ: Vāmana), and 49) Udyāṇa (KuKh: Udyāna; Ṭ: Uḍiyāṇa; KuKh: Uḍyāṇa).

169. The order of this and the next entry has been reversed. These two

entries in the YHṛ are: Kolāpura followed by Elapura. Then the YHṛ adds: Oṁkāra.

170. This entry is found in the Ṭ and but is missing here and in KuKh 51/21 below.

171. Here, as in 51/21 below and the YHṛ, this place is called Śaila.

172. KuKh 6/219cd–225ab are drawn from KMT 2/117–122. The two versions have been compared in the critical apparatus of the Sanskrit edition of the KuKh.

173. See intro. vol. 1, p. 529.

174. See ibid., p. 115.

175. I have retained the reading '*ubhābhyām*' - 'with (us) both'. Perhaps this should be emended to '*ubhayoḥ*' 'of (us) both'. Either way the sense is clearly that the god and the goddess are uniting. An added implied sense of the unemended reading may well be that their devotees, sharing in this union, also unite with them.

176. The KMT says 'at the end of which' instead of 'from when'. This small alteration makes a great deal of difference to the meaning. According to the KMT, the union between the god and the goddess takes place only after she has completed her pilgrimage around India. In the ṢSS, which follows the KMT, the god declares: 'as long as these sacred seats are not established (by you) in the land of Bhārata, no union takes place between you and I' (*etāni bhārate varṣe yāvat pīṭhāny asthāpyate* || *tāvan na me tvayā sārdhaṁ saṁgamaṁ ca prajāyate* | ṢSS 4/10cd-11ab). The situation here is quite different, indeed it is virtually the opposite of the one in the KMT. According to our text, the god, not the goddess, wonders from seat to seat. Nor does he establish the seats but, consecrated by her, he becomes the Siddha of the seat and unites with her there. However, despite the differences, the redactor of the KuKh, or one of the them, attempts to integrate this version with the one in the KMT by concluding with the verses with which the version in the KMT ends.

177. See intro. vol. 1, p. 115.

178. In place of *dadet tu sā* - 'she gave' - the KMT reads: '*punar dadet*' - '(she) gave again'.

179. The KMT reads *uḍḍa*. The reading of the name of the god who resides in this place according to the KMT (2/121-122), where these verses originate, is Oḍramaheśāna (MS C: *oḍraṁ-*; D: *oddra-*; FH: *odra-*) and the name of the place Uḍḍapīṭha (MSs CK: *oḍra-*; HJ: *oḍḍra-*; D: *utta-*).

180. The suffix *-dhā,* which normally means '(several) times' is frequently used in the Sanskrit of the Kubjikā Tantras to mean *-vidha* i.e. '(several) kinds'. So perhaps, the intended sense here is 'bring about the emanation which is of many kinds'

NOTES OF THE SANSKRIT TEXT OF CHAPTER SEVEN

1. घ्: किमेतात्। 2. M → N. See above, note to 1/2c.
3. ग्: दीव्य–; घ्: दिव्यमनुर्मुद्रा। 4. M → N.
5. M → N. उपदेश– is almost invariably treated as neuter in this text. See, for
example, 7/6a, 8c, 9/37a, 10/7a, 22/27a, 24/77c, 30/82a, 178a, 37/1d, 38/4d, 12c,
28a, 41/34b, 49b, 46/26a, 50/10a, 32c, 59/4a, 60/19d, 62/57a, 57c, and 63/15a.
The regular gender occurs in a mantra repeated several times with variations in
16/5 ff. and only two other times in 30/50d and 62/48a. The mantras were
probably drawn from some other source and because they are mantras the
redactor(s) did not alter the gender of this word by changing the final *visarga* of
the nom. sing. to *anusvāra*. The reading in 30/50d may need to be emended while
the regular masculine form in 62/48a cannot be made neuter without disturbing
the metre. 6. च्: सर्व। 7. छ्, ज्: चकृके।
8. क्, ख्, घ्, च्, छ्: श्रीवक्रोवाच। 9. All MSs: –भेदे।
10. क्, ख्, ङ्: सहस्प्राह्यष्ट–; ग्, झ्: सहस्राह्य–; घ्, ज्: सहस्रा–; च्: सह * ज्येष्ठ–; छ्:
–ज्येष्टकौलिकं। 11. झ्: अवतार:; all other MSs: अवतार। Although
the lexicons list this as a masculine noun, it is almost always treated as neuter in
this and related texts and so has been emended accordingly. See above, note to
1/2c. 12. क्, ग्: तस्योद्वारो; ख्, च्, ङ्, छ्, ज्: तस्याद्वारो–। M →
N. See above, note to 7/2c. 13. M → N.
14. ग्: –सहारमंभृतं; घ्, ङ्: –मंभृतम्। One wonders whether emendation to –संभृतम्
would not make a better reading.
15. च्: –सार्ध। Compounds like this one that incorporate indeclinables are most
irregular. 16. All MSs: नु।
17. झ्: सप्त–। The cardinal of this number occurs twenty-eight times in this
text and the ordinal twice. The regular form of the cardinal (सप्तविंशति–) occurs only
ten times. The deviant form सप्ताविंशति– occurs eight times apart from this one
(7/80b, 8/76c, 28/28a, 162c, 48/77a, 53/6a, 59/78a and 60/23c) The deviant form
सप्ताविंशत् occurs six times (39/46c, 45/36b, 53b, 58/96b, 59/2b, and 67/23b). The
form सप्तविंशत् occurs twice (38/9b and 38/26a). The ordinal सप्तविंश– occurs twice
but in both cases it substitutes the cardinal (8/13c and 58/90b). See also above,
note to 3/9c. The deviant ordinal सप्ताविंशमक– occurs once (8/82a) as does the
deviant cardinal सप्ताविंश– (26/83a). See also above, note to 5/63d (for the form
सप्तादशी) and 5/45a (for the form सप्तादशन्). Note finally that in 34/81c in all but two
MSs सप्ताभि: (cf. the regular अष्टाभि:) replaces the regular सप्तभि: which is also attested
in one place (63/13d). Although that reading has not been retained as it is a single
instance and is not supported by the metre, one wonders whether this reading

should have been retained as an example of an independent occurrence of the deviant feminine सप्ता apparently attested in the conjunct numbers. See also below,
note to 11/68b. 18. All MSs: संस्थितास्तु।

19. Although the following three lines appear with almost no variants in all the MSs, they make no sense in this context. I have therefore removed them from the main body of the text: सप्तमस्य (ट्: सप्त * *) तु बीजस्य नवमी * * (ग्: ननमी * *)योत्कला। अनुलोमविलोमेन उद्धरेद् बीजमुत्तमम्।। एषा भगवती देवी नाम्ना सा वह्निवासिनी. This line appears below
as 8/94cd and 20/25ab. 20. च्: गृहे–; all other MSs except ग्, ङ्, झ्:
–मित्यावतारोयं। See above, notes to 1/5b, 6/37c and 3/49a.

21. Cf. above 5/68b. 22. See above, note to 7/2c. IM 6 + 7.

23. M → N. See above, note to 1/2c.

24. See above, note to 3/108b.

25. This normally masculine noun is mostly treated as neuter, although it does appear in its regular gender several times. It is ascertainably neuter here and in 7/11d, 99d, 11/44d, 27/39d, 30/198b and 38/5b. In two places (7/45a and 25/28b) although in its deviant neuter form, it is in concord as if it retained its regular masculine gender. The ease with which gender can be varied is well illustrated in 38/5 where this word appears first in its neuter nominative plural form and then in the very next line as a masculine nominative plural. In this case metrical considerations are evident as the masculine form is one syllable shorter than the neuter. Indeed, one gets the feeling in most cases in which the plural appears (which is the majority) that metre determines gender.

26. The regular form of the cardinal द्वादश does not alter with gender, only case. Nonetheless, this deviant form, which serves to add an extra syllable for the metre, is common. See below, 9/7b, 25/15a, 25b, 35/107b, 39/98b, 99c, 100c, and 62/92d. Cf. below 7/11d where the deviant neuter of the substantive is retained
with the numeral in regular concord with it. 27. All MSs: –विधाम्।

28. M → N. 29. छ्: + त।

30. DS. See above, note to 6/153d. 31. आपोबीजम् would be
correct but does not fit the metre. Perhaps emendation to परबीजं would be
appropriate. 32. छ्: + तदासौ आपबीजं तु देव्यात्मानं तथैव च। It would
be easy to emend to देव्यात्मनस्, but this is unneccessary. The form आत्मानम्
functioning as a deviant nom. sing. of आत्मन् occurs frequently. See above, note to
3/10d. 33. पदमेकम् or एकपदम् would be correct but does
not fit the metre. See above, note to 1/5a. 34. घ्: अशशोकानि। M →
N. See above, note to 7/9d and cf. 7/99d. 35. घ्, छ्, झ्: द्वादशः।

36. ग्, घ्, छ्, ज्, ट्: –शिवच्छाया; ङ्, च्: –शिवछाया। A plural ending is required here.

37. घ्, च्, छ्: कृत्या। 38. ग्, ङ्, ज्, ट्: –योगात् एतत्।

39. M → N. This noun, with this meaning, never appears in its regular masculine gender. The neuter form can be identified in not less than twenty other places (see 7/24d, 32d, 55b, 8/3d, 13/60b, 14/49b, 15/53b, 18/21b, 19/22b, 50d, 20/30d, 24/77d, 80d(79b), 82b, 83d, 85b, 86b, 27/40b, 28/31b, and 28/108d). However, in the sense of 'attachment ' it appears in its regular gender twice (see 13/56b and 41/30d) although even with this meaning it is found twice in the deviant neuter gender (see 37/26d and 47/52b). However, the two times निष्परिग्रह– occurs, it is in its regular masculine gender (see 32/35d and 32/46d).

40. All MSs: –न्तं।

41. ट्: –रस्मय:। See above, note to 1/5a.

42. One wonders whether to emend to the regular तिर्यग्गा but although तिर्यच् is an indeclinable and does appear as such once (see 7/44d –तिर्यगूर्ध्वगति:), all three of the other instances in which it occurs, it functions as an ordinary adjective. See 7/40d (तिर्यगाकृति:), 8/15a (तिर्यगाश्), 8/16b (तिर्यगस्त्रय:) and 18/68a (सा तिर्यगा रेखा।) Cf. TS 8/40a: संश्लिष्टं (ख्: –ट; ग्: ?) तिर्यगं कृत्वा।

43. क्, ख्, झ्: कत्यंत; all other MSs: कत्यंतं–। As in the following line where थसान्तम् is an abbrevation for थादिसान्तम्, similarly here I have emended to कतान्ता assuming this to be an abbreviation of कादितान्ता।

44. All MSs: थसान्तमित्य–। There are at least three easy ways this reading could be corrected. These include थादिसान्तेत्यनुक्रमात्, थादिसान्ता अनुक्रमात् or थसान्ता इत्यनुक्रमात्. The use of the letter 'm' as a hiatus filler is well attested. So in order to stick as close as possible to the unanymous reading of the MSs I have emended accordingly.

45. IC.

46. M → N. See above, 3/49a.

47. All MSs: अमृतादिव। A plural ending is required here by the syntax but does not fit the metre.

48. ङ्: जीवति।

49. घ्: येर्गिर्गा; छ्: गिंगा। ये लिङ्गा is missing in MS च्. N → M. This change of gender is clearly meant to accommodate the metre and is a unique occurrence in this text.

50. All MSs except ग्,ङ्, च्, झ्: योगि–; ङ्: –मडले।

51. All MSs: सिद्धाश्च।

52. क्, ग्, घ्, झ्: योगिन्यो। Missing in MS ख् up to अत्रये ते 7/17d.

53. All MSs: षादिसान्ता। Cf. above, 7/14d.

54. घ्, छ्: * भि:। Although emendation would be easy here, I take this to be another case of irregular vowel *sandhi.*

55. घ्, छ्: रेखै। This is one of the rare instances in which a feminine noun is treated as masculine as the regular तिसृभि: रेखाभि: would not fit the metre.

56. क्, ख्, झ्: सिद्धि–। See above, note to 3/22b.

57. तान् would be correct.

58. In this list of male proper names every one without exception has been made neuter. See above, note to 6/49c.

59. A dual ending is required here. See above, note to 5/46d and also note to 2/28b.

60. All MSs except क्, ख्, झ्: –देव।

61. क्, ख्, झ्: तूष्णीं; घ्: भूष्णी। 62. घ्, छ्: कंदंवं। 63. छ्: सिह–।

64. All MSs except झ्: कंदपी। 65. ख्: काडकं; घ्: क्राडनम्; ङ्: क्राडाकम्।

66. ख्, ग्, ङ्: वरुडं; झ्: विरोदं; all other MSs: वरोडं।

67. All MSs: वरुडं। 68. घ्, च्, छ्: –रे।

69. All other MSs: –गर्भ। 70. घ्: कुन्दलं।

71. See above, note to 1/11c. 72. All MSs: सवरं। IM 6 → 7.

73. ख्: –देयं; ङ्: –देव। 74. All MSs: पिप्पलीश। 75. घ्, छ्: पुलीदं।

76. All MSs: गजकर्ण। 77. झ्: कुरांगं। 78. ङ्: –ल।

79. All MSs except झ्: विशुद्धाभ्यांख्यं। 80. ङ्: –त।

81. All MSs: मणिपूर्ण। 82. All MSs except छ्, ज्, ट्: –ष्टानं।

83. ङ्: अवधार; all other MSs: आवधारं।

84. All MSs except झ्: कमारकं। 85. ङ्: –शेख * नाथं।

86. ख्: कूशं; ङ्: कूश; all other MSs: क्रूशं। This and the preceding two lines are repeated in all manuscripts except ख् and घ्.

87. All MSs: –चत्वारिंशति। Although the deviant –चत्वारिंशतिः does occur (see above, note to 3/9c) it makes this *pāda* one syllable too long. As ordinals frequently replace cardinals –चत्वारिंशो, which is metrically more correct than the accepted emendation, could be better although it does not avoid an irregular long fifth syllable. 88. M → N. See above, 7/12d.

89. M → N. 90. All MSs: –धिनम्। 91. DS. Cf. above 8/89c, 15/31a and 25/15a. This DS is commonly found in Tantric texts such as this one. For example, in the TS (अतोर्द्ध– >) अतोर्ध्व– appears not less than twelve times (see, for example TS 9/178a: अतोर्ध्वे नियतिराख्याता (ख्: *यति–). Similarly, in the same text we find ततोर्ध्व– (written ततोर्द्ध– in the MSs) three times (see, for example TS 10/666a: ततोर्ध्वे (क्, ख्: ततोर्द्धवें; ग्: ततोर्द्द्वे) तु भवेत् पृथ्वी.

92. All MSs except च्, छ्: –देव्यो। One could emend to the regular acc. plu. –देवीः but the readings point to the acc. plu. of the common deviant form देव्या. See above, note to 2/22b. 93. घ्: सर्वरी सर्वरी चैव सावरी ; all other MSs: सर्वरी सवरी चैव सावरी। 94. घ्: क्लि (?)म्ना।

95. घ्, ङ्, छ्, ज्, ट्: किरंकिणी। 96. घ्: अम्वादेवी।

97. ख्, ङ्, च्: मुखिरा; all other MSs except झ्: मुषिरा।

98. All other MSs except ग्, ङ्, च्: तार–। 99. झ्: शुष्कां।

100. ख्: –नां; घ्, छ्, ज्, ट्: भगांनना। 101. झ्, ट्: सेहारी। The regular feminine is संहारिणी. The contracted संहारी is probably derived from सेहारी which is not Sanskrit and appears in the Kubjikaa texts as an alternative name for this Yoginī. See note to the English translation.

102. क्, ख्, झ्: विंवा; घ्: विवा। The readings विव्वा and बिम्बा correspond to the

common alternative forms अव्वा and अम्बा (concerning which see below, note to the English translation of 15/3cd-4). I have chosen the reading of the majority of the MSs. The same word appears again below in 17/86b. The same two versions of the name are found in the MSs. There the majority read विंवा, four read विव्वा। These are MSs क्, ख्, ग् and छ्. Note that MSs क् and ख् here read विंवा whereas in 17/86b
they read विव्वा. 103. छ्: विद्युल्लताका।

104. Note the parallel irregular formation of the word देव्या from देवी that occurs quite frequently. See above, note to 2/22b.

105. All MSs: व। 106. ख्, ङ्: योगमालिका।

107. ख्: शुद्ध। Concerning this IC see above, note to 1/5b.

108. All MSs except झ्: देव्या। 109. M → N. See above, note to 7/12d.

110. छ्: वे। 111. क्, ख्: –राश्म्यादौ; झ्: शोकराश्यादौ।

112. All MSs: प्रणवा:। 113. An irregular compound has been formed
here to accomodate the metre. The meaning is अव्वापादम् आवसानगम्. Cf. पञ्चप्रणवमाद्यन्तं अव्वापादान्तगं (क् ग्: अथा–) शुभम्. YKh (1) 40/145cd and अव्वापादान्तगं (त्र अव्वापादम् अन्तगं) कृत्वा ibid. 40/243c. 114. M → N. See above, 3/49a.

115. क्, ख्, च्, झ्: शिव। 116. घ्, छ्: –यात।

117. घ्: हकावेतौ। 118. All MSs except घ्, छ्: वरानने।

119. क्, ग्, घ्, ङ्, च्, छ्: –य; ट्: श्री * * *?।

120. घ्, छ्: * चंद्राख्यं; झ्: कुचण्डाख्यं।

121. See above, notes to 3/45b and 4/38c. 122. घ्: द्वावेतो।

123. ङ्: यु * पद्। 124. All MSs except झ्: –स्था।

125. See above, note to 1/4a. 126. ङ्: –क्य।

127. क्: याया लोकयेत्; ग्: यायो लोकयेत्; ङ्, च्, झ्: येये लोकयेत्; ट्: यायो वल * * त्; all the
rest: योयो लोकयेत्। 128. घ्: द्योति; च्, छ्: योति; all other MSs except झ्:
सोति। 129. ग्, ङ्, च्, झ्: यति। 130. घ्, छ्: सिद्धि; all other MSs: सिद्धिर्।

131. All MSs except क्, ख्, झ्: –म। 132. घ्: मुखाम्नायस्।

133. ङ्: –भेदे:। 134. All MSs except च्, झ्: –तं।

135. All MSs except क्, झ्: ऊर्द्ध्वे।

136. We may either consider that a regular *sandhi* has taken place with the cardinal that has assumed the form of the ordinal or else that this is the regular cardinal with which *sandhi* has not taken place. See above, note to 3/108b.

137. Restoration to the required cardinal would disrupt the metre. See above,
note to 3/108b. 138. All MSs: शिवं।

139. क्, छ्, ज्: निषणात्मा। 140. ट्: –योस्मध्ये।

141. ङ्, च्, ट्: विश्रीता; छ्, ज्: विश्रींता।

142. घ्, च्, छ्: –ति। See above, note to 7/13c. 143. घ्, छ्: –शक्ति।

144. घ्: करोतिवेश–; छ्: करोचेशमुत्तमं। 145. All MSs: तस्य। 146. छ्: ऊर्द्धगतं; ज्: ऊर्द्ध्वं गतं। 147. क्, ख्, च्: स चार्ध–; ग्, घ्, ङ्, छ्, ट्: स चार्द्ध–; क्, ट्: –कृतं–; all other MSs: स चोर्द्ध–।148. See above, note to 6/10b. 149. क्, ख्, ग्, ट्: –वर्ति–; ङ्: –वन्तिहला–।

150. ख्, ट्: वंक्रका; ग्: वक्रका; ङ्: वक्रमा।

151. तां ज्ञात्वा is implied. 152. च्, छ्, ट्: वधः।

153. छ्: धुनेना–। A dual ending is required here. See above, note to 5/46d.

154. M → N. 155. ङ्: –गति; छ्, ज्: गूर्द्धगतिं; all other MSs: –गतिं।

156. M → N. 157. According to regular usage, the cardinals from 20 to 99 (which are feminine), as well as (the neuter) शत– and सहर–, are used as singular substantives, the accompanying substantive being either in the same case or in the genitive. Thus पञ्चाशत् would be correct. However, it does not fit the metre. See above, note to 6/47b. 158. क्: पुराद्धृतं; च्: पुरोर्द्धतं; all other MSs: पुरोद्धृतं।

159. छ्: –श्लो * नि ; all other MSs: –श्लोकानि। But see note to 7/9d.

160. घ्, च्, छ्: –चक्र; ङ्: अध–। 161. All MSs except झ्, ट्: –स्थिता।

162. IM 5. This deviant form of करोमि produces a sixth long syllable. It appears again below in 18/14d. It is not common but does appear once in the BY (MS Kh folio 193b). 163. ट्: त्वयां। 164. ग्, घ्, च्: सार्ध।

165. घ्: –रः; ङ्: महे * र। 166. All MSs except घ्, च्, छ्: पश्चिमं।

167. See above, note to 3/12c.

168. घ्, च्, छ्: –लय; all other MSs: –लये। 169. घ्: पुरेमेतत्।

170. घ्: –श्लोके–। 171. ङ्: मध्य। 172. The same deviant compound appears again below in 60/21b. Cf, the similar deviant उभौपञ्चक– below in 9/53a and 9/54a. Cf. also above 5/8c. 173. घ्: मार्ग।

174. All MSs: देव्या। 175. All MSs: सा विरमे। 176. All MSs: न।

177. क्: –सिद्धे; ख्, ग्, घ्, ङ्, च्, झ्: –सिद्धं; छ्, ज्, ट्, ठ्: –सिद्धिं।

178. ख्, च्: कुलं–।; ठ्: +।। ५१ ।। 179. All MSs: –न्तं। The goddess 's Vidyā begins with भगवति and ends with विच्चे and so should be said to be भकारादिचेकारान्ता. Even so, this is the standard form of reference. Cf. below 27/50a and 30/65ab and see note to the English translation for a reference from the YKh.

180. घ्: अधोर्द्धे। The same DS recurs below in 19/8d, 29b, 35/10b, 24c, and 57/47a and is well attested in Tantras of other schools e.g. JY 1/6/21a, TS 1/43c and BY folio 108a. 181. च्: विमर्दितम्; all other MSs: विसर्दितम्।

182. क्: –कारं; ख्: –प्तारां; all other MSs: –कारां। 183. All MSs: रूपं–।

184. ठ्: +।। ५२ ।। 185. घ्, छ्: कुचन्द्रात्–।; ठ्: कुंचंद्रात्संग–

186. All MSs: चान्द्रेयं। See above, note to 1/5b. 187. ठ्: +।। ५३ ।।

188. छ्: –श्लो *। 189. ङ्: एव।

190. M → N. See above, note to 1/3a. 191. ठ्: +।। ५४ ।।

192. ख्, ङ्, ज्, ट्, ठ्: –र। 193. M → N. See above, note to 7/12d. ठ्: +।। ५५।। 194. ठ्: –मा: 195. क्, झ्: तं; all other MSs: तां।

196. M → N. See above, note to 1/2c. 197. ङ्: च।

198. All MSs except क्, ख्, झ्: चिंचिनी।. ठ्: +।। ५६।।

199. घ्, छ्: –श्रमा–; झ्: आश्रभा; ठ्: –श्रमायोग *?; all other MSs: –श्रमायोगात्।

200. All MSs except झ्: गृह।; ठ्: * *? M → N. See above, 3/49a.

201. All MSs except ङ्, च्, झ्: चंद्रं–। 202. See above, note to 1/11c. The order of the first two components of this compound has been reversed; cf. 7/61a and 26/82d. Also, concerning this compound, see above, note to 4/51d. 203. ठ्: त्वनुग्रहं +।। ५७।।

204. See above, note to 1/2c. 205. All MSs except ख्, ग्, ङ्: मर्त्य। See above, note to 3/11b. 206. See above, note to 1/11c. ठ्: –पूर्याद्।

207. ठ्: +।। ५८।। 208. ट्: उकारुश्च। All other MSs: उकारश्च

209. Missing in MS ख्। 210. All MSs: त्व। 211. All MSs: संज्ञकम्।

212. All MSs except झ्: तज्ञान–। 213. ठ्: +।। ५९।।

214. All MSs: तेषु–; All MSs except झ्: –वतारिलं।

215. घ्: शिष्य–; च्, छ्: शिष्ये–। 216. ग्, ङ्, छ्, ज्, ट्, ठ्: पुंड–; क्: –वर्द्धनै।

217. M → N. See above, note to 1/2c. ठ्: –र। 218. ठ्: +।। ६०।।

219. All MSs: सिद्धिश्च। 220. ङ्: –पुरं–। See above, note to 1/11c. Cf. 7/57a and 26/82d. 221. ङ्: चिंचि *–।

222. See above, note to 6/10b. ठ्: +।। ६१।। 223. The root भञ्ज् is 7P. The perfect participle passive is normally भग्न–. 224. ठ्: त

225. All MSs: त्वां। 226. घ्, ङ्, छ्: चिंचिनी। 227. घ्, च्, छ्: स्मृतं।

228. DS. See above, note to 6/153d. 229. घ्, छ्: विख्यातो तत् *; ट्: विख्यातो?; ठ्: विख्यातः तस्मिन; all other MSs: विख्यातो तस्मिन्। 230. ट्: ?।

231. See above, note to 1/11c. ट्: * * पुर्यके।; ठ्: +।। ६२।। 232. ठ्: षोडश। Here again the ordinal replaces the cardinal because of the metre. See above, note to 3/108b. This same quarter appears below in 7/92c. 233. All MSs except घ्, झ्: पुत्रा। 234. All MSs except घ्, झ्: तान्ननुग्रहेत्।

235. ख्, ग्: गु * त्वानाम्वायं; घ्, छ्, ठ्: गु * त्वाम्नाय; ङ्: गु * त्वानाम्वायं; च्: –य; ज्, ट्: गु * त्वाम्नायं। 236. ठ्: ।। ६३।। IM 6. 237. छ्, ठ्: याव।

238. छ्: च्छिनाथ–। This and the following line also appear above as 5/46cd-7ab. 239. ङ्: शभो। 240. ठ्: +।। ६४।। 241. क्, ग्: –द्यादिना * न्तं; च्: –दिमोथान्तं। 242. ठ्: +।। ६५।। 243. घ्, छ्: परं त्वं च। This and the following two lines are found in KuKauM 1/13-15ab. KuKauM MSs क्: परत्रश्च; ख् ग् घ्: परत्रं। 244. KuKauM: पारम्पर्यगुरुक्रमम् (ग्: पारंपर्यक्रमागतं)।

245. KuKauM: –वर्जितम्।; ठ्: +।। ६६।।

246. ङ्: वीजोज्भ्रितो; झ्: वीजोज्झितं; all other MSs: वीजोज्झितो; KuKauM: ऊषरे (क्: उखरे)
तु। 247. छ्: क्षेत्रें; all other MSs except क्, ख्, ज्, ट्: क्षेत्रं।
248. KuKauM: प्ररोहते। 249. KuKauM: पुष्पहीने कुतो देवि मूर्तिर्भवति (घ्: मूर्त्तिर्–)
जन्तुषु।; ठ्: +।। ६७।। 250. From here up to the end of 7/74
corresponds to AS 8/43cd-51 with which it has been collated. क्: आदिनाथेस्त्रयोलीनो; ख्,
ङ्: आदिनाथेति * * * (?); घ्: –लीना; all other MSs: –त्रयोलीनो; AS: आदिनाथं–।

251. Missing in MSs ख् and ङ्। DS. See above, note to 6/153d. The AS reads this quarter: सिद्धत्रयसमायुतः.

252. घ्: –णे; AS: वर्तमाना। KuKh 7/68-69ab correspond to YKh (2) 17/6cd-7 with which they have been collated.

253. +।। ६८।। 254. AS and all MSs except झ्: –ता।
255. क्, घ्: मर्त्य; AS: कुंकुणे मत्यं। 256. All MSs except झ्, ठ्: –त्रीणिस्। IC. See
above, note to 1/2c. 257. DS. 258. क्, ख्, झ्, ट्, ठ्: निर्वशाश्च; all other MSs:
निर्वेशाश्च। 259. क्, घ्, छ्, ट्: षड्; ख्: खड्; AS: ते षड्भिः; YKh
(2): षडि जाता। 260. ज्: * सवंशास्– कोंकणे, झ्: च सर्वशास्– कोंकणे; ठ्:
+।। ६९।।; AS: सार्द्धसास्त्रीणि वासरे। 261. ग्: तेखा संज्ञा; ङ्, ज्, ट्: तेषा संज्ञा; AS: एवं नव।
262. ङ्: –य। 263. ख्, ङ्: गगन कुमुद * *; ठ्: गगनकुमु * * *?; all
other MSs: गगन कुमुदस्–। 264. झ्: पद्मभैरवो देवश्च; ठ्: * * * * * (?) भैरवो देव एव
च +।। ७०।।; all other MSs: पद्मभैरवो देव एव च।

265. घ्: –रोमश्च। A dual ending is required here. See above, note to 5/46d.

266. ख्, ङ्: –नाः; all other MSs except घ्, च्, छ्: –नः। Instead of these two lines the sole manuscript of the AS reads the following corrupt verse in *sragdharā*:

श्रीचर्याभेदनाथं मुनिगणनमितं (मौनि–) पिप्पली बालदेवं (+ श्री–)
श्रीकोट्टीश * * * विपुलगुणगणा श्रीमदांगोहनाथं।
* * * * * * * * * * * * * म् एवं श्रीदेशदेशे (श्रीरेशडेशं)
श्रीमत्करो देवं? श्री जयति अनुभवं सिद्धनाथावतारम् (+ श्री–)।।

267. घ्, च्, छ्: जाती; AS: जाता। 268. ठ्: +।। ७१।।

269. AS द्वितीयं च चतुर्थञ्च पञ्चमश्च अधस्त्रयः (–त्रियः)। The degree to which masculine and neuter are interchangeable is exemplified by the form पुरुषाणि found a few lines below (see 7/74d). All the ordinals in these lines of this version are uniformally neuter even though the substantives to which they refer are obviously masculine. Admittedly some are in their regular masculine form in the version in the AS but even there this is not uniformly the case. Moreover, this may be the result of correction. This kind of change in gender is present throughout not only this text but also the other *khaṇḍa*s, recensions and related texts. Of course, one may argue that this is the result of scribal error. But the pervasive and systematic, albeit at times erratic nature of this phenomenon supports the acceptance of the possibility that in the case of male beings especially masculine and neuter genders are

interchangeable in the Sanskrit of this text. In other words, although they may possesses markers of neuter gender they can still be regarded as masculine in concord. This means that the editors work is very difficult. Where should he emend? Probably this was the scribes problem also. Faced with this strange mixture of genders in addition at times with an unclear original or impelled spontaneously by his own knowledge of the language, it is not surpising that a scribe may make his own emendations thus further confusing the situation in this way as well as by his own occasional errors.

270. ठ्: सप्तंमं चा–; all other MSs: सप्तमं चा–। A dual ending is required here. See above, note to 5/46d. IM 6 + 7.

271. ङ्: –त। IC. See above, note to 1/2c. 272. घ्, च्: ऊर्द्धगा।

273. Missing in all MSs except घ्, छ्, ज् and ट्, ठ्।; घ्: +।। ७२।। According to the AS this line reads: सप्तमश्चाष्टमश्चैव नवमं त्रीणि ऊर्द्धत:।। MS ट् ends here.

274. All MSs and AS: पुरा:। 275. च्: –यां; all other MSs: –आज्ञाया; AS: सर्व्व चिञ्चाज्ञाया। 276. च्: संप्रभावत:। 277. AS: गता चात्र। IC. See above, note to 1/2c. 278. झ्: भोगं; all other MSs: भोगा। This emendation agrees with the reading in the AS.

279. ग्, घ्, च्, छ्, ज्, ठ्: भुजन्ति; ङ्: तुजन्ति।

280. घ्, छ्, ज्: वामरे; ठ्: चामरे +।। ७३।। ; AS: वासवे।

281. घ्, छ्: अधिकरे; AS: कोंकणे च। 282. IC.

283. AS: अधिकारपदे। 284. ठ्: +।। ७४।।

285. This line corresponds to YKh (2) 15/93ab. YKh (2): एतेषां।

286. All MSs and the AS: संतति। This line corresponds to YKh (2) 15/93ab.

287. ख्, ङ्, ज्, झ्, ठ्: संजाता:। YKh (2): सन्ततिर्जाता।

288. M → N. AS: पुरुषान्येव। 289. All MSs except ठ्: षोडश:। The ordinal almost always replaces the cardinal (see above, note to 3/108b), even so as the metre here does not require it and, moreover, this reading is not supported by the one in YKh (2), it has been emended.

290. ग्: नांमानि; ङ्: नमामि। 291. ख्, छ्, ज्, ठ्: –संकेनकेन। 292. ठ्: +।। ७५।।

293. क्, ख्, ग्, ठ्: –तीप्रश्च; ङ्: सूस्त्रीप्रश्च; घ्, च्, छ्: सुरस्तप्रश्च।

294. क्: केचर्या; घ्, च्, छ्: खेचर्य; all other MSs except ख्, ङ्, ज्, ठ्: खचर्यो। This emendation is supported by the measure of the metre. खेचरो would be the regular form but does not fit the metre. The masculine खेचर्य: mirrors the deviant खेचरी > खेचर्या for which see above, 2/22b.

295. घ्: गर्व्भमुक्तो च; all other MSs except ठ्: –मुक्तो–। 296. च्: विजंय–।

297. +।। ७६।। 298. ठ्: रत्नकेशवमुन्मन्त;। क्, ख्, ग्, घ्, ङ्, च्, ठ्: –श्रोतामहं; छ्, ज्: –मुन्मन्तमुद्राश्रोतामहं; झ्: स्रतामहं। A dual ending is required here. See above, note to 5/46d. 299. घ्, छ्: षोडश। This change from the cardinal

to the ordinal is required here by the metre. See above, note to 3/108b.
300. ठ्: +।। ७७।। 301. ठ्: –मोज्रिते; all other MSs except क्, ख्, झ्:
–त। 302. ठ्: सुव्रते 303. ग्, घ्, ङ्, च्, छ्, ठ्: गा–; all other MSs: गो–।
304. ङ्: विज्ञया। 305. All MSs: –गा।;। ठ्: +।। ७८।। See above
6/149a and note to 3/77d. 306. क्, ख्, ङ्: –मोलायोपादेवस्य; ग्: ?; घ्, च्, छ्:
–मोलायोयादेवस्य; ठ्: –मोल्याय:या देवस्य; all other MSs: मोल्यामोपादेवस्य। See note to 3/11b.
Above we are told that out of the Nine Siddhas Gagana, Padma and Kamala were the teachers in the mortal world (7/72cd-73ab). But while it is clear that Gadeva means Gagana and Kadeva (7/78c), Kamala, the readings ओपादेवस्य or ओयादेवस्य make no sense. In accord with the form of the other two names, it is safe to assume an original पदेवस्य. The preceding syllable belongs to the previous *pāda* and may be safely assumed to serve just as a filler to complete it.

307. All MSs except झ्: दंशादि–; ठ्: षोडशान्तं तु; all other MSs: –षोडशन्तं तु। Although the readings of the MSs read or indicate the reading दशादि this does not square with what was said in the previous lines. There only the first eight out of the sixteen Siddhas are accounted for. So as eight remain, the reading has been emended accordingly. However, the metre does not allow emendation to the appropriate ordinals and so we must assume that cardinals are functioning as
ordinals. 308. ङ्: विज्ञया।

309. क्, ख्, ग्, ङ्, ज्, झ्: –ओलिता; all other MSs: –ओलिका; ठ्: +।। ७९।।

310. घ्: कदम्बस्य। 311. ङ्: ज्ञया।

312. All MSs: सिद्धिषोडश:। The regular order of the members of this compound has been reversed. See note to 2/25c.

313. All MSs: परान्वये. See above, note to 1/5c. IM 5, 6 + 7.

314. घ्, छ्, ठ्: –चाद्। 315. ख्, ङ्, झ्: भवेज्येष्ठा; घ्, च्, छ्: भवेज्येष्ठ; ज्, ठ्:
भवेज्येष्ठे। 316. Concerning this numeral see above, note
to 7/7c. Note also that the ending has been dropped for the metre.

317. All MSs: काल–। 318. क्, ङ्, च्: चतुराशीती। The ending of this
numeral also has been dropped for the metre. Concerning the deviant form of this numeral, see above, note to 3/41b.

319. All MSs except क्, झ्: –न ण् –सन्तानानाम् would make regular syntax. M →
N. See above, note to 1/3a. 320. All MSs: मन्द–। 321. छ्: भ * ष्यति।

322. घ्: –र:। 323. All MSs: –स्थानात्। M → N.

324. ग्, ङ्, च्, छ्, ज्, ठ्: तदा–। 325. छ्, ज्: भूवोर्मध्ये। KuKh 7/83cd-85ab
corresponds to YKh (2) 15/91cd-93.

326. This irregular compound has been formed to save a syllable for the metre. The reading in YKh (2) is correct Sanskrit: आधारे च द्वितीयकं.

327. ङ्: –र। The penultimate vowel here has been lengthened for the metre.

This and the following five lines are also found below as 50/16-18. The variant readings are labelled 'B'.

328. This line corresponds to two lines in the version found in YKh (2) (15/92) which reads:

तृतीयं (क्, ख्: त्रीतीयं) च चतुर्थं च पञ्चमं (क्: पञ्चगं) च तथा पुनः।
मणिपूरस्थाने (क्: –स्थानेके; ख्: –स्थानके) पूज्या नित्यमेव (क्: – मवं) कुलान्वये॥

329. घ्, च्, छ्, ज्: –र। IM 5. 330. झ्: संपूज्यं। 331. क्: षष्ठ।

332. घ्: –ष्थानगम्; ङ्: स्वाधिष्ठनगं; YKh (2): षष्ठं (क् ख्: षष्टं) चैव महाशम्भो ब्रह्मग्रन्थौ प्रपूजयेत्।

333. ङ्: सप्त–। As often happens in the Sanskrit of this text, co-ordinative compounds are in the singular number (see above, note to 5/46d). Version B of this quarter is in correct Sanskrit: सप्तमं नवमंयावत् (ख्: यातु); all other MSs except ज्: याव); YKh (2): सप्तमं चाष्टनवमं।
334. All MSs add च।
335. Missing in MSs क् and झ्. Instead of तु पूजयेत् YKh (2) and B read: प्रपूजयेत्।
336. ङ्: –ना।

337. क्: –लो; घ्, च्, छ्: –लं।
338. क्, घ्, ङ्, च्, छ्: द्विपञ्चा; ख्: दिपंचा, ग्, ज्: दिपंच; झ्: द्विपंच; ठ्: ?। This emendation agrees with the reading in version B (i.e. below 50/18c). We find the nominative - द्विपञ्चम् - of the same deviant ordinal below in 23/25c. The cardinal द्विपञ्च appears above in 6/120a. The collective द्विपञ्चकम् functions as such above in 6/121b whereas both in KMT 25/55a and its source TS 15/27a it functions as a cardinal as it does below in KuKh 34/87d although in 9/34a and 56/10d it functions as an ordinal. Here, effectively, it is declined like the ordinal दशम–.

339. Only MSs घ्, छ्, ज् and ठ् read यावद् which is the correct *sandhi*. All the MSs of version B unanymously confirm the accepted reading. *Sandhi* is not compulsory. It need not take place, especially at the end of a quarter verse. Cf. 7/88b.

340. Possible direct identification may be meant i.e the tenth to the sixteen Siddhas are *bhagamālā*. But it is more likely that this is a contraction of the locative –मालायाम्. Cf. below 7/92b where संहिताम् is a contracted form of संहितायाम्.

341. ग्, घ्, ङ्, च्, छ्, ज्, ठ्: –ति। 342. घ्, छ्: –वत्मनि।
343. All MSs: स्थानान्येकादशान्। 344. ठ्: यावद्. Cf. above, 7/87a
345. ख्: –शुब्जिनिह। 346. ठ्: ह्येतद्। 347. ख्: कुलो–; ग्: कुला–;
ङ्, ठ्: कुलोनाना; घ्, च्: कुले–। 348. ङ्: –ष। 349. क्, ग्, ङ्, ज्, ठ्: स्व
– उल्या। See above, notes to 3/11b and 3/77d. 350. क्, ख्, ग्, घ्, ङ्, च्,
छ्: उद्यं; ठ्: गु *? उघं। See above, note to 1/5b. 351. All MSs: पूजयन्तिये।
This emendation entails an irregular short sixth syllable. But if this reading is kept as it is, the related verbs in the next line would need to be emended to plurals which would disrupt the metre in two places. The same problem recurs in the following two lines. 352. क्: –रं।

353. All MSs except झ्, ठ्: भूयो। 354. ठ्: ?।

355. ठ्: ?; all other MSs: पूजयन्तिये। Compare this and the following line with the previous two. 356. ठ्: ?। 357. ठ्: संसा *? न्न।

358. All MSs except झ्: –मार्गे। M → N. 359. घ्, छ्: –लं।

360. M → N. 361. घ्: संहिता। संहिताम् appears to be a contraction of the locative संहितायाम्. Cf. above, 7/87b. 362. ठ्: ?।

363. ग्, घ्: पुत्रा। See above, note to 3/108b. This quarter also appears above in 7/62c. 364. All MSs except क्, झ्: नित्र–।

365. See above, note to 3/11b. 366. च्, ठ्: –द।

367. All MSs: समाख्यातं। 368. ङ्: –मालो; ठ्: –मा *?; all other MSs except झ्: मध्यमाली। See above, note to 3/11b. 369. घ्: –यो।

370. ठ्: तृतीयाग्रे च कोणस्था; all other MSs: तृतीयाग्र–।

371. All MSs: ओषमित्राणि। See above, note to 2/28b and 2/45c.

372. झ्, ठ्: ओल्यां प्रकीर्त्तितां; all other MSs: ओल्यां प्रकीर्त्तिता:। Rather than accept lack of concord in both number and gender, I have chosen to emend. But, as hiatus is common in compounds, especially with this word, one wonders whether to emend to त्रि – ओलिषु प्रकीर्तिता:. 373. See above, note to 4/48c.

374. See above, note to 1/11c.

375. See above, note to 1/5a. 376. All MSs: त्रिसिद्धाश्च।

377. All MSs: विद्या। 378. ङ्: जा * ति। 379. च्: पूर्यो।

380. See above, note to 4/3c.

381. ङ्: –पु * स्य; घ्, च्, छ्: –पूर्य *। See above, note to 1/11c.

382. See above, 3/12c and note. 383. ग्: त्रिभि–।

384. घ्: श्लोकानि द्वादश:; ठ्: श्लोकादिद्वादश; all other MSs: श्लोकादि द्वादश:। M → N. See above, notes to 6/67c and 7/9d also cf. 7/11d where we find the same expression but only three MSs read the ordinal द्वादश: and the rest the regular cardinal द्वादश, thus supporting this emendation. 385. All other MSs except क्, ख्: देव्या।

386. ग्, घ्, च्, छ्, ज्: व; missing in MS ङ्।

387. All MSs except झ्: –षा। 388. All other MSs except ठ्: –श:। See above, note to 3/108b. 389. All MSs: तु। 390. छ्: * न्वये।

391. ख्: –मार्ग * * * ते। 392. ठ्: –वतारिते Missing in MSs घ्, झ्।

393. ख्, ङ्: परमेश्वरे; च्: –र। 394. ख्: –सहस्त्रं–। 395. घ्, ठ्: अंवा–।

396. All MSs except क्, च्, ज्, ठ्: –वर्णन।

NOTES OF THE TRANSLATION OF CHAPTER SEVEN

1. Verses 8/3-5ab answer question 'what is the Kula scripture?' The reply is that it is the MBT, here called the scripture of the Command. Its descent into the world from the triangular Meru in the End of the Twelve is described here in brief.

2. The term '*Kādibheda'* generally refers to the whole Kubjikā scriptural tradition, but in this case it appears to refer to specifically to the MBT, as its primary representative.

3. The first seat is Oḍḍiyāna. See intro. vol. 1, p. 144.

4. The first seat is normally Oḍḍiyāna. Possibly Kāmarūpa may be intended as it is the first seat in this, the Age of Strife (*kaliyuga*). See 5/15-17 and note.

5. Instead of '*sarvasaṁhāramantritam*' - 'consecrated with universal destruction', three manuscripts read *'sarvasaṁhārasaṁbhṛtam*' - 'assembled by universal destruction'. Both readings make sense and, as it were, suppliment each other. Originally hidden in the Godhead, the teachings are in the form of the energies of Speech, represented by the letters of the alphabet. Their emission in the form of mantras initiates the creation of the world generated by mantras. Destruction is the reverse of this process. Rising progressively from the lower, outer, grosser levels to the inner, by the utterance of the mantras corresponding to the stations of this ascent, their objective counterpart is consecrated and withdrawn back into the higher, subtler level above it. When this process is complete all the phonemic units of energy that make up the mantras are thus 'assembled' and 'consecrated' in their original source, the Yoni.

6. The Transmission in Twenty-seven Divisions is the main one in the MBT, just as the one in Twenty-eight Divisions is the form of the Transmission (*krama*) in the KMT.

7. Broadly speaking we can say that verses 7/8ab-56 contain the reply to Śrīnātha's first question namely, 'what is the Western House?' The Western House, also called the House of the Yoginī (7/14cd-15ab), is both Kubjikā's tradition and the Triangle at the End of the Twelve above the head described in the following verses. The Triangle has already been described above in chapter three. Here several new details are added that are not mentioned there. Chapter three focuses on this triangular core of the goddess's *maṇḍala* as the abode of the Liṅga and Cave where the goddess and the first Siddha receive and transmit the Command. In this chapter the focus is on the Triangle as a symbol of the pleroma from which the teaching and the lineage of teachers proceed.

8. The Western Face is the Liṅga of the goddess (*śrīliṅga*), which situated in the End of the Twelve, drips the nectar of the consecrating Command (5/66cd-68ab). It is the *paścimāmukha,* that is, the face or outlet - *mukha* - of the goddess

Paśćimā - the Last or Ultimate One.

9. The three groups of sixteen are 48 Siddhas (see below 7/18-24ab) who represent 48 letters of the alphabet arranged along the sides of the goddess's triangle (see below 7/13-14ab and 7/39). They are the sixteen vowels, the sixteen consonants from Ka to Ta and those from Tha to Sa. These 48 letters are embedded in alphabetical order in the Twelve Verses formed by the conjunction of these three groups. The full form of the mantra called Twelve Verses is recorded above in a note to 3/31-32.

10. The names of the letters projected into the Triangle are listed below in 8/34cd-40ab. There we find that Gajakarṇa is the name of the letter AI. However, Gajendra is the name of the Siddha corresponding to the letter Ca in the list of Siddhas noted below in 7/18-24ab. It is hard to say exactly what is meant here. The goddess's thirty-two syllable Vidyā is commonly said to be the Vidyā that 'begins with Bha and ends with Ca' (see note to 7/51cd-52ab). Recited in the forward order with the addition of the Five *Praṇavas* at the beginning and the end, it is the Vidyā of the Full Moon (9/58cd-59). The form of Kubjikā's Vidyā which embodies the energy of the New Moon is recited in the reverse order (see note to 8/42cd) and so begins with Ca. As the New Moon is considered to be the source of the energy of the Full Moon it is especially powerful and so may well be intended here.

11. It has not been possible to trace the term 'Peak of Knowledge' (*vidyākūṭa*) anywhere else in the Kubjikā corpus. But we may nonetheless infer what it is with reasonable certainty. The term '*kūṭa*', which means literally 'peak', denotes a type of seed-syllable mantra (see above, note to 3/122). In the following lines it is said to be the 'Self of the goddess' (7/10cd-11ab). As such it is, as one would expect, the seed-syllable form of the goddess who, in the expression 'Peak of Knowledge', is identified with her Vidyā.

There are two such seed-syllables. One is the syllable HSKHPHREṀ and the other AIṀ. The former is said to be 'six-fold' (*ṣaḍvidha*) (8/75) and is identified with the goddess who is six-fold (*ṣaṭprakārā*) (see above, 2/9c). Even so, it is more likely that the Peak of Knowledge is the syllable AIṀ. This syllable comes at the beginning of the mantra called Twelve Verses and of each of its twelve parts. Moreover, in an earlier reference the Triangle is said to be located on or in the 'peak' (3/48). Newar initiates draw the syllable AIṀ in the centre of the triangular core of the maṇḍala which may thus be considered to be the 'peak' on which it rests. In the following lines the Peak of Knowledge is described as the Liṅga in the centre of the Triangle (7/10cd-11ab). This is the goddess Vakrā (the Crooked One) herself who is 'facing downwards' (3/51). The main part of the graphic form of the syllable AIṀ is shaped like a downward pointing triangle and so 'faces downwards'. Moreover, as it is 'empty' within, it also aptly symbolizes Śiva's Void that the Peak of Knowledge is said to represent (7/10cd-11ab). Six sacred seats may be projected into it. These include the standard four in the main, triangular portion of the syllable AIṀ and two more in the Half Moon and the Point above. So it too can be said to be 'six-fold'.

12. Why the Peak of Knowledge (*vidyākūṭa*) is the seed-syllable of water is not clear to me. One could emend '*āpabījaṁ*' - 'the seed-syllable of Water' to '*parabījaṁ*' - 'the Supreme seed-syllable' which would solve the problem. But rather than do that we may hazard the following explanation. Varuṇa is the deity of the element Water (cf. 13/32). He is the guardian of the west and so the Western Tradition (*paścimāmnāya*) of the Kubjikā Tantras is associated with him (see below 36/107 and 48/3). It may be for this reason that the Peak of Knowledge, which is the seed-syllable of the goddess and hence particularly associated with the Western Tradition, is said to be the seed-syllable of Water. The association of AIṀ (but not HSKHPHREṀ) with Water is apparent in the link made between this syllable, which is commonly identified with the Yoni, and the primordial Waters. Just as an embryo is immersed in amniotic fluid similarly, prior to its manifestation, the universe is as if immersed in the phonemic energies within the Yoni. Accordingly, the syllable AIṀ is called the Ocean of the Yoni (*yonyārṇava*) (62/32) as is the Yoni itself (see 39/128 and 58/2).

13. As the triangular syllable AIṀ contains all the energies of the letters, it is the Letter which is all the letters. Empty within, it is Śiva's transcendental Void. It is also, as we have seen, the Liṅga Kaulas worship and so, from that point of view is Śiva. At the same time it is pure energy that contains, emanates and withdraws back into itself all energies and so is the most essential nature of the goddess.

14. This line refers to the divisions of the mantra called the Twelve Verses. It is divided into twelve 'sections' (*aṁśa*) of thirty-two syllables each. This is the length of one verse in *śloka* metre which is divided into four parts (*pada*) of eight syllables each. Moreover, there are forty-eight parts, one for each of the letters from A to Sa. See note to 3/31-32 where this mantra is reproduced in full.

15. The process of 'going and coming' (*gamāgama*) has already been described (see above, note to 3/124). The deployment of the letters on the sides of the Triangle is explained below in 26/76ff. Essentially, this involves conjoining each letter to the movement of the vital breath. This is in two phases: exhalation and inhalation that correspond to the two phase of the processes of 'going and coming'. They are represented by the last two letters of the alphabet not included in the forty-eight that make up the sides of the triangle. These are the letters Ha and KṢa that encapsulate each letter. The individual letters represent the retention of the breath that takes place between exhalation and inhalation. The three phases of the breath, inhalation, exhalation and retention, are reproduced internally by the three phases of the movement of Kuṇḍalinī in the End of the Twelve that traces the sides of the Triangle. They correspond to the energies of will, knowledge and

action (3/124) to which this verse refers as Śiva's will, the Sun and Moon, respectively. Kuṇḍalinī, the energy of Speech (*vācchakti*), deploys its phonemic energies progressively in these three phases. This dynamism traces out the 'form of the field' (*kṣetraparigraha*), that is, the outer form of the triangle (see 8/13cd). Candrapura, the complete triangular *maṇḍala*, is formed by the conjunction of the field with the Liṅga (7/55cd), that is, the Point (*bindu*) in the centre. In this way it encloses the couple, Bhairava and Bhairavī, in the centre.

The 'form of the field' then, is determined by the sides of the triangle traced out by the inner breathing of Kuṇḍalinī's movement in the End of the Twelve. Impelled by Śiva's will it descends as the lunar breath and ascends as the solar breath. The former deploys the vowels, which are lunar letters, and the latter a part of the consonants, which are solar letters. The intermediate phase in which the breath is suspended between the movement of the ascending and descending breath occurs at both ends of this movement and is governed directly by Śiva's will. It connects the two like the horizontal line of a triangle.

The triangle described here is drawn in the same way, that is, anti-clockwise. Beginning from the top left-hand corner, the first phase of the movement of Kuṇḍalinī is traced by the line that travels down to the bottom corner. This is the diagonal line of the vowels on the left. Then, starting with Ka, the first consonant, the second line travels diagonally upwards. Then, having generated the sixteen consonants up to the letter Ta and reached the original level where the vowels begin, the third line of letters extends horizontally from right to left beginning with the letter Tha and ending with Sa. See diagram in intro. vol. 1, p. 293.

We are told below in 40/133 (see also note 2/16 above), how these three lines correspond to the channels of the vital breath (*nāḍī*) and the gods and goddesses mentioned in the next verses of this section. Combining these equivalences we can draw up the following table to describe succinctly the 'form of the field', that is, the sides of the triangle representing the Yoni of the goddess and variously called, Meru, the Stone (above 3/31-32), the Heart of the Yoginī (below in 29/22–26), the City of the Moon (7/57ab), the Yonimaṇḍala (7/15cd-16ab) and the House of the Yoginī (7/15ab).

11. Table of the Triads of the form of the Field

Goddess	Energy	Location	Channel	Breath	Luminary	Letters	Gods
Vāmā	Action	Left	Iḍā	Apāna	Moon	Vowels	Brahmā
Jyeṣṭhā	Knowledge	Right	Piṅgalā	Prāṇā	Sun	Ka to Ta	Viṣṇu
Raudrī	Will	Middle	Suṣumṇā	Śiva's will	(Equinox)	Tha to Sa	Maheśvara

16. The MSs read '*kalāṣoḍaśaraśmayaḥ*' - 'the sixteen rays of energy'. One could, perhaps, emend to *kalāḥ ṣoḍaśaraśmayaḥ* - 'the energies are the sixteen rays' in which case the energies would be the letters. But *kalā* here probably refers to Jyeṣṭhā, the first of the three energies that radiate sixteen rays each in the form of the phonemic energies of her letters.

17. The deity on the left - *vāmadevatā* - is appropriately called Vāmā.

18. In other words the letters Ka and Ta are at the two ends of the row of phomenic energies that make up the left slanting line of the Triangle.

19. Cf. 26/8, 31/71 and 35/85-86. We may translate the expression '*yoginīgṛha*' in two ways. One is as I have done viz. 'the House of the Yoginī'. The Yoginī is Kubjikā herself and so the expression effectively means 'the House of the goddess Kubjikā'. Accordingly, the House of the Yoginī, sometimes also called the Western House of the Yoginī, is one of many names for the Kubjikā tradition.

We may also translate *yoginīgṛha* as 'the House of the Yoginīs'. The House in this case is the Triangle within which are forty-nine compartments, also called Houses (8/18), containing the letters of the alphabet. From this perspective (that is without considering the letters around the sides), the same Triangle becomes the triangular grid called *Meruprastāra* described in the following chapter (see also Schoterman 1982: 183 ff.). Externally, on the periphary the House, it is formed by the awakened energy of the letters embedded in the mantra called Twelve Verses (7/23cd-24ab).

The Triangle is thus a matrix of energies in union with their power-holders formed and held together by the union of the three primary energies and their power-holders to which these lines refer. The former are worshipped as Yoginīs (also called devīs) and the latter as Siddhas (also called Bhairavas or Rudras). Both represent the letters. Within the Triangle the Siddhas are those of the letters in the normal alphabetical order of the Assembly of Sounds (*śabdarāśi*) and the Yoginīs those in the Mālinī sequence of the alphabet (see chapter 18 and 19 below). Around them are the ones named in the following verses (7/18-31ab). Thus the same triangle can equally well be named after the female or the male components. So here, with the former in mind, it is called the House of the Yoginīs while elsewhere, it is called the House of the Gods (*devagṛha*) (58/25-26ab) with reference to the latter.

20. The same expression is found below in 7/32cd-33ab.

21. One of the cardinal pinciples symbolized and acted out in ritual in a vast variety of ways in all Tantric traditions is the notion that the most complete condition is a union of opposites (*conjunctio oppositorum*). We have already witnessed several examples of this principle. Here is another. The essentially female Yoni is fertile and powerful due to the *conjunctios* that take place within and around it. Here the series of Yoginīs and Siddhas representing the energies

and power-holders of the letters are those that make up the boundaries of the Triangle. Their names are listed below (7/24cd-31ab). The Yoginīs are the consorts or wives (*patnī*) of the Siddhas (7/31cd-32ab). Just as they constitute the 'form of the field' (*kṣetraparigraha*) (7/12), by the same token they are the 'pure enclosure (*parigraha*)' of the goddess (7/31cd). In other words, the Yoni, which is the pure form of the goddess, is repleat with Liṅgas both internally (see 58/25cd-26) and on the periphery, each uniting with its female counterpart. Energizing *conjunctio*s thus take place everywhere within and all over the goddess who is the Triangle of the Yoni. All of them together are contained in the one cosmic Yoni in the centre of which is the original, archetypal *conjunctio* of the god and the goddess that sustains each individual conjuctio (see Dyczkowski 1995-6: 132ff.). The remaining two letters, Ha and KṢa, are also said to be Liṅgas and unite with their energies in the same way.

22. The Siddhas and Yoginīs listed here are those of the letters embedded in the Twelve Verses that line the side of the triangle. They should not be confused with those that inhabit the inside of the triangle. Those Siddhas are listed below in 8/33-40ab.

Only forty-eight out of the fifty Siddhas and Yoginīs are listed here because the Twelve Verses contain only forty-eight letters. The last two, Ha and KṢa, which are said to be Liṅgas (58/22–23ab), are governed by Śiva and Śakti directly whereas the others are considered to be their energies (*kalā*) (7/13). As the archetype of all male and female polarities, Śiva and Śakti pervade the others and are present within them and so are not counted along with them. Located in the centre of the Triangle (7/34), Śiva governs the Siddhas who surround him (7/38) and Śakti, the Yoginīs. Thus a solitary female presence - Śakti - amongst the forty-nine Siddhas (including Śiva) is sufficient to energize them all. Similarly, Śiva is so potent amongst the corresponding forty-nine Yoginīs that he alone is sufficient to fertilize them all. Thus we can distinguish a series of *conjunctios* that take place in the Triangle. These are:

1) The union of the Liṅga in the centre with the encompassing Yoni.
2) The union of Śiva and Śakti in the centre.
3) The union of the Siddhas and Yoginīs within and around the Triangle.
4) The union of Śiva with the Yoginīs.
5) The union of Śakti with the Siddhas.

The union of Śiva and Śakti takes place in two modalities. One is transcendental union that leads to anullment. The other is immanent union that heralds emanation. The union of the goddess in her geometric form with the god in his ultimate supreme condition leads to the disappearance of both polarities. This is the 'neuter' absolute beyond the realms of all polarities and their union. The union of Śiva and Śakti in the centre replicates on the level of the Transmental, at the apex of immanence, the total fusion or, one could say, the non-arising, of the polarities in the transcendent beyond. This is the transcendental oneness (*sāmarasya*) of Śiva and Śakti (see 2/27) which, in a sense, anulls them and the entire *maṇḍala*. This is the transcendental union of Śiva and Śakti. The immanent union of Śiva and Śakti is symbolized by the image of the goddess sitting next to the god or on his lap. It is not only a way of alluding to their union (see note to 3/63-64ab; cf. 7/52cd-53ab), it also represents the immanent modality of union at the Transmental level in which the polarities persist in order to generate the lower levels through their union.

23. MSs JH and Ṭ read *sehārī* instead of *saṁhārī* - the Destructress. The two readings appear to be open choices for the redactors of the Kubjikā Tantras. According to the KMT (16/11a) Sehārī is one of the thirty-two Yoginīs of the Wheel of the Moon (*somamaṇḍala*), which is a part of the Wheel of the Skyfaring Goddesses (*khecarīcakra*). But according to both the ṢSS (25/18c) and ŚM (19/212c), where the names of these Yoginīs are also listed, she is called Saṁhārī.

24. See above, note to 7/15cd-16ab.

25. '*Avvāpāda*' is an abbreviation of the diction '*avvāpādukāṁ pūjayāmi*' - 'I worship the sandals of mother . . . '. Abbreviations of this sort are commonly found in liturgical works of all kinds (see above, note to 2/28) and sometimes carry over, as has happened here, into the Tantras. We find several examples of this particular abbreviation in the other sections (*khaṇḍa*) of the MBT. For example, concerning a series of mantras dedicated to the Six Yoginīs (the so-called *ḍādiṣaṭka*) the YKh (1) explains that: 'the (group of) Five *Prāṇavas* is at the beginning and end. The auspicious *avvāpāda* is at the end' (*pañcapraṇavam ādyantaṁ avvāpādāntagaṁ śubham* || 41/145cd). Further ahead in the same text a brief form of the Samayā Vidyā is extracted consisting of only six syllables, thus completing the ancilliary mantras of the Division of Twenty-seven. There comes the injunction: 'Having placed *avvāpāda* at the end, one should worship the Samayavidyā' (*avvāpādāntagaṁ kṛtvā samayavidyāṁ prapūjayet* | ibid. 41/265ab).

These simple instructions tell us how to form the mantras by which the Siddhas and Yoginīs (also called goddesses) are worshipped. I presume that this series of mantras, called the Sequence of the Siddhas (*siddhakrama*), is uttered first. This is followed by the recitation of the Twelve Verses here called the Aggregate of Verses (see note to 3/31-32).

The structure of the mantras used to worship the Siddhas and Yoginīs is as follows: 1) The Five *Praṇavas* 2) The name of the Siddha 3) The name of the corresponding Yoginī 4) The diction '*avvāpādukāṁ pūjayāmi*' - 'I worship the sandals of the mother . . . '. Assuming the form of the Five *Praṇavas* is the one taught in the KMT, the first mantra, for example is: AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ ĀNANDAŚARVARĪ-AVVĀPĀDUKĀṀ PŪJAYĀMI

26. The Triangle is full of the letters of the alphabet. We shall see in detail in the following chapter how they are arranged within it in such a way that Ha, the last letter of the alphabet, is in the centre. As there are only forty-nine compartments in the triangle there is no room inside the triangle for the conjunct consonant KṢa and so it is placed below the centre. This is represented graphically as an extra compartment extending out from the middle of the straight horizontal side of the triangle. In this way Śiva, represented by the letter Ha, is on top of Śakti who is represented by the conjunct consonant KṢa.

27. Maitreya is a derivative of the name Mitra given to Bhairava when he, as Ādinātha (4/40-41ab), otherwise known as Siddhanātha (4/50cd-51ab), received the goddess's empowering Command. Thus Kucandra, like Vṛkṣanātha (7/66cd-67ab), is one of the names of Bhairava, the first teacher and Kubjikā's consort in which capacity he appears in several places (e.g. 6/181cd-182ab) As one would expect, he is identified with Navātman Bhairava (69/14-15) as is Vṛkṣanātha (29/29-30ab). His full name - Kucandraśekharānanda - means '(he who experiences) the Bliss of the Moon of KU on the crown (of his head)'. KU is an abbreviation of the goddess's name.

Kubjikā herself declares that she is the Moon (7/55cd-56ab). She emerges from the god's body in the form of the Moon (7/51cd-52ab). Kucandra is Navātman Bhairava, the consort of the Kubjikā, the goddess of the Moon. Above his head, she radiates her divine lunar light. He presides over the inner Moon, the sixth and highest sacred seat (68/23). He is also the lord of Trisrota, the fifth seat represented by the lunar Point (*bindu*) that adorns the Triangle in the End of the Twelve (6/211cd–212ab) in which he resides along with the goddess (6/181cd-182ab).

Note that in this case the goddess is above the god. She is the Transmental whereas he is said to emerge from the Equal One (*samanā*), which is just one level below it. As the lower stages are generated by the higher ones, he is said to be born from her will (69/15), thus reversing the usual order of emanation. Normally the goddess is generated from him as his will (*icchā*). The reason for the reversal is clear. Although Kucandra is the god, he assumes the identity of a yogi who gazes upwards to contemplate the goddess in the End of the Twelve above him. The lunar light, and with it the nourishing and blissful lunar nectar (*amṛta*) that comes from her, empowers the yogi who, identified with the god, is born from the goddess just as the goddess was originally born from the god. At the same time, Kucandra, represented by the letter Ha, unites with the goddess who is represented by the letter KṢa in the centre of the *maṇḍala*. Thus he is also a form of Bhairava, identified with the First Siddha who is in union with the goddess.

28. See note to the Sanskrit text.

29. In other words, the text teaches that the goddess's Vidyā, encapsulated by the Five *Praṇavas*, should be recited together with the letters Ha and KṢa.

Possibly these two letters should also be enclosed in the Five *Praṇavas*. If so, as is usually done, they should probably be in the forward order in front of the letter and in the reverse order at the end. If we take the form of the Five *Praṇavas* to be the one in the KMT, we get: AIṀ HRIṀ ŚRĪṀ PHREṀ HSAUḤ **HA** HSAUḤ PHREṀ ŚRĪṀ HRĪṀ AIṀ AIṀ HRIṀ ŚRĪṀ PHREṀ HSAUḤ **KṢA** HSAUḤ PHREṀ ŚRĪṀ HRĪṀ AIṀ.

30. The expression 'House of the Peak syllables (*kūṭaveśman*)' is not common. *Santānabhuvana*, the beautiful mountain resort of Bhairava, is 'on the summit of (mount) Trikūṭa' (KMT 1/2b and ṢSS 1/6b). Trikūṭa literally means 'Three Peaks'. Projected internally, the three peaks of this mountain are represented by the three Peak seed-syllables (*kūṭa*) at the corners of the Triangle. The play on words is obvious and extends easily to the whole Triangle. Below we are told that: 'the abode of all the Siddhas is within the Three Peaks, that is, in the Western House' (*ālayaṁ sarvasiddhānāṁ trikūṭe paścime gṛhe* | 57/21ab). We may conclude that *kūṭaveśman* is short for *trikūṭaveśman* and that this is the Triangle in the corners of which are three 'peaks' i.e. seed syllable mantras. Thus the text instructs that the letters Ha and KṢa, along with the Five *Praṇavas*, should be projected together into the Triangle to represent the union of Śiva and Śakti in the centre of it.

31. Below (see 7/48-50ab) we are told that the Vidyā in the middle of the Triangle is that of the Full Moon. This is the Vidyā of Mahantārikā. It is formed by adding the Five *Praṇavas* in the forward order to the beginning of Kubjikā's thirty-two syllable Samayā Vidyā and at the end, in reverse (9/59).

32. See note to 5/30.

33. The centre, which is the highest (or 'deepest') point of the Yoni (here called *bhaga*), is situated at the level of the Transmental. Beyond it is the supreme transcendental state in which the opposites, Śiva and Śakti, fuse into one.

34. The text reads *svādhi* which is a common abbreviation for the Wheel (*cakra*) in the body called s*vādhiṣṭhāna* - the Self-supported. Similarly, *pūraka* is an abbreviation of *maṇipūraka,* that is, *maṇipura* - the City of Gems - which is the Wheel above it located in the navel.

35. Cf. 3/13-14ab and 7/43cd-44ab.

36. In here inactive state, Kuṇḍalinī is commonly depicted as a coiled, sleeping snake waiting to be awakened. Here she appears as the Knot of Brahmā, ready to be loosened. Just as Kuṇḍalinī has two aspects corresponding to the raised (*ūrdhva*) and lowered (*adhaḥ*) forms (see note to 7/50cd-51ab) there are, as one would expect, two Knots of Brahmā, one supreme (*para*) and the other lower (*apara*). The raised form of Kuṇḍalinī who 'curved like an elephant goad' is the supreme form of the Knot of Brahmā (19/84) is the 'Command of the Wheel of the Krama' that is, the *Kramamaṇḍala*, in the End of the Twelve, the core of which is the Triangle. Below we read (64/43):

The Bhairavī of the letters of the Triangle is in the space of the letters of the Siddhaliṅgas. She is Śavarī of the Siddhaliṅgas and the Knot of Brahmā on the supreme plane (of existence).

The lower Knot of Brahmā, described in this verse, is the first of three Knots. The other two are those of Viṣṇu and Rudra. The three correspond to the Sun, Fire and Moon and are located below the navel, the heart and between the eyebrows, respectively (see *Ṭīkā* MS K fl. 171b-172a quoted below in note to 25/36cd-37). The sonic form of the Knot of Brahmā is the first of the Five *Praṇavas* in the body (see 40/61-62ab; 60/31-32ab and 62/20-21ab), that is, the syllable AIṀ, which is also the syllable of the goddess in the centre of the upper Triangle. As the Transmental 'facing downwards' she rests in her own nature until she descends into the body transporting her vital energy down into the lower Knot of Brahmā between the Wheels of the Self-supported and the City of Gems (*maṇipura*) where she assumes her coiled form and rests, unmanifest, hidden within it (38/31ab) as the pure vitality of life (62/20-21ab).

When the will, held fast in the lower Knot of Brahmā, relinquishing its downward, descending orientation, faces upwards (40/61-2ab) it sets out on the return journey back up to ultimately merge into its original source. In this way, the same energy that binds by descending frees by ascending. A binding Knot in the lower state, the goddess is the nexus or 'knot' of energies gathered together in her ascent into the liberating energy of the Transmental in the raised state. There, at the extremity of the pure energy of the will, the Knot of Brahmā (*brahmagranthi*) is finally undone and Kuṇḍalinī merges into Śiva (19/84). Thus the two conditions, lower and upper, are juxtaposed. They are equivalent and operate analogously in their respective and contrary domains. The one confined and the other unlimited; one energizing the individual, the other the universal; one immanent, the other transcendent. The two domains are connected by Kuṇḍalinī who straight and 'facing downwards' descends from above and 'facing upwards' ascends from below to assume her coiled form - the Knot of Brahmā - at the extremities of her 'going and coming' (see above, notes to 3/124 and 7/12).

37. After describing the state of the energy of the goddess in the lower Knot of Brahmā, the text continues with a description of her raised condition and what happens when she rises.

38. The Half Wheel (*ardhacakra*) is, it seems, the Triangle (see below 7/45cd-46). A similar name for the Triangle is *khaṇḍacakra*, which literally means 'the Wheel of the Fragment'. Abhinavagupta quotes a line in the PTv from a section of what he calls the '*Śrīkubjikāmata*' that deals with *khaṇḍacakra*. As this reference is not found in the printed edition of the KMT, it is possible that the word '*mata*' here means just 'teaching' or 'school'. At any rate, there is no reason to doubt that it was drawn from another Kubjikā Tantra or an earlier version of the

KMT. It says: ‘above Māyā is Mahāmāyā which is the bliss of the Triangle’ (PTv p. 64). We may infer from the context that Abhinava implies that the Triangle is *khaṇḍacakra*. Admittedly, the identification of the Triangle with Mahāmāyā is not common in the Kubjikā sources but it does occur, for example, in the following reference from the AS (25/65c) where the Half Wheel is similarly identified with Mahāmāyā, the higher 'divine' aspect of Māyā. There we read: ‘she is the goddess Koṅkaṇā, the energy of nectar (*madhu* lit. 'honey') who oozes into the divine Half Wheel of Māyā’ (*devī sā koṅkaṇā yā (vā) kṣarati madhukalā divyamāyārdhacakre*).

39. Literally the `Hearth and Ball'. In the centre of the triangle is the Point, here called the Kadamba Tree and described as the union of the female (*kuṇḍa*) and male (*gola*) seed.

40. The goddess Raudrī, who is present within all things, animate and inanimate, is said to be like a flame on the wick of a lamp (*dīpavartiśikhā raudrī vartamānā carācare* | YKh (1) 42/114cd). Similarly, after describing the Point (*bindu*) in the centre our text (13/117-118ab) goes on to explain that:

> Within that is the Vidyā who is Parā, the Supreme Goddess. She is Energy (*śakti*) in (her) terrible (*bhīma*) aspect, Mind Beyond Mind (*manonmanī*) (whose) form is Light. Horrific (*ghorā*), she burns without smoke, (like) the flame on the wick of a lamp.

The wick of this lamp is the Command (30/84), which is Bhairava's deity (58/42cd). The Wick is the goddess called 'Triangle' (*triṣkoṇā*) who is the imperishable energy of the deity (*śakti*) within the Triangle (30/59). This Flame (*śikhā*) which is like 'the flame of a lamp' is Kuṇḍalinī who emerges from the centre of the navel where she is present as a pin point of radiant energy, like the spark of a fire (31/57). When she reaches the summit of her ascent she resumes her original elevated place within the Point in the centre of the Triangle at the End of the Twelve.

The Point (*bindu*) that crowns seed-syllable mantras, full of energy, is also said to be like the tip of a flame (*śikhāśekhara*) that burns intensely with the Wick of the Command (8/93-94 and 21/12-13ab). The sound, resonance and finally pure, silent phonemic energy of the seed-syllable rises up from the base of the body until, at the climax of its ascent, it attains the supreme stage of its development in the End of the Twelve, which is described as follows:

> Then next, within the Supreme Void (*vyoman*) (comes) the Transmental whose nature is the teaching (*mata*). Her form like the wick of a lamp, she pours forth. Practice (thus).

tataḥ paraṁ pare [k, kh: tare] vyomni unmanā matarūpiṇī [k, kh: -nī] |

dīpavartinibhākārā ullasantī samabhyaset || YKh (2) 29/14.

The Wick of the Command burns with a 'flame without smoke' in the End of the Twelve. But below it, according to the ṢSS, there is a thin trail of smoke, called the Wick of Smoke (*dhūmravarti*) (see intro. vol. 1, p. 378 ff.). This rises up for a distance of twelve fingers from the Great Cavity (*mahārandhra*) of Brahmā (*brahmarandhra*) on the crown of the head (ṢSS 28/4). It marks the stations of the ascent of the Fire of Kuṇḍalinī through the higher levels of disembodied consciousness up to the Transmental where even the most subtle traces of impurity have been burnt away. There, finally, it burns 'without smoke'. Represented graphically within the Point by the 'plough-shaped' Wick of the Command, this Fire is the energy of the New Moon hidden within the Full Moon.

41. Above in 3/13-14ab we are told that the Liṅga faces downwards within the Yoni. The Liṅga, the goddess and the Command are the same reality, which is represented by the syllable AIṀ.

42. The goddess in the centre of the *Saṁvartāmaṇḍala* is the Command. She is the power of bliss and is said to be 'pleasingly horrific' (*subhīmā*) (1/1a). She faces downwards ready to penetrate down through the Wheels. When she is known and the Command is thereby attained, Kuṇḍalinī rises piercing through the Void in the centre of the Wheels arranged along the axis of the subtle body transporting the individual soul up through them.

43. Shaking and the other signs of Kuṇḍalinī's penetration through the Wheels are discussed in detail below in the notes to 33/47-49. See also 13/101cd-102 where eleven such signs are listed of which the first three are the ones mentioned here. These and other signs of attainment (*pratyaya*) appear in the course of Kaula initiation due to the rise of Kuṇḍalinī.

We have seen (intro. vol. 1, p. 49-50) that the manner in which the deity affects and relates to the initiate in the Kaula mode of practice is akin to possession or 'penetration' by demonic beings and ghosts. Positive possession by the deity stimulates Kuṇḍalinī's ascent while negative possession by demons and ghosts causes the same energy to descend (cf. TĀ 29/237-239ab quoted in note to 31/11ab). The upward penetrating movement of Kuṇḍalinī is elevating and leads to liberation. The other, demonic possession, on the contrary leads down to 'entry into the lower regions'.

Kuṇḍalinī can rise in two ways, either progressively, step by step or instantaneously. In the latter modality there are no types or forms of penetration, no gradations or stages. The adept who is fit for it recognizes in a flash of insight that the lower Kuṇḍalinī and the upper are equally the one Command. In other words, he realises that the goddess present in the body in a seemingly confined, latent state is the infinite, transcendental energy of the deity. This grace or 'descent of energy' (*śaktipāta*), unmediated and without gradations, is the most intense. The initial shaking, possession and trembling, which are signs of the awakening of Kuṇḍalinī, are immediately followed by her sudden and powerful rise. In a flash she reaches her upper place of rest and the individual soul, penetrated by the flux of energy, is transported upwards and conjoined with Śiva.

44. The letters that fill the triangle of Meru are governed by the Rudras (also called Siddhas or Bhairavas) who constitute the body of Bhairava, the Assembly of Sounds (*śabdarāśi*). The first of these is Śrīkaṇṭha who governs the letter A (see Schoterman 1981: 218-219 and the tables relating to chapter 19 below). Extracted from the parts of Bhairava's body, they are progressively deployed in the Triangle, which is referred to here as the Half Wheel (see note to 7/41cd-42ab). Once the phonemic energies have been projected inside the Triangle, the letters of the mantra called Twelve Verses are extracted from them and projected onto the sides of the Triangle.

The Wheel of Emanation in the middle of the Triangle is, presumably, the Point (*bindu*) in the centre, that is, the seminal, lunar Drop of the Command. This emerges from the goddess who presides over the path of emanation that is emitted from the Drop along which the Krama is transmitted and the universe is created.

45. The context tells us quite clearly that this is yet another name for the Triangle. The goddess is Gesture (*mudrā*) and so in this case the Gesture of the Yoni is the goddess of the Yoni or the goddess who is the Yoni.

46. Although the Seat of Yoga to which the verse we are examining is referring may be the whole *maṇḍala* or its triangular core, it is more likely that this is not the Seat of Yoga meant here. As a part may represent the whole, the Seat of Yoga (*yogapīṭha*) is also the name of the compartment in the bottom corner of the Triangle where Kāmarūpa is located from which the teachings in the present Age of Strife have issued (see below 8/19). Thus the Ṭ (MS K fl. 53b) declares that: ‘the Seat of Yoga (*yogapīṭha*) is Kāmarūpa (*kāmaru*) which should be worshipped. By saying this the entire transmission (*krama*) is alluded to so that it may be worshipped’ (*yogapīṭham iti kāmarupīṭhaṁ pūjyam [k kh: pūjyām] ity uktena samastakramasya ākṣepaṁ pūjanārthe [kh: pūjanārthaṁ] kṛtam*).

The goddess's power of Speech streams down from here in the form of the teachings that are accordingly said to proceed from KĀ (*kādi*), that is, Kāmarūpa. We have seen that each of the compartments in the Triangle correspond to a sacred site where the Siddha and Yoginī of the letter of that compartment reside and through which the energy of Kuṇḍalinī travels. Just as the point of exit in the phase of Kuṇḍalinī's descent is the first of these compartments, the Yogapīṭha, it is also the first to be filled with the energy that rises up from below.

47. Cf. 7/36cd-37ab.

48. The goddess of the Full Moon is Mahantārikā whose Vidyā is formed by reciting Kubjikā's Samayā Vidyā along with the Five *Praṇavas* (see 8/91, 9/30ff and 9/58cd-59). This is the path of emanation (*sṛṣṭi*), just as the New Moon (see note to 8/42cd) is that of withdrawal. Propense to emanation she is 'facing

downwards' and rests there in the centre, the location of the first sacred seat, from which the teachings are transmitted and the universe is emitted. The goddess's 'anti-clockwise rotation' is the dynamism of emanation (*sṛṣṭi*). Inwardly impelling it, the goddess 'exercises authority', that is, exerts her power (*sāmarthya*).

49. Kashmiri Śaivites, drawing from the teachings of the Tantras of other schools, distinguish between two aspects of Kuṇḍalinī namely, a lower form (*adhaḥkuṇḍalinī*) and an upper, raised form (*ūrdhvakuṇḍalinī*). Although this distinction is not explicitely formulated in this way in the Kubjikā Tantras, it is nonetheless an important feature of the teachings concerning Kuṇḍalinī and her activity. The upper Kuṇḍalinī is in the End of the Twelve and operates there within the triangle of Meru. The lower Kuṇḍalinī, is within the Wheels and channels of the vital breath of the body. The two aspects of Kuṇḍalinī mirror one another, just as the lower domain of the subtle 'yogic' body is mirrored in a 'transcendental' form in the triangle of Meru at its summit (cf. note to 7/40cd-41ab). All that takes place and exists in one modality is represented in the other. We have already noted, for example, that the sides of the Triangle are the three energies or aspects of the goddess identified with the Transmental (*unmanī*) namely, Vāmā, Jyeṣṭhā and Raudrī. These three energies are also those that operate through the three major channels of the vital breath in the body, that is, Iḍā, Piṅgalā and Suṣumṇā. In the same way, the energies of the letters that are in the triangle of Meru are also found in the six Wheels, arranged along the axis of the body. The Command, which is the energy of Kuṇḍalinī in her raised or 'upper' form, moves in an anti-clockwise spiral round the compartments within the triangle of Meru and so activates her own phonemic energies. In this way each compartment becomes the fertile Yoni of the corresponding Yoginī with which the Siddha of that letter unites. The Command thus empowers the residents of each compartment, giving them authority through their union to carry out their function as building blocks that, extracted one by one, are welded together to form mantras. As the source of the domain of Speech in this way, the goddess is the Nameless (*anāmā*) Transmental beyond it. The End of the Nameless, the final, highest extremity of her extension, marks the completion of her spiral motion up into transcendental Śiva that unfolds from the end of the alphabet where her grosser energies manifest.

The same takes place within the lower domain of the 'yogic' body. Moving upwards through the Wheels in the body with the same anti-clockwise motion, she is the energy that awakens (*bodhanī*). Moving in the opposite direction, that is, in a downward clockwise spiral, she obstructs (*nirodhanī*) (40/79cd-80ab). The highest Wheel, as we have seen (3/108), contains the sixteen energies of the vowels. It is the Wheel of the Nameless (3/114) corresponding to the liberated state Beyond the Fourth. Spiraling through this Wheel, that is, through the vowels in reverse, the Nameless Kuṇḍalinī reaches the End of the Nameless. This is the energy Anāmā whose name literally means both '(she who) is without name' and '(she whose) name is (the letter) A'. So '*anāmānta'* means both 'at the end of (the goddess) Anāmā' and 'at the end of the (letter) called A'. The ascending spiral through the Wheels of the body ends with the letter A in the Wheel of the Nameless. The spiral in the triangle above also ends with the letter A, which is in the bottom corner of the downward facing triangle.

Reaching thus the End of the Nameless, the Kulakrama, that is, the sequence of the energies of Kula, is completed and with it the process of awakening and the burning away of impurities, which is the fulfilment of the teachings, the practice and the tradition, all of which are the Kulakrama. Thus the Command, which is the Nameless Transmental is accomplished both in the sense that its task is fulfilled and the adept, identified with Śiva is fully realised. The next stage is the descent of this lunar energy that pours down its life-giving nectar as it does so (see below 13/135-136).

50. The expression '*bhākārādicakārāntā'* - 'beginning with the letter Bha and ending with the letter Ca' is a common way of referring to the goddess's Samayā Vidyā which, although it does begin with the Bha, ends with CCe. Two examples of this usage are found below in 27/50a and 30/65a. This is the forward order of the Vidyā, which recited with the Five *Praṇavas* is the Vidyā of the Full Moon (9/58cd-59). Recited in the reverse order it is that of the New Moon (8/42cd ff.) and so is said to begin with Ca (see above 7/9cd-10ab and note). The latter embodies in sonic form the rise of Kuṇḍalinī from 'below' that burns away impurities. The former is the descent from 'above' of the risen Kuṇḍalinī that fills the subtle body with nourishing and vitalizing lunar nectar. In this way the Vidyā, in its two forms, has 'emerged above and below'. The luminous igneous energy of Kuṇḍalinī present in the Wheels is commonly likened to the illumining flame of a lamp (see note to 7/42cd-43ab). Three such flames are described below in chapter thirty-six that burn in the Wheel of the Foundation (36/28), the Heart (36/68-9) and the End of the Twelve (36/77cd-78ab; see also 13/16). The verse we are examining is concerned with the third and highest of these three flames. This is one of the two forms in which goddess abides in the End of the Twelve. She is both the Triangle filled with the fifty phonemic energies and the Vidyā that burns like a flame in the centre. The following passage is found in both versions of the YKh. The first recension (labelled 1) emphasises the latter and the second (labelled 2), the former:

Listen, O Lord, to this secret, the teaching concerning the goddess's (Vidyā of) thirty-two (syllables) (2: the excellent grid of the Vidyā). Beginning with Bha and ending with Ca, this is the excellent lunar means. Your Five *Praṇavas* are at the beginning and they have also emerged at the end. The New Moon is in the centre of the Full (Moon) and at the end she is said to be the First Lunar Day.

Maheśvarī, the goddess Flame (Śikhā) is within the three corners of the (Triangle called) Three Peaks (*trikūṭa*) (2: she is endowed with the seven parts (of the *Meruprastāra*). The Command of Kubjikā (Kukārā), who is the mistress of the Wheel and the leader of the Siddhas, is said to be there. She has come from the sequence of Meru adorned with the fifty letters. Beginning with Necter (i.e. the letter A) and ending with the letter Ha, she abides having pervaded Meru. (2: The divine sequence (*krama*) beginning with the letter A and ending with the letter KṢa faces downwards).

śṛṇu nātha rahasyedaṁ devyā dvātriṁśanirṇayam (2: vidyāprastāram uttamaṁ) ||
bhakārādicakārāntaṁ saumeyaṁ karaṇottamam (2: karaṇaṁ śubhaṁ) |
ādau te praṇavāḥ pañca ante te 'pi visarpitāḥ ||
amā pūrṇe tu madhyasthā ante pratipadā smṛtā |
śṛṅgatrayatrikūṭasthā śikhā devī maheśvarī (2: saptakhaṇḍasamanvitā) | [. . .]
kukārājñā smṛtā tatra (2: kukārā kakārā sā smṛtā khañjī) cakreśī siddhanāyikā (1: -nāyīkā) ||
sā ca merukramāyātā pañcāśākṣarabhūṣitā |
amṛtādihakārāntā meruṁ vyāpya vyavasthitā || *(2: akārādikṣakārāntaṁ kramaṁ divyaṁ hy adhomukham)* YKh (1) 16/9cd-11, 14-15ab (= YKh (2) 14/9-11ab, 13cd-14).

'Form' is the object of sight, the sensation (*tanmātra*) corresponding to the gross element Fire. I suppose that the Vidyā of Form, a term I have not been able to trace elsewhere, is the goddess embodied in her Vidyā in its essential energetic and luminous form as Kuṇḍalinī in the Wheels of the subtle body and in her most elevated state. In the latter condition she shines in the centre of the triangle of Meru adorned with the fifty letters that, as aspects of her own energy fill it, and so pervaded by her is illumined by the flame of her energy.

Note that in this case, the entire Vidyā is said to burn in the centre. The goddess may also appear in the centre of the *maṇḍala* in her seed-syllable form that, burning like the flame of a lamp, is identified with the Liṅga and the goddess's tree (see below, 8/77 and note).

51. See above, verse 3/39 where the Vidyā is depicted in the same way sitting close to Śambhu, that is, in union with him (see note to 3/63-64ab). Also 7/35-36ab where Kubjikā, here called Mālinī, is similarly described as siting next to Kucandraśekhara Bhairava.

52. The activity of the Vidyā has lite, as it were, the flame of the lamp of the goddess's energy that attains fullness in the centre of the Triangle in the End of the Twelve. Here, the risen Kuṇḍalinī is Mālinī, the Full Moon (cf. 7/55-56) portrayed together with the god whose divine attributes she too possesses. Thus below the goddess declares: ‘O god! I, Mālinī, am the goddess who is next to him

and, endowed with his attributes and form (*mūrti*), am auspicious' (19/82). Originally, transcendental, formless (*niṣkala*) Śiva is the solitary deity in the centre of the Triangle (7/38). By the rise of Kuṇḍalinī within him, the goddess, who is the embodiment of the Command and its sacred authority, develops progressively, as it were, as do the digits of the inner Moon to finally emerge with 'full authority' from the transcendent god as the energy of his omnipotent will embodied in the Full Moon. Thus the god, seemingly diminished by the outpouring of his energy, is again empowered and authorized by the goddess to assume the role of her consort, Kucandra (cf. above 7/35-36ab). In other contexts, the god Assembly of Sounds (*śabdarāśi*) is portrayed as the male counterpart of the goddess Mālinī. In this way the couple embody the deities of the phonemes and their energies. Similarly here, the mantra called Twelve Verses, that contains the phonemes, is the god who is the consort of Mālinī, the deity of the Krama. They are Śiva and Śakti, represented, respectively, by the letters Ha and KṢa (7/34-35ab). These are two 'paths', namely, the path of the male Twelve Verses that lines the sides of the Triangle along with the letter Ha, and the path of the goddess Mālinī along with the letter KṢa. They unite in the centre to generate their sacred offspring, the Kaula lineage of teachers and with them the transmission of the teachings that proceeds out from the centre down into the body and the outer world.

53. These two verses describe the structure, formation and identity of the City of the Moon - Candrapura, the *maṇḍala* of the goddess. It consists of two parts, namely, '*candra*', the Moon and '*pura*', the City. The City is the 'enclosure of the field' (*kṣetraparigraha*) that consists of the sides of the triangle of Meru formed by the Twelve Verses (7/11-12). The Moon is the goddess Kubjikā, also called Ciñciṇī who governs and is the source of authority in the triangular *maṇḍala* of the City of the Moon. She is the Liṅga, the support of the Kula. Kula in this case is the Triangle understood as an aggregate of energies embodied in the Siddhas and Yoginīs who like a family (*kula*) work together under the direction of the goddess and the god, the leaders (*nāyikā* and *nāyaka*) of the Kula. These two, the Liṅga and the field, the centre and the periphery, the contained and the container, the goddess and the god, their functions and attributes reversed and exchanged, unite to form the *maṇḍala*.

This verse concludes the exposition of the *maṇḍala*. It also introduces the second part of this chapter that is dedicated to the outpouring of the *maṇḍala*, that is, the Command of the goddess embodied in the teaching of the Western Tradition along with the lineage of the teachers through which it is transmitted.

54. The name of the Triangle - Candrapura (the City of the Moon) - has been altered to Candrapūrṇa, which means 'full of the Moon'. By reversing the order of the components of this compound we get *pūrṇacandra*, which means 'the Full Moon'. And this is indeed the *maṇḍala* of the Full Moon repleate with all the

lunar energies of the goddess.

The events that attend the origin of the Western Tradition (*paścimāmnāya*) are those that take place in the same fecund womb of blissful energy from which all things originate. Occurring perpetually in the *semper eternum* of the perennial source of all things, they are not events set in time and space. Even so, the origin and development of the Western Tradition also possesses a concrete temporal and geographical dimension that is never denied or neglected. Accordingly, the 'mortal' City of the Moon is distinguished from the Triangle in the End of the Twelve even as the former serves as a channel for the latter by which the teachings come into the world during the Age of Strife.

55. The MSs read U for Uḍḍīśanātha but I have emended this to the standard abbreviation O (see above note to 2/28, cf. 2/45) for Oḍḍīśanātha or Oḍḍīśa, which is the form of the name found further ahead in this chapter (7/94cd-97ab) and in most cases in our text (see note to the Sanskrit text of 2/28ab).

56. Here and in other places only the three Siddhas who are the founders of the three lineages (*oli/uli*) are mentioned (for example see above 2/28 and below 7/95cd-98ab). They are also said to be four. See for example, 46/40-41.

57. The Command is 'stamped' or 'sealed' within the being to whom it is transmitted.

58. Cf. above 6/224cd-225ab.

59. Gagana, the first of the Nine Siddhas, whose original name was Vikrama, is said to have come from the city of Puṇḍravardhana in Bengal (see intro. vol. 2, p. 542). Three of these Siddhas (also called Nāthas) taught the beings who reside in the celestial region, three in the netherworld and three in the world of men (see 7/68cd-69ab and 7/71cd-74ab). This triadic division is common to all accounts. Here a significant detail is added not found elsewhere. The middle region, that is, the world of men is identified with Pūrṇagiri in Koṅkaṇa.

60. KuKh 7/63cd-64ab = KuKh 5/46cd-47ab.

61. The First Nātha is Vṛkṣanātha (see 7/67cd-68ab) who teaches in Koṅkaṇa as do his emanations, namely, first the three and then the nine Siddhas. Three of the latter had sixteen disciples. The Convention of the Flower is the Divine Current of eighteen Siddhas who teach in the eighteen stages of descent from the Transmental down to the world of men. The last of this series of inner teachers is Śrīnātha (2/21cd-25, 57/27,75cd-76ab) who, also called Ciñciṇīnātha and here Vṛkṣanātha, is the First Nātha from whom originate the three lineages.

62. Instead of *bījojjhite yathā kṣetre* - 'just as in a field devoid of seed', the KuKauM reads: *ūṣare tu yathā kṣetre* - 'just as in a field with saline soil'.

63. This and the previous verse correspond to KuKauM 1/14-15.

64. These verses are introduced in the AS (8/42cd-43ab) with the statement: 'She, Trikhaṇḍā Bhairavī, is Carcikā, the deity of the Kula. Her son is the great yogi, Mahābhairava by name' (*trikhaṇḍā bhairavī yā sā carcikā*

kuladevatā || *tasyāḥ (tasya) putro mahāyogī mahābhairavanāmataḥ* |)

Lines 7/68cd-74 correspond to AS 8/43cd-51 with one major change. This is verse 7/70 in which the names of the Nine Nāthas appear. It is replaced by a verse in *sragdharā* in which the same nine are listed but with different names. Similarly, in lines 7/75cd-77ab the *pūjā* names of the sixteen Nāthas are listed. Here the AS agrees with the KuKauM in which the *caryā* names of the sixteen are listed.

65. Instead of 'is famous as Vṛkṣanātha' the AS reads 'is accompanied by the three Siddhas'.

66. KuKh 7/68-69ab correspond to YKh (2) 17/6cd-7. See YKh (2) 15/81-87ab and Ṭ MS K fl. 179a-179b quoted ibid.

67. The three are authorized to teach in this world (*bhūloka* KuKauM 1/90-91ab).

68. Above we are told that out of the Nine Siddhas Gagana, Padma and Kamala were the teachers in the mortal world (7/72cd-73ab). In other words, they were the three teachers of the Sixteen Siddhas. The following verses tell us indirectly that Gagana and the other two each belonged to one of the three lineages (*oli*) and, so their respective disciples must belonged to the same ones. These may be tabulated as follows:

12. Table of Teachers, Lineages and Disciples

Teacher	Lineage	Disciples
Gaganadeva	Jyeṣṭholi	Sūra, Tīvra, Khecarya, Garbhamukta, Jaya Vijayamitra, Vīra
Padmadeva	Madhyamoli	Siṁhaka
Kamaladeva	Bāloli	The Five Pure Ones, Ratnakeśava, Unmattamudrā, Srotāvaha

69. At first sight it appears that this verse refers to the three groups of sixteen Siddhas mentioned in the preceding verses but if that were the case it is hard to make this statement square with what has been said up to here. The three Siddhas came into the world in the beginning of the Kali Age (1/2c). The descent (*avatāra*) of the teachings takes place in the Age of Strife (7/56-57ab). This is when the sacred seats or 'hermitages' (*āśrama*) of the Siddhas of the three lineages (*uli*/*oli*) were founded (7/56-57ab) and the transmission is divided into three in Koṅkaṇa (7/63cd-64ab). As Vṛkṣanātha is the First Siddha of the three lineages (7/66cd-67ab) he attained this status in the Kali Age. The Nine Siddhas, the spiritual sons of Vṛkṣanātha, also belong to the Age of Strife (7/66cd-67ab) as do the Sixteen Siddhas (7/74cd-76ab). Indeed, all of this took place then (7/87cd-88ab).

We may conclude, therefore, that the Lineage of Siddhas begins with the First Siddha. This is preceded by the Lineage of Teachers (*gurvogha*), otherwise known as the Convention of the Flowers that extends from the Transmental down to Ādinātha, the First Siddha (7/63cd-64ab). As Kubjikā is the Transmental perhaps this is Vakrikā's lineage. The Supreme Lineage is possibly the direct one between the god and the goddess beyond the Transmental.

70. See intro. vol. 2, p. 533-4. The names of the 163 disciples are listed in the Ṭ MS K fl. 184a. 71. Lines 7/84-85ab are repeated below as 50/16-18.

72. The Wheel or *maṇḍala* of the Foundation is the location of the second Siddha. It is possible, therefore, that our text prescribes that the second Siddha should be worshipped a second time after the worship of the Siddhas in the Wheel of Maṇipura in the navel. But there seems to be no reason to do this. All the other Siddhas are worshipped only once. Possibly, no Siddha is specified in order to avoid this anomaly or simply the text is corrupt. According to the text as it stands, after the rise from the Foundation in base of the spine to Maṇipura in the navel, there is a descent to the Foundation followed by an ascent to the Wheel of the Self-supported between the base of the spine and the navel. From there there is a leap onto the plane Beyond the Fourth in the End of the Twelve. The variant version in YKh (2) (15/91cd-93) does not refer to the descent from Maṇipura in the navel, but this may simply be because the readings of the manuscripts are less corrupt or the redactor of the version in the KuKh made a mistake. There is one other difference between the two versions. The KuKh says that the sixth Siddha should be worshipped in Wheel of the Self-supported whereas in YKh (2) (15/93ab) the goddess says: 'O great Śambhu, the sixth should be worshipped in the Knot of Brahmā' (*ṣaṣṭhaṁ caiva mahāśambho brahmagranthau prapūjayet*). Above, the Knot of Brahmā is said to be located between the Wheel of the Self-supported (*svādhiṣṭhāna*) and the City of Jewels (*maṇipura*) (7/39cd-40ab). It is possible, however, that according to the YKh (2) the Knot of Brahmā corresponds to the Wheel of the Self-supported itself. Either way, we have seen that the Knot of Brahmā is Kuṇḍalinī and that there are two, one below and the other above in the centre of the Triangle which is the symbolic location of the state Beyond the Fourth. the Knot of Brahmā, which is the inner connection between these two aspects of Kuṇḍalinī, could account for the sudden jump between these two levels (see note to 7/86cd-87ab).

The following table records the inner locations of the three groups of Nine Siddhas who teach in the lower netherworld, the middle human world and upper celestial world:

13. Table of the Three Worlds

Netherworld	Human World	Celestial World
2 - Foundation	1 - Command	7 – Beyond the Fourth
4 - City of Jewels	3 - City of Jewels	8 – Beyond the Fourth
5 - City of Jewels	6 - Self-Supported	9 – Beyond the Fourth

We may easily observe from this table a number of correspondences. The netherworld corresponds to the part of the subtle body from the navel downwards. The celestial world is, as one would expect, the domain in the centre of the Triangle located in the End of Twelve where the liberated condition, Beyond the Fourth State, is attained. The first of the Nine Siddhas in the intermediate human world is appropriately located in the Wheel of the Command and the other two in the Wheels associated with the latent presence of Kuṇḍalinī in the body from where she rises.

73. I have not been able to trace a reference to the location of the Garland of Skulls (*kapālamālā*). So we can only infer where it could be. One may understand the word *kapālamālā* to be an attributive compound (*bahuvrīhi*) that describes the place where the first eight Siddhas are worshipped as having the skull as its 'garland', that is, encloses or surrounds it. This may be either the Wheel of the Command situated between the eyebrows or the Cavity of Brahmā on the crown of the head. If we understand this compound to be a noun meaning 'Garland of Skulls' as I have translated, there may well be eight such 'skulls', one for each of these Siddhas.

According to the system of classifying the lineages of Siddhas in YKh (2) (see intro. vol. 2, p. 535 ff.), the sixteen Siddhas of the *divyaugha* branch (*śākhā*) are projected into these places. However, in YKh (2) the last seven Siddhas are in the Knot of Brahmā (i.e. Kuṇḍalinī) instead of the centre that has the Yonis as a Garland (*bhagamālā*). This suggests the identity of the two. Moreover, it appears that according to YKh (2), the Knot of Brahmā is located in the Wheel of the Self-supported. Possibly, therefore, this is the Wheel that has the Yonis as a Garland. This Wheel is represented by two interlocking triangles, one facing upwards and the other down and so is said to be 'located between two triangles' (66/75). This, perhaps, is the Garland of Yonis. If so, the six Siddhas are probably projected into the six corners of the hexagon with the seventh in the middle.

In short, it appears that the first eight Siddhas are projected into the Cavity of Brahmā on the top of the head or the Wheel of the Command between the eyebrows. The ninth Siddha is in the Wheel in the navel, that is, the City of Jewels (*maṇipura*). The remaining seven are in the Wheel of the Self-supported, which is between the navel and the genital region.

According to the Ṭ (MS K fl. 180a-180b) the sixteen places in the body where these Siddhas should be worshipped are called Doors (*dvāra*). Their location in the body are listed in the table in intro. vol. 2, p. 531.

74. *Ṭīkā* explains:

These sixteen disciples will have a lineage in the Age of Strife (*kaliyuga*) up to the eleventh place which is one's own. What is the eleventh place said to be? That is explained as follows. One (place) is from amongst the Nine Nāthas. Then the second is from amongst the sixteen. The third is from amongst the fifty-two (of the lineage of the Eldest, see 7/81-82). His (spiritual) son is the fourth (place). The fifth is his (spiritual) son (and so on up to) . . . the eleventh who is the son of the (one corresponding to the) tenth (place). The lineage should be purified (*ovalliśuddhi*) in this, the Western Tradition, up to his, the eleventh place and beyond that according to the ennumeration of the (subsequent) places (occupied in the serial order). This is the meaning.

If the lineage is not be purified by means of the sequence of the various denotations of place, then how should one worship the lineage from Śiva up to one's own teacher? How that (should be done) is explained (next). One should (first) worship the group of five (consisting of) the teacher, grand-teacher (*paramaguru*), grand-master (*paramācārya*), the first Siddha (*ādisiddha*), and the great grand-teacher (*parameṣṭhi*). In the same way, (one should worship) Navātman and then the group of five teachers, namely, (the Five Siddhas) Śrīkaṇṭha, Śaṁkara, Ananta, Sādākhya, and Piṅgala. Once these nine and sixteen lords (*nātha*), who are Bhairava's, that is, Śrīnātha's sons, have fulfilled their office they will all be in the state of Skyfarers (*khecaratva*). If they assume office then the lineage (*santāna*) is in Koṅkaṇa in the Deccan (*dakṣiṇāpatha*). In this way the sixteen disciples are in the present Age of Strife and they should be linked to their own clan (*gotra*).

'Then I have other disciples.' The sixteen will have one hundred and sixty-three disciples (see 7/81-82) and then their (spiritual) sons will be countless thousands. Merger takes place in the western lineage (*paścimovalli*). Where? They are all merged in the supreme Void, that is, in the divine Liṅga which is Unstruck Sound. By what means (does that take place)? By the one who has realised blissful consciousness by the awakening of the knowledge of the bliss of consciousness. The meaning is that they are never born again in the world of transmigration.

eteṣāṁ ṣoḍaśānāṁ śiṣyāṇāṁ kaliyuge santatir bhaviṣyati yāvat ātmana [k, kh: ātmā] ekādaśasthānam | ekādaśasthānaṁ kim ucyate | tat kathyate yathā | navanāthamadhyād ekaṁ tataḥ ṣoḍaśamadhyād [kh: -madhyā] dvitīyam | dvāpañcāśanmadhyāt [k: -śamadhyāt-; kh: -śamadhyā] tṛtīyam | tatputraḥ [k kh: -putraṁ] caturtham | tasya putraḥ [k kh: putraṁ] pañcamam | tasya [kh: tasyaḥ] putraḥ [k kh: putra] saṣṭham [k kh: saṣaṣṭhaṁ] | tasya putraḥ [k: putra; kh: putraṁ] saptamam | saptamasya putraḥ [k kh: putraṁ] aṣṭamam | aṣṭamasya putraḥ [k kh: putraṁ] navamam | navamasya putraḥ [k kh: putraṁ] daśamam | daśamasya putraḥ [k kh: putraṁ] ekādaśam | tasyaikādaśasthānaṁ [kh: tasyadekā-] yāvat asmin paścimāmnāye ovalliśuddhiḥ kāryā [k kh: kāryāḥ] | tadūrdhve sthānasaṁkhyānakād ity arthaḥ | yadi cet [k: cche; kh: cchet] sthānasaṁjñābhedakrameṇa ovalliśuddhir na kriyate tadā [k kh: yathā tada] śivādisvagurvantam ovalliṁ [k* *kh: ovalliḥ] kathaṁ pūjayet | tat kathyate yathā | guruḥ [k kh: * *] paramaguruḥ [k kh: -ru] paramācārya ādisiddhaḥ [k kh: -siddha] parameṣṭhir iti [k kh: parameṣṭhi iti; kh: parameṣṭhiti] pañcakaṁ pūjyam [k: -jyā; kh: -jya] | tathā navātmā tataḥ śrīkaṇṭhaḥ [k kh: -kaṇṭha] śaṁkaro 'nantaḥ sādākhyaḥ piṅgala [k: piṁgalaḥ] iti gurupañcakaṁ pūjayet | evaṁ nava ṣoḍaśa nāthāḥ [k kh: -thaḥ] bhairavasya śrīnāthasya putrāḥ adhikāraṁ kṛtvā sarve [k: sarvaṁ] khecaratve bhaviṣyanti | yadā tair adhikāraṁ [k kh: te adhi-] kṛtaṁ tadā santānaṁ dakṣiṇāpathe koṅkaṇe [kh: kuṁkuṇe] | evaṁ ṣoḍaśa śiṣyāḥ kaliyuge vartamāne vartante [k kh: varttati] | te ca svagotre niyojanīyāḥ [k kh: -yāt] | tato 'parāś ca [k kh: tataḥ parāśva] me śiṣyāḥ || iti [k kh: * *] ṣoḍaśānāṁ śiṣyāḥ śatam ekaṁ triṣaṣṭyādhikam bhaviṣyanti [k kh: * * * *] | tatas teṣāṁ putrāḥ sahasraśaḥ asaṁkhyātāḥ | paścimovallyāṁ [k: -valli; kh: -molli] layaṁ bhavati | kutra [k kh: kotra] | divyaliṅge anāhate pare śūnye līnā bhavanti [k kh: bhavati] sarve | kayā [k kh: kena] yuktyā | ānandabodhabodhinā bodhānandajñānodbodhanāt | punaḥ saṁsāre na [k kh: ṇa] saṁbhavanti kadācid ity arthaḥ ||* Ṭ MS K fl. 180b-181a.

75. 'Without seed' may mean without the Divine Current of the Convention of the Flower which, as we have seen, is compared to a seed and is essential in order to attain liberation (7/65cd-66ab). Alternatively, the seed may be the seed-syllable Navātman, which plays a central role in the worship of the Circle of Teachers (*gurumaṇḍala*). The reference in the following line to Vṛkṣanātha who, as the first teacher (*ādinātha*) (see 7/67cd) is the embodiment of this seed-syllable (see 2/29-30ab), strongly supports this interpretation. Most probably both are meant if we take Navātman to be the sonic form of the Divine Current.

76. Here Śrīnātha is, presumably, the god, whereas Vṛkṣanātha is the first teacher (*ādinātha*). Although essentially the same (i.e. Navātman Bhairava) they are distinguished for ritual purposes. From the point of view of the initiate what is meant here is that one must worship both the god who is the goddess's consort and the first teacher with equal veneration, just as one's teacher must be worshipped along with the deity although they are essentially one. From the point of view of the historian, the text is taking care to ensure that Vṛkṣanātha, who in this phase of the development of the tradition has assumed a special, independent role must be worshipped no less than Śrīnātha is worshipped in the other branches of the Kubjikā tradition.

77. Mitra may be distinquished from the First Nātha in various ways, according to the context. He may, for example, be the Siddha of the sacred seat of Kāmarūpa (see 6/134cd-135ab) or, as is the case in the KRU, he may be the precursor of the First Nātha (see intro. vol. 2, 457 ff.). We have seen above (4/50cd-51ab) that the goddess gave Bhairava this name when he received initiation from her and with it the authority to spread the teachings. In that case Mitra is the First Nātha, identified with Bhairava. The Command is the sperm-like Drop (*bindu*) of the energy of grace that fertilizes the womb-like disciple from

whom issues, in due course, further spiritual offspring. Thus Mitra's wombs are, presumably, his disciples, the Nine Nāthas, from whom issued these sixteen spiritual sons.

78. The text says 'there' which refers to both the entire triangle or just Kāmarūpa. Above we have seen that Yoni Mudrā is especially associated with Kāmarūpa (6/153cd-154ab). At the same time the entire Triangle is said to be the House of Yoni Mudrā (7/46-47ab). The goddess is Mudrā in the three lineages (3/33-34) and so, from this point of view Yoni Mudrā is the goddess of the Yoni. As such she is the energy of Mudrā (2/14).

79. Oḍḍīśanātha, who is the Siddha presiding over the sacred seat of Oḍḍiyāna, established the Lineage of the Eldest that is worshipped first in the centre of the Triangle. The location of the Middle Lineage in the two upper corners of the Triangle implies that Ṣaṣṭhanātha, the founder of this Lineage, presides over the sacred seats said to be located there namely, Jālandhara and Pūrṇagiri. Mitranātha founded the Lineage of the Child in Kāmarūpa, which is the third and last to be worshipped.

80. The First Gesture i.e. the primary form of Mudrā is Yoni Mudrā. Its energy manifests in three forms, one for each of the corners of Triangle where the three seed syllables, the sonic equivalents of the three aspects of Mudrā, are located (3/48).

81. The three divisions are the lineages of the Eldest, Youth and Child. The Twelve Verses is the mantra recorded above in the notes to 3/31-32. The House is the triangular Yoni in the End of the Twelve. The Siddhas of the House are the Lords of the phonemic energies that line it and with which it is filled. The Samayā Vidyā of the goddess and its manipulations will be described in chapters 8 to 12. The mantra of the Full Moon is a variety of the Samayā Vidyā. The three persons are the three Siddhas of the three major sacred seats. The Siddhas of Lineages may be either the Nine Siddhas or the 'three persons' themselves.

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Two
Part One

Edition and Translation of
Chapters Eight to Sixteen

Mark S. G. Dyczkowski

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।। ॐ स्वस्ति ।।
श्रीनाथपादुकाभ्यां नमः। श्रीगणेशाय नमः।

मन्थानभैरवतन्त्रे कुमारिकाखण्डे

अष्टमानन्दः

श्रीनाथ उवाच[१]

देवि[२] सिद्धिस्त्वं[३] मे स्वामि[४] आदिनाथे[५] कुलोद्भवे[६] ।
ब्रूहि[७] ज्ञानोपदेशं तु यत् सार[८] पश्चिमान्वये[९] ।। १ ।।

प्रकटं[१०] कुरु[११] कौलीशे[१२] मेरुप्रस्तारमुत्तमम्[१३] ।
येन[१४] विज्ञातमात्रेण विद्यामार्ग[१५] प्रवर्तते[१६] ।। २ ।।

सबाह्याभ्यन्तरं मेरु[१७] स्थूलं[१८] सूक्ष्मं[१९] व्यवस्थितम् ।
सूक्ष्मं[२०] तु देवताचक्रं स्थूलं वर्णपरिग्रहम्[२१] ।। ३ ।।

श्रीकुब्जिका उवाच[२२]

योऽसौ[२३] परापरोऽनन्तो[२४] विभुः कारणमध्यगः[२५] ।
तस्येच्छा[२६] निर्गता शक्तिर्वक्रदेवी ह्यधोमुखी ।। ४ ।।

तस्याश्रममिदं मेरु कोष्ठकेषु शतार्धकम्[२७] ।
गुरोर्वक्त्रात् पुरा ज्ञात्वा तस्योद्धारं[२८] समारुहेत्[२९] ।। ५ ।।
विद्या च पूर्णिमारभ्य[३०] कादिभेदेषु षड्विधम्[३१] ।
तवाख्यातं तु सिद्धस्य साम्प्रतं किञ्चिदन्वयम् ।। ६ ।।

आदिस्थं मेरुमार्गोऽयं[३२] यत् सारं पश्चिमान्वये ।

CHAPTER EIGHT

The Extraction of the *Vidyā* according to the Teaching Concerning the *Meruprastāra*.

Śrīnātha said:

O goddess! You are (the veritable embodiment of) accomplishment (*siddhi*)! O my Lord (*svāmin*)! O first teacher (*ādināthā*)! Outpouring of Kula! Tell me the teaching concerning the knowledge which is the essence of the Western Tradition (*anvaya*). (1)

O Kaulīsā, make the *Meruprastāra*,[1] the best (of all), clear (to me), merely by knowing which the Path of Knowledge (*vidyāmārga*) functions (*pravartate*). (2)

Meru exists (in two forms), external and internal,[2] gross and subtle. The subtle is the Wheel of Deities. The gross is in the form of letters. (3)

The venerable (goddess) Kubjikā said:

The endless, all-pervasive Lord (*vibhu*), who is both supreme (i.e. transcendent) and inferior (i.e. immanent) resides in the core of the (universal) cause. His (omnipotent) will has emerged as energy (*śakti*), the goddess Vakrā, who faces downwards.[3] (4)

Her hermitage[4] is this Meru which, (divided up into) compartments (*koṣṭhaka*), is fiftyfold. Once known from the teacher's mouth, it is progressively extracted.[5] And the Vidyā with which to begin is that of the Full Moon. Now something has been told to you about the tradition of the Accomplished One (*siddha*) that, sixfold, belongs to the sections (of the tradition) beginning with Kā.[6] (5-6)

This, the Path of Meru, is the essence of the Western Tradition and stands at the very beginning.[7] (7ab)

सुशुद्धे भूप्रदेशे तु पांशुगोमयलेपिते[३३] ।। ७ ।।
पुष्पप्रकरसंकीर्णे[३४] हस्तत्रितय[३५] कारयेत् ।

तत्रैकां पूजयेत् कन्यां तथैवाचार्यपुत्रकम्[३६] ।। ८ ।।
एकान्ते विजने रम्ये[३७] न पशुजनसंकुले[३८] ।
स्नातेन[३९] मन्त्रपूतेन सुशुद्धेनान्तरात्मना[४०] ।। ९ ।।
मदिरानन्दचैतन्यो[४१] वीरवन्दितविग्रहः ।
कृत्वादौ मण्डलं तत्र संपूज्य गुरुपादुकाम्[४२] ।। १० ।।

हेमगोदानवस्त्राद्यैः[४३] संतोष्य[४४] अतिभक्तितः ।
पूज्यः[४५] कुलागमाचार्यः[४६] प्राङ्मुखं[४७] तदनन्तरम्[४८] ।। ११ ।।
मेरुवन्मेरुप्रस्तारं[४९] सर्वमन्त्रालयं[५०] शुभम् ।
व्यापकं कुलदेवीनां अधिकारं[५१] तु मन्त्रिणाम्[५२] ।। १२ ।।
खटिकानवात्मकं[५३] यष्ट्वा[५४] ततः धर्मारिहो[५५] भवेत् ।

सप्तविंशांगुलं[५६] क्षेत्रं[५७] समन्तात् समसूत्रितम्[५८] ।। १३ ।।
तत्रैव आलिखेत् मेरुं[५९] तस्यानुक्रमपद्धतिः[६०] ।
भागास्त्रयोदश[६१] नाथ ऋजुस्पष्टाः[६२] क्रमेण तु ।। १४ ।।

तिर्यगाश्चाष्टभिश्चैव[६३] समसूत्राणि[६४] च[६५] लिखेत् ।
चतुष्टयशतैकं[६६] च कोष्ठकान्[६७] परिसंख्यया ।। १५ ।।

प्रागेकं मध्यमं गृह्य[६८] तदधस्तिर्यगस्त्रयः[६९] ।
अधस्तात्[७०] पञ्चकश्चैव[७१] तदधः सप्तभिः पुनः[७२] ।। १६ ।।
नवाधस्तादधस्ताच्च[७२a] तदधिकादश[७३] पुनः ।[७४]
त्रयोदशान्यधश्चेति[७५] वर्णमेकं[७६] च मध्यतः ।। १७ ।।

प्राक्स्थानमादितः कृत्वा मेरुक्रमं[७७] वदाम्यहम् ।
आदौ मेरोश्च[७८] मूर्ध्निस्थं गृहं गृह्य[७९] परापरम् ।। १८ ।।

One should make (a space) three handspans in size on a nicely swept piece of ground, smeared with dust and cow dung and strewn with flowers. (7cd-8ab)

There, in an isolated, beautiful place where there are no non-initiates (*paśujana*), one should worship a young virgin as well as the teacher and (his) apprentice (*putraka*).[8] After bathing (the adept) is purified with mantra; (his) inner Self pure, his mind delighted with wine having already fashioned the *maṇḍala* whose form is praised by Kaula adepts (*vīra*), he worships the teacher's sandals. (8cd-10)

Having done that (he) should worship the teacher of the Kula scripture (*kulāgama*) with intense devotion and with thousands (of offerings of) gold, cloth and cows. Then, facing east, (he should worship) the *Meruprastāra* as (he would) Meru itself. It is the auspicious abode of all mantras and, pervading the goddesses of Kula, it is (the visible embodiment of) the authority of (all) reciters of mantra. Having worshipped the foundation (*khaṭikā*)[9] which is Navātman, one becomes the destroyer of the enemies of religion (*dharma*). (11-13ab)

The (encompassing) field (*kṣetra* i.e. the sides of the triangle)[10] measured evenly all around with a thread (*samasūtrita*) is twenty-seven fingers (long all together). One should draw Meru there in accord with its prescibed ritual procedure (*anukramapaddhati*). O Lord, (it contains), in due order, thirteen parts that are straight and clear. (13cd-14)

One should (then) draw by means of eight horizontals (the same number of) straight lines. (This makes) one hundred and four squares. (15)

First one should take the (square) in the middle, then three horizontal ones below it, then five below those, then seven below again, then below those, nine and below that eleven and, again, thirteen and below (those) one letter in the middle.[11] (16-17)

Now I will tell (you) the Sequence of Meru starting from the first place. First, one should take the house that, both supreme (i.e transcendent) and inferior (i.e. immanent), is located on the peak of Meru.[12] (18)

योगपीठं[८०] त्रिसिद्धाश्च तदधो[८१] रत्नपञ्चकम्[८२] ।
अधस्तान्मातरः[८३] सप्त नवभिर्देवतान्यधः[८४] ॥ १९ ॥
रुद्रैकादशकोऽधस्ताद्[८५] दिव्यसिद्धास्त्रयोदश[८६] ।
तदधश्चिञ्चिणीनाथं[८७] भेदाः[८८] पञ्चाशत् कीर्तिताः ॥ २० ॥

मेरुप्रस्तारबिम्बस्य एतत् पूजाक्रमोद्धरम्[८९] ।
सृष्टिन्यायेन कृत्वादौ शेषान्यं[९०] लोपयेद् बहिः ॥ २१ ॥

प्राचीमुखादि अपरं[९१] अपरादिषु प्राङ्मुखम् ।
षड्भिस्तु पञ्चभिश्चैव चतुर्धा त्रिभिरेकतः[९२] ॥ २२ ॥
तथा षड्भिः क्रमेणैव षड्भिरेकद्वयं त्रिभिः ।
चत्वारः पञ्चभिः षड्भिरनुलोमविलोमयोः[९३] ॥ २३ ॥

सुविलुप्तं[९४] च प्रस्तारं लिङ्गरूपं[९५] च केवलम् ।
एकस्त्रयोदशश्चैव[९६] एकादश नवस्तथा ॥ २४ ॥
सप्तभिः पञ्चभिस्त्रीणि[९७] एक एव[९८] महेश्वरः[९९] ।

शिवादिरन्ध्रशक्त्यन्तं[१००] तथा च सहजाक्रमम्[१०१] ॥ २५ ॥
पूजयेत् परया भक्त्या उपचारैस्तु पञ्चभिः ।

वर्णसिद्धांश्च[१०२] पञ्चाशदालिखेन्मातृकाक्रमात् ॥ २६ ॥
वामावर्तक्रमेणैव मध्ये तु यावत् पश्चिमम् ।
नपुंसकसमायुक्तं वर्गातीतमधः कुरु ॥ २७ ॥

(This is) the Seat of Yoga (*yogapīṭha*) and (below that are) the Three Siddhas. Below that (triad) are the Five Jewels below which are the Seven Mothers. Below (them) are the deities (accomodated) by nine (squares), below which are the Eleven Rudras, (then come) the Thirteen Divine Siddhas and below them, Ciñcinīnātha. (In this way) there are said to be fifty divisions.[13] (19-20)

This is (how) the form (*bimba*) of the *Meruprastāra* is constructed in accord with the order (in which the beings within it are) worshipped (*pūjākramoddhara*). Having done this first in (the forward order) according to the principle of emanation (*sṛṣṭinyāya*), one should then erase the remaining external (squares). (21)

The first (squares) that should be erased are on the eastern side (of the diagram). The others (that should be erased next) are on the western side (of the diagram). In this way (one should first erase) six (groups consisting of) six, five, four, three, two and one (squares) successively in the forward order (*anuloma*). (Then) six (on the other side) of one, two, three, four, five and six (squares, repectively) in the reverse order (*viloma*).[14] (22-23)

(In this way) the *prastāra*, with (the extra outer squares) properly erased, alone (remains) and is in the form of a Liṅga. (The number of remaining squares are, from the bottom to the top), one, thirteen, eleven, nine, seven, five, three and one only (wherein resides) Maheśvara (the Great God).[15] (24-25ab)

Such is the Transmission of the Innate (*sahajākrama*) that begins with Śiva and ends with the Energy of the Cavity (*randhraśakti*).[16] It should be worshipped with supreme devotion with the five offerings.[17] (25cd-26ab)

Draw the fifty letters (each of which are) Siddhas, that is, the sequence of the alphabet (*mātṛkākrama*), moving in an anticlockwise direction (*vāmāvarta*) progressively to the last (letter i.e. Ha) which is in the centre. Place (KṢa) the neuter (*napuṁsaka*) conjunct (consonant) (*samāyukta*), which is outside the groups of (letters), below.[18] (26cd-27)

अजकारझकारश्च[१०३] आकारं च समुद्धरेत् ।
छकारश्च भकारश्च ञ म इकार—पञ्चमम्[१०४] ॥ २८ ॥
चबकारसहश्चैव[१०५] य ट ईकार—सप्तमम्[१०६] ।
ङफकारषकारश्च[१०७] शवकार[१०८] लरेफकम् ॥ २९ ॥
ठकारश्च उकारश्च[१०९] नवमं मातृमण्डले[११०] ।
घ पकार[१११] नकारश्च ध—दकारस्तथैव[११२] च ॥ ३० ॥
थतकारणढश्चैव[११३] ड ऊकार—दशाधिकम्[११४] ।
ग खकारं ककारश्च अःकारं अं तथैव च ॥ ३१ ॥
औ ओकार[११५] च ऐकारं ए लॄकार[११६] ऌ ॠ ऋ[११७] च ।
त्रयोदश[११८] समाख्याताः[११९] कषाख्य[१२०] च अधःस्थितम्[१२१] ॥ ३२ ॥

अधुना शृणु देवेश शब्दनिघण्ट्वरोपितान्[१२२] ।
अकारादिक्षकारान्तान्[१२३] न्यासयोगाद् वदाम्यहम् ॥ ३३ ॥

अनुलोमेन[१२४] विन्यासं विलोमाच्छब्दवर्णनम् ।

अमृतं[१२५] भानुजं माया गौरी एकजवेधकम् ॥ ३४ ॥
लुप्तं चैव महेन्द्र[१२६] च रावणो[१२७] भृकुटीमुखः[१२८] ।
पुद्गलो[१२९] गजकार्णश्च गोष्ठी त्रिपदि[१३०] एव च ॥ ३५ ॥
तथा बिन्दुः स्वरान्त[१३१] च वर्णोदयमतः परम् ।

महान्[१३२] वृषभसिंहश्च[१३३] मातर[१३४] हट्टकेश्वरम् ॥ ३६ ॥
जिह्मक[१३५] शूलराजं च उन्मत्तो वीरबाहुकम् ।
कपालं च जटाहार[१३६] वासुकिः[१३७] षोढतद्ग्रहम्[१३८] ॥ ३७ ॥
नीलकण्ठं परावर्तं[१३९] कुवेरं गिरिजात्मजम् ।
तारं द्विजपतिः[१४०] रावं तथा शक्तिपुरन्दरम्[१४१] ॥ ३८ ॥
एकवीरो हयं चैव अग्निधाम[१४२] च[१४३] पार्थिवम्[१४४] ।
पद्मयोनिर्महाशंखस्तथा[१४५] धूम्रध्वजं पुनः ॥ ३९ ॥
सृष्टिबीजमनङ्गं च च्छायाछत्रमतः परम् ।

A,[19] the letter Ja and the letter Jha – extract also the letter Ā.[20] The letters Cha and Bha, Ña, Ma and the letter I as the fifth (make up the third row). The letters Ca and Ba, along with Sa, Ha, Ya, Ṭa and the letter Ī as the seventh (make up the fourth row). The letters Ṅa and Pha and the letter Ṣa, Śa, the letter Va, La, Ra, the letter Ṭha and the letter U as the ninth in the Circle of the Mothers (make up the fifth row). Gha, the letter Pa and the letter Na, Dha and the letter Da, Tha, the letter Ta, Ṇa and Ḍha, Ḍa and Ū as the eleventh (make up the sixth row). Ga, the letter Kha and the letter Ka, the letter Ḥ and Ṁ, Au, the letter O and the letter Ai, E, the letter Ḷ, ḷ, Ṛ and Ṝ are said to be the thirteen. The one called Ka Ṣa (i.e. KṢa) is located below. (28-32)

The Code of the Letters

Now listen, O Lord of the gods, I will tell (you how) the letters A to KṢa are named in conjunction with (their) deposition (*nyāsa*). (33)

The deposition (is done) in the forward order (*anuloma*), while the terms (used to) denote (them) are in the reverse order (*vilomācchabdavarṇanam*).[21] (34ab)

(The vowels are): Amṛta (Son – A), Bhānuja (Born of the Sun – Ā), Māyā (I), Gaurī (*Śārī*) (Ī), Ekaja (*Paṅkaja)* (Born from One – U), Vedhaka (*Ājñā*) (The Piercer – Ū), Lupta (*kulāṣṭaka*) (Erased – Ṛ), Mahendra (Ṝ), Rāvaṇa (ḷ), Bhrūkuṭīmukha (Knit Eyebrows – Ḷ), Pudgala (Soul – E), Gajakarṇa (*Karṇaniratā)* (Elephant Ear – Ai), Goṣṭhin (Member of the Assembly – O), Tripadin (*Dvipādi*) (Three-footed – Au), Bindu (Drop – AṀ) and Svarānta (End of the Vowels – Ḥ). (34cd-36ab)

Now follows the arising of the (consonant) letters: Mahat (*hanumānta)* (Great – Ka), Vṛṣabha (Bull – Kha)[22], * ? (*Mahākaliyuga*) (Ga), Siṁha (Lion Gha), Mātṛ (Mother – Ṅa),[23] Haṭṭakeśvara[24] (Ca), Jihmaka (k: *Divyaja; g: Jihvāja*) (Deceitful – Cha), Śūlarāja (King of the Spear, the god of Death – Ja), Unmatta (Ecstatic -Jha), Vīrabāhuka (Heros Arms – Ña), Kapāla (Skull – Ṭa), Jaṭāhāra (*Jaṭādhārin*) (Dreadlock – Ṭha), Vāsuki (Ḍa), Ṣoḍha (*Ṣoḍaśānta*) (Ḍha), Tadgraha (Ṇa), Nīlakaṇṭha (Blue Throat – Ta), Parāvarta (Change – Tha), Kuvera (*Kuṭhāraka*) (Da), Girijātmaja (Son of the Daughter of the Mountain and Daughter of the Mountain Dha), Tāra (Saviour – Na), Dvijapati (Lord of the Twice-born – Pa), Rāva (Sound – Pha), Śakti (Ba),[25] Purandara (Destroyer of the City Bha),[26] Ekavīra (*Ekākinīvīra*) (Solitary Hero – Ma), Haya (Horse – Ya), Agnidhāman (Abode of Fire – Ra), Pārthiva (Earthen – La), Padmayoni (Womb of the Lotus Va), Mahāśaṅkha (Great Conch – Śa), Dhūmradhvaja (Smoke Flag – Ṣa), Sṛṣṭibīja (Seed of Creation – Sa), Anaṅga (*Mṛgāṁgaja*) (Cupid – Ha) and then Cchāyāchatra (Umbrella – KṢa).[27] (36cd-40ab)

एतद् वै मेरुप्रस्तारं[१४६] पूजयेत् खटिकायुतम् ।। ४० ।।
न चात्र विस्मरेत्[१४७] किञ्चिद्[१४८] विद्यामार्गं समुद्धरेत् ।
सिंहावलोकने[१४९] शम्भो संहारेण स्वरूपत: ।। ४१ ।।

पीठनायक्यहं देव्या कुब्जिका[१५०] नाम योगिनी ।

कृषभेदेन चैवात्र[१५१] अजामावासिकं[१५२] क्रमम् ।। ४२ ।।

सांप्रतं हि[१५३] प्रवक्ष्यामि विद्योद्धारविनिर्णयम् ।
आद्यं शक्तिपुरस्यैव[१५४] रावस्यैव तु मस्तकम् ।। ४३ ।।
द्विधाभूतैकपादश्च आद्यं वै अक्षरं शुभम् ।

शंखपार्थिवयोर्मध्ये पद्मयोनि:[१५५] शिवालयम् ।। ४४ ।।
मायायुक्तं महादेव द्वितीयमक्षरं भवेत् ।

आसनं चाग्निधामस्य[१५६] कपालोर्ध्वेन[१५७] भेदितम्[१५८] ।। ४५ ।।
तृतीयमक्षरं[१५९] प्रोक्तं[१६०] चतुर्थं कथयामि ते ।

अनन्तहनुमन्मध्ये[१६१] देव वर्णोदयं[१६२] शुभम् ।। ४६ ।।
आन्तं[१६३] मायासमायुक्तं उद्धरेत सुरोत्तम ।

षोढाद्यं[१६४] टोर्ध्वभिन्नं[१६५] तु अक्षरं पञ्चमं भवेत् ।। ४७ ।।

आसनं द्विजपतेश्च कपालशिरभूषितम् ।
षष्ठमक्षरमाख्यातं सप्तमं चाधुना शृणु ।। ४८ ।।

That indeed is the *Meruprastāra* and one should worship it along with the foundation (*khaṭikā*).[28] One should not forget anything here. O Śambhu, one should extract the Path (*mārga*) of the Vidyā in the reverse order[29] as one (looks upon the *prastāra* with) the Gaze of a Lion.[30] (40cd-41)

The Extraction of Kubjikā's Thirty-two Syllable Vidyā[31]

I am the mistress of the sacred seat, the Yoginī called the goddess Kubjikā. (42ab)

Here, according to the division of the dark (fortnight) (*kṛṣabheda*), the sequence is that of the unborn New Moon.[32] (42cd)

Now I will explain the teaching concerning the extraction of the Vidyā. (The letter) that precedes the City of Energy (Śaktipura, Ba i.e Ca) – the head of Sound (Rāva, Pha i.e. Ca) which is (thereby) doubled and (conjoined) to the One-footed (Ekapāda, E) – is the first auspicious syllable (CCE). (43-44ab)

The Womb of the Lotus (Padmayoni, Va), which is the abode of Śiva between the Conch (Śaṅkha Śa) and Earthen (La), conjoined with Māyā (I) is, O great god, the second syllable (VI). (44cd-45ab)

The third syllable (ṆI) is said to be the seat (*āsana*) of the Abode of Fire (Ra i.e. Ṇa) conjoined with (the letter) above the Skull (Ṭa i.e I). (Now) I will tell you the fourth one (KI). (45cd-46ab)

(This), O god, is the auspicious arising of the letter (Ka that occurs) between the Endless (Ḥ) and Hanumān (Kha). O best of the gods, one should extract the end (of it) conjoined with Māyā (I). (46cd-47ab)

The fifth syllable (ṆI) (consists of the letter) preceded by Ṣoḍha (Ḍha i.e Ṇa) and is conjoined with (the letter) above Ṭa (i.e. I). (47cd)

The seat of the Lord of Brahmins (Dvijapati, Pa i.e. Ka) is adorned with the head of the Skull (Ṭa i.e I). I have told you the sixth syllable (KI). Now hear the seventh. (48)

हराद्यं हि[१६६] तथा पात्य[१६७] हयान्तेनोर्ध्वमण्डितम्[१६८] ।
वासुकेरन्तमध्यस्थ[१६९] चन्द्रोऽयं परमाक्षरम्[१७०] ।। ४९ ।।

शूलहाटकयोर्मध्ये उन्मत्तान्तविभेदितम्[१७१] ।
एकवीरकृतं शम्भो सौरमष्टाक्षरोद्धृतम्[१७२] ।। ५० ।।

द्वावेतौ चन्द्रसूर्योभौ[१७३] कपालेनोर्ध्वमण्डितौ[१७४] ।
आज्ञा मूर्ध्नि कृताभासौ विद्याप्राकारतोरणौ ।। ५१ ।।

सिंहौघहनुमान्[१७५] नाथ मायया[१७६] वेष्टितं पुरम्[१७७] ।
नवमं सर्वकामिन्या अक्षरोऽयं निपातितम्[१७८] ।। ५२ ।।

शिरो बीजमनङ्गस्य जटाहारान्तभेदितम् ।
अक्षरेद[१७९] तु दशमं आख्यात[१८०] तव भैरव ।। ५३ ।।

जटापार्थिवयोर्मध्ये अग्निधाम[१८१] निपातयेत् ।
ऐभानुसंगत[१८२] भेद्य[१८३] अक्षरैकादश[१८४] भवेत् ।। ५४ ।।

हनुमान्शिरसिंहश्च[१८५] च्छायाछत्रोर्ध्वमण्डितम् ।
द्वादशं वर्णमाख्यातं उन्मत्तोर्ध्व[१८६] त्रयोदशम् ।। ५५ ।।

तस्यासनमेकवीर[१८७] तद्ग्रहासनभेदितम्[१८८] ।
चतुर्दश[१८९] समाख्यातं अक्षरं त्रिदशेश्वर[१९०] ।। ५६ ।।

द्विजपते: शिवस्यान्त[१९१] तारकाक्षर[१९२] केवलम् ।
पञ्चदश[१९३] समाख्यातं देवदेव्या प्रकाशितम् ।। ५७ ।।

(The letter that) precedes Hara (Bha i.e Cha) should be placed in the same way, decorated by the (letter) that precedes the one that is followed by the Horse (Haya Ḥ i.e Ṁ). (The letter) in the middle is the one that is followed by Vāsuki (Ṭa i.e. Ī). This, the Moon (Candra),[33] is the supreme syllable (CHĪṀ). (49)

(The first letter is) between the Spear (Śūla – Ja) and Hāṭaka (Ca i.e. Cha) and is conjoined with the (letter) followed by the Ecstatic (Unmattā Jha i.e Ā) and is completed by the Solitary Hero (Ma). O Śambhu, the eighth syllable (CHĀṀ),[34] which is that of the Sun, has been extracted. (50)

Both of them, namely, (the syllables of) the Sun and Moon, are decorated with (the letter) which is above with the Skull (Kapāla Ṭa i.e. Ra). Those two archways of the ramparts of the Vidyā bear the Command (Ṁ) on (their) head (CHRĀṀ CHRĪṀ). (51)

O lord, the city (*pura*)[35] of Hanumān (Kha) belonging to the Current of the Lion, enveloped by Māyā (I) – this, the ninth syllable (KHI), is formed by (the goddess) who loves all (*sarvakāminī*).[36] (52)

The seed that is the head of the god of love (Anaṇga Ha i.e Ma), conjoined with (the letter) that ends with the Dreadlock (Jaṭāhāra – Ṭha i.e U). O Bhairava, I have told you this, the tenth syllable (MU). (53)

One should place the Abode of Fire (Ra) between the Dreadlock (Jaṭā Ṭha) and the Earthen (La). It should be conjoined with the Sun (Aibha Ā), which follows after. This is the eleventh syllable (RĀ). (54)

The Lion (Gha) who is on Hanumān's head is adorned (with the letter) above the Umbrella (KṢa i.e O). (This) is said to be the twelfth syllable (GHO). The thirteenth (letter) is above the Ecstatic (Unmatta Jha i.e A). (55)

Its seat the Solitary Hero (Ha i.e Ma), it is conjoined with the seat of Tadgraha (Ṇa i.e E). (Thus), O lord of the gods, (this) is said to be the fourteenth syllable (ME). (56)

The fifteenth (NA) (letter) revealed by the goddess of the gods is said to be simply the letter of the Saviour (Tāraka Na), at the end of which is Śiva, the Lord of the Twice-born (Dvijapati Pa). (57)

नीलकण्ठस्य षोढस्य[१९४] मध्यपुरे तु[१९५] तद्ग्रहम् ।
केवलं षोडशं[१९६] ख्यातं हयशीर्षं[१९७] च केवलम् ।। ५८ ।।
सप्तादशं[१९८] समाख्यातं फकाराद्यं[१९९] दशाष्टमम्[२००] ।[२०१]

अनुनासिकचत्वार:[२०२] सिद्धा मन्त्रस्य व्यापका:[२०३] ।। ५९ ।।[२०४]
ते युगानि तु चत्वार:[२०५] ते पीठा[२०६] ऐहिकाभुवि[२०७] ।

ततो बीजत्रयं ज्ञेयं[२०८] विद्याजिह्वा[२०९] सुरोत्तम ।। ६० ।।

हयसृष्टिगतानङ्गं पार्थिवान्तेन भेदितम्[२१०] ।
रावणाद्येन संभिन्नं अनङ्गशिरसाहतम्[२११] ।। ६१ ।।
एतद् बीजं तु रुद्रस्य[२१२] एकोनविंश[२१३] संख्यया ।

हरपार्थिवमध्यस्थं[२१४] जटान्तेन[२१५] विभेदितम्[२१६] ।। ६२ ।।
कपालान्तयुतं[२१७] गौर्या हरानुजविभेदितम्[२१८] ।
एतन्मायात्मकं[२१९] पिण्डं विष्णुमूर्ध्नि च विंशमम् ।। ६३ ।।

शंखवीरान्तगानङ्गं जटाहाराद्यभेदितम् ।
अ—इमध्यगतं[२२०] कूटं हरान्तेन शिराहतम्[२२१] ।। ६४ ।।
एतद् ब्रह्माक्षरं पिण्डं[२२२] एकविंशं[२२३] प्रकीर्तितम् ।

ब्रह्मा विष्णुश्च रुद्रश्च एते[२२४] सिद्धाः क्रमान्विता:[२२५] ।। ६५ ।।

एषां[२२६] मूर्ध्नि स्थिता शक्तिर्माया कासनसंस्थिता[२२७] ।
अक्षमध्यमवर्णानां उदयं च समायुतम् ।। ६६ ।।
एतद् वर्णं च द्वाविंशं त्रयोविंशमकं भवेत् ।

सृष्टिशक्तिपुराद्यं[२२८] च हशिरेण[२२९] समायुतम् ।। ६७ ।।
कपालशिरसाक्रान्तं[२३०] एषा चक्रतनुर्ह्यहम्[२३१] ।

The single (letter) Tadgraha (Ṇa), which is in the compartment (*pura*) between Blue Throat (Nīlakaṇṭha Ta) and Ṣoḍha (Ḍha), is said to be the sixteenth (ṆA). The Head the Horse (Haya Ya – i.e Ña) alone is said to be the seventeenth (ÑA). The one preceded by the letter Pha (i.e Ṅa) is the eighteenth (ṄA). (58-59ab)

The nasals (*anunāsika*) are the four Siddhas who pervade the mantra.[37] They are the four Ages and sacred seats present here in the world.[38] (59cd-60ab)

Then, O best of the gods, one should know the three seed-syllables (that constitute) the Tongue of Wisdom (*vidyājihvā*). (60cd)

Passion (Anaṅga Ha), which is between the Horse (Ya) and Emanation (Sṛṣṭi – Sa), is conjoined with (the letter) followed by the Earthen (La i.e Ra), (then) conjoined with (the letter) preceded by Rāvaṇa (O i.e. AU) and united with the head of Passion (Ha i.e. Ma). That is the seed of Rudra which, in numerical order, is the nineteenth (HRAUṀ).[39] (61-62ab)

(The letter) between the Hara (Bha) and the Earthen (La i.e. Ha) conjoined with the (letter) that comes after the Dreadlock (Ṭha i.e Ra), united with the (letter) followed by the Skull (Ṭa), that is, Gaurī (Ī), conjoined with (the letter) preceding (*anuja* lit. younger brother) Hara (Bha i.e Ma) – this is the syllable (*piṇḍa*) of Māyā (HRĪṀ). It is the twentieth and is on Viṣṇu's head.[40] (62cd-63)

The god of love (Ha), who is between the Conch (Śa) and the Hero (Ña), conjoined with (the letter) preceded by the Dreadlock (Ṭha i.e. Ra), the letter (*kūṭa*) between A and I (i.e. Ā), the head of which is conjoined to (the letter) followed by Hara (Bha i.e Ma). This is the syllable (*akṣara*) of Brahmā (HRĀṀ), said to be the twenty-first syllable (*piṇḍa*). (64-65ab)

Brahmā, Viṣṇu and Rudra – these are (all) Siddhas endowed with the transmission (*krama*).[41] (65cd)

Above them is Power (E), that is, Māyā, who is on the seat of Ka. That is the twenty-second letter (KE) conjoined with the arising of (all) the letters between A and KṢa.[42] (66-67a)

The twenty-third is (as follows). It is (the letter) that is preceded by the compartment of the energy of emanation (Sa i.e Ba) conjoined with the (letter) above Bha and united (with the letter) above the Skull (Ṭa i.e I). My body being made of the Wheels (*cakratanu*), I am this (BJI).[43] (67bcd-68ab)

पुद्गलस्य[२३२] तु पूर्वाद्यं वासुकिशिरसि[२३३] स्थितम् ।। ६८ ।।
चतुर्विंशमकं वर्णं[२३४] मुद्रानामाभिधानकम्[२३५] ।
आख्यातं तव सिद्ध्यर्थं[२३६] श्रीनाथेन समायुतम् ।। ६९ ।।

पञ्चविंशतिकं वर्णं[२३७] शर–ईकारसंज्ञया[२३८] ।

एकपदगतानङ्गं[२३९] पुरं[२४०] शक्त्यन्तभेदितम् ।। ७० ।।
त्रिषु वर्णान्तहनुमान्[२४१] तेन युक्तमधःकृतम् ।

धूम्रमातरमध्यस्थं[२४२] युक्तं टासनमेव च ।। ७१ ।।
शिरोभूषणरत्नाढ्यं[२४३] तेनाक्रान्तं च पिण्डकम् ।
आज्ञादीप्तं कृतं कूटं षड्विंशं[२४४] कुलनायकम्[२४५] ।। ७२ ।।

अनेन स्मरते[२४६] देवं[२४७] भवेत्[२४८] कौलस्य भाजनः[२४९] ।
आज्ञा प्रवर्तते शिष्ये आज्ञयाभ्यासनेन[२५०] तु ।। ७३ ।।
खगतिश्च न संदेहो[२५१] अचिरादपि सुन्दर ।

एतच्चैतन्यकूटं तु षड्विधं[२५२] परमेश्वर[२५३] ।। ७४ ।।
षड्भिः पीठैः समायुक्तं खेचरं आद्यपीठकम् ।

तद् यदालोकयेन्मन्त्री[२५४] पतते[२५५] इति निश्चयम्[२५६] ।। ७५ ।।[२५७]
सप्ताविंशतिलक्षैस्तु[२५८] जपितैश्चापि[२५९] खेगतिः[२६०] ।

क्रममण्डलमध्यस्थं ज्वलन्तं दीपरूपकम्[२६१] ।। ७६ ।।
तल्लिङ्गं तं च[२६२] वृक्षं च[२६३] विधिना[२६४] क्रमनायकम् ।

तस्योद्यानं[२६५] सपूर्वं[२६६] च अग्निर्जालन्धरोदितः[२६७] ।। ७७ ।।
खार्णान्तं[२६८] पूर्णगिर्यं[२६९] च हसान्तमिति[२७०] कोंकणम्[२७१] ।
एकपादं च तिस्राख्यं सिद्धं[२७२] पीठक्रमेण तु ।। ७८ ।।
एतद् वै षड्विधं पिण्डं आश्रमं पारमेश्वरम्[२७३] ।

The first one before the Individual Soul (*pudgala*), seated on Vāsuki's (Ṭa) head. (is) the twenty-fourth letter that denotes the Gestures (*mudrā*). I have told you this so (you may achieve) success along with Śrīnātha (KU). (68cd-69)

The twenty-fifth letter, according to (the standard) nomenclature, (consists of) Śa, Ra and Ī (ŚRĪ). (70ab)

Passion (Ha) is linked with the One-footed (E) and conjoined first at the end with Power (Sa). The last letter out of the three is Hanumān (Kha). Conjoined with that (i.e. the previous two consonants), it is placed below.[44] (70cd-71ab)

The (letter) between Smoke (Ṣa) and Mother (Ṅa i.e Pha) is conjoined (to that) as is the seat of Ṭa (Ra). (Finally), the seed-syllable (*piṇḍaka*) is covered with (the letter) called the jewel that adorns the head (Ṁ). (This) is the twenty-sixth Peak syllable – the leader of the Kula energized by the Command. (71cd-72)

He who remembers the god with this (syllable) possesses Kaula (the union of Śiva and Śakti). The Command operates in the disciple and by practicing with the Command (on the body), O handsome one, certainly one quickly (achieves) flight. (73-74ab)

O Supreme Lord, that is the Peak of Consciousness (*caitanyakūṭa*) which is sixfold. It is the Skyfarer (Khecara), the first sacred seat, conjoined with the six sacred seats.[45] (74cd-75ab)

Whatever the reciter of (this) mantra gazes at, that (object) falls to the ground and, having recited (this syllable) two million seven hundred thousand times, (one achieves mystic) flight. (75cd-76ab)

The (reality) in the centre of the *Kramamaṇḍala* burns in the form of (the flame of) a lamp. That is the Liṅga,[46] the Tree[47] and, according to the rule, the master of the Krama. (76cd-77ab)

(The sacred seat) Udyāna that belongs to that (seed-syllable) is (the letter) that precedes Sa (i.e Ha). Fire (Ra) has emerged from Jālandhara. (The letter) after Kha (i.e. Pha) is Pūrṇagiri (Pha). Koṅkaṇa (which is Kha) comes at the end of Ha and Sa. (The sacred seat) called Tisra is the One-footed (E) and is (thus) accomplished (*siddha*) in accord with the sequence of the sacred seats.[48] That, indeed, is the sixfold seed-syllable (*piṇḍa*), the hermitage of the Supreme Lord. (77cd-79ab)

एषा सा खेचरीमुद्रा ग्रस्तं[२७४] त्रैलोक्यमद्भुतम् ॥ ७९ ॥
ओलित्रितयमध्ये तु एषाज्ञा कुब्जिकाक्रमे ।

तस्या[२७५] मूर्तिरघोरा[२७६] च उद्धारं[२७७] तु विलोमतः ॥ ८० ॥
जटाहाराद्यमनलं[२७८] तद्ग्रहाधःसमन्वितम् ।
सप्ताविंशमकं[२७९] वर्णं[२८०] अष्टाविंशमकं भवेत् ॥ ८१ ॥
हनुमान्शिरसिंहस्य परावर्ताधयोजितम्[२८१] ।

गजेन्द्रस्य शिरं पात्यं नीलकण्ठेति[२८२] नामतः ॥ ८२ ॥
मायायुक्तमूनत्रिंशं कथितं तव सुन्दर ।

त्रिंशमं कथयिष्यामि परावर्तशिरं[२८३] पुनः ॥ ८३ ॥
केवलं हनुमाद्यं च एकत्रिंशं प्रकीर्तितम् ।

शूलस्यैवासनं[२८४] देव द्वात्रिंशं[२८५] समुदाहृतम्[२८६] ॥ ८४ ॥

एकवीरादि–आरभ्य[२८७] भगान्तं यावद्[२८८] भैरव ।
आख्यातं परमं देहं बिम्बा[२८९] देवी नभस्थिता[२९०] ॥ ८५ ॥
उद्धृता तु विलोमेन पीठान्[२९१] कुर्यान्नुलोमतः[२९२] ।

एतत्[२९३] सिंहावलोकेन सिंहवत् सिंहसञ्ज्ञया ॥ ८६ ॥
आदिपीठेश्वरी ख्याता मुद्रात्रितयभेदिता[२९४] ।

श्रीनाथ उवाच

यदेतत् पुरवरं[२९५] देवि ज्वलन्तं[२९६] भीमरूपिणम्[२९७] ॥ ८७ ॥
भयावहं तु शिष्याणां अमृतीकरणं वद[२९८] ।

This is the Gesture of the Skyfaring (Goddess) (*khecarīmudrā*) (by which) the astonishing triple world is consumed. This is the Command in the midst of the triple lineage (*oli*) within Kubjikā's transmission (*krama*). (79cd-80ab)

The form (*mūrti*) of that (Command) is AGHORĀ and extraction (of this name is) in the reverse order. Fire (Ra), which is (the letter) preceded by the Dreadlock (Jaṭāhāra Ṭha) is endowed with (the letter) below Tadgraha (Ṇa i.e. E). (This is) the twenty-seventh letter (RE). (80cd-81c)

The twenty-eighth (GHO) belongs to the Lion (Gha) who is above Hanumān (Kha)[49] conjoined (with the letter) below Change (Tha i.e. O). (81d-82ab)

One should extract (*pātya*)[50] the (letter) on top of the Lord of Elephants (Gajendra, Ai i.e Ta) called Blue Throat (Ta), conjoined with Māyā (I). (Thus I) have told you the twenty-ninth (TI) (syllable), O handsome one. (82cd-83ab)

I will (now) tell (you) the thirtieth (VA). (It is the letter) on top of Change (Tha i.e Va). The thirty-first (GA) is said to be only (the letter) that is preceded by Hanumān (Kha i.e Ga). (83cd-84ab)

The seat (*āsana*) of the Spear (Ja i.e Bha), O god, is said to be the thirty-second (Bha). (84cd)

O Bhairava, (the letters) starting from the Solitary Hero (Bha) up to the Yoni (E) are said to be the supreme body, the goddess Bimbā who resides in the Sky (of the transcendent). (Her Vidyā) has been extracted in reverse, while the sacred seats should be fashioned in the forward order.[51] (85-86ab)

(Generated) by the Lion's Gaze, that (Vidyā is) like a lion; (and so, she who is) the mistress of the first sacred seat (*ādipīṭha*) and is associated (*bheditā*) with the three gestures[52] is called the Lion. (86cd-87ab)

The Five *Praṇavas*: the Kaulikī Vidyās

Śrīnātha said:

O goddess, this is (your) most excellent abode. Burning and terrible, it inspires fear in (your) disciples. (Now) explain the process whereby it is transformed into nectar (*amṛtīkaraṇa*).[53] (87cd-88ab)

येन सर्वत्र शिष्याणां संपूर्णसिद्धिदा[२९९] भवेत् ॥ ८८ ॥
एतत्[३००] प्रयोगमिच्छामि चान्द्रेयं करणं शुभम् ।

श्रीवक्रा उवाच[३०१]

अतोर्ध्वं[३०२] संप्रदायं तु पूर्वस्यैव तु उत्तरम् ॥ ८९ ॥
श्रीनाथ त्वां प्रवक्ष्यामि अमृतीकरणं शुभम् ।

कृत्वादौ प्रणवाः पञ्च अन्ते तेऽपि विलोमतः ॥ ९० ॥
तयोर्मध्यगता[३०३] विद्या पूर्णिमा नात्र संशयः ।

न चात्र विस्तरं किञ्चित्[३०४] विद्यापञ्चार्णमुद्धरेत्[३०५] ॥ ९१ ॥
ययोच्चारितमात्रया[३०६] महेश्वर्यं[३०७] प्रवर्तते ।

वायुवर्णाच्चतुर्थं तु अधस्थं[३०८] यत् पुरार्चितम्[३०९] ॥ ९२ ॥
शिखाशेखरमाक्रान्तं[३१०] आज्ञावर्तिसमुज्ज्वलम्[३११] ।
एषा कौलेश्वरी विद्या ओकारान्तविभेदिता[३१२] ॥ ९३ ॥
एषा भगवती देवी नाम्ना सा वह्निवासिनी[३१३] ।

आरक्तां चिन्तयेद् देव आधारमणिमध्यतः ॥ ९४ ॥
लक्षैकजपनात् सिद्धिर्महावेधः प्रवर्तते ।

अमृतादिचतुर्थं तु इकाराधस्तृतीयकम् ॥ ९५ ॥
यान्तान्तं[३१४] बिन्दुनादस्थं अशिरेण[३१५] शिराहतम्[३१६] ।
महामाया स्मृता ह्येषा त्रैलोक्यक्षोभकारिणी ॥ ९६ ॥

I desire (to know) that method (*prayoga*), the lunar (process) by which (the Vidyā) bestows on (her) disciples complete accomplishment everywhere. (88cd-89ab)

The venerable (goddess) Vakrā said:

What follows is the tradition that answers (your) previous (question). Śrīnātha, I will tell you the auspicious process of transformation into nectar. (89cd-90ab)

Once (one has) fashioned the Five *Praṇavas* at the beginning and, those same (five) at the end in reverse, the Vidyā in between these two (groups) is the Full Moon. Here (about this), there is no doubt.[54] (90cd-91ab)

There is no (further) extension here (of this mantra) of any sort. One should (simply) extract the five syllables of the Vidyā.[55] Great lordship manifests (within one's self) by the mere utterance (of the Vidyā). (91cd-92ab)

Kuleśvarī Vidyā (AIṀ)

[56]The Vidyā of Kuleśvarī (consists) of the fourth (letter) (Ai below) the letter of the Wind (Ya). It is worshipped in the City (i.e. the *maṇḍala*) conjoined with the tip of the flame (*śikhāśekhara*) (Ṁ) and burns intensely with the Wick of the Command. This is Kauleśvarī Vidyā, conjoined with the letter followed by O (Ai). This is the goddess Bhagavatī whose name is Vahnivāsinī (Dweller in the Fire).[57] (92cd-94ab)

O god, one should think that she is light red (and located) between the Foundation (*ādhāra*) and the (City of) Jewels. By reciting (this Vidyā) 100,000 times (one achieves) success (*siddhi*) and the Great Piercing (*mahāvedha*) takes place.[58] (94cd-95ab)

Mahāmāyā Vidyā (HRĪṀ)

(It is composed of) the fourth (letter down) beginning from Nectar (A i.e. Ha)[59] (combined) with the third (letter) below the letter I (Ra) and (the letter) that is followed (by the letter) followed by Ya (*yāntānta*) (Ī). Established in the Point and Sound, the head of (the syllable) is conjoined with that which is the head of A (Ṁ).[60] This is said to be Mahāmāyā who disturbs the triple world. (95cd-96)

वह्निं[३१७] कपिलसंकाशं[३१८] चिन्तयेन्मणिपूरके[३१९] ।
वशीकरणमावेशं लक्षैकजपनाच्छ्रियः[३२०] ॥ ९७ ॥
षवान्तं[३२१] टासनारूढं[३२२] उशिरेण[३२३] विभेदितम् ।

कलाबिन्द्वङ्कितं नादं[३२४] आज्ञामूर्ध्नि कृतान्तकम्[३२५] ॥ ९८ ॥
एषा सा शाङ्करी देवी सर्वदुःखक्षयंकरी ।

हिमकुन्देन्दुसंकाशां ध्यायेद्[३२६] देव अनाहते ॥ ९९ ॥
सकृज्जप्तेन[३२७] लक्षेण कौलज्ञानं लभेन्नरः ।
ऐहिकान्[३२८] प्राप्नुयाद्[३२९] भोगान्[३३०] सौभाग्यं[३३१] यशसः श्रियम् ॥ १०० ॥

पानुजं[३३२] खरमध्यस्थं एलीनरविभेदितम्[३३३] ।
इन्दुबिन्दुकलाक्रान्तं[३३४] देवानामपि दुर्लभम्[३३५] ॥ १०१ ॥
एषा सा खेचरी विद्या[३३६] श्यामा रक्ता विशुद्धगा ।
लक्षैकजपनात् सिद्धिर्मातृलब्धवरो भवेत् ॥ १०२ ॥

लघुत्वं कर्मविच्छेदं निर्गमं[३३७] जालकान्तरे[३३८] ।
धारास्तम्भं न संदेहः[३३९] करोत्यावेशमुत्तमम् ॥ १०३ ॥

यशमध्यगताकाशं[३४०] हबान्तं च[३४१] लठान्तरम्[३४२] ।
ऋशिरं ओशिरैकत्वं[३४३] बिन्दुनादखगाङ्कितम् ॥ १०४ ॥
एषा सा भैरवी विद्या श्वेतरक्तां[३४४] विचिन्तयेत् ।

One should think of the (element) Fire, brown in colour, within the City of Jewels (*maṇipūraka*). By reciting (this Vidyā) 100,000 times one (achieves) control (over others *vaśīkaraṇa*), possession (*āveśa*)[61] and (other) powers (*śrī*). (97-98ab)

Śaṁkarī Vidyā (ŚRĪṀ)

(The letter) between Ṣa and Va (i.e. Śa) mounted on the seat of Ṭa (Ra), conjoined with the head of Ṭha (Ī), (along with) Sound marked with Energy (*kalā*) and the Point (*bindu*) placed on the top of the Command at the end[62] – this is the goddess Śāṁkarī who destroys all suffering. (98cd-99ab)

O god, one should visualize (her) (*dhyāyet),* (white as) snow, the jasmine flower or the moon, in (the Wheel of) Unstruck Sound (*anāhata*). By reciting this 100,000 times, a man attains Kaula knowledge. He gains the benefits (*bhoga*) of this world, good fortune, fame and prosperity. (99cd-100)

Khecarī Vidyā (KHPHREṀ)

(The letter) following Pa (Pha), which is located between Kha and Ra, conjoined with the Sun that is merged in the (letter) E and pervaded by the energy of the lunar drop: hard to acquire even by the gods, this is the Vidyā of (the goddess) Khecarī. Dark blue and red, she resides in the Pure (Wheel) (*viśuddha*). By reciting it 100,000 times (one achieves) success (*siddhi*) and attains the boon of the Mothers. (101-102)

It (bestows) the power to make oneself small at will (*laghutva*) and Karma is destroyed. (Trapped, the adept can) get out of a net or a deep ravine. (He can) check the (flow of a strong) current. Without a doubt, it induces the most excellent form of possession. (103)

Bhairavī Vidyā (HSRAU-UṀ)

Space, which is a between Ya and Sa (Ha), (the letter) between Ha and Ba (Sa), the one between La and Ṭha (Ra), the head of Ṛ (U), at one with (the letter) after O (Au) and marked with the Point, Sound and the Skyfarer – this is the Bhairavī Vidyā.[63] One should think of her as white and red. (104-105ab)

आज्ञास्थानशलाकाया[३४५] लक्षैकजपनाच्छ्रिय:[३४६] ॥ १०५ ॥
कृत्वा क्रोधं क्षयं याति[३४७] शक्रसैन्यं न संशयः ।

निग्रहं चैव दुष्टानां शत्रूणां चैव ताडनम् ॥ १०६ ॥
भवते नात्र संदेहो ययाराधनमात्रतः[३४८] ।
धर्मार्थकाममोक्षाणां फलं प्राप्नोति मानवः ॥ १०७ ॥

यस्त्विदं विन्दते योगी विद्यापञ्चककौलिकम्[३४९] ।
सोऽपि याति परे तत्त्वे[३५०] यत्र गत्वा न शोचते[३५१] ॥ १०८ ॥

वाग्भवं प्रथमं बीजं मायाबीजं द्वितीयकम् ।
तृतीयं च श्रियो[३५२] बीजं चतुर्थं चैव खेचरम् ॥ १०९ ॥
पञ्चमं भैरवं नाम विज्ञेयाः[३५३] कुलभूषणाः[३५४] ।

प्रणवाः पञ्च आख्याता दीपकानि[३५५] कुलक्रमे[३५६] ॥ ११० ॥
पुनरेव[३५७] हि विद्याया[३५८] आदिपीठाः[३५९] प्रकीर्तिताः[३६०] ।

प्रथमं कामरूपं तु जालपीठं द्वितीयकम् ॥ १११ ॥
पूर्णगिर्य[३६१] तृतीयं तु ओडियानं[३६२] चतुर्थकम्[३६३] ।
पञ्चमं तिस्रपीठाख्यं[३६४] सिद्धास्ते पुनः पञ्चभिः[३६५] ॥ ११२ ॥
मैत्रीशं चर्यदेवं च[३६६] षष्ठीशो[३६७] ओडमेव[३६८] च ।
तूष्णीशं[३६९] देवदेवेश[३७०] सिद्धाः पञ्च क्रमेण तु ॥ ११३ ॥

आद्यपीठात् समारभ्य कुर्यादेव क्रमार्चनम्[३७१] ।
पञ्चप्रणवसंयुक्तं[३७२] सिद्ध्यते नात्र संशयः ॥ ११४ ॥
विद्यापञ्चार्णरहितं[३७३] यस्तु पूजयते क्रमम् ।
अक्रमस्थः स विज्ञेयो[३७४] न मोक्षाय[३७५] विधीयते ॥ ११५ ॥

By reciting (this Vidyā) which, (sharp as) a scalpel, is (located on) the plane of the Command[64] 100,000 times, (one attains many) powers (*śrī*). (If one who recites it) is angered (he can), without a doubt, destroy (even) the army of Śakra (the king of the gods). (105cd-106ab)

Merely by worshipping with this (Vidyā) the wicked are punished and enemies are struck down. There is no doubt about it. (Through it) a man attains the fruit of (the four goals of human life, namely) Dharma, prosperity (*artha*), conjugal love (*kāma*) and liberation. (106cd-107)

The Five Lettered Kaulika Vidyā

The yogi who acquires this fivefold Kaulikī[65] Vidyā reaches the Supreme Principle where, once gone, he no (longer) grieves. (108)

Vāgbhava (AIṀ) is the first seed-syllable. The seed of Māyā (HRĪṀ) is the second. The third is the seed of Śrī (ŚRĪṀ). The fourth is Khecara (KHPHREṀ) and the fifth is (that of) Bhairava (HSRŪAUṀ). These should be known to be the ornaments of Kula. (109-110ab)

The Five *Praṇavas* and the Five Sacred Seats

The Five *Praṇavas*, the energizers (*dīpaka*) in the Kula transmission (*kulakrama*), have been explained. Again, they are said to be the first sacred seats of the Vidyā. (110cd-111ab)

The first (of these) is Kāmarūpa. The second is Jālapīṭha (i.e. Jālandhara). The third is Pūrṇagiri. Oḍiyāna is the fourth and the fifth is called Tisrapīṭha. Again, they have five Siddhas (one for each seat). O lord of the gods, the five Siddhas are, in due order, Maitrīśa, Caryadeva, Ṣaṣṭhīśa, Oḍa and Tūṣṇīśa.[66] (111cd-113)

One should worship the Transmission (*kramārcana*) thus starting from the first seat in conjunction with the Five *Praṇavas*. (In this way) one is certainly successful. One should know that he who worships the Transmission (*krama*) that is devoid of the five-lettered Vidyā is not established in the Transmission (and that his worship) does not make for liberation. (114-115)

क्रमं पञ्चाक्षरं योगं[३७६] क्रमविद्यार्णपञ्चकम्[३७७] ।
पञ्चधातुगृहं चक्रं तथात्मानं[३७८] च पञ्चधा[३७९] ॥ ११६ ॥
पञ्चाक्षरमिदं न्यासं कृत्वा क्षोभोऽभिजायते ।

ये योगिनीकुले[३८०] जाता ते च विन्दन्ति पञ्चकम् ॥ ११७ ॥
गत्वा वै कामरूपे तु तथा जालन्धरे तु[३८१] च ।
अपरं पूर्णगिर्यायां[३८२] गत्वा पीठे चतुर्थके ॥ ११८ ॥
तिस्राख्ये च पुनर्गत्वा[३८३] विद्यापञ्चकमभ्यसेत् ।
पूर्वक्रमेण सिद्ध्यन्ति नान्यथा वीरवन्दित[३८४] ॥ ११९ ॥

आदौ ते पञ्च लक्षाणि[३८५] जप्तव्याः[३८६] साधकेन[३८७] तु ।
संयोगाल्लक्षमेकं[३८८] तु जपेद्[३८९] विद्याद्यपीठके ॥ १२० ॥
साधकः सिद्धिभागी स्यात्[३९०] खेगतिर्नात्र[३९१] संशयः ।

मेलापं[३९२] खेचरीसार्धं[३९३] तत्र पीठे लभेन्नरः[३९४] ॥ १२१ ॥
वीरसिद्धिर्महाव्याप्तिः[३९५] पुरक्षोभं[३९६] तु इच्छया ।

अणिमा[३९७] महिमा चैव लघिमा प्राप्तिरेव च ॥ १२२ ॥
प्राकाम्यं[३९८] चैव ईशित्वं वशीकरणमेव च ।
यत्र कामगतीच्छया[३९९] सिद्ध्यष्टाविह[४००] जन्मनि ॥ १२३ ॥
लभेदमरपदं[४०१] योगी स्वयं रुद्रो[४०२] भविष्यति ।

एषा पञ्चाक्षरी[४०३] विद्या मुद्रापञ्चकभूषिता ॥ १२४ ॥
प्रथमा कुलकौले तु ज्ञातव्या क्षोभचिन्तकैः[४०४] ।
योनिमुद्रा तु शङ्खिन्या[४०५] पद्ममुद्रा तथैव च ॥ १२५ ॥
कपालमुद्रा देवेश तथा वै घटसंज्ञया ।

मुद्रापञ्चकनिर्मुक्तो विद्यापञ्चकवर्जितः[४०६] ॥ १२६ ॥
नासौ अन्वयिको[४०७] मन्त्री न भवेत् सिद्धिभाजनः ।

जिह्वोपस्थनिमित्यर्थं[४०८] कौलिकान् तान्[४०९] ब्रूवन्ति[४१०] ये ॥ १२७ ॥
न तेषां कुलकौलोऽस्ति[४११] अन्यथा[४१२] पतनं भवेत् ।

The Transmission consists of the union (*yoga*) of the Five Syllables. The Vidyā of the Transmission is the group of five syllables. The Wheel is the House of the Five Bodily Substances (*dhātu*). Similarly, the Self is fivefold. Once one has executed this, the deposition (*nyāsa*) of the five syllables, (Kuṇḍalinī) is aroused (*kṣobha*).[67] (116-117ab)

(Only) those born into the Yoginīkula obtain the Group of Five. Once one has gone to (the five sacred seats, namely) Kāmarūpa, Jālandhara, to the other in Pūrṇagiri, the fourth sacred seat (i.e. Oḍḍiyāna) and again to the one called Tisra, one should practice therein the Group of Five. O you who are praised by the Heroes, they achieve success by means of (this), the previous Transmission and not otherwise. (117cd-119)

The adept must first repeat them 500,000 times. (Then) he should repeat them 100,000 times conjoined together in the original seat, which is the Vidyā. (In this way) the adept has *siddhi* and (achieves mystical) flight. Here, (concerning this), there is no doubt.[68] (120-121ab)

There, in (that) sacred seat, man attains union (*melāpa*) with (the goddess) Khecarī. At will, (he experiences) the arousal of (the energy in) the body, the Accomplishment of the Heroes, and the Great Pervasion (*mahāvyāpti*).[69] (121cd-122ab)

Here, in (this very) life, wherever (his) desire may wander, (he attains) at will the eight accomplishments.[70] These are the power of atomicity (*aṇimā*), the power of greatness (*mahimā*), the power of lightness (*laghimā*), the power of attainment (*prāpti*), the power of wilfulness (*prākāmya*), lordship (*īśitva*) and subjugation (of others) (*vaśīkaraṇa*). The yogi attains the immortal abode and will be Rudra himself.[71] (122cd-124ab)

This is the Five-lettered (*pañcākṣarī*) Vidyā, adorned with the five gestures. The first (of these gestures taught) in the Kulakaula that should be known by those who contemplate the arousal (of Kuṇḍalinī) (*kṣobhacintaka*) is the Gesture of the Yoni (*yonimudrā*). (The others are the Gestures of the) Conch (*śaṅkhinī*), the Lotus (*padmamudrā*), Skull (*kapālamudrā*) along with the one called the Jar,[72] O lord of the gods. (124cd-126ab)

The reciter of mantra devoid of the five gestures and the fivefold Vidyā does not belong to the tradition and has no attainments (*siddhi*). (126cd-127ab)

Those who, for (the pleasures) of the tongue and genitals, say that (people such as) these are Kaulikas do not possess the Kulakaula. On the contrary, they fall (instead to lower levels). (127cd-128ab)

विद्या ध्यानानि पीठानि सिद्धा मुद्राश्च पञ्चकम्[४१३] ॥ १२८ ॥
एतद् वै तत्त्वतो ज्ञेयं तथा पञ्चार्णपञ्चकम् ।

सूचितं तव सिद्धस्य गोपनीयं शरीरवत् ॥ १२९ ॥
इदं रहस्यं परमं नाख्येयं[४१४] यस्य कस्यचित् ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[४१५] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे[४१६] स्वामिनीमते श्रीचतुर्विंशत्सहस्र–
संहितायां अव्वाक्रमभाषिते मेरुप्रस्थारनिर्णये
विद्या–उद्धारो नामानन्दः ॥ ८ ॥

The pentad (consists of) the Vidyā, the visualizations (*dhyāna*), the sacred seats, the Siddhas and the gestures. This should be known as it really is and so too, the pentad of the five syllables. (128cd-129ab)

What I have indicated to you, O Accomplished One, should be kept hidden, as one does the body. This supreme secret should not be told to (just) anybody. (129cd-130ab)

This is the (eighth) chapter called the Extraction of the Vidyā according to the Teaching concerning the *Meruprastāra*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses known as) the *Svāminīmata* of the Supreme Lord's Command, as uttered within the Tradition of the Mother (*avvākrama*).

नवमानन्दः

श्रीनाथ उवाच

श्रुतं च देवदेवेशि विद्या–उद्धारमुत्तमम्[१] ।
देव्याः[२] कूटं न मे ज्ञातं विस्तरेण मया प्रभो ॥ १ ॥
अधुना श्रोतुमिच्छामि इदानीं तद् वद प्रभो[३] ।

श्रीवक्रा उवाच[४]

कूटमेकं गुरोर्वक्त्रात्[५] ज्ञातव्यं तत्[६] महेश्वर[७] ॥ २ ॥
न तेन रहिता सिद्धिस्तदाकर्णय[८] सुन्दर ।

प्रथमं जालपीठं तु पूर्णगिर्य[९] द्वितीयकम् ॥ ३ ॥
तृतीयं कोंकणं[१०] प्रोक्तं कामरूपं चतुर्थकम्[११] ।
पञ्चमं पीठमोंकारं षष्ठं[१२] त्रिस्त्रोतनायकम्[१३] ॥ ४ ॥

सालम्बास्ते[१४] स्मृताः[१५] षड्भिः[१६] शरीरे तु[१७] विनिर्दिशेत्[१८] ।
निरालम्बान्[१९] तदूर्ध्वं तु षड्भिर्वक्ष्यामि[२०] साम्प्रतम् ॥ ५ ॥

इन्दुबिन्दुः[२१] स्वयंनाथः[२२] शक्तिरूर्ध्वे[२३] च[२४] व्यापिनी ।
तदूर्ध्वे[२५] समना ज्ञेया[२६] उन्मना वै तथोपरि[२७] ॥ ६ ॥

उभयोरपि संयोगात्[२८] द्वादशानि[२९] भवन्ति ते ।
पदार्थानि[३०] समूहेन अथ वक्ष्यामि[३१] साम्प्रतम् ॥ ७ ॥

तेजोरूपं तु जालाख्यं हृदये तु[३२] हुताशनम्[३३] ।
दाडिमीपुष्पसंकाशं[३४] कूपस्थं[३५] पूर्णगिर्यकम् ॥ ८ ॥

CHAPTER NINE

The Consciousness of the *Vidyā* according to its Divisions as Full and the Rest.

The Peak Syllable of the Goddess

Śrīnātha said:

O mistress of the god of gods, I have heard the most excellent extraction of the Vidyā (but), O lord, I have not know the Peak syllable (*kūṭa*) of the goddess in detail. I now wish to hear (about) it. O Lord,[1] tell me that. (1-2ab)

The venerable (goddess) Vakrā said:

O Maheśvara, the single Peak syllable should be known from the teacher's mouth.[2] (There is no) accomplishment (*siddhi*) without it. Hear me, O handsome one! (2cd-3ab)

The first is the sacred seat of Jāla (Ra).[3] The second is Pūrṇagiri (Pha). The third is said to be Koṅkaṇa (Kha). Kāmarūpa (Sa) is the fourth. The fifth is the sacred seat of the letter OṀ (Ha) and the sixth is the Leader of the Three Currents (i.e. Tisrapīṭha – E). (3cd-4)

These six are said to be 'with support' (*sālamba*) and should be indicated within the body. Now I will now tell about the ones 'without support' (*nirālamba*) that are six. (5)

(First come) the Moon and the Drop (*indubindu*), (followed by) the Lord Himself (*svayaṁnātha*);[4] above is Energy (*śakti*) and the Pervasive One (*vyāpinī*). One should know that above (all) that is the Equal One (*samanā*) while the Transmental (*unmanā*) is, similarly above that. (6)[5]

By conjoining the two (groups) they make twelve. Now I will tell (you what these) things (*padārtha*) are as a group. (7)

The Six With Support

1) The (sacred seat) called Jāla is brilliant energy (*tejas*). (It is) the fire (that burns) in the Heart. 2) Pūrṇagiri, (red) like the flower of the pomegranate, is located in the pit of the throat. (8)

कोङ्कणं घण्टिकायां तु शरद्गगनसन्निभम्[३६] ।
कामाख्य[३७] तालुमध्ये तु हिमकुन्देन्दुनिर्मलम् ॥ ९ ॥

तस्य ऊर्ध्व[३८] तु विज्ञेय[३९] ॐकार[४०] दर्पणप्रभम् ।

ब्रह्मरन्ध्रे[४१] त्रिकोणाख्य[४२] ऊर्ध्ववक्त्र[४३] विचिन्तयेत् ॥ १० ॥
तप्तहेमनिभं ध्यायेत्[४४] तिस्राख्यं पीठनायकम्[४५] ।
तदूर्ध्व[४६] व्योमचक्रं तु आलातकसमप्रभम्[४७] ॥ ११ ॥

बिन्दुरूपं समाभ्यस्य[४८] अर्धेन्दुस्तस्य[४९] चोपरि[५०] ।
ज्योतिरूप[५१] समाख्यात[५२] आदिनाथ[५३] तु[५४] मूर्धनि ॥ १२ ॥

शिवतत्त्व[५५] विजानीयादव्यक्तं चक्रवत् स्मरेत् ।

हृदयात् तु[५६] समारभ्य[५७] यावदूर्ध्वं हि मस्तकम्[५८] ॥ १३ ॥
तावत् कूटं समाख्यातं नवधा संव्यवस्थितम् ।
सुषुम्नानाडिभेदेन शनै: शनैस्तु[५९] भेदयेत् ॥ १४ ॥

तदूर्ध्वे ओलिभेदानि[६०] त्रिभिर्वक्ष्यामि[६१] साम्प्रतम् ।

चतुरंगुलमुत्सृज्य ऋजुशक्तिर्विधीयते ॥ १५ ॥
अतसीपुष्पसंकाशां व्योमव्यापीं[६२] विचिन्तयेत् ।

तदूर्ध्वे[६३] व्यापिनी प्रोक्ता चत्वार्यगुलमूर्ध्वत:[६४] ॥ १६ ॥
समना सा स्वरूपेण चन्द्रकोटिसमप्रभा ।
शिवतत्त्वस्य ऊर्ध्वे[६५] तु ओलिदेव्यस्त्रय:[६६] स्मृता:[६७] ॥ १७ ॥

3) Koṅkaṇa, which is like the autumn sky, (is located) in the uvula.

4) Kāmākhya, pure as snow, the jasmine or the moon, is in the middle of the palate. (9)

5) One should know that above that is (Oḍḍiyāna the sacred seat of) the letter OṀ, (Ha) as brilliant as a mirror.[6] (10ab)

6) One should think of the Upper Face (*ūrdhvavaktra*), called the Triangle, in the Cavity of Brahmā.[7] One should meditate on the leader of the sacred seats called Tisra as similar to heated gold. Above that is the Wheel of Space (*vyomacakra*)[8] brilliant as a whirling firebrand.[9] (10cd-11)

The Six Without Support[10]

1) Once one has practiced (meditation) on the form of the Drop (*bindurūpa*), (one should concentrate on) the 2) Half-moon above it. 3) The Primordial Lord (*ādinātha*), who is said to be light (*jyotirūpa*), is on top (*mūrdhani*). (12)

Know that to be the Śiva Principle (*śivatattva*). Unmanifest, one should recollect it (as having a form and motion) like a wheel.[11] (13ab)

The Peak (*kūṭa*), established ninefold, is said to extend from the Heart upward onto the head. By splitting apart the channel of Suṣumṇā one should slowly (and gradually) split apart (the Peak).[12] (13cd-14)

Above that the divisions of the lineages (*oli*) are (associated) with (the following) three. I will now tell (you what they are). (15ab)

4) Abandoning (a distance of) four fingers (breadth upwards), (one comes to) the Straight Energy (*ṛjuśakti*). One must think (of her to) be like the hemp flower (in colour) and pervading the Sky (of the Supreme Principle).[13] (15cd-16ab)

5) It is said that the Pervasive One (v*yāpinī*) is above that. (Again), four fingers further above is 6) the Equal One (*samanā*) who is, by her very nature, as brilliant as countless millions of moons.[14] (These) are said to be the three goddesses of the Lineages (*oli*) that are above the Śiva principle. (16cd-17)

तस्योर्ध्वे उन्मनावस्था[६८] शब्दावस्थं[६९] हि शाम्भवम् ।
शून्यमेकं समाभ्यस्य[७०] यत्र सर्वं[७१] निवर्तते ।। १८ ।।[७२]
शून्यान्ते[७३] तून्मने[७४] प्राप्ते को न[७५] मुच्येत[७६] बन्धनात् ।

अथान्यं[७७] संप्रवक्ष्यामि कारणं गूढमुत्तमम् ।। १९ ।।

प्रथमं कामरूपाख्यं शृङ्गाटाकृतिशेखरम्[७८] ।
मायाबीजं द्वितीयं तु गुहा मुद्रा च तूष्णिका[७९] ।। २० ।।

तृतीयं रुद्रबीजं तु दिव्यं सुरवरार्चितम् ।
चतुर्थं[८०] खेचरं[८१] पीठं[८२] खफरेमिति[८३] विग्रहम् ।। २१ ।।

पञ्चमं भैरवं नाम[८४] हसरौ–उपदाङ्कितम्[८५] ।
पीठपञ्चकमाख्यातं गुप्तसंज्ञं कुलागमे ।। २२ ।।

तेषां संकेतकाः पञ्च शास्त्रेऽस्मिन्[८६] स्ववतारिताः[८७] ।
ईकारश्च[८८] आकारश्च इ उ ओ[८९] स्वरपञ्चकम् ।। २३ ।।

एते तत्त्वक्रमाच्छम्भो संजातानि[९०] कुलेच्छया ।
आद्यं पीठं[९१] भवेद्[९२] दीर्घं चतुर्थं[९३] स्वरनायकम् ।। २४ ।।
स्वरोदयं[९४] द्वितीयं[९५] च[९६] तृतीये च तृतीयकम् ।
चतुर्थकं चतुर्थे तु[९७] पञ्चमे तु त्रयोदशम्[९८] ।। २५ ।।
एते पीठाः[९९] स्मृता रत्ना[१००] ओजापूकाः[१०१] सतिस्त्रकाः[१०२] ।

एतेषां नायिकाह[१०३] च विद्या च महान्तारिका[१०४] ।। २६ ।।

साकारा च निराकारा अद्वैताकारभूषिता[१०५] ।
सा स्थूला सा च वै सूक्ष्मा चिच्छक्त्यन्तरचारिणी[१०६] ।। २७ ।।

Above that is the state Beyond Mind (*unmanāvasthā*) and that is the Śāmbhava state of the Word (*śabdāvastha*). (One attains it) once one has practiced (immersion in) the one Void where everything comes to an end. And once the Transmental at the end of the Void has been reached, who is it that would not be freed from bondage?[15] (18-19ab)

The Five *Praṇavas*[16]

Now I will explain something else, the most excellent secret concerning the (five) causes.[17] (19cd)

The first is called the 'form of passion' (*kāmarūpākhya*), which is the peak in the shape of (the triangular) water chestnut (AIṀ). The second is the seed of Māyā (HRĪṀ). (It is) the silent (goddess) (*tūṣṇikā*), the Gesture (*mudrā*) and the Cave.[18] (20)

The third is Rudra's divine seed (ŚRĪṀ), which is worshipped by the best of the gods. The fourth is Khecara's sacred seat whose form is KHAPHAREṀ.[19] (21)

The fifth is called Bhairava marked with (the seed-syllable) HASARAU-UṀ.[20] (This is) said to be the secret name of the group of the five sacred seats in the Kula scripture (*kulāgama*). (22)

Their five conventions have been well brought down (into the world) in this scripture. (They are) the five vowels, namely, the letter Ī and the letters Ā, I, U and O.[21] (23)

These, O Śambhu, have arisen in accord with the sequence of the principles (*tattvakrama*) by the will of Kula. The first sacred seat is the long fourth (vowel) which is the leader of the vowels (Ī). The second is the arising of the vowels (Ā), while the third (sacred seat) is in the third (vowel) (I). The fourth (sacred seat) is in the fourth (vowel) (U), while the thirteenth (vowel) (O) is in the fifth (seat). These sacred seats are said to be (five) jewels. (They are) O (Oḍḍiyāna), JĀ (Jālandhara), PŪ (Pūrṇagiri), KĀ (Kāmarūpa) and with them is (the sacred seat called) Tisraka.[22] (24-26ab)

I am their mistress; I am the Mahāntārikā Vidyā (the Incantation of the Great Saviouress). (26cd)

Decorated with a nondual form she (both) has form and is formless. She is gross. She is subtle. She is the inwardly moving energy of consciousness. (27)

बोधरूपा[१०७] महामाया अलेख्या[१०८] लेख्यरूपिणी[१०९] ।
गुह्ये च हृदये वक्त्रे विलसेत् परमेश्वरी ।। २८ ।।

मुद्राकूटसमायुक्ता तेन सा मुद्रिता भवेत् ।
यावन्न विन्दते कूटं तावद् विद्या न सिद्ध्यति[११०] ।। २९ ।।

पश्चात् संपूर्ण करण[१११] कादिभेदेन कौलिकम् ।
गूढार्थेन प्रवक्ष्यामि विद्या द्वात्रिंशदक्षरा[११२] ।। ३० ।।
संकेतेन यथा प्रोक्ता[११३] सिद्धिदा चैव योगिनाम् ।

प्रथमं पीठसंकेत[११४] भगवतीत्यतः[११५] परम् ।। ३१ ।।

तृतीयं मूर्तिसंकेत[११६] चैतन्यं च अतः परम्[११७] ।
चतुर्थं तु समाख्यतं अलङ्कार[११८] च पञ्चमम्[११९] ।। ३२ ।।

अभिधानं ततः षष्ठं ब्रह्माख्यं बीजसप्तमम्[१२०] ।
अष्टमं विष्णुबीज[१२१] तु नवमं रुद्रमुच्यते[१२२] ।। ३३ ।।

द्विपञ्चक[१२३] करालाख्यं अमृतैकादशोच्यते[१२४] ।
महाभैरवरूपं तु द्वादशं समुपस्थितम् ।। ३४ ।।

त्रयोदशं भवेद् व्याप्तिः[१२५] संस्थितिश्च[१२६] चतुर्दशम्[१२७] ।
सिद्धिः पञ्चदशे[१२८] स्थाने आज्ञा षोडशमे[१२९] पदे ।। ३५ ।।

षोडशात्मकसंकेत[१३०] उपदेशकृते कृतम्[१३१] ।
त्रिधा देवी क्रमाणां हि ओलीनां तदनन्तरम् ।। ३६ ।।

यथा कर्णोपदेश[१३२] तु तत् प्रवक्ष्याम्यनन्तरम् ।

(She is) Mahāmāyā who is consciousness (*bodharūpā*).[23] She cannot be written about and (yet she) is (all that can be) written about. May the Supreme Goddess play in the genitals (*guhya*), the heart and the mouth (*vaktra*).[24] (28)

She is conjoined with the Peak syllable and with Gesture and so she is stamped (*mudritā*) (onto the body).[25] (This) Vidyā is not successful until one obtains the Peak (syllabic mantra).[26] (29)

The Vidyā of Thirty-two Syllables in Sixteen Parts

Next I will explain the complete Kaulika means (to realisation) according to the division beginning with Kā (*kādibheda*) with its profound meaning. (This), the Vidyā of Thirty-two Syllables explained according to the convention, bestows accomplishment (*siddhi*)[27] upon yogis. (30-31ab)

The first (part of this Vidyā consists of) the Convention of the Sacred Seats.[28] After that comes (the word) 'BHAGAVATI'. (31cd)

The third is the Convention of Form (*mūrti*)[29] (GHORE)[30] and after that comes Consciousness (HSKHPHREṀ),[31] which is said to be the fourth. The Ornament (ŚRĪ)[32] is the fifth. (32)

Then comes the Designation (KUBJIKE), which is the sixth. Brahmā is the name of the seventh seed-syllable (HRĀṀ). The eighth is the seed of Viṣṇu (HRĪṀ) and the ninth is said to be Rudra (HRAŪṀ).[33] (33)

The tenth is called Karāla (ṄAÑAṆANAME) and Nectar (A) is said to be the eleventh. The twelfth is present in the form of the great Bhairava (GHORA). (34)

The thirteenth is Pervasion (MUKHI), while Stability is the fourteenth (CHĀṀ CHĪṀ). Accomplishment (KIṆI KIṆI) is in the fifteenth place and the Command (VICCE) is in the sixteenth part. (35)

For the purpose of instruction, the convention has been made sixteenfold. The goddess of the Transmissions (*krama*) and, after that, that of the Lineages (*oli*), are threefold. (36)

An Explanation of the Thirty-two Syllable Vidyā, Application and Modifications

I will (now) explain the oral teaching (*karṇopadeśa*). (37ab)

मूर्तिभेद[१३३] त्रिधा[१३४] प्रोक्तं व्युत्क्रमेण[१३५] क्रमत्रये ॥ ३७ ॥
विपरीतेन रेघो वै द्वौ सिद्धौ[१३६] अ गणाधिपः[१३७] ।
यावन्न ज्ञायते चार[१३८] ओलिशुद्धिः कुतः क्रमे ॥ ३८ ॥

आदौ विकृतिकारण[१३९] सौम्यं च तदनन्तरम् ।
महावृक्ष[१४०] पुनश्चात्र[१४१] त्रिविध[१४२] करणेन तु ॥ ३९ ॥

मूर्तिशुद्धि[१४३] पुरा ज्ञात्वा आज्ञातत्त्वमनुस्मरेत् ।
चैतन्येन विनिर्मुक्तं प्रमादादपि वर्तते ॥ ४० ॥
तत्र शून्यं क्रम[१४४] तस्य अधिकारं विना गुरोः ।

शक्तिना[१४५] व्यतिरिक्तं तु रुद्रबीजं त्रिकन्दकम्[१४६] ॥ ४१ ॥
मलाना[१४७] दहनं कस्माच्छक्तिना परिभाव्यते ।
शक्तियुक्त[१४८] पुरा[१४९] ज्ञात्वा तदादिष्ट[१५०] मलक्षयम्[१५१] ॥ ४२ ॥

अमृतं योगिनीरिक्तं विसर्गरहित[१५२] यदा ।
अपवर्ग[१५३] कुतस्तस्माद्[१५४] नापि[१५५] स्वर्ग[१५६] प्रवर्तते[१५७] ॥ ४३ ॥

भैरवान्तं यदा दीर्घ[१५८] भिन्नं कस्मात् कलेवरम् ।
कुतः[१५९] स्याद् भैरवीशक्तिः कुतः स्यात् सिद्धिमण्डले ॥ ४४ ॥

अव्ययेन यदा रिक्तं व्याप्तं मण्डलपञ्जरम्[१६०] ।
संसारमण्डलात्[१६१] तस्मान्न मुक्तिरिह[१६२] गीयते ॥ ४५ ॥

सर्वेषां पूर्वतो देव्या नमो[१६३] आमन्त्रणे पदे ।
कुलभ्रंशविनाशाय[१६४] मतिभ्रंशः[१६५] सदात्मनि ॥ ४६ ॥
मलानां भवते वृद्धिस्तद्वद्[१६६] वृद्धिः[१६७] कुतो भवेत् ।
तदा संसारचक्रेऽस्मिन् उदयते[१६८] दिने दिने ॥ ४७ ॥

The Division of Form (*mūrtibheda*) is said to be threefold and is present, out of order, in the three Transmissions (*kramatraya*). 'RE' and 'GHO' in reverse order (i.e. GHO RE) are the two accomplished ones (*siddha*) (and along with them) is A, the Lord of Hosts (*gaṇādhipa*).[34] As long as one does not know the dynamics (*cāra)* (of this Vidyā), how can the lineages (*oli*) be purified in the Transmission (*krama*)? (37cd-38)

(The Vidyā starts) in the beginning with the Cause of Change (*vikṛtikāraṇa*) (AIṀ) and is followed by the Profound (*saumya*) (HRĪṀ). Again here the Great Tree is threefold (AIṀ HRĪṀ ŚRĪṀ) in accord with the instrument (that applies its mantras). (39)

Initially, having known the purification of Form, one should recall the Principle of the Command (AIṀ). If, due to negligence, (this Vidyā is uttered by someone) without consciousness (HSKHPHREṀ), the Transmission (*krama*) of such a one, devoid of the authority of the teacher, is empty.[35] (40-41ab)

If the seed of Rudra, which is in three parts (HRĀṀ HRĪṀ HRAUṀ), is devoid of Energy (RA) how can impurities (*mala*) be burnt away? (For it is) due to Energy that (this) takes place. It is taught that having initially known it to be conjoined with Energy, (only) then is impurity destroyed.[36] (41cd-42)

If Nectar (A) is devoid of the Yoginī[37] and Emission (*visarga*) how can there be liberation? (Indeed, not even) heaven is (attained). (43)

If there is a long (vowel) at the end of Bhairava (i.e. HSRAU-UṀ) how can the body be split apart? Where would Bhairavīśakti be? Where (would it be in) the Circle of Accomplishments? (44)

If the cage of the *maṇḍala* is pervaded (by the Vidyā) devoid of the Imperishable (*avyaya*),[38] it is said that there is no liberation from the sphere (*maṇḍala*) of transmigratory existence. (45)

Preceding all (the parts of the Vidyā) comes the salutation of the goddess (*namaḥ*) in the section (*pada*) (of the Vidyā) concerned with invocation.[39] (This is done) in order to destroy lapses from (the teachings of the) Kula. (Moreover, if one fails to do this) the intellect within oneself constantly lapses. In this way impurities increase, so how can there be (any spiritual) growth? (Indeed one) then enters (further) into this wheel of transmigratory existence day by day. (46-47)

पीठरिक्ता अमावास्या नेह सिद्धिफलप्रदा ।
भाग्यक्षयं च कुरुते[१६९] अन्ते आज्ञाविवर्जिता ।। ४८ ।।
दुर्भगा जायते विद्या[१७०] दुर्भगत्वं न संशय:[१७१] ।

अथ संपुटयोग[१७२] वा आद्यन्तेऽवकृतं यदि ।। ४९ ।।
तदा रेफप्रभावेण[१७३] जज्वलद् भैरवानलम् ।
तेन सा भीषणीमूर्ति:[१७४] साक्षात्[१७५] क्लिन्ना भविष्यति[१७६] ।। ५० ।।

तत्रास्ति करणं किञ्चित्[१७७] हसमध्ये[१७८] प्रवर्तते ।
रवेर्लोप[१७९] पुरा[१८०] कृत्वा तत्र[१८१] सा वारुणी[१८२] कला ।। ५१ ।।

करणं चन्द्रचारेण तदा पूर्णतरङ्गिणी[१८३] ।
चन्द्रांशु:[१८४] क्षरते यस्मात् तस्मात् पूर्णा निगद्यते ।। ५२ ।।

उभौपञ्चकहीना[१८५] च जपिता[१८६] विधिना यदि ।
तथापि हि न[१८७] सिद्ध्यन्ति इत्याज्ञा पारमेश्वरी ।। ५३ ।।

उभौपञ्चकनिर्मुक्ता नमो[१८८] आमन्त्रणे[१८९] युता ।
तेन विद्यां अमावास्या[१९०] जप्त्वा कोटिशतैरपि ।। ५४ ।।
विमुखा जायते विद्या मर्त्यलोके कलौ युगे ।
यद्यपि दक्षिणे प्रोक्ता मन्त्रसिंहासने हर ।। ५५ ।।

निग्रहानुग्रहे[१९१] शक्ति: वृक्षस्फोटादिप्रत्यया[१९२] ।
तदिद[१९३] क्षेत्रमाहात्म्य[१९४] तत्[१९५] तु विद्याप्रभावत: ।। ५६ ।।

वटुकस्य प्रभावेण[१९६] संस्थिता बाह्यप्रत्यया:[१९७] ।
स्वप्रत्यया भवेद् विद्या यथा[१९८] ओघक्रमेण[१९९] तु ।। ५७ ।।
ओघहीना न[२००] मुच्यन्ति[२०१] पतनं तेन खेचर ।

The New Moon that is devoid of the sacred seats does not bestow the fruits of accomplishment here (in this world). Devoid of the Command (AIṀ)[40] at the end, it destroys (all of one's) good fortune.[41] The Vidyā becomes unlucky (and so one is) undoubtedly (afflicted) by misfortune. (48-49ab)

Now, if the union of encapsulation (*saṁpuṭayoga)* (of the Vidyā with the *Praṇavas*)[42] at the beginning and the end is omitted then, by the power of the letter Ra, the fire of Bhairava burns intensely. Thus (to extinguish this fire) the (goddess) of fearsome form becomes visibly (*sākṣāt*) wet (*klinnā*) (by the power of the encompassing syllables). (49cd-50)

There is some (mantric) instrument (*karaṇa*) there that operates in the middle between Ha and Sa. The energy (called) Vāruṇī is present there once the Sun has been removed.[43] (51)

Then, by the movement of the Moon, the (mantric) instrument (i.e. the Vidyā) becomes the Full Taraṇgiṇī. (Then) the ray of the Moon oozes (nectar) and so (that energy) is called the Full (*pūrṇā*).[44] (52)

The Command of the Supreme Goddess (ordains that) (even) if (the Vidyā) is repeated according to the rule (but) without the two pentads (of *Praṇavas* at the beginning and end), then also (those who recite it) are not successful. (53)

If one recites (this), the Vidyā of the New Moon, along with the salutation (*namaḥ*) during the invocation (but) without the two pentads even a hundred million times, the Vidyā becomes averse (to its reciter) in the mortal world during the Age of Strife. (This is so), O Hara, even though she is said to be on the right (propitious) (*dakṣiṇa*) side of the Lion Throne of mantra. (54-55)

(This Vidyā is) the power to (both) grace and restrain, which (has as its) sign of attainment (*pratyaya*) such (powers as the capacity to) burst trees apart and the like.[45] This, the glory of the sacred field (i.e. the *maṇḍala*), is due to the power of the Vidyā. (56)

The external signs of attainment are established by Vaṭuka's power,[46] (while) the Vidyā (itself) is its own sign of attainment in accord with the transmission of the current (of the lineages) (*oghakrama*). O Skyfarer, those who are devoid of the current (of the transmission) (*ogha*) are not freed (but, on the contrary,) fall because of this. (57-58ab)

अनुलोमेन पाठ्यादौ[२०२] विलोमान्ते[२०३] च[२०४] पञ्चकम्[२०५] ।। ५८ ।।

कृत्वा गमागमं[२०६] देव मध्ये विद्या सुरेश्वर ।
भादिसृष्टिक्रमेणैव तदा सा[२०७] पूर्णिमा भवेत् ।। ५९ ।।

सकृदुच्चारिता[२०८] विद्या[२०९] कम्पते देहपञ्जरम् ।
रुद्रांशको[२१०] भवेन्मन्त्री[२११] विद्या देवी च पूर्णिमा ।। ६० ।।

अन्यथा न भवेद्[२१२] देव शास्त्रेऽस्मिनवतारिता[२१३] ।
एतद्वै संपुटं योगं[२१४] विद्याया तनुपूर्वकम्[२१५] ।। ६१ ।।
पञ्चार्णमिति[२१६] विख्यातं यो विन्दति[२१७] स सिद्ध्यति ।

विद्या संपुटिता शुद्धा संपुटेन विवर्जिता ।। ६२ ।।
अशुद्धा नात्र संदेहो विघ्नदात्री[२१८] पदे पदे ।
विघ्नविदारणार्थाय[२१९] तदाख्यातं च संपुटम् ।। ६३ ।।

अमावास्या भवेत् पूर्णा कृष्णा[२२०] स्थूला[२२१] भविष्यति[२२२] ।
रौद्रा सा भवते सौम्या आक्रान्ता करणेन तु ।। ६४ ।।

ये[२२३] ते पञ्च क्रमात्[२२४] पीठाः[२२५] पूर्वोक्ता हि[२२६] सुरोत्तम ।
ते च कुर्याद् भकारादौ वाग्भवाद्यनुलोमतः[२२७] ।। ६५ ।।

पुनस्तेऽपि विलोमाच्च[२२८] चकारान्ते[२२९] नियोजयेत् ।
आदौ ते प्रणवाः पञ्च अन्ते तेऽपि विसर्पिताः[२३०] ।। ६६ ।।

विद्यामध्ये[२३१] गताहं च त्वमूर्तिरिति कौलिनी ।
द्वात्रिंशाक्षरिका[२३२] या तु अनेन करणेन तु ।। ६७ ।।
द्विचत्वारिंशती[२३३] सा तु स्वमन्त्रं[२३४] पश्चिमान्वये ।
तच्चास्य[२३५] प्रणवं[२३६] देयं दीपनं वैदिकं[२३७] प्रिय ।। ६८ ।।

तेन सा च विनिर्मुक्ता षड्जातिभ्यो[२३८] विवर्जिता ।
ॐकारं[२३९] च नमः[२४०] पूर्वं नमः स्वाहा स्वधा वषट्[२४१] ।। ६९ ।।
वौषट्[२४२] चैव तु स्वाहान्तं रक्षफट्कारवर्जिता[२४३] ।
एभिर्मन्त्रपदैस्तत्र[२४४] उत्तीर्णा सिद्ध्यते[२४५] परा ।। ७० ।।

Once recited in the beginning in the forward order, the group of five (*praṇava*s should be recited) in the end in reverse. (58cd)

O god, having gone and come,[47] the Vidyā, O lord of the gods, is in the middle. Then, in accord with the sequence of emanation starting with the (letter) Bha, it is the Full Moon (*pūrṇimā*).[48] (59)

(If this) Vidyā is recited (just) once, the cage of the body shakes. The reciter of mantra (becames) an incarnation (*aṁśa*) of Rudra and the goddess of the Vidyā is the Full Moon. (60)

Otherwise, O god, she would not have descended down into this scripture. This indeed is the union of encapsulation (*saṁpuṭaṁ yogaṁ*)[49] with the Vidyā preceded by (the formation of its) the body. It called the Five-lettered (Vidyā).[50] He who receives it is successful. (61-62ab)

The encapsulated Vidyā is pure (but) without the encapsulation it is impure and, undoubtedly, creates obstacles at each step. Then (the method of) encapsulation has been explained in order to remove (these) obstacles. (62cd-63)

(In this way) the New Moon becomes the Full Moon. The dark (Moon) is gross and fierce (*raudrā*) (but), conjoined with the instrument (of mantra i.e. the *Praṇavas*), it becomes tranquil (*saumyā*).[51] (64)

O best of the gods, these five (*praṇava*s), that are the aforementioned sacred seats in due order,[52] should be placed before the letter Bha (in the beginning of the Vidyā) in the forward order beginning with *Vāgbhava* (AIṀ). (65)

Then again, the same (*praṇava*s) should be placed at the end of the syllable CCE (which is at the end of the Vidyā) in the reverse order. (Thus) the same Five *Praṇavas* that are at the beginning have emerged also at the end. (66)

I am the Vidyā in the middle, (the goddess) Kaulinī without form (*amūrti*). (I am) that thirty-two syllable (Vidyā) who, by means of this (mantric) instrument, is the forty-two syllable (Vidyā), which is my own mantra in the western tradition.[53] And that, O beloved, is the *Praṇava*, the Vedic energizer (*dīpana*), that should be given to it. (67-68)

Thus, (the Vidyā) is free and devoid of the six types.[54] (It is devoid of) OṀ preceded by NAMAḤ, SVĀHĀ, SVADHĀ, VAṢAṬ, VAUṢAṬ and SVĀHĀ at the end. It is devoid of PHAṬ that serves for protection. There (in that case), the supreme (Vidyā), free of these mantric syllables, is successful. (70)

प्रधानास्तेऽपि तन्त्रेषु इज्यार्थे होमकर्मसु ।
तैस्तु[२४६] कृत्वा कुलाम्नाये योगभ्रंशो[२४७] हि[२४८] जायते[२४९] ॥ ७१ ॥

स्वभावे दीपिता विद्या संस्थिता वह्निमण्डले ।
तदा सा तन्त्रमन्त्रैस्तु उत्तीर्णा[२५०] चापि सिद्ध्यति ॥ ७२ ॥

न चास्याः[२५१] सदृशा विद्या त्रिषु लोकेषु विद्यते ।
विद्यते कुलशास्त्रेऽस्मिन् पीठानां पीठदेवता ॥ ७३ ॥
अस्या विद्या परा नास्ति आज्ञाशास्त्रात् परं नहि ।
पीठक्रमात्[२५२] परं नास्ति गुरुवक्त्रात् परं नहि ॥ ७४ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे[२५३] स्वामिनीमते श्रीचतुर्विंशत्सहस्र–
संहितायां[२५४] अव्वाक्रमभाषिते विद्यापूर्णादिभेदचैतन्या–
धिकारवर्णने[२५५] क्रमोदयो नामानन्दः ॥ ९ ॥

Even though, according to the Tantras, these are also the main (syllables used) in rites in which offerings are made in the fire (*homakarma*) for the gods and ancestors (*ijya*); if (this) is done with these in the Kula tradition, there is a fall from Yoga. (71)

The Vidyā is energized (*dīpitā*) in its own essential nature and abides in the Circle of Fire. Then, even though it is free (*uttīrṇā*) of (supplimentary) rites (*tantra*) and mantras, it is successful. (72)

There is no Vidyā like it in the Three Worlds. The deity of the sacred seats, it is present in this Kula teaching (*śāstra*). There is no Vidyā superior to this one. There is nothing superior to the scripture of the Command (*ājñāśāstra*). There is nothing superior to the transmission of the sacred seats (*pīṭhakrama*) nor anything superior to the teacher's mouth. (73-74)

This is the (ninth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning the (seed-syllable of) Consciousness and the types of the *Vidyā*, namely, Full and the rest. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

दशमानन्दः

श्रीनाथ उवाच

किमेतत् पूर्णकरणं[१] विद्यायाः[२] कथितं त्वया ।
भैरवस्य तु पिण्डस्य यत्[३] तेजो[४] औसमध्यतः[५] ।। १ ।।

आदावन्ते स्थितस्यैव द्वौ[६] रेफौ[७] सन्निरोधतः ।
वक्रीकरणमेतद् वै[८] न पूर्णं करणं क्वचित् ।। २ ।।

एतच्छल्यं च विद्यायास्तदा[९] सा कीलिता[१०] भवेत्[११] ।
उत्कीलनं वद[१२] तस्या[१३] येन सा पूर्णिमा भवेत् ।। ३ ।।

श्रीवक्रा उवाच[१४]

एतत् प्रश्नवरं[१५] गुह्यं देवदेवावतारितम् ।
त्वदृते बुद्धिमान् नास्ति उत्तरं तस्य[१६] तच्छृणु ।। ४ ।।

भैरवस्य तु पिण्डस्य आदावन्ते स्थितस्य च ।
औसमध्यगतं[१७] शल्यं मध्याह्नार्कसमप्रभम्[१८] ।। ५ ।।

लोपनं[१९] तस्य तत् कृत्वा तत्र सा वारुणी कला ।
कृत्वा चामृतमाद्यन्ते ततो विद्या च सिद्ध्यति ।। ६ ।।

उपदेशं[२०] समाख्यातं लक्षजापेन खेगतिः ।
साधकस्य भवेद् देव नात्र कार्या विचारणा[२१] ।। ७ ।।

CHAPTER TEN

A Description of the Glory of the Vidyā.

The Fixing and Release of the Vidyā

Śrīnātha said:

What is that complete instrument (*karaṇa*) of the Vidyā you have explained (previously), namely, the radiant energy (*tejas*) of Bhairava's syllable (*piṇḍa*) (that emerges) from between Au and Sa?[1] (1)

There are two Ras. (One is in the seed-syllable) located at beginning (of the Vidyā) and (the other is in the seed-syllable at) the end, (placed there) in order to block (it). That is the way to make (the Vidyā) crooked (*vakrīkaraṇa*). (In that condition) the instrument (of mantra) is nowhere complete.[2] (2)

That is the Lance (*śalya*) of the Vidyā. (The Vidyā) is then fixed (*kīlitā*). (Now) tell me of its release (*utkīlana*) by virtue of which it becomes (the Vidyā of) the Full Moon. (3)

The venerable (goddess) Vakrā said:

This is the best of questions; (it concerns) the secret brought down (into this world) by the god of the gods. None is wise apart from you (and so) listen to its answer. (4)

The Lance (Ra), located between AU and Sa of Bhairava's syllable (HSRAU-UṀ) at the beginning and end (of the Vidyā), is as brilliant as the midday sun. (5)

The energy Vāruṇī is (located) there when that (i.e. the letter Ra) has been eliminated. Then, when nectar has (thus) been placed at the beginning and end, the Vidyā is successful.[3] (6)

(This) is said to be the teaching. By repeating (this Vidyā) 100,000 times, O god, the adept possesses (the power of mystical) flight (*khegati*).[4] (This is a fact), one need not ponder here (about this. It will certainly take place). (7)

तस्य तत्क्रमयुक्तस्य विद्याजापरतस्य च ।
अन्तिमे[२२] च युगे सिद्धिः प्रत्ययानि[२३] बहून्यपि[२४] ॥ ८ ॥

नष्टप्रत्यन्तविज्ञानं[२५] विद्यानाभ्यसनाद्[२६] भवेत् ।
एतत्[२७] तस्यापि[२८] संतानं प्रस्तारं[२९] पूर्वभाषितम् ॥ ९ ॥
मेरूत्था[३०] रुद्रशक्तिस्तु ज्ञात्वा[३१] विद्यार्थिनो[३२] भवेत् ।

इदानीं पदभेदेन विद्या पूर्णा[३३] निगद्यते ॥ १० ॥

च्वेविणिकिपदं[३४] पूर्वं णिकिच्छींच्छां[३५] द्वितीयकम् ।
तृतीयं खिमुराघो[३६] अमेनण[३७] चतुर्थकम् ॥ ११ ॥
पञ्चमं च ञ ङ स्ह्रौँ[३८] स्ह्रीँ[३९] षष्ठं[४०] स्ह्राँ[४१] केब्जिकु[४२] भवेत् ।
श्रीँ[४३] ह्स्ख्फ्रेँ[४४] रेघो सप्तमं स्यात् तिवगभपदाष्ठमम्[४५] ॥ १२ ॥

विद्या चाष्टपदैरुक्ता अघोरैषा[४६] महातनुः ।
पञ्चप्रणवपूर्वा च अन्ते पञ्च[४७] विलोमगाः ॥ १३ ॥

पूर्णकरणयोगोऽयं[४८] कथितं तव भैरव ।
अस्या[४९] वक्त्रषडङ्गानि[५०] करन्यासे विशोधयेत् ॥ १४ ॥

भेदद्वादशसंयुक्तान्[५१] पूर्वं[५२] चैव तु[५३] विन्यसेत् ।
वक्त्रन्यासमतः[५४] पूर्वं सृष्टिन्यायेन[५५] कारयेत्[५६] ॥ १५ ॥

ऊर्ध्ववक्त्रात् समारभ्य[५७] यावत्[५८] पश्चिममाननम्[५९] ।
सौम्यं सृष्टिक्रमेणैव[६०] रौद्रमन्यक्रमेण[६१] तु ॥ १६ ॥

He who is intent on that transmission (*tatkramayukta*) and is devoted to the repetition of the Vidyā (attains) accomplishment (*siddhi*) and many signs of attainment (*pratyaya*) in the last Age. (8)

Failure to practice the Vidyā leads to the complete loss of understanding (*vijñāna*) and of one's lineage and the grid (*prastāra*) explained previously. (But) once one knows Rudra's energy that has arisen from Meru,[5] he becomes a (true) disciple (*vidyārthin*).[6] (9-10ab)

The Vidyā of Thirty-two Syllables in Eight Parts

Now the Vidyā in its full form (*pūrṇā*) will be explained in accord with the division of its parts (*padabheda*).[7] (10cd)

First comes the part CCEVI ṆIKI. The second one is ṆIKI CCHIṀ CCHĀṀ. The third is KHIMURĀGHO. The fourth is AMENAṆA. The fifth is ÑAṄA SHRAUṀ SHRĪṀ. The sixth is SHRĀṀ KEBJIKU. The seventh is ŚRĪṀ HSKHPHREṀ REGHO. The eighth part is TIVAGABHA.[8] (11-12)

This Vidyā with eight parts, Aghorā whose body is great, has been explained. It is preceded by the Five *Praṇavas* and (has the same) five at the end in the reverse order. (13)

The Division and Deposition of the Limbs and Faces of the Vidyā[9]

O Bhairava, (I) have told you this, the conjunction (*yoga*) of the full (form of the) instrument (of mantra). One must purify (the Vidyā's) faces and six limbs when the deposition onto the hands (*karanyāsa*) (has been completed).[10] (14)

(These limbs and faces) with (their) twelve divisions (*bheda*)[11] should be deposited (onto the body) first. Thus, initially, one should perform the Deposition of the Faces (*vaktranyāsa*) according to the pattern of emanation (*sṛṣṭinyāya*).[12] (15)

The tranquil (*saumya*) (aspect is worshipped) according to the sequence of emanation, beginning with the upper face up to the western one. The fierce (*raudra* aspect is worshipped) through the other (reverse) sequence. (16)

पश्चिमानन[६२] कृत्वादौ यावद् ऊर्ध्वं क्रमाननम्[६३] ।
तावत् संहारमेवोक्त[६४] सिद्धाङ्गपञ्चक[६५] भवेत् ।। १७ ।।

सृष्टिक्रमेण[६६] सकल[६७] संहारेण तु निष्कलम्[६८] ।
सृष्टिसंहारयोर्ज्ञात्वा[६९] दिव्यवक्त्रं प्रवेशयेत् ।। १८ ।।

भकारादि[७०] च रेफान्तं ऊर्ध्ववक्त्रं च विन्यसेत्[७१] ।
देव्याकूटादि नामान्त[७२] मूर्धवक्त्र[७३] तु विन्यसेत् ।। १९ ।।[74]

बीजत्रयं समारोप्य विन्यसेत् पूर्वमाननम् ।
ङकारादि[७५] च शून्यान्तं विज्ञेयं दक्षमाननम्[७६] ।। २० ।।

सूर्यादिसोमपर्यन्त[७७] विन्यसेच्चोत्तराननम्[७८] ।
क्यादि[७९] चानुक्रमाभ्यासाद् वक्त्रेद[८०] पश्चिमं न्यसेत् ।। २१ ।।

देव्यः[८१] षट्कगतास्तेषां यथा चैव क्रमेण तु ।
परा देवी च मालिन्या सिद्धयोगेश्वरी[८२] तथा ।। २२ ।।
कालिकाख्या तथा देवी त्रिपुरामूर्ति[८३] पञ्चमी ।
पश्चिमे तु पुनस्तस्य उमाखेचरि[८४] पूर्विका[८५] ।। २३ ।।

पश्चिमाननमारभ्य[८६] वाग्भवाद्यन्तयोजिताः[८७] ।
पीठन्यासानुन्यासैस्तु कृत्वाङ्गानि षडिः[८८] पुनः ।। २४ ।।

(In that case) one must start first with the western face (and continue) up to the upper face of the Krama (*kramānana*).[13] Such is said to be (the process) of withdrawal (*saṁhāra*) and the group of five accomplished limbs (*siddhāṅga*).[14] (17)

The differentiated (*sakala)* (form of the deity is worshipped) in accord with the sequence of emanation, the undifferentiated (*niṣkala)* (form) by (the process of) withdrawal. Once one has know (the sequences of) emanation and withdrawal, one should enter the Divine Face.[15] (18)

One should deposit the letters from Bha to the letter Ra (BHAGAVATI GHORE) onto the uppermost face. (The section) from the goddess's Peak up to the end of the name (HSKHPHREṀ ŚRĪṀ KUBJIKE) should be deposited (directly) onto the head (above the four) (*mūrdhavaktra*).[16] (19)

Having placed the three seed-syllables (SHRĀṀ SHRĪṀ SHRAUṀ), deposit (them on) the eastern face. One should know that the southern face (consists of the letters) starting with Ṅa and ending with the Void (ṄAÑAṆANAME AGHORĀMUKHI). (20)

Deposit the Sun (CCHĀṀ) at the beginning and the Moon (CCHĪṀ) at the end onto the northern face. (The section) beginning with KI (KIṆI KIṆI VICCE) – by practicing (the recitation) in due order – deposit this onto the western face.[17] (21)

The goddesses associated with the six (faces) and of those (parts of the Vidyā) are, in due order, (as follows): the goddess Parā, Mālinī, Siddhayogeśvarī,[18] the one called Kālikā, the goddess whose form is Tripurā as the fifth and to the west of that, Umākhecarī, who is the one in front[19] (*pūrvikā*). (22-23)

Beginning with the western face, they are (all) conjoined at the beginning and end with Vāgbhava (AIṀ) and the rest (of the Five *Praṇavas*). The six limbs are again formed by means of the deposition of the sacred and seats and the subsiduary depositions. (24)

पुनरेव भकारादौ रेफान्तं हृदयं न्यसेत्[८९] ।
आत्मकूटादि नामान्तं[९०] उद्धृतं तु शिर[९१] न्यसेत् ।। २५ ।।

शिखायां[९२] त्रीणि बीजानि ब्रह्मविष्णुमहेश्वराः ।
ङादि[९३] चैव तु शून्यान्तं वर्मदेव्यामनुक्रमात् ।। २६ ।।

च्छाँ च्छीँ चैव तु चन्द्रार्कौ द्वावेतौ[९४] नेत्रयोर्न्यसेत्[९५] ।
विच्चे किणिकिणिपूर्व[९६] अस्त्रराजं तु विन्यसेत् ।। २७ ।।

एवं चाङ्गानि[९७] सुभग[९८] कौलिकाद्यन्तयोजिताः[९९] ।
पुटिताङ्च[१००] न्यसेद् देव सर्वरक्षकराः[१०१] पराः[१०२] ।। २८ ।।

तैरङ्गैर्देवताषट्क[१०३] हृदयादिक्रमेण[१०४] तु ।
देवी हृत्कमलाम्बाख्या[१०५] कुलदीपा तथैव च ।। २९ ।।
बर्बरा बहुरूपाख्या[१०६] महन्तारी च कोङ्कणा[१०७] ।
एवं ते देवताषट्कं अङ्गाना[१०८] परिकीर्तितम्[१०९] ।। ३० ।।

एतैर्द्वादशभिर्भेदैर्विन्यसेत्[११०] कुलदेवताम्[१११] ।
तन्त्रादेशविनिर्मुक्ताः[११२] सिद्धाङ्गानि[११३] षडङ्गयोः ।। ३१ ।।

ॐ नमश्चैव स्वाहान्तं वौषट् च स्वस्थिरार्णवम्[११४] ।
वषट् फट् क्रमेणैव[११५] उत्तीर्णाङ्गानि विन्यसेत् ।। ३२ ।।

योगपीठक्रमाच्छम्भो आद्यन्ते[११६] विनियोजिताः[११७] ।
पश्चादारभ्यते[११८] न्यास[११९] यथाख्यातं कुलागमे ।। ३३ ।।

Once this has been done, one should again deposit (the letters) beginning with Bha and ending with Ra (BHAGAVATI GHORE) as the Heart. (The part of the Vidyā) that has been extracted beginning with the Peak of the Self (HSKHPHREṀ) and ending with the name (KUBJIKE) should be deposited as the head. (25)

The three seed-syllables, namely those of Brahmā (SHRĀṀ), Viṣṇu (SHRĪṀ) and Maheśvara (SHRAUṀ), (should be deposited) onto the topknot. (The part) beginning with Ṅa and ending with the Void (Kha – ṄAÑAṆANAME AGHORĀMUKHI – should be deposited), in due order, onto the goddess of the armour. (26)

These two, CCHĀṀ and CCHĪṀ, which correspond to the Sun and Moon (respectively), should be deposited onto the eyes. VICCE preceded by KIṆI KIṆI should be deposited onto the king of weapons.[20] (27)

In this way the limbs, O handsome one, are conjoined at the beginning and end with the Kaulikā (Vidyā). O god, deposit them (thus) encapsulated, supreme and protectors of all.[21] (28)

(There is a) group of six deities along with these limbs. (These are), in due order, commencing with the heart, the goddess called Hṛtkamalāmbā along with Kuladīpā, Barbarā, the one called Bahurūpā, Mahantārī and Koṅkaṇā. This is said to be your group of six deities belonging to the limbs.[22] (29-30)

(Kubjikā) the deity of Kula should be deposited with these twelve divisions. The accomplished (*siddha*) limbs of the two groups of six limbs are free of the teachings of the Tantra.[23] (31)

The extensions of the limbs (*uttīrṇāṇga*) should be deposited in the following order: OṀ and NAMAḤ, the ending SVĀHĀ (then) VAUṢAṬ, HŪṀ (*svasthirārṇava*), VAṢAT and PHAṬ.[24] (32)

O Śambhu, (the syllables) are added at the beginning and end according to the transmission of the sacred seat of Yoga.[25] The deposition is performed after this as explained in the Kula scripture. (33)

वक्रमुख[१२०] भवेत्[१२१] षट्कं आख्यातं पूर्वनिर्णये ।
अङ्गषट्के[१२२] षडिमुद्रा[१२३] मुद्रा द्वादशधाक्रमे[१२४] ॥ ३४ ॥

योनिमुद्रा[१२५] तथा सिंहा[१२६] दूतीमुद्रा च[१२७] चिञ्चिणी[१२८] ।
शूलमुद्रा[१२९] च वक्रिण्या[१३०] मुद्राषट्कं क्रमेण तु ॥ ३५ ॥

एतैस्तु[१३१] भेदिता विद्या तदा सिद्ध्यारुहो[१३२] भवेत् ।
मुद्रिता[133] योनिमुद्राया[१३४] तदा विद्या[१३५] समभ्यसेत्[१३६] ॥ ३६ ॥

ध्यानद्वादशकं वक्ष्ये वक्त्राङ्गेषु[१३७] पृथक् पृथक् ।

श्वेत[१३८] रक्तानन[१३९] मूर्ध[१४०] पाण्डुर[१४१] पूर्वमाननम् ॥ ३७ ॥
दक्षिणानन[१४२] कृष्णं तु पीतं चैवोत्तराननम्[१४३] ।
पश्चिमं श्यामरक्तं तु वक्त्रं त्रिदशपूजितम् ॥ ३८ ॥

शुद्धस्फटिकसंकाशं देव्या हृदि विशिष्यते ।
तप्तहेमप्रतीकाशं शिरो देव्याः प्रकीर्तितम् ॥ ३९ ॥

ज्वालामालाकुला[१४४] रौद्रां विद्युज्जिह्वा[१४५] शिखां स्मरेत् ।
किञ्चिच्छाम[१४६] च[१४७] रक्तं च बहुवर्ण[१४८] कवचं न्यसेत्[१४९] ॥ ४० ॥

नेत्रौ चन्द्रार्कतुल्याभौ वर्तुलौ[१५०] हिमशीतलौ ।
वह्निवत् सदृश[१५१] चास्त्रं सर्वविघ्नविनाशकम्[१५२] ॥ ४१ ॥

The group of six explained in the previous teaching is the (sixfold) face of (the goddess) Vakrā. The Gesture in the twelvefold sequence[26] is the sixfold Gesture within the group of six limbs. (34)

The six Gestures, in due order, are: Yonimudrā (the Gesture of the Yoni – the Heart), Siṁhā (the Gesture of the Lioness – the Head), Dūtīmudrā (the Gesture of the Tantric Consort – the Topknot), Ciñciṇī (the Gesture of the Tamarind Tree – the Armour), Śūlamudrā (the Gesture of the Lance – the Eye) and Vakriṇyā (the Gesture of the Crooked One – the Weapon).[27] (35)

When the Vidyā is conjoined with these (limbs, faces and gestures), (the adept) is successful (*siddhyāruha*). He should practice the Vidyā when it has been sealed within the Gesture of the Yoni (*yonimudrā*).[28] (36)

The Visualization of the Goddess's Faces and Limbs

(Now) I will explain the twelvefold visualization (*dhyāna*) (that should be performed) individually (in association with) the faces and limbs. (37ab)

(The uppermost face is) white (*śveta*). The upper (one below that) is a red face. The eastern face is yellow (*pāṇḍura*).[29] The southern face is dark blue (*kṛṣṇa*). The northern face is yellow while the western face, worshipped by the gods, is blue and red.[30] (37cd-38)

(The limb) that is radiant like pure crystal is most excellent and is within the Heart of the goddess, (while) the Head of the goddess is said to be as brilliant as heated gold. (39)

One should recollect the Topknot to be (like) a terrible (*raudra*) tongue of lightning filled with garlands of flames. One should deposit (on one's body) the Armour (*kavaca*) that, multi-coloured, is light blue and red[31]. (40)

Round and cool as snow, the Eyes shine like the Sun and Moon,[32] while the Weapon, like fire, is the destroyer of all obstacles.[33] (41)

एतत् क्रमागतं योग[१५३] न्यासद्वादशक[१५४] प्रति ।
सदा[१५५] न्यस्तैस्तु देवेश[१५६] साधक: सिद्धिभाग् भवेत् ।। ४२ ।।

यानि[१५७] चेच्छति कामानि[१५८] तानि[१५९] लभति[१६०] नान्यथा ।
एक एव महादोषो[१६१] विद्ययाभ्यसनाद्[१६२] भवेत्[१६३] ।। ४३ ।।
यमेव लोकयेज्जन्तु[१६४] कोपाविष्टस्तु[१६५] साधक: ।
पातयेन्नात्र[१६६] संदेहो यदि शक्रसमो भवेत्[१६७] ।। ४४ ।।

पीठन्यासानुन्यासैस्तु[१६८] कृत्वा वै[१६९] वज्रपञ्जरम्[१७०] ।
मुद्रास्फोटा:[१७१] प्रवर्तन्ते[१७२] चालनं चावलोकनम्[१७३] ।। ४५ ।।

दिव्यदेह[१७४] न संदेहो वपुस्तेजश्चिरायुषम्[१७५] ।
सौभाग्य[१७६] कान्तिलक्ष्मी[१७७] च विद्याक्षोभ:[१७८] समन्तत:[१७९] ।। ४६ ।।
कामेश्वर्य[१८०] बल[१८१] शौर्य[१८२] सर्वसिद्धि: प्रवर्तते[१८३] ।

इत्यागमविशुद्धस्य विद्या[१८४] शुद्धक्रमस्य[१८५] च ।। ४७ ।।
प्रभावमेतदाख्यात[१८६] सिद्धप्रत्ययलक्षणम्[१८७] ।
सतताभ्यासयोगेन[१८८] द्वादशाब्दैस्तु[१८९] सिद्ध्यति ।। ४८ ।।

स्वयमाकाशगामी[१९०] च पातालतल[१९१] भुञ्जति[१९२] ।
यथा चाहं यथा त्व[१९३] च तथासौ साधकोत्तम:[१९४] ।। ४९ ।।

देवमाता जगन्माता[१९५] विश्वमाता प्रतिष्ठिता[१९६] ।
सर्वेषामालयं देव देवदेवी महातनु:[१९७] ।। ५० ।।

The Glory of the Vidyā

This is the Yoga[34] that has come through the transmission (*kramāgata*), namely, the deposition (*nyāsa*) in relation to the group of twelve (limbs and faces). O lord of the gods, the adept (*sādhaka*) is successful (*siddhibhāk*) with (these) constantly deposited (on his body).[35] (42)

He obtains whatever he desires (in this and in) no other way. There is only one great defect brought about by practicing with the Vidyā. If the adept (has practiced enough to have become) the equal of Śakra (the king of the gods), then whoever he looks at when angry, he certainly causes to drop (down senseless).[36] (43-44)

Once (he) has fashioned the (protective) cage of lightning flashes (*vajrapañjara*) by the deposition of the sacred seats and the subsidiary depositions (that accompany it), bursts of energy emanate from (his) gestures (*mudrāsphoṭa*), (and he receives the magical power to) move (objects at will) (*cālana*) and (the power of yogic) sight (*avalokana*). (45)

Without a doubt (the adept acquires a) divine body, corporeal radiance (*vapustejas*)[37] and a long life. (He attains) good fortune, the wealth of beauty, the arousal (*kṣobha*) of the (power of) the Vidyā[38] in every direction, the mastery of passion, strength, valour and complete accomplishment. (46-47ab)

This is the Vidyā of one who has been purified by the scriptures and of the pure transmission (*krama*). This, the power (*prabhāva)* (of the Vidyā), whose mark is accomplished realisation (*siddhapratyaya*), has been explained. (The adept) achieves success after twelve years through the constant practice of this Yoga. (47cd-48)

He (acquires the power of) flight spontaneously and enjoys (the pleasures of) the lower world. Just as you and I are, such is (he), the best of adepts (*sādhaka*). (49)

Mother of the gods, mother of the universe, mother of all things, well-established, abode of all, (she) is the goddess of the gods and her body is great, O god. (50)

सद्यावेशकरी[१९८] घोरा अघोराघोररूपिणी ।
महाविद्येश्वरी[१९९] माया भैरवी देवता[२००] परा ॥ ५१ ॥

अस्योच्चारणमात्रेण[२०१] सर्वपापक्षयो भवेत् ।
ब्रह्महत्या असंख्यानि[२०२] स्त्रीणां[२०३] गौबालहन्तकाः[२०४] ॥ ५२ ॥
भूमिहन्ता[२०५] सुवर्णं च परदारहराश्च ये ।
गुरुद्रोही[२०६] दुरात्मा च[२०७] मित्रद्रोही[२०८] विशेषतः ॥ ५३ ॥
अग्निद्रोहकरा[२०९] ये[२१०] च तथा विश्वासघातकाः[२११] ।
रथ्याचौरकरा[२१२] ये च पितृमातृ—उपेक्षकाः[२१३] ॥ ५४ ॥
बहून्यपि[२१४] कृतान्यायात्[२१५] मेरुराशिप्रमाणतः[२१६] ।
विद्योच्चारणन्यासैस्तु भस्मसात्[२१७] यान्ति[२१८] तत्क्षणात् ॥ ५५ ॥

सकृदुच्चरणाद्[२१९] देव सर्वतीर्थफलं लभेत्[२२०] ।
स्मरणान्निर्मलो[२२१] योगी भवते नीरुजः[२२२] सदा ॥ ५६ ॥

अश्वमेधसहस्राणां[२२३] गोकन्यादानकोटीनाम[२२४] ।
स्मरणात् तारणं[२२५] पुण्यं गोगृहे[२२६] शरणागते ॥ ५७ ॥
संग्रामे सन्मुखो युद्धे[२२७] गोग्रहे[२२८] प्राणदायकः ।
अनशने[२२९] च[२३०] भृगोः पाते तथा चैव महापथे[२३१] ॥ ५८ ॥
ग्रहणे[२३२] सोमसूर्ययोः[२३३] राहुग्रस्ते तु यत् फलम्[२३४] ।
तत् फलं प्राप्नुयाद् वीरो विद्यायाः[२३५] स्मरणादपि ॥ ५९ ॥

योगिन्यो[२३६] वरदास्तस्य पीठजाः[२३७] क्षेत्रजाश्च[२३८] वा ।
सहजाः[२३९] कलजाश्चैव पूजयन्ति पदे पदे[२४०] ॥ ६० ॥

She brings about immediate possession and, (both) horrific (*ghorā*) and benign (*aghorā*),[39] her nature is (basically) not fierce (*aghorarūpiṇī*).[40] (She is) the mistress of the great Vidyā, Māyā, Bhairavī, and the deity Parā (the Supreme). (51)

Merely by reciting (the Vidyā) all sins are destroyed, (even) countless brahminicides. Those who have killed women, children and cows, one who has spoilt the land, (stolen) gold and those who have kidnapped other (men's) women. The wicked one who has done violence to (his) teacher, particularly one who has done violence to a friend. Those who have violated the (sacred) fire, those who have betrayed (another person's) trust, highway robbers and those who disregard (their) mother and father. Even if (one's sins are all those that such people commit) and one commits many more, a heap as great as (mount) Meru, they are reduced to ashes in a moment by the recitation of the Vidyā and the depositions.[41] (52-55)

O god, by reciting it (just) once one gets the fruit of (pilgrimage to all) the sacred places (*tīrtha*). By recalling it, the yogi is always pure and free of the wrinkles (of old age). (56)

By recalling (this Vidyā) one (gets) the fruit, succur (*tāraṇa*) and merit (of performing) a thousand horse sacrifices and making countless millions of donations of cows and virgins. Even by just recalling the Vidyā, the Hero gets the fruit (acquired by practicing meditation) in a cow stall, by taking refuge (in the deity) (or that of) one who stands firm (*sanmukha*) in battle, (or he who) gives his life in a war, or (in attempting to prevent) the stealing of a cow. (He gets the fruits) of fasting, (or those acquired by one who committes ritual suicide by) throwing himself down from a precipice (*bhṛgupāta*), or (by undertaking) the Great Journey (*mahāpatha*),[42] (or that one acquires) during a lunar or solar eclipse when (the sun or moon) are devoured by Rāhu. (57-59)

The Yoginīs grant him boons, and those (Yoginīs who are) born out of the sacred seats (*pīṭhajā*) from the field (*kṣetrajā*), spontaneously (s*ahajā*) or out of the energies (*kalājā*), worship him at (his) every step. (60)

दुर्भग: सुभगो याति जनसौभाग्यवत्सल:[२४१] ।
संग्रामे तु जयप्राप्ति:[२४२] राजद्वारे यशो लभेत् ।। ६१ ।।

अपुत्रो लभते पुत्रान् आयुरारोग्यसंपद:[२४३] ।
मृतवत्सा तु[२४४] या नारी सुतजीवन्तिका भवेत् ।। ६२ ।।

कृतकृत्य:[२४५] स[२४६] देवेश[२४७] यस्य विद्या मुखे स्थिता ।
एकया जिह्वया[२४८] देव नाहं वर्णयितु[२४९] क्षमा ।। ६३ ।।

यान् यान् वांच्छयते[२५०] कामान् तांस्तान्[२५१] सर्वानवाप्नुयात्[२५२] ।
कलौ युगे[२५३] प्रभावोऽयं मर्त्यानां गोचरं गत:[२५४] ।। ६४ ।।

साधिता देवदेवेश ब्रह्मविष्ण्वेंद्रनायकै:[२५५] ।
अस्या विद्याप्रभावेण[२५६] नरा देवत्वमागता: ।। ६५ ।।

ये स्मरन्ति इमां नित्यं भुक्तिमुक्तिफलप्रदाम् ।
तस्य[२५७] हस्ततले मोक्षं इत्याज्ञा पारमेश्वरी ।। ६६ ।।

ब्रह्मणा[258] पूजिता चैषा शक्रेण च महेश्वर ।
विष्णुना भैरवेणापि[२५९] सिद्धगन्धर्वकिन्नरै:[२६०] ।। ६७ ।।
मारुतेन कुवेरेण लोकपालैर्दशो दिशै:[२६१] ।[२६२]
सर्वै:[२६३] संपूजिता[२६४] विद्या वन्दिता त्रिदशैरपि[२६५] ।। ६८ ।।

नान्या सा[२६६] गीयते[२६७] विद्या द्रव्यहीना[२६८] न चोच्चरेत् ।
कृतं तेन[२६९] महाशापं योगिन्यश्चक्रनायिका:[२७०] ।। ६९ ।।
रक्षणीया प्रयत्नेन इत्याज्ञा पारमेश्वरी[२७१] ।

An unfortunate man becomes lucky, loved by (all) people and by good fortune. (He attains) victory in battle and gets fame at the door of the king. (61)

The sonless man gets sons, the wealth of long life and health. The woman whose child has died becomes one who has given birth (to a child who) lives. (62)

O lord of the gods, he who has the Vidyā on his lips is one who has accomplished all that needs to be done. O god, I cannot describe (its power) with (just) one tongue. (63)

He gets all the things he desires. This (is) the power (that), in the Age of Strife, has come into the domain of mortal men.[43] (64)

O lord of the god of the gods, (this Vidyā) was acquired by the leaders (of the gods, namely) Brahmā, Viṣṇu and Indra. By the power of this (Vidyā), men have become gods. (65)

It bestows (both worldly) benefits and liberation to those who always recall it. It is the Command of the Supreme Goddess that liberation be in the palm of their hands. (66)

O Great God, this (Vidyā) is worshipped by Brahmā, Śakra (the king of the gods), Viṣṇu, Bhairava, the Siddhas, celestial eunuchs (*kinnara*) and the divine musicians (*gandharva*). (This) Vidyā is worshipped by all, by Rudra (*māruta*), Kuvera, the guardians, the ten directions as well as by the gods. (67-68)

The Vidyā extolled here is like none other. (But remember,) it should not be uttered (if it is) devoid of offerings (*dravyahīnā*). By doing this (one incurs) a great curse. It is the Supreme Goddess's Command that the Yoginīs, who are the leaders of the circles (of Siddhas and Yoginīs), should be protected with (every possible) effort. (69-70ab)

इत्याद्यावतारे महामन्थानभैरवयज्ञे[२७२] अन्वये[२७३] सप्तकोटिप्रमाणे[२७४] मेरुमार्गविनिर्गते
लक्षपादाधिके[२७५] आद्यपीठावतारिते[२७६] विद्यापीठमार्गे[२७७] विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे[२७८] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां
अव्वाक्रमभाषिते विद्यामाहात्म्यवर्णने[२७९]
क्रमोदयो नामानन्दः ॥ १० ॥

This is the (tenth) chapter which is the emergence of the transmission (*kramodaya*) with regards to a description of the Glory of the Vidyā. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with Kā in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

एकादशानन्दः

श्रीवक्रा उवाच[१]

वर्णदेव्याः[२] क्रमं शम्भो[३] वदाम्यहं[४] यथा भवेत् ।
तथा कूटस्य विन्यासं[५] जपसंख्यार्घमण्डलम् ।। १ ।।

सृष्टिक्रमेण ऊर्ध्वादि देव्यो[६] द्वात्रिंशसंयुताः[७] ।
वाग्भवाद्यं ततः कृत्वा विद्यान्यासं च कौलिकम् ।। २ ।।

मस्तके प्रथमं देयं[८] द्वितीयं तुर्यमण्डले ।
तृतीयं[९] च चतुर्थं[१०] च द्वावेतौ[११] नेत्रयोर्न्यसेत्[१२] ।। ३ ।।

पञ्चमं च[१३] तथा षष्ठं[१४] द्वावेतौ[१५] च[१६] भ्रुवोर्न्यसेत्[१७] ।
आज्ञास्थाने सप्तमं[१८] च नासिकाग्रे तथाष्टमम्[१९] ।। ४ ।।

नवमार्णं[२०] त्रिभिर्मध्ये[२१] वक्त्रे[२२] चैव दशाक्षरम्[२३] ।
बीजं द्वादशमं[२४] कर्णे तथा वामे त्रयोदशम् ।। ५ ।।

कण्ठस्थाने विजानीयाद् वर्णं[२५] देव्याश्चतुर्दशम्[२६] ।
दक्षे पञ्चदशं स्कन्धे[२७] उत्तरे षोडशं[२८] भवेत् ।। ६ ।।

सप्तादशं[२९] बाहुदण्डे दक्षिणेऽष्टादशोत्तरे[३०] ।
एकोनविंशं[३१] हृदये[३२] विंशमं नाभिमण्डले ।। ७ ।।

CHAPTER ELEVEN

The Way to Offer Libation (*argha*) and Repeat the Vidyā.

The venerable (goddess) Vakrā said:

[1]O Śambhu, I will explain the sequence of the goddesses of the letters as it is. (Then) in the same way, (I will tell you about) the deposition of the Peak syllable, the number of repetitions of mantra (required) and the *maṇḍala* of the *argha* offering.[2] (1)

The Sequence of the Goddesses of the Letters and their Deposition

(The syllables of the Vidyā) along with the thirty-two goddesses (should be deposited) in the sequence of emission, beginning from the top.[3] Then, once one has formed (the group of Five *Praṇavas*) that begins with Vāgbhava (AIṀ), (one should perform) the Kaulika deposition of the Vidyā. (2)

The first (syllable) (BHA) should be placed on the head and the second (GA) in the Circle of the Fourth State (*turyamaṇḍala*).[4] The third (VA) and the fourth (TI) – these two should be deposited onto the two eyes. (3)

The fifth (GHO) and sixth (RE) – these two should be deposited onto the two eyebrows. The seventh (HSKHPHREṀ) onto the location of the Command[5] and the eighth (ŚRĪṀ) onto the tip of the nose. (4)

The ninth syllable (KU) is between the three while the tenth (BJI) is in the mouth.[6] The twelfth seed-syllable (HRĀṀ) is on the (right) ear and the thirteenth on the left (HRĪṀ). (5)

Know that the fourteenth letter (HRAUṀ) of the goddess is on the throat. The fifteenth (ṄA) is on the right shoulder, the sixteenth (ÑA) on the left. (6)

The seventeenth is on the right arm (ṆA), the eighteenth (NA), on the left. The nineteenth (ME) is in the heart and the twentieth (A) is in the circle of the navel. (7)

एकविंशं ऊरुभ्यां[३३] च द्वाविंशं[३४] योनिमण्डले ।
त्रयोविंशारमध्ये[३५] च चतुर्विंशं[३६] तु[३७] नाडिगम् ॥ ८ ॥
सूष्मनायां[३८] महादेव स्फिजे[३९] च पञ्चविंशमम् ।
दक्षिणे तु भगीशाख्यं[४०] षड्विंशं[४१] चोत्तरे स्फिजे[४२] ॥ ९ ॥

सप्ताविंशं[४३] चाष्टाविंशं[४४] द्वावेतौ[४५] जानुनी[४६] न्यसेत् ।
एकोनत्रिंशं[४७] * त्रिंशं[४८] च[४९] जङ्घयोरुभयोर्न्यसेत्[५०] ॥ १० ॥

एकत्रिंशं[५१] च द्वात्रिंशं[५२] पादे दक्षे तथोत्तरे ।
वर्णानां देवतेदानीं[५३] द्वात्रिंशच्छुभ भैरव ॥ ११ ॥
स्वनामाक्षरभेदेन पदमन्त्रैर्विसर्पिता: ।

भीमा गगनवेगा[५४] च वीरदेवी चतुर्थिका[५५] ॥ १२ ॥
घोरा चैव तु रक्ताक्षी कूटमुद्रा श्रेयस्तथा[५६] ।
कुवेर्या[५७] कुब्जिकादेव्या कैवर्ता[५८] हरदेवता ॥ १३ ॥
हरी चैव हरानन्दा ङणनञमटेश्वरी[५९] ।
नागाख्या मीनदेवी च तथा चैव तु अम्बिका ॥ १४ ॥
घोरमुखी[६०] च रावा च मुसलायुधखेचरी[६१] ।
च्छांकारी[६२] चैव[६३] छिंच्छा[६४] च[६५] किङ्किणी कुलदेवता ॥ १५ ॥
करङ्किणी नारायणी[६६] विमला वर्चिका[६७] तथा ।

ज्ञेया द्वात्रिंशतिर्देव्य:[६८] स्थाने स्थानेऽधिकारिण्य:[६९] ॥ १६ ॥
एतासु पूजितास्वेव[७०] न भूयो जन्मबन्धनम् ।

एतदेव[७१] पुराख्यातं तस्योच्चारं[७२] तु कौलिकम् ॥ १७ ॥
सा[७३] च एकाक्षरं कूटं सप्तधाज्ञा च खेचरम् ।
करणं षड्विधं[७४] तस्य तत्र सिंहक्रमं भवेत् ॥ १८ ॥

The twenty-first (GHO) is on the thighs and the twenty-second (RĀ) in the circle of the Yoni. The twenty-third (MU) is in the centre of the spokes (of the wheel of the Yoni (?)). The twenty-fourth (KHI) is in the conduit (*nāḍī*) within Suṣumṇā (*sūṣmanā*) while the twenty-fifth (CHRĀṀ), called Bhagīśa, O great god, is on the right buttock, while the twenty-sixth (CHRĪṀ) is on the left buttock. (8-9)

The twenty-seventh (KI) and the twenty-eighth (ṆI) should be deposited on the knees. The twenty-ninth (KI) and the thirtieth (ṆI) should be deposited on the two shanks. The thirty-first (VI) and the thirty-second (CCE) on the right and left foot (respectively). (10)

Now, O auspicious Bhairava, (here are) the thirty-two deities of the letters that have emerged along with the parts (*pada*) and mantras according to the division of their own names and syllables. (11-12ab)

1) Bhīmā (Terrible) (BHA), 2) Gaganā (Sky) (GA) 3) Vegā (Force) (VA) with 4) Vīradevī (the Goddess of the Heroes) (TI) as the fourth. 5) Ghorā (Horrific) (GHO), 6) Raktākṣī (Red-eyed) (RE), 7) Kūṭamudrā (Peak Gesture) (HSKHPHREṀ), 8) Śreyas (Welfare) (ŚRĪṀ), 9) Kuveryā (KU), the goddess 10) Kubjikā (BJI), 11) Kaivartā (Fisherwoman) (KE), 12) Haradevatā (Śiva's Deity) (HRĀṀ), 13) Harī (HRĪṀ), 14) Harānandā (Śiva's Bliss) (HRAUṀ), 15) Ṅa, 16) Ña, 17) Ṇa, 18) Na, 19) Maṭeśvarī, the one called Nāgā (ME), 20) Mīnadevī (the Fish Goddess) (who is) Ambikā (A), 21) Ghoramukhī (GHO), 22) Rāvā (Sound) (RĀ), 23) Musalāyudhā (She whose Weapon is a Mortar) (MU), 24) Khecarī (Skyfarer) (KHI), 25) Cchāṁkārī (She who makes the Sound Cchām) (CHRĀṀ), 26) Chiṁcchā (Tamarind) (CHRĪṀ), 27) Kiṅkiṇī (Tinkle) (KI), 28) Kuladevatā (ṆI) 29) Karaṅkiṇī (KI) 29) Nārāyaṇī (ṆI), 31) Vimalā (Pure) (VI), and 32) Varcikā (Radiant) (CCE).[7] (12cd-16ab)

One should know the thirty-two goddesses to have authority (each) in (their own) particular place.[8] When they are worshipped, the bondage of birth does not occur again. (16cd-17ab)

The Deposition of the Peak syllable *(*HSKHPHREṀ*)*

This, as explained before, is the Kaulika (method of) the utterance (of the Vidyā).[9] And that is (also) the Peak of one syllable, the sevenfold Command[10] and (is called) the Skyfarer (*khecara*).[11] The instrument (of mantra) there (in that case) pertaining to it is the sixfold Transmission of the Lion (*siṁhakrama*).[12] (17cd-18)

ओडियाणं[७५] भ्रुवोर्मध्ये कामाख्यं शक्तिजन्मनि ।
शून्यं षट्कोणमध्ये तु रावपूर्णेन[७६] पूर्णकम् ॥ १९ ॥

तेजो[७७] जालन्धरं नाभौ[७८] तिस्राख्यं च विशुद्धिषु[७९] ।
तालुमध्ये तु चन्द्राख्यं[८०] तन्मध्ये बिन्दुमण्डलम्[८१] ॥ २० ॥
षोडशान्ते[८२] स्मृता[८३] आज्ञा एतत्[८४] खेचर्यनुक्रमात् ।

पदान्वेषणशीला[८५] ये जीवन्मुक्तिरताश्च ये[८६] ॥ २१ ॥
न तेषां[८७] पतनं देव गतास्ते पश्चिमे पदे ।

कृत्वा त्रितयसंयोगं[८८] क्षिप्ता[८९] आज्ञान्तमण्डले[९०] ॥ २२ ॥
रश्मिज्वालाकदम्बं[९१] च चिन्तयेच्च अधोमुखम्[९२] ।
नवलक्षकृते देव त्रैलोक्यमपि साधयेत् ॥ २३ ॥

कुलाचारे यथा[९३] प्रोक्तं अर्घमण्डलकं शृणु ।

एकान्ते विजने रम्ये[९४] एकारे[९५] पश्चिमादिशि[९६] ॥ २४ ॥
पशुदृष्टिविनिर्मुक्ते एकहस्तप्रमाणतः[९७] ।
गोमयेन प्रकर्तव्यं[९८] मण्डलं चतुरस्रकम्[९९] ॥ २५ ॥

तन्मध्ये सूर्यबिम्बं तु[१००] मण्डलं वर्तुलं कुरु[१०१] ।
अलिचन्दनकाश्मीरैः[१०२] पञ्चप्रणवमन्त्रितम्[१०३] ॥ २६ ॥
क्षिप्त्वा पञ्चार्णविद्यां तां[१०४] दक्षहस्ततलारुहेत्[१०५] ।
संयोगेन तु उत्थाप्य[१०६] वामावर्तपरिभ्रमात् ॥ २७ ॥
मुष्टिं[१०७] मध्ये ततो बध्वा अखण्डमिति मण्डलम् ।

Oḍiyāṇa is in between the eyebrows and Kāmākhya is in the Birth of Energy (*śaktijanman*). Pūrṇaka, (i.e. Pūrṇagiri, so called) because it is full of Sound (*rāvapūrṇa*), is the Void in the centre of the hexagon (*ṣaṭkoṇa*). (19)

Jālandhara is the radiant energy (*tejas*) in the navel, while the (sacred seat) called Tisra is in (the Wheel of) Purity (*viśuddhi*) (in the throat). The (seat) called Candra is in the centre of the palate and in the middle of that is the Circle of the Drop (*bindumaṇḍala*). The Command is said to be in the End of the Sixteenth. This is in due order, (the goddess) Khecarī.[13] (20-21ab)

O god, those who are intent on seeking (the supreme) level (of existence) and those devoted (to the attainment of) liberation in this life (*jīvanmukti*), do not fall once (they) have attained the Western Plane (*paścimapada*).[14] (21cd-22ab)

Having formed the conjunction of the three,[15] once the Command has been placed (*kṣiptā*) in the *maṇḍala* at the end,[16] one should think (of it) as the Kadamba (tree)[17] aflame with its rays facing downwards. O god, when (the Vidyā has been recited) 900,000 times, he shall even gain control of the triple world. (22cd-23)

The Fashioning of the Maṇḍala and the Offering of Libation *(argha)*[18]

(Now) listen to what is said to be the *Maṇḍala* of the Libation *(argha*)[19] according to the practice of Kula (*kulācāra*).[20] (24ab)

(Having fashioned) the letter E in the western direction in a beautiful secluded place where there are no people, out of sight of the uninitiated (*paśu*), one should (then) fashion a square (*caturasraka*) *maṇḍala* the size of one handspan with cow dung (and water).[21] (24cd-25)

In the centre of that make a round *maṇḍala* (representing) the solar disc made of liquor, sandalwood and saffron (*kāśmīra*) and consecrated (*mantrita*) with the Five *Praṇavas*. Having cast that Five-lettered Vidyā[22] (into the square) then place the palm of the right hand (there). Having raised it in conjunction (with the Five *Praṇavas*) by rotating (the hand) anticlockwise (around the *maṇḍala*), and clenching it into a fist in the middle (of the *maṇḍala*), it is (known as) the Unbroken (*akhaṇḍa*) *Maṇḍala*.[23] (26-28ab)

पञ्चप्रणव[१०८] कृत्वादौ प्राकाराष्टक[१०९] विन्यसेत् ।। २८ ।।
ऐन्द्रादारभ्य देवेश दिग्दिशाष्टौ क्रमेण तु ।
त्रिबीजैरारुहेत्[११०] तेषां ततो हस्तं समुद्धरेत् ।। २९ ।।

दर्पणं शोधयेत् तत्र षोडशांगुलमानतः ।
त्रिगुण[१११] चांगुलैक[११२] तु भस्मना च विशोधयेत् ।। ३० ।।
स्थापयेद्[११३] देव्यशस्त्रेण[११४] कवचेनावगुण्ठयेत्[११५]।

त्रिकोणान्ते लिखेच्छक्तिं कौलेशीं[116] च अधोमुखीम् ।। ३१ ।।
तद्बाह्ये कारयेत् षट्कं मेखलात्रयभूषितम्[११७] ।

वीरपात्रमथारोप्य[११८] अनेन करणेन तु ।। ३२ ।।
तस्या[११९] वक्त्रषडङ्गानि सबाह्याभ्यन्तरे[१२०] न्यसेत् ।

क्षेत्रेशवटुकाभ्यां[१२१] च योगिनीनां बलित्रयम् ।। ३३ ।।
कृत्वादौ प्रारभेत् पूजां निर्विघ्ना सिद्धिरिष्यते[१२२] ।

आनियाद्[१२३] हेमकलश[१२४] तदभावेन[१२५] रौप्यजम्[१२६] ।। ३४ ।।
ताम्रजं मृन्मयं वापि[१२७] निर्व्रणं सुसमं शुभम्[१२८] ।
कम्बुग्रीवोच्छ्रितं स्वर्ण[१२९] बालबालुकवर्जितम्[१३०] ।। ३५ ।।

उदके[१३१] पूर्वतः[१३२] क्षाल्य[१३३] अस्त्रराजेन शोधयेत् ।
अवगुण्ठ्य च वर्मेण[१३४] अलिद्रव्येण पूरयेत्[१३५] ।। ३६ ।।

स्थापयेत्[१३६] कोङ्कणास्त्रेण[१३७] मण्डलाग्रे महेश्वर[१३८] ।
कवचेनावगुण्ठेन मूर्त्यावेशस्तथात्मना[१३९] ।। ३७ ।।

विद्यान्यासं ततः कुर्याद् भादि चानुक्रमेण तु ।
क्रमार्चनमतः कुर्यात् पृथक्वर्णक्रमेण तु ।। ३८ ।।
त्रिकोणान्ते तु विन्यस्य विद्यां[१४०] पुष्पाञ्जलिं क्षिपेत् ।
संयोगेन तु विद्यायाः पीठषट्कं तु बाह्यतः ।। ३९ ।।

Having formed the Five *Praṇavas* at the beginning, O Lord of gods, one should deposit the eight ramparts (*prākārāṣṭaka*) in due order into the eight directions beginning with Indra's (quarter i.e. the east). One should place (them) with three (repetitions) of their seed-syllables. Then one should raise one's hand.[24]
(28cd-29)

Then there, one should purify the mirror,[25] which measures sixteen fingers (in diameter) and is one finger (thick). (The circle is) three times (that). One should purify it with ash. Install it with the (goddess's) divine Weapon[26] and envelop it within the Armour.[27](30-31ab)

Draw the energy Kauleśī, facing downwards, into the triangle.[28] Outside that, one should cause to fashion the group of six (*ṣaṭka*) adorned with three girdles (*mekhala*).[29] (31cd-32ab)

Once the Hero's Vessel (*vīrapātra*) has been placed (in the *maṇḍala*)[30] with this instrument (of mantra), one should deposit the faces and six limbs of (the goddess) internally and externally. (32cd-33ab)

After one has first made three meat offerings (*bali*) to the Lord of the Field, to Vaṭuka[31] and to the Yoginīs, one should start the rite of adoration (*pūjā*) if one wishes unobstructed success.[32] (33cd-34ab)

One should fetch a golden jar. If that is unavailable, (fetch) a silver one or one of copper, or even of clay (but it should be) without cracks, beautifully even and auspicious. It (should have a thick) neck like a conch and be tall, golden and free of (polluting) hair and sand. (34cd-35)

Having first washed it in water, it should be purified it with the King of Weapons (*astrarāja*) and once it has been wrapped within the Armour, it should be filled with liquor (*alidravya*). (36)

O great lord, place it in front of the *maṇḍala* with the Weapon of Koṅkaṇa and, by enveloping (it with) the Armour and by means of the Self, the image (of the deity) penetrates (into it) (*mūrtyāveśa*).[33] (37)

Then deposit the Vidyā in due order beginning with Bha. Then one should perform the worship of the Krama (*kramārcana*) according to the order of the individual letters (of the Vidyā). Having deposited the Vidyā into the triangle, throw a handful of flowers (into the *maṇḍala*). Outside the Vidyā and in conjunction (with it), (deposit) the six sacred seats.[34] (38-39)

पञ्चप्रणवसंयुक्ता ॐकारे[१४१] पश्चिमे दले ।
आग्नेया[१४२] जालपीठं तु नैर्ऋत्या[१४३] पौर्णगिर्यकम् ॥ ४० ॥
पूर्वकोणे[१४४] तु कामाख्यं वायुकोणे तु तिस्रकम् ।
ईशाने कोङ्कण[१४५] नाम उलिसिद्धाश्रय[१४६] पुनः ॥ ४१ ॥
त्रिष्कोणे[१४७] तु भगीशाख्यः[१४८] पूजितव्यः[१४९] क्रमेण तु[१५०] ।

सिद्धाङ्गपञ्चक[१५१] मध्ये षडङ्गं तु षडस्रके ॥ ४२ ॥
हृदयं कामरूपे तु शिरः[१५२] पूर्णगिरिः स्मृतम्[१५३] ।
शिखा जालन्धरे पीठे कवचं तिस्रसंज्ञके[१५४] ॥ ४३ ॥
नेत्रमोंकारपीठे तु अस्त्रं[१५५] चैव तु कोंकणे ।

तद्बाह्ये मेखलायां तु श्लोकानि[१५६] द्वादशार्चयेत् ॥ ४४ ॥
अकारादिविसर्गान्ता[१५७] स्वरचक्रेशिमेखला[१५८] ।
कादिभान्तक्रमे[१५९] सिद्धिर्द्वितीया बाह्यमेखला ॥ ४५ ॥
मादिसान्ता[१६०] तृतीया च[१६१] एतद् वै वर्णराशिकम्[१६२] ।

मलयाधिवासितैः पुष्पैः श्वेतैः कुंकुमचर्चितैः ॥ ४६ ॥
दर्पणे च पुरा शुद्धैस्तथा[१६३] सर्वोषधीषु[१६४] च ।
सुगन्धेन तु धूपेन गोधूमादिकदीपकैः[१६५] ॥ ४७ ॥
त्रिविधेन[१६६] तु मद्येन[१६७] क्षीरोदनगुडौदनैः[१६८] ।
मांसौदनैस्त्रिभिर्देव[१६९] आममांसेन कर्दमैः ॥ ४८ ॥
कुब्जिकाक्रममेतद्धि[१७०] पूजयित्वा निवेदयेत् ।

कलश[१७१] पूजयेत् पश्चात्[१७२] विद्यापुष्पांजलित्रिभिः[१७३] ॥ ४९ ॥
चन्दनं कुंकुमादीनि आत्मानं च निवेदयेत् ।
ततोऽप्यर्घं च पुष्पानि[१७४] द्वात्रिंशाक्षरसंख्यया[१७५] ॥ ५० ॥

जानुनी उभयौ[१७६] भूमौ क्षिप्त्वा चार्घं तु विद्यया[१७७] ।
विनिवेद्य महाचक्रे जपसंख्यामुदीरयेत् ॥ ५१ ॥

अम्बे[१७८] सिद्धे तथाघोरे देहि मां परमेश्वरि ।
ममेप्सितां महासिद्धिं सर्वकामफलोदयाम् ॥ ५२ ॥

(The Vidyā), conjoined with the Five *Praṇavas*, (should be) deposited onto the western petal which is that of (the sacred seat of) OṀ (i.e. Oḍḍiyāna). The sacred seat Jāla is in the south-east. (The seat of) Pūrṇagiryaka is in the south-west. Kāmākhya is in the eastern corner. Tisraka is in the north-west corner and Koṅkoṇa is in the north-east. Again, the abode of the Siddhas of the (three) lineages (*uli*) (should be deposited) into the triangle. (Then), in due order, one should worship (the god) called Bhagīśa.[35] (40-42ab)

The group of five limbs of the Siddhas (i.e. the Five *Praṇavas*) is in the centre, while the six-limbed is in the six spokes. The Heart is in Kāmarūpa, while the Head is said to be Pūrṇagiri. The Topknot is in the sacred seat of Jālandhara, the Armour in (the seat) called Tisra. The Eye is in the sacred seat of the syllable OṀ and the Weapon is in Koṁkaṇa.[36] (42cd-44ab)

Outside that one should worship the Twelve Verses in the enclosure (*mekhalā*). (The first) girdle, that of the mistress of the Wheel of the Vowels, begins with the letter A and ends with Emission (*visarga*). The second outer girdle consists of the accomplishment (attainable) in the sequence (of letters) beginning with Ka and ending with Bha. The third (enclosure) consists of (the letters) from Ma to Sa. This indeed is the aggregate of letters (*varṇarāśika*).[37] (44cd-46ab)

(The *maṇḍala* should then be worshipped) with pure, white flowers, perfumed with sandal (*malaya*) and smeared with vermilion. (They are offered) first to the mirror with all the herbs, sweet-smelling incense, lamps (made of) wheat (pastry) (*godhūma*) and the rest, three kinds of wine, the three kinds of cooked rice, namely, those made with milk, raw sugar and meat, along with raw meat and (varieties of) rice (*kardama*). After it has been worshipped, one should make food offerings (*nivedayet*) to this, the Kubjikā Krama.[38] (46cd-49ab)

After that, one should worship the jar with three handfuls of flowers and the Vidyā. One should make offerings of sandalwood, vermilion and the rest and one's self (*ātman*) as well as water (*argha*) and flowers numbering thirty-two (an amount equal to) the syllables (of the Vidyā). (49cd-50)

Placing both knees on the ground and having offered water (*argha*) along with the Vidyā to the Great Wheel, one should say (the following as many) number of times as one repeats the Vidyā (*japasaṁkhyā*). (51)

"O mother! Siddhā! Aghorā! O Supreme Goddess, give me the Great Accomplishment that I desire, which is the arising of the fruit of all desires!"[39] (52)

कुमार्यष्टौ[१७९] ततः पूज्याः[१८०] षट्कं[१८१] च त्रयमेका वा[१८२] ।
ततः सिद्धिं[१८३] लभेन्मन्त्री आदिपर्वे[१८४] न संशयः ॥ ५३ ॥
ब्रह्मचर्यव्रतं कुर्यात् कामक्रोधादि घातयेत्[१८५] ।
ततः[१८६] सिद्धिर्न संदेहो सेवनाद् गतिरिष्यते ॥ ५४ ॥

सहस्रादि च लक्षान्तं जपसंख्याविधिं शृणु[१८७] ।

वामपाण्यक्षमाला[१८८] या[१८९] स्फाटिकैरथ पुत्रकैः ॥ ५५ ॥
पद्माक्षैर्वा प्रकर्तव्या यथालाभेन कारयेत् ।
अक्षसूत्रमलाभेन[१९०] पाणिना जप्यमारभेत् ॥ ५६ ॥
आगमार्थविधानेन वामावर्तपरिभ्रमात्[१९१] ।
तर्जनीवाममूलात्[१९२] तु पूर्वारभ्य[१९३] महेश्वर ॥ ५७ ॥

उपदेशं गुरोर्वक्त्राज्जपसिद्धिं[१९४] लभेत्[१९५] क्रमात् ।
स्थूलं वाप्यथ सूक्ष्मं वा न मेरुं लङ्घयेत् करे[१९६] ॥ ५८ ॥

वर्जयित्वा तु तज्ज्येष्ठं[१९७] कुर्यात् प्रान्तं[१९८] चतुष्टयम् ।
पर्वसंख्याकृतं[१९९] जप्यं मध्यमोभौ[२००] तु वर्जयेत् ॥ ५९ ॥

एवं क्रमविधानेन वामावर्तपरिभ्रमात् ।
गमागमेन[२०१] मनसा[२०२] हृद्गतं[२०३] गमनं[२०४] कुरु[२०५] ॥ ६० ॥

पूरकेन स्वकीयेन[२०६] मनं[२०७] कुम्भे[२०८] प्रकल्पयेत्[२०९] ।
रेचयित्वा ततः सिद्धिरिहलोके परत्र च[२१०] ॥ ६१ ॥

यावदक्षरसंख्या च[२११] तावत् कुर्याच्च[२१२] कुम्भकम् ।
वायुना सह वेगेन करोत्यावेशमुत्तमम् ॥ ६२ ॥

Then one should worship eight virgins (*kumārī*), six, three or one. Thus the one who recites mantra will undoubtedly achieve success (*siddhi*) at the first auspicious time (*ādiparvan*). One should observe a vow of chastity and destroy lust, anger and the rest. Then without any doubt (one attains) success and, by practice (*sevana*), the (supreme) state (*gati*).[40] (53-54)

The Repetition of the Vidyā with the aid of the Left Hand[41]

(Now) listen to the prescription concerning the enumeration of the repetition of the Vidyā commencing with one thousand up to one hundred thousand (repetitions).[42] (55ab)

The rosary for the left hand should be made of crystals, Putraka[43] or lotus seeds. One should have it made according to the (material one has managed to) obtain (and afford). If one cannot get a rosary then one should practice the required repetition (of the Vidyā) (*japya*) with (the aid of one's) hand. O Great Lord, in accord with the method (laid down) by the teaching of the scripture, (this is done) by moving (the thumb) in an anticlockwise direction (*vāmāvartaparibhrama*), starting initially from the root of the left index finger.[44] (55cd-57)

One should get the teaching from the teacher's mouth and success in the repetition of the Vidyā progressively. Whether (the repetition) is gross or subtle[45] one should not cross over Meru on the hand.[46] (58)

Omitting the middle finger (*jyeṣṭha*) (count the repetitions up to the end) of the group of four (phalanges) at the end (of the little finger). Both (fingers) in the middle (of the hand) should be omitted (in the returning movement). The repetition is done according to the number of phalanges (*parvan*) (traversed).[47] (59)

In this way, by moving in an anticlockwise direction in accord with the prescribed sequence, by the going and coming[48] mentally fix the movement in the Heart. (60)

By means of one's own inhaled breath (*pūraka*), mentally station (*prakalpayet*) the mind (*manas*) in the (inwardly) retained breath (*kumbhaka*). Having exhaled, (one obtains) success (*siddhi*) in this world and the next. (61)

One should practice retention of the breath (for a period of time) according to the number of letters (of the Vidyā).[49] (In this way) by means of the force (*vega*) (of intent) along with the breath (*vāyu*), (the yogi) brings about the most excellent (form of) penetration (*āveśa*).[50] (62)

अनेनैव विधानेन न[२१३] द्रुतं न विलम्बितम् ।
मध्यचारगतिं ज्ञात्वा जपं कुर्यात्[२१४] त्रयोलिषु ॥ ६३ ॥[२१५]
एवं पाणिकृतं जप्यं उत्तमं परिकीर्तितम् ।

अक्षसूत्रेण वा देव माहात्म्यमथवा[२१६] शृणु ॥ ६४ ॥

सहस्रेण तु[२१७] जप्तेन प्राप्तः[२१८] शत्रुः परांमुखः ।
द्विभिः[२१९] प्रवर्तते तेजस्त्रिभिरैश्वर्यसंपदः[२२०] ॥ ६५ ॥
चतुर्भिर्जनसौभाग्यं[२२१] आयुरारोग्यं[२२२] पञ्चभिः ।
ज्ञानप्राप्तिर्भवेत्[२२३] षड्भिरवस्था सप्तभिर्भवेत् ॥ ६६ ॥
अष्टाभिः[२२४] पश्यते[२२५] किञ्चिद् दिव्यरूपं कुलात्मकम्[२२६] ।
नवभिर्लभते योगं[२२७] निर्वाणं खेचरक्रमम्[२२८] ॥ ६७ ॥

दशभिर्वर्तते वेधं[२२९] मुद्रास्फोटं[२३०] तु विंशभिः[२३१] ।
मारणं त्रिंशभिश्चैव[२३२] चत्वारिंशभिः[२३३] स्तम्भनम् ॥ ६८ ॥
रणे राजकुले द्यूते विवादे शत्रुमध्यतः ।

शिलानां भेदनं स्तोभं[२३४] वृक्षाणां पातनं तथा[२३५] ॥ ६९ ॥
पञ्चाशद्भिः[२३६] सहस्रैस्तु जपितैर्नात्र संशयः ।
षष्टिभिश्च[२३७] सहस्रैस्तु[२३८] देवकन्या[२३९] तिलोत्तमा[२४०] ॥ ७० ॥
वशं याति न[२४१] संदेहो मानुषेषु[२४२] च का कथा[२४३] ।

राजानः[२४४] मण्डलीकास्तु[२४५] अन्तःपुरनिवासिनः[२४६] ॥ ७१ ॥
ये चान्ये[२४७] मानवा लोके आज्ञाश्रवणतत्पराः[२४८] ।

Knowing the manner of the modality of the medium movement, (the practice of which) according to this method (*vidhāna*) is neither (too) fast nor (too) slow, one should practice the repetition of Vidyā in the three Lineages (*trayoli*).[51] The recitation of Vidyā done with the (aid of) the hand in this way is said to be the best.[52] (63-64ab)

The Benefits of Reciting the Vidyā

O god, alternatively, listen to the glory (of the recitation of Vidyā done) with (the aid of a) rosary.[53] (64cd)

By reciting (the Vidyā) a thousand times, the enemy one encounters (becomes) averse (to fight). (Recited) two (thousand times), brilliant energy (*tejas*) is generated.[54] (Recited) three (thousand times), (one attains) the wealth of sovreignty. (Recited) four (thousand times), the well-being of the people.[55] (Recited) five (thousand times), long life and good health. (Recited) six (thousand times), one obtains knowledge. (Recited) seven (thousand times, it generates) a higher state. (Recited) eight (thousand times), he sees something divine of the nature of Kula.[56] (Recited) nine (thousand times), he achieves Yoga, *Nirvāṇa* and the Transmission of the Skyfarer (*khecarakrama*). (65-67)

(Recited) ten (thousand times), the perforation (of the psychic centres) (*vedha*) (takes place). (Recited) twenty (thousand times), (the power to bring about) explosions by a gesture (*mudrāsphoṭa*)[57] (is attained). (Recited) thirty (thousand times, it brings about) the death (of an enemy). (Recited) forty (thousand times, it brings about) the paralysis (of the enemy)[58] in battle, in the king's family (and that of an adversary) when gambling, (during) a dispute or in the midst of (one's) enemies. (68-69ab)

By reciting the Vidyā fifty thousand times, without a doubt, stones burst apart, (enemies) are paralysed (*stobha*) and trees fall.[59] By sixty thousand (repetitions), undoubtedly (even) Tilottamā, the celestial maiden (*devakanyā*), comes under one's control, so what to say of (the women) among men?[60] Kings, (their) vassals, those who dwell in (their palaces') inner chamber and all the other people in the world who are intent on listening to (their) command (are all brought under one's control). (69cd-71ab)

O god, by (reciting the Vidyā) seventy thousand times, one controls (demonic beings called) Vetālas and the demon Mahiṣāsura as well as the (world of) moving and immobile (beings). (71cd-72ab)

सप्ततिभिः[२४९] सहस्रैश्च वेतालान्यभिसाधयेत्[२५०] ।। ७२ ।।
तथा चराचरं देव[२५१] महिषासुरदानवम् ।
ब्रह्मा[२५२] सम्पद्यते मूर्तौ[२५३] स्वयंरूपेण[२५४] देहिना[२५५] ।। ७३ ।।
पाताले भुञ्जते[२५६] भोगान्[२५७] कन्याभिः[२५८] सह क्रीडते[२५९] ।
अशीतिभिः सहस्रैस्तु[२६०] जपितैर्नात्र संशयः[२६१] ।। ७४ ।।
नवतिभिर्भवेद्[२६२] विष्णुः स्वयं मर्त्यतनुः प्रिय[२६३] ।
पृथिव्याधिपतिर्भूत्वा एकच्छत्रेण भुञ्जते ।। ७५ ।।
लक्षैकेन[२६४] स्वयं रुद्रो[२६५] भवे[२६६] तिष्ठति मानवः[२६७] ।
विमानं तस्य चायाति पञ्चचामरभूषितम् ।। ७६ ।।
देव्यष्टकसमोपेतं[२६८] चतुःषष्टिभिरावृतम्[२६९] ।
वेष्टितं बहुभिः सिद्धैस्तारानक्षत्रमण्डलैः ।। ७७ ।।
भवेत् कलौ महासिद्धः साधको विद्यया युतः ।
व्रजते[२७०] च खमार्गेण यत्रस्था भैरवी स्वयम् ।। ७८ ।।
वसते[२७१] तत्र मध्ये तु भवते अजरामरः ।
यथाहं देवदेवेश तथासौ साधकोत्तमः ।। ७९ ।।
इच्छारूपधरः श्रीमान् लक्षजापेन खेचरः ।
त्रैलोक्ये[२७२] क्रीडतेऽसौ[२७३] वै कामरूपी महाबलः ।। ८० ।।
क्षणाच्च शाङ्करं रूपं क्षणाद् रूपं च वैष्णवम् ।
क्षणाद् ब्राह्मं च ऐन्द्रं च सौरं चान्द्रं क्षणेन तु ।। ८१ ।।
क्षणान्नारायणं रूपं क्षणाद् वै मारुतं भवेत् ।
क्षणाच्चापि ज्वलद्रूपं स्थूलं सूक्ष्मं क्षणात् क्षणात् ।। ८२ ।।
क्षणात् पक्षिणमाकाशे[२७४] क्षणात् सिंहं[२७५] महावने ।
मार्जारं[२७६] च शृगालं च श्वानमुष्ट्रं[२७७] च गर्दभम् ।। ८३ ।।
वृषं चैव तु मेषं च उलूकं च तथैव च ।
व्याघ्रं चैव तु ऋक्षं च मृगं वाथ महाद्विपम् ।। ८४ ।।
क्षणाच्च मानुषे[२७८] लोके नानारूपधरो भवेत् ।

By reciting (the Vidyā) eighty thousand times, the embodied being attains Brahmā in (his embodied) form as his own form and, without a doubt, he enjoys the pleasures in the lower world and sports (there) with young women. (72cd-74)

(By reciting the Vidyā) ninety thousand times, O dear one, the embodied mortal becomes Viṣṇu himself,[61] and having become the king of the earth enjoys it (all, keeping it under the protection of his royal) parasol alone. (75)

(By reciting the Vidyā) one hundred thousand times, a man abides as Rudra himself in (this) world (of bondage) (*bhava*).[62] His vehicle comes (to fetch him) decorated with five chowries,[63] accompanied by the eight (mother) goddesses, surrounded by the sixty-four (Yoginīs) and many Siddhas along with the circles of stars and constellations. (76-77)

The adept who is yoked to the Vidyā is (indeed) a great Siddha in the Age of Strife. He moves by the path of the sky and lives there, free from old age and death, in the midst (of these beings) where Bhairavī herself resides. (78-79ab)

O God of the gods, this, the best of adepts, is as I am. By reciting the Vidyā one hundred thousand times he possesses royal power (*śrī*),[64] flies (*khecara*) and assumes whatever form he pleases. (79cd-80ab)

Indeed, this mighty one, whose form is as he pleases (*kāmarūpin*), plays in the triple world. In an instant (he can assume) Śaṅkara's form, in an instant Viṣṇu's, in a moment Brahmā's, in a moment that of Indra, the Sun and the Moon, in a moment Narāyaṇa's, in an instant it is that of the wind. (80cd-82ab)

And in an instant (he can assume) a burning form. In an instant he is gross, one moment later, subtle. In a moment (he is) a bird in the sky, in an instant a lion in a great forest, a cat, a jackel, dog, camel, donkey, bull, ram, owl, tiger, bear, deer or a great elephant. In an instant he assumes many forms in the world of men.[65] (82cd-85ab)

एवं संजायते सिद्धिर्भवते[२७९] अजरामरः ।। ८५ ।।
निश्चयात्[२८०] लक्षजापेन साधकस्य तु खेगतिः ।

यत्र यत्र मनो याति तत्र तत्र महाश्रियः ।। ८६ ।।
यद् यद्[२८१] कामयते कामं[२८२] तत् तत् क्षणात् प्रवर्तते[२८३] ।

न तस्य दुर्गमं स्थानं भ्रमतेऽसौ[२८४] पतङ्गवत् ।। ८७ ।।
मत्तमातङ्गयूथानां हनत्येकोऽपि[२८५] केशरी ।
तथासौ भवदेवानां हनति[२८६] साधकोत्तमः ।। ८८ ।।
त्वत्तुल्यः[२८७] साधकेन्द्रस्तु विद्ययाभ्यसनाद्[२८८] भवेत् ।

एकवृक्षे श्मशाने च गत्वा चैव चतुष्पथे ।। ८९ ।।
अटव्यां[२८९] निर्जने स्थाने शून्ये देवगृहे तु[२९०] च ।
एषु स्थानेषु कर्तव्यं विद्याजापमनन्तकम्[२९१] ।। ९० ।।
पूजाकाले[२९२] तु सुभग[२९३] निशाचारेण कौलवित् ।

परिभ्राजितचित्तस्य[२९४] संसारे विरतात्मनः ।। ९१ ।।
तस्यैषा सिद्धिराख्याता विद्याराधनकर्मणि ।

न च मायावृतस्यैव गृहस्थस्य तु भैरव ।। ९२ ।।
गृहे सिद्धिस्तथा नैव भुक्तिमुक्तिमवाप्नुयात्[२९५] ।

इहैव जीवलोकेऽस्मिन् जीवन्मुक्ता[२९६] न संशयः ।। ९३ ।।
विद्यापूजारता ये तु तन्मनास्तत्परायणाः ।
गत्वा वै आदिपीठे तु अथवा पूर्णगिर्यके ।। ९४ ।।
जालाख्ये त्वथवा देव तथा[२९७] श्रीकामरूपके ।
सिद्ध्यन्ते च न संदेहो न तेषां परिवेदना[२९८] ।। ९५ ।।

In this way (he gets) success (*siddhi*) and he is free from old age and death. By one hundred thousand repetitions of the Vidyā, the adept certainly (achieves) flight.[66] (85cd-86ab)

(He acquires) great royal powers wherever his mind goes and whatever he desires occurs that very moment. (86cd-87ab)

He wonders (free) as a bird and there is no place hard for him to reach. Even a single lion (can) kill herds of mad elephants; just so, he, the most excellent of adepts, kills the (false) gods of conditioned existence (*bhavadeva*). By practicing with the Vidyā, the king of adepts becomes equal to you.[67] (87cd-89ab)

O handsome knower of Kaula, one should practice the repetition of the Vidyā which has no end (in conjunction) with the nocturnal practice (*niśācāra*) when the rite of adoration is performed.[68] (This should be done) once one has gone to (any of the) following places: (a desert where there is only a) solitary tree, a cremation ground, a crossroad, a forest, a place without people or empty (abandoned) temples.[69] (89cd-91ab)

This, the aforesaid accomplishment (*siddhi*) (attained) through the act of worshipping the Vidyā, belongs to one who is detached (from the things) in the world of transmigration and whose mind is well illumined. (91cd-92ab)

O Bhairava, the householder shrouded by Māyā[70] does not possess accomplishment in the home and he does not attain worldly benefits (*bhukti*) or liberation (there). (92cd-93ab)

(But) those who are devoted to the worship of the Vidyā, intent on that, their mind (given solely to) that, are without a doubt liberated while living (*jīvanmukta*) in this world of living beings. Once they have gone, O god, to either the First Seat,[71] Pūrṇagiryaka, the place called Jāla or the venerable Kāmarūpaka, they certainly achieve the goal (there) and they have no troubles. (93cd-95)

यस्य एषा महाविद्या मुखे तिष्ठति नित्यशः ।
स सर्वविघ्ननिर्मुक्तो जयं सर्वत्र आप्नुयात् ॥ ९६ ॥

रणे राजकुले द्यूते शत्रुमध्ये जलाग्निषु[२९९] ।
अटव्यां[३००] विषमे[३०१] दुर्गे तथा चौरपथेषु च ॥ ९७ ॥
वृश्चिके विषसर्पेषु गजोन्मत्तवृषेषु च ।
उल्कापाते च दिग्दाघे योगिनीगणमध्यतः ॥ ९८ ॥
निशाचारैकवृक्षे[३०२] वा वज्रपाते चतुष्पथे ।
संग्रामे समये चक्रे पीठे क्षेत्रे त्वेवादिषु[३०३] ॥ ९९ ॥
शुभं च प्रप्नुयाद् योगी[३०४] अस्य[३०५] विद्याप्रभावतः ।

इत्याद्यावतारे महामन्थान्भैरवयज्ञे[३०६] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां
अव्वाक्रमभाषिते[३०७] विद्याजप्यार्घ–
विधानो नामानन्दः ॥ ११ ॥

He who has this great Vidyā always on his lips is free of all obstacles and is victorious everywhere, whether in battle, the king's family, gambling or in the midst of enemies. (96)

By the power of his Vidyā, the yogi attains what is auspicious, (even) in fire or water, in a dangerous forest, in a fort, on roads plied by robbers, in the presence of a scorpion, poisonous snakes, elephants and mad bulls, when a meteor falls, when (there is a huge fire that) burns in all directions, in the midst of a troup of Yoginīs, while wandering about at night, in (a desert where there is only) a solitary tree, when lightning falls, at a crossroad, during a battle, in the assembly of initiates (*cakra*), in a sacred seat, in a sacred area (*kṣetra*) and so too in other such (places).[72] (97-100ab)

This is the (eleventh) chapter called *the Prescribed Way to Offer Libation (argha) and Repeat the Vidyā.* It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

द्वादशानन्दः

श्रीवक्त्रा उवाच[१]

जयं[२] भवति देवेश यस्य विद्या हृदि[३] स्थिता ।
सुखमारोग्यकल्याणं[४] चिरायुः शौर्यवृत्तिश्च[५] ॥ १ ॥
प्रभा दीप्तिश्च कान्तिश्च विद्ययाभ्यसनाद्[६] भवेत् ।
भविष्यति न संदेहो का[७] चिन्ता[८] मरणे रणे ॥ २ ॥

यस्य विद्या[९] भवेत् सिद्धा[१०] दुर्लभा महतारिका[११] ।
तस्य सिद्धिः[१२] करे बद्धा स सिद्धो नात्र संशयः ॥ ३ ॥

गोहत्यानां सहस्रैकं लक्षैकं[१३] ब्रह्महत्यानाम्[१४] ।
तथान्ये[१५] मायजाः पापाः[१६] नश्यन्ते[१७] नात्र संशयः ॥ ४ ॥

विद्या[१८] स्मरितमात्रा या अशुभं च विनश्यति ।
मिष्टान्नभोजनं पानं दिव्यभोगं[१९] रसायनम् ॥ ५ ॥[२०]
शयनं चोत्तमं यानं वस्त्राभरणभूषणम्[२१] ।[२२]
सकृत्स्मरणमात्रेण[२३] विद्यावेशात्[२४] प्रवर्तते[२५] ॥ ६ ॥

पदार्थमर्थविज्ञानं[२६] सर्वस्वं पुत्रपौत्रकम्[२७] ।
परमार्थं[२८] परं ज्ञानं विद्यावेशात् प्रवर्तते[२९] ॥ ७ ॥
परं तत्त्वं परावस्था परं योगमरूपकम्[३०] ।
परं सौभाग्यमतुलं[३१] विद्यावेशात् प्रवर्तते ॥ ८ ॥

पराज्ञा परमानन्दं[३२] परं वाग्भवशासनम् ।
सकृत्स्मरणमात्रेण[३३] विद्यावेशात् प्रवर्तते ॥ ९ ॥

CHAPTER TWELVE

The Glory of the Vidyā.

The Benefits of Reciting the Vidyā

The venerable (goddess) Vakrā said:

O lord of the gods, he in whose heart the Vidyā abides is victorious. By practicing with the Vidyā (he attains) happiness, health and good fortune; he has a long life and is courageous. (By practicing the Vidyā he gains) light, brilliance and beauty. He will certainly (continue to exist forever, and so) what worry (can he have) when dying (or) in battle? (1-2)

He whose Vidyā, Mahantārikā, difficult to acquire, has been accomplished, holds success (*siddhi*) firmly in (his) hand and is, without a doubt, an accomplished yogi (*siddha*).[1] (3)

A thousand bovinicides, a hundred thousand brahminicides and (all) the other sins born of Māyā are certainly destroyed. (4)

That is the (true) Vidyā which, merely by recalling it, destroys (all that is) inauspicious. Merely by recalling it once, by the penetration of the Vidyā (the adept obtains) delicious food to eat as well as, drink, divine enjoyment, life-giving medicine (*rasāyana*),[2] a bed, an excellent vehicle, ornaments and clothes. (5-6)

Penetration (*āveśa*) by the Vidyā brings about (the acquisition all that is) substantial (*padārtha*), knowledge of reality, wealth, sons, grandsons, the supreme goal (of life) (*paramārtha*), supreme knowledge, the supreme principle, the supreme state, the supreme formless Yoga and supreme, unequalled good fortune. (7-8)

Merely by recalling it once, the penetration (*āveśa*) of the Vidyā brings about (the realisation of) the supreme Command, supreme bliss and the teaching (*śāsana*) concerning Vāgbhava, which is supreme.[3] (9)

शाम्भवं शक्तिविज्ञानं वैष्णवं सौरसंहिता ।
बौद्धादि आरहन्ताश्च[३४a] चान्द्रायणपरायणम्[३४b] ॥ १० ॥
क्षुभ्यन्ति[३५] च षडङ्गानि विद्यावेशान्न[३६] चान्यथा ।

शैवसिद्धादिसिद्धान्ता[३७] लाकुलास्तुम्बुरादयः[३८] ॥ ११ ॥
नित्यातन्त्रादिका ये[३९] च विद्यावेशात् प्रवर्तते[४०] ।

वैदिकं गारुडं तन्त्रं[४१] सुतन्त्रशब्दलक्षणम्[४२] ॥ १२ ॥
योगं[४३] परमनिर्वाणं विद्यावेशात्[४४] प्रवर्तते ।

यत्[४५] सर्वसात्विकं[४६] ज्ञानं मर्त्यलोके व्यवस्थितम्[४७] ॥ १३ ॥
सकृत्स्मरणमात्रेण विद्यावेशात् प्रवर्तते ।

ये[४८] केचिच्छास्त्रसंघाता[४९] नित्यातन्त्रादि सर्वशः ॥ १४ ॥
क्षुभ्यन्ति[५०] देवदेवेश विद्यया[५१] परमेश्वर[५२] ।

तावत्[५३] गर्जन्ति[५४] तन्त्राणि स्वच्छन्दादीन्यनेकशः[५५] ॥ १५ ॥
द्वात्रिंशाक्षरविद्यायाः[५६] कलां[५७] नार्हन्ति[५८] षोडशीम्[५९] ।

यथा दन्तिसहस्राणि[६०] सिंहस्यैव परांमुखाः[६१] ॥ १६ ॥
तथा विद्याश्च मन्त्राश्च विमुखाः[६२] प्राप्तविद्यया[६३] ।

निशायां च शशिर्यद्वत्[६४] आप्यायेत्[६५] सचराचरम् ॥ १७ ॥
तथैषा[६६] पूर्णभेदेन[६७] आप्यायनकरी भवेत् ।

यथा दीपः[६८] प्रदीप्तस्तु अन्धकारं[६९] विनाशयेत्[७०] ॥ १८ ॥
तेषां[७१] च पटलं घोरं छेदयेन्नात्र[७२] संशयः ।

तथा श्रीश्रीकुजाविद्या[७३] षट्प्रकारा वरानन[७४] ॥ १९ ॥
दहते[७५] नात्र संदेहो देहस्थं[७६] पापसंचयं[७७] ।

(One realises) Śiva's (state) (*śāmbhava*), the knowledge of (his) energy, Viṣṇu's (state), (the teachings of) the scripture of the Sun (*saurasaṁhitā*), (the ideal of) the Buddhists etc. and the Jains (*ārahanta*) and (one goes) beyond the path of the Moon. By the penetration of the Vidyā, and in no other way, the six limbs (of the body) are aroused. (10-11ab)

Penetration by the Vidyā gives rise to the Siddhānta (schools) of the Śaivas, the Siddhas and the rest, the Lākula (Paśupata schools) and the Tumburu (Tantras), as well as the Nityā Tantras[4] and the like.[5] (11cd-12ab)

Penetration by the Vidyā gives rise to the (knowledge of) the Veda, the Gāruḍa Tantra, the (reality which is) the sign of the good words of the Tantra, Yoga and the supreme *Nirvāṇa*.[6] (12cd-13ab)

Merely by recalling it once, penetration by the Vidyā brings about (the knowledge) of all that every creature in the mortal world knows. (13cd-14ab)

O Lord of the gods, whatever be the class of scriptures (*śāstrasaṁghāta*), whether it be the *Nityātantra* or the like, (they are all) aroused (and made potent) in every way, O Supreme Lord, by (this) Vidyā. (14cd-15ab)

The Svacchanda and other Tantras repeatedly proclaim that they are not worth (even) a sixteenth part of the Thirty-Two Lettered Vidyā. (15cd-16ab)

Just as (even) a thousand elephants turn away from (just one) lion, so (all other) Vidyās and mantras avert themselves once (this) Vidyā has been obtained. (16cd-17ab)

This (Vidyā) in its full form (*pūrṇabheda*) nourishes just as the moon at night nourishes (itself) along with the moving and immobile (universe). (17cd-18ab)

(This Vidyā) certainly pierces through the terrible covering of those (shrouded in ignorance), just as a well lit lamp destroys darkness. (18cd-19ab)

In the same way, O fair-faced one, the venerable sixfold (*ṣaṭprakārā*)[7] Vidyā of the venerable (goddess) Kujā certainly burns away the sin accumulated in the body. (19cd-20ab)

शुभाशुभं च यत् कर्म सप्तजन्मान्तरार्जितम्[७८] ॥ २० ॥
तत् सर्वं विलयं याति[७९] विद्याभ्यासान्न[८०] संशयः ।

ये केचित्[८१] शास्त्रसंघाता[८२] मन्त्रा विद्याद्यनेकशः[८३] ॥ २१ ॥
तस्य विद्याप्रभावस्य कलां[८४] नार्हन्ति[८५] षोडशीम्[८६] ।

श्रीनाथ उवाच

युक्तमुक्तं[८७] प्रभावोऽयं[८८] विद्याभ्यासेन नान्यथा ॥ २२ ॥
परं जप्यरतानां तु किं न सिद्ध्यन्ति[८९] साधकाः[९०] ।
तत् किमर्थं[९१] महादेवि[९२] संशयं[९३] छेत्तुमर्हसि[९४] ॥ २३ ॥

श्रीवक्रा उवाच[९५]

मानवा दुर्भगा देव[९६] विद्याहंकारगर्विताः ।
जातिशीलविनिर्मुक्ता[९७] अगम्यगमनोद्यताः[९८] ॥ २४ ॥

अभक्ष्यभक्षणरताः[९९] कलहन्ति[१००] यतस्ततः ।
प्राणिभङ्गं प्रकुर्वन्ति बहुलोभसमन्विताः[१०१] ॥ २५ ॥
बहुकामप्रसक्ताश्च[१०२] बहुशास्त्रार्थचिन्तकाः[१०३] ।
उद्ग्राहयन्ति[१०४] तर्कार्थं[१०५] विवदन्ति[१०६] परस्परम् ॥ २६ ॥

महामायाविमोहेन अर्थसंग्रहणादिषु[१०७] ।
कुकर्माणि[१०८] प्रकुर्वन्ति निन्दां[१०९] रागं[११०] चरन्ति च ॥ २७ ॥
समयानि[१११] न मन्यन्ते गुर्वाज्ञालोपकारकाः ।
गुरुद्रोहं प्रकुर्वन्ति समयद्रोहं[११२] वरानन[११३] ॥ २८ ॥

तेन[११४] ते सिद्धिनिर्मुक्ताः विद्ययाभ्यासनादपि[११५] ।
तपोभ्रष्टा[११६] नरा ये च तेषां संख्या न विद्यते ॥ २९ ॥

तृप्ता मद्येन मांसेन परस्त्रीरमणोत्सुकाः[११७] ।
अगम्यगमनाद्[११८] देव भुक्तिमुक्तिर्न[११९] विद्यते[१२०] ॥ ३० ॥

All *Karma*, whether auspicious or inauspicious, generated in the course of seven lives certainly dissolves away, by practicing the Vidyā.[8] (20cd-21ab)

Whatever the scriptures, mantras and Vidyās of many types, they are not equal to (even) a sixteenth part of the power of his Vidyā. (21cd-22ab)

Reasons for the Failure of the Vidyā

Śrīnātha said:

It has been rightly said that this power (comes) by the practice of the Vidyā and not otherwise. But, why is it that adepts who are devoted to the Vidyā (*japya*) do not attain the supreme? O great goddess, why is that? Please remove (my) doubt. (22cd-23)

The venerable (goddess) Vakrā said:

[9]O god, men are unfortunate, they are proud because of (their) knowledge and ego. They do not behave correctly in accord with their caste status (*jātiśilā*) and are intent on going where they should not go.[10] (24)

They are devoted to eating what should not be eaten and quarrel (amongst themselves) and so commit murders. They are full of greed and are attached to many pleasures. They think of the meaning of many scriptures (but to no avail) and they (attempt) to fathom (the depths) of logic and quarrel with one another. (25-26)

Deluded by the great Māyā (of the world), they behave badly in order to accumulate wealth and the like. They censor (others) and cultivate attachment. They do not respect the rules of religion (*samaya*) and they disobey the teacher's commands. O fair-faced one, they do violence to (their) teacher and the rules of religion. (27-28)

So, even though they practice with the Vidyā, they have no success (*siddhi*). (Such) men who have fallen from (their practice of) austerity are innumerable. (29)

They are satisfied with meat and wine and keen to enjoy (sexual pleasure) with other (mens') women. By going to where one ought not go, (one obtains) neither worldly enjoyment (*bhukti*) nor liberation. (30)

श्वपचास्ते[१२१] समाख्याताः[१२२] प्राकृताः[१२३] श्वानकुक्कुटाः[१२४] ।
पिबन्ति स्वेच्छया मद्यं मांसं खादन्ति[१२५] स्वेच्छया[१२६] ।। ३१ ।।

अगम्यगमनं यान्ति[१२७] अज्ञानपटलावृताः ।
न तेषां मुक्तिरस्तीह संयमान्मुक्तिरिष्यते ।। ३२ ।।

बहुपानात्[१२८] कुतो मुक्तिरिच्छाभोगे[१२९] तथैव च ।
अगम्यगमनाचाराद्[१३०] अभक्षस्य[१३१] च भक्षणात् ।। ३३ ।।

विकर्मणा कुतो मुक्तिरर्थलोभात् कुतो भवेत् ।
पापिष्ठा[१३२] दर्पदुष्टानां दूषका[१३३] तन्त्रवादिनाम्[१३४] ।। ३४ ।।
कुमार्गेषु प्रसक्ताना[१३५] न सिद्धिर्विद्यते[१३६] क्वचित् ।

आगमार्थविनिर्मुक्ताः[१३७] समयाचारलोपकाः[१३८] ।। ३५ ।।
न तेषां साधने[१३९] सिद्धिर्न च ते मोक्षभाजनाः ।
एवंभूतगुणाः[१४०] शिष्याः[१४१] साधकाचार्यपुत्रकाः ।। ३६ ।।[१४२]

विद्याराधनशीला हि[१४३] भवन्ते[१४४] सिद्धिभाजनाः ।[१४५]
गुरुभक्ता विनीताश्च समयाचारपालकाः ।। ३७ ।।
द्वैताचारपदारूढा मकारत्रयवर्जिताः ।
निर्लोभाः[१४६] सदयाः[१४७] शान्ताः[१४८] नित्यानन्दरताः सदा[१४९] ।। ३८ ।।
आगमार्थरता धीराः[१५०] तर्कशास्त्रमुपेक्षकाः[१५१] ।
अनुरक्ताश्च[१५२] भक्ताश्च सर्वजीवदयापराः[१५३] ।। ३९ ।।
एवंगुणविशिष्टा ये सिद्ध्यन्ते ह्यविचारतः[१५४] ।
एतेषां सिद्ध्यते[१५५] विद्या[१५६] अन्येषां[१५७] न कदाचन[१५८] ।। ४० ।।

पारम्पर्यागता[१५९] विद्या अर्घसंस्कारमण्डले[१६०] ।
संस्फुटा[१६१] यावन्न ज्ञात्वा[१६२] तावत् सिद्धिं[१६३] कुतो लभेत्[१६४] ।। ४१ ।।

They are said to be outcastes (*svapaca*)[11] and their nature is that of dogs. They drink wine as they will and (freely) eat meat according to their desire.[12] (31)

Wrapped in the shroud of ignorance, they go (to visit prostitutes) where they should not go. They have no worldly enjoyment (or) liberation here (in this world). Liberation comes by self-control. (32)

How can (one achieve) liberation by much drinking or enjoying (oneself) according to (one's own) desires, or by visiting (prostitutes) to whom one should not go, or by bad behaviour, or by eating what should not be eaten? (33)

How can (one achieve) liberation by sinful action (or) by greed for wealth? The men who are most sinful and proud, those who cause harm (and profess) false views (*tantravādin*), and those attached to bad paths (*kumārga*) do not have success (*siddhi*) anywhere. (34-35ab)

Those who have no (understanding) of the sense of the meaning of scripture and break the rules of right conduct have no success in (their) spiritual discipline (*sādhana*) nor liberation. None of the many disciples, adepts, teachers and spiritual sons who are such are liberated. (35cd-36)

But those whose habit is to worship the Vidyā are successful (if they are) devoted to the teacher, well behaved, maintain the rules of right conduct and are well established on the level of conduct (based on) duality (that is, a sound sense of difference between right and wrong). (They are successful) if they do not (make use of) the three `Ms',[13] are free of greed, compassionate, tranquil, ever devoted to eternal bliss, devoted to the teachings of the scripture, grave, indifferent to treatises on logic, affectionate, devoted and concerned for the well-being of all living creatures. Those who have such qualities are successful without (even having to) think (about how to be so). The Vidyā of such (people) is successful, never (that) of anyone else. (37-40)

As long as one has not learned the Vidyā, transmitted through the (spiritual) lineage and clearly manifest within the *maṇḍala* used to purify the libation, where can one attain success (*siddhi*)?[14] (41)

अन्यग्रन्थाद्[१६५] विनिष्क्रान्ता[१६६] जातिभेदेन[१६७] संयुता[१६८] ।
सिद्धिदा सा न[१६९] विज्ञेया[१७०] अन्वये[१७१] पश्चिमे गृहे ॥ ४२ ॥
तस्मात् सर्वप्रयत्नेन गुरुवक्त्रात् समभ्यसेत्[१७२] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[१७३] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[१७४]
अव्वाक्रमभषिते विद्यामाहात्म्यवर्णनाधिकारे
क्रमोदयो नामानन्दः ॥ १२ ॥

One should know that (a Vidyā) that has come from another (sacred) book and is conjoined to various types (of Vedic seed-syllables) (*jāti*) does not grant success in the tradition of the Western House. Therefore, (having received it) from the teacher's mouth, practice it with all effort. (42-43ab)

This is the (twelfth) chapter called the Description of the Glory of the *Vidyā*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition that consists of seventy million (verses) that has emerged on the Path of Meru that contains more than a hundred thousand quarters (of a metre) and has been brought (down to earth) into the primordial sacred seat on the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the Svāminīmata of the Supreme Lord's Command as uttered within the Tradition of the Mother (*avvākrama*).

त्रयोदशानन्दः

श्रीनाथ उवाच

शिवेति[१] कथितं[२] नाम स कथं गम्यते[३] जगत् ।
वैकल्पेन अपूर्णत्वात्[४] कथं कर्तृत्वमाप्नुयात् ।। १ ।।
कथं वा[५] भुञ्जते[६] भोगान्[७] संसारति[८] तमाश्रितः[९] ।
मृत्युरस्ति कथं तस्य सत्यमाख्याहि[१०] निर्णयम् ।। २ ।।

श्रीवक्रा उवाच[११]

सर्वश्रेष्ठं[१२] परं[१३] शान्तं अवर्णतत्त्वमाश्रितम्[१४] ।
ज्योतिरूपं[१५] निराभासं अनन्तं सततोदितम्[१६] ।। ३ ।।[१७]
अप्रतर्क्यमिदं ज्ञेयं स्वयं मुक्तं च[१८] संस्थितम्[१९] ।

अच्छेद्यं च अभेद्यं[२०] च[२१] अलेप्यं[२२] च परापरम् ।। ४ ।।
ब्रह्मा विष्णुश्च रुद्राद्यः[२३] अमृतं जीवमाश्रितम् ।
परानन्दस्वरूपेण नित्यानन्दपरायणम्[२४] ।। ५ ।।
निरानन्दमयं शान्तं कारणाष्टकवर्जितम् ।
गुणतत्त्वविनिर्मुक्तं हेयोपादेयवर्जितम् ।। ६ ।।

न तस्य गर्भसंभूतिः[२५] सर्वावस्थगतो[२६] विभुः ।
स कर्ता न[२७] परः कश्चिदशरीरः[२८] शिवः प्रभुः ।। ७ ।।

CHAPTER THIRTEEN

Concerning the Destruction of Impurity.

Supreme Śiva

Śrīnātha said:

How can (he who is) called Śiva enter the world? (He would be subject to) thought constructs, and so would be imperfect (*apūrṇa*), and so, how (could he) acquire the power to act (*kartṛtva*) (in the world)?[1] (1)

Or, again, how does he enjoy worldly experiences (*bhoga*) and, immersed in darkness, transmigrate? How is it that he dies? Tell (me) the true teaching (*nirṇaya*) (concerning this matter). (2)

The venerable (goddess) Kubjikā said:

One should know that this (reality) beyond reason (*apratarkya*), the best of all, supreme and tranquil, established in the principle of unmanifest Speech (*avarṇatattva*),[2] (in the) form of light, unmanifest, endless and everywhere active, abides liberated of itself.[3] (3-4ab)

(Both) supreme (transcendent) and inferior (immanent), it cannot be cut, divided or stained. (The supreme principle is) Brahmā, Viṣṇu, Rudra and the rest (of the gods). It is the immortal (*amṛta*) established in (every) living being (*jīva*). It is supreme bliss by nature, and so is the eternal bliss which is the ultimate goal (of all existence). (It is) the Bliss of Stillness (*nirānanda*), tranquil and free of the eight causes (that constitute the subtle body). It is free of the qualities (*guṇa*) and principles (*tattva*), and devoid of both that which is to be taken up and that which is to be abandoned.[4] (4cd-6)

(Not) born from any womb, (this transcendent reality) is the All-pervasive Lord (*prabhu*) who is present in every state (of being). He is the (universal) agent (*kartṛ*), (that) undefinable (*kaścit*) and supreme disembodied (reality), Śiva, the Lord.[5] (7)

तस्येच्छा निर्गता शक्तिर्नादरूपा चिदात्मिका[२९] ।
तयासौ[३०] नीयते तत्त्वे[३१] अधोमूर्तेस्तु[३२] धारणात् ॥ ८ ॥

तत्त्वैर्युक्ता[३३] यदा भाति[३४] तदा तन्मयतां[३५] गतः ।
मूर्तभूतोऽप्यमूर्तस्तु[३६] स्वभावादपि निर्मलः ॥ ९ ॥

महामायाश्रितो यस्मात् तस्मात् कर्ता स[३७] कर्मणि ।
जायते व्रजते[३८] देहे[३९] तत्त्वैर्युक्तममलकः[४०] ॥ १० ॥

मायातत्त्वेन लिपस्तु[४१] तदा भोगांश्च भुञ्जति[४२] ।
भोग्यक्षये भवेत्[४३] दुःखं रमते पूर्वधिष्ठितः[४४] ॥ ११ ॥

मायाजं[४५] कर्मजं चैव ऐहिकं तत्त्वमाश्रितम् ।
त्रिविधस्तु मलः[४६] प्रोक्तः सत्त्वरजस्तमेरितः[४७] ॥ १२ ॥

मायाजं[४८] सत्त्वमारूढं[४९] स्वाभाविकं शिवेच्छया ।
शक्त्यावेशेन[५०] संप्राप्ते समले[५१] तु यदात्मनि[५२] ॥ १३ ॥
तदा कर्मजसंप्राप्तिः[५३] भावसंस्थितिचित्पुरे[५४] ।
तदा संभवते भूय[५५] ऐहिकस्तु महामलः ॥ १४ ॥

तस्यैव दहनं कुर्यात्[५६] शक्तिपातेन[५७] मन्त्रवित् ।
परानन्दस्वरूपेण शक्तिनाक्रम्य[५८] पूर्ववत् ॥ १५ ॥

The power, as his will of the nature of consciousness and in the form of Sound (*nāda*), has emerged (from within him). He is lead by that (energy) to the principle (of phenomenal existence) by (his) contemplation (*dhāraṇa* of his) lower form (*adhomūrti*).[6] (8)

Bondage and the Nature of Impurity (*mala*)

If (Śiva) manifests conjoined to the principles (of conditioned existence), he then assumes their nature. But even though he (then) has a form (*mūrtabhūta*), he is by his very nature without form (*amūrta*) and pure (*nirmala*). (9)

It is because he has entered (*āśrita*) (the sphere of) Mahāmāyā that he is the agent in the midst of Karma. (In this way) he who is free of impurity comes to be (*jāyate*) within the body and he enters (it), conjoined to the principles (of conditioned existence). (10)

Stained by the principle of Māyā, he then enjoys worldly pleasures (*bhoga*). When the object of enjoyment ceases to exist, there is suffering (and then, after the suffering), governed by (his) previous (action), he enjoys (himself once again).[7] (11)

Impurity (*mala*) is said to be of three kinds, namely that born of Māyā, that born of Karma and that of the world (*aihika*) which is based on the principle (of Nature).[8] The threefold impurity is said to be impelled (*īrita*) by (the qualities) of *sattva*, *rajas* and *tamas*, (respectively).[9] (12)

(The impurity) born of Māyā is established in *sattva*. In accord with Śiva's will, it belongs to one's own (phenomenal) nature (*svābhāvika*). Then, once the Self has become impure (*samala*), due to (Śiva's) energy, the (impurity) born of Karma obtains within the abode of consciousness pertaining to (phenomenal) being (*bhāvasaṁsthiti*). Then the great impurity of (this world) here (*aihika*) arises once again.[10] (13-14)

The Burning Away of Impurity, Merger of the Principles of Existence and Liberation

The knower of mantra should burn that away by the descent of power (*śaktipāta*) which is supreme bliss, once he has invaded (the Self) (*ākramya*) with energy as before.[11] (15)

आक्रान्तं पूर्वकारणं[५९] अधोर्ध्वं[६०] च विघट्टितम्[६१] ।
शक्तिर्दीपशिखाकारा[६२] आनन्दत्वं[६३] समुद्धरेत् ॥ १६ ॥

महामाया मलस्तत्र[६४] शोध्याध्वनि[६५] च[६६] लीलया[६७] ।
नीयते तेन सा ऊर्ध्वे[६८] ऊर्णातन्तुनिनादवत्[६९] ॥ १७ ॥

ब्रह्मघोषेण बलवान्[७०] प्राक्तनं[७१] यन्मलं[७२] दहेत् ।
तस्योर्ध्वे परमा शक्तिः शिवेन[७३] सह संस्थिता ॥ १८ ॥

लीयते[७४] परमे व्योम्नि[७५] परे धाम्नि विनिक्षिपेत् ।
ऐहिकं शोधयेत् तत्र[७६] मलस्त्यजति काञ्चनम् ॥ १९ ॥
त्रिविधस्तु[७७] समासेन शिवेन परमात्मना[७८] ।[७९]

शक्तिसंगमकाले तु प्राप्तमेतन्मलत्रयम् ॥ २० ॥
आत्मान्तरे[८०] कृतं शून्यं[८१] रुद्रशक्तिप्रभावतः[८२] ।
मलशुद्धिस्तदा तस्य निर्मलत्वं प्रपद्यते ॥ २१ ॥

प्रकृतिस्थो[८३] यदा[८४] मुञ्चेज्जन्मसंसारबन्धनात्[८५] ।
आत्मनात्मा[८६] पुरा शोध्यः[८७] शक्तिपातेन प्रत्ययात्[८८] ॥ २२ ॥

तदा मलक्षयं[८९] तस्य देहं[९०] तिष्ठति केवलम् ।
तत्त्वैर्युक्तो यदा युक्तः[९१] पुण्यपापक्षये[९२] सति ॥ २३ ॥
कर्मक्षयेऽपि संप्राप्ते मुक्तिरस्ति न संशयः ।

विशुद्धं काञ्चनं[९३] यद्वन्नागसंगाद्[९४] विनश्यति[९५] ॥ २४ ॥
एवं विशुद्धशान्तात्मा[९६] मायासंगाद्[९७] विनश्यति ।

दीक्षामात्रेण शिष्यस्य संभवेद् गतिरुत्तमा[९८] ॥ २५ ॥
शक्तिपातेन संशुद्धिर्मलस्त्यजति काञ्चनम् ।
त्रिविधस्तु समासेन शिवेन[९९] परमात्मना ॥ २६ ॥
त्यज्यते वेधपाकेन मन्त्राभ्यासेन लीलया ।

When the previous cause (of impurity is thus) filled (*ākrānta*) (with energy) and split apart (*vighaṭṭita*) above and below, (then) the energy, in the shape of the flame of a lamp, should generate[12] the state of bliss. (16)

Impurity is there and Mahāmāyā,[13] which like an echoing resonance (*nināda*) along a spider's thread, is playfully transported upward along with that (impurity) by the path of what is to be purified.[14] (17)

The powerful (adept) should burn whatever past impurity there is with the Sound of the Brahman (*brahmaghoṣa*). Above that is the Supreme Energy who, along with Śiva, is well established.[15] (18)

(Impurity) dissolves away[16] in the Supreme Sky (of ultimate reality). It should be cast into the Supreme Abode. Purify the impurity of the world (*aihika*) there. (In this way) Śiva, the Supreme Self (induces) the threefold impurity as a whole (*samāsena*) to quit (the individual soul just as) dross does gold.[17] (19-20ab)

This triple impurity is acquired (by the Self) when uniting with the power (of Mahāmāyā). When the Void has been formed within the Self by the power of Rudra's energy, it is purified from impurity and attains a state of purity. (20cd-21)

If he who resides within (the confines of) Nature (*prakṛti*) (seeks to) be free from the bondage of transmigratory existence, the Self must first purify the Self by grace (*śaktipāta*) and realisation (*pratyaya*).[18] (22)

Then his impurity is destroyed and all that persists is the body. When the one who is conjoined with the principles (of phenomenal existence) is separated (from them), and when both merit and sin are destroyed and Karma has also been destroyed, (he) certainly (attains) liberation.[19] (23-24ab)

Just as pure gold is destroyed by fusion with lead (*nāga*), in the same way, the pure, tranquil Self is destroyed by fusion with Māyā.[20] (24cd-25ab)

The disciple's (liberation which is his) most excellent state (*gati*) is possible only by means of initiation. Purification (can only take place) by the grace (*śaktipāta*) (received during initiation). (In this way) Śiva, the Supreme Self, (induces) the threefold impurity as a whole (*samāsena*) to quit (the individual soul just as) dross does gold.[21] (Impurity) is (thus) playfully abandoned by means of the maturation (of Karma) brought about by the piercing (of the psychic centres) (*vedhapāka*) through the practice of mantra.[22] (25cd-27ab)

मलपाकमिदं[१००] प्रोक्तं त्रिविधं त्रिस्वरूपतः ।। २७ ।।
स्थूलं[१०१] सूक्ष्मं परं[१०२] चैव भित्त्वा शुद्धतनुर्भवेत् ।
सतताभ्यासयोगेन विद्रवेत[१०३] मलत्रयम् ।। २८ ।।

मायामलविनिर्मुक्तः स[१०४] भवेत् ज्ञानचक्षुषा[१०५] ।
जीवन्मुक्तस्तु योगीशोऽयं[१०६] यदा चरते[१०७] शिवः ।। २९ ।।

तेन तस्य न लेपोऽस्ति[१०८] पद्मपत्रमिवाम्भसि ।
बिन्दुमध्यगतस्यैव तत्त्वैर्युक्तस्य चेच्छया[१०९] ।। ३० ।।
शिवस्यैव[११०] न लेपोऽस्ति[१११] योगाभ्यासाच्च[११२] तत्त्ववित् ।
प्रत्ययाज्ञास्वरूपेण[११३] विद्धस्यैवं[११४] मलक्षयम्[११५] ।। ३१ ।।

संसारावधि[११६] संप्राप्य तत्त्वं यास्यति[११७] व्युत्क्रमात्[११८] ।
पृथिवी पार्थिवे[११९] याति[१२०] आपो[१२१] वरुणमण्डले ।। ३२ ।।
तेजो[१२२] ह्यग्नौ लयं[१२३] याति[१२४] मारुतो[१२५] वायुमण्डले ।
आकाशं[१२६] व्योम्नि मध्ये[१२७] तु व्रजते[१२८] तत्त्वपञ्चकम्[१२९] ।। ३३ ।।

शब्दं[१३०] लीयते[१३१] चाकाशे स्पर्शं वै[१३२] वायुमूर्धनि[१३३] ।
रसं[१३४] वै जलमध्ये[१३५] तु रूपं तेजोमुखे[१३६] हुतम्[१३७] ।। ३४ ।।
पार्थिवे लीयते गन्धं[१३८] तन्मात्रमिति[१३९] पञ्चकम् ।

वाचा वागीश्वरे[१४०] तत्त्वे[१४१] पाणिः[१४२] करणपञ्चके[१४३] ।। ३५ ।।
पादौ लीयति[१४४] पाताले पायुर्वैं[१४५] वायुमण्डले[१४६] ।
उपस्थं[१४७] व्योम्नि मध्ये तु[१४८] इत्येतत् कर्मपञ्चकम्[१४९] ।। ३६ ।।

This, the maturation of impurity (*malapāka*), is said to be of three kinds because of its triple nature. (One) possess a pure body having been penetrated through (and having consumed the three impurities,) gross, subtle and supreme. By the Yoga of constant practice, one should melt away the three impurities.[23] (27cd-28)

He is free of the impurity of Māyā by means of the eye of knowledge.[24] If it is Śiva who acts, this lord of yogis is one who is liberated in this life (*jīvanmukta*). (29)

Thus, he is not stained, like a lotus leaf in water (that remains dry). (In the same way), Śiva is not stained (although he) resides within the Point (*bindu*),[25] conjoined by (his own) will with the principles (of phenomenal existence) and, by practicing Yoga, (he is the sage who) knows reality. The impurity of one who has been pierced (by Śiva's energy) is destroyed in this way by the essential nature of the Command (that brings about) realisation (*pratyayājñā*). (30-31)

The Merger of the Twenty-four Principles into one another

Once (the adept) reaches the (highest) limit of transmigratory existence, he goes on to reach the (supreme) principle (by ascending) by the reverse (process with respect to emanation). Earth enters into the (principle of) Earth and Water, the sphere (*maṇḍala*) of Varuṇa. Fiery energy (*tejas*) merges into Fire, and Wind into the sphere of the Wind, while Space enters the centre of the Sky. (This is) the group of five principles (of the gross elements).[26] (32-33)

Sound merges into Space and Touch into the head of the Wind, Taste (*rasa*) into the centre of Water, while Form is offered as an oblation into the mouth of Fire and the subtle element of Smell merges into the Earth. This is the group of five (subtle elements). (34-35ab)

Speech (merges) into the principle of Vāgīśvara (the Lord of Speech) and the hand into the group of five instruments.[27] The feet dissolve into the lower world (*pātāla*), the genital organ into the sphere of the Wind and the anus into the centre of the Sky. This is the group of five (organs of) action. (35cd-36)

बुद्धीन्द्रियेषु[१५०] संपर्कात्[१५१] तल्लय[१५२] च तथा[१५३] भवेत् ।
श्रोत्रं लीयति[१५४] शब्देऽस्मिन्[१५५] त्वचं च पिशिते तथा[१५६] ॥ ३७ ॥
चक्षुर्लीयति[१५७] चन्द्रार्के[१५८] जिह्वा वै राहुमण्डले[१५९] ।
नासिका[१६०] गन्धतत्त्वे[१६१] तु[१६२] अत ऊर्ध्वं चतुष्टयम् ॥ ३८ ॥

मनो लीयति[१६३] बिन्दौ[१६४] च[१६५] विद्यातत्त्वे धियः[१६६] पुनः[१६७] ।
अहंकारः[१६८] शिवस्यान्ते[१६९] प्रकृतेः[१७०] सर्वतो लयः[१७१] ॥ ३९ ॥

धर्मकामार्थवशग[१७२] चतुर्विंशात्मक[१७३] कुलम्[१७४] ।
लयं याति इडापात्रे मोक्षवर्गे[१७५] चतुर्थके ॥ ४० ॥[१७६]

शक्तिपातेन संपातात्[१७७] शिष्यस्य विनिवर्तते[१७८] ।
व्रजते मायया[१७९] रिक्तो कैलास[१८०] सर्वमूर्धनि[१८१] ॥ ४१ ॥

तेन मृत्युरिय[१८२] चात्र[१८३] चतुर्विंशात्मकस्य[१८४] च ।
न मृत्युः शिवतत्त्वस्य अपवर्गगतस्य[१८५] च ॥ ४२ ॥

मायाकरणवैकल्ये[१८६] शक्तिपातेन प्रत्ययात्[१८७] ।
विद्यते तच्छिवो ह्येको[१८८] दर्पणे[१८९] च यथा मुखम्[१९०] ॥ ४३ ॥

अभीत्वा[१९१] प्रविशेत्[१९२] तत्र[१९३] कुलस्यान्तर्गतः[१९४] प्रभुः ।
जरामरणनिर्मुक्तो[१९५] मोक्ष[१९६] च अन्तजन्मनि[१९७] ॥ ४४ ॥

यथा एकमनेकञ्च[१९८] योगाभ्यासेन तत्त्ववित्[१९९] ।
प्रत्यययाज्ञास्वभावस्य विद्धस्यैव च प्रत्ययः ॥ ४५ ॥

मलपाते[२००] वशं[२०१] प्राप्ते[२०२] मुक्तीह[२०३] कुलदर्शने[२०४] ।
न मुक्तिर्हेतुवादेभ्यो[२०५] अविद्धस्य न तिष्ठति[२०६] ॥ ४६ ॥

Similarly, the same merger takes place within the senses (*buddhīndriya*) by (their) contact (with their equivalent principles). The Ear[28] dissolves into this Sound and, in the same way, Skin into Flesh, the Eye into the Sun and Moon, the Tongue into Rāhu's sphere and the nose into the principle of smell.[29] (37-38c)

Above, after (this), comes the group of four. The mind (*manas*) dissolves into the Point, then the perceptions of the intellect (*dhiyaḥ*) into the Principle of Knowledge (*vidyātattva*), the Ego into the extremity of Śiva and Nature[30] dissolves away everywhere.[31] (38d-39)

The aggregate (*kula*) consisting of (these) twenty-four (principles) is under the sway of Dharma, passion (*kāma*) and worldly gain (*artha*).[32] It dissolves into the fourth goal of life (*varga*), that is, liberation, the sacrificial vessel (*iḍāpātra*).[33] (40)

The disciple's (impurity) comes to an end by (a powerful) descent of power. Free from Māyā, he goes to (mount) Kailāsa at the top of all.[34] (41)

Thus, this is the death of what consists of the (aggregate of) twenty-four (principles). (But this does not entail) the death of the Śiva principle, which is established in liberation. (42)

When Māyā, the instrument (of bondage), comes to an end through grace (*śaktipāta*) and realisation (*pratyaya*), the one Śiva is present (before the yogi) as is (his own) face in a mirror. (43)

[35]One should enter there without fear. The Lord is within the body (*kula*).[36] He is free from old age and death and is (himself) the liberation (that occurs in the last and most) beautiful life. (44)

Just as the knower of reality (knows both) the one and the many by the practice of Yoga, (such also) is the realisation (*pratyaya*) of a person who has been pierced (by Śiva's energy) and whose nature is the Command (that brings about a true) experience (of ultimate reality) (*pratyayājñā*). (45)

When impurity falls away and mastery is achieved, liberation (is attained) here in the Kula doctrine (*kuladarśana*). Liberation is not (attained) through the philosophies of logic. One who is not pierced (by grace) is not (liberated). (46)

दीक्षामन्त्रविहीनस्य विना च[२०७] मलशोधनम्[२०८] ।
तस्य पूर्ववशात्[२०९] कर्म प्रसज्यते[२१०] मुहुर्मुहुः ॥ ४७ ॥

मलं[२११] त्रिविधमाधत्ते स्वयमात्मावशोत्तरे ।
अविदित्वा[२१२] परं[२१३] तत्त्वं तत्र बद्धो[२१४] न मुच्यते ॥ ४८ ॥

नोपवासादितीर्थेभ्यो न[२१५] व्रतशोधितात्मनि[२१६] ।
अनशने[२१७] सोमसूर्यराहुग्रस्ते रणेऽपि वा ॥ ४९ ॥
शरणागतसंबन्धे[२१८] गोग्रहे[२१९] वा जलाग्निषु ।
देवायतनमूलेषु[२२०] वाराणस्यां जलेश्वरे ॥ ५० ॥
केदारादिषु सर्वत्र कुरुक्षेत्रे रणेऽपि[२२१] वा ।
न मुक्तिरस्ति[२२२] भूतानां वृथाः[२२३] क्लिश्यन्ति[२२४] ते जनाः[२२५] ॥ ५१ ॥
किन्तु स्वर्गमवाप्यन्ते[२२६] अष्टधागुणो[२२७] वर्तते ।
ऋणशेषः[२२८] प्रवर्तते मर्त्ये[२२९] भुवनमण्डले ॥ ५२ ॥

शुभाशुभे च संप्राप्ते भुञ्जते सुखदुःखयोः[२३०] ।
कर्मक्षयं[२३१] विना[२३२] तेषां कथं मुक्तिर्विधीयते ॥ ५३ ॥

दीक्षामात्रादनभ्यासात्[२३३] शक्तिपातेन निश्चयात्[२३४] ।
मलशुद्धिमवाप्नोति[२३५] कम्पस्तोभादिप्रत्ययान्[२३६] ॥ ५४ ॥

भुक्तीह[२३७] सर्वसामान्या प्रकृतिः[२३८] पुरुषेच्छया[२३९] ।
प्रकृतिः[२४०] पुरुषाधारा[२४१] स्वकर्मणा[२४२] इहोच्यते[२४३] ॥ ५५ ॥

शून्ये[२४४] शून्यमनाश्रित्य[२४५] निराशीति[२४६] परिग्रहः ।
नास्तिभावपदारुह्य[२४७] भावसिद्धिस्तदा भवेत् ॥ ५६ ॥

One who has neither initiation nor mantra and is devoid of the purification of impurity is subject repeatedly to Karma because of his previous (Karma). (47)

He himself takes (onto himself) the three kinds of impurity when he is beyond self-control. Without having known the Supreme Principle, he is bound there and is not freed. (48)

Beings do not attain liberation from (visiting) sacred places (*tīrtha*), fasting and the like, nor when they are purified by observing a vow. (They do not find liberation simply) in not eating (impure food) or when the sun or moon are eclipsed, or in battle, or in the relationship (that is formed) by taking refuge (*śaraṇāgata*). (They are not liberated) by taking a cow (and tending it), or (by performing austerities) amidst fire or water, or (by living) in the recesses of the foundations of temples (*devāyatanamūla*). (None find it just by going to) Vārāṇasī, or in (the sacred abode of) Jaleśvara, or in Kurukṣetra or anywhere (in sacred places) such as Kedāra[37] or even in battle. (Those who seek liberation in these places and these ways simply) suffer troubles uselessly. However, they do attain heaven and (possess) the eight yogic powers (*aṣṭadhāguṇa*).[38] (But), a debt remains (to be paid) in the world of mortals. (49-52)

In the wake of auspicious and inauspicious (actions), one experiences pleasure and pain. How can (people) be liberated without the destruction of Karma (*karmakṣaya*)? (53)

By initiation alone, (even) without practice, by grace (*śaktipāta*) and the certainty (of insight it gives), one attains the purification of impurity and the signs of realisation (*pratyaya*) such as the shaking and paralysis (of the body).[39] (54)

Experience here (in this world) (*bhukti*) is Nature (*prakṛti*) that is universally equal for all[40] (and it takes place) by the will of the Person (*puruṣa*). Nature's support is the Person. It is said to be here because of one's own action. (55)

The accomplishment of Being (*bhāvasiddhi*) comes about when, having assumed a void (state of mind) within the Void and having laid hold of a condition free of longing,[41] one ascends to the plane of the state of Non-being (*nāstibhāva*).[42] (56)

प्रत्यक्षे[२४८] बहिकर्माणि[२४९] स्वयं भूतानि यानि वै ।
तान्येव[२५०] विधिपूर्वेण शोध्यान्यनेन[२५१] मन्त्रवित् ।। ५७ ।।

श्रीनाथ उवाच

एवं मायाश्रितोऽनन्तमायाकर्मसमुच्चयः[२५२] ।
मायाबीजं[२५३] कथं[२५४] तस्मात्[२५५] वेधनं[२५६] भुवनत्रये ।। ५८ ।।
तेन संस्मृतमात्रेण किं फलं भवते नृणाम् ।

शरीरस्य यथातथ्यं सप्तधातुविमिश्रणम्[२५७] ।। ५९ ।।
एवं[२५८] तत्त्वप्रमाणं[२५९] तु अस्थिनाडिपरिग्रहम्[२६०] ।
कथं व्यक्तपुरे[२६१] चात्र देहे देहे तथोदितम्[२६२] ।। ६० ।।
तथाविधरूपेण[२६३] ब्रूहि सर्वं तु[२६४] मे उमे ।

श्रीवक्रा उवाच[२६५]

आदौ तन्वी परा[२६६] देवी दण्डिनी चारुनन्दिता[२६७] ।। ६१ ।।
स्वरहीना महामाया प्रज्वलन्ती[२६८] शिवासने[२६९] ।
ऋजुः[२७०] स्पष्टा महौघेन स्मरेत्[२७१] तां योनिमुद्रिताम्[२७२] ।। ६२ ।।

खेचरीमूलमाश्रित्य[२७३] शिवेन सह जल्पते[२७४] ।
नीयते हृद्गुहान्ते[२७५] च कदम्बकुसुमत्विषा ।। ६३ ।।

संस्मरेद्[२७६] ज्ञानचन्द्रेण[२७७] बिन्दुचक्रे च मूर्धनि ।
नीयते परमे व्योम्नि हिमकुन्देन्दुनिर्मला ।। ६४ ।।

क्षीयमाणां[२७८] स्मरेद् वक्रां[२७९] नासिकाग्रे[२८०] लयं[२८१] कुरु ।
सदानन्दमहौघं तु वर्तते[२८२] गिरिजात्मजे ।। ६५ ।।

O knower of mantra, whatever external, directly apparent Karmas there may be or physical elements, they should (all) thereby be purified in accord with the prescribed method. (57)

The Rise of Kuṇḍalinī and the Destruction of Māyā

Śrīnātha said:

In this way, the seed of Māyā resides in Māyā (i.e. Mahāmāyā) and is the aggregate of endless Mayā and Karma. So how is the piercing (of the psychic centres possible) in the three worlds? What fruit do men get just by remembering that? (58-59ab)

O Umā, tell me truly about how the seven constituents (*dhātu*) of the body are combined together, the measure (*pramāṇa*) of the principles and the configuration of the bones and channels. How is it that (all this) has arisen thus here in the manifest abode (of Śiva), that is, in each body? (59cd-61ab)

The venerable (goddess) Vakrā said:

[43]First of all, one should recall the Supreme Goddess (Parā). Beautiful and blissful (*cārunanditā*), she is thin and (straight like) a stick (*daṇḍinī*).[44] She is Mahāmāyā, the silent (sound of consciousness) (*svarahīnā*),[45] who burns in Śiva's seat. She is straight and clear. Recollect her, she who is stamped (with the triangular form of) the Yoni, along with the great current (of bliss) (*mahaugha*).[46] (61cd-62)

Taking up her residence in the root of (the energy which) wanders in the Sky (of ultimate reality) (*khecarī*), she converses with Śiva. She, who is the radiance of the Kadamba Flower,[47] is led into the cave of the Heart. (63)

Recollect (her) as the moon of knowledge, in the Wheel of the Point (*binducakra*) (on the top of) the head. Pure as the moon, snow and the kunda flower, she is led into the Supreme Sky.[48] (64)

Think of (her, the goddess) Vakrā, as waning away. Dissolve (her) away at the tip of the nose.[49] (In this way) the great current of perpetual bliss abides within (Śiva) who is Pārvatī's son (*girijātmaja*).[50] (65)

मायाविध्वंसनं[२८३] सम्यक् योगावेशनधारणात्[२८४] ।
लयोत्पत्तिविपत्तिञ्च[२८५] कृत्वा[२८६] आचारवान् भवेत् ॥ ६६ ॥

विध्वस्तमायाचैतन्या[२८७] शुद्धस्फटिकनिर्मला ।
करणेन सदाभ्यासाद्[२८८] योगनिद्रा ततो[२८९] भवेत्[२९०] ॥ ६७ ॥

मायाकरणसंबन्धं[२९१] कथितं सिद्धिहेतवे ।
मुमुक्षूणां[२९२] विमुक्त्यर्थं[२९३] शक्तिभेदं[२९४] परापरम्[२९५] ॥ ६८ ॥

श्रीनाथ उवाच

उदयास्तमनं चाद्यं तच्च[२९६] क्रमात्[२९७] कथं विदुः[२९८] ।
निग्रहानुग्रहे[२९९] शाक्ते आणवे[३००] शाम्भवे क्रमे[३०१] ॥ ६९ ॥

श्रीवक्रा उवाच[३०२]

निग्रहस्य च संशुद्धिरन्तर्यागे विशोधयेत्[३०३] ।
या सा शिवमयी पूर्वं उद्धृता भैरवागमे[३०४] ॥ ७० ॥
तया कर्मक्षयः स्वान्तदेहे[३०५] पूर्वं[३०६] क्रमार्चनात्[३०७] ।

श्रीनाथ उवाच

आदौ कर्म कथं प्रोक्तं क्षये[३०८] तस्य[३०९] किमोषधिः[३१०] ॥ ७१ ॥
कथं शुद्धिर्मनुष्याणां मोक्षमार्गं[३११] कथं वद ।

श्रीवक्रा उवाच[३१२]

तान्त्रिकाः[३१३] कर्मसंशुद्धिं[३१४] न विन्दन्ति[३१५] यथात्मनः[३१६] ॥ ७२ ॥
तेन तेषां न[३१७] मुक्तीह[३१८] अस्तीति कुलशासने ।

The destruction of Māyā (takes place) by properly maintaining the possessed state brought about by Yoga (*yogāveśanadhāraṇā*). (By doing this) and bringing creation and destruction to an end, (the adept is one who practices) right conduct (*ācāravat*).[51] (66)

Thus, by the constant practice of the means (*karaṇa*) (i.e. mantra), (the adept experiences) Yogic sleep (*yoganidrā*) which, stainless as pure crystal, is consciousness in which Māyā has been destroyed.[52] (67)

The relationship between Māyā and the means (*karaṇa*) has been explained. (I have also explained) the categories of power, supreme and inferior, in order that (the adept may achieve) accomplishments (*siddhi*) and those who desire liberation may be liberated.[53] (68)

The Nature of Karma, its Destruction and Entry into *Nirvāṇa*

Śrīnātha said:

How do (the wise) know the (true nature of the) arising and falling away (of impurity) and the primary (form of impurity) in due order, both in grace and obstruction (*nigraha*), in the Śāmbhava, Śākta and Āṇava sequences?[54] (69)

The venerable (goddess) Vakrā said:

(The binding) restraint (*nigraha*) (should be) purified.[55] One should purify it during the inner sacrifice. That (Vidyā), the nature of which is Śiva, was previously extracted (*uddhṛtā*) in the Bhairava Āgama.[56] It destroys Karma within one's own body prior to the worship of the transmission (*kramārcana*).[57]
(70-71ab)

Śrīnātha said:

Firstly, what is Karma said to be? And what is the remedy for it by which it is destroyed? How are men purified? Tell (me), how is the path to liberation?
(71cd-72ab)

The venerable (goddess) Vakrā said:

As Tāntrikas do not manage to purify the Self from Karma, thus there is no liberation for them here (in this world) as there is in the Kula teaching.[58]
(72cd-73ab)

प्रभुत्वे च शिवः कर्ता भूतग्रामे[३१९] चतुर्विधे ॥ ७३ ॥
परमात्मा निराकाशः[३२०] सावकाशात् समुद्भवः ।
स्वयंभू[३२१] कारणं[३२२] लोके शून्यभूतमचेतनम् ॥ ७४ ॥

अस्वतन्त्रं यदा जीवं[३२३] चाराचारविवर्जितम्[३२४] ।
शून्यभूतात्मकं लोके योगाभ्यासात् प्रवर्तते ॥ ७५ ॥
तस्यापि चोर्ध्वचैतन्यं[३२५] निमित्तं ज्ञानभास्करम् ।

उदयास्तमनैकत्वे[३२६] राजते बोधरूपकम् ॥ ७६ ॥
कामस्य विषतत्त्वस्य निरञ्जनान्तर्गस्य च[३२७] ।

चन्द्रार्कप्रतिबिम्बं[३२८] च निष्कलं तरितात्मजम् ॥ ७७ ॥
ताप्यमानं[३२९] स्वयं तिष्ठेद् भारूपं तिमिरापहम् ।
पुरुषः सर्वसामान्यो भरणादपि भैरवः[३३०] ॥ ७८ ॥

निर्मलः सकलो व्यापी क्षीरमध्ये[३३१] यथा घृतम्[३३२] ।
प्रच्छन्नं परमानन्दं[३३३] शिवतत्त्वं निरञ्जनम् ॥ ७९ ॥
अभेद्यमव्ययं शान्तं सर्वोक्तं सर्वतोमुखम् ।

तस्येच्छा निर्गता[३३४] शक्तिर्ऋजुरेखा[३३५] ह्यधोमुखी ॥ ८० ॥
विसर्गमध्यगा[३३६] भीमा अग्निज्वाला सुवर्चसा ।
व्यापिका सृष्टिमार्गस्य[३३७] धर्माधर्मात्मके पदे ॥ ८१ ॥

स्वाभाविकी कला माया सृष्टिहेतोः समुद्भवा[३३८] ।
गुणत्रयधरात्युग्रा[३३९] नादरूपा मनोन्मनी[३४०] ॥ ८२ ॥

(As the one who possess) mastery (over action), Śiva is the agent within the fourfold aggregate of living beings (*bhūtagrāma*).[59] The Supreme Self is spaceless (*nirākāśa*). Creation (*samudbhava*) proceeds from that which is spatial (*sāvakāśa*). That is the self-born (universal) cause (that operates) in the world. The insentient (*acetana*) is emptiness (*śūnyabhūta*). (73cd-74)

If the living being (*jīva*) is not free and is devoid of (i.e does not care about) right and wrong conduct (*cārācāra*), it is (insentient) emptiness (*śūnyabhūta*). (However), the higher consciousness (*ūrdhvacaitanya*), which is the sun of knowledge and the instrumental cause (of liberation), also works for him by (his) practice of Yoga in the world. (75-76ab)

When the arising and falling away (of the breath become) one, the conscious nature (*bodharūpaka*) of Passion (*kāma*), the Principle of Poison (*viṣa*) and of that within the Stainless (*nirañjana*), shines.[60] (76cd-77ab)

(The conscious nature) is the reflection of the Sun and Moon, undifferentiated (*niṣkala*), born of the liberated Self (*taritātmaja*) that burns by itself, abiding as light that removes darkness.[61] It is the Person (*puruṣa*) who is universally identical for all.[62] He is 'Bhairava' (for this reason) and also because (he) fills (all things) (*bharaṇa*).[63] (77cd-78)

Free of impurity (*nirmala*), endowed with (universal) power (*sakala*),[64] pervasive like clarified butter within milk,[65] it is the Śiva principle which is stainless (*nirañjana*), hidden, supreme bliss, indivisible, imperishable, tranquil, present everywhere and is all that is spoken. (79-80ab)

His will has emerged (as his universal) energy (from within him in the form of) a straight line facing downwards.[66] Horrific (*bhimā*), she is in the centre of emission (*visarga*). A tongue of flame of beautiful lustre, she pervades the path of emanation on the plane (*pada*) consisting of Dharma and Adharma. (80cd-81)

She is Māyā, the energy inherent in one's own nature (*svābhāvikī*) that has come forth in order to emanate (the world). Sustaining the three qualities, she is extremely fierce. Her nature Sound (*nāda*), she is Mind Beyond Mind (*manonmanī*).[67] (82)

दण्डाकारा निराकारा साकारा शिवदेवता ।
मायामलमिदं कर्म[३४१] निष्कलस्य[३४२] समुद्भवम्[३४३] ॥ ८३ ॥

तेनासौ सकलो योगी मायातत्त्वोपरिस्थितः[३४४] ।
एवं मायामलं[३४५] पूर्वं बन्धनं[३४६] तस्य[३४७] नामतः ॥ ८४ ॥
सृष्टेः स्थितेश्च[३४८] संहारे[३४९] कर्तृत्वे कर्मपाशकम्[३५०] ।

पञ्चभौतिकब्रह्माद्याः[३५१] संसृष्टेरवतारकाः[३५२] ॥ ८५ ॥
कृत्रिमं[३५३] सहजं नैव भौतमाभोगवेष्टितम्[३५४] ।
मायामोहेन संतप्तं[३५५] बिन्दुरात्मा[३५६] जगोत्तरे[३५७] ॥ ८६ ॥

सा[३५८] चैव प्रकृतिर्व्यापी[३५९] कर्मबन्धात्मिकी भवेत् ।
स[३६०] पशुः पाशबन्धेन[३६१] आक्रान्तः[३६२] च गुणत्रये ॥ ८७ ॥

सत्त्वेन कुरुते कर्म[३६३] कामश्च रजवर्तिनः[३६४] ।
तमाविष्टः[३६५] स्मरेत् पापान्[३६६] सुखदुःखवशंगतः ॥ ८८ ॥

भुञ्जते[३६७] स्वर्गनरकं अविदित्वा[३६८] न मुच्यते[३६९] ।
सुकृतं दुष्कृतं भुंक्ते[३७०] इष्टानिष्टं मनेप्सितम्[३७१] ॥ ८९ ॥
एवं[३७२] मानापमानौ च वेदितव्यौ मलस्य च ।

ब्राह्मे च वैष्णवे लोके ऐन्द्रे चैव शशिप्रभे ॥ ९० ॥
यक्षलोके च गान्धर्वे रक्षपैशाचिके कुले ।
स्वर्गे चाष्टविधे कर्मभोगान्[३७३] भुञ्जति[३७४] भैरव ॥ ९१ ॥

अशुभे च[३७५] कृते पापे[३७६] नरकं गच्छते[३७७] क्षणात् ।
मर्त्यलोके महाघोरे पशुयोनौ[३७८] मृगे[३७९] तथा ॥ ९२ ॥
पतति[३८०] नरके[३८१] घोरे[३८२] शरीषु[३८३] स्थावरेष्वपि[३८४] ।
व्यापितं[३८५] कर्मपाशेन स[३८६] विन्दति शुभाशुभम् ॥ ९३ ॥

Śiva's deity, (this energy is the goddess) in the form of a stick.[68] She is both formless and with form. This (binding) Karma is (essentially) the impurity of Māyā, which is the product (*samudbhava*) of (the aspect) 'without power' (*niṣkala*).[69] (83)

Thus the Yogi above the principle of Māyā possesses power (*sakala*). In this way, his first bond is called the the impurity of Māyā, (whereas) the bond of Karma is present in the agency of emanation and persistence and in withdrawal.[70] (84-85ab)

Brahmā and the rest (of the gods who govern) the five (gross) elements bring about phenomenal existence (*saṁsṛṣṭi*). The (gross) elemental nature (*bhauta*) is created (*kṛtrima* lit. 'artificial'), it is not innately existent (*sahaja* lit. 'natural'). It is material (*bhauta*), wrapped in worldly experience and troubled by the delusion of Māyā, (whereas) the Point is the Self beyond the universe.[71] (85cd-86)

And, pervasive, (Mahāmāyā) is Nature (*prakṛti*) which becomes the fetter of Karma. (While) this is the fettered soul (*paśu*), attacked by the bondage of the fetters (who resides) in the three qualities (*guṇa*).[72] (87)

(Impelled) by *sattva*, he acts (lit. `makes Karma'). Passionate desire (*kāma*) resides in *rajas*. Penetrated by *tamas*, he reflects on (many kinds of) sins, (due to which he is) under the sway of pleasure and pain. (88)

He experiences heaven and hell and, not having known (ultimate reality), is not freed. He experiences (the consequences of) good and bad deeds and what is not desired whether it is something he likes or dislikes. In the same way, know that (both) respect and contempt are also (products) of impurity. (89-90ab)

O Bhairava, he undergoes the experiences that are the consequences of (his) actions in the eight kinds of heaven (*svarga*). (These are) those of Brahmā and Viṣṇu, the world of Indra, that of the lunar light, the world of Yakṣas, that of the Gandharvas and the (worlds) of the families (*kula*) of Rakṣasas and Piśācas. (90cd-91)

When (some) inauspicious sin has been committed, he goes to hell in an instant. In this way, he falls into the ghastly world of mortal (men, or) into the womb of a deer (or any other) animal, (or) into a terrible hell, (or) even into Śarīs and (other) plants. Pervaded by the fetter of Karma, (at times) he gets what is auspicious (and at other times) what is inauspicious. (92-93)

तेन कर्मवशाद् योगी विश्वरूपो मणिर्यथा ।
कर्मच्छेदेन[३८७] चाभ्यासात्[३८८] तदा निर्वाणमाविशेत् ।। ९४ ।।

भुवनान्तर्गतः[३८९] तिष्ठेद् व्योमव्यापी स भैरवः[३९०] ।
मायाविध्वस्तजीवाख्यो[३९१] अपरे पश्चिमे पुरे ।। ९५ ।।

जायते रत्नतुङ्गे तु तेन मोक्षो विधीयते ।
इति ज्ञात्वा यथा तस्य[३९२] मलपातं तु कारयेत्[३९३] ।। ९६ ।।

श्रीनाथ उवाच

एवं स्वाभाविकं तस्य कर्मायत्त[३९४] मलत्रयम् ।
प्राकृतं मानसं चैव मायामोहाद्[३९५] भवार्णवम् ।। ९७ ।।
क्षयं[३९६] तेषां कथं उग्रे क्रमेऽस्मिन् संप्रगीयते ।

श्रीवक्रा उवाच[३९७]

निरोधकरणं कृत्वा पञ्चोत्थं मण्डलक्रमम्[३९८] ।। ९८ ।।
योनिमुद्रां[३९९] समाश्रित्य भैरवीं मायया[४००] युताम्[४०१] ।
कुम्भककरणाधिष्ठाय[४०२] येनोर्ध्वं[४०३] * व्रजेन्मणिः[४०४] ।। ९९ ।।

शनैः[४०५] शनैरुपरमेद्[४०६] यावद् रौद्रीं[४०७] च मूर्धनि ।
तदावेशेन[४०८] जगतो[४०९] मलविध्वंसनं भवेत् ।। १०० ।।
मायास्तमनमेतद् वै[४१०] निर्मलं काञ्चनं भवेत्[४११] ।

धुननावेशनं[४१२] कम्पं[४१३] निद्रा घूर्मिः[४१४] पिपीलिका[४१५] ।। १०१ ।।
एकाङ्गनर्तना भाषा अश्रुपातं[४१६] कुरङ्गवत् ।
प्लुतिभेदं सिंहशब्दं[४१७] इत्येकादश प्रत्ययाः ।। १०२ ।।

Thus, due to the effect of Karma, the yogi, like a jewel, (assumes each and) every form. By the cessation of Karma and through practice, he enters *Nirvāṇa*.[73] (94)

He, Bhairava who pervades the Sky, abides within the world. (There he is) in the lower (*apara*) City of the West and is called the living being (*jīva*) in whom Māyā has been destroyed.[74] (95)

He arises victorious (*jāyate*) on the Mountain of Jewels and so liberation is attained. (Having learned this), do what is necessary to remove his impurity.[75] (96)

The Destruction of the Threefold Impurity and Maturation of Karma by means of the Rise of Kuṇḍalinī and the Transmission (*krama*)

Śrīnātha said:

Such is his threefold impurity which is (both) innate (*svābhāvika*) and dependent on Karma in this way; while the ocean of transmigratory existence, material (*prākṛta*) and mental (*mānasa*), is due to the delusion brought about by Māyā. O terrific one! How is their destruction said to take place in this transmission (*krama*)? (97-98ab)

The venerable (goddess) Vakrā said:

Having fashioned the means to check (impurity), namely, the sequence of the *maṇḍalas* generated from the five (*pañcottha*),[76] one should make the Gesture of the Yoni,[77] which is that of Bhairavī,[78] conjoined with (the seed-syllable of) Māyā (HRĪṀ) while retaining the breath in such a way that (Kuṇḍalinī) the jewel (*maṇi*) [79] may travel upwards.[80] (98cd-99)

He should gradually bring (all action to) rest until (he reaches) Raudrī (at the top of) the head.[81] Then by the penetration (*āveśa*) (that takes place, all) the impurity of the universe is destroyed. This is indeed the cessation of Māyā (whereby the soul, free of Māyā) becomes like pure gold.[82] (100-101ab)

[83]The eleven signs of attainment (*pratyaya*) (that manifest then) are (as follows).[84] 1) trembling (*dhunana*), 2) possession (*āveśana*), 3) shaking (*kampa*), 4) sleep (*nidrā*), 5) rolling (of the eyes as if inebriated) (*ghūrmi*), 6) (the sensation of) ants (crawling on the body),[85] 7) dancing on one limb, 8) (speaking in the Kaula) language (*bhāṣā*),[86] 9) tears, 10) jumping like a deer and 11) roaring (like) a lion. (101cd-102)

रुद्रभागे पदे[४१८] प्राप्ते तुर्योर्ध्वे[४१९] लयतां गते ।
नश्यन्ति[४२०] सर्वकर्माणि[४२१] तस्मिन् दृष्टे परापरे ॥ १०३ ॥

परानन्दस्वरूपेण भवेदानन्दविग्रहः ।
दहनाप्यायभेदोऽय[४२२] ज्ञात्वा कर्मक्षयो भवेत् ॥ १०४ ॥

मुक्तं ज्ञानाश्रितं देहं कृत्वा क्रमात्[४२३] क्रमार्चनम् ।
पशुपाशविनिर्मुक्तः[४२४] पतते[४२५] ज्ञानमण्डले ॥ १०५ ॥
आज्ञाप्रत्ययमावेश[४२६] रोमाञ्चं[४२७] च[४२८] मुहुर्मुहुः[४२९] ।

अन्वयं पूजयेन्नित्य[४३०] अन्वयं पूर्वसंग्रहम्[४३१] ॥ १०६ ॥
मुहुर्मुहुः क्रमाभ्यासाल्लक्षजापेन[४३२] खेगतिः ।

पञ्चमूर्तिधरेन्द्रस्य[४३३] शिवस्य[४३४] दक्षिणापथे ॥ १०७ ॥
यदा[४३५] कलियुगे घोरे तदा तं पूजयेत् क्रमात् ।

इत्याज्ञा मलपातेन निष्कला सकलागमे ॥ १०८ ॥
गुर्वाम्नायेन इत्युक्ता[४३६] न चोक्ता अन्यदर्शने ।
मयावतारित[४३७] तुभ्यं आश्रमं क्रमपञ्चकम् ॥ १०९ ॥

श्रीभैरव उवाच

महत् कर्मविपाक[४३८] तु ज्ञातमद्य मया स्फुटम् ।
दहनं च कथं तस्य ओलीना[४३९] क्रममण्डले ॥ ११० ॥

Once the plane which is Rudra's part[87] has been attained and (individual consciousness) has dissolved away in (the state) Beyond the Fourth, all Karmas are destroyed upon perceiving (ultimate reality which is both) supreme (transcendence) and lower (immanence). (103)

(The yogi's) nature is (then) supreme bliss and so (his very) form is bliss. Once one has known this division (*bheda*) (of the teaching, namely) the burning away (of impurity) (*dahana*) and nourishment (*apyāya*), Karma is destroyed.[88] (104)

Once (the adept) has worshipped the Krama in due order, the body, established in knowledge, is liberated. Free of the fetters (*pāśa*) of a fettered soul (*paśu*), he enter into (*patate*)[89] the *Maṇḍala* of Knowledge.[90] (Then he experiences) possession (*āveśa*), the signs (of accomplishment), the Command and (his) hair stands on end, again and again.[91] (105-106ab)

One should always worship the Tradition (*anvaya*). The Tradition is (the teaching) that has been gathered together from the past. By practicing (this) progression (*krama*) repeatedly and by 100,000 repetitions of the Vidyā, (the adept attains) flight (*khegati*). (106cd-107ab)

During the terrible Age of Strife one should worship, in due order in the Deccan (*dakṣiṇāpatha*) (the Liṅga) of Śiva, the Lord who bears a fivefold form.[92] (107cd-108ab)

This is the Command, which after the removal of impurity is formless (*niṣkalā*) (and present) in all the scripture. (The Command) is uttered by the tradition of the masters (*gurvāmnāya*). It is not discussed in (any) other system (*darśana*). I have brought the fivefold transmission (*kramapañcaka*) of the Hermitage (*maṇḍala*) down (to earth) for you. (108cd-109)

[93]The Consecration of the Command: The *Devyākramasūtra*

The Ascent and Descent of Kuṇḍalinī

The venerable (god) Bhairava said:

Today I have clearly understood the great maturation of Karma. (Now please tell me), how are the Lineages (*oli*) in the Circle of the Transmission (*kramamaṇḍala*) burnt away? (110)

श्रीवक्त्रा उवाच[४४०]

पुनरन्यक्रमेणैव[४४१] अन्तर्यागस्य निर्णयम्[४४२] ।
क्रमेऽस्मिन् वृद्धकौमारे[४४३] सिद्धगुह्ये[४४४] कुलकन्दरे ॥ १११ ॥

क्रमस्य पूरको[४४५] मन्त्री वज्राविष्टेन[४४६] साधकः[४४७] ।
स्वमुद्रायोगिनीपाणौ कृत्वा चित्तमधोन्मुखम्[४४८] ॥ ११२ ॥
मुद्रामडलकं वृत्तं[४४९] आश्रमं पारमेश्वरम् ।

तप्तहेममयं शुद्धं तस्य मध्ये च वर्तुलम् ॥ ११३ ॥
आरक्तं रविबिम्बं तु दक्षावर्तपरिभ्रमात्[४५०] ।
तस्य मध्येऽखण्डचक्रं आरक्तं ज्योतिसन्निभम्[४५१] ॥ ११४ ॥
तस्य[४५२] मध्ये परं द्वीपं गोक्षीरं[४५३] शान्तवारुणम्[४५४] ।
भ्रमन्तं संस्मरेत्[४५५] तत्र ओलित्रितयशासने[४५६] ॥ ११५ ॥

जन्मचक्रे जगन्नाथ तन्मध्ये बिन्दुमण्डलम् ।
अलातपुष्पसंकाशं[४५७] वामावर्तपरिभ्रमात् ॥ ११६ ॥

तदन्तरगता विद्या या परा परमेश्वरी ।
सा शक्तिर्भीमरूपेण[४५८] ज्योतिरूपा[४५९] मनोन्मनी ॥ ११७ ॥

दीपवर्तिशिखा घोरा ज्वालिनी[४६०] धूम्रवर्जिता ।
रुद्रकोटिसहस्राभा[४६१] रुद्रशक्तिः[४६२] परापरा[४६३] ॥ ११८ ॥

रुद्रकोटिधरो बिन्दुः शक्तिराभूमिसंप्लवः ।
तस्य तेजः[४६४] परा शक्तिः रुद्रशक्तिर्महेश्वरी[४६५] ॥ ११९ ॥

वक्त्ररूपा शिवेन्द्रेण भाविताज्ञास्वभावतः[४६६] ।
चित्स्वरूपा[४६७] विकासा[४६८] तु श्रीदेवी कुलकुब्जिका ॥ १२० ॥

The venerable (goddess) Vakrā said:

(Now) according to a different sequence, (I will expound) the teaching (*nirṇaya*) concerning the inner sacrifice again in these, the Transmissions of the Aged and the Youth,[94] that are within the Secret Place of the Siddhas (*siddhaguhya*), the Cave of Kula (*kulakandara*).[95] (111)

The adept, the one who recites mantra, fulfils the Transmission because he is penetrated by (AIṀ) the Thunderbolt (*vajra*). Performing his own (ritual) gesture of union with (his) hands and making (his) mind face downwards,[96] (he should) make the round Maṇḍala of Gesture which is the Hermitage of the Supreme Lord.[97] (112-113ab)

Made of heated gold, it is pure. There is a round, light red solar disc rotating in a clockwise direction in the middle of it. In the middle of that is an unbroken circle (*akhaṇḍacakra*), light red in colour and similar to (pure) light. In the middle of that is the supreme Island (white as) cow's milk, tranquil and watery. Recollect that there as it rotates in the midst of the teaching of the Triple Lineage (*oli*)[98] which (constitute) the Wheel of Birth (*janmacakra*).[99] (113cd-115)

O Lord of the Universe, in the centre of that is the Circle of the Point (*bindumaṇḍala*) which, by (its) anticlockwise motion, is like a flower (formed by whirling) a firebrand. (116)

Within that is the Vidyā who is Parā, the Supreme Goddess. She is Energy in (her) terrible aspect, Mind Beyond Mind (*manonmanī*) (whose) form is Light.[100] (117)

Horrific (*ghorā*), she burns without smoke, (like) the flame on the wick of a lamp. Shining like countless millions of Rudras, she is Rudra's energy who is both supreme (transcendent) and inferior (immanent). (118)

(This) energy is the Point, the deluge (of energy that flows) right down to the earth and contains millions of millions of Rudras. Its radiant power (*tejas*) is the Supreme Energy, Rudra's energy, the Great Goddess. (119)

Her form is crooked because she is the Command blessed (*bhāvita*) by lord Śiva. She is consciousness, the goddess Śrī, Kulakubjikā and Vikāsā (Expansion). (120)

प्रज्वलन्ती[४६९] स्वकिरणैश्चतुर्भिः रौद्रमण्डले[४७०] ।
एवं तां[४७१] गूढरोधेन[४७२] संस्मरेत् किरणावलीम्[४७३] ।। १२१ ।।

निःश्वासमेकभावेन[४७४] शिष्यदेहं[४७५] विशोधयेत्[४७६] ।
आकम्पो[४७७] रोमहर्षश्च वर्तते[४७८] दृढमुष्टिना ।। १२२ ।।

शक्तितत्त्वे च संप्राप्ते समुत्थाप्य शनैः शनैः ।
मध्यनाडीप्रवाहेन सुषुम्नान्ते यथा पुरा[४७९] ।। १२३ ।।
भुजङ्गकुटिलाकारां[४८०] नाभिस्थाने[४८१] प्रवेशयेत् ।

अलातचक्ररूपेण वामावर्तपरिभ्रमात् ।। १२४ ।।
नीयते ऊर्ध्वमार्गेण[४८२] यावद्[४८३] हृद्व्योमपञ्चकम्[४८४] ।

कृत्वा चतुःप्रकारेण[४८५] वामावर्तेण[४८६] सा कला ।। १२५ ।।
नीयते परमे धाम्नि अनामापथमण्डले[४८७] ।

तस्योर्ध्वे[४८८] क्षीयमाणां[४८९] च मेरुमण्डलमध्यतः ।। १२६ ।।
चतुःप्रकारक्रमान्ते[४९०] ध्वनिमात्रां[४९१] प्रवेशयेत् ।

शक्तिं[४९२] विमलरूपेण उद्धरेत्[४९३] कन्दमण्डलात्[४९४] ।। १२७ ।।
शनैः शनैरूर्ध्वमार्गे[४९५] नादरूपां[४९६] लयं कुरु ।

उदयं बिन्दुमध्ये तु एवमस्तमनं पुनः ।। १२८ ।।
तत्रैव ऊर्ध्वमार्गे[४९७] तु शक्तिमाद्यां[४९८] लयं कुरु ।
इत्याज्ञागमभेदेन अमावास्या प्रचोदिता[४९९] ।। १२९।।

एतत् कर्मविपाकं[५००] तु शक्त्यावेशनधारणात्[५०१] ।
पुरक्षोभे तु[५०२] संप्राप्ते शिष्याणां[५०३] च मलक्षयम्[५०४] ।। १३० ।।

She burns intensely with her beautiful rays in Rudra's *maṇḍala*. Thus, by blocking the anus, one should recollect her, she who is the aggregate of the rays (of supreme consciousness) (*kiraṇāvalī*). (121)

By uniting the exhaled breath (with his own, the teacher should) purify the disciple's body. (While this happens, the disciple) shakes a little, horripilates and, when (he) reaches the Principle of Energy, (his) fist becomes firmly clenched.[101] (122)

Initially, once (Kuṇḍalinī) has been slowly raised, as before, within Suṣumṇā by means of the flow within the Central Channel (*madhyanāḍī*), (the adept) should cause (her) whose form is a crooked snake to reach the navel.[102] (123-124ab)

By rotating in an anticlockwise direction,[103] (she) is led along the Upper Path in the form of a circle (of flame like that of a whirling) firebrand, until (she reaches) the pentad of the Sky of the Heart. (124cd-125ab)

Once it has been rotated four times anticlockwise,[104] that energy is led up to the Supreme Abode in the Sphere of the Path of the Nameless (*anāmāpathamaṇḍala*).[105] (125cd-126ab)

She is in the process of waning away above that, in the centre of the Sphere of Meru (*merumaṇḍala*). One should make (this energy, now in the form of) pure resonance (*dhvanimātrā*), enter the end of the fourfold sequence.[106] (126cd-127ab)

One should lift up (that spiritual) energy in a pure form from the Sphere of the Root (*kandamaṇḍala*). (Now) in the form of Sound (*nāda*), gradually dissolve (her) away along the Upper Path. (127cd-128ab)

(This energy) arises in the centre of the Point, and in the same way, returns back (there) again. Dissolve away (that) Primary Energy there itself, along the Upper Path. In this way, the (energy of) the New Moon is variously impelled by the Command and the scriptures. (128cd-129)

This is the (way) Karma matures by contemplating the penetration (*āveśa*) of Energy. The disciples' impurity is destroyed when (they reach the degree of Yoga) in which the body trembles (*purakṣobha*). (130)

यदा प्रवर्तते देहे तदा कर्मक्षयो भवेत्[५०५] ।
एतदाक्षेपदहन[५०६] अन्तर्यागे प्रतिष्ठितम् ॥ १३१ ॥
परानन्दस्वरूपेण भ्रमते[५०७] क्रमनिर्णयम्[५०८] ।

प्रथम[५०९] स्थूलयागस्य[५१०] सूक्ष्ममेवानुपद्धतिः[५११] ॥ १३२ ॥
अत ऊर्ध्व[५१२] पूर्णभेद[५१३] पुनरन्यक्रमेण[५१४] तु ।
आगमेन प्रवक्ष्यामि[५१५] भेदाष्टादशभेदितम्[५१६] ॥ १३३ ॥

ऊर्ध्वस्थानाद् बिन्दुमध्याद् रेतोरूपा[५१७] समुद्धरेत् ।
उपक्षीणा तु या पूर्वं सा पूर्णामृतवर्षिणी ॥ १३४ ॥

वक्रशक्तिरनन्तात्मा सौम्यरूपा विचिन्तिता[५१८] ।
संहारस्यागमे सृष्टिश्चिञ्चिणी[५१९] परमा कला ॥ १३५ ॥

आनयेच्च अनामान्ते तु क्षीरकणिकोपमाम्[५२०] ।
ततोऽभिषेकस्तेनैव[५२१] प्राक्स्वरूपेण देवता[५२२] ॥ १३६ ॥
हृच्चक्रे पूर्णसंस्थाने पूर्णचन्द्रसमप्रभा ।
एवं सञ्चिन्त्य[५२३] चित्तेन[५२४] स्वचक्रे तु प्रवेशयेत् ॥ १३७ ॥

प्रहसन्ती परानन्दा द्रवते[५२५] साभिनन्दिता[५२६] ।
चित्स्वरूपात्मिका[५२७] शक्तिरनामानाममण्डले[५२८] ॥ १३८ ॥

तेनामृतभरा[५२९] तृप्तिः पौर्णमासी प्रवर्तते ।
आगम[५३०] सृष्तिभेदेन एतदाज्ञाभिषेचनम् ॥ १३९ ॥

गमागमेन संशोध्य पश्चात् कुर्यात् क्रमार्चनम् ।

Karma is destroyed when this occurs in the body. This (state of) convulsion (*ākṣepa*) and the burning away (of Karma) is well established in the inner sacrifice. (This) is the teaching concerning the Transmission (*kramanirṇaya*). It wanders (through the body) as supreme bliss. (131-132ab)

The first (division is) the gross sacrifice, the (second), according to the liturgy, is the subtle. Again, above that is the full division (*pūrṇabheda*), which follows a different sequence. I will explain (this) division, which is (itself) divided into eighteen parts,[107] according to the scripture. (132cd-133)

(The adept) should elevate (the goddess) in the form of semen (*retas*) from the middle of the Point,[108] the Upper Place. The same (Energy) that had previously waned away (now) rains down the nectar of the Full (Moon) (*pūrṇāmṛta*).[109] (134)

(The adept) should contemplate that crooked power (i.e. Kuṇḍalinī). Endless by nature, and tranquil (*saumyarūpā*) (she is the goddess) Ciñcinī[110] who is the supreme power and the emanation (*sṛṣṭi*) (that occurs when) the withdrawal (of phenomenal existence) takes place. (135)

(In this state, this energy is round and white) like a drop of milk. (Contemplating it in this form, the yogi) should lead it up to end of the Nameless (*anāmānte*). Then the consecration takes place by that same (process).[111] Once (the adept) has thus contemplated the deity in its original form, brilliant as the full (moon) in the Wheel of the Heart, the place of the Full (Moon) he should induce (her) to enter her own Wheel by means of the mind (*citta*). (136-137)

She who is praised as supreme bliss, laughing, melts (*dravate*). She is the Nameless (*anāmā*). The energy which is consciousness (resides) in the Sphere of the Nameless (*anāmamaṇḍala*).[112] (138)

(Thus, the yogi experiences) the contentment (*trpti*) of the night of the Full Moon that arises in this way, laden with nectar. This is the consecration of the Command, the entry (*āgama*) (of the breath) with the phase of emanation. (139)

Once he has purified (himself) by (this process of) going and coming (*gamāgama*),[113] (the adept) should worship the Transmission (*kramārcana*).[114] (140ab)

क्रियापादस्य[५३१] प्रथम[५३२] शक्त्यावेशमिहोच्यते[५३३] ॥ १४० ॥
हृत्स्वरूपं खरूपं च योगभेद[५३४] परापरम् ।
क्रमसद्भावमत्यन्तमुद्रितमाद्यपीठके ॥ १४१ ॥

इति आद्यावतार[५३५] तु महाभैरवयज्ञके ।
मोक्षमार्गक्रम[५३६] चक्रे आगमेनावतारितम् ॥ १४२ ॥

एवं देव्याक्रम[५३७] सूत्रं मानसयागसंकुलम्[५३८] ।
अभ्यसेत् सततं यस्तु[५३९] स योगी पाशहो[५४०] भवेत् ॥ १४३ ॥

जीवन्मुक्तिधरः श्रीमान्[५४१] पापं पूर्व[५४२] न लिप्यते[५४३] ।
वर्गैकेन[५४४] तु अभ्यासाद्[५४५] द्वित्रिपञ्चभिर्वर्तते[५४६] ॥ १४४ ॥

आत्मनः[५४७] स्मरणादेव ब्रह्मघ्नः[५४८] सिद्धिमाप्नुयात् ।
कि[५४९] पुनर्भावशुद्धात्मा[५५०] गुर्वाज्ञाप्रतिपालकः ॥ १४५ ॥

तस्मात् सूक्ष्मशरीर[५५१] तु प्राकृतं षड्विध[५५२] भवेत् ।
जप्त्वा लक्षाणि द्वात्रिंशद् वर्तते[५५३] मुद्रमण्डले[५५४] ॥ १४६ ॥[५५५]

भूमित्यागं पुरक्षोभं मुद्रास्फोटादिप्रत्ययम् ।[५५६]
चालनावेशन[५५७] कम्पं परसंक्रमणोऽपि[५५८] वा ॥ १४७ ॥[५५९]
प्रत्यक्षमणिमाद्यष्टौ वर्तन्ते प्रत्ययानि[५६०] वै ।[५६१]
तडित्कोटिस्वरूपेण ध्यानमात्रेण संगतिः[५६२] ॥ १४८ ॥
स्तम्भनं परसैन्यानां सर्वकर्माणि कारयेत्[५६३] ।
अतीतानागतं किञ्चिद् वर्तमान[५६४] परापरम् ॥ १४९ ॥
दूरात् श्रवणविज्ञानं कौलभाषाप्रवर्तनम्[५६५] ।

Here it is said that the penetration of energy (*śaktyāveśa*) marks the beginning (part) of the ritual section part (*kriyāpāda*) (of the teaching). The Yoga part, superior and inferior, (corresponds to) the essential nature of the Heart and the Sky (of consciousness). It is the essence of the Transmission which is kept well sealed in the Primordial Seat. (140cd-141)

This is primordial descent (of the teachings that took place) during Bhairava's great sacrifice. The sequence of the path to liberation within the Wheel has been brought down (to earth) by the scripture. (142)

Such is the aphorism of the Transmission of the Goddess (*devyākramasūtra*). It contains (the teaching concerning) the mental sacrifice. The Yogi who practices it constantly destroys the fetters (of conditioned existence). (143)

The venerable man is liberated while living and (his) prior sin does not stain (him). By practicing according to one section he abides along with two, three and five. (144)

By recollecting the Self in this way, (even) a man who has killed a Brahmin gets success (*siddhi*). So what (to say) of one whose Self (has become) pure through these (profound states of) being and who keeps the teacher's Command? (145)

Thus the subtle, natural (*prākṛta*) body is of six kinds. Once (the adept) has repeated the mantra 3,200,000 times, he abides within the *Maṇḍala* of Gesture. (146)

And he can perform all (magical and yogic) acts, including flight (*bhūmityāga*), arousal of the body (*purakṣobha*), (attainment of the) explosive power of Gesture (*mudrāsphoṭa*) and other such signs (of accomplishment). (He attains the power of unimpeded) movement (*calana*), penetration (*āveśa*), shaking (*kampa*) and transference into another (body). The eight signs (of accomplishment), including the powers to become small at will (*aṇimā*) and the rest, become directly apparent. (He can) meet (anybody at will) by means of concentration alone (that is as powerful as) a hundred million lightning bolts. (in this way he can) paralyse an opponent's armies, (know) whatever has past, is in the future and in the present as well as the supreme (transcendent) and inferior (immanent reality). (He possesses the power to) hear at a (great) distance and the (ability to speak in the secret) Kaula language (*kaulabhāṣāpravartana*). (147-150ab)

क्रमस्योर्ध्वे[५६६] क्रमाम्नायं[५६७] परं सूक्ष्मं द्विधा भवेत् ।। १५० ।।
सूक्ष्मं[५६८] देहोद्भवं स्थूलं द्वाचत्वारिंशती[५६९] क्रमात् ।
तच्छकाशाद्[५७०] विनिष्क्रान्तं[५७१] क्रमार्थं[५७२] मण्डले त्रये ।। १५१ ।।

ज्ञात्वा पूर्वक्रमं योगं[५७३] पश्चादाज्ञाभिषेचनम्[५७४] ।
प्रत्ययेन यदा सिद्धिस्तदासौ क्रमपूजकः ।। १५२ ।।

इत्याद्यावतारे[५७५] कादिभेदे मलक्षयाधिकारवर्णने क्रमोदयो नामानन्दः ।। १३ ।।

Above the Transmission (*krama*), the Krama tradition (*kramāmnāya*) is of
two kinds: subtle and supreme. The subtle one is generated from the body. The
gross one is the (Vidyā) of forty-two (syllables that comes) from the Krama. The
teaching of the Transmission (*kramārtha*) has emerged from its presence into the
three Maṇḍalas (of the Sun, Fire and Moon). (150cd-151)

The consecration of the Command occurs after one has known the Yoga that constitutes the prior Transmission. If (the adept attains) success (*siddhi*) along with the experience (which is the sign of attainment) (*pratyaya*) he is then (a true) worshiper of the Transmission. (152)

This is (the thirteenth) chapter called the *Description of the Authority* (*to bring about*) *the Destruction of Impurity*. It belongs to the primordial descent in the division beginning with 'Ka'.

चतुर्दशानन्दः

श्रीकौलीश उवाच[१]

अनुज्ञातोऽभिषिक्तस्तु[२] वीरो[३] वीरत्वमिच्छतः[४] ।
चरेद्[५] विद्याव्रतं मन्त्री यथावद् विधिपूर्वतः[६] ॥ १ ॥
तदहं श्रोतुमिच्छामि विद्याव्रतमनुत्तमम्[७] ।

श्रीवक्रा उवाच[८]

शृणु देव[९] प्रवक्ष्यामि[१०] विद्याया[११] व्रतमुत्तमम् ॥ २ ॥
जटी मुण्डी[१२] शिखी वापि[१३] स्नातको[१४] ब्रह्मचारिणः[१५] ।
बाह्यव्रतं प्रकर्तव्यं कौलिकाचारगोपितम्[१६] ॥ ३ ॥
क्रमस्थोऽपि व्रतस्थो वा[१७] सर्वावस्थोऽपि सिद्ध्यति[१८] ।

पञ्चमुद्राधरो[१९] योगी[२०] भस्मनिष्ठो[२१] दिगम्बरः[२२] ॥ ४ ॥
चीरवल्कलधारी[२३] वा सर्वाभरणभूषितः[२४] ।
रक्तवस्त्रपटो[२५] वापि स्वेच्छावेषधरोऽपि[२६] वा[२७] ॥ ५ ॥

येन येन हि[२८] वेशेण[२९] वर्तते साधकोत्तमः ।
तत् तदेव[३०] व्रतं प्रोक्तं इति[३१] शास्त्रस्य निश्चयः[३२] ॥ ६ ॥

यद् यदाभरणं तस्य यद् वा[३३] वदति वाचया[३४] ।
कर्मणा[३५] यत् कृतं[३६] तस्य क्रमाच्छादनचर्यया ॥ ७ ॥
एतद्[३७] बाह्यव्रतं चर्या[३८] अन्तव्रतमनामकम्[३९] ।

CHAPTER FOURTEEN

Concerning (Kaula) Conduct (*caryā*)

The Vow of Knowledge (*vidyāvrata*)

The Insignia, appearance, garments, ornaments and weapons of the observer of the Vow of Knowledge

The venerable Kaulīśa said:

[1]The Hero (*vīra*) who has been consecrated and permitted to do so, (impelled) by the desire (to attain the highest) status of a Hero,[2] should practice the Vow of Knowledge (*vidyāvrata*). He, the reciter of mantra, should do so properly according to the prescribed method. I want to hear of that, the most excellent Vow of Knowledge.[3] (1-2ab)

The venerable (goddess) Vakrā said:

Listen, O god, I will explain the excellent Vow of Knowledge. (The adept may have) matted hair, a shaved head or[4] a topknot, he may take baths (*snātaka*) or practice celibacy[5] – in any condition, whether he abides in the (normal) course of practice (*kramastha*)[6] or (the observance of this) vow, he is successful. (In any case), the external vow should be observed, that is, the concealment of Kaula practice (*kaulikācāragopana*). (3-4ab)

(This is true also) of the yogi who bears the Five Insignias (*pañcamudrā*), is covered in ashes and is naked, or of who wears rags (*cīra*) or the bark of trees,[7] or is adorned with all the ornaments, or who wears red clothes, or even one who wears whatever he pleases. (4cd-5)

The teaching of the scripture is that the vow is said to be in accord with the garment the best of adepts may assume. (6)

The Ornaments

Whatever be his ornaments, whatever he says by way of speech[8] or what is done by way of (outer) action as the conduct (*caryā*) (he practices), to keep the Transmission (*krama*) secret is the external vow and (outer) conduct (*caryā*). The inner vow is Nameless (*anāmaka*). (7-8ab)

जटावत्[४०] स्थापयेच्चित्तं बाह्यवृत्त्यनपेक्षणात्[४१] ॥ ८ ॥
मनमेकाग्रं[४२] युञ्जीत आत्मामण्डलमभ्यसेत्[४३] ।
सा जटा न जटाभारं[४४] व्रतीनां[४५] कायशोधनम्[४६] ॥ ९ ॥

आज्ञास्मरणमात्रेण[४७] पतते[४८] च्छिन्नमूलवत्[४९] ।
न किञ्चिदपि जानाति[५०] न शृणोति न[५१] पश्यति ॥ १० ॥
इत्याज्ञामुण्डितो मुण्डी[५२] न मुण्डी केशमुण्डितः ।

शिखा दीपोपमा यस्य विद्याहं महतारिका[५३] ॥ ११ ॥
पश्यते[५४] याम्[५५] समाधिस्थः[५६] सा शिखा न शिखा शिखा ।

भस्मीभूतः कृतः कर्म[५७] मण्डलान्तररश्मभिः[५८] ॥ १२ ॥
ध्यात्वा मलक्षयं मुक्तिरेतद्[५९] भस्मं[६०] निरामयम् ।

अम्बरं कथिताकाशं[६१] अखण्डं शून्यमण्डलम्[६२] ॥ १३ ॥
तन्मध्ये चांकुराशक्तिस्त्रिकालभुवनालयम्[६३] ।
दिगम्बरं[६४] समाख्यातं नग्नो नैव दिगम्बरः ॥ १४ ॥

परं[६५] ब्रह्म कुलं कौलं[६६] चरते[६७] कुलभावितः[६८] ।
सर्वद्वन्द्वपरिक्षीणो ब्रह्मचर्यव्रती[६९] भवेत् ॥ १५ ॥

The Matted Hair

(The adept) should establish the mind as (the ascetic keeps) matted hair, that is, out of indifference to outer activity (*vṛtti*) (and custom), and apply the concentrated mind to the Sphere of the Self *(ātmāmaṇḍala)*[9] and to practice. This is (the real) matted hair of those observing the (true) vow; (cultivating) a load of tangled hair does not amount to the purification of the body.[10] (8cd-9)

The Shaved Head

Merely by recollecting the Command, he falls down (onto the ground) like (a tree whose) roots have been cut. (In that state) he knows nothing at all, nor hears or sees (anything). In this way, the (true) tonsured (ascetic is one who) has been tonsured by the (goddess's) Command, not one whose hair has been shaved off.[11] (10-11ab)

The Topknot

I, Mahātārikā, am the Vidyā of (the adept) who, established in contemplation (*samādhi*), sees (his) topknot (that shines brilliantly) as a lamp. That is the (true) topknot, not the topknot (made of hair at the top of the head).[12] (11cd-12ab)

The Ashes

When Karma has been reduced to ashes by the rays (of energy) within the *maṇḍala* and (the adept) has contemplated the destruction of impurity, this is liberation, the ash free of defect (*nirāmaya*).[13] (12cd-13ab)

The Nakedness

The (true) sky (*ambara*) is said to be Space (*ākāśa*), which is the Unbroken Circle of the Void. In the centre of that is the energy which is the Sprout (*aṅkurāśakti*) (of the Command). (This), the abode of the world of the three times, is said to be (the truly) naked (state) (*digambara*). One who (simply) wears no clothes (*nagna*) is not (truly) naked (*digambara*).[14] (13cd-14)

The Vow of Celibacy

One who observes the vow of celibacy (*brahmacarya*) is free of all duality. Sanctified (*bhāvita*) by Kula (Śiva's power) he is engaged (*carate*) (in the realisation of) the Supreme Brahman,[15] Kula and Kaula (the transformation of Kula). (15)

सुस्निग्धं[७०] यत् परं[७१] किञ्चित्[७२] कदम्बाधारनिर्मलम्[७३] ।
तं[७४] पीत्वा[७५] भवते शुद्धिः[७६] स्नानमेतन्न[७७] चान्यथा ॥ १६ ॥

चमरं[७८] चिञ्चिणी मध्ये पुरे पुरे[७९] विभेदितम् ।
तत्रोच्चारगतिर्ज्ञेया[८०] रमणी वीरसंज्ञया[८१] ॥ १७ ॥
बाह्यक्रमविनिर्मुक्ता[८२] धारा चामृतवर्षिणी[८३] ।

समाधिस्थो भवेद्[८४] योगी अम्बराम्बरमम्बरः[८५] ॥ १८ ॥
वल्कलं[८६] तत् समाख्यातं न चर्म वल्कलं[८७] भवेत्[८८] ।

क्रमभेदेन तत्त्वानि ये स्थिताः[८९] स्थानविग्रहे ॥ १९ ॥
एतदाभरणं प्रोक्तं न हेमाभरणं भवेत् ।
कुलं सर्वमुखं ज्ञात्वा सर्वाभरणमुच्यते[९०] ॥ २० ॥

विद्या नाम[९१] परा[९२] शक्तिर्द्विभिर्भेदैर्व्यवस्थिता[९३] ।
चिच्छक्तिरिति[९४] सिद्धिः स्यात् सावर्णा[९५] वर्णगा शुभा[९६] ॥ २१ ॥[९७]

The Bathing

Supreme, ineffable (*kiñcit*) and very pleasant (*susnigdha*), its foundation the Kadamba Tree, it is pure. Having drunk this, (the yogi) is purified. This is (true) bathing (that purifies the soul) and (it is done only in this and in) no other way.[16] (16)

The Chowrie

The chowrie (*camara*) is (the goddess) Ciñcinī in the centre and is distributed in each sphere of existence (*pure pure* or 'in each body'). One should know that the upward movement (of Kuṇḍalinī) (*uccāragati*) (takes place) there. (This movement is the energy called) Ramaṇī (the Playful Lady) (who sports with the one) called the Hero. Free of outer processes, it is (the inner) stream (*dhārā*) (of consciousness) and rains down a shower of nectar.[17] (17-18ab)

The Bark Clothing

The Yogi absorbed in contemplation (*samādhi*) (wears the) garment (*ambara*) that is the Emptiness of the Void (of the Absolute) (*ambarāmbara*). That is said to be (the ascetic's) clothing made of bark. The skin (of a tree) is not (true) bark clothing. (18cd-19ab)

The Ornaments

(The ascetic's true) ornament is said to be the principles (of existence) that abide within the form of (their respective) locations (in the body) (*sthānavigraha*) in accord with the division of the sequence (of their manifestation) (*kramabheda*). (Mere) gold is (not the ascetic's true) ornament. Once one knows Kula (the omnipresent power of the deity), everything is said to be an ornament. (19cd-20)

The Vow of Knowledge and the Vidyā

[18]Vidyā is the supreme power and abides twofold. (When the adept realises that she is) the power of consciousness, (he achieves) success. Devoid of letters (*avarṇā*), auspicious, she (the power of consciousness) is present in (every) letter.[19] (21)

विद्यामार्गे[९८] चरेद् यस्तु[९९] शास्त्रदृष्टेन[१००] कर्मणा[१०१] ।
ध्यान[१०२] पूजा जपो होम:[१०३] समयाचरणं तथा[१०४] ।। २२ ।।
एतद् विद्याव्रत[१०५] प्रोक्तं बाह्यव्रतमनुत्तमम्[१०६] ।

विद्या ज्ञेया[१०७] तु[१०८] नाभिस्था[१०९] चरते[११०] द्वादशान्तगा[१११] ।। २३ ।।
व्रतस्थानेषु[११२] सर्वेषु तेन विद्याव्रत[११३] महत्[११४] ।

ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिव:[११५] ।। २४ ।।
एते[११६] स्थाना[११७] व्रतस्यैव[११८] यत्र सा रमते[११९] परा ।
तं ज्ञात्वा[१२०] परमं स्थान[१२१] चीर्णविद्याव्रतो[१२२] हि स:[१२३] ।। २५ ।।

विद्या[१२४] नामाक्षरा पंक्ति:[१२५] पंक्तिश्चक्रे[१२६] ह्यधोमुखी ।
तासां[१२७] रक्तव्रतस्थं तु अज्ञानपटच्छेदकम्[१२८] ।। २६ ।।
अन्तरङ्गे पटं रक्तं न बाह्ये पटरक्तकम्[१२९] ।
रक्तपटपरीधान:[१३०] षट्प्रकारप्रबोधक: ।। २७ ।।
कौलिकव्रतसंज्ञेय[१३१] न बाह्यव्रतिनो[१३२] भवेत् ।

पञ्चमुद्राधरो देव:[१३३] पञ्चकारणकं तत:[१३४] ।। २८ ।।
भूषितो[१३५] हृदि संतिष्ठेत् पञ्चमुद्राधर: शिव:[१३६] ।

एतैस्तु[१३७] भूषितो[१३८] मन्त्री[१३९] पर्यटेत्[१४०] क्षेत्रमाश्रित:[१४१] ।। २९ ।।
श्मशाने कानने कूपे उद्याने देवकुले शुभे[१४२] ।
शून्ये[१४३] राजगृहे[१४४] मन्त्री पर्वताग्रे[१४५] चतुष्पथे ।। ३० ।।
त्रिपथे[१४६] ग्रामरथ्यासु[१४७] महोदधितटेऽथवा[१४८] ।
नदीसंगमतीरे वा एकवृक्षेऽथवानघ[१४९] ।। ३१ ।।
एकलिङ्गेऽथवा[१५०] षण्डे[१५१] क्षेत्रेष्वष्टेषु च क्रमात्[१५२] ।[१५३]

Meditation, worship, the repetition of mantra, the fire sacrifice and the observance of the Rule (*samayācaraṇa*) – this is said to be the Vow of Knowledge (for one) who walks on the Path of Knowledge by means of action, in accord with scripture. (But) the external vow is not the best. (22-23ab)

One should know the Vidyā located in the navel.[20] It moves (and is also) present at the End of the Twelve (*dvādaśāntagā*). (Indeed, it is present) in all the sites (where the) vow (is observed). Thus the Vow of Knowledge is great. (23cd-24ab)

Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva: these are the sites of the Vow where the Supreme (Goddess – Parā) sports.[21] Once that supreme place is known, (the adept) has observed the Vow of Knowledge well. (24cd-25)

The Red Clothing

The Vidyā is the row of letters (*akṣara*). It is the row (of letters) facing downwards within the Wheel.[22] The one who is established in the vow (of wearing) red cuts through the cloth of ignorance of these (letters). The red cloth is within (*antaraṅga*). The (true) red cloth is not outside. The one who wears (such) red clothes awakens the sixfold (energy).[23] This is called the Kaulika Vow. It is not (the vow) of one who performs external vows. (26-28ab)

The god dons the Five Insignia (*mudrā*) and so is (himself) the fivefold cause. May Śiva, adorned and wearing the Five Insignia[24] abide in the heart! (28cd-29ab)

Adorned with them, the reciter of mantra, taking (the sacred) field (*kṣetra*) (of the body[25] as his) refuge, should wander in a cremation ground, forest, (near a) well (or) garden. The reciter of mantra (should go) to an auspicious temple, an empty palace, the peak of a mountain, a crossing of four roads or one of three. (He should wonder) on village roads, the seashore, the bank of the confluence of rivers or, O sinless one, (in a desert where there is only) a solitary tree or (where there is just) a single Liṅga or in a thicket (*ṣaṇḍa*) or in the eight sacred fields in due order.[26] (29cd-32ab)

प्रयागा[१५४] वरुणा[१५५] कोल्ला[१५६] अट्टहासा[१५७] जयन्तिका ॥ ३२ ॥
चरित्रैकाम्रक[१५८] चैव देवीकोट्ट[१५९] तथाष्टमम्[१६०] ।
एतेषु[१६१] पर्यटेन्मन्त्री योगिनीसिद्धिमिच्छत:[१६२] ॥ ३३ ॥

खट्वाङ्गधारिणो[१६३] मौनी[१६४] वेगात् पर्यटते[१६५] सदा ।
डमरु[१६६] पाशखड्ग[१६७] वा त्रिशूल[१६८] खेटकं तथा ॥ ३४ ॥
नाराच[१६९] कर्तरी[१७०] चक्र[१७१] अंकुशं मुशल[१७२] धनु:[१७३] ।
गदा[१७४] कट्टारिका शक्तिस्तथा[१७५] दण्डकमण्डलुम्[१७६] ॥ ३५ ॥
एव[१७७] ते चायुधा:[१७८] श्रेष्ठाश्चर्याकालेऽपि[१७९] धारयेत् ।

पञ्चदैवसिक[१८०] कार्य[१८१] अस्त्रसंख्या[१८२] व्रतोत्तमा[१८३] ॥ ३६ ॥
द्वादशाह[१८४] चरेन्मन्त्री पक्षमासादितोऽपि वा[१८५] ।
षण्मासमथवाब्द[१८६] वा[१८७] द्विरब्द[१८८] त्रीणि एव[१८९] वा[१९०] ॥ ३७ ॥[१९१]
द्वादशाब्द[१९२] चरेन्मन्त्री[१९३] ब्रह्महा अपि[१९४] सिद्ध्यति[१९५] ।

अन्तरङ्गे[१९६] विशुद्धात्मा पारम्पर्यप्रबोधक:[१९७] ॥ ३८ ॥
अचिरात्[१९८] सिद्धिभागी[१९९] स्यात् पारम्पर्येण[२००] मुच्यते ।
अब्दैकेन तु[२०१] तु देवेश[२०२] मण्डलीकै:[२०३] प्रपूज्यते[२०४] ॥ ३९ ॥

अन्त:पुरवरै: सार्धं राजात्मा सपरिवर:[२०५] ।
वशं यान्ति न संदेहो उत्तमाधममध्यमा:[२०६] ॥ ४० ॥

द्विरब्दैर्यक्षकन्याश्च[२०७] कामविह्वललोचना:[२०८] ।
आगच्छन्ति[२०९] पुरे तस्य प्राणान् मुञ्चन्ति तत्क्षणात् ॥ ४१ ॥

त्रिरब्दै:[२१०] सप्तपाताला[२११] ये च[२१२] देवादिकन्यका:[२१३] ।
वशं यान्ति[२१४] मदोन्मत्ता[२१५] मदविभ्रान्तलोचनाः ॥ ४२ ॥

The reciter of mantra, (impelled) by the desire to (attain) the accomplishment (*siddhi*) of the Yoginīs, should wander in these (places), namely: Prayāgā,[27] Varuṇā, Kollā, Aṭṭahāsā,[28] Jayantikā, Caritra, Ekāmraka and Devīkoṭṭa,[29] the eighth. (32cd-33)

Carrying an ascetic's staff (*khaṭvāṅga*), (the adept who) observes silence (*maunin*), (fuelled) by (his spiritual) impetus (*vega*), should wander constantly. A hand-drum (*ḍamaru*) or a noose (*pāśa*) and sword, trident, shield (*kheṭaka*), an arrow, a dagger (*kartarī*), discus (*cakra*), a goad, a pestle, a bow, a mace, a flat knife (*kaṭṭārikā*), a javelin, and a stick and waterpot (*kamaṇḍalu*) – these (O god) are your finest weapons. (The adept) should carry them also in the course of (his Kaula) practice (*caryā*).[30] (34-36ab)

The Duration of the Observance and its Fruits

(The vow) should be observed (*kārya*) for five days. Contemplation of the weapons (*astrasaṁkhyā*)[31] is the most excellent vow. The reciter of mantra can practice for twelve days, a lunar fortnight or a month. (Again), the reciter of mantra may practice for six months or a year, two years, three or twelve. (In this way) even (a man) who has murdered a Brahmin achieves success. (36cd-38ab)

He who is inwardly a pure soul and awakens (others to the teachings transmitted through the) lineage is soon successful and is freed (by the teaching transmitted through) the lineage. O lord of the gods, in one year, (a king) gains the respect (*prapūjyate*) of (his) vassals.[32] (38cd-39)

The king with his entourage and the chosen who dwell in the inner apartments (of his palace), whether the best, middling or lowest, (all) certainly come under (the adept's) control.[33] (40)

With two years (practice), the damsels (*kanyā*) of the Yakṣas, their eyes distraught with passion, come to his dwelling (*pura*) and give up (their) lives (*prāṇa*) that instant (due to the intensity of their desire). (41)

With three years (of practice), the young women of the gods and the others who (dwell in) the seven lower worlds, mad with passion, their eyes distraught with passion, come under (the adept's) control.[34] (42)

मत्तमातङ्गगामिन्यो[२१६] अक्षया[२१७] यौवनोद्वहा:[२१८] ।
क्षुभ्यन्ति[२१९] साधकेन्द्रस्य प्राणान् मुञ्चन्ति[२२०] तत्क्षणात् ॥ ४३ ॥

चतु:[२२१] पञ्च तथा षट्सु[२२२] ब्रह्मलोकादि[२२३] साधयेत्[२२४] ।
सप्तमाब्दे[२२५] वरारोह[२२६] रुद्रान्ते[२२७] या व्यवस्थिता:[२२८] ॥ ४४ ॥
सिद्ध्यन्ति[२२९] साधकेन्द्रस्य इति शास्त्रस्य[२३०] निश्चय:[२३१] ।

अष्टमे ईश्वराख्यं[२३२] तु नवमे तु सदाशिवम्[२३३] ॥ ४५ ॥
दशे विद्यालयो[२३४] भूत्वा क्रीडते[२३५] गगने महान्[२३६] ।
एकादशैर्महादेव[२३७] रुद्ररूपत्वमाप्नुयात्[२३८] ॥ ४६ ॥

द्वादशैर्गुणसंयुक्तो[२३९] अणिमादिसमायुतः ।[२४०]
क्रमविद्याधरो मन्त्री[२४१] गच्छते[२४२] खेचरं[२४३] पदम्[२४४] ॥ ४७ ॥

अक्षयो ह्यजयो[२४५] योगी क्रीडते[२४६] सर्वगः शुभ:[२४७] ।
व्रतस्य फलमेवं तु[२४८] कथितं तु तवानघ[२४९] ॥ ४८ ॥

साम्प्रतं योगमार्गं तु[२५०] स्थानाश्रमपरिग्रहम्[२५१] ।[२५२]
प्रवक्ष्यामि यथापूर्वं चर्यया[२५३] देहशोधनम्[२५४] ॥ ४९ ॥

श्मशानं[२५५] च गृहं[२५६] नाम[२५७] गृहं देहं[२५८] प्रकीर्तितम्[२५९] ।
अटते[२६०] तु[२६१] अविश्रान्त:[२६२] श्मशाने[२६३] गतचेतस:[२६४] ॥ ५० ॥

(Women) endowed with eternal youth who walk (swaying with passion) like elephants in rut, (so beautiful that) they arouse (even) the best of adepts, give up (their) lives (*prāṇa*) that instant (due to the intensity of their desire). (43)

In four, five and six years, he attains the world of Brahmā and the rest.[35] O fair one, in the seventh year those beings who reside in (the world of) Rudra achieve success on behalf of (him), the best of adepts. This is the certain conclusion of the scripture. (44-45ab)

In the eighth year (he attains the one) called Īśvara and in the ninth (the one called) Sadāśiva. (45cd)

In the tenth (year), having become the abode of the Vidyā, he is great and sports in the Void (of ultimate reality). With eleven (years of practice), O Great God, he attains Rudra's nature. (45cd-46)

With twelve (years of practice), he is endowed with the qualities (of a perfect yogi) and possesses the (eight yogic powers, namely) the power to become small at will (*aṇimā*) and the others. The reciter of mantra who practices the Kramavidyā (*kramavidyādhara*)[36] attains the plane of the Skyfarer. (47)

(This) imperishable and unconquerable yogi, omnipresent and auspicious, (engages in) play. Thus, O sinless one, the fruit of (this) vow has been told to you. (48)

The Places to Observe the Vow

I will now explained the path of Yoga in the form of the hermitages and the sacred places (*sthāna*) and, in due order, the purification of the body (that takes place by Kaula) practice (*caryā*). (49)

The Cremation Ground

The Cremation Ground is the House (*gṛha*). The House is said to be the body. (The adept), tireless, wanders (there), his mind absorbed in the Cremation Ground.[37] (50)

कं[२६५] शरीरमिति[२६६] प्रोक्तं तस्यान्ते नयनद्वयम्[२६७] ।
ताभ्यां संपश्यते[२६८] चात्मा[२६९] वाङ्मयं सचराचरम् ॥ ५१ ॥
काननं तेन चाख्यातं[२७०] कायान्ते[२७१] संव्यवस्थितम्[२७२] ।

मनः[२७३] कूपं[२७४] समुद्दिष्टं[२७५] संकल्पान्[२७६] कुरुते बहून्[२७७] ॥ ५२ ॥
तत्राधारे[२७८] व्रजेत्[२७९] क्षेत्री[२८०] तेन[२८१] कूपं[२८२] तु विश्रुतम्[२८३] ।

उद्यतो मन[२८४] नाभिस्थो मन्यते[२८५] सर्वजन्तुषु ॥ ५३ ॥
नयति[२८६] पदसंप्राप्ते[२८७] उद्यानस्तेन[२८८] उच्यते[२८९] ।
ददाति[२९०] तत् पदं देव अमृतं तु नभोगतम्[२९१] ॥ ५४ ॥

कुलान्ते[२९२] चरते योगी[२९३] धर्माधर्मात्मबन्धयोः[२९४] ।[२९५]
तेन देव[२९६] समाख्यतं[२९७] देही[२९८] देवकुलं सदा[२९९] ॥ ५५ ॥

राजा[३००] आत्मा[३०१] समुद्दिष्टः तत्त्वैश्च युक्तचेतसः[३०२] ।
शब्दादिगुणभूयिष्ठो[३०३] तत्त्वसंदोहभूषितः[३०४] ॥ ५६ ॥
तेनासौ चरते कर्म[३०५] तेनैव सह गच्छति[३०६] ।[३०७]

उन्मनत्वे[३०८] सदा[३०९] युक्तो[३१०] मनः[३११] शून्यमुदाहृतः[३१२] ॥ ५७ ॥
शून्यं राजगृहं[३१३] तेन उन्मनत्वे[३१४] सदा प्रिय[३१५] ।

The Forest

Ka is said to be the body. At its extremity are the two eyes (*nayana*). By means of them, the Self sees (all that is made of) Speech along with the moving and immobile (universe) and so it is said to be the 'forest' (*kānana*) established within the body.[38] (51-52ab)

The Well

It is taught that the well is the mind (*manas*)[39] which produces many thoughts (*saṁkalpa*). The owner of the field (of the body) (*kṣetrin*) goes there to the foundation (of all things) and so is it known as the Well.[40] (52cd-53ab)

The Garden

(When) the mind is located in the navel, it is active and contemplates (the higher principles) within all people. Once that plane has been reached, it leads (*nayati*) (upwards) and so is called the garden (*udyāna*). O god, that is the immortal (*amṛta*) plane within the Void (*nabhas*) (of the Supreme Principle).[41] (53cd-54)

The Temple

The yogi wonders within Kula in the fetters of Dharma and Adharma. This is why, O god, the embodied soul (*dehin*) is always said to be the temple (*devakula*).[42] (55)

The King and his Palace

It is said that the king is the Self.[43] His mind is conjoined with the principles (of phenomenal existence) and, replete with the qualities of sound and the other (sensations), is adorned with the essence (*saṁdoha*) of the principles (of existence). And thereby he performs action (*karma*) and moves along with that same (action). (56-57ab)

If the mind is intent (*yukta*) on the Transmental state (*unmanatva*), it is (then) said to be the Void (*śūnya*). Thus, O dear one, the Void is the King's Palace, perpetually in the state Beyond Mind.[44] (57cd-58ab)

पर्वतं[३१६] गुरुवक्त्रं[३१७] तु तस्याग्रमवलम्बयेत्[३१८] ॥ ५८ ॥
पर्वताग्रे[३१९] स्थितं तत्र तेन पर्यटतेऽखिलम्[३२०] ।

चतुष्पथं[३२१] प्रवक्ष्यामि[३२२] वामा ज्येष्ठा च रौद्रिका ॥ ५९ ॥
अम्बिकायाः[३२३] समायुक्तं[३२४] अटनं[३२५] पुद्गलस्य तु[३२६] ।
चतुष्पथं[३२७] समाख्यातं[३२८] पथमेतदुदाहृतम्[३२९] ॥ ६० ॥

पथं[३३०] नाडीत्रयं[३३१] प्रोक्तं[३३२] इडाद्यं[३३३] तु महेश्वर[३३४] ।
त्रिपथे चरते[३३५] नित्यं कुरुते गतिरागतिम्[३३६] ॥ ६१ ॥
त्रिपथे चैकभावस्थो[३३७] यः करोति स सिद्ध्यति[३३८] ।

ग्रामं[३३९] देहमिति प्रोक्तमात्मा देही[३४०] इति स्मृतः[३४१] ॥ ६२ ॥
आलयं[३४२] सर्वसत्त्वानां[३४३] सुखदुःखपरापरम्[३४४] ।

गच्छते अध ऊर्ध्वं[३४५] तु रथ्याधारो[३४६] जगत्पतिः ॥ ६३ ॥
तेन रथ्या[३४७] स्मृता नाडी ब्रह्माद्या ह्यात्मनश्च[३४८] तु[३४९] ।

तटं[३५०] तीरं समाख्यातं शिवोच्चारं[३५१] निगद्यते ॥ ६४ ॥
दुःखान्तं तु[३५२] लयातीतं तटमुदधिसंज्ञकम्[३५३] ।
चरते व्यापको[३५४] देवः[३५५] शिवः[३५६] परमकारणम्[३५७] ॥ ६५ ॥
तिष्ठते[३५८] सततं मन्त्री चर्यान्ते च प्रकाशिता[३५९] ।

The Mountain Peak

[45]The mountain is the Teacher's Mouth.[46] (The votary) should catch hold of its peak. He abides there on the mountain peak and so wanders everywhere.[47] (58cd-59ab)

The Crossing of Four Roads

Now I will explain the crossing of four roads. Vāmā, Jyeṣṭhā and Raudrikā along with Ambikā is the path (*aṭana*) of the individual soul (*pudgala*), which is said to be the crossing of the four roads. This is said to be the path (*patha*).[48] (59cd-60)

The Triple Path

O Mahādeva, the path is said to be the three channels (*nāḍī*), Iḍā and the rest.[49] (The vital breath) moves, coming and going constantly along the triple path. He who does (this), established in oneness on the triple path, is successful.[50] (61-62ab)

The Village

The village (*grāma*) is the (*maṇḍala*) (made of) six parts (*ṣaṭprakāra*). The first village is the sphere (*golaka*) (in the middle of the *maṇḍala*). It is the abode of all living beings and is (the union of opposites), pleasure and pain, supreme (transcendence) and inferior (immanence).[51] (62cd-63ab)

The Highway

The lord of the universe who (takes as his) support the Highway (*rathya*), travels up and down. Thus, the highway is the channel (*nāḍī*) of the Self that begins with (the Cavity of) Brahmā.[52] (63cd-64ab)

The Shore of the Ocean

The shore is said to be the bank (of the ocean). It is called Śiva's utterance (*śivoccāra*). The cessation of suffering, beyond (the stages of) merger, it is the shore that (by implication) denotes the sea. The one who moves (on it) is the Śiva, the pervasive God who is the supreme cause (of all things). The reciter of mantra always stands (there on the bank) and (it is there), at the conclusion (of his) practice (*caryā*), that (Śiva) is revealed.[53] (64cd-66ab)

नदते[३६०] सास्वराधारा[३६१] परा कुण्डलिनी[३६२] तु या[३६३] ॥ ६६ ॥
सा नदी योगरूपा[३६४] तु व्योमार्णे[३६५] वहते[३६६] सदा[३६७] ।

संगमं[३६८] परया युक्तं[३६९] उन्मनान्ते प्रकाशितम्[३७०] ॥ ६७ ॥
संगमं तं[३७१] समाख्यातं नद्यास्तु समुदाहृतम्[३७२] ।

सर्वत:[३७३] समवायिन्या[३७४] शक्त्याधार: परापर:[३७५] ॥ ६८ ॥
तया नीयत्यसौ[३७६] व्यापी[३७७] नदीतीरमुदाहृतम्[३७८] ।

एकं[३७९] वृक्षं[३८०] परं देव एका शक्ति:[३८१] परा[३८२] त्रिधा[३८३] ॥ ६९ ॥
एकामिन्द्रियजा[३८४] नाडी बिन्दुसंज्ञा प्रकाशिता[३८५] ।

लयंगता परे धाम्नि[३८६] अमनस्के निरामये[३८७] ॥ ७० ॥
तेन देव[३८८] मया प्रोक्तमेकवृक्षं[३८९] तु मन्त्रिणाम्[३९०] ।

एकमेव[३९१] परं[३९२] तत्त्वं लिङ्गाधारं[३९३] परामृतम्[३९४] ॥ ७१ ॥
पर्यटेत[३९५] दिवारात्रौ[३९६] अविश्रान्तः पुनः पुनः।

The River

The supreme Kuṇḍalinī is the flow of Unstruck Sound (*asvarā*) that resounds (in all the spheres of reality). This is the river in the form of Yoga that flows constantly through the Ocean of the Sky (of the Supreme Principle).[54] (66cd-67ab)

The Confluence

The confluence is conjoined with the supreme (power) and is revealed at the end of the Transmental. That confluence has been explained which is said to be that of a river.[55] (67cd-68ab)

The Bank of the River

(Śiva) the foundation (*ādhāra*) (of existence), both supreme (transcendent) and inferior (immanent, conjoined) in every way with (his own) inherent (energy) (*samavāyinī*) who, pervasive, governs (the universe) by means of that (power), is said to be the bank of the river.[56] (68cd-69ab)

The Solitary Tree

There is one tree, O god, and (only) one supreme energy, which is threefold. One (of the three aspects) is (energy) born of the senses, (another is) the channel (*nāḍī*) and (the third one) that has been revealed is called the Point. (69cd-70ab)

She has dissolved away into the supreme abode, which is fautless and beyond mind (*amanaska*). So, O god, I have explained the solitary tree of those who recite mantra.[57] (70cd-71ab)

The Solitary Liṅga

There is only one Supreme Principle. It is the supreme nectar (of immortality) and its form a Liṅga. He (who wears it) should wander tirelessly, night and day again and again. O god, this is the solitary Liṅga.[58] (71cd-72abc)

एकलिङ्गमिदं देव[३९७] षण्डं[३९८] तु अपरं यथा[३९९] ॥ ७२ ॥
हृदयं तु सरः[४००] प्रोक्तं दलाष्टकसमायुतम्[४०१] ।
उदानेन तु देवेश[४०२] विकसेत् तु रविस्तु सः[४०३] ॥ ७३ ॥

सेव्यते[४०४] पुद्गले[४०५] लीनं[४०६] सरोजं[४०७] हृदयात्मकम्[४०८] ।
रमते[४०९] तत्र हंसाख्यं[४१०] शक्तिबीजं[४११] मनोन्मनी[४१२] ॥ ७४ ॥
तद् षण्डं[४१३] कथितं शास्त्रे[४१४] क्षेत्राष्टकमतो भवेत्[४१५] ।

क्षेत्रं[४१६] नाम परं शान्तं[४१७] शरीरं तत्त्वसंयुतम् ॥ ७५ ॥
क्षेत्रज्ञश्चरते[४१८] तत्र[४१९] स्थानाष्टकगतिस्थितः[४२०] ।
तेनेदं[४२१] देवदेवेश[४२२] क्षेत्राष्टकमुदाहृतम्[४२३] ॥ ७६ ॥

ये पीठास्ते[४२४] च वै[४२५] क्षेत्राः[४२६] क्षेत्राः पीठाः[४२७] क्रमेण तु[४२८] ।
नामपर्यायभेदानि[४२९] शास्त्रे देव्याः[४३०] पृथक् पृथक् ॥ ७७ ॥

प्रयागं[४३१] नाभिसंस्थं[४३२] तु वरुणा[४३३] हृत्प्रदेशतः ।
कोल्लगिर्यं[४३४] तु[४३५] कण्ठस्थं अट्टहासं[४३६] तु तालुके[४३७] ॥ ७८ ॥
बिन्दुस्थाने जयन्त्याख्यं[४३८] नादाख्ये[४३९] तु चरित्रकम् ।
एकाम्रं[४४०] शक्तिदेशस्थं[४४१] ज्ञातव्यं[४४२] विदितात्मभिः[४४३] ॥ ७९ ॥
गुरुवक्त्रगतं[४४४] प्रोक्तं कोटिवर्षं[४४५] तथाष्टमम्[४४६] ।

एते स्थाना[४४७] मया प्रोक्ता[४४८] अध्यात्मे[४४९] पुद्गलाश्रयाः[४५०] ॥ ८० ॥
अटते[४५१] सततं तेषु[४५२] हृच्चक्रस्थः[४५३] सनातनः[४५४] ।

यावदेवं न विन्देत[४५५] पीठमध्यात्मनिर्णयम्[४५६] ॥ ८१ ॥[४५७]
तावत् तस्य कुतः सिद्धिरटितेऽपि[४५८] जगत्त्रये[४५९] ।

The Bunch of Flowers (*ṣaṇḍa*)

Next comes the bunch.[59] The Heart is said to be (like) a lake (*saras*) that has an eight-petalled (lotus). O lord of gods, the sun, by (its) dawning, causes it to blossom. (72d-73)

The lotus of the Heart is attended by (the consciousness) merged in the individual soul (*pudgala*). The Transmental power (*manonmanī*), the seed of energy[60] called Haṁsa (the Gander),[61] sports there. In the scripture that is called the bunch. (74-75a)

The Eight Sacred Fields

Next (I will explain) the group of eight fields. The field is the supreme and tranquil body endowed with (all) the principles (of existence). The knower of the field moves around there established in the condition (*gati*) of the group of eight (sacred) sites. Thus, O lord of the gods, this is said to be the group of eight sacred fields.[62] (75bcd-76)

The sacred seats (*pīṭha*) are indeed sacred fields and the sacred fields are sacred seats (arranged) in due order.[63] (Their) names, synonyms and types are various in (differing places in) the goddess's scripture[64]. (77)

Prayāga is located in the navel. Varuṇā is in the locus of the heart. Kollagirya[65] is in the throat and Aṭṭahāsa, in the palate. The (place) called Jayantī is in the place of the Point (between the eyes) and Caritraka in that called the Sound. Those who have realised the Self should know that Ekāmra is in the Place of Power (*śaktisthāna*). Similarly, the eighth, Koṭivarṣa, is said to be in the Teacher's Mouth.[66] (78-80ab)

These places (*sthāna*) I have mentioned are within the inner Self (*adhyātma*) and are grounded in the individual soul. The eternal (Self), residing in the Wheel of the Heart, wanders constantly within them.[67] (80-81ab)

As long as he does not attain the sacred seat which is the inner teaching (*adhyātmanirṇaya*)[68], how can he achieve success (*siddhi*) even if he wanders (throughout) the triple universe? (81cd-82ab)

बहिरन्तरभावं[४६०] तु अन्तरं बहिरङ्गयोः[४६१] ॥ ८२ ॥
लोकानां भक्तिहेत्वर्थे[४६२] बहिःपीठाः[४६३] प्रकाशिताः[४६४] ।

अन्तरङ्गं[४६५] यथा[४६६] शुद्धं पश्यते[४६७] मनसा[४६८] प्रिय[४६९] ॥ ८३ ॥
तथा पश्यति[४७०] बाह्यस्थाः[४७१] सूक्ष्मरूपा गभस्तयः[४७२] ।
मेलकं च[४७३] प्रयच्छन्ति[४७४] चरुं[४७५] वापाशवीविधिम्[४७६] ॥ ८४ ॥
संप्रदायं[४७७] प्रयच्छन्ति[४७८] स्थानं[४७९] वा प्रवदन्ति च[४८०] ।

अशुद्धेनान्तभावेन[४८१] पर्यटेत्[४८२] पृथिवीं[४८३] यदि[४८४] ॥ ८५ ॥
न तस्य[४८५] दर्शनं[४८६] देव[४८७] ददन्ति[४८८] मनसा[४८९] क्वचित् ।

पश्यन्नपि न पश्यति[४९०] दृश्यन्तोऽपि न दृश्यते[४९१] ॥ ८६ ॥
संकीर्णलक्षणा[४९२] देव्यो[४९३] विज्ञातुं[४९४] नैव शक्यते[४९५] ।

प्रभावैषां[४९६] समुद्दिष्टो[४९७] विद्या तासामनुग्रहः[४९८] ॥ ८७ ॥
पुरे ग्रामेऽथवारण्ये[४९९] नगरे चत्वरेऽपि वा[५००] ।
खेटके[५०१] चैव सन्दोहे[५०२] पीठे[५०३] क्षेत्रे वने तथा[५०४] ॥ ८८ ॥
उद्यानोपवने[५०५] देवि[५०६] पूर्वोक्ते वा तथैव च[५०७] ।
देशे देशेऽभिजायन्ते[५०८] ज्ञानरूपा[५०९] गभस्तयः[५१०] ॥ ८९ ॥

पार्थिवावरणे[५११] चैव[५१२] आपे तेजे तथानिले[५१३] ।
आकाशे चैव सुश्रोणि[५१४] तासां[५१५] संख्या[५१६] न विद्यते[५१७] ॥ ९० ॥

पीठाश्रयविशेषेण[५१८] उत्पद्यन्ते[५१९] अनेकधा[५२०] ।
खानपानरता[५२१] नित्यं क्रीडन्ते[५२२] चान्त्यजेष्वपि[५२३] ॥ ९१ ॥

तेन देव[५२४] मया प्रोक्ताः[५२५] पीठा[५२६] बाह्यस्वरूपतः[५२७] ।
वेश्यागृहं[५२८] प्रयागाख्यं वरुणां[५२९] शुण्डिनीं[५३०] विदुः[५३१] ॥ ९२ ॥
कौल्लगिर्यां[५३२] तु कैवर्ती[५३३] अट्टहासे तु खट्टिकी[५३४] ।
जयन्त्यां कण्डुकी[५३५] प्रोक्ता चरित्रे[५३६] रजकी[५३७] तथा[५३८] ॥ ९३ ॥
एकाम्रकी[५३९] भवेच्छिल्पी[५४०] देविकोट्टे[५४१] च[५४२] कोशटी[५४३] ।

(Both) the inner and outer aspects have an inner and outer condition.[69] The external sacred seats have been revealed in order to (instil) devotion in the (common) people. (82cd-83ab)

Just as (the yogi) perceives the pure inner aspect with the mind, O beloved, in the same way he sees the subtle rays (of the light of the Supreme Principle) that are outside[70] and they bestow union (*melaka*), the sacrificial pap (*caru*) or the liberated state (*apāśavīvidhi*).[71] They bestow the (teachings of the) tradition and or else explain the (location of each sacred) place (*sthāna*).[72] (83cd-85ab)

O god, they do not bestow a vision (*darśana*) (of themselves) by means of the mind anywhere if one wanders on the earth with an impure state (of being). (85cd-86ab)

Although he sees, he sees not; although (reality is) perceivable, it is not perceived. He cannot know (the rays of consciousness which are) the goddesses of various kinds.[73] (86cd-87ab)

It is taught that their power is the Vidyā, which is the grace they have (to give),[74] whether in a town, village or forest, city or crossroad, peasant's hut, meeting ground (*saṁdoha*), sacred seat, field, grove, garden, small grove or in (any one of the) aforementioned (places). (Indeed), the rays of consciousness (*jñāna*) arise in every single place. (87cd-89)

O fair-hipped one, innumerable, (they are present) in the covering of the earth, so too in water, fire, wind and space. (90)

They arise in many ways in accord with the particular (nature of) the sacred seat of which they take their support. Ever devoted to eating and drinking, (the goddesses of the rays of consciousness) play even amongst those of the lowest castes. (91)

And so, O god, I have talked of the sacred seats according to their external nature. The house of Veśyā (the Prostitute) is called Prayāga. Know that Varuṇā[75] (also spelt Varaṇā) (corresponds to) Śuṇḍinī (the Barmaid)[76], Kaivartī (the Fisherwoman) is in Kaullagiri,[77] Khaṭṭikī (the Butcherwoman) is in Aṭṭahāsa, Kaṇḍukī (the Barberwoman) is said to be in Jayantī, similarly, Rajakī (the Washerwoman) is in Caritra. The (goddess of) Ekāmra is Śilpī[78] (the Sculpteress) while Kośaṭī[79] is in Devikoṭṭa.[80] (92-94ab)

ज्ञातव्याश्चुम्बकेनैव[५४४] भुक्तिमुक्तिफलार्थिभिः[५४५] ॥ ९४ ॥

पर्यटेदेषु[५४६] स्थानेषु[५४७] पूजनीयाः[५४८] सदा बुधैः ।
भक्षभोज्यान्नपानैस्तु[५४९] तर्पयेन्मन्त्रवित्[५५०] सदा[५५१] ॥ ९५ ॥

एतेषु[५५२] संस्थितिस्तासां[५५३] योगिन्यस्त्वप्रमेयतः[५५४] ।
भवन्ति च[५५५] न संदेहो वरदाः[५५६] साधकस्य[५५७] तु ॥ ९६ ॥
तर्पिताः[५५८] पूजिता देव्यः[५५९] साधकस्य[५६०] ददन्ति[५६१] हि ।
षण्मासाद्[५६२] युक्तमार्गस्य[५६३] समयव्रतपालनात्[५६४] ॥ ९७ ॥

अथान्यं[५६५] संप्रवक्ष्यामि संक्षेपाच्छास्त्रवादिनाम्[५६६] ।
आध्यात्मिकं[५६७] बहिश्चैव[५६८] यथा जानन्ति[५६९] तत्त्वतः[५७०] ॥ ९८ ॥
तथा ते कथयिष्यामि[५७१] शृणुष्वायतलोचन[५७२] ।

आध्यात्मं[५७३] कुरुते बाह्यं व्रतं चर्यां[५७४] च साधनाम्[५७५] ॥ ९९ ॥[५७६]
एवं कृते भवेत् सिद्धिः[५७७] सत्यमेव[५७८] न संशयः[५७९] ।

खट्वाङ्गं[५८०] कथयिष्यामि[५८१] अनुग्राह्यं[५८२] वरानन[५८३] ॥ १०० ॥
आपादतलमूर्धान्तं[५८४] यथा भवति तच्छृणु[५८५] ।[५८६]

सर्वाङ्गेषु शिराद्येषु[५८७] अङ्गप्रत्यङ्गसन्धिषु[५८८] ॥ १०१ ॥
खण्डते[५८९] येन देवेश[५९०] खट्वाङ्गस्तेन[५९१] उच्यते[५९२] ।

Those who seek the fruit of worldly enjoyment (*bhukti*) and liberation should know these (goddesses) by means of a kiss (*cumbaka*).[81] (94cd)

One should wander in these places.[82] The wise should worship (the goddesses there) constantly. The knower of mantra should always make offerings (to them) with good food, boiled rice (*anna*) and drink. (95)

And these Yoginīs that reside in these (places) certainly bestow gifts beyond measure to the adept. By maintaining the Vow of the Rule of the aforementioned path, the goddesses, worshipped and lustrated, give the adept (their gifts) within six months. (96-97)

The Inner Attributes of the Ascetic

[83]Now I will explain something else in brief concerning the inner and outer (reality) of the knowers of the scripture. I will tell you (this) as (the wise) know it in truth. Listen, O long-eyed one. (98-99ab)

One who has thus internalized the external vow, (Kula) conduct (*caryā*) and (spiritual) discipline (*sādhanā*), (achieves) success (*siddhi*). O god, (this is) the truth, without a doubt. (99cd-100ab)

The Ascetic's Staff

O fair-faced one, I will explain (to you) the ascetic's staff (*khaṭvāṇga*) which should be taken up[84] (that extends) from the soles of the feet up to the head. Listen to how it is. (100cd-101ab)

O lord of the gods, it is called the ascetic's staff (*khaṭvāṇga*) because it is that by means of which (the adept) pierces through (*khaṇḍate*)[85] all the limbs (of the body), beginning with the head, within the junctures between the limbs, major and minor.[86] (101cd-102ab)

मौनेन[५९३] अटते[५९४] नित्यं हृदि[५९५] गूढपरायणः[५९६] ।। १०२ ।।
तेन मौनीति विज्ञेयः[५९७] सर्वागमसुभावितः[५९८] ।

वेगेन[५९९] पर्यटेद्[६००] देहे[६०१] अविश्रान्तः पुनः पुनः ।। १०३ ।।
तेन वेगात्म विख्यातं[६०२] अटनं[६०३] पुद्गलस्य तु[६०४] ।

डमरुकं[६०५] प्रवक्ष्यामि[६०६] यथावदनुपूर्वशः[६०७] ।। १०४ ।।
अनामा[६०८] परमा[६०९] सूक्ष्मा कला चामृतवाहिनी[६१०] ।
आत्मा संचरते[६११] तस्मिन्[६१२] रावं[६१३] मुञ्चति[६१४] बिन्दुके[६१५] ।। १०५ ।।

विसर्गस्थो यदात्मा तु[६१६] नदते[६१७] त्रिपथेषु च[६१८] ।
तत्र डमरुकं नाम[६१९] अमनस्के[६२०] निरामये[६२१] ।। १०६ ।।

तिष्ठते[६२२] नाभिसंस्था तु[६२३] मायारूपा तु कुण्डली ।
पाशिताः[६२४] पशवः सर्वे अभक्ता ये[६२५] जगत्त्रये[६२६] ।। १०७ ।।
पाशमेतद्[६२७] विनिर्दिष्टं[६२८] खड्गं[६२९] चैवाधुना[६३०] शृणु ।

खस्था[६३१] च्छिनत्ति[६३२] पाशांस्तु[६३३] विसर्गास्त्रेण[६३४] मोहनी[६३५] ।। १०८ ।।
खड्गे च निःश्रिता[६३६] येन[६३७] खगमध्ये[६३८] महेश्वर[६३९] ।
गता[६४०] सा ब्रह्मसायोज्यं[६४१] खड्गान्ते[६४२] शक्तिरव्यया[६४३] ।। १०९ ।।
तेन खड्गमिति प्रोक्तं[६४४] आयुधं सुरनायक[६४५] ।

The Vow of Silence

One should know that the ascetic who observes a vow of silence (*maunī*) is so called because, sanctified (*subhāvita*) by all the scriptures, he wanders constantly, by means of (his) silence, intent on the secret (and profound reality), in the Heart.[87] (102cd-103ab)

The Wandering Life

The wandering (*aṭana*) of the individual soul (*pudgala*) is said to be impetus (*vega*) because it is due to (his) impetus that he wanders, tireless, in the body again and again.[88] (103cd-104ab)

The Hand Drum

Now, in due order, I will explain the hand drum (*ḍamaruka*) as it truly is. The Nameless (Anāmā)[89] is the supreme, subtle energy that transports (the flow) of the nectar of immortality (*amṛta*). The Self wanders[90] within[91] it and (so) emits Sound within the Drop (of nectar). (104cd-105)

If the Self, established in emission (*visargastha*), moves along the three paths, (he experiences) the hand drum there within (the reality) devoid of mind (*amanaska*) and perfect (*nirāmaya*).[92] (106)

The Fetter

Located in the navel is the (goddess) Kuṇḍalī who is Māyā (by which) all the fettered souls devoid of devotion in the three worlds are fettered. This is called the fetter.[93] (107-108a)

The Sword

Now listen to (what is meant by) the sword (*khaḍga*). Established in the Void (*kha*), Mohanī cuts the fetters to pieces with the weapon of emission (*visarga*). O Great God, it is that by virtue of which this imperishable energy has emerged within the sword and has attained (*gatā*) union with the Brahman in the middle of (Śiva) the Skyfarer (*khaga*) within sword. Thus, O leader of the gods, (this) weapon is called the sword.[94] (108bcd-110ab)

एका एव[६४६] पराशक्तिस्त्रिपथाकृतिमण्डले[६४७] ।। ११० ।।
वामा ज्येष्ठा[६४८] तथा रौद्री इच्छाज्ञानक्रियात्मिका[६४९] ।
त्रिशूलं[६५०] त्रिपथं ख्यातं[६५१] त्रिशक्तितनुमण्डितम्[६५२] ।। १११ ।।

खरूपा[६५३] व्योमगा[६५४] शान्ता निर्मला[६५५] अटते सदा[६५६] ।
खेटकं[६५७] तेन[६५८] नामं[६५९] तु[६६०] द्वादशान्ते व्यवस्थितम् ।। ११२ ।।

नाराचं[६६१] शक्तिरुच्चारं[६६२] करणात्माव्यवस्थितम्[६६३] ।
बोधयति[६६४] निरोधिन्या करणान्[६६५] पञ्च एव हि[६६६] ।। ११३ ।।
तेन नाराचमाख्यातं[६६७] पर्यायेण[६६८] तु सुन्दर[६६९] ।

कर्तरी ज्ञानशक्तिस्तु येन[६७०] पाशान्[६७१] छिनत्त्यसौ[६७२] ।। ११४ ।।
सा कला[६७३] परमा सूक्ष्मा मन्त्राणां बोधनी[६७४] परा ।
कर्तरी कर्तृरूपेण[६७५] ज्ञातव्या साधकेन तु ।। ११५ ।।
चरते[६७६] द्वादशान्ते तु[६७७] क्रमात् तत्त्वानि[६७८] मुञ्चति ।

चक्रवद् भ्रमते[६७९] नित्यं अंकुशस्था परापरा ।। ११६ ।।
अन्तरङ्गगता देव[६८०] बहिरङ्गेन संस्थिता[६८१] ।
कुरुते[६८२] सततं[६८३] चेष्टां[६८४] आसने[६८५] शयने तथा ।। ११७ ।।
धावनं वल्लनं[६८६] रोधं[६८७] अकुञ्चनप्रसारणम्[६८८] ।

The Trident

The Supreme Energy is only one in the *maṇḍala* whose form is the triple path (*tripathākṛti*).[95] (She is equally) Vāmā, Jyeṣṭhā and Raudrī and (her) nature is will, knowledge and action. The Trident is called the triple path, adorned with the body of the Triple Energy (*triśakti*).[96] (110cd-111)

The Shield

(This) energy whose form is the Void (*kha*), established in the Void (*kha*), tranquil and pure, wanders (*aṭate*) constantly (within it). Thus (it is called) the shield (*kheṭaka*) established at the End of the Twelve (above the head) (*dvādaśānta*).[97] (112)

The Arrow

The arrow is the upward movement of energy established in the essential nature of the (five) causes. It pierces through (*vedhayati*) the Five Causes by means of Nirodhinī (the Obstructress). Thus, O handsome one, it is also called the arrow (*nārāca*).[98] (113-114ab)

The Knife

The knife is the power of knowledge that severs the fetters. It is the supreme and subtle energy, the supreme awakener (*bodhanī*) of mantras. The adept should know the knife (*kartarī*) to be the agent. It moves (up) to the End of the Twelve and (as it does so) progressively frees the three Transmissions.[99] (114cd-116ab)

The Goad

The (energy) in the goad, which is both supreme (transcendent) and inferior (immanent), rotates constantly like a wheel. O god, inwardly present, she is well established externally.[100] Constantly active, both on the seat and in the bed, (the energy) runs, rolls, blocks, contracts and expands.[101] (116cd-118ab)

मुषलत्वे[६८९] स्थितो नादो[६९०] रेखाकारोर्ध्वगः[६९१] प्रिय[६९२] ॥ ११८ ॥
तं भित्त्वा[६९३] गमनं चोर्ध्वे[६९४] मुषलाख्यं सदाशिवम्[६९५] ।

धनुर्लक्ष्यमनाख्यं[६९६] तु येन[६९७] वेधयते परम् ॥ ११९ ॥[६९८]
आपूर्य[६९९] सविसर्गेण[७००] परेण मनचक्षुषा[७०१] ।

खर्परि करणेनैव[७०२] पर्यटेच्च[७०३] अधोमुखी[७०४] ॥ १२० ॥
ऋतुद्वयविशुद्धेन[७०५] कारणान्तर्गतेन[७०६] तु ।
अनेन करणान्तेन[७०७] ज्ञेया[७०८] कट्टारिका परा[७०९] ॥ १२१ ॥

प्राप्नोति तत्त्वसायोज्यं[७१०] गदया च[७११] त्रिलोचन[७१२] ।
गता ह्येका[७१३] परं[७१४] रन्ध्रं ददते[७१५] चामृतं शुभम्[७१६] ॥ १२२ ॥
गतास्ते[७१७] न निवर्तन्ते ये गता गदया सह ।

शक्तिः शक्तिमतोरैक्यं[७१८] आत्मा चालयते[७१९] सदा[७२०] ॥ १२३ ॥
तद् भवेद् योगसिद्धिस्तु[७२१] शक्तिर्नादान्तरेऽधिप[७२२] ।

दण्डवदृजुरेखा[७२३] तु गता सा[७२४] पदमव्ययम्[७२५] ॥ १२४ ॥
तेन[७२६] मार्गेण गन्तव्यं[७२७] दण्डाकारे[७२८] व्यवस्थितम्[७२९] ।[७३०]

The Pestle

O beloved, Sound (*nāda*) is in the pestle's state. The form of a straight line, it moves upwards. Once broken through that, it travels upwards. (Thus) Sadāśiva is (the reality) called 'the pestle'.[102] (118cd-119ab)

The Bow

The (arrow shot by the) bow pierces the target, the Supreme (reality), the Inexplicable (*anākhya*) once filled by the supreme eye of the mind and with emission.[103] (119cd-120ab)

The Flat Knife[104]

Facing downwards, (Kuṇḍalinī) moves through (*paryaṭet*) the skull as the instrument (of mantra) present within the (five) causes and purified by the two seasons. O god, one should know the supreme sacrificial knife by means of this (energy) at the end of the (five) causes.[105] (121)

The Mace

O three-eyed one, (the adept) attains conjunction with the (Supreme) Principle by means of the mace (*gadā*).[106] When the one supreme (energy) has reached (*gatā*) the Cavity (at the top of the head), it bestows auspicious nectar.[107] Those who have gone with the mace do not return.[108] (122-123ab)

The Javelin

The oneness of power (*śakti* – the javelin) and its possessor causes the Self to operate constantly. O lord, that is the accomplishment of Yoga (*yogasiddhi*), namely, the energy (*śakti*) within Sound.[109] (123cd-124ab)

The Stick

(Kuṇḍalinī) the Straight Line, like a stick, has reached the imperishable plane. Established (in that energy whose) form is a stick, one should travel by that path.[110] (124cd-125ab)

कं शरीरमिति[७३१] ख्यातमण्डाकारं व्यवस्थितम्[७३२] ॥ १२५ ॥
तत्राध्वा तु[७३३] वरारोह[७३४] शोधनीयो[७३५] मनीषिभिः ।
कुण्डला[७३६] या परा शुद्धा सर्वशुद्धा[७३७] गतात्मनि[७३८] ॥ १२६ ॥
तेनेदं च मया प्रोक्तं[७३९] कमण्डलु[७४०] परं स्मृतम्[७४१] ।

एवं ते चायुधाः[७४२] सूक्ष्माः[७४३] पर्यायैः[७४४] बहुभिः पदैः[७४५] ॥ १२७ ॥[७४६]

कथितं तु[७४७] मया सर्वं[७४८] परापरं विभागशः[७४९] ।[७५०]
बाह्यान्ते[७५१] कथयिष्यामि[७५२] दूतीनां[७५३] लक्षणम् परम्[७५४] ॥ १२८ ॥

विचारं चैव[७५५] दूतीनां अपरं संप्रगीयते[७५६] ।
माता च दुहिता भग्नी[७५७] सहजा[७५८] अन्त्यजा तथा[७५९] ॥ १२९ ॥
रजकी चर्मकारी च मातङ्गी चाग्रजन्मनी[७६०] ।
कौलिनी चक्रलोला[७६१] च मैथुनी नारसिंहकी[७६२] ॥ १३० ॥

आचारं[७६३] मातृभिर्योनौ[७६४] कथितं तु सुरार्चित[७६५] ।
अन्त्यजानां द्विजानां च एकत्र चरुभोजनम् ॥ १३१ ॥
कर्तव्यं साधकेनैव[७६६] यदीच्छेत्[७६७] सिद्धिमुत्तमाम्[७६८] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[७६९] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे[७७०] स्वामिनीमते श्रीचतुर्विंशतिसहस्रसंहितायां[७७१]
अव्वाक्रमभाषिते चर्याधिकारो नामानन्दः ॥ १४ ॥

The Waterpot

'Ka' is said to be the body and it is established in the form of an ornament (*maṇḍākāra*).[111] O fair-hipped one, the wise should purify the Path here. (Kuṇḍalinī) the Coiled One (*kuṇḍalā*) is supreme and pure. That (energy) pure in every way is present within the Self.[112] Thus, I have explained this, the waterpot (*kamaṇḍalu*) which is said to be supreme.[113] (125cd-127ab)

Such are your subtle attributes (*āyudha*) named in many ways.[114] I have explained everything both supreme and inferior, part by part.[115] (127)

The Kaula Consorts

I will (now) explain the supreme characteristic of the Consorts (*dūtī*) in (both) the internal and external (domain). (Now) here is another teaching (*vicāra*) (this time) concerning the consorts (*dūtī*). (128)

(The consorts are the adept's) mother (*mātṛ*), daughter (*duhitṛ*), sister (*bhaginī*) and twin sister (*sahajā*).[116] (The consort may also be) a woman of the lowest (caste) (*antyajā*), a washerwoman (*rajakī*), a leather worker (*carmakārī*), a sweeperwoman (*mātaṇgī*), a first-born woman (*agrajanmanī*), Kaulinī, Cakralolā (Swung in the Wheel), Maithunī and Nārasiṁhakī. (Thus), O adored by the gods, the Conduct in the Yoni (*yoni*) with the Mothers has been explained. (129-130)

The adept who desires the most excellent accomplishment (*siddhi*) should always eat the sacrificial pap (*caru*) together with those who belong to the lowest caste (as well as) the twice-born.[117] (131cd-2ab)

This is the (fourteenth) chapter called *Concerning (Kaula) Conduct (caryā)*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

पञ्चदशानन्द:

श्रीकौलीश उवाच[१]

कुत्सितं[२] कथितं देवि[३] अयुक्तं[४] शास्त्रवादिनाम् ।
पशूनां[५] यत्[६] समाख्यातं आचार[७] परमेश्वरि[८] ।। १ ।।
एतन्मे न श्रुतं देवि प्रसादाद् वक्तुमर्हसि[९] ।

श्रीवक्रा उवाच[१०]

साधु मे तन्महाप्राज्ञ[११] प्रश्नं[१२] चैव शुभं कृतम्[१३] ।। २ ।।
कथयामि[१४] महाशम्भो[१५] पूर्वस्नेहेन[१६] निश्चयम्[१७] ।

या सा देव पराशक्तिर्जगतां[१८] योनिरूपिणी ।। ३ ।।
तत्रोत्पन्नं[१९] समस्तं हि वाङ्मयं सचराचरम् ।
अव्वा तेन इमा माता:[२०] सा शक्ति: परमेश्वरी[२१] ।। ४ ।।

उद्भवस्था[२२] दुहित्री[२३] सा[२४] दुहनाच्च[२५] जगस्य[२६] च[२७] ।
दुहित्री सा[२८] द्वितीया तु[२९] भगिनी[३०] च तथोच्यते[३१] ।। ५ ।।

भगरूपा[३२] परा[३३] सूक्ष्मा उन्मनामात्मना[३४] सह[३५] ।
यथाग्निस्तेजसा[३६] नित्यं नानाभेदैर्व्यवस्थिता[३७] ।। ६ ।।
तद्वदेव हि आत्मस्था[३८] भगिनी[३९] भगरूपिणी ।

CHAPTER FIFTEEN

About the Section (of the Scripture) Concerning (Kaula) Conduct (*caryāpāda*).

Kaula Consorts

The venerable Kaulīśa said:

[1]O goddess, what you have said is reprehensible and improper for those who know the scriptures. O Supreme Goddess, the conduct (*ācāra*) (to which you) refer is that of the fettered. O goddess, I have not heard (anything like) that; by your grace, you should tell (me about it). (1-2ab)

The venerable (goddess) Vakrā said:

O greatly wise one, well done (*sādhu*)! that you have asked this auspicious question of me. For the sake of our previous love, O Great Śambhu, I will tell (you) the teaching (*niścaya*). (2cd-3ab)

The Mother

O god, the Supreme Energy is the womb (*yoni*) of the worlds.[2] All that is made of Speech along with (both all that) moves and is immobile has arisen there. And so these Mothers are (all) the Mother (*avvā*) who is energy, the Supreme Goddess.[3] (3cd-4)

The Daughter

Established in the outpouring (of emanation) (*udbhava*), she is the Daughter (*duhitrī*) and because (she) milks (*duhana*) the universe. Know her to be the Daughter.[4] (Now), similarly, the Sister is going to be explained. (5)

The Sister

She is the womb (*bhaga*), supreme and subtle, the Transmental (*unmanā*) endowed with the (energy of the) First Digit of the Moon (*amā*).[5] Like fire, by virtue of its radiant energy (*tejas*), she is always of many kinds.[6] In this same way, the Sister (*bhaginī*), who is the Yoni (*bhaga*), resides in the Self. (6-7ab)

स्वयंजाता महासूक्ष्मा गुहामध्ये[४०] विसर्पिता[४१] ।। ७ ।।[४२]
स्वतोत्पन्ना[४३] स्वयंजाता उक्ता च[४४] सहजा कला[४५] ।

अन्तस्था[४६] सर्वजन्तूनां[४७] वर्तते अन्तगा[४८] परा[४९] ।। ८ ।।[५०]
अन्ते तु[५१] संस्थिता[५२] ह्येका अन्त्यजा परमेश्वरी[५३] ।

रजस्तमोविनिर्मुक्ता[५४] सा भवेद् रजकी इति[५५] ।। ९ ।।
रञ्जते[५६] सर्वगात्रेण[५७] जगत् स्थावरजङ्गमम्[५८] ।[५९]

चरते चर्मगा[६०] येन[६१] सुरङ्गेन[६२] * रञ्जिता[६३] ।। १० ।।
चर्मकारी तु[६४] सा ज्ञेया[६५] मातङ्गीति तथोच्यते[६६] ।

आत्मस्थाने[६७] च सततं[६८] गीतस्यान्तपदे[६९] स्थिता[७०] ।। ११ ।।
मातङ्गी कथिता[७१] दूती[७२] अग्रजन्मी[७३] तथोच्यते ।

सर्वेषां चैव[७४] शास्त्राणां अग्रोत्पन्ना[७५] च अग्रणी[७६] ।। १२ ।।
नान्यत्[७७] तत्र[७८] भवेत् किञ्चिन्मनसान्ते[७९] मनोन्मनी[८०] ।
उन्मना सा[८१] समाख्याता परा ह्यमृतवाहिनी[८२] ।। १३ ।।[८३]

The Twin Sister (*sahajā*)

She is self-born, very subtle and has emerged from the midst of the Cave. Spontaneously generated and self-born, she is said to be the Innate (*sahajā*) energy.[7] (7cd-8ab)

The Last Born

At the end (*antagā*) (of the hierarchy of levels) is the supreme (goddess – Parā) present within (*antasthā*) all living beings. The one Supreme Goddess, the Last Born (*antyajā*), is established within / at the end (of phenomenal existence).[8] (8cd-9ab)

The Washerwoman

The Washerwoman (*rajakī*) is (the energy) that is free of the (qualities of) passion (*rajas*) and darkness (*tamas*). With all (her) body she colours (*rañjate*) the universe, both moving and immobile.[9] (9cd-10ab)

The Leatherworker

She, the one (goddess), is the Leatherworker (*carmakārī*) because, residing in the skin (*carma*),[10] she moves about (*carate*) (within the microcosm) stained with beautiful colour.[11] She should be known to be the Leatherworker (*carmakārī*) who, established inwardly, desires intensely and so is coloured with the beautiful colour (of desire). (Now), in the same way, the Sweeper Woman (*mātaṇgī*) is going to be explained. (10cd-11ab)

The Sweeper

She abides constantly in the abode of the Self on the plane at the end of Song (*gīta*). Thus the *dūtī* Mātaṇgī (the Sweeper) has been explained.[12] (Now), in the same way, the First Born (*agrajanmanī*) is going to be explained. (11cd-12ab)

The First-born

She is the foremost (energy) (*agraṇī*) who has come forth first (*agrotpannā*) (before) all the scriptures. There, at the end of the mind, there is nothing else except the (energy) Mind Beyond Mind (*manonmanī*).[13] (And so), she is called the Transmental (*unmanā*),[14] the supreme (energy), who transports the nectar (of immortality).[15] (12cd-13)

आनन्दं[८४] तत् समत्वं हि मदिरानन्दचेतसः[८५] ।
सिद्ध्यते नात्र[८६] सन्देहो गुरुवक्त्रेण[८७] निश्चयम्[८८] ॥ १४ ॥

योगचर्यासमाप्ते[८९] तु व्रतसूत्रमनन्तरम्[९०] ।

त्यक्त्वा संसारप्रथनं[९१] कामरूपादिपञ्चसु ॥ १५ ॥
ततश्च[९२] चर्याव्रतं गृह्य[९३] अन्यथा न कदाचन[९४] ।
महाव्रतं तु निर्वाणं तदेव[९५] सर्व–ओलिषु[९६] ॥ १६ ॥
यदा वैराग्य[९७] जन्तूनां[९८] तदा निर्वाणगं व्रतम्[९९] ।

वक्ष्यामि कौलिकं मार्गं[१००] निर्गतं खेचरं[१०१] क्रमम् ॥ १७ ॥

कुर्याद् व्रतं[१०२] कुले[१०३] रक्षा[१०४] नग्नवासा[१०५] तु पिङ्गला[१०६] ।

तेनैव कारयेद् घोरं[१०७] विद्यायुक्तं परापरम्[१०८] ॥ १८ ॥
शिरं[१०९] मुण्डितं[११०] कृत्वादौ तस्याच्छादन[१११] वल्कलम् ।
अलाभात् कर्पट[११२] बिल्वं[११३] भुवनाकृति आसनम्[११४] ॥ १९ ॥

मुखं संकुचितं तस्य संसारमलछेदकम् ।
प्रसादं देवि मां[११५] कृत्वा चरुकं प्रतिदेहि माम्[११६] ॥ २० ॥

पञ्चभिः सप्तभिर्वापि अथ चाष्टौ दशः[११७] पुनः ।
द्वात्रिंशदथवा भिक्षाः[११८] कर्तव्या योगचिन्तकैः ॥ २१ ॥

Bliss is the oneness (*samatva*) (with that Transmental energy) of one whose mind is blissful with wine.[16] He will certainly be successful. (This) is the teaching (uttered) by the Teacher's Mouth.[17] (14)

The *Vratasūtra*: The Observance of the Vow (*vratacaryā*) in the Four Lineages

(Now that the teaching concerning) the Conduct of Yoga (*yogacaryā*)[18] is complete, the *Vratasūtra*, follows. (15ab)

Once one has abandoned the perception (*prathana*) of transmigratory existence in the five (sacred seats of), Kāmarūpa and the rest, one should then take the Vow of Right Conduct (*caryāvrata*). (It can) never (be taken) in any other way. The Great Vow (*mahāvrata*) is *Nirvāṇa* and (it is taught) in all the lineages (*oli*). If people possess dispassion (*vairāgya*) then (by observing this) Vow (they) attain *Nirvāṇa*. (15cd-17ab)

The Vow of the Transmission of the Skyfarers

(Now) I will explain the Kaula path (from which) the Transmission of the Skyfarers (*khecarakrama*)[19] has emerged. (17cd)

Observe the Vow! The naked (*nagnavāsā*) Piṅgalā[20] protects (everybody) in the Kula. (18ab)

For that reason (he should observe a) severe (*ghora*) (vow), both supreme (transcendent) and inferior (immanent), in association with the Vidyā. First, once he has shaved (his) head, (he dons) a garment of bark. (If) he does not have that, (he may wear) old torn clothes or (ones made of) bilva (leaves). (His) seat has the form of the world. (18cd-19)

(The adept should observe the Vow strictly and repeat the Vidyā constantly); his face contracted, (he should ask) "O goddess! Be gracious to me and give me the sacrificial pap (*caruka*) that destroys transmigratory existence." (20)

Those who contemplate Yoga (should) beg (this way) five, seven or eight, ten or thirty-two (times). (21)

मद्य[११९] मांसं तथा कामं लौल्यलोभविवर्जितम्[१२०] ।
पादुका[१२१] त्रिप्रकारां च[१२२] इज्यार्थे विनिवेदयेत् ।। २२ ।।
तदा चर्याव्रतं मन्त्री[१२३] द्वादशाब्दैस्तु सिद्ध्यति ।

पीठोपपीठ[१२४] सर्वेषु क्षेत्राद्यैर्भूतले[१२५] व्रती ।। २३ ।।
पञ्चरात्रं तु सर्वत्र भस्मगोमयमध्यतः ।
स्वपेदेकान्तके[१२६] पुनः अटव्या[१२७] निर्जने[१२८] वने ।। २४ ।।

नाराच[१२९] क्षुरिका खड्ग[१३०] तथा कर्तरि पङ्कटी ।
अस्त्रपञ्चकसंयुक्तः[१३१] कौलिकास्त्रस्वलंकृतः[१३२] ।। २५ ।।
विचरेत् पृथिवीं सर्वां प्रथमस्त्रिषु[१३३] ओलिषु ।

अपरं संप्रवक्ष्यामि क्रमवृद्धस्य[१३४] यद् व्रतम्[१३५] ।। २६ ।।
तद् व्रतं नाम विद्यायाः[१३६] ज्ञेयमाज्ञापट[१३७] इति ।

कुर्यात् कार्पासिक[१३८] शुद्ध[१३९] त्रिपञ्चदीर्घविस्तरम्[१४०] ।। २७ ।।
हस्ते पटं प्रक्रतव्यं कौपीन[१४१] शिरभूषणम्[१४२] ।
मुण्डितस्य प्रकर्तव्य[१४३] कामराजेन[१४४] रञ्जयेत्[१४५] ।। २८ ।।

ताम्रजं खर्पर[१४६] पात्रं सुशुद्धं च अलातवत्[१४७] ।
पूर्ववत् कारयेच्चर्या[१४८] भिक्षाश्च[१४९] सप्तविंशतिः[१५०] ।। २९ ।।

कर्तव्या[१५१] दशधा[१५२] वापि अथवा च चतुर्वरम्[१५३] ।
अस्त्रपञ्चकघोरास्त्रं आद्यपीठाद् विनिर्गतम् ।। ३० ।।

अथ[१५४] द्वितीयकं वक्ष्ये[१५५] व्रतं कौमारमध्यतः ।
तद् व्रत[१५६] व्रतमित्याहुः[१५७] सिद्धं पूर्णाद् विनिर्गतम् ।। ३१ ।।
तद् व्रतं सिद्धसंकेत[१५८] तस्याचार[१५९] यथा भवेत्[१६०] ।
पटं च पूर्ववत् कार्यं कौपीनमथ च्छादनम्[१६१] ।। ३२ ।।

He should (then) offer the triangular (*triprakārā*)[21] sandal (*pādukā*) as an offering (to the deity), namely, wine, meat and passion (*kāma*) devoid of desire and greed. Then, twelve years, the reciter of mantra accomplishes the Vow of Conduct (*caryāvrata*). (22-23ab)

(The adept who) observes this vow should sleep in a solitary place on the ground anywhere, in any of the sacred fields and seats, primary and secondary, or in a deserted forest for five nights in the midst of ashes and cow dung. (23cd-24)

The foremost in the three lineages should wander over all the earth, well-adorned with Kaula weapons and possessing the five arms, namely, an arrow, a razor, a sword, a knife and an axe (*paṅkaṭī*). (25-26ab)

The Vow of the Transmission of the Aged

Next I will tell something else, namely, the vow of the Transmission of the Aged, the Vow of the Vidyā that should be known as the Cloth of the Command (*ājñāpaṭa*). (26cd-27ab)

(The adept) should fashion a pure (cloth) made of cotton fifteen (fingers?) in extent. He should (hold the) cloth in (one) hand and (use his) loincloth as an ornament for the head. He should undertake (the vow) of the tonsured and colour (his consciousness) with (KRĪṀ the seed-syllable of) the King of Passion. (27cd-28)

(His) bowl (should be) a begging bowl made of copper, very pure, like a firebrand. As before, he should practice (Kaula) Conduct (*caryā*) and beg twenty-seven (times). (29)

He should form the terrible weapon (*ghorāstra*) consisting of the Fivefold Weapon (*astrapañcaka*)[22] that has emerged from the Primordial Seat (*ādyapīṭha*) ten times or else four. (30)

The Vow of the Transmission of the Youth

Next, I will explain the second vow, which is the one in the (Transmission) of the Youth. That vow is said to be the Accomplished Vow and has emerged from the (sacred seat of) the Full One (*purṇa*) (i.e. Pūrṇagiri). The convention with regard to that vow has been (established by) accomplished yogis (*siddhasaṁketa*), (and I will tell you) how it is observed. (31-32ab)

रञ्जनीयञ्च[१६२] रङ्गेन पीतेन तु[१६३] महेश्वर ।
तथा पात्रं च पूर्वोक्तं भिक्षाचर्याप्रतिग्रहम्[१६४] ।। ३३ ।।

अस्त्रपञ्चकमेवं तु तथा पाशुपतास्त्रकम्[१६५] ।
एतत् सिद्धव्रतं शुद्धं पालनादपि सिद्ध्यति ।। ३४ ।।

अपरं तृतीयकं वक्ष्ये व्रतं बालक्रमस्य च ।
मुद्रा[१६६] नाम व्रतं शुद्धं कामरूपाद् विनिर्गतम् ।। ३५ ।।

पटं पूर्वक्रमेणैव यथा भवति तच्छृणु[१६७] ।
गैरिकारञ्जित[१६८] कृत्वा तथा खर्पर[१६९] ताम्रजम्[१७०] ।। ३६ ।।
चर्याभिक्षा[१७१] यथा पूर्व[१७२] पञ्चास्त्रं भैरवास्त्रकम् ।
गृहीत्वा पर्यटेत् मन्त्री[१७३] एतद्[१७४] योगव्रतं शुभम् ।। ३७ ।।

उलीनां क्रमसिद्धाना[१७५] व्रतत्रितय[१७६] दर्शितम् ।

एतेषामासनं श्रेष्ठं मृगचर्म[१७७] सुकोमलम् ।। ३८ ।।
आसनत्रितय[१७८] तेषां ज्येष्ठमध्ये[१७९] कनीयसे[१८०] ।

कूर्मासन[१८१] तु प्रथम[१८२] तथा पद्मं द्वितीयकम् ।। ३९ ।।
तृतीयं स्वस्तिकं नाम मुद्रापूर्वक्रमव्रते[१८३] ।
प्रयागादिगृहाणा[१८४] तु स्वपेद् योगीश्वर: सदा ।। ४० ।।
तासां सार्ध[१८५] तु समय[१८६] दूतीनां सह मैथुनम् ।
अविरुद्धं च[१८७] भवति[१८८] निशाचारेण कौलवित् ।। ४१ ।।

The cloth, loincloth and covering should be fashioned as before. O Great Lord, (the cloth) should be coloured with yellow dye and so too the aforementioned bowl used for begging alms (*bhikṣācaryā*). (32cd-33)

In the same way, (he should carry) the Fivefold Weapon and the Pāśupata Weapon. This is the pure Accomplished Vow. By observing it also, (the adept) is successful. (34)

The Vow of the Transmission of the Child

(Now) I will explain another vow, the third, which is that of the Transmission of the Child. It is the pure vow that has emerged from Kāmarūpa and is that of the Gesture (*mudrā*). (35)

Listen how the cloth is according to the first Transmission. Once it has been coloured with ochre and a copper bowl (has) also (been procured), (the adept should undertake), as before, the practice of begging (*bhikṣācaryā*). Taking hold of the Fivefold Weapon which is that of Bhairava,[23] the reciter of mantra should wander (from place to place). This is the auspicious Vow of Yoga. (36-37)

The three vows of the lineages (*uli*) and the Siddhas of the Transmissions have been explained.[24] (38ab)

(Now), their best seat is one of soft deerskin. (I will tell you) their three sitting postures in the (lineages of the) Oldest, Middling and Youngest. The Posture of the Tortoise (*kūrmāsana*) is the first and the (Posture of) the Lotus is the second. The third is that of the *Svastika* (and is a part of) the Vow of the Transmission (*kramavrata*) which is that of Gesture. (38cd-39ab)

The Conduct of the Night (*niśācāra*)

The lord of yogis should always sleep in Prayāga and the other Houses. The pledge (*samaya*) with them is sexual intercourse with the *dūtī*s. O knower of Kaula, (as a part of) the Conduct of the Night (*niśācāra*), it is not prohibited. (39cd-41)

चरुकं गृह्यते[१८९] गुप्तं तथा पुष्पं च अन्तजम् ।
रसं तु वैष्णवं नाम चरुक[१९०] त्रिविध[१९१] स्मृतम् ॥ ४२ ॥

अलिफल्गुसमायुक्तं भक्षयेदविशङ्कितः ।
द्वादशाब्दैरतीतैस्तु[१९२] खेगतिर्नात्र[१९३] संशयः ॥ ४३ ॥

क्रमाराधनयुक्तानां विद्यानुष्ठानपारगाम्[१९४] ।
निश्चय[१९५] नात्र संदेहो इत्याज्ञा[१९६] पारमेश्वरी[१९७] ॥ ४४ ॥

ये योगिनीकुले जाता येषां तुष्टा[१९८] ह्यहं परा[१९९] ।
ते लभन्ति[२००] व्रतं[२०१] सत्यं आत्म—औल्यां[२०२] पृथक् पृथक् ॥ ४५ ॥

वीरचर्या[२०३] वीरव्रतं[२०४] वीरसंगमवृत्तिषु ।
दूतीनां सर्वगमनं सबाह्याभ्यन्तरं स्थितम् ॥ ४६ ॥
निशाचारे[२०५] समाचारं[२०६] कर्तव्यं व्रतिभिस्त्रिधा[२०७] ।

मनोरोधं[२०८] न कर्तव्यं यत्र[२०९] यत्र व्रजेन्मनः[२१०] ॥ ४७ ॥
तत्र तत्रैव गन्तव्यं इच्छाचर्यां[२११] समाचरेत् ।
एतल्लिङ्गं[२१२] त्रिधा[२१३] प्रोक्तं प्रकटं व्रतसंग्रहम्[२१४] ॥ ४८ ॥

अष्टानां कुलदेवीनां सदा भक्तिं[२१५] समाचरेत् ।
पूजयेत् सर्वदा चाष्टौ वेश्याद्याः[२१६] कौलिके क्रमे ॥ ४९ ॥

अथ[२१७] चर्याविनिर्मुक्तो[२१८] चरुकार्थी गृहेष्वपि ।
निशाचारेण कुर्वीत प्राशनात्[२१९] परमा गतिः ॥ ५० ॥

व्रतिनो[२२०] रुद्रवत् साक्षान्मम[२२१] तुल्यबलो[२२२] भवेत् ।
व्रतमव्यक्तकं येन[२२३] इच्छारूपधरो भवेत् ॥ ५१ ॥

(The adept) takes the sacrificial pap (*caruka*) which is secret (*gupta*), the Flower (*puṣpa*) that is 'last born' (*antaja*) and Vaiṣṇava juice (*rasa*). The sacrificial pap is said to be (of these) three kinds.[25] (42)

Free from doubt, (the adept) should eat it along with meat and wine. He will certainly (achieve) flight after twelve years. (43)

(This is) the conclusion of those intent on worshipping the Transmission and have completed the practice of the Vidyā. There is no doubt here (about this). This is the Command of the Supreme Goddess. (44)

Those who are born in the Yoginīkula and with whom I, the Supreme One (Parā), am pleased, acquire the vow and truth in their own respective lineage (*auli*). (45)

Those who undertake the vow should practice the threefold conduct (*samācāra*) over the course of (their) nocturnal practice (*niśācāra*). This is the Conduct of a Hero (*vīracaryā*) which is the Hero's Vow (observed) in the modalities of the Hero's union and the union *Dūtī*s practice with everybody (*sarvagamana*), which is both external and internal.[26] (46-47ab)

The mind should not be checked. One should go wherever the mind goes and practice the Conduct of Desire (*icchācaryā*).[27] This is said to be the threefold sign (*liṅga*) (of this practice), the sum (*saṁgraha*) (and substance) of the Vow, clearly evident.[28] (47cd-48)

One should always practice devotion to the eight goddesses of Kula. One should always worship the eight, Veśyā (Courtesan) and the others, in the Kaulika transmission. (49)

Now, one who has been freed by the practice (*caryā*) (of spiritual discipline) and who desires (to eat) the sacrificial pap in the Houses (of these goddesses) as well, should do so by means of the Conduct of the Night (*niśācāra*), and (so) by eating (it) (he achieves) the supreme state. (50)

Conclusion and Benefits

It is directly apparent that the one who observes the vow is like Rudra and is equal to me in strength. By virtue of the vow that is hidden (lit. 'unmanifest' – *avyaktaka*) he can assume any form he desires.[29] (51)

तेन अव्यक्तमित्याहुः[२२४] व्रतं[२२५] कौलस्य लक्षणम् ।
संसारक्रमसंस्थानां अधिकारे तु संस्थितम्[२२६] ॥ ५२ ॥
आचार्याणां समाख्यातं गुप्तं व्रतपरिग्रहम्[२२७] ।
न तेषां कथिता चर्या नाम संगममत् सधा ॥ ५३ ॥

आत्मचर्यासमायुक्तं[२२८] व्रतं गुप्ततमं[२२९] चरेत् ।
इत्यागमविशुद्धस्य कौलिकस्य महीपतेः[२३०] ॥ ५४ ॥
चर्यापादं[२३१] समाख्यातं निर्णयान्ते[२३२] समर्पितम् ।

अदत्ता[२३३] व्रतचर्या[२३४] च अदत्तं च कुलक्रमम् ॥ ५५ ॥
न ग्राह्यं च परत्रार्थं[२३५] ग्रहनात्[२३६] पतनं भवेत् ।

चर्यापादेन दृष्टेन गुरूणां शास्त्रपद्धतिः ॥ ५६ ॥
तेनैव यद् व्रतं दत्तं चर्यासंगमकौलिकम् ।
तत् सर्वं सफलं शिष्ये व्रतीनां नात्र संशयः ॥ ५७ ॥
अन्यथा न व्रतं[२३७] चर्या न न्यासं न क्रमं क्वचित् ।

यावन्न[२३८] पश्यते ज्ञानं मतार्थं शुद्धकौलिकम् ॥ ५८ ॥
तावद् भ्रान्तिक्षयं[२३९] नास्ति तस्माच्छास्त्रं परिग्रहेत् ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये[२४०]
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां
अव्वाक्रमभाषिते चर्यापादाधिकारो नामानन्दः ॥ १५ ॥

Thus the (wise) say that the vow, which is the mark of (a true) Kaula, is unmanifest. Meant for those subject to transmigration (*saṁsārakramasaṁstha*), the secret form of the vow that teachers (*ācārya*) observe has been explained. Their conduct has not been explained * * * * * * (?)[30] (52-53)

(The adept) should practice the most secret vow that includes the Observance of the Self (*ātmacaryā*). Thus the section concerning the practice (*caryāpāda*) of a Kaulika,[31] the lord of the earth, purified by the scripture, has been explained and placed at the conclusion of the teaching. (54-55ab)

If the observance of the vow (*vratacaryā*) and the Kula transmission (*krama*) have not been imparted, one should not take up the transcendental teaching (*paratrārtha*). By adopting it (unprepared), one falls. (55cd-56ab)

The path of the scriptures (taught by) the teacher (has been established) from the perspective of (Kaula) practice (*caryāpāda*). The Kaulika vow, which is the convergance of practice (*caryā*) that has been imparted with that same (perspective), all bears fruit within the disciple. Those who observe the vow have no doubt about this. Otherwise, there is no vow, no practice (*caryā*), no deposition (of mantras on the body) and no transmission (*krama*) anywhere. (56cd-58ab)

As long as one does not perceive the pure Kaula knowledge, that is, the teaching of the scripture (*matārtha*), illusion is not destroyed. Therefore one should take up the scripture. (58-59ab)

This is the (fifteenth) chapter called *About the Section (of the Scripture) Concerning (Kaula) Conduct (caryāpāda).* It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition that consists of seventy million (verses) that has emerged on the Path of Meru that contains more than a hundred thousand quarters (of a metre) and has been brought (down to earth) into the primordial sacred seat on the path of sacred seat of knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Ka' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's Command as uttered within the Tradition of the Mother (*avvākrama*).

षोडशानन्दः

श्रीनाथ उवाच

कुलचर्यारतः शान्तो[१] योगीन्द्रः सिद्धिकांक्षिणः[२] ।
कथं भिक्षाटनं[३] देवि[४] कथं भाषां समुच्चरेत् ॥ १ ॥
सूचिता च त्वया देवि[५] भिक्षाचर्या कुलाष्टके ।
कथयस्व प्रसादेन भाषासंकेतनिर्णयम् ॥ २ ॥

श्रीवक्रा उवाच[६]

प्रयागा[७] वरणा[८] कोल्ला[९] अट्टहासा[१०] जयन्तिका ।
चरित्रैकाम्रकं[११] चैव देविकोट्टं[१२] तथाष्टमम् ॥ ३ ॥
गृहाष्टके[१३] च देवेश भाषासंकेतकोत्तमम्[१४] ।
सिद्धिमुक्तिकरं देव कथ्यते चाधुना शृणु ॥ ४ ॥

कु ला[१५] ई आ[१६] त्रिभुवनावली[१७] दिव्याम्नाये प्रचारोपदेशः[१८] चरुकं देहि मे[१९] ई आ[२०] ।

अक्षरी[२१] कथिता चर्या प्रयागाख्ये वरानन[२२] ।
वेश्यागृहे कुकाराख्या निशाचारे गता स्वयम्[२३] ॥ ५ ॥

कु शा[२४] ई आ सकलभुवनावली कुलाम्नाये प्रचारोपदेशः चरुकं देहि मे ई[२५] आ ।

द्वितीया कथिता चर्या[२६] कामरूपा[२७] कुनामिका[२८] ।
वरणा[२९] शुण्डिनी[३०] देवी गता समयमेलके[३१] ॥ ६ ॥

कु वे[३२] ई आ अखण्डमण्डलावली[३३] समयाम्नाये[३४] प्रचारोपदेशः चरुकं देहि मे ई आ ।

CHAPTER SIXTEEN

The Section Concerning the Vidyā.

The Secret Language of the Mantras of the Eight Mothers

Śrīnātha said:

O goddess, how (should) the Lord of Yogis,[1] devoted to Kula practice (*caryā*) and desirous of success (*siddhi*), wander in search of alms (*bhikṣāṭana*)? And how should he utter (the secret) language? (1)

O goddess, you have (already) referred to the practice of begging (alms) in the eight (centres of) Kula[2], (now) please tell (me) the teaching concerning the convention of the (secret) language.[3] (2)

The Eight Mothers

The venerable (goddess) Vakrā said:

Prayāga, Varaṇā,[4] Kollā[5], Aṭṭahāsa, Jayantikā, Caritra, Ekāmraka and Devikoṭṭa, the eighth – in (these) eight Houses, O lord of the gods, the convention of the (secret) language is the best. O god, it bestows success and liberation and is now being explained, (so) listen.[6] (3-4)

[7]KU LĀ[8] Ī Ā, (you who are) the series of the three worlds and the teaching preached in the Divine Tradition, give me the sacrificial pap! Ī Ā.

O fair-faced one, Akṣarī's[9] practice *(caryā)* in Prayāga has been declared. Kubjikā (*kukārākhyā*)[10] has herself gone to the House of Veśyā (the Courtesan) (in the course of her) Conduct of the Night (*niśācāra*).[11] (5)

KU ŚĀ[12] Ī Ā, (you who are) the series of all the worlds and the teaching preached in the Kula Tradition, give me the sacrificial pap! Ī Ā.

The second practice (*caryā*) has been declared. It is that of Kubjikā (*kunāmikā*)[13] in Kāmarūpa. The goddess Śuṇḍinī (the Liquor Seller)[14] in Varaṇā has gone to the Assembly of the Rule (*samayamelaka*).[15] (6)

KU VE[16] Ī Ā, (you who are) the unbroken series of *maṇḍalas* and the teaching preached in the Tradition of the Rule, give me the sacrificial pap! Ī Ā.

कुंकुण्डी[३५] कथिता चर्या तृतीया समयगोचरे[३६] ।
कौल्ले[३७] कैवर्तिनी देवी कुनामाजा[३८] जगत्सुता[३९] ॥ ७ ॥

कु या[४०] ई आ शिवगुरुपरमावली मुद्राम्नाये प्रचारोपदेशः चरुकं देहि मे ई आ ।

कौशली[४१] कथिता[४२] चर्या[४३] चतुर्थी च महाबला ।
अट्टहासे गता देवी कुनामा[४४] खट्टिकीगृहे[४५] ॥ ८ ॥

कु भु[४६] ई आ आनन्दपरमावली आद्याम्नाये प्रचारोपदेशः चरुकं देहि मे आ ई ।

काञ्चीमुखा स्मृता चर्या पञ्चमा[४७] भवसंज्ञका[४८] ।
जयन्त्यां च कृता नित्यं कुनामा कण्डुकीगृहे[४९] ॥ ९ ॥

कु क्षे[५०] ई[५१] आ मातङ्गावली षट्काम्नाये[५२] प्रचारोपदेशः[५३] चरुकं देह[५४] मे आ ई ।

वागेशी च[५५] स्मृता चर्या षष्ठी[५६] निग्रहकारिका ।
चरित्राख्ये[५७] कृता नित्य[५८] कुनामा[५९] रजकीगृहे[६०] ॥ १० ॥

कु निः[६१] ई आ निशाचारभुवनावली पीठाम्नाये[६२] प्रचारोपदेशः[६३] चरुकं देहि मे आ ई ।

शाङ्करी[६४] कथिता[६५] चर्या सप्तमा[६६] वरवर्णिनी[६७] ।
एकाम्रे शिल्पिनी देवी कुनामा समये गता[६८] ॥ ११ ॥

कु म[६९] ई आ मोक्षकुलावली पारम्पर्याम्नाये प्रचारोपदेशः[७०] चरुकं देहि मे आ ई ।

The third practice (*caryā*) has been declared. It is that of Kuṁkuṇḍī in the field of the Rule. The goddess Kaivartinī (the Fisherwoman), born of Kubjikā (*kunāmājā*) and the mother of the universe, is in Kaulla. (7)

KU YĀ[17] Ī Ā (you who are) the supreme series of Śiva and the teachers as well as the teaching preached in the Tradition of the Gesture, give me the sacrificial pap! Ī Ā.

The fourth practice (*caryā*) has been declared. It is that of Kauśalī (the Skilful One) who is very strong. The goddess Kubjikā (*kunāmā*) has gone to Aṭṭahāsa, the House of Khaṭṭikī (the Butcherwoman). (8)

KU BHU[18] Ī Ā, (you who are) the supreme series of bliss and the teaching preached in the Primordial Tradition, give me the sacrificial pap! Ā Ī.

(This is) said to be the fifth practice, that of Kāñcīmukhā (Scissor-faced) and is called Phenomenal Existence (*bhava*). (She is) Kubjikā (*kunāmā*) who is always formed in Jayantī, the House of Kaṇḍukī (the Ball-making Woman). (9)

KU KṢE[19] Ī Ā, (you who are) the series of elephants (*mātaṇga*) and the teaching preached in the Tradition of the Six Thousand (*ṣaṭka*),[20] give me the sacrificial pap! Ā Ī.

(This is) said to be the sixth practice, that of Vāgeśī (the Mistress of Speech) who brings about restraint (*nigraha*). It is Kubjikā (*kunāmā*) who is always formed in (the place) called Caritra, the House of Rajakī (the Washerwoman). (10)

KU NIḤ[21] Ī Ā, (you who are) the series of the worlds of the Conduct of the Night and the teaching preached in the Tradition of the Sacred Seats, give me the sacrificial pap! Ā Ī.

The seventh practice has been declared. It is that of Śāṅkarī, the best of females (*varṇinī*). The goddess Śilpinī (the Sculpteress),[22] who is Kubjikā (*kunāmā*) in Ekāmra, is present in the Rule. (11)

KU MA[23] Ī Ā (you who are) the series of the Kulas of liberation and the teaching preached in the Tradition of the Transmission (*pāramparyāmnāya*), give me the sacrificial pap! Ā Ī.

भैरवी कथिता चर्या अष्टमा[७१] मोक्षदायिका[७२] ।
देविकोट्टे तु कथिता कुनामा कौशटीगृहे[७३] ॥ १२ ॥

श्रीवक्रा उवाच[७४]

सिद्ध्यष्टकं कुलाम्नाये[७५] मातॄणां च प्रसादतः ।
वेश्यारूपेण ब्रह्माणी शाङ्करी शुण्डिनी स्मृता ॥ १३ ॥

कैवर्ती नाम कौमारी खट्टिका वैष्णवी स्मृता ।
वाराही[७६] कण्डुकी देवी इन्द्राणी रजकी स्मृता ॥ १४ ॥

शिल्पी[७७] ज्ञेया तु चामुण्डा महालक्ष्मी तथान्त्यजा ।
चर्याक्षेत्रविभागेन ज्ञात्वा चर्यां[७८] समाचरेत्[७९] ॥ १५ ॥

मा मा मा य डि आ हो आव हो[८०] प्रयागभैरवि[८१] ई आ समयाचारु देहि मे चरुकम्
।

एषा चर्या महाचर्या वेश्यागृहे[८२] तु कारयेत् ।
तस्मादवाप्य चरुकं[८३] तदा कौलेश्वरो[८४] भवेत्[८५] ॥ १६ ॥

अव्वे अम्बे[८६] च मे माये न च हुं हुं आ हु[८७] हो[८८] पीठसमयाचारयोगानन्दे
वरणाभैरवि[८९] समयाचारु देहि मे चरुकम् ।

वाराणस्यां तु वरणा[९०] समयाचारमेलके ।
शौण्डीगृहे[९१] महाचर्यां[९२] कृत्वा वागेश्वरीपदम्[९३] ॥ १७ ॥

The eighth practice has been declared. It is that of Bhairavī who bestows liberation. (The form of) Kubjikā (*kunāmā*) in Devikoṭṭa, the House of Kauśaṭī, has been declared. (12)

The venerable (goddess) Vakrā said:

The Octad of Accomplishments (*siddhyaṣṭaka*)[24] belongs to the Kula Tradition by the grace of the Mothers. Brahmāṇī is in the form of Veśyā (the Prostitute), (while) Śāṅkarī[25] is said to be Śuṇḍinī (the Liquor Seller). (13)

Kaivartī (the fisherwoman) is Kaumārī, (while) Khaṭṭikā (the Chalkminer Woman) is said to be Vaiṣṇavī. Vārāhī is the goddess Kaṇḍukī (the Ball-making Woman),[26] (while) Indrāṇī is said to be Rajakī (the Washerwoman). (14)

One should know Śilpinī (the Sculpteress) to be Cāmuṇḍā, while Mahālakṣmī is Antyajā (the Last Born).[27] Having learned (them) according to (their) fields (*kṣetra*) and practice (*caryā*), (one should) engage in practice (*caryā*). (15)

The Sūtra of the Octad of Kula (*kulāṣṭakasūtra*)[28]

MĀ MĀ MĀ ḌI Ā HO ĀVA HO, O Prayāgabhairavī[29]! Ī Ā, O (you who are) skilful in the practice of the Rule (*samayācāru*),[30] give me the sacrificial pap!

This practice (*caryā*) is the great practice. (The adept) should observe it in the House of the Courtesan and, having obtained the sacrificial pap from there, he becomes the lord of Kaula. (16)

AVVE AMBE CA ME MĀYE NA CA HUṀ HUṀ Ā HUṀ HO,[31] O sacred seat! O bliss of the Yoga of the practice of the Rule in the sacred seat! O Varaṇābhairavī! O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

Varaṇā is in Vārāṇasī in the assembly of the practice of the Rule. Once one has observed the great practice in the House of Śauṇḍī (the Liquor Seller) (one attains) Vāgeśvarī's state. (17)

जाग्रिणी[९४] म इ दि द्वि आ घुग् घुरुमालवजन्ति आ जम्भणि जम्भणि[९५] हो
कोल्लापुरभैरवि[९६] ई आ समयाचारु देहि मे चरुकम् ।

कोल्लापुरे[९७] महाचर्या कैवर्त्ती[९८] नग्नवाससा[९९] ।
चरुकाज्ञाप्रसादेन ज्ञानैश्वर्यं न[१००] संशयः[१०१] ॥ १८ ॥

दिद्वन[१०२] द्वसयल[१०३] परिवलि[१०४] आ हो अव्वा[१०५] मे कुलसिद्धि आ अट्टहासभैरवि[१०६]
आ समयाचारु[१०७] देहि मे चरुकम् ।

खट्टिकीमन्दिरे चर्या अट्टहासाकुले[१०८] स्थिता ।
समयाज्ञाप्रसादेन चरुकेन तु सिद्धिदा[१०९] ॥ १९ ॥

सुब्भरि सुब्भरि आहो कुडि कुडि[११०] हो माये महामाये एहि एहि भो हिनः[१११] भोजय
भोजय[११२] भैरवी आ समयाचारु देहि मे[११३] चरुकम् ।

कन्दुकीमन्दिरे[११४] जाता जयन्तीकुलकन्दरे ।
तस्याः[११५] चरुकदानेन[११६] वीरेन्द्रो[११७] योगिनीकुले[११८] ॥ २० ॥

लम्बे लम्बे न होमालि लिलिविज्जे[११९] समर सवक् कहजन्ती सा चरित्रभैरवी[१२०] आ
समयाचारु देहि मे चरुकम् ।

जम्बुकी च परानन्दे उन्मनानन्दचेतसा ।
तस्याः श्रीचरुकं प्राप्य भैरवो भैरवीकुले[१२१] ॥ २१ ॥

अव्व हो सव्व हो स ल वट्ट हो शतयोजनपरमानन्दे[१२२] आ कन्दुकीभैरवी आ
समयाचारु देहि मे चरुकम् ।

शिल्पीमन्दिरमध्ये तु या करोति समागमम् ।
योगिना[१२३] चरुकार्थीनां ददेत् सिद्धिमनेकधा[१२४] ॥ २२ ॥

JĀGRIṆĪ (She Who is Awake) MA I DI DVI Ā GHUG GHURUMĀLAVAJANTI Ā JAMBHAṆI JAMBHAṆI HO, O Kollāpurabhairavī! Ī Ā,[32] O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

The great practice in Kollāpura is the naked Kaivarttī (Fisherwoman). By the grace of the Command (that comes by means of) the sacrificial pap, (one attains), without a doubt, (both) knowledge and lordship. (18)

DIDVANA DVASAYALA PARIVALI ĀHO[33] AVVĀ ME KULASIDDHI Ā Aṭṭahāsabhairavī! Ā, O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

The practice in the temple of Khaṭṭikī (the Butcherwoman) is in the family (*kula*) of Aṭṭahāsā. By means of the sacrificial pap, which is the grace (*prasāda*) of the Command of the Rule, she bestows success. (19)

SUVBHARI SUVBHARI ĀHO KUḌI HO HOMĀYE![34] Mahāmāyā! come come BHO HINAḤ feed feed. Bhairavī Ā, O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

By bestowing the sacrificial pap of (the goddess) who has arisen in the temple of Kandukī in the Kula cave of Jayantī, the Lord of the Heroes (is generated) within the Yoginīkula. (20)

LAMBE LAMBE NAHOMĀLI LILIVIJJE SAMARA SAVAK KAHAJANTĪ[35] she who is Caritrabhairavī Ā, O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

Having obtained the venerable sacrificial pap of Jambukī, which is within Supreme Bliss, by means of the mind (*cetas*) blissful with the Transmental, (the yogi becomes) Bhairava in the Bhairavī Kula. (21)

AVVA HO SAVVA HO SA LA VAṬṬA HO,[36] O supreme bliss of countless leagues! Ā, Kandukībhairavī Ā, O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

She who engenders union in the middle of Śilpinī's temple, bestows upon the yogis who desire the sacrificial pap accomplishments (*siddhi*) of many kinds.

मातङ्गी विमलमती[१२५] प्रकटयोगिनी समयसिद्धि[१२६] माये[१२७] समयाचारचक्रे
वन्दितत्रिभुवनदिव्ययोगिनी[१२८] देविकोट्टभैरवी[१२९] आ समयाचारु[१३०] देहि मे[१३१] चरुकम् ।

अनादिविमलमातङ्गीकुले[१३२] जाता मतङ्गिनी[१३३] ।
प्रसादबुद्ध्या चरुकं[१३४] संप्राप्य खेचरो भवेत् ।। २३ ।।

इति कुलाष्टककुलचर्यासूत्राधिकारः[१३५] ।।

श्रीनाथ उवाच

समयलोपानि[१३६] सर्वाणि मेरुराशिस्त्वसंख्यया[१३७] ।
तेषां संशोधनार्थाय या विद्या समुपस्थिता ।। २४ ।।
पीठस्तवेन सहिता यथा भवति कौलिनि[१३८] ।

प्रमादाल्लोपमायाते[१३९] सिद्धे समयमण्डले[१४०] ।। २५ ।।
साधकस्य भवेद् ग्लानिर्नानाविघ्नैः[१४१] प्रबाध्यते[१४२] ।

अपमृत्युभयं तस्माद् दारिद्र्यं[१४३] कलहं तथा ।। २६ ।।
दुःस्वप्नं[१४४] कार्यहानिश्च लोकद्वेषं[१४५] मुहुर्मुहुः ।
का गतिस्तस्य देवेशि[१४६] कथं संशुद्धिमाप्नुयात्[१४७] ।। २७ ।।

श्रीवक्रा उवाच[१४८]

साधु साधु महाशम्भो यन्मे[१४९] निगदितं शृणु ।
विस्तरेण बहुभेदैस्तत्सर्वं[१५०] कथयामि ते ।। २८ ।।

पीठोपपीठसंदोहक्षेत्रोपक्षेत्रमेव[१५१] च ।
द्वारोपद्वारस्थानानि[१५२] सेवनान्निर्मलो भवेत्[१५३] ।। २९ ।।

Mātaṇginī, the pure-minded and manifest Yoginī, accomplishment of the Rule! O Māyā! you who are praised in the Gathering of Conduct according to the Rule (*samayācāracakra*), the divine Yoginī in the three worlds, Devikoṭṭabhairavī Ā, O (you who are) skilful in the practice of the Rule, give me the sacrificial pap!

Mātaṅginī has arisen in the beginingless and pure Kula of Mātaṅgī. Once (the yogi) has obtained the sacrificial pap by means of the intellect graced (by this goddess), he becomes a Skyfarer.[37] (23)

This (completes) the section (*adhikāra*) of the scripture (*sūtra*) concerning Kula conduct with regards to the Octad of Kula.

The *Pīṭhastava*: A Hymn to the Sixty-four Sacred Seats

Śrīnātha said:

Countless are all (those deeds) that break the Rule, a heap (as great as mount) Meru. O Kaulinī, the Vidyā is meant to purify them and is at hand, along with the Hymn to the Sacred Seats.[38] (24-25ab)

The adept suffers from lassitude (*glāni*)[39] and is afflicted by many kinds of obstacles if, due to his negligence, (something is) omitted[40] once (he has received initiation and) the *Maṇḍala* of the Rule (*samaya*) has been completed (*siddha*). (25cd-26ab)

From that (omission comes) fear of an untimely death, poverty, conflict, uneasy sleep, destruction of one's goal (*kārya*) and the aversion of people (towards oneself), time and again. O mistress of the gods, what happens to him and how can he attain (a state of) complete purity? (26cd-27)

The venerable (goddess) said:

O Great Śambhu, wisely indeed have you spoken to me. (Now) listen. I will tell you all that at length with (its) many (subtle) distinctions. (28)

(The adept) becomes pure by attending to the sacred seats, the fields and the doors (*dvāra*), primary and secondary, along with the meeting places (*saṁdoha*).[41] (29)

अथाशक्त: प्रमादी[१५४] वा विद्यापीठौघसेवनात्[१५५] ।
सम्यक् संशुद्धिमाप्नोति[१५६] प्रातरुत्थाय य: पठेत्[१५७] ।। ३० ।।
तदहं संप्रवक्ष्यामि समयलोपविशुद्धये[१५८] ।

चतु:षष्टिस्तु चक्राणि कूटभेदेन संस्थिता:[१५९] ।। ३१ ।।
चतु:षष्टिस्तथा पीठान्[१६०] क्रमेण कथयाम्यहम् ।

पश्चिमेन क्रमेणैव शाक्त[१६१] प्रणवपञ्चकम् ।। ३२ ।।
मातृकूटसमायोगात् पीठस्तवमुदीरयेत् ।

अट्टहासे[१६२] कदम्बस्था[१६३] सौम्यास्या[१६४] वज्रधारिणीम् ।। ३३ ।।
महाघण्टसमोपेता[१६५] प्रणमामि शिवंकरीम्[१६६] ।

चरित्रायां करञ्जस्था[१६७] कृष्णाख्या[१६८] शक्तिधारिणीम् ।। ३४ ।।
महाबलसमोपेता[१६९] प्रणमामि सुसिद्धिदाम्[१७०] ।

अग्निकेन[१७१] समोपेतां दण्डहस्तां नगौकसाम्[१७२] ।। ३५ ।।
कौलगिर्या[१७३] महालक्ष्मीं नौमि लक्ष्मीविवर्धनीम्[१७४] ।

ज्वालामुखी[१७५] जयन्त्याया[१७६] निम्बस्था[१७७] खड्गधारिणीम्[१७८] ।। ३६ ।।
महाप्रेतसमोपेतां नौमि सर्वार्थसिद्धिदाम्[१७९] ।

अश्वत्थस्था[१८०] महामायामुज्जैन्या[१८१] पाशधारिणीम्[१८२] ।। ३७ ।।
महाकालयुतां नौमि[१८३] सर्वार्थप्रतिपादिनीम्[१८४] ।

उडुम्बरतलावस्था[१८५] वायुवेगां ध्वजायुधाम्[१८६] ।। ३८ ।।
प्रयागे पवनोपेता[१८७] नौमि शत्रुविनाशनीम्[१८८] ।

Now, one who is negligent (of the Vidyā) or who is helpless, by rising (early in the) morning and reading (the scripture), achieves perfect purity by attending to the Vidyā, sacred seats and the lineage (*ogha*). I will explain that so that (the adept can) purify the omissions of the Rule. (30-31ab)

The sixty-four Wheels accord with the division of the Peak (seed-syllables) (*kūṭa*). Similarly, I will tell (you) the sixty-four sacred seats, in due order. (31cd-32ab)

The Hymn to the Sixty-Four Sacred Seats[42]

One should utter the Hymn to the Sacred Seats in accord with the Western Transmission, along with the Peak (seed-syllable) of the Mothers and the empowered (*śākta*) pentad of *Praṇava*s.[43] (32cd-33ab)

I[44] salute (the goddess) *Saumyāsyā* (Dignified Demenour)[45], the doer of good (*śivaṁkarī*), who holds a thunderbolt (*vajra*) and resides in a Kadamba (tree)[46] in Aṭṭahāsa[47] along with[48] Mahāghaṇṭa (the Great Bell)[49] (1). (33cd-34ab)

I salute (the goddess) called *Kṛṣṇā*[50] who holds a javelin, bestows good success and resides in a Karañja (tree)[51] in Caritrā[52] along with Mahābala (Great Strength)[53] (2). (34cd-35ab)

I salute *Mahālakṣmī*[54] who increases wealth (*lakṣmī*), carries a staff and resides in a Nagā (plant) in Kollāgiri[55] along with Agnika (Fire) (3). (35cd-36ab)

I salute *Jvālāmukhī*[56] who bestows success in every goal, carries a sword and resides in a Nimba (tree)[57] in Jayantī[58] along with Mahāpreta (the Great Ghost) (4). (36cd-37ab)

I salute (the goddess) *Mahāmāyā*[59] who effects all (one's) goals and, holding a noose, resides in an Aśvattha (tree)[60] in Ujjayinī[61] along with Mahākāla (the Great Time) (5). (37cd-38ab)

I salute (the goddess) *Vāyuvegā* (Force of the Wind)[62] who destroys (one's) enemies.[63] (Her) attribute is a flag and she resides in an Uḍumbara and Palmyra (tree)[64] in Prayāga[65] along with Pavana (the Wind) (6). (38cd-39ab)

वाराणस्यां तु तालस्था[१८९] ऊर्ध्वकेशी[१९०] गदायुधाम्[१९१] ।। ३९ ।।
प्रणौमि[१९२] शिरसा देवीं शाङ्करीं[१९३] शाङ्करान्विताम्[१९४] ।

कर्णमोटी[१९५] वटस्था[१९६] तु सशूला[१९७] हेतुकान्विताम्[१९८] ।। ४० ।।
श्रीकोटे[१९९] श्रीप्रदा[२००] नौमि राज्यसंपत्प्रदायिनीम्[२०१] ।

विरजायाम्बिकादेवीं[२०२] मुद्रापट्टिशधारिणीम् ।। ४१ ।।
अनलेन[२०३] समोपेतां प्रणमामि जयावहाम्[२०४] ।

एरुडे[२०५] अग्निवक्त्रां तु वज्रशक्तिधरां शुभाम् ।। ४२ ।।
घण्टारवसमोपेता[२०६] नमामि रिपुनाशनीम्[२०७] ।

मुशलायुधहस्ता[२०८] तु[२०९] महाजङ्घसमन्विताम् ।। ४३ ।।
नमामि शत्रुभङ्गार्थे[२१०] पिङ्गाक्षीं[२११] हस्तिनापुरे[२१२] ।

एलापुरे[२१३] खरास्यां तु पाशहस्ता[२१४] महाबलाम्[२१५] ।। ४४ ।।
गजकर्णसमोपेतां नौमि दुष्टप्रमर्दनीम्[२१६] ।

कुमारीं[२१७] चैव गोकर्णे[२१८] मुद्रालकुटधारिणीम्[२१९] ।। ४५ ।।
तडिज्जङ्घसमोपेता[२२०] नमामि रिपुमर्दनीम्[२२१] ।

इन्द्राणीं[२२२] मरुदेशे[२२३] तु त्रैलोक्याकृष्टिकारिकाम् ।। ४६ ।।[२२४]
करालेन समोपेतां नमाम्यंकुशधारिणीम्[२२५] ।[२२६]

रोमजङ्घसमोपेता[२२७] नगरे तु[२२८] हलायुधाम्[२२९] ।। ४७ ।।
वक्रा[२३०] गच्छनिवासिन्या[२३१] नमामि वरसिद्धये[२३२] ।

कुम्भकेन[२३३] समोपेतां खट्वाङ्गकरभूषिताम् ।। ४८ ।।
नमामि पापशुद्ध्यर्थं[२३४] चामुण्डा[२३५] पौण्ड्रवर्धने[२३६] ।

I salute, (bowing my) head to the goddess *Śāṁkarī*[66] who is accompanied by Śaṁkara.[67] Her weapon is a mace (*gada*)[68] and, (her) hair upraised (*ūrdhvakeśī*), she resides in a palm (tree) in Vārāṇasī[69] (7). (39cd-40ab)

I salute (the goddess) *Karṇamoṭī*[70] who bestows regal power (*śrī*) and the attainment of a kingdom, who carries a spear and resides in a banyam (tree) in Śrīkoṭa[71] along with Hetuka[72] (8). (40cd-41ab)

I salute the goddess *Ambikā*[73] who carries a seal (*mudrā*) and a sharp pointed spear, who bestows victory and resides in Virajā[74] along with Anala (Wind) (9). (41cd-42ab)

I salute (the goddess) *Agnivaktrā* (Fire Mouth)[75] who is auspicious. She holds a javelin and thunderbolt and destroys (one's) enemies. She (resides) in Eruḍa[76] along with Ghaṇṭārava (Bell Sound) (10). (42cd-43ab)

In order to smash (my) enemies (to pieces) I salute (the goddess) *Piṅgākṣī* (Tawny-eyed)[77] who holds in her hand a pestle as a weapon and (resides) in Hastināpura[78] along with Mahājaṇgha (Big Thigh) (11). (43cd-44ab)

I salute the (goddess) *Kharāsyā* (Donkey Face)[79] who (resides) in Elāpura[80] along with Gajakarṇa (Elephant Ears). She holds in her hand a noose[81] and, very strong, crushes the wicked (12). (44cd-45ab)

I also salute (the goddess) *Kumārī*[82] who (resides) in Gokarṇa[83] along with Taḍijjaṇgha (Lightning Thigh). She bears a seal and a club[84] and crushes (all one's) enemies (13). (45cd-46ab)

I salute (the goddess) *Indrāṇī*[85] (who resides) in the Land of Maru[86] along with Karāla (Big Teeth). She holds a goad and attracts the triple world[87] (14). (46cd-47ab)

In order to receive a boon, I salute (the goddess) *Vakrā*[88] who resides in a tree (*gaccha*) in Nagara[89] along with Romajaṅgha (Hairy Thigh) and who has a plough as (her) attribute (15). (47cd-48ab)

In order to be purified of sin, I salute (the goddess) *Cāmuṇḍā*[90] whose hand is adorned with an ascetic's staff (*khaṭvāṇga*) and (who resides) in Pauṇḍravardhana[91] along with Kumbhaka (the Pot)[92] (16). (48cd-49ab)

पुरस्तीरे[२३७] प्रसन्नास्यां[२३८] वज्रशृङ्खलधारिणीम्[२३९] ॥ ४९ ॥
नमामि त्रिजटोपेतां[२४०] बन्धस्तम्भनकारिकाम्[२४१] ।

पृष्ठापुर्यां[२४२] विद्युन्मुखीं[२४३] दण्डशक्त्यायुधोद्यताम् ॥ ५० ॥
नौमि घण्टारवोपेतां[२४४] दैत्यस्तम्भनकारिकाम्[२४५] ।

उल्कामुखसमोपेतां ऊर्ध्वकेशीं[२४६] महाबलाम् ॥ ५१ ॥
मुद्रालकुटहस्तां[२४७] तु[२४८] नौमि दुष्टाङ्गभञ्जनीम्[२४९] ।

पिशिताशसमोपेतां[२५०] नौमि[२५१] कट्टारिकोद्यताम्[२५२] ॥ ५२ ॥
सोपारे अग्निवक्त्रां[२५३] तु अशेषपशुघातनीम्[२५४] ।

क्षीरिके लोकमातां च[२५५] खड्गहस्तां नमाम्यहम् ॥ ५३ ॥
महासेनसमोपेतामहितौघनिकृन्तनीम्[२५६] ।

वज्रांकुशधरां[२५७] नौमि[२५८] भीमसेनसमन्विताम्[२५९] ॥ ५४ ॥
स्तम्भाकृष्टिकरीं[२६०] देवीं[२६१] मायापुर्यां[२६२] प्रकम्पिनीम्[२६३] ।

महाक्रोधसमोपेतां पूतनाम्रातिकेश्वरे[२६४] ॥ ५५ ॥
गदाहलायुधां[२६५] नौमि ताडनाकृष्टिकारिकाम्[२६६] ।

भग्ननासां राजगृहे[२६७] महाकर्णसमन्विताम् ॥ ५६ ॥
वज्रशक्तिधरां[२६८] नौमि[२६९] अशेषफलदायिकाम्[२७०] ।

गुह्येश्वरीं[२७१] महाभोगां[२७२] नित्यं पशुपतेर्युताम्[२७३] ॥ ५७ ॥
नेपाले संस्थितां[२७४] नौमि भवघोरान्धहारिणीम्[२७५] ।

काश्मीरे[२७६] शारदां[२७७] देवीं[२७८] विद्येश्वरसमन्विताम्[२७९] ॥ ५८ ॥
विद्यापीठसमोपेतां विद्याज्ञानप्रदायिकाम्[२८०] ।

I salute (the goddess) *Prasannāsyā*[93] (Contented Face) in Purastīra[94] along with Trijaṭa (Triple Dreadlock). She bears a thunderbolt and a chain and paralyses bondage (17). (49cd-50ab)

I salute (the goddess) *Vidyunmukhī* (Lightning Mouth)[95] (who resides) in Pṛṣṭhāpurī[96] along with Ghaṇṭārava (Bell Sound)[97], (her) weapons, a stick and javelin, upraised, she paralyses demons (18). (50cd-51ab)

I salute *Ūrdhvakeśī* (Upraised Hair)[98] who holds in (her) hands a seal and a club[99] who, very strong, breaks the limbs of the wicked (and resides in her sacred place) along with Ulkāmukha (Ember Face) (19). (51cd-52ab)

I salute (the goddess) *Agnivaktrā* (Fire Mouth)[100] (who resides in) Sopāra[101] along with Piśitāśa (Meat Eater) and, holding up a dagger (*kaṭṭārikā*), smashes every fetter[102] (20). (52cd 53ab)

I salute (the goddess) *Lokamātā* (Mother of the World)[103] (who resides) in Kṣīrika[104] along with Mahāsena (Great Army). She holds a sword in her hand and severs the flux of what is unbeneficial[105] (21). (53cd-54ab)

I salute the goddess *Prakampinī* (Shaker)[106] (who resides) in Māyāpurī[107] along with Bhīmasena (Fierce Army). Holding a thunderbolt and goad,[108] she paralyses and attracts (22). (54cd-55ab)

I salute (the goddess) *Pūtanā*[109] (who resides) in Amrātikeśvara[110] along with Mahākrodha (Great Anger). Her weapons a mace and plough,[111] she beats and attracts (23). (55cd-56ab)

I salute (the goddess) *Bhagnanāsā* (Bent Nose)[112] (who resides) in Rājagṛha[113] along with Mahākarṇa (Big Ears). Bearing a thunderbolt and javelin, she bestows all the fruits (of one's actions) (24).[114] (56cd-57ab)

I salute (the goddess) who saves those who are blinded by (this) awesome (*ghora*) fettered state (*bhava*); *Guhyeśvarī* (Mistress of the Secret Place) who enjoys great pleasure (*mahābhogā*) and, always together with (the god) Paśupati, resides in Nepāla[115] (25). (57cd-58ab)

(I salute the goddess) *Śāradā* (who resides) in Kashmir[116] along with Vidyeśvara[117]. Endowed with (the power of) the Seat of Knowledge (*vidyāpīṭha*), she bestows knowledge and wisdom[118] (26). (58cd-59ab)

गद्दिहरणे[२८१] महाशक्तिं[२८२] नौमि दुःखक्षयंकरीम्[२८३] ॥ ५९ ॥
महाशरसमोपेतां[२८४] पार्वतीं[२८५] पर्वतस्थिताम्[२८६] ।

जयेश्वरीं[२८७] कुलूतायां[२८८] चक्रेशीं[२८९] नग्नवाससाम्[२९०] ॥ ६० ॥
कपालीशसमोपेतां[२९१] भोगमोक्षफलप्रदाम्[२९२] ।

सिंघुहारे[२९३] कुलालाख्यां[२९४] चित्रभोगसमन्विताम्[२९५] ॥ ६१ ॥
भैरवेन समोपेतां नौमि किल्विषनाशनीम्[२९६] ।

भोजपुर्यां[२९७] महाचम्पां[२९८] लुलन्तीं[२९९] परमां कलाम्[३००] ॥ ६२ ॥
कैलासेन समोपेतां नौमि दुःस्वप्ननाशनीम्[३०१] ।

स्त्रीराज्ये अम्बिकादेवीं[३०२] दुर्गमार्गक्षयंकरीम्[३०३] ॥ ६३ ॥
नटेश्वरसमायुक्तां[३०४] नौमि ज्ञानार्थसिद्धये[३०५] ।

महेन्द्रे तु महामायां खड्गहस्तां नमाम्यहं ॥ ६४ ॥
महामेरुसमोपेतां[३०६] महदार्तिनिकृन्तनीम्[३०७] ।

अन्तर्वेद्यां महारक्तां सर्वज्ञानौघदायिनीम् ॥ ६५ ॥
चण्डेश्वरसमोपेतां नित्यं नौम्यपराजिताम्[३०८] ।

मुशलहस्तां महामायां त्रिलोचनसमायुताम् ॥ ६६ ॥
क्रूरहस्थां[३०९] महाकालीं सर्वद्वन्द्वविनाशनीम्[३१०] ।

महाश्मशाने[३११] घण्टाले[३१२] घण्टालीं[३१३] परमायुधाम् ॥ ६७ ॥
अहिनोघसमोपेतां[३१४] भैरवीं प्रणमामि[३१५] ताम्[३१६] ।

चिञ्चिणीं[३१७] तु कदम्बस्थां[३१८] चिञ्चिनीवृक्षनायिकाम्[३१९] ॥ ६८ ॥
नौमि भद्रेश्वरयुतां[३२०] महापापक्षयंकरीम्[३२१] ।

I salute the great goddess (*mahāśakti*) who destroys suffering, Parvatī who resides in the mountains in Gaddiharaṇa[119] along with Mahāśara (27). (59cd-60ab)

(I salute the goddess) *Jayeśvarī* (who resides) in Kulūtā[120] along with Kapālīśa (Lord of the Skull). Naked, (she is) the mistress of the Wheel (*cakreśī*) and bestows the fruit of worldly enjoyment and liberation[121] (28). (60cd-61ab)

I salute (the goddess) called *Kulālā* (the Potterwoman who resides) in Siṁghuhāra[122] along with Bhairava. Endowed with varied enjoyment, she destroys sin (29). (61cd-62ab)

I salute (the goddess) *Mahācampā*[123] (who resides) in Bhojapurī[124] along with Kailāsa. She is the supreme energy who swings to and fro and destroys (all) bad dreams (30). (62cd-63ab)

In order to attain knowledge and wealth, I salute the goddess *Ambikā* who destroys hard paths and (resides) in Strīrājya[125] along with Naṭeśvara (Lord of the Dance) (31). (63cd-64ab)

I salute (the goddess) *Mahāmāyā* (who resides) in Mahendra[126] along with Mahāmeru. Sword in hand, she cuts off the great pain (of phenomenal existence) (32). (64cd-65ab)

I constantly salute (the goddess) *Aparājitā*[127] (who resides) in Antarvedī[128] along with Caṇḍeśvara. Great and red, she bestows every stream of knowledge (33). (65cd-66ab)

(I salute the goddess) *Mahāmāyā* (who resides in her sacred place) along with Trilocana (Three Eyes) and holds in her hand a pestle. (She is) *Mahākālī*, who resides in Krūraha[129] and destroys all dualities (34). (66cd-67ab)

I salute that Bhairavī (who is called) *Ghaṇṭālī*, (carries) the supreme weapon (and resides) in the great cremation ground (called) Ghaṇṭāla[130] along with Ahinogha (Congregation of Snakes) (35). (67cd-68ab)

I salute (the goddess) *Ciñciṇī*, the mistress of the tamarind (*ciñcinī*) tree who destroys great sin and who resides in Kadamba[131] along with Bhadreśvara (36). (68cd-69ab)

करवीरे श्मशाने तु ऊर्ध्वकेशीं[३२२] भयंकरीम्[३२३] ।। ६९ ।।
नग्नवाससमोपेतां[३२४] पानपात्रधरां[३२५] शुभाम्[३२६] ।

लंगुडे[३२७] च्छिन्नमुण्डाख्यां[३२८] क्रोधराजसमन्विताम्[३२९] ।। ७० ।।
कर्तरीकरहस्तां तु नौमि पापक्षयंकरीम्[३३०] ।

कामशरे[३३१] श्मशाने[३३२] तु कामलक्ष्मीं[३३३] जगत्पतिम्[३३४] ।। ७१ ।।
मन्मथेन समायुक्तां त्रिकोणाकारसंस्थिताम्[३३५] ।

एककोणे श्मशानाख्ये[३३६] त्रिकोणां[३३७] रक्तवाससाम् ।। ७२ ।।
त्रिशिरेण समोपेतां नृमुण्डकरभूषिताम्[३३८] ।

एकवीरे श्मशाने[३३९] तु मातङ्गीं[३४०] कुलनायिकाम्[३४१] ।। ७३ ।।
मातङ्गीशसमोपेतां नौमि नूपुरहस्तिकाम्[३४२] ।

डोहरे तु शिवादूतीं[३४३] असुरसुरवन्दिताम्[३४४] ।। ७४ ।।
हयशीर्षसमोपेतां धनुबाणधरां[३४५] पराम्[३४६] ।

श्रीपर्वते[३४७] महासिद्धां सिद्धमार्गविकासिनीम् ।। ७५ ।।
ज्योतिलिङ्गसमोपेतां[३४८] महायुधधरां शुभाम्[३४९] ।

ओणके तु महाशक्तिं[३५०] अपवर्गविकासिनीम्[३५१] ।। ७६ ।।
परानन्दसमायुक्तां पुष्पचापकरोद्यताम्[३५२] ।

च्छायाच्छत्रे तु चण्डिन्यां ऊर्ध्वकेशीं महौजसीम्[३५३] ।। ७७ ।।
ऊर्ध्वकेशसमोपेतां[३५४] मन्त्रमातृकरोद्यताम्[३५५] ।

(I salute) the frightening *Ūrdhvakeśī* (Upraised Hair) who, auspicious, holds a drinking vessel and (resides) in Karavīra,[132] the cremation ground, along with Nagnavāsa (Naked) (37). (69cd-70ab)

I salute (the goddess) called *Cchinnamuṇḍā* (Severed Head)[133] (who resides) in Laṁguḍa along with Krodharāja (King of Anger). Holding a knife, she destroys sin (38). (70cd-71ab)

(I salute the goddess) *Kāmalakṣmī* (Wealth of Passion), the mistress of the universe (*jagatpati*) who, in the form of a triangle, (resides) in the cremation ground (called) Kāmaśara[134] along with Manmatha (39). (71cd-72ab)

(I salute the goddess) *Trikoṇā* (Triangle) (who resides) in the cremation ground called Ekakoṇa along with Triśira (Three Heads).[135] Her hand is adorned with a man's head and she wears red clothes (40). (72cd-73ab)

I salute (the goddess) *Mātaṇgī* (the Sweeper), the mistress of Kula, she holds in her hand an anklet and (resides) in the cremation ground (called) Ekavīra[136] along with Mātaṇgīśa (Lord of the Sweepers) (41). (73cd-74ab)

(I salute) the supreme (goddess) *Śivādūtī* (Jackal Messenger) who, praised by both gods and demons, bears a bow and arrow and (resides) in Ḍohara[137] along with Hayaśīrṣa (Horse Head) (42). (74cd-75ab)

(I salute the goddess) *Mahāsiddhā* (Great Accomplished One), who unfolds the path of the Siddhas. Auspicious, she bears a great weapon and (resides) on Śrīparvata[138] along with the Liṅga of Light (*jyotirliṅga*) (43). (75cd-76ab)

(I salute the goddess) *Mahāśakti* (Great Energy), who unfolds liberation. In her upraised hand she holds a flower bow and (resides) in Oṇaka[139] along with Parānanda (Supreme Bliss) (44). (76cd-77ab)

(I salute the goddess) *Caṇḍinyā*[140] whose hair is upraised and who is very mighty. In her upraised hand she holds the mother of mantras and (she resides) in Cchāyācchatra[141] with Ūrdhvakeśa (Upraised Hair) (45). (77cd-78ab)

शैलपृष्ठे[३५६] तु त्रिजटां शैलराजसमायुताम् ॥ ७८ ॥
महाडमरुकहस्तां[३५७] च तमान्धभयहारिणीम्[३५८] ।

हक्कडोक्के[३५९] रुद्रशक्तिं[३६०] भगाख्यां[३६१] सिद्धवासनाम्[३६२] ॥ ७९ ॥
श्रीकण्ठसहितां[३६३] नौमि अग्निज्वालाकलान्विताम्[३६४] ।

देवीकोट्टे महामायां इषुपाशकरान्विताम् ॥ ८० ॥
विकरालसमोपेतां संसारभयनाशनीम्[३६५] ।

महामायावने[३६६] घोरे चण्डकापालिनीं शुभाम् ॥ ८१ ॥
प्रचण्डसंयुतां नौमि सरसृङ्गकरोद्यताम्[३६७] ।

श्रीमच्चन्द्रपुरे रम्ये चिञ्चिनीकुलमालिनीम्[३६८] ॥ ८२ ॥
लम्बोदरसमायुक्तां तडित्कोटिकरोद्यताम्[३६९] ।

महामलयदेशे तु महामन्त्रमहेश्वरीम्[३७०] ॥ ८३ ॥
चक्रेश्वरसमोपेतां कूष्माण्डायुधहस्तिकाम्[३७१] ।

मालवे[३७२] तु महाकालीं कालकङ्कालहस्तिकाम् ॥ ८४ ॥
मेघनादसमायुक्तां[३७३] ज्ञानविज्ञानदायिकाम्[३७४] ।

श्रीमत्केदारनिलयां[३७५] संस्थितारे (?) तु मालिनीम् ॥ ८५ ॥
सदाशिवसमोपेतां नौम्यहं शूलहस्तिकाम्[३७६] ।

महालक्ष्मीवने घोरे महालक्ष्मीं[३७७] जगत्सुखाम्[३७८] ॥ ८६ ॥
नौमि तुम्बुरुसंयुक्तां वरदाभयगोचराम्[३७९] ।

(I salute the goddess) *Trijaṭā* (who resides) in Śailapṛṣṭha[142] with Śailarāja (King of the Mountains). Holding a great double-headed drum, she removes the fear of the dense darkness (of phenomenal existence) (46). (78cd-79ab)

I salute Rudra's energy called *Bhaga* (Yoni) and whose (cosmic) idea (*vāsanā*) is (fully) realised. Endowed with the energy of fire's flaming power, (she resides) in Hakkaḍokka[143] along with Śrīkaṇṭha (47). (79cd-80ab)

(I salute the goddess) *Mahāmāyā* who, holding in her hands an arrow and a noose, destroys the fear of transmigratory existence. (She resides) in Devikoṭṭa[144] with Vikarāla (Very Horrific) (48). (80cd-81ab)

I salute the auspicious (goddess) *Caṇḍakāpālinī* (Violent Skull Bearer) who (resides) in the terrible forest of Mahāmāyā[145] along with Pracaṇḍa (Most Violent) and carries in her upraised hands an arrow and a horn (49). (81cd-82ab)

(I salute the goddess) *Ciñcinīkulamālinī*[146] who holds in her upraised hand countless thunderbolts and (resides) in the venerable and beautiful Candrapura along with Lambodara (Big Belly) (50). (82cd-83ab)

(I salute the goddess) *Mahāmantramaheśvarī* (Great Goddess of the Great mantra) who holds in her hand as an attribute a watermelon and (resides) in the Land of Mahāmalaya[147] along with Cakreśvara (Lord of the Wheel) (51). (83cd-84ab)

(I salute the goddess) *Mahākālī* who holds in her hand the skeleton of death. The bestower of knowledge and wisdom, she resides in Mālava[148] along with Meghanāda (Sound of the Clouds) (52). (84cd-85ab)

I salute (the goddess) *Mālinī* whose abode is the venerable Kedāra[149] and who, holding a spear, (resides) in Saṁsthitāra (?) along with Sadāśiva (53). (85cd-86ab)

I salute (the goddess) *Mahālakṣmī*, the joy of the universe who, bestowing boons and fearlessness, (resides) in the terrible forest of Mahālakṣmī along with Tumburu[150] (54). (86cd-87ab)

क्षेत्रोपक्षेत्रसंदोहा:[३८०] चतु:पञ्चाश[३८१] कीर्तिता: ।। ८७ ।।
पीठोपपीठसंदोहान्[३८२] दशान्यान्[३८३] कीर्तयामि ते[३८४] ।
पूजाक्रमविधानेन[३८५] कथयामि समासत:[३८६] ।। ८८ ।।

चन्द्रद्वीपे[३८७] कुलालाख्या[३८८] विद्याराजसमन्विताम् ।
टङ्कटीकरहस्ता[३८९] तु पश्चिमे प्रणमामि ताम्[३९०] ।। ८९ ।।

रक्ता[३९१] कराला[३९२] चण्डाक्षी[३९३] महोच्छुष्मा[३९४] तु भैरवीम्[३९५] ।
ॐकारे चाग्निकां नौमि जप्यमालाकरोद्यताम्[३९६] ।। ९० ।।

जालन्धरस्थिता[३९७] देवी[३९८] कामलक्ष्मी[३९९] जगत्प्रभाम्[४००] ।
फलेश्वरसमोपेता[४०१] अलक्ष्मीतमनाशनीम्[४०२] ।। ९१ ।।[४०३]

पूर्णगिर्ये[४०४] महाग्रीवा[४०५] मुण्डखट्वाङ्गधारिणीम्[४०६] ।
पूर्णेश्वरसमायुक्ता[४०७] वन्देऽहं[४०८] सर्वमङ्गलाम्[४०९] ।। ९२ ।।

मनोद्भवा[४१०] कामरूपे काद्यखट्वाङ्गहस्तिकाम्[४११] ।
कामेश्वरसमोपेतां नित्यं नौम्यपराजिताम्[४१२] ।। ९३ ।।

तिस्रपीठे त्रिभुवनां त्रिदशाधिपतीश्वरीम्[४१३] ।
कपालदण्डहस्तां तु वरदां विश्वरूपिणीम्[४१४] ।। ९४ ।।[४१५]

कृतिवाससमोपेता[४१६] चामुण्डा[४१७] मुण्डधारिणीम्[४१८] ।
एकाम्रे[४१९] संस्थिता[४२०] देवीं नमाम्यशुभहारिणीम्[४२१] ।। ९५ ।।

अग्निकेन समोपेता[४२२] क्षुरधारकरार्पिताम्[४२३] ।
कामकोट्टे[४२४] मोक्षलक्ष्मी[४२५] नमामि श्रीविवृद्धये[४२६] ।। ९६ ।।

The Last Ten Sites

(Thus),[151] fifty-four meeting grounds (*saṁdoha*), primary and secondary fields have been extolled. I will tell you of ten other meeting grounds, primary and secondary sacred seats. I will speak of them in brief, in accord with the prescription laid down for the liturgy (*pūjākrama*). (87cd-88)

I salute (the goddess) called *Kulālā* (Potter Woman)[152] who holds in her hand an axe and (who resides) in Candradvīpa[153] in the west along with Vidyārāja (King of Wisdom)[154] (55). (89)

[155]I salute (the goddess) *Agnikā* in (the sacred seat of) Oṁkāra.[156] She is the Bhairavī Mahocchuṣmā who holds in her upraised hand a rosary. Her eyes wrathful (*caṇḍākṣī*), she is red (*raktā*) and horrific (*karālā*)[157] (56). (90)

(I salute) the goddess *Kāmalakṣmī* (Wealth of Passion), who is the light of the universe. She destroys the darkness of misfortune (*alakṣmī*) and resides in Jālandhara, along with Phaleśvara (the Lord of the Fruit)[158] (57). (91)

I salute (the goddess) *Mahāgrīvā* (Great Neck) who, carring a severed head and an ascetic's staff, is everything auspicious and (resides) in Pūrṇagirya along with Pūrṇeśvara (the Full Lord) (58). (92)

I constantly salute (the goddess) *Aparājitā* (Unconquered)[159] who holds a skull (*kādya*) and ascetic's staff and, born of the mind, (resides) in Kāmarūpa along with Kāmeśvara (59). (93)

(I salute) the omniform (goddess) *Tribhuvanā* (Three Worlds),[160] the mistress of the gods who, holding a skull and a staff, bestows boons and (resides) in Tisrapīṭha (60).[161] (94)

I salute the goddess *Cāmuṇḍā* who removes all that is inauspicious.[162] Holding a severed head, (she resides) in Ekāmra along with Kṛtivāsa[163] (61). (95)

In order to develop the power of sovreignty (*śrī*), I salute (the goddess) *Mokṣalakṣmī* (Wealth of Liberation)[164] in whose hand is a razor[165] and who resides in Kāmakoṭṭa along with Agnika (62). (96)

अस्वरां[४२७] तु महादेवीं[४२८] नित्यमर्बुदवासिनीम्[४२९] ।
अर्बुदेश्वरसंयुक्तां नौमि विघ्नार्तिहारिणीम्[४३०] ॥ ९७ ॥

हिरण्यपुरसंस्थां[४३१] तु परां शिवसमायुताम्[४३२] ।
ज्ञानपुस्तकहस्तां[४३३] तु परमार्थफलप्रदाम्[४३४] ॥ ९८ ॥[४३५]

क्षेत्रोपक्षेत्रसंदोहे[४३६] स्थिता[४३७] भूचक्रमातरः[४३८] ।
क्षेत्रपालसमोपेताः[४३९] कीर्तयेद् यः समाहितः[४४०] ॥ ९९ ॥
प्रातरुत्थाय[४४१] मन्त्रज्ञः[४४२] स्वप्नकालेऽथवा[४४३] सुधीः ।
आद्यपीठे[४४४] क्रमाग्रे तु योगे[४४५] समयमण्डले ॥ १०० ॥
युक्तोऽपि पातकैर्घोरैर्देवीनां[४४६] सम्मतो भवेत्[४४७] ।

पितृहा मातृहन्ता[४४८] च ब्रह्महा[४४९] गोघ्न एव च ॥ १०१ ॥
ब्रुणहा[४५०] पशुहन्ता वा पापिष्टो[४५१] गुरुतल्पगः ।
वीरद्रव्यापहारी[४५२] च प्रमादात् समयच्युतः ॥ १०२ ॥
मन्त्राचारविलुप्तात्मा[४५३] पीठानां[४५४] कीर्तनादपि[४५५] ।
सर्वपातकनिर्मुक्तो[४५६] नैव पश्यति दुर्गतिम्[४५७] ॥ १०३ ॥

यः पुनः[४५८] शुद्धभावात्मा[४५९] त्रिकालं[४६०] परिकीर्तयेत्[४६१] ।
प्राप्नोति चिन्तितान् कामान् मातॄणां[४६२] वल्लभो भवेत्[४६३] ॥ १०४ ॥

कुण्डे वा मण्डले वापि[४६४] प्रतिमायां पटेऽपि[४६५] वा ।
लिङ्गे[४६६] दक्षिणमूर्तौ[४६७] वा[४६८] जलमध्यगतोऽपि[४६९] वा ॥ १०५ ॥
त्रिकालमेककालं[४७०] वा यः[४७१] पठेत्[४७२] सुसमाहितः[४७३] ।
विषशस्त्रजलाग्निभ्यो[४७४] व्याधिभूतग्रहैरपि ॥ १०६ ॥
अजितः सुचिरं कालं जीवते[४७५] निरुपद्रवः[४७६] ।

सबीजं[४७७] साधयेत् सम्यक् सफलं नात्र संशयः ॥ १०७ ॥
निष्फलं बीजरहितं[४७८] अरण्ये[४७९] रोपितं[४८०] यथा ।

I salute the great goddess *Asvarā*[166] who removes the pain of the obstacles (of life) and resides perpetually in Arbuda[167] along with Arbudeśvara (63). (97)

[168](I salute the goddess) *Parā* (the Supreme) who, carring in her hand the book of knowledge, bestows the fruit of the Supreme Reality and resides along with Śiva in Hiraṇyapura[169] (64). (98)

The Mothers of the Wheel of the Earth (*bhūcakra*), along with the guardians of the field,[170] reside in the primary and secondary fields and meeting grounds (*saṁdoha*). The knower of mantra who, attentive, rising (from sleep) in the morning, praises them in the First Sacred Seat, in front of the Krama (*kramāgre*) within the *Maṇḍala* of the Rule (*samayamaṇḍala*)[171] in (a state of) union (*yoga*), or the wise man who does so even when asleep, is honoured by the goddesses, even though he has committed terrible sins.[172] (99-101ab)

O beloved, by praising the sacred seats, (even) one who has fallen from the practice of mantra never sees misfortune and is freed of all sin. (This is true even for one) who has killed his father, murdered his mother, slain a Brahmin, a cow or a foetus, killed animals or who, the most sinful of men, has had sex with his teacher's wife. (He may even be one who has) stolen the sacrificial substances of the heroes, or who, through negligence, has fallen from the Rule or the practice of mantra. (101-103)

Again, one who is pure by nature and praises (the sacred sites all the) three times (of the day)[173] gets the things he desires and sets his mind on and is the beloved of the Mothers.[174] (104)

He who, well-attentive, reads (this hymn to the Mothers) in the presence of a firepit (*kuṇḍa*), in front of a *maṇḍala*, statue or even a cloth (with an image of the deity), a Liṅga, or a propitious idol[175] or standing in water, during the three times (of day) or (just) at one, is not overcome by poison, weapons, water, fire, disease, ghosts or (inauspicious) planets. Unconquered, he lives long, free of troubles. (105-107ab)

(If the hymn is recited) with the seed-syllables, one attains (one's goal) properly and (one's efforts are) certainly fruitful. Devoid of the seed-syllables it is fruitless, like (seed) planted in a jungle. (107cd-108ab)

अट्टहासात् समारभ्य यावत्[४८१] त[४८२] हाटकं पुरम् ।। १०८ ।।
तावद् मन्त्रान्वयो ह्येष अणिमादिफलप्रदः[४८३] ।

श्रीनाथ उवाच

अट्टहासादिपीठाणा[४८४] हेमपीठान्तकावधिः ।। १०९ ।।
तावत् पीठेषु सर्वेषु अशक्तोऽबीजपञ्चके ।
मातृकूटसमायोगात् तदुपायं वदस्व मे ।। ११० ।।

श्रीवक्रा उवाच[४८५]

अट्टहासादिपीठेषु कृत्वा वै दीपपञ्चकम् ।
तथैव मातृहृदयं हेमकूटस्य उच्चरेत् ।। १११ ।।
आद्यन्तोच्चारयोगेन सर्वे[४८६] मातृकुले[४८७] गताः ।

आद्यन्तकरणं योगं[४८८] सबीजकरणोत्तमम्[४८९] ।। ११२ ।।
अशक्तानां समाख्यातं श्रीगृहे तस्य सांप्रतम् ।
तस्माद् भुक्तिश्च[४९०] मुक्तिश्च[४९१] पीठानां कीर्तनाद् भवेत्[४९२] ।। ११३ ।।

आधाराः[४९३] स्तवराजस्य प्रणवाः पूर्वपश्चिमे[४९४] ।
गुप्तोच्चारकृते[४९५] सिद्धिर्यदि योगी च मन्त्रवित् ।। ११४ ।।

महाभये[४९६] समुत्पन्ने कपिलागोमयेन[४९७] तु ।
अष्टाष्टविधानेन[४९८] कारयेद्[४९९] वृत्तमण्डलम्[५००] ।। ११५ ।।

शिवरत्नं तथान्येषु एकान्ते यागमन्दिरे[५०१] ।

The series of mantras (*mantrānvaya*), beginning with Aṭṭahāsa and ending with the town Hāṭaka (i.e. Hiraṇyapura),[176] bestows as its fruit (the eight yogic powers) starting with the power to make oneself small at will. (108cd-109ab)

Śrīnātha said:

(The adept) is powerless in all the sacred seats starting with Aṭṭahāsa and ending with Hemapīṭha (i.e. Hiraṇyapura) (when) the Five Syllables are not present (in their mantras) because they are not linked with the Peak syllable of the Mothers. Tell me the remedy for this. (109cd-110)

The venerable (goddess) Vakrā said:

Having fashioned the Five Lamps (*dīpapañcaka*) in the sacred seats starting from Aṭṭahāsa, one should, in the same way, utter the Heart of the Mothers (*mātṛhṛdaya*) of the Golden Peak (*hemakūṭa*). By the conjunction of the utterance of (the seed-syllables) at the beginning and the end all the (sites and the rest) merge into the aggregate (*kula*) of the Mothers. (111-112ab)

The union (*yoga*), which is the instrument (i.e. the Five *Praṇavas*) at the beginning and end (of mantras) and which is the most excellent manner of infusing seed-syllables (*sabījakaraṇa*) (into them) in the Venerable House (*śrīgṛha*) (of the Kubjikā Tantras), has now been explained for those who are powerless, by virtue of which (the adept enjoys) worldly benefits (*bhoga*) and (attains) liberation by praising the sacred seats. (111-113)

The *Praṇava*s at the beginning and the end (*pūrvapaścima*) are the foundations of (this) the King of Hymns (*stavarāja*). One (attains) success (*siddhi*) and the yogi (becomes) a knower of mantra when (mantras) have been uttered in secret.[177] (114)

The Ritual

When great fear arises,[178] one should cause to fashion a circular *maṇḍala* in accord with the prescribed method of eight times eight (parts)[179] with the dung of a brown speckled cow (*kapilā*). (115)

(This *maṇḍala* is called) Śiva's Jewel (*śivaratna*). (It should be fashioned) in a solitary place in a pavilion where a fire sacrifice is performed (*yāgamandira*) and in other similar (places). (116ab)

साधकानां[५०२] पुत्रकानां[५०३] स्तवराजस्य सेवनात् ॥ ११६ ॥
सुगन्धैः श्वेतपुष्पैश्च कुंकुमेन सुवासितैः ।[५०४]
धूपैः श्रीखण्डगन्धाद्यैः[५०५] सुमनेन पलालिना[५०६] ॥ ११७ ॥
नैवेद्यभक्षपानाद्यैर्दीपैर्नानाविधैः[५०७] शुभैः[५०८] ।
मध्ये तु कलशं स्थाप्य वीरद्रव्यप्रपूरितम् ॥ ११८ ॥
ऐंकारमासनं[५०९] दत्वा तेन कन्दं तु लाञ्छितम् ।

स्वयं चार्णं महापिण्डं करौ[५१०] देहे तु विन्यसेत् ॥ ११९ ॥

पिण्डान्वितेन देहेन पीठयागं[५११] तु कारयेत् ।
मध्ये[५१२] हिरण्यं[५१३] संपूज्यं[५१४] पश्चिमं[५१५] सर्वकामदम् ॥ १२० ॥

अन्ये[५१६] विलोममार्गेण[५१७] यावद् वै अट्टहासकम् ।
पीठयागं तु कर्तव्यं पाद्वन्तं[५१८] श्रीपुरादिना ॥ १२१ ॥

पीठोपपीठसंदोहक्षेत्रोपक्षेत्रनायकाः[५१९] ।
सर्वे[५२०] ते द्वारभूतास्तु शिवपीठस्य मध्यतः ॥ १२२ ॥

युक्तास्ते प्रेतनाथेन शिवव्याप्त्या हरन्ति ते ।
तत्रस्थाः[५२१] पूजिता मन्त्राः क्रियामार्गावलम्बकाः[५२२] ॥ १२३ ॥
ज्ञानं ददन्ति[५२३] सर्वेषां भक्त्या संतर्पिताः शुभाः ।

तस्मात् सर्वं[५२४] प्रयत्नेन[५२५] हैरण्यं[५२६] पीठमुत्तमम् ॥ १२४ ॥
तत्र पूजा कृता[५२७] नित्यं सर्वकामानवाप्नुयात् ।

दिग्विदिक्षु गताः[५२८] पीठा[५२९] बाह्यतो[५३०] मध्यमासने[५३१] ॥ १२५ ॥
गर्भस्थाने महापीठं त्वेवं[५३२] क्रमेण योजयेत्[५३३] ।
चतुःषष्टिस्तु[५३४] दीपानि पीठानि परिवर्तयेत् ॥ १२६ ॥

Supplying a seat for it (in the form of the) syllable AIṀ by which the base (*kanda*) is marked, a jar filled with the sacrificial substance of Heroes is placed in the middle (of the *maṇḍala*). When this has been done, (the *maṇḍala* should be worshipped) by attending to the King of Hymns, the adepts (*sādhaka*) and spiritual sons (*putraka*) with fragrant white flowers, well-smeared with vermilion and incenses that smell of sandalwood and the like, pleasing meat, offerings of food and drink etc. and with auspicious lamps of many kinds.[180] (116cd-119ab)

(The officiant) should himself deposit the letter (known as) the Great Body (*mahāpiṇḍa*)[181] on (his own) hands and body. (119)

The Sacrifice of the Sacred Seats should be performed with a body that bears (this) seed-syllable (*piṇḍa*). In the centre one should worship the golden (sacred seat i.e. Hiraṇyapura), which is the last one and bestows all that one desires. (120)

The rest (should be worshipped) in the reverse order up to (the first which is) Aṭṭahāsaka. Sacrifice is offered to the sacred seats (by uttering their mantras) beginning with (the utterance) 'venerable site' (*śrīpura*) and ending with '*pādu*'[182]. (121)

All the lords of the primary and the secondary sacred seats and meeting grounds as well as those of the fields, primary and secondary, serve as doors to Śiva's sacred seat, which is in the middle. (122)

Conjoined (in this way) to Śiva (Pretanātha, lit. Lord of Ghosts) they save (their devotees) by virtue of Śiva's pervasive presence (*vyāpti*). Established there and worshipped, mantras linked with ordered ritual action (*kriyāmārgāvalambaka*) bestow knowledge to all (when), auspicious, libations are offered to them with devotion. (123-124ab)

Thus (one should make) every effort * * *[183] Hairaṇya is the most excellent of sacred seats. (124cd)

When the rite of adoration (*pūjā*) is performed there regularly (*nityam*), (the adept) gets everything he wants. (124-125ab)

The sacred seats are located externally (on the circumference of the *maṇḍala*) in the primary and intermediate directions. In due order, one should place the great sacred seat in this way, in the location of the womb on the seat in the centre (of the *maṇḍala*). One should (then symbolically) transform (*parivartayet*) the sixty-four lamps into sacred seats.[184] (125cd-126)

अहोरात्रोषितो[५३५] भूत्वा स्वपेकाकी[५३६] सुयन्त्रितः[५३७] ।
ब्रह्मचारीव्रतस्थश्च पिशितालिविवर्जितः ॥ १२७ ॥

तत्र जप्यं प्रकर्तव्यं मात्रत्रिंशतिजं[५३८] यतः ।
प्रभाते[५३९] विमले[५४०] मन्त्री वीरभोज्यं तु कारयेत्[५४१] ॥ १२८ ॥

ततः क्षमापयेत् पीठान्[५४२] प्रणिपत्य मुहुर्मुहुः[५४३] ।
निर्विघ्नस्तु ततो मन्त्री[५४४] सर्वं भवति सिद्धिदम्[५४५] ॥ १२९ ॥

उपसर्गग्रहादीनि[५४६] यक्षकूष्माण्डगुह्यकाः[५४७] ।
शत्रोरुत्कटदेशे[५४८] तु राजाभङ्गे विशेषतः ॥ १३० ॥
मुच्यते[५४९] स[५५०] उपसर्गेभ्यो[५५१] धनधान्यमवाप्नुयात् ।
परोपघाटकृत्येषु[५५२] मारणोच्चाटनादिषु ॥ १३१ ॥

पापपङ्काद् हि मुच्येत निर्मलं वास्त्रं[५५३] वर्तते ।
पीठानां[५५४] क्रमयोगेन पापात्मा न पुनर्भवेत् ॥ १३२ ॥

प्राप्नुयादभीप्सितान्[५५५] कामान्[५५६] मृतवत् सोऽपि यो[५५७] भवेत् ।
जीववत्सा[५५८] भवति[५५९] पुत्रिणी तदभिषेचनात्[५६०] ॥ १३३ ॥

पुत्रार्थी[५६१] लभते पुत्रान् सुभगत्वमवाप्नुयात्[५६२] ।
विद्यार्थी लभते विद्यां[५६३] धनार्थी धनवान् भवेत्[५६४] ॥ १३४ ॥

दारार्थी लभते दारां[५६५] रूपयौवनगर्विताम् ।
भूम्यर्थी लभते भूमिं[५६६] पानार्थी पानमाप्नुयात् ॥ १३५ ॥

ज्ञानार्थी लभते ज्ञानं समयार्थी समयं लभेत्[५६७] ।
मन्त्राराधनशीलस्तु[५६८] जायते निरुपद्रवः ॥ १३६ ॥
योगाभ्यासरतो नित्यं प्राप्य सिद्धिं[५६९] परं व्रजेत्[५७०] ।

Once (the adept) has resided (there in the sacrificial enclosure) for a night and a day (*ahorātroṣito bhūtvā*), well-controlled, he should sleep alone. Observing a vow of celibacy, (his diet should be) devoid of meat and liquor. (127)

The repetition of mantra (*japya*) generated with (the Vidyā) of thirty-two measures should be performed there. In the pure (light) of dawn, the reciter of mantra should eat a Hero's meal (*vīrabhojya*) (of meat and wine). (128)

Then he should propitiate the sacred seats, prostrating (before them) repeatedly. Thus the reciter of mantra (is) free of obstacles and everything gives (him) success.[185] (129)

He is freed from troubles (including) misfortune, (malevolent) planets, tree spirits (*yakṣa*), goblins (*kūṣmāṇḍa*) and (evil) cave-dwelling spirits (*guhyaka*). (He is protected) in an enemy's violent land and especially when the king is deposed. He acquires wealth and is at ease (even when he is the object of) the violent magic of others such as (incantations inducing) murder (*maraṇa*), expulsion (*uccāṭana*)[186] and the like. (130-131)

He is freed from the mud of sin and (remains as pure as) a clean cloth. By successive union with the sacred seats, he does not become a sinner again. (132)

Even one who is (as powerless) as a corpse gets the things he most desires. Consecrated with that, (one's) daughter becomes a mother (*jīvantavatsā*)[187]. (133)

The man who desires a son gets (many) sons and good fortune[188]. The student acquires knowledge and the man who desires wealth becomes wealthy.[189] (134)

The man who wants a wife gets one proud of her beauty and youth. The man who desires land gets land and he who wants drink, gets drink. (135)

The man who desires wisdom gets wisdom and he who desires the Rule, gets the Rule. He whose habit is to worship with (these) mantras is freed of (all) troubles. He who is constantly dedicated to the practice of (this) Yoga acquires yogic power (*siddhi*) and reaches the supreme (state). (136-137ab)

पादविद्याप्रसङ्गेन[५७१] पीठस्तवप्रकाशितम् ।। १३७ ।।
समस्तव्यस्तप्राप्तिस्तु[५७२] मन्त्रोच्चारणधारणात् ।
अन्वयेऽस्मिन् समस्तं तु स्तवपाठमुदाहृतम्[५७३] ।। १३८ ।।[५७४]

इत्याद्यावतारे महामन्थानभैरवयज्ञे[५७५] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके[५७६] आद्यपीठावतारिते[५७७] कादिभेदे[५७८] पीठस्तवाधिकारे[५७९]
विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे
स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रम–
भाषिते[५८०] विद्याधिकारो[५८१] नामानन्दः ।। १६ ।।

The Hymn to the Sacred Seats has been revealed in terms of sections (of mantras) and as (a series of) Vidyās (*pādavidyāprasaṅgena*). One obtains (everything, both) collectively and individually, by maintaining (one's practice) of reciting (this) mantra. (Thus) all that concerns the recitation of the Hymn in this tradition has been explained. (137cd-138)

This is the (sixteenth) chapter called *Concerning the venerable Hymn to the Sacred Seats*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Two
Part Two

Notes to the
Edition and Translation of
Chapters Eight to Sixteen

Mark S. G. Dyczkowski

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NOTES OF THE SANSKRIT TEXT OF CHAPTER EIGHT

1. च्: श्रीकुब्जिकोवाच; छ्: श्रीवक्रोवाच. All other MSs except ज्: श्रीवक्रा उवाच; KuKh 59:
श्रीकौलीश उवाच 2. Verses 8/1-2a are repeated with minor
variants below in 27/1-2a and 59/1-2a. 3. क्: सिद्धित्वं; ख्: ?; ग्,
घ्, ङ्, छ्, ठ्: सिद्धित्व; घ्, च्, ज्: –त्व 4. ख्: ?; झ्: स्वामी; KuKh 27 सिद्धे (क्, ग्: सिद्ध) उमे
(घ्, छ्: जगत्) स्वामि; KuKh 59: सिद्धे उमे स्वामि. See above, note to 5/40c and also note to
4/38c. 5. घ्, च्, छ्: आज्ञानाथे; KuKh 27 झ्: –नाथो. This is
the vocative singular of the feminine आदिनाथा. Feminines may be formed *ad hoc* by
simply suffixing a final long 'a' to a masculine stem ending in short 'a'. Compare
the word कौलीशा in 8/2a derived from कौलीश–. 6. घ्, च्, छ्: –भवेत्
7 KuKh 27 घ्: कादि; छ्: काहि; झ्: क्रुहि 8. ङ्: सार
9. ङ्: –य 10. KuKh 59 घ्: प्रकटं:
11. All MSs except घ्, छ्, झ्: + ते in KuKh 27. 12. क्, ग्: कौ * शे
13. KuKh 27: पूजा–आगममण्डलम्; KuKh 59: सप्ताविंशद्विविक्रमम्
14. घ्: येण 15. ङ्: –र्ग; च्: –मार्गा 16. ङ्: –वर्त्तत
17. All MSs: मेरुं M → N. 18. घ्, च्, छ्: –ल 19. ठ्: सूक्ष्मं
20. च्, छ्: सुक्ष्मं; ठ्: सूक्ष्मं 21. M → N. See above, note to 7/12d.
22. क्, ख्, ग्, ज्: –क उवाच; घ्, च्, छ्: –कुब्जिकोवाच 23. घ्, च्, छ्: या सा
24. ख्: –नंत; घ्, च्: –नन्तर्; छ्: परापरानन्तर्; ग्, ङ्, ज्: –नंत:
25. All Mss except झ्: मध्यगं 26. All MSs except छ्, ज्, ठ्: तस्येंच्छा
27. ठ्: शताद्धक 28. छ्: तस्योद्वारं
29. घ्, ङ्, च्, छ्: क्रमारुहे; ठ्: +।। ५।।; all other MSs: क्रमारुहेत्
30. See above, note to 4/51a. 31. घ्, ङ्, च्: षट्–; छ्, ज्: षद्विधं
32. See above, note to 1/5b. 33. घ्, छ्, ज्: पांसु– 34. छ्: –र्ण
35. The final *anusvāra* has been dropped for the metre.
36. I take this to be a dual compound and that, as such, it requires a dual
ending. See above, note to 5/46d and cf. 37/50d. 37. IM 7.
38. All MSs: निरारुहेनारुहेऽ जन– 39. ग्: स्नातन 40. छ्: सुशुद्धेतां –. The
instrumentals in this line mark the subject of the gerund कृत्वा. The same subject in
the next line of the following verse is in the nominative. 41. क्: –न्या
42. All MSs: –पादुका: 43. घ्: हैमगोदन–. च्: –द्यौ; छ्: हेमगोदनवस्त्राद्यै
44. घ्, छ्, ठ्: सम्प्रोख्या; all other MSs: सस्त्रोख्या 45. झ्: पूज्यं
46. घ्: कुलागमावार्यो; all other MSs: –माचार्यो 47. IC.
48. All MSs except ख्, ग्, च्, छ्, झ्: तदन्तरम्
49. क्: मेरुचन्–; घ्, च्: मेरुन्मेरुप्रस्तारं; ठ्: मेरुवत्मेरु–. M → N. प्रस्तार– is virtually
always treated as neuter throughout the text.
50. All MSs except झ्: सर्व्वा– 51. M → N. See above, note to 1/2c.
52. घ्: मांतृणां 53. By emending खटिका to खटि– the metre is
set straight. It is possible that खटि was the original reading and that का was added
in the course of the transmission of the text in order to restore the complete form
of this word. However, as this may equally well be an irregularity and all
manuscripts agree on the same reading, it has been retained in the edition. One
wonders whether to emend to नवात्मखटिकां which is both grammatically correct and
fits the metre.

54. The regular form is इष्ट्वा. यष्ट्वा, like the irregular यष्ट– (in 3/86c), is
formed on the analogy of the infinitive of यज्, namely, यष्टुम्. Cf. below 27/48c,
46/117a, 49/53c and 50/12a. 55. All MSs: कर्मारिहो
56. विंशत्य– would be correct by too long for the metre. See above, note to
3/9c and 7/7c. 57. क्, ङ्: क्षत्रं
58. कर्तव्यम्, or the like, is required to complete the syntax.
59. घ्, च्: मंत्रं; छ्: मेत्रं 60. घ्, च्, छ्: तस्यानक्र–. Cf. 1/20b and note.
61. च्, छ्: भोगत्रयोदशा; all other MSs: भागत्रयोदशा
62. All MSs: –स्पष्टा 63. ज्: तिर्यग्भिश्चा–. See above, note to 7/13c.
64. IC. This quarter and the following two lines are missing in MS च्
65. घ्, छ्, ज्, ठ्: चा 66. See above, note to 2/25c.
67. क्: काष्ठकान्; घ्: कोष्कात्ण् कोष्ठकानाम्; छ्: कोट्यकात्; ठ्: कोष्टकानु। कोष्ठकानि would be
correct but too long for the metre. 68. See above, note to 5/64d.
69. See above, note to 7/13c. 70. Missing in MS च्. 71. च्: * * * श्चैव
72a. ग्: पुन 72b. All MSs: नवधस्तद–
73. झ्: –दश:. Below in verse 8/31b we find the word दशाधिकम् in the sense of
the number eleven. This is apparently a variant of the deviant form अधिकदश–
which is a contraction of एकाधिको दश. The form अधिकादश may be construed as
echoing the lengthening of the medial vowel of the common एकादश:. Were it not,
that usage in this text allows for the possibility of suffixing (or prefixing) अधिक–
to tens in the sense of 'plus one', one might simply emend the text here to read ततोऽ
प्येकादश. 74. This line is missing in MSs घ्, च्, and छ् 75. ङ्: –धश्चैति
76. All MSs except ङ्: वारणेकं; झ्: वारुणकं; all other MSs: वारुणेकं
77. All MSs: –क्रम 78. All MSs: मेरुं च 79. See above, note to
5/64d. 80. All MSs: पीठस् 81. घ्, च्, छ्: तदधौ 82. ठ्: –पंचमं
83. ङ्: –तर 84. F→N. ठ्: –देवतांन्यध:
85. ङ्, च्, छ्, ज्: –तात्; ठ्: –धस्तात्. All other MSs: –दशा–
86. All MSs except ठ्: –श: 87. ङ्: –चिञ्चिनीनाथं
88. Note that भेद– is here in its regular masculine form, while in the
majority of cases it is treated as neuter in this text.
89. All MSs: –क्रमोद्धृतम् M → N. 90. All MSs except च्: शेषान्य
91. IM 6 and 7. 92. घ्, ङ्, च्, छ्, ज्, ठ्: –रेखत:
93. ङ्: –रणुलोम–. It appears that the writer has tried to keep as many
numbers as possible in the instrumental plural. Where this fails he uses other
forms and compounds that fit the metre.
94. ङ्: –लुप्त; all other MSs: सविलुप्तं 95. छ्: लिं चरूपञ्
96. ङ्: –षोडश–; all other MSs: एकस्तु षोडशश्चैव. In this context (a group of)
sixteen makes no sense. The second cardinal number has assumed the form of a
numeral to fit the metre. 97. ज्: पंचभि:स्त्रीणि; ठ्: पंचभि: त्रीणि. See above,
note to 1/2c. 98. All MSs: एकमेव 99. छ्: –र
100. All MSs: –रधशक्तिस्तु 101. The vowel between the two elements of
this compound has been lengthened for the metre. 102. All MSs: –सिद्धाश्च
103. All MSs except ज्: –ऋकारश्च. The letters indicated in the following
verses as constituting the *Meruprastāra* have been emended on the basis of the
diagram of the *Meruprastāra* published by Schoterman (1981: 205, fig. 33,

labelled, *Sumeru Gahvara*). A plural ending would be regular Sanskrit here. Cf. 8/29c and see above, note to 5/46d.

104. छ्: ऋ ञ ईकार–; All MSs except च्: ऋम इकार–. Note how the items in this list are sometimes masculine and at other times neuter. Again, copulative compounds are invariably treated as collective although they are not always neuter as grammar demands. Moreover, if they are direct objects of समुद्धरेत् in the
previous line they should be accusatives. 105. ङ्: –श्चै *
106. ङ्: इका– 107. ग्: डटकार–; ठ्: डढ–; all other MSs except
घ्, च्, छ्, ज्: उट–. A plural ending is required here. 108. All MSs except
घ्, च्: सव–. M → N. A dual ending is required here and in the next compound. See
above, note to 5/46d. 109. ख्: –र *; ज्: फ– 110. All MSs: –लम्
111. घ्, च्, छ्, ज्: –र; ठ्: घ–एकार; all other MSs: घ–एकारं
112. झ्: धकार–; ग्: –थव. 113. क्, ख्, ग्, घ्, ङ्, ठ्: –कारणदृढश्चैव
114. Cf. 8/17d. ठ्: ड–उकार– 115. क्: ओड–; ख्, ग्, ङ्, ज्, झ्, ठ्: ओ उ–; च्:
ओकारश् 116. ङ्, च्, छ्, ज, थ्: –र 117. ठ्: ऌ झ ऋ
118. All MSs except घ्, च्, छ्: त्रयोडश: 119. All MSs: समाख्याता
120. All MSs: कथाख्यं 121. All MSs: अध
122. घ्: –निघण्टरोयिता; च्: –नित्यंतरोपिता; all other MSs: –निघण्टरोपिता. Presumably the initial vowel of the last constituent of this compound has been shortened for
the metre. 123. All MSs: –न्ता 124. घ्: –ण
125. च्: अमृजं; all other MSs except घ्, छ्: अनुजं 126. छ्: मदेन्द्रञ्
127. All MSs except ज्, ठ्: रामणो
128. ङ्, ज्: तृकुटी–; ङ्: –मुखं 129. घ्: युंगलो; च्: *(?) युंगलो; all other MSs: पुंगलो
130. The final vowel of this word has been shortened for the metre.
131. घ्, ङ्, छ्, ज्: स्वरातं 132. घ्, च्: महा; छ्: महात्
133. Compare the form of this pseudo dual compound with that found
above, 8/28a. 134. In this case मातरम् can be considered to be a deviant 'neuter' derivation of मातृ rather than the accusative of that word. Cf.
above 5/61c. See also above, note to 5/41b. 135. ठ्: जिह्वकं
136. YKh (1) 34/76c reads this name as: जटाधर–. However, the form जटाहाराम् is found consistantly through this text and जटाधरम् never is. See, for example, 8/53b
8/64b 8/81c 18/33b and 19/45b. 137. ङ्: –की; all other MSs: वासुकिं
138. All MSs: षोड–; च्: –तद्ब्रहं 139. क्: –वर्त
140. घ्, ङ्, झ्: द्विजयन्तिं; ज्: –जपति
141. क्: –रे; All other MSs except झ्: – र 142. छ्: –मञ्
143. घ्, च्: अच 144. ङ्: –व
145. ख्, ग्: –शंख:–; घ्, च्, छ्: –शंखतथा; ङ्: –शख:तथा 146. ङ्: –र
147. All MSs: विस्तरंण् 148. घ्: किचिद्; ठ्: किंचि 149. घ्: शिंहा–; ङ्: सिहा–
150. च्, छ्, ज्: +यां. छ्, ज्: –कां 151. ठ्: वै चात्र
152. च्: अजावामा–. Three other alternative forms of the word अमावस्या are
recorded in lexicons viz. अमावास्या, अमावसी and अमावासी.
153. झ्: साम्प्रतोद्यं; all other MSs: साम्प्रताद्यं 154. च्: –स्यै
155. All MSs except झ्: –योनि. See above, note to 3/18a.
156. See below, 8/54b. 157. घ्, ङ्, च्, छ्, ज्, ठ्: –लोर्द्धेन
158. ग्: भदिनं; all other MSs except घ्, झ्, ठ्: भेदिनं

159. ठ्: –रे 160. ठ्: प्रोक्त
161. ङ्: अनन्तहनुमध्ये च; all other MSs: अनन्तहनुमान्–
162. M → N. 163. क्: आतं; घ्, च्, छ्: आन्त
164. ङ्: षा– 165. क्, च्, छ्, ज्, ठ्: टोर्द्ध–; घ्, ङ्: टोर्द्ध–
166. ठ्: जि 167. All MSs: ह्वजा पत्यं
168. च्, ज्: हयान्तेनार्द्धमण्डितम्; छ्, ठ्: –र्द्धमण्डितं
169. All MSs: वीरबाह्वान्त– 170. ङ्: परमक्षरं IC. 171. ङ्: –तान्ते–
172. ङ्: –रद्धृतं 173. All MSs: –सूर्याभौ
174. क्: कपालेना–; छ्: कपाल–; ठ्: –नोर्द्ध–
175. घ्, ङ्, छ्, ज्, ठ्: सिंहोद्यहनुमान् 176. All MSs: मयासौ
177. ङ्: परं 178. ठ्: –तः IC. Cf. 8/49d.
179. IM 6 → 7. See above, note to 3/12c.
180. घ्: आद्वख्यातं; च्, छ्: आट्टख्यातं 181. Here as in 8/45c धामन् is treated like a
thematic noun for the sake of the metre. Elsewhere, for example, in 8/39b, its
regular non-thematic form is also attested. 182. च्, ठ्: एभानु–, ङ्:
–संगत् 183. All MSs except झ्: भेद्य 184.The regular order of the components of
this compound has been reversed. 185. ङ्: –माशिर–; च्: –सिंहस्य 186. All MSs:
उन्मत्तोर्द्ध 187. ख्: तस्यासेनकमेवीरं; ङ्, च्, छ्, ज्, ठ्: तस्यासे–. IM 5 → 6.
188. ङ्, च्, छ्, ज्, ठ्: –दिनं 189. All MSs except घ्, च्, छ्, ज्: चतुर्दश
190. घ्: –शेस्यने 191. घ्, च्: शिरस्यान्तं
192. The ending of this compound has been dropped for the metre.
193. ठ्: पंचमंदश; all other MSs except च्, छ्: –दश 194. All MSs: षोडस्य
195. छ्, ज्: तद्गतं पुरे; ठ्: तङ्गतं पुर; all other MSs: तङ्गतं पुर
196. All MSs: षोडशा 197. The rest of this line is missing in MS घ्.
198. All MSs: –दश 199. ठ्: तावत्पंच; all other MSs: तावद्यंच
200. The regular form – अष्टादशमम् – would make the fifth syllable long and
the sixth short. Cf. below 23/6b, 29b, 57/80c, and 68/3a.
201. This line is missing in MS घ्. 202. च्, छ्: –शिक–.
203. All MSs: व्यापकः 204. This line is missing in MS घ्.
205. ठ्: चत्वारस् 206. N → M. 207. ठ्: एहिकाभुवि
208. All MSs: –त्रये दानीं 209. ख्: विद्या * ह्वा 210. ङ्, ज्: –नं
211. छ्: –मारतं; all other MSs except घ्, झ्: –शिरमा– 212. घ्: रौद्रस्य
213. ग्: एकान–; घ्, छ्: एकून–; ज्: एकोनविंस. The required inflected ordinal does
not fit the metre. See above, note to 3/9c.
214. All MSs: हय–; ख्: –म * स्थं
215. घ्: षोढान्तेन; all other MSs: षोडान्तेन
216. After this verse, manuscripts घ्, च्, छ् and ज् continue with the words
एतत् भावेष्टितं पुरम् and repeat verses 8/52b-58ab. The final line, equivalent to 8/58cd,
reads: केवलं षोडशाख्यातं उन्मत्तोर्ध्वत्रयोदशम्। After this come lines 8/61ab-62cd. The scribe
of manuscript ज् has put brackets around this repeated portion. ख्, च्, झ्: कपालान्तर्युतं
217. ख्, च्, झ्: कपालान्तर्युतं 218. घ्, छ्: हयाभुज–
219. In MSs घ्, च् and छ्, after एतन्मा– all the verses up to and including 8/72
are missing. They are written in small letters around the margins in manuscript ज्.
220. ज्, झ्: अ – ई 221. ग्: शिरो– 222. ङ्: विंड

223. This is a contraction of the ordinal, as is the case with other numbers
such as द्वाविंशम् that occurs in 8/67a. 224. All MSs: एतत् 225. ग्, ज्: + एषा मूर्ध्नि
स्थिता: 226. ख्, ग्, ङ्, ज्, ठ्: एषा 227. All MSs: आसन– 228. क्, ग्, ज्: –पुरोद्यं
229. All MSs: भशिरेण 230. ज्, ठ्: –साक्रान्तं 231. ठ्: –नुह्यहं
232. क्, ख्, ग्, ङ्: पुटुलस्य; ठ्: पुट्लस्य 233. All MSs except
ङ्, ज्: वासुकिं– 234. ङ्: वर्ण 235. ङ्: मुद्रानामभि–
236. क्, ख्, ग्: –र्थ 237. ङ्: वर्ण
238. ख्: –ईक्षरसं *या; ज्: (?); all other MSs: –ईक्षर– 239. All MSs: एकपद्म–
240. ठ्: परः; All other MSs: पुरः 241. ख्, ङ्: वर्णान्ति–. IM 6 → 7.
242. Cf. above, 8/36c. See also above, note to 5/41b.
243. ज्: –ख्यं 244. ठ्: षट्विंशं
245. घ्: –नासनं All other MSs: –शकम् 246. All MSs: स्मरिते
247. All MSs: देव 248. ख्, ग्, ङ्, च्: भवत्. What is meant here is:
योऽ नेन स्मरते देवं स भवेत्। Although the root स्मृ is usually classed as 1P, it is also
ātmanepadī in the epics. 249. च्: –न?
250. च्, छ्: आज्ञायान्यसनेन; ठ्: आज्ञाया–; all other MSs: आज्ञायात्यसनेन
251. I take thus to be a case of irregular *visarga sandhi*. See above, note to
3/22b. 252. छ्: षट्विधं 253. क्, ख्, ग्: –रे
254. घ्, ङ्, च्, ठ्: यंयोवलोकयन्–; all other MSs: यं योऽ वलोकयेन्–. A nominative
ending has taken the place of the accusative here to save a syllable for the metre,
cf. 7/40. 255. See above, note to 6/201b.
256. छ्: सोपि रि–; ठ्: ?; all other MSs: सोपि निश्चयम्. M → N. See above, note to
3/25d. 257. घ्, च्, छ्: + खगतिश्च न संदेहो अचिरादपि सुन्दर।
एतच्चैतन्यकूटं तु षड्विधं परमेश्वर। 258. See above, note to 7/7c. 259. All MSs:
जपितेष्वपि 260. The forms खेगतिः and खगतिः interchange
throughout this text. 261. The substantive of these adjectives is
missing. I presume it is something like तत्त्वम्.
262. च्: तलिंगश्च तश्च; all other MSs: तल्लिङ्गं च तं. See 1/5d and note. No further
note will be made of the deviant form तम् when it appears again in the place of तत्.
263. All MSs except च्: च वृक्षं. See above, note to 6/10b.
264. छ्: विध्विना; ज्: झ्: विधिणी; all other MSs except घ्, च्: विध्विणी
265. ङ्: तद्योद्यानं; ठ्: ?; all other MSs except च्, छ्, झ्: तस्योद्याणं
266. All MSs: भ– 267. घ्, च्, छ्: –धरादितं; all other MSs: –तं
268. छ्: खारान्तं; all other MSs: खरान्तं 269. ङ्: –र्य
270. क्, ग्, च्: हसान्तेमिति; ख्: हस्तान्तमिति; ङ्, झ्: हस्था–
271. घ्: कांकण; च्, छ्: कोंकण 272. All MSs: सिद्धाः 273. M → N.
274. यया is implicitly meant here. 275. घ्, च्, छ्: तस्यां
276. All MSs: मूर्तिम–; all MSs except च्: –रां
277. M → N. 278. IM 6 → 7.
279. ख्: –कै; ग्: –सकं. See above, note to 7/7c. Cf. above, 8/59a.
280. क्: –वर्ण. M → N. 281. परावर्ताधः – would be correct but does not
fit the metre. 282. DS. Cf. above, 6/153d.
283. घ्, च्: परावर्त्त– 284. घ्, ङ्, छ्: शूलसै–; all other MSs: शूलस्य–
285. क्, ख्, ग्, ङ्, छ्, ज्, ठ्: –तृंश 286. ग्: समुहतं

287. एकवीरादारभ्य would be correct but too short for the metre. Cf. below,
9/13c and 67/21a. 288. All MSs except ङ्, झ्: याव
289. क्, ख्, ग्, छ्: विव्वा. There are two spellings of this name, that is, बिम्बा and
विव्वा. See above, note to 7/30c. 290. See above, note to 3/74b.
291. All MSs: पीठा. N → M. 292. क्, ख्, ग्, ङ्: कुर्यान्तु–; घ्, छ्, ज्, ठ्:
कुर्यातुलोमत:; च्: कुर्यानु–. कुर्यान्नु– is a contraction of कुर्यादनु– made for the metre.
293. IC. 294. Cf. above 295. छ्: परवं *
296. ठ्: ज्वरन्तं 297. घ्, च्, छ्: –रूपिणी
298. क्, ग्, छ्, झ्: वह. तस्य, or the like, is required to complete the syntax.
299. All MSs except झ्: संपूर्णा–. विद्या देवी or the like is intended as the
substantive of this attributive compound. 300. ङ्: एत
301. घ्, च्, छ्: –वक्रोवाच 302. DS. 7/25c, 15/31a and 25/15a.
303. च्, छ्: –मध्ये– 304. घ्, ङ्, च्, छ्, ठ्: –चिद्
305. All MSs: –पञ्चार्णकोद्धरेत् 306. All MSs: –मात्राया
307. क्, घ्, च्, छ्, ज्: महेश्वर्य; च्: महेश्वर्य:
308. See above, note to 3/41c. 309. All other MSs except ठ्: पुरार्छितं
310. घ्: शिखाशेषर–; छ्: शिखाशेषरमाक्रान्तं * 311. छ्, ज्: –समुज्वलं
312. All MSs: इकारा– 313. This line appears again below as
20/25ab. See also note to 7/7d. 314. ग्: –न्त
315. ङ्: अशिरण. The athematic noun शिरस् here and in the following
compound has been thematized. 316. ठ्: शिरोहतं 317. क्, ग्, छ्, ज्, ठ्: वह्नि:
318. घ्, ङ्, च्, छ्, ज्, ठ्: –शां 319. All other MSs except घ्, च्, छ्, ठ्: –पूरये
320. ङ्: –नाच्छ्रय:; छ्, ज्: लक्षैकं–. See above, note to 2/25c.
321. All MSs: –वातं 322. च्, छ्: टासमारूढं 323. घ्: उसि–
324. M → N. 325. घ्, ङ्, छ्, ज्, ठ्: –न्तिकम्
326. All MSs except छ्, ज्, ठ्: ध्ययेद्. A connecting pronoun such as ताम् is
required here by the syntax. 327. छ्: सकृजप्तेन
328. घ्, ङ्, च्, छ्, ज्: –कात्; ठ्: एहिकात् 329. All MSs except
छ्, ज्, ठ्: प्रप्नुयाद् 330. घ्, ङ्, च्, छ्, ज्, ठ्: –गात्
331. घ्, च्, छ्: –ग्य 332. ठ्: * नुजं; all other MSs: या–
333. झ्: ऐलींनरवि; all other MSs: ऐतरनरवि– 334. छ्, ज्, ठ्: –क्रान्तं
335. घ्, ङ्, च्, छ्: दुल्लभं 336. ङ्: –यां 337. च्, छ्: निर्गतं
338. All MSs except ज्, झ्: –कन्तरे
339. All MSs except ठ्: संदेहो. There are four other instances in this text in which, according to the readings in all if not the great majority of the MSs, *visarga* changes to 'o' followed by a hard consonant as it would normally when followed by a short 'a'. There are four other instances, namely 13/145a, 145b (followed by 's' in both cases), 19/41a (followed by 'p') and 32/50c (followed by 't'). But as they all occur between *pādas* and this change is far from regular, I have decided to emend to the regular *sandhi*. Note also that here, as frequently happens, connecting words required to complete the sense and the syntax are missing. Thus नास्त्यत्र संदेह: would make a possible complete statement.
340. झ्: यशे–; घ्: –मध्ये– 341. च्: –तश्च 342. झ्: रठा–
343. All MSs: ओशिरे–; ङ्: –तं 344. All MSs: रक्तं–. Cf. above, 8/100b.
345. ग्: –शमाकाया 346. ङ्, ज्: –जपनात्श्रिय:; च्: –जपनाच्छय:

347. All MSs: यान्ति 348. All MSs: –राधित– 349. च्, छ्: –के
350. ठ्: तत्वे 351. घ्, छ्: गोचते; च्: गोचरे
352. All MSs: श्रिया. 353. घ्: –या 354. ङ्: कुश–. IC.
355. M → N. 356. ङ्: * लक्रमे 357. घ्, छ्: –वा
358. घ्, ङ्, च्, छ्, ज्: –याः 359. M → N. 360. ङ्: –तां; च्, छ्: –ता
361. Note how the final –रि or –री of nouns can sometimes change to –र्य
the gender of which is masculine or neuter. In a few cases, we find the feminine
stem. For example, in 8/118c, गिर्या. Compare the transformation of पुरी to पुर्यः found
throughout this text. 362. See above, note to 2/28b.
363. ङ्: –र्थक 364. छ्: तिस्रपी * ख्यं
365. IC. The instrumental plural occasionally substitutes the nominative or
accusative of cardinal numbers. Cf. 9/5d and 9/15b. 366. च्: –देवस्य
367. I take this to be another case of irregular *visarga sandhi*. See above,
note to 3/22b. 368. घ्, ङ्, च्, छ्, ज्: ओड्डुमेव
369. क्, ग्, घ्: भू– 370. All MSs except ङ्, च्, छ्, ज्: देवदेवेशं
371. ङ्: –न; छ्: क्रर्मार्चनं 372. The syntax here requires some
connecting pronouns, or the like, to link the verbal action of the verb in this and
the previous line. 373. ङ्: –वहितं. IM 6 → 7. पञ्चार्णविद्या– would be
the correct sequence of the units of this compound.
374. घ्: –यो; च्, छ्, ज्: –या 375. ङ्: मोक्षय. Supply तस्य पूजा, or the like, for
the syntax. 376. च्: –ग. M → N. 377. All MSs except
झ्: कर्म– 378. See above, note to 3/10d.
379. ज्, ठ्: –धाः. As in this case, the suffix –धा is commonly used
throughout the text to mean the equivalent of विधः See note to 2/2d.
380. छ्, ज्: –कुल 381. All MSs: -षु
382. See above, 8/112c and note. 383. घ्: –त्वाद्
384. All MSs except क्, ग्: –वन्दिता 385. ङ्: –लक्षणि
386. ग्, घ्, ङ्, च्, छ्, ज्, ठ्: जप्तन्या; all other MSs: जप्तव्या. IC. जप्तव्यानि has been
contracted to the masculine form for the metre. 387. ङ्: साधकन
388. घ्: –गालक्ष– 389. ङ्: जपद्
390. घ्, छ्, ठ्: स्या 391. छ्: खेगतिनात्र
392. M → N. See above, note to 2/27c.
393. घ्: खगतिसार्द्धं; च्: –सार्धं. An irregular compound has been formed between
a noun and prepositional adverb because the required instrumental ending would
disrupt the metre. 394. ख्, ग्, ङ्: लभन्नरः
395. घ्, च्, छ्, ज्: वीरसिद्धिमहा; all MSs: –व्याप्ति 396. M → N.
397. ङ्: अनिमा 398. क्, ख्, ग्, ज्: प्राकाश्यं; ङ्: प्राश्यम्का
399. क्, ग्, ज्: कामती–; घ्: कामगति–; छ्, ज्: –च्छाया. In order to keep to the metre,
an irregular compound has been formed instead of the required *sandhi*. Moreover,
the syntax requires a correlative तत्र.
400. घ्: –स्ताविह; ङ्: –विहि 401. ङ्: लभतेद–; च्: –मरपं 402. च्, छ्: रुद्रा
403. घ्, च्, छ्, ज्: –रा 404. All MSs: क्षमि–
405. शंखिनी has become शंखिन्या to make the seventh syllable long.
406. च्: –पञ्चके– 407. क्, ग्: अत्वयिको
408. ग्: –निमिर्त्यर्थं; छ्: जिह्वे–; all other MSs: –निमित्त्यर्थं

409. छ्: कौलिकात्मा; all other MSs: कौलिकात्सा
410. All MSs: ध्रुवंति. This emendation entails a long fifth syllable.
411. All MSs except झ्: कलकौलास्ति 412. ग्: अन्तथा.
413. ङ्: पञ्चक; च्: –के 414. घ्, च्, छ्, ज्: नाख्यायं
415. This and the following three words are missing in MS ङ्.
416. च्, छ्, ज्: –र

NOTES OF THE TRANSLATION OF CHAPTER EIGHT

1. The word *prastāra* – lit. 'lay out' – might simply be translated as 'grid'. The term is used in this sense in other types of texts as well. Thus, for example, in treatises on musicology the same word denote a grid, diagram or 'graph' (as Lath calls it) on which the notes and *śruti*s are schematically represented. In his work on the *Dattilam*, Lath (1988: 74) explains that: 'The *vṛtti* [commentary] on the *Bṛhaddeśī* speaks of three ways of representing the *śruti* [microtone] and *svara* [note] positions within a *grāma* [scale]. These were known as the three *prastāra*s: (1) the *daṇḍaprastāra* (2) the *vīṇāprastāra* and (3) the *maṇḍalaprastāra* '.

In the case of this and other similar grids, letters of the alphabet are accomodated into its compartments. Mantras are formed by 'extracting' letters from these grids. Mantras are powerful configurations of phonemic energy. The letters from which they are constructed must be charged with the goddess's energy for them to be effective. This is achieved by extracting the letters, as it were, from their original source, which is the goddess herself who is Speech. In this aspect the goddess assumes the form of various configuration of letters that are projected into grids of corresponding shapes. The Kubjikā Tantras, like all other Tantras, can be considered to be treatises on mantra – *mantraśāstra*. In a sense this is *the* subject of the Tantras. Thus the common definition the Tantras supply of what Tantra is makes good sense. A Tantra, 'expounds many matters in conjunction with mantra and yantra.' (*tanoti vipulān arthān yantramantrasamanvitān*) And as yantras are essentially geometric figures into which the mantras and parts thereof representing the sonic forms of the deities are projected and worshipped, yantras are effectively extensions or spatial applications of mantras in space.

Thus the grids from which the mantras of the Kubjikā Tantras are derived are extremely important. Accordingly, Mukundarāja writes in the SamP:

> Now (I will) describe the conventions (found in the) *Manthānabhairavatantra*. There, (amongst them) first of all, comes knowledge of the *prastāra*s and *gahvara*s without which there is no understanding (*saṁgati*) of (the meaning of the) books of the Western Tradition.

atha manthānabhairavatantrasaṁketanirūpaṇam | *tatra prathamataḥ*
prastāragahvaravijñānaṁ vinā paścimāmnāyagranthasaṁgatir nāsti ||

We come across several *prastāras* in the Kubjikā sources. Mukundarāja lists the names of fourteen *prastāra*s and fourteen *gahvara*s. The latter serve the same function as the former, the difference between them appears to be solely in name. Thus we find that the *Meruprastāra* is also called *Merugahvara* (KuKh

51/25-26ab) or just *gahvara* (KMT 7/76b), which Schoterman (1981: 183 ff.) takes to mean *Mālinīgahvara*. Mukundarāja says that there are fourteen of each type, but lists fifteen (Schoterman 1982: 182). The YKh (1) (16/113a) says that there are sixteen *prastāra*s (*prastārāḥ ṣoḍaśa proktā*) but does not name them it also mentions *gahvara*s.

Concerning the *Meruprastāra* Mukundarāja simply says that 'Meru is the Yoni and is a triangle.' (*meru[r] yonis trikoṇa[m]* | fol. 1a). He refers next to another grid, which is probably the *Merugahvara* and says '(A grid) in the form of double-headed drum is also said to be Meru.' (*ḍamaruvad api merur ucyate* | ibid.). He goes on to describe the shapes of some of the other *prastāra*s and *gahvara*s he has mentioned. These are basically the ones whose names themselves indicate their shape. Thus:

> And (the one called) Everywhere Auspicious (*sarvatobhadra*) consists of three and four corners (*śṛṅgaka*). The Grid of the Sword (*khaḍgaprastāra*) has the shape of a sword. The Grid of the Vajra (*vajragahvara*) has the shape of a Vajra. The Grid of the Umbrella (*chatragahvara*) has the shape of an umbrella. (The one called) Wind and others are square. The Six-peaked (*ṣaṭśṛṁgin*) has the form of a mountain with six peaks. The triangle is the Yoni. . . . (ibid. fl. 1a)
>
> *sarvatobhadraś ca trayaś catuḥ śṛṅgakāḥ* | *khaḍgākāraḥ khaḍgaprastāraḥ* | *vajrākāro vajragahvaraḥ [-rāḥ]* | *chatrākāraś [-kāro] chatragahvaraḥ* | *prabhañjanādayaś catuṣ.koṇāḥ* | *ṣaṭśṛṅgī ca ṣaṭśṛṅgavaan nagākāraḥ* | *trikoṇaṁ [trikoṇo] yoniḥ* |

Schoterman supplies diagrams of twenty-four such grids he discovered in a manuscript. The names of many of them coincide with the names of the *prastāra*s and *gahvara*s listed by Mukundarāja, although some do not and some are missing (see Schoterman 1982: 203-209). Not many of these grids are actually put to use in the Kubjikā sources. The KMT refers to the formation of what came to be called the *Meruprastāra*, which the KuKh presents here, but never uses. The ṢSS, on the other hand, makes use of it a great deal in the manner we shall discuss below. It also describes how to draw the *Vajragahvara* but uses it to 'extract' the letters of only one mantra (see Schoterman 1982: 189 ff. with reference to ṢSS 39/49-95). A lengthy section of chapter six of the ŚM (called the 'teaching concerning the limbs and faces of Mālinī and the *prastāra*s') which is not found in the KMT is dedicated to the description of a series of seven *prastāras*. It is introduced as follows:

> O fair lady who is the seed of the letters (*mātṛkā*), there are said to be seven (*prastāras*) (used) here in the *Śrīmata*, (namely): Meru, Gahvara, Vajra, and

Mahāpīṭha, the fourth, Samasaptaka, Cchatra and Triśūlāṣṭaka, and there is again (another form of the) Vajra (*prastāra*), and each one is separate. O goddess, the grid is sevenfold, each marked with its own characteristic.

samasaptaka cchatraṁ [kh: -cchātraṁ] ca triśūlāṣṭakam eva ca I
saptātra [kh: aṣṭau ca] śrīmate proktā mātṛkābījasundari I
merugahvara vajraṁ [g: -śrījraṁ] ca mahāpīṭhaṁ caturthakam I
punaḥ vajraṁ varārohe ekaikaṁ ca [kh: ekaikasya] pṛthak pṛthak I
prastāraṁ saptadhā [kh: cāṣṭadhā] devi [k, g: devī] pṛthak lakṣaṇalakṣitam [kh: -lakṣitā; g: -lakṣiṇaṁ] I ŚM 6/205cd-207

Although the ŚM makes use of each one of these grids in this passage to extract a particular mantra, effectively it uses the *Meruprastāra* described here and just once or twice the *Vajragahvara*. Other grids are used, for example the *Candradvīpaprastāra*, but very rarely. The *Meruprastāra* which is dominant in the Kubjikā Tantras originates in the earlier Trika Tantras. Indeed, as we shall see in detail further ahead, the earliest representation of the *Meruprastāra* in the KMT is derived directly from the one described in the TS. The TS denotes letters in the same way as we find in the Kubjikā Tantras, that is, with reference to the letters around it in the same grid. But this is not the original source of this procedure, as the TS itself tells us (*ekavīravidhānaṁ tu prāg uktam anya āgame* TS 3/132ab = KMT 4/112ab). It is very significant that the grid is drawn in the TS as in the KMT, first of all in order to extract the letters of the Mālinī order of the alphabet. Mālinī is the Supreme Goddess of the Trika. She emerges from the womb – Yoni – of phonemic energies. Kubjikā, in the form of the Vidyā, emerges from it in the same way (see below). Thus the Trika *prastāra* becomes Kubjikā's *prastāra* and we have yet another of many examples of the direct transition from one to the other.

2. Supposedly, one form of Meru is the 'external' mythical mountain. The corresponding inner form of Meru has two aspects. One is gross and the other subtle. The subtle consists of the assembly of fifty deities who govern the phonemic energies of the letters. In this case they are the fifty Bhairavas (also called Rudras, Siddhas or Lipīśvaras – Lords of the Letters). These are listed above in chapter six (14-20) as the fifty Bhairavas in attendance on the goddess in Oḍḍiyāna. The first part of this chapter deals with the 'gross' inner Meru, that is, the Meru made of letters. YKh (1) 16/28ab says of the inner Meru: The great current (*ogha*) of the letters from A to KṢa resides in the Wheel of the deities (*ādikṣāntamahaughaṁ tu devatācakrasaṁsthitam*).

One of the virtually universal cosmological and geographical concepts in India and wherever Indian religions have travelled is that Meru is the mountain that marks the centre of the world. Sanskrit literature and the Buddhist, Jain as well as Hindu sacred texts of many different schools describe this marvellous, sacred mountain. Monier-Williams (1996: 833) supplies one common description of Meru as generally represented in the Purāṇas and Sanskrit literature. He writes:

> [Meru] is said to form the central point of *Jambudvīpa* [South-east Asia]; all the planets revolve round it and it is compared to the cup or seed-vessel of a lotus, the leaves of which are formed by the different *dvīpas* [island-continents]. The river Ganges falls from heaven on its summit, and flows thence to the surrounding worlds in four streams. The regents of the four quarters of the compass occupy the corresponding faces of the mountain, the whole of which consists of gold and gems. Its summit is the residence of Śiva, and a place of meeting of the gods, Ṛ is ṣ, Gandharvas etc. When not regarded as a fabulous mountain, it appears to mean the highland of the Tartary north of the Himālaya.

The following description of Meru in chapter eight of the TĀ is drawn from the SvT (10/121-169). Standing in the centre of the world, it is surrounded by the cities of divine beings located in the eight directions. In the perspective of the teachings of the Kubjikā Tantras, note the identification in this passage of Meru with a Bhairava Liṅga. This 'outer' Meru is an earthly parallel of the 'inner' Meru to which this verse refers. The outer Meru is the male Bhairava Liṅga facing upwards, reminiscent of the Udyānabhairava Liṅga into which the goddess penetrates to meditate. The 'inner' Meru is the female '*yoniliṅga'* that faces downwards:

> Mount Meru rises above the earth to a height of eighty-four thousand leagues and is rooted (in the middle of it) to a depth of sixteen thousand leagues. The width at its base is sixteen thousand leagues and thirty–two thousand at its summit. Made of gold, it is the abode of all the immortals. Its middle, upper and lower parts are, respectively, octagonal, round and square. (Its peak has the round concave shape) of a plate (*śārava*).
>
> That (mountain) is a (veritable) Bhairava Liṅga and its base (*pīṭhikā*) is the earth. All the gods resides there (and so) is an object of constant veneration. (Above it), in the centre, is Brahmā's divine assembly (called Manovatī). (The region) to the north-east is the Crystal Peak (*jyotiṣkaśikhara*) where Śambhu, an aspect of Śrīkaṇṭha, is the lord. Descending fourteen thousand (leagues) below Manovatī, all around Meru, there is a circular terrace (*cakravāṭa*). The gaurdians of the four quarters (reside) here. To the east lies Amaravatī, Indra's city, to the south of which are those of the Apsaras, Siddhas and Sādhyas. To the north is that of the Vinayakas. To the south-east is Tejovatī, the city of Agni, to the west of which are the Viśvadevas, Viśvakarmans and, in due order, those who are their (attendant) retinue.

In the south (is the city of Yama called) Samyaminī to the west of which, in due order, are (the cities) of Mātṛnandā, those of the Rudras who attend on Yama (*tatsādhaka*) and that of the eleven Rudras. In the south-west is Kṛṣṇāṅgārā, to the east of which is that of the Piśācas. Then, successively, (moving clockwise) towards north, (are the cities) of the Rākṣasas, Siddhas and Gandharvas. The city of Varuṇa in the west is called Śuddhavatī, to the south of which is that of the ghosts (*bhūta*). Then, successively, (moving clockwise) towards north are (the cities) of the Vasus and Vidyādharas. To the north-west is Vayu's city, Gandhavatī, to the south of which (reside) the Kinnaras, the goddess Vīṇāsarasvatī, Nārada and Tumburu. (To the north is the city of) Soma, Mahodayā. To the west of that, in due order, are (the cities) of the Guhyas, Kubera, the Karmadevas and (the Yakṣas) who attend (on Kubera). (To the north-east is the city) of Maheśa (i.e. Īśāna), Yaśasvinī, to the west of which is the city of Hari (i.e. Viṣṇu) and, in due order, (moving) south that of Brahma, the Aśvins and Dhanvantari. Thus the main cities on Meru's circular terrace (*cakravāṭa*) are eight while the others between them are said to be twenty-six.

The natives of the sacred land of India (*bhāratvarṣa*) who are devoted to meritorious works (*iṣṭāpūrta*), and those who have worshipped Śiva (even) once in the proper manner, go to mount Meru. TĀ 8/43cd-58ab

3. The Tantra repeatedly teaches that Kubjikā is the embodiment of the divine creative will (*icchā*) of the god that emerges from him to bring about creation. This will is the energy of the Transmental (*unmanī*), the goddess who, as the Yoni, contains within herself the potential universe in the form of the fifty letters, each aspects of her inner bliss (see below 24/8). The text tirelessly repeats, as here, that she 'faces downwards' (e.g. above 8/4), orientated towards and intent upon (*unmukhī*) emanation. The energy of the Transmental (*unmanī*) stands at the interface between the upper transcendental sphere and the lower one of immanence. The latter is where manifestation and the spread of the teachings takes place. The former is where all that is below is contained in a potential seed form within the womb – Yoni – above. These seeds are the letters embedded in the energy of the Transmental as its fifty aspects. By their conjuction and separation, all the mantras are formed through which all the levels of manifestation are generated below, first in their generic form and ultimately as all the particulars that at each level, as the universal nature of these particulars, they contain.

4. Other names for the *Meruprastāra* include Ocean or Ocean of the Yoni which, as the YKh puts it, is the Orginal Part of the Virgin Goddess (*ādyākumārikākhaṇḍa*) within which the Siddhas in the form of the letters reside. As such it is the residence of deities, and so is referred to as a hermitage and is the goddess's *maṇḍala*.

5. The drawing of the *Meruprastāra*, which is going to be described, reproduces the emergence of the goddess as pure will and the Transmental and the deployment of its fifty divine phonemic energies. From that, first of all emerges the mantric form of the goddess as the thirty-two syllable Vidyā in its most complete form with the Five *Praṇavas* as the Full Moon. Thus the goddess emerges in stages to manifest in her fullness as the Vidyā, even as she energizes all the parts of the Meru from the centre which is its peak – Śikhā – where she burns as the Divine Flame – Śikhā – through the energies of the letters and out to the seed-syllables at the corners of her *prastāra* (which also means 'unfolding'). In the following passage, found in both recensions of the *Yogakhaṇḍa* (variants labelled 2), the entire matter unfolded in detail in this and the following four chapters is presented directly and concisely. Thus, by way of introduction, it is quoted here leaving the reader to discover its layers of meaning as he goes through this and the following chapters.

Listen, O Lord, to this secret, the teaching concerning the goddess's (Vidyā of) thirty-two (syllables) (2: the excellent grid of the Vidyā). Beginning with Bha and ending with Ca, this is the excellent lunar means. Your Five *Praṇavas* are at the beginning and they have also emerged at the end. The New Moon is in the middle of the Full Moon and at the end it is said to be the First Lunar Day (*pratipadā*). She is within the three corners of the Three Peaks (*trikūṭa*) and is endowed with the seven sections (of the *Meruprastāra*). She is accompanied by the eight deities (i.e. the Mothers).

She is the Transmental, the straight line who is (drawn) at the beginning (to represent her emergence from Emptiness), and manifest in brief once (her) expansion has been removed. She, the goddess Mātṛkā who begins with A and ends with KṢa, should be placed there in due order. She is said to be the Command of Kukārā. There she is the mistress of the Wheel and the leader of the Siddhas. She has come from the sequence (*krama*) of Meru adorned with the fifty letters. Beginning with Nectar (i.e. the letter A) and ending with the letter Ha, she abides (there) having pervaded Meru (2: the divine Krama beginning with the letter A and ending with the letter KṢa that faces downwards). (9cd-15ab)

[. . .] The letter A is Ādinātha who is above Meru. (Whereas the goddess) resides within the world of the three currents (*trisrotrabhuvana*). Sevenfold (as the sections of the *prastara*), she is present in the Krama. Straight, she is conjoined to the eight parts (which are the Mothers that surround her). On the peak of Kailāsa she is the goddess, the Great Goddess Śikhā. On the peak of Kailāsa (emanate) the rays in the form of letters that have come forth within the imperishable (*akṣara*) series of letters (*akṣara*) from the Womb of Meru (*merubhaga*).

śṛṇu nātha rahasyedaṁ [k: rahasyadaṁ; ṅ: rahasyevaṁ; 2: k: rahasyadaṁ] devyādvātriṁśanirṇayam [2: vidyāprastāramuttamam] || *[2: kh: ?]*
bhakārādicakārāntaṁ [k, kh: -rāṁtā; gh: -cakārātā; ṅ: takārādivakārāntā] saumeyaṁ [k, kh, ṅ: saukaraṁ; gh: sokaraṁ] karaṇottamam [k: karsalamuttamaṁ; kh: kasalamuttamaṁ; gh: kasanamuttamaṁ śubhaṁ; ṅ: kamalamuttamaṁ; 2: karaṇaṁ śubham] | *[2: kh: ?]*
ādau te [ṅ: teḥ] praṇavāḥ [k, kh, gh: praṇavā] pañca [k, gh: yaṁca] ante [k, gh: ate] te 'pi visarpitāḥ [k, kh, gh, ṅ: -tā] ||
amā pūrṇe tu madhyasthā ante pratipadā smṛtā |
śṛṅgatrayatrikūṭasthā [k, gh: śṛṁgatrayaṁtrakūṭasthā.; kh: śṛṁgatrayaṁtrikūṭasthāṁ; ṅ: śṛṅgaṁtrayaṁtrikūṭasthā; 2: k: sṛṅga-; kh: ?] saptakandhasamanvitā [k, kh, gh, ṅ: śikhā devī maheśvarī; 2: kh: saptaskaṁghaisamanvitā] ||
devatāṣṭasamāyuktā ṛjurekhāgragonmanī (k: -tonmanā) | *[This and the following three lines are missing in MSs k, kh, gh and ṅ; 2: kh: ?]*
*vistaraṁ lopayitvā * saṁkṣepeṇa prakāśitā* || *[2: kh: ?]*
*tatra sā mātṛkā devī ādikṣāntām anukramāt [kh: -kramā *?]* |
nyastavyā [kh: ?] ca [kh: ?] prayatnena [kh: ?] śikhā devī maheśvarī ||
kukārājñā [k, gh: -rāṁjñā; 2: kakārā sā (kh: ?)] smṛtā [k, kh, gh: smṛtāṁ] tatra [k: taṁtta; kh: tatta; 2: khañjī] cakreśī siddhanāyikā [k, gh: -nāyīkā; ṅ: siddhi-] |
*sā ca merukramāyātā [ṅ: -kamāyātā] pañcāśākṣarabhūṣitā [kh: paṁcā * * * * * *; 2: -rūpiṇī]* ||
*amṛtādihakārāntā [ṅ: -rāntaṁ; 2: akārādikṣakārāntaṁ (kh: akārādi * *?)] meruṁ [gh: meru; 2: kramaṁ (kh; * *?)] vyāpya [ṅ: āpya; 2: divyaṁ (kh: ?)] vyavasthitā [k, gh: sya-; 2: hyadhomukham]* | *[. . .]*
akāraṁ [k: ākāraṁ; kh: ?] cādināthas tu merūrdhve [k: merūddvai; kh: merūddhai] saṁvyavasthitam |
trisrotabhuvanāntasthā [k: trisrotta-] saptadhā tu krame sthitā ||
*ṛjuś cāṣṭapadair yuktā [k: -yukta; gh: ṛtuścāṣṭapadairyukta; ṅ: rā * ścāṣṭapadairyuktā] merumandiramadhyagā [gh: merumaṁḍala-; ṅ: merumandara-]* |
kailāsaśikharāntasthā śikhā devī maheśvarī || *[k, gh, ṅ:* missing*]*
kailāsaśikharāntasthā [gh: -rātasthā; ṅ: kailāśaśi-] varṇarūpā gabhastayaḥ |
*akṣarākṣarasantāne merubhagād [k, gh: bhargojātād; ṅ: bha * jātād] vinirgatāḥ [ṅ: -tā]* || YKh (1) 16/9cd-15ab, 17-19

The drawing of the *prastāra* and the 'extraction' of the letters thus reproduces the primary moment of creation – the emergence of Deity, the sonic theophany which heralds the dawning of the sixfold Krama – the tradition of the Accomplished One and with it a new world re-generated, filled with the lunar nectar of the goddess's divine energy. Here we are at the origin of all things which is the sphere of the Unborn (*ajacakra*), the core of the goddess's *Saṁvartā Maṇḍala*. As the source of all the teachings that lead back to the Origin, this is the Path of Meru established in the beginning by Dakṣa's Sacrifice (see intro. vol 1, p. 119 ff.). In other words, the *Meruprastāra* is the core of the goddess's *maṇḍala*. From here emerges the goddess, and with her, the Krama.

6. The Western Tradition of the Kubjikā Tantras is the one 'beginning with Kā' because in this Age of Strife (*kaliyiuga*) it originated in Kāmarūpa.

7. The *Ṭīkā* teaches:

> In this way everything is equally all bliss (that has emerged) from the Path of Meru which is the End of the Twelve above the head where the *Saṁvartāmaṇḍala* is located. The Path of Meru is the sacrifice Dakṣa (performed). It should be grasped from the midst of the five verses from the *Ṣaṭsāhasrasaṁhitā* (with which it begins as does the *Kumārikākhaṇḍa*). The same is said there itself:
>
> Meru is said to be the head and the body is the earth. (ṢSS 1/28ab)
>
> Thus Meru is the Wheel called Aja (Unborn). Everything has arisen from there, that is, the collection (of the scriptures) of the western tradition that extends for thousands of millions (of verses).

evaṁ sarvaṁ [kh: sarva] sarvānandasamaṁ merumārgān mastakopari [kh: -māgāt- -rāt] dvādaśāntāt saṁvartāmaṇḍalasthānāt [k kh: savantā-] || *dākṣaṁ [kk: dṛkṣaṁ; k: dṛkṣa] sattraṁ [k kh: rāttaṁ] merumārgaṁ ṣaṭsāhasrāt [k kh: -sāhasryāt] pañcaślokamadhyād [kh: -madhyāt] grāhyam [k, kh: grāhyāt]* | *tathā tatraivoktam meruḥ śiraḥ samuddiṣṭaṁ [kh: samudiṣṭaṁ] śarīraṁ pṛthivī smṛtā* || *evaṁ meruḥ ajākhyaṁ cakram* | *tatrotpannaṁ sarvaṁ lakṣakoṭipramāṇaṁ paścimānvayasya saṁgraham* | (*Ṭīkā* fl. 1a)

8. These are the basic preliminaries. First the worshipper must bathe and purify himself outwardly and inwardly with the appropriate mantras as he would for any rite. The ground is cleaned and covered with a stratum of sacred cow dung and water. It is worshipped with flowers, for here is where the world will be created as the *maṇḍala* etched into the layer of cow dung. Before forming and invoking the deity by drawing her *maṇḍala*, as usual the 'reciter of mantra' worships his teacher and, in this case also, his apprentice (*putraka*). Kaulas normally worship a young virgin girl (Kumārī) and, sometimes along with her, a virgin boy (Kumāra). In the towns and cities in the Kathmandu Valley, for example, where the religion is predominantly Kaula, several Kumārīs are maintained for regular worship in this way, just as idols are in temples.

The YKh (1) enjoins:

The virgin girl (*kumārī*) is the Supreme Goddess; she is a beautiful eight year old girl. The virgin boy is six years old and he is young boy (*vaṭuka*) of divine form. One can also worship an uninitiated (girl); she (should be considered to be) a Śakti in the Krama lineage (*anvaya*). When she enters the Wheel of the Transmission, one should drink wine (*surāsava*) (and eat) meat. Those who do not behave correctly towards a Yoginī, a boy, virgin, the king, teacher, scripture, the supreme Dharma, one's own caste fellow, the country and the Kaulika sacred seat, cannot have Kaulikī Siddhi. Those who, having eliminated the virgin girl and the teacher, steal away the sacred seat of knowledge (*vidyāpīṭha*) (where the scripture is kept and worshipped), their sins are not destroyed nor do they attain Kulakaulikī Siddhi. Knowing this rule (*samaya*) first then one should begin the rite (*karman*).

kumārī sā parā devī aṣṭavarṣā subālikā [k, kh, gh: havākilā] |
kumāraṁ ṣaḍivarṣaṁ [k, kh, gh: ṣarḍi-] tu taṁ vaṭukaṁ divyarūpiṇam ||
adīkṣitāpi [k, gh: adikṣitāpi] pūjyeta eṣā [k, kh, gh: śeṣā] śaktiḥ [k, kh: śakti; gh: śaktiṁ] kramānvaye |
yad viśati [k, kh, gh: viṣati] kramaṁ cakraṁ pānaṁ phalgusurāsavam ||
yoginīṁ [k, kh, gh: goginī] vaṭukaṁ kanyāṁ [k, kh, gh: kaṁnyāṁ] rājānaṁ gurum āgamam |
paraṁ dharmaṁ [k, kh, gh: dharma] svakaṁ jātaṁ deśaṁ pīṭhaṁ tu kaulikam ||
yeṣāṁ [k, kh, gh: teyaṁ] tat [k, kh, gh: taṁt] yan nācāret [k, kh, gh: yatracāre] tu na teṣāṁ siddhikaulikī |
kumārīṁ [k, kh, gh: kumārī] deśikaṁ [kh: + kumārī deśikaṁ] hatvā vidyāpīṭhaṁ haranti ye ||
teṣāṁ pāpakṣayo nāsti [k: nīsti] na siddhiḥ [k, kh, gh: siddhi] kulakaulikī |
tat [k, kh, gh: iti] samayaṁ purā jñātvā paścāt karma samārabhet ||
YKh (1) 4/325-329

9. The word *khaṭikā*, according to Monier-Williams, means chalk. If this is the correct translation the 'chalk' (*khaṭikā*) is presumably the material with which the *Meruprastāra* is drawn. However, it appears from the contexts in which the word is used that it denotes the foundation of the *prastāra*. The term, although not common, does also appear in Tantras of other traditions with this meaning. For example in the JY, a Kālī Mata Tantra, we read:

The Hero who has fashioned the sequence of the lineage is the very form of the *khaṭikā*. One should lay out (*prastaret*) the alphabet (*mātṛkā*) beginning with A and ending with KṢa into that in due order on the earth which is covered with meat and wine and scrubbed with (the powdered bones) of the skeleton of a great (man).

kṛtāvalikramo vīraḥ [k, kh: -ra] khaṭikākāra eva ca |
palālipṛṣṭāṁ vasudhāṁ mahākaṅkālagharṣitām [k: -parṣitām] ||
prastaren mātṛkāṁ tasyām ādikṣāntām anukramāt | JY 2/12/9-10ab

This is the meaning, it seems, in the following rare passage from the Kubjikā *Ambāmatasaṁhitā* in which this word appears:

The grid is the 'heap of sounds' of the letters (laid out there) in alphabetical order (*rāśikrameṇa*). One should write the fifty (letters) there on the *khaṭikā*, the Great Ocean.

rāśikrameṇa [rāsi-] varṇānāṁ prastāraḥ śabdarāśikaḥ [-stvavdarāśikaḥ] |
ālikhet tatra pañcāśa khaṭikāyāṁ [-yā] mahārṇave || AS 5/204

We have seen that the Yoni is occasionally called the Ocean of the Yoni. Here the Great Ocean similarly appears to be a reference to the oceanic source of phonemic energy. This suggests that the *khaṭikā* is the *prastāra* itself. Thus we are told that the extraction of a mantra takes place by means of the *khaṭikā* (*khaṭikādvāra*) (YKh (1) 41/1c) and that it is an 'extraction from the *khaṭikā'* (*khaṭikoddhāra*) (ibid. 41/3c). But this would be a mistake. The *Meruprastara*, we are told further ahead, should be worshipped along with the *khaṭikā* (8/40cd-1), as is clearly the case here. Perhaps we should think that the female triangular *prastāra* rests on the male Navātman, the First Nātha who, outside it, sustains it. It is probably a way of representing the goddess as sitting in the lap of the god (*utsaṅgagaminī*) in union.

10. See note to 7/12.

11. In order to understand the instructions here, we must anticipate what will be said in the following verses concerning the placement of the letters in the compartments of the *Meruprastāra*. Mukundarāja explains:

The letter A is above (in the uppermost compartment). Below that compartment to one side is the letter Ā. In this way, the placement (of the letters) is in an anticlockwise spiral similar (to the coil of) Kuṇḍalinī (*kuṇḍalī*). The letter Ha is in the centre. (Thus) there are forty-nine compartments and forty-nine letters. In order to complete (the full number of) fifty (in terms of both the extra) compartment and letter, there is one (extra) compartment below, (that is) below in the middle. (The letter) KṢa is (located) there. (The presence) of the letter KṢa in the triangle (*ekoṇa*) is not required because it is formed by the conjunction of Ka and Ṣa (and so is not an independent letter).

upari akāras tatkoṣṭhataḥ koṇato 'dhastād ākāraḥ | *evaṁ vāmāvartena kuṇḍalīvad veṣṭanam* | *madhye hakāraḥ* | *ekonapaṁcāśat koṣṭhā ekonapaṁcāśad* *varṇāś ca* ǀ *paṁcāśatpūraṇe 'rthe koṣṭhe varṇe cādhastān madhyato 'dhaś caikaṁ koṣṭhaṁ tatra kṣaḥ* ǀ *ekoṇe* [*ekone*] *kṣakāro nāpekṣyate* ǀ *kaṣasaṁyogenoddhārāt* ǀ

Schoterman (1981: 182) translates the last two sentences as follows: 'The letter KṢa is inside the 49th [square]; it is invisible; by means of combining Ka and ṣa it is raised.' Schoterman has understood the word *ekoṇe* to mean 'inside the 49th [square]'. The word *ekoṇa-* literally means '(something that has) the corners (of the letter) E'. As the letter E is the shape of a downward-facing triangle, *ekoṇe* simply means 'in the triangle'. Moreover, it appears that Schoterman translates *nāpekṣyate* as if it meant *na dṛṣyate,* i.e. 'is not seen' – that is, as he says, 'it is invisible' whereas the correct translation is 'is not required.' This is why he explains that what Mukundarāja means is that 'underneath the central square of the figure (*prastāra* or *gahvara*) one should visualize an additional 50th square, in which the letter KṢa is located. As the central 49th square always contains the letter Ha, it follows that the KṢa should be imagined underneath it.'

Schoterman's forced translation is motivated no doubt by the fact the most of the few drawings of the *Meruprastāra* found in the manuscripts do not include the letter KṢa. But, as Mukundarāja tells us, its presence is not essential. However, if we do wish to represent the letter KṢa, this is done by drawing an additional compartment in the centre below the middle compartment of the last row. And there are examples of drawings of the *meruprastāra* in the manuscripts where this is done, as, for example in the manuscripts of the *Ṭīkā*. Indeed, Schoterman himself reproduces a diagram of the *Meruprastāra* from a manuscript (where it is called *Sumerugahvara*) in which this extra compartment is depicted, placed in the manner just described, with the letter KṢa (wrongly written as *kṣaḥ*) in it.

The *Ṭīkā* (fl. 2b) which, apparently commenting in this place on the ṢSS, that is, on Schoterman's own source, settles the matter thus:

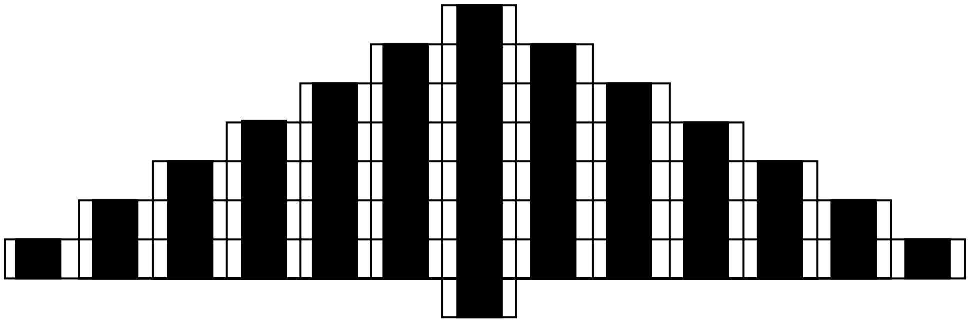
Then below in the eighth row, six (squares) and (then) six (again) should be elided from the right and the left, successively. In this way there is (only) one comparment (left) and that is the fiftieth one. Thus the *Gahvaraprastāra* is completed with fifty compartments.

tathā adhaḥ aṣṭamapaṅktau [kh: -paṁktā] dakṣavāmakrameṇa ṣaṭ ṣaḍ [k kh: ṣaṭ] lopyāḥ [k kh: -pyā] ǀ *tathā koṣṭhakaikaṁ bhavati* ǀ *tat pañcaśatamam iti koṣṭhaka-pañcāśadbhir [k: -śatribhir-; kh: -śatibhiḥ-] gahvaraprastāraṁ siddhyate* ǀ

I do agree that there is a special relationship between the letters Ha and KṢa, we have observed an example already (above 3/35-36ab). Moreover, even though KṢa may well be imagined to be below Ha, underneath the grid (see

8/26cd-27), even so, I take the meaning of Mukundarāja's words literally and understand the prescription in this regard given in this verse accordingly. The grid at this stage thus looks like this:

Diagram 1. The First Formation of the *Meruprastāra*



12. The reader may have noticed, but it is worth noting nonetheless at this point, that the construction of the layout of the *Meruprastāra* is described as if it were an upward-pointing triangle, although, when it is located in the End of the Twelve, it faces downwards. Perhaps this is the implied sense of saying that the first compartment on the peak of Meru is both transcendent – when Meru points upwards, and immanent (*apara*) – when it points down. The realionship between transcendence and immanence is thus understood in quite simple spatial terms. The transcendent is at the supreme, uppermost limit and immanence is below. It is the other – *apara* – in relation to the supreme (*para*) which is entirely 'other' (*para*) and 'beyond' (*para*). The inversion of the triangle from up to down thus represents the inversion of these two polarities. Pointing upwards, the triangle marks the path to the supreme transcendence and thus the ending of all immanent, phenomenal and conditioned being. Pointing downwards, the triangle channels the energies down into immanence – as the presence of that same transcendent, sacred, reality in the spheres of the emanation of its own transcendental being into, and as, every single thing.

13. *Yogapīṭha* here clearly means the topmost square of the upward-pointing *Meruprastāra*. It is the sacred seat of the energy and lord of the letter A. The *Ṭīkā* informs us that Kāmarūpa is the Seat of Yoga and Kāmarūpa is indeed said to be located in the upper corner of the *Meruprastāra* when it faces upwards. But, in other contexts, the *Yogapīṭha* is the whole *Saṁvartāmaṇḍala* as the seat of the scriptures and hence of the entire teachings (see note to KuKh 2/18 and 7/47).

There are four other accounts of the occupants of the *Meruprastāra*. One is found in chapter fifty-one of our text, another is found in YKh (1) (16/18-27), the third is in the AS (14/12cd-26) and the fourth in the ṢSS (34/4ab and commentary). With respect to this account and the one in YKh (1), the rows are listed in the reverse order in chapter fifty-one below as is the case below in 8/22-23. Again, we are told there that Kālāgnirudra – the Rudra of the Fire of Time (corresponding to the conjunct KṢa) – lies at the bottom of the triangle (51/26cd-27ab). According to 51/28cd-29ab, Ciñcinīnātha is at the top of Meru. Here we are told that Maheśvara resides (8/25b) in this place, that is, the *Yogapīṭha*. Perhaps we should understand that this is the peak of Meru. The ṢSS says that the highest of a series of four *Saṁvartāmaṇḍalas* strung along the axis of the body is located above (the commentary says – on) the Cavity of Brahmā at the top of the head (ṢSS 2/5, see long discussion by Schoterman). There it is the triangular *Santānabhuvana* (ibid 1/29). Moreover, the *Yogapīṭha* appears to be another name for *Saṁvartāmaṇḍala* (*visargaṁ ca suṣumṇāyā ādhāraṁ dvādaśāntagam* | *kvacic ca yogapīṭhaṁ tu kvacit saṁvartāmaṇḍalam* | ṢSS 28/15cd-16ab)

The compartments of the *Meruprastāras* have been described here as squares, but this is only for ease of representation. In actual fact each compartment is a Yoni in itself and hence is triangular (see Schoterman 1982: 186 fig. 4). An example of the way this is drawn is found in the beginning of chapter three of the KuKauMa (3/15-20ab) where it is made in order to extract the twelve syllables of Tvaritā's Vidyā. The text explains how to form a triangle within a square. This is the Yoni called Trikhaṇḍā. A series of parallel diagonal lines are drawn within it that cross over one another in such a way as to form forty-nine small triangles. These are also Yonis. Twenty-eight of them face downwards and twenty-one upwards. The letters of the alphabet are then placed in them. The exposition, concludes declaring:

> It is the ocean of scripture (*śāstrārṇavā*), the Yoni that is the first existent (*ādibhūtā)* in the triple universe. She is the source of all the scriptures and main mantras. There is no mantra similar to it, no Tantra that is her equal. He who sees the Yoni drawn with all its seed-syllables achieves Siddhi by (his) devotion to worship and the recitation of mantra.

eṣā [k: eṣāṁ; kh: yathā; ṅ: ekā] śāstrārṇavā [ṅ: śāstrārttavā] yonir ādibhūtā [kh ṅ: yoniḥ ādi-; g: yoge ādipūjā] jagattraye [kh: jagantraye; g ṅ: jagatraye] |
sarveṣāṁ mantramukhyānāṁ śāstrāṇāṁ prabhavātmikā ||
nānayaḥ [kh: tayā; g: nānāyā] sadṛśo [kh: sadṛśi; gh: ?m] mantras [g, ṅ: mantra] tantraṁ naiva [g: naivā] tayā [g gh: nayā; ṅ: mayā] samam |
yaḥ paśyel likhitāṁ [kh: paśyal likhitā; g: paśye likhitā; gh: paśyarl likhitā; ṅ: paśyantikhe] yoniṁ [ṅ: yoni] sarvabījasamanvitām [kh gh(?): sarvavījā-; ṅ: -nvitaṁ] ||
tasyaiva jāyate [gh: jayate] siddhiḥ [g ṅ: siddhi] pūjājapyaparāyaṇāt [k kh gh: -parāyaṇaiḥ; g: pūjājāpya parāyaṇaiḥ; ṅ: -parāyaṇeḥ] | KuKauMa 3/25- 27ab

These interchanging representations are expressions of one of the basic principles of Tantric symbolism, so eloquently expressed by the TS (1/295c): 'everything is of the nature of all things' (*sarvaṁ sarvātmakam*). In other words, the whole is in each part. In this case, each triangle in the Triangle is the entire triangle and the Triangle in the centre of the *Saṁvartāmaṇḍala* – here represented as the *Meruprastāra* – is the whole *maṇḍala*. Another way this principle is exemplified here is the inherent identity of the poles at the extreme ends of the triangle. Ciñcinī, at the apex of the Triangle, is the goddess Saṁvartā in the centre of the *Saṁvartāmaṇḍala,* who is the energy of the fire that burns at the end of the aeons and consumes the worlds. According to YKh (1) (16/18cd) she is Śikhā who is Maheśvarī. Kālāgnirudra – the Rudra of the Fire of Time. – at the other end of the triangle could well be taken to be her consort, just as Maheśvarī of YKh (1) is in relation to Maheśvara of our account. Ciñcinīnātha, who is there according to the AS, which also refers to its occupant as the 'solitary tree' (*ekavṛkṣa*) – no doubt the Tamarind. If so, we find the female pole at the summit and the male pole at the base represented as what is in effect an identity in difference, that is, as fire and its energy. Similarly, the AS (14/14cd) represents the occupant of the apex as a goddess in the company of her consort, although the symbolism there is lunar, not igneous. She is Vakrādevī, the Full Moon (*pūrṇimā*) who is worshipped first with Cakranātha.

The next row consists, according to the text we are examining here, of the Three Siddhas. These are probably Oḍḍīśanātha, Ṣaṣṭhanātha and Mitranātha (see above 2/28 and note). This is confirmed indirectly by the YKh (1), which says that the three beings in this row are the deities of the three lineages (*oli*). The three Siddhas, the founders of the three lineages, may also be their deities. According to chapter fifty-one (line 29ab) below, the three beings in this row are three energies. Perhaps these are Vāmā, Jyeṣṭhā and Raudrī – a triad commonly associated with the goddess's triangle. According to the ṢSS they are the three worlds and where as according to the AS, the three seals (*mudrā*).

The Five Jewels in the next row are five mantras praising the hosts of Yoginīs in the spheres of the worlds of the sky (*gaganaloka*), the wind (*vāyuloka*), fire (*pavanaloka*), the world of mortals (*martyaloka*) and the world of snakes (*nāgaloka*) in the netherworlds. According to YKh (1), the letters in the five compartments of this row are the five worlds corresponding to the five gross elements. Chapter 51 (28cd) says that the five here are Akhaṇḍa and the rest without telling us who they are, while the AS simply says that they are five Siddhas.

Our text goes on to say that the next row consists of the seven Mothers; in chapter 51 they are called Yoginīs. The AS (14/15cd-16), referring to them as the 'seven deities' (*devatā*), lists them as: Brahmāṇī, Maheśvaryā, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, and Īśānyā, and adds that one should worship these seven deities energized with mantric sound (*rāva*). The explanation in the other sources is quite different. According to YKh (1) these seven compartments contain the seven seas, whereas according to the ṢSS, they are the seven sages. Next, our text tells us, come nine deities. Below (8/30ab) this row is called the 'Circle of the Mothers' (*mātṛmaṇḍala*). Groups of nine Mothers, although unusual, are also found. See, for example, chapter ninenteen below. There, the letters in the normal alphabetical order, which make up the body of Śiva as Śabdarāśi, are divided into nine groups each of which is governed by a Mother. Just as the group of eight is formed to make a complete circle with a Mother in each of the primary and secondary directions, the group of nine Mothers is worshipped with a ninth Mother in the centre.

Our other two sources differ here. According to the ṢSS the nine are the nine planets. According to the YKh, there are nine Siddhas in this row. The nine meant here are probably the Nine Nāthas who govern the nine letters of Navātman (see below 51/27cd-28ab). The AS (14/17-18) refers to them as the nine disciples who belong to the transmission of the three sacred seats and lists their names as: 1) Śrīcarya 2) Bherinātha 3) Paṭyarī 4) Bāladeva 5) Śrīcaryādhīśa 6) Goṣṭīśa 7) Gauhanātha 8) Netrīśanātha 9) Krodhanātha.

The account below (51/27cd-28ab) and our text here agree that the next row consists of the eleven Rudras. These, like the seven Mothers, form a very old group. Related to the Vedic storm gods, the Māruts, they appear as a group of eleven in both the Tantras and the Purāṇas. According to the *Vāyupurāṇa* (1/7), Rudra sprang from Brahmā's forehead and then separated himself into a composite figure, half male and half female. The former portion separated again into the eleven Rudras. Regarded as inferior manifestations of Rudra-Śiva, their names, although variously given in different Purāṇas and Tantras, are generally those of Śiva. According to the *Vāyupurāṇa* (ibid), they are Ajaikapāda, Ahirbudhnya, Hara, Nirṛita, Īśvara, Bhuvana, Aṅgaraka, Ardhaketu, Mṛtyu, Sarpa and Kapālin. According to other sources, the Rudras are the children of Kaśyapa and Surabhi or of Brahmā and Surabhi or of Bhūta and Surūpā (Monier-Williams 2000: 883). According to the AS (14/21cd-22) the eleven Rudras are: 1) Śrīkaṇṭha 2) Piṇgala 3) Ananta 4) Aṭṭahāsa 5) Yamantaka 6) Mahārāva 7) Mahākāya 8) Trinetra 9) Amara 10) Akṣaya 11) Vijaya.

Here our text simply says that the last row of thirteen contains thirteen Siddhas. The ṢSS says that they are thirteen worlds. According to the AS (14/24-25) they are thirteen *maṇḍala*s called: 1) Ananta 2) Mahanta 3) Akhaṇḍa 4) Parāpara 5) Aji 6) Jayānanda 7) Sūrya 8) Soma 9) Agni 10) Bhairava 11) Trailokya 12) Ghaṭapūrṇa 13) Śiva.

14. One would expect the diagram to be drawn by the officiant facing east. This is the case, for example, with the drawing of the *Vajragahvara* described in the ṢSS (39/49-95. Concerning the spatial orientation, see ibid. 39/59ab).

However, the only way to make sense of the prescription here is to assume that the diagram is orientated along the north-south axis. Assuming that north is above, the squares that should be removed first, which are on the western side of the grid, are to the left of the observer, on the right side of the triangle. These squares are removed left to right from the top to the bottom rows as described. Thus, one is first travelling down and from left to right. The procedure is reversed on the other side. First, one square is removed from the bottom right-hand corner. Then three from the next row up going from right to left and so on to the top.

This way of describing how this grid is drawn is derived from the procedure outlined in chapter four of the KMT (4/75-80), which is discussed in detail by Schoterman (1981: 183-6). There we read:

> O fair-faced lady, next I will describe the extraction of mantra. One should draw the grid (*gahvara*) on a piece of even ground which is pure and well hidden, smeared with cow dung and covered with heaps of flowers and scent. (It consists of) seven times thirteen parts, of which six should be erased on one side and the same (done on) the other (*dvitīya*) side (of the first row). (Then one less is removed on each side of the following) six (rows) in due order. One, three and five, seven and nine, eleven, ending with thirteen – (thus) fifty less one should be fashioned in accord with the procedure.

Just as the description of how the grid should be drawn in our text is essentially an explanation of how the KMT describes it should be done; the description in the KMT is an expansion of the following one in chapter three of the TS. There we are told that it is a procedure that is already well known to its predecessors, which is probably why the prescription there is so brief:

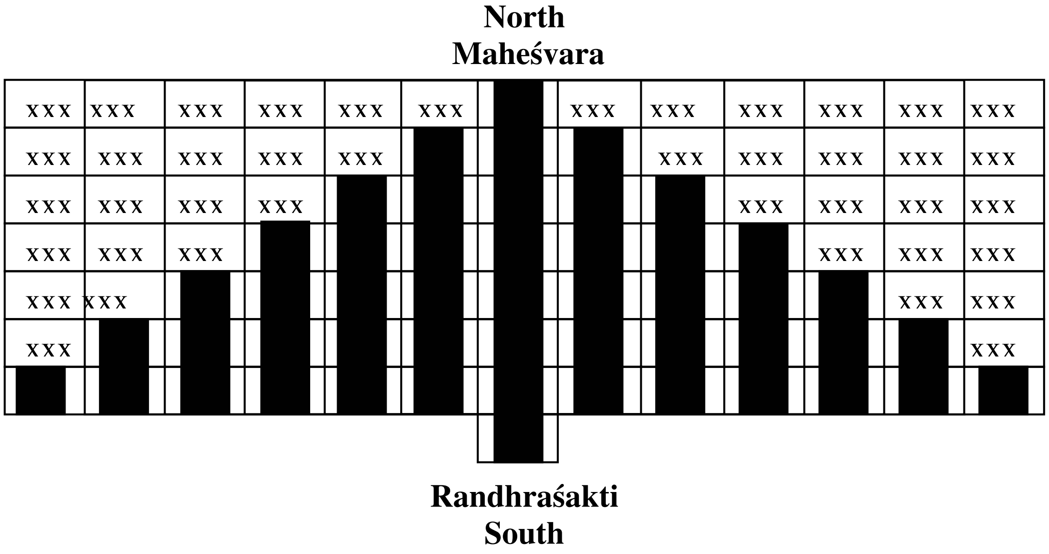
> Having drawn a square enclosure divided into seven parts and then having multiplied them seven times, O beloved, fashion the compartments. (Thus) fifty less one should be fashioned in accord with the procedure.

caturasraṁ puraṁ likhya saptabhāgavikalpitam ।
punaḥ [kh, g: punas] saptaguṇaṁ kṛtvā koṣṭhakān kārayet [k, g: kāravat] priye ॥
pañcāśad unam [k, kh: -śadrunam g: -sadruṇam] ekena kartavyān [KMT: kartavyaṁ] tu yathāvidhi [k, g: -vidhiḥ] । TS 3/99-100ab (= KMT 4/78cd)

The redactor of the KMT, who drew these verses from the TS (see Godriaan and Schoterman 1988: 15-17), not only elucidated this passage, he also added an important feature to the triangle of letters. This was the identification of the starting point (the central corner) with Kāmarūpa and the centre with Oḍḍiyāna. The absence of these seats in the triangle is another indication that they are a primary feature (*pradhāna*), as our text itself tells us (see below 60/70), of the Kubjikā Tantras but are hardly known elsewhere. Worth noting is that the grid is used in the TS and the KMT to extract the letters of the Mālinī order of the alphabet (KMT 4/81-106). The extraction concludes with a few verses extolling Mālinī as the supreme Yoni of all mantras (KMT 4/107-110). Thus Kubjikā, who is Mālinī, is the Yoni generated from the Yoni that is set in the core of her *maṇḍala*. In this, as in many other ways, her energy as the Source – Yoni – of all things is reinforced. At the same time, the Tantra implicitly proclaims its own goddess as the Yoni filled with the sacred seats – a higher, more developed Trika Yoni – which is the source of the original Trika Yoni: Mālinī, who is herself identified with Kubjikā.

15. In this way, we arrive at the following diagram:

Diagram 2. The Second Formation of the *Meruprastāra*



16. When the triangle is located in the End of the Twelve and points downwards, the tip rests on the top of the head where the Cavity of Brahmā is located. Thus, perhaps, the letter A, which is in the first compartment of the *prastāra*, is the Energy of the Cavity. The triangle is explicitly said to be pointing upwards (51/26cd-27ab). Thus, if the Triangle is in the End of the Twelve, the top of it should be at the end of the twelve-finger space above the head, that is, at the end of the End of the Twelve. Above we are told that Maheśvara resides in the first compartment (8/25ab). Perhaps then the Energy of the Cavity is at the end, as the text tells us, and so corresponds not to A but to KṢa and is located in the Cavity of Brahmā on the crown of the head.

17. Concerning the Five Offerings, see above note to 6/13.

18. The account in the *Ṭīkā* of how the letters are placed in their respective compartments adds an important extra dimension to the manner in which the *prastāra* and its contents are conceived. The *prastāra* is, in this perspective, the triangular, intimate part of the Virgin Goddess (*kumārikākhaṇḍa*) demarcated and filled with the energy of her sacred sites. In addition, the corners of the sacred triangle are protected by triads of energies. The *Ṭīkā* explains:

Now the deposition of the letters of that (*prastāra*) is done. 'Kāmarūpa is indeed the letter A . . .' This (refers) to the single compartment located in the front (part of) the diagram. The sacred seat of Kāmarūpa is there and the letter A is just there (in the same place). 'Sound' (*rāva*) in the middle is the leader. 'Sound' is the letter Ha. That is (placed) in the core (*karṇikā*) in the middle compartment. Starting in this way from the eastern direction, moving inwardly progressively in an anticlockwise direction (*vāmāvartana*) in a 'crooked' (i.e. spiral) motion (*kauṭilyākāragati*) until one reaches the middle square of that (*prastāra*) which is the location of the letter Ha; forty-nine (letters) are (deposited in their respective compartments) in this way. Then (comes) the Imperishable (*akṣaya*), that is, the letter KṢa. There is a compartment located in front of the line made of thirteen compartments. The fiftieth letter, the letter KṢa, the Imperishable, is (placed) there. That (letter) destroys all things (*sarvāṁhārakāraka*).

*idānīṁ [kh: idānī] asyaiva [k kh: asyaiva *] varṇanyāsaṁ [k: -nyāse] kriyate* | *kāmarūpa akāro vai* | *ity asya [k:yatya] prastārapūrvadiksthitakoṣṭhakasya ekasya* | *tatra kāmarupīṭham tathā tatraiva akāram* | *rāvaṁ [k kh: rāva] madhye [k kh: madhya] tu nāyakaṁ* | *rāvam [k kh: nāvam] iti hakāram* | *tanmadhyamakoṣṭhake karṇikāyāṁ* | *evaṁ pūrvadiśārabhya [kh: -rabhyo] vāmāvartanābhyantarakrameṇa kauṭilyākāragatyā [kh: kautilyā-] yāvat tanmadhyamakoṣṭhakaṁ [kh: tatmadhya-] hakārasthānaṁ tāvad [k kh: yāvat] ekonapañcāśat [k kh: -śāt] tathā* | *tathākṣayaṁ [k kh: tathākhyaṁ] kṣakāram* | *taṁ trayodaśakoṣṭhakamayīpaṅktau [kh: + ma] agre ekaṁ yat koṣṭhakaṁ sthitaṁ tatrākṣayaṁ kṣakāraṁ pañcāśamaṁ varṇam* | *taṁ sarvasaṁhārakam* | *Ṭīkā* fl. 2b.

Outside this grid (*prastāra*) is a triangle, (the shape of) a waterchestnut. It should be wrapped three times with Māyā, that is, the syllable HRĪṀ. It is because of this that (the grid is) said to be an 'inaccessible place' (*gahana*) or 'abyss' (*gahvara*) (as Māyā is). Then it should be conjoined to three tridents in such a way that there are three tridents (one for each of the) three corners. One should worship the nine energies starting with Vāmā there thus: Vāmā, Jyeṣṭhā and Raudrī of the first trident, Ambikā, Nirodhinī and Nādaśakti of the second trident and Vyāpinī, Samanā and Unmanā (this entry is missing in the MSs) of the third trident in the three corners. Now beginning from the front corner, that is, from the eastern corner, which is the corner of the letter A and the location of the sacred seat of Kāma(rūpa), up to middle compartment, which is the place of the letter Ha, (the letters and sacred seats) are praised.

asya prastārasya bāhye śṛṅgāṭakaṁ trikoṇam [kh: trikoṇaṇaṁ] । tanmāyayā [k: tamayā; kh: tamayāyā] hrīṁkāreṇa tridhā [kh: tṛdhā] veṣṭayet । etasmāt kāraṇād [kh: kāraṇāt] gahanaṁ [k: -ne; kh: -na] tathā [k kh: tadā] gahvaram ucyate [k: -resūcyate] । taṁ punas triśūlatrayabhinnaṁ kārayet yathā koṇatraye [kh: -trayo] triśūlatrayaṁ bhavati । tatra vāmādyāśaktinavakaṁ pūjayet । yathā [kh: yartha] vāmā jyeṣṭhā raudrī iti ekasya triśūlasya । ambikā nirodhinī nādaśaktir iti dvitīyasya triśūlasya । vyāpinī [k kh: vyādhinī] samanā [k kh: samānā] unmanā [k kh: missing] iti tṛtīyasya triśūlasya । iti koṇatraye । idānīm agrakoṇārabhya [kh: -rabhyo] pūrvakoṇāt akārakoṇāt [k kh: akārakarṇa] kāmapīṭhasthānād ārabhya [kh:-dārabhyo] madhyamakoṣṭhakāntaṁ hakārasthānāvadhir yāvat krameṇa vandyate ।

Ṭīkā fl. 2b-3a.

The text goes on to list each compartment successively as the place where a sacred site is located in conjunction with a letter. These places are listed above in 6/212-218 and plotted on map 1 in Dyczkowski 2004: 158. After this, the *Ṭīkā* continues:

(The grid) should be drawn in this way in the order (*gati*) of emanation, that is, by moving around inwardly (within the triangular *Meruprastāra*) in an anticlockwise spiral starting with the first square, which is the location of the letter A, up to the middle square, which is that of the letter Ha. The letter KṢa is below. 'The arising of the vowels and letters . . . '. How do the vowels and letters arise? In accord with the sequence of the sacred seats. Thus the letter A is in Kāmarūpa and the letter Ā is in Vārāṇasī. In this way, the fifty letters should be known in accord with the sequence of the sacred seats. The sacred seats should be worshipped there in the *gahvara*. There are fifty sacred seats. Amongst them, six sacred seats are the essence (of them all). These are Oḍḍiyāna, Jālandhara, Pūrṇagiri, Kāmarūpa, Trisrota and Candra. This is the group of six sacred seats. (It is said):

‘Oḍḍiyāna, Jālandhara, Pūrṇagiri, Kāmarūpa with the three corners.’

Oḍḍiyāna is in the middle. Jālandhara is in the right corner of the *prastāra*. Pūrṇagiri is in the left corner of the *prastāra* and Kāmarūpa in the front corner of the *prastāra*. In this way there are three sacred seats in the three corners, that is, the front, right and left corners. Oḍḍiyāna, the letter Ha, is in the middle. In this way, amongst the group of six sacred seats, the group of four seats is the essence. However, in order to gather them together (*saṁgrahaṇārtha*), the sacred seat of Oḍḍiyāna is in the middle of the three. It is the one root sacred seat and, pervading (the other three), it is Bhairavī. Thus the root seat is the Yoni. (Its) nature being will (*icchārūpa*), the sacred seats have come forth from its presence with three sacred seats, that is, KĀ, PŪ and JĀ in the grid. Oḍḍiyāna is the pervasive (seat) in the middle. For this reason it should always be worshipped as equal in aspect with the three sacred seats.

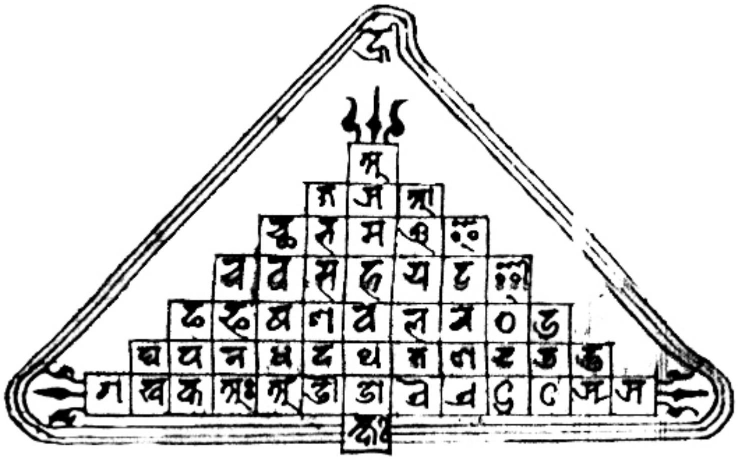
'The condition of pervasion (*vyāpti*) proceeds from the seat Candra.'

These four sacred seats are pervaded, that is, emanated from, the seat Candra, the aforementioned Three-peaked (*trikūṭa*) mountain which is supreme light and bliss (fl. 4b).

evaṁ sṛṣṭigatyā [k: gatyād; kh: -gatyāt] vāmāvartaparibhramaṇagatyā abhyantaragatyā ca pūrvakoṣṭhakādi akārasthānādi madhyamahakārakoṣṭhakāvadhir yāval lekhyaṁ [k: -vadhi yāvallekhya; kh: -vadhiḥ yāvallakhya] | adhaḥ kṣakāram | udayaṁ [k kh: udaya] svaravarṇānām ity ādi | svarāṇāṁ tathā varṇānām udayaṁ katham [k kh: katha] | pīṭhakrameṇa | yathā kāmarūpe [kh: akāma-] akāraṁ vārāṇasyām ākāram | evaṁ [kh: eva + krameṇa] pīṭhakrameṇa jñātavyāḥ pañcāśad [k kh: pañcāśa] varṇāḥ | tatra gahvare pīṭhān [k kh: pīṭho] pūjayet | pañcāśat [k kh: pañcāśa] pīṭhāḥ | tatra madhye pīṭhaṣaṭkaṁ sārabhūtaṁ | yathā oḍḍiyāṇaṁ [k kh: au- -ṇa] jālandharaṁ [k kh: jālāndhara] pūrṇagiriḥ [k kh: -giri] kāmarūpaṁ [k kh: -rūpa] trisrotaṁ [k kh: tisrota] candrapīṭham iti [k kh: -pīṭha iti] pīṭhaṣaṭkam | ojāpūkā [k kh: ū-] tribhiḥ [kh: tṛbhiḥ] śṛṅgaiḥ | iti oḍḍiyāṇam [k kh: auḍḍiyāṇaṁ] madhye | jālandharaṁ [k kh: jālāndharam] prastārasya [k kh: + prastārasya] dakṣiṇakoṇe | pūrṇagiriḥ [k: -giri; kh: pūrṇariri] prastārasya vāmakoṇe [k kh: vāṇa-] | kāmarūpaṁ [k: -rūpa] prastārasyāgrakoṇe | evaṁ śṛṅgatraye pūrvadakṣiṇottarakoṇeṣu [kh: -dakṣiṇauttara-; k kh: -koṇa] pīṭhatrayaṁ | madhye oḍḍiyāṇaṁ [k: oḍiyāṇaṁ] hakāram || evaṁ pīṭhaṣaṭkamadhye [kh: -ṣaṭkaṁ-] pīṭhacatuṣkaṁ sārabhūtaṁ vartate || kin tu teṣāṁ saṁgrahaṇārtham oḍḍiyāṇapīṭham [k kh: -rthaṁ auḍḍi-] trayāṇāṁ madhye bhairavīrūpaṁ vyāpakaṁ mūlapīṭhaṁ bhaved ekam | iti mūlapīṭhaṁ yoniḥ | tatsakāśād [k: -sād] icchārūpāt pīṭhā [k kh: pīṭhāḥ] utpannās tribhiḥ [kh: -stibhiḥ] pīṭhair iti [k kh: pīṭhāḥ iti] kā pū jā prastāre | oḍḍiyāṇaṁ [k: uḍiyāṇaṁ; kh: ūḍḍiyāṇaṁ] madhye vyāpakam | etasmāt kāraṇāt [kh: tāraṇā] tribhiḥ pīṭhaiḥ [k kh: pīṭhāḥ] samāṁśena pūjayen nityaṁ [k kh: - niścayaś] | candrapīṭhād [k kh: -ṭhā] bhaved [kh: bhavet] vyāptiḥ | ity eṣāṁ [k kh: ityeṣā] pīṭhacaturṇāṁ candrapīṭhāt [k: -pīṭha; kh: -pīṭhā] pūrvoktatrikūṭaparvatāt paraprakāśānandarūpād [k kh: paraṁ prakāśamā-] vyāptiḥ sṛṣṭir bhavati [k kh: sṛṣṭi bhavanti] || *Ṭīkā* fl. 4a-5b.

19. The complete *Meruprastāra* with the letters looks like this:

Diagram 3. The *Meruprastāra*



20. A is the only letter in the first row. Ja, Jha, Ā are the three letters that make up the second row. Note that the order in which the letters are listed is as they appear if you read the rows of letters in the *Meruprastāra* from right to left, not left to right. Similarly, in the YKh, the letters are listed in their respective rows from the shorter to the longer rows. There, the three letters in the second row are listed from left to right, i.e. Ā Jha Ja. But this probably a mistake, as the letters in the following rows are listed from right to left. However, assuming that the triangle faces downwards, as we are indeed told that it does, then the letters do appear in this order when reading from left to right.

21. The letters should be placed in the triangle in both the normal forward order of the alphabet and the reverse. These two series represent the dynamics of the entire range of manifestation from the cosmic order, at the most universal level, right down to each individual being. Oscillating between two polarities, all things arise and fall away performing their functions and contributing to the rhythmn and harmony of the One. In the following passage, the two extremes of these movements are variously represented as two complimentary opposites just as they are time and again in ritual and in the universe. In between abides the Absolute, stable and unchanging, free from the opposites. It is without gender. The YKh (1) begins by describing Śrīkaṇṭha. To the right and to the left of him are the opposites, the two series of processes, one leading away from him and the other towards him. There we read:

Emanation is on his left and withdrawal is on his right. The Path of the Gods (*devayāna*) is emanation. (The universe) should be withdrawn by the Path of the Fathers. (When) she is on the Great Path (*mahāyāna*), she protects the auspicious (*śubha*) condition of persistence. She is the power of the five principles and she functions (*gāminī* lit. 'moves') on the three Paths.

Worldly experience (*bhukti*) is emanation, (whereas) withdrawal has liberation as its mark. Emanation brings about the rotation of the Sun as it emanates the troups of gods and demons. (When her) nature is the radiant energy (*tejas*) (of the Sun), she emanates the universe. (When her) nature is the Moon, she withdraws (it). Thus she is called Raudrī who is on the right of Śrīkaṇṭha.

The Path of Emanation is said to begin with the east and ends in the north-east (*īśa*). (When she) bears a fierce form (*raudrarūpa*), (she) withdraws (the direction) beginning with the east and ending with the south-east. Brahmā is emanation (which takes place) in due order (commencing with) Brāhmaṇī. All the deities, Indra and the other (deities of the directions), reside (there) as each limb.

The sixty-four are located there in accord with the division of the sacred seats. One should worship (them) in due order, so that emanation (may take place) in the Kula tradition (*anvaya*). (This is done) within (the parts of the *maṇḍala*) beginning with the Unbroken (Circle i.e. the Point) in accord with the path (of the proper sequence) up to Śrīvṛkṣaka at the end.

It is established in emanation through the forward order (*anuloma*), while withdrawal takes place by the reverse (*viloma*) of that. The Plane of the Neuter (*napuṁsaka* Absolute) is in between emanation and withdrawal.

Following the reverse order one should eliminate (*varjayet*) everything, and worship (it) by means of the forward order. One should not do (this) in (any) other way if one desires the most excellent accomplishment (*siddhi*).

tasya vāme [k: bhave; g: bhāme] bhavet sṛṣṭiḥ [k: sṛṣṭiṁ; g: sṛṣṭi] saṁhāraṁ dakṣiṇe bhavet ||
devayānaṁ bhavet sṛṣṭiḥ [k: sṛṣṭiṁ; g: sṛṣṭi] pitṛyānena saṁharet |
mahāyānagatā sā [g: nāṁ] tu sthitiṁ [k, g: sthitaṁ] pālayate śubhām ||
sā śaktiḥ pañcatattvānāṁ yānatritayagāminī |
yā bhuktiḥ [g: bhukti] sā bhavet [k: bhavat] sṛṣṭiḥ saṁhāraṁ muktilakṣaṇam ||
sūryāvartakarā sṛṣṭir devāsuragaṇān [k g: sṛṣṭi-; k: devānsuragaṇān; g: devānśuraganān] sṛjan [k: missing; g: dvijān] |
tejorūpā sṛjed viśvaṁ [k: viśva] śaśirūpā [k g: śasi-] tu saṁharet ||
raudrī tena samākhyātā śrīkaṇṭhasyaiva [g: sṛkaṇṭhasyaiva] dakṣagā |
pūrvādyaṁ [k g: -dyā] yāvad īśāntaṁ [g: -śānta] sṛṣṭimārgaṁ [k: sṛṣṭidharmāṅgaṁ] prakīrtitam ||
pūrvādy āgneyaparyantaṁ saṁhared [g: saṁharendra] raudrarūpadhṛk [g: rūpadhṛk] |
yo brahmā sa [k g: sā] bhavet [g: bhave] sṛṣṭir [k g: sṛṣṭi] brāhmaṇy anukrameṇa tu [k: ta] ||
indrādidevatāḥ sarve pratyaṅgāṅgena tad vaset |

aṣṭāṣṭakāni [k: aṣṭāṁsakāni] tatra sthāḥ pīṭhabhedena saṁsthitāḥ ||
pūjayet tu krameṇaiva yāvat sṛṣṭiḥ [k g: sṛṣṭi] kulānvaye |
akhaṇḍādiṣu [k: aṣaṁḍādiṣu] mārgeṇa yāvac chrīvṛkṣakāvadhiḥ [k: -dhe; g: -dhi] ||
anulomena sṛṣṭistharh saṁhāraṁ [g: sahāraṁ] tadvilomataḥ |
sṛṣṭisaṁhārayor [g: -yo] madhye] napuṁsakapadaṁ bhavet ||
vilomāt varjayet sarvaṁ anulomena cārcayet |
anyathā naiva kartavyaṁ yadīcchet [k: yadichet] siddhim uttamām ||
YKh (1) 37/13cd-22

Worldly benefits, liberation and the eight accomplishments arise by the forward order. (So, too, the magical acts of) pacification and nourishment, passion, the Śrīkrama and the rest, the offering (*bali*), the rite of adoration (*pūjā*), the wheel, the consecration, the sacred thread, the installation (of an idol) (*pratiṣṭhā*), initiation, marriage, and (other such) observances (*pratīkṣaṇa*) – (all) this should be done by the Path of the Sun. One should avoid the (reverse, that is) the rotation of the Moon.

The magic rites (*kṣudrakarman*) of murder, expulsion, enmity, delusion, paralysis, and the others are in the eastern and south-eastern direction. One should not perform the magic rites performed for someone else (*parakṛtya*). These rites manifest (*sphuranti*) in due order from the east onwards.

[. . .] Such is power that moves within the Six Wheels in the sequence of emanation. O pervasive lord, (this) the sequence in the forward order (*anuloma*) begins with the topknot (*śikhā*) and ends with the pair of feet. The reverse (*viloma*) sequence progresses (*pathyate*) beginning with the feet and ending with the head. Having learned the sequence of emanation to start with, one should then commence the rite of adoration (*pūjā*). One should perform the rite of adoration in the reverse order (*vilomāt*). In the end it is established on my plane (of being). The rite of adoration in the *maṇḍala* is as it is in the body.

anulomāt [k: anulomānya; g: anulomāt pra] prajāyante [k: yajayeta; g: prajāyeta] bhuktimuktyaṣṭasiddhayaḥ [k: -muktāṣṭa-] |
śāntikaṁ pauṣṭikaṁ [g: puṣṭikaṁ] kāmaṁ maṇḍalaṁ [k: maṇḍalīṁ] śrīkramādikam ||
baliḥ [k g: vali] pūjā [k g: pūjāṁ] tathā [g: tayā] cakraṁ abhiṣekaṁ [g: abhikekaṁ] pavitrakam |
pratiṣṭhā ca tathā dīkṣā vivāhaṁ ca pratīkṣaṇā [k g: prati-] ||
ravimārgeṇa [g: -mārgena] kartavyaṁ somāvartaṁ [k: sonāvartta; g: somāvarttā] vivarjayet |
māraṇoccāṭane dveṣe mohane [k: mohana] stambhaneṣu ca ||

ye cānye [g: nānye] kṣudrakarmāṇi pūrvam āgneyagocare [k: pūrvāmāgneyārabhet] ǀ
na kuryāt kṣudrakarmāṇi parakṛtyāni [k: parakṛtyena yāti] vai [g: ve] kvacit [k: missing] ǀǀ *[. . .]*
evaṁ sṛṣṭikrame [k: sṛṣṭiḥ-] śaktiḥ ṣaṭcakrāntaracāriṇī [k: -dhāriṇī; g: -cāciṇī] ǀ
śikhādi pādayugmāntaṁ [k: -pāṭhayugmāntaṁ; g: -pīṭhayugmāntaṁ] anulomakramaṁ [k: anulome-] vibho [g: vibhau] ǀǀ
pādādi yāvat mūrdhāntaṁ vilomaṁ pathyate [k: pacyate] kramam ǀ
ādau [g: ādo] sṛṣṭikramaṁ jñātvā paścāt pūjāṁ [g: pūjā] samārabhet ǀǀ
vilomāt kārayet pūjāṁ ante tiṣṭhati [k: ṣṭivati ; g: ṣṭiñcāti] me pade ǀ
śarīre tu [k g: ṣu] yathā pūjā maṇḍale ca tathā bhavet ǀǀ YKh (1) 37/23-26, 45-47

1. Table of Opposites

	Śrīkaṇṭha	
Forward Order (*anuloma*): East to North-east		Reverse Order (*pratiloma*): East to South-east
Left		Right
Brahmā		Rudra
Sun		Moon
Day		Night
Way of the Gods (*devayāna*)	The Great Way (*mahāyāna*)	Way of the Fathers (*pitṛyāna*)
Emanation	Persistence	Withdrawal
Male	Neuter	Female
Śiva		Raudrī
Worldly Benefits		Liberation
White Rites		Black Rites
From head to feet		From feet to head

22. Other names of this letter are Sky and Hanumān.

23. Possibly, another name for this letter is Tārā.

24. Another name for this letter is Two Heads. Or is Two Heads Pha ?

25. Śakti appears in places to be also the name for the letter Pha.

26. The letter Bha is also called Hara.

27. We find the same code in chapter 26 (43-47) of YKh (1) The passage is not the same, although it is structured in the same way. There, as here, the letters are first projected into the triangular grid of *Meru* and once this is done, the Samayā Vidyā along with the Five *Praṇavas* are extracted from the grid making use of these code names. The variant names listed in YKh (1) are noted in italics. See Appendix 1.

28. The worship of the *prastāra* goes together with the worship of the foundation on which it is drawn. The two were worshipped at the beginning when

the *prastāra* was about to be drawn and they are worshipped again now that the *prastāra* has been completed.

It appears that the chalk with which the *prastāra* is drawn is normally kept and worshipped along with it. Thus reference to the chalk alone implies the *prastāra* itself and so accounts for why the *prastāra* is called *khaṭikā*.

29. *saṁhāreṇa svarūpataḥ* – lit. 'in accord with the nature of withdrawal.'

Now that the *Prastāra* has been constructed, we move on to its application. Letters are identified within the *prastāra* with reference to one another. For example, if the letter Ha is required. It can be located in between as many as eight pairs of letters. Or it may be located with reference solely to the letter above or below it or to either side. In the case of the letter Ha this allows for eight more options, thus making sixteen different ways in which it can be located and hence 'extracted' from the *prastāra*. The letters may be given directly or denoted by code names. The most common set of code names are those of the deities governing the letters of the Śabdarāśi and Mālinī alphabets. The letters may also be denoted by the part of the body onto which they are projected or, as in this case, by an independent set of names. Again, they may be denoted by the location of the macrocosmic counterparts of the compartments. These house deities. They are inner sacred places corresponding to ones in the outside world. The names of these places thus, by extension, become the names of the letters located there.

The *Meruprastāra* is by far the most popular of such grids in the Kubjikā Tantras. Theoretically every mantra could be extracted from it in the way described, just as they could all be extracted from any of the three or four others we find in the texts. Even so, some mantras are especially associated with a particular grid. Thus, for example, the *Vajragahvara* (described in ṢSS 39/49-95) is used to conceal the mantra of Vajrakubjīśvarī (ṢSS 39/96). Accordingly, the grid is described first and then the mantra is extracted from it. The same takes place here. In this case, the first mantra to be extracted is the main Vidyā of the goddess which, as the foremost Vidyā, is especially linked to *Meruprastāra.* This is because this is the Path of Meru, which is the source of the goddess's scripture and, indeed, all her tradition. From here Kukārā Vidyā, that is, the Vidyā of the goddess Kubjikā, comes forth in the form of a garland of thirty-two letters (*vidyā devyā kukārākhyā dvātriṁśākṣaramālinī* | *merumārgād viniṣkrāntā* YKh 16/2abc).

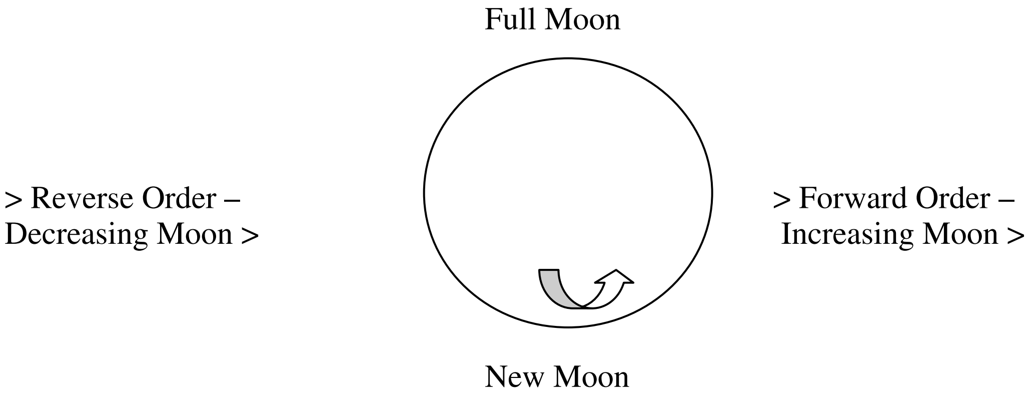
30. One of the greatest powers the initiate acquires by virtue of the Command transmitted to him through initiation is the Gaze of the Lion, which the deity itself possesses. The intensity and energy he puts into scrutinizing the grid to find the correct letters and extract them empowers them outside the goddess Triangle to be as they are within it, that is, full of the energy of the Command.

31. The following section is dedicated to the extraction of the goddess's Vidyā. It is appropriately heralded by the statement that Kubjikā is the Yoginī who governs all the Yoginīs of the letters in the *Meruprastāra*, who reside there in its sacred sites. The next sentence concisely describes her as the goddess of the Moon. Her Vidyā is the Vidyā of the New Moon.

32. The Vidyās of the New and Full Moon form a couple, linked by their common nature as the lunar Vidyā of the goddess. The Vidyā of the New Moon is the root Vidyā recited in the reverse order. The Vidyā of the Full Moon is the root Vidyā recited in the forward order encapsulated by the Five *Praṇavas* at the beginning, recited in the forward order, and at the end, in the reverse order (see below 9/58cd). The Vidyā of the New Moon does not have the energizing *Praṇavas* because, just as it gives energy to the energies of the of the Moon, it energizes itself.

The Vidyā is going to be extracted in the reverse order, which is that of withdrawal (*saṁhāra*). This procedure is equated with the dark lunar fortnight in which the moon progressively decreases. This is the Sequence of the New Moon called Amā, from which is derived the word *amāvasyā* lit. 'the dwelling of Amā'. It is called 'unborn' because although the digit of the New Moon is the source of the other digits and where they are finally aborbed, it is never itself visible. It is therefore never 'born' and, for the same reason, never dies, waxes or wanes. It is the source of life-giving nectar – *amṛta* – which is devoid – *a* – of anything dead – *mṛta*. Accordingly, this energy is thus also called Amarikā – the Immortal.

Diagram 4. The New and the Full Moon



The Vidyā recited in the forward order in accord with the sequence of emanation. This corresponds to the increasing phase of the moon, which is the sequence of the Full Moon. The Vidyā is then recited in the reverse order (8/5). This is the sequence of the New Moon, which is that of withdrawal,

corresponding to the decreasing phase of the moon. In this way the lunar month, the first half of which culminates in the full moon (*śuklapakṣa* – the 'bright fornight') and the second half, which ends with the new moon (*kṛṣṇapakṣa* – the 'dark fortnight'), is complete (see below 9/58cd-59 and 9/62cd–7).
The form of the Vidyā extracted here is:

BHAGAVATI GHORE HSKHPHREṀ ŚRĪKUBJIKE HRĀṀ HRĪṀ HRAUṀ
ṄAÑAṆANAME AGHORĀMUKHI CHRĀṀ CHRĪṀ KIṆI KIṆI VICCE

Concerning the various forms of the Vidyā, see appendix 2.

33. See 10/27.

34. See ibid.

35. Each letter is a being who is located in his / her own city (*pura*) in the grid of fifty letters. In this context, container and contained are identifiable.

36. The goddess who loves all – Sarvakāminī – is the power of the will (*icchā*). This is Māyā whose letter is I.

37. The line 8/60ab is practically the same as 28/4cd.

38. Assuming that the four Siddhas meant here are those who govern the sacred seats, we can tabulate these correspondences as follows:

2. Table of the Four Siddhas of the Goddess's Vidyā

Nasal	Siddha	Sacred Seat	Age
Ṅa	Oḍḍīśanātha	Oḍḍiyāna	Kṛta
Ña	Ṣaṣṭhanātha	Jālandhara	Tretā
Ṇa	Caryānātha	Pūrṇagiri	Dvāpara
Na	Mitranātha	Kāmarūpa	Kali

39. According to the *Ṭīkā* and Newar litugies, Rudra's seed-syllable is, as one would expect, HRŪṀ.

40. The consonant Ma here, and in the extraction of the following syllable stands, apparently, for *anusvāra*. As this is the seed-syllable of Viṣṇu (see *Ṭīkā* MS K fl. 6b), it is sustained by him and so, I suppose, is said to be on his head.

41. These three are the Tongue of Wisdom (*vidyājihvā*) (see above, 8/60cd).

42. There are several problems here. I assume that in this case Śakti means the letter E which, by virtue of its triangular shape represents the Yoni: 'beautiful,' as Abhinava puts it, 'with the fragrance of emission' (*visargāmodasundaram* TĀ 3/95ab). According to the code given above (8/34cd-40ab), Māyā is the letter I, but here I take it to mean Śakti. Why the text says that this syllable is associated with the arising of all the letters may be because E represents the Yoni which contains all the letters. The letter Ka may represent

Kāmarūpa, which is located in the bottom corner of the triangle, and so serves as the path through which the letters emerge out of the triangle into manifest form.

43. According to the KMT (16/71-84), the form or body of the goddess is 'supported by the *maṇḍalas*' (ibid. 16/42a, 16/83c and 16/88c, also 16/86d and 17/12b). There they are said to be twenty-five, and represent the twenty-five consonants from Ka to Ma (see Heilijgers-seleen 1994: 172-6 and 271-2). In this case probably the fifty wheels that serve as the compartments for the letters within the triangle are meant (cf. above 8/3). According to the KRU, the body of the god is made of *maṇḍalas* and that of the goddess of the Vidyā. The union of the two takes place when the Vidyā is projected into the *maṇḍala*. The notion in this case is different. The deities of the letters enter the limbs of the goddess, and thereby unite with her through the centre of the wheels to form a part of the goddess who is the Triangle in which they are located.

44. The following section from 8/71 to 8/80 concerns the twenty-sixth syllable (counting in the reverse order) of the Vidyā. This is the important seed-syllable HSKHPHREṀ. This is the Peak-syllable of Consciousness (*caitanyakūṭa*), also called the Heart of Kubjikā or the One Syllable Vidyā (*ekākṣarī*). See below 9/1-19cd for a detailed treatment.

Ha represents Śiva and Sa, Śakti. Ha, Sa and Kha are the first three letters. The first letter in a long syllable like this one made of conjunct consonants is at the top. The ones that follow are arranged along the vertical axis below it. Thus Kha is 'placed below'.

45. See below 9/3cd-4.

46. At the earliest stage of development of the Kubjikā Tantras, the Liṅga in the centre of the *maṇḍala* is *Vāgbhava*, the seed-syllable AIṀ (see 3/18 and note; also 26/58). This is identified with Kubjikā who is Kaulinī, the embodiment of the Command (3/19 see note to 3/13-14ab) and the teacher of the Krama. Here the seed-syllable is HSKHPHREṀ, which is also identified with the Command (8/80). The Root *Sūtra*, as its name suggests, was probably written in the early period the cult, although probably after the KMT. It extols the seed-syllable AIṀ as the Liṅga. Triangular in shape, the sacred seats are located within it and around it. The following verses assert the presence of the sacred seats in this syllable as well, which thus effectively takes over the attributes of the AIṀ except its shape. The components of the syllable HSKHPHREṀ are arranged along a straight vertical axis, like the branches of a tree. Again, radiant with energy it burns upwards, like the flame of a lamp, towards transcendence. As we shall see in the beginning of the following chapter where this syllable is analysed in detail, the upper part of this syllable, beyond its audible phomenic components, issues out into the energies of Speech that lead to the Transmental and then beyond into the Śāmbhava state. This, the liberated condition, is that of the Skyfarer (*khecara*). Thus this syllable is identified with the Skyfarer (8/75) whose energy is the verbal

form of the gesture (*vācikī mudrā*) of the Wanderer in the Sky of Consciousness (8/80).

Clearly, there is an essential inconsistency here brought about by new developments in the tradition. Perhaps we can reconcile the two views by conceiving the 'straight' syllable HSKHPHREṀ to be the form of the Command (that is, the goddess), when she emerges from the Liṅga. The 'crooked' triangular syllable AIṀ, on the other hand, is the goddess 'bent' within it. In this way both these seed-syllables of the Vidyā can be identified, as they are, with the Liṅga.

47. See note to 6/10-11ab.

48. In the syllable HSKHPHREṀ, the letter after Kha is Pha and Kha comes after Ha and Sa. If we add the missing Kāmarūpa, we get the following correspondences supported by the *Ṭīkā* (MS K fl. 7a and 15a-15b; cf 9/3cd ff. below): 1) Jālandhara – Ra 2) Pūrṇagiri – Pha 3) Koṅkaṇa – Kha 4) Kāmarūpa – Sa 5) Oḍḍiyāna – Ha 6) Tisra – E.

49. Cf. above, 8/55a.

50. The expression *pātya-* (in correct Sanskrit *pātavya-*) literally means 'should be made to fall' which, with reference to a letter amounts to saying 'should be extracted' i.e. selected out of the letters in the *prastāra.*

51. We shall see in chapter eleven (11/12cd-14ab), that each of the thirty-two syllables of the Vidyā corresponds to a goddess. In the same chapter we will see how the syllables are deposited on the body. Unlike the extraction of the syllables, which takes place in the reverse order, the deposition of the Vidyā starts from the top of the head, beginning with the first syllable, and proceeds progressively down in the forward order (11/2-10). The thirty-two places on the body that house the syllables by the same token house the corresponding goddesses, and so are appropriately said to be sacred seats.

52. We have seen that the *prastāra* should be scrutinized with the intensity of a lion's gaze to extract and energize the required letters (above 8/40cd-41). The first of all sacred seats is the Triangle, which contains all the sacred seats. The thirty-two syllable Vidyā is the goddess who governs this seat. Her three gestures are those of the Yoni (*yonimudrā*), Lotus (*padmamudrā*) and the Three Parts (*trikhaṇḍāmudrā*). These three gestures, are aspects of Khecarī Mudrā who is the goddess herself. In their inner form they are flows of vital force in the subtle body that transport the individul soul, leading it into the Transcendental Void with which it merges and so attains the liberated state of Flight. First described extensively in the Trika *Tantrasadbhāva*, they are taken over by the Kubjikā Tantras and incorporated into the teachings of the KMT (chapter six), ṢSS (chapter ten) and ŚM (chapter eight).

53. Anything can be transformed into 'nectar' if this is required in the course a ritual. It need not be food, nor liquid, although more often than not the substance is in fact liquid or solid food. It is a simple and common procedure that

forms a part of virtually all Sanskritic rituals. It is usually done by simply making the Gesture of the Cow (*dhenumudrā*) and repeating the root mantra. For a photograph of Dhenumudrā see ŚŚP I, plate I, 8 – 'Thread together the fingers of the hands. Join the little finger (one hand) to the ring finger (of the other hand) and the middle to the index finger. Such is the Gesture of the Cow, which represents the udder of a cow.' (Bhojadeva quoted by Nirmalamaṇi, ibid. p. 46)

Here the Vidyā is to be transformed into nectar. The process is accordingly more complex and a major procedure. Although no gesture is made in this case, the root mantra – the Vidyā itself with the Five *Praṇavas* – serves to transform the Vidyā into nectar.

The 'most excellent abode' (*puravara*) is the *maṇḍala* that contains the Vidyā of the goddess. The form in which the Vidyā has been enunciated is that of the New Moon. This corresponds to the burning, purifying aspect of the goddess. This Vidyā is uttered first to deplete the forces in the adept that concur to generate and sustain the impurities in his consciousness, which bring about a sense of duality. The following passage explains how this Vidyā is modified to form the one corresponding to the peaceful, emissive aspect of the goddess. This is the Full Moon replete with the nectar that is released from above to bathe the yogi, purified by the previous form of the Vidyā, in its lunar bliss.

54. Cf. 9/58cd-59. See above 5/64 where the Full Moon is said to be full of the sixteen energies and Amā is the seventeenth energy that rains nectar. For the relationship between the Vidyā of the Full and New Moon, see above, n.32.

55. The Five Kaulikī Vidyās are modified 'female' forms of the Five *Praṇavas*. Concerning them and the Five *Praṇavas* in general, see the intro. vol 1, p. 637-653.

56. These five Vidyās are actually modifications of the so-called Kaula form of the Five *Praṇavas*. The Ṭ appears to present the same group as the form of the Five *Praṇavas* that are added to the beginning and end of its version of the Samayā Vidyā to convert it into the Kaula Vidyā. They are: AIṀ HRĪṀ ŚRĪṀ KHPHREṀ and HSRŪAUṀ. These same seed-syllables are extracted again below in the reverse order 24/52 ff. There they are called Śāmbhava *Praṇavas* (24/60).

57. The City is the *maṇḍala*. The first *Praṇava* is AIṀ, commonly known as *Vāgbhava*. The Wick of the Command is a 'plough-shaped' i.e. semi-circular (7/41cd-2ab) and is associated with the Kadamba Tree in the middle of the Triangle. The Kadamba Tree is the Point (*bindu*) which is the Full Moon, and so the Wick of the Command is the Half Moon (*ardhacandra*) within it that symbolizes the New Moon that feeds it with its energy. See below 20/25 where this Vidyā is identified with Parā Vidyā, who is said to be 'the supreme – the mother of the universe'.

58. The Wheel (*cakra)* between the Foundation and the City of Jewels is the Wheel of the Self-supported – *svādhiṣṭhāna*. In the early systems Kuṇḍalinī was not just conceived to be in the lowest centre. She is also located in the navel where the City of Jewels – *maṇipura* – is visualized or, as in this case, in between the two.

59. The fourth letter down from A in the middle column of letters in the *Meruprastāra* is Ha.

60. *Anusvāra* is written AṀ. Clearly, the point above the A is the 'head' of A. *Aśiram* also means Unstruck Sound, as we can see from this reference: 'Above that (Bindu) is the principle of Unstruck Sound, which is the omnipresent 'head of A' (*aśira*) (*tadūrdhve 'nāhataṁ tattvaṁ aśiraṁ sarvatomukham* |

YKh (1) 55/11cd.

61. I understand possession here to be the penetration of the deity into the adept who repeats this syllable, rather than the power to induce demonic possession in others.

62. The Command is the Transmental (*unmanī*) which is at the extremity of this and every seed-syllable as the energy that conjoins with the Śāmbhava plane beyond. Cf. below 9/6.

63. An inner, symbolic explanation of this Vidyā is found below 24/27.

64. The 'plane of the Command' where the fifth and highest *Praṇava* is located is, presumably, the Wheel of the Command (*ājñācakra*). As the perfected adept recites the Five *Praṇavas*, Kuṇḍalinī rises within his subtle body, piercing one Wheel after another. At the highest point of her ascent she reaches the Command of the Transmental. From there he is spontaneously transported to Supreme Principle where he attains perfect and permanent freedom from the troubles and suffering of fettered existence.

65. She is called Kaulinī below 24/60.

66. The Five *Praṇavas* are related to the sacred seats below in 9/20-26ab where the series of Five *Praṇavas* is called the Sequence of the Five Sacred Seats (9/22). See also chapter fifty-four below, which is entirely dedicated to an exposition of the relationship between the Five *Praṇavas* and the sacred seats. For their location in the body, cf. 65/44cd ff., see also intro. vol 1, p. 650 where the correspondences listed in this and parallel sections are presented in a chart.

67. The Five *Praṇavas* are deposited in the places listed in the table (intro. vol 1, p. 649), drawn from 54/1-11 below. *Kṣobha* literally means 'disturbance' or 'arousal'. This is the word used in the Sāṁkhyā school to describe the condition of (the feminine) *Prakṛti* ('(psycho-physical) nature') when it comes in contact with *Puruṣa* – the (male) 'Person'. 'Aroused' or 'disturbed' in this way, the balance within *Prakṛti* is upset which precipitates its self-differentiation into the things of the world. The sexual euphemism is evident and intended. In the Sāmkhya system, this 'arousal' is binding. Whereas, on the contrary, the 'arousal'

of the spiritual energy of Kuṇḍalinī is essential for every aspect of Kaula practice, and hence is liberating. Aroused, the energy of desire (*icchāśakti*) through which the world is created seeks to return to its state of primordial repose. Impelled, the arousal is strengthened at each of the five stations along the upward path running through the axis of the body where a *Praṇava* is located. Like OṀ, the Upaniṣadic *Praṇava*, they are similar to bows that project the arrow of the vital essence of the Self towards its target. At each station there is a wheel within the fivefold wheel that rotates around the axis. In the centre of each Wheel, a *Praṇava* energizes the aspect of the Self that resides there.

68. The Vidyā is the first and original seat of the deity. Repeating the Five *Praṇavas* together in conjunction with the Vidyā is the same as visiting and worshipping the deity in all the five external sacred seats and in the internal, original one. The deity is the goddess of the Full Moon, described below 24/60-61.

69. The Accomplishment of the Heroes is the Supreme Accomplishment (*parāsiddhi*), that is, liberation. Like the Accomplishment of Flight (*khecaratvasiddhi*), the Great Pervasion is a common way of referring to the liberated state. Abhinava equates this condition with that of the definitive experience of the universal activity of consciousness (*ghūrṇi*). This is the ultimate state in a progressive series of states that mark the cessation of false identification with the body and hence the progressive detachment of the living being from it. This condition is one of total detachment from the body and hence freedom from the conditioned 'non-pervasive' state of corporial and mental bondage. Abhinava explains:

> Then, established on the Plane of Truth, (the yogi) intuits that consciousness is all things and he vibrates because vibration (the realisation of the true nature of the eternal cycle of creation and destruction) is said to be the Great Pervasion. The presumption that the Self is what the Self is not and, that being so, the presumption that what is not the Self, that is, the body and the rest, is the Self, is bondage while the cessation (of these notions) is liberation. TĀ 5/104cd-106ab.

Pervasion is not a passive state – just a pure state of Being freed of conditioning ignorance. It is the positive vibrant experience of the perpetual affirmation of Being and Consciousness through everything that comes into being at each moment and every perception that, with it, arises and falls away. The lower is pervaded by the higher that contains it. The lower thus has being as the contents of the higher and so implies its existence by its very Being. In this way the higher and the lower are both present in everything. Every single thing is pervaded by all that is above and below without which it could not exist. The realisation of this pervasive fullness, which is the essential being and consciousness of one's own true nature, takes place when the individual is united with the goddess. Merging in her by her grace, he is blessed with her power and shares in her condition. The model for this union is the one that takes place between a Siddha and a Yoginī. Within the flow of the repetition of the Vidyā, man encounters the Skyfaring Yoginī and unites with her internally, just as Siddhas and Yoginīs unite in the outer world.

70. The adept achieves these things by means of a will that follows the whims of his passion (*kāmagatīcchayā*).

71. Although these powers can be attained in other ways, the attainment of these powers is associated in a special way with the recitation of the Five *Praṇavas* (cf. below 54/13-4ab).

Eight yogic powers or accomplishments (*siddhi*) form a standard group cited together in many treatises on Yoga. These are basically drawn from the Vyāsa's commentary on the *Yogasūtra* (3/45) where they are called 'lordships' (*aiśvarya*). In line with Vyāsa's commentary, the anonymous gloss on Bhāskara's commentary on the *Śivasūtra* provides a standard description of these powers, which is as follows:

> (The yogi) can, by the power of atomicity (*aṇimā*), reduce the size of his limbs at will in an instant and thus, by making (his) body small, enter even atoms. By (the yogic power) of lightness (*laghimā*), the gross body (can) move on the trail of breezes like the tip of a reed. By the (power) of greatness (*mahimā*) (the yogi can) make (his body) big (at will). By (the power of) attainment (*prāpti*) (he can) extend his limbs and so, by the length of the tips of his fingers, touch the moon even while he stands on earth. By the power of wilfulness (*prākāmya*), the elements do not affect (the yogi's) basic state (*rūpa*) either when they emerge (and are present) or are submerged (and are absent) because they cannot obstruct his determined intentions, like water (that remains the same) even when on the ground. By the power of control (*vaśitā*) all beings follow (the yogi's) commands. By (the power of) lordship (*īśitā*) (the yogi can) bring groups of gross elements together or disperse them at will and freely change the nature of the elements as he pleases. (Gloss on commentary of ŚSū 1/22 Dyczkowski 1992: 57-8).

Kashmiri Śaivites explain these powers as aspects of the divine power the yogi acquires through the expansion of consciousness. In this perspective, they are:

The power of atomicity (*aṇimā*) is the power to be aware of one's own presence within all things.

The power of lightness (*laghimā*) is the power to free oneself from the grossness of diversity.
The power of greatness (*mahimā*) is the power to experience the all-pervasion of consciousness.
The power to make oneself heavy at will (*gharimā*) [which has been omitted in the above citation] is the capacity to evolve gross forms out of one's own consciousness.
The power of attainment (*prāpti*) is the capacity to rest within one's own nature.
The power of wilfulness (*prākāmya*) is the power to grasp cosmic diversity.
The power of control (*vaśitvā*) is the power to do whatever one wishes.
The power of lordship (*īśitva*) is the yogi's unbroken (*akhaṇḍita*) freedom. (PTv (KSTS edition) p. 37 fn. 74; cf. MM pp. 126-127)

Note that one of the eight yogic powers is not mentioned in these verses. This is the power to make oneself heavy at will (*gharimā*). Also, the power of control (*vaśitā*) has been replaced in our text by the power of subjugation (*vaśīkaraṇa*). Although the two terms are similar, as are the powers they denote, the latter resonates with the added implied meaning that this is a magical power. One who recites the Five *Praṇavas* acquires not just yogic but also magical powers. Subjugation is one of the so-called Six (magical) Acts (*ṣaṭkarma*), although as an analysis of a large number of texts reveals, they are basically nine. According to Goudriaan (1978: 259), these are as follows: Pacification (*śānti*), Subjugation (*vaśīkaraṇa*), Immobilization (*stambhana*), Sowing Discord (*vidveṣaṇa*), Liquidation (*māraṇa*), Delusion (*mohana*), Attraction (*ākarṣaṇa*) and Acquisition (*puṣṭi*). Concerning the act of Subjugation, see ibid. 310 ff.

Finally, the attainment of the liberated condition, which is the 'immortal abode' and identification with Rudra, is here represented as the eighth and highest yogic power. This conception of liberation as a yogic accomplishment (*siddhi*) is contrary to the view of classical, Patañjali Yoga, which maintains that yogic accomplishments are attainments (*siddhi*) when the yogi emerges from the state of concentration but impediments for him when he is in it and hence obstacles to liberation (*te samādhāv upasargā vyutthāne siddhayaḥ* – YṢū 3/37). Kashmiri Śaivites, on the contrary, support the view generally held in most Tantric traditions, and by implication in the passage we are examining, that liberation is the supreme accomplishment (*parasiddhi*). Similarly, according to the Buddhist *Guhyasamājatantra* (chapter 18). Siddhis are of two kinds. One type is ordinary (*sāmānya*); the example given is the power to make oneself invisible (*antardhāna*). The other type of accomplishment is 'most excellent' (*uttama*). This the Buddhas have declared to be the attainment of Buddhahood.

72. Compare these five Gestures with those said to correspond to the five sacred seats in chapter six above (note to 6/6).

NOTES OF THE SANSKRIT TEXT OF CHAPTER NINE

1. This is one of numerous cases of a hiatus in a compound. See above,
note to 3/77d. 2. घ्, च्, छ्: देव्या

3. Note again how the goddess is addressed, as would be the god, with the
vocative प्रभो. See above, note to 4/38c. 4. घ्, च्, छ्: श्रीवक्रोवाच

5. KuKh 9/2cd, 3cd, 5cd-10cd, 11cd-19ab, = YKh (1) 50/15cd, 16ab,
17ab-22ab, 22cd-30ab. There is only one MS of YKh (1) that contains this
passage. YKh (1): –वक्त्रा 6. All MSs: ज्ञातवामेकं

7. घ्: –र:; YKh (1): तं ज्ञात्वा पूर्वं महेश्वरम्

8. क्, ख्, ग्, ङ्: सिद्धिस्तामा–; घ्, च्: –कर्षर्णय; छ्: सिद्धिस्तामाकर्षर्णय; ज्: सिद्धिस्तामाकर्षणय

9. See above, 8/112a. The following three lines up to 9/5cd are missing in
YKh (1). This line correponds to KuKh 9/3cd = YKh (1) 50/16ab. YKh (1): जालन्धरं
तु प्रथमं पौर्णगिर्यं 10. क्, ख्, ग्, ङ्: –ण 11. ङ्: च * र्थकम्

12. क्, ख्: –षष्टं; ङ्: –मोकारषष्ठ; all other MSs: पीथ– –षष्थं

13. All MSs except ख्, झ्: तिश्रोतनायकम्. The noun is स्रोतस्, so the form derived
from it should be त्रिस्रोतस् but is never so. See above, note to 6/165a.

14. झ्: मालन्यास्ते; all other MSs: सालन्यास्ते

15. All MSs except झ्: –ता 16. Cf. above, 8/112d and below, 9/15b.

17. ङ्: भु 18. झ्: व्यादिशेत्; all other MSs: वि – आदिशेत्

19. All MSs: निरालंवा 20. Cf. 8/112d. YKh (1): षद्भिवक्षामि

21. घ्, च्, छ्, ज् and YKh (1): –विन्दु 22. All MSs: –नाथं

23. क्: –ऊर्द्धं; छ्, ज्: शक्ति– 24. All MSs: तु

25. क्, घ्, ङ्, च्, छ्, ज्: तदूर्द्ध; YKh (1): तस्योर्द्धे 26. ग्: ज्ञया

27. क्: तपो–; all other MSs except ख्, झ्: ततोपरि; YKh (1): कारणा षड्भिरुत्तमा

28. ङ्: सयोगात् 29. क्, ख्, ग्, ङ्: –शान्त्रि. द्वादश is the correct form
here but metrically is too short. The reading is confirmed by YKh (1). See above,
note to 7/9d. 30. M → N. 31. YKh (1) ग्: वक्षामि

32. YKh (1): हृदयेन 33. घ्: –सनं; YKh (1): –सनम्। च. M → N.

34. YKh (1): –पुन्य– 35. YKh (1): रूपत्व

36. ग्: सरङ्गगन–; घ्, ङ्, च्, छ्: सरङ्गगण–; YKh (1) ग्: सरग्रसनसन्निभम्

37. YKh (1): होमाख्यं 38. ग्: ऊर्द्ध

39. YKh (1): तदूर्ध्वे पीठमेकं तु 40. YKh (1): उंकारं 41. YKh (1): मज्जमध्ये

42. YKh (1): –ख्ये 43. YKh (1): ऊर्ध्वे वक्त्र 44. All MSs: ध्याये

45. M → N. 46. ग्, ङ्, ज्: तदूर्द्धे; घ्, च्, छ्: तदूर्द्ध;YKh (1): तदुर्ध्वे

47. क्, ख्: आलोतक–; YKh (1): आलातचक्रसन्निभं

48. छ्, ज्: समभ्यस्य; YKh (1): बिन्दुमेकं समभ्ययै 49. YKh (1): अर्धेन्दु तस्य

50. ङ्: वापरि 51. See above, note to 3/52c.

52. YKh (1) ग्: –त 53. M → N. 54. YKh (1) च

55. The copulative pronoun required here has been omitted.

56. All MSs: हृदयादि; YKh (1): हृदयां तु 57. YKh (1): –भ्या

58. ङ्: मस्तक; YKh (1): च मूर्द्धनि 59. YKh (1) ग्: शनैस्तुञ्च 60. M → N.

61. Cf. 8/112d and 9/5b.

62. All MSs and YKh (1): –व्यापी. The regular feminine accusative singular
– व्योमव्यापिनीम् – is too long for the metre. 63. क्: तदूर्द्ध
64. YKh (1): चतुरंगुल मूर्धनि. चतुरंगुलादूर्ध्वतः would be correct. चत्वारि is the form of
the nominative and accusative neuter. 65. क्: ऊर्द्ध
66. छ्: ओलिदेव्यस्त्रः *; YKh (1): अलिदेव्यास्त्रयः. तिस्रः is the regular feminine of the
nominative of the numeral त्रि. See above, note to 6/55d.
67. छ्, ज्: स्मृता; YKh (1) ग्: स्मृतान्
68. YKh (1): तदूर्ध्वे तु परावस्था 69. All MSs: शतावस्थं. This emendation agrees
with the reading in YKh (1). 70. All MSs: समभ्यस्य; YKh (1): समभ्यस्य
71. ङ्: सर्व 72. This line is missing in MSs घ्, छ् and च्.
73. घ्, च्: शून्यन्ते; YKh (1): द्वादशान्ते
74. All MSs: तु मने; YKh (1): मने 75. क्: कामं; घ्: कोण
76. ङ्: मुच्येति; च्: मुच्यन्ति; all other MSs: मुच्यति. This emendation agrees with
the reading in YKh (1) मुच्येत. See note to 6/130c. 77. ङ्: अथान्या; छ्: अथान्य
78. घ्, च्: –शेषरं 79. ख्: तूष्णिनो; all other MSs: तूष्णिना
80. क्: –र्थ 81. ङ्: खचरं 82. –ठः
83. क्: खफूर–; ग्: खफूरम्रृति; all other MSs: खफरमेति 84. ङ्: नामं; छ्, ज्: नाम
85. क्, ख्: हसर–; ग्, ज्: हसर–ऊ ओपदांकितं; ङ्: सहर–ऊ ओपदांकितं; घ्, च्, छ्: हसर – ऊ –
ओपादाकितं. See note to 3/77d. 86. ङ्: शास्त्रस्मिं
87. क्: –ता; ख्: –रिकां; all other MSs except झ्: स्वावतारितां
88. घ्, ङ्, च्: इकारश्च 89. झ्: ई उ उ; all other MSs: इ उ उ
90. ग्: सजा–. IC. 91. ख्: –ठः 92. क्, ग्, घ्, ङ्, छ्: –वे
93. ग्, घ्, ङ्, च्, छ्, ज्: –र्थ 94. घ्, च्, छ्: स्वरोदये
95. क्, ख्, ग्, ङ्: –ये; घ्, च्, छ्: च तृतीयकं. The rest of this line is missing in MSs
घ् and च्. 96. क्, ग्, ज्: चं
97. This *pāda* is missing in MSs घ्, च् and छ्.
98. घ्, छ्: स्वरोदये च तृतीयकं पञ्चमे तु त्रयोदशम्.
99. ग्, घ्, ङ्, च्, छ्, ज्: पीठा 100. N → M.
101. All MSs except झ्: –का 102. All MSs except झ्: –का
103. ख्, ग्, ङ्: नाय–; घ्, च्, छ्: नायकीहं 104. घ्, च्, छ्: महन्तारिका
105. ख्: अद्वैतोत्कर–; all other MSs except झ्: अद्वैतात्कर– 106. ङ्: विछ–
107. क्: वाध– 108. ख्, ङ्: आ– 109. च्: –रू * णी
110. ख्: सिद्ध्य * 111. All MSs: संपूर्णकरणं
112. One is tempted to emend these last two words to accusatives, but then
emendations would be required in the following line also. 113. क्, ख्: प्रोक्तो
114. ख्, ङ्: –त. M → N. See above, note to 1/5d.
115. All MSs: भगवत्यामतः 116. M → N. See above, note to 1/5d.
117. क्: पर 118. M → N. 119. ङ्: –म
120. As often happens in the Sanskrit of this text, a number in a compound
is in the wrong order. 121. ग्: विष्णुमंवीजं 122. घ्, च्, छ्: रुद्रमुत्तमंण्
रौद्र– would be correct. 123. See above, note to 7/87a.
124. DS. Here the cardinal has replaced the required ordinal. See above,
note to 6/67c. 125. All MSs except क्, झ्: –प्ति
126. ङ्: सस्थिश्च 127. ङ्: –श

128. All MSs: सिद्धिस्तु पञ्चमे 129. The regular form of the ordinal – षोडशे –
does not fit the metre. See above, note to 3/108b.
130. ख्: –संकेत. M → N. See above, note to 1/5d. 131. All MSs: कृत:
132. See above, note to 7/2c. 133. M → N. 134. ख्: धृता
135. ग्, घ्, च्, छ्, ज्: व्युत्क्रमेण; ङ्: व्यत्क्रमेण 136. All MSs: द्वे सिद्धे
137. च्: –ये; all other MSs: –प 138. M → N.
139. All MSs: –करणं; IM 6 → 7. 140. See above, note
to 6/10b. 141. घ्: पुन: पश्चात्; च्, छ्: पुन: पश्चा
142. All MSs: त्रिविध: 143. ङ्: –शुद्धि 144. घ्, च्, छ्: क्रमे
145. The word शक्ति: is declined here and in the next line as if it were
masculine. Other examples are found in 13/15d, 36/59c, 40/143b, 41/53d, 59/6a,
59/70c. See also ṢSS 50/27ab: तद्भावयोगशुद्धस्तु शक्तिना तु सुराधिपे। The analogous deviant
form भक्तिना also appears twice at 30/38c and 58/83c.
146. च्: –कंदुकं; all other MSs: त्रिकंदूकम् 147. छ्: –ना
148. घ्, च्, छ्: यु * 149. All MSs except क्, ख्, छ्, ज्: परा
150. घ्, च्, छ्: तदाभिष्टं 151. घ्: –षं. M → N. See above, note to
1/17c. Cf. below, 13/23a.
152. क्, ख्, ग्, ङ्: विसर्गसहितं; all other MSs: –सहितं
153. च्, छ्, ज्: –वर्ग. M → N. 154. क्: –मा; ख्: कुतस्मा; छ्, ज्: कुतस्तस्मा
155. क्, ख्, ग्, ङ्, छ्, ज्: दपि 156. M → N. 157. क्, ग्: –तो
158. ङ्: –र्घ 159. ङ्: कुत 160. All MSs: –पञ्जर:
161. छ्: –लान् 162. All MSs: –मिह
163. Here is another case of irregular *visarga sandhi* before a vowel. Cf.
9/54ab and see above, note to 3/22b. 164. ग्, ङ्: –सविनाशाय; छ्: –साविनाशाय.
165. All MSs except झ्: –शं 166. ख्, ग्, घ्, च्, छ्, ज्: –तद्व
167. ङ्: वृद्धिं 168. All MSs except ङ्: उदयंतं
169. IM 6 + 7. 170. तस्मात्, or the like, is implied here.
171. क्, ग्: संशत: 172. ङ्: –योग. The word योग is generally
treated as neuter in this text. cf. 9/61c. 173. ख्, ग्, ङ्, च्, ज्: –न
174. ख्, ग्, ङ्, ज्: –मूर्त्ति; घ्, छ्: मूर्त्तिन्; च्: मूर्ती; all other MSs except क्: –मर्ति
175. क्, ख्, ग्, ङ्, च्, ज्: + न साक्षा; घ्, छ्: साक्षा
176. A present tense would be more appropriate here. Cf. 9/64b and see
above, note to 3/14c. 177. ङ्: किचि; all other MSs except क्, झ्: किंचि
178. ङ्: –ध्य; घ्, च्, छ्: हय– 179. ङ्: –प 180. च्: पुरं
181. क्, ग्: तत्रा 182. ग्, च्: वारुणा
183. All MSs except घ्, च्: पूर्ण ग्, ङ्: –नी
184. ग्, ङ्, ज्: चंद्राशुं; छ्: चन्द्राशु. all other MSs: चन्द्रांशु
185. उभौ is used in a compound instead of the required उभय–, to save a
syllable. Cf. below, 9/54a and see above note to 7/49b.
186. जप्ता is the regular form. 187. All MSs except झ्: त
188. Cf. above, 9/46b for this irregular *sandhi*. 189. ङ्: –णं
190. All MSs: विद्या अमावास्या
191. छ्: निग्रहाद्ग्रहे. A dual number is required here. See above, note to 5/46d.
192. All MSs: –प्रत्ययं 193. घ्, च्, छ्: तदितं 194. ङ्: क्षत्र–
195. All MSs: न 196. All MSs except क्, झ्: –न

197. ङ्ः वाक्य–. All MSs: –प्रत्ययः
198. ख्, ग्, ङ्, छ्, ज्ः द्यथा 199. क्, ग्, छ्, ज्ः –क्रमेघ; ख्, ङ्ः ओष्यक्रमेघ; all
other MSs: –क्रमेध्य 200. All MSs: नि 201. See above, note
to 9/19b. 202. All MSs: पन्थादौ
203. च्, छ्ः विलामान्ते। विलोमेनान्ते appears to have been contracted for the metre.
204. च्, छ्, ङ्, ज्ः व 205. पाठ्यम्, or the like, appears to be missing.
206. All MSs: गमागमे 207. क्, ग्ः नास्ति
208. क्, ग्ः –दुचरिता; ख्, ङ्ः सुकृदुचरिता; घ्, च्, ज्ः सकृदुस्चरिता; छ्ः सकृदुस्वरिता
209. Pairs of prepositions such as यदा ... तदा are required to conjoin these
two dependent clauses. 210. ख्ः रुद्राशक्तो; ङ्ः मुद्रां– 211. All MSs:
लभेन्– 212. All MSs: लभेद् 213. क्, ख्, ग्, ङ्ः –स्मिन्न–; घ्ः –स्मिन्वावातरिता, च्, छ्,
ज्ः –स्मिन्वावतारिता 214. See 9/49c. 215. All MSs except
क्, ख्, झ्ः तरु– 216. M → N. 217. घ्, च्, छ्, ज्ः विन्दंति
218. All MSs: दाता 219. All MSs except झ्ः विघ्नं–
220. ङ्ः ष्ठा 221. छ्ः स्थू *
222. Cf. 9/50d 223. ग्, ङ्, छ्, ज्ः य 224. झ्ः क्रमाः
225. All MSs except झ्ः पीठात्. N → M. 226. All MSs: नि
227. All MSs except झ्ः –वाद्यानुलोमतः 228. ज्ः –माच
229. ग्, छ्, ज्ः चकारें *; all other MSs except घ्, च्ः चकारे
230. घ्, च्, छ्, ज्ः –ता, ङ्ः विस्पिता
231. क्, ख्, ग्, ङ्, ज्ः –मध्य; घ्, च्, छ्ः वि * मध्ये
232. See above, note to 3/9c. 233. See above, note to 3/9c.
234. M → N. 235. All MSs: न चास्य 236. M → N.
237. घ्, च्, छ्ः दिपकं 238. क्, ग्ः षट्जातिषु; ख्, ङ्ः षट्जाटिषु. An ablative
is meant here. 239. M → N. 240. All MSs except
झ्ः नमो 241. झ्ः वौषत्; all other MSs except वौषट्
242. क्, ख्ः वषत्; घ्, च्, छ्, ज्ः वषट् 243. घ्, च्, छ्ः फट् * र–
244. छ्ः –मत्र– 245. ङ्ः –त
246. All MSs except घ्, च्, झ्ः तेस्तु
247. ग्ः योगंभ्रंशा; घ्, ज्ः योगंभ्रम्सा; ङ्ः योयंभ्रम्शा; च्, छ्ः योगंभ्रसाहि
248. घ्ः –दि; all other MSs: हि 249. ङ्ः जायन्ते 250. क्, ग्ः –र्णां
251. All MSs: चास्य 252. घ्, च्, छ्, ज्ः पीठं– 253. ङ्ः आज्ञापर–
254. ख्, ङ्ः चतुर्– 255. All MSs except घ्ः –पूर्णाभेद–

NOTES OF THE TRANSLATION OF CHAPTER NINE

1. The goddess is addressed as 'the Lord' repeatedly through our text. See 5/28, 5/40cd, 18/77b, 26/1d, 29/1d, 31/110b, 31/116b, 38/1, 39/20b, 40/1d, 40/110d, 40/112b, 42/49d and 67/48d, and note to Sanskrit KuKh 4/38c.

2. The following passage up to 9/19ab is also found in YKh (1) (KuKh 9/2cd, 3cd, 5cd-10cd, 11cd-19ab, = YKh (1) 49/15cd, 16ab, 17ab-22ab, 22cd-30ab). The entire section in YKh (1) of which this is a portion is called the *Dvādaśaślokasūtra* – the *Sūtra* of Twelve Verses. No mention is made in the KuKh that this is a *sūtra* or part of one, suggesting that the KuKh drew them from YKh (1) or from this fragment of it, possibly when it existed only as separate parts split into independent *sūtras*. There, the portion of these verses end with the following verse omitted here:

Omniscience arises by (this) supreme knowledge alone. These are the Twelve Verses acclaimed as being in the Śāmbhava (state).

paramajñānamātreṇa sarvajñatvaṁ prajāyate ||
ity ete dvādaśa ślokāḥ śāmbhave parikīrtitāḥ | YKh (1) 49/30cd-31ab

The name of the *sūtra* may well have been derived from its original length, but as we have it now it is more than twelve verses long. Other fragments are incorporated in the KuKh, as 11/18 (= YKh (1) 49/1) and 11/21-23ab (= YKh (1) 49/2-4ab). But even if the name of the *sūtra* is not derived from its length it is nonetheless appropriate because, divided into twelve parts, one of the names of the syllable described in this passage is *Dvādaśaśloka*. For the same reason it is also called the Vidyā of Twelve Syllables (*Dvādaśākṣarī* or *Dvādaśākṣarikā*). This seed-syllable has already been briefly discussed in the previous chapter (8/76cd-80ab) as a part of the Samayā Vidyā. Here it is discussed again in greater detail as a seed-syllable in its own right. So, just as we have two presentations here, similarly the *Ṭīkā* deals with this subject twice (both times on fl. 5b). In the first instance this seed-syllable is discussed in the context of the Samayā Vidyā of which it is a part. In the second it is discussed in the context of the Kaulikavidyā which is an expanded, 42-syllable version of the Samayā Vidyā. This seed-syllable is so important that the author of the *Ṭīkā* discusses it a third time (on fl. 14b) after describing Kubjikā's main visualized form, presumably implying that the former is the mantric form of the latter. It is presented there in the context of the *Ṭīka*'s commentary on this section of the *Dvādaśaślokasūtra*.

We know that the *Ṭīkā* is a commentary of the version in YKh (1) because it comments on lines of the text found there that are omitted here. Thus in one place the *Ṭīkā* says that 'this Vidyā is the plane of knowledge of the Siddhas' (*sā* *vidyā siddhānāṁ jñānabhūmikā*). This is clearly a gloss on the line in YKh (1) (49/15ab): 'The one syllable (Vidyā), said to be supreme, is the plane of knowledge of the Siddhas' (*ekākṣarā parā proktā siddhānāṁ jñānabhūmikā*).

The *Ṭīkā* also refers to it the Vidyā of One Syllable *Ekākṣarīvidyā,* just as the syllable OṀ is called *ekākṣarabrahman* in the *Bhagavadgīta*. Other names include the Peak of the Self (*ātmakūṭa* KKh 10/25) and the Peak of Consciousness (*caitanyakūṭa* cf. 24/60. See also YKh (1) which has a section concerning this seed-syllable whose colophon reads: *iti kādibhede caitanyamāhātmyam*). Above (8/76cd-80ab) we are told that this seed-syllable is the Liṅga that burns like the flame of a lamp in the middle of the *maṇḍala*. It is said to be *khecarīmudrā* because the adept achieves flight by repeating it (8/75cd-6ab). According to the commentator Mukundarāja, it is placed in the centre of Kubjikā's Yantra – that is, the *Saṁvartāmaṇḍala,* as the very first verses at the beginning of the ṢSS and the KuKh declare. In the earliest phase of the development of the Kubjikā cult this place of honour belonged exclusively to *Vāgbhava*, that is, AIṀ. In the later tradition this syllabic represention of the goddess Kubjikā as the triangular Yoni continued to be worshipped there and this remains the dominant practice amongst the Newars. Later on this Peak syllable came to represent the Thirty-two syllable Vidyā of the goddess and so is called the Heart of Kubjikā (*kubjikāhṛdaya*) (ṢSS 8/32cd) or just the 'Heart Seed' (*hṛdayabīja*) as it is the 'essence' of her Vidyā. As such the sources affirm that the repetition of the Vidyā without this syllable is fruitless.

But despite the frequent occurrence to this seed-syllable and power attributed to it, its presence in the mantric system of the Kubjikā Tantras is a later development. It is absent in the KMT and the ṢSS says that it is rare (8/32). Moreover, once it has been extracted in the same Tantra, the god says in the following reference that he is revealing it to the goddess 'today', seemingly implying that he is doing so for the first time; the goddess says of it:

According to the Kula method (*kulabheda*), it should be placed in the junctures between the *pada*s of the Vidyā. The Kula form (*kulabheda*) of the Vidyā has (thus) been revealed to you today. O goddess, supreme mistress, you should keep (this) the Heart concealed. Devoid of this, the Vidyā bestows no fruit. (When applied) with all effort, it is the Kula form (*kulabheda*) which is very hard to acquire.

padasandhiṣu dātavyaṁ vidyāyāḥ kulabhedataḥ ||
kulabhedas tu vidyāyās tavādya prakaṭīkṛtaḥ |
gopanīyaṁ [k kh: -yas] tvayā devi hṛdayaṁ parameśvari [k kh: pā-] ||
anena rahitā vidyā bhavate na phalapradā |
bhavet sarvaprayatnena kulabhedaḥ [k kh: -bheda] sudurlabhaḥ || ṢSS 8/32cd-34

This seed-syllable replaces the seventh syllable (i.e. '*śrī*' in '*śrīkubjikāyai*') of the version of the goddess's Vidyā extracted in the ŚM (9/5-31) (see below, appendix 2). There we are also told that this change is essential in order to produce the Kaula form of the Vidyā, which is the effective one:

O beloved, this Peak syllable which is the seventh (syllable) of the Vidyā (i.e. HSKHPHREṀ) incorporates the letter Ra. It should be added (to the Vidyā) when '*śrī*' has been elided. It is my Kaulika life. Otherwise, O goddess, the rays (of energy of the Vidyā) are averse to the one who adds (anything else) instead, for it is said to be the repository (of the Vidyā's energy) (*bhaṇḍāra*), the (very) essence (of all Vidyās) in the Yoginīkula.

rephasaham [g: rapha-] idaṁ kūṭaṁ vidyāsaptamakaṁ priye |
śrīlope sanniyoktavyaṁ jīvitaṁ kaulikaṁ mama [kh: mataṁ] ||
anyathā yo daded [k: vaded] devi vidviṣṭaḥ [kh: savidviṣṭo; g: vidviṣṭo] sa [kh: missing] marīcibhiḥ |
yasmād [kh: -t] bhāṇḍāram ity uktaṁ [k, kh: uktā] sarvasvaṁ [k: sarvasaṁ] yoginīkule || ŚM 9/32-33

This, it seems, is the first step towards incorporating this seed-syllable into the main Vidyā of the goddess where in most subsequent versions it finds a place. Note that we are told in both references that this is the Kula type (*kulabheda*) of the Vidyā. Does this mean that the other type, i.e. the Tantric type (*tantrabheda*), is AIṀ?

The reason why this seed-syllable is considered to be so important is because it is the 'plane of knowledge' of fully accomplished yogis. In other words, the perfected practice of this seed-syllable leads the adept through all the states of consciousness to that in which the liberated yogi attains an enlightened perception of reality. The gross serves as a ladder to the subtle and that to the supreme. The supreme, which is the being (*bhāva*) within the subtle body, is the experience of this seed-syllable (Ṭ fl. 14a). It marks the most excellent series of states within the body. Thus this Vidyā is the fourth of four forms of Kubjikā, namely, Guhyakubjī (the other three are, in serial order Samayakubjī, Siddhakubjī and Vajrakubjī) (Ṭ fl. 18-19) who corresponds to the *piṇḍarūpātīta* state.

3. The letters in brackets are those of the corresponding seats as listed in 8/77cd-79ab above and confirmed in the *Ṭīkā* (fl. 8a and 15a-15b). See chart below.

4. Svayaṁnātha is Ādinātha who is the Śiva principle (*śivatattva*). See below 9/13.

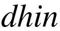
5. The upper half of the syllable renders the lower part fruitful. It embodies the energies or aspects of the Command without which no practice could be successful. Thus, YKh (1) declares:

There are many other mantras in the western Kulakaula. (But if) they are not uttered correctly the adepts cannot be successful. O Lord, without the teacher's Command those who are intent on repeating the mantra will be without fruit. This is the command of the Supreme Goddess. O Kuleśvara, he who utters a mantra that is devoid of Sound (*nāda*), the End of Sound (*nādānta*), Energy (*śakti*), the Pervasive One (*vyāpinī*), the Equal One (*samanā*), and the Transmental (*unmanā*) is without fruit there. (It is like carrying) milk in a broken vessel.

anye [k, kh, gh: anyai] ye [k, kh, gh: ya] bahavo [k, kh, gh: bahavau] mantrāḥ [k, kh, gh: maṁtrā] kulakaule [k, kh: -kaula] tu paścime |
saduccāravinirmuktā [k, kh, gh: śaṣṭuccāra-] naiva [k: naivaṁ] siddhyanti sādhakāḥ ||
gurvājñayā vinā nātha mantrajapaparāyaṇāḥ |
niṣphalaṁ bhavate teṣām ity ājñā [k, gh: teṣāṁmihyājñā; kh: teṣāṁmityājñā] pārameśvarī ||
nādanādāntanirmuktaṁ [k, kh, gh: mohanādāṁta-] śaktiñ ca [k, kh: śākraiś ca; gh: śāktiṁ ca] vyāpinīṁ [k, kh: -nī; gh: -ni] vinā |
samanāṁ [k, kh, gh: -nā] conmanāhīnāṁ [k, kh, gh: yoṁmanāhīnaṁ] uccared yaḥ kuleśvara [k, kh, gh: -re] ||
nisphalaṁ tatra tan mantraṁ bhinne bhāṇḍe ca [k, kh, gh: va] goduham [k: gāduhaṁ] | YKh (1) 2/41-44ab.

The *Ṭīkā* (fl. 15a) supplies an explanation and a graphic representation of each these six, which is as follows.

The Drop is a circle (●). The Moon is the Half Moon (◡). Svayaṁnātha is Unstruck Sound (*anacka*) ( ). Energy is a straight line ( ). Above her is the Pervasive One (*vyāpinī*) whose form is that of Kuṇḍalinī ( ). Above that is the Equal One (*samanā*), that is, the Obstructress (*nirodhinī*) ( ).

bindur iti vartulam | ● | *indur ity ardhacandram* | ◡ | *svayaṁnātham iti anackam [k: anaskam; kh: nakvaṁ]* | | *śaktir iti ṛjībhūtā* | | *tasyopari vyāpinī kuṇḍalinyākṛtiḥ [k kh: -ti]* |  | *tasyopari samanā nirodhinī* | |

6. No location is given here for this sacred seat. According to the *Ṭīkā* (fl. 15b), it is between the eyebrows ('the place of the Point') where Sadāśiva resides. There we read: ‘Then, there is one sacred seat above that called Oḍiyāna and, in the form of a mirror, it is pure. The place of the letter Ha is that of the Point. It is the deity Sadāśiva who is the fifth.’

tatas tasyordhvaṁ [k, kh: -rddha] pīṭham ekam oḍiyāṇābhidhānam tad [k, kh: sa] darpaṇarūpaṁ śuddham | *hakāraṁ bindusthānam* | *sadāśivadaivatyaṁ pañcamam.*

7. According to 6/211cd-212ab above, Tisra is located at the End of the Twelve. But there are only five sacred seats in the setup described there. Usually this seat assumes the attributes of the highest seat when there are six of them. The *Ṭīkā* explains that:

above that is the sacred seat (called) Trisrota. It is in the middle of the Unborn Face (*ajavaktra*) (in the End of the Twelve). Its shape is a triangle. It is the upper face. Thus it has been called the Upper Face. It is the supreme Light and its nature is bliss. It is the triangle of power, the letter E that illumines all things.

*tasyordhve [kh: tasyorddheṁ] trisrotapīṭham ajamadhye [k: * * madhye; kh: majjā-] trikoṇarūpaṁ ūrdhvavaktraṁ [k: -vaktro; kh: ūrddha vaktrā] yathā* | *(citram)* | *evam ūrdhvavaktraṁ taṁ pūrvoktaṁ paraṁ prakāśam ānandarūpam* | *trikoṇaṁ śāktam* | *sarvāvabhāsakam ekāram* |

8. According to the *Ṭīkā* (fl. 15b), the Wheel of Space is the Point (*bindu*) (see above note to 9/6). This is the first of the six phases of upward movement of the energy of the vital breath beyond the six said to be 'without support'. But in view of the division into two parts of the phases of development of the energies of this seed-syllable we find below in 11/19-21ab, it is possible that Rudraśiva, the author of the *Ṭīkā*, may be mistaken. Below we are told that the Command, embodied in this seed-syllable, is in seven parts. The first six correspond to the levels 'with support' and the seventh is beyond them. There the Command is said to be at the End of the Sixteen where Khecarī resides. It seems therefore more likely that the Wheel of Space (*vyomacakra*), which is where Khecarī resides, is not the seventh of the twelve phases as Rudraśiva maintains, but the entire area beyond the six 'with support' established in this, the supreme state.

9. The *Ṭīkā* (fl. 14b) adds that each one of these six corresponds to a deity who functions as the cause that generates it. In one place these are said to be Brahmā, Viṣṇu, Rudreśvara, Sadāśiva, Śakti and Śiva (*jālandharādi [k kh: jālā-] ta eva [k kh: tadeva] kāraṇarūpāḥ [k: -rūpā]* | *brahmā viṣṇuḥ [k kh: viṣṇu-] rudreśvaraḥ [k kh: -ra] sadāśivaḥ [k kh: -va] śaktiḥ [k kh: śakti] śiva iti kāraṇāḥ ṣaṭ* |). However, when each one is listed and described separately, the six appear to be Brahmā, Viṣṇu, Rudra, Īśvara, Sadāśivā and Śiva. These are basically the Five Causal Deities (*karaṇadevatā*) corresponding to the Five *Praṇavas* with the addition of Śiva above.

10. The sequence of the sacred seats here ascends vertically from the heart (Jālandhara Ra) through the throat (Pūrṇagiri Pha), uvula (Koṅkaṇa Kha), palate (Kāmarūpa Sa), the point between the eyebrows (Oḍiyāna) and out through the

Cavity of Brahmā (E) at the top of the head on the top of which is the Teacher's Mouth (also called the Unborn Face) in the form of the downward-pointing triangle which is the shape of the letter E. It is said to be the supreme divine light which is bliss; the Triangle of Energy (*śākta*) that illumines all things. Above that are a series of six stages in the upward development of the energy of Speech. These are inaudible and hence said to be without support of the phonemic sounds, unlike the previous six that are with support.

The phonemic energies of the same seed-syllable are arranged in a different way along the vertical axis; this follows the sequence of the seven Wheels (*cakra*) within the body and beyond (cf. 28/9-11 for the location of the seats in the body; the six seats system is also found in chapter 61). Below (in 11/19-21ab), the utterance of this seed-syllable is analysed in terms of the upward movement of the energy of the vital breath through the Wheels in the body. Their names are not stated directly there, but are indicated by the geometric shapes that symbolize the deployment of the energies within them. However, they are equated, there as here, with the six sacred seats and a stage beyond them. This data can be tabulated as follows.

3. Table of Contents of the syllable HSKHPHREṀ

Sacred Seat	Letter Chapter Nine	Nature Chapter Nine	Location Chapter Nine	Deity	Nature Chapter Eleven	Location Chapter Eleven
Jālandhara	Ra	Fire	Heart	Brahmā	Fire	Navel
Pūrṇagiri	Pha	Red flower	Throat	Viṣṇu	Sound	Hexagon
Koṅkaṇa	Kha	Autumn sky	Uvula	Rudra		Palate / Circle of the Drop
Kāmarūpa	Sa	White	Palate	Īśvara	Lunar centre	Birth of Energy
Oḍḍiyāna	Ha	Mirror	Between the eyebrows	Sadāśiva	*Bindu-maṇḍala*	Between Eyebrows
Tisra/ Trisrota	E	Heated gold	Cavity of Brahmā/ Wheel of Space	Śiva		Wheel of Purity

11. The *Ṭīkā* (fl. 15b) explains that: The Drop is similar to the circle (of light produced by a whirling) firebrand. This is the Wheel of Space. That is one. Above it is the Half Moon. Its form is said to be Light. This is the second one. Then above that is Ādyanātha who is Sound, that is, this Unstruck Sound (*anacka*). This is the Śiva principle which is the Unmanifest in the form of a

Wheel (*cakrarūpa*) because it is pervasive. This is the Point and Sound. As it consists of the union of the three, the Śiva principle has been explained.

vyomacakraṁ [k, kh: -vaktraṁ] taṁ alātacakrasadṛśaṁ bindu | *tad [k, kh: tata] ekam* | *tasyopari ardhenduḥ [k kh: -ndu]* | *sa ca [k kh: va] jyotirūpam ākhyātaṁ dvitīyam* | *tatas tasyopari ādyanātham anacko 'yaṁ [k kh: -nackayam] nādaḥ* | *iti śivatattvam avyaktaṁ cakrarūpaṁ [k, kh: śukra-] vyāpakatvāt iti bindunādaṁ* | *trayeṇa militvāt śivatattvaṁ [k kh: -tattve] kathitam* |

The Transmental is the goal. When that is achieved, the adept attains liberation. It comes at the end of the series of twelve, but is not a part of it (see below 9/18-19ab).

12. The *Ṭīkā* (ibid.) explains that the channel of Suṣumṇā is to be 'split apart by raising Kuṇḍalinī up to the end of the nine' (*kuṇḍalyotthāpanagatyā bhedayet navāntāvadhis tataḥ*).

13. The *Ṭīkā* glosses: (That) Energy is straight and is like the hemp flower, that is, she is Smoky (*dhūmra*), black (*kṛṣṇa*) and blue (*nīla*) in colour. (*śaktiḥ ṛjvībhūtā atasīpuṣpasaṁkāśā dhūmrakṛṣṇanīlavarṇā sā*).

14. The *Ṭīkā* (fl. 15-16a) explains that: Then above that comes the Pervasive One. Her form is that of a coiled snake and is four finger-spans above (the previous level). Her colour is that of smoke (i.e. grey) and is in the eleventh place. Then above that comes the Equal One who is one's own essential nature and its light is equal to a billion moons. She is at the extremity of the Triple Peak and is in the twelfth place.

tatas tasyordhve [k: -rdhva] vyāpinī kuṇḍalyākārā caturaṅgula - ūrdhve [k: ūrddhva] sā ca dhūmravarṇā ekādaśa saṁsthānīyā [k:- saṁkṣānīyā] | *tatas tasyordhve samanā svasvarūpā candrakoṭisamaprabhā [kh: -sa *prabhā] trikūṭaprāntā [k kh: -nta] iti dvādaśasaṁsthānīyā [kh: * sthānīyāḥ]* |

15. *Ṭīkā* (fl. 16a): In this way there are eighty-four finger-spans from the toe of the foot to (the top of) the head. Then above that there are twelve finger-spans within the three energies and so the finger-spans make ninety-six. That is the End of the Twelve. Then above that is Mind Beyond Mind (*manonmanā*) whose nature is to reflect and to save (*mananatrāṇadharmiṇī*). She measures twelve finger-spans above the End of the Twelve. Thus ninety-six and twelve finger-spans both together make one hundred and eight finger-spans. That is the End of the Sixteen. Thus the three goddesses of the lineages above the Śiva principle which is Unstruck Sound (*anacka*) have been explained.

*evaṁ pādāṅguṣṭhād mastakaṁ [k kh: pādāṅguṣṭhānaṁ * * *] yāvad aṅgulāś caturāśītiḥ [k kh: -lacaturā-]* | *tatas tasyordhve śaktitraye aṅguladvādaśa* | *evam aṅgulāḥ [k kh: -la] ṣaṇṇavatiḥ [kh: -ti]* | *taṁ dvādaśāntam* | *tatas tasyopari* *manonmanā* | *sā ca mananatrāṇadharmiṇī [k: -trāsa-]* | *tasyā [k kh: tasya] dvādaśāntordhvaṁ [k: -ntā ūrdhvaṁ] dvādaśāṅgulapramāṇam* | *evaṁ ṣaṇṇavatiḥ [k, kh: -ti] tathā dvādaśāṅgulam ity ubhayataḥ aṣṭādhikaṁ śatam aṅgulānāṁ bhavati* | *taṁ ṣoḍaśāntam iti śivatattvasya anackarūpasya ūrdhve ovallidevyātrayaḥ kathitāḥ [k kh: -tā]* |

Then, above these three goddesses of the lineages at the end of the Trail of Smoke (*dhūmravarti*), that is, at the end of the Transmental state is the Tranquil State that cannot be attained (by personal effort) (*agamyā*). The state there is in every respect (one of perfect) peace and that is the Śāmbhavā (state). That place is the Lord at the very end of all (levels), where everything comes to an end. For this reason, one should fix the mind there. Non-mind is attained there and by that freedom from the bondage of transmigratory existence. One should (therefore) utter the Peak syllable called the Twelve Verses as the energy of the breath is progressively established (at higher levels). That is said (in the following verse):

The Cavity of Space in the middle of the Cavity is the Cavity of Space (that induces) the blockage of the cavities. The path is that which comes out from the Cavity of Space. Block the Cavity of the Paths.

tatas teṣāṁ ovallidevyātrayāṇāṁ ūrdhve dhūmravartiprānte [k: -prānta] unmanāvasthānte [k kh: -sthāpanasya] agamyā śāntāvasthā | *tatrāvasthā śāntā sarvā [k kh: śāṁtāḥ sarvāḥ]* | *sā śāmbhavā [k kh: śāṁbhavāḥ]* | *tat sthānaṁ [kh: tasthānaṁ] sarvāntīśaṁ yatra sarvaṁ nivartate [kh: tivarttate; k kh: + yāsāti]* || *tasmāt kāraṇāt tatra manasaṁ [k: manaḥ; kh: maḥ] kuryāt* | *tatrāmanaḥ [k, kh: tatramanaḥ] prāptam anena bandhanāt saṁsārān muktir bhavati* | *prāṇaśaktyā sthāpanakramagatyā [k: -gatyāte; kh: -gatyāt] asya dvādaśaślokābhidhānasya kūṭākṣarasyoccāraṇaṁ kārayet* | *tad ucyate*

kharandhraṁ randhramadhyasthaṁ kharandhraṁ randhrarodhanam |
kharandhranirgamaṁ mārgaṁ mārgarandhraṁ [k kh: mārgaṁ randhra]
nirodhayet ||

('Block' means) examine as follows. 'The Cavity of Space' – the word 'space' (*kha*) denotes the Void and the word 'cavity' (*randhra*) also (means) the Void. Thus the Cavity of Space is Void Beyond the Void (*śūnyātiśūnya*). Where is that located? Above the head in the End of the Twelve, which is called 'Ucchūṣma'. If (something is) located in the middle of the middle cavity then it is 'in the middle of the Cavity'. Then, in this way, the Cavity of Space is 'in the middle of the cavity'. Such is the Cavity of Space which, by the retention of the breath (*kumbhakavṛtti*) brings about the blockage of the cavities.

nirīkṣayed | *yathā kharandhram iti khaśabdena tāvac chūnyaṁ tathā randhraśabdaḥ [k kh: -śabda] śūnyam eva* | *tasmāt kharandhraṁ śūnyātiśūnyam [k kh: śūnyādi-]* | *tat [k kh: ta] kutra [k kh: kotra] sthitam* | *mastakopari dvādaśānte ucchūṣmākhyābhidhānake* | *madhyamarandhramadhye [k kh: -madhya] yadā sthitaṁ tadā randhramadhyastham* | *tadā evaṁ kharandhraṁ [k kh: -dhra] randhramadhyasthitam* | *īdṛgvidhaṁ kharandhraṁ randhrarodhanaṁ [k: raṁdhrarodhaṁ; kh: raṁdhranodhaṁra] kumbhakavṛttyā karoti* |

Ṭīkā fl. 16a-16b

What are these cavities? (They are) the nine cavities namely, the mouth, nostrils, ears, eyes, anus and genitals. If they are blocked, then that is (called) the 'blockage of the cavities'. Therefore by blocking the cavities of space, the energy of the vital breath is raised up to the door which is the path of the Cavity of Space. The energy of the vital breath is raised up to the extreme limit of the practice (*vidhāna*) called the Cavity of Ucchūṣma.

ke te randhrāḥ [k kh: randhraḥ] | *mukhanāsākarṇadṛggudopasthāni iti [kh: -karṇadṛk-; k kh: -nirodha iti] navarandhram* | *yadā rodhayet tadā randhrarodhanam* | *tasmāt kharandhrarodhanāt [k: kharaṁprabodhanāt; kh: kheraṁprabodhanāt] prāṇaśakter utthāpanaṁ [k kh: -śakti utthā-] bhavati yāvat kharandhramārgaṁ dvāram* | *ucchūṣmarandhrākhyavidhānaparyantāvadhir [k kh: ucchūṣmaṁ-; k: -paryatrāvadhi; kh: radhrā- -yaryatrāvadhi] yāvat* |

The energy of the vital breath is raised up. Then, by the activity of the vital breath, the path that comes out from the Cavity of Space (is opened). Then, if in this way the energy of the vital breath travels outside, that is, above the End of the Twelve, death ensues (*utkrānti*). For that reason, one should block the cavity, that is, the path called the Cavity of the (Supreme) Principle. Then the energy of the vital breath does not go outside above the End of the Twelve. The point is that one should act in such a way that the energy of the vital breath is again placed in its own location in the place that is five fingers below the navel. This is how the King of Peak syllables (*kūṭarāja*), (also) called the Twelve Verses, should be uttered in accord with the sequence of six and the six causes. Omniscience develops (spontaneously) by this just knowing this Peak syllable. These are what are said to be the Śāmbhava (set of) Twelve Verses.

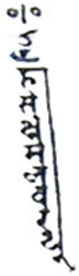
prāṇaśakter [k kh: -śaktir] utthāpanaṁ bhavati | *prāṇagatyā [k kh: -gatyāt] tadā kharandhranirgamaṁ [kh: kheraṁdhranirgasaṁ] mārgam [kh: mārga]* | *evaṁ [kh: eva] prāṇaśaktir [k kh: -śakti] yadā bahirdvādaśāntād [k kh: vahni-] ūrdhve gacchati tadā utkrāntir bhavati [k kh: * vati]* | *tasmāt kāraṇāt [kh: kāraṇān] tattvarandhrākhyābhidhānamārgaṁ [kh: -randhrākṣabhidhānamāga; kh: -*

mārga] randhraṁ [k kh: -randhra] nirodhayet | *tadā prāṇaśaktir [k, kh: + na] bāhye dvādaśāntordhve [k: dvādaśā * rdhve; kh: dvādaśānkṛrddhe] na gacchati* | *tathā kāryā [k kh: +* | *na] punar api yathā sā prāṇaśaktiḥ [k kh: - śakti] svasthāne nābhyādhaḥ aṅgulapañcakasthāne niveśayed ity arthaḥ* | *iti dvādaśaślokābhidhānasya kūṭarājasya uccāraṇaṁ ṣaṭkramagatyā [kh: ṣaṭcakramagatyā] ṣaṭkāraṇagatyā [k kh: uccakāraṇagatyāt] kārayed iti anena kūṭena jñātamātreṇa [k kh: jñāna-] sarvajñatvaṁ jāyate* | *iti śāṁbhavoktā [kh: -tāḥ] dvādaśaślokāḥ* ||

To sum up: the *Ṭīkā* explains that the first six letters of this seed-sylable, ranging from Sa to E, are 'with support' (*sāvalamba*) because they are experienced in six places in the body. Above these six letters is a series of six stages said to be without support (*nirālamba*) because they are experienced outside the body. The first member of the second series is *anusvāra*, the resonant nasalization that concludes this seed-syllable, as it does every other. The series of states above *anusvāra* are said to be aspects of a type of 'silent' sound (*nāda*) that continues on beyond the audible sound. This silent sound, although considered to be phenomenal, is not physical. It is a stream of conscious energy that develops through various phases as it travels upwards to its original source, namely, the deity who is pure consciousness. Thus the members of this series are said to be 'without support' also because they form part of a series of metaphysical states of consciousness and being.

Just as the first seven phases of the seed-syllable, which constitute its sonoric content, can be represented in written form, the remaining five can as well. They are drawn above the syllable as illustrated below. The representation of the higher phases of sound in this way is said to 'display' the syllable (*akṣaradarśana*) which is thus not only heard but also seen. Another example of a 'displayed' syllable is the visual representation of Navātman in the *Ṭīkā* (fl. 177b):

Diagram 5. Navātman



In this case, the first six members of this series are drawn as are the common letters of any word. They are conjoined to form what is called a *kūṭākṣara* because drawn one on top of the other, the letters form a pile (*kūṭa)* of letters (*akṣara*). The top of this pile of letters ends with the nasalization represented by a dot with a semicircle below it. Together, the dot and the semicircle, form the Half Moon (*ardhacandra*) and the Drop (*bindu*).

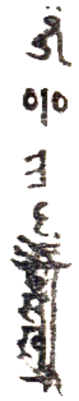
The first nine are treated separately as a set that culminates in Śiva. But in this case, Śiva is not the ultimate principle. Indeed, there are three more stages before the Transmental, the highest level at which liberation is attained. There are three energies here that channel the empowerment of the three lineages that flows from the Transmental. I suppose that the correspondences are as follows:

1) The Lineage of the Eldest (*jyeṣṭholi*) – Śakti
2) The Middle Lineage (*madhyamoli*) – Vyāpinī
3) The Lineage of the Child (*bāloli*) – Samanā

The reverse order may seem more appropriate. As the Lineage of the Eldest is the first to be generated, we would expect it to be closest to the source – the Transmental. But I propose this order on the basis of an analogous arrangement found in the KnT, which Schoterman (1981: 36) reports as follows: Kubjikā or Kālī manifests herself in three forms (*jyeṣṭha*, *madhyama*, *bāla*) among these *śaktis*: 1) *jyeṣṭhāvali*: Vyāpinī. 2) *madhyamāvali*: Samanā, in the shape (*mūrti*) of Tripurā. 3) *bālāvali*: Manonmanā, in the shape (*mūrti*) of Mālinī. As the Transmental (*unmanī* or *manonmanī*) is included in the series in the KnT, the three as a set have moved up a notch, as it were. Even so, the principle is clear. The 'youngest' lineage is closest to the supreme state, which is the source.

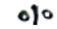
The *Ṭīkā* graphically represents the five states of Silent Sound beyond the Drop and the Half Moon as follows:

The Twelve Verses



Unmanā
Samanā
Vyāpinī
Śakti
Svayaṁnātha

The *Ṭīkā* (MS K fl. 8a) refers to another version of this series in which Nirodhī is inserted between Śakti and Vyāpinī. In the previous exposition of this syllable (Ṭ fl. 6a), the sign that is said to be Nirodhī is attributed to Vyāpinī.The second version is as follows:

Bindu =
Indu (Ardhacandra) =
Svayaṁnātha (Anacka) =
Śakti =
Nirodhī = 
Vyāpinī who is Kuṇḍalinī =
Samanā =

These two aspects, with and without 'support', consist of six parts each, and so the Vidyā is called Dvādaśākṣarikā. This Vidyā is 'fixed' by placing ŚRĪṀ in front of it. Conversely, it is 'unlocked' by placing it in front of ŚRĪṀ. In this way ŚRĪṀ, which is the goddess, is conjoined to HSKHPHREṀ, which is Śiva. In this way it is 'unlocked' and its energy is released and can be applied. See above, note to 8/42cd.

16. See above note on 2/39. The Five *Praṇavas* have been extracted in the previous chapter (see 8/92cd-105ab; see intro. vol 1, p. 639 for a table of correspondences).

17. The texts generally refer to the Five *Praṇavas* as the five 'instruments' (*karaṇa)* because they are the instrumental causes of both the cosmic cycle of creation and destruction and the microcosmic equivalent that takes place through the movement of the energy of the vital breath. Here, as in a few other places, they are called causes, implying that they themselves act directly in this way.

18. Perhaps we should read *guhāmudrā ca tūṣṇikā* i.e. the Gesture of the Cave and the Silent One. Inside the Cave at the End of the Twelve, the devotee of the goddess, like Bhairava himself, attains the Śāmbhava state (see above 3/170). This act is his gesture with which he participates in the stillness that is that of the goddess herself – the Silent One.

19. This *Praṇava* is also the seed-syllable of Kālasaṁkarṣiṇī.

20. There are several variants of the fifth *Praṇava*. This particular variant is called Bhairava's seed-syllable. The basic form, as presented in the KMT (5/34-40) is HSAUṀ. There are two other comman variants. They are HSŪAUṀ and HSVŪAUṀ. These two appear to be variants that have developed simply on the basis of variant ways in which this seed-syllable is pronounced. They are not, as far as I know, given a different names as is the variant we are examining. The form recorded here agrees with one given in code above in 8/104-105ab.

21. The goddess of the five seats is Kubjikā as Mahāntārikā (9/26cd). The Pentad of Mahāntārikā according to 28/23-24ab below relates to the vowels A, I, U, E, and O.

22. As a second independent source that refers to these series of vowels in relation to the seats could not be traced, it is not possible to be sure that these are the right ones. Moreover, a problem arises here with order in which the seats are listed. Above (verse 9/20) the text says that the first *Praṇava* is called 'Kāmarūpa' (*kāmarūpākhya*). Possibly the seat is meant here. In chapters eight (8/112cd-114) and 54, Kāmarūpa is the first seat. However, the text here presents the usual serial order which begins with Oḍḍiyāna. I suppose, therefore that we should not understand that the first *Praṇava* is the seat Kāmarūpa. Instead the intended sense is possibly as I have translated, namely, that the first *Praṇava* is called 'the form of passion' (9/20) as it represents the goddess's Yoni, the energy of the will (*icchā*). Thus the correspondences between the seats, *Praṇavas* and vowels are as follows:

4. Table of Correspondences between *Praṇavas*, Seats and Vowels

Sacred seat	*Praṇava*	Vowel
Oḍḍiyāna	AIṀ	Ī
Jālandhara	ŚRĪṀ	Ā
Pūrṇagiri	HRĪṀ	I
Kāmarūpa	KHPHREṀ	U
Trisrota	HSRAU-UṀ	O

23. The goddess as Mahāmāyā is the subject of a large part of chapter 13.

24. I suppose that the gross form is visualized in the genitals, the subtle in the heart and her supreme form as ‘inwardly-moving consciousness’ is in the mouth. These correspond to her aspects ‘with form’ (*sākārā*), ‘without form’ (*nirākārā*) and nondual.

25. See above note to 2/14. Sacred action – Gesture (*mudrā*) and sacred sound – mantra operate together. ‘Mudrā’ also means a ‘seal’ or ‘stamp’. Mudrā is the goddess. In this aspect she is ‘stamped’ onto the body.

26. Concerning Mahāntārikā, see above *Mālinīstava* and references there. The *Ṭīkā* (fl. 30b) has a long section on the Mahāntārikā Vidyā consisting of twenty-three syllables. It is also extracted in chapter twenty-eight of the ṢSS. This form of the Vidyā does not contain the Peak of Gesture i.e. HSKHPHREṀ. Moreover, it is manipulated in groups of seven rather than five as we have here. This, therefore seems to be another form of the Mahāntārikā Vidyā, possibly consisting of five units, arranged in the serial order of the *Praṇavas*. It may be something like this:
AIṀ KĀMARŪPE Ī HSKHPHREṀ MAHĀNTARIKĀYAI NAMAḤ

HRĪṀ JĀLANDHARE Ā HSKHPHREṀ MAHĀNTARIKĀYAI NAMAḤ
ŚRĪṀ PŪRṆAGIRYE I HSKHPHREṀ MAHĀNTARIKĀYAI NAMAḤ
KHPHREṀ OḌIYĀNE U HSKHPHREṀ MAHĀNTARIKĀYAI NAMAḤ
HSRAU-UṀ TISRAKE O HSKHPHREṀ MAHĀNTARIKĀYAI NAMAḤ

27. Here the Vidyā is presented in sixteen parts (*pada*) consisting of two syllables each. Another division into eight parts (*padabheda*) is given below 10/10cd-13.

28. These are the Five *Praṇavas* in the form stated above 9/20-21.

29. See below 9/37cd-38.

30. I presume that the form of the Vidyā here is that of the Samayā Vidyā extracted above in 8/43-85ab, namely:

BHAGAVATI GHORE HSKHPHREṀ ŚRĪKUBJIKE HRĀṀ HRĪṀ HRAUṀ
ṄAÑAṆANAME AGHORĀMUKHI CHRĀṀ CHRĪṀ KIṆI KIṆI VICCE

31. See above note to 9/2ab and below 24/60.

32. According to the Ṭ (fl. 6a) the *Vidyāsaṅketasūtra* refers to the syllable ŚRĪṀ as the 'ornament'. Here the form, is ŚRĪ. Even so, this name is quite appropriate.

33. These are the names given to these three seed-syllables in the Ṭ (fl. 6a). The form of Rudra's seed-syllable differs in the *Ṭīkā* from the one here. See above, note to 8/64-65.

34. If the *mūrtibheda* is the same as the *mūrtisaṁketa* mentioned in 9/32 then the *mūrtibheda* is GHORE. But here, in this version of the Vidyā, it seems that AGHORE replaces GHORE and so is 'threefold'. The three parts are two Siddhas and Gaṇeśa, who is Lord of Hosts. Perhaps Vaṭuka Bhairava and Kṣetrapāla are the two Siddhas. These three syllables serve to purify the three lineages.

35. We have noted already that Consciousness (*caitanya*) is one of the names of the One-syllable Vidyā – HSKHPHREṀ. See above, note 1 to 9/2cd-3ab. The double meaning here is clearly intentional. Cf. above 8/114cd-116ab where the same is said of the Five *Praṇavas*. One who does not worship the Krama with the Five *Praṇavas* is not himself part of the Krama. The One-syllable Vidyā is presented first in this chapter before the Five *Praṇavas* and the Vidyā. Presumably then, it should be uttered first or last. Below in 11/17cd the deposition of this syllable in the body is explained after that of the Five *Praṇavas* and the thirty-two syllables of Kubjikā's Vidyā. Possibly, then, it should be similarly uttered after the Vidyā. Perhaps the reference is to the presence of this seed-syllable in the body of the Vidyā, but the context does not appear to warrant this. Possibly the sense here is that the Vidyā, which is the complete sonic form of the goddess, should be introduced with the goddess's seed-syllable form.

36. Rudra’s seed is HRAUṀ (see note to 9/33). In this context it seems that it also stands for the other two seeds, namely, those of Brahmā – HRĀṀ – and of Viṣṇu – HRĪṀ. R is the energy of fire and should be present in all three parts of Rudra’s seed to energize them, because their function is to burn away impurities. Devoid of the fire of R they would not function.

37. I don't know what letter or syllable the Yoginī stands for. The Heart of the Yoginī is AIṀ, but this is not meant here.

38. It is not clear to me what the Imperishable is, perhaps it is KṢa.

39. The version of the Vidyā found in the KMT (7/21-22) and reproduced in the ṢSS (13/21cd-41ab) begins with the salutation ‘*namo bhagavati śrīkubjikāyai*’ – lit. ‘Obeisance, O goddess, to the venerable Kubjikā’ (see below, appendix 2). This simple and direct way of praising the deity is one of the most basic forms a mantra can have. Indeed, it may have been the original nucleus from which the Vidyā developed. It serves, as we are told here, to invoke the deity’s presence (*āmantraṇa,* lit. ‘invite’). As the version of the Vidyā extracted in the previous chapter does not begin with ‘*namo’*, perhaps we should understand this as a reference to the first part of the Vidyā in the form extracted here i.e. ‘*bhagavati ghore hskhphreṁ śrīkubjike*’. Alternatively, the author of this section had a different version of the Vidyā in mind. We have already had occasion to observe that another part of the Vidyā discussed in this section differs from the one extracted in the previous chapter (see above 9/37ab-38). A possible reason for these variants is that this section has been drawn from another Kubjikā text in which the form of the Vidyā is not the same as the one extracted in the previous chapter.

Another way we could understand what is said here is not with reference to the whole Vidyā, but the parts (*pāda*) of the Vidyā. If so, ‘*namaḥ*’ could precede each of the parts but need not be at the beginning of the undivided Vidyā.

40. As the *Praṇavas* are in the reverse order in the end, the last syllable of the Vidyā in this extended form is the first *Praṇava* namely, AIṀ.

41. The sacred seats are the Five *Praṇavas* (see 8/92cd-100. See 8/110cd-113 and note for a table of correspondences. Cf. 9/19cd-26ab). The Samayā Vidyā to which the Five *Praṇavas* are added at the beginning in the forward order and in the end in the reverse order is the Vidyā of the New Moon. Similarly, according to 8/91 above and 9/58cd-59 below, the Vidyā of the Full Moon is in between the two sets of Five *Praṇavas*. But in the case of the New Moon, the Vidyā, encapsulated by the Five *Praṇavas*, is recited in the reverse order. See above note to 8/42cd. This is the setup here. However, it is not everywhere the same. According to the following verse from YKh (1), the New Moon is simply the Vidyā without the *Praṇavas*:

If the Vidyā, (set) in the sequence of emanation beginning with Bha, withdraws the universe, it is the New Moon devoid of the encapsulation (of the

Five *Praṇavas*); whereas, established in the capsule (formed by the Five *Praṇavas*), it is the Full Moon.

*bhādisṛṣṭikrame vidyā [k: vedyād] yadā [k: yathā; g: * thā] saṁharate [g: saharate] jagat* |
amā sā saṁpuṭahīnā saṁpuṭasthā tu pūrṇimā || YKh (1) 37/49

42. Cf. below 9/61. The letter Ra may be a part of the fifth *Praṇava* which is particularly related to Bhairava (see 9/44). However, if that Ra is meant here, then there is a contradiction because it is said here that it burns if the *Praṇavas* are not added to the Vidyā. So possibly the Ra is in goddess's seed-syllable which is within the Vidyā, or is in any or all the other syllables that contain the letter Ra.

43. Ha is the lunar downward flow of *apāna*. Sa is the solar upward flow of *prāṇa*. The Vidyā is recited in between these two currents in consonance with the flow of the breath. Vāruṇī is the energy of Vāruṇa, the lord of the Moon. It is also called Amā – the sixteenth digit of the moon hidden in the darkness of the New Moon. This, the vitalizing lunar energy of the Vidyā, flows down with the lunar current and nourishes the body and mind, gradually filling it. This takes place when the upward solar flow, which otherwise would dry it up, has been checked.

But compare 10/5 below where it seems that the letters are not Ha and Sa but Ū and Sa. There it seems that we are told that once the R of HSRAU-UṀ has been removed it becomes the energy Vāruṇī which is, presumably, HSAU-UṀ.

44. Concerning the relationship between the Full Moon containing sixteen energies and the New Moon (Amā) which is the seventeenth digit that gives energy to the rest, see intro. vol 1, p. 142-143. Taraṅgiṇī, it seems, is the energy of the Full Moon that is filled by its movement through the sixteen parts of the Vidyā (see above 9/31cd-35). Concerning Taraṅgiṇī see above 2/34cd-35ab. There she is represented as the goddess of the alphabet who vitalizes the fifty energies of the letters. She is the downward flow of the energy of the Command – the Transmental – into the world of transmigratory existence through which the teachings are propagated by her illumining and vitalizing power.

45. Concerning the signs of attainment, see below, note to 33/47-49. Eleven such signs are listed below in 13/101cd-102. This sign of attainment does not appear in that list.

46. Concerning Vaṭuka Bhairava, see below notes on 11/33cd-34ab.

47. 'Gone' is the forward order and 'come' is the reverse. Cf. 3/122cd-123ab.

48. Cf. above 8/90cd-91ab.

49. Cf. above 9/49cd-50 for this expression.

50. The Five-lettered Vidyā is the Five *Praṇavas*. See above 8/114cd-116ab and 125-126.

51. The New Moon is the Samayā Vidyā recited in reverse – this is the 'division of depletion' (*kṛṣabheda*). We have seen that the encapsulation by the Five *Praṇavas* in the manner described is the process by which the bare Vidyā is 'transformed into nectar' (see above 8/88 ff.). This change coincides with that of the dark lunar fortnight to the bright one. In the former the goddess is fierce and devouring. In the latter, she is peaceful and nourishing. See above note to 8/42cd.

52. See 8/92cd-100; 8/110cd-113 and note for a table of correspondences. Cf. above, 9/19cd-26ab.

53. The standard thirty-two syllable Samayā Vidyā of Kubjikā becomes the forty-two syllable Vidyā by adding the Five *Praṇavas* in front of it in the forward order and the same *Praṇavas* to it at the end in the reverse order. This Vidyā is given in full in two places in the *Ṭīkā* (fl. 7a and 53b) where it is also called the Kaula Vidyā (fl. 7a). The form of this extended form of the Vidyā as found in the *Ṭīkā* (fl. 53b) is as follows:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHAUṀ BHAGAVATI AMBE SKHPHREṀ SHKHPHRĪṀ KUBJIKE HSRĀṀ HSRĪṀ HSRAUṀ ṆAÑAṆANAME AGHORĀMUKHE CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE HSPHAUṀ KHPHREṀ ŚRĪṀ HRĪṀ AIṀ

This is the form of Thirty-two syllable Vidyā with the Five *Praṇavas* according to the *Ṭīkā*. The same is to be done with the form of the Thirty-two syllable Vidyā given here.

54. Concerning the six types (*jāti*) and their application, see 4/10cd-11ab and note 15.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TEN

1. च्, ज्: –ण 2. All MSs: विद्याया
3. ख्, ङ्: यस्; झ्: यस्; घ्, च्, छ्: यन् 4. घ्: तेजोज?
5. All MSs: ऊ– 6. झ्: द्वै 7. ङ्: रफौ
8. ङ्: –करणं मे 9. All MSs except क्: –या: तदा
10. All MSs: किलीभा 11. च्: वयेत 12. All MSs: वदस्
13. क्, ग्: तस्यो:; ञ्: स्तस्या. All other MSs except घ्, च्, छ्: तस्या:
14. घ्, च्, छ्: –वक्रोवाच 15. ङ्: –वर; all other MSs except ख्, छ्, ज्, झ्:
प्रस्न– 16. च्: तस्य तस्य 17. All MSs: ऊ– 18. क्, ग्, ङ्, ज्, झ्: –भां;
ख्, घ्, च्, छ्: –कासमप्रभां 19. ग्, च्: लापनं 20. See above, note to
7/2c. 21. घ्: –णात् 22. छ्: अन्तिम; ङ्: अतिमे; घ्, च्, छ्, ञ्: अन्तिमं
23. M → N. See above, note to 1/4c.
24. All MSs except क्, झ्: वज्ञन्यपि
25. ज्: नेष्ट–. The order of the first two elements of this compound has been
reversed. 26. All MSs: विद्याया–
27. घ्, च्: पतन्. This एतत् seems to refer to the first two elements of the initial
compound on the previous line. 28. झ्: तस्यपि 29. M → N.
30. ख्, च्: मेरुच्छा; ङ्, ज्, झ्: मंरुच्छा; all other MSs: मरुच्छा
31. A connecting ताम् or the like needs to be supplied.
32. Here the plural of विद्यार्थिन् has taken the place of the required nom. sing.
to gain an extra syllable for the metre. See above, note to 4/3c.
33. झ्: –पूर्णां 34. ख्, ङ्: च–; ज्: वेविधिकिपदं. All MSs except घ्,
छ्: च्च–; क्, ग्, ज्: –विधि–; ख्, ङ्, झ्: –किमिदं
35. ङ्: णिकिछींछां; च्: णिकिच्छीच्छां; झ्: किनिच्छीं *; SamP: णिकिछिंछां
36. ख्, झ्: खिमुघोरा; ङ्: –घों; SamP: +च 37. झ्: ?
38. ख्: ञ्डफ्म्ह्लौं?; ग्: ण्डम् स्ह्लौँ; घ्: ङ ञ म्ह्लौँ; ङ्: ङ्ग स्ह्लौँ; च्: ङ ञ स्ह्लौँ; छ्, ज्: ञङ स्ह्लौं; झ्:
ङ फ् म्ह्लौं; SamP: ञ ङ स्ह्लौँ 39. ञ्: म्ह्लाँ 40. ङ्: –ठ
41. क्: स्हाँ; ख्, घ्, झ्: म्ह्लां; छ्: सह्लां 42. क्, ग्: क–. SamP and all MSs: –कुर्
43. क्, ख्, ग्, छ्, ज्: श्री; ञ्: श्रीं; SamP: श्री
44. क्, ख्, ग्, ङ्, झ्: हख्फ्रें; ङ्, ञ्: ?** *?; छ्, ज्: –फ्रें
45. SamP क्, ख्, ग्, ङ्, ज्, झ्: –पदाष्टमं; घ्, च्, छ्: –ष्टम
46. क्: अघोरेखा; SamP and all other MSs: अघोरेषा 47. ख्, ङ्, झ्: पंचर्
48. क्, ख्: पूर्णे–; ग्, घ्, च्, छ्, ञ्: पूर्णं–. IC. See above, note to 1/5b.
49. All MSs: अस्यां 50. ख्, ङ्, झ्: वक्त्रं–; च्, छ्: वक्रषडं–
51. All MSs: –युक्तात् 52. All MSs: पूर्वा
53. घ्, च्: * (?); छ्, ञ्: नास्ति; झ्: ?
54. घ्, ञ्: वीजंन्यासमत:; च्: वीजन्यासमत:; छ्: विजन्यासमत:; YKh (1): वक्त्रन्यासं (क्, ख्:
वक्रन्यासं; घ्: वतुन्यासं) तनो: (क्, ख्, घ्, ङ्: तनु:)
55. ञ्: शृष्टिन्यासेन; all other MSs: शृष्टि– 56. YKh (1): भैरव
57. झ्: समालभ्य 58. ञ्: षावात्
59. झ्: –नन?; YKh (1): यावद् वै (क्, ख्: यांवद्धै; घ्: यावद्धै) पश्चिमाननम्
60. All MSs: शृष्टि–; झ्: –णैव?; YKh (1): (घ्: सौम्य) सृष्टिप्रयोगेन (क्, ख्, घ्: –प्रयोगे; ङ्:
सृष्टि *योगेन)

61. क्: –मन्यंक्रमेण; YKh (1): रौद्रमन्यक्रमेण (क्: –मन्यंजक्रमेण; ख्: –मन्यजक्रमेण; घ्:
–मन्येजक्रमेण)

62. An *anusvāra* has apparently been dropped to keep the fifth syllable
short. 63. ख्: क्रमो–; YKh (1): यावद् वै (क्, ख्, घ्: यावद्धे) पूर्वमाननम्

64. M → N. ख्, झ्: सहा– 65. All MSs: सिद्धाङ्गं–; ख्, ङ्, झ्: –पश्चिमं; all other
MSs: पश्चिमे; YKh (1) क्, ख्, घ्: सिद्धांसयंचकं; ङ्: पंचके

66. All MSs: शृष्टि– 67. क्: सन्तत्यां; ङ्, ञ्: संतत्या; all other MSs: संतभ्या

68. All MSs: संहारेणानिमित्तसु The emendations in this line agree with the
readings of YKh (1). 69. ग्, झ्: शृष्टि–; ङ्: शृष्टिसहारयोज्ञात्वा; च्: –योज्ञात्वां;
all other MSs: शृष्टिसंहारयोज्ञात्वा. It seems that a locative has replaced the required
accusative for the sake of the metre. Alternatively, if the reading of the
manuscripts is accepted, then a nominative plural has replaced the required
accusative dual. 70. क्, ङ्, ज्: भै–; ख्: उ–

71. YKh (1): भकारादि च कूटान्तं ऊर्ध्ववक्त्रं प्रकीर्तितम्

72. क्, ग्: नामोन्तं. Cf. 10/25a. 73. घ्, छ्: ऊर्द्ध–; YKh (1) क्, ख्, घ्: मूर्तिवक्त्रा; ङ्:
मूर्द्धनि वक्त्रा 74. This line missing in MSs ख्, ङ and च्

75. ख्, ग्: डका * दि; झ्: ?*कारादि

76. YKh (1): टकारादि खाकारान्तं (ङ्: षका–) दक्षवक्त्रं (क्, ख्, घ्: डक्षवक्त्रं) प्रकीर्तितम्।

77. All MSs: अमृतादिविपर्यान्तं 78. All MSs except क्, घ्, च्, छ्, ज्: विन्यसेचोत्त–

79. All MSs: छादिं 80. ङ्: वक्त्रदं. See above, note to 3/12c.

81. All MSs: देव्यो 82. All MSs: सिद्धि–

83. ख्, छ्, ज्, झ्: तृ–; च्: त्रिपुरांमूर्त्ति. Here a final *visarga* has been dropped to
keep the fifth syllable short as happens in five other instances (see 21/41c, 37/58c
(= 41/83c), 46/225b and 59/102c).

84. The final vowel has been shortened for the metre.

85. All MSs: पूर्वका 86. झ्: –मालभ्य. This indeclinable normally
governs the ablative. Cf. 28/72c, 48/75a and 48/81a and also 8/85a, 9/13c and
67/21a. 87. All MSs except क्: –योजिता. IC.

88. घ्, च्, छ्: षडडि:; छ्: डडि:; ञ्: शत्रि:. This peculiar derivative of the numeral
षट् appears again below mostly as षडि: but also as षडि in 10/34c, 25/8c, 26/23d,
28/54c, 65b, 30/57a, 35/32a, 38/3d, 53/2b, 58/90d, 59/37a, 41c, 68b, 60/34a, 98a,
61/3c, 9a, 18b, 28c, 49cd, 63/1d, 2a, 4c, 6b, 7ac, 11b, 54bcd, 55a, 56c, 73a, 88d,
64/28c, 93b, and 66/15c. Although the noun अङ्ग– is correctly declined as neuter,
in concord here, as below in 10/28a, it is treated as masculine.

89. झ्: न्यस्येत् 90. Cf. above, 10/19c.

91. शिरस् has been thematized to शिर – The regular form of the accusative
singular is शिरसम् 92. छ्: शिखाया

93. ख्, ग्, ञ्: डादि; च्: डादिं 94. ग्: द्वावतौ

95. घ्, च्, छ्, ञ्: नेत्रयोन्यसेत् 96. IM 6.

97. क्: चांग्यनि; घ्, च्: चानानि; छ्: चानामि. Cf. above, 10/24d.

98. छ्: शुभ–. IM 6 + 7. 99. All MSs: –ता 100. All MSs: –ताश्च

101. ख्, ङ्, छ्, झ्: सर्वदेक्षाकरा; all other MSs: –रक्षाकरा 102. All MSs: परा

103. All MSs: पुनर– 104. छ्: + न 105. ङ्: –कमलावायी; all
other MSs: –लान्वायी 106. ख्: कुरू–; च्: –ख्यां 107. च्: –णां

108. घ्, च्, छ्: –ना; ञ्: अङ्गना 109. झ्: –तं? 110. क्, ग्: एतैद्वा–

111. All MSs: –देवता 112. All MSs except ङ्: तंत्रो–; all MSs: –मुक्ता.
Here it appears that, as in 10/24d and 10/28a, the attribute of the neuter noun अङ्ग–
is masculine. 113. घ्, च्, छ्, ञ्: सिद्धा * (?) नि

114. च्: सट्स्थि–; क्, झ्: वस्थि–; all other MSs: * स्थिरार्णवम्. See above, chapter
four, note to line 63 of the *Mālinīstava*.

115. ङ्: –णेव. This *pāda* is one syllable short.

116. घ्, च्, छ्, ञ्: आद्यन्त. See above, note to 3/22b.

117. ङ्: –ता. IC. Cf. 10/28a. 118. झ्: –दालभ्यते

119. M → N. Although the lexicons agrees that न्यास– is a masculine word,
it is often treated as neuter in Tantric texts in general as well as in the Purāṇas.

120. क्: –खो; all other MSs except ख्: –मुखा 121. झ्: भवत

122. ङ्: –कं; झ्: अंग * * 123. ञ्: षतिमुद्रा. See above, note to 10/24d.

124. All MSs: –क्रमम् 125. च्: –द्रां 126. ग्, च्: सिहा

127. झ्: ? 128. झ्: चिं? चिणी 129. च्: शूलमु *

130. च्: वक्रीका; all other MSs: वक्रिन्या. Just as the deviant form देव्या is derived
from देवी and मालिन्या from मालिनी (see above 10/22c), similarly वक्रिण्या is derived
from वक्रिणी. 131. घ्, च्, छ्: एतेस्तु 132. घ्, च्: सिद्धचर् * हा;
छ्: सिद्धचर्ही; ञ्: सिद्धय? *?हा The correct form of this peculiar expression is सिद्धयारूढः.
Cf. above, chapter four, line 43 of the *Mālinīstava*. 133. क्: मुद्रितो

134. All MSs: –मुद्रायाः. Perhaps the instrumental – मुद्रया – is intended here,
but this would make the seventh syllable short. I have emended to a locative as the
gentive makes no sense. Cf. below 27/68ab 135. All MSs: विद्या

136. ङ्: समत्यसेत् 137. च्: पत्राङ्गेषु

138. This adjective is free-floating. It refers, it seems, to the colour of the
uppermost face of the goddess. 139. घ्, च्, छ्, ञ्: –नन 140. च्: –र्द्ध 141. ङ्:
पाडुरं; झ्: पादुरं; all other MSs: पांदुरं

142. The final *anusvāra* has been dropped for the metre. 143. ग्: चैवोर्त्त–

144. All MSs: –मालां– 145. क्, ग्, झ्: विद्यू– 146. All MSs except
क्, ज्: –च्छ्यामं 147. ख्, ङ्, ज्, झ्: व 148. घ्, च्, छ्, ञ्: –वर्ण

149. This *pada* is one syllable too long.

150. च्, ङ्, छ्, ञ्: –लो 151. This is a pleonism

152. All MSs: –विनाशनम् 153. YKh (1): एवं क्रमागतंयोगं (क्, ख्, घ्: यातं). M
→ N. 154. YKh (1): न्यासं – 155. च्: यदा 156. ख्, ङ्, छ्: –शं;
YKh (1): न्यसेत् तु (क्, घ्: न्यह्यषु; ख्: नह्येषु; ङ्: न्यस्तेषु) देवेश 157. All MSs except
झ्: योनि 158. YKh (1): यान् यान् वाञ्छति कामान् (ङ्: का * न). M → N.

159. च्: तांस्तार्; all other MSs: तांस्ता. Cf. below, 10/64ab for a correct version
of this line. 160. घ्, च्, छ्, ञ्: ल * ति. The root लभ् is
normally 1Ā. See above, note to 4/35b. 161. झ्: –षो?

162. All MSs: विद्या–. 163. YKh (1) क्, ख्, घ्: प्रिया; ङ्: प्रिये

164. घ्, च्: –जन्तु; छ्, ज्: ज्जन्तु; all other MSs: –जन्तुः; YKh (1): यं (ङ्: जं) यं (ङ्: जं)
निरीक्षयेत् (क्, घ्: लिरीक्षयें; ख्: लिरीक्षये; ङ्: –क्षय) जंतुं (क्, ख्, घ्: ज्जंतु; ङ्: जंतु)

165. क्, ख्, झ्: कोपाधिष्टस्तु–; ग्: कोपाधिष्टस्तू, घ्, छ्, ज्: कोपाधिष्ठस्तुसा–; YKh (1):
क्रोधाविसस्तु (ङ्: –विष्णुस्तु)

166. YKh (1): पतत्यसौ (क्, ख्, घ्: –सो; ङ्: एतत् पसौ) न

167. ङ्: भवे; YKh (1): यादृशस्तादृशेऽ पि (ङ्: –शोपि) वा

168. ख्, ङ्, च्, झ्: पीठनासा–; च्: –न्यासेस्य; YKh (1): पीठन्यासादिविन्यस्ते

169. ख्, घ्, च्, छ्: चै; झ्: यै

170. छ्: वज–; YKh (1): सप्ताविंशस्तु (ङ्: –शति) लिख्यते (ङ्: संखिने)

171. ग्, च्: –स्फोटा; YKh (1): –टं (ङ्: –ट) 172. YKh (1): प्रवर्तेत

173. All MSs: चावलोकयेत्; YKh (1): चालनं (ङ्: वा–) (क्, ख्, घ्: भोत्रैलोकनं; ङ्:
भाषलोकनं) 174. ङ्: दिव्याः देहं; all other MSs: दिव्या–; YKh
(1) ङ्: –हे 175. च्: षपुस्तेज–; छ्: वपुस्तज–; झ्: वपुस्ते * श्चि–;
YKh (1): वपुस्थैर्यं (क्: वपुस्थेर्यं; ख्: वपुर्स्थेर्यं; घ्: वपुस्थेयं) चिरायुषम् (क्, ख्: श्चिरायुषं; ङ्: विरा–)

176. YKh (1) क्, ख्, घ्: सोभाग्यं; ङ्: तौभाग्यं

177. क्, ग्: कालिलक्ष्मी; YKh (1): कान्तिलावण्यं (क्, ख्, घ्: –वन्यं; ङ्: कान्तिनावण्य)

178. क्, ग्: विद्याक्षौभः; YKh (1): दिव्यक्षोभं

179. झ्: समन्वितः; YKh (1): प्रवर्तते 180. क्: कामेश्वर्यें; घ्, छ्: –श्वर्यञ्

181. घ्, च्, छ्, ज्, ञ्: चलं 182. ख्, झ्: सोर्यं; all other MSs except क्: सौर्यं

183. YKh (1): मथनं (क्, ख्, घ्, ङ्: मतनं) च तथा (ङ्: लथा) लक्ष्मी कामेश्वर्यं (ङ्: कामैश्वर्यं) प्रवर्तते (क्, ख्, घ्: प्रवर्तीत). The required plural would disrupt the metre. One could construe that the verb agrees with the expression सर्वसिद्धिः which refers collectively in the singular to the previous items of this list.

184. YKh (1): इत्यागमेन सिद्धस्य (क्, ख्, घ्: सिद्धंस्य) दद्याद् (क्, ख्, घ्: दद्याक्; ङ्: दद्या). A genitive is meant here. Has the ending been dropped to accomodate the metre or is a nominative functioning as a genitive? There are several examples in this text of the replacement of the genitive by all the cases except the ablative. A survey of the first thirty chapters reveals that a nominative functions as a genitive as many as seven other times (10/47c, 57a, 14/113ab, 16/29c, 18/23c, 26/30d, 28/80b, 114b), an accusative four times (3/161a, 8/81ab, 13/53b, 18/15ab), an instrumental six times (11/5a, 11/33c, 12/4b, 13/41c, 27/64b, 30/192a(193a)), a dative twice (18/12c, 26/54b), and a locative five times (13/86cb, 18/22c, 19/37c, 28/68c, 138b). Conversely, the genitive functions as an instrumental only twice (14/60a, 15/45ab) and as a locative just once (15/40c). Most of these changes in the case endings are adaptations to the metre.

185. YKh (1): ऊर्ध्वक्रमस्य (ख्: ऊर्द्धक्रमस्य; ङ्: छुद्धक्रमस्य)

186. YKh (1) ङ्: –मतदाख्यातं. M → N. 187. क्: –त्यंयल–

188. YKh (1) क्, ख्, घ्: सताताभ्यास– 189. YKh (1): द्वादशाब्दे
च (क्: द्वादशौव्देश्च; ख्: द्वादशौव्दैश्च; घ्: द्वादशोव्देश्च; ङ्: द्वादशाव्दिश्च) 190. घ्, ञ्: –कासगामी;
YKh (1): स्वयं चाकाशगामी (क्, ख्, घ्: वाकाशगायी; ङ्: वा–) 191. The final
anusvāra has been dropped for the metre. YKh (1): पातालतल (क्, ख्, घ्: पालतल)

192. YKh (1) क्, ख्, घ्: भुंजंति. The root भुज् is normally 7U. भुनक्ति or भुंक्ते
would be correct. 193. झ्: न्वं

194. ख्: माध–; YKh (1): यथाहं च तथा त्वं (ङ्: चं) यथा वै श्रीकुलागमम

195. झ: जन्माता 196. च्: –स्थिता

197. झ्: महतनुः 198. All MSs: –करा. 199. झ्: –विदेश्वरी

200. All MSs: हृदया 201. The subject is विद्या and अस्याः is meant.
Double *sandhi* has taken place here. 202. IC.

203. स्त्री *?. This word should be integrated into the following compound, but that would disturb the metre.

204. झ्: गोवा–; छ्: –कन्तका:; ञ्: –लन्तका: 205. ख्: + व
206. All MSs except क्: –द्रोहा.
207. ग्: दुरातत्मानो; all other MSs: दुरात्मानो
208. छ्, ञ्: –दोहा; all other MSs except क्: –द्रोही
209. झ्: अग्निदोघकरा; all other MSs: अग्निदाघकरा 210. झ्: य
211. ङ्: –का; च्: –घातघा: 212. झ्: –कर
213. ङ्: उपपक्षका:. The hiatus in this compound is, as usual, in order to
maintain the metre. Cf. above, note to 3/77d.
214. ङ्: वहु– 215. The substantive has switched from the
agent to the action without establishing the required syntax between them.
Moreover, this compound is not valid. The two words conjoined make कृतान्यन्यायात्,
the first of which presumably agrees with पापानि.
216. झ्: –मानत: 217. All MSs except क्, ग्, ज्: भस्मसा
218. झ्: याति 219. ख्: –रनाद्; घ्, च्: –रणा
220. See above, note to 4/35b.
221. घ्, च्, छ्: स्मरणानिर्मला; all MSs except क्, ग्, झ्: –ला; ञ्: –निर्मला
222. ख्: निरुज; all other MSs: निरुज:
223. झ्: –सहश्राणि; क्, च्: –शि. All other MSs: –णि
224. All MSs: गोकन्याकोटियत् फलम् 225. ङ्: –ता * रं
226. घ्, च्, छ्: गोग्रह; ञ्: –गृह. This and the following four words are missing
in MSs ख्, ङ्, and झ् 227. घ्, च्, छ्, ञ्: युद्ध 228. ङ्: –हें
229. घ्, च्: अनेशन; छ्: अनशन. 230. घ्, च्, छ्: व 231. घ्, छ्: महायथे
232. घ्, छ्, ञ्: –ने 233. घ्, च्, छ्, ञ्: चन्द्र–; झ्: –सूर्यो.
234. झ्: यत्लम् 235. All MSs: विद्यायां 236. ङ्: –न्या
237. झ्: पीठया; all other MSs: पीठजा 238. All MSs: –पि
239. All MSs: सहजा 240. ख्: पद
241. झ्: सौभा *?–. Arranging the order of the components of this compound
into what is presumably the one intended we read: सौभाग्यवत्सलजन:
242. All MSs: –प्राप्ति 243. घ्, च्, छ्: संपदा
244. All other MSs except क्, ग्, घ्, ङ्: रु 245. च्: कृत्य: कृत
246. झ्: श 247. क्: देवेशो 248. क्: जिह्वाया
249. The correct form is वर्णितुम् 250. ङ्: वाच्छयते; च्, छ्: -तं
251. झ्: तास्तां; ञ्: तांस्तां 252. ङ्: * * नवाप्नुयात् Cf. above 10/43ab.
253. All MSs except ज्: युग 254. All MSs: गता. One could perhaps take
गता to be in concord with विद्या but then the syntax would be very skewed.
255. क्: व्रह्मविष्णुवं–; घ्, च्: व्र्ह्मविष्णिन्द्र–; छ्, ज्, ञ्: व्रह्मविष्णिव–; all other MSs:
व्रह्मविणंद्र– 256. All other MSs except क्: –वेन. The
ending of the word विद्या has been dropped to preserve the metre leading to the
formation of this irregular compound.
257. त *?. A plural is required here for the syntax.
258. घ्, छ्, ञ्: व्रह्मेण; च्: ग्र? मेण 259. घ्, ङ्, च्, ञ्: भैरवेनापि
260. ख्: सिर्द्ध–; झ्: –किन्नरै 261. The cardinal दश has assumed the form
of an ordinal for the sake of the metre. दशदिग्भि: or दशदिशाभि: would be correct but
that would make the sixth syllable short. Thus दिश् is treated here as a masculine
thematic noun.

262. झ्: + सर्व्वे पूजिता विद्या वंदिता त्रिदशोदिशैः
263. ख्: सर्वेः; घ्: सव; छ्, घ्, ञ्: सर्व्व; झ्: सर्वैं; च्: सर्वे 264. झ्: पूजिता
265. घ्, च्, झ्: त्रिदसैरपि 266. झ्: –यत्; all other MSs: यात्
267. च्: स्त्रीगीयते 268. झ्: द्रव्यही *; all other MSs: हीना
269. घ्, च्, छ्: पतन् ते च; all other MSs: एतत् ते च
270. घ्: –चक्रनायका; च्: –चकुनायिकाः; ञ्: –चकुनायका
271. All MSs except क्, छ्, ज्: परमेश्वरी 272. छ्: –भै * वयज्ञे
273. क्, ग्: अन्वय; छ्: * न्वये 274. झ्: –माणे? 275. ग्: लक्षलक्षपादा–
276. घ्, च्, छ्, ञ्: –वतारे
277. All other MSs except घ्, च्, छ्, ज्, ञ्: –पीथ– 278. ख्: आज्ञापर–
279. ख्: विद्यामात्म्य–

NOTES OF THE TRANSLATION OF CHAPTER TEN

1. Presumably, the *Bhairavapiṇḍa* is the fifth *Praṇava*, which is called Bhairava in 9/22 and Bhairavī Vidyā in 8/104-105ab. The version extracted in these two places of this *Praṇava* is HSRAU-UṀ. The letter R is indeed located between S and AU in this seed-syllable.

2. I read this verse in this way, supporting verse 10/5.

3. Vāruṇī is the energy of Amā, the sixteenth digit of the moon (see note to 9/51). As the Five *Praṇavas* placed at the beginning of the Vidyā are uttered in the forward order, the fifth *Praṇava* is directly in contact with the beginning of the Vidyā. It is also in direct contact with the Vidyā at the end, as the *Praṇavas* there are in the reverse order. It appears that the form of this *Praṇava* extracted in the previous two chapters, namely HSRAU-UṀ, is functional when it is not in contact in this way with the Vidyā. In the latter case it needs to be modified to HSAU-UṀ. In this form it is identified with the sixteenth digit of the moon which, freed of the heating and drying brought about by the fire of the letter Ra (but cf. 9/49ab-50ab), discharges a nectar that is not consumed within the syllable itself. Thus, free to flow, the lunar Vidyā is filled by it from both sides, as it were, and so becomes the Vidyā of the Full Moon.

Mantras may be 'locked' (*kīlana*) or unlocked (*utkīlana*) by the adition or subtraction of syllables or words (see notes of vol. 2 of the translation, appendix 2). We observed that the changes that the 'unlocking' of a mantra entail in the form of a mantra may have to do, to some degree at least, with the modifications a mantra undergoes in the course of its transmission. This particular *Praṇava* is a case in point because it is liable to considerably more variation in the texts than are the other *Praṇavas*. And HSAUŪṀ is indeed a common variant, more common, in fact, than HSRAUUṀ.

4. The power to fly in the transcendent is the liberation to which Kaulas aspire. See PTv p. 214-215.

5. Rudra's energy is the goddess in the form of her Vidyā – Cf. YKh (1) 37/15cd-17ab quoted above in note to 8/34ab.

6. Literally 'one who desires knowledge'.

7. Cf. the division of this Vidyā into sixteen parts recorded above in 9/30-35.

8. The Vidyā is: BHAGAVATI GHORE HSKHPHREṀ ŚRĪṀ KUBJIKE SHRĀṀ SHRĪṀ SHRAUṀ ṄAÑAṆANAME AGHORĀMUKHI CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE. Cf above – the main difference appears to be the omission of the letter R from the syllables CCHĀṀ CCHĪṀ. Although this is the form of these two syllables in the KMT, we are expressly told above (8/51) that they are 'adorned' with this letter, implying perhaps that this is an addition. Note also SHRĀṀ SHRĪṀ SHRAUṀ. These syllables in the version of the Vidyā of

the KMT are: HRĀṂ HRĪṂ HRAUṂ. MSs indicate SHRŪAUṂ for SHRAUṂ but this form is inconsistent with that of the other two syllables and so has not been accepted.

If this is the form of these syllables in the KuKh, they are different from the ones presented in the parent text – the YKh (1) (chapter 17 verse 3 ff.) – where they are simply HRĀṂ HRĪṂ HRAUṂ. See above note to 8/30-31ab. However, according to the *Ṭīkā,* the seed-syllables are as they are here.

9. After the main (*mūla*) Vidyā has been extracted from the grid, the next thing that needs to be done is to purify the person who is going to use it. This is accomplished by projecting the Vidyā onto the body. This procedure is called *nyāsa*. The word is derived from the root *as* ('throw' or 'project') and the prefix *ni* ('below' or 'upon') from which we get the masculine substantive *nyāsa*. Monier-Williams records the following meanings of this word: 'putting down or in, placing, fixing, inserting, applying . . . drawing, painting, writing down . . . depositing, intrusting, delivering . . . mental appropriation or assignment of various parts of the body to tutelary deities . . . ' According to Kane (1974: vol. V, 2 p. 1120): '*nyāsa* means mentally invoking a god or gods, mantras and holy texts to come to occupy certain parts of the body in order to render the body pure and a fit receptacle for worship and meditation'. He quotes the *Kulārṇavatantra* (18/56) as saying: 'O goddess, *nyāsa* is said to (take place) by depositing riches that are acquired in a righteous way onto the limbs (of the body) in order to protect (them) completely.' (*nyayoparjitavittānām aṅgeṣu viniveśanāt* | *sarvarakṣakarād devi nyāsa ity abhidhīyate* |). For an excellent and substantial exposition of *nyāsa,* the reader is referred to Padoux 1980.

In this case the Vidyā is projected progressively in different parts and modalities. These projections are, successively: 1) the hands, 2) the six faces, 3) the six limbs, 4) the thirty-two syllables of the Vidyā. After the projections onto the body, the Vidyā is projected into the *maṇḍala*, which is treated in chapter eleven that follows.

Deities are visualized as having limbs and faces that serve to represent their energies and activities. Similarly, their sonoric form – mantras and Vidyās – consist of parts. The deposition of a standard set of six limbs of the mantra of a deity is basic common practice in all Tantric ritual (see Padoux 1978: 66, 74) whether Śaiva, Vaiṣṇava or Śākta or, indeed, Buddhist or Jaina. This procedure is generally termed *sakalīkaraṇa,* which means 'completion', 'rendering whole' or 'energizing'. This deposition is done once the deity has been 'brought down' from its transcendental residence and is made present before the officiant. This takes place by means of a series of four ritual operations accompanied by the corresponding gestures. They are: 1) the invocation (*āvāhana*) of the deity, 2) the installation of the deity into the object in which it is worshipped (*sthāpana*), 3) the actualization of its presence (*saṁnidhāna* lit. 'bringing close by') and 4) detention (*saṁnirodha*) of the deity so that it remains where it has been placed while it is worshipped. An important compendium of Śaivasiddhānta ritual, the *Somaśambhupaddhati* (3/71b-74a), explains that:

> Just as the sun is invincible and powerful by virtue of its fierce rays, so too the Supreme Lord (Parameśvara) should be contemplated along with his limbs. His Heart is his power of consciousness (*cicchakti*), the Head his eightfold sovereignty (i.e. the eight yogic powers; see above note to 8/123-124), the Topknot, the highest of all, is his independence and lordship. His effulgence that the enemy's weapons cannot penetrate is called the Armour. His heat, which is is unbearable, his Weapon that eliminates all obstacles.

The fifth limb, the Eye, is not mentioned in this reference, as it is commonly treated separately. Thus, Abhinavagupta (TĀ 22/20-21) says that one of the mantras common (*sāmānya*) to all Śaiva schools, and we may add that it is well known to the Kubjikā Tantras also, is the mantra of the Eye. This is the mantra of Śiva Mṛtyuñjaya (Conqueror of Death), namely, OṀ JUṀ SAḤ (TĀ 30/40b-41ab). The Eye is the Third Eye of Śiva that emits the world-destroying fire, and so is sometimes treated together with the sixth limb, the Weapon (see, for example, ṢSS 13/42cd-59 and note below on 10/15). The *Somaśambhupaddhati* (3/41cd-34) explains:

> The Heart is said to be the individual soul (*jīva*) and, together with the Head, that is, the shaved head (*muṇḍa*), makes two. The tying of the Topknot is said to be mantra. As long it remains tied, one stands (firm) and is not overcome by the great fear (caused by) supernatural (*divya*) or other beings (*adivya*). O goddess, the Armour is for all the body and makes it (powerful and hard as) lightning (*vajrarūpa*). The Self (i.e. deity) of the Eye (*netrātman*) protects the eye. The Weapon frees from fear. O lady of fine vows, that a mantra has six limbs has been explained to you in order that the one who recites the mantra may be protected and always be hard to penetrate.

Thus, after Kubjikā's Vidyā has been presented in its full form and its syllabic divisions, we move on to the limbs and faces of the Vidyā that correspond to those of the goddess's visualized form. The deposition of the six limbs is basic to Tantric ritual of all schools. The six limbs form a standard set. As energies of the parts of the mantras, they are also the energies of the deity. As the number of heads of deity may vary, the deposition of the faces does not invariably accompany that of the limbs, although it often does so. The best known example is the combination of Sadāśiva's five faces with the limbs (the Eye is omitted). The way this is done is explained by Goudriaan (1986: 148-9). Another example are the limbs and faces of the mantra of Ratiśekhara Bhairava taught by Abhinavagupta in the *Tantrāloka* (30/10b-11a). Another example of the deposition of faces and limbs is that of the Mahāntārikā Vidyā. Mahāntārikā, a form of Kubjikā, has seven faces. In this case the deposition of the limbs of her Vidyā are six while that of her faces are seven (*Ṭīkā* fl. 31a-31b, based on chapter 28 of the ṢSS).

The following are two examples of the deposition of Kubjikā's faces. The first is drawn from the *Ṭīkā* (fl. 53b) and the other is from the *Siddhakhaṇḍa* (MS G fl. 48a). The Samayā Devī of forty-two syllables according to the *Ṭīkā* is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHAUṀ BHAGAVATI AMVE HSKHPHREṀ SHKHPHRĪṀ KUBJIKE HSRĀṀ HSRIṀ HSRAUṀ ṆAÑAṆANAME AGHORĀMUKHE CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE HSPHAUṀ KHPHREṀ ŚRĪṀ HRĪṀ AIṀ

The faces are projected into the hexogram of the *Kramamaṇḍala* in the centre of which is Ādyanatha that is, Navātman (HSKṢMLVRYŪṀ) and his consort Navātmī (SHKṢMLVRYĪṀ). The mantra for each face is structured as follows:

1) A part of the Samayā Vidyā. These sections are the same in the corresponding entries for each deposition.
2) The name of the goddess corresponding to the particular face in the dative.
3) The location of the face, also in the dative.
4) The corresponding Siddha with the usual ending. This is the same as the deposition on the hands.

The variables are:

1) Parādevīśivā – upper face – Śrīśivanātha
2) Kuladīpā – face on top of the head – Śrīvyomanātha
3) Siddhayogeśvarīmudrā – eastern face – Śrīvyāpakānandanātha
4) Śrīkālikādevīvidyā – southern face – Śrījyotinātha
5) Śrīlakṣmīdevīmantra – northern face – Śrīśaktinātha
6) Śrīkubjikādevī ājñā – western face – Śrībindunātha

The Samayā Vidyā according to the *Siddhakhaṇḍa*:

AIṀ 5 BHAGAVATI GHORE HSKHPHREṀ ŚRĪKUBJIKE [K G: ŚRĪṀ-] HRĀṀ HRĪṀ HRAUṀ ṆAÑAṆANAME AGHORĀMUKHI CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE ||

The mantra for each face is structured as follows:
1) The Five *Praṇavas* 2) One of the *Praṇavas*. The first two faces are the fifth *Praṇava*. The remaining ones are the following four in reverse order. 3) A part of the Vidyā. 4) The name of the goddess's face preceded by 'śrī'. The following as suffixes in the dative are added at the end: A) Śivā B) Samanā C) Mudrā D) Vidyā E) Mantrā F) Maṇḍala (?). 5) The name of the face according to its position in the dative. 6) The name of a Siddha for each face prefixed with *śrī* and suffixed with '*ānandanātha*' and ending with '*pādukāṁ pūjayāmi*'. The Siddhas are A) Nitya B) Amogha C) Śilāśekhara D) Mahābhairava E) Jyoti F) Vyāpaka. For example, the mantra of the uppermost face is:

AIṀ 5 HSVŪAUṀ [K KH: HSRŪAṀ; G: HSRŪAUṀ] BHAGAVATI GHORE ŚRĪPARĀDEVĪŚIVĀYAI [KH: * PARĀ-] ŪRDHVAVAKTRĀYA [K: MŪRDHNI-] ŚRĪNITYĀNANDANĀTHAPĀDUKĀṀ PŪJAYĀMI ||

The SKh (MS G fl. 43b-44a) also teaches another reduced version of the deposition of the faces as well as an expanded one. The reduced version omits mention of the Siddhas. The Five *Praṇavas*, in the forward order, come at the beginning and end of each unit. As in the longer deposition, it consists of a part of the Vidyā, the name of the deity of that face. The expanded version includes the deposition of the energies of the faces that are embodied in the sixty-four Yoginīs that emanate from them (see below notes to 29/45 ff. for details). The Vidyā of the deity of the face is stated first, followed by a list of the corresponding energies of that face.

10. The adept deposits the limbs and faces by touching the corresponding parts of his body as he utters them. These places are mostly the same for all forms of the Deposition on the Six Limbs (*ṣaḍaṅganyāsa*) and are, as the KuKauM (3/69) tells us: '1) The Heart is in the heart, 2) the Head in the head, 3) the Topknot in the topknot, 4) the Armour is for all purposes, 5) the Eye is in the eye, 6) the Weapon should be in all the directions.' However, before this can be done, one must first, as one would expect, purify the hands. According to the SKh this is done by depositing the Five *Praṇavas* on the fingers of (presumably the right) hand starting with the thumb up to the little finger, first in the forward order and then the reverse. The KuKauM (3/57-60) prescribes the projection of the limbs (of the Tvaritā Vidyā) onto the fingers as follows: 1) Heart: ring finger, 2) Head: little finger, 3) Topknot: first finger, 4) Armour: index finger, 5) Eye: palm, 6) Weapon: thumb.

The procedure described below in chapter forty-eight is more complex (see below 48/33-37ab and note; cf. note to 10/27). This involves the entire deposition of both the goddess's six faces and limbs on the hands and fingers. An interesting procedure is described in the *Ṭīkā* (fl. 53b-54a) in which, unlike the other depositions, seven rather than six units are deposited onto the hands. The first five mantras are projected onto the five fingers starting with the thumb up to the little finger. The sixth one is deposited onto the wrists by rubbing them together. Finally, the seventh is projected onto the back of the hands and palms. The first six units consist of parts of the Samayā Vidyā. The seventh consists of two forms of Navātman (HSKṢMLVRYŪ/M SHKṢMALVARAYĪṀ). The structure is as follows:

1) A part of the Samayā Vidyā.
2) The first letter of the name of the finger repeated twice with a Half Moon and Drop. Note that '*aṅguṣṭha*' ('thumb'), the first entry, is preceded by AṀ AṀ. However, '*anāmikā*', the fourth entry, is preceded by a syllable formed from the long vowel, ĀṀ ĀṀ.
3) The name of the finger in the dative.
4) The name of a god, ending with '-*nātha*' followed by '*pādukāṁ pūjayāmi*' ('I worship the sandals of . . .') which may be substituted by AIṀ in all the entries of the three depositions. Or else it may also be added at the end, so that there are both of them.

The variables in this case are the names of the teachers-cum-deities, which are:
1) Anādinātha 2) Tejasānandanātha 3) Madananātha 4) Ādyanātha 5) Śrīkandarpānandanātha 6) Śrī Anackanātha 7) Śrīkailāsānandanātha.

11. Here the six faces and limbs are treated together as happens in the SKh and in chapter 17 of YKh (1) (quoted below, notes 12 and 17). In all these three cases the faces are deposited first. Collectively they are called the twelve divisions (*bheda*), the twelvefold sequence (*krama*) (below 10/34) or the twelvefold deposition (*nyāsa*) (below 10/42). In the KMT and the related ŚM and ṢSS, the limbs there come first. Moreover, the faces are treated only briefly and, apparently, incompletely, in just two lines in the KMT (7/42cd-43ab), which are reproduced with variants in the ṢSS (13/61) and the ŚM (10/196cd-7ab). Thus, it appears that the projection of the faces was not considered to be an important part of the ritual when the KMT was redacted. This is probably because the form of Kubjikā with six faces, which became the major one, was not yet well established.

The ṢSS (13/61) quotes this verse with *netram astraṁ tu pañcamam* in the second quarter verse in place of *pañcamaṁ tu tadagrataḥ* of the KMT and *pañcamaṁ ca tathā param* of the ŚM. A problem arises with the presentation in the ṢSS because the Eye is omitted, probably because of the obscurity of the KMT's brief reference to the manner in which the faces and the limbs correspond. According to the ṢSS, the first four faces ranging from the uppermost correspond to the first four limbs up to the Armour. The Eye and the Weapon together correspond to the sixth head which is the western one (13/62ab). The commentary adds that the uppermost face and the upper one are counted together and correspond to the first limb, that is, the Heart. The ṢSS (13/42cd-59) lists the limbs of the Vidyā and notes the same number of syllables for each one as does the KMT (7/30) and ŚM (10/137-189), but omits the Eye. All the other entries are the same as those of the KMT and the ŚM. The commentary on the ṢSS lists the correspondences as follows: 1) Heart – Upper and Uppermost Face. 2) Head – Western Face. 3) Topknot – Southern Face. 4) Armour – Northern Face. 5) Eye and Weapon – Western Face. Unlike the other two texts, the ṢSS (13/65-67ab) provides the seed-syllables in code of the six faces.

12. The pattern of emanation is the forward, in this case, clockwise order. The lines 10/15cd-19 corresponds to YKh (1) 17/22-26ab. The variant readings have been noted in the critical apparatus of the Sanskrit text.

13. YKh (1): '. . . up to the eastern face'.

14. The 'accomplished limbs' are, presumably, the Five *Praṇavas*. The order of emanation proceeds from the uppermost face to the western one progressively thus: uppermost > upper > eastern > southern > northern > western. The order of withdrawal is the reverse of this. The KMT (7/30 ff.) presents the six limbs of the Samayā Vidyā in the reverse order. This, we are told, is according to the Siddha Path (*mārga*) or procedure. Thus, the equation made here between withdrawal and the 'Siddha aspect' (*siddhāṅga*) probably just refers to the reversal of the sequence.

15. Here is another example of how the orientation of the ritual procedure, practice, cosmology and the rest of the teachings of the Kubjikā Tantras is dominantly orientated towards the order of emanation rather than withdrawal. Even so, both must be known and applied. The fulfilment of this practice is entry into the goddess's Divine Face. If I am not mistaken, this is the seventh, transcendental face, beyond the six, known as the Unborn Face (*ajavaktra*). If so, our text is drawing here from a different symbolic scheme of seven faces, which is described in detail in chapter forty-two of the ṢSS. These seven faces belong primarily to Śiva but as they are associated with seven energies they are, by extension, said to be the faces or aspects of Śiva's one, primordial power (*ādiśakti*) (comm. on ṢSS 42/20ab), the Transmental (ibid. 42/18). These faces are arranged on a vertical axis and are formed by the progressive sevenfold development of the one power. They operate in the six Wheels in the body and the seventh one beyond which is the Unborn Face. Situated at the End of the Twelve, it is the cessation of all bondage (ibid. 42/44). It is the face of the omniscient and omnipresent Śiva (ibid. 42/57). Lineages and teachings of Siddhas originate from the middle fives faces. The lowest face is in the hell-worlds in the Wheel of the Foundation. It is the face of the Yoginī called Picu. The Unborn or Primordial Face (*ādivaktra*) is the teacher's mouth (*guruvaktra*) from which emerge the teachings of the Kubjikā Tantras (ibid. 42/69 ff.).

16. YKh (1) reads *mūrtivaktra* – lit. ‘the face of the icon’. The goddess has two aspects: *mūrtā* – ‘with form’ and *amūrtā* – ‘without form’. One would suppose that they are related to her *sakala* and *niṣkala* aspects. Cf. the expression ‘*mūrtibheda’* in 9/37cd-8. The expression ‘*mūrdhavaktra’* literally means ‘face of the head’. The lower four faces are arranged around this head which is in the middle above them. They are the four faces of that head. Thus the expression ‘*ūrdhvavaktra*’ – ‘upper face’ means effectively ‘*mūrdhordhvavaktra’* i.e. ‘the face above the head’.

17. The faces correspond to the limbs as follow: 1) Uppermost face: Heart. 2) Upper face: Head. 3) Eastern face: Topknot. 4) Southern face: Armour. 5) Northern face: Eyes. 6) Western face: Weapon.

See note to 10/27 below. YKh (1) 17/27-28ab reads the following three lines in the place of KuKh 10/20-21:

The southern face is said to (consist of the letters) beginning with Ṭa and ending with Kha. Deposit the Peak (seed-syllables) in the three eyes of the northern face. These are said to be the letters beginning with Ka and ending with the vowels.

ṭakārādi khākārāntaṁ [ṅ: ṣakā-] dakṣavaktraṁ [k, kh, gh: ḍakṣavaktraṁ] prakīrtitam |
netratraye [kh: -yai] ca [ṅ: *] kūṭā ye [ṅ: *] vāmavaktre tu vinyaset [kh: vinyat *] ||
kakārādisvarāntāś ca ete [k, kh: kimādiścaivaścaitaṁ; gh: kimādicaivaścaitaṁ; ṅ: kimādiścaivacettaṁvaipaści] vai [k, gh: ye; kh: yai; ṅ: maṁ] parikīrtitāḥ [k, kh, gh, ṅ: -taṁ] |

18. Siddhayogeśvarī is a name of the main goddess of the early Trika. Our text also refers to her as Siddhayoginī (3/70, cf. 6/65) thus clearly emphasizing that she, like the other great goddesses of the Kaula and Bhairava Tantras, including Kubjikā (see 8/42ab), is also a Yoginī.

19. Or ‘the first’. See above 3/76cd-78ab and below 29/45-50. Here the six faces are:

1) Uppermost face: Parā 2) Upper face: Mālinī 3) Eastern face: Siddhayogeśvarī 4) Southern face: Kālikā 5) Northern face: Tripurā 6) Western face: Umākhecarī

The names of the goddesses of the six faces according to YKh (1) (17/28cd ff.) are:

1) Uppermost face – Parā who is Śivonmanī 2) Upper face – Amarī 3) Eastern face – Siddhavāgeśvarī 4) Southern face – Kālī 5) Northern face – Lakṣmī 6) Western face – Umādevī.

Amarī or Amarikā is occasionally found as an alternative name for Kubjikā identified with the goddess Mālinī. Again, Lakṣmī is described here as red with a beautiful slender body like a deer. This description could also apply to Tripurā. Above in 3/76cd-78ab Kulayāgeśvarī replaces Tripurā and Carcikā Umākhecarī. The six faces are named again below in 29/45-50. They are the same as those in the verse we are examining. The SKh (MS G fl. 43b) prescribes the deposition of the six faces. There the second face is Kulamālinī and the sixth is called Śrīkhecarī Umābhagavatī, which agrees with the KuKh. However, according to the SKh, the fifth face is Mahālakṣmī instead of Tripurā, as it is in YKh (1). One wonders whether the unstable position of Tripurā compared to the goddesses of the other faces may not have something to do with the late development of the Kaula cult of Tripurā. A substantial section in the YKh (1) is dedicated to the worship of the goddess Tripurābhairavī who, along with the goddess Kāmeśvarī, represents one of the two immediate precursors of the goddess Tripurāsundarī, the deity of Śrīcakra.

20. The correspondences between the faces, limbs, their goddesses and the parts of the Vidyā can be tabulated as follows:

5. Table of the Faces and Limbs of the Goddess

Face	Goddess	Limb	Goddess	Vidyā
Uppermost	Parā	Heart	Hṛtamalā	BHAGAVATI GHORE
Upper	Mālinī	Head	Kuladīpā	HSKHPHREṀ ŚRĪṀ KUBJIKE
East	Siddhiyogeśvarī	Topknot	Barbarā	SHRĀṀ SHRĪṀ SHRAUṀ
South	Kālī	Armour	Bahurūpā	ṄAÑAṆA-NAME AGHORĀ-MUKHI
North	Tripurā	Eye	Mahantārī	CCHĀṀ CCHĪṀ
West	Umākhecarī	Weapon	Koṅkaṇā	KIṆI KIṆI VICCE

The correspondences between the faces and limbs differ here from those in chapter forty-eight below. There we are told specifically that the deposition begins with the upper face and ends with western one. In this case, the uppermost and upper faces encapsulate the other four. One would expect the deposition of the hands to correspond to that of the body. One wonders, therefore, if this is the procedure that is to be followed in this case for the deposition on the hands. Cf. 48/33 ff for correspondences between faces, heads and fingers.

21. The Kaulikā Vidyā, also called the Five-lettered Vidyā, consists of the Five *Praṇavas*. It is accordingly referred to as the fivefold Kaulikā Vidyā (8/108).

The text instructs that it should be placed at the beginning, in the forward order, and the end, in the reverse order, of each of the six limbs. This procedure differs from ones taught in the *Ṭīkā*, ŚM and SKh (see following note). However, 10/24 above appears to confirm that this is what is intended.

22. These six are virtually the same Yoginīs who are said to govern the limbs according to the KMT. There we read:

> The goddess (of the Vidyā) is Kamalinī who, established in the Heart, has emitted all this from Brahmā down to the sphere of (a common) pillar. Kuladīpā is on her Head and she awakens the sixfold Path. Her Topknot is called Barbarā who is above the three Principles (of the Self, Śakti and Śiva). The goddess who is located in the Foundation of Gesture (i.e. the *maṇḍala*) has emerged here as Bahurūpā. Mālinī is the Armour of this Great Goddess. The great Māyā of mantra, she covers (i.e. pervades) all the Aggregate of Words. One should know that the Eye is Kiṇikiṇī, who is like an old (woman). She is very terrible and, brilliant with radiant energy (*tejas*), is full of the attributes of ultimate reality (*tattvārtha*). The Weapon is Koṅkaṇeśānī. The sixfold path is pervaded by it. She has six rays, eyes tawny brown, it is established (in the entire expanse of reality) beginning with *Saṁvartā* up to Śiva. KMT 7/13cd-18 (cf. ṢSS 13/13-18 and 47/88-91)

The KMT (7/39) also refers to another group of six goddesses who reside in the six limbs. These are: 1) Heart: Kamalakubjikā, 2) Head: Barbarā, 3) Topknot: Mahāntārikā, 4) Armour: Laghvikā, 5) Eye: Viśvatejinī, 6) Weapon: Koṅkaṇāvvā. This group also surrounds the central goddess of the Yoginīcakra situated in the throat. Their names, in abbreviated form, appear in KMT 14/3 and 15/79ab and the parallel texts. See Heilijgers-Seelen 1994: 128 ff. See ṢSS 13/13-18 and 47/88-91 (where Kubjinī replaces Kuladīpā as the deity of the head) for the first variety and ṢSS 13/42-60 for the second. ŚM (10/138-187) knows only the first variety.

Most of the goddesses of the limbs appear in different contexts as forms of Kubjikā (Heilijgers-Seelen 1994: note 33 p. 130). The first four appear in chapter seventeen of the KMT as the forms of Kubjikā who preside over four levels of yogic development called Body (*Piṇḍa*), Part (*Pada*), Form (*Rūpa*) and Beyond Form (*Rūpātīta*). They are briefly mentioned in the unpublished *Kulapañcāśikā* ascribed to Matsyendranātha. (See Dyczkowski 1988: 163-164). They are treated more extensively in the MVT (2/36cd-46ab) where they are related, amongst other things, to the states of waking, dreaming, deep sleep and the fourth state beyond. This passage is explained at length by Abhinavagupta in TĀ 10/227cd ff.. See also Dyczkowski 1992: 32-35.

The KMT integrates these four states into the Sequence of Twenty-eight (*aṣṭaviṁśatikrama*) as the last group of four. They are associated with the four sacred seats and the Siddhas who reside within them as well as the three transmissions (*krama*). The four relate to Kubjinī's body (*piṇḍa*) which is of four kinds: 1) Kubjā who is like the leaf of an Aśvattha tree 2) Kubjā who is like the beak of a parrot 3) Maṇikubjā 4) Randhrakubjā. These correspond to the group of four Kubjīs, one for each of the four levels: 1) Piṇḍa – Kubjeśī, 2) Pada – Mahāntārī, 3) Rūpa – Barbarā who resides in the Drop, 4) Rūpātīta – Kamalānanā who resides in the Yoni (*randhra*). They bestow the fruits of Kubjī's body through the sequence of the Yoga of the Piṇḍa (summary of KMT 17/48cd-53).

Four forms of Kubjikā are described, corresponding to the four states. The first, which is that of Beyond Form (*rūpātīta*), is Kambalī Kuleśvarī. The following three are the forms of Kubjikā worshipped in the three Transmissions. The Nagnā (Naked) Kubjikā of the state called Form (*rūpa*) has six faces the first of which is the Yoginī of the Topknot. They are: 1) Barbarā, 2) Alakā (Lock of Hair), 3) Bṛhodarā (Big Belly), 4) Lamboṣṭhī (Long Lips), 5) Stabdhākṣī (Fixed Gaze), and 6) Viraladvijā (Few Teeth) (ibid. 17/15-16). At the level of the Part (*pada*), which is that of the Transmission of the Youth, Kubjikā is Mahāntārī, who is the goddess of the Eye (ibid. 17/17-24ab). At the level of the Body (*piṇḍa*) she is Kujā who is the Thirty-two syllable Vidyā and is 'enveloped in (its) six limbs' (ibid. 17/24cd-28ab).

Heilijgers-Seelen (1994: 130) notes that: 'These four [goddesses] are also found in KMT 24/100-101 which refers to a *vṛddhapañcaka* (the 'Five Old Ones'), consisting of Kamalā, Barbarā, Mahāntārī, Laghvinī and Bimbā and forming one of a group of a sixfold *nyāsa*. The first three (in different sequence) occur in ŚM 10/56 as the deities of the *upapīṭha*s: Barbarā of Śaila, Mahāntārikā of Mahendra and Kamalā of Kailāsa. And KRP 6/48cd-52ab mentions three of them as the deities of three of the four *pīṭha*s: Kamalā of Oḍḍiyāna, Mahantārī of Pūrṇagiri, and Koṅkaṇā of Kāmarūpa. The fourth *pīṭha* of Jālandhara is connected with the deity Samarī.'

We turn now to the structure of the limbs prescribed in the sources. The six limbs are presented in code in chapter ten of the ŚM (10/139cd-187). Manuscript Kh records the full form of the mantras given in code in the margins. They are:

1) Heart: NAMO BHAGAVATE HṚTKAMALĀYAI HRĀṀ HṚDAYĀYA NAMAḤ
2) Head: HSPHREṀ KUBJIKĀYAI (+ HRĪṀ) KULADĪPĀYAI ŚIRASE SVĀHĀ
3) Topknot: HRĀṀ HRĪṀ HRAUṀ BARBARAŚIKHE HRŪṀ ŚIKHĀYAI VAṢAṬ
4) Armour: ṄA ÑA ṆA NA ME AGHORĀMUKHI BAHURŪPĀYAI HRAIṀ KAVACĀYA HŪṀ

5) Eye: CHĀṀ CHĪṀ MAHANTĀRIKE HRAUṀ NETRATRAYĀYA VAUṢAṬ
6) Weapon: KIṆI KIṆI VICCE KOṄKAṆĀVVĀYAI HRAḤ ASTRĀYA PHAṬ

The procedure prescribed by the SKh (MS G fl. 48a) is similar to the one taught here. The structure is analogous to that of the deposition of the faces. The Five *Praṇavas* come first. They are followed by one of the *Praṇavas*. In the case of the deposition of the faces they are followed one after another in the reverse serial order, one for each entry. In this case they are in the forward order. The last two entries contain the same fifth *Praṇava*. The names of the goddesses of the limbs are the same as in our text. The one variant is the goddes of the third limb who is called Barbarā here and Barbarakeśā in the SKh. The six Siddhas are: A) Vidyā B) Vyoma C) Udaya D) Vimala E) Amṛta F) Bindu.
Example – the first limb:

AIṀ 5 AIṀ BHAGAVATI GHORE ŚRĪHṚTKAMALĀYAI HṚDAYĀYA ŚRĪVIDYĀNĀTHAPĀDUKĀṀ PŪJAYĀMI ||

The deposition of the limbs prescribed by the *Ṭīkā* (fl. 54b) is not much different. The units are structured as follows: 1) A part of the Samayā Vidyā. 2) The name of the goddess presiding over the limb, usually in the dative, sometimes vocative. 3) The name of the limb in the dative. 4) The name of the Siddha corresponding to the limb ending with '*pādukā*' in the accusative. 5) A final invocatory syllable. The variables are:

1) Hṛtkamalā – Heart – Udayanātha – NAMAḤ
2) Kuladīpakā – Head – Śrīkhaṇḍanātha – SVĀHĀ
3) Barbarā – Topknot – Śrīlilāśekharanātha – VAUṢAṬ
4) Bahurūpā – Armour – Śrīkapolanātha – HŪṀ
5) Mahāntārikā – Eye – Śrīcaṇḍanātha – VAṢAṬ
6) Koṅkaṇāmbā – Weapon – Śrī Anackanātha – PHAṬ

In addition the *Ṭīkā* enjoins that the six divine attributes should be mentioned in all three depositions of the hand, faces and limbs, one for each entry. These are: 1) omniscience (*sarvajñatā*), 2) satisfaction (*tṛpti*), 3) beginningless consciousness (*anādibodha*), 4) freedom (*svatantratā*), 5) permanent power (*aluptaśakti*) and 6) endless power (*anantaśakti*). This addition is not taught here or in the SKh, but is standard practice in analogous deposition of the limbs of Sadāśiva taught in the Siddhantāgamas in general and in the *Svacchandatantra* (see vol. 1, p. 15). Perhaps it is their absence in the form of the limbs taught in the KuKh that is indicated in the statement in the following verse that the Siddhas of the limbs and faces are free of the 'teaching of the Tantra'.

23. The Tantras teach the use of the six Vedic syllables of NAMAḤ and the rest listed in the next verse (see also 9/69cd-70ab). The Vidyā is free from them and so is successful (9/70). Here, as in several other places in our text, the Kaula teachings have been distinguished from those of the Tantra, which I take to mean the Śaivasiddhānta or earlier Kaula teachings. The form of the limbs taught in the ŚM and the *Ṭīkā* end with these six syllables (called *jāti*s). This is the normal way of forming them. Indeed, the six syllables, as a group, are expressly linked with the six limbs of mantras. However, in the procedure taught in the SKh they are omitted. One would expect the same omission to be prescribed here, in order to be consistent with the repeated injunction throughout our text that they should not be used in Kubjikā mantras, but as we can see from the next verse, this is not the case. So all that is meant here is that this procedure is especially excellent because it is novel with respect to that of the Tantras in general, and is purely Kaula. This is why the depositions are accomplished (*siddha*) and give good results.

24. These syllables form part of a standard set called '*jāti'* of which the Vidyā itself in its integral form is devoid (see above 9/70, also 4/10cd-11ab). Whereas, we have already seen in the note 10/29-30 that five out of these six ejeculations are indeed placed at the end of each of the six limbs. OṀ does not appear here, or in hardly any of the mantras of the Kubjikā Tantras apart from the Kubjikā Gāyatrī, which is not mentioned in the KuKh. Perhaps, then, we should read OṀ NAMAḤ together as a unit and assume that OṀ is normally dropped when NAMAḤ is found in mantras or their limbs.

The expression *svasthirārṇavam* could be divided into two words, *svasthir* and *ārṇavam*. The first can stand on its own as it is. The Ocean of the Yoni is a common expression denoting the *Meruprastāra* from which the letters are generated and, specifically, the syllable AIṀ (see below 58/28cd-30ab). Another possibility is to take the expression *svasthirārṇavam* (meaning literally 'one's own stable ocean') to mean the syllable HŪṀ, which is the only one out of the six attached to the limbs that has not been mentioned directly here.

25. The '*yogapīṭha'* is the *Saṁvartāmaṇḍala* (see note to 2/18 and 7/47). So the transmission associated with it is that of the goddess Kubjikā.

26. See note to 10/15 above. The twelvefold sequence consists of the six faces and the six limbs. These are also called the twelve divisions (see above 10/15 and note). A ritual gesture (*mudrā*) is made as each one is deposited on the body. The names of these gestures are listed in the next verse.

27. Yoni, Siṁha and Triśūla *mudrās* are described in the fourth *ṣaṭka* of the JY (2/191-194, 230cd-233ab and 2/170cd-174 respectively) in a long passage dedicated to the description of many *mudrā*s. The three gestures not mentioned in the JY namely, the Dūtī, Ciñciṇī and Vakriṇyā *mudrā*s, are more specific to the *paścimāmnāya* than these three.

The SKh (MS G fl. 44a-44b) prescribes a set of six mantras projected onto the goddess's six faces. This deposition is called '*vaktranyāsamudrāṣaṭka*' 'the Group of Six Gestures of the Deposition of the Faces'. Each mantra first mentions the direction of the face to which it addressed, followed by its colour and the gesture associated with it. They are: 1) Uppermost (Parā's) face: Padma 2) Upper (Mālinī's) face: Piṅgalā 3) Eastern face: Śveta 4) Southern face: Vikarāla 5) Northern face: Kuraṅgiṇī 6) Western face: Yoni. These are the gestures listed in YKh (1) (see note to 10/37cd-38) except for the one of the northern face which is Dyotinī instead of Kuraṅginī.

28. The other six gestures are for the limbs. Once these have been deposited on the body, the adept should make the Gesture of the Yoni and repeat the Vidyā. The translation 'sealed within' conforms to the Sanskrit of the edited text; cf. below 27/68ab. An instrumental here would yield the meaning 'sealed / stamped with'. Mudrā is the goddess herself as the energy of the Command. The Gesture of the Yoni transmites this energy to the Vidyā just as the six gestures transmit the same energy to its limbs.

29. See 10/22-3. *Pāṇḍura* may mean whitish, white, pale or yellow. According to YKh (1) this face is yellow (see table) and so I have chosen this translation. A typical Newar visualization of the goddess is recorded in the *Paścimajyeṣṭhāmnāyakarmārcanapaddhati*. There the colour of the front i.e. eastern (*pūrva*) face is yellow. This is why Newar initiates sometimes refer to Kubjikā in Nevārī as *māsukvaḥ mājū,* the Yellow-faced Mother (see Dyczkowski 2001: plate 1 and note on p. 74). The western face may be thought to be particularly associated with the goddesses of the Western Transmission and so, perhaps, is said here to be blue and red (*śyamarakta*) as the goddess herself is when she emerges from the Liṅga (see above 5/30; but according to KMT 2/4 she is 'like blue collyrium' – *nīlāñjanasamaprakhyā*.)

30. The colours of the goddess's six faces vary in different sources. Below is a table drawn up from four of them. The colours of the faces according to the SKh agree with those listed in column four. In the one case they differ the colour is entered in brackets. Note also that the names of the six goddess differ in two cases in the YKh. These have been noted in brackets next to the name of the corresponding goddess (see above 10/22-23, note). Variant names of the goddesses of the six faces named in 3/70-71 are noted in italics.

6. First Table of the Goddess's Six Faces

Face	Goddess of the Face	KuKh 10/38	KuKh 29/45-50	YKh (1) 17
Uppermost	Parā	White	White	Translucent
Upper	Mālinī (Amarī)	Red	White	White
Eastern	Siddha-yogeśvarī *Siddha yoginī*	White/Yellow	White	Yellow
Southern	Kālī *Kālikā*	Dark blue	Dark blue	Black
Northern	Tripurā (Lakṣmī) *Kulayogeśvarī*	Yellow	Red	Red
Western	Umākhecarī *Carcikā*	Blue and red	White (blue and red)	Red

31. Cf. above 29/52-54ab. Below in 29/52, the Armour is said to have many colours. There is no mention of it being specifically red and blue.

32. 29/53 below adds that the third eye in the middle is like fire. Usually the limb called the Eye (*netra*) refers to this third eye.

33. In the notes to chapter 29, which is dedicated to the visualized form of the goddess, a series of *sūtras* are quoted from YKh (1) in which the six faces and limbs of the goddess are described in detail. The following tables record the details of the faces and limbs as drawn from chapter 17 (29cd-40ab and 40cd-49) of YKh (1). Note that although the passage that introduces the description of the goddess's faces in chapter 17 is the same as KuKh 10/22-23, the faces and limbs are not.

7. Second Table of the Goddess's Six Faces

Face	Syllable	Energy	Goddess	Siddha / Śiva	Colour	Gesture
Uppermost	Six		Parā/ Śivonmanī	Aja	Clear as a mirror	Padma
Upper	Four	Four	Amarī	Amogha	White	Piṅgalā
Eastern	Three	Nine	Siddha-vāgeśvarī	Śilātmaka	Yellow	Śvetā
Southern	Ten	Thirteen	Kālī	Bhairava	Black	* * *
Northern	(Three)	Thirteen	Lakṣmī	XXX	Red	Dyotinī
Western	Six	Nineteen	Vakrikā / Umā Devī	Parameśvara	Blue-Red	Yoni

8. Table of the Goddess's Six Faces and Limbs

Limb	Face	Goddess	Siddha	Colour	Gesture
Heart	Uppermost	Hṛtkamalā	Vidyānanda	White	Bhāvyā
Head	Upper	Kuladīpā	Vyomānanda		Saṁjīvanī
Topknot	Eastern	Barbarā	Udayanātha		Vikṛtā
Armour	Southern	Bahurūpā	Vimala	Blue-red	Yoni
Eye	Northern	Mahantārī	Amṛtānanda	Sun, Moon and Fire	Śūla
Weapon	Western	Koṁkaṇā	Bindunātha		Triśūla

34. Verses 10/42-49 are the same as YHṛ (1) 17/50-59. Yoga here means the union (*yoga*) of the limbs and faces that forms the complete Vidyā in the adept's body. Permeated by the Vidyā, it becomes his spiritual (*divya*) body, which is as powerful and full of energy as a cage of lightning flashes (see below 10/45-46).

35. The following passage that begins here and continues up to the end of the chapter extols the benefits of the practice of the Vidyā. This 'hearing of the fruits' (*phalaśruti*) normally concludes the presentation of a mantra, ritual or other practice. As this is the main Vidyā of the goddess, the benefits of repeating it are extolled at length both here and at the end of the following chapter as well.

36. Similarly, referring to the Mahāntārikā Vidyā, the KMT (17/23) says: He who has her in his heart when angry cuts down the man who lacks devotion, the enemy, one who is established in (false) doctrine and every other.

37. YKh (1): *vapuḥsthairyam* i.e. 'corporeal stability', that is, health.

38. YKh (1): *divyakṣobhaḥ* – 'divine arousal'.

39. See note to 3/156-158ab and cf. 5/78cd-79ab.

40. The text can be read as either '*ghorarūpiṇī*' or '*aghorarūpiṇī*'. The latter echoes Kubjikā's relationship to Aghora (Svacchanda Bhairava) and so I have chosen the latter.

41. The basic root mantra, or what is technically called the Samayā Vidyā of any major Tantric and Kaula system possesses the powerful apotropaic properties that these verses extol. Sanderson (1986: 163) explains: [one] who recites the *samayā* is freed of evil. It [i.e. the KMT] specifies that it does so 'with regard to what is to be done and what is not to be done, matters that have been stated and matters that have not' (KMT 7/2cd). It seems to me that the text ascribes to this mantra here precisely the reparative and apotropaic function which defines the *samayā* in the rituals of the [Kālī] Krama. After this statement at the very beginning of its treatment of this mantra, the Tantra does go on to say that if one is already pure (so that one has no need of this specific function) then there is nothing in the world which one cannot accomplish through its recitation. Perhaps we can recognise here an example of that tantric kenotheism which enables every

mantra-deity to embody both specific and universal power. One might compare the case of Siddhalakṣmī who is *samayā* in the *Kālasaṁkarṣaṇīmata*, more generally apotropaic (*pratyaṅgirā*) elsewhere, while being everywhere the embodiment of the Absolute.

42. The Great Journey (*mahāpatha*) is the last journey made, to the place of its execution, by those who have vowed to commit ritual suicide to purify themselves. They must travel towards the north-east, which is Śiva's quarter, in a straight line without altering their course, whatever the obstacle, and eat only air and water until their body drops 'like a dry leaf'. See *Mānavadharmaśāstra*, 6/1/32.

43. The teachings of the Western Transmission are meant for the Age of Strife (*kaliyuga*). The Vidyā is the essence of the spiritual energy transmitted through them into the world by the supreme deity from the summit of existence where all things originate.

NOTES OF THE SANSKRIT TEXT OF CHAPTER ELEVEN

1. घ्, च्, छ्: श्रीवक्रोवाच. MSs क्, ख्, ग्, घ्, ङ् and च् add verses 11/20-24ab to the beginning of this chapter as follows : तेजो जालन्धरं नाभि तिश्रयोरविशुद्धिषु।
तालुमध्ये तु (क्, ख्, घ्, ङ्, छ्, ज्: च; च्: ?) चन्द्रं (ङ्: चन्द्र; च्: ?) च (च्: ?) तन्मध्ये बिन्दुमण्डलम्।।
षोडशान्ते स्मृता चाज्ञा एतत् खेचर्यतु (ख्: खेचर्यन्तु; ङ्: खेचर्यन्त) क्रमात्।
पदान्वेषणशीला (च्: –न्वष–; छ्: यदान्व–)ये जीवन्मुक्तिरताश्चये।।
न (च्, छ्: missing) तेषां (घ्, छ्: missing; ङ्: तेषा; च्: missing) पनं (क्: पजनं; घ्: missing; च्: ननू; छ्: * नं) देव गतास्ते (घ्, छ्: * नास्ते; च्: * तास्ते) पश्चिमे पदे।
कृत्वा त्रिष्वपि संयोगं क्षिप्त्वा आज्ञान्तमण्डले।।
रश्मिज्वालाकदम्बं तु चिन्तयेच्च (ख्: चितयेच्च) अधोमुखम्।
नवलक्षकृते देव त्रैलोक्यमपि साधयेत्।।
कुलाचारमिति प्रोक्तं अर्घमण्डलकं शृणु।

2. घ्, ङ्, च्, छ्, ज्: देव्य:; all other MSs: –देव्या 3. ङ्: शभो
4. क्, ग्: विद्यादानां; ख्, घ्, ङ्: विद्यदानीं; च्, छ्, ज्: विद्येदानीं

5. M → N. न्यास– and its derivatives are always treated as neuter. No further note will be taken of this change in gender.

6. SamP and all MSs except ख्, घ्, झ्, ञ्: देव्या

7. SamP and all MSs: संयुता। The correct form is छ्: द्वातृश– द्वात्रिंशत् but it would make the fifth syllable long. See above, note to 3/9c. Presumably the following is meant: ऊर्ध्वादि देव्यो द्वात्रिंशत्वर्णसम्युता: सृष्टिक्रमेण न्यस्तव्या:।8. All MSs: देव्या
9. च्: –यश् 10. घ्, च्, छ्, ज्: –र्थीं; SamP: चतुर्ध्यं
11. SamP: क्, ग्: द्वा * *. IC. 12. ङ्: योर्व्यसेत्
13. च्: पंचमश्च; SamP and all other MSs except घ्, छ्: पंचपंच
14. SamP: षष्ठां 15. ङ्: द्वानेतौ. IC. 16. छ्: व
17. च्, छ्: भ्रूवौन्यसेत्; SamP: भ्रुवोर्न्येत् 18. च्: –मश्
19. All MSs: तथाष्टमी; SamP: तथाष्तमी 20. SamP and all MSs: नाभिवर्णा. This scribal error appears to be derived from a defective hearing of the text.

21. An instrumental has taken the place of the required genitive that does not fit the metre (see above, note to 10/47d), just as त्रयमध्ये does not.

22. क्, ङ्: वक्र; ख्, ग्, ज्: वक्रे 23. दशमक्षरम् (M → N) would be more correct but is too long for the metre. 24. See above, note to 6/67c.
25. च्: वर्ण; all other MSs except घ्, ङ्, छ्, ज्: –वर्णा. M → N.
26. SamP and all MSs: देव्या चतुर्दशम्
27. SamP and all MSs: त्रिदशं दक्षिणे स्कन्धे 28. च्: षाडशं
29. See above, 5/45a, 5/63d and 7/7c. IM 5 + 6.
30. ङ्: –र. This is an irregular compound. Cf. below 11/8c.
31. घ्, छ्: एकून–; ङ्, ज्: एकेन– 32. क्: हृदयं
33. SamP, घ्, ङ्, छ्, ज्: गुरु–; च्: गुभ्याश्. A locative is required here.
34. ङ्: –श 35. ङ्: त्रयोविशा–; SamP: –विंशोर्मध्ये. This is another irregular compound formed by the dropping of an ending to save a syllable for the metre. Cf. 11/7b.
36. घ्, च्, छ्: चतुर्विंश; ङ्: चतुर्विंश (?) 37. घ्: ति
38. SamP and all MSs: शुष्मनायां 39. घ्, च्, छ्: स्थिजे

40. See 1/3d and note. Also below, 11/42a.
41. क्, ग्, ङ्: सट्विशं; च्: –शे; ज्: खद्विंशं; SamP: खड्वीशं 42. घ्, च्: स्थिजे
43. ख्: सप्तो–. See above, note to 7/7c
44. SamP and all MSs: चाष्ट–; ङ्: –श. IM 6 + 7. 45. ग्: द्वावतौ; ङ्: –तो IC.
46. SamP and all MSs: जानुनी– 47. घ्, च्, छ्: एकून–; ङ्: –त्रिंश
48. च्: त्रिशश्; ङ्, छ्, ज्: त्रिशं 49. This *pāda* is one syllable too short.
50. ङ्: जघ– 51. च्: –शश्
52. All MSs except घ्, झ्, ञ्: –श 53. DS.
54. घ्: गगण–. The final long vowel of the intended proper name गगना has
been shortened for the metre. Cf. 11/15b.
55. SamP and all MSs: चतिस्रका
56. क्, ग्: शियस्–; घ्, छ्: शृय–; ङ्: श्रय; च्: श्रिय–; SamP: श्रियस्–
57. SamP: कुर्वेर्या 58. ङ्: वैवर्त्ताण् कैवर्ती is the regular feminine
form. 59. All MSs: ङ ण ना ञ भटेशवरी; SamP: ङ ण ना ञ भेटेश्वरी
60. SamP, घ्, ङ्, च्, छ्, ज्: घोरा–
61. मुसलायुधा is apparently meant here. The final vowel of this proper name
has been shortened for the metre, leading to the formation of an irregular
compound. Cf. 11/12c. 62. क्, ग्, च्, ज्, झ्: च्छाकरी–; घ्: च्छाकारी–
63. च्: वैव. MS क् repeats the section from हरानन्दा to च्छांकारी चैव
64. SamP: छिंछां 65. च्: व
66. SamP and all MSs: नारायणाख्या IM 5 + 7.
67. SamP क्, ख्, ग्, ज्: वेच्चिका; घ्, च्, छ्: वेर्चिका; ङ्: वच्चिका
68. छ्, ज्: द्वात्रिशतिर्देव्या; all other MSs: द्वाविंशतिर्देव्या Another possible emendation
is द्वात्रिंशती देवी 69. All MSs: –कारिणी
70. All MSs: एतैस्तु पूजितैर्देव 71. ख्: एतेदेव
72. DS. तस्योच्चारं is resolved into तस्याः – उच्चारं (M → N), the pronoun
agreeing with विद्यायाः or the like.
73. SamP and all MSs: स च. 74. ज्: षट्विधं; SamP: षद्विधं
75. See above, note to 2/28b. 76. ङ्: –पूर्णन
77. क्, ग्: तेजे; ख्, ङ्, झ्: तेजा; घ्, च्, छ्: तेजं. This emendation has been made on
the basis of the reading found in the repetition of this section that occurs in most
manuscripts at the beginning of this chapter. See note, 11/1a.
78. SamP and all MSs: नाभि 79. This honorific plural has the advantage
of adding the extra syllable needed for the metre, whereas विशुद्धौ तु or the like
would entail a long seventh syllable. 80. ङ्: –ख्य
81. SamP and all MSs: –मण्डले 82. ङ्: षाड–. This and
the following four lines are also found in YKh (1) 49/1-4ab. The text is quite
corrupt but it is clear that the context there is, as here, an explanation of the
single-syllable Vidyā. 83. क्: स्मृस्मृता 84. IC.
85. घ्, च्: यदा– 86. YKh (1): वीजमुक्तिरताश्चये
87. YKh (1) ग्: तेषा 88. YKh (1): –संयोग. त्रिष्वपि is the reading
found in the verses repeated at the beginning of this chapter.
89. SamP and all MSs except च्, छ्, झ्, ञ्: क्षिप्तां; YKh (1): स्थिता
90. YKh (1): आज्ञात– 91. SamP: –वदंवं

92. YKh (1): चिन्तयेत् तदधोमुखं 93. SamP and all MSs: कुलाचारमिति. This
emendation agrees with the reading in the *Ṭīkā* MS K folio 120a.
94. ङ्: रम्य 95. SamP and all MSs: ॐकारे
96. घ्, च्, छ्: पश्चिमां–; ŚM: पशुदृष्टिविवर्जिते (ण्: –विवर्जितं)
97. All MSs: एकहस्तं–; SamP: एकहस्ते–; ŚM: मण्डलं कारयेत् (ख्: –यत्) तत्र
हस्तमात्रप्रमाणतः 98. ŚM: गोमयोदेककर्तव्यं 99. ŚM ग्: चतुरश्रकं
100. ŚM क्: सूर्यवह्निञ्च; ख्: सूर्यवद्बिम्वं 101. ŚM: वृताकारं कुरु प्रिये
102. घ्, ङ्, च्, छ्: अस्मिचन्दन–; all MSs: –रं 103. घ्, छ्: –मर्दितम्;
SamP and all other MSs: –मन्दिरम्. This emendation is based on the reading in ŚM
9/38d, for which see the notes to the translation.
104. क्, ग्: विद्याया; ख्, छ्, ज्: –विद्यायाः ; all other MSs: यां; SamP: –विद्यायाः
105. क्, ख्, ग्, छ्, ज्: –हस्तं–. SamP and all MSs: –लारुहे: ŚM: क्षिप्त्वा तन्मध्यतो देवि
भ्राम्यं (क्, ख्, ग्: भ्रम्यं) दक्षकरोपरि। –तलमारुहेत् is meant here.
106. घ्, ङ्, च्, झ्, ञ्: उत्थाय 107. छ्, ज्: मुष्टि
108. The required *anusvāra* has been omitted for the metre. The reading is
the same in the *Ṭīkā*. See notes to the translation.
109. Here too the *anusvāra* has been dropped for the metre.
110. SamP and all MSs: त्रिभिर्बीजारुहे
111. SamP and all MSs: सदलं. This emendation is based on the commentary
in the *Ṭīkā*. See notes to the translation.
112. See above, note to 1/5a. 113. छ्: –ये
114. SamP and all MSs: देव्यशास्त्रेण.
115. Missing in SamP. 116. क्, ज्: कैलेशीं; ग्, छ्: कैलेशी
117. All MSs: –भूषिताम् 118. छ्: –रोर्प्य 119. All MSs: तस्याः
120. छ्: संबाह्य–; ज्: सं– 121. The genitive is meant here. See above,
note to 10/47d. 122. छ्: सिद्धि * ष्यते; यदि, or the like, is required
here to complete the syntax. 123. ŚM आनयद् 124. छ्, ज्: धेमकलसं. IM
6 → 7. 125. All MSs: तदा– 126. छ्: रौप्वजं; ŚM: अलाभाद् रौप्यजं प्रिये
127. ŚM क्, ख्: वाथ; ग्: वाद्य 128. ŚM शुभलक्षणलक्षितम् (क्: –भूषितम्; ख्: –लांक्षितं)
129. ŚM कम्बुग्रीवं सुशोभाढ्यं 130. ŚM क्षालयेच्छुभवारिणा (क्: क्षालयेदभिवारिणा; ख्:
क्षालयच्छु–). The final vowel of बालुका has been shortened for the metre.
131. क्: उदकं 132. All MSs: –तो
133. The root क्षल् is 1O U. The regular form of the gerund is क्षालयित्वा.
134. ज्: धर्मेण 135. ŚM: मलयाद्यैश्चर्चितं (क्: * * * द्यैश्च–) कृत्वा
पूरयेदलिना (ख्: पूरयदलिना; ग्: –नां) ततः। 136. छ्, ज्: –ये; ŚM ख्: –यत्
137. क्, ग्: कांकणास्त्रेण; ज्: –नास्त्रेण; ŚM क्: कवचास्त्रेण
138. ŚM: कवचेनावगुण्ठयेत् 139. All MSs: –नः
140. SamP and all MSs except छ्: विद्या 141. ग्: –रं
142. ज्: आग्नेप्यं; all other MSs: आग्नेयं 143. छ्: नैर्ऋत्या
144. SamP छ्: पूर्ण–; all other MSs: पूर्णे– 145. SamP: कोंकण
146. क्, ख्, ज्: –सिद्धो–
147. SamP: त्रिकोणे. See above, note to 3/119d.
148. छ्: भगाशाखा; ज्: भगां शाखा भटेशवरी; SamP and all other MSs: भगीशाख्या. Cf.
11/9c. These emendations are based on the readings in the *Ṭīkā*.
149. SamP छ्, ज्: पूजितव्या 150. क्, ग्: च

151. All the MSs: सिद्धाङ्गं– 152. SamP and all MSs: शिरो
153. SamP and All MSs: स्मृत: 154. छ्: –कं
155. SamP and All MSs except छ्: अस्वं
156. M → N. See above, note to 7/9d.
157. छ्: –सकारान्तं; all MSs: –न्तं; all MSs: –भिमेखला; Cf. KMT 18/44, the edited text of which reads: अजचक्रेश्वरी रेखा. MSs GK read: स्वरचक्रेश्वरी; MS H: श्वरचक्रेश्वरी and B: सुजचक्रेश्वरी. See notes to the translation.
158. All MSs: -चक्रेभि-; KMT भान्तगा
159. SamP and All MSs: कादिनान्त–
160. SamP and all MSs: थादि– 161. KMT: तु
162. SamP: –रासिकम्; KMT त्रिभि: रेखै: स्वरेश्वरी
163. क्, ग्: शुद्धै; ख्, छ्, ज्: शुद्धै:–
164. छ्: सवौषधीषु; ज्: सर्वौषधीषु. The instrumental is meant here.
165. ख्: गोधूमाटिकपीपकै:; छ्, ज्: –माटक–; all other MSs: गोधूमाटिक–; SamP: गोधूमाटक– 166. छ्, ज्: त्रिविधिन 167. SamP छ्, ज्: माद्येन
168. छ्, ज्: –गुडोदनै: 169. क्, ख्, ग्, छ्, ज्: मांसो–. त्रिभि: here apparently stands for त्रिविधै: or the like; SamP: मांसो– 170. छ्: –मेतद्वि
171. छ्, ज्: –सं 172. छ्: पश्चाद्
173. All MSs except क्, ख्, ग्, छ्, ज्: विद्यां–; all MSs: –जलीत्रिभि:। पुष्पाञ्जलिभिस्त्रिभि: would be correct but does not fit the metre.
174. SamP and all MSs: पुष्पं च
175. Here, as not infrequently happens, the final consonant of a number in a compound has been dropped for the metre. The correct form – द्वात्रिंशदक्षर –, would be one syllable too long. See above, note to 3/9c.
176. All MSs: रुभयो; SamP: रुभयोर् 177. SamP: –य
178. क्: अंव; ख्: अवे. See above, note to 3/65a.
179. SamP ख्, ग्, छ्, ज्: क्रमार्–
180. All MSs: पूज्या; SamP: पूज्यो. This and the following two emendations have been made on the basis of the *Ṭīkā*.
181. छ्, ज्: षद्यं; all other MSs: षड्यं; SamP: षट्पं
182. SamP and all MSs: त्रयमेकधा. पूज्या: or the like is required to complete the syntax. 183. क्, ग्, छ्: सिद्धि; SamP: सिद्धिर्
184. The locative of the word पर्वन् should be पर्वनि.
185. This line corresponds to ŚM 9/75cd, the second half of which reads: कामक्रोधादिवर्जित: 186. This and the following line correspond to ŚM 9/76: सहस्रादि च लक्षान्ताज्जपनात् सिद्धिरिष्यते।
187. ŚM: सहस्रेण तु जप्तेन प्राप्त: शत्रु: परांमुख:।
188. घ्: –पाश्य–; च्: –पाशा– 189. All MSs: यां
190. 'M' has been inserted between the last two members of this compound for the metre. See above, note to 3/21b. 191. छ्: –वत्त–
192. छ्: –मूलान्. The order of the first two members of this compound has been reversed for the sake of the metre.
193. See above, note to 4/51a. 194. छ्: –जप–
195. See above, note to 4/35b. 196. All MSs: करात्.
197. छ्: तज्येष्ठं; ज्: तत् ज्येष्ठं. 198. All MSs: प्राप्तं 199. छ्: –कृते

200. छ्: –माभौ 201. IM 6 → 7. KuKh 11/60cd-62 = YKh (1)
18/47cd-49. 202. YKh (1) ङ्: मतसा
203. All MSs –गते; YKh (1) हूहमेन; all other MSs: ह्यद्रूमेन
204. All MSs: गमने 205. YKh (1) माहात्मनः 206. YKh (1) ङ्:
स्वकायेन 207. All MSs: मनो This emendation agrees with the reading in YKh (1).
208. ग्: कुम्भ 209. YKh (1) कुम्भेन (ख्: कुभैन) कल्पयेत्
210. YKh (1) क्, ख्, घ्: सिद्धिं इ * लोके; ङ्: सिद्धिं इहलोके
211. YKh (1) यावदक्षरसन्तानं 212. छ्: –याच 213. छ्, ज्: त
214. छ्, ज्: कुर्या 215. All the MSs insert an extra two and a half verses here. These are found below as 13/100cd-103. They have been removed from here because they are much more coherent within their context there. Moreover, although these lines are not entirely irrelevant in this context, they break up the continuity of the discourse. These lines read as follows in the MSs : धुननावेशनं (क्, ग्: धनुना–) कम्पं निद्रा घूर्मि पिपीलिका।

एकाङ्गनर्तना भाषा अश्रुपातं कुरङ्गवत्।।
प्लुतिभेदं सिंहशब्दं इत्येकादश प्रत्ययाः।
रुद्रभागे पदे प्राप्ते तुर्योर्ध्वे (क्: तुर्यार्द्ध; ख्, ग्, छ्, ज्: तुर्यार्द्धे) लयतां गते।।
नश्यन्ति सर्वकर्माणि तस्मिन् दृष्टे परापरे।

216. छ्: माहाम्य– 217. छ्: रु

218. All MSs: प्राप्तं. The following from 11/65 to 11/71ab corresponds to ŚM 9/76cd to 9/82. Then 11/74cd to 11/77ab correspond in their content to ŚM 9/83 to 86ab.

219. ŚM: द्वाभ्यां. Although the reading in the ŚM is correct Sanskrit, I have retained the one found in all the MSs, as there are are several examples of this strange deviant form in this and other Kubjikā texts. See 14/21a, 40/80a and 40/146b.

220. ŚM: योगं–. All MSs: –संयुतः This emendation agrees with the reading in the ŚM. 221. छ्: भाग्यं. ŚM: चतुर्भिः सुखमारोग्यं

222. छ्: रायुरारोग्य; all other MSs: आयुरारोग्य

223. All MSs: * न–. This emendation agrees with the reading in the ŚM.

224. छ्, ज्: अष्ट– 225. See below note to 14/12a.

226. ज्: प्राशत किचिञ्च्च तुकं च कलात्मकं; all other MSs: प्राशते किञ्चिच्चतुष्कं च कलात्मकम्। The reading of this line is the one found in the ŚM. 227. M → N.

228. ङ्: –क्रमे. According to the ŚM, this and the following line read: नवभिर्गुह्यकी सिद्धिर्जायते वीरवन्दिते। दशभिः प्राप्नुयात् सिद्धिं निर्वाणं खेचरक्रमम्।।

229. ŚM: दशभिः प्राप्नुयात् सिद्धिं. M → N.

230. M → N. See above, note to 5/29a.

231. ŚM: निर्वाणं खेचरक्रमम्. The cardinals from twenty to ninety-nine are singular feminine substantives, thus the regular form of the instrumental of विंशति– would be विंशत्या for त्रिंशत्, त्रिंशदा and चत्वारिंशत्, चत्वारिंशदा. Hypothetically, the plural would be विंशतिभिः, त्रिंशद्भिः and चत्वारिंशद्भिः. But, although these forms do occur (see 7/7c, 26/23c, 53/6a, 59/77a and 60/23c), none of them, except the last, in this and the following line, fit the metre. See also above, note to 3/9c.

232. ŚM: विंशभिश्चैव. See the previous note.

233. All MSs: चत्वारिंशभि. This line reads in the ŚM: मारणं विंशभिश्चैव द्वात्रिंशैः स्तम्भनं
भवेत्। IM 5. 234. M → N.

235. This line reads in the ŚM: शैलानां भञ्जनं (ख्: स्तंभनं) पातं वृक्षाणां स्फोटनं प्रिये।

236. All MSs except छ्, ज्: पंचषड्भिः. Standard grammar requires that this
numeral be a feminine singular. Cf. 7/46a and see note to 6/47b.

237. ŚM: षष्टिभिस्तु 238. सहस्रम्, like शतम् is normally used as a
singular substantive, the accompanying substantive being either in the same case
or in the genitive.

239. क्, ख्, ग्, छ्, ज्: –कन्यां. The rest of this line reads in the ŚM (cf. below
11/72cd): वेतालाष्टौ तु साधयेत्

240. क्, ख्, ग्, ज्: –मां; छ्: –मं 241. नात्र has been contracted to न

242. All MSs: मानुषीषु 243. ŚM: सप्तत्यास्तु सहस्रैस्तु राक्षसीं सिद्धिमाप्नुयात्॥
The following six lines are not found in the ŚM.

244. क्: राजनं; all other MSs: राजान 245. All MSs:
मण्डलीकानां; मण्डलिकास्तु would be regular but does not fit the metre.

246. All MSs: –निवासिनाम् 247. क्, ख्, ग्, ज्: चान्यैर्; छ्: –यै

248. ते सर्वे वशं यान्ति, or the like is required to complete the sense.

249. All MSs: सप्ततीभिः 250. M → N.

251. क्, घ्, ज्: चराचलं; छ्: चरावलं–; all other MSs: देवं 252. All MSs: ब्रह्मः

253. छ्: मूर्तो 254. क्, ग्: रूपे *; ख्: रूपेन

255. All MSs: देहिनः 256. भुज् is 7U, भुनक्ति or भुंक्ते would be correct.
Cf. below 11/78b. 257. छ्: भोगात् 258. All MSs: कन्यकैः

259. क्रीड् is 1P but is frequently treated as *ātmanepadī* in this text. Cf.
11/80b. 260. ख्: सहस्रैश्च; छ्: सहस्रैस्तुर्

261. ŚM: नागकन्याश्च साधयेत् 262. All MSs: नवतीभिर् The regular form of
this numeral is नवत्या. Although attested in the version of this line in the ŚM,
emendation would require changes in the entire line.

263. ख्: प्रिये; ग्: पिय. ŚM नवत्या च सहस्रैस्तु वैष्णवं पदमाप्नुयात्।

264. एकलक्षेण would be regular Sanskrit. See above, note to 2/25c.

265. IM 7. 266. छ्: भव

267. छ्: वानवः. ŚM: लक्षैकेन भवेद् रुद्रो स्वयमेव न चान्यथा। The ŚM adds the following
line: अणिमादिगुणाधारो इच्छासिद्धिमवाप्नुयात्। 268. All MSs: देव्याषट्कसमोपेतं. This emendation
corresponds to the reading in the ŚM. This and the following neuter attributes are
in concord with the noun विमानम्. From here to the end of this chapter, the ŚM is
similar in sense but diverges substantially in form. See the notes to the translation.

269. छ्: –षष्ठि– ; ŚM: चतुःषष्टिप्रवेष्टितम् (ग्: चतुःषष्ठिषु वेष्ठितं)

270. The root व्रज् is 1P. 271. The root वस् is listed as 1P but there are
instances of *ātmanepadī* forms of this root. 272. ख्, ग्, छ्: –लोक्य

273. छ्: –सो 274. The word पक्षिन् has developed here to
पक्षिणम् 275. M → N. 276. In the following list, the animals, all of
which were originally masculine, have been made neuter as happens generally in
this text with items in a list. 277. क्, ग्: –मष्टं; ख्: –मष्ट्रं?

278. All MSs: मानुषं 279. All MSs except घ्, छ्: सिद्धः–

280. छ्: –या. See above, note to 3/25d. 281. All MSs: यान्यान्

282. छ्, ज्: कामान्; काम– is masculine when it means to 'wish', 'desire' or 'love' etc., but it should be neuter when, as in this case, it means an object of desire. 283. All MSs: तत्क्षणात् संप्रवर्तते

284. See above, note to 5/27d.

285. The root हन् is 2P, हन्ति is the regular form. Note also that a genitive here marks the direct object of this verb. See above, note to 5/62a.

286. All MSs: भवते 287. All MSs: –तुल्यो
288. All MSs: विद्याया–. 289. छ्: अतव्यां
290. All MSs: –गृहेषु 291. Missing in MS ख् from विद्या– up to
11/94d. M → N. 292. IM 6 → 7.

293. All MSs except क्, ग्, ज्: शुभगे

294. Note that परि– is not normally one of the prefixes of भ्राज् (1A). All MSs: –भ्रजित– 295. See above, note to 5/46d.

296. छ्: जीवलोकेसौ जीवन्मुक्ते; all other MSs: जीवलोकेसौ जीवन्मुक्तो

297. All MSs: गणा 298. घ्, छ्, झ्, ज्: परिदेवना; all other MSs: परिदेवता

299. A dual number is required here. See above, note to 5/46d.

300. क्, ग्: अटंव्यां; ख्: अतव्यां 301. ज्: चिष्मे; all other MSs: चिषम

302. छ्: –चारेण वृक्षके; all other MSs: निशाचारे–. This emendation assumes that a DS has taken place to accommodate the metre.

303. All MSs: वमादयः; स्थानेषु is implied.

304. All MSs except क्, ख्, ग्, छ्, ज्: योगि

305. क्, ख्, ग्, छ्, ज्: अस्या 306. क्: –यज्ञ

307. क्: अष्टा–; छ्: –क्र * भाषिते

NOTES OF THE TRANSLATION OF THE CHAPTER ELEVEN

1. The goddess begins by listing the topics dealt with in this chapter in the order in which they are discussed.

2. Monier-Williams explains that: '*argha* (often spelt *arghya-*) is the 'respectful reception of a guest by offering rice, dhūrva grass, flowers, or often only water'. Brunner says that *arghya* is 'especially consecrated water that one offers to the god as one would an offering to a guest as a sign of homage' (ŚSP vol. 1 p. 58). The way the *arghya* is prepared according to the prescriptions of the Siddhānta Āgamas is outlined in ŚSP vol. 1 3/37-39ab. There it is considered to be of two kinds: common (*sāmānya*) and special (*viśeṣa*). The former is used to worship the deities and beings who accompany Śiva, the main deity. The latter is used to worship Śiva himself. The main constituent of the *arghya* is water, which is mixed with milk, the tips of *kuśa* grass, flowers, sesame, flowers and white mustard. This is technically called the *arghya* with eight parts (*aṣṭāṅga*) (ŚSP vol. 1 p. 138-39). In this case (see below 11/46cd-50) the things offered along with water are more numerous and include meat, which is excluded in Siddhānta ritual. Note also that although water is offered here to the Vidyā in the *maṇḍala*, it is not at all clear at first sight that the offering is an *argha*.

3. This is the forward order moving down from the top of the body to the feet. In chapter nine (8/43-84) the thirty-two syllables of the Vidyā were extracted in the reverse order, that is, in the sequence of withdrawal. See above 8/85-6ab and note.

4. The Circle of the Fourth State (*turyamaṇḍala*) is normally the Wheel of the Command that is located in between the eyebrows (see above 3/101). In this case, however, this place is occupied by the seventh letter. Perhaps, we should understand the head here to mean the topknot and this Circle to be the Cavity of Brahmā.

5. The Command is located in the Wheel of the Command between the eyebrows.

6. Presumably, the three mentioned here are the two eyebrows and the tip of the nose. These three places form the corners of a triangle, in the centre of which is the syllable KU, which is a common abbreviation of the goddess's name. Note that there is no mention of the eleventh syllable. This is probably because a line is missing in the text. This syllable is KE.

7. The main topic of this chapter is the drawing of the *Kramamaṇḍala* and its use in conjunction with the Samayā Vidyā to worship the goddess in the Krama. The rite of adoration of the *Kramamaṇḍala* requires the deposition of this Vidyā on the body. Similarly, its seed form, the Khecarī Vidyā HSKHPHREṀ is projected into the Wheels within the body and beyond. Accordingly, the deposition of the Vidyā on the body along with that of the Khecarī Vidyā is taught

first as a preliminary to the teaching concerning the drawing and worship of the *maṇḍala*. See appendix 3 and 4.

8. The 'particular place' where each goddess has authority is both external and internal. The external place is within the *maṇḍala*. Her corresponding internal location is within the body. It is no less essential to know where the deity is located as it is to know the deity's identity and mantra. The deity cannot be worshipped if it has no specific location. The projection of a deity's mantra or syllable into a *maṇḍala*, jar, ritual enclosure, fire altar, icon, stone and the like, or onto the body are ways in which the deity is placed in its location and made present. There it can be worshipped and, empowered to act from its place, the deity exerts its authority.

The thirty-two goddesses are the energies (*kalā*) that constitute the supreme energy which is the goddess. She is the totality of the Thirty-two syllable Vidyā who deploys herself in time through its utterance, and in space by the deposition of her syllables.

9. Cf. above 11/2 where this is said to be the Kaulika deposition of the Vidyā. We notice that in this case 'deposition' and 'utterance' are interchangeable. This means more than simply saying that the mental projection of the syllables onto or into the body is accompanied by their utterance. The very process of uttering a mantra, part by part in due order, coincides with the development of the vital breath and energies that are located along the stations of the ascent and pervasion that thereby gradually takes place over the course of the utterance. From this point of view the utterance of a mantra coincides with the deployment of its energies in a developing progression. The thirty-two syllables of the Vidyā, as we have seen, are stationed throughout the body from top to bottom. Now the Tantra goes on to teach how the essential constituents of the essence or 'heart' of the same Vidyā are deployed in the body. These locations, as we will see, include the limbs or organs of the outer, physical body, as well as the Wheels (*cakra*) of energies within it, that form the ascending axis of the subtle body and that ultimately leads up outside it.

Thus we move on to the locations of the energies of the goddess within the body and beyond. These are the energies of the seed-syllable HSKHPHREṀ. Here we witness directly how this syllable functions literally as the 'inner' core of the Vidyā. It is the inner Tree the goddess in her subtle form as Kuṇḍalinī ascends in the core of her *maṇdala* and within her Vidyā within which the syllabic essence of her essential nature as the empowering and liberating Command is imbedded. The deployment of this, the Khecarī Vidyā, in this way has already been described above in 9/1 ff. Indeed, the following lines concerning this seed-syllable are drawn from the *Dvādaśaślokasūtra* which is the source of the passage in chapter nine concerning it.

KuKh 11/21-23ab = YKh (1) 49/2-4ab. This part of YKh (1) exists in only one palmleaf manuscript. Although very corrupt it is possible to make out that KuKh 11/18 = YKh 49/1. This is followed by a few lines in prose that contain the information set out in KuKh 11/19-20. One wonders whether the MS of the YKh (1) preserves an earlier version of the text that was set down 'in rough' in prose and the KuKh a later version that had been subsequently polished up and set in verse. One gets the same impression further ahead in the same MS. There we find a description of a sequence along a path of ascent through the stages of Sound. This is also in prose, although here and there it seems that there has been an attempt to set some lines into verse. Is this the result of gross copyist errors or is the text still in a rough, incompletely redacted form?

10. The seed-syllable is called the 'sevenfold Command' because it is in seven parts. The first six correspond to the part of the syllable which, we have seen, is said to be 'with support' (*sālamba*). The six aspects that are 'without support' (*nirālamba*) are here omitted. The yogi leaps forward directly into the highest state, which is here reckoned to be the seventh 'beyond the six'. Following the sequence of the stations of ascent marked by the Six Wheels, the yogi attains the bliss of liberation in the seventh place beyond by abandoning these six (KuKh 25/28). Thus, as we shall see further ahead: (KKh 25/19-20a).

Abandoning the six (Wheels below), it is the seventh (Wheel, located) in the Sky – that is, within the Circle of the Void (*śūnyamaṇḍala*). That is said to be (the state) Beyond the Fourth from which the six (Wheels) have emerged. In accord with the sequence of emanation, it is contemplated from above.

The Wheels are described below in 3/103cd ff. and above in 25/5 ff. and 35/48-55.

11. This syllable is called *khecarīmudrā* above in 8/75cd-76ab. As it generates this, the liberated state, it is not surprising that it should itself be the Skyfarer – that is, the deity in the liberated condition.

12. The teachings of the Kubjikā Tantras are transmitted by the empowerment that takes place through initiation, which is ideally imparted to the disciple as the goddess imparted it to Bhairava, that is, by the Lion's Gaze (*siṁhāvalokana*) (see above 5/30 ff.). The Transmission of the Lion is therefore what is imparted in this way. Here this is said to be the sixfold instrument of mantra. This is, presumably, the Krama which is divided into six groups of mantras.

13. Refer above to 9/1ff where this seed-syllable has been analysed, especially to the table (in note 10 chapter 9) where the phases of the utterance of this seed-syllable in these two accounts are compared. The correspondences here are as follows:

1) Oḍiyāṇa: This seat is within the Wheel of the Command between the eyebrows. This is an appropriate location because the Command is said to emanate from Oḍiyāṇa to form the sacred seats and the teachings transmitted from them.
2) Kāmakhya: The place where energy is born is called the Wheel or Place of Birth – (*janmacakra* / *janmasthāna*). This is located between the genitals and the anus. It is also called the Wheel of the Foundation (*ādhāracakra*). The contraction of this Wheel pushes its energy upwards towards the initial union of Śiva and Śakti that takes place in the next centre above.
3) Pūrṇagiri: This is located in the centre of the next Wheel in the ascending order. This is the Wheel of the Self-supported (*svādhiṣṭhāna*). It is represented by two superimposed triangles symbolizing the union of Śiva and Śakti.
4) Jālandhara: This is in the navel where the Wheel of the City of Gems is located (*maṇipura*). Kuṇḍalinī is wrapped around this centre and is awakened by the impulse that is generated by the union of the couple that takes place in the Wheel of the Self-supported. As this is the place where Kuṇḍalinī, the energy of the vital breath, rises, perhaps this is why Jālandhara is the first seat in the sequence presented above in chapter nine (see 9/8 ff).
5) Tisra: This is located in the Wheel of Purity (*viśuddhi*) in the throat.
6) Candra here replaces Koṅkaṇa (cf. above 9/9). Candra is probably short for Candrapura, which is the capital of the land of Koṅkaṇa and so they effectively stand for one another. Candra may also be Candragiri and so represent the whole Triangle at the End of the Twelve. In the body, Candra / Koṅkaṇa is located in the uvula at the back of the palate. In the centre of this Wheel is the Lunar Drop that oozes vitalizing lunar nectar.

The highest Wheel is called Anāma in Dakṣa's Hymn (3/113-114). It is the seventh Wheel, beyond the six, which is that of the Skyfarers. Located at the End of the Sixteenth, it is the Wheel of Amā, the seventeenth energy (see note to 9/18-19ab above concerning the End of the Sixteen).

9. Table of The Inner Wheels and the Sacred Seats

Sacred Seat	Wheel	Location
Oḍiyāṇa	Command	Between the eyebrows
Kāmākhya	Janmacakra	(Between Anus and Genitals)
Pūrṇagiri	Svādhiṣṭhāna	(Belly)
Jālandhara	Maṇipura	(Navel)
Tisra	Viśuddhi	(Throat)
Candra	Lambikā	Palate
	Anāmā	End of the Sixteen

14. The expression '*paścimapada*' can also be translated as the 'last or final plane of existence'. The two translations are quite compatible, as it is here that the teachings of the Western Tradition (*paścimāmnāya*) of the goddess Kubjikā are fully realised. This is the Śāmbhava plane, which is the Transmental (*unmanā*) (see above 9/18-19ab), that is, the state Beyond the Fourth which is the liberated condition from which, unlike the Fourth state, there is no longer any danger of falling.

15. A variant (see note to the Sanskrit text) reads *triṣv api saṁyogaṁ* – 'the conjunction within the three also'. The three are, I suppose, the three goddesses of the lineages (*oli*) that form the last phases of the development of this seed-syllable. These are, in ascending order, Energy (*śakti*), the Pervasive One (*vyāpinī*) and the Equal One (*samanā*) (see above 9/16cd-17). The conjunction that takes places of these three and within them leads to the full realisation of the Command on the ultimate plane of its development as the Transmental. Thus the syllable, now fully formed and energized, is the veritable embodiment of the Command. As such it assumes pride of place in the very centre of the *maṇḍala* into which it is now projected. There, in this condition, it is the sacred Kadamba, the tree in which the goddess resides. It grows by the Kadamba Cave, that is, the Void in the centre in which she rests immersed in meditation. The Tree blazes with energy. Its rays are directed downwards to grace the lower regions into which the creation and the teachings are emitted.

16. Instead of '*kṣiptā'* (= placed) YKh (1) reads '*sthitā*' (= located). Having formed the conjunction of the three, the Command is located in the *maṇḍala* at the end. In the previous verse we were told that the Command is in the End of the Sixteenth (11/20-21ab). The '*maṇḍala* at the end' is therefore the End of the Sixteen.

17. Concerning the Kadamba tree in relation to the *maṇḍala,* see above note to 6/10-11ab and below, note to 14/16. The Command that is cast into the *maṇḍala* is the syllable that is projected into the centre of the *maṇḍala,* thus energizing it and giving it life. This may be AIṀ or, as in this case, HSKHPHREṀ. Written down, it looks like a tree and so is called the Kadamba tree which grows out of the Drop in the middle of the *maṇḍala*. This is the Command in the centre, the highest point in the *maṇḍala*. From there it radiates its energy down into all the other spheres of the *maṇḍala* and hence the entire sphere of emanation.

18. The *Ṭīkā* (fl. 120a ff.) comments directly on verses 11/24ab ff. The passage is introduced by the *Ṭīkā* as a response to a question by Śrīkaṇṭha, which is not the context here. Thus it appears that the author of the *Ṭīkā* either drew the passage from a different source that I have not been able to trace, or else from an earlier recension of the *Kumārikākhaṇḍa*. Whatever be the case, the relevant

comments the *Ṭīkā* makes on the following verses concerning the preparation and the worship of the *maṇḍala* are presented in the notes.

The core of the *maṇḍala* described in the following passage is the same in both the *Kramamaṇḍala* and the *Gurumaṇḍala*. One of the sources of the *Ṭīkā*'s exposition of the *Gurumaṇḍala* is chapter 23 of the ŚM. I make use of the readings in the *Ṭīkā* wherever appropriate.

We are not alerted by the text that the *maṇḍala* it is describing is the *Kramamaṇḍala*. This is because the rite outlined in the rest of this chapter is dedicated to the worship of the Vidyā which is projected into the *maṇḍala*, rather than the entire Krama. Although the visible form of the *maṇḍala* is the same, it is variously named according to the rite of which it is the focus. The *Ṭīkā* confirms that the same *maṇḍala* may be filled out with different groups of mantras in various ways to serve differing purposes. Essentially, it consists of a central triangle surrounded by a hexagon. Sometimes the triangle is drawn within a square. Outside the hexogram encompassing lotuses may be arranged according to the content of a particular rite, that is, the Krama.

Thus, for example, the same *maṇḍala* may be used to worship the lineages of teachers by the addition of permutations of Navātman projected into it in the manner prescribed. In this way it becomes the *Gurumaṇḍala*. In this particular case, the *maṇḍala* described in the *Ṭīkā* accomodates what is termed there 'the sequence of thirty-two'. This consists of six groups consisting of 6-5-6-6-5-4 mantras. The *Ṭīkā* gives these mantras in full. They are projected into the corners of the hexogram in the centre as follows: 1) East: the first group of six. 2) South-east: the first group of five. 3) South-west: the second group of six. 4) West: the third group of six. 5) North-west: the second group of five. 6) North-east: the group of four. Another sequence described in the same way in the *Ṭīkā* is one of 86 mantras divided into eighteen groups (*ogha*) which are four of four, five of five, six of six and three of three (*Ṭīkā* fl. 105a). This is called the *Mahāvākyānandakrama*.

The most important of these sequences is, of course, the main Krama. However, this is not the same for all the texts (see KuKh vol. 3 notes, appendix 8). Although distinct in their details, the procedures in differing sources are paradigmatically identically. Thus, the *Ṭīkā* helps to clarify our text, despite the variations in the rite taught there with respect to that of our text.

Another variant of this *maṇḍala* worshipped in conjunction with the Samayā Vidyā is described in ŚM 10/1-68. Where relevant this will also be compared with the one here as we go through the text. A clearer account is found in chapter twenty-three of the ŚM. It begins with the description of the *Gurumaṇḍala* which is explained in the *Ṭīkā*. There, as in the *Ṭīkā*, the same *maṇḍala* is used for the worship of the Krama. As the *Ṭīkā* explicitly says, the only difference between these two *maṇḍalas* is that, in the case of

Kramamaṇḍala, the projections of Navātman that are associated with the worship of the teachers are not done. In this context, the ŚM presents the full set of mantras of the three Kramas of the Aged, Middling and Youngest required for the complete worship of the Krama. As we shall see below, the ŚM explains how the Kramas, projected into the *maṇḍala*, are all linked with the Samayā Vidyā.

The rite described in this chapter of our text is not concerned with the worship of these Kramas. It focuses only on the worship of the goddess in the *maṇḍala* who is projected into it as the Samayā Vidyā. The purpose being to offer her libation (*argha*), the *maṇḍala* is accordingly called the *Maṇḍala* of the Libation.

19. See above 11/2.

20. This is the main *maṇḍala* of the Kubjikā Tantras; it is not just one of the many that have some special function or that are related to a particular deity in the goddess's retinue. Like every great *maṇḍala* that forms the core of a major Tantric system, this one is a sacred symbolic represention of the unity all things collected together in this form to serve as the seat of the deity who is the object of worship. The KuKauM presents the following interesting etymologies of the word '*maṇḍala*', which although not philologically correct, serve a useful didactic purpose.

The *maṇḍala* is said to be the essence of the teaching which is the fruit, both superior and inferior. It receives (*lāti)* and gives (*dadati*) and so it called *maṇḍala*. All the Mothers are in the letter Ma, the hordes of Ḍākinīs in the letter Ḍa. The Lākinīs are in the letter La and so it is called '*maṇḍala'*. The Self is always in the letter Ma, the hordes of Khecarīs in the letter Ḍa. The principle of the Self is in the letter La and so it is called *maṇḍala*.

The god without defect is in the letter Ma while Śakti is said to be in the letter Ḍa. The sixfold emanation (of the Krama) is in the letter La and so it called *maṇḍala*.

The Śiva principle is in the letter Ma. The Vidyā principle is in the letter Da, while the principle of the Self is in the letter La and so it called *maṇḍala*.

maṇḍalaṁ sāram ākhyātaṁ phalaṁ sāraṁ parāparam |
lāti yasmād dadatīti maṇḍalaṁ tena kīrtitam ||
makāre mātaraḥ sarvā ḍakāre ḍākinīgaṇam |
lakāre lākinīvargaṁ maṇḍalaṁ tena cocyate ||
makāre nityam ātmānaṁ ḍakāre khecarīgaṇam |
lakāre ātmatattvaṁ tu maṇḍalaṁ tena cocyate ||
mārṇe nirāmayo devo ḍakāre śaktir ucyate |
lakāre ṣaḍvidhā sṛṣṭir maṇḍalaṁ tena cocyate ||
makāraṁ śivatattvaṁ tu vidyātattvaṁ ḍakārake |

lakāre ātmatattvaṁ tu maṇḍalaṁ tena kīrtitam || KuKauM 7/2-6.

One attains Śiva by means of the letter Ma. The supreme goddess is in the letter Ḍa. The seventy million mantras are in the letter La and so it is said to be *maṇḍala*.

The five causes are in the letter Ma, (the goddesses who are both) supreme and inferior are in the letter Ma. The five of Aparā are in the letter La and so it is called *maṇḍala*.

Knowledge of reality is in the letter Ma. That called 'letter' (*varṇa)* is in the letter Ḍa. The (supreme) plane is said to be in the letter La and so it is called *maṇḍala*.

Mahāloka (the celestial world) is in the letter Ma. The mortal world (*martyalokaka*) is in the letter Ḍa. The lower world called *Tala* is in the letter La and so it is called *maṇḍala*..

All the worlds are in the letter Ma and the aggregate mantras are in the letter Ḍa. The energies (*kalā)* are said to be in the letter La and so it is called *maṇḍala*.

makāreṇa śivaṁ vidyād ḍakāre parameśvarī |
lakāre saptakoṭis tu mantrāṇāṁ maṇḍalaṁ smṛtam ||
makāre kāraṇāḥ pañca ḍakāre tu parāparāḥ |
lakāre aparāḥ pañca maṇḍalaṁ tena kīrtitam ||
makāre tattvavijñānaṁ ḍakāre varṇanāmakam |
lakāre padam ākhyātaṁ tasmād maṇḍalakaṁ smṛtam ||
makāre ca mahālokaṁ ḍakāre martyalokakam |
lakāre talapātālaṁ maṇḍalaṁ tena kīrtitam ||
makāre bhuvanāḥ sarve ḍakāre mantrasaṁhitā |
lakāre ca kalā proktā maṇḍalaṁ tena kīrtitam || ibid. 7/7-11

(The Five Causes) Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva are referred to as a *maṇḍala* and so that is called *maṇḍala*. All the planets, the guardians of the quarters, snakes, Bhairavas and the rest reside in the *maṇḍala* and are said to be merged in all the directions. The Lord of the *Maṇḍala* has been revealed sixfold, beginning with Ananta and ending with Śiva, and so pervades the *maṇḍala*. Another (aspect is) the one who is all-pervasive and so is more than the *maṇḍala*. Thus, the *maṇḍala* should be worshipped by one who desires the fruits of worldly benefits and liberation. This, O lord of the gods, is the rite of adoration (*pūjākrama*) (performed) by the yogis who have (attained) accomplishment by means of Navātman. This is the visualization (*dhyāna)* of the *maṇḍala* taught in the *Kulatantraka*.

brahmā viṣṇuś ca rudraś ca īśvaraś ca sadāśivaḥ |
ucyate maṇḍalenaiva yat tan maṇḍalam ucyate ||
sarve grahāś ca dikpālā nāgā vai bhairavādayaḥ |
tiṣṭhanti maṇḍale līnāḥ sarve dikṣu matā yataḥ ||
anantādi śivāntas tu ṣaḍvidhaḥ saṁprakāśitaḥ |
asti maṇḍalakeśo hi maṇḍalavyāpakas tataḥ ||
sarvavyāpī tathā cānyo maṇḍalād ādhiko yataḥ |
tena maṇḍalam abhyarcyaṁ bhuktimuktiphalārthinā ||
pūjākramaṁ tu deveśa navātmāsiddhayogibhiḥ |
pūrve ca kathitaṁ bhadre vidhir evam udāhṛtaḥ ||
itīdaṁ maṇḍaladhyānaṁ nirdiṣṭaṁ kulatantrake | ibid. 7/12-17ab

21. The *Ṭīkā* (fl. 120b) explains that:

> The letter E is the triangle that serves as the calyx of the Wheel. To the west of that, that is, in the western direction, is its main corner which faces downwards. Place that in front (of oneself) in the western direction.

In other words, the adept faces east. He begins by drawing the centre of the *maṇḍala,* which is a downward-facing triangle that faces towards him, that is, to the west. The *Ṭīkā* continues:

> In that place, free from the company of the uninitiated, one should cause to fashion a square, the size of one handspan, with cow dung and water.

iti ekāraṁ trikoṇaṁ karṇikārūpaṁ cakrasya tasya paścimasya | *tasya paścimadiśāyāṁ [k kh: -diśā] mūlakoṇam adhomukham* | *tat paścimadiśāyāṁ sanmukham upaveśayet* | *paśusaṅgarahite [k kh: -tam] tatra sthāne ekahastapramāṇaṁ caturasraṁ [k kh: caturaśraṁ] gomayodakena [kh: gāma-] kārayet* | *Ṭīkā* fl. 120b.

22. The Five-lettered Vidyā consists of the Five *Praṇavas*.

23. The *Ṭīkā* explains:

> A round circle should be drawn in the middle of that (square) the shape of the solar disc and in the form of the sky. With what substance? It should be made with wine, sandalwood, camphor, vermilion and musk whilst reciting the Five *Praṇavas*. 'Having placed (that) with the five-syllable mantra . . . '
>
> Then, once the *maṇḍala* has been fashioned thus, the right hand should be placed there and, as long as it is there, one should worship with the Five-syllable mantra. As (was said) before:
>
> 'One should worship *Vāgbhava* (AIṀ) in the north-east, while Māyā (HRĪṀ) is in the south-east. Śrī's seed-syllable (ŚRĪṀ) should be worshipped in the south-west . . . '

(The *Ṭīkā* adds that the fourth *Praṇava* (KHPHREṀ) is projected in the north-west direction and the fifth one (HSHŪAUḤ) is placed in the middle).

. . . Then, having moved one's hands all around, one should worship the Unbroken Circle in the middle, where the thumbs are.

tanmadhye sūryabimbākṛtir [k kh: -kṛti] vyomarūpaṁ vartulaṁ maṇḍalaṁ kārayet [kh: kāyait] | kena dravyeṇa | madyacandanakarpūrakuṅkumakastūrikābhiḥ [k kh: -kāyām] pañcapraṇavoccāryamāṇaṁ kārayet | kṣiptvā pañcārṇamantreṇa [k kh: paṁcārṇava-] (KuKh: kṣiptvā pañcārṇavidyāṁ tāṁ) iti | evaṁ maṇḍalaṁ kṛtvā tatas tatra dakṣahastaḥ [k kh: hastaṁ + tatraiva] sthāpitavyo [k kh: sthātavyam] yāvad [k kh: + yāvatī] pañcākṣaramantreṇa [kh: -raṁ-] pūjayet | pūrvavad [kh: -vat] yathā
īśāne vāgbhavaṁ pūjyaṁ [kh: pūjya] māyā vai vahnimaṇḍale ||
śrībījaṁ nairṛte pūjyaṁ [k kh: pūjya] || [. . .] yathā aiṁ īśāne | hrīṁ āgneye | śrīṁ nairṛtye | khphreṁ mārute | hshūauṁ madhye | iti pañcārṇamantreṇa [k: pañcārṇavaṁ maṁtreṇa] pūjayet | tataḥ hastau samāntataḥ [k, kh: samanataḥ] bhrāmya madhye aṅguṣṭhasthāne akhaṇḍamaṇḍalaṁ pūjyam | Ṭīkā fl. 120b

The formation of the *maṇḍala* up to this point is described as follows in the ninth chapter of the ŚM:

I will (now) explain the *maṇḍala* of that (Vidyā) so that it can be used when repeating it. One should fashion the *maṇḍala* there in a sacred seat or a sacred field. Facing west, the divine extraction (of the *maṇḍala*) has come forth there. One should cause to fashion the *maṇḍala*, the measure of a handspan, there in a secluded, beautiful place where there are no people and out of sight of the uninitiated. One should make the *maṇḍala* square with cow dung mixed with water. O beloved, in the centre of that, fashion a round solar disc made of liquor, sandalwood and saffron (*kāśmīra*) consecrated (*mantrita*) with the Five *Praṇavas*. O goddess, casting (them) in the middle of that, one should move the left hand around above the right hand in an anticlockwise direction. Placing the thumb in front, one should deposit a flower in the middle (of the *maṇḍala*).

asyā maṇḍalakaṁ vakṣye [kh: vakṣaya] sevanāj japakarmaṇi |
pīṭhe vāpy athavā [g: vāpyatha] kṣetre [g: + vā] tatra maṇḍalam ārabhet [k: -ruhet; g: maṁḍarā-] ||
paścimābhimukhaṁ [kh: -mukho] divyaṁ [kh: devyaṁ] uddhāraṁ [k kh: .okāraṁ] tatra nirgataṁ [k: nirgamam] |
ekānte vijane ramye paśudṛṣṭivivarjite ||
maṇḍalaṁ kārayet [kh: -yat] tatra hastamātrapramāṇataḥ |
gomayodaka kartavyaṁ maṇḍalaṁ caturasrakaṁ [g: caturaśrakaṁ] ||

tanmadhye sūryabimbaṁ tu [k: sūryavahniṁca; kh: sūryyavadvimvaṁ] vṛttākāraṁ kuru priye |
alicandanakāśmīraṁ [g: -kāsmīraṁ] pañcapraṇavamantritam ||
kṣiptvā tanmadhyato devi bhramyaṁ dakṣakaropari |
kartavyaṁ vāmahastena [k: haste tu; g: hastaṁ tu] vāmāvartakrameṇa tu ||
aṅguṣṭham [k: aṅguṇam] agrato nyastvā madhye [g: -dhya] puṣpaṁ pradāpayet |
ŚM 9/35-40ab

The procedure is also described in chapter twenty-three of the ŚM as follows:

There, in a secluded beautiful place where there are no people, out of sight of the uninitiated, fashion a *maṇḍala* the size of one handspan. One should make the square *maṇḍala* with cow dung mixed with water (*gomayodaka*). In the centre of that make a round *maṇḍala* like the solar disc with liquor, sandalwood and saffron consecrated (*mantrita*) with the Five *Praṇavas*. O beloved, having placed the palm of the right hand (there) with the root mantra and having established (it) in conjunction (with the Samayā Vidyā), rotating the clenched fist in an anticlockwise direction, the Unbroken Maṇḍala is in the middle (where) the thumb is (placed).

ekānte vijane ramye paśudṛṣṭivivarjite ||
maṇḍalaṁ kāryet tatra ekahastapramāṇataḥ |
gomayodaka kartavyaṁ maṇḍalaṁ caturasrakam ||
tan madhye sūryavad bimbaṁ maṇḍalaṁ vartulaṁ kuru |
alicandanakāśmīraṁ [kh: -kāśmira] pañcaPraṇavamantritam ||
kṣiptvā vai mūlamantreṇa [g: pūrṇa-] dakṣahastatalaṁ priye |
saṁyogena tu saṁsthāpya vāmāvartaparibhraman [kh: paribhramāt] ||
muṣṭim aṁguṣṭhamadhye [kh: -maṁguṣṭa-] tu akhaṇḍam iti maṁḍalaṁ |
ŚM 23/5cd-9ab

From these references it appears that the Unbroken Maṇḍala is the Point (*bindu*) in the centre of the *maṇḍala*. Other references, however, indicate that it is also the whole *maṇḍala*. See above 2/3cd-4ab where the *maṇḍala* of the Kaula tradition, i.e. that of the Kubjikā Tantras, is described as 'unbroken'. Again, according to 3/128 the Unbroken Maṇḍala is the 'Great Jewel that is the foundation of the living being (*jīva*).' The Great Jewel is the navel centre where the individual soul resides (see above, 3/120-121 and notes, 3/128 and above 58/93cd-94ab and 59/75cd-76). When the energy of Kuṇḍalinī is awakened in the navel, the adept exhibits the initial signs of possession (*āveśa*) by the deity and he spontaneously clenches his fists (13/122-24ab). Perhaps this gesture is made when the Point in the centre of the *maṇḍala* is worshipped in order to reproduce this sign of empowerment and hence induce it (cf. below 48/8-11).

24. The eight ramparts are the group of eight Vidyās of the Mothers (*mātṛkā*), the Kulāṣṭaka (see above 3/6). As usual, the eight Mothers are deposited beginning with Brahmāṇī who is in the eastern quarter (cf. *Ṭīkā* fl. 52b-53a). This is done by repeating their seed-syllables three times while they are being deposited, that is, drawn, in the *maṇḍala*. These are:

1) East: Brahmāṇī – AṀ. 2) South-east: Maheśvarī – KAṀ 3) South: Kaumārī – CAṀ. 4) South-west: Vaiṣṇavī – ṬAṀ. 5) West: Vārāhī – TAṀ. 6) North-west: Indrāṇī – PAṀ. 7) North: Cāmuṇḍā – YAṀ. 8) North-east: Mahālakṣmī – SAṀ

The description of the drawing of this circle, in the form of an eight-petalled lotus, is missing in the *Ṭīkā* and the ŚM. There can be no doubt, however, that it part of the *Kramamaṇḍala* according to the ŚM, insofar as the mantras for the eight Mothers (*kulāṣṭaka*) are given in full in the context of describing their worship. The mantras include references to the locations of the Mothers' sacred seats, their form as low-caste women and their Bhairava consorts. Finally once this has been done, the hand is raised from the *maṇḍala*. The *Ṭīkā* explains that, according to the procedure it is expounding, which is that of chapter twenty-three of the ŚM, Navātman is only incorporated into the *Gurumaṇḍala*. The *Kramamaṇḍala* contains only the Five *Praṇavas*. According to the ŚM (23/10), at this stage five flowers are placed in the *maṇḍala*, supposedly one for each of the *Praṇavas*. Then the hand is removed from the *maṇḍala*. In chapter nine the ŚM says:

Then having deposited the pervasive one in to the centre along with the Five *Praṇavas*, one should place the Navātman (syllable) of the Great Lord in the (primary) and secondary directions. (Thus) one should deposit (Navātman), the Peak syllable, enveloped by the letters (*akṣarāntarita*), onto the *maṇḍala*.

vyāpakaṁ madhyato nyasya pañcapraṇavasaṁyutam ||
digvidig [kh: digvidika] vinyaset kūṭaṁ [k kh: kūṭān; g: kūṭāṁ] navātmānaṁ [g: navātmāṁnaṁ] mahāprabhoḥ [kh: mahāprabho] |
akṣarāntaritaṁ [kh: akṣarāṁntaritaṁ] kūṭaṁ vinyaset maṇḍalopari ||
ŚM 9/40cd-41

The rite described in chapter nine of the ŚM incorporates nine Navātmans into its *Kramamaṇḍala* 'enveloped by the letters (*akṣarāntarita*)'. The ŚM is saying that the adept should deposit Navātman (HSKṢMLVRYŪṀ) in the eight directions within the outer circle of the *maṇḍala* with a ninth 'pervasive'

Navātman in the centre. This is confirmed in chapter twenty-four. Although we must bear in mind that, in this part of the procedure outlined in chapter twenty-three, the *Gurumaṇḍala* is being described. Thus, it appears that the *Kramamaṇḍala* described in chapter nine, unlike the one described here in the KuKh, incorporates Navātman.

25. There is no mention of a mirror in either of the two accounts in the ŚM, whereas the *Ṭīkā* (fl. 121b) goes to comment on what is practically our text:

> 'One should then purify the mirror . . ., Now the procedure regarding the *Kramamaṇḍala* is explained. The (mirror) is the size of sixteen fingerspans. The circle is three times the size, that is, forty-eight fingerspans. It is thick, measuring one finger (width in thickness), and so should not be shown to all. Then the mirror should be placed on a firm seat of flowers with the divine weapon. It should be installed with this mantra:
>
> AIṀ 5 KIṆI KIṆI VICCE KOṄKAṆĀMBĀYAI ASTRĀYA PHAṬ ǀ
>
> Then wrap it with the mantra of the armour:
>
> AIṀ 5 ṄA ÑA ṆA NA ME AGHORĀMUKHE BAHURŪPĀYA KAVACĀYA HUṀ ǀ

darpaṇaṁ [darpaṇa] śodhayet [sādhayet] paścād ity ādi kramamaṇḍalasya [krame-] vidhiḥ kathyate yathā ǀ *ṣoḍaśāṅgulapramāṇavistarāt* ǀ *vartulaṁ [vartulā] triguṇaṁ aṅgulāṣṭacatvāriṁśat [-śāt]* ǀ *ghanatvād aṅgulaikamātram* ǀ *tat tasmān na prakāśayet* ǀ *tataḥ darpaṇaṁ puṣpāsane sthire sthāpitavyaṁ [sthātavyaṁ] divyāstreṇa* ǀ *anena mantreṇa sthāpayet* ǀ *tataḥ kavacamantreṇāvaguṇṭhayet* ǀ

26. The Weapon is one of the six limbs. It is used, as its name suggests, to remove negative forces, demons and obstacles. The Weapon of Kubjikā's Vidyā – called the Koṅkaṇa Weapon – is considered to be especially powerful. The Newars consider it to be so effective that they use it in most if not all their Kaula rituals, irrespective of the goddess that is being worshipped. The YKh (1) declares that it should be recited along with any mantra in order to make it effective. We read there:

> Koṅkaṇa is the supreme weapon; it is very powerful, as I am. It protects from the many obstacles (*vighna*) and removes bad animals, Śākinīs, ghosts, Vetālas, great Rakṣasas, snakes, the evil and cruel mantras that do harm to the adept – all these obstacles are removed by uttering it just once. It frees from (all) afflictions, thieves, frightening things, bad dreams, evil omens, the weapons of

others (*paracakra*), calamities, death, Alakṣmī, loss, fear of you, poison, passion, attachment, grief, fear and the like – by recollecting the Weapon they are all removed. It destroys fear from the guardians of the field and of Gaṇeśa's obstacle. It also removes sins. There is no trouble from male (*apasmāra*) or female demons (*mahāmārī*).

(The adept) is immune to (the afflictions brought about by) any living being or by witches (*śākinī*) and wicked demons (*rakṣas*) and whoever else there is causing affliction (*vighnada*) – by worshipping, repeating, visualizing, and making fire offerings, he removes obstacles (*vighna*) and sins. The adept (*sādhaka*) becomes my equal, the lord of the gods; he has the form he desires, is very powerful, he is immune to attack and is very fierce; he does what he wants and enjoys as he chooses. Accomplishment (*siddhi*) is at each step (he takes).

He wanders unobstructed and conquers the path of the lower worlds (*pātālapatha*). Like copper that is pierced by (alchemical) mercury that does not become copper again, in the same way the Yogi who is pierced by the Weapon is (never) overcome by afflictions (*vighna*).

koṅkaṇaṁ [k, kh, gh: kokaṇaṁ] paramāstraṁ [k, kh: -māstaṁ] tu mama tulyo mahābalaḥ |
rakṣaṁ tu vighnasaṁghātāt [k, kh: -saṁghātaṁ] duṣṭasatvān [kh: duṣṭāsatvān] vyapohati [k, kh, gh: -nī] ||
śākinībhūtavetālā mahārakṣāś ca [k, kh, gh: rahā-] pannagāḥ |
duṣṭamantrās tathā krūrāḥ sādhakasya tu hiṁsakāḥ ||
sakṛduccāraṇāt [k, kh: sakṛdurvāraṇāṁ; gh: sakṛdurvāraṇāt] tasya [k: nasya] vighnā yānti parāṅmukhāḥ |
ye te [k, kh, gh: ke] vighnādayaḥ [k, kh, gh: vidyādhayaḥ] sarve [k, kh, gh: sarva] santi [k, kh: śaṁtu; gh: saṁtu] caurā bhayāvahāḥ ||
duḥsvapnā [k, kh: duḥśvapanā; gh: duḥṣvapunā] durnimittāś ca paracakrasya [k, kh: paracakrāśca; gh: paracakrāñca] yadbhavam |
āpadānaṁ [k, kh, gh: āpadāna] ca mṛtyuṁ [k, kh: mṛṁtyuṁ] ca alakṣmī hāni te bhayam ||
viṣalūtāgraholvīṭaṁ [kh: -holvāṭaṁ] rāgaśokabhayādikaṁ [k, kh, gh: -śokā-] |
smaraṇādastrarājasya yānti sarve [k: sarva] parāṅmukhāḥ ||
kṣetrapālabhayaṁ [k, kh: khyatrapālā; gh: kṣekhyatrapālā] hanti gaṇeśasya [k, kh: gaṇaiśasya] vighnaṁ tathā |
apasmāraṁ mahāmārī [k, kh, gh: -māriṁ] tasya vighnaṁ [k, kh: tasyovvāgarn] na vidyate ||
avadhyaḥ sarvabhūtānāṁ [kh: savvabhū-] śākinīduṣṭarakṣāsaiḥ [k, gh: -rakṣasāḥ; kh: -rakṣakṣasāḥ] |
anye ye vighnadāḥ [k, kh, gh: -dā] kecid astrarājasya [k, kh: -dastarājasya] arcanāt [k, kh: acināt; gh: arcināt] ||

japadhyānena [k, kh, gh: -dhyānaina] homena pāpān [k, kh, gh: yāvo] vighnān vyapohati [k, kh, gh: vyavohati] |
matsamo bhavate so hi sādhakas [k, kh, gh: sādhakes] tridaśeśvaraḥ ||
kāmarūpo mahātejo [k, kh, gh: -tejā] vikrāntaś ca mahotkaṭaḥ |
svecchācaritrabhogaś ca siddhistasya pade pade ||
nirvighnaḥ paryate [kh: -ṭe] so hi pātālapathasādhakaḥ [k, kh: pātālavāthasādhakaḥ; gh: pātālevāthasādhakaḥ] |
rasaviddhaṁ yathā tāmraṁ [k, kh: tamraṁ] na bhūyas tāmratāṁ [k, kh, gh: -tāṁpratā] vrajet ||
astraviddhas [k: astavidvaṁs; kh: astavidvas; gh: astraviddhaṁs] tathā yogī na vighnaiś cābhibhūyate [k, kh: vighnaścābhi-] | YKh (1) 1/254-264ab.
See below, note to 34/16.

27. The Weapon and the Armour, in this case, are two of the limbs of the Samayā Vidyā (see above 10/27). The Weapon serves to install and purify (11/36, 34/9). The Armour is regularly used for a protective procedure technically called ‘envelopment (*avaguṇṭhana*)’ of an object such a jar (11/36), or a place such as a firepit (34/8) where the deity is invoked and by means of which it is established (cf. below 11/37).

28. The core of the *maṇḍala* according to both the ŚM and the KuKh is a triangle, in the centre of which is the seed-syllable of the goddess. The *Ṭīkā* treats this triangle itself as the seed-syllable of the goddess Kaulīśī. The letter E drawn in the centre of the square in the beginning of the procedure below the mirror also has the form of a downward-facing triangle. Kauleśī is Kubjikā, the Kula goddess of the Kubjikā Tantras (3/170). She has two seed-syllables, AIṀ and HSKHPHREṀ. AIṀ is shaped like a downward-facing triangle, which fits the description of it given here. According to the ŚM, the seed-syllable in the centre of the triangle is that of Parā. It is extracted in ŚM 9/43cd-44 but the text is corrupt. The Parā Vidyā according to KMT 18/30b-31 is HSRAUṀ. In the *Ṭīkā* it is HSPHRAUṀ (fl. 70b), which is the form of the fifth *Praṇava* in most of the mantras of the *Ṭīkā*.

The ŚM (9/45ab) adds that one should worship the Siddhas, Śrīkaṇṭha and the rest there in the middle (within the triangle). These are probably the Siddhas of the Five *Praṇavas*. They may also be the Siddhas who govern the Letters. The latter are not mentioned in this account of the *maṇḍala* in the KuKh, but they appear in that of the interiorized form of the same *maṇḍala* above in 3/31 along with their corresponding Yoginīs.

29. See above 3/13cd-14ab concerning the goddess in the centre who 'faces downwards'. The group of six is represented by a six-sided figure made by drawing two superimposed triangles, one facing upwards and the other down. The *Ṭīkā* (fl. 121b) says:

Then here in the middle, one should draw Śakti, who is called Kaulīśī, in the form of a triangle facing downwards. The meaning is that there is a triangle in the square. Then, outside that, one should fashion a hexagon. That should then be decorated with three enclosures, that is, (it should be) decorated with three circles.

tataś cātramadhye trikoṇākṛtiṁ śaktim adhomukhīṁ [k, kh: -khaṁ] kaulīśy abhidhānāṁ ullikhec caturasre [k kh: catuḥsame] trikoṇam ity arthaḥ | *tatas tasya bāhye ṣaṭkoṇaṁ kārayet* | *taṁ punar mekhalātrayabhūṣitaṁ vartulatrayabhūṣitaṁ kārayet* |

Similarly, the ŚM prescribes that:

In the middle of that one should write (the symbol) of the energy whose form is an excellent triangle and (then outside that there are two more triangles of energy). The first (energy) faces downwards. The second faces upwards. There are three enclosures outside and the Supreme Seed (*parābīja*) is in the middle.

tanmadhye cālikhec [k: ca-] chaktiṁ śṛṅgāṭākṛtim uttamām |
adhomukhī ca prathamā dvitīyordhvamukhī [k: dvitīyordha-] sthitā ||
mekhalātritayaṁ [kh: mekhalātraya] bāhye [kh: vāhyantu] parābījaṁ tu [kh: ca] madhyataḥ | ŚM 9/42-3ab.

30. According to both the *Ṭīkā* and the KuKh there are two jars. The first one is placed in the *maṇḍala*. The second one is placed in front of the *maṇḍala*. The ŚM refers to only one jar, which is placed in the north-east (*īśānakoṇaga*). Concerning the former jar the *Ṭīkā* says:

Then one should place a Hero's Vessel, that is, the Vessel of Mantra (which is the) wine jar (*surāpātra*) there in the middle (of the *maṇḍala*). Then the limbs (are projected) into the hexagon, like the group of six faces. One should worship (the group of) six limbs beginning with the Heart and ending with the Weapon. The vessel of the hexogram will be discussed later. The *Kramamaṇḍala*, internally and externally, is thus.

tatas tatra madhye vīrapātraṁ mantrapātraṁ surāpātraṁ āropya sthāpayet | *tataḥ ṣaṭkoṇe aṅgāḥ vaktraṣaṭkaṁ yathā* | *ṣaḍaṅgahṛdayādi-astrāntaṁ ṣaḍaṅgaṁ pūjayet* | *ṣaṭkoṇasya pātraṁ [kh: patra] tad agre kathyate* | *sabāhyābhyantaraṁ krama-maṇḍalaṁ hy evam* | *Ṭīkā* fl. 121b

The *Ṭīkā* goes on to mention two varieties of the *Kramamaṇḍala* and says that:

All of these (varieties) are with hexagons and so then the *maṇḍala* is common to all and such is the *Kramamaṇḍala*. Now here (in this case), the sequence is that of (the Vidyā) divided into thirty-two divisions. (Thus) one should cause the hexogram to be fashioned without southern or northern corners (see below 11/40 ff.) and it should be drawn (the measure of) sixteen fingers on the mirror and then, as explained, (draw what is) outside the hexagon.

etāsāṁ sarvāsāṁ ṣaṭkoṇaṁ vidyate tadā maṇḍalaṁ sarvasādhāraṇam [k kh: -sādhāram] I *evaṁ kramamaṇḍalam* I *iha punaḥ dvātriṁśatibhedabhinnasya [kh: -śa * bheda-] kramasya [k kh: kramaṁ] ṣaṭkoṇaṁ dakṣottaravivarjitaṁ [kh: dākṣottarārivarjitaṁ] kārayet* I *darpaṇe ṣoḍaśāṅgulaṁ lekhayet* I *uktaṁ yathā ṣaṭkoṇasya bāhye punaḥ* I (ibid.)

There are two jars in the procedure taught here. One is filled with wine (*surā*). The other one, which is described next, is filled with liquor (*ali*). The ŚM (9/52ab) enjoins: Wine (*vīrapāna*) in a (sacrificial) vessel, consecrated with the Samayā Vidyā, should be placed (there) (*vīrapānaṁ tu pātrasthaṁ sthāpyaṁ samayābhimantritam*). The ŚM refers to the placing of this jar after the worship of one set of contents of the six-sided figure (see below). Presumably, it should be placed on the triangle in the centre in such a way that the corners of it and the six-sided figure that surrounds it are visible. The *vīrapātra* is normally filled with wine which, as the ŚM confirms, is the case with the jar placed in the *maṇḍala*.

31. For visualization of Vaṭuka and the Guardians of the Field, see below 47/1-20.

32. *Bali* is an animal (or substituted animal) offering made to the three protectors of the Krama mentioned in this verse. In practice Gaṇeśa may also be offered *bali* as the Newars do in the Kathmandu Valley, but he is not at all prominent in these, the early Kaula texts. *Bali* has been an essential part of Kaula ritual of all schools since their inception and is a practice that was and still is maintained wherever Kaula ritual is performed. It is offered to these beings in order to appease them so that they may not obstruct the course of the rite that is to follow but, on the contrary, assist with their good wishes. These beings are guardians of place. Bhairavas, Yoginīs and guardians who protect the sacred sites (*pīṭhas¸ kṣetras, saṁdohas* and the like), crossroads, houses, villages, towns, cities where people live, the wilderness, forests, mountains, caves, valleys and plains. They, along with the spirits of the dead (*bhūta* and *preta*) to whom *bali* is also frequently offered, are amongst the supernatural beings who reside in such places throughout India. The adept engaged in his Sanskritic ritual invokes their presence and aid, particularly of those who reside close to where it is being performed.

This is usually either offered three times (*tribali*) or five (*pañcabali*). According to the late, probably Bengali Tantra, the *Kaulāvalinirṇaya* (6/124-128), the extra two are offered to the ghosts (*sarvabhūta*) and the main deity (in that case Rājarājeśvara). The Tantra states that these offerings must be made when worshipping Caṇḍikā. Vaṭuka's mantra according to the ṢSS (comm. 45/57 ff) is:

HRĪṀ KHPHREṀ RŪṀ (HŪṀ) SAUḤ VAṬUKĀYA TURU TUTU MURU MURU BALIPUṢPANAIVEDYAGANDHADHŪPĀLIPIŚITAṀ GṚHṆA GṚHṆA NAMO 'STU TUBHYAṀ ||

After extracting Vaṭuka's mantra, the ṢSS explains its application and extolls its merit:

> This most excellent mantra which is the dawning of the fruit of all accomplishment has been told (to you). The Yoginīs and Siddhanāthas are very powerful in the seven currents (of the tradition). They are related to the primary and secondary sacred seats and accompanied by the hosts of heroes and mothers numbering eighty-four hundred million. O fair lady, this (mantra) is the king of all of them. Worshipped with this, they are all satisfied along with their servants and attendants, and they bestow boons on the adepts. They fulfill (all) desires (*icchāsiddhipradāyaka*) by the grace of Vaṭukeśa, the lord of the field and in no other way. By repeating (it) one hundred thousand times, O fair lady, he performs every ritual (*karman*). O goddess, I have revealed this supreme (secret) to you.

etan mantravaraṁ proktaṁ sarvasiddhiphalodayam |
yoginyaḥ siddhanāthāś ca saptasrotapadodbalāḥ ||
pīṭhopapīṭhasaṁyuktā vīramātṛgaṇair yutāḥ |
caturāśītikoṭīnām eṣa rājā varānane ||
anena pūjitenaiva saceṭaparivārakāḥ |
bhavanti tarpitāḥ sarve sādhakānāṁ varapradāḥ ||
kulākulavibhāgasya icchāsiddhipradāyakāḥ |
prasādād vaṭukeśasya [k, kh: vaṭa-] kṣetreśasya na cānyathā ||
lakṣajāpād varārohe sarvakarmakaro bhavet |
etat te paramaṁ devi mayā tubhyaṁ prakāśitam || ṢSS 45/66-70

The *Ṭīkā* (fl. 113b-114a) teaches the following mantra for the *bali* offerings to Vaṭuka and the guardian of place. The mantra begins with the Five *Praṇavas*:

> O Lord Vaṭuka, son of the goddess! You who are tawny and have reddish-brown dreadlocks! You whose three eyes shine and whose face (blazes like) fire! Accept, accept, again and again the scent, flowers, incense, lamps, unguent and unbroken rice! (Accept) the *bali* of liquor and meat! (Accept) the *bali* offering! ṛ ṛ

KṢAḤ KṢAḤ. Vaṭuka! Made with passion! You who are Bhairava whose face is fire! Impel the Vidyā! (Salutations to you) Lord of all the sacred fields KṢAḤ KṢAḤ HŪṀ PHAṬ SVĀHĀ

AIṀ 5 DEVĪPUTRAVAṬUKANĀTHA PIṆGALAKAPILAJAṬĀBHĀRA-BHĀSURA TRINETRAJVĀLĀMUKHA GANDHAPUṢPADHŪPADĪPA-SAMĀLABHANĀKṢATĀN ALIPIŚITABALIṀ BALYOPAHĀRA.M GṚHṆA GṚHṆA ṚṀ ṚṀ MUHUR MUHUḤ KṢAḤ KṢAḤ MADONMATTA VAṬUKA AGNIMUKHABHAIRAVARŪPIṆO VIDYĀṀ PROCCHĀDAYA SARVAKṢETRĀDHIPATAYE KṢAḤ KṢAḤ HŪṀ PHAṬ SVĀHĀ ǀ

the equivalent mantra in the KJN is:

HRĪṀ VAṬAKĀYA KAPILAJAṬĀYA PIṆGALANETRĀYA DEVĪ-PUTRĀYA MĀTṚPUTRĀYA IMĀṀ BALIṀ MAMOPANĪTĀṀ GṚHṆA GṚHṆA CURU MURU HRĪṀ BALIMANTRA CĀLA CĀLA BHAKṢA ǀ

The mantra for the *bali* offering to the Lord of the Field begins with the Five *Praṇavas*. Then comes the syllable KṢĀṀ followed by the short prayer: O Lord of the Field of (this) place, accept, accept the *bali,* SVĀHĀ.

AIṀ 5 KṢĀṀ STHĀNAKṢETRĀDHIPATAYE BALIṀ GṚHṆA GṚHṆA SVĀHĀ ǀ

The mantra that is uttered when offering *bali* to the Yoginīs (*Ṭīkā* fl. 113b) begins with the Five *Praṇavas* then comes the syllable HSKHPHREṀ followed by the prayer: May all the many kinds of Yoginīs who are on the earth or in the divine sky that have been invoked (*niyojita*) by me with devotion accept the *bali* offering. Every Yoginī HŪṀ PHAṬ SVĀHĀ.

AIṀ 5 HSKHPHREṀ DIVYĀNTARIKṢE BHŪMYĀṀ VĀ YOGINYO BAHUDHĀ STHITĀḤ BALIṀ SARVĀḤ PRAGṚHṆANTU MAYĀ BHAKTYĀ NIYOJITĀḤ SARVAYOGINĪ HŪṀ PHAṬ SVĀHĀ ǀ

Concerning *bali* see intro. vol 1, p. 685 ff. and for the prayer to the Yoginīs and protectors, ibid. p. 696.

33. The *Ṭīkā* explains that the jar is purified with the same mantra as the one used to install the jar. Clearly, then the King of Weapons is none other than that of Koṅkaṇa, the goddess's weapon. This and the mantra of the Armour is recorded above in the note to 11/30-31ab. According to the *Ṭīkā*, the Self to which this verse refers is Navātman. Thus the *Ṭīkā* (fl. 122b) adds that once these two

mantras have been uttered and 'the penetration, of the image (of the god into the jar) has taken place by means of his mantra', that is, Navātman, and after having offered a flower (while uttering) KAULĪŚAMŪRTAYAI AIṀ 'AIṀ to the form of Kaulīśa', one should deposit the Vidyā.'

tatas tasya mūrtyāveśena navātmanā mantreṇa kaulīśamūrtayai aiṁ iti puṣpaṁ datvā tataḥ vidyānyāsaṁ kārayet ǀ

O beloved, one should fetch a golden jar. If that is unavailable, (fetch) a silver one or one of copper or of clay, (but it should be) marked with (all the) auspicious characteristics. It (should have a thick) neck like a conch and be beautiful. It should be washed with auspicious water and, having smeared it with sandal (*malaya*) and the rest, it should then be filled with liquor (*ali*). It should be installed with the Weapon of Koṅkaṇa and enveloped with the Armour. It has young mango, leaves and is adorned with garlands of flowers along with a cloth and betel-nut. Lamps burn festively (around it). It should be placed in the north-east and consecrated with the Five *Praṇavas*. The Krama that is in the centre should be worshipped within the sacred seats and the rest, in due order.

ānīyad [k kh g: ānayad] hemakalaśam [kh: -kalasa; g: -kalasaṁ] alābhād raupyajaṁ priye ǀǀ
tāmrajaṁ mṛṇmayaṁ [g: mṛnmayaṁ] vātha [g: vādya] śubhalakṣaṇalakṣitam [k: -bhūṣitam; kh: -lāṁkṣitaṁ] ǀ
kambugrīvaṁ suśobhāḍhyaṁ kṣālayec chubhavāriṇā [k: kṣālayedabhivāriṇā; kh: kṣālayacchu-] ǀǀ
*malayādyaiś carcitaṁ [k: * * * dyaiś-] kṛtvā pūrayed [kh: -yad] alinā [g: -nāṁ] tataḥ* ǀ
sthāpayet [kh: -yat] koṅkaṇāstreṇa [k: kavacāstreṇa] kavacenāvaguṇṭhayet ǀǀ
cūtapallavasaṁyuktaṁ puṣpamālāvibhūṣitam ǀ
vastratāmbūlasaṁyuktaṁ dīpotsavasamujjvalam [kh: -samākulaṁ; g: -samujvalaṁ] ǀǀ
īśānakoṇagaṁ [kh: īśāṇa-] sthāpyaṁ pañcapraṇavamantritam ǀ
madhyasthaṁ ca kramaṁ [kh g: krasaṁ] pūjyaṁ [k kh g: pūjya] pīṭhādau ca yathākramam [kh: -kramai] ǀǀ ŚM 9/45cd-49

34. The *Ṭīkā* comments at length on the first deposition of the Vidyā which is done on the body of the officiant, supplying the name of the goddess of each syllable and where it should be placed. We have seen that the names of these goddesses differ in our text, which simply says that they should be worshipped in their own particular places without specifying where they are. This deposition concludes and completes the preliminary rites of installation, purification and propitiation of the guardians. Once the Vidyā is inside the officiant, it can be

projected into the *maṇḍala*. This act marks the replacement of the Vidyā in the Yoni from which it originates; a return, in other words, of the goddess to her source which is herself in the more basic, less differentiated form she assumes as the source of all things. Once this is done, the adept can begin to worship the Krama. According to the *Ṭīkā* the Vidyā is projected into the hexagon, not the triangle. There we read:

> Then one should perform the worship of the Krama (*kramārcana*) in due order. Then, one should offer a handful of flowers to the lord, Kaulīśanātha, the Lord of the Yoni (*bhagīśa*) who is in the middle of the Yoni. (Then) 'outside the Vidyā and in conjunction (with it), (deposit) the six sacred seats.' One should worship each sacred seat with the root Vidyā until the (entire) group of six sacred seats is worshipped. Where? Outside the triangle on the mirror where the hexagon, without a southern or northern corner, has been fashioned. The group of six sacred seats is there along with the root Vidyā.

tataḥ [kh: tata] kramārcanaṁ krameṇa kuryāt | *tatas trikoṇamadhye bhagīśasya [k: bhageśasya] bhagamadhyasthitasya īśvarasya kaulīśanāthasya [k kh: kolī -] puṣpāñjaliṁ dāpayet* | *saṁyogena tu vidyayāḥ [k kh: vidyāyā] pīṭhaṣaṭkaṁ tu bāhyataḥ* || *iti vidyā mūlavidyayā [k kh: -vidyā] saha pratyekaṁ pīṭhaṁ [k: -ṭha] pūjayet yāvat pīṭhaṣaṭkaṁ [k kh: -ka] pūjitam* | *kutra [k kh: kotra]* | *trikoṇabāhye darpaṇe yatra ṣaṭkoṇaṁ [k: -ṇa] kṛtaṁ dakṣottarakoṇavarjitam* | *tatra mūlavidyayā [k kh: -vidyā] saha pīṭhaṣaṭkaṁ* | *Ṭīkā* fl. 122b

35. The *Ṭīkā* comments:

> '(The Vidyā) conjoined with the Five *Praṇavas* . . . ' In this way one should worship the group of six sacred seats along with the Five *Praṇavas* and the root Vidyā consisting of thirty-two syllables. Where? Thus: 1) Oḍiyāṇa in the southern corner. 2) Jālandhara in the south-east. 3) Pauṇḍravardhana in the south-west. 4) The sacred seat of Kāmaru in the east. 5) The sacred seat Tisra (also) called Mātaṅga in the north-west, and 6) Koṅkaṇa, (also) called Candra, in the north-east. One should worship the group of six sacred seats in the six corners and the three, namely, the Siddhas of the lineages, that is, those of the Eldest, Middling and Youngest, and in the north-east corner, the form of the teacher which is that of Bhageśa. This is the meaning.

pañcapraṇavaṁ [k kh: -va] tathā mūlavidyādvātriṁśadakṣarikāsahitaṁ [k kh: -śākṣā-] pīṭhaṣaṭkaṁ pūjayet [kh: + kotra] | *kutra [k kh: kotra] yathā* | *oḍiyāṇaṁ paścimakoṇe* | *jālandharam [k, kh: jālā-] āgneye* | *nairṛtye [kh: nairṭyaṁ] pauṇḍravardhanam [kh: pauḍra-]* | *pūrve kāmarupīṭham* | *vāyukoṇe trisrapīṭham [kh: tṛśra-]* | *mātaṅgākhyaṁ [kh: mātagā-] tathā īśānakoṇe* | *koṅkaṇe [k: kūṅkaṇe;*

kh: kuṁkaṇa] candrābhidhānam | *evaṁ koṇaṣaṭke pīṭhaṣaṭkaṁ pūjayet* | *tathā olisiddhatrayam [k: -siddhāstrayam; kh: -siddhāḥtrayaṁ] jyeṣṭhamadhyamakaniṣṭhakam [k kh: -niṣṭhāḥ]* | *īśānakoṇe bhageśasya [kh: bhagīśasya] gurumūrtiṁ [k kh: -śuddhiḥ] pūjayed ity arthaḥ* | *Ṭīkā* fl. 122b-123a

Note that Pauṇḍravardhana (in the north-east of India) has replaced Pūrṇagiri. Kāmaru is occasionally found in the Kaula and Bhairava Tantras as an alternative form of the name Kāmarūpa. Indeed, the latter may well be a Sanskritized version of Kāmaru. Concerning the identity of Tisra or Trisrota and Mātaṅga as the fifth sacred seat, see intro. vol 1, p. 105.

The setup in the ŚM (9/53cd-58) is different. The six groups that make up the Sequence of Twenty-Eight are worshipped first in the corners of the hexagon. Then the sacred seats are worshipped in the same hexagon. First, the main four sacred seats are worshipped with their presiding goddess in the downward-facing triangle in the centre in their normal positions (cf. above 26/3). These are: 1) Oḍḍiyāna (here called Oḍī and Oṁkāra) – Oḍāmbā – centre. 2) Jālandhara – Jālāmbā – right corner. 3) Pūrṇagiri – Pūrṇāmbā – left corner. 4) Kāmarūpa – Kāmāmbā – in front. Then four mountains that are considered to be secondary sacred seats (*upapītha*) are worshipped along with four goddesses. These are: 1) Śrīśaila – Barbarā. 2) Māhendra – Mahantārikā. 3) Kailāśa – Kamalā. 4) Arbuda – Kubjikā. The location in the triangle of the first three is not specified. Arbuda (i.e. mount Abu in Rajasthan) is in the middle and ŚM refers to it as a 'half-seat' (*ardhapīṭha*). Cf. KRP 4/11cd: There are Śrīśaila, Māhendra and Kailāsa as secondary seats (*śrīśailaṁ ca mahendraṁ [kh, g: maheṁdrañ] ca kailāsetyupapīṭhakaṁ* |). See intro. vol 1, p. 563 ff..

36. The *Ṭīkā* explains:

The pentad of the limbs of the Siddhas consists of the group of five faces that is equivalent to the group of six (faces). The upper face is pervasive (and so is not counted). In this way, one should worship the group of five faces, or (just) the sixth in the middle of the hexagon. In the place of the group of six sacred seats (as established by) the previous convention thus: 1) The heart is in the eastern corner which is Kāmaru's place. 2) The Head is Pauṇḍravardhana, and so the Head is in the location of the seat Pūrṇa in the south-west. 3) The Topknot is in the south-east in Jālandhara. 4) The Armour is in the north-west in the location of the seat Tisra. 5) The three eyes are in the west in Oṁkāra, that is, in the seat of Oḍiyāṇa and 6) the Weapon should be worshipped in the north-east in the location of the sacred seat of Koṅkaṇa. In this way, the six limbs should be worshipped where the six sacred seats are located.

siddhāṅgapañcakaṁ vaktrapañcakaṁ ṣaṭkam | *ūrdhvavaktraṁ [k kh: -ktra] vyāpakam* | *evaṁ vaktrapañcakaṁ ṣaṣṭhaṁ [k kh: ṣaṣṭha] vā madhye ṣaṭkoṇasya* *pūjayet* | *tataḥ ṣaḍaṅgaṁ pūjayet* | *yathā pūrvasaṁketapīṭhaṣaṭkasthāne [kh: pūrvapūketa-]* | *yathā hṛdayaṁ kāmarupīṭhasthāne [kh: -pīṭhaṁ] pūrvakoṇe* | *śiraḥ [k, kh: śiraṁ] pauṇḍravardhane [k: -vardhanam]* | *iti śiraḥ [k: śira; kh: śiraṁ] pūrṇapīṭhasthāne [kh: pūrṇṇapīṭha-] nairṛtyakoṇe* | *śikhā jālandhare [k: jālā-; kh: jālāṁdharai] agnikoṇe tathā kavacam tisrapīṭhasthāne vāyukoṇe* | *netratrayam .okāra [k kh: uṁ-] oḍyāṇapīṭhe [kh: -oḍyāna-] paścime tathā astraṁ koṅkaṇapīṭhasthāne [kh: kuṁkuṇa-] īśānakoṇe pūjayet* | *evaṁ pīṭhaṣaṭkasthāne ṣaḍaṅgapūjanaṁ [kh: ṣaḍaṁgapūjaṁ] kāryam* | *Ṭīkā* fl. 123a

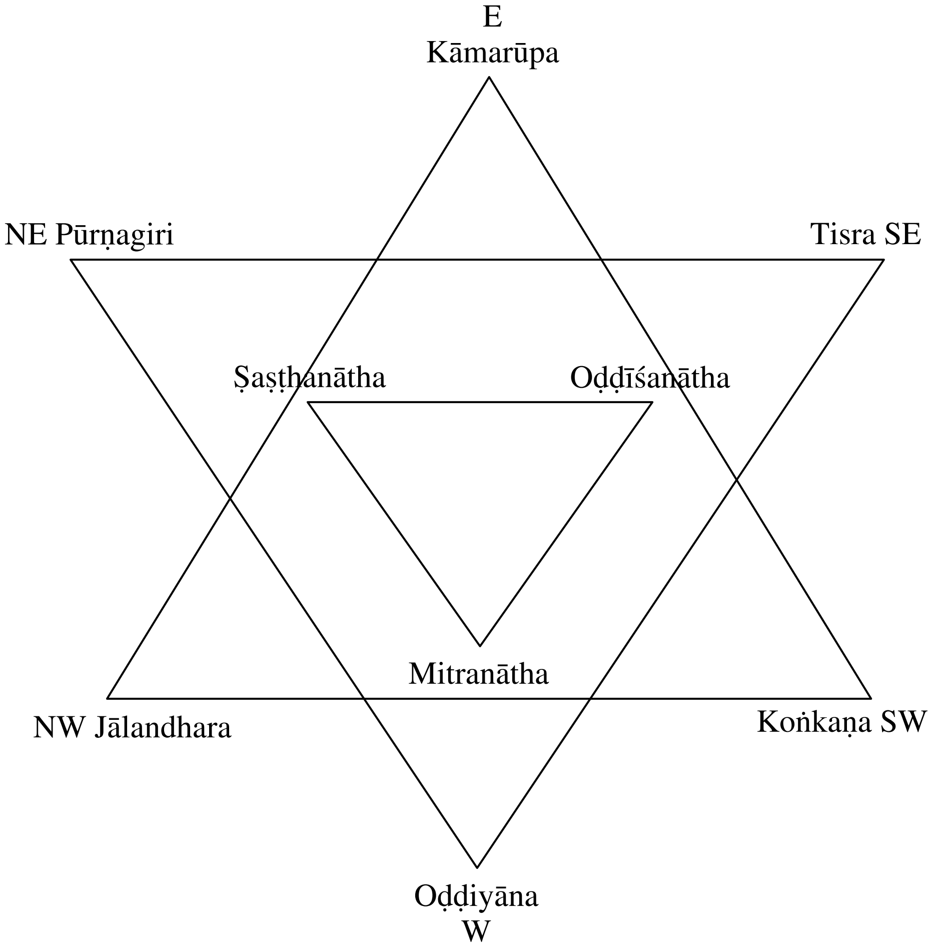
In this setup there are six sacred seats. These are worshipped in the hexogram that surrounds the central triangle. These correspond to six 'locations' of the limbs of the goddess's Vidyā that can be tabulated as follows:

10. Table of the Six Limbs and Seats

Directions	Seats	Limbs
West	OṀ	Eye
South-east	Jālandhara	Topknot
South-west	Pūrṇagiri	Head
East	Kāmarūpa	Heart
North-west	Tisraka	Armour
North-east	Koṅkaṇa	Weapon

The corners of the triangle accomodate the three lineages (*oli*, *anvaya*) through which three Kramas are transmitted founded by three Siddhas who are Lords of three sacred seats. Oḍḍīśanātha founded the lineage of the elders (*jyeṣṭholi*) in Oḍḍiyāna, Ṣaṣṭhanātha the Middle Lineage (*madhyamoli*) in Pūrṇagiri and Mitranātha the Lineage of the Child (*baloli*) in Kāmarūpa. We generally find that four seats are projected into the central triangle. In that setup Oḍḍiyāna is in the middle of the triangle, Kāmarūpa in the bottom corner and Pūrṇagiri is in the lefthand corner. The extra seat, Jālandhara, governed by Caryānātha, is in the righthand corner. Presuming that the original basic arrangement was maintained, Oḍḍiyāna is in the righthand corner. The triangle of three Siddhas would then be like this:

Diagram 6. The Triangle, Hexagram and Sacred Seats


E
Kāmarūpa
NE Pūrṇagiri
Tisra SE
Ṣaṣṭhanātha
Oḍḍīśanātha
Mitranātha
NW Jālandhara
Koṅkaṇa SW
Oḍḍiyāna
W

37. The *Ṭīkā* explains:

‘Outside that one should worship the deposition of the Twelve Verses.’ There, one type of Twelve Verses is the aforementioned seed-syllable (*piṇḍabīja*) HSKHPHREṀ, which is called the Twelve Verses. Inwardly, in terms of the activity of the *prāṇa* and *apāna,* it extends from the Wheel of the Foundation up to the end of the End of the Twelve. And (this form of the Twelve Verses) is the essence (of the other form) and its nature is (externally) unsustained (*nirālamba*) (and inwardly self-supported). It consists of two groups of six. Six consist of letters (*varṇa*) and six are without letter (*avarṇa*). In this way it consists of six sacred seats with form (*sākāra*) and six sacred seats without support. In this way, the seed-syllable (*piṇḍa*) that originates from the twelve sacred seats which is the very life (*jīvabhūta*) of this Kula system (*kuladarśana*) is called the Twelve Verses. It should be fashioned in twelve places by the division of the twelve energies (*mātrā*) (of the vowels) thus:

HSKHPHRAṀ HSKHPHRĀṀ HSKHPHRIṀ HSKHPHRĪṀ HSKHPHRUṀ HSKHPHRŪṀ HSKHPHREṀ HSKHPHRAIṀ HSKHPHROṀ HSKHPHPHRAUṀ HSKHPHRAṀ HSKHPHRAḤ

In this way (the mantra called) the Twelve Verses is on the border (*kaṭi*) in the form of an enclosure (*mekhalā*). This is because, in terms of the six sacred seats, it pervades (them) and so should be worshipped outside the sequence of thirty-two divisions and the body. This is the Śāmbhava division. Everything has originated here. Now the Twelve Verses, according to the Śākta division where all the scriptures, *śāstras* and the rest have originated, will be explained. In this way (the mantra called) the Twelve Verses is on the border (*kaṭi*) in the form of an enclosure (*mekhalā*) and should be worshipped outside the Krama (called) of the Bliss of the Great Saying divided into thirty-two divisions.

tadbāhye dvādaśaślokanyāsaṁ pūjayet | *tatra tāvat [kh: tāva *] ślokadvādaśakaṁ prakāram ekaṁ tāvat pūrvoktapiṇḍabījam hskhphreṁkāram tad [kh: ta*] dvādaśaślokābhidhānam* | *abhyantare [kh: abhyaṁtara] ādhāracakrādidvādaśāntāvadhir yāvat prāṇagatyā apānagatyā ca* | *sāraṁ ca nirālambarūpaṁ [kh: nirālaṁvaṁrūpaṁ] dviṣaṭkamayaṁ ṣaḍvarṇaṁ [k: ṣaṭvarṇāṁ; kh: ṣaṭvarṇṇā] ṣaḍavaraṇaṁ [k: ṣaṭ avarṇām; kh: ṣaṭ avarṇṇaṁ]* | *evaṁ sākārapīṭhaṣaṭkamayaṁ nirālambapīṭhaṣaṭkamayam* | *evaṁ dvādaśapīṭhodbhūtaṁ [kh: dvāda* -] piṇḍam asmin kuladarśane jīvabhūtaṁ [kh: jīvambhūtaṁ] dvādaśaślokābhidhānaṁ taṁ punaḥ dvādaśasthāne dvādaśamātrābhedena kārayed yathā*

hskhphraṁ hskhphrāṁ hskhphriṁ hskhphrīṁ hskhphruṁ hskhphrūṁ hskhphreṁ hskhphraiṁ hskhphroṁ hskhphrauṁ hskhphraṁ hskhphraḥ |

iti ślokadvādaśakaṁ kaṭyāṁ [k kh: kadyā] mekhalārūpeṇa | *iti pīṭhaṣaṭkagatyā vyāpakarūpakatvād [kh: vyāpakaṁ-; k kh: -tvāt] dvātriṁśadbhedabhinnakramasya [kh: -śabheda-] bāhye pūjyaṁ tathā śarīrasya iti śāṁbhavaṁ [k: -va] bhedam* | *atra sarvam utpannam* | *idānīṁ ślokadvādaśakaṁ śāktabhedena yatra sarvāgamaśāstrādikam [kh: sarvāṁgama-] utpannam* | *tat kathyate yathā [. . .] iti ślokadvādaśakaṁ kaṭyāṁ mekhalārūpeṇa dvātriṁśadbhedabhinnamahāvākyānandakramasya [k kh: -śabheda-] bāhye pūjayet* |

The *Ṭīkā* now reproduces the full mantra as it is in the KMT 18/43 (see above note 44 of chapter 3). As explained there, this mantra is divided into twelve sections of thirty-two syllables each. Thus it is twelve *śloka*s long and is named accordingly. Four letters are embedded in each section, thus making forty-eight letters from A to Sa. The Twelve Verses in the two forms are projected around the border of the hexagon. The letters embedded within it are projected into the three encompassing circles around it. The KMT describes the equivalent deposition of the Twelve Verses onto the body formed by the deposition of the Six Limbs (in this case they differ from those formed from the Samayā Vidyā). The KMT (chapter eighteen) explains:

The supreme body and the supreme sacrifice (*adhvara*) is (formed) by the Yoga which is the deposition of the six limbs. The Girdle (*mekhalā*) of the body that has been generated in this way is the Twelve Verses. The Thread of Brahmā should be hung with the Yoga of Tadgraha from the head to the feet and the body adorned with the Five Jewels. Now listen, O Kubjīśā, where the deposition of those parts (*pada*) takes place. (40-42)

(The Twelve Verses (*ślokadvādaśika*) are stated in full in twelve prose sections reckoned as 'verse' 43).

(The first) line is the mistress of the Wheel born from (the letter) A (i.e. the vowels). The second extends from Ka and ends with Bha. The third begins with Ma and ends with Sa. The mistress of the gods (*sureśvarī*) is (formed) with (these) three lines. (44)

(In the following four verses, five syllables are given in the Mālinī code which are, presumably, to be recited with each letter: 1) HRĪṀ 2) AḤ 3) HPHRŪṀ 4) HPHREṀ 5) KṢAḤ. These syllables are recognisibly related to those embeded in each section of the Twelve Verses but they are not the same. The equivalent ones in the Twelve Verses are: 1) AIṀ 2) HAḤ 3) HRŪṀ 4) PHREṀ (+ PHAṬ) 5) KṢAḤ.)

The Kula liturgy (*kulapaddhati*) abides thus (*vai*) as (the series of letters from) Śrīkaṇṭha (A) to Bhṛgu (Sa). O goddess, the Kula liturgy is divided in this way. This group of ten and two verses is the plane of supreme nectar. When this is recited the Mothers are always aroused. Immediate possession takes place and (the one who recites it) becomes a poet. Once this is recited, the accomplishment, which is the Piercing of the Command (*ājñāvedha*) and the rest, takes place. You should not tell (this) to those who are not devotees. This is the Supreme Goddess's Command. This is (the mantra called) Twelve Verses adorned with a garland of fire (*vaḍamālā*). One should respect it as the Doomsday Fire that starts from the feet and ends with the head. O goddess, this Girdle (*mekhalā*) should be deposited in the reverse order according to the teaching. Its utterance (*uccāra*) is the possession (*āveśa*) that occurs at each place (within the body). This is the protector of the living being. Otherwise (if told to those who are unfit or not recited correctly and regularly), it is damaging. (48-54ab)

The *Ṭīkā* continues:

And that is said here in this very place: 'Outside that in the enclosure (*mekhalā*) is the tradition of the Twelve Verses.' In the same way one should know the inner and the outer location of the seed-syllable (*piṇḍa*) form of the aforementioned Twelve Verses. By what means? This is done by means of Mālinī, who consists of the fifty letters and is (conjoined) with the Twelve Verses. The point is this: that which is made of the fifty letters is the universe consisting of all knowledge and action. Again, here (in this case) one should fashion three encompassing girdles (*mekhalā*) thus: 1) Four verses (corresponding to the letters) beginning with A and ending with *visarga*. That is the first girdle (formed) by the sixteen vowels. Then, outside that, the second girdle is (made) with six verses and twenty-four letters beginning with the letter Ka and ending with the letter Bha. Then the third girdle is outside that (made of) two verses and the eight letters beginning with the letter Ma and ending with the letter Sa. Thus these should be fashioned both internally and externally.

tathātraivoktam | *tadbāhye mekhalāyāṁ tu ślokadvādaśakānvayam [k: - ye; kh: -kānvayet]* | *tathā pūrvoktadvādaśaślokapiṇḍarūpamayasya sthānaṁ [k kh: -na] svabāhyābhyantaraṁ jñātavyam* | *kena kāraṇena* | *yataḥ ślokadvādaśakena pañcāśadvarṇarūpamālinī [k kh: pañcāśa -]* | *tena kāraṇena* | *yathā [k kh: yadā] pañcāśadvarṇamayaṁ [k kh: pañcāśa -] sarvajñānakriyātmakaṁ viśvam ityarthaḥ* | *atra punaḥ mekhalātrayaṁ kārayet* | *yathā akārādi aḥkāraparyantaṁ [kh: -paryataṁ] ślokacatuṣkaṁ [k kh: -caturaṁ] bhavati svaraṣoḍaśakena* | *tat prathamamekhalā* | *tatas tadbāhye kakārādibhakārāntavarṇacatur-viṁśakena [k, kh: -rāntaṁ-] ślokaṣaṭkena mekhalā dvitīyā* | *tatas tadbāhye makārādisakārāntavarṇāṣṭakena [k, kh: -hakārānta-] ślokadvayena mekhalā tṛtīyā iti sabāhyābhyantareṇa [kh: savāhyātyaṁtareṇa] kartavyāḥ* | *Ṭīkā* fl. 124a-124b

Athough we are not explicitly told so here, the three enclosures represent the Moon, Sun and Fire. The Circle of the Sun that encloses the entire *maṇḍala* is associated at times with these three (see for example above, 3/42). The Wheel of Khecarī described in ṢSS 25/66 ff. contains a similar arrangement of three concentric circles. These are: 1) The outer circle, which is that of the Moon and consists of the sixteen vowels. 2) The middle circle, which is that of the Sun and consists of the twenty-five consonants from Ka to Ma. 3) The inner circle that consists of the eight letters from Ya to Ha. In this case the letters are embedded in the mantra called Twelve Verses. The KMT refers to this mantra as the *Kulapaddhati*. There it is projected onto the sides of triangle as it is in the *maṇḍala* described above in chapter three (see above 3/31-3). According to the KMT (18/44-8), the division of the sections of this mantra, in terms of the letters embedded in them, is 1) A to Ḥ 2) Ka to Bha 3) Ma to Sa. I have edited the text accordingly.

38. The *Ṭīkā* explains:

One should worship the *maṇḍala* in this way with garlands of white flowers smeared with vermilion and with sandalwood, all the herbs and sweet-smelling incense. 'Made of wheat etc.' (is said with regards to) the fashioning of the lamps. Thus one should fashion three lamps made of wheat (flour) pastry or (the three lamps may be) made of the five kinds of pastry (*pañcapiṣṭikā*) and (one should also offer) eight lamps made of clay. (Other offerings include) cooked meat and eight lamps of cooked rice made from wild rice (*śāla*) mixed with wine (*surā*) and musk along with three lamps, raw meat and cooked rice. One should worship the Transmission of the venerable one called Kukāra (i.e. Kubjikā) in this way. After that one should make food offerings (*nivedayet*), that is, one should wave the lamps (*nīrājana*). Thus, the lamps should be placed there and not eaten. Then once the lamps have been waved, (the offering) should be placed there itself or it should thrown away outside. Thus the procedure with regards to the waving of the lamps has been explained.

evaṁ tan maṇḍalaṁ pūjayet sitapuṣpamālāsragdāmaiḥ [k kh: sata-] kuṅkumacarcitaiḥ tathā candanena tathā sarvauṣadhibhiḥ [k kh: -dhīṣu] tathā sugandhadhūpena pūjayet |
godhūmamayaṁ [k kh: godhūmaya] ca | ity ādi dīpakalpanā | yathā godhūmapiṣṭakāmayam [k: -maya; kh: godhūmapṛṣṭikāmaya] athavā pañcapiṣṭikāmayaṁ [k kh: -pṛṣṭikā-; k: -maya] dīpatrayaṁ kārayet tathā mṛtikāmayaṁ [k: -ye; kh: -yo] dīpāṣṭakaṁ tathā pakvamāṁsaṁ [k kh: -māṁsa] tathā odanaṁ [k kh: odana] śālyodbhavam [k kh: śādbhavam] tathā surāgorocanamiśritena [k kh: -tena] dīpānyaṣṭau tathā āmamāṁ saśālyodanena dīpakatrayam | evaṁ śrīkukārākhyākramaṁ pūjayet | paścān nivedayet [kh: tiredayet] | nīrājanaṁ [kh: nīrāṁjanaṁ] kuryāt [k, kh: karoti] | tatas tatraiva dīpāḥ [k kh: dīpā] sthāpitavyāḥ [k kh: sthātavyāḥ] | na ca prāśayet | āratyāmātraṁ nīrājanaṁ kṛtvā tatas tatraiva sthāpayet | athavā bāhye nikṣipet | iti nīrājanavidhiḥ [kh: nīrāṁjanavidhi] kathitaḥ |
Ṭīkā fl. 124b

39. The *Ṭīkā* explains:

'After that, one should worship the jar . . .' One should worship the jar in front of the *maṇḍala*. With what? One should worship it with three handfuls of flowers whilst recollecting the root Vidyā. (After) having worshipped (the *maṇḍala*), then offer one's self 'as well as water (*argha*) and flowers numbering thirty-two (as are) the syllables (of the Vidyā)'. Then taking thirty-two flowers in two hands and cupping them together (in prayer) and kneeling, offer a flower from the first onwards with hands folded whilst recollecting the root Vidyā of thirty-two syllables. And offer them, that is, practice breath control (*prāṇāyāma*) (whilst doing so). Then repeat (the Vidya) the same number of times (*yathāsaṁkhyā*) (as the offerings). Then, having done that, (one should ask for) a boon (*vara*) (saying): 'O Mother, Supreme Goddess, give me success (*siddhi*) in this Krama.'

kalaśaṁ pūjayet paścād ity ādi | maṇḍalasya agre kalaśaṁ pūjayet | kena kena | mūlavidyayānusmaryamāṇayā [k kh: -vidyā-; k: -māṇāyāḥ; kh: -mānāyāḥ] puṣpāñjalibhis tribhiḥ pūjayet | pūjayitvā [k kh: pūjayaśca] tata [k kh: tataḥ] ātmānaṁ [k kh: ātmā] nivedayet | tato 'py arghaṁ ca puṣpāni dvātriṁśākṣara-saṁkhyayā [tato.anyapuṣpa saṁkhyāyāṁ] | ity ādi | tato [kh: tataḥ] dvātriṁśat [k kh: -śa] puṣpāṇi hastadvayena [k kh: -ye] gṛhītvā kṛtāñjalipuṭo bhūtvā jānudvayaṁ bhūmau kṛtvā dvātriṁśadakṣarīmūlavidyā [k kh: -śākṣa-] smaryamāṇā [k: smaryamāṇaṁ; kh: smaryāmānaṁ] ādyādikaṁ puṣpāñjaliṁ dāpayet | nivedayec ca prāṇāyāmaṁ kuryāt | tato [k kh: tataḥ] yathāsaṁkhyā jāpyaṁ kārayet | evaṁ kṛtvā tato [kh: tataḥ] varaṁ yāvat | aho mātaḥ [k kh: -tā] parameśvari [k kh: -rī] asmin krame mama siddhiṁ dehi | Ṭīkā fl. 124b-125a.

Similarly, the ŚM enjoins:

(The adept) should begin the rite of adoration there with the five and nine kinds of sacrificial substances (*dravya*) along with food offerings (*naivedya*) of many forms, purified with (offerings of) wheat and clarified butter. (Along with that should be offered) camphor (*candra*), sandalwood, saffron (*kāśmīra*), black mustard (*kṛṣṇā*), musk, fish, meat, spiritous drinks (*ali*) and mixed male and female sexual fluids (*kuṇḍagolaka*). I have (thus) told you these nine sacrificial substances. O beloved, the sacrifice should be performed (in the course of both) the regular and occasional (rites with them). The other five sacrificial substances (make up) the group of five Go, Ku, Ga, Ha and Na. O fair lady, (the rite) should be performed (with them) by the adept with a great soul. (Along with this he should offer) three types of meat and many kinds of excellent drink. (This is all) mixed with nine thumb-measures of liquor.

Triangular lamps should be fashioned, in due order according to the lunar days (*tithi*) etc. Seventeen lamps are arranged there in the directions. Four should be placed in the east and four, O beloved, in the south. Four are located in the west and four again in the north. The ones in the east have a white wick. In the south, it is black. One should know that (the wick) in the west is yellow and the wick in the north, red. O goddess, they are filled and prepared with clarified butter and (offered) along with fish and the rest and (various kinds of) meat. Divine and well-fumigated with incense, (the offerings are) mixed with liquor and camphor.

navapañcavidhair dravyais tatra [g: navaḥ-] pūjāṁ samārabhet [k: samācaret] ||
naivedyair vividhākārair [k: nakhādyair-] godhūmaghṛtasaṁskṛtaiḥ [k: godhūmakṛta-; g: -gaudhūma- -tai] |
candracandanakāśmīraiḥ kṛṣṇā gorocanā tathā || [This and following five lines missing in MSs K and KH]
mīnaṁ [g: nīnaṁ] ca piśitaṁ [g: pisita] caiva alibhiḥ kuṇḍagolakam |
etāni navadravyāṇi kathitāni mayā tava [g: tavaḥ] ||
yajanaṁ ca prakartavyaṁ nityanaimittike priye |
anyāni pañca dravyāṇi gokugahanapañcakam ||
kartavyaṁ tu varārohe sādhakena mahātmanā |
māṁsaiś ca triprakāraiś ca nānāpānavarais [kh: -vares] tathā ||
navāṅguṣṭhapramāṇena [khg: yavā-] alinā miśritena [k: miśritaṁna] tu [g: va] |
trikoṇā [g: trikoṇaṁ] dīpakāḥ [kh g: dīpakā] kāryās [kh: kuryā-; g: kāryā] tithyādau ca krameṇa tu ||
saptādaśāni [k: tatraiva saptadaśa] tatraiva [k: ca] dīpā dikṣu vyavasthitāḥ |
catvāraḥ [k kh g: -ri] pūrvato nyasyāḥ [k kh g: nyasya] catvāro dakṣiṇe priye ||
paścimasthāś ca [k: paścime cātha] catvāraḥ [k kh g: -ri] catvāraś cottare punaḥ |
śuklavartis tu pūrve syāt [kh g: ṇa] kṛṣṇā caiva tu dakṣiṇe ||
paścime pītakā [g: pītikā] jñeyā raktā [k kh: rakta] vartis tathottare |
mīnādyaiḥ piśitair [kh g: pisi-] devi pūritā ghṛtasādhitāḥ [k g: ghṛtavodhitā] ||
sudhūpadhūpitā [kh: sa-] divyā alikarpūramiśritāḥ [k: -karpuramiśritā; g: āli-] |
ŚM 9/62cd-71ab

There are two standard sets of sacrificial substances, one of five and the other of nine. One such set of nine has been listed in this reference from the ŚM. The names of the set of five have been abbreviated. The *Ṭīkā* informs us that these names may not literally denote what they do in common usage but are actually code words. There we read that the nine and five sacrificial substance are as follows.

The five substances are said to be blood, meat, bone, marrow and skin. 1) Scent (*gandha*), this is sweat. 2) Flower, this is the flower of the Yoni, that is, (menstrual) blood. 3) Water, this is Śiva's water (i.e. urine). 4) Viṣṇu, this is urine. 5) White mustard (*siddhārtha*), (this is, so called) because it is that which accomplishes (*siddhyati*) a meaning (*artha*), that is, word. That which is there, that is, where the tongue is located (*jihvāsthāna*), is *siddhārtha*. (Thus this means saliva). 6) Joy (*harṣaṇa*) is wine (*surā*). 7) Meat is meat. 8) Camphor (*candra*) is Indra's sperm (*indraśukra*). 9) Sandalwood (*candana*) is fat (*vasā*). These are the nine (sacrificial) substances.

asṛkpalāsthimajjātvak [kh: -marjjātvaka] pañca dravyāḥ prakīrtitāḥ | *gandha iti viśvakṣāram 1* | *puṣpam [k kh: puṣpa] iti yonipuṣpaṁ raktam 2* | *ambu iti [kh: + iti] śivāmbu 3* | *viṣṇur mūtram [kh: sūtraṁ] 3* | *siddhārtha iti arthaḥ [k kh: arthāḥ] śabdaḥ [k kh: śabdāḥ] yasmāt siddhyate [k kh: -ti] taṁ jihvāsthānaṁ tatra yad bhavati sa [k kh: sā] siddhārthaḥ [k kh: siddhārthāḥ] 5* | *[k, kh: + lālā muditā iti hṛdayaṁ 5* | *gaṁdha puṣpaṁ aṁvu siddhārtha* |*] harṣaṇaṁ iti surā 6* | *āmiṣam iti [kh: āmiyaṁ iti] māṁsam [kh: māsaṁ] 7* | *candra indraśukraṁ 8* | *candanam [k: candana; kh: cadana] iti vasā 9* | *iti nava dravyāḥ* | *Ṭīkā* fl. 79a

Virtually the same prayer is found in the ŚM also, but the procedure outlined there requires that it should be uttered after worshipping the virgins (see following verses). The prayer in the ŚM reads:

"O Mother! O Mother! O Supreme Goddess! Give me the Great Accomplishment. I am afflicted. O Nāthā! I am a wretch who has taken refuge at your feet!"

amba [kh: aṁbaṁ; g: aṁvikā] mātar [k: māter; kh g: māte] mahāsiddhiṁ [k kh: -siddhe; g: -siddhi] dehi māṁ parameśvari [g: -rī] ||
dīno 'haṁ [g: dīnāhaṁ] kṛpaṇo [k: kṛpaṇaṁ; kh: kṛpayā] nāthe [kh: nāthai] tvatpādaśaraṇaṁ [g: -saraṇaṁ] gataḥ | ŚM 9/74cd-75ab

40. The *Ṭīkā* explains:

Once this has been done, one should offer libation to the virgins (*kumārītarpaṇa*) . . . . (This is done) by worshiping a group of eight, five, six or three virgins, or (just) one. There will certainly be success on the first lunar day (*ādyaparva*). (One attains) success (*siddhi*) by worshiping whilst observing a vow of chastity, free from lust or anger. Once done that, one should worship the wheels of energies, Yoginīs and Siddhas attentively. With what (sacrificial) substances? (This is done) with the aforemetioned substances, namely, flowers, incense, rice grains, liquor, meat and the rest. Knowledge comes by worship.

iti kṛtvā [kh: kṛtvāt] | *tataḥ kumārītarpaṇaṁ [kh: kumāri-] kārayet [k, kh: + lakṣaṇaṁ kumārikalpāt]* | *kumāryāṣṭakaṁ pañcakaṁ vā ṣaṭkaṁ vā trayaṁ vā ekā vā pūjanāt ādyapūrve tataḥ siddhir bhavati* | *na cātra saṁśayaḥ [k: śaṁsayaḥ; kh:*

śaṁśayaḥ] | *brahmacaryavratena kāmakrodhavivarjitena pūjanāt siddhiḥ* | *iti kṛtvā tataḥ śakticakraṁ [k kh: -cakra] yoginīcakraṁ siddhacakraṁ ca samāhitaṁ [k kh: samadhitaṁ] pūjayet* | *kair dravyaiḥ* | *pūrvoktapuṣpadhūpagandhākṣatālipiśitādidravyaiḥ pūjanāt jñānaṁ pravartate [k kh: -ti]* | *Ṭīkā* fl. 125a

The worship of eight virgin girls is a standard part of many rituals in which the Krama is worshipped. See below 30/29-30 where they are worshipped as a part of the preliminaries to the drawing of the *Saṁvartāmaṇḍala* and the transmission of the scripture. Also below in 49/50-52ab where they are worshipped in the course of the worship of the Krama (*kramārcana*). The ŚM (9/71cd-72ab) similarly prescribes that eight virgins should be worshipped with clothes and ornaments along with Yoginīs and young boys (*kumāra*). (*kumāryo 'ṣṭau tataḥ pūjyā vastrālaṅkārakādibhiḥ* || *yoginyaś ca viśeṣeṇa kumārāś ca tathā priye* |) They are worshipped before the prayer is addressed to the goddess. Although it is not specifically stated here, the eight virgins usually represent the eight Mothers who constitute the Octad of Kula (*kulāṣṭaka*) normally represented on the eight petals of a lotus (see above 11/28cd-29).

Sometimes only one virgin is worshipped (see below 33/41cd-42 and 33/71cd-72). The five virgins may be the five Mahantārikās. The Group of Six is probably the six Yoginīs, Ḍākinī and the rest who are commonly worshipped in the corners of the hexagon. Finally, presumably, the three virgins represent the Vidyās, Aparā, Parāparā and Parā who are worshipped in the corners of the inner triangle. Together these goddesses make seventeen, the last of which is Parā. They are the energies of the Moon in its first phase, that is, the dark fortnight ending with the New Moon which is the 'first lunar transition'. The energy of the New Moon is the hidden seventeenth energy, here, if I have understood correctly, implicitly identified with Parā.

The *Ṭīkā* adds an interesting section which, although not found in our text, is worth reproducing here. It concerns the worship of the Kaula consort (*dūtī*) which, according to the *Ṭīkā,* is the conclusion and hence the culmination of the worship of the Krama in the abbreviated form described here.

The venerable (goddess) Vakrā said: '(The Krama) should always be worshipped in the body of the consort . . . '. 'The consort' is one's own Tantric partner (*śakti*). This great Krama should be worshipped in her body. With what substance? (The substance) generated from the couple (offered with the body) as the sacrificial vessel (*arghapātra*). 'Generated from the couple' means the mixture of sexual fluids (*kuṇḍagolaka*) generated from the sexual union of both. One should worship with that (offered by means of the body which is) the sacrificial vessel. One should exert authority in this, the Western Tradition, with such a Tantric consort. (It is said that) 'There are eight energies (present) during the rite of adoration. . . '

During the rite of the adoration of one's own consort, a group of eight energies (is present). (That is to say that) Brāhmī and the rest (located in the directions) beginning with the east up to the north-east, and one's own consort, should (all) be worshipped (together). Energy is in the middle, while the six Yoginīs (*ḍādiṣaṭka*) and one's own Tantric consort (*dūtī*) should be worshipped on the right and the left (respectively). The right is in the north-west, north and north-east. The left is in the south-east, south and south-west. One should contemplate one's own Tantric consort in this way as the Supreme Energy. She is not (just) a common women. One should place (something) in the hand of one's own Tantric consort who is of this kind, namely, the Supreme Energy by nature. What (is put in her hand)? Flowers, sandalwood, lamps and so forth, incense, food (*naivedya*) and liquid (*argha*) offerings – having consecrated this group of six (sacrificial) substances (it is placed in her hand). With what mantra (is it consecrated)? It should be consecrated with the mantra of the Vidyā's limbs, as follows: the flower with the mantra of the Heart; the sandalwood with the mantra of the Head; the lamp with the mantra of the Topknot; the incense with the mantra of the Armour; the food offering (*naivedya*) with the mantra of the Eye; and finally the liquid offering (*argha*) with meat and wine (is consecrated) with the mantra of the Weapon.

Once (the offering) have been consecrated thus in the prescribed way, it should be placed in the hand of one's own consort. Then, having fashioned a round *maṇḍala* in front of the *Kramamaṇḍala*, he should place that collection of (sacrificial) substances along with the consort there. Then he should make her sit in her own place, that is, he should make her sit next to him on the left. How is she? (The consort is one) who 'gives secret substances'. She gives bodily substances, namely, sexual fluids (*kuṇḍagolaka*) and the rest. She also gives the five and the nine sacrificial substances mentioned earlier. Then, and in no other way, is one's own consort complete (*pūrṇarūpā*). How else is she? She holds in front (of herself) and offers (alcoholic drink) *surā* and *āsava* which she holds and *śīdhu* and *madya* that she offers. *Surā* is a fermented drink. (*Piṣṭī*) is made from cooked rice and the like. *Āsava* is made from sweet-smelling substances and so forth mixed with raw sugar, honey and the like. Thus, the Tantric consort (*śakti*) (is said to) hold *surā* and *āsava*. *Śīdhu* is made with raw sugar mixed with *dhātakī* (?). *Madya* is grape wine and the like made from trees. Thus she is the consort who offers *surā*, *āsava, śīdhu* and *madya*. This is the prescribed procedure concerning one's own Tantric consort and the characterizing mark of (ritual) action.

śrīvakrā [k kh: -vakra] uvāca | dūtīdehe sadā pūjyam [k kh: -jyā] | dūtī [kh: dūti] iti svakīyā śaktis tasyā idaṁ [k: -tasyedaṁ; kh: tasya idaṁ;] mahākramaṁ dehe śarīre pūjyam [k kh: pūjyā] | kena dravyeṇa | yugmotthenārghapātreṇa [k kh: yugmācchenārghapātreṇa] | yugmottham iti ubhayamaithunodbhavakuṇḍagolakaṁ tenārghapātreṇa pūjayet | īdṛgvidhāśaktyā saha asmin [kh: asmiṁ] paścimāmnāye adhikāraṁ [k kh: -ra] kartavyam | pūjākāle śaktayo 'ṣṭau [k kh: śaktiyo-] || ity ādi svadūtīpūjākāle śaktyaṣṭakaṁ [k kh: śaktyāṣṭakaṁ] brāhmyādi [kh: vrāhmādi] pūrvādi īśānāntaṁ svaśaktiś [k: svaśakti; kh: svaśaktī] ca pūjyāḥ | [k kh: pūjyaśca] śaktir [k, kh: śakti] madhye tathā ḍādiṣaṭkaṁ [k kh: -ṣaṭka] svadūtī ca [kh: k kh: missing] savyāpasavyayoḥ [k: -savyau; kh: -savyo] pūjyau [k kh: pūjyam] | savya [kh: savye] iti vāyukauvīreśāne | apasavya āgneyayamanairṛtye [k kh: -mā-; k: -tya; kh: -naiṛtye] | evaṁ svadūtīṁ [k kh: -tī] parāśaktisvarūpāṁ [k kh: -pā] dhyāyet | na sāmānyā strīrūpā sā bhavati | īdṛgvidhā parāśaktirūpiṇī svadūtī | tasyāḥ [k kh: tasya] haste dāpayet | kiṁ kim | puṣpacandanadīpādidhūpanaivedyārghakam | evaṁ dravyaṣaṭkam abhimantrya [k kh: drayvyaṁ-] kena mantreṇa vidyāṅgamantreṇa [kh: -matreṇa] mantrayet | yathā hṛdayamantreṇa puṣpam | 1 | śiromantreṇa [k kh: śira-] candanam | 2 | śikhāmantreṇa dīpanam | 3 | [k kh: + dravyāḥ] kavacamantreṇa dhūpam | 4 | netramantreṇa naivedyam | 5 | alipiśitayuktam astramantreṇārgham | 6 | evaṁ vidhikrameṇābhimantritvāt svaśakti-haste dāpayet samarpayet | tataḥ kramamaṇḍalasyāgre vṛttāraṁ maṇḍalaṁ kṛtvā tatra etad [kh: etat] dravyasamūhaṁ saśaktiṁ [k: sā; kh: sā + śā; k kh: śaktiḥ] sthāpayet | tataḥ svadūtīṁ [k kh: -tī] svātmasthāne [k kh: -sthā] svavāmotsaṅge upaveśayet | sā ca kiṁ viśiṣṭā [kh: vi * *ṣṭā] | guptadravyapradāyikā | śarīradravyapradāyikā [kh: + śarīradravyapradāyikā] kuṇḍagolakādi tathā navapañcadravyapūrvoktadāyikā | tadā svadūtī nānyathā pūrṇarūpā [k: parṇa -; kh: parṇṇa-] | anyac ca kiṁ viśiṣṭā | agre purataḥ surāsavadharī [k kh: surāsarva-] śīdhumadyapracāriṇī [k: śādhūmadyapracārataḥ; kh: sādhumadyapracārataḥ] | surā iti piṣṭī - annādyodbhavā [k kh: pṛṣṭhī] | āsavam iti sugandhadravyādimiśritaguḍamadyādikaiḥ [k: -madhyādikaiḥ; kh: -madvvādikaiḥ] kriyate tadāsavam [k, kh: -sarvam] | evaṁ surāsavadharī sā śaktiḥ | anyaḥ [k kh: anya] śīdhur iti [k kh: śīdhu-] guḍadhātakīmiśritaḥ [k, kh: -tam] (?) | madya iti vṛkṣodbhavāḥ drākṣādi | evaṁ surāsavaśīdhumadyapracāriṇī sā dūtī | iti svadūtīvidhiḥ karmalakṣaṇaṁ ca |*

Ṭīkā fl. 125a-125b

41. This subject is discussed again below 27/60d ff.. This and the following section of this chapter are not mentioned in the first verse of this chapter in which the goddess lists the matters she will expound. It is possible that they have been added after the initial redaction of the text. But as the subject in question at the end of this chapter is continued without break in the following, it is much more likely that the break between these two chapters has been shifted by mistake. There is evidence that some at least of the colophons were not made by the author(s) of the text.

42. The previous verse and this line correspond to ŚM 9/75cd-76ab. It seems that the two lines in the ŚM have been modified here to allow the insertion of the following section (11/55cd-67ab) which is missing in the corresponding passage in the ŚM. The redactor justifies the addition of this passage by distinguishing two ways in which the Vidyā can be recited. One is with the fingers, without a rosary, which is described now. The other is with a rosary and is introduced by line 11/67ab below. But this distinction seems artificial. The passage from 11/67cd onwards is concerned with extolling the fruits of repeating the Vidyā. It makes no real difference if the number of times the Vidyā has been repeated is counted with the fingers or a rosary.

43. Monier-Williams explains that *Putraka* (*Putranjiva Roxburghii*), also called *putraṁjīvaka* literally means 'giving life to children'. Necklaces are made from its seeds that are supposed to keep children in good health.

44. The rosary (according to the SvT) consists of one hundred and eight beads along with the Meru (this is a large bead from which counting begins). It can be of ten types according to the material used: Rudrākṣa, conch, lotus (seeds), Putrañjīva, pearl, crystal, semi-precious and precious stones, gold, or coral. These are the ten rosaries for householders. The Heroes (those who are *vīrastha* rather than *gṛhastha*) use a rosary of human bone (*mahāśaṁkha),* which gives the fruit of all one's desires. The householder should not make use of this rosary as it will disturb his mind. Thus the best of adepts should repeat the Mantra with a rosary made of crystal and the three types of desires, lower, middling and best, can be accomplished. In this way one should worship the pervasive Bhairava in one's heart. In order to make him external as well as internal, one should commence the sacrifice. (SvT 2/147cd ff.)

The following passage from the KMT 5/110cd-136 (= ṢSS 8/109-132ab) deals with the types of rosaries and their benefits. It also discusses the inner rosary.

Those who are well versed in all the *śāstra*s and are marked with the signs of the goal (*lakṣalakṣaṇalakṣita*) should constantly repeat mantra with this rosary (*akṣasūtra*). O best of ladies, the repetition of mantra which is done within what is called the world-system (*bhuvana*) and within Power, according to the division of the movement and upward motion (of the breath), is said to be the best.

The rosary is said to be (made of the) fifty (letters). The thread consists of Śakti who is Śiva. The threading together is the energy Kuṇḍalinī, while the Meru is located at the end of merger. This rosary is Śiva and should be kept most secret. It should not be made public, nor should one cross over the Meru at any time.

O fair-faced lady, rosaries (*maṇimālā*) are said to be (best made of) conch, crystal, Rudrākṣa, Putrañjīva, Ariṣṭhaka and the like. There (in such rosaries) there is no god, mantra or consciousness (*cetanā*). O beloved, wherever there is an (inner) rosary there is no defect.

O goddess, once the mantra has been deposited (on the body) it should be kept hidden. But, O fair-faced lady, where can the body be hidden? When the deposition of the mantra is complete the Self is energized (*sakalīkṛtavigraha*) and (this) should be kept secret. Such is also the case with the rosary (*akṣamālikā*).

The bead is said to be a sense organ and the thread, Kuṇḍalinī. The goal (*lakṣa,* which also means '100,000 repetitions') is the subtle and supreme energy that transports the flow of Nectar.

(This energy) is called the 'thread' (*sūtrā*) because it brings about union (*saṁyoga*) in the Void. Used for counting (*saṁkhyāgrahaṇa*), it is (called a) rosary. O fair lady, it is taught that enumeration (*saṁkhyā*) (applies) to the act of repeating mantras (*japakarman*).

A conch (rosary) is (for a person) who desires kingly power (*śriyā*). A crystal one is for liberation. O beloved, (a rosary) made of lotus seeds is said to be the most excellent cause of the fulfillment of glory (*śriyāpuṣṭi*). (The rosary made of) Rudrākṣas attains success (*siddhi*), including that other one, namely, the plane of the skyfaring goddess (*khecarīpada*). O sinless one, one should know that (a rosary made of) Jīvakā (seeds) tied together with (the hairs of a) cow's tail is always (of benefit for all purposes). A coral (rosary) is (used) when others need to be brought under one's control (*vaśyakārya*). A pearl (rosary) bestows all one's desires.

O goddess, all other (rosaries) are said to be made of gems (*ratnaja*). They are without a doubt recommended always (for every goal). A rosary made of Ariṣṭa beeds and bone is recommended for rites of black magic (*abhicāra*). A rosary made of tin (*nāga*), lead (*vaṁga*) and iron as well as other (such rosaries) that are said to be 'mixed' (*miśra*) are prescribed, O goddess, for the magic rites of murder, paralysis, delusion, trembling, and destruction. (Indeed) one should make use of them when performing (any such) magical rite (*abhicāraka*).

Amongst (these or) any other ones that are mentioned, a (rosary) made of conch shell is the best. It is easy to use for all purposes and is (the one universally) prescribed for the repetition of mantra.

There is a nerve at the end of the Topknot which is circular in shape like the whirl around the mouthpiece of a conch (*saṁkhāvartā*). Thus, O lord of the gods, (this inner) rosary is said to be made of conch shell.

According to the teaching that comes from the teacher's mouth, a crystal (rosary is effective and is so called because) it manifests brilliantly (*sphuṭate*) in the head and exits from it twofold into the Void (*kha*).

The Rudras are said to have a fierce disposition (*raudrībhāva*) and reside at the front of the palate conjoined with the subtle elements of sound, touch, form, taste and smell. They act because (these subtle elements) undergo transformations.

By stopping (them), the goal (*nirodhalakṣa*) (is achieved). Thus the repetition of mantra with a rosary of Rudrākṣa is said to be the best.

Placed in the belly, the Kuṇḍalinī of Nectar sleeps like a son (*putra*). O fair lady, the living being is led up and down by her. Thus she is (this rosary which is accordingly) called 'one who gives life to a son' (*putrajīvaka*).

There are many portents (*ariṣṭa*), both pleasant and painful. One always experiences what has been earned in the past. (Thus this) rosary is called 'Ariṣṭa' and its extent cannot be measured within the world of bondage (*bhava*).

O fair-faced lady, it is said in various scriptures that the rosary made of lotus seeds (*padmākṣā*) is so called (because it represents the energy that) abides perpetually in the lotus of the heart and awakens (the power of) the letters (*akṣa*) (of mantras and the senses).

Such are said to be the (inner) meanings (*paryāya*) of (the various types) of rosaries. O mistress of Kula, they are all said to be related to the Self.

Thus the prescription of those whose know the Kaulika reality regarding the rosary has been properly explained.

45. I suppose the gross form of repetition is done with the rosary and the subtle one with the hand.

46. The Meru of a rosary is the bead in the middle. It is usually bigger than the others and may have a tassle or some other appendage that serves to distinguish it from the other beads. Prescriptions for the manner in which one should count the beads of a rosary when repeating a mantra commonly warn that one should not cross over this bead. This means that when one reaches this bead, one should return back in the reverse direction to the same bead and then start again in the forward one. When the hand is used as a rosary the middle finger is, appropriately, considered to be Meru. Thus we are told in the next verse that this finger should be omitted. The goddess in YKh (1) explains:

The Vidyā I have taught (*sūcitā*) in this scripture (*śāstra)* is on the teacher's lips. The teacher is he from whose mouth (the Vidyā) comes forth and by whom it is given (and placed) into another mouth. Given by him from (his own) mouth, it is successful. If taken by one's self, (the Vidyā) brings troubles. It is certainly a transgression of the Command.

guruvaktre [k, kh, gh: -vaktrai] sthitā vidyā mayā śāstre 'smin sūcitā ||
yasya vaktrād viniṣkrāntā [k, kh, gh, ṅ: viniḥkrāṁtā] yena dattā [k, kh, gh: daṁta] mukhāntare |
*sa gurus tasya vaktrāc ca [k, kh, gh: vaktrā ca; ṅ: vaktrāṁte] tena [k, kh, gh: tana; ṅ: * na] dattā [k, kh, gh: daṁtā] sā [k, kh, gh: *; ṅ: ra] siddhyati* ||
*svayaṁ [ṅ: sva *] gṛhya [k, kh: grahā; gh: guhā; ṅ: grahāc] ca vighnadā [k, kh, gh, ṅ: vighnaṁsā] ājñābhaṅgaṁ na saṁśayaḥ* | YKh (1) 18/32cd-34ab

The rosary of letters is the rosary born of the senses (*ākṣa* means both the beads of the rosary and 'senses'). The thread is the faultless Khañjī. Meru (the middle large bead) is the unsustained Void. The extraction (of the mantra) is of six kinds. It dissolves away, without break, into the fifth place (*sthāna*) in the upper Drop. This takes place according to the prescribed method based on the number of repetitions by the path of Śakti. (In this way) the merger of Śiva and Śakti takes place whereby the utterance (of the Vidyā is) within (the reality which is) certainty (*niścaya).* One (thereby) certainly attains the state of flight in this, the last life.

akṣā indriyajā [k, kh, gh: īṁdriyajā] mālā [ṅ: māyā] sūtraṁ [k, kh: sūnnaṁ; gh, ṅ:] khañjī [k, gh: khaṁji] nirāmayā || *[ṅ: + merusūtraṁ khaṁjī nirāmayā]*
meru śūnyaṁ [k, kh, gh: sūnya] nirālambaṁ uddhāraṁ ṣaṭprakārakam |
tallayaṁ pañcame sthāne bindūrdhve [k, gh: vidūrddhe; ṅ: viṁdvardve ca] nirantaram ||
japyasaṁkhyāvidhānena [k, kh, gh: -vidhānaṁ na; ṅ: -nidhāmena] śaktimārgeṇa [k, kh, gh: -sārgeṇa] bhairava |
śivaśaktilayaṁ yatra uccārān niścayātmake [k, kh, gh: ucārāni-; ṅ: uccārāntiś ca pālakaiḥ] ||
labhate [kh, ṅ: labhaṁte] cāntime [k, kh, gh: cātime; ṅ: vāntime] janme [ṅ: janma] khecaratvaṁ na [gh: ta] saṁśayaḥ | Ibid. 18/41-44ab

Śrīnātha said: Difficult to attain even by the gods is this divine secret, the prescribed method of enumerating the number of repetitions of a mantra. Now (it is revealed) in the Vakrikā Āgama.

The venerable Vakrikā said: One obtains the 'imperishable thread' (*akṣasūtra*) by rotating (the rosary) in an anticlockwise direction. O Maheśvara, one begins with the left index finger. One should repeat the mantra as taught by the teacher in accord with the sequence of the number (of repetitions).

(The mantra is repeated) mentally in consonance with the breath (*gamāgama*). One should concentrate on the mind (*manaṁ kalpayet*) by means of inhalation and breath retention. Then, having exhaled, (one attains) accomplishment in this world and the next. One should retain the breath in accord with the number of beads (*akṣarasantāna).* (He thus) brings about the most excellent (form of) possession with the aid of the breath.

śrīnātha uvāca
*rahasyaṁ idaṁ [k, kh: * maṁ; gh: * ma; ṅ: para + maṁ] divyaṁ devānāmapi durlabham* ||
japasaṁkhyāvidhānaṁ tu saṁprāptaṁ vakrikāgame |
adhunā śrotumicchāmi divyasūtrasya nirṇayaṁ [gh: -yaḥ] ||

śrīvakrovāca [gh: śrīvakrāṁvāca]
akṣasūtram alābheta [kh: -sūjamalābheta; ṅ: -sūtramalābhena]
vāmāvartaparibhramāt [k, kh, gh: -paritramātra] |
tarjanī vāmahaste ca [k, kh, gh: vāmamūlārtha; ṅ: vāmamūlā ca] pūrvārabhya [ṅ: pūrvārasya] maheśvara [gh: -raḥ] ||
uddeśaṁ [k, kh, gh: udeśaṁ; ṅ: upadeśaṁ] gurorvaktrāj japet [k, kh, gh: gurovaktrār jape; ṅ: gurorvaktrā japet] saṁkhyākrameṇa tu |
gamāgamena manasā [ṅ: matasā] hyadrūmena [ṅ: hūhamena] māhātmanaḥ (?) ||
pūrakeṇa svakīyena [ṅ: svakāyena] manaṁ kumbhena [kh: kubhaina] kalpayet |
*recayitvā tataḥ siddhir ihaloke [k, kh, gh: siddhiṁ i * loke; ṅ: siddhiṁ ihaloke] paratra ca* ||
yāvad akṣarasantānaṁ tāvat [ṅ: tāva] kuryāc [k, kh, gh: kuryā] ca kumbhakam |
vāyunā saha yogena karoty [k, gh: karobhy] āveśam uttamam || Ibid. 18/44cd-49

47. A concise, but less obscure description of how this should be done is given below in 27/62cd-63. Start from the bottom of the index finger of the left hand. At the top, skip to the ring finger and travel down. Then go up to the top of the little finger to finally return to the bottom of the index finger.

48. That is, by moving forward and backward in conjunction with the breath and with the rise and descent of Kuṇḍalinī. The latter is described in 13/111 ff.; cf. in relation to the alternation between New and Full Moon, see chapter three, note 147.

49. The Vidyā consists of thirty-two syllables. The breath should therefore be retained for a period of thirty-two units. See next note.

50. After what are verses 60 to 62 in the KuKh, YKh (1) continues:

> Having meditated on that, the Lord of Yogis should merge that into the Self. Above that is the supreme state which is known as the Equal One and the Pervasive One. One should dissolve (all things) away at the end of the mind (*manānte*) by means of the division of subtle Sound. Having attained the Transmental Śāmbhava plane, which is unborn, eternal and beyond the senses, one should not think at all. One should repeat mantra in this way in the three lineages (*oli*). (Thus) one attains the state on the eternal plane in which the body shakes and the like. Having attained the plane at the end of Kujā (*kujānte*), who is not freed from bondage?
>
> The thread is the supreme power. The beads are the fields of the senses. The one who repeats the mantra is the Supreme Self, Maheśvara who is the vital breath. When all things are dissolved away in the end, who is not freed from bondage?

tad dhyātvā [k, kh, gh: vatvā; ṅ: vadbhūtvā] tu yogindras tallayaṁ [ṅ: yogīndrastambhayaṁ] kuru cātmani | *[ṅ: + kriyāṣaṭka havibhedeyatā]*

tadūrdhve [ṅ: nadūrddhe] tu [ṅ: ca] parāvasthā samanā [ṅ: samānā] vyāpinī smṛtā [gh, ṅ: -tāḥ] ||
sūkṣmanādavibhāgena manānte [k, gh: matānte; kh: matonte; ṅ: mano-] tu layaṁ kuru |
unmanatve pade prāpte śāmbhave śāśvate [k, kh, gh: śāsvate] aje [ṅ: ane] ||
karaṇānām [k, kh, gh: kāranānam] atīte vā na kiñcid [kh: kiṁciṁd] api cintayet |
anenaiva vidhānena japaṁ kuryāt [k, kh, gh: kuryā] trayoliṣu [ṅ: triyoliṣu] ||
dhunanādi avasthāṁ ca labhate śāśvate pade |
kujānte tu [ṅ: ru] pade prāpte ko na muñcyati [gh: muṁcyaṁti; ṅ: mucyati] bandhanāt ||
sūtraṁ [ṅ: śūtra] śaktiḥ [k, kh, gh, ṅ: śakti] parā khyātā akṣāṇīndriyagocarāḥ [k, kh, gh: rā; ṅ: akṣoṇīṁdriyagocarāṁ] |
japate tu parātmānaṁ prāṇarūpī maheśvaraḥ [gh: -rī] ||
sarvānte [k, gh: sarvvaṁti; kh: savvaṁti; ṅ: sarvāte] tu layaṁ gatvā ko na muñcyati [k, kh, ṅ: mucyati; gh: muṁcyati] bandhanāt | YKh (1) 18/50-55ab

In his book on *prāṇāyāma,* Iyengar (1981: 105) explains:

> Kumbhaka is of two types. It is either (a) a pause between an in and and out breath or (b) between an out and an in breath. It is the art of retaining the breath in a state of suspense. It also means the withdrawal of the intellect from the organs of perception and action, to focus on the seat of the Ātmā (*puruṣa*), the origin of consciousness. Kumbhaka keeps the *sādhaka* silent at the physical, moral, mental and spiritual levels. [. . .] When the breath is stilled in *kumbhaka*, the senses are stilled and the mind becomes silent. Breath is the bridge between the body, the senses and the mind. Kumbhakas are performed in two ways: *sahita* and *kevala*. When the breath is held intentionally and deliberately, this is *sahita*. *Sahita* kumbhaka is the pause in breathing (a) after full inhalation (*antara* or *pūrakakumbhaka*), or (b) after complete exhalation prior to starting inhalation (*bāhya* or *recakakumbhaka*). Kevala means 'by itself' or 'absolute'. *Kevalakumbhaka* is the pause in breathing unaccompanied by *pūraka* or *recaka*, as when an artist is totally absorbed in his art or a devotee is breathless with adoration. This state is often preceded by body tremours and fear like that of a man on the point of being overwhelmed by the unexpected. Patience and perseverance will overcome this feeling. *Kevalakumbhaka* is instinctive and intuitive. In this state one is completely absorbed in the object of one's devotion and isolated from the world, experiencing a feeling of joy and peace which passes understanding. One is in tune with the Infinite (*Haṭhayogapradīpikā* 2/71).

There are two kinds of breath control. One is called *samavṛtti* – lit. of equal length. The other is *viṣamavṛtti* – of unequal length. Iyengar explains: *'Sama* means equal, identical or in the same manner. By *samavṛtti prāṇāyāma* an attempt is made to achieve uniformity in the duration of all four processes of breathing, namely, inhalation (*pūraka*), retention (*antarakumbhaka*), exhalation (*recaka*) and retention (*bāhyakumbhaka*)' (ibid. p. 118).' The other form of breath control is the opposite of this, namely, the duration of these phases are varied. According to Iyengar, the ideal ratio between these process is as follows: 'if full inhalation takes five seconds the breath is held (*antarakumbhaka*) for twenty seconds, exhalation takes ten seconds, and *bāhyakumbhaka* five seconds, the ratio being 1: 4 : 2 : 1 (ibid. p. 119)'. Applied to the Vidyā, the number of syllables would be for each unit 4: 16 : 8 : 4.

51. See below, appendix 2, for the forms of the Samayā Vidyā. Iyengar (ibid. p. 115) writes: 'The practice of *prāṇāyāma* is of two kinds: *sabīja* (with seed) and *nirbīja* (without seed). *Sabīja prāṇāyāma* includes the repetition of mantra . . . The mantra should not be repeated quickly in order to complete a cycle of *prāṇāyāma*. It should be rhythmic, pacing the flow of the breath equally in inhalation, exhalation and retention. Then the senses are silent. When perfection is achieved, the *sādhaka* becomes free and pure without the support of the mantra.'

The inner process of purification that takes place in the course of breath retention is described below in chapter thirteen (13/98cd ff.).

52. It is surprising that the text here declares that the repetition of the Vidyā with the aid of the hand is the best, as this section was introduced as being meant for those who could not procure a rosary. This implies that it is second best with respect to recitation with a rosary.

53. The following from 11/65 to 11/71ab appears also in ŚM 9/76cd to 9/82. Then 11/74cd to 11/77ab correspond in their content to ŚM 9/83 to 86ab. For the rest of this chapter the ŚM is similar in sense, but diverges substantially in form. See notes to the translation.

54. According to the ŚM, two thousand recitations bestows Yoga.

55. ŚM: *sukham ārogyam* – 'happiness and health'

56. ŚM: O you who are praised by the heroes, (recited) nine (thousand times) the secret accomplishment (*guhyakī siddhi*) arises.

57. ŚM: (Recited) ten (thousand times) one attains accomplishment (*siddhi*), *Nirvāṇa* and the Transmission of the Skyfarer (*khecarakrama*).

58. ŚM: (Recited) twenty (thousand times), the death (of an enemy). (Recited) thirty-two (thousand times), the paralysis (of the enemy) . . . .

59. ŚM: O beloved, mountains are shattered and trees fall and burst apart.

60. The following verses 11/73ab-76 correspond to the ŚM 10/82-83ab: By sixty thousand (repetitions), he brings the eight Vetālas under (his) control. By (reciting it) seventy thousand times he attains the accomplishment (to control) female demons (*rākṣasīsiddhi*). He gains control of the snake maidens (*nāgakanyā*) by (repeating it) eighty thousand times.

61. ŚM: And (by reciting the Vidyā) ninety thousand times, he attains Viṣṇu's plane.

62. The ŚM adds: (A veritable) support of the (eight) yogic powers (*guṇa*), including the power to become small at will and the rest (*aṇimādi*), he attains the accomplishement of (all his) desires.

63. The chowrie is a sign of power and authority. A vehicle with five of them indicates that the owner is of very high rank.

64. *śrīmān* may also mean 'venerable one'. An excellent practitioner is called '*śrīmān*' – a formal address of respect (see also 13/144a, and 34/48c). The goddess is also addressed this way (see note to the Sanskrit of 3/43d for the references).

65. Verses 11/74cd-77ab and 11/80cd-85ab correspond to ŚM 9/86cd-92, which follows (only significant variants noted):

The Siddha is in the midst of that (entourage around the chariot) and sports with the Skyfarers. (Capable of) assuming many forms, he abides in the midst of the universe. In an instant (he assumes) Śaṅkara's form, in an instant Viṣṇu's, in an instant (he is) Brahmā, Indra, Skanda and Vaiśravaṇa. In an instant, (his is) the form of the Sun, in a moment that of the Moon. O beloved, (his) protean form (becomes) like the multitude of stars.

In an instant, (his) form is that of *Vāgbhava* (AIṀ), in an instant that of Varuṇa. (He becomes) a bull, an owl and in an instant a deer. In an instant (he becomes) a bird in the sky and in an instant (he assumes) his own form. In an instant (he takes) the form of a monkey and a bird. In an instant (he becomes) a camel, a lion, a tiger, a dog (or) a cat.

He becomes water by means of water and earth by means of earth. O goddess, the adept yoked to the Vidyā assumes many forms.

tanmadhye saṁsthitaḥ siddhaḥ krīḍate khecaraiḥ saha ||
nānārūpadharo bhūtvā tiṣṭhate viśvamadhyataḥ |
kṣaṇena śāṅkaraṁ rūpaṁ kṣaṇād rūpaṁ ca vaiṣṇavam ||
kṣaṇe brahmā ca śakraś ca skando vaiśravaṇaḥ kṣaṇāt |
kṣaṇena sūryarūpaṁ syāt [g: sūryavadrūpaṁ] somarūpaṁ kṣaṇād bhavet ||
tārācakranibhaṁ rūpaṁ nānārūpadharaṁ priye |
kṣaṇena vāgbhavaṁ rūpaṁ kṣaṇād rūpaṁ ca vāruṇam ||
vṛṣabhaś ca ulūkaś ca kṣaṇena ca mṛgas tathā |
kṣaṇāt pataṅgam ākāśe nijarūpadharaḥ [kh g: tiryagrūpaṁdharaṁ] kṣaṇāt [g: priye] ||
kṣaṇena vānaraṁ [k kh: vāruṇaṁ] rūpaṁ khaga uṣṭraḥ [kh: daṁṣṭrā; g: daṁṣṭrī] kṣaṇād bhavet |
kṣaṇāt siṁhaś ca vyāghraś ca śvānamārjārarūpakaḥ ||

jalena jalatāṁ yāti sthalena sthalatāṁ vrajet |
nānārūpadharo [g: dharā] devi [g: devī] sādhako [g: sādhakā] vidyayā yutaḥ [g: vidyayās tataḥ] || ŚM 9/86cd-92

66. Flight is the attainment of the Śiva's own state on the Śāmbhava plane, which is liberation. The YKh also promises that the adept will achieve this and every other power in this way. There we read:

The reciter of Mantra (who has repeated the Vidyā 100,000 times has the power to) assume the form he desires and wanders about as he pleases. He certainly gets whatever he wants. In an instant (he can assume) the form of Śiva, Rudra, Viṣṇu, Brahmā, the Moon, or Sun. In an instant (he becomes) the faultless (*nirāmaya*) god. In an instant he is pure as a clear sky and is without stain within water. In an instant he becomes as subtle as the billionth part of the tip of a hair. The reciter of mantra, whose form is invisible, will become my equal (says the goddess). (He is) the stainless (*nirañjana*) god directly apparent, the inexplicable (*anākhya*), the supreme plane. He does not die and he has no worries on the plane of the Skyfarer. There is no return for him again. He is the mind (*manas*) on the Śāmbhava plane.

icchārūpadharo mantrī vicareta yathāsukhaṁ |
yān yān vāñchayate kāmān tān tān labhati nānyathā ||
kṣaṇāc ca śāṅkaraṁ rūpaṁ kṣaṇād raudraṁ [k: kṣaṇārūḍhāṁ] ca vaiṣṇavaṁ |
kṣaṇāt pravartate brahmā kṣaṇād eva niśākaram ||
kṣaṇāt sauraṁ pravarteta kṣaṇād devo nirāmayaḥ |
kṣaṇād ākāśavimalaṁ nirmalaṁ jalakāntare ||
bālāgrakoṭirūpeṇa kṣaṇād eva prajāyate |
adṛṣṭavigraho mantrī mama tulyo bhaviṣyati ||
sākṣān nirañjanaṁ devaṁ anākhyaṁ paramaṁ padaṁ |
maraṇaṁ na bhavet tasya kā cintā khecare pade ||
na tasya punarāvṛtir mano 'sau śāmbhave pade | YKh (1) 18/25-30ab (only significant variants are noted)

The KJN (23/2-6) explains that deities and Yoginīs move around in the world in the form of various animals, including some of those mentioned here but with the important difference that the ones listed in the KJN are all female. As such they cannot be sacrificed and so should also not be eaten (ibid. 23/6), an injunction that reminds us of the totemic character of this belief (see below, 37/48cd-50ab). Again, this ability the accomplished adept acquires to change his form, akin to that of the Yoginīs, is an indication of his godly status. Metamorphosis into a divine or animal form are not at variance.

67. YKh (1) (18/16-24) lists the benefits of repeating the Vidyā in the same ascending order in accord with the number of times it is repeated as follows. 108: purity and the removal of obstacles. 1,000: penetration by the Gesture. 3,000: The dawning of the power of Speech and the Supreme Wheel of Energies; attainment of knowledge. 4,000: mastery of Yoga. 5,000: a great gain. 6,000: the adept becomes a king. 7,000: the City is aroused. 8,000: the adept acquires all wealth. 9,000: accomplishment of one's task. 10,000: one becomes strong. 20,000: checking of an enemy army and victory. 30,000: wealth (*lakṣmī*) of kingdom, the conquest of the eight Vetālas. 40,000: good luck in hunting and gambling. 50,000: the power to shrink (*aṇimā*) by the Command. 60,000: the power to increase in size. 70,000: the attainment of one's desire. 80,000: the power to move trees, paralysis, cause mountains to fall and explode stones. 90,000: the planets, deities and the like that exert a negative influence are made to fall with the sound HUṀ. One becomes a lion (king) (*siṁhaka*) and can change his form at will. 100,000: flight.

68. The text tells us that the adept should repeat this Vidyā in conjuction with *niśācāra* – 'the nocturnal practice', which involves ritual sexual intercourse (see notes to 6/5, 15/39cd-50 and 16/5). It is also called the Kaula vow and is described below in 15/39cd-50. The ŚM prescribes instead that this should be done in conjuction with the inner practice of the Yoga of Stillness (concerning which see intro. vol 1, p. 100 ff.).

69. ŚM: One should repeat the Vidyā in a cremation ground, (under) a solitary tree, on the bank of a river or a crossroad, in a deserted house, O mistress of the gods, or at the confluence of a river, O mistress of the heroes. (One should repeat it) in a sacred seat, sacred field or a meeting ground.

śmaśāne ekavṛkṣe vā nadītīre.atha catvare |
śūnyāgāre ca deveśi saṁgame vīranāyike ||
pīṭhe kṣetre ca saṁdohe vidyājāpyaṁ samārabhet | ŚM 9/94-95ab

70. For a commentary on this verse, and concerning the householder, see intro. vol 1, p. 513 ff..

71. The First Seat (*ādipīṭha*) is Oḍḍiyāna. Also called Oṁkāra, it is the original sacred seat from which all the others originate.

72. The following chapter continues with the same topic as this one, giving the impression that the division between these two chapters is artificial. Indeed, the correspondences with sections of the same chapter nine of the ŚM continue. These will be noted as we come to them.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWELVE

1. All other MSs except घ्, च्, छ्: श्रीवक्रा * * * 2. M → N.
3. ख्: कृदि 4. छ्: –नं. A dual ending is required here. See
above, note to 5/46d. 5. क्, ग्: सौर्यवृर्त्तिष; ख्, ङ्, ज्: सौर्यवृर्त्तिषु; घ्, च्, छ्:
–वृत्ति च 6. ङ्: विद्यायात्यसनाद्; all other MSs: विद्या–. DS.
Cf. 11/91cd and 12/29b. 7. छ्: कां 8. All MSs: चिता
9. ŚM ग्: निष्ठा 10. ज्: सिद्ध्य; ŚM: च वक्त्रस्था
11. महन्तारिका and महान्तारिका are the usual forms of this word in this text. In
this case the form महतारिका avoids a long fifth syllable. ŚM क्: महतारिका; ग्: महतांरिका
12. ŚM ग्: सिद्धि 13. See above, note to 2/25c.
14. All MSs: ब्रह्महत्यया 15. All MSs except क्, ख्, छ्, ज्: तथान्ते
16. क्, ङ्: मायजा पाया:; ख्, ग्, घ्, छ्, ज्: मायजा पापा:; च्: मायका पाया:; other MSs:
मायजो पाया. The second vowel in the word माया has been shortened for the metre. Cf.
13/12a. 17. च्: नश्यते. Cf. above, 5/56a. 18. ख्: * द्या; च्:
विद्यां 19. ख्: दिव्यंभोगं. M → N. 20. ङ्: + विद्यावेशात् प्रवर्त्तते परं तत्वं परावस्थात् 21. A
plural ending is required here. 22. Missing in MS ङ्
23. ङ्: स्मरण–; च्: मकृत्स्मरण– 24. च्: विद्याया; other MSs: विद्याया:
25. All MSs: संप्रवर्तते। तत्सर्वं or the like is implied for the verb to be singular.
26. M → N. 27. All MSs except छ्: –पौतृकम्
28. All MSs: परमार्थ 29. The use of the singular here and in the
following two verses is analogous to 12/6. 30. M → N.
31. ख्: सौभाग्यभतुलं. IM 6 → 7. 32. M → N. See above, note to 3/46b.
33. ख्: सकृत्सारण– 34a. All MSs: आरुहन्ताश्च 34b. Presumably, तेषां लक्षं विद्यावेशात्
प्रवर्तते is understood on the analogy of the loose syntax of the previous three and the
following three verses.
35. च्: क्षुत्यन्ति. Here, as in 12/15a, this active verbal form has a passive
sense. 36. All MSs except क्, झ्, ञ्: –शान
37. क्: शैवसिद्धो–; ख्, ङ्: –शिद्धान्ता 38. All MSs except झ्, ञ्: –लाकुलातुं–
39. तेषां लक्षम् or the like needs to be added to complete the syntax.
40. ङ्: पवर्तते 41. क्, ग्: तत्र; ख्: तत्र (?); घ्, च्, छ्: तन्त्र; ङ्: तत्रा
42. घ्, च्: स्वतन्त्र– 43. M → N.
44. तत्सर्वम्, or the like needs to be added to complete the syntax.
45. The correlative तत् is missing.
46. All MSs except च्, झ्: सर्वं– 47. ङ्: –त
48. The correlative ते is missing.
49. ख्, ङ्: केच्छास्त्र–; छ्: केचित् छ्यस्त्र–
50. छ्: क्षुत्पन्ति. For the passive sense of this active verbal form, cf. above,
12/11a and note. 51. All MSs: विद्याया: 52. ख्, ज्: –र:
53. All MSs except झ्, ञ्: तावद्
54. ख्: गर् * ति; ग्: गजति; घ्, ङ्, च्, छ्, ज्: गर्जति
55. ग्, ङ्, छ्, ज्: –दाद्यारनेकश:; च्: स्वच्छन्दाघारमेकश:; घ्: स्वच्छन्दाद्याननेकश:; all other
MSs: स्वच्छन्दाद्याननेकश:. Below in 12/21d अनेकश: clearly means अनेकविध:. This could
well be the meaning here also. 56. See above, note to 3/9c.
57. घ्, ङ्, च्, छ्: कला 58. क्, ग्, च्, ज्: नार्हति; घ्, छ्: नार्घन्ति

59. ङ्: –शी 60. M → N. 61. IC.
62. ङ्: विख्य; all other MSs except च्, झ्, ञ्: –खा
63. ज्: –विद्यया:; all MSs: प्राप्य– 64. घ्: शशियद्धवत्; च्, छ्: शशियद्वत्. See above,
note to 5/66b. 65. घ्: माप्यायेत्; च्, छ्: साप्यायेत्। आप्यायते is meant
here but is one syllable too long for the metre. स्वयम्, or the like, is implied.
66. ख्: तथैव; ङ्: तथोषा 67. क्, ङ्: पूर्णे– 68. All MSs: दीप्त:
69. ङ्: –र 70. The present active is required here, as it
is in the previous line and the following.
71. तथा तेषाम् अज्ञानिनाम् would complete the sense and the syntax.
72. ख्, ग्, ज्: च्छेदयेत्नात्र 73. ख्, ङ्: –कुव्जा– 74. क्, च्: –ने; घ्: वरानेन
75. The root दह् is normally 1P. An *ātmanepadī* form occurs in the Epics.
76. घ्, च्, छ्: देवस्था; other MSs except क्, ख्, ग्, ङ्, ज्: देहस्थ
77. घ्, छ्: पुत्रपौत्रया:; च्: पुत्रपौत्रयो:; other MSs: –पुण्ययो:
78. ङ्: सपुजन्मार्जितं; छ्: –जन्मातरार्जितं 79. घ्: यान्ति
80. च्: विभ्या– 81. घ्: केचिच्; च्: केकि; छ्: केचि
82. घ्: छास्त्रघात; च्: छास्त्र–; छ्: च्छास्त्र * घाता
83. All MSs: विद्यान्य–. Cf. above, 12/15d.
84. ख्: कना; घ्, ङ्, छ्: कला 85. घ्, छ्: नार्घन्ति 86. ग्, छ्, ज्: –शी
87. ङ्: युक्तं–. The following section from here to 12/42 is also found in
chapter 51 of YKh (1) the colophon of which read there: इति श्रीचतुर्विंशतिसाहस्त्रे
विद्यौघविधाने जपमहात्म्यवर्णे क्रमोदयो नामानन्द:।।. This line reads in YKh (1): मुक्तिमेतत् प्रभावोऽ यम्
विद्ययाभ्यसनाद् भवेत्। 88. IC. See above, note to 1/5b and 10/14a.
89. All MSs: सिद्ध्यति 90. ख्: –की; all other MSs except झ्: साधकां.
This line reads in YKh (1): अभ्यासावि कृते देवि न च सिद्ध्यन्ति साधका:।
91. ङ्: कर्मर्थं; च्: –र्थ 92. क्, ग्, च्, झ्: महादेव 93.YKh (1): –य
94. क्, ख्: च्छेत्तुर्मर्हसि; ग्, च्: च्छेतुम्–
95. Missing in MSs घ्, च् and छ्. YKh (1): श्रीवक्रो उवाच. YKh (1) begins with
this line which is missing here: सृणु देव प्रवक्ष्यामि रहस्यमतिदुर्लभम्। This passage is also
found in chapter 9 of the ŚM. But there, a few verses are not in the same order.
96. YKh (1): क्रूरा:; ŚM: ये च 97. झ्, ञ्: जातिशीला–
98. च्: अगम्यागमोद्यता:; घ्, छ्: अगम्या–; YKh (1): गम्यागम्यकृतोद्यमा; ŚM: अगम्ये च कृतोद्यमा:
99. घ्: अभक्षयभक्षणरता:–; YKh (1): अभक्षमपि भक्षन्ति
100. No corresponding root of the sort कलह् exists. Apparently this verb is
derived from the noun कलह–; ŚM: नित्यं ह्यभक्ष्ये भक्षन्ति कलहन्ति यतस्तत:।.
101. च्, छ्: –ता; YKh (1): बहुलौल्यपरायणा: (ग्: –लौलापरायणा:); ŚM: लौल्यार्थे च परायणा:
102. All MSs except झ्, ञ्: –प्रशक्ताश्च
103. YKh (1): –शास्त्राश्च चिन्तका:; ŚM: न च ते सिद्धिभाजना:
104. All MSs: उद्गाहयन्ति. The emendation agrees with the reading in YKh
(1). 105. ख्, ङ्: तत्कार्यं; घ्, झ्: तत्कार्थं 106. The root वद् is 1P but normally becomes
ātmanepadī with the prefix वि–. 107. YKh (1): अर्थसंग्रहनेषु च 108. YKh (1):
क्रमर्थं च 109. ख्: निदा; all other MSs and YKh (1) ग्: निन्दा 110. YKh (1) ग्: राग
111. M → N. See above, note to 6/115c. YKh (1) reads the extra line:
मद्यमांसं च सेवन्ति मेथुनं च रमन्ति च। The equivalent of this and the following line in YKh
(1) is: समयद्रोहं प्रकुर्वन्ति गुरुद्रोहपरायणा:।
112. ङ्: –ह; YKh (1): गुरुद्रोह

113. All other MSs except ख्, ग्, ङ्, च्: वरानने; YKh (1): परायणा:
114. YKh (1) ग्: तदा 115. ख्, ग्, ङ्, छ्, ज्: –भ्यसनाद्यपि; च्: विद्याभ्यसनामपि;
all other MSs: –भ्यासनाद्यपि; YKh (1): –भ्यसनादपि.
116. क्: तत्र–; all other MS: तप–; YKh (1) ग्: –भ्रष्टो. One could assume that
the word तपस् has been thematized (see above, note to 5/22a) but I have chosen to
emend in accord with the reading in YKh (1) and the ŚM.
117. ख्, ङ्: –मधोत्सुका:; YKh (1): कामभोग यथेच्छया
118. ख्: अगम्यगमनार्द्; YKh (1): अगम्यागमने
119. YKh (1): न मुक्तिर्विद्यते 120. YKh (1): क्वचित् 121. ख्, ङ्: –रास्ते
122. छ्: –ता; YKh (1): स्वपचाश्चैव चाण्डाला:
123. ङ्: प्राकृ:; झ्, ञ्: प्रकृता: 124. ख्, घ्, ङ्, च्, ज्: स्वान–; ग्, छ्: स्वानकुकूटा:. The
stem form of the first member should be शुन–. YKh (1) reads: स्थानपुष्कसा:. The
reading in the YKh (1) suggests the emendation –पुल्कसा:. However, the reading
here is confirmed by the ŚM. 125. च्: खादति; झ्, ञ्: खदन्ति; YKh (1): भुञ्जन्ति
126. ङ्: स्वेछयां; YKh (1): उच्छया 127. कुर्वन्ति would be better than यान्ति here but
is too long for the metre. YKh (1) read this line: गम्यागम्याम् प्रकुर्वन्ति अज्ञानपशुभावनात्।
128. ङ्: वङगपानात्; घ्, छ्: –पानान् 129. क्, ख्, ग्, ङ्, ज्: –भोक्त्रस्; छ्: –तिच्छाभोक्तेस्–;
घ्: मुक्तितिच्छाभोक्तेस्, all other MSs: –भोक्तस्–; YKh (1): कुतोन् मुक्ति छाभाकुम्
130. All MSs: अगम्याच्च अनाचारात्. This emendation agrees with the reading in
YKh (1). 131. All MSs except घ्, च्, छ्, ज्: अभक्षयस्य;
YKh (1): अभक्षस्य 132. There are two examples in this line of
contracted genitive plurals formed to save syllables for the metre. One is पापिष्ठाम्
which is a shortened form of पापिष्ठानाम् and the other is दूषकाम् which is short for
दूषकानाम्. See above, note to 4/46d. The Sanskrit of this quarter in YKh (1) is
correct, which reads: पापिष्ठानां नराणाञ्च 133. YKh (1): रिद्विष्टो
134. ङ्: तत्रवादि–आ; all other MSs: तत्र–. This emendation agrees with the
reading in YKh (1). 135. All MSs: अमार्गेषु; YKh (1): –प्रपन्नानां
136. YKh (1): मुक्ति विद्यते 137. YKh (1): व्रतभ्रष्टा नरा ये च 138. क्: –जोपका:
139. All MSs: साधनं। This line reads in YKh (1): न च मुक्तास्तु ससारे न च ते मुचका:
स्मृता:। 140. All MSs: –गणा:. In YKh (1) this line reads: एवंविधाश्च ये शिष्या आचार्य वाथ
साधका:। 141. ग्, ङ्: सिष्या; ज्: सिष्या: 142. Missing in MS घ्, च् and छ्
143. All MSs: पि. This and the following line are missing in YKh (1).
144. All MSs: भवते 145. Missing in MS घ्, च् and छ्
146. क्, ग्: निलाभा; ख्: निलाभा:; घ्, च्: निर्लोभ; ङ्: विलाभा:; छ्: निर्लोभा; YKh (1): निर्लोभा
147. YKh (1): सदया 148. YKh (1): धन्या. I have not emended to
the correct *sandhi* as it can be optionally dropped between *pādas*.
149. YKh (1): सदा: 150. YKh (1): शाता श्वती च गम्भीरा: i.e. शान्ता धीराश्च
गम्भीरा: 151. तर्कशास्त्रोपेक्षका: would be correct but is too short for the metre. YKh (1)
accepts a hiatus in the compound without inserting a filler: बहुशास्त्र – उपेक्षका:
152. घ्, च्, छ्: अनुरुक्ताश्च 153. Instead of this line YKh (1) reads: अपेक्षा
सर्वभावेषु सर्वबीजदयापरा:। 154. YKh (1): एवंभूतगुणा देव शिद्ध्यन्ते निर्विशंकिता:।
155. झ्, ञ्: सद्ध्यते 156. YKh (1): देवा 157. YKh (1): अन्यथा
158. क्, ग्, घ्, छ्: –न: 159. ख्, ङ्: परं–; YKh (1): पारम्पर्यक्रमे
160. घ्: अर्घसस्कार– 161. क्, ख्, घ्: सस्फुटा; ग्, ङ्, ज्: सस्फटा; YKh (1):
सस्फुटा 162. ग्: योवन्न ज्ञात्वा; YKh (1): यावन्नाज्ञा.

163. All MSs: सिद्धिः; YKh (1): सिद्धि
164. YKh (1): भवेत्. See above, note to 4/35b.
165. घ्, ङ्: –था; YKh (1): अन्यतन्त्रं 166. ङ्: दिनिः–
167. ख्: याति–; घ्, च्, छ्: जानि–; ङ्: यामि–. YKh (1): जातयुक्ता न
168. YKh (1): सिद्धिदा 169. झ्, ञ्: च
170. ङ्: विज्ञया. This quarter reads in YKh (1): पूर्णारूपेण सा सिद्धा. The following line is missing in YKh (1). 171. YKh (1): + च 172. ङ्: –से
173. घ्, च्, छ्: –वतारे 174. ग्: –शत्सहसं–; घ्: –शतिस–; छ्: –शतिंशत्–

NOTES OF THE TRANSLATION OF CHAPTER TWELVE

1. This verse is also ŚM 9/93. The reader is referred to the Sanskrit edition for variants here and in other cases where correspondences are found in other sources. It appears that our text is referring to the Samayā Vidyā here as that of the goddess Mahantārikā who is indeed a form of the goddess Kubjikā. This is perplexing because Mahantārikā is also treated separately with her own Vidyā and visualized forms. But there can be no doubt that the identification made here between the Samayā Vidyā and Mahantārikā is intentional. In the previous chapter, the goddess, with reference to her Samayā Vidyā, says that she is the Mahantārikā Vidyā (see 9/26 above). The context in both the ŚM and the KuKh is concerned with extolling the Samayā Vidyā and the right conduct one should take care to maintain while practicing it.

2. Concerning Kubjikā's alchemical and medicinal connection (*rasāyana*), see note to 6/135.

3. *Vāgbhava*, that is, the syllable AIṀ, is amongst the most important seed-syllables for all schools of Śaivism. It is especially important for Kaulas as the seed-syllable of creation and representation of the triangular Yoni of the goddess. Of all the Kaula schools, the Western Tradition of the goddess Kubjikā has centred on this syllable in a particularly special way. In this sense, the teachings or school concerned with *Vāgbhava* is this one.

4. The *Nityātantra* is linked to the worship of Kālī in the KMT. Kāmeśvarī is called Nityā (KMT 10/41c). YKh (1) refers to a group of Nine Nityās (*navanityā*). Thus, 'Nityā' is a generic name for a Kaula goddess. So, presumably, the Nityā Tantras are Kaula Tantras centred on the worship of a goddess.

5. Concerning the Lākulīśa Pāśupatas, the Siddhānta, the Vāma Tantras of Tumburu Bhairava, and the Gāruḍa Tantras, see Dyczkowski 1986: 19 ff.

6. Penetration by the Vidyā gives knowledge of all the systems and Tantras because they emanate, along with all the mantras and sacred sites, from the goddess's body. By projecting the Vidyā onto his own body, the adept transforms it into that of the goddess. As he rises through this body, he traverses and contains all the states and levels of being that correspond to all the schools emitted and contained in the goddess's body, from the Buddhist at her feet to the highest – the *paścimāmnāya* – which, above her head, is above all the others.

7. The goddess is frequently said to be sixfold. The Vidyā is therefore also 'sixfold'. In a general sense this is because it is has six limbs, as do all major mantras. In a special, specific sense it is sixfold because it is the essence of the Krama, which is divided into six groups of mantras.

8. The optimal progressive development through the lower teachings to this, the highest one, takes place over seven lifetimes. In the eighth life the seeker is graced with the initiation which allows him to practice the Vidyā of the

goddess. This burns away his past *karmas,* both those that are accrued by bad actions as well as those from the relatively good actions performed in accord with the lower teachings of the other schools he belonged to in these previous lives. Thus he attains liberation in this, his final life.

9. Most of the following passage up to the end of the chapter is found in the ŚM, although the verses are not in the same order. The number of the corresponding verses (according to my edition) and their variant readings are recorded in the notes to the Sanskrit text. The same passage, with the verses in the same order, is found in YKh (1) with which it has been collated.

10. A prostitute is 'one to whom one should not go' (*agamyā*). As we shall see in chapter sixteen, the observer of the Kaula vow who goes on pilgrimage to the sacred site where the Mothers reside in the bodies of low-caste women should practise the 'practice of the night'. This involves his union with these women who are considered to be Yoginīs, not prostitutes. The way the adept is admonished here suggests that it is necessary to warn him of the abuse of this practice.

11. Literally 'cookers of dogs'.

12. The ŚM adds: And they speak badly of virgins and, O beloved, they are devoted to bad deeds. How can (one achieve) liberation by much drink? Nor (does one gain any) worldly benefit (from it) at any time. Those who have fallen from the Rule wander about like despised dogs. Devoid of any accomplishment, how can they be liberated? Those who speak badly of the teachers, Yoginīs, Siddhas and the special scriptures (*viśeṣa*), and who reveal all the secrets (they know), are said to be donkeys. Oneness of food, oneness of action and oneness of knowledge as the third – these three – their reason destroyed by oneness – are devoid of accomplishment.

nindanti ca kumārīṇāṁ kṣudrakarmaratāḥ priye |
bahupānāt [kh g: -pāne] kuto muktir na ca bhuktiḥ kadācana ||
bhramanti samayabhraṣṭā yathā śvānaś ca kutsitāḥ [kh: kukkuṭāḥ] |
sarvasiddhivinirmuktās teṣāṁ muktiḥ kuto bhavet ||
guruyoginīsiddhānāṁ viśeṣāgamanindakāḥ |
nindakā gardabhāḥ proktāḥ [kh g: sarvadevānāṁ] sarvaguhyaprakāśakāḥ ||
bhakṣādvaitaṁ kriyādvaitaṁ jñānādvaitaṁ tṛtīyakam |
trīṇy ete siddhinirmuktā advaitanaṣṭacetanāḥ || ŚM 9/106-109

13. The later Kaula Tantras are notorious for the offerings called the Five Ms : *madya* – wine, *māṁsa* – meat, *mudrā* – snacks eaten with the alcohol, *matsya* – fish and *maithuna* – the sexual fluids derived from sexual intercourse. In the earlier period there were only three Ms, the first two and fifth of this series. See note to 46/302.

14. The version in the ŚM (9/127) says: Where is success so long as one does not clearly know the transmission (*krama*) of the (spiritual) lineage concerning the *maṇḍala* used to purify Vidyā and mantra.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTEEN

1. घ्: सिवेति. DS. See above, note to 6/153d.
2. ङ्: * थितं; च्: कथिते. M → N.
3. गच्छति is apparently meant here. 4. घ्: अपूर्णभ्यात्
5. घ्, च्, छ्: वि 6. ङ्: भूजते. The root भुज् (7U) is almost always
conjugated in this way throughout this text. See 9/76b, 9/78b, 11/76c, 11/78b,
13/53b, 13/89a, 31/97c, 40/29d, 68/41ab (twice), and 68/42b. There are also
instances of an equivalent *parasmaipadī* form, i.e. भुञ्जति (see 7/75d, 10/49b, 13/2b,
13/11b and 13/91d), but this is less common.
7. ङ्: भागान्; च्, छ्: भोगात् 8. क्, ख्, ग्, ज्: संसाररति; च्, छ्: संसारारति
9. क्, ख्, ग्, छ्, ज्: * मासृतः; च्: माश्रितं। तमाश्रितः could be broken up into तम् and
आश्रितः in which case तम् would refer to भोगम्. In that case we would have to assume
that the required तान्, agreeing with भोगान्, has been treated as singular in order to
avoid a long fifth syllable. Another possibility, which I prefer, is to break it up
into तम– and –आश्रितः and assume that the noun तमस् has been treated as a thematic
noun, as often occurs in this and other Tantric texts. For example, see below,
13/12d, 88c, (possibly) 15/9c, 16/79b, 18/ 84c, 24/7a, 39/36b, and 57/33a. Above
in 2/9b and below in 24/11d and 25/36d we find examples of the regular form.
Compare the analogous thematization of रजस् to रज– , for which see above, note to
4/10c. 10. च्: –दि 11. ख्, ङ्: –वक्र उवाच; घ्, च्, छ्: –वक्रोवाच
12. All MSs: स्वरभ्रष्टं 13. ङ्: पर
14. छ्: अवर्ण्णं नत्व–; all other MSs except क्, घ्, ङ्: अवर्ण–
15. See above, note to 3/52c. 16. All MSs: सर्वतो–
17. This line and the next are missing in MS च्
18. छ्: –भुंक्तेश; all other MSs: भुक्तेश 19. घ्: सस्थितं
20. Missing in MSs घ्, च् and छ्.
21. Missing in MSs घ् and च्.
22. घ्, च्, छ्: अरेपञ्; all other MSs: अलेपं
23. All MSs: –द्याः. Cf.12/38c. 24. झ्: –परायणाः; all other MSs: –यणः
25. घ्: –भूति 26. घ्: सर्वागस्थगतो 27. तस्मात्, or the like,
is required to complete the syntax. 28. All MSs: कश्चिदशरीर 29. घ्, च्, छ्: चदात्–
30. च्: तद्यासौ 31. क्: तत्त्व 32. All MSs: अधोमूर्तिस्तु
33. ख्: * * (?)युक्ता; झ्: –युक्तो 34. All MSs: याति 35. घ्, छ्: –नां
36. च्, छ्: मूर्तिभूतममूर्तस्त्व; all other MSs: मूर्तिभूतममूर्तस्त्वं
37. घ्, च्, छ्: कर्तृ *; all other MSs: कर्तृत्व
38. The root व्रज् is normally 1P. 39. ख्: व्रजे भेदेन
40. ग्, झ्: –मेलकः; all other MSs: –युक्तमपेलकः IC, IM 6. 41. च्, छ्, ज्: लिप्तस्तु
42. See 13/2a and note. 43. क्: भव; all other MSs: भवे
44. ख्: –धिस्थितम्; all other MSs except झ्: –तं. पूर्वकर्माधिष्ठितः is meant here (cf.
13/49a). Note also that the compound has not only been contracted but the medial
vowel between the two words in the compound has been shortened for the metre.
45. All MSs: मायजं. I have chosen to emend even though the same reading
appears in the next verse, as there is no reason for the shortening of the vowel
here. Cf.12/4c (where metre requires shortening) and 13/13a (where it does not).

46. मल– is listed in the dictionary as both masculine and neuter. It is treated as neuter in the first line of this verse and masculine in the second.

47. क्, ग्, ज्: सत्वोरजस्तमो–; ख्, ङ्, ज्: सत्वोरजस्तमे–. The word तमस् has become a thematic noun. See above, note to 13/2b. The regular form –तमसेरितः does not fit
the meter. 48. All MSs: मायजं. Cf. 13/12a.
49. ङ्: –ढ. Cf. 13/3a. 50. All MSs except छ्, ज्: * * शक्त्या *
51. च्, छ्: समरे 52. ङ्: यदत्–
53. क्, ग्: कर्म्मेज–; घ्, च्, छ्: –प्राप्तिं; all other MSs: –संप्राप्ति
54. क्, ग्: कर्म्मेज–. All except ख्, ग्, ङ्, छ्, ज्: –संस्थितिचित्पुरे
55. क्: भूया; all other MSs: भूयो 56. घ्, छ्: –र्याच्; च्: कुर्या 57. घ्, च्, छ्: छक्तिंपातेन
58. See above, note to 9/41c.

59. All MSs: पूर्वकरणं. IM 7. Presumably, पूर्वकरणाक्रान्तम् (agreeing with मलम्) is
meant here. 60. च्: अधोर्द्धश्; other MSs except क्, ख्, ग्, छ्,
ज्: तथोर्ध्वं. MS ख् adds तु. DS. 61. ग्, च्, छ्: विप–; घ्: विपट्टिदं
62. क्: शक्तिदीप–; घ्, च्, छ्: शक्तिदीपिशि–
63. क्, च्: आनन्दात्व; ख्, ग्, छ्, ज्: आनन्दान्व; घ्, ङ्: आनन्दा च; all other MSs: आनन्दात्वं
64. ख्, ङ्: –मलस्तेत्र 65. च्, छ्: –ध्याने; all other MSs: –ध्वाने
66. छ्: व 67. क्, ग्: लीलेया 68. क्: ऊर्द्धम्
69. क्, ग्, ङ्, छ्, ज्: ऊर्णान्तंतुनिनादवत्; घ्: –निनानवत्; all other MSs: उर्णान्तंतुनिनादवत्
70. IM 6 + 7. 71. ङ्: प्रोक्तनं 72. घ्, छ्: जन्मलं
73. घ्: – शिवेण 74. क्: नीयते 75. घ्, च्, छ्: घोम्नि

76. तदा मल आत्मानं त्यजति यथा (मलस्त्यजति काञ्चनम्), or the like, is required to complete the sense and the syntax. 13/26a reads: शक्तिपातेन संशुद्धिर्. The remaining three *pāda*s of 13/26 are the same as the following three here.

77. All MSs except ङ्, झ्: –धं तु

78. *Pādas* 13/19d-13/20ab are repeated below as 13/26bcd.

79. This line is missing here in MS ङ्. In that MS, it comes after line 13/22ab. Then the following two lines (i.e. 13/20cd and 13/21ab) are repeated. All MSs: ऊण–.

80. क्: आत्मोत्तोरं; ग्, ज्: आत्मात्तरं; all other MSs: आत्मोत्तरं 81. All MSs: सूर्य्य
82. ङ्: –तं 83. All MSs: –स्थं
84. All MSs except ज्, झ्: पदा
85. घ्, च्: मुंच्येजन्म–; झ्: मुच्येज्जन्म–; all other MSs: मुच्येजन्म–.
86. क्, घ्, च्, छ्: आत्मैचात्मा; all other MSs: आत्मैवात्मा
87. All MSs: शोध्य 88. Cf. below, 13/43b.
89. See above, note to 1/17c; cf. above, 9/42d.
90. ग्, घ्: दहे; ङ्: देह; all other MSs except झ्: देहे
91. ङ्: –त्तमयुक्तम्तु; other MSs: –त्तमयुक्तस्तु 92. घ्, च्, छ्: –पापद्वये
93. घ्: कांचन + नं; ङ्: काचनन 94. ङ्: –संगा 95. ङ्: दिनश्यन्ति
96. घ्: विशुद्धा–; all other MSs: विशुद्धः– 97. All MSs: महामाया
98. ङ्: गति * त्तमा 99. च्: शिवेव
100. घ्, छ्: मलयाक–. M → N. 101. ङ्: स्थुलं 102. ङ्: पर

103. The root द्रु is1P. Here the optative is *ātmanepadī* to gain a syllable for
the metre. 104. घ्: –विनिर्मुक्त सं; all other MSs: –विनिर्मुक्तो सं
105. ङ्: –ष 106. ङ्: योगीणोयं

107. The root चर is normally 1P.
108. All MSs except ग्, झ्: लेयोस्ति 109. ङ्, च्: चेछया
110. ग्, ङ्, छ्, ज्: सिवस्यैव 111. All MSs except झ्: लेयोस्ति
112. क्, च्: योगाभयासात्व; ख्, झ्: योगाभयासात्तु, all other MSs: योगाभ्यासान्व
113. ङ्: –रूपे * 114. क्, ग्: विद्धास्यव; ख्, ङ्, ज्: विद्धास्येव; घ्, च्, छ्:
विद्धास्ये * 115. See above, note to 1/17c; cf. above,
9/42d and 13/23a. 116. The required final *anusvāra* has been
dropped for the metre. Or, one could also conceive this deviation as a change in
gender from the regular masculine to neuter.
117. ख्, ङ्: यास्य * 118. ग्: व्युन्क्रमात्
119. ग्: पार्थिव; other MSs: –वं; YKh (1) ङ्: पाथिवे KuKh 13/32cd-39 = YKh (1)
8/8-15ab. 120. YKh (1) ङ्: यानि
121. All MSs: अपो. The word आपस् is normally declined only in the plural.
122. YKh (1) क्, घ्: तेजा 123. ङ्: ह्यग्ने लयं; all other MSs except घ्, ङ्:
ह्यग्नेर्लयं 124. ङ्: या *
125. Here, as elsewhere, मारुत् is declined as if it were a thematic stem
noun. 126. YKh (1): रासं वै 127. YKh(1): जलमध्ये (घ्: –मध्य)
128. The root व्रज् is normally 1P.
129. YKh (1) घ्: –क। इति, or the like, is required to complete the syntax.
130. YKh (1) ग्: शब्दो; घ्: शव्द; M → N. 131. YKh(1): लीयति
132. ङ्: स्पर्श; YKh (1) घ्, ङ्: स्पर्श वै. M → N. 133. YKh (1): –मण्डले
134. M → N. 135. YKh (1) घ्: and MS ङ्: –मध्य
136. YKh (1) क्, ख्, घ्: ह्यग्निमुखा; ग्: ह्यग्नि–; ङ्: ह्यग्निमुखोद्
137. YKh (1) ख्: ह्नतं; ङ्: गत 138. च्, छ्: गन्ध; YKh (1) ङ्: गत्वं. M → N.
139. YKh (1): तथा (ख्, ङ्: तन्मा) भ्रमति (ङ्: त्रमिति)
140. YKh (1) क्, ख्, घ्: वुद्धिंद्रिगेश्वरी; ग्: बुद्धीन्द्रियेश्वरी; ङ्: वुद्धिंद्रियेषु
141. YKh (1) क्, ख्, घ्: तथे; ग्: नाथ; ङ्: संपर्
142. छ्: पाशि:; YKh (1) क्, ख्, घ्: पाणिं; ङ्: कात्रत्रयं
143. च्: करणं–; YKh (1) ङ्: *यदाभवेत्
144. All MSs: –न्ति. The root ली is listed as 1P, 9 P and 4Ā, the regular
forms are thus लयति, लिनाति and लीयते, respectively. The dual number, not the plural,
is required here but would not fit the metre. This emendation agrees with the
reading in YKh (1). 145. All MSs: वायुर्व्वा; YKh (1) घ्: वायुवै
146. YKh (1) क्, ख्, ग्: –मण्डलै; घ्: –मण्डिले 147. YKh (1) घ्: उपस्थ
148. YKh (1): मध्यस्थं 149. ङ्: –क; YKh (1) ख्: कार्म–
150. घ्, च्, छ्: बुद्धिन्द्रियेषु 151. ङ्: संपक्कात्; YKh (1): संप्रर्का
152. घ्, च्, छ्, ज्: तल्लपं; all other MSs except ग्, ङ्: तल्लेपं; YKh (1): लल्लपं
153. All MSs: यथा; YKh (1): यदा
154. All MSs except झ्: लीयन्ति. A deviant *parasmaipadī* form takes the
place of the regular *ātmanepadī* form of this verb throughout the next few verses.
Cf. 13/36a. 155. YKh (1) and all MSs: शव्दस्य
156. All MSs: वा पिशितस्य च; YKh (1): चै पिशितस्य च
157. ग्, घ्, छ्: चक्षुली–; YKh (1) क्, घ्: * तुल्लीयति; ख्, ङ्: चतुल्लीयति
158. See above, note to 5/46d. 159. च्, छ्: नाहु–
160. घ्: नाशिका; YKh (1) क्, ख्, ग्, घ्: –कां 161. ङ्: –तत्वतु

162. YKh (1): न 163. ख्: लीयेति
164.YKh (1) क्, ख्, घ्: पिंदौ 165. YKh (1) ङ्: तु
166. ग्, घ्, ङ्, छ्, ज्: धिप:; YKh (1) ग्, ङ्: बुद्ध्यहङ्कार; क्, ख्, घ्: वुद्ध्यंहंकार. The singular (धी:) we expect here is too short for the metre and so has been replaced by the plural. Even so, the text still makes sense.
167. YKh (1): मण्डले 168. YKh (1): –रं
169. YKh (1): गुणे (क्, घ्, ङ्: गुणं; ख्: गुण)याति (क्, ख्, घ्: यांति; ङ्: यति)
170. All MSs: प्रकृति: 171. YKh (1): गुणा: प्रकृतिमण्डले
172. ग्: –वशंगो; घ्, च्, छ्: कर्मकामार्थवशगो; ङ्: –वशागा; all other MSs: –वशगो
173. The regular चतुर्विंशत्यात्मकम् would not fit the metre. See above, note to 3/9c. 174. ख्: नास्ति; ङ्: + च 175. घ्, च्, छ्: –वर्गेश्
176. This and the next two and a half lines are missing in MSs ख् and ङ्.
177. घ्: संयातात् 178. This verb requires an object.
179. A genitive would make better syntax but does not fit the metre and so has been replaced by the instrumental. See above, note to 10/47d.
180. छ्, ज्: कैलासे; all other MSs: कैलास 181. All MSs: मेकमूर्धनि
182. Missing in MSs ख् and ङ्; other MSs: –रिदं. IC. 183. ख्, ङ्: नास्ति
184. Cf. above, 13/40b 185. All MSs: –हतस्य
186. All MSs except झ्: –कल्पे 187. Cf. above, 13/22d.
188. क्, ख्, ग्, ङ्, ज्: ह्येक:; घ्: ह्येक
189. ङ्: दर्पण; all other MSs: दर्पणं
190. All MSs except घ्, छ्: –सुखं
191. क्, ख्, ग्: अभित्वो; all other MSs: अभित्वा 192. ङ्: प्रविशत्
193. क्: तत्रं 194. All MSs: कुलमन्तर्गत: 195. ङ्: –निर्मुक्त
196. ङ्: मोक्ष. M → N. 197. All MSs: चारु
198. घ्, ङ्, च्, छ्, ज्: –कश्च
199. Cf. 13/31b. जानाति or the like needs to be supplied to the first line and तथा to the second with भवति.
200. ङ्: –यात; all other MSs except झ्: –याते
201. घ्, ङ्, च्, छ्, ज्: वसं 202. ग्: –प्ताप्ते
203. Cf. 12/32c, 13/55a and 13/73a. 204. ङ्: –णे
205. ग्: –हतु– 206. Presumably मुक्ति: is the subject of तिष्ठति which replaces भवति. So that मुक्तिर्न भवति is meant here.
207. All MSs: न विना 208. घ्, ङ्, च्, छ्, ज्: –शोधने
209. पूर्वकर्मवशात् is meant here, cf. 13/11d. 210. All MSs: –ति
211. All MSs: मलस् 212. घ्, च्, छ्: अविधित्वा 213. घ्: परे
214. ग्, ङ्: वद्धा; घ्: वत्यो; च्, छ्: वत्वा 215. क्, ग्: नु; ख्: ने
216. All MSs: व्रतात्मनि शोधिते 217. क्, ख्, ग्: –न; च्: अनसने. IM 5 + 6.
218. क्: श * णागतसंवेधे; ग्: –संवेदे; ङ्: शरणगत– 219. च्: गोत्रहे
220. क्, ख्, ग्: –तेन– 221. ङ्: रणपि 222. All MSs: मुक्तिरिति
223. ङ्: यथा: 224. च्: –श्यति; all other MSs: क्लिष्यन्ति। क्लिश् is generally considered to be 4Ā and so the regular form here would be क्लिश्यन्ते, which would make the fifth syllable long. However, some authorities consider this root to also be *parasmaipadī*. 225. घ्, छ्: जना

226. The root आप् is 5P, so the regular form of the active present third person plural would be अवाप्नुवन्ति. In this case it appears that the passive form of the verb has assumed the function of the active.

227. All MSs: –गुण। अष्टविधगुणो would be correct. We notice how the suffix –धा serves the function of विध– here as elsewhere. तेषाम्, or the like, is required to complete the syntax. 228. क्, ग्: –शेष; ख्, च्: –शेषे; घ्, ङ्, छ्, ज्: रिणशेषे

229. छ्: मर्य 230. There are several instances throughout our text of the genitive serving as the case of the direct object, as happens here. See above, note to 5/62a.

231. ग्: कर्मे–. See above, note to 1/17c. The regular form appears below, 13/71a and 13/104d. 232. च्: विता

233. क्, ग्: –त्रादन–; ख्, ङ्: –दनस्वासात्

234. See above, note to 3/25d. 235. च्, छ्: गल–

236. All MSs: –प्रत्ययम् 237. All MSs: मुक्तीह cf. 13/46b.

238. Missing in MSs ख्, घ्, and ङ्

239. Missing in MSs ख्, घ्, and ङ् 240. ग्: प्रा–; घ्: प्रकृति

241. All MSs: –धार: 242. क्: स्वकर्म्माणि; ग्: स्वकर्मण; all other MSs: स्वकर्मेण 243. ङ्: इहाच्यते 244. क्: –य

245. घ्, च्, छ्: शून्यामनाशृत्य; all other MSs except क्, ख्, ज्: –मनोश्रित्य. As in many other places, the word मनस् is treated here as if it were a thematic noun (see above, note to 3/134a). Moreover, this compound is irregular in the same manner as is the one at the beginning of the next line. The regular form would be शून्यमनसमाश्रित्य.

246. घ्, च्, छ्: निराशीनि 247. क्, ग्, घ्: –स्वभावयदारुह्य; all other MSs except छ्, ज्: –स्वभावपदारुह्य। नास्तिभावपदमारुह्य does not fit the metre and so the ending of the compound has been dropped and fused with the following verb thus forming this irregular compound. 248. घ्, च्, छ्: –क्ष

249. बहिष्कर्माणि would correct but makes the fifth syllable long.

250. घ्, च्, छ्: –वा 251. क्, ङ्, च्, झ्: शोध्यानेन; all other MSs: शोध्याध्वानेन

252. ख्: –नन्तेमायाकर्मसमुर्च्चेयं; घ्: मायाशृतोनन्तमाकर्म–; all other MSs: –समुच्चयं

253. All MSs: –बीज: 254. ङ्: कथ 255. घ्, च्, छ्: तस्माद्

256. All MSs except झ्: वन्धनं 257. All MSs except झ्: –विमिशृतम्

258. घ्, च्, छ्: पञ्च; ङ्: एव 259. ङ्: –ण

260. M → N. See above, note to 7/12d. 261. ङ्: व्यक्तं–

262. All MSs: यथोदितं 263. All MSs except झ्: –विधिस्वरूपेण

264. All MSs: सर्वत्र 265. घ्, च्, छ्: श्रीवक्रोवाच 266. क्, ग्, च्, झ्: पुरा

267. घ्, च्, छ्: –नन्दिनी 268. घ्: –लन्ति; ङ्: –लंत 269. ङ्: –सेने

270. ख्: रिजु 271. ङ्: –रत् 272. ग्: यानि–

273. घ्, ङ्, छ्, ज्: –मासृत्य 274. The root जल्प् is normally 1P.

275. घ्, च्, छ्: द्व्यगुहान्ते

276. क्, ख्, ग्, च्, ज्: –रेत्; घ्: –रे; ङ्: सस्मरेत्। ताम्, or the like, is required to complete the syntax. 277. ङ्: ज्ञाचनचंद्रण 278. All MSs: –णा

279. All MSs: –वक्रा 280. घ्: नाशि–; ङ्: –काग्र

281. तस्या:, or the like, is required here to complete the syntax.

282. ङ्: वर्तत 283. छ्, ज्: –शनं 284. All MSs: –धारणा

285. छ्, ज्: –पत्तिश्च 286. घ्: कृत्याद्; all other MSs: कृत्वाद्
287. All MSs: मायाविध्वस्त 288. घ्, छ्: समाभ्यासा; all other MSs: सदाभ्यासा
289. ङ्: सोगनिद्रारतो; all other MSs: योगनिद्रारतो
290. ङ्: भवे 291. M → N. 292. क्, ग्: मुकु–
293. घ्, च्, छ्: विभक्त्यर्थ; all other MSs: विभक्त्यर्थं
294. ग्: –भेदे; ङ्: –भेद. M → N. 295. ङ्: –पर 296. All MSs: तश्च
297. All MSs: कर्मात् 298. The use of the imperative here is anomolous. A present or optative would be more appropriate.
299. See above, note to 5/46d.
300. घ्, च्, छ्: आनवे; ङ्: आरवे 301. च्: न्नमे
302. घ्, च्, छ्: श्रीवक्रोवाच; ङ्: श्रीनाथ उवाच
303. Some words need to be supplied to make this statement complete. The intended meaning is, apparently, निग्रहस्य च संशुद्धिः कर्तव्या। निग्रहमन्तर्यागे विशोधयेत्।
304. ख्, ङ्: –ग्रमे 305. All MSs: कर्मक्षयो–. क्: –नन्तदेह; all other MSs: –नन्तदेहे 306. क्: पूर्व
307. All MSs: क्रमार्चनम्. I have made this emendation on the basis of the affirmation made below in 13/140ab that, as one would expect, the Krama is worshipped after the initiate has been purified.
308. ङ्, छ्: क्षय 309. ङ्: तस्ये
310. घ्, च्, छ्, ज्: किमौषधं; ङ्: किमौषधा; other MSs: –धम्
311. घ्, ङ्, च्, छ्, ज्: –मार्ग 312. घ्, च्, छ्: श्रीवक्रोवाच 313. ङ्: –का; छ्: तात्रिका:
314. च्, छ्: –सशुद्धिर्; all other MSs: –संशुद्धिर् 315. ङ्: विन्दति
316. यथा serves to mark the main clause, which is here clumsily counter balanced by the following dependent clause marked by तेन instead of the regular तथा. 317. Missing in MSs ग्; घ्, च्, छ्: वि. 318. Cf. 13/46b.
319. च्, छ्: –ग्राम 320. ङ्: निन–
321. क्, घ्, छ्, ज्: –भू:; all other MSs except ख्, ङ्: स्वयंभु:
322. ङ्: कारण 323. ख्, च्, ङ्: जीव. M → N.
324. All MSs except झ्: चारोचार–
325. ङ्: चैतन्यें; all other MSs except ख्: चार्द्ध–
326. क्: उदयस्तिमनेकत्वं; घ्, ङ्, छ्, ज्: –मनेकत्वे; all other MSs except झ्: –नेकत्वं
327. All MSs: –गतस्य च 328. ग्: –प्रतिबिं *
329. घ्, च्: ताद्यमान:; झ्: ताप्यमान:; all other MSs: नाद्यमान:
330. All MSs except च्, झ्: –व
331. क्, ग्, छ्: –मध्य; झ्: क्षर– 332. All MSs except घ्, ङ्, च्, छ्: यथाष्टतम्
333. M → N. 334. ङ्: तस्य–
335. घ्, च्, छ्: –रिजुरेह्या; झ्: शक्तिरिनु–; all other MSs: शक्तिरिजुरेखा
336. ख्, ङ्: –मा 337. All MSs except झ्: सृष्टिवर्गस्य
338. समुद्भूता would be correct. Cf. above, 13/74b.
339. ग्, घ्, ङ्, च्, छ्, ज्: –धरात्पुत्रा 340. ख्: मनान्मनी 341. क्, च्, छ्: कर्म:
342. छ्, ज्: नि:कलस्य 343. All MSs: समुद्भव:
344. क्: याया–; घ्: –स्थितं; ग्, ङ्, च्, छ्, ज्: यायातत्वोपरिस्थितं 345. ङ्: मल
346. क्, ग्: न 347. क्: स्य
348. All MSs: संहारे सृष्टिस्थितिश्च 349. घ्: संघोरे; छ्: संघारे

350. ग्, ङ्, च्, छ्, ज्: –पासकं 351. ङ्: पंचवौतिकब्रह्माद्या–; ख्: –द्यो; all other MSs
except झ्: –द्या 352. All MSs: संसृष्टिमवतारका:

353. च्, छ्: कतृमं 354. घ्, च्, छ्: भौगमा–; ङ्: –बौवेष्टितं

355. IC. 356. ङ्: विदु–

357. Concerning this reduced form of the word जगत् see above, note to
6/134d. The same expression, जगोत्तरे, appears again in 55/2b.

358. च्: सं; all other MSs: स

359. व्यापी is meant to agree with प्रकृति: and so व्यापिनी would be correct but
does not fit the metre. A similar deviation is found in KMT 24/116b where the
goddess is described as व्योमव्यापी.

360. All MSs: तं 361. ङ्: –वधेन 362. All MSs: आक्रान्तं

363. क्, ख्: कर्मे 364. च्: –वर्णिन:. The regular form (रजो–)
would make the fifth syllable long. See above, 4/10c. Moreover, here as often
happens with agent nouns formed by the suffix ‘ –in’, the plural has replaced the
required nominative singular (i.e. वर्ती) for the metre. See above, note to 4/3c.

365. क्: तमो–। तमसाविष्ट: is too long for the metre. See above, note to 13/2b.

366. घ्, च्, छ्: पायात्; all other MSs: पापात्. N → M.

367. IM 6 + 7. Cf. 13/11b 368. घ्, च्, छ्: अवि * त्वा

369. Cf. 13/22a. 370. घ्, च्, छ्: भुक्ते. Note that this is the first
place in our text place where भुज् is correctly conjugated.

371. All MSs except ख्, ग्, घ्, च्, छ्, ज्: इष्टानिष्ट– 372. ङ्: एव

373. All MSs: धर्म– 374. क्, ङ्: भुजंति; ख्, ग्, घ्, च्, छ्: भुंजंति. Here भुज्
reverts back to its irregular form for the metre.

375. All MSs: न 376. छ्: पाप

377. क्, ख्, ग्, ङ्, छ्: गस्यते; all other MSs: गम्यते

378. Missing in MSs घ्, च् and छ् from पशुयोनौ to नरके घोरे in the following
line. 379. Missing in MS छ्; ङ्: मृते

380. Missing in MS छ्; क्, ख्, ग्, ङ्, ज्: पतंति 381. Missing in MS छ्

382. Missing in MS छ् 383. घ्: सृक; छ्: शरीसृक्; all other MSs: शरीसु

384. घ्, च्, छ्: स्वापरेष्वपि 385. क्, ग्: व्यापिकं। व्याप्त: would be correct.

386. All MSs: न 387. च्: –दन

388. ग्: –सा; घ्, च्: चान्यामा; छ्: चात्यामा

389. घ्: भुवनानांतर्–; ङ्: भुवनातर्गत; च्: भुवनातांतर्गतं; all other MSs: –गतं

390. All MSs: भैरवं 391. क्: मायाविध्वस्तेजीवाख्या; ख्, ङ्: –स्तेजीवाख्यो; ग्,
छ्: –जीवाख्या. I take this to be an irregular *visarga sandhi* and have choosen this
reading accordingly. See above, note to 3/22b. 392. ज्: तस्ये

393. A complete sentence would be something like : यथा तस्य मलपातो भवेत् तथा
तु कारयेत्. 394. All MSs except झ्: –यन्तं

395. ग्, घ्, ङ्, च्, छ्, ज्: –मोहोद्; other MSs: मोहात्

396. See above, note to 1/17c. 397. घ्, च्, छ्: श्रीवक्रोवाच

398. ख्: मण्डलं– 399. च्: –मुद्रा 400. क्: –यां

401. All MSs except झ्: युतं 402. All MSs except झ्: कुंभकं–; all other
MSs: –कं करणाधिष्ठाय। This *pāda* is one syllable too long.

403. All MSs except च्, झ्: यथेनोर्द्ध्वं

404. All MSs except झ्: व्रजन्मनि

405. च्, छ्: शनै. IM 6 + 7. 406. ख्: शनैःरुपममे; ङ्: शनैःरूपमते; all other MSs
except घ्, झ्: शनैःरूपरमे 407. All MSs: रौद्री
408. ग्, घ्, ङ्, छ्, ज्: –वेसेन 409. च्, छ्: –ता. IM 6 + 7.
410. क्: –मेद्वैत; all other MSs: –स्तमनमद्वित

411. A part of the text required to complete the syntax and the sense has been lost here. At the end of this line, MSs घ्, ज् and झ् add मायाविध्वस्तजीवाख्यो, which may well belong to this missing part. The sense, however, is fairly clear nonetheless and appears to be something like तदा मायाविध्वस्तजीवोऽसौ यथा निर्मलं काञ्चनं भवति।

412. च्: धुनाना–. A dual ending is required here. See above, note to 5/46d. The lines 13/101cd-103 are found above in all the MSs after verse 11/63. Deeming them an interpolation in that place, they have been removed from the body of the text and placed in the notes. The readings there have been compared with those found here.

413. च्, छ्: कर्म्यं. M → N. 414. च्: घूर्णि; all other MSs: घूर्मि. As noted
already, घूर्णिः is the regular form of this feminine noun. See 5/33d and note.
415. पिपीलिकस्पर्शः is meant here. 416. छ्: –नं. M → N.
417. M → N. 418. क्, घ्, ङ्, झ्: पद

419. All MSs: जीवेवल्. The emendations in this line agree with the readings found in the passage interpolated above after 11/63.

420. घ्, छ्: नश्यति 421. ग्: सर्व्व * र्म्माणि

422. क्, ख्, ग्, घ्, च्: दहनाध्यायय; ङ्: –नाध्यायंभेदेयं; छ्, ज्: –नाध्याय–; all other MSs: दहनाप्यायभेदोयं. The pronoun अयम् connected with a regular *sandhi* to a previous word or compound, even though it is in its regular masculine gender with respect to the previous word, may function in concord, as if it and the word to which it is linked were neuter (see above, note to 1/5b). At times, but not at as frequently, this deviant form functions as an accusative singular. See 18/109a, 30/52a, 72c and 36/110a.

423. All MSs: कर्म 424. क्, ग्: –क्ता; all other MSs: –क्तो
425. The root पत् is normally 1P. See above, note to 6/201b.
426. M → N. A plural number is required here. See above, note to 1/4a.
427. क्: रा– 428. ज्: चे
429. छ्: मुहुमुहुः. A verb is required here. 430. ङ्: पूजय–
431. ग्: सं * (?) हं. M → N. See above, note to 5/14b.
432. ङ्: कमा–; च्: –सालक्ष– 433. ङ्: र–

434. The subject of this genitive is not explicitly stated; presumably the word लिङ्गम् needs to be supplied.

435. क्, ग्: यथा 436. इति here serves as a filler to gain an
extra syllable. 437. ग्, ङ्, च्, छ्, ज्: माया–
438. M → N. 439. ङ्: –ना 440. घ्, च्, छ्: श्रीवक्रोवाच
441. च्, छ्: पुनरेन्य– 442. M → N.
443. See above, note to 5/46d and cf. 28/104b.
444. क्: सिद्धेह्ये; घ्: सिद्धह्ये; च्, छ्: सिद्ध * ह्य; all other MSs: सिद्धेह्य
445. ग्: पूरक्तं; other MSs: –कं। 446. ङ्: –विष्ठेन
447. ग्, घ्, ङ्, च्, छ्, ज्: साधके

448. ग्, ङ्, च्, छ्, ज्: –म् मध्येऽ खण्डचक्रं आरक्तं ज्योतिसन्निभम्; ज्योतिःसन्निभम् would be
regular but does not fit the metre. See above, note to 3/52c.
449. ङ्: + कृ 450. क्, ख्, ग्: –श्रमात्
451. ज्योतिःसन्निभम् would be regular but does not fit the metre.
452. IM 5 + 6. 453. ङ्: –र
454. ग्: लान्त–; च्, छ्, ज्: सान्त– 455. घ्, ङ्, च्, छ्: सस्मरेत्
456. Cf. above 1/15b and note. 457. ख्,ङ्: अलोत–
458. च्: शक्तिभी– 459. See above, note to 3/52c.
460. क्: ज्वलिनी. 461. क्, ग्: + रुद्रकोटिसहस्राभा
462. All MSs: रुद्रशक्ति 463. क्, ग्: * * परा; घ्: –पराः–
464. All MSs except झ्: तेजा 465. All MSs except ग्, घ्, च्, ज्: शक्तिर्रुद्र–
466. ङ्: जा– 467. All MSs except झ्: –पां
468. Note again how feminines have been formed simply be adding long
‘a’. In this way, विकासा is effectively a proper name of the goddess. Cf. below
13/138a and numerous other instances throughout the text.
469. IM 6 + 7. 470. ख्, च्: स्वकिकरणैश्चतुर्भिरौद्र–; ग्, ङ्: तुर्भिरोद्र
स्वकिरणैश्चतुर्भिरौद्र–; छ्: स्वकिरणैश्चतुर्भिरौद्र– 471. All MSs: सा 472. All MSs: गुद–
473. All other MSs except ङ्: –वली 474. ग्, ङ्, च्, छ्, ज्:
निस्वास–. The compound can be understood as being equivalent to निःश्वासैकभावेन (with
reference to a practice whereby the teacher and disciple's breaths are united) with
‘m’ inserted for the metre (see above, note to 3/21b). Or else, less satisfactorily,
निःश्वासम् could be understood as the direct object of विशोधयेत्
475. घ्, च्, छ्: –वेदं 476. घ्, च्, छ्: नि–
477. क्, ख्, ग्, ज्: आकाम्यो; ङ्: आकास्यो
478. क्, ख्, ग्, घ्, छ्, ज्: वर्त्तने 479. All MSs: परा
480. च्, छ्: –कुतिला–; All MSs: –कारा 481. घ्, झ्: –स्थने
482. All MSs: मार्गे तु 483. ग्, च्, छ्, ज्: यावत् 484. All MSs: –पञ्चके
485. क्, ग्: –रे तु; ख्, ङ्, ज्: –रंतु 486. ङ्: –वर्तण 487. छ्: –मथ–
488. ङ्: –र्ध; छ्, ज्: –र्द्धे 489. All MSs: -णा
490. क्, ख्, ग्, च्, छ्, ज्: + च; ङ्: –क्रमात्रा. IM 5 + 6.
491. ङ्: नास्ति. All MSs: –मात्रा 492. All MSs: शक्तिर् 493. ख्: उर्द्धरेत्
494. ख्, ङ्, झ्: कण्ड–; च्: क**– 495. छ्, ज्: –रूर्द्ध–
496. All MSs: –पा। नादरुपे लयं कुरु may be meant here, but the cognate form
‘शक्तिमाद्यां लयं कुरु’ in the following verse shows that नादरूपा refers to the goddess.
497. ङ्: –सागे 498. All MSs: –राद्या
499. घ्, छ्: प्रबोधिता; च्, छ्: प्रवा– 500. M → N. 501. All MSs except
च्, झ्: –वेशेन–
502. All MSs except ग्, झ्: द 503. ख्: शिष्योणां 504. See above, note
to 1/17c. 505. ङ्: –वत्
506. क्: एतदाक्षवदहनं; ग्, छ्: एतदाक्षेवदहनं. IM 6 + 7. I take this to be a dual
compound. See above, note to 5/46d.
507. च्: पदा–. See above, note to 5/27d. 508. M → N.
509. ङ्: –थम. I suppose that this adjective qualifies the noun भेदम् (M → N).
Cf. the following line. 510. ङ्: स्थल–; च्: –गम्य
511. ङ्: वान्–. See above, note to 1/20b and cf. 8/14b. 512. ङ्: –व

513. ङ्: –हदं. M → N. 514. ग्: पुनरम्य–; च्: पुर–
515. ङ्: –क्षामि 516. The ending of भेदम् has been dropped for
the metre, thus leading to the formation of an irregular compound.
517. ङ्: –द्रतोरुपां 518. All MSs: विचिन्तयेत्
519. घ्, छ्: सृष्टिं– 520. क्, ख्, ग्, घ्: सारकणि–; all other MSs
except झ्: षारकणि–; all MSs: –पमा
521. ङ्: –नेव. The noun अभिषेक– is almost always treated as neuter throughout this text. This is one of the rare instances of the regular masculine form. See above, note to 1/1c.
522. This feminine nominative form functions here as if it were a masculine instrumental. Moreover, from the context, one would expect the pronoun to be feminine insofar as it refers to the goddess.
523. All MSs except ग्, ङ्, छ्, ज्: संचित्य 524. घ्, छ्: चित्येन
525. The root द्रु is normally 1P. See above, note to 3/125a.
526. ङ्: नामि–; all other MSs: नाभिनन्दिता 527. ङ्: –सिका
528. ङ्: –सम ण्डले 529. घ्, छ्: तेनासृत–
530. M → N. Here आगमः is treated as if it were the neuter आगमनम्.
531. IM 5, 6 + 7. 532. Cf. above, 13/132c.
533. ङ्: शत्तयावे–; च्, छ्: –महोच्यते. As usual, the members of a list are treated as
neuter. 534. ङ्, छ्, ज्: योगं–
535. M → N. See above, note to 1/2c. 536. M → N.
537. देव्याक्रमसूत्रम् is meant here. The compound has been split up to produce a long sixth syllable.
538. ङ्: –गस*–. All MSs: मानसं–. क्: –योग– 539. ङ्; –यन्तु
540. छ्, ज्: पासहा; all other MSs: पाशहा. The regular form पाशघ्नः would make the fifth syllable long. Several words, such as पितृहन् and ब्रह्महन्, regularly take the suffix –हन्. In this case, however, the use of this suffix is irregular. Moreover, this suffix has been reduced to –हः
541. च्, छ्: –त् 542. घ्, च्, छ्: पूर्वण् पूर्वकृतम् is meant here.
543. ङ्: लिष्यते 544. ग्: वर्गाक्केन. See above, note to 1/5a.
545. ङ्, च्, छ्, ज्: –सा 546. ख्, ग्, ङ्, च्, छ्, ज्: –भिवर्त्तते
547. क्: आत्मना; all other MSs: आत्मनो. See above, note to 8/104a.
548. All MSs: व्रह्मघ्नो 549. ङ्: कि 550. ङ्: पुनर्भावर्भावशुद्धा–
551. च्: –शरीरोस्; छ्, ज्: शरीरस्; all other MSs except ङ्: –शरिरन्
552. ज्: षट्विधं 553. ङ्: श * व–
554. च्: नास्ति; ज्: मैंद्र–; all other MSs except झ्: मैद्रमण्डले. This emendation presumes that the final long vowel of the first member of this compound has been shortened for the metre.
555. च्: + प्रत्ययातिमै 556. Missing in MS च् 557. क्: –वशनं
558. छ्, ज्: –संक्रामणोपि. 559. Missing in MS च्
560. ङ्: त्पयानिवै. See above, note to 1/4a. 561. Missing in MS च्
562. घ्, झ्: तां संगतिः; ङ्: *गतिः; all other MSs: तांगतिः
563. Here a causal form has replaced the non-causal verb which the context requires. A simple ‘करोति’ would be correct but does not fit the metre.
564. च्, छ्: –न 565. घ्, च्, छ्: –प्रवर्तते; ङ्: कोल–; छ्: –प्रवर्त्त *

566. ङ्: –सस्योर्द्धे; all other MSs except ख्, च्, ज्: –स्योर्द्ध
567. च्, छ्: –य 568. All MSs: सूक्ष्म
569. घ्, छ्: –चत्वारिंशति. See above, note to 3/9c.
570. क्, ख्, च्: तक्षका–; झ्: तत्संकाशाद् 571. ङ्, च्, छ्, ज्: विनि:–
572. ङ्: क्रमार्थ.M → N. 573. ङ्: –योग
574. ङ्: पश्चात्–; च्: पश्चातु–; all other MSs: पश्चानुज्ञा–
575. MSs घ् add महामन्थानभैरवयज्ञेऽन्वये

NOTES OF THE TRANSLATION OF CHAPTER THIRTEEN

1. The question here is that if Śiva is at all known to us and is somehow present in the world, even if he is God, is he not thereby affected by the same contingencies that affect mortal beings, indeed, any finite entity? If Śiva losses his transcendental being by his immanent presence in the world, how can he regain his power to act as God, that is, his divine agency, subject as he would be, it seems, to those factors that condition the power to act of every living being? The question poses a serious problem, because Śiva's presence in the world is not as a disembodied, omnipresent being. His transcendental being is in contact with the world, but at its very summit as the unconditioned 'beyond'. At the same time, this emptiness is the 'space', within which all existent things move and have their being and is, by the same token, the 'space' within them as their essential, unconditioned nature. This 'space' although unconditioned and hence not identifiable in phenomenal terms, is not impersonal. It is God who is called Śiva, although he is the 'Nameless' (*anāma*). If he is the Self, the most authentic and fundamental identity of every living being, the questions posed in the next verse naturally arise.

2. *Avarṇa* literally means either 'the letter A' or, as is the case here, 'devoid of letters'. The goddess is similarly decribed as '*avarṇā*' and '*varṇavāhinī*', that is, 'she who is devoid of letters and who transports the letters'. In the former aspect the goddess is merged in the transcendent god and so both are 'devoid of letters'. They are, in other words, at the transcendental level beyond Speech. At the next level down, at the edge, as it were, of manifestation, the goddess emerges as the energy of the will which spontaneously differentiates itself into the triangle of energies. This, the fertile womb of the goddess, contains the primal, archetypal energies of Speech. These are, on the one hand, her own energies and on the other, the fifty limbs, as it were, of the body of Śiva, the Assembly of Sounds (*śabdarāśi*). These energies and their possessors couple in various ways to assume the forms of the manifest world of Speech and its objects which the goddess 'transports' and hence generates, in her downward creative flow.

3. This and the following four verses describe Śiva's supreme state, free of all phenomenal manifestation when he rests tranquil within the Voidness of his own infinite nature. This condition is represented by the letter A, which denotes Akula. Akula is the absolute which is not within the sphere of the aggregate of its energies – Kula. These energies are represented by the sixteen vowels. Identified with the sixteen digits of the moon, they increase and decrease in accord with the rhythm of phenomenal existence. In his pure, unconditioned and most essential nature, Śiva is perpetually free of this activity. The following passage goes on to outline how Śiva descends from this state through the principles of existence to

assume the nature of the individual soul who resides and acts through them. We are told that these are in the sphere of Māyā (13/10) which is that of Nature (*prakṛti*) (13/22). The source of Māyā-cum-Nature is his energy, the power of the will that emerges out of him. This condition, in other words, is one brought about by his free will to which he submits by reflecting on his lower form, rather than his supreme one. Māyā not only generates the objective condition for phenomenal experience, it also brings about the subjective one, namely, the condition of impurity. This impurity is threefold as are the three qualities of Māyā-cum-Nature. The text first explains how Śiva assumes the nature of a fettered individual soul whose essential characteristic is that his actions bring about Karma. The text goes on to explain how he releases himself from this condition, namely, by the removal of impurity which takes place by the power of grace.

4. Concerning the Bliss of Stillness, see intro. vol 1, p. 102. According to the commentary on ṢSS 18/184, the City of Eight consists of the five gross elements and three mental organs. The Self is said to reside within it between the upper expansion of Bhairava and the lower contraction of Śakti.

The City of Eight (*puryaṣṭaka*) consists of the eight causes that constitute the subtle body and transmigrates after death to a new physical body that develops out of it. The living being (*jīva*) who transmigrates in this way is the subjectivity that identifies itself with the City of Eight. Deposited in the City of Eight are the latent traces of past actions that are at the root of the many desires that govern the behaviour of the fettered soul and induce the particular type of rebirth to which he is subject. Replete with the physical sensations transmitted through the senses and the inner mental responses to them, identification with the City of Eight is bondage. YKh (1) declares:

> Just as a bird in the sky is free or is again bound, so the Self has become bound, deluded by the net of Māyā. The net of Māyā is the great fetter of Śiva that cannot be avoided. (The soul is) bound by the mutual (interaction) of conditions, like the chrysalis in the cocoon. Then, residing in the City of Eight, he yearns for liberation.

ākāśastho yathā pakṣī [k, kh, gh: pakṣā] mukto [k, gh: muktā] vā [ṅ: yā] badhyate punaḥ |
*evaṁ bandhagato [ṅ: ca vaśabho] hyātmā [ṅ: jyāt *] māyājālena mohitaḥ [k, kh, gh: -tāḥ; ṅ: -tā]* ||
māyājālaṁ mahāpāśaṁ [k, kh, gh: -pāsaṁ] anivāraṁ śivasya [k, kh, gh: śivāsya] ca [gh: caḥ] |
anyonyakaraṇair baddhaḥ [k, kh, ṅ: vaddhāḥ; gh: anyonyakaraṇai vaṁdhā] kośakare [k, kh, gh, ṅ: kośakāra] kṛmir yathā ||

tadāsau kāṁkṣate [k, kh, gh: rkākṣate; ṅ:] mokṣaṁ puryaṣṭakasamanvitaḥ [k, kh, gh: yuryaṣṭaka- -taṁ; ṅ: puryasakasamanvitaṁḥ] | YKh (1) 19/98-100ab

What is the City of Eight? There are different views about this. Śaivasiddhānta theologians and exegetes agree with the generally held view that it is the subtle body. This, they say, includes all the Principles and conditions necessary for embodied existence. According to the *Light of the Principles* (*Tattvaprakāśa*), a Siddhānta tract attributed to king Bhoja of Dhara, the City of Eight consists of the inner mental organ along with the senses of knowledge and action (TP 12). Aghoraśivācārya comments saying:

> The City of Eight is the specific subtle body allotted to each individual soul from the beginning of creation up to the end of the cosmic cycle, or (according to others) until liberation, and consists of the thirty principles from the Force of Obscuration (*kalā*) to Earth.

According to the passage we are examining, there are only twenty-five principles. Twenty-four belong to the sphere of Māyā-cum-Nature as they do according to classical Sāṁkhyā. The twenty-fifth is Śiva who remains free of them when they dissolve away by the action of grace in the manner described below. The KRU teaches that there are twenty-five principles. They are qualities of Śiva's power, which is the essentiual nature of the goddess who resides within them. This implies that Śiva himself is also an aspect of the goddess although the KRU, as do the Kubjikā Tantras in general, portrays the goddess as emerging from him. There, as here, she is identified with Mahāmāyā. Here she is clearly distinguished from Māyā that consists of the aggregate of the twenty-four principles whose obscuring activity collectively constitutes bondage. When these cease to operate, Śiva, the twenty-fifth principle, is liberated (KuKh 13/42-43).

According to the most common Śaivasiddhānta view, there are thirty-six principles. Kashmiri Śaivism adopts the Śaivasiddhānta scheme and adds its own additional interpretations of the nature of these principles, especially the five highest ones. The scheme presented simply subsumes these five into the highest one, that is, Śiva. Moreover, Māyā is not considered to be a separate principle and so is omitted along with five more principles that, according to the Siddhānta, are its direct products. These five, according to the Siddhānta, serve to account for the limited condition of the individual soul even though its essential nature as consciousness does not differ from Śiva. Accordingly, they are said to be five obscuring coverings (*kañcuka*). They are the principles of limited knowledge (*vidyā*) and action (*kalā*), attachment (*rāga*), constraint (*niyati*) and time (*kāla*). They appear to limit Śiva's five essentially unconditioned attributes of unlimited knowledge, action, detachment, freedom from limitation and permanence, respectively. It appears that the author of the text we are examining felt that the triple impurity which, also according to Siddhānta doctrine, sullies the individual soul, is sufficient to explain how Śiva undergoes the necessary limitations to his infinite being in order to assume the identity of an individual soul.

Some Siddhāntins, on the other hand, feel that the presence of the five obscuring coverings is so essential that they consider them to be a part of the City of Eight. The author of the *Compendium of the Principles* (*Tattvasaṁgraha*), for example, incorporates them into the inner mental organ. Thus, this consists of the intellect, ego and mind, along with these five. Moreover, in line with the conception that the City of Eight consists of all the necessary inner factors required to make worldy experience possible for the individual soul, the *Compendium* (TS 24-5) also adds Nature (*prakṛti*) and its qualities (*guṇa*) to it. Again, whilst the author of this work agrees with Bhoja that it also consists of the senses of knowledge and action, he further adds the five subtle and gross elements. Kumāra, commenting on the same verse in the *Light of the Principles* by Bhoja, says that some maintain that the City of Eight consists of the five subtle elements, the senses of knowledge and action and the inner mental organ. He adds that others say that it is made up of the senses of knowledge and action, the inner mental organ, the five breaths, the five subtle elements, desire (*kāma*), Karma and ignorance. Similarly, a commentator on the *Yogavāsiṣṭha* (2/70/5) enumerates the eight constituents as follows: the gross and subtle elements, the senses of knowledge and action, the inner mental organ, ignorance, desire and Karma. According to the *Compendium on Freedom* (*Svacchandasaṁgraha*) quoted in Amṛtānanda's commentary on the *Heart of the Yoginī* (*Yoginīhṛdaya*), the City of Eight consists of the power of consciousness (*citi*), the substance of the mind (*citta*), consciousness (*caitanya*), awareness (*cetanā*), dualistic Karma (*dvayakarma*), the individual soul (*jīva*), the forces of obscuration (*kalā*) and (according to some manuscripts) the body (*śarīra*).

These interpretations appear to be somewhat forced. The most convincing is the basic and most common understanding of the nature of the City of Eight which is that it consists of the intellect, ego and mind along with the five subtle elements that are the five types of sensations. This is one of the Kashmiri Śaiva views (see for example, the *Spandakārikā* verses 49-51). This is the opinion of the *Yogavāsiṣṭha* in one place (YV 1/51/50) and the *Kālottarāgama* (17/4cd-5ab), as well as that of some Siddhāntins (see Kumāra's commentary on TP 12). It is also the view here (see below 40/30cd-31ab).

Even so, the commentators tend to interpret passages in the Āgams that refer to the City of Eight in other ways. For example, Aghoraśivācārya tells us that Rāmakaṇṭha, commenting on the verse of the *Kālottarāgama* referred to above, says that the five subtle elements also include the gross ones, and the inner mental organ includes Nature (*pradhāna*), the qualities (*guṇa*) and the obscuring coverings (*kañcuka*) (Rāmakaṇṭha *Kālottaravṛtti* p. 126; see Torella 1979: 376, notes 35, 36). Torella (1994: 204-5 note 24) explains that: 'In Utpaladeva's opinion, as gathered from ĪPVV vol. 3 pp. 334-336, the *puryaṣṭaka* referring to the subjectivity identified with the void (*śūnyāhantā*) is constituted by the 'pentad' – the inner group of powers common to all the senses, which gives rise to the five particular breaths and makes the body's machine function: it therefore includes the class of breaths (as what is impelled), the class of the sensory faculties (as what impels) and the *śūnyāhantā* (as that presiding over the whole). . . . But, as noted, the current conception is that the *puryaṣṭaka* is connected with the *prāṇāhantā* [subjectivity identified with the vital breath] . . . . In this case one has: the pentad of breaths, combined with the three classes of faculties (those of knowledge, of action and the *antaḥkaraṇa* [inner mental organ]) impelled by the *ahaṁkāra* [ego] which, however, is not included in the number since it presides over it.'

Finally, according to the ŚM (MS Kh fl. 8b): (the goddess) possesses many forms and so emanates in association with the (subtle body known as the) City of Eight. She resides in the Wheel of the Heart. Seated on the Wheel, she generates, by (the Wheel's) anticlockwise rotation, lust and the rest. The City of Eight consists of lust, anger, greed, delusion, mad passion (*mada*), fear, aversion, jelousy, meanness and the rest. Associated with this City of Eight, (the goddess) emanates and withdraws (the world of mortals).

vicitratākārarūpatayā puryaṣṭakayuktena hṛccakrasthāmbujakrameṇa
vāmāvartena cakrārūḍhā kāmādyān utpādayati || *kāmakrodhalobhamohamada-*
bhayadveṣairṣāpaiśūnyādaya iti || *puryaṣṭakayuktena sṛjantyā saṁharantyāpi* ||

5. Up to this verse all the nouns and adjectives are neuter, indicating that they refer to the supreme, genderless absolute. Here, suddenly, the substantive and its attributes are masculine, indicating that the transcendent, genderless, absolute is Śiva, the transcendent God of all the gods, the Lord of the universe whose activity is that of the entire universe. As the universal agent, Śiva is the ultimate cause of everything. Thus the relationship between cause and effect is that between the agent and his action. This, according to Abhinavagupta, is also the doctrine of the *Siddhayogeśvarīmata*, the main Tantra of Trika Śaivism which is a major source of the teachings of the Kubjikā Tantras. Abhinavagupta introduces his proof of this doctrine in the TĀ (9/8-10) saying:

In reality, the Lord, who is the Supreme Śiva, is the agent of all things. It makes no sense to suppose that agency belongs to one who is not free (to act). (Indeed, this) freedom (*svatantratā*) belongs (only) to the Supreme Lord whose body is consciousness alone. Free (*svatantra*) and insentient (*jaḍa*) are mutually contradictory (categories). The insentient condition is one of dependence on the (cognizing) subject even with regards to the establishment of its own existence (*svātmasiddhi*). There is no causality (*kāraṇatva*) apart from the agency (of the subject who thus creates all things).

An effect comes about by the configuration in the appropriate manner of all the causal factors that serve to bring it about. This cannot take place mechanically but must be guided by a conscious intention. All effects are produced for an ultimate purpose; they congregate in such a manner as to make the fulfilment of Karma possible. Abhinavagupta concludes by saying that:

Śiva himself, who is free, is the sole agent of the predetermined (*niyata*) conjunction and disjunction of these causes in this way. The consciousness of the potter, which conjoins the wheel, stick and the rest (of the factors that contribute to the making of a pot), is Śiva himself (who is consciousness), for what distinction can there be within consciousness?

If, due to the manifestation (of spatial and temporal) distinctions, the consciousness of the potter were to be different (from Śiva, the universal consciousness), it should be placed amongst (the other auxilliary causes), such as the stick and the wheel. Therefore, Śiva, whose one body is all things, is the (sole) agent (who operates) in every single act of creation (*nirmāṇa*) (of an effect from its causes). (Even) the individual soul's presumption that he is the agent is the all-pervasive Lord's doing. Thus, as the true nature of the relationship between cause and effect is the manifestation (of the Lord) in this way, (His manifestation, both) in the scriptures and in the world, is wonderfully diverse. TĀ 9/35cd-40ab.

6. The will is the form in which the transcendent male principle’s creative energy emerges. By the power of this will, identified with the goddess herself as the Transmental (*unmanī*), creation takes place. Here this is said to take place by means of Śiva’s contemplation of his lower form. Again, this energy of the will is consciousness on the one hand and Sound on the other. The former is the transcendental basis and immanent support of Sound. Sound (*nāda*) is the plenum which constitutes Speech through which the world of words and the things they denote are made manifest. Thus, like Advaita Vedānta's Brahman, which can be indicated as the triad Being–Consciousness–Bliss, the goddess is here characterized as the triad Will–Consciousness–Sound. Although the Brahman of the Advaita Vedānta is neuter, it is clearly the ‘godhead’ of a God rather than a Goddess. These are the attributes of the Goddess, the energy of the male absolute being.

The genius of the Kashmiri Śaiva exegesis synthesises these attributes into a single unified concept denoted by a term inspired by Bhartṛhari, the 5th century philosopher of language: *vimarśa*. This term, which can be translated as ‘reflective awareness’, denotes the capacity of Śiva, who is absolute Being, to contemplate his own infinite nature. This is both transcendental and hence 'empty', and manifest as each and everything and hence is 'full'. According to Kashmiri Śaivism, Śiva moves from one to the other and all the gradations in between in accord with the degree in which he applies his reflective awareness (*vimarśa*) to one or other aspect of his own nature. The progressive 'descent' of his reflective awareness along the ladder of the principles of existence marks the 'contraction' of the oneness of the infinite expanse of his supreme, transcendental and innately liberated nature, which is the light of pure consciousness. This entails the emanation of the lower, immanent and contingent manifestation of diversity within which he resides as its essentially transcendent nature in the fettered condition of the contracted consciousness of the individual soul. In this situation, his power of reflective awareness views this multiplicity externally through the mediation of the senses and mind, not as a whole but in parts through and as thought constructs. The 'contraction' to which we have just referred thus concerns the modality of Śiva's reflective awareness. It remains fully expanded as the act of 'viewing' in itself, but is contracted in the process of perceiving through the senses and the inner mental organ and the formation of thought constructs that the identification of perceptions entails. Śiva who is the pure transcendental light of consciousness which illumines and thereby shines as all things, and his power – Śakti – who is Śiva's reflective awareness identified with his creative freedom (*svātantrya*), work together as the dual aspect of pure 'I' consciousness. This operates as the subjectivity of the perceiver. It is present as the 'I' related to the 'this' which is the essential characteristic of all that is objectively perceived externally, just as 'I' is that of every perceiver and agent. Thus, from this point of view, repeated union and separation of Śiva and Śakti takes place at the immanent level in and through each act of perception, in consonance with the repeated alignment of the 'I' with each 'this'. In this way everything is created and destroyed in consonance with the rhythmn of perception. All the while at the supreme transcendental level, Śiva shines resplendent as the pure light of consciousness with his energy merged within him beyond perception, and hence beyond the cycles of creation and destruction.

It has been established (Dyczkowski 1992: 37 ff.) that the term *vimarśa* is very rare in the Tantras and that the concept of Self as the pure 'I' consisting of the light of Śiva and the reflective awareness of his energy is entirely absent. Indeed, despite the repeated representation of Śiva as consciousness and that of his energy as the power of consciousness, the analysis of the nature of consciousness is not at all a prominent topic in the Tantras; much less so is the manner in which it operates or how it is related to the object of consciousness. The one major exception is the *Jayadrathayāmala*, which is the root Tantra of the proto-Kālīkrama. But even there, this topic, which is so central for monistic Kashmiri exegetes, is not treated in great detail. Nor is this surprising; the Tantras are concerned with ritual and the attendant inner practice, which is mostly related to the movement of the vital breath. The theory that does appear occasionally, as in this chapter, invariably relates to the practice they teach. Here, the goddess talks about the condition of Śiva, the individual soul and their energy, bondage and liberation because this serves to explain the manner in which initiation and the practice that ensues is liberating.

But even though the Tantras do not reach the high degree of philosophical sophistication required to articulate the elevated insights of the Kashmiri Śaiva exegetes, the seeds are certainly there; this verse is a fine example of how they are present. All three aspects of the energy of Śiva as presented here, namely, Will, Consciousness and Sound, are incorporated into the Kashmiri Śaiva concept of *vimarśa*. Will appears there as the creative autonomy of Śiva (*svātantrya*) which is identified with *vimarśa*. Consciousness is frequently called *saṁvit* by Kashmiri Śaivites, although they also use the word *cit* which is the common term for consciousness. The term *saṁvit* is virtually unknown to the Śaiva Tantras, with the exception of the *Jayadrathayāmala*. There, this feminine noun serves to denote the aggregate of energies (called Kālīs) operating in the successive phases of the cycle of creation, persistence and destruction which, along with the inexplicable state of transcendental consciousness, shine together beyond time. According to that Tantra, all this is the radiation of the supreme form of Kālī, Kālasaṁkarṣaṇī, who is the brilliance or luminosity (*bhāsā*) of Bhairava who possesses this consciousness. So in the Kālīkrama also, as here, the goddess is consciousness. But there, described in detail as dynamic *saṁvit*, she clearly possesses the cognitive function Kashmiri Śaivites attribute to *vimarśa*. Here too, the coupling of the energy which leads Śiva into the principle of conditioned existence, and his contemplation of his 'lower form', indicates how our goddess also possesses this attribute of *vimarśa*. Finally, the identification of the goddess with Sound (*nāda*) that is taught in this verse and that is, indeed, common to all schools of Śaivism and the Kaula Tantras, including the Kālīkrama, is reflected in the concept of *vimarśa*. Reflective awareness in this perspective is the power to conceive or cogitate. As language is the vehicle of thought, reflective awareness contains within itself all the seeds of language, that is, the energies of the phonemes. It also develops through and as all the stages through which Speech passes. All this is implicit when our text says that the goddess is also Sound (*nāda*).

Finally, having said all this about Śiva's energy and, as an introduction to the following verse, we may note that according to the Kubjikā Tantras, Śiva is both 'without form' (*amūrta*) and 'with form' (*samūrta*). His 'form' (*mūrti*) may be the 'upper' one. This is Śiva's divine iconic form in which he is mentally visualised and worshipped. His lower form is the one he assumes in the physical world. This varies according to the body or physical form into which he chooses to enter or, to use the expression of this verse, into which he is led by the power of his own will. This he does, as we shall see, in order to work out the Karma accumulated in his previous descents into embodiment. How this takes place is explained in the following three verses.

7. These verses and the following one answer the question asked at the beginning of this chapter: 'How (could he) acquire the power to act (*karṭva*) (in the world)?' The agency or power to act of the individual with respect to actions that are morally determinable is, at root, that of Śiva himself. However, he is not intrinsically affected by Karma thereby. He is by nature pure and untouched. Although the individual soul is Śiva, he does not know it. He is helplessly subjected to the effects of his actions, good or bad. From Śiva's point of view, however, he freely and knowingly makes use of Mahāmāyā in order to descend down to where Karma is accumulated and consumed because he chooses to act in this modality as well, in the everyday world of souls subject to transmigration.

Mahāmāyā is the goddess herself. In her elevated form, burning with energy, she has the same status as Śiva (see below 13/61cd-62). As Mahāmāyā, she is the energy of consciousness beyond description and yet she is all things that can be described (see above 9/27-28). In this aspect, she is the illuminating power of knowledge. Thus she both enlightens and obscures (see 5/73cd-74ab and note). This dual aspect of the goddess reminds us of a Śaiva doctrine elaborated in the Śaivasiddhānta and adopted by Kashmiri Śaivism. According to this view, Śiva's power can function in two ways, either as the energy of obstruction (*rodhana*) or obscuration (*tirodhāna*) that obscures the soul, or as the power to grace (*anugraha*) that liberates it (see note to 13/25cd-26ab)

The Kashmiri Utpaladeva says that: (The one energy) is the power of knowledge (*vidyāśakti*) when she reveals the essential nature of (Śiva's) Lordship in the fettered state (*paśubhāva*), but she is called Māyā (when) she obscures (the soul). (ĪP 3/1/7)

Utpala explains how this power functions as knowledge: 'The cognizer blinded by Māyā, bound by Karma, is immersed in *saṁsāra*; but once knowledge has made him recognize his own nature as Lord, then, his essence being solely consciousness, he is called 'liberated'.' (ibid. 3/2/1) (translation by Torella, 1994)

8. The fettered soul is said to be conjoined to the 'principles' (cf. above 13/9-10). The 'principles' – *tattva* – in this context are probably the qualities (*guṇa*) of Nature (*prakṛti*). Thus (in 13/6c) the supreme being is said to be 'free of the principles of the qualities' (*guṇatattvanirmukta*). The term, apparently in the same sense, is in the singular as in the expression '(he) is lead by that (energy) to the principle' . . .' *tayāsau nīyate tattve* – (13/8c). It is possible, therefore, that when *aihikamala* is said to be 'based on the principle' (*tattvamāśrita*) (13/12b), it means that it is based on the activity of the *guṇa*s. However, at first sight this interpretation does not appear to agree with the explanation the text gives us of

this impurity, namely, that it is impelled by *tamas*. But this may only be an apparent contradiction. The passivity and darkness – *tamas* – on which this impurity is based can be understood as the laxity of the fettered soul with regard to his fettered state due to which he makes no effort to overcome it. And his state is here understood to be the condition of one who is subject to the activity of the qualities of Nature.

Again, the term '*tattva*' also refers to the supreme principle of reality itself (13/48c), as when the realised soul is said to be the 'knower of *tattva'* (*tattvavit*) (13/31b and 13/45b) or when he attains the *tattva* at the end of the sphere of the transmigration (13/32b). Again, in accord with common usage, the term may also be used to refer to individual principles of existence, as when the five gross elements are called the 'group of five principles' (*tattvapañcaka*) (13/33d) or as when Śiva is referred to as *Śivatattva* (13/42c).

9. Kashmiri Śaivism agrees with Śaivasiddhānta that there are three basic impurities. But these only seemingly sully consciousness. The first, which is called the Impurity of Individuality (*āṇavamala*), apparently contracts consciousness from its infinite plenitude down to an atomic point (*aṇu*), which thus assumes the form of an individual soul. The second impurity is that of Māyā (*māyīyamala*). It entangles consciousness, thus contracted, in the net of duality. The third is the impurity of Karma, which subjects individualized consciousness to the consequences of its actions. Utpaladeva defines these impurities as follows:

> The cognizer is called 'lord' (*pati*) when things appear to him as constituting his own body. When they appear to him differentiated due to Māyā, the subject, polluted by various (kinds of) contamination (*kaluṣa*), by karma etc is called the fettered soul (*paśu*).
>
> The Impurity of Individuality (*āṇavamala*) operates when one loses awareness of one's own true nature (*svasvarūpa*) and is of two kinds, namely, the loss of consciousness of one's freedom and the loss of freedom of one's own consciousness. The (impurity) called Māyā is the perception of the object as separate (from the subject). It engenders (repeated) birth and worldly experience (*bhoga*). The Impurity of Karma affects the acting subject ignorant (of its true nature). All three are due to the power of Māyā. ĪP 3/2/3-5

Utpaladeva, commenting on the last of these verses, says in his *vṛtti* (Torella's translation):

> When, there being this twofold *āṇava* impurity, cognizable reality, though in reality not separated from the subject, appears differentiated from him, on the basis of this other error, the impurity known as māyic. The karmic impurity which pertains to the agent of the light of consciousness is due to the error of considering the cause

of births and so on the actions, which on the contrary – as has been established – are not causes. The Lord's will to create these three impurities is called the power of Māyā.

The Pratyabhijñā school of Kashmiri Śaivism broadly adopts the Śaivasiddhānta view concerning the triple impurity that binds the soul, adapting it to its own form of monism (see below note to 13/13-14). They agree that the first impurity is that of individuality (*āṇavamala*). This brings about the conditions in the individual soul that render it subject to the influence first of Māyā, and then of Karma. Thus the first impurity is the most essential among them. In the following passage it is called innate – *sahaja* – because it is born – *ja* – together – *saha* – with the individual, fettered soul. They are, in other words, concomitant: where there is one there must also be the other. From this point of view, the other two impurities – Māyā and Karma – may be absent in the case of some elevated beings, but until the impurity of individuality (*āṇavamala*) is finally removed, they are still fettered souls. Thus we read in the *Śaivarahasya* quoted in a commentary on the *Tattvaprakāśa* (p. 17):

> The innate (type) (*sahaja*) is beginningless impurity. Amongst the three fetters it is the main one. As long as (this basic) impurity exists, Māyā and Karma function as fetters.

According to the dualist Siddhāntins, the first and most fundamental impurity that clings to the fettered soul (*paśu*) is an uncreated, eternal substance which is essentially the fetter (*pāśa*) that binds it. The other two, Māyā, which is ignorance, and Karma, are derived from it. But the Pratyabhijñā, as we have seen in the passage quoted above, says that all three are derived from Māyā which is Śiva's free will. In other words, what is considered an impurity by the Śaivasiddhānta is not considered to be such here because, from this point of view, this can only accrue to Śiva once he has been conditioned through what is, essentially, his own free will. Śiva in this basic conditioned state is thus essentially the individual soul here called '*pudgala*'. This individual soul is in some respects similar to the Puruṣa of the Sāṁkhya in that he is essentially free of the activity of the three qualities that constitute Nature. When he is affected by these three qualities, he is 'within the realms of Nature' (13/22). Otherwise, the individual soul is free of impurity, even when he enters the body and is conditioned by the principles of existence (13/10), namely, the gross elements, sensations, senses and mind. In this respect also, the doctrine taught here resembles the Sāṁkhya, according to which the Person, even when in the body, is not essentially affected by it. But here the similarity ends because the Person according to the Sāṁkhyā is not a composite unit at all in this way. The Person never has any form; only the manifestations of Nature can have a form. The individual soul according to this view is produced by a series of conditions that are self-imposed from within unconditioned Śiva by himself on himself. This is why the goddess can say to him when he comes to her as a Siddha – that is, a pure individual soul – that his condition as an individual soul has been freely assumed by him and he can similarly freely give it up. It is just a disguise, he is not really covered by Māyā. He is the one stainless (*nirañjana*) reality (see above 3/65cd-66ab).

Again, here the three *guṇas* of Prakṛti are considered to be the impurities and Mahāmāyā is Prakṛti (see below 13/87). As this verse tells us, Māyā corresponds to *sattva*, Karma to *rajas* and the impurity of the world (*aihika*) to *tamas*. Māyā is the basic impurity because, based on *sattva*, it impels to binding action (*karman*) fueled by the passionate desire (*kāma*) generated and sustained by *rajas*. Finally, having gone the full course, the fettered soul sins in many ways and is subjected to the consequences of his actions (see below 13/88-90ab). This is due to *tamas's* power of inertia, which fixes and regulates by the lassitude that accepts the dead-weight of constraint rather than fight against it. This then is the third fetter: the impurity of this world (*aihika*). According to the Sāṁkhya, Nature does not sully the Person, who is in reality always quite distinct from Prakṛti and hence cannot be rendered impure by it. Impurity, like purity, according to the Sāṁkhya is a condition of Prakṛti. So-called 'spiritual' impurity, for example, pertains to the intellect. Other forms of impurity can affect the senses and the body, all of which are part of Nature.

Note also that this triple impurity is collectively Mahāmāyā. This should be carefully distinguished from Māyā, which is the first of the three impurities. The former is called the principle of Māyā (*māyātattva*) (13/11). It is the 'seed of Māyā' that resides in that other Māyā, namely, Mahāmāyā (13/58). The ultimate identity of Mahāmāyā is, in theological terms, the goddess; in metaphysical, the Transmental and in soteriological, Kuṇḍalinī. But, as the power that binds (see note to 13/10 above), through which the world is created and is the reason why it is created, it is Mahāmāyā which is Nature (*prakṛti*).

10. The Self can be in two conditions. One is pure, that is, without impurity – *nirmala*. This is Śiva's state. The other is impure, that is, with impurity. Both these conditions are brought about and maintained by Śiva's power called Mahāmāyā. More specifically, we are told here, the energy that makes the soul a sullied one (*samala*) is that of Māyā in conjunction with *sattva*. *Sattva* literally means 'being-ness' *sat* (= being) + *tva* (= -ness) and, as the etymology of the word implies, it is the quality of Mahāmāyā which is related directly to the 'being' of an entity. Thus Māyā, established in *sattva,* is the energy that belongs to one's innate nature and operates directly on it. We shall see further on that it is removed by setting other counter-energies (which are really aspects of this same

one, functioning in reverse) into operation in the body. The liberated, pure state and its opposite are thus not conditions of knowledge and ignorance as much as states in which Śiva's energy functions either to liberate or bind by either freeing from impurity or by bringing it about. The process by which impurity is removed is initiation, in the course of which there is a 'descent of power' (*śaktipāta*), that is, purifying, liberating grace (*anugraha*) (see below 13/25cd-6ab).

This view agrees with both the Śaivasiddhānta and the monistic Śaivism of Kashmiri. But in both cases there are differences with regards to the conception of this impurity and why this liberating grace takes place. We observe that the position here in our text is somewhere between the two, although closer to that of Kashmiri Śaivism.

We can contrast this view with that of Kashmiri Śaivism epitomized by the oft-quoted line from the MVT (1/23cd quoted in TĀ 1/23, 9/120 and 13/50): '(The wise) prefer (to understand) impurity as being ignorance, which is the cause of (Karma) the sprout of transmigratory existence (*ajñānaṁ malam icchanti saṁsārāṅkurakāraṇam*).' Our text never refers to impurity and its cause as ignorance. The view here is that it is freely imposed by Śiva through his power. The individual fettered soul is, of course, ignorant of his true nature and the higher levels of reality; however, this ignorance is not the cause but is rather the result of the impurity to which it is subject. In this respect, this view agrees with the Siddhānta position expressed and supported, for example, by Nārāyaṇakaṇtha in his commentary on the *Mokṣakārikā* (v. 47cd-53ab; *Aṣṭaprakaraṇa* p. 256) where he says:

> Surely it is established by valid means of knowledge that the ignorance involved in the error that mother–of–pearl is silver ceases through knowledge. (It has been said that the wise) are of the opinion that *mala* is ignorance and that it belongs to individual souls from the beginningless past. That is unsound because (*mala*) is not associated with ignorance. *Mala* is not ignorance; rather, it is the cause of ignorance. If it were ignorance, would it be an attribute of the (individual) soul or insubstantial (*tucchatā*)? If insubstantial, it would do nothing and so its removal would not be the fruit of knowledge or the like. If it were to be an attribute of the (individual) soul, it would not be possible to remove it, just as (one cannot remove the soul's other attributes) such as its permanence, prevasion and the rest. Thus there would be no liberation. If it can be removed, it is not an attribute of the soul but some other thing. *Mala* should be said to be the cause of ignorance because it is the cause of the confinement of the soul from the beginningless past, like a cataract on the eye. Nor has anyone observed that a substance (in this case, the one) that is the cause of ignorance, or another (thing), like a cataract, (can be) destroyed through knowledge because it is not something contrary to it (*pratipakṣa*). 'Well then' (asks an opponent) how is it that (a

mistake) such as (the notion that) mother of pearl is silver ceases through knowledge? Let me explain. Ignorance is of two kinds. (One is) is the notion that (arises due to) the intellect's lack of discernment of something similar previously experienced (like the) knowledge of silver in mother of pearl and the like. And (the second kind) is the knowledge based on a thought construct, the object of which are such things as (the sight of) two moons brought about by a substance such as a lens (*kāca*), desert land and the like. There the first one ceases through the knowledge that comes from the discerning assessment 'this is not silver'. As for (the error) brought about by a substance, it ceases when the substance that is its cause is removed, not by knowledge. It has been established that the cause of the ignorance of the soul is a substance and not vice-versa because as *mala* is not sentient (*abauddhatvāt*) it cannot be removed by knowledge. It is removed by the Lord, just as, for example, a doctor (removes) a cataract from one's eye. Thus it is the Lord who brings about liberation, not the Self. The same is said in another branch (of our tradition): 'The liberation of the soul is brought about by Śiva. . . .'

But, although Kashmiri Śaivites insist that impurity is ignorance when disputing with Siddhāntins who understand it to be a separate 'material' reality, they do not disagree with the view, which is also that of our text, that all this takes place by Śiva's free will and that it is implimented by Māyā. But they insist that Māyā is essentially ignorance, which is not just an absence of knowledge but a positive mistake. This is why the *Śivasūtra* (1/2) says: 'Knowledge is bondage'. Bhāskara explains in his commentary on this *sūtra*:

The knowledge (based on the notions) 'I' and 'this is mine' arises clothed in Speech (cf. SpKā 47) and consists of the perception (*prathā*) of relative distinctions. It is rooted in the impurity of Māyā and is said to be bondage, whose mark is the obscuration of ignorance.

The anonymous commentator explains:

The impurity of Māyā (*māyīyamala*) is bondage. It is the impurity of individuality (*āṇavamala*) that obscures one's own sovereign power which is the (lower order of) knowledge. (This knowledge) is the manifold diversified perception associated with (the notions) 'I' and 'this is mine,' fashioned from one's own nature. This happens because (the soul's authentic nature) is obscured by the notions of 'existence' and 'non-existence' which arise according to whether there is unity with, or division from, the light (of the Lord). They belong to the Supreme Lord himself who, eternal and pervasive, denies his own nature, as does an actor, and assumes the role of an individual soul by taking limitations (onto himself) by his power of Māyā, which can bring about the impossible, in order to make manifest the cosmic drama.

11. The first time the Self was 'invaded' with energy was when Śiva allowed himself to be affected by Māyā. In this way Śiva took its support, as it were, to assume the state of the agent who acts in the world. Thus, he comes down into the sphere of Mahāmāyā which is the field of Karma. Now, from this lower condition he rises to return to his pure, unsullied state. This also takes place by means of his power. But this time, it is not Śiva who descends into it. Instead an intense descent of power (*śaktipāta*) graces the individual soul who is thus freed from impurity (see below 13/41). This takes place through initiation (13/25cd-26ab) and its repeated re-enactment in the course of practice.

12. The text reads *samuddharet,* lit: 'utter forth'. The upward movement of this energy is like the upward motion of the vital breath that accompanies the utterance of mantra. In this case, the mantra is bliss.

13. One could also translate: 'the great impurity of Māyā is there'. The two possible translations reflect the ambivalent nature of Mahāmāyā. From the perspective of the liberated state Mahāmāyā is the Supreme Energy, which at the summit of its ascent 'along the path of what is to be purified' merges into the Void of Supreme Śiva. From the point of view of the fettered soul it is the impurity of Mayā that binds him, which dissolving away into Śiva, disappears.

In these verses the metaphysical aspect of Mahāmāyā is the predominant focus of attention. However, Mahāmāyā is first and foremost the goddess and consort of the god who is eulogized, as we have seen, in the hymn called *Mahāmāyāstava* or *Śivaśaktisamarasamahāmāyāstava*, in both her aspects – as goddess and metaphysical principle. See intro. vol. 2, p. 18 ff..

14. Kuṇḍalinī is often said to be like the flame of a lamp (see 7/51cd-52ab and note). The simile is an echo of the same one applied to the Self in the Upaniṣads, which is said to be:

A Person of the measure of a thumb
Like a flame without smoke,
Lord of what has been and what is to be.
He alone is today, and tomorrow too. (Kaṭha Up. 4/13 Hume's translation)

The spider's thread is another metaphor for Kuṇḍalinī, the supreme goddess manifest as the supreme energy of consciousness and the vital breath (cf. 26/34). Subtle and straight as a spider's thread, the soul is lead along it to the summit of existence. Through the subtle resonance of Kuṇḍalinī who is the vitalizing energy in all living beings and the energy of the inner sound of mantra, impurity is destroyed as the soul is led upwards along the current of the Sound that travels back to its original, transcendent, silent source. The energy of the

Flame ‘utters forth’, that is, generates bliss which leads upwards, purifies and liberates, just as does the syllable OṀ, according to the teachings of the Upaniṣads. Thus we read in the Maitri Upaniṣad:

> Now, it has elsewhere been said: ‘Verily, there are two Brahmas to be meditated upon: sound and non-sound. Now non-sound is revealed only by sound.’ Now, in this case the sound-Brahma is *OṀ*. Ascending by it, one comes to an end in the non-sound. Someone says: ‘This, indeed, is the way. This is immortality. This is complete union (*sāyjyatva*) and also peacefulness (*nirvṛtatva*).’
>
> Now, as a spider mounting by means of his thread (*tantu*) obtains free space, thus, assuredly, indeed, does this meditator, mounting up by means of *Oṁ*, obtain independence (*svātantrya*). (6/22 Hume’s translation)

Grace – the ‘descent of power’ – comes down and this awakens the Kuṇḍalinī below in the adept’s body, which burns there like the flame of a lamp. Then the pure energy of Mahāmāyā within the burning flame of the energy of grace rises up, brilliant and powerful, burning impurity as it does so. Thus it generates bliss in the place of the alternations of pleasure and suffering that the impurity of Karma induces. We shall see that the rise of Kuṇḍalinī and the burning away (*dahana*) of impurity constitute the first of two phases. Once the first phase is complete and the energy has reached the summit of its ascent, from there it releases nectar which nourishes (*poṣaṇa*) (see 13/136 ff. and 48/30-32).

15. Concerning *brahmaghoṣa* see note to 3/138. Parā is 'mounted' on the carriage of the Sound of Brahman which is the Fourth state (3/138). Śiva and the Supreme Energy are 'well established' in the sense that, at that level, they are in a state of permanent union.

16. MS K reads: *nīyate*. If we were to accept this reading this sentence would mean: ‘(Impurity) is lead into the the Supreme Sky (of ultimate reality)’. There it is purified.

17. The gold analogy is repeated below. See 13/24cd-27ab and 13/100-101ab.

18. I usually translate the term *pratyaya* as ‘sign of realisation’ because it is most commonly used with reference to the outer signs that mark the intensification and ascent of the energy of Kuṇḍalinī. In this case the term *pratyaya* appears to be a shortened form of *pratyayājñā*, which can be translated as ‘the Command (that brings about) realisation’. See below 13/31. This takes place in the course of initiation see 13/53-54.

19. Cf. below 14/12cd-13ab. Merit and sin are concomitant with Karma, which is said to be Dharma and Adharma, that is, ‘lawful’ and ‘unlawful’, ‘right’ or ‘wrong’ action. The MVT (1/24ab) explains:

> As for Karma it consists of the lawful and the unlawful, characterized by pleasure, suffering and the rest (*sukhaduḥkhādilakṣaṇa*),

See also TĀ 9/120 ff. where this line is quoted and explained.

20. Śiva is described as tranquil above in 13/3a. The pure tranquil Self is Śiva who is not, of course, destroyed by contact with Māyā, but the purity and tranquility which is his no longer characterises the individual soul who has been permeated by Māyā. Gold continues to exist as it is, essentially pure, but as a part of the alloy formed with lead it is no longer so. Similarly, Śiva continues to exist as he is, unaffected, but as the individual soul, he is no longer pure.

21. This sentence appears also above as 13/19d-20ab.

22. Kumāra writes in his commentary on the *Tattvaprakāśa* (verse 15) a brief treatise on the Śaivasiddhanta conception of the thirty-six principles:

> The Supreme Lord's power is of two kinds, (the power) to bind and the (power to) liberate. Of these two, the first is active since beginningless time and binds the fettered with nets of fetters. Over the course of time, the Karma (of the fettered souls) balances out and its activity (thereby) ceases; (then) the power to liberate seeks its time to fall (upon the fettered souls and grace them) by the path within the Great Lord, and (then) it falls upon those fettered souls. Then, when the power that removes transmigratory existence is falling, God assuming the form of the teacher initiates (the fettered souls) and, bringing about the maturation of (their) impurity (*mala*) and the rest, conjoins (them) to the reality that is the Supreme Lord.

This passage presents three of the essential features of the Siddhānta theory which explains how initiation functions, and therefore how the individual soul attains liberation. All Śaiva schools and, by extension, Kaula as well, adopt and adapt some part of the Siddhānta theory to their own in various ways. One of these features is that this grace falls on the fettered soul when his Karmas are in a state of equilibrium. This simply means that the bad actions done in the past have been effectively countered by the good. This balancing out of Karmas marks the maturation of the soul's impurity. As it matures, the grace that descends upon him becomes progressively more intense. Finally, as the commentary on the *Kiraṇāgama* explains:

> Again, when over the course of time the Karma (of the fettered soul) is in a state of (perfect) equilibrium (*samakarma*), if he is initiated by the teacher with an intense descent of power, he (becomes) omniscient like Śiva and free from the condition of limited knowledge. Then, full of the manifestation of Śivahood, he is (never) again subject to transmigration. KiVi. 1/20-22

The balancing out of Karmas in itself is neither liberating nor is the maturation of impurity alone, just as the opposite i.e. karmic imbalance is not binding in itself. It is Śiva's power that liberates through initiation, just as that same power binds. So the Examination of the Three Jewels (*Ratnatrayaparīkṣā* 313-314) explains:

Although it (itself) undergoes no change, the sun causes wax to melt at (the same) moment as it dries a ball of clay, (simultaneously) and without distinction (*anapekṣa*). In the same way, Śiva, although he undergoes no change, binds and liberates individual souls according to whether their actions, said to be good and bad, are equal or not.

Commentary: . . . (Like the sun) Śiva also liberates the souls whose *mala* has matured and who are fit to be liberated, and he binds those souls whose *mala* has not matured and should be bound in order to mature (their Karma). Thus there is no contradiction. Thus here (this is what is meant) by the phrase '(...) actions, said to be good and bad'.

He does not rejoice by being helped, nor does he become angry by being hindered. He who is equanimous in all things is said to be one who is liberated in this life.

In accord with this view, there is said to be two kinds of Karma, one that aids and another that hinders. When, by the maturation of *mala,* they are considered to be the equal, this is liberation. The absence of that is bondage. The equality of good and bad, such as (the performance of) a horse sacrifice and the killing of a Brahmin, should not be explained to be the cause of liberation. This is because (this view) is contrary to the scripture, and also because this kind of equality can (only) take place in the (fettered) state of transmigration, and because by doing this it leads only to one's own (moral) destruction. The point here is that *mala* must be mature and the perception of a person should be alike in praise and blame. Moreover, when all the signs of this kind of equality appear in one whose impurity has reached maturity, initiation is the cause of liberation.

An essential feature of Kaula initiation is that it takes place by a process called 'piercing' – *vedha*. Like other forms of initiation, this involves the progressive rise of the vital breath upwards that marks the transition from lower to higher orders of existence. Kaula initiation has this added characterizing feature that this ascent of the energy of the vital breath takes place with great force. As it pierces through the centres arranged along the axis of its ascent, it burns up impurity and the gross progerssively dissolves into the subtle. Outer signs of accomplishment of this process are clearly visible as the inner experience develops in stages to reach the ultimate which is merger in the deity. In this way the impurity of the soul is pierced and destroyed by the Command which is the goddess's grace (*anugraha*) and her descent of power (*śaktipāta*) that brings about these signs of realisation (see below 13/30-31).

This process is characterised here, as it is in the Siddhānta, as the maturing of impurity (*malapāka*). There, as here, this is the impurity of Karma. It is Karma that matures by this process and this happens directly at the goddess's Command: her grace. However, according to the Siddhānta the maturation of Karma – or, what amounts to the same thing from that point of view, the attainment of a state of karmic equilibrium of Karma – is the occasion for the descent of grace, rather than the other way round. Siddhāntins maintain that this explains why some fettered souls are the recipients of Śiva's grace and others not, just as it explains why there are degrees of grace. Thus Nārāyaṇakaṇṭha writes in his commentary on the *Mokṣakārikā* (lines 66cd-67ab):

> And so the Lord is the cause of (both) the operation (*pravṛtti*) and cessation (of *mala*) and is in every case the cause of liberation. But if he has no particular preference, why is the Lord not the cause of the liberation of everybody at once? (This is not the case) because (this) depends on the maturation of Karma, otherwise (if this were not so) the constraint that is perceived (on this taking place) would be without reason.

Abhinavagupta vigourously opposes this view and goes to great lengths to refute numerous arguments that are advanced to support it. Among his most important arguments, we can mention the following found in the TĀ (13/88-89ab).

> One may conceed that the consequences of two actions (*karman*) may at some point be opposed to one another and thus immobilize each another. However, there would be no reason why a (third) action (*karman*) should not arise in the interim. Moreover, why should a descent of Śiva's power occur (only) when this opposition (of two Karmas) occurs?

The point Abhinava seeks to establish is that there can be no causes, conditions or specific occasions for grace. Śiva is totally free to dispense it as he wishes. There is nothing the individual can do to deserve it. Abhinava concludes:

> There are various causes upon which (according to one view or another) the Lord's will is said to depend: detatchment, aversion to sensual pleasure, religious observance, discrimination, association with spiritual people, the worship of the Supreme Lord and other (deities), spiritual practice, indifference to the calamaties which befall one, signs (of spiritual attainment that appear on the

body), the veneration of the scriptures, the fullness of all possible experience and knowledge of God – all are implicitly refuted by the preceding arguments.

Ibid. 13/98-99

The voteries of the Kubjikā Tantras would certainly agree that grace is entirely independent of causes and conditions (*nirapekṣa*), insofar as right (*dharma*) and wrong (*adharma*) are both Karma and that Karma cannot remove Karma, only grace can. The elevation of the energy of Kuṇḍalinī in the form of Sound from the Root piercing upwards through the Wheels, or configurations of energies on its path until it dissolves away, is the process whereby Karma matures and hence is destroyed. This takes place through the energy of grace, that is, the Command, which is both the essence and impetus of this energy. This process has been described in its essential features above in 13/15-21; see also below 13/30. It is described in detail from 13/111 onwards.

23. According to the Siddhānta, grace comes when the soul's impurity has matured and so is ready to receive it. We have seen that this view is refuted by Abhinava in order to safeguard Śiva's perfect freedom and independence. The view here is a third position which shares features of both. According to our text, the three forms of impurity – Mayā, Karma and the one of this world, Aihika, related to the qualities of *sattva*, *rajas* and *tamas* – are supreme, subtle and gross, respectively. The rising of the energy of pure Mahāmāya is the fire of Kuṇḍalinī that consumes them as it pierces them, carrying their remnants up to the supreme state in the Expanse where Śiva is reunited with his pure energy. Initiation sets this process into operation. Indeed, as we shall see in the concluding part of this chapter, this is essentially what takes place in the course of Kaula intiation which purifies the body as Kuṇḍalinī rises through it, piercing the vital centres as it does so. In this way impurity 'matures' or 'cooks' in the fire of Kuṇḍalinī as the triple impurity burns away.

24. We read below (57/45cd-46) that such a yogi 'sees with the eye of knowledge the Transmental state within that (Command) and the mind in deep sleep is freed of all phenomenal states'.

25. The *Tantrasadbhāva* agrees with the KuKh concerning the nature of the impurity which binds the individual soul and its essential identity with Śiva. Indeed, it may well be one of the sources of these doctrines which probably originated in the Bhairava Tantras and the early strata of the Trika Tantras, of which the *Tantrasadbhāva* is one of the very few surviving examples. The following passage from the TS tells us about the Point (*bindu*) within which Śiva resides. It begins by explaining what the individual soul (*jīva*) is:

That is the Supreme Self residing in the body worshipped by yogis. That is said to be the Point (*bindu*) that abides pervading (all things). Established in the state of the fettered soul, it is not pervasive, and transmigrates in the world of transmigration. (This individual) Self without beginning, (associated with) impurity and Māyā, is Śiva who is ever-free. He emanates many forms of bondage. (They are) the qualities (*guṇa*) consisting of being and non-being. Concealing (what is) below, these qualities serve as the bonds (that fetter the soul). It is for this reason that (the Self) is the Point (*bindu*) within (phenomena which would otherwise seem to be) non-existing things, that is, within the Yoni, which is one's own essential nature (*svarūpaka*).

The Point is said to be the Self and the Self is said to be the Point. The Supreme Point pervades (all things) and is established in (the reality) beyond destruction (*layātīta*). Once one knows the two Points in this way, one is freed from (seeking any goal within) the world of transmigration.

paramātmā sa dehastho yogibhis tu upāsyate [kh, g: ru-] ||
sa eva bindur ity ukto vyāpayanto vyavasthitaḥ |
avyāpī paśubhāvasthaḥ [k, kh, g: -stha] saṁsāre saṁsaraty asau ||
anādimalamāyātmā vimuktas tu sadā śivaḥ |
saṁsṛjed [kh: susṛjād] vividhān [vividhā] bandhān bhāvābhāvātmakān guṇān
[kh: guṇaṁ] ||
te [g: na] guṇā bandhakatvena adho vṛtya [k: adho ddhṛtya; kh, g: aśvo vṛtya]
vyavasthitāḥ [kh: -tā] |
tasmād evam abhāveṣu bindur yonau [kh: vindu yāje; g: vindur yojo] svarūpake ||
bindur aatmaa samaakhyaata.h [k, kh, g: bindunaatmaa samaakhyaatau] aatmaa
[kh: aatma] bindur iti sm.rta.h |
vyaapaka.h parato bindur layaatiite vyavasthita.h ||
bindudvaya.m tato j~naatvaa sa sa.msaaraad vimucyate | TS 1/49cd-54ab

These verses are part of a passage (TS 1/43-52) that has been omitted from chapters 40 and 41 of our text where most of the first chapter of the TS has been reproduced. It would appear between KuKh 40/16ab and 16cd. See notes to the Sanskrit text for the whole passage. The last verse (TS 1/53) is found in our text as KuKh 40/16cd-17ab.

26. From here to verse 41, the text describes the process of the progressive merger of the twenty-four principles into one another, and ultimately into the most fundamental principle, Mahāmāyā. This is the essentially the power of Śiva's will (*icchā*). When everything has merged back into it and resumes its original tranquil condition, it spontaneously merges back into Śiva. This process is like death, which also involves the progressive merger of the constituents of the body, senses and mind into their source and the consequent disjunction of the Self, that is, Śiva who, imperishable, is thus freed of them (cf. 13/42). In accord with the common Sāṁkhya model, the principles are basically divided into five groups. The first

group of five consists of the five gross elements. Although the text does not say so explicitly, it seems that these five ultimately dissolve away into their respective quarters of space. Thus the direction of Earth into which the gross element Earth merges is the east governed by Indra. Similarly, Water merges into the sphere of Varuṇa, that is, the god of water who presides over the western quarter. In the same way the energy of Fire merges into the south-east, which is the quarter governed by the god of Fire, Air into the direction of the Wind, that is, the north-west, and Space dissolves away in the centre.

Usually, the grosser principle is said to dissolve into its subtler counterpart. In this case, as the text itself says, merger takes place in reverse (*vyutkrameṇa*), that is, the subtler merges into the grosser counterpart which merges into space, that is, ceases to exist as such. Thus, the next verse explains that the subtle elements (*tanmātra,* lit. 'just that'), which are the five primary sensations corresponding to the five elements, dissolve away into 'the head' i.e. the highest, subtlest part of their corresponding gross elements.

27. These are, I suppose, the Five *Praṇavas*.

28. The ear represents the sense of hearing, the skin the sense of touch, the eye the sense of sight, the tongue, taste, and nose, smell.

29. Here too the senses are dissolved into their grosser counterparts. Thus the ear, which is the organ of hearing, dissolves into sound. The skin, which is the organ of touch, dissolves into the grosser flesh which is its support. The eye, which is the sense of sight, dissolves into the sources of light during the day and night. The tongue, which is the organ of taste, dissolves into the head of the demon Rāhu who tasted the nectar or immortality churned from the milky ocean just before Viṣṇu severed his head. Thus Rāhu symbolises the subtle element of taste. Finally, the nose, that is, the sense of smell, dissolves into the subtle element of the sensation of smell.

30. The Point (*bindu*) which as we have seen (note to 13/30-31), represents the Self, probably denotes the Principle of the Self (*ātmatattva*) here. This, along with the Principle of Knowledge (*vidyātattva*) and that of Śiva (*śivatattva*), form a triad well known to the Śaiva Āgamas, where they appear as a tripartite division of the principles of existences (*tattva*). The series of principles are divided into three parts in this way so that they can be conveniently purified. This is commonly done as a part of the preliminary purification of most Śaiva and Kaula rituals by rinsing the mouth three times (a procedure called *ācamana*) whilst offering salutation to each of the three in turn. According to the standard Siddhānta division of thirty-six principles, the Principle of the Self extends from Earth up to the end of the jurisdiction of Māyā. Then the Principle of Knowledge extends from there up to, and including, the principle of Śakti. Finally the Principle of Śiva consists of just the principle of Śiva. Here, the principles are

reckoned to be twenty-four (see following note) and so the three principles are the three pure counterparts of the inner mental organ: mind, intellect and ego.

As all the principles that are liable to dissolve away are aspects of Nature (*prakṛti*), it does not have any specific pure counterpart into which it dissolves. It simply dissolves away as its aspects do so. Thus at the end of the process it vanishes, and with it disappears the impurity that essentially consists of the twenty-four principles which it generates and of which it is the 'substance' and the lower form of the energy of Mahāmāyā reverts to its supreme form.

31. The verses that describe the process of merger we have just examined (i.e. KuKh 13/32cd-39) are drawn from the *Sūtra* concerning the Fusion of the Principles (*tattvasaṁghātasūtra*) of the *Yogakhaṇḍa* (ibid. 8/7cd-25ab, the verses drawn from there are 8/8-15ab = KuKh 13/32cd-39). The basic metaphysical system to which this chapter of our text adheres, as do the Kubjikā Tantras in general (see following note), is one of twenty-five principles (*tattva*). This *sūtra* presumes a system of fifty principles. It is preceded by a short *sūtra* called the *Sūtra* of Emanation (*sṛṣṭisūtra*) (YKh (1) 8/1-7ab). This is basically just a list in serial order of the fifty principles that are emanated starting from the most gross, although one would expect them to begin from the most subtle. The *Sūtra* concerning the Fusion of the Principles repeats the same series from the point of view of withdrawal, that is, from gross to subtle. However, as the *Sūtra* of Emanation lists them in the same order, the difference between them lies only in the characterization of the principles, which in the second *sūtra* is a little more extensive. The following, in brief, are the Fifty Principles. The variant or additional names in brackets are drawn from the second *sūtra*: The five gross elements, the five corresponding sensations, the ten organs of knowledge and action, the three inner mental organs (= *manas*, intellect (called Bindu) and ego), the three Qualities of Nature, Nature itself, the Person, Niyati (Natural Law), Kāla (Time) (= Niṣkalacakra, the Wheel of the Undifferentiated), Kalā (Differentiated Energy – Kalārṇava – the Ocean of Energy), Māyā, Śuddhavidyā, Avidyā (Aśuddhavidyā > Bhairava), Pada, Vimala, Īśvara (= Nāda), End of Nāda, Bindu, Sadāśiva, Śakti, Kuṇḍalinī (= Sadākhya), Śikhā, Jyoti, Rūpa, (Rūpa)atīta, Parā (= Parāpara), Aparā (= Apara), Samanā, Unmanā, and the Principle that is both supreme (transcendent) and inferior (immanent) (Parāparatattva = Bhairava's plane).

The *sūtra* ends:

The Transmental (energy) goes to Bhairava and there everything dissolves away. This Principle that pervades everything (*samasta*) is Unmaneśvara. It is the divine plane of the Neuter (*napuṁsaka)*, free from merit and sin, loss and benefit (*bhoga*), white and black, coming and going, what is to be taken up and what is to be rejected, Being and Non-being, and ritual. Devoid of loss or benefit (*bhoga*) – that is the supreme (reality) in the Krama teaching. There is nothing higher than this. This is the conclusion of the scripture.

bhairavaṁ conmanā yāti tatra sarvaṁ vilīyate ǀ
yena vyāptaṁ [-k: pta] samastaṁ vai tattvedaṁ conmaneśvaram ǀǀ
napuṁsakapadaṁ divyaṁ punyapāpavivarjitam ǀ
hānabhogavinirmuktaṁ [k: dāna-] śvetakṛṣṇavivarjitam ǀǀ
gamāgamavinirmuktaṁ heyopādeyavarjitam ǀ
bhāvābhāvavinirmuktaṁ kriyākāṇḍavivarjitam ǀǀ
hānabhogavinirmuktaṁ [k: dāna-] taṁ paraṁ kramaśāsane [k: kramaśāśane] ǀ
asmāt parataraṁ nāsti iti śāstrasya [k: sāstrasya] niścayam ǀǀ YKh (1) 8/21-24

32. Concerning the goals of life and how the fourth – liberation - is related to the other three according to the Kubjikā Tantras, see intro. vol 1, p. 502-503.

33. The *Bhaktibodha* commentary on the *Mālinīstava* points out that the Kubjikā Tantras teach schemes of 25, 26, 36 or more principles. However, although there is indeed more than one scheme, the Kubjikā Tantras as a whole generally tend to adopt a system of twenty-five principles. The KRU narrates how the creation of the world begins with the god's contemplation of his own energy (cf. above 13/8). This energy, which is the coiled Kuṇḍalinī identified with Mahāmāyā, stimulated by the god's contemplation, emerges out of him to reunite with him and so bring about creation. In this context, Mahāmāyā is not the source and substance of impurity. She is in her supreme form in union with the god. Together they produce the Great Drop (*mahābindu*) of their united seed, which goes on to develop into the universe. It is said there of the goddess who emerges from the god:

(Thus) created, the supremely divine (goddess) was endowed with the twenty-five attributes (of the principles of existence) and, residing in the twenty-five principles of existence, the Supreme Goddess was beautiful.

nirmitā paramā divyā pañcaviṁśaguṇair yutā ǀǀ
pañcaviṁśatitattvasthā śobhitā parameśvarī ǀ KRU 1/63cd-64ab

In this case, the Supreme Goddess is not *Prakṛti*. Nature is the twenty-fourth principle. Its three qualities are associated with the three impurities. It is the lower form of Mahāmāyā. The higher form is the Supreme Goddess, who is:

[...] Mahāmāyā endowed with his (i.e. the god's own divine) attributes. Endowed with the attributes of the Supreme Lord, she was delighted with supreme bliss.

sā ca devī mahāmāyā priye taddharmadharmiṇī |
parameśaguṇair yuktā paramānandananditā || ibid. 1/62

The twenty-five principles of existence include Śiva, who is the twenty-fifth. One wonders whether the goddess should be reckoned to be the twenty-sixth principle. But there is no hint of this possibility in the KRU, just as there is none in our text. This is because the goddess is Śiva's energy and, as such, is one with him. She possesses his attributes, that is, the twenty-five principles. It follows that Śiva himself is also endowed with all twenty-five and so he too, in a sense, transcends that aspect of himself reckoned to be the twenty-fifth principle. Thus neither he nor her, in their essential nature, appear amongst the principles. In this way, it seems that the Kubjikā Tantras have replaced the Puruṣa of the Sāṁkhya with the Śiva *principle* leaving Śiva himself and his energy free of them. We may contrast this view with the more common one found in the Purāṇas and elsewhere that maintain that Śiva is the twenty-sixth principle beyond the individual soul (*puruṣa*), which is the twenty-fifth. Thus we read in the *Kāśīkhaṇḍa* of the *Skandapurāṇa* (4/1/31/71cd-72):

(Śiva) is the creator and dispenser of the destiny of all the worlds. He is the lord and ruler of the worlds. He is beginningless. He is the sole refuge. He is quiescent. He is omniscient. He is the lord of all yogis. He is the sole lord of all the ghosts (*bhūta*). He is the supreme Absolute, the twenty-sixth principle.

Alongside the system of twenty-five principles, the scheme of thirty-six principles common in the Siddhāntas commonly appears in the Kubjikā sources. In some places it is taken over with little modification. In a hymn to the goddess (the *Ādyoghadaṇḍaka* in chapter 12 of YKh (1)), she is said to reside in the thirty-six principles, wearing them like a garland (*tattvamālāṅgasambhūṣite*). There we read:

The Mother is the supreme Light who is seen in the heart. There in the middle (of the Light) one can see the primordial energy, the Transmental (*manonmanī*). Devoid of all the principles of existence (*tattva*), she is incomparable and without form. There, in the centre, one can see the goddess (*kuṇḍalinī*) whose form is coiled (*kuṇḍalākṛti*). Kubjikā is that supreme goddess (*parā devī*), the first (*ādibhūtā*) (of all things) in the universe. She has six faces, six aspects and pervades the thirty-six principles.

yā [k: ṣaṇ] mātā [k: māsā] sā parā jyotiḥ dṛśyate [k: paśyaṁti] sā [k: sauṁ] hṛdantare [k: ravadaṁtare] | *[kh: yā (+ mātā) sā parā jyotir icchāśaktisvarūpiṇī jyotiḥśchāśakti-* ||*]*

dṛśyate [k: paśyaṁte] tatra madhyasthā śaktir ādyā [kh: parā -] manonmanī ||
sarvatattvavihīnā sā anaupamyā nirākṛtiḥ |
tatra madhye [k: madhya] sthitā devī dṛśyate kuṇḍalākṛtiḥ ||
kubjikā sā parā [kh: vakrarūpadharā] devī ādibhūtā carācare |
ṣaḍvaktrā ṣaṭprakārā ca tattvaṣaṭtriṁśavyāpinī || YKh (1) 12/10-12

Although the goddess is represented here as transcendent, that is, free of all the principles of existence, and so is not one herself, she is effectively a thirty-seventh principle beyond Śiva, the thirty-sixth who sprinkles her, as it were, with the nectar of his bliss (*śivatattvapīyūṣadhārāntasaṁsiktā;* ibid.). But the goddess is never described in this perspective. Indeed, this is her undifferentiated (*niṣkala*) form beyond all possible predication.

Similarly, in other cases we observe that although changes have been made, the original scheme of thirty-six principles remains apparent. Thus, for example, below in one place (33/133cd ff.) the number of principles is said to be thirty-six. However, not all the principles beyond Māyā, which is the thirty-first, are those of the Śaivasiddhānta (cf. 34/29d where only thirty-two principles are listed). Generally, the system of thirty-six principles appears as a standard one in the context of a cosmology based on the essentially Siddhānta model of the Six Paths. This model divides up the ritual universe into two triads. One is the denotator and the other the object of denotation. The latter consists of the Paths of the Worlds, Principles and Forces. The former is the Paths of Mantra, Parts of the Mantra and Letters.

In the KMT, the earliest Kubjikā Tantra, the system of thirty-six principles is mentioned only twice and both times in relation to this model. In one place (KMT 11/76-77ab) we read:

> She is Māyā the Supreme Goddess, hard to penetrate, imperishable and unchanging. She is the pervasive energy (*vyāpinī*) of all the Principles and, with the Self and the rest, is on the lower (*apara*) path. She is Māyā of the Six Paths and, in particular, of the thirty-six (Principles).

The other reference in the KMT (25/71ab) is drawn from the TS. There we read: 'Or else the king is said to be the Self on the path of the thirty-six (principles)'. Note that there is a variant of the same verse below (14/56), but no mention is made there of the number of principles. The reason for this may well be that the redactor wished to avoid incoherence with the system of the KMT. Elsewhere it is apparent that this is a system of twenty-five or twenty-six principles. Within the group of five wheels described in the KMT and its expansions, the Wheel of the Goddesses – Devīcakra – is the first. Projected into it are, among other things, the principles. There they are only twenty-five, or twenty-six if *guṇa* is included amongst them (see Heilijgers-Seelen 1994: 48, 60 and 67 for details, also KMT 14/33d-34ab and 41cd). Similarly, the last Wheel of the five, that of the Skyfaring Goddesses (*khecarīcakra*), consists of three concentric circles of the energies of the Sun, Moon and Fire arranged around a central triangle. The Circle of the Sun contains twenty-four *maṇḍala*s linked to the twenty-four principles from Earth to Nature (KMT 16/6c). The *maṇḍala* in the centre is the twenty-fifth (ibid. 16/39ab), which probably corresponds to Puruṣa (see Heilijgers-Seelen 1994: 154, 158). These twenty-five principles and their related letters correspond to the goddess's lower (*apara*) form, while the supreme form is said to be the twenty-sixth principle (KMT 16/50cd).

The original model was taken from the basic Siddhānta scheme, rather than adopted directly from the Sāṁkhya. This is evident from a good deal of circumstantial evidence. For example, according to the SvT (5/4-8ab, cf. comm. on NT 4/1) the nine letters of Navātman correspond to the nine principles Prakṛti, Puruṣa, Niyati, Kāla, Māyā, Vidyā (= Śuddhavidyā), Īśvara, Sadāśiva, and Śiva. Although the SvT is well known to the Kubjikā Tantras and Navātman is one of the most important seed-syllables, no such equation is made. This is presumably because the principles from Niyati to Sadāśiva are not accepted by them as independent principles. Instead we are told above that Navātman has nine energies (see 2/29-30ab), presumably those of the nine Bhairavas corresponding to the nine letters from which it is composed. Even so the commentary on KMT 14/45ab and 14/68 relates these principles to the last nine letters of the alphabet from Ya to KṢa, as does ṢSS 21/91cd-92ab. Moreover, some of them are mentioned separately in various contexts. Thus, the four, Kalā (limited agency), Rāga (Attachment), Niyati (limitation) and Vidyā (limited knowledge in the reference below this is called Avidyā) that are considered to be four of the five principles (Kāla – Time – is missing) called *kañcuka*s (lit. "cloaks") that, along with Māyā (from which they are derived), obscure the soul, exist and function in the same way according to the KMT as they do in the thirty-six Tattva system. However, they are not reckoned to be separate principles. The passage comes at the beginning of an exposition of the nature of the Wheel of the Self-supported where, according to the KMT, the individual soul is said to reside. There Bhairava addresses the goddess:

> This is the location of both Māyā and the Śāmbhava plane. It is the teaching concerning the support (*adhiṣṭhāna*) of limited agency (*kalā*). It is linked to the individualized form of the Person (*puruṣāṇu*) and so is rightly called 'one's own support'. The Self is coloured by attachment (*rāga*) and is conditioned by the force of limitation (*niyati*). Impelled by ignorance (*avidyā*), it goes to heaven or (wanders) in its own illusion. Three are said to be auspicious and three,

inauspicious. (Thus) this is your place of the six sheaths and its pervasive condition is due to me. (KMT 13/2-4)

The topic of chapter eight of the KMT is Śikhāsvacchanda, a form of Svacchanda Bhairava. His consort is Vyādhi (Disease), 'above whom is the syllable AIṀ, sustained by the Īśvara principle' (KMT 8/25cd). However, this is also not part of any scheme of principles, although it is the 33rd in the common scheme of thirty-six. Schemes are commonly extended beyond the principle of the individual soul (Puruṣa) in order to account for the gap and bridge it between it and Śiva, the supreme principle. Classical Sāṁkhya does not need to bother about that because if the existence of deity – Īśvara – is accepted it is considered to be just one more soul, albeit supreme, among innumerable individual souls. The Kubjikā school, like any other theistic tradition cannot, of course, accept this and so must in some way fill the 'gap' between Puruṣa – the individual soul – and Śiva. This is done by the KMT and the other Kubjikā sources, but this gap in many cases is not filled with principles of existence. Instead we find phases or energies in the development of Sound and their corresponding 'worlds'. For example, in one place the KMT explains that the very advanced adept who is on the brink of attaining liberation is graced with the Śāmbhava penetration of energy. This happens when (KMT 10/94d-95): '[...] out of time (*akāle*), (he is) in the pure state (*viśuddhabhāva*). He sees every world, one by one, from the level of the Person up to the Transmental. Thus he is born with a pure body and he flies up with this body'.

When we find the scheme of thirty-six principles it is usually drawn from another source or appears in a separate context. For example, it figures in connection with the worship of Tripurabhairavī (see YKh (1) 43/10cd-14). After listing the principles, they are arranged in an ascending order in groups along the axis of the body. Distances in finger-widths are assigned to them in relation to the extent of their pervasion and the sequence in which they are progressively purified along with the mantra of Kāmadeva. However, this is a rather recondite example. The SvT, one of the most important sources for the Kubjikā Tantras, is the most commonly linked to the scheme of thirty-six. For example, the KuKauM quotes the SvT as saying:

(There is) the Fire of Time, the hells and the lower worlds, along with Hāṭakeśvara (who governs them). (There are) the seven worlds along with the Egg of Brahmā and then the five groups of eight, the group of eight divine beings (*devayoni*) up to Fundamental Nature (*pradhāna*) and the Person. (There are the principles of) Restraint (*niyati*), Time, Attachment, (limited) Knowledge and Action, Māyā, the principle (called) Vidyeśvara, Sādākhya, and the field of Śakti.

He attains all this effortlessly by the power of the King of Mantras. KuKauM 14/40-43 (= SvT 9/43-45; this is the version translated here)

As this part of chapter fourteen of the KuKauM is drawn from chapter nine of SvT, the King of Mantras is the Aghora mantra of Svacchanda Bhairava (see SvT 1/41-43). The redactor(s) of the KuKauM has simply accepted everything found in this chapter of the SvT, including the system of thirty-six principles implicit in this reference. Further on in the same chapter the KuKauM again draws a passage from the SvT in which, despite variations, the system of thirty-six principles is clearly apparent. The most striking instance of import from the SvT found in this system concerns the extended initiatory rite called the 'sixteenfold consecration of the Command'. This is presented complete in the *Ṭīkā*. Along with the characteristic Kaula 'initiation by piercing' (*vedhadikṣā*) the neophant is progressively led along the Six Paths to reach union with Śiva. The process accords with the pattern generally found in the Siddhānta Āgamas, and so includes the scheme of thirty-six principles.

Finally, we turn to the exposition of the principles presented in chapter four of the ŚM. Here we find that are twenty-six principles, as in our text. Along with the twenty-five of the Sāṁkhya, there is Supreme Śiva. Here, as in our text, Nature is essentially Śiva's Śakti, his divine will, identified with the Command, Kuṇḍalinī and Speech. Permutations of Śakti through phases of Sound bridge the gap between Śiva and Puruṣa, creating the necessary limiting conditions that account for Puruṣa's involvement in daily life made possible by the further permutation of Śakti into Prakṛti. Thus, there is no need to posit the existence of extra principles that limit the individual soul or others above, that mark the stages of the devolution of Śiva's consciousness. Here is the passage:

Puruṣa is the one who experiences phenomenal existence (as the possessor of 'enjoyerhood') (*bhoktṛtva*) because of the perception of bondage and because of the power of Nature (*prakṛti*). The one who liberates (him) from (his condition) is the Supreme Śiva. Śiva, the agent (of all actions), is well known because (in his embodied state) he may be indicated at the tip of the index finger (that points to one's own body). By virtue of the principle of Śakti (he possesses) (his essential) autonomy (*nirapekṣatva*) and sovereignty (*aiśvarya*) and he is free (*svacchanda*).

The form of the Qualities is in the location of the letters. Due to (the variety of) names, division (*bheda*) arises. (Even so) Śiva has only one Command (*ājñā*) (which functions in many ways) due to the (varied) conjunction of cause and effect.

The winds of the senses are (collectively) the agent of action who is the foundation of the sustaining earth. When (the senses) transport their particular from of phenomenal experience (*bhoga*) in this way, they are always (associated with) Śiva. Just as (beautiful) forms are not successfully (formed) without the artist (*citrakara*) who, by uniting the (colours) white and the rest, knows how to conjoin the separate principles.

bandhanasyopalabdhitvāt [g: -nasyāpalamvitvāt] prakṛteś [kh: prakṛtaś; g: prakṛtiś] ca balādapi ||
puruṣasya ca bhoktṛtve [kh: bhoktatve; g: bhoktatvaṁ] mocako 'sau paraḥ śivaḥ |
svacchando [kh: svacchandaṁ] nirapekṣatvād aiśvaryāc chaktitattvataḥ ||
prasiddhaḥ sa śivaḥ [g: śiva] kartā tarjanyagre [g: taryanyagre] nidarśanāt [g: nidarśayat] |
varṇasthānaguṇākāraṁ [g: -kāra] nāmabhir bhedamāgataṁ [kh: -bhedamāgratam] ||
ekaivājñā śivasyaiva kāryakāraṇayogataḥ |
śeṣakarmakarīndrāṇāṁ [g: -kūrmākarīṁgrāṇāṁ] vāyavo dharaṇīdharam ||
svasvabhogaṁ vahanty evaṁ yad ete [kh: padate] sarvadā śivaḥ |
sitādivarṇayogena [kh g: śitādi-] bhinnatattvādiyogavit [kh g: bhinnā-; kh: tattvāpi] ||
yathā [n: yatho] na [ph: missing] siddhim āyānti [j: -māyāti; ph: viddhisamāyānti] rūpāś citrakaraṁ [j: rūpaṁcitrakaraṁ] vinā || ŚM 4/22cd-27

O goddess, conception does not take place independently of Śiva's will, even when a couple manage to bring about the union of their blood (i.e. the ovum) and semen during the (woman's) fertile period. Seed sown in a field that has been ploughed and everything else (required to prepare it has been done) does not sprout so long as there is no divine will (for this to happen) (*daivikī icchā*). (Nothing will) give fruit or anything else without Śiva's will. Even when the season of trees, flowers, creepers and the rest has come, flowers and fruits do not develop without Śiva's will (that they do so). It is due to Śiva's will that (all) that is seen and unseen has a (specific) form (*vigraha*) (of its own).

ṛtukālakṛte yoge pitṛbhyāṁ raktaśukrayoḥ ||
śivecchayā vinā [g: missing] devi [g: devī] garbhotpattis tathā [g: garbhotpattiṁtathā] nahi |
halādikarmayogena [g: harādi- -yogeṇa] kṣetre [g: kṣetra] bījam upāsitaṁ [g: -mupāśitam] ||
niṣpadyate [g: padyate] na [g: + ca] vai tāvad yāvad icchā na daivikī [kh: śaivikī; g: daivikīṁ] |
vṛkṣagulmalatādīnāṁ samaye 'pyāgate na te ||
puṣpavṛddhiphalavṛddhir [kh: puṣpavṛddhiḥ -; g: phalaiṁvṛddhi] na śivecchā vinā bhavet |

śivecchayā [kh: -cchayā] samagrasya dṛṣṭādṛṣṭasya [g: dṛṣṭvā-] vigrahaḥ [g: vigrahāt] || ibid. 4/27cd-30

(This will is the goddess) who, endowed with the attributes of consciousness and very (beautifully) varied ordains (the existence and form of things) (*vidhātrī*). When she is aroused (from her unmanifest universal state) (*kṣobhitā*), she possesses (the three) qualities as the (objectivity which is the) support of the individual soul (*puṁsa*). (She is) Śiva's energy of action because everything (*sakala*) is a product of action (*kārya*).

As will, knowledge and action, her form (*ākṛti*) is like a round earring (*kuṇḍala*). She is the goddess Mātṛkā, who although (is always only) one energy, is (also) fivefold. She is omniscient, pervasive and endless; she does all things. (Thus) she is threefold.

vidhātrī citrabahulā [kh: vahulāṁ] caitanyaguṇaśālinī [kh: -sālinī] |
kṣubhitā [k, kh: kṣubhitvāt; g: kṣubhitvā] guṇasaṁpannā puṁso
'dhiṣṭhātṛbhāvataḥ [kh: -tribhāvataḥ; g: - tibhāvataḥ] ||
sakalasya ca kāryatvāt kriyāśaktiḥ śivasya ca |
icchājñānīkriyārūpā kuṇḍalākṛtir eva sā ||
svastīti mātṛkā devī śaktir ekāpi [g: -kābhi] pañcadhā |
sarvajñā vyāpikānantā [kh: -pakā] sarvakartṛ tridhā tu sā || ŚM 4/31-33

The will, who is the energy (called) *Kuṇḍalinī*, is (essentially) unmanifest; (but when it does) become manifest it does so in consonance with the (symbolic) division (into the five faces of Śiva, namely) Sadyojāta and the others (who are the five aspects of the agent of this fivefold power).

She is (both the) Brahman and the supreme energy (*kalā*). She is the one energy of the Supreme Lord that unfolds (thus as all things).

Just by the awakening (*prabodha*) of (this) energy, one permutation (*pariṇāma*) (of its basic state) took place. A subtle Resonance (*dhvani*) (of individualized consciousness) arose out from Sound (*nāda*), (the transcendent consciousness of Śiva,) causing the entire universe to resound. (This also takes place by means) of the (individual subjective) awareness (*vedana*) of all things (that is generated) by the Point (of Śiva's universal consciousness) at every moment (*sarvadā*).

icchā kuṇḍalinī [g: -kuṁḍalanī] śaktir avyaktā vyaktatāṁ gatā |
sadyojātādibhedena brahmarūpā parā [g: parāṁ] kalā ||
svastīti parameśasya śaktir ekā vijṛmbhate [kh: -kābhividyate; g: -ne] |
śakteḥ [kh: śaktiḥ] prabodhamātreṇa pariṇāma eko 'bhavat [kh:
pariṇāmamakoyayet; g: pariṇāmaḥsakopayat] ||

nādāt sūkṣmadhvanir jāto [g: sūkṣmādhvaniryātā] nādayed akhilaṁ jagat |
bindunā sarvavastūnāṁ [kh: vastunāṁ] vedanād api sarvadā || ŚM 4/34-36

(Thus) the Point is omnipresent and subtle. It is present in (or MS Kh: 'this is because' it is – *svarūpataḥ*) both the manifest and the unmanifest. He is said to be the indefinable (*ko 'pi*) Īśvara (principle) by virtue of his association with the three energies and the others (associated with them). (The wise) call this the Teacher's Mouth (*guruvaktra*) of the person who perceives reality.

The Moon, the Point and the Supreme Will are said to be the (fundamental) energies of the letters (*varṇamātrā*). (They correspond to) the goddesses Parā, Aparā and Parāparā, respectively. The Vidyā of the Path of *Nirvāṇa* is flawless and active (*uditā*) consciousness (*cetanā*). (This is) the secret world (*bhuvana*) of the Mothers as well as that of the qualities and action. It is the subtle all-pervasive mind (*citta*), the principle of Māyā endowed with consciousness (*cetana*). Once this arises within the plane of *Ucchuṣmaṇā* by applying (i.e. by uttering her) seed-syllable mantra (*bīja*) and the like, (then) its nature, the deluding energy (*mohanīkalā*) (it possesses, arises) from Māyā.

binduḥ [g: viṁdu] sarvagataḥ [g: -gato] sūkṣmo vyaktāvyaktasvarūpagaḥ [kh: svarūpataḥ] |
śaktyāditrayasaṁbaddhād īśvaraḥ ko 'py asau smṛtaḥ [g: smṛtāḥ] ||
guruvaktram idaṁ prāhur jantos tattvārthadarśinaḥ [g: prāhusarvamatvārthadarśitaḥ] |
indubinduparecchā [g: idaṁ -] ca varṇamātrāḥ [g: -mātrā] prakīrtitāḥ [kh: prakīrtitā] ||
parā caivāparā devī tathaiva ca [kh: tathā caiva] parāparā |
vidyā nirvāṇamārgasya [g: -mārgatyā] cetanā uditāmayā [kh g: -yaṁ] ||
mātṚṇāṁ [kh g: mātṛṇāṁ] bhuvanaṁ [g: bhavaṇaṁ] guhyaṁ guṇānāṁ karmāṇām api |
śūkṣmaṁ [kh: sūkṣmaṁ] sarvagataṁ cittaṁ [g: citraṁ] māyātattvaṁ [g: -tatva] sacetanam [kh: sacetasaṁ] ||
bījasyaivopayogena yathaivocchuṣmaṇā bhuvi |
saṁjāteyaṁ [kh g: saṁjātedaṁ] tathā bhūte [g: nūnaṁ] māyāto mohanī kalā ||
ŚM 4/37-41

Inconceivable (*acintya*), it is pride and stupidity enveloped in the darkness of ignorance. (When it is present) time (*kāla*) operates which is the deluded consciousness of one who has (worldly) desires (*lipsaka*). They say that the characteristic mark of the Body of Kula is that (the orders of the) levels of existence (*pada*) are reversed. The sign (*cinha*) of time is the reversed reality (*viparītārtha*) which is perceived (here in the world of Māyā).

acintyadarpamūḍhatve [g: aciṁtyaṁ -; kh g: -tvaṁ] ajñānatamasāvṛte [kh: -vṛtaṁ; g: -tasamāvṛtaṁ] ।
lipsako mūḍhacaitanyaḥ [g: -cetanyaṁ] kāla eṣa vidhīyate ॥
viparītapadāny āhuḥ kulapiṇḍasya lakṣaṇam [kh, g: -ṇāt] ।
lakṣite viparītārthe [kh g: -rthaṁ] kālacihna iti smṛtaḥ [g: smṛtaṁ] ॥ ŚM 4/42-43

The Self is always 'coloured' by *sattva, rajas* and *tamas*. (This triad) is called the principle of attachment (*rāgatattva*). The universe is coloured by attachment. This is (the principle of) limited knowledge (*vidyā*), the root of (every) impediment (*kleśa*). It is the (false) notion of purity (*śucībhāvanā*) in that which is impure. (Due to this) one thinks that the eternal is in what is not eternal. It is the bondage of what is seen and what is invisible. It is experience (*bhoga*) in the mind (*citi*) (centred on) Dharma and Adharma combined with the energy (*kalā*) of the (soul) who desires (*lipsaka*). (But) the attachment that is emitted from Māyā and (operates) in the field from which (limited) knowledge (*vidyā*) has been uprooted, is considered to be the supremely pure, particularly in the tradition of the Śrīkula.

sattvarajastamobhiś ca [kh: satvaṁrajastamaś caiva; g: satvarajatamaś caiva] rañjitātmā ca sarvadā ।
rāgatattvam iti [g: -tatva iti] khyātaṁ rāgena rañjitaṁ jagat [kh: tanuṁ] ॥
kleśamūlā avidyeyam aśucau [kh: -mūlama-; g: klesamūlamavidyante asucau] śucibhāvanā [kh: suca-] ।
anitye nityam uddiṣṭaṁ [g: -mūdriṣṭaṁ] dṛṣṭādṛṣṭasya [kh: -dṛṣṭaśca] bandhanam [kh: vañcanaṁ] ॥
dharmādharmacitau [g: vidho] bhogaṁ lipsakakalayānvitam [kh: lipsakaḥ-] ।
māyātaḥ [kh: māyātat] kṣarito [kh: kṣurito] rāgaḥ vidyaunmūlitagocaraḥ [kh: vidyāmūlita-; g: vidyunmūlita-] ॥
rāgo 'sti ca [g: rāmopyaṣi] paraḥ śuddho viśiṣṭaḥ [kh: viśiṣṭa; g: viśiṣya] śrīkulānvaye [kh: śrīkulāgame] । ŚM 4/44-47ab

The essence of the teacher's instruction, regulating the auspicious and the inauspicious, is that the Self is the Person (*puruṣa*) who is the perceiver, eternally pervasive and free from defects. Māyā, Vidyā, Kalā, and Rāga are the enveloping covering of the *kañcuka*s which is (the quality) *rajas*. (This Puruṣa) is the reality (*padārtha*) of the composite whole (*saṁghāta*) (of the body). He is, in reality, the one who sustains (it) (*adhiṣṭātṛ*), the enjoyer, free from all qualities, and because (he is) consciousness, he is conscious. (Thus he) is the 'whole' (*sāmānya*) of what is divided (into parts) (*vibhaktasya*) and so is the cognitive state (*jñatvā*) in the field (of the objects of sense) (*viṣaya*).

gurūpadeśasadbhāvaṁ śubhāśubhaniyāmikam [kh: niyāmikā] ||
ātmāsti [g: ātmāṣṭi] puruṣo draṣṭā nityo [kh: nitya] vyāpī nirāmayaḥ |
māyāvidyākalārāgakañcukāvaraṇo rajaḥ [kh:; g: kaṁcūkācaraṇo rajaḥ] ||
saṁghātasya padārthatvād adhiṣṭhātā ca [kh: - dhiṣṭhānāśca; g: -dadhiṣṭāca] tattvataḥ |
bhoktṛtvād aguṇatvāc ca cetanatvād [g: bhoktatvāda- -tvā ca] sacetanaḥ [kh: g: -dacetana] ||
vibhaktasya [kh: viviktasya] ca [g: su] sāmānyaṁ [kh g: sāmānyā] jñatvā [kh, g: jñātvā] vā viṣaye [kh, g: viṣayaṁ] tataḥ [kh: viṣayatnataḥ] | ŚM 4/47cd-50ab

This, the twenty-fifth, is proved (*siddha*) (to exist) in both the liberated reality and in the ongoing affairs of daily life (*pravṛtti*). The triad of qualities is the object of enjoyment which is neither discriminatively discerned (*avivikta*) nor conscious. It is a subtle, universal unity (of the entire field of objectivity), the imperishable fundamental principle (*pradhānatattva*) (of objectivity). This triad of qualities is the pervasive (triad) of *sattva, rajas* and *tamas*. (These qualities) overcome one another, give rise to one another and operate together.

kaivalyārthe [kh: -rtha] pravṛtteś ca [g: pravitteśva] siddho 'yaṁ pañcaviṁśakaḥ [g: paṁcaviṁśatiḥ] ||
triguṇaṁ bhogyam apy uktaṁ [kh: -avyaktaṁ; g: ukta] aviviktam [g: avibhuktaṁ] acetanam |
sāmānyaṁ [kh g: -nya] sūkṣmam ekatvaṁ [g: mekaṁ ca] pradhānatattva makṣayaṁ [g: pradhānyaṁ tatvasavyayaṁ] ||
sattvaṁ [g: satva] rajas tamaś ceti [g: caiva] vyāpinedaṁ [g: vyāpinoyaṁ] guṇatrayam |
anyonyābhibhavasthānajanmamaithunavṛttayaḥ [kh: -sthānāj-; g: -sthānā-] ||
ŚM 4/50cd-52

The passage continues with a description of the effects and characteristics of the three qualities followed by that of the rest of the principles down to Earth. This account largely agrees with the standard Sāṁkhya view and need not detain us further.

34. The cave dwelling of Tuṣṇīnātha, the First Siddha is located here. This is where he received the Command of the goddess as do those who follow him. See above, 3/1.

35. The text of the first line of this verse and the previous one may well be corrupt.

36. The most relevant of the several possible meanings of the term 'Kula' in this context seems to be the body. In this sense it is contrasted with Akula, which is the transcendent reality beyond the body (see above, 1/1 gloss to the

expression *akulakulagatam*). Thus, the statement, 'the Lord is within Kula' simply means that he is within the body and abides there free of the imperfections that afflict it. Śiva is present before the yogi in his own body. Seeing Śiva within his body, he sees himself, as it were, reflected in a mirror. Thus he is instructed to enter without fear into his body which, by virtue of his detachment from it, is for him like a corpse.

37. Further on we are told that pilgrimage to sacred places is useless unless one first attains the inner teaching (*adhyātmanirṇaya*) (14/80cd-82ab). This is acquired through initiation, which destroys Karma. The Tantras generally agree with the view expressed here, that although pilgrimage to sacred sites and other such practices do not in themselves lead to liberation, they do bestow yogic powers and worldly benefits. Thus, Abhinavagupta quotes the *Niśisaṁcāratantra* as saying:

(Sacred) place concerns those who aspire to acquire supernatural powers. It should be abandoned by one who aspires to liberation, as does a serpent its sloth. TĀ 15/105d-106ab

38. Concerning the eight yogic powers, see above, note 71 of chapter eight.

39. The emphasis on the unique importance of initiation as the primary means to remove impurity is common to all schools of the Śaiva and Kulāgama (cf. below 33/178). Moreover, all agree that impurity can only be removed by an act of grace and that its removal is liberation. Thus the whole process, starting from the desire itself to achieve liberation, the quest for a teacher as well as the performance itself of the rite and all that follows, is all the result of the deity's grace. The differences in the views of the Siddhānta, Kashmiri Śaivism and the Kubjikā Tantras concern the manner in which this takes place, rather than its cause. The answer to the question 'how does grace remove impurity?' is not a purely theoretical consideration. Theory and practice are two aspects of a single process. Orthopraxis and orthodoxia go hand in hand. Thus it is possible to understand the relationship between soteriologies to be a hierarchy. In other words, each school in their own way exemplifies a degree of grace which corresponds to the degree of removal of impurity to which each school leads the aspirant. These degrees are reflected in the teachings of each school concerning the nature of reality as a whole and hence that of impurity and, according to its nature, the manner of its removal. The three schools we are examining exemplify the main issues involved; their response is an indication of both the communality of their teaching (they are after all, all basically Śaiva traditions) and their own distinctive differences.

We may conveniently start from the dualist Siddhānta view. According to this view, impurity obscures the knowledge and action of the individual soul. It is not ignorance, an ideal reality, but it is concrete, virtually material. Although one and the same for all individual souls, it has countless powers which affect each one of them separately and so effectively becomes a personal impurity for everyone operating differently upon each fettered soul in accord with the latent traces of its past Karma. The law of Karma is enforced by Śiva who, along with the fetter (*pāśa*) of impurity and the soul (*aṇu*), is the third reality according to the dualist Siddhānta. He is the Lord (*pati*) of the souls and the world he creates for them; he acts on the universal substance of impurity in such a way that the bound souls can work out their Karma. When the Karma of a fettered soul has reached the required stage of maturity, Śiva who, the Siddhānta stresses, is impartial, begins to operate on the soul himself by gracing it with descents of his saving power. This takes place in the course of initiation and brings about the removal of impurity. The Siddhāntin Aghoraśiva (commenting on TP 18) explains that the process by which initiation removes the impurity of the soul is like the removal of chaff from rice which has matured to the point this can be done. It is also like the action of acid (*rasaśakti*) that by dissolving away (*pākena,* lit. 'cooking' or 'maturing') the verdegris on copper, cleans it. The analogy indicates that the covering is external. It does not penetrate into the essential nature of the soul, which remains unchanged. However, Kumāra adds (*Aṣṭaprakaraṇa* p. 34): 'Thus because impurity is a substance, it is removed as is a cataract and the like from the eye by means of the Lord's action, called initiation – not just by knowledge alone'.

The monistic Śaivites of Kashmir cannot agree that impurity is a second separate reality apart from Śiva who is consciousness. According to them, this fundamental impurity is ignorance. Early Siddhāntas, such as Sadyojāta, Aniruddha and Rāmakaṇṭha, were also of the view that the nature of impurity is ignorance, which can only be removed by initiation. Although Abhinavagupta agrees, he adds that the liberation attainable through initiation, if not supported by intellectual knowledge, that is, insight into the true nature of things, is only achieved after death:

> According to Śaiva doctrine, the knowledge and ignorance here discussed are each of two types, namely, spiritual (*pauruṣa*) and intellectual (*bauddha*). Now spiritual ignorance is termed impurity (*mala*). It is (inherent in the fettered state itself, and so) is not a product of (binding) thought constructs (*avikalpita*) (as is the case with intellectual ignorance). It consists essentially of the contracted (condition) of the knowledge and action of the fettered soul. It is generated by Śiva himself, but even so, it is the veil that obscures his own Śiva-nature, which is complete knowledge and (unobstructed) action. This (type of) ignorance does not concern the intellect insofar as it does not entail intellection (*adhyavasāya*). [. . .]
>
> Initiation etc. eradicates spiritual ignorance; even so, its corresponding knowledge manifests clearly only upon the death of the body. When (however)

through intellectual knowledge the unfolding of intellectual ignorance ceases, liberation while still alive is at hand. TĀ 1/36-38, 43-4 (cf. below 33/179))

Our text teaches that impurity is neither ignorance nor a substance. It is Mahāmāyā, which is identified with Nature (*prakṛti*). This is both the substance and source of embodied existence, and the world order is consonant with it. It is thus the state of limitation that Śiva freely adopts in order to act in the world. Impurity in relation to the embodied soul in its most immediate form is identified with Karma. Freedom is thus simply freedom from Karma, which is brought about by grace, the occasion for which is initiation.

40. From a different point of view, the person identified with Bhairava is also 'universally equal for all' (see below, 13/77cd-78).

41. This is a loose translation of the grammatically peculiar expression *nirāśīti parigrahaḥ.* Literally this means 'one devoid of hope' – (this is) laying hold on all sides.

42. Phenomenal 'being', characterized by clinging and the mental activity it instigates, is binding. 'Non-being' is the condition free from the phenomenal, fettered existence subject to transmigration. By attaining this state, one attains absolute, eternal Being. The void-mind is one devoid of thought. The Void into which it is placed is the transcendental reality beyond the twenty-four principles that constitute phenomenal 'being'. This state is one of detachment similar to the one the Person attains according to classical Sāmkhya and Yoga when free from the fascination of Nature. It leads to the liberated state of 'Non-being' which is Śiva's liberated state. Concerning this little-known Śaiva doctrine and the contemplation of Non-being, see below 40/149-164 and also 57/29ab-41ab; also Dyczkowski 2004: 51 ff..

43. In this passage the goddess replies to the god's question as to how Māyā, and the Karma that accompanies it, are destroyed by explaining the procedure by which this is accomplished.

44. One could translate the expression '*daṇḍinī*' as 'carrying a stick', but this is not meant here. Below in 13/80cd-81 we are told that Śakti, which is Śiva's divine will, here called Mahāmāyā, emerges out of him in the form of a straight line (*ṛjurekhā*) and in 13/83 that her form is like that of a stick (*daṇḍākārā*). Woodroffe (1997: 35-6) explains this symbolism nicely:

> The Śakti coiled round Śiva making one point (*bindu*) with it, is Kuṇḍalinī Śakti. This word is comes from the word *kuṇḍala* [meaning] 'a coil' or 'a bangle'. She is spoken of as coiled because she is likened to a serpent (*bhujaṅgī*), which, when resting and sleeping lies coiled; and because the nature of Her power is spiraline, manifesting itself as such in the worlds – the spheroids or 'eggs of Brahmā' (*brahmāṇḍa*), and in their circular or revolving orbits and in other ways.

Thus the Tantras speak of the development of the straight line (*ṛjurekhā*) from the point which, when it has gone its length as a point, is turned (*vakrarekhā aṁkuśākārā*) by the force of the spiraline sack of Māyā in which it works so as to form a figure of two dimensions, which again is turned upon itself, ascending as a straight line into the plane of the third dimension, thus forming the trianglar or pyramidal figure called *śṛṅgātaka* [lit. 'water chestnut']. In other words, this Kuṇḍalī-śakti is that which, when it moves to manifest itself, appears as the universe.

There are two aspects that mirror each other on the upper and lower plane. In both aspects we find the straight line that develops into a triangle. Above, this process is liberating. Below, it is binding. The one described in this verse is the upper one and so the energy of Kuṇḍalinī here is called Mahāmāyā, which is said to be next to Śiva (that is, coiled around Mahābindu). The account that follows concerns the lower form and its parallel development.

In KuKh 40/19 we read: 'Māyā is said to be the sleeping snake whose (coiled) form (is circular like) an earring (*kuṇḍala*)' (cf. above *Mālinīstava* line 3). In this aspect, Kuṇḍalinī is an ascending, anticlockwise spiral. In this state she is 'turned to the left (*vāma*)' (KuKh 40/20-21ab) and so is called Vāmā, '(she who is on) the left'. When Kuṇḍalinī sleeps above, the breath moves in the manner it does in the bodies of the fettered, that is, in a spiral anticlockwise direction. The essential nature of the Self is the pure conscious energy of Kuṇḍalinī. However, in the embodied, fettered state, the soul is reduced to the vitality of the breath that moves in this modality and so is, as the Tantra says, 'led up and down by her' (KuKh 40/20-21ab). When she awakens out of her latent condition into activity, the movement of the breath changes. Now instead of moving in the spiral lateral channels, Iḍā and Piṅgalā, it moves up and down the straight channel of Suṣumṇā between them. Accordingly, in this state the same energy of Kuṇḍalinī is said to be straight (KuKh 40/21cd-22ab). She is then called Jyeṣṭhā (lit. 'the eldest one') because she is the first form of this energy when it begins to pour out along the downward path of manifestation. At the end of her downward trajectory, when this energy reaches the base of Suṣumṇā, it is assumes a three-dimensional triangular form (*śṛṅgāta*) and is then called Raudrī. This Raudrī should not be confused with Rudraśakti, who is also sometimes called Raudrī and identified with Kubjikā herself. This Raudrī is the lower triangle that encapsulates the Point that contains the lower Kuṇḍalinī and so acts as an obstructing force (*nirodhikā*). Two energies of Kuṇḍalinī, Vāmā and Jyeṣṭhā, impel the movement of the breath up and down. One is Ha and the other is Sa. In between is Raudrī, who retains the breath and is within the Point (*bindu*) from where the breath arises and falls away. Thus the three together make HAṀSA – the Unstruck Sound of the breath. (40/23-24, 132cd-133ab).

Just as in the upward-moving direction, conversely in the opposite direction, ‘the straight line facing downwards’ (below 13/80cd) is the first form this energy assumes in its descent into manifestation. By its downward motion the world of fettered existence is generated. Thus in this modality it is understood to be the impurity of Māyā that binds the soul. Cf. ṢSS 18/22-23ab.

45. See above, note to 5/77.

46. Cf. 13/65c where instead of just ‘great current’ (*mahaugha*) we find a more complete expression, ‘the great current of perpetual bliss’ (*sadānandamahaugha*).

47. ‘Flower’ is a code name for both Śiva and Śakti (38/15). They are two flowers. The union of these two flowers generates the lineage of the tradition (38/11-12). We are told below (13/116) that the flower in this case is the Point (*bindu*) in the centre of the *maṇḍala* on the top of the head. According to the KRU, the flower is generated from the union of Śiva and Śakti in the centre of the *maṇḍala*. The first of all the sacred seats, ‘the middle one located in the centre’ from which the others are generated, is situated in this flower.

48. The energy of Mahāmāyā resides along with Śiva in the Point in the centre of the *maṇḍala* at the End of the Twelve above the head. She is first led down into the heart and then up into the emptiness beyond the End of the Twelve.

49. Compare this practice with the contemplation of the goddess Kālasaṁkarṣaṇī taught in the *Ḍāmarayāga* of the *Devyāyāmala* quoted by Abhinavagupta in the *Tantrāloka* (15/336-338):

> Kālasaṁkarṣaṇī – the Attractrix of Time – resides in the cavity of the mouth and brings about inhalation and exhalation. She continuously attracts the three forms of time at the tip of the nose (*nāsāgre*) and in the heart by means of the inhalations (of the breath) (*pūraka*). By means of the suspensions (of the breath between inhalation and exhalation) (*kumbhaka*), she sustains them and by means of exhalation (*recaka*), she devours them. Rising upwards by means of exhalation (*recaka*), she devours all time instantaneously. This power of the will called the Supreme (goddess Parā), who awakens the three powers (of will knowledge and action), should be worshipped. She attracts (*karṣati*) the vital breath (*prabhañjana*), which is the basis of time.

Kālasaṁkarṣaṇī, a form of Kālī, is identified with the goddess Parā and Śiva’s will, as is Kubjikā. Although time and its transcendence is not directly mentioned in the text of the KuKh, the lunar cycle is an evident sign of the passage of time. The connection between time and the breathing cycle is well known to the later Kubjikā Tantras (see chapter ten of ṢSS). This association, often minutely elaborated, forms an important part of most major Tantric systems of that period, including the Buddhist Kālacakra and the source of chapter six of the *Tantrāloka*. The association between the goddess Kālī and time is very intimate, as her name itself suggests. Kubjikā, variously identified in some of her aspects with Kālī, is also linked to time, although this link is not as central to her identity as it is to Kālī. Thus we have read above (2/5cd-6ab) that Kubjikā, who is the power of bliss, is '(...) merged between the inhaled (*prāṇa*) and exhaled breath (*apāna*). Located in the middle of the Stick of the Cavity of Space (i.e. Suṣumṇā), she pervades the energy of the consciousness of the individual soul. Slender, her limbs variegated by time and movement, she awakens (the initiate) to (ultimate) reality'.

50. The god is called the son of the goddess in several places. In the role of the mother of the god, she is generally Rudraśakti and he is Rudra. See above, chapter four, notes to the *Mālinīstava*.

51. The right conduct (*ācāra*) meant here is Kaula practice (*kulācāra*).

52. The myth in the *Devīmāhātmya* narrates how the goddess emerged from the sleeping Viṣṇu's consciousness as the embodiment of his profound yogic sleep and so was called Yoganidrā (Yogic Sleep). This is the powerful liberating aspect of the goddess Mahāmāyā. Below (in 59/90) we are told that yogic sleep is attained by 'churning the wheel'. The Wheel is the entire *maṇḍala* that contains the wheels through which Kuṇḍalinī rises making the Wheel of the wheels turn. The Wheel turns in a clockwise motion when the goddess operates as Māyā. When it turns in the opposite direction, the goddess's supreme nature as consciousness and bliss is revealed and so she is 'born from bliss' (below 59/92).

53. The categories of power – *śaktibheda* – are the two categories of Mahāmāyā. The inferior category is the form of Mahāmāyā that is binding and which may give yogic and magical powers (*siddhi*). The supreme one is the form of Mahāmāyā that is liberating.

54. See intro. vol 1, p. 441 ff. concerning this important triad. In this context these three are the tripartite division of the three lineages (see 28/129-133ab). Inspired by Trika doctrine, these three are said to correspond to the supreme (*para*), middling (*parāpara*) and lower (*apara*) level. According to 18/38, the Heart is of these three types. These three types also correspond to the three parts of Trikaṇṭaka (20/27-28ab). This mantra contains the Vidyās of Parā, Parāparā and Aparā, that are Śāmbhava, Śākta and Āṇava, respectively. This essentially Trika triad is also equated with the Three Lineages, which is a Kubjikā triad (28/129). See 33/30-31ab concerning the three types of initiation with these names. The threefold transmission and Siddhas are classed as belonging to these three types (see 39/122cd-123ab). The three energies of the Triangle are given these three names in the feminine (58/27). They correspond to the three parts of Trikhaṇḍā projected onto the sides of the Triangle.

55. Here, the binding activity of Mahāmāyā is termed *nigraha*. I have translated this word as 'restraint'. This term is often used to denote what happens

to the victim of magic (*ṣaṭkarma*). The varieties of magical procedures are conceived to be basically varieties of means by which the victim is controlled (*vaśīkaraṇa*). In this sense, *nigraha* is the restraint imposed upon him which prevents the victim doing what he wants to do for his own benefit at the expense of the magician or his patron. Similarly, the fettered soul is controlled by Karma because of the 'magic' to which he is subjected by Mahāmāyā, the magical power of illusion. Again, *nigraha* also means 'punishment'. Magic should be practiced only to punish those who have misbehaved. Similarly, the fettered soul is bound to suffer the consequences of his Karma. He is punished for his bad deeds directly by the suffering they ultimately bring about. He is punished, as it were, for his good deeds because these too serve to bind, even though they give rise to happiness and worldly benefits.

56. See intro. vol 1, p. 512.

57. The purification of Karmic impurity precedes the worship of the Krama. This is quite understandable. It is a basic requirement for the ritual worship of deity in general, not just in India, that the worshiper should be as pure as is the deity he is worshipping. Indeed, all that is offered, the ritual impliments, the representations of the deity and all else that is involved in its worship should be pure. The process described below by which the worshipper is purified, although it involves the repetition of mantra and ritual gestures that are 'external', is an 'inner' process. It is 'inner' in the sense that it takes place within the yogic body through the internal movement of the breath and its vital energy. It is, in other words, a yogic process. It is, moreover, what takes place in the course of initiation. Initially induced by the teacher during initiation, it is subsequently practiced by the initiate alone. This is a cardinal example of how outer ritual action is related to Kaula Yoga. The rise of Kuṇḍalinī, the piercing of the centres and the purification this brings about leading to liberation prepares the way for the most excellent and perfect worship of deity. As this ideally takes place when the worshipper is fully purified and hence liberated by the practice of Yoga, it is not surprising that many traditions came to reject the need for outer ritual. The logic behind this rejection in this case is not that liberation can only be attained by knowledge, as, for example, the Advaita Vedānta maintains, or that rituals are in themselves powerless because what is required is devotion, as the later Bhakti schools maintain. Both these positions also reject the practice of Yoga, the first because it is a form of action and the second because devotion is by itself enough to draw the deity's liberating grace.

58. Concerning the difference between Tāntrika and Kaula see intro. vol. 2, p. 254 ff..

59. Concerning this term see above note to 2/14.

60. Concerning the principles of Passion, Poison and the Stainless, see below, appendix 6.

61. The Sun and Moon are the principles of Passion (the energy of the Will); and Poison (pervasive experience). They are the energies of the two breaths and every opposite. In between emerges the Stainless, the pure transcendent and undifferentiated (*niṣkala*) reality. This is the Self liberated from all impurities. No longer shrouded in darkness, its true nature is revealed as the light that illumines all things and as Bhairava who sustains them. In this context, we may fruitfully refer to the Upaniṣads that declare:

A Person (*puruṣa*) of the measure of a thumb
Stands in the midst of one's self (*ātman*),
Lord of what has been and of what is to be.
One does not shrink away from Him.
This, verily, is That!
A Person the measure of a thumb,
Like a light without smoke,
Lord of what has been and what is to be.
He alone is today and tomorrow too. Kaṭha Up. 4/12-13.

The sun shines not there, nor the moon and stars,
These lightnings shine not, much less this (earthly) fire!
After Him, as He shines, doth everything shine;
This whole world is illumined by His light.
Kaṭha Up. 6/15 = ŚvUp 6/14 and Muṇḍa Up. 2/2/10.

62. Cf. above 13/55 where Nature is said to be 'universally equal for all'. But in that context, the Person is the fettered individual soul who is multiple. For the many individual souls, Prakṛti (here identified with Mahāmāyā) is one and the same.

63. Concerning the etymology of Bhairava's name see above 2/42-43ab and note; cf. 39/30cd-31.

64. The Stainless is the pure, pervasive experience of the presence of the deity realised to be one's own true identity in all things. Observe how this is said here to be '*sakala'* i.e 'endowed with (universal) power', which is the liberated and liberating condition. This state is contrasted with the one that is 'without power' – '*niṣkala'* – which is the source of binding Karma (see below 13/83).

65. Similarly, Bhairava proclaims in the ŚM:

O mother Kujā, in association with this sequence (*kramayoga*), I am Time. I emanate the entire universe and then I again withdraw it. (I am) Śambhu who pervades all and whom none pervades. O beloved, (I am) in a pervasive state like clarified butter in milk. That is imperceptable, supreme, subtle, all-pervasive and stainless, unmanifest, devoid of impurity, pure, beyond form, (and simultaneously both) transcendent and immanent (*parāpara*).

anena kramayogena ahaṁ kālaḥ [kh: kāra; g: kārā] kujāmbike ।
sṛjāmi sakalaṁ viśvaṁ saṁharāmi punar hy ahaṁ [kh: ahaṁ punaḥ] ॥
sarveṣāṁ vyāpakaḥ [g: vyāpakāḥ] śambhur vyāpī tasya [k: -vyāpi; kh: śastustasyavyāpī; g: śaṁbhuvyāpi] na vidyate ।
vyāpakatve [kh, g: -tvo] sthitaḥ so vai yathā kṣīre [kh: kṣīra; g: kāle] ghṛtaṁ [g: mṛtaṁ] priye ॥
adṛśyaṁ [g: atrāsya] tat paraṁ sūkṣmaṁ [kh: śukṣmaṁ] sarvavyāpī [k kh g: -pi] niraṁjanam ।
avyaktam amalaṁ [g: -maṇḍalaṁ] śuddhaṁ rūpātītaṁ parāparam ॥ ŚM 19/170-172

66. See above note to 13/61cd-62.

67. Cf. above 13/13-14. The very first verse of the *Saṁvartāmaṇḍalasūtra* at the beginning of the KuKh and the ṢSS tells us that Kubjikā is the power of bliss (*ānandaśakti*). Located in this form in the centre of the *maṇḍala* within the absolute being of the god, she is said to be 'pleasingly horrific' (*subhīmā*). She emerges from the centre of the emission of the god as his omnipotent will through which the universe is emitted. This state is symbolized by a straight line drawn between two points. Two points placed above one another is the way the letter *visarga* is written. In this case, it seems, the two points are drawn next to each other; only in this way can a line drawn between them 'face downwards'. On the plane of Dharma and Adharma, which is that of Karma (see above note to 13/24ab), she is 'horrific' because she is the binding energy of Māyā. In this aspect she is fierce and consists of the three qualities which, as we have seen, are the three binding impurities (see above 13/12). But she is also the beautiful flame of Kuṇḍalinī that liberates from the darkness of bondage. As such she is in her raised, upper form which is the power of bliss (*ānandaśakti*), the Transmental, and Sound.

The goddess is Sound and the Self, that is, Śiva, who is the Point (13/86). Sound fills all the levels and forms of existence within the domain of Māyā. It permeates the sphere wherein mantra – the concrete form of Sound – operates. The Point symbolizes the transcendent source of all things. Sound is produced from the Silence of the Point and returns to it. As it moves from the supreme to subtle and then to gross sound, it manifests as all the mantras through which the world is created, sustained and destroyed. At the same time it retains its basic, original cosmogonic identity as the divine will, its epistemic identity as the Transmental and its soteriological identity as the liberating grace of the Command.

68. The goddess manifests in various shapes according to her state. She is 'crooked' as the Yoni, which is the source and container of all things. She is

coiled like a snake as the dormant Kuṇḍalinī, and is straight and powerful as a stick when 'clearly apparent' (see above 13/61cd-62), that is, when moving in Suṣumṇā, the central channel of the vital force. Moving downwards, she binds; moving upwards, she liberates. The will is generated on the way down from the Stainless between Passion and Poison. In the fettered soul this is the impure desire sullied with attachment which, rather than ignorance, is here understood to be the essence of Māyā. Karma is an inevitable product of action impelled by this kind of desire. Below in 18/63cd-68, the reverse of this process is described. This is the ascent of the energy of Mālinī that takes place by the deposition of her seed-syllables.

69. Cf. above 13/79-80cd and note.

70. The state 'with power' (*sakala*) is that of the Stainless. It is the liberated condition. The state 'without power' (*niṣkala*) generates Māyā, which is identified here with binding Karma (see above, 13/79-80ab and note). The sequence of emanation of the fettered condition and the world of transmigration that accompanies it, is said in these verses to take place through the following stages: 'without power' (*niṣkala*) > Māyā = Karma > creation and destruction > five gods of the *Praṇavas* > phenomenal existence. In the ascending, liberating modality: Māyā/Karma > the state 'with power' (*sakala*).

Compare this with what the YKh (1) has to say concerning the relationship between *sakala* and *niṣkala*:

Time is said to extend progressively from the Earth principle up to the Equal One (*samanā*). Its pervasion is manifold. The sphere of transmigratory existence exists to the extent to which it operates. (This) manifold (reality) is contained within Māyā and is sustained by Śuddha Vidyā.

Māya should be intuited to be of three kinds. First comes the Māyā (commonly known as such). Mahāmāyā is within (this, the) principle of Māyā. She follows after and is endowed with (the series of) energies (*sakalā*). (The third form of Māyā) is above Śiva. (Mahāmāyā) is the New Moon (*amā)* which is within emission (*visarga*), subtle and stainless (*nirañjanā)*.

The Equal One is the inferior (immanent form of) Māyā. Thus the universe is contained within Māyā. Beyond Māyā, beyond the energies (*kalā)* and beyond the path (of emanation and withdrawal) is (the ultimate) faultless (reality). (27-31ab)

Without utterance (MS K: devoid of ritual), incomparable, free of the impurity that is thought and the duality of desire, it is the undisturbed (*maṇḍala*) with six parts (*ṣaṭprakāra*). This is said to be the differentiated form (*sakala*) of liberation. The undifferentiated (form) (*niṣkala*) is said to (come) at the end of that. Once he knows the differentiated and the undifferentiated (forms of liberation), the yogi is freed from the mortal condition (*martya*). (31cd-33ab)

I will (now) tell (you by way of) introduction (*upodghāta*) about the sixfold (state) 'with power' (*sakala*). The Śāmbhava (state) is supreme and tranquil. It is above the six. It is liberation (*kaivalya*), unique (*kevala*), tranquil, devoid of the Five Voids, and beneficial. (34)

It is consciousness, supreme and pure. It is the inexplicable (*kiñcit*) Śāmbhava (state) that is pure consciousness (*cinmātra*). It is supreme. Along with Śiva, it is the supreme *Nirvāṇa*, the body comprised of consciousness.

The pure consciousness of the Person is said to be subtle and omnipresent. (Thus) consciousness is said to be of three kinds: Individual (*āṇava)*, Empowered (*śākta*), and Śāmbhava.

dharātattvāt [k, gh, ṅ: -tatvaṁ; g: satvaṁ] samārabhya [k: -ratva] samanāntaṁ yathākramam |
tāvat kālaṁ samākhyātaṁ vyāptis tasya tv anekadhā ||
yāvat [k, g, gh: yāvaṁ] tasyaiva [ṅ: tasauva] saṁcāraṁ tāvat saṁsāramaṇḍalam [k, g, gh, ṅ: -le] |
māyodare [k, g, gh, ṅ: -ra] samastaṁ hi śuddhavidyā hy adhiṣṭhitam [g, gh: -ṣṭitaṁ] ||
māyā [k, g, gh, ṅ: māya] yā trividhā bhāvyā ādau māyā vidhīyate |
māyātattve mahāmāyā [k, gh, ṅ: mahāmnāyā; g: sadāmāyā] sakalā cānuvartinī [k, gh, ṅ: cātu-] ||
śivasyordhve visargasthā amā [gh: āma] sūkṣmā [k: śūkṣmā] nirañjanā |
*samanā sāparā māyā [g: mā *] tasmān māyodaraṁ [gh: tansmānmā-] jagat* ||
māyātītaṁ [k, gh, ṅ: mayātīta; g: -ta] kalātītaṁ [k, gh, ṅ: -ta] adhvātītaṁ [k, gh: ādhātīta; g: athātītaṁ; ṅ: āccātīta] nirāmayam |
niruccāraṁ [k, gh: niradhvāraṁ; ṅ: niraṁvāraṁ] niraupamyaṁ [k, gh: nirauyamyāṁ; ṅ: niraupamyāṁ] kalpanāmalavarjitam ||
*icchādvandvavinirmuktaṁ [k, gh: -kta; g: icchādvandvaṁdaṁ-; ṅ: ichādvaṁdvayavinirmu *] ṣaṭprakāram anākulam [k, gh, ṅ: -prakāraṁmanākulaṁ; g: malāmalaṁ]* |
ity uktaṁ [g: missing] sakalaṁ mokṣaṁ [g: mokṣa] tasyānte [k, gh, ṅ: tasmāṁte] niṣkalaṁ [g: niṣkala] smṛtam ||
sakalaṁ niṣkalaṁ [g: nikalaṁ; ṅ: niḥkalaṁ] jñātvā yogī [k, gh, ṅ: yogi] martyād [ṅ: mattyād] vimucyate |
sakalasya [ṅ: sakalasyaṁ] upodghātaṁ [g: u oghātaṁ] ṣaḍvidhaṁ kathayāmy aham || [This and following two lines are missing in MSs K and Gh]
śāmbhavaṁ [g: sā-] paramaṁ śāntaṁ [g: sāntaṁ] ṣaṇṇām upari [g: brahmāmupari; ṅ: ṣaṇāmu-] saṁsthitam [g: sa-] |
kaivalyaṁ kevalaṁ śāntaṁ [g: śānta] khapañcarahitaṁ hitam ||
cinmayaṁ paramaṁ śuddhaṁ kiñcic cinmātraśāmbhavam [k: -sāṁbhavaṁ; g: kiñcitmātraṁ-; gh: kiñcitrinmātrasābhavaṁ; ṅ: kiṁcicinmātrasāṁbhavaṁ] |

paraṁ paramanirvāṇaṁ saśivaṁ cinmayaṁ vapu [k: camūḥ;g: punaḥ;gh: samu]||
sūkṣmaṁ sarvagataṁ proktaṁ sūkṣmaṁ [gh: sūnma] cinmātrapauruṣaṁ [g: po-]|
caitanyaṁ trividhaṁ proktaṁ āṇavaṁ [g: āṇava] śāktaśāṁbhavam [k, gh: gākṣa-
; g: sakta-] || YKh (1) 43/27cd-36

71. The five gods who govern the five gross elements are those whose sonic forms are the Five *Praṇavas*. The grossest phase in the process of emanation is that of the world of physical, material objects made of the five gross elements. This world is emanated by the Lords of the Elements, not directly from the transcendent. This is because this form of emanation is *kṛtrima,* which I have translated as 'created', but literally means 'artificial'. This is contrasted to the reality which is *sahaja*, that is, 'innately existent' literally 'born together' or 'natural'. This is said below of the goddess who is the 'innate energy' (*sahajā kalā*) that is 'spontaneously generated' (*svatotpannā*) and 'self-born' (*svayaṁjātā*) (15/8ab). Again, the basic impurity that fetters the soul is said to be 'innate' (see above note to 13/12). In our text (see 33/164ab, 33/171) the same is said of Māyā (see 33/164ab) and of impurity in general (33/171). The latter, when not specified, is the basic impurity of 'individuality' (*āṇavamala*) according to the Siddhānta and Kashmiri Śaivism, and of Māyā, according to our text. So, the text here is saying that unlike impurity, which in this case is both Māyā and Karma, the physical world is not spontaneously generated from the supreme principle. It is therefore 'artificial', that is to say, a secondary creation which is the work of the Five Lords of the Elements. Note however that although the Five Lords of the Elements bring about the manifestation of the five gross elements, it is Karma that operates within them as the agent. It is Karma that guides the form and extent of the cycles of creation and destruction to which the universe and all that it contains is subject. However, freedom from these cycles is possible because beyond this world of Māyā and Karma is the Self, that is, Śiva, symbolized as a dimensionless Point (see above note to 13/82).

72. Note the contrast here between the feminine binding Māyā and the male fettered soul.

73. The perfect yogi is a man who is liberated in this life. He is like Bhairava, free from the fetters that bind the ignorant; he is free to assume any form he wishes, be it that of animal, god or a man (see above 11/83-7). Although his desire is still impelled by the residual traces of Karma, these do not bind him. Finally, he enters *Nirvāṇa*, the supremely tranquil and immortal state free from all forms and permutations.

74. The City of the West is the goddess's *maṇḍala*. This other or 'lower' form of it is presumably the body of the fettered soul. Even there, as the fettered soul, Bhairava does not lose his true identity. Spiritual, binding impurity exists from the point of view of the fettered soul and must be removed. From the point

of view of Bhairava, the soul's true nature, he is not covered by Māyā but is rather the stainless (*nirañjana*) God himself directly apparent (see above 3/65cd-66ab).

75. The Mountain of Jewels (*ratnatuṅga*) is mentioned again below in 17/40. There we are told that it is the great mountain in the centre of the universe where the worship of the transmission (*kramārcana*) takes place. It is the supreme Great Place and is encompassed by the *maṇḍala* of Meru. It is circular. Thus the Mountain of Jewels appears to be the Point in the centre of the *Saṁvartāmaṇḍala* above the head. The texts repeatedly say that the shape of the triangle in the centre of the *maṇḍala* is like that of a waterchestnut (*śṛṅgāta*). This is roughly the shape of a three-sided pyramid. With this three-dimensional perspective, the point in the centre is actually the peak of this pyramid. At the summit of the pyramid, it is the highest point in the purifying ascent of Kuṇḍalinī. Beyond is the Sky of the transcendent into which the energy of the goddess merges like the wind in the sky. Thus in order to irrevocably eradicate all impurity, one must ascend to the peak of this holy mountain.

76. Presumably, the five from which the *maṇḍalas* are generated are the Five *Praṇavas*. These correspond to the five elements that are the domains of the first five Wheels in the subtle body. These five are probably linked with the five aspects of the Liṅga, that is, the triangular Yoniliṅga mentioned below in 13/107cd-108ab. Again, these five probably constitute the fivefold sequence (*kramapañcaka*) mentioned in 13/108cd-109.

77. The Gesture of the Yoni (*yonimudrā*), here also called Bhairavīmudrā (see below) is, along with Triśikhāmudrā and Padmamudrā, one the three main gestures of the Kubjikā Tantras. Drawn directly from the Trika TS, they each have three forms (see KMT 6/50cd-75ab). The ṢSS (10/88) stresses that they are aspects of Khecarīmudrā. First the position of the hands of each gesture is described, followed by the three types (for Yonimudrā, see KMT 6/55bcd-57, 64bcd-68). The three Gestures are explained in the *Ṭīkā* which is drawn from the commentary on chapter ten of the ṢSS. The verses are from the KMT:

> First the Yoni is projected into the Yoni and is split apart with the pestle (*mudgara*). (The yogi) certainly becomes a Skyfarer by the conjunction of the two Emissions (*visarga*). KMT 6/64cd-65ab

Ṭīkā: Having projected the lower energy and the upper energy, one should rub (*samākarṣaṇa*) (the two together as) the Yoni with the Yoni. This should be done with the pestle (*mudgara*), that is, by striking and rubbing (*praharaṇagharṣana*) (with it as one would use) a weapon. Having done so, one should split apart the two emissions (*visarga*). What this means is that the energy moves along two paths, the downward and the upward. The former is the location of the Foundation (*ādhārasthāna*). That should be led upwards. (The upward path) is the upper emission (*ūrdhvavisarga*) which is at the end of the Door of Brahmā, nose, eyes, ears and the rest. It should be led down. Here a sign of attainment (*pratyaya*) is perceived. Having moved upwards, it moves down (again). By travelling downwards, it (then again) moves upwards. In this way, over the course of the coming together (*milana*) and opening up (*unmilana*) of the two emissions, the Cavity of Brahmā (*brahmarandhra*) becomes pure and expanded (*vikāsita*) when there is (thus) only one channel (*nāḍī*) and a pair of emissions (thus held together and moving within it).

Subsequently, two Points arise generated by the emissions when there is intense bliss. How is that? It is like that of passionate inebriation (*madanavat*) brought about by the union (*mīlana*) that takes place when there is intense emotion (*utkaṭe udbhaṭe*). (This) their mutual union (*saṁghaṭṭa*), brings about a tactile sensation (*sparśana*) (produced) by both of them. By the motion (*cara*) brought about (by their) repeated contraction and expansion arise pulsation, sound, shaking, movement and bliss. Just by its arousal, (this) motion consisting of closing and opening (*mīlana / unmilana*), contraction and expansion (*saṁkoca / vikāsa*) (takes place). Thus the first type of Yonimudrā has been explained.

ity ādi yathā yonyā yonim [k kh: yoni] iti | *adhaḥśaktiṁ [k kh: adhośaktiḥ] ūrdhvaśaktiṁ [k kh: -śaktiś] ca samākramya samākarṣaṇaṁ kārayet mudgareṇa āyudhavat praharaṇagharṣaṇena* | *tat kṛtvā bhedayed [kh: bhedayet] vidārayed visargadvayam* | *ūrdhvamārgadvayam [kh: ūddha-]* | *ūrdhvamārgam adhomārgam ādhārasthānam* | *tam ūrdhvaṁ [kh: ūrddha] ānayet ūrdhvavisargam* | *brahma-dvāramukhanāsānetrakarṇādikānte [kh: -karṇṇādikāṁra***nte; kh: rarnya(?)ṁte]* | *adha [k kh: adhaḥ] ānayet* | *atra pratyayaṁ dṛśyate* | *ūrdhvaṁ [k: ūrdhva; kh: ūrdha] yadā [k: padā] ākramyate tadā adhaś calati [kh: adhaḥ valati]* | *adha [k kh: adhaḥ] ākramaṇād [k kh: -t] ūrdhvaṁ calati* | *tathā [k kh: satya] visargadvaye mīlanonmīlane brahmarandhraṁ śuddhaṁ bhavati vikāsitaṁ ca yadā ekanāḍitve visargadvayaṁ bhavati [kh: visargaje]* | *anantare [k: missing] kāle visargajaṁ [k: -jo; kh: -je] bindudvayam utpadyate [k: -dyante]* | *ānande harṣe [k kh: harṣo]* | *kīdṛśe* | *madanavat utkaṭe udbhaṭe jāte mīlanāt [kh: milanāth] parasparasaṁghaṭṭād [k kh: -saṁghaṭā] dvābhyāṁ sparśanam utpadyate* | *mīlanonmīlanābhyāsavaśāt saṁcālanāt [kh: saṁcālanān] tadā ānandacalanadhunanaśabdaspandanaṁ [k kh: -calanadhanana-] jāyate* | *jātamātreṇa caraḥ* | *mīlanonmīlanasaṅkocavikāsāḥ [k kh: -mīlasaṁkoca-]* | *iti yonimudrāyā eko [k: mudrāmeko; kh: mudrāṁ eko] bhedaḥ kathitaḥ* | *Ṭīkā* MS K fl. 44a-44b

The supreme Yoni is called Amṛtā (Nectar). One should contemplate it as being above the the head. Having entered the Path of Smell, the preparation (*yojanā*) is present within Mālinī. In this way the Skilful (yogi achieves) Flight on the Path of the Yoni. KMT 6/65cd-66

Ṭīkā: The supreme Yoni (Parā Yoni) is called Amṛtā (Nectar). The second type of Yonimudrā (is described) with these words. The (Yoni) called nectar is the vital breath (*prāṇa*). It drinks nectar (that comes) from that place. The Śakti that is located there is (called) Amṛtā. Where? At the End of the Twelve (*dvādaśānta*). The Parā Yoni, which is the second one, is there. She should be contemplated, that is, perceived. Where? Above the head, that is, in the upper End of the Twelve. Once entered into it, it should be dragged (up into it) (*ākarṣayet*) from that. By what path? (This should be done) through the nose along the Path of (the sense of) Smell (*gandhamārga*) from the genitals (*janmādhāra*). Fix the mind (*manas* i.e. *citta*) firmly there, in that place in between the two Yonis. Once this has been done, one should conjoin (that is, apply) Mālinīśakti. This is the meaning. (The liberated) condition of flight (is achieved) when the mind is firm and established in Śakti. This is the second type of Yonimudrā.

amṛtākhyā parā yoniḥ [kh: yonir] || ity ādinā [k kh: -dyā] dvitīyena bhedena yonimudrā yathā | amṛtākhyā iti prāṇaḥ | tatra sthānād amṛtaṁ pibati | tatrasthā śaktiḥ sā amṛtā | kutra [k kh: kotra] | dvādaśānte | tatra parā yoniḥ dvitīyā [k kh: dvitayā] | ūrdhvaṁ [k: ūrdhva; kh: ūrddha] saṁbhāvayel lakṣayet [k: sābhāvayel; kh: sābhāvayetlakṣayet] | kva | mastakopari śirasi [kh: śiraśi] ūrdhva-dvādaśānte ākramya ākarṣayet tasmāt | kena mārgeṇa | nāsāyāṁ gandhamārgeṇa janmādhārasthānāt | tatra tasmin sthāne yonidvayamadhye cittam [kh: cintaṁ] manaḥ [kh: mana] sthiraṁ dṛḍhaṁ kuru | kṛtvā yojayet prayuñjayet [k kh: prayañjayet] | phādināntamālinī [k kh: hādi-] śaktir ity arthaḥ | yadā śaktigataṁ dṛḍhaṁ manaḥ tadā khecaratvam ity arthaḥ | iti yonimudrā-dvitīyo [kh: -ye] bhedaḥ | Ṭīkā MS K fl. 44b

Once the energy Vāmā has been uttered, (the yogi) should fix it in the middle of the Knot and having cast (the energy) (*vikṣepa*) upwards, (he should practice) contemplation (*bhāvanā*) in the supreme Yoni. In this way, without any doubt, (he achieves) Flight. (KMT 6/67-68ab)

Ṭīkā: Once one has uttered, that is, awakened Kuṇḍalinī (i.e. Vāmā) śakti, it is fixed and sustained in the *maṇḍala* of the Knot, that is, in the locations of the five Knots: in the genitals, navel, heart, uvula and between the eyebrows. It should be cast, that is, placed (in the) locations of the five Knots. Once it has been placed above, it should be brought up into the upper, supreme Yoni and it should be contemplated and perceived in the End of the Twelve. Then, (one achieves) Flight. This is the third type of Yonimudrā.

uccārya prabodhya kuṇḍalinīśaktiṁ [k: -śaktiḥ] sandhayed [kh: -yet] dhārayet | *kva* | *granthimaṇḍale pañcagranthisthāneṣu [k kh: -ne]* | *janmanābhihṛdayalambikābhrūmadhyeṣu pañcagranthisthāneṣu [k kh: -ne] vikṣipet nikṣipet [k: niḥkṣipet]* | *ūrdhve kṛtvā [kh: kṛtvāt] kārayet [k kh: karayo]* | *pare yonau ūrdhvayonau dvādaśānte bhāvayel lakṣayet* | *(45k a) tadā khegatiḥ* | *iti yonimudrātṛtīyo bhedaḥ* | *Ṭīkā* MS K fl. 44b-45a.

78. The Kashmiri Śaiva understanding of the practice of the Gesture of Bhairavī (*bhairavīmudrā*) exemplifies the shift from practice based on the inner activity of the vital breath and transitions through states of consciousness, to one centred on the cultivation of awareness. The Kashmiri teachers explain that the power of awareness acts on two levels simultaneously. It functions at the microcosmic level as the power of sensory awareness that apprehends specific objects within the field of individualized, embodied consciousness. At the macrocosmic level it functions as the divine power of sensory awareness that apprehends the universal, cosmic object in the field of universal consciousness. Through the practice of Bhairavīmudrā these two aspects are experienced together in the blissful realisation that results from the union of the inner (universal) and outer (particular) states of absorption (MM p. 90). Kṣemarāja quotes an unknown Tantra as saying:

> With one's aim (focused) inside while gazing outside, eyes neither opening nor closing – this is Bhairava's Mudrā, kept secret in all the Tantras.
>
> SpNir p. 25; MM p. 90

Like a man who observes a city from a high mountain peak, he sees the outer world reflected in his own consciousness free of thought constructs, and so 'stamps' the outer on the inner Self that grasps it as an expansion of its own nature (MM p. 91; SpNir p. 25; PHṛ p.85-88). Kṣemarāja says:

> By penetrating into Bhairavīmudrā, the yogi observes the vast totality of beings rising from, and dissolving (back) into, the Sky (of consciousness), like a series of reflections appearing and disappearing inside a mirror. (SpNir p. 25)

By the practice of Bhairavīmudrā the yogi realises the substratum consciousness that both underlies and is itself the essence of all things. He discovers that phenomena have no independent existence and so are, in a sense, void. He views the outer world yet sees it not. Beyond both Voidness and Non-voidness he penetrates into the Supreme Abode of Śiva's consciousness. (TĀ 5/80b).

79. All the manuscripts read *vrajan mani*. This has been emended to *vrajen maṇiḥ*. The jewel – *maṇi* – is, I suppose, Kuṇḍalinī. Kuṇḍalinī and, by

extension, the navel centre where she sleeps, are called the Great Jewel – *mahāratna* (see above note to 3/128). But although in our text we find the form *mahāratna* several times, and even just *ratna,* as meaning 'Kuṇḍalinī', the word *maṇi* despite being a synonym of the word *ratna* does not appear in our text with this sense. One possible exception is the name *maṇipura* for the Wheel located in the navel. Did this name originally mean 'the residence of Kuṇḍalinī'? This would be in consonance with the view of the early Tantras that Kuṇḍalinī rises from here, not from the Wheel of the Foundation (*ādhāracakra*) as the later versions of Kuṇḍalinī and the six *cakra* systems would have it.

However, the KMT supplies a different explanation of the name. Here we find the form *maṇipūraka,* 'filler of gems'. According to the KMT, this is the name of the Lord of this inner centre from which it derives its name. This place has twelve energies that are equated with the twelve suns of the twelve months of the year. The KMT (12/37-40) goes on to explain that:

> Shining like a jewel (*maṇi*) and filling (*pūryanta*) the ten directions, brilliant as the sunstone jewel, it appears to be the sun itself. The god measures time and is endowed with twelve energies. (He is) the Lord of the sacred seat and resides on the Island. He 'fills' the series of years with months in due order and fashions all the Ages and the longer cosmic cycles with the twelve gems. As the cosmic soul fills (time in this way), this (place) is therefore (called) 'Maṇipūraka' ('the filler of the (twelve) jewels'). It bestows the fruit of worldly benefits and liberation to those on the Path of Power.

But despite the great authority of the KMT, one wonders whether this explanation is not forced. Anyway, it is not unlikely that the jewel to which our verse refers is indeed, Kuṇḍalinī.

80. Kuṇḍalinī flows upwards, carrying with her the individual soul (*jīva*) who attains union with Śiva, as does Śakti in the state Beyond the Fourth. See below 13/103 and note on 13/108cd-109. The stages of this ascent and the signs that accompany it are described in the verses that follow.

81. Kubjikā, as we have seen, is frequently called Raudrī. Here she figures as the most elevated and liberating form of Kuṇḍalinī. Raudrī is described in this aspect below (31/54cd-55) as the transcendent and immanent energy that, tranquil and unchanging, is *Nirvāṇa*; as such, she is the Stainless. In other words, she is the condition of complete rest – *Nirvāṇa* on the one hand and perfect purity on the other. It is achieved gradually as the purifying process of bringing Karma to rest progresses to the degree in which Raudrī's energy (*rudraśakti*) flowing down penetrates the fettered soul (cf. 13/119). In this way, made lighter by the removal of the burden of impurity, the soul rises to where the goddess is in her fullest form at the summit of existence at the top of the head, that is, at the End of the Twelve

above the head. There she is the Transmental, the Point in the centre of the *maṇḍala* that contains millions of Rudras (13/118-119). Thus she resides on the plane that is 'Rudra's part' (13/103). From there the liberated soul views the countless millions of Rudras (31/56) who pervade all the spheres of existence transported in the flux of blissful energy that pours forth from the Point.

82. Cf. above 13/19-20ab and 13/24cd-7ab.

83. Verses 13/101cd-103 are interpolated after 11/63 above. See note there and to the Sanskrit text here. Concerning these and other signs of attainment see below 33/47-49 and notes. In chapter eleven we are told that all this takes place by the movement of the vital breath when the goddess's Thirty-two syllable Vidyā is uttered correctly in conjuction with it.

84. These are some of the external signs that the Command, (that is, the Transmental energy of the goddess's grace) is penetrating into the adept and that he is, likewise, penetrating into the deity by virtue of his practice of breathing coupled with the repetition of the Vidyā. These signs progressively appear in the course of initiation as the disciple is purified. They are visible signs of the grace (*śaktipāta*) that is operating in the course of initiation, and so are a way the teacher can check the disciple's inner state during the rite to ensure that the initiation he is imparting is effective. Once initiated in this way, the disciple is empowered to repeat the process within himself by himself. According to the manner and degree that he is blessed with the gracious, purifying Command of the goddess, his spiritual state and authority develops.

85. When Kuṇḍalinī, the energy of the vital breath, rises to the top of the cranium where the Cavity of Brahmā is located, it exerts a subtle pressure in order to exit from the body. This is experienced as a subtle tactile sensation, like ants crawling on the skin.

86. The text here simply lists '*bhāṣā',* lit. language. One possible interpretation of what is meant is that by this practice the adept acquires the knowledge of many languages – what the Bible calls 'speaking in many tongues'. More likely, as a parallel reference indicates (below 33/48), '*bhāṣā*' is an abbreviated reference to *Kaulabhāṣā* – the secret Kaula language, concerning which see note 2 of chapter 16.

87. Beyond the Fourth is the liberated state. It is attained beyond the Transmental in the Wheel of the Nameless, which is beyond all the other Wheels. Individual consciousness dissolves away in the state Beyond the Fourth (*turīyātīta*). Like alchemical mercury, this state transforms impure, individual consciousness into the pure gold of Śiva's consciousness. This is the plane where Raudrī resides. It is the many Rudras' 'part' because from here the purified soul perceives the countless Rudras who pervade all the spheres of existence (see above note to 13/100-1ab and below 13/118-9, 31/50-56)

Rudra appears both as one of a group of gods and as the unique Supreme God of the Western Tradition – as Śiva himself who, as Śrīkaṇtha, is the husband of Umā and hence is the Supreme God of all forms of Śaivism (3/14cd). In the former role, Rudra is most commonly the third of the Five *Praṇavas*. Again, he can assume many aspects; for example, as the fifty Rudras who govern the letters of the alphabet and together constitute his form (*mūrti*) (19/76). Perhaps it is this dual identity – both divine, but one finite and the other infinite – that confuses even him, so much so that the goddess must remind the god of his true identity. She tells him he is Rudra who has come into the world to remove fear (3/64cd-66ab). He is like Sadāśiva and his Bhairavic counterpart, Svacchanda Bhairava, who have five faces (ibid.). The goddess, both the consort and mother of the god, is addressed by him as Rudra's mother (4/3). As we have seen, she is therefore often called Rudra's energy. Thus, reaching Rudra's world is the supreme attainment (see 6/195 and note). This is the immortal abode where the yogi becomes Rudra himself. But, although in some places this is the highest attainment (e.g. 8/124ab and 18/113), in others this identification is a stage to higher identifications (e.g. 11/78cd and 14/46). Indeed, the goddess addresses the god as Rudra (19/15), and the Self is like Rudra (19/21). This is Rudra's part.

88. As Kuṇḍalinī rises, she burns away impurities. This first phase is appropriately called 'burning'. When this phase is complete and the Kuṇḍalinī that is below within the body has reached the climax of her ascent, she awakens the energy that is above, merged in the supreme principle. Awakened, this aspect moves down, filling and nourishing the body with the nectar of bliss. This second phase is accordingly called 'nourishment'. See below 48/26-32.

89. The *Kramamaṇḍala* into which the soul enters once it is freed of the fetters of Karma by his ascent is above the head.

90. I have not managed to trace the expression *jñānamaṇḍala* in other Kubjikā Tantras. It occurs in only one other place in our text, below in 34/19b. It appears that there it means the *Kramamaṇḍala,* in the middle of which is placed a Liṅga.

91. Below in 13/140ab-141cd, we are told that the Krama should be worshipped (*kramārcana*) after purifying oneself by means of this Yogic practice. The ritual should be performed only after the energy of the goddess's Command has penetrated into the worshipper.

92. This kind of Śiva Liṅga contains the fivefold energy of the Command within it. This is worshipped by the initiate within the Liṅga as the five aspects of the goddess. These five aspects are the goddess as her Vidyā, as Gesture, as Yoginī, as the deity of Kula and as Parā. As the goddess has all the qualities the god possesses, he is said to sustain this fivefold form himself. See above 4/21.

93. Now the basic theory concerning the nature of the impurity that binds the soul, how it can be purified and how liberation is possible have been

explained; we move on to the teachings concerning the concrete means by which this is achieved, namely, initiation. The following is the initiation imparted to one who aspires to worship of the transmission (*kramārcana*). It is called *ājñābhiṣeka* – the Consecration of the Command. The essence of this consecration (*abhiṣeka,* lit. 'sprinkling') is the flooding of the Self with the lunar nectar that flows down from the uvula (see above 2/11).

94. Presumably, the passage from 13/97 to 109 describes the inner process (*krama*) of the rise of Kuṇḍalinī by which impurity is removed according to the Transmission of the Child. In what follows the same process is described as it takes place according to the remaining Transmissions.

95. The Secret Place is the Wheel of Birth (*janmacakra*) in the genitals of the goddess. It is the *Rudramaṇḍala* (13/121). In the centre of this is the Wheel of the Drop (*bindumaṇḍala*) in which the goddess Parā resides. (13/116-117). We shall see that Kuṇḍalinī moves from this through the three centers in the navel, the heart and the *Merumaṇḍala* beyond the body. This takes place in two phases. The first is the rise of Kuṇḍalinī which burns away impurity. This is the phase of withdrawal marked by the development of the consuming, purifying energy of the New Moon. The second phase is that of the descent of Kuṇḍalinī which nourishes the inner body filling it with the nectar of the Full Moon. This twofold process is, as we are told here, the 'consecration of the Command' (13/152). In the context of the Worship of the Krama (*kramārcana*) that follows it, it is the inner 'purification of the elements' (*bhūtaśuddhi*) that takes place within the body of the worshipper that make him fit to worship. We may summerize the essential features of these two phases as follows.

The first phase is called the 'gross sacrifice' (13/132cd-133) and consists of the progressive manifestation of Amā, the first digit of the moon, which is the energy of Kuṇḍalinī that rises, piercing through the Wheels (*cakra*) of the body. In this phase the impurities of the individual soul are burnt away, as the energy of Amā the New Moon rises and becomes more intense. Accordingly, this phase is called 'burning' (*dahana*). It is the phase in which the energy of Kuṇḍalinī progressively exits from the body and so is called 'going' (*gamana*). It is brought about by the gradual exhalation of the vital breath that is accompanied by the upward anticlockwise spiral movement of Kuṇḍalinī who is transported by the flow of energy within the central channel of Suṣumṇā. In this way, the energy of consciousness passes progressively through the energies in the Wheels situated along the axis so that the individual energies that fuel the vital functions, senses and the rest of the psychophysical complex are absorbed into the unity of the one energy. As oneness is established through this process of merger, the latent traces of pervious Karmas mature. As this action does not give rise to further Karma, it is destroyed. Thus, as the energy rises, the sphere of objectivity and the duality that it entails gradually decreases like the waning of the moon during the dark fortnight. The first phase ends when Kuṇḍalinī, now just the pure resonance of consciousness, enters the silence of 'her own Wheel', that is, the Sphere of the Nameless (*anāmamaṇḍala*) above the head where the Transmental (*unmanī*) energy of the goddess in her most pure form is located. At this point, the phase of the New Moon – the dark fortnight of withdrawal – attains its climax.

When this process is complete, the second phase begins. This is the phase of inhalation, which is that of the bright lunar fortnight. Just as the previous phase was impelled by the energy of the New Moon, this phase is impelled by the energy of the Full Moon (*pūrṇimā*). Now Kuṇḍalinī again descends into the purified body during the process of entry or return called 'coming' (*āgamana*). The previous phase was the gross inner sacrifice which emerges from the lower gross levels, moving through and consuming them. This phase is the subtle inner sacrifice in which the pure, subtle energy of consciousness pours down into the vessel of the psychophysical organism that had been purified during the first phase.

The first phase began with the rise of Kuṇḍalinī from the Root centre between the anus and the genitals. As pure mantric sound (*nāda*), it was impelled upward along the Upper Path by the contraction of the anus until it waned away at the End of the Twelve, the *Merumaṇḍala* above the head. When the 'empty' phase is complete, the 'full' phase (*pūrṇabheda*) can commence. This phase consists of the sequence of eighteen states that constitute the Divine Current (*divyaugha*) described in chapter fifty-seven. In this way, the mantras of the Three Transmissions of the Eldest, Youth and the Child and all else that constitutes the *Kramamaṇḍala* are spontaneously deployed inwardly, both into the world and into the outer *maṇḍala*.

The *Siddhakhaṇḍa* describes this process beautifully in the context of the purification accomplished through the piercing of the vital centres after the mantras have been successfully deposited onto the body. The god asks the goddess:

You have explained the immanent (*apara*) form of burning which is the destruction of impurity (*malakṣaya*) that takes place at the beginning in order to worship the Krama. O goddess Maheśvarī, I have not heard about the process of nourishment (which comes after) in the same way. How does that (energy) return once (everything) has been dissolved into the extremity of the Transmental? Once one is firmly fixed in the Wheel of the Void (*khacakra*), what is the prescribed procedure to worship (the Krama)? O goddess! Tell (me), O lord, about the process whereby (everything) is turned to nectar (as the vital centres) are pierced by energy.
The venerable goddess said:

In order to worship the Krama, bring Raudrī, the flame of the lamp (of consciousness) that has dissolved into the extremity of the Transmental, back here (into the body) by placing the mind into the End of the Twelve and the Transmental in the coming and going (of her energy). Utter forth the pure pervasive energy which is Śiva's Speech. Bliss is its supreme state, the Yoni which is Unstruck Sound. (The wise) know that this is the subtle (reality) consisting of the radiant energy whose form is nectar that flows (from the highest state). (Śiva's) will has come forth as the wet Yoni who is Bhairavī. She is the supreme energy present in the lineage (of the transmission), (the aroused form of) Kuṇḍalinī who is (straight like a) straight line. She is the seventeenth energy of the New Moon who is (also) the Full Moon transporting (the flow of) nectar. She is the venerable mother Kubjikā who, facing downward, is accompanied by Śiva. She is Nityaklinnā (Always Wet), Mahantāryā and the pulsing Karaṅkiṇī. Located in the centre (of the central channel of the vital breath), straight and subtle, lead her (down along it) slowly.

Once the threefold union (of these three goddesses in the corners of the Triangle) there in her own *maṇḍala* has been pierced, her coming (down into the body in this way) is her means to nourish (it) and is the aspect of emanation in (this), the supreme tradition. The (two) aspects, namely, emanation and withdrawal, pertain to the two polarities of nourishment and combustion. This is called the 'coming and going' (instigated) by (the energy of) the New Moon which precedes (them). In this way the supreme goddess who is the Command is said have entered the cavities of the channel (of the vital breath) in (her) six forms (*ṣaṭprakāra*) by (this) subtle process (*krama*). She is Kubjikā who transports the Three Transmissions within one's own body.

In the root division she was first said to be Mind Beyond Mind. (She is) is the supreme energy of Śiva's will, his will that has come forth (from him). She has arisen in the End of the Twelve and has dissolved away there, in that (same) place. She pulses radiantly in the foundation of the root at the extremity of the universe and abides there permanently. The rite of adoration takes place by means of her mantras in accord with the subtle and gross sequences. The subtle (form of her energy) is within the body and is extracted from (both) without and within. The gross (form of her energy) is Vidyā and her Command is the complete *maṇḍala* (that contains all the Krama).

aparaṁ śāktavedhena [g: sākta-] dahanaṁ yan malakṣayam [kh: janma-] ||
tvayā coktaṁ [kh: proktaṁ] ca yat pūrvaṁ arcanārthaṁ [kh: -rca; g: arcanāthaṁ] kramasya ca ||
āpyāyanaṁ tathā devi na śrutaṁ me maheśvari ||
unmanānte layaṁ kṛtvā kathaṁ taṁ punar āgamam ||

khacakre [g: svacakre] ca sthirībhūya [k kh: sthitiṁbhūyaḥ; g: sthitirbhūya]
katham arcāvidhir bhavet ||
amṛtīkaraṇaṁ devi śaktibhedaṁ [g: sa-] vada prabho ||
śrīvakrā uvāca
yā sā dīpaśikhā raudrī unmanānte layaṁ gatā ||
pūjanārthaṁ [g: pūjanāthaṁ] kramasyātra [g: -syārthatra] ānayet punar eva hi ||
dvādaśānte manaḥ kṛtvā unmanā ca gamāgame ||
vyāpinīṁ [kh g: -nī] ca [g: tu] kalāṁ [kh g: kalā] śuddhāṁ [kh g: śuddhā]
śivabhāṣāṁ [kh: -bhāṣā; g: -bhāsā] samuccaret [k kh: samuddharet] |
ānandaḥ paramāvasthā tasya yonir anāhatā [k kh g: yonimanāhatam] ||
sravantam amṛtākāraṁ [k kh: śra-; g: sravaṁtaṁmṛtā-] kiñcit tejomayaṁ [k kh: na] viduḥ [k kh g: vidhiḥ] ||
tasyecchā nirgatā klinnā yonir bhairavarūpiṇī ||
anvaye sā parā śaktir ṛjurekhaiva [k kh: śaktirjurekheva; g: śaktirijurekhe] kuṇḍalī ||
amā saptādaśī [g: -dasī] pūrṇā [k: pūrṇāṁ] kalā amṛtavāhinī ||
śivena sahitā sā tu śrīkujāmbā [g: -kujāvām] adhomukhī ||
nityaklinnā mahantāryā lulantī sā karaṅkiṇī ||
madhyagām ānayet tāṁ [k kh g: sā] tu ṛjvīṁ [k: ṛjuḥ; kh g: ṛju] sūkṣmāṁ [k kh g: kṣmā] śanaiḥ śanaiḥ ||
saṁghaṭṭaṁ [kh: saṁghaṭaṁ] bhedayitvā tu tridhā tatra svamaṇḍale ||
āgamāpyāyanopāyaṁ sṛṣṭibhedaṁ parānvaye ||
sṛṣṭisaṁhārabhedena dahanāpyāyapakṣayoḥ ||
gamāgamena [kh: -meṇa] vai proktaṁ [g: vrokte] amākaraṇapūrvataḥ ||
evaṁ ṣaṭprakāreṇa [g: ṣaṣva-] ājñā bhagavatī parā ||
sūkṣmakrameṇa kathitā nāḍirandhrāntaraṁ gatā [g: gatāḥ] ||
svadehe kubjikā yā [g: ccā] ca kramatritayavāhinī ||
pūrvaṁ ca [g: pūrveya] hi samākhyātā mūlabhede manonmanī [kh: nano-] ||
śivasyecchā parā śaktiḥ [g: śakti] tasyecchā yā [g: ṣā] vinirgatā [g: -tāḥ] ||
dvādaśānte [g: -dasāṁte] tu saṁjātā tatrasthāne layaṁ gatā [k kh g: gatāḥ] ||
kandādhāre jagasyānte [kh: -nta] sphurantī tiṣṭhate sadā ||
asyā mantrair bhavet [g: matrabhavet] pūjā sthūlasūkṣmakrameṇa tu ||
antaraṅge sthitā sūkṣmā bahir ante [kh g: bahiraṁgaiḥ] samuddhṛtā ||
vidyārūpā bhavet sthūlā ājñā saṁpūrṇamaṇḍalā || SKh MS G fl. 28a-28b

Thus, in the first phase the adept becomes fit to worship the Transmission and in the second phase the Transmission is made manifest. When both phases are complete, as the Tantra says, the adept should worship the Transmission (below 13/140ab).

96. The goddess says of herself that she is the teacher and the reciter of mantra (3/60) because she is the Command, that is, the energy of the Transmental.

The adept is also the ‘reciter of mantra’ who has been penetrated by the Thunderbolt of the Command, that is, by the energy of the syllable AIṀ and so has become one with the goddess. It is this Thunderbolt that splits apart the Liṅga from which the goddesses emerges (KuKh 5/66) and, as the graphic form of the syllable AIṀ, it is shaped like a triangular water chestnut that faces downwards (KuKh 58/43).

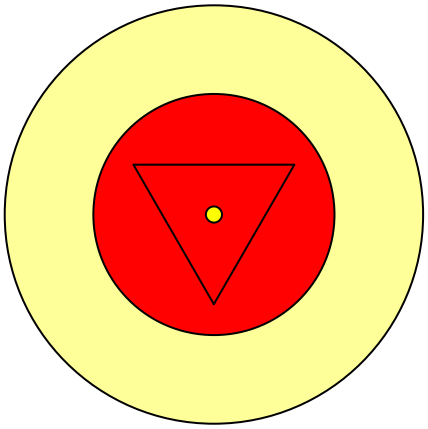
The outer form of the *maṇḍala* and its installation has been described in chapter 11 (11/26 ff); so too the outer form of the Gesture that is made at the time. The inner counterpart of the *maṇḍala* within the body and beyond is described here up to the end of verse 117. The Gesture that establishes it is described in KMT (6/106cd-110ab) as follows:

> It is said that emanation is in the left (hand). (The wise) know that absorption is in the right. O mistress of the heroes, they are thus said to be in the left and the right. The entire universe is pervaded by the left (*vāmā*) (hand) and then (undergoes) the process of destruction. O beloved, O fair lady, the Kuṇḍalinī of the Self is said (to rise) by (their) union. This is that supreme Yoni, O beloved, the best of Yonis. O fair lady, he who knows this, the primordial power Mind Beyond Mind, knows the entire universe free from both letter and what is devoid of letter. That Gesture is said to be Supreme and pervades all things.

97. *Mudrāmaṇḍala* is the *Saṁvartāmaṇḍala,* which is the Hermitage of the deity, see intro. vol 1, p. 133-134.

98. Concerning this expression, see above note to 2/28, cf. below 48/92cd-93ab.

99. The *maṇḍala* described in the the following verses presumably looks like this:



The outer circle is the Circle of the Sun within which is a circle of light red colour which, presumably, is the Circle of Fire. Within these two is the white Lunar Circle called the Island of the Moon. This is the middle of the triple lineage which I have represented with a triangle. In the centre is the Circle of the Point. It is the goddess, Rudra's energy, the Transmental.

The Island, 'white as cow's milk' is the Wheel of the Command (cf. 25/18 and 3/107d where this Wheel is described as clear as crystal). It represents the Fourth state that encompasses the state Beyond the Fourth of complete realisation on the higher level symbolized by the Circle of the Point (*bindumaṇḍala*). On the lower level, it is contained within the lowest centre, the Wheel of Birth, between the anus and the genitals where the Three Lineages are located. Thus the Wheel of the Command mediates directly between the most manifest form of spiritual reality – the Lineages of teachers and their teachings – and the transcendent, Beyond the Fourth. It is possible to understand this apparent bi-location of this Wheel if we recall that by looking through the Wheels of energy along the axis of the body and its outer extension above the head, they appear in this way as concentric circles. The outer circles have the largest circumference, but they are not necessarily the most distant. Thus the Wheel of Birth, which in gross spatial terms is the furthest of all the Wheels from that of the Command, is apparently the closest to it because it is the smallest among those below the Wheel of the Command.

The outer circle rotates in a clockwise direction; perhaps the other two circles do so as well. More likely, the direction of their motion alternates. The outer one rotates in a clockwise direction, the second one anticlockwise. The innermost rotates clockwise and the Point in the centre, as the text tells us, anticlockwise. The anticlockwise motion is the upward one by which the fiery energy of the goddess, symbolized by the Point, moves through the centres burning up impurity as she does so. Four rotations mark her penetration into and beyond the four spheres on the path of her ascent (KuKh 13/125cd-126ab). Then, rotating clockwise, she descends. Thus, if I have understood the text correctly, the three outer circles which represent the triad of Sun, Fire and Moon rise and descend constantly. Thus they probably correspond to the three forms of the breath of inhalation, exhalation and the state of suspension between them. This multiple motion, forwards and backwards, up and down, prevents the energy which is the Point in the centre from moving upwards even though it rotates there in the anticlockwise direction. Thus, when this, the normal movement of the breath in the fettered condition, is suspended through grace and Yogic practice, it is free to ascend in the manner described.

100. This *maṇḍala* is above the head (13/64). Parā is the topmost of Kubjikā's six heads. Each head is that of a goddess who is an aspect of Kubjikā who governs a corresponding Wheel. Thus Parā is Kubjikā's supreme form in the

highest Wheel. In these verses she is described as Mind Beyond Mind and as Rudra's energy (*rudraśakti*).

101. Cf. above, note to 11/26-28ab.

102. The element Fire is located in this centre. Thus it is considered to be the seat of the digestive fire of the stomach (*jaṭharāgni*) that consumes food (see 25/9cd-12ab and note). Connected as this centre is with digestion in the body, here the goddess nourishes herself with her own seed and resides in the form of Kuṇḍalinī. If she remains here in this centre she binds the individual soul, just as she liberates it by moving up beyond it. Thus further ahead we read:

> Located in the navel is the (goddess) Kuṇḍalī who is Māyā (by which) are bound all the fettered souls in the three worlds who are devoid of devotion. (Thus) this is called the fetter. KuKh 14/107-108ab

103. Note that this is the third anticlockwise rotation of Kuṇḍalinī's ascent.

104. The four rotations each mark one of the four centres to which Kuṇḍalinī rises: the Wheel of Birth, the navel, the heart and the *Merumaṇḍala*.

105. This is the *Saṁvartāmaṇḍala* at the End of the Twelve called *Merumaṇḍala* in the next line. Anāma is Śiva. Along this path the scriptures of Anāma descend into the world.

106. The fourfold sequence consists of the four anticlockwise rotations through which Kuṇḍalinī rises through the four centres in the subtle body.

107. This is the sequence of the Divine Current (*divyaugha*) described in chapter fifty-seven below.

108. Cf. (Both) beyond the energies and within the energies, (the Point) is the abode whose nature blazes with (the energy of) the Command. Knowledge without end of all things, it reveals the unfailing Command. O fair lady, the gross form is visible everywhere.

kalātītaṁ [k kh: -bījaṁ] kalāntastham ājñārūpojjvalaṁ puram |
anantasakalajñānam amoghājñāprakāśakam ||
sthūlarūpaṁ varārohe sarvatraiva pradṛśyate | ṢSS 29/25-26ab

109. Concerning the nectar of Pūrṇā, the energy of the Full Moon, identified with Amā, the energy of the New Moon, see above 5/62-64 and notes.

110. The first state out of the eighteen in the flux of the Divine Current is the Transmental, which emanates directly from the Śāmbhava state, that is, ultimate reality. The last two are Ciñcinī and her partner Śrīnātha. The Full Moon rains down its nectar during these phases of emanation (*sṛṣṭi*) into the pure emptiness produced by the preceding phase of withdrawal (*saṁhāra*) until the last Point remains, as it were, in the Wheel of the Heart. As with all its preceding phases, the energy there is still the Supreme Power of Consciousness. Even so, it must now be led up again by the purified mind to the very beginning of the sequence where Parā is in the form of the Nameless Transmental, and then beyond

it into Śiva's domain (*śāmbhavamaṇḍala*) of oneness. This is the Full Moon's own Wheel wherein resides the Nameless, that is, the energy of bliss which is the Command. The adept fully satisfied and blissful, is finally completely consecrated by it and is empowered to worship the Krama.

111. Cf. above (7/50ab): 'When the end of the Nameless has been attained, the accomplishment of the Command (is realised) in the Kulakrama'.

112. This is the highest *maṇḍala*. It is the seventh Wheel beyond the series of six Wheels. The goddess Khecarī resides there. The adept who reaches this level attains the state Beyond the Fourth and, identified with Bhairava, attains the accomplishment of flight (*khecaratvasiddhi*) by uniting with the energy of the goddess who moves in the expanse of pure, transcendental consciousness – the Sphere of the Nameless. See above, 3/123.

113. See note to 3/122cd-123ab.

114. The ŚM prescribes a similar procedure to purify the elements (*bhūtaśuddhi*) in the adept's body which prepares him to worship the Krama. It is performed after a jar of wine – the Hero's Vessel (*vīrapātra*) – has been placed on the hexogram in the middle of the *maṇḍala* and the Kula (i.e. Samayā) Vidyā has been deposited in it. This act concludes the preparations that precede the worship of the *Gurumaṇḍala*, which is followed by the worship of the Krama in the *Kramamaṇḍala* (see above note to 11/28cd-29). Once the outer area and its contents have been purified and are ready, the adept must do the same with respect to himself as follows:

> Then, O goddess, one should prepare the inner (mental) organ. Having exhaled the breath and then drawn it back into one's body, retain it. Once it has entered the Root Wheel, it should be checked below and above. (Then, the energy in the body) whose form is that of a sleeping snake and shape (is round like) an earring, awakes and moves quickly, following the path of the, Channel of Brahmā (*brahmānāḍī*). She moves along the Path of Brahmā progressively piercing through the body (*liṅgabhedakrameṇa*). Having penetrated into the Supreme Place, that is, the supreme limit (*parāntika*) at the end of the Transmental, (the adept experiences) the oneness of Śiva and Śakti, the wondrous churning. The one who has entered within the Circle of Principles by means of the union (*yoga*) of the churner and the churned (*mathyamanthānayogena*) neither hears, sees nor exhales at any time. (16-21)
>
> He should bring it back again by that very path into the middle of the heart. He should expand it out by means of the upper channel, and purification takes place in the middle of the Secret Place (*guhya*) (the Yoni). He should check the exhaled breath (*apāna*). He should check the inhaled breath (*prāṇa*) there. (These two breaths having been) checked, (Kuṇḍalinī) straightens and (at this

time) ought to enter the Circle of the Moon. The Supreme Energy (*kalā*), whose form is (subtle and straight) like a spider's thread, rains down (nectar). (23ab)

Thus, one should recollect that the Self is flooded with the drops (of that energy) blazing with rays (of power). (One should recollect) that it is sprinkled with that Yoga of Nectar. He should meditate on the dawning Sun within the vessel and in the middle (of that), O beloved, the rising Moon. (24)

O goddess, in the middle of that he should contemplate the triangle which is the Circle of Fire. Again, the Self abides in the midst of the Fire. He should think (of that in) the form of an atom. Recollecting his own Bhairava nature (to be) like red mercury and (its) energy enflammed, radiating light, he should begin the sacrifice. (26)

The divine Transmental (energy) in the form of a Point (*bindurūpā*) is in the Supreme Sky. The wise man should sport with her. The knower of Yoga should do so for just (an eternal) moment (*truṭimātra*). O fair lady! Engaged in that, he is not stained by Dharma or Adharma, and he burns all the faults commited over seven lifetimes. (28)

In this way, O goddess, he should purify the elements (*bhūtaśuddhi*). Once the elements have been purified, (the adept is) pure. He should then commence the sacrifice. He who performs the rite of adoration with the elements (in an) impure (state) does not get its fruit and his worship of the Krama is useless. Therefore he should make every effort to purify the elements. (31ab)

tato ‘ntaḥkaraṇaṁ [kh: tato.anta-] devi kartavyaṁ tu prayatnataḥ |
recya [g: cirecya] vāyuṁ [g: vāyu] svake [g: svako] dehe [g: ṭehe] punar ākṛṣya [kh: -kṛsya] dhārayet ||
ākramya mūlacakraṁ tu adha ūrdhvaṁ nirodhayet [g: nivodhayet] |
prasuptabhujagākārā [g: prasūpta-] kuṇḍalākṛtivigrahā ||
prabuddhā [kh: pravuddho] calate [g: calaṭe] kṣipraṁ brahmanāḍīpathānugā [kh: vrahmaṇātripathā-; g: -gaṁ] |
gacchate brahmamārgeṇa liṅgabhedakrameṇa tu ||
bhittvā caiva paraṁ [kh: ca vaikharaṁ] sthānaṁ unmanyante [k: unmanantya] parāntike [kh g: -kaṁ] |
śivaśaktisamaikatvaṁ mathanaṁ [k: manthanaṁ] cādbhutopamam ||
mathyamanthānayogena [k: madhyamadhyānta-; g: mathyamaṁtrāna-] praviṣṭas tattvamaṇḍale |
na śṛṇoti na paśyeta nocchvaset [kh: -se; g: nochase] tu kadācana [g: -naḥ] ||
punas tenaiva mārgeṇa ānayet hṛdimadhyataḥ [k: ddhādimadhyataḥ] |
vikāsed ūrdhvanālena [k: vikāśayedū-; kh g: vikāaśedū-] śodhanaṁ [k: sādhanaṁ] guhyamadhyataḥ ||
apānaṁ rodhayed [kh: rodhayad] vāyuṁ prāṇaṁ [kh: pāṇan] tatra nirodhayet [g: nivodhayet] |

rodhanād ṛjutāṁ [k: vodhanāgṛhvatā] yāti [g: yāṁti] praviśec candramaṁḍalam [g: praviśe-] ||
ūrṇātantunibhākārā varṣayantī [kh: varṣantī] parā [kh: paramā-] kalā |
tena [g: tenā] plāvitam ātmānaṁ [k: śodhitamā-; g: syāpitamā-] vipruṣaiḥ [k: tṛpti; kh: vipluṣaiḥ; g: viplūṣaiḥ] kiraṇojjvalaiḥ [k: laukikalaukikam; g: -lai] ||
tenaivāmṛtayogena [k: tena cā-] sicyamānam anusmaret [g: sevyamāna-] |
pātre [k kh g: pātraṁ] sūryodayaṁ [kh: sūryādayan] dhyāyen madhye [k: madhyaṁ; g: madhya] candrodayaṁ priye ||
tanmadhye bhāvayed devi trikoṇaṁ [k: trikālaṁ-; g: trikoṇa] vahnimaṇḍalam |
vahnimadhye sthitaś cātmā [k: sthitā cātmā; g: sthitaṁ cātmā] aṇurūpaṁ [g: anu-] vicintayet ||
raktapāradasaṁkāśaṁ sphurantaṁ [g: sphūrantaṁ] dīptatejasaṁ [g: -tejasāṁ] |
ātmānaṁ bhairavaṁ rūpaṁ smṛtvā yajanam ārabhet ||
parākāśe [kh: -se] kalā [k g: parā] divyā bindurūpā [k: -rūpeṇa] manonmanī [k: sudanmani] |
tayā sārdhaṁ ramed [kh: named] dhīmān truṭimātraṁ tu yogavit [kh: yogina; g: yoginaḥ] ||
tatrāsakto [k: raktāśakto; kh g: -śakto] na lipyeta [k: likhyeta; kh: lipyetaṁ] dharmādharmeṇa [k: svadharmeṇ tu; kh: dharmādharmaṇa; g: dharmādharmais tu] sundari [g: saṁdarī] |
dahate sarvaduṣyāni [k, kh: -duḥkhāni] saptajanmakṛtāny api ||
anena vidhinā devi [g: devī] bhūtaśuddhiṁ tu kārayet |
bhūtaśuddhau bhavec chuddhis tato [k: chuddhir bhūto-; g: bhaveśuddhitato] yajanam ārabhet [k: -pakṛtamārbhet; kh: -labhet]] ||
aśuddhena tu bhūtena yas tu pūjāṁ samācaret |
na tasya phalam āpnoti vṛthā tasya kramārcanam ||
tasmāt sarvaprayatnena [kh: -prakāreṇa] bhūtaśuddhiṁ prakāryet | ŚM 23/16-31ab

NOTES OF THE SANSKRIT TEXT OF CHAPTER FOURTEEN

1. This chapter corresponds with a few omissions and additions to KuKauM 7/91-187, KMT 25/29-155ab, TS 15/1-132, ṢSS 49/52-132ab and 50/2-35ab. The first six verses are also found in YKh (2) 19/1-6. I do not normally note variants from these sources if they are obviously the same readings corrupted by scribal error unless they may be significant. The MSs of the KuKauM are particularly corrupted by scribal errors. Noting all the variants is both very tedious and of no practical use. Despite the many errors, it is clear that in the great majority of cases the version in the KuKauM agrees with the ṢSS rather than the KMT or the TS. In order not to burden the critical apparatus further, wherever it is clear that the original reading of the KuKauM coincides with that of the ṢSS, this is recorded without noting variants unless they are significant. Readings noted as being from the MSs without specifying the text are those of the MSs of the KuKh which are normally noted first. KuKauM: श्रीदेव्युवाच (ख् ग् घ्: श्रीभैरव उवाच), KMT: श्रीकुब्जिका उवाच; ṢSS: श्रीकुब्जिकोवाच and TS: देव्युवाच. Concerning the form कौलीश–, see above note 1/3d.

2. The lines from here to 7ab, except 2ab, correspond to the KuKauM 7/66-71, KMT 25/29-34ab, TS 15/1-6ab and the ṢSS 49/52- 57. KuKauM ङ्: अनुज्ञानाभिषक्तं तु; TS: –भिषिक्तस्य; ṢSS: –भिषिक्तश्च

3. च्, छ्: वीरा; KuKauM क्, ख्, ग्, घ्: धीरो; YKh (2): वीरे

4. All MSs, YKh (2) and MSs J and T of the KMT: –मिच्छति; KMT, TS and MS क् of the ṢSS –ता; ṢSS ख्: –ता:; KuKauM क्, ग्: धीरत्वमिच्छता; ख्: धीरस्वमिच्छता; घ्: –मिच्छत; ङ्: वीरम्वमिच्छता 5. KuKauM ङ्: वरे

6. KuKauM: सया (ङ्: यौ) तत् (ख्: त:; ङ्: त्) कथयस्व मे; KMT and TS: यथा तत् कथयस्व मे; ṢSS: यथावत् कथयस्व मे

7. This line is missing in the KuKauM, KMT, TS and the ṢSS.

8. घ्, च्, छ्: –वक्रोवाच; KuKauM: श्रीभैरव उवाच. YKh (2): श्रीवक्रोवाच. The speaker is Bhairava in the KuKauM, KMT, TS and the ṢSS. Thus, all the feminine vocatives in the following passage have had to be modified by the redactor accordingly. In order not to burden the critical apparatus even more, I have not noted these variants unless they are substantial and significant.

9. KuKauM, KMT, ṢSS and TS: देवि. MS ग् is unclear in TS; YKh (2): (ख्: + श्रुतं देवि मया सर्व्वं) शृणु देव 10. ङ्: प्रवक्षामि 11. KuKauM: विद्यया

12. झ्, ञ्: –मुंडो 13. KuKauM: शिखी भस्मि (ख्: ब्रह्मभसमी; ग्: –भस्मे); KMT and ṢSS: भस्मी; YKh (2): चापि 14. च्, छ्: –कौ

15. ज्: व्र * चारिण:; all other MSs except ख्, ङ्: व्रत–; KuKauM, KMT and ṢSS: ब्रह्मचारी तु स्नातक:; TS: ब्रह्मचार्यथ (ग्: ?) स्नातक: (ग्: ?). The reading ब्रह्मचारी would be correct and is attested by all other sources. However, as the order of the words has changed, this reading cannot be made to fit the metre. The same is true of the reading व्रतचारी, the corrected form of व्रतचारिण:, which is the reading of the majority of the MSs. As the latter reading adds nothing to the sense compared to the reading ब्रह्मचारिण:, I have chosen not to emend on the basis of the readings found in the other texts, even though these are correct Sanskrit. The transition from the source to the host text not infrequently involves changes in the text. In some cases

these are not real changes but the readings of the manuscript the redactor had before him. In other cases, as has probably happened here, these changes are by the redactor himself. This may simply be because he could not read the manuscript of his source; possibly he chose to alter the text for his own purposes. Although occasionally these changes may improve the Sanskrit, more often they entail its further deterioration (see note to 14/21ab below). Apart from the deviant forms of what might be called Tantric Sanskrit, the idiosyncracies of the redactor's Sanskrit are also sometimes apparent in these changes. An example of this is the deviant use of the plural number with agent nouns ending in '-in' in place of the nominative singular, which is attested in many places throughout this text. See above, note to 4/3c.

16. ङ: को–; other MSs: –पनम्; YKh (2) क्: –चारणोरगोपितं; ख्: कौलिकाचारगोपितम्. This line is missing in the additional sources except YKh (2).

17. क्, ग्, घ्, झ्: व्रतस्थोपि; KuKauM, KMT, TS and ṢSS: व्रतस्थोऽ प्यव्रतस्थो वा

18. KuKauM: सर्वावस्थोप्यसिद्धिदम् (ङ: सर्व्वावप्यसिद्धिदं); KMT and ṢSS: सर्वावस्थोऽ थ सिद्धिद: 19. KuKauM ङ: –वरो

20. KuKauM, KMT, TS and ṢSS: वापि 21. घ्, च्, छ्: बस्मविद्यो

22. KuKauM ङ: दिमंवर; YKh (2) क्, ख्: –र 23. All MSs: वीर–; KuKauM घ्: वीरल्कलधारी; ङ: वीर–; TS: चीरवत्कलधारी; ṢSS ख्: वीच–

24. KuKauM: वासाभरण (ख्: वासाभरनं; ङ: वामाभरण) भूषित: (ग्: भूषिता:); ङ: –ता; YKh (2) क्, ख्: –ता: 25. क्: –पटौ; YKh (2): –धरो 26. ङ: स्वेच्छावेध–

27. KuKauM: मलिष्णुर्वाथ (ख्: मलिप्लुवषि; ग्: मलिम्लुवषि) शुक्ले वा वस्त्राभरणलालसा: (ङ: –लालसा); ṢSS: मली तु (क्: मलिस्तु; ख्: मलिप्लु) चाथ शुक्लो वा वस्त्राभरणलालस:; KMT: मलीमसोऽ थ शुक्लो वा वस्त्राभरणभूषित:।; TS: मलि?म्लुचोऽ थ शुक्लैर्वा वस्त्रावरणभूषित:। (ग्: ?)

28. YKh (2) क्, ख्: दि 29. All MSs: वेषेण; KuKauM, ṢSS: विशेषेण

30. ङ: येव देव; YKh (2) with all other MSs: तेन देव; ṢSS क्: तत्र देव. This emendation agrees with the reading in the other sources except TS, which reads: तद्वदेव 31. TS and YKh (2) ग्: * * 32. ङ: –य; TS ग्: ?; YKh (2): साधक क्रमपूजक:. This is one of the few places in this text where the word निश्चय– appears in its regular masculine form rather than in the neuter (see above, note to 3/25d). Is this simply because this line has been copied accurately from the source, where the Sanskrit was correct? Cf. 14/45b. KuKauM: तत्र (ङ: तत्त) देवि व्रतं (ग्: व्रत) प्रोक्तं कुलाचार्यस्य (ङ: कुर्याचार्यस्य) निर्णयम् (ङ: निर्ण्णयं)।; ṢSS: कुलाचारस्य निर्णयम्.

33. ङ: य वा; other MSs: यं वा; KuKauM: यद्यदाचरणं (ङ: यद्यथावरणं) तस्य (ङ: यस्य)यं यं, ṢSS: यद् यदात्माचरं (क् ख्: यदा * चरं) तस्य यं यं. See above, notes to 1/5d and 6/45a.

34. KuKauM: वारया (ख् ग् ङ: वाचया). The following line that completes this one is the same in both the KMT and the TS. It reads: सा चर्या कथिता तस्य मन्त्राश्चैव न संशय:। In the KuKauM and ṢSS it reads: शासने कथिता चर्या मन्त्राश्चैव न संशय:।

35. ङ: –णां. The following section up to verse 21 is missing in all the other sources.

36. All MSs: कथिता. The reading of the MSs requires emendation. The relative pronoun एतत् in the following line requires a correlative pronoun in this one and so this has been incorporated into the emendation.

37. ख्, ज्: येतद्; ङ: येनद् 38. ङ: चार्या

39. घ्: अताव्रात–; च्, छ्: अतव्रातमनामकं; other MSs: अन्तर्–

40. All MSs except क्, झ्, ञ्: जटवत्
41. क्: –वृत्तिर्यक्षणात्; ख्, ङ्, च्: –वृत्तिर्येक्षणात्; छ्, ज्: वृत्तिरयेक्षणात्; ज्: वृत्तिरयक्षणात्
42. All MSs except झ्, ञ्: –काग्र. IM 5. मनस् has become मनम्. There are
numerous examples of the thematization of the noun मनस् in our text. See above,
note to 3/134a. 43. ङ्: –मत्यसेत् 44. M → N.
45. ख्: –मां; ङ्: –ना 46. ङ्: –न 47. ख्: –स्मरण * * *
48. Missing in MS ख् up to –दीपोपमायस्य of verses 11b. The root पत् is
normally *parasmaipada*, but is not infrequently treated as *ātmanepada*. See
above, note to 6/201b. 49. च्: छिन्न– 50. छ्, छ्: जानानि
51. All MSs except च्, छ्: च 52. ङ्: मुणी
53. महातारिका, one of the spellings of the goddess's name, has been modified
to fit the metre.
54. क्: –ते:. The active form of the root दृश् (1P) is पश्यति while the passive is
दृश्यते. In 14/51c, 25/18a, 57/46d, 62/86b and elsewhere पश्यते functions as the
passive दृश्यते but here, as for example in 6/45a (see note) and 11/67a, it is
equivalent to पश्यति. 55. All MSs: य:
56. ख्, ङ्, च्, छ्, ज्: –स्था: 57. कर्मन् is treated as if it were masculine
here. 58. All MSs: –रश्मय: 59. ख्: मक्ति–; ग्, ज्: मुक्तिर–
60. भस्मन् has become भस्मम् 61. This is an irregular compound. What is
meant here is अम्बरं कथितमाकाशम् 62. All MSs: शशि– 63. All MSs: –स्त्रिकाश–
64. ख्, ङ्: –र 65. घ्, च्, छ्: पर 66. ख्, ङ्: को–
67. The root चर् is usually 1P, cf. 14/23d and 14/55a.
68. च्: –भाषित: 69. All MSs: ब्रह्मचर्यव्रतं
70. ख्: सुस्निखं; ङ्: सुस्निग्वं 71. ख्, ङ्: प * 72. क्: किचित्
73. ङ्: –निर्मले 74. ख्, ङ्: त 75. ख्: पित्वा
76. ङ्: शुर्द्धि: 77. च्, छ्: स्नानेमेतन्न 78. च्: खमरं
79. All MSs: पुरं पुरं 80. च्, छ्: –गतिज्ञेया 81. ङ्: –सज्ञया
82. All MSs: क्रमबाह्यविनिर्मुक्तो. 83. क्, ग्, झ्: धारामृत–; च्: –वर्षणी
84. All MSs except छ्: भवेत्
85. क्, ख्, ङ्: अंरावरमंवरा; all other MSs: अंवरांवरमंवरा. The letter 'm' has been
inserted between the last two components of this compound to gain an extra
syllable. See above, note to 3/21b. 86. ज्: वत्कलं
87. ख्: वल्कल; ङ्, ज्: वल्कंल 88. ज्: भे * त् 89. घ्, च्: –ता. IC.
90. I understand the expression सर्वाभरणम् to be a false compound formed
metri causa by dropping the ending of सर्वम् and conjoining the resultant stem with
आभरणम्. 91. ख्, घ्, ड.,, च्, छ्, ज्: नामा। This verse corresponds to KMT 25/35, TS 15/7
and ṢSS 49/64.
92. ख्, घ्, च्, छ्, ज्: जप्य; ङ्: जपा; other MSs: क्षरा; KuKauM: विद्याताम (ख्: विद्यानाम;
ग्: विद्याकाम) अरा (ख्, ग्, ङ्: परा); KMT, TS and ṢSS: नाम परा
93. क्: शक्ति–; ङ्: द्वभैर्भेदेव्यवस्थिता, च्: द्विभैभेदैर्व्यवस्थिता:; छ्: द्विभैभेदैर्व्यवस्थिता; all other
MSs: द्विभैर्–; KuKauM: शक्तिर्द्विभिर्भेदा (ख् ग्: शक्तिद्वि–; ङ्: शक्तिद्वितिभेदो) व्यवस्थिता; TS: शक्तिद्विभेदा
सा व्यवस्थिता, MS ग् is unclear in TS. ; ṢSS: द्विभेदा संव्यवस्थिता. This emendation agrees
with the reading in the KMT. It would be tempting to emend to the reading in the
TS, which is the original source of this passage. But this is probably not the
original reading from the hand of the redactor of the KuKh. The incorporation of

passages not uncommonly involves a deterioration of the Sanskrit. In this case the transition is from the TS to the KMT and from there to the KuKh. Note that the reading in the ṢSS is virtually the same as the TS, while the one in the KuKauM is halfway between the correct Sanskrit of the TS and the corruption found in the KMT and here. Assuming that the ṢSS is drawing from the KMT, rather than directly from the TS, the MS (or MSs) the redactor of the ṢSS used was, in this place at least, less corrupt than the ones to which the modern editors of the KMT had access. Nonetheless, as this reading is supported unanimously by all the MSs used to edit the KMT, and as we find similar deviant forms elsewhere (see above note to 11/65c), I have not emended.

94. ङ्, च्: चिछक्ति–; ज्ञात्वा, or the like, is required.

95. KMT: चिच्छक्तिरहिताधिष्ठा अवर्णा; TS: चिच्छक्तिरभिधानस्था अवर्णवर्णगा शुभा:, MS. ग् is unclear in TS.; ṢSS: चिच्छक्त्यारम्भसन्धिस्था अवर्णा

96. KuKauM: चिच्छक्त्यारंभसंस्था (ख्: विंशात्यारंभसंस्थाश्; घ्: विंशात्पारंभसंस्था) च (ग् घ्: नास्ति; ङ्: ने) अवर्णा (ङ्: अवर्ण्णा) वर्णरूपिणी (ङ्: वर्ण्ण–)।

97. KuKauM (7/98cd-102), KMT (25/36-40), TS (15/8-12) and ṢSS (49/60-64) add: विन्दते वर्णगा येन तेन विद्याव्रतं प्रिये। (TS: विद्यन्ते सर्वगा येन तेन विद्या मया स्मृता:।)
चीर्णं यया (KMT: चीर्णचर्या) जगत् सर्वं वर्णावर्णैर् (KuKauM: वर्णावर्णे; ṢSS: वर्णावर्नै) व्यवस्थितम्।।
व्रतं (ṢSS: धुनं) भावमिति प्रोक्तं तेन विद्याव्रतं प्रिये (KMT, ṢSS: स्मृतं. This line is missing in the KuKauM.) ।
विच्छिन्नति (KMT, TS: चिच्चिनोति) विदि ज्ञानं (KuKauM, KMT: विदज्ञाने; TS: चितिज्ञानं) चिच्छक्तिप्रतिबोधकम्।।
आर्णवं रक्तवत् (KMT: अवर्णं; MSs ABEFHK of the KMT: आर्णवं; TS: आर्णवेदत् तवत्) पिण्डं विद्यामन्त्रात्मविग्रहम् (TS: –विग्रहे)।
प्रपश्यन्ति व्रतासक्ताश्चीर्णविद्याव्रतं तु तं (KMT: पश्यन्ति च व्रतासक्ताश्चीर्णविद्या स उच्यते; TS: स्व (?)पते च गताशक्तिश्चीर्णविद्य: स उच्यते)।।
सप्तकोटिसहस्राणां (KuKauM, ṢSS: सप्तकोटिस्तु मन्त्राणां) विद्यानामप्रमेयत:।
चिच्छक्तिबोधनी (KuKauM: विशक्तिर्–; KMT: चिच्छक्तिबोधनं; TS: चिच्छक्ति–; ṢSS: * * * बोधनी) यस्मादवर्णा वर्णतां गता (KuKauM: यस्मादवर्णे वर्णतां गते; TS: गता:)।।
एका एव (KuKauM: एत एव ṢSS: एषा एव) परा प्रोक्ता विद्यारूपा तु कुण्डली।
तेन देवि व्रतं प्रोक्तं विद्यायाश्चरणं शुभम्।। 98. KuKauM ख्: विद्यामार्ग

99. झ्, ञ्: चमेधस्तु; ङ्: चमेघेस्तु; all other MSs: चमेघस्तु; KuKauM: (ग्: चरेन्; ङ्: वरे)यस्तु. This emendation agrees with the reading in the KMT and the ṢSS. Verses 22 to 25 correspond to KuKauM 7/103-106, KMT 25/41-44, TS 15/13-16 and ṢSS 49/70-73.

100. KuKauM ख्, ग्: –दृष्टन; ङ्: शाष्ट्र–

101. cf. TS 9/578: एवं देवि समाख्याता समया समायार्थिनां (क्: –ना)। श्रावयेद् गुरुरेवन्तु शास्त्रदृष्टेन (ग्: –ण) कर्मणा।। 102. KuKauM and घ्, च्, छ्: ध्यान

103. KuKauM ङ्: होम 104. KuKauM: समयानां (ङ्: –याणां) प्रपालनम्; KMT and ṢSS: समयानां प्रपालनं; TS: समयानां तु पालकम्

105. ṢSS क् ख्: विद्यातथा 106. All MSs: –व्रतमुत्तमम्; KuKauM, KMT, TS and ṢSS: नान्यथा वीरनायिके 107. TS: ज्ञया 108. ङ्: तुं

109. KMT: योनिस्था; KuKauM: शुभा निष्टा (ग्: निष्ठा; ङ्: नष्टा); ṢSS: शुभा निष्ठा

110. KuKauM घ्: * (?)रते; ङ्: चरत. See 14/5b and note.

111. KuKauM and KMT: –गम्; KuKauM घ्: द्वादशातग:; ङ्: द्वाशान्तगे

112. All MSs: व्रह्म–; KuKauM घ्: व्रतस्थारेषु. This emendation agrees with the reading in both the KMT and the ṢSS.

113. TS: –व्रत 114. KMT: प्रिये; KuKauM, TS, and ṢSS: स्मृतम्; ṢSS क्: शुभम्

115. KuKauM: ब्रह्मा विष्णुस्तथा रुद्र ईश्वरश्च (ग्: इश्वरश्च) सदाशिवः (ग्: –शिव)।; ṢSS: ब्रह्मा विष्णुस्तथा रुद्र ईश्वरोऽ थ सदाशिवः।; KMT: ब्रह्मा विष्णुस्तथा रुद्र ईश्वरस्तु सदाशिवः।. TS: ब्रह्म विष्णुस्तथा (ग्: ?) रुद्र ईश्वरोऽ थ सदाशिवः।

116. क्, ख्, ग्, ङ्, ज्: एतत् 117. M → N.

118. KuKauM, ṢSS: व्रतस्येतानि स्थानानि. In this case, the original text in corrupt Sanskrit has been corrected, demonstrating how easy it is in many cases to do so, reminding the modern editor that his task is not to correct the text but restore it to its original form. Moreover, we have evidence here that the source of this part of the KuKh was the KMT not the ṢSS.

119. च्, छ्: रमतै; KuKauM: यत्र (ङ्: यव) सा चरते; KMT, TS and ṢSS: चरते. Cf. above 14/23d. 120. TS: ज्ञात्वा तं

121. KuKauM: तु परस्थानं (ख् ग् घ् ङ्: –न); ṢSS: तु परं–

122. च्, छ्: –व्रता; KuKauM: –व्रते 123. घ्, च्, छ्: दिषु

124. The following lines up to 28ab are not found in the other sources.

125. च्, छ्: पंक्ति 126. च्, छ्: –क्र

127. All MSs except झ्, ञ्: तामा 128. च्: –पटछेदकं

129. The word sequence in this compound is irregular.

130. All MSs: –पुराधारो 131. च्, छ्: कौलिकं व्रतंज्ञेयं; घ्: कौलीशकं व्रतं–; all other MSs: कौलिकं–

132. च्: बाह्यप्रतिना; छ्: बाह्यव्रतिना. See above, note to 4/3c.

133. KuKauM: पंचमुद्रा भवेत् (ङ्: भवे) तस्य; KMT, TS: पञ्चमुद्रा भवेद् देवि; ṢSS: पंचमुद्रा भवन्त्यस्य 134. KuKauM ग्: पञ्चकारण * ततः; TS: पञ्चकारणकास्तु यत्. The following passage upto 94ab is found in KuKauM 7/107-170ab, KMT 25/45-109ab, TS 15/17ab-91ab and ṢSS 49/74-137. 135. च्, छ्: भूषिता; KuKauM: भूषिता

136. KMT: तिष्ठेत पञ्चमुद्राव्यवस्थितः; KuKauM, TS and ṢSS: तिष्ठेत पंचमुद्राविभूषितः

137. घ्, च्, छ्: एते तु; ṢSS: एताभिर्; KuKauM: एतानि

138. च्, छ्: भूषिता; KuKauM क्: भिभूषिता; ख् ग्: भूषिता; घ्: विभू (?)षिता; ङ्: लेनैव

139. TS: मन्त्रैर् 140. च्, छ्: पर्य्यटे

141. छ्, ज्: –मासृतः; ṢSS: –स्थितः 142. KuKauM, KMT and ṢSS: देवकुलेपि वा. This *pāda* is one syllable too long.

143. घ्, छ्: सून्यं; च्: सून्ये; all other MSs: शून्य; KuKauM: शुभे

144. घ्: राजगृहं; छ्: राजगृहें 145. क्, ग्: पथनोग्रे; ख्, ङ्, ज्, झ्: पथनाग्रे

146. KMT त्रिपथ; KuKauM क्: त्रिपथे; ख्, घ्: त्रिपथि; ग्: तृपथि

147. छ्: –रर्थ्यासु; KuKauM क्: –रण्यासु; ख्, ग्, घ्: रन्यासु

148. KMT and TS: –तथा 149. ख्, ङ्: –वृक्ष–; क्, ख्, ग्, ङ्, ज्: –नघे; KMT: एकवृक्षेऽ थ कानने; TS: एकवृक्षेऽ थ कन्दरे. This line is missing in the KuKauM and the ṢSS. Note that most of the manuscripts testify to the feminine gender of the deity who is being addressed, as is the case in the original source of this passage where Bhairava is the speaker.

150. KuKauM, KMT, TS and ṢSS: एकलिङ्गे तथा

151. झ्: चन्द्रे; all other MSs: चण्डे 152. झ्: क्षेत्रोवाथ यथाक्रमात्; all other MSs except क्: क्षेत्रावाथ यथाक्रमात्; KMT: क्षेत्रैर्वा अष्टभिः क्रमात्; KuKauM क्: क्षेत्रे ज्येष्ठसु च क्रमात्; ख्: क्षेत्रेन्वष्टसु च क्रमात्; ग्: क्षेत्रेष्वम्वसु च क्रमात्; घ्: क्षेत्रेस्वष्ट (?) सु च क्रमात्; ṢSS: क्षेत्रेष्वष्टासु च क्रमात्; TS: क्षेत्रे चैवाष्टभिः क्रमात् 153. MS ङ् is missing in KuKauM.

154. MS क्, ख्, झ् of KuKh 16 and ṢSS: प्रयागो (क् ख्: –गा); KuKauM ग्: प्रयोगा. These place names are normally masculine. This curious change of gender to the feminine is confirmed below in 16/3 and 42/31cd-32ab where this and the following line recur. 155. KuKh16: वरणा except MS घ्, च्, छ् and KuKh 42. This place is वाराणसी. A common alternative spelling of this place name is वरणा. Cf. below, 16/3a. 156. क्, ग्, झ्: कोल्लो; च्, छ्: कोला; all MSs except of KuKh 42 ख्, ग्, ज्, झ्: कोला; KuKauM क्: कोला; KMT, TS: कोला (ग्: ?). The selected reading agrees with the one in the ṢSS.

157. KMT: भीमनादा. MSs FHJK of the KMT and TS: अट्टहासा; ṢSS: भीमनादो (क् ख्: –दा) जयन्तिका. 158. क्: चरिते–; च्, छ्: चरित्रैकामकं; all other MSs and KMT: चरित्रे–; KuKh16 ङ्: –कास्रकं; च्: कांश्रकं; छ्: –कांम्रकं all MSs except घ्: चरित्रे–; MS. क् of KuKh 42: चनित्रे– and other MSs: चिरित्रे–; KuKauM: चरित्रे चाम्रकं; ṢSS क् ख्: चरित्र्यै–; TS: चरित्रेकाम्वुकं. A dual number is required here. See above, note to 5/46d. Although all the MSs here and below in 16/3c and 42/32a read चरित्रे– and we find the analogous आम्रातकेश्वरेकाम्रे above in 6/214a, I have chosen to emend in each case.

159. घ्, च्: –कोटं; KuKh 16: देविकोट्टं (क्, ग्: –टं); KuKh 42 घ्: –कोटं; KMT: कोटीवर्षं; KuKauM, ṢSS: देविकोटं; TS: कोटिवर्षं

160. This, and the previous line, recur below as verse 16/3.

161. All MSs, KMT and TS: एतैस्तु. This emendation agrees with the reading in the ṢSS. 162. KuKauM, KMT, TS and MSs क्, ग्, घ्: –ता; ख्: –सिद्धेच्छमिता; ङ्: –सिद्धछमिता; च्, छ्, ज्: –सिद्धमिच्छता; ṢSS क् ख्: –ता.

163. क्: खद्वाङ्ग–; TS: –धारिणा. ṢSS: –धारको. The reading here agrees with the one in the KMT and the TS. Even though the reading in the ṢSS is grammatically correct and is supported by the commentary, I have chosen not to adopt it, assuming that here as in many other cases the plural form of the agent noun has replaced the singular. See above, note to 4/3c. I suppose that the text was corrected by the redactor of the ṢSS. 164. क्, ग्, ञ्: मौली

165. च्: वैगाच्च पर्यटेत्; all other MSs: वेगाच्च पर्यटेत्; ṢSS क् ख्: –के; KuKauM: खट्वाङ्गं (घ्: * त्वांगं (?)) धारकौमारी (ग्: धारको मौनी) वेगात् (ग्: वेगान्) पर्यटते. This emendation agrees with the reading in both the KMT and the ṢSS.

166. All MSs: डमरुं; TS: अरुकं 167. KuKauM ग्: –पाशुखड्गां; KMT and TS: पाशखट्वाङ्गं. A dual number is required here. See above, note to 5/46d.

168. KuKauM क्: त्रिस्थूलं 169. M → N. KuKauM घ्: ताराचं; KMT: नाराचा

170. All MSs, KuKauM and ṢSS: खेचरी. This emendation agrees with the reading in the KMT and the commentary on the ṢSS.

171. KuKauM: वक्त्रं 172. ख्, ङ्: मुसलं; all other MSs except क्, च्, ज्: मशुलं; KuKauM ग् घ्: मुषलं 173. KuKauM ग्, घ्: धनु

174. All MSs: तथा. This emendation agrees with the reading in the KuKauM, KMT and the ṢSS.

175. All MSs: शक्तिरन्य. This emendation agrees with the reading in all the
sources. 176. Cf. 14/34c. KuKauM घ्: –कमण्डलं; TS ग्:
क * * *?; ṢSS: दण्डं कमण्डलुम् 177. TS: ए

178. च्: वायुधा:; KMT: एते तु आयुधा:; ṢSS: एतान्यायुध; TS: चैवायुधा

179. KuKauM: एतान्यायोधचार्याणि (ग्: –धवार्यानि) चर्या (ग्: र्या) काले तु; KMT: –काले तु; ṢSS: वार्याणि चर्याकाले तु; TS: श्रेष्ठा चर्याकाले तु

180. क्: पंचदेवोत्मकं; all other MSs: पंचदेवात्मकं; KuKauM क्: * * दैव सकं; ग्: एतदेवं
सकं; घ्: * * देव सकं; ṢSS: पञ्चदशैकं (क् ख्: –दैवशिकं); TS: पञ्चदैवशिकं. This emendation
agrees with the reading in the KMT. 181. TS: कार्य 182. TS: मन्त्रसंख्या

183. All MSs: चर्याकौलेऽ पि धारयेत्. This emendation agrees with the reading in the KMT. The reading in the KuKauM and ṢSS is: अस्त्रसंख्याव्रतोत्तमम्; TS: व्रतोत्तमम्

184. KuKauM घ्: द्वादत्साहं; The accusative singular of अहन् is अह:. The required plural is अहानि.

185. All MSs: पक्षमासरतोऽ थ वा; KuKauM क्: पदमाशोषि हापि वा; ग् घ्: पदमासोपि आपि वा; KMT: –दितोऽ थ वा; ṢSS: पक्षमासौ तथापि (क् ख्: मितापि) वा; TS: पक्षमासऋतुस्तथा; ग्: ?

186. क्: षरा–; ग्: –मथचान्दं; ङ्, ज्: –मथचाब्दं; च्: षण्मासामथवाब्दं; KuKauM: षण्मासमथवैकाब्दं (ग्: षण्मासमथाचैकाव्दं; घ्: पदमास–); ṢSS: –मथ चैकाब्दं; TS: षण्मासामथवाब्दं

187. KMT and TS: च; missing in KuKauM

188. KuKauM: द्वादश; TS: द्विरव्द ṢSS: द्वादश। द्व्यब्दे would be correct. See note
to 1/2d. 189. क्, ख्, ग्, झ्: त्रिणि; KMT त्रीणिमेव; ṢSS: त्रीणि
चैव 190. घ्, च्, छ्: च; KuKauM: त्रीणि चैकधा

191. KMT adds: चतु: पञ्च तथा षट्सु सप्ताष्ट तथापि वा। नव द्विपञ्चकं वाथ एकादशमथापि वा।।
The KuKauM adds only: चतुष्पञ्च तथा षट्क सप्ताष्टकमथापि वा। (ङ्: नास्ति); ṢSS: चतुष्पञ्च तथा षट्कं
(क् ख्: षट्क) सप्ताष्टकमथापि वा।; TS: चतुष्पञ्च तथा षट् च सप्तैवाष्टमथापि वा। नव द्विपञ्चकं वाथएकादशाथवापि
(ग्: –शा * * *?) वा (ग्: ?)। 192. ङ्: –शाब्द. Cf. above, 14/37a.

193. क्: –मत्री; TS: चरेद् यस्तु 194. KuKauM: ब्रह्मघ्नोपि हि; KMT: ब्रह्मघ्नोऽ पि स;
ṢSS: ब्रह्मघ्नोऽ पि हि; TS: ब्रह्मघ्नोऽ पि 195. घ्, च्: शुद्धति; छ्: शुद्ध्यति

196. This and the following line are missing in all the other sources.

197. All MSs: –प्रबोधकं 198. All MSs: अचिरा 199. च्, छ्: सिद्ध–

200. छ्: पारं– 201. च्, छ्: अव्दकेन तु; KuKauM क्: अब्देनैकेन; ग्,
घ्: शब्देनैकेन; TS: अब्द एकेन; KMT and ṢSS: अब्दमेकेन

202. KuKauM, KMT and ṢSS: * देवेशि; TS * देवेशि

203. च्: मण्डलीका; all other MSs: मण्डलीकात्; KuKauM: माण्डलीको; ṢSS: मण्डलिको (क्, ख्: –लीको). TS * * * *. This emendation agrees with the reading in the KMT. The regular form would be माण्डलिकै:.

204. क्, झ्, ञ्: प्रजुध्वति; ङ्: प्रजुज्यति; all other MSs: प्रजुह्वति; KuKauM, ṢSS: वशी भवेत्; TS * * * *. This emendation agrees with the reading in the KMT.

205. All MSs: नपरिग्रहं; KuKauM: देशलोक पुरुग्राम (ग्, घ्: पुरग्राम) सहोमं तृपुरोगमा: (क्: स
हो मन्त्रि पुरोगमा:)। (घ्, ङ्: नास्ति); KMT: देशं भृत्या पुरं ग्रामं समन्त्री सपुरोगम:।; TS: * * * * * * * * *
मन्त्रे अपुरोहित:।। (ग्: ?); ṢSS: दशलोका: (क्, ख्: देशलोक) पुरग्रामै: (क्, ख्: –म) सह मन्त्रीपुरोगमा: (क्, ख्:
मन्त्रि–)। 206. KuKauM, KMT and ṢSS: शान्त: पुरवरो राजा वशी भवति शोभने।. Concerning
this deviant *sandhi*, see above, note to 3/22b.

207. KuKauM: द्विरब्द (क्: –ब्दे)यक्षकन्यश्च (घ्: यक्षे–); TS: द्विरब्दा दक्षकन्यास्तु; ṢSS द्विरब्दे–. द्व्यब्दाभ्याम् would be correct. See note to 1/2d.

208. क्, ख्, ग्, ङ्, ज्: कामजिह्वल–; KuKauM: सिद्ध्यते (ग्: सिद्धा ते) सुरनायिके।; KMT, TS: सिध्यन्ति सुरनायिके; ṢSS सिद्ध्यन्ति सुरनायिकैः (क्, ख्: –यिकैः). The following line is missing in all the other sources. 209. क्, ङ्, ज्: आगच्छति; ख्: आगच्छ *

210. KuKauM क्, घ्: त्रिरब्दा; ग्: तृरव्दाण् त्र्यब्दैः would be correct. See above, note to 3/119d. KMT and ṢSS त्रिरब्दात् 211. KuKauM, ṢSS: –पाताले; TS: सप्तपा * ले

212. KuKauM, KMT, ṢSS: यस्तु; TS: यास्तु

213. KuKauM: दैत्यांगना (ग्: देत्यांगणा); KMT and ṢSS: दैत्याङ्गनाः शुभाः; TS: देत्यांगताः (ग्: –गतास्) शुभाः (ग्: सुभाः) 214. All MSs except झ्, ञ्: याति

215. KuKauM, KMT and ṢSS: पश्यते मदमत्तास्तु; TS: वसन्ते मदमत्तास्तु (ग्: ?)

216. क्: –मातंगंगामिन्यो; KMT: मातङ्गमदगामिन्यो

217. KuKauM and ṢSS: ह्यक्षया 218. घ्, च्, छ्: –यौवनाद्वहाः; ज्: यौवनाद्दुहाः; झ्: यौवनाद्ग्रहाः; all other MSs: यौवनाद्दुहाः; TS: यौवनोद्वहा. This emendation agrees with the reading in the KuKauM and ṢSS. 219. KuKauM ग्: क्षुभ्यति; घ्: क्षुभ्यते

220. All MSs: मुञ्चति; KuKauM घ्: –मुंचति

221. च्: चतु। चतुरब्देसु पञ्चसु तथा षट्सु is meant here. The flexibility of the Sanskrit of this text allows the abbreviation of words and constructions.

222. KuKauM: चतुष्पञ्च तया (ग्, क्: तथा) वद्ध (घ्: वत (?)); TS: षड्भिर्

223. KuKauM घ्: –धि 224. KuKauM क्: साधकम्; ग्: साधकं; घ्: साधक; ṢSS: साधकः

225. KuKauM क्: सप्त(̇)मेन; ग्: सप्तमे तु; घ्: सप्तमे च; KMT, TS, ṢSS and MSs घ्, च्, छ्: सप्तमे–

226. ṢSS, KuKauM and KMT: वरारोहे। the appelation वरारोह– befits a female, not a male. As we have noted already, the speaker in the original source of this passage is the god, not the goddess. This anomalous masculine vocative is the result of this change in gender of the speaker. 227. ṢSS: –न्तां

228. All MSs: रुद्रकन्यैर्महीयते; KuKauM and ṢSS: ये व्यवस्थिताः; TS: रुद्रान्ताया व्यवस्थिताः. This emendation agrees with the reading in the KMT.

229. All MSs: सिद्धोऽ सौ; KuKauM: सिद्ध्यन्ते. This emendation agrees with the reading in the KMT and the ṢSS.

230. Missing in MS क्; KuKauM: शास्त्र; KMT, TS and ṢSS: शास्त्रे

231. KMT: प्रचोदिताः; TS, KuKauM and ṢSS: प्रचोदितम्. See above, note to 3/25d. 232. All MSs: –ख्ये; KuKauM क्: ईश्वराढ्यं

233. क्: –शिव; all other MSs: –शिवे; KuKauM घ्: –शिवा

234. All MSs: दशमे–; KuKauM: दश विद्यालये

235. All MSs: विद्ययायानं कृतेन; TS: क्रीडन्ते

236. All MSs: महत्; KuKauM क्: रमते महत्; ग्: चरते महत्; घ्: * रते महत्

237. KMT and TS: दशमैकादशे देवि; KuKauM: अथमेकादशे (क्: अथएकादशे) देवि; ṢSS: अब्दे (क् ख्: शब्दे)एकादशे देवि

238. क्: रुद्ररूपे–; KMT: द्वादशैर्गुणसंयुतः।; KuKauM, ṢSS and TS: द्वादशे गुणसंयुतः। (ख् ङ्: नास्ति). The following line is missing in the KMT and the ṢSS.

239. Other examples of this deviant *sandhi* are found in 36/85a and 37/44a. See above, note to 3/22b. Concerning the deviant numeral, see above, note to 6/67c.

240. This line is missing in KuKauM, ṢSS and TS.

241. KuKauM: अणिमादि गुणैश्चैव (ग्: गुणैश्वर्यङ्; घ्: गुणेश्च *); KMT, ṢSS and TS:
अणिमादिगुणैर्युक्तो 242. The root गम् (1P) is *ātmanepadī* here.
243. KuKauM, KMT and ṢSS: खेचरैः; TS: खेचरी (ग्: खेचरस्)
244. KuKauM, KMT, ṢSS and TS: सह
245. All MSs: अथ सारक्षयो 246. Here, as elsewhere, the root क्रीड् (1P) is
treated as *ātmanepadī*. 247. KuKauM and ṢSS: सर्वगो व्रती; TS: सर्वगः
शुभैः 248. KuKauM and KMT: व्रतस्थस्य फलं ह्येतत्; ṢSS: –फलं चैतत्; TS: –फलमेतद्धि
249. KuKauM and ṢSS: तव सुव्रते; KMT and TS: तु मया प्रिये
250. KuKauM, KMT and ṢSS: योगमार्गेण. The next two quarter verses are
missing in these sources. 251. M → N. See above, note to 7/12d.
252. This line is missing in the TS. 253. घ्, च्, छ्: दर्शया
254. घ्, च्, छ्: तेह–; KuKauM, KMT and ṢSS: यथा (ṢSS: यदा) भवति तच्छृणु; TS:
सांप्रतं योगमार्गेण यथा भवति तच्छृणु। 255. All MSs and KuKauM MSs क्, ग्, घ्:
श्मशाने 256. M → N. See above, 3/49a.
257. KuKauM, KMT, ṢSS and the TS: तु गृहं प्रोक्तं 258. TS: देह
259. घ्: तद् पूर्ण–; छ्: तत् पूर्ण; all other MSs: तत्प्रपूर्ण–; ख्, ग्, घ्, छ्, ज् : –च कुंविकां;
all other MSs: च क्रंविकाम्; KMT: गृहो देहः प्रकीर्तितः। This emendation agrees with the
reading in the KuKauM, KMT and the ṢSS.
260. TS: अटनं; ṢSS क् ख्: अट्टते. The root अट् (1P) is treated here, as it usually
is in this text, as *ātmanepadī*. Cf. 14/81a.
261. All MSs: अन्; KuKauM and ṢSS: च
262. KuKauM, TS and MSs क्, ग्, घ्, च्, छ्, ज्: –न्तं; ṢSS: बहिश्चान्ते (क् ख्:
अतिश्चान्ते) 263. KuKauM: श्मशानं; KMT, TS and MS ङ्: –न
264. KuKauM: नगचेतसः; TS चेतस
265. All MSs except क्, च्: खं 266. TS ग्: * * * * ?मिति
267. KMT: नयते भृशं; KuKauM: –नजनौ स्मृतम्; TS, ṢSS: नयनौ स्मृतौ
268. Cf. 14/12a and note. 269. KMT: पश्यते मन्त्रसंस्थोऽ पि; KuKauM and
ṢSS: तत्रस्थः (KuKauM: तत्रस्था) पश्यते सर्वं; TS: पश्यते तत्र संस्थो हि
270. All MSs: करणं ते समाख्यातं; KuKauM: कारणं तेन माख्यातं; TS: काननं ते समाख्यातं
271. All MSs: कायान्तमिति; ṢSS: कार्यान्ते
272. छ्, ज्: सं * * स्थितं; KuKauM क्: च संव्यवस्थितम्; ग्: कार्यं संध्यव्यवस्थितं; KMT:
संस्थितम् प्रिये; TS: संस्थिता प्रिये; ṢSS: –तः 273. KuKauM ग्: मन
274. TS: मन कूप. M → N. 275. KuKauM घ्: समुद्दिप्त
276. क्: संक * (?); all other MSs KMT and TS: संकल्पं; KuKauM क्: संकल्पान्तो;
ग्: संकल्पन्तो; घ्: सकल्पान्तो. This emendation agrees with the reading in the KuKauM
and ṢSS. 277. All MSs: वहुम्; KuKauM: रतो बहून्; ṢSS:
तरते बहून् 278. क्, च्: तत्राधारा; ग्: तत्रधारो; all other MSs,
KMT and TS: तत्राधारो; KuKauM: तत्वाधारो; ṢSS: तत्वाधारे 279. The root व्रज् (1P)
is treated here as *ātmanepadī*. KuKauM घ्: व्रजे; ṢSS: व्रते 280. ख्: क्षेत्रा; ङ्: क्षत्रा
281. क्: त्वेन; च्: तेन्; all other MSs except घ्, छ्: चेन 282. ख्: कूपे 283.
KMT: कूपेति विश्रुतः; KuKauM and ṢSS: कूपमिति स्मृतं; TS: तुर्येति विश्रुतम्
284. क्, ख्, ग्, ङ्, ज्: सन. The case ending has been dropped for the metre.
285. TS with all MSs: मनते; KuKauM: नाभस्था मन्यते (घ्: मन्यतो); KMT: मध्यतः.
The emendation agrees with the reading in the ṢSS.
286. All MSs: तत्; KMT: नेति तत्; ṢSS: वेत्ति तत्

287. क्, झ्: परंसंप्राप्तो; ख्: पदेसंप्राप्तो; ङ्: पदसप्राप्तो; all other MSs: पदसंप्राप्तो; KMT: परमं प्राप्तं; KuKauM: संपद (घ्: संपदं) संप्राप्ता; TS, ṢSS: पदसंप्राप्ता.

288. क्: उद्यान * (?) न; ख्: उद्यानस्थोन; ग्: उद्यानथान; ग्, ङ्, ज्: उद्यानस्तोन; TS, KuKauM and ṢSS: उद्यानं तेन

289. च्: नश्यते; all other MSs: पश्यते; KuKauM, ṢSS: चोच्यते; TS: शोच्यते

290. Missing in all MSs except छ्, ज; TS, KMT, KuKauM and ṢSS: ददाति सततं देहे। 291. KuKauM ग्: अमृतं द्रनभोगतम्; घ्: यमृतं तु नभोगतम् 292. ख्: –न्तं

293. Cf. 14/15b. KMT: च चरेद्येन; KuKauM and ṢSS: कुलान्ते न चरेद् येन

294. KMT: –बन्धनैः; KuKauM and ṢSS: धर्मात्माज्ञानबन्धनैः

295. TS: कलान्ते वर्तते येन धर्माधर्मात्मवन्धनैः।

296. KuKauM, KMT, ṢSS and TS: देवि

297. च्, ज्: –यातं; ṢSS: मयाख्यातं 298. All MSs: देहं

299. All MSs: देवकुलोच्यते; ṢSS: देहकुलं तदा (KuKauM: तथा); TS: देवकुले प्रिये

300. घ्, छ्: * जा; च्: आजो; ṢSS: राज

301. क्: आत्म; च्: * *; KuKauM: आद्या; ग्: अप्ता; घ्: आप्ता; KMT and TS: चात्मा

302. KuKauM: षट्त्रिंशमथवाध्वनि; KMT and ṢSS: षट्त्रिंशेऽ प्यथ चाध्वनि; TS: षट्त्रिंशेऽ प्यथवाध्वनि।

303. क्: –भूषिष्ठा; KuKauM क्: शक्त्यादिगुणभूयिष्टो; ग्: शक्तादि प्रण * * *; घ्: सक्तार्निगुणभ्रविथो (?)

304. All MSs: –भूषिताः; KuKauM: मनः कोष्ठगतः (ग्: लोष्ठः गतः) पुनः (क्: प्रभुः); KMT and ṢSS: मनः कोष्ठगतः प्रभुः; TS: मम कोष्ठगतप्रभुम्।

305. KuKauM, KMT and ṢSS तेन स्थितेन तिष्ठन्ति

306. KuKauM: तेनैव सहयान्ति च and ṢSS: यान्ति च

307. TS: तेन तिष्ठेन तिष्ठेत तेनैव सह तिष्ठति।

308. All MSs: तन्मनत्वे; KuKauM ख्: उन्मेनत्वे 309. All MSs: यदा

310. क्, ख्, ग्, ज्: युक्तौ; TS: युक्ताः; KuKauM, KMT and ṢSS: युक्तः

311. KuKauM ङ्: मन 312. क्: –मुदाहृतम्; KMT: शून्यो मनं उदाहृतः; ṢSS: शून्यं मन उदाहृतम्; TS: शून्यो मन उदाहृतः। 313. KuKauM घ्: राजगृह; M → N. See above, 3/49a. 314. ज्: उन्मनत्वं; KuKauM ग्: उन्मनात्व; ङ्: उत्मत्वेन

315. KuKauM, KMT and ṢSS: प्रिये 316. TS: सर्वतं. M → N.

317. KuKauM ङ्: –चक्रं 318. All MSs: तस्याश्रम–; क्, च्: –विलंवेयेत्; all other MSs: –विलंवयेत्; KuKauM: वश्याग्रे (ङ्: वस्याग्रे) ह्यचलं (ख् ग्: ह्यवलं; ङ्: ह्येवलं) च (ख् ग् ङ्: व) यत् (ख् घ् ङ्: येत्); ṢSS: तस्याग्रे ह्यवलम्बयेत्

319. KuKauM, KMT, ṢSS and TS: पर्वताग्रं

320. KuKauM, KMT, ṢSS and TS: स्मृतं तेन (TS: तन्त्रे) पर्यायेण सुरार्चिते (KuKauM ग्: सुरार्थिते) 321. क्: चतुर्थ्यंस्वं; ख्, ग्, ङ्: चतुर्थेप्वं; ज्: चतुर्थ्यप्वं

322. KuKauM, KMT, TS and ṢSS: भवेद् देवि

323. KuKauM, KMT and TS: अंबिकाया. The genitive appears to have replaced the required instrumental. See above, note to 10/47d.

324. TS and all MSs: –युक्ता; KuKauM ख् घ्: –युक्ता

325. KuKauM: मदनं; TS: मटनं 326. KuKauM: पुंगलात्मकम् (ङ्: पुद्गालात्मकं); TS and all MSs: युगलस्य तु; KMT: पुद्गलात्मकम्; ṢSS: पुंगलात्मकम्

327. KuKauM: चतुष्पथे (ख्, ग्, ङ्: चतुःपथेन)

328. M → N. KMT and ṢSS: चतुष्कं तेन चाख्यातं; TS: चतुष्कं तेन आख्यातं; KuKauM ख्: आख्यातं; ग्: चाख्यातं; ङ्: षाखातं

329. M → N. KuKauM: पर्वमेतद् (ङ्: पर्व्व–) वरानने; ṢSS: प्रथमं (क् ख्: –मे) तत् तव (क्
ख्: तवं) प्रिये 330. ṢSS: एवं; TS: पथ 331. KuKauM all
MSs except ख् ग् घ् ङ्: नाडीरूपं 332. All MSs: चक्रं 333. KuKauM: मित्राद्यं तु
(ख्: त्र) कुलेश्वरि; All MSs and KMT: इडाद्या; TS: मिडाद्यं

334. TS: यन् महेश्वरि (ग्: यत्म–); KMT: कुलेश्वरि; ṢSS: कुलेश्वरि

335. KMT: त्रिपथस्थोरटेन्; KuKauM: त्रिपथस्थो ह्यटेन्नित्यं (ग्: हृदेन्नित्यं; घ्: ह्यटैन्नित्यं; ङ्: हृतेनित्यं); ṢSS: त्रिपथस्थो ह्यटेन्; TS: त्रिपथस्थमटे

336. All MSs: –रागतिः; KuKauM: कुरुते (ख्: कुरुत) गतिरागतिम् (ग् घ् ङ्: गतिरागति); ṢSS: गतिरागतम्. गत्यागतिम् or गतिमागतिम् would be correct. One wonders whether to emend to the latter option. I have not done so because the reading is not only confirmed by all the MSs but also by the TS. Moreover, there are several examples of this peculiar compound in this text (see 33/177b, 57/54a, 59/41d, 86c, 61/100d, 63/72b and 66/60b). Again, there are several examples of the insertion of the letter 'r' between members of a compound in this way (see above, 3/22a).

337. क्: त्रिपथं; all other MSs except ख्: –पथं; all MSs: –भावस्थं; KuKauM: एष (ङ्: पय) स्थानेकभावस्थं (ख्, घ्: स्थाने षभावस्थं; ङ्: स्माने न भावस्थं); KMT: त्रिपथस्थैकभावस्थो; ṢSS: एष स्थं एष भावस्थं; TS: त्रिपथमेकभावस्थं

338. च्, छ्: मि–; KuKauM घ्: –ते; ṢSS: –ते 339. KuKauM: ग्राम

340. KuKauM: प्रोक्तमात्मा (ग्: प्रोक्तं मात्मा ?म्) देहम्; KMT: देहं

341. I have chosen to put this line drawn from the KMT and ṢSS into the body of the text and the corresponding line from the MSs of our text here in the notes because the former makes good sense and the latter does not. This reads: षट्प्रकारं भवेद् ग्रामं (ख्, ङ्: भ्रासं; छ्, ज्: भ्रामं) आद्यग्रामं तु गोलकम्।; TS: यामं (ग्: स्रामं) देहमिति प्रोक्तं मात्मायामपि (ग्: मात्मा ग्रामपि) न स्मृतः।

342. KuKauM and KMT: आलयः; TS: आलय 343. TS सर्वतत्वानां

344. KuKauM: –समाश्रयः (घ्: सुखेदुःखसमाश्रयः; ङ्: सुखे दुःखे समाश्रयः); KMT and TS: –परः; ṢSS: –समाश्रयः

345. KuKauM: ह्यवजर्धं (ख्: ह्यध ऊर्धं; ग्: ह्यध ऊर्द्धं; घ्: ह्यव ऊर्द्ध; ङ्: ह्यव ऊर्द्धे); ṢSS: ह्यध ऊर्ध्वं; All MSs: पथमेतत् स्वरूपं. This emendation is based on the reading in the KuKauM, KMT and the ṢSS.

346. KuKauM: रथाधारो (ग्: रषाधारो; ङ्: –धार)

347. KuKauM क्: तेनख्या; घ्: तेनरस्या; ङ्: नास्ति

348. All MSs: ह्यात्मनस्य; KMT: आत्मनश्च; TS: ब्रह्माख्या चात्मनस्य

349. KuKauM: ब्रह्मा (ङ्: ब्रह्म) विन्द्या (ग्, ङ्: विद्या) आत्मनश्चयैः; ṢSS: आत्मनश्च वै

350. घ्, च्, छ्: अटं. M → N. 351. KuKauM: तटंती (ख्: पर्यटंती; ग्: पर्यतटी)
समाख्यातं सिद्धिं (ङ्: सिद्धि) सिद्धोद्धारं (ख्, ग्: सिद्धो; ङ्: सिद्धौद्वारो) निगद्यते (ङ्: दिगद्यते)।; KMT: सिन्धूच्चारं;
TS: सिद्धाश्चारं; ṢSS: सिद्धाचारं

352. KuKauM: दुःखातीतं (ङ्: –तीटं); KMT: दुःखान्ते तु; ṢSS: दुःखातत्त्व (क्, ख्: दुःखा–)

353. घ् च्, छ्: अटमु–; KuKauM: लयातीतं (ङ्: लयाख्यातं) तटं चोदधिसंज्ञिकम् (ख्, ग्: तट चोदधि–; घ्: –चोदथि–; ग्: –संत्विकं; ङ्: संज्ञकं); ṢSS: तटं (ख्: तटस्–) तूदधिसंज्ञितम्; TS: –तं

354. All MSs except क्, झ्, ञ्: –का

355. KMT: वाचान्ते व्यापिनं देवं; TS: चारान्ते व्यापिनं (ग्: –न) देवं; KuKauM and ṢSS:
वाचा दिव्यायनं देवं 356. KuKauM, KMT, TS and ṢSS: शिवं

357. All MSs: –णः 358. See above, note to 3/15d.

359. KuKauM, KMT, TS and ṢSS: तत्र चर्या प्रकाशिता

360. ङ्: नदमे. The root नद्, is normally 1P, is treated here as *ātmanepadī*.
361. KuKauM: चानुदारा (ख् ग्: वातुदारा; ङ्: चातुराना) सा; KMT: चान्तराधारा; ṢSS:
चाण्डधारा सा; TS: अणु आधारा (ग्: आ * रा) 362. KuKauM घ्: विडलिनी (?)
363. TS: सा (ग्: षा) 364. छ्: यागरूपा; KuKauM: अद्यभूता (ख्, ग्: ओघभूता;
ङ्: जुप्यभूता); KMT, TS: ओघभूता; ṢSS: घटभूता
365. KuKauM: व्योमान्ते 366. KuKauM ख्: महते; ङ्: वहले
367. ṢSS: व्योमान्ते (क्, ख्: –माते) वसते सदा
368. KuKauM: संगमे; TS: संगमे (ग्: –मं). M → N.
369. KuKauM: परमया (ख्, ङ्: परया) युक्तम्
370. KMT: उन्मनायाः प्रकीर्तितम्; KuKauM: उन्मन्यन्ते (ङ्: उन्मन्येते) प्रकीर्तितम्; ṢSS:
युक्तमुन्मन्यास्तु प्रकीर्तितम्; TS: उन्मनायां (ग्: उन्म *?या) प्रकाशितम्
371. All MSs except झ्, ञ्: ते; TS: सङ्गमं तु. Cf. 14/52a. As happens here, in
many cases deviant grammar is the result of an incomplete transmission of the
text from its original source.
372. All MSs: नदीतीरमुदाहृतम्; KuKauM: तद्या (ख्, ग्: तद्योग; ङ्: तदद्या) समुदाहृतम्;
KMT and TS: नदी तु समुदाहृता 373. TS, KMT, KuKauM and ṢSS: तीरं तु
374. TS and MSs क्, ग्, घ्, छ्, ज्: –वापिन्या; KuKauM ङ्: समचायिन्यादिश्चैया
375. KMT: विभ्वीया सा परा कला; KuKauM and ṢSS: विश्वीया परमा कला; TS: विन्धीया
सा परा कला या परमा कला 376. KuKauM, KMT, TS and ṢSS: तदातीतो
भवेद् 377. KuKauM, ṢSS: व्योमो 378. KuKauM, KMT, TS and ṢSS:
नद्यास्तीरमुदाहृतम् 379. घ्, च्, छ्: एवं–
380. छ्: वृक्ष. See above, note to 6/10b.
381. All MSs except ख्, ङ्, झ्, ञ्: शक्ति
382. घ्, च्, छ्: पदे; all other MSs: परे
383. KuKauM, KMT, TS and ṢSS: एकवृक्षं समाख्यातमेका शक्तिरिहोच्यते
384. क्: –मिंहि–. 'M' has been inserted for the metre. See above, note to
3/21b. 385. KMT: वृक्षमिन्द्रियमाख्यातं वृक्षं शक्तिरिति स्मृता।; KuKauM and ṢSS: वृक्षमीदृशमाख्यातं
व्यापिका शक्तिरिष्यते।; TS: वृकाणीन्द्रियाण्यैवोक्ता वृकशक्तिरिति स्मृता।
386. KuKauM, KMT, TS and ṢSS: क्षयं गता परे व्योम्नि
387. KuKauM: अनन्तकेभिरामये (ख् ग्: अनन्तके निरामये; ङ्: अनन्तं कोटिरामये)
388. KuKauM, KMT, ṢSS and TS: देवि
389. KuKauM ग् ङ्: प्रोक्तं मेक–; घ्: प्रोक्ता–; ṢSS: प्रोक्तो मेरुवृक्षं. See above, note to
6/10b. 390. KuKauM: सुपर्ययात् (ख् ग्: तु पर्ययात्); KMT: एकवृक्षस्तु चर्यया; ṢSS: सुपर्ययात्; TS:
प्रोक्तामेकवृक्षं तु पर्यया
391. ज्: एवमेवं; all other MSs: एवमेव; KuKauM ङ्: एकेव; ṢSS: एकमेवं; TS: एक एव.
392. क्: वरं 393. क्, ङ्: लिङ्गधारां; all other MSs: लिंगं धारा
394. KMT: विभुं प्रिये; KuKauM, ṢSS: लिंगाकारं भुवि प्रिये; TS: परं प्रिये
395. क्: पर्यवेत; घ्, छ्: पर्वटेत; च्: पर्यतेत; KuKauM, KMT: पर्यटे तु
396. TS: दिवाप्राय (ग्: –त्राव) 397. All MSs: एकं–; KMT: एकलिङ्गं समाख्यातं;
KuKauM, ṢSS: एकलिङ्गमिति ख्यातं; TS: एकलिङ्गगति ख्याता
398. All MSs: दंडं. This emendation agrees with the readings in the
KuKauM, KMT and the ṢSS.
399. KuKauM, KMT, TS and ṢSS: कथयामि ते
400. All MSs: सस्वरं; TS: शरं. This emendation agrees with the readings in
the KuKauM, KMT and the ṢSS.

401. KMT: पद्मं वै अष्टपत्रकम्; KuKauM and ṢSS: पद्मं चैवाष्टपत्रकम्; TS: पद्मं तत्राष्टपत्रकम् 402. All MSs: आरंभेत; ख्, ङ्, छ्, ज्: मुखं तं तु; all other MSs: मुखंतनु; KuKauM, KMT, TS and ṢSS: देवेशि. This emendation agrees with the readings in the KuKauM, KMT and the ṢSS.

403. छ्, ज्: विकाशं–; छ्: रविरस्मयः; all other MSs: विकासं रविरश्मयः; KuKauM: विकसेन्द्रे (घ्: विकसैद्रे; ङ्: –सेन्दे) विसंयुते (ख् ग् घ् ङ्: विसंयुतं); KMT: विकाशे. This emendation agrees with the reading in the TS. 404. ज्: सव्यते

405. छ्, ज्: पुंगले. KMT: पुद्गला; KuKauM and ṢSS: पुद्गला; TS: मुद्गला

406. All MSs: लीनो; TS: लीभिः 407. छ्, ज्: सरुजं; all other MSs: सरूजं

408. KuKauM: –यात्मिकम् 409. TS: चरते

410. KuKauM: हंसाख्ये (ङ्: हंसाख्यें); ṢSS and TS: हंसाख्या

411. All other sources: शक्तिराद्या412. KuKauM ख्: सतोन्मनी

413. क्, ख्, ङ्, ज्: दण्ड; all other MSs: दंडं; KuKauM: तत्राण्ड (ख् ग्: तद्भांड; ङ्: तत् संड); KMT: तं सण्डं; ṢSS: तत् षण्डं; TS: षण्डं तं

414. क्: शास्वे; KuKauM: देवि (ख् घ्: देवं); TS: तन्त्रे

415. घ्, छ्: –कसमतो भवेत्; च्: क्षेत्राष्टकम्सुचितं; KMT and ṢSS: क्षेत्राणि; KuKauM, TS, ṢSS: क्षेत्रं तु कथयामि ते 416. छ्: क्षत्रं 417. TS: प्रोक्तं

418. क्, ख्, ग्, ङ्: क्षत्रश्चपते; च्: क्ष–; ज्: क्षेत्रज्ञश्चपते

419. KuKauM: क्षेत्रस्थो ह्यटते (ग्: ह्यठते; ङ्: घटते) नित्यं; KMT क्षेत्रज्ञो अटते नित्यं; ṢSS: क्षेत्रज्ञो ह्यटते नित्यं; TS: क्षेत्रज्ञस्वरते नित्यं

420. All MSs: –कमतिःस्थितः. This emendation agrees with the reading in the other sources. 421. KuKauM ग्: तेनेद

422. KuKauM, KMT, ṢSS and TS: कथितं देवि

423. क्, च्: क्षत्रा–; all MSs: –कमसूचितम्; KuKauM: क्षेत्राष्टकपरिभ्रमम् (ख्: कणेस्त्राष्टंक–); ṢSS: क्षेत्राष्टकपथि भ्रमम्; TS: क्षेत्राष्टकस्वयंभुना 424. N → M. 425. ṢSS: भवे

426. KuKauM, KMT and TS: भवेत् क्षेत्राः क्षेत्राः. N → M.

427. KMT, ṢSS and TS: पीठा 428. KuKauM: पीठामुदाहृताः (ख्, ग्: ते पीठा समुदाहृताः; ङ्: –हृता; घ्: –दाः); KMT, TS and ṢSS: उदाहृताः

429. M → N. KMT: –संज्ञा तु; KuKauM, ṢSS: –संज्ञास्तु; KuKauM ग्: नामपुर्याय–; ङ्: नामपर्याप–; TS: नामपर्यायभिन्नास्तु

430. क्, ङ्, च्: देव्या; KuKauM, KMT, TS and ṢSS: शास्त्रे

431. TS: प्रयागा. This and the other place names listed in this and the following verses are almost all treated as neuter, as usually happens in a list. But cf. 14/32cd-33 and 16/3-4 where they are mostly all feminine.

432. ṢSS: –संज्ञं; TS: –संस्था 433. KuKauM: गुरुणा

434. घ्, च्, छ्: कोल–; KMT: कोलागिर्यं; TS: कोलगिर्यां; KuKauM and ṢSS: कोल्लाशैलं

435. क्: रू; ज्: रु 436. KuKauM, KMT, TS and ṢSS: भीमनादं

437. KuKauM: –कम्; KMT: च–; ṢSS: तालुगम्

438. KuKauM ङ्: –ख्यां; TS: जयन्त्यां तु 439. क्: –दाख्य

440. च्: –स्त्रं; TS: एकाम्रकं; KuKauM: एकाग्रं

441. KuKauM, KMT and ṢSS: –मध्ये तु; TS: शक्तिमध्ये 442. च्, छ्: –व्या

443. KMT: विदितात्मकैः; KuKauM, ṢSS: तत्ववेदिभिः; TS: विदितात्मनाम्

444. ख्: गुणारुवक्त्रंगतं; ङ्: गुणारुवक्त्रंगत; झ्: शारुवक्त्रं; all other MSs: गुरुवक्त्रं–; KuKauM क्, ङ्: –वस्त्रागतं 445. ङ्: –ष; KuKauM: –वर्गं

446. च्: –स्तमं; KMT: तु चाष्टमम् 447. च्: एत–. N → M.

448. KuKauM, ṢSS: स्थानान्येतानि चोक्तानि. The reading in the KMT supports the reading here. Although the redactor of the ṢSS has managed to correct the Sanskrit here, he has not been able to remedy the irregular concord this brings
about. 449. ङ्: अधातो; KMT and ṢSS: अध्यात्मं

450. छ्, ज्: पुङ्गला–; KMT and all other MSs: –श्रिता:; KuKauM: पुंगलाश्रित: (ख्: पुंगला शृणु; ग्: पुङ्गला स्मृत:; ङ्: पुजला स्मृत:); ṢSS: पुद्गलास्थिता:. This emendation agrees with the reading in the TS. According to Monier-Williams the first component of this compound can be spelt in three ways, namely: पुङ्गल–, पुड्गल– and पुद्गल–. I have standardized the third one of these spellings throughout the text.

451. KuKauM ङ्: अ तटे 452. All MSs: येषु; KuKauM, KMT, TS and
ṢSS: येन 453. TS: हृच्चक्रश्च

454. KuKauM: हृचक्रस्थश्मशानत: (ग्: हृच्चक्रस्थ स्मशानत:; घ्: हृत्चक्रंस्थन्म्यमनन:; ङ्: हृच्चहृस्थास्मसादन:)

455. छ्: –न; KuKauM: देव (ख्, ग् : यावद्देव) न विन्दन्ति (ग्: विदंति; ङ्: विन्दन्ति); TS: सर्वदेवमयं; KMT: विन्देच्च; ṢSS: –देव न विन्दन्ति

456. KMT: पीठमध्यात्मिकं प्रिये; KuKauM: पीठान्याध्यात्मिके (ङ्: –ध्यात्मिको) प्रिये; ṢSS: पीठान्यध्यात्मिकान् (क्, ख्: –का) प्रिये; TS: पिण्डं सर्वयोगिनिसंमतम्

457. TS 15/72-81 adds: अध्युष्टयोगपीठेषु संस्थितं (ग्: –त) सिद्धिकौलिकम्।
अन्यदेतन्महादेवि सद्य:प्रत्ययकारक: (ग्: सद्य–)।
कुलूत्तमोड्डियानं च एरुडी पुलिवल्लभम्।
तान्येव तु समस्तानि (ग्: समन्तानि) स्वदेहे संस्थितानि तु।
अर्द्धमात्रा तु या प्रोक्ता सर्व्वीर्यप्रकाशनी।
एवं कूटस्वरूपेण उपचरति (ग्: उपचर्यति) सर्वश: (ग्: –स:)।
तास्तु कूटप्रभावेन विचेष्टन्ति च सर्वदा।
स्वेच्छानुगतिचारिण्य: (ग्: –तुगति– –यस्) समर्था: सर्वकर्मसु।
याश्च देव्य: कुलोद्भूता ब्रह्मविट्क्षेत्रशूद्रजा:।
पश्यते नात्र सन्देहो विभिन्ना: (ग्: –न्ना) सर्वत: स्थिता: (ग्: –ता)।
अवश्यं पश्यते योगी तत्कूटस्य प्रभावत:।
कथयन्ति स्वविज्ञानं तत्कूटेनोपबृंहिते।
उत्पतेद् गगनांभोगान् खेचरै: सह साधक:।
तत् पतित्वं भवेद् देवि स्वच्छन्दगतिगोचर:।
क्रीडयेद् भुवनाद् (ग्: –नां) भुवनं तत्कूटस्य प्रभावत:।
स्वच्छन्दगतिमार्गेण विज्ञानेन सुरेश्वरि।
यावद् एतन्न विन्दन्ति पीठांश्चाध्यात्मगा (ग्: श्चाद्) प्रिये।
तावत् (ग्: तावन्) तस्य कुत: (ग्: कुतस्) सिद्धिरटितेऽ पि जगत्त्रये।
बहिरन्तरभावं तु अन्तरं (ग्: –र) वहिरङ्गयो:।
ज्ञात्वैवं मुच्यते पाशै: खेचरीणां समो भवेत्।
अन्तरङ्गे स्थिता देव्यो ता (ग्: त) देव्यो बहिरङ्गगा:।

458. All MSs except क्, झ्: सिद्धि: रटितेपि; KuKauM: सिद्धिरटतोपि (ग्: सिद्धिरणे तापि)

459. KMT –त्रयम्; KuKauM ग् घ् ङ्: जगत्रये

460. ङ्: –व; ṢSS: –वे; KuKauM: –भावेन (ङ्: –भावे)

461. छ्: अन्तररं वदिरङ्गयो:; ज्: अपरंबहिरंगयो:; KuKauM: दुस्तरं (ख्, ग्, ङ्: दुत्तरं; घ्: दुतर) बहिरंगयो:; ṢSS: न नान्तरङ्गबहिरङ्गयो:

462. KuKauM: लोकप्रवृतिहेत्वर्थं (ख्: लोके–; ग्: लोकप्रवृत्तिहेत्वर्थं; ङ्: लोकवृत्तिहि हेत्वर्थं); KMT, TS and ṢSS: लोकप्रवृत्तिहेत्वर्थे (ṢSS: –र्थं)

463. N → M. 464. KMT: प्रकीर्तिता:

465. TS: –रंगे; ङ्: –ग; KuKauM ग्: अन्तरङ्ग 466. TS: पदा

467. Cf. 14/54b. KuKauM and ṢSS: वीक्ष्यते; TS: शुद्धः पश्यते

468. TS: न मया 469. All MSs except क्, ग्, झ्, ञ्: प्रियः;
KuKauM, KMT, ṢSS and TS: प्रिये 470. All MSs: च प्रति

471. ङ्: –वाह्य तु; all other MSs: वाह्ये तु; KuKauM: बाह्यन्तः (ख्, ग्, घ्: वाह्यन्त; ङ्: वाह्यंत). This emendation agrees with the reading in TS.

472. ख्, ङ्: भग–; च्: –लयः; TS: भगस्तयः

473. छ्, ज्: न; KuKauM क्, घ्: मेलमं च; ख्: मेलनं च; ङ्: मेलसं च

474. KuKauM ङ्: प्रयंच्छन्ति 475. TS: प्ररू (ग्: चरू); KuKauM: चरुर् (ङ्: तरुर्)

476. All MSs: वापाशवीविधिः; KuKauM: वापशुवं (ङ्: वापशुवं) विविः (ख्: विधिः; ग्: ?; घ्: विधिः; ङ्: विध्हिः); KMT: वापाशवीं विधिं; TS: पायासवं (ग्: वापासकं) प्रिये (ग्: वपिं); ṢSS: वा पाशवं विधिः

477. TS –य; KuKauM क्, ख्, घ्: –दाय

478. KuKauM ङ्: प्रयच्चन्ति 479. All MSs: स्वस्थं

480. All other sources: कथयन्त्यपि 481. क्: शुशुदे–; all
other MSs: –नान्तरभावेन KuKauM, KMT and ṢSS: अशुद्धेन तु भावेन. This emendation
agrees with the reading in the TS. 482. ङ्: –टत्; KuKauM ङ्: पर्यटे

483. All MSs except TS and ख्: पृथिवी

484. क्, ङ्: व्यदि; ख्: यदिः; all other MSs except झ्, ञ्: व्यदिः

485. KuKauM क्: तत् तस्य; घ् ङ्: त तस्य 486. KuKauM घ्: दर्शन

487. KMT and TS: देवि; KuKauM and ṢSS: देव्यो

488. All MSs: ददते; KuKauM, ṢSS: यच्छन्ति. This emendation agrees with the reading in the TS.

489. All MSs: रुद्रंते नमया. The reading in the KuKauM and ṢSS agrees with the emendation.

490. All MSs: पश्येति; KuKauM: पश्यन्नपि (ख्: पश्यतपि; ग्: पश्यंतिपि?) च (ख्, ग्, घ्: व) देवेशि; TS: पश्यन्तपि च देवेशि

491. KuKauM, KMT and ṢSS: पश्यन्नपि च देवेशि पश्यन्तोऽ पि न पश्यति। TS: पश्यति

492. ग्, घ्, च्, छ्: स– 493. च्: देव्या. The nominative has replaced the
accusative here. KuKauM: संकीर्णं (ख्: संकीर्ण; ङ्: संकीर्ण्णं) लक्ष्यते (ख् ग् घ्: लक्षते) ज्योति (ङ्:
ष्वेति); ṢSS: संकीर्णं लक्षते व्योम्नि 494. ङ्: –तु

495. TS and KMT: मिश्रा (TS: मिश्रो) ज्ञातुं न शक्यते; KuKauM: अज्ञानं (ग् ङ्: आज्ञानं) च न शस्यते (ख्: शक्यते; ग्: शव्यते; घ्: शस्त्रते?; ङ्: शक्त्यते); ṢSS: अज्ञातं च न शक्यते

496. KMT: प्रभावोऽ स्याः; KuKauM अभावोऽ यं (ग्: अभावोप; घ्: –य; ङ्: आभावोयस्य); TS: प्रभावैष; ṢSS अभावाय. I have chosen to assume that DS has occurred here as it does in the TS, the original source.

497. क्: –मुद्दिष्टा ग्: समुद्दिष्टां; KuKauM ङ्: * मुदिष्ठो

498. KuKauM, KMT, TS and ṢSS विना तासामनुग्रहात्

499. KuKauM, KMT and ṢSS: ग्रामे ग्रामे तथारण्ये (KuKauM ग्: –रन्ये); TS: यामे ग्रामे तथारण्ये

500. KuKauM: नगरे नगरे पुरे; KMT and ṢSS: चत्वरे पुरे; TS: नगरे चत्वरे पुरे

501. KuKauM घ्: खेचंटके; ङ्: खेटकं

502. KuKauM ङ्: संदेहे; TS: सन्देहे (ग्: संदोहे)

503. KMT and ख्, ङ्: पीठ; च्: * * (?)

504. TS: वनेथवा (ग्: वने तथा) 505. All MSs: उद्याने; च्: वोपनने; छ्: चोपवने; other MSs: वोपवने

506. All MSs: वा; KMT KuKauM and ṢSS: उद्यानोपवने चैव. This emendation agrees with the reading in the TS.

507. KuKauM: पूर्वमुक्तस्तथैव (ग्, घ्, ङ्: पूर्वमुक्तो तथैव) च; KMT and ṢSS: पूर्वम् उक्ते तथैव च; TS: पूर्वमुक्तैस्तथैव च 508. All MSs: –ऽ पि जायन्ते

509. KuKauM: जातरूपा (घ्: ज्योत–; ङ्: –रूपां); TS: ज्ञातगर्भा (ग्: * * ?गर्भा); ṢSS: जात–

510. च्: भगस्तय:; KuKauM घ्: गसस्तव:; ङ्: गमस्तया

511. All MSs: पार्थिवे वारुणे; KuKauM: पार्थिवा (ङ्: अर्थिवा) चरणे (ङ्: वरणे); KMT: पार्थिवाचरणे; TS: पार्थिवावरणा (ग्: पार्थिवा * * *?). This emendation agrees with the reading in the ṢSS.

512. KuKauM: प्रोक्तम् (ग्: प्रोक्ता); KMT and ṢSS: प्रोक्ता; TS प्रोक्ता (ग्: ?)

513. ख्, ङ्: आप:स्तेजे तथा–; ग्: आप:–; घ्: अप–; च्, छ्: अपतेजेतथानिले; ज्: आप: तेजेतथानिले; KuKauM: अप्तेजा (ङ्: आप्तेता) वायु संभवेत्; ṢSS: अप्तेजोवायुसंभवे (ख्: अप्तेजेनावायु–); TS: आपे (ग्: ?) तेजो (ग्: ?) तथानिले (ग्: ?). This emendation agrees with the reading in the KMT. The required locative of the first two words in this *pāda* has became a nominative. KMT: आपे तेजे तथानिले. This is the reading of the critical edition, which although more correct than our text, is still imperfect. However, this reading is found in only two manuscripts; all the others testify to the reading found here with some minor variants. The KuKauM and ṢSS read: आपतेजोवायुसंभवे, but this may well be a correction of the faulty source.

514. This form of address usually refers to the goddess. Cf. 14/99c.

515. All MSs: तेषां; ṢSS क् ख्: तासु 516. छ्: –यां

517. MS ग् is unclear in TS.

518. All MSs: –श्रमविशेषाणि; KMT and TS: पीठाश्रयविभागेन; KuKauM and ṢSS: पीठग्रामविभागेन

519. TS: उत्पद्यन्ति (ग्: * * ?द्यन्ति) 520. KuKauM, KMT and ṢSS: ह्यनेकधा

521. The word खादन– has been contracted for the metre. KuKauM: खानपानभरा (ख्: खानपान तथा; ग्: खानपाण तथा; घ्: खानपानतरा; ङ्: खानदानतरा)

522. KuKauM ङ्: क्रीडते. The root क्रीड (1P) is treated here, as elsewhere, as *ātmanepadī*. The reading in the KMT agrees with this one, while the regular form – क्रीडन्ति – is the reading in the ṢSS.

523. ख्, ङ्, ज्: रां–; KuKauM: जात्य–

524. KuKauM: देवि (ङ्: देवी); KMT, ṢSS and TS: देवि

525. KuKauM and MSs घ्, च्, छ्: प्रोक्ता; ṢSS क् ख्: प्रोक्ता

526. ङ्: पीथा:; all other MSs except झ्: पीठा:; KuKauM: पीठ (ख्: पीप). N → M.

527. KuKauM घ्: वाह्यगुह्योव (?) 528. KuKauM ख् ग्: –गृह. M → N. See above, 3/49a.

529. घ्, च्, छ्, ज्: वरुणीं; all other MSs: वरुणा; KuKauM क्: चरुणा; ख् ग् घ् ङ्: वरुणा; TS: वरुणं (ग्: –ण). For the alternative form of this place name, i. e. वरणा cf. 14/32c and 16/3a. Four MSs of the KMT read वरणा. ṢSS reads वरुणा. The commentary on the ṢSS confirms that वाराणसी is the place indicated here. We would expect therefore वरणा to be the correct form but as both forms appear in this and other texts, I have not emended the reading.

530. क्, ङ् झ्, ञ्: मुण्डिनी; all other MSs: मुण्डिनीं; KuKauM क्: शौण्डिकं; ख् ग् घ् ङ्: सौण्डिकं; KMT: सौण्डिकी. The MSs of the KMT contain several variants. Two MSs read सौण्डिनीम्; ṢSS: सौण्डिकं; TS सोण्डिके. Cf. below 16/13d where the form is regular i. e. शुण्डिनी. But in 16/6 below only one MS testifies to this reading, the rest read रण्डिनी except one that reads मुण्डिणी. However, the testimonies of the KMT and the ṢSS indicate that the original reading corresponds to the emended one, or a close variant. It is hard to decide whether the reading मुण्डिनी is a copyist's error. As all the MSs of the KuKh are very closely related, this is not impossible. It is also possible that the error was committed by the redactor of the text. In which case, we should accept this to be the original reading in the KuKh and so it should not be emended. Similar considerations would apply to the reading रण्डिनी below in 16/6 if that passage were drawn from another source. But this may well not be the case and, anyway, if such a source exists, it has not been traced. In that case, therefore, the reading has been tentatively preserved. The reading, शुण्डिनी at 16/13d, supported by all the MSs, encourages the editor to emend the text here.

531. KuKauM घ् ङ्: विदु 532. च्, छ्: कोल्ल–. Cf. 16/7c.

533. KMT and ṢSS: कैवर्तिकी (ṢSS कैवर्ती च) भवेत् कोल्ला; KuKauM: कैवर्ती (ख्, ग्, ङ्: कैवर्त्ती) च भवेत् (ङ्: नास्ति) कुल्ला (ग्: कौल्ला)

534. क्, ज्: खे–; ख्, ङ्: खेट्टकीं; घ्: –नी; KuKauM: अट्टहासं तु खेटकी; KMT: अट्टहासं तु खट्टकी; ṢSS: अट्टहासं–; TS: खटिकी च भवेत् कोलारजन्त्यायाट्टहासकम् (ग्: –न्त्याया * * * *?)।

535. क्, ङ्, च्: कण्डकी; KuKauM: जयन्ती कद्रुकं (ख्, ग्, ङ्: कंदुकी; घ्: कद्रुका?); KMT: जयन्ती कन्दुकी; TS: जयन्ती (ग्: ?) कन्दुकं; ṢSS: जयन्ती कण्डुकी (क्, ख्: –कीं)

536. क्: –ते; KuKauM: विन्ध्याच्चरितं (ख्, ग्: विंद्या चरितं; घ्: चिन्याचरितं; ङ्: चिच्याचरितं)

537. ङ्: रजका

538. KuKauM: गृहम्; KMT: विद्याच्चरित्रं रजकीगृहम्; ṢSS: विद्याच्चरित्रं (क्: विंधाच्–; ख्: विद्या) रजकीगृहम्; TS: विन्ध्याच्चरित्रं च्छिप्यर्क गृहम्

539. KMT and ṢSS: एकाम्रकं; KuKauM: एकाग्रकं (ख्, ग्: एकाम्रकं)

540. All MSs: –च्छिंपी; KuKauM: भवेच्छिपा (ख्: भवेच्छिप्या; ग्: भवेछिपा)। शिल्पिनी has been contracted to शिल्पी for the metre. KMT: छिप्पी; MS E: छिंपि; MSs DFHJK: छिप्या; MS T: छिप्यी; KuKauM: छिपा; TS : एकाम्बुकं तु कैवर्त्ती 541. छ्: देवी–

542. ख्: र; घ्, छ्: तु; KMT: कोटाख्येति च; TS: कोट्याख्येति च; ṢSS: कोटाख्यं

543. Cf. above 16/12d. This is also the name of this Yoginī according to the YKh 25/84b. KuKauM: कोटाख्यं कौशिकी (ख्: कौसिकी; ङ्: कौशिका) गृहम्; KMT: कोषटी; TS: कौसटी; ṢSS: कोषटी गृहम्

544. च्, छ्: ज्ञातव्या; all other MSs except घ्, झ्: ज्ञातव्यां–. This line corresponds to ṢSS 49/131. There is an extra section after 94ab in KuKauM 7/145-152ab, KMT 25/109cd-116 and ṢSS 49/132cd-139. This extra section is missing in the TS and so is evidently an addition made to the KMT that has carried over to the KuKauM and the ṢSS. It is worth noting that this passage is missing in the KuKh as well. Although the extra section can be identified as a unit which may taken to be an indication that it is an interpolation, one wonders whether it is not more likely the redactor of the KuKh had both the KMT and the TS in front of him. The presence of an extra line after KuKh 14/97 found in all the sources except the KuKh and the TS is a further indication that the redactor of the KuKh followed

the TS, at least with regard to the structure of the text. However, the readings appear to be closer to the KMT than the TS. KMT, ṢSS, TS: ज्ञातव्यं –

545. क्, ङ्, च्, झ्: भक्ति–; KuKauM: भुक्तिमुक्तिफलप्रदम् (ङ्: मुक्ति (नास्ति) भुक्तिफलं प्रदं); KMT and ṢSS: –फलप्रदम्; TS: भुक्तिमुक्तिफलार्थिनाम्. KMT and TS add: बाह्यतः कथिता ह्येवं पीठाः क्षेत्रास्तु सुव्रते। In the ṢSS we find a corrected version of this line: बाह्यतः कथितान्येवं

546. छ्: पर्याटेदेयु; KuKauM: पर्यटे (ङ्: पर्यते) देह

547. ङ्: स्थानैषु; KuKauM ङ्: संस्थाने; ṢSS: पर्यटेद् देहस्थानेषु; TS: पर्यटेयेषु स्थानेषु

548. TS: –या; KuKauM ख्, ग्, ङ्: –नीया; घ्: पूजनावा

549. क्: –भोज्यो–; ज्: –भोज्यान्ने–; ṢSS and KMT: भक्ष्य– –नैश्च

550. KuKauM: –मनुभिः (ख्, घ्: मनुविस्; ग्: मनुविः; ङ्: न तु विस्)

551. KuKauM ङ्: मदा 552. KuKauM ङ्: यतेषु; TS : एवं वै

553. क्: संस्थितां भाषा; all other MSs: संस्थिता भाषा; KuKauM ख्, ग्, घ्, ङ्: संस्थितोण् क्: स्वेषा; KMT : एतेषां संस्थितिस्तेषां; ṢSS : एतेषु संस्थितेष्वेषां

554. घ्, च्, छ्: अप्रमेलयः; other MSs: अप्रमेयतः; KuKauM: योगीनाम (ख्, ग्, ङ्: योगिनाम) प्रमेयदा (ख्: –यदाः; ङ्: –यदाः); KMT and ṢSS: योगिनां अप्रमेयता; TS: प्रमेयतः

555. KMT, KuKauM and ṢSS: भवन्तीह; TS: ह

556. All MSs except झ्, ञ्: –दा; KuKauM: सन्देः (ग्: संदोहा) वरधा (ख्, ग्: वरदा); TS
ग्: दास् 557. KuKauM क्, घ्: साचकस्य 558. KuKauM and MSs. क्, ङ्: –ता; ग्: तार्पिताः–

559. KuKauM ख्, ग्: देव्या; घ्, ङ्: देव्यो; TS: देव्यैः

560. KuKauM घ्: साधकस्यर्व 561. All MSs: दहन्ति; KuKauM, ṢSS: भवन्ति.
This emendation agrees with the reading in the KMT.

562. क्: ष*–; KuKauM: सण्मासा (ङ्: षट्मासा)

563. All MSs: उक्त–; KuKauM: युक्तमार्गेण (ख्, ग्: मुक्त–); ṢSS: –उक्तमार्गेण

564. ङ्: समयाव्रं–; KuKauM: समयः प्रतिपालकैः; KMT: –पालके।

+ मन्तव्यं साधकेन्द्रेण तोषयित्वा गुरुं प्रिये।; KuKauM:
कर्तव्यं साधकेन्द्रेण गुरुवक्त्रोपदेशतः (घ्: –त)।
श्रीदेव्युवाच (ङ्: श्रीदेव्यू–)
बाह्ये तु कथिता देव (ङ्: * व) खट्वांगादय आयुधम् (क्: आयुकं)।
अध्यात्मना प्रवाहेन ताश्चर्या (ग्: ताश्चया; ङ्: तश्चर्या) कथयस्व (ग्: कथयास्व) मे।
श्रीभैरव उवाच; .
ṢSS: समयप्रतिपालकैः। + कर्तव्यं साधकेन्द्रेण गुरुवक्त्रोपदेशतः।

565. ङ्: –न्या; च्: –न्य; KuKauM घ् ङ्: अत्यान्यं. Before this line, manuscript च् repeats verses 14/93cd-97cd.

566. ङ्: लक्षेपात् शास्त्र–; ज्: संक्षेपात् शास्त्रवादिनां; KMT: परिभाषास्त्रवादिनाम्; KuKauM: शृणु देवि (ङ्: देवी) यथा स्थितः (ङ्: यथार्थतः); ṢSS: शृणु देवि यथा स्थितान् (क्, ख्: –ताः); TS: परिभाषां शास्त्रवेदिनाम्

567. TS: अध्यात्मकं; KuKauM: अध्यात्मिका; ṢSS: अध्यात्मिका

568. KuKauM and ṢSS: वरारोहे

569. ङ्: जानति; KMT and TS: ज्ञायन्ति

570. KuKauM and ṢSS: तथा ते कथयाम्यहम्।

571. Missing in घ्, च् and छ् up to अनुग्राह्यं वरानन । (छ्: –ने)

572. Missing in MS छ्. KMT and TS: –लोचने. Cf. 14/90b and below 14/100d. See above, note to 3/29a. This line is missing in the KuKauM and ṢSS.

573. TS ग्: –त्म; ṢSS: अध्यात्मां (क् ख्: –म)

574. All MSs: चर्या; KuKauM: व्रतचार्यास्तु (ख्: व्रतचर्यास्तु; घ्: व्रतच * * (?); ङ्: व्रतचर्यास्तु); KMT and TS: व्रतचर्या; ṢSS: व्रतचर्या

575. All MSs: साधना; KuKauM: साधकः (घ्: सा * *?); KMT and TS: तु साधनम्; ṢSS: तु साधकः. This and the following line are dependent clauses of which the relative pronouns have been dropped, thus making the syntax obscure. As I understand it, what is meant here is: यो बाह्यं व्रतं चर्यां च साधनां आध्यात्मिकरूपेण कुरुते तस्यैवं कृते भवेत् सिद्धिः।

576. This and the following two lines are missing in MS छ्

577. TS: सिद्धि 578. ज्: –देव. KMT, TS and ṢSS: सत्यं * *

579. KuKauM: सत्यं सत्यंयशस्विनि; ṢSS: यशस्विनि

580. ख्, ङ्: –ङ्ग; ṢSS ख्: खटागं 581. KuKauM घ्: कथयामि

582. TS: परिपाट्या 583. क्, ग्, घ्: वरानने; KuKauM, KMT and ṢSS: खगतीकरणं परम्; TS: यथाक्रमम्

584. घ्, च्: आपादे–; छ्: आपादेतलमूद्वान्तं; ज्: आपादेतल–; all other MSs: आपदे–

585. KuKauM ख्, ग्, ङ्: तछृणु; घ्: तत्शुन्य (?)

586. This line in MS ग् is unclear of the TS.

587. च्: शिवाद्यादौ; other MSs: द्यादौ; KuKauM: शिरसादिषु (ख्, ग्, घ्: सिर–) सर्वांगे; KMT: शिरादौ सर्वमङ्गेषु; ṢSS: शिरसादिषु सर्वाङ्गे; TS: शिरादौ (ग्: ?) सर्वअङ्गेषु (ग्: ?)

588. KMT: अङ्गप्रत्यङ्गकेष्वपि; TS: अङ्गप्रत्यङ्गजेष्वपि

589. ङ्, झ्, ञ्: खिरात; all other MSs: खेटात

590. KuKauM, KMT and ṢSS: खट्वायते तु सुश्रोणि; TS: खट्टतेयेन देवेशि

591. क्, घ्, ङ्, च्, ज्: खटकाङ्ग–; KuKauM ङ्: –गते न; KMT, TS: खट्वाङ्गी तेन; ṢSS:
–गं तेन 592. KuKauM and ṢSS: चोच्यते; TS: संस्मृतः 593. KuKauM घ्: मौनेनर्प

594. KMT: वर्तयेन्; KuKauM, TS, ṢSS: वर्तते; KMT: वर्तयेन्

595. KuKauM ग्, घ्, ङ्: सुहृदि 596. KuKauM, KMT, ṢSS and TS: गूढं परापरम्

597. क्, घ्, छ्: –विज्ञेया; ङ्: मोनिति विज्ञयो; all other MSs: विज्ञेयो; TS and KuKauM:
विज्ञेयं 598. घ्: सर्वांगम–; च्: –तं; KuKauM: सर्वभावेषु भावितः (ग् घ्: भाविनः); KMT and ṢSS:
सर्वभावेषु भाविनि; TS: सर्वशास्त्रेषु भामिनि (ग्: ?) 599. KuKauM ङ्: धर्मेण

600. ṢSS ख्: –टे 601. ख्: द्वेह; ङ्: देह; KuKauM and TS: पर्यटे देहे

602. KuKauM: वेगास्वतख्यातम् (ग्: –स्वतस्यातम्; ङ्: वेहास्ततख्यातम्); KMT, TS: वेगान्मया ख्यातं; ṢSS: वेगाच्च तत् (क्, ख्: त) ख्यातम्

603. KuKauM क्, घ्: अदनं; ṢSS क्: अदनं 604. छ्, ज्: पुंगलस्य तु.

605. घ्: डमरुं; च्: डमरुश्च; छ्: डमरुकञ्च; KuKauM क्: ममरुं च; ख् ग्: डमरुं च; घ्: –रु च; ङ्:
ममकं च; TS: च?रुकं 606. KuKauM ग्: –क्षामि; ṢSS: संप्रवक्ष्यामि

607. क्: –वदन–; KuKauM: प्रदायात्स्वा (ख्, ग्, घ्, ङ्: प्रदायाश्च) उदाहृतम्; KMT and
ṢSS: यथा शास्त्रे उदाहृतम् 608. All MSs: अमाना

609. KuKauM: अनामा च परा; KMT and TS: अमा नाम परा. This emendation agrees with the reading in the ṢSS.

610. ङ्: * मृतवाहिनी; KuKauM ग्: च मूलवाहिनी; TS: यामृतवाहिनी

611. All MSs: संचिन्तयेत्; KuKauM ख्: संचरत; घ्: मचरते. This and the following emendation agree with the readings in all the sources. But see above, note to
6/199b. 612. TS: तस्यां

613. ख्, ङ्, च्: –नावं; all other MSs except छ्, ज्: नेवं; KuKauM: राव; ṢSS: द्रावं

614. KuKauM, TS and KMT: मुञ्चन्ति

615. KuKauM क्, घ्: वुद्रुके; ख्: वुद्धके; ग्: ?

616. All MSs: यदात्मानं; KuKauM क्: विसर्गा * महात्मा च; ख्, ग्: विसर्गा च महात्मा च; ङ्: विसर्गा महोत्मान; KMT, TS: महात्मानो; ṢSS: महात्मा वै. See above, note to 3/10d.

617. क्: चरते; all other MSs: नरते

618. KMT and TS: वादयेत् कथयेति च; KuKauM and ṢSS: वादयेत् कथयेदिति

619. KMT and TS: डमरुकं स्मृतं तेन; KuKauM and ṢSS: डमरुकं कथितं तेन

620. KuKauM: अमनन्धे (ख्: अमनस्थ; ग्: अमनस्थे; घ्: अमत्घे (?); ङ्: अमनत्वं)

621. KuKauM क्: निरामिये 622. See above, note to 3/15d.

623. KMT: नाभिस्थायस्य तिष्ठेत; KuKauM and ṢSS: नाभिस्था तस्य तिष्ठन्ती; TS: ता नित्या पश्यतिष्ठेन?

624. All MSs except झ्, ञ्: –ता. अनया (मायया) or the like is implied here. This line is missing in all four sources. 625. क्: य 626. ङ्: जगं–

627. KuKauM ग्: –मेत; ङ्: पासमेत; M → N.

628. छ्: विनिदिष्टं; KuKauM ग्: दितिदिष्टं; ङ्: विनिदिष्ट

629. छ्, ज्: खड्ग; KuKauM ङ्: षद्गं 630. TS: खड्गं चैव मतः

631. क्, ङ्: अत्र; all other MSs except झ्: अस्थ; KuKauM: खस्थ (ख्: एवस्थ); ṢSS: खस्थश्; TS: खस्थस्. This emendation agrees with the reading in the KuKauM, KMT and the ṢSS.

632. ग्: छिन्नन्वि; घ्, च्, छ्: च्छिन्नन्ति; all other MSs except झ्: च्छिन्नवि; KuKauM क्, घ्: छिन्नन्ति; ख्, ग्: स्थिनन्ति; ङ्: च्छिन्नति); TS: थितोति; ṢSS: चिनत्ति

633. All MSs: पापानि 634. घ्, च्: विसर्गास्तेन; छ्: विसर्गास्तेण

635. KuKauM and ṢSS: मोहिता 636. च्: खड्गषत्रिः; छ्: खड्गवत्रिःयुता; ज्: –सृता; KuKauM and ṢSS: खड्गवच्छिन्दते; KMT: खड्गवन्निर्मला; TS: खड्गवन्निम्नगा

637. KuKauM and ṢSS: सर्वं. A connecting तत् or the like is required to complete the syntax.

638. All MSs: वेगमाद्य; KuKauM and ṢSS: खमध्ये तु. M → N. This emendation agrees with the reading in the KMT and TS.

639. KuKauM and ṢSS: कुलेश्वरि; KMT: कुलेश्वरि; TS: महेश्वरी (ग्: –रि)

640. KuKauM ख् ग्: गवा 641. क्: सायुज्यं; KuKauM क् घ्: ब्रह्ममायोष्ठं; ग्: ब्रह्मसायोर्थ; KMT: –युज्यं. Although MS क् reads सायुज्यं, which is correct, I have chosen the reading of the other manuscripts taking this to be a deviant form. Cf. 14/122a. This reading is also attested in the TS, KuKauM and the ṢSS and in three manuscripts of the KMT.

642. All MSs: खड्गं तच्; KuKauM: खड्गाति (ख्, ग्: खड्गानि; ङ्: खड्गादि); KMT: घटते; TS: खड्गंते 643. All MSs: छक्तिर्–

644. KuKauM: ख्यात (ख्: स्थात; ङ्: ख्यातं); ṢSS: ख्यातम्

645. KMT and TS: –नायिके; KuKauM: मायु (?)वस्तुरनायकम् (ख्, ङ्: मायुधा सुरनायकं; ग्: मायुवसुरनायकं; घ्: सायुवस्तुरनायक); ṢSS: –के; This line in MS ग् is unclear of the TS.

646. ङ्: एकमेक; all other MSs: एकमेका

647. ख्, ग्, ज्: पराशक्तिः–; KMT: –चक्रमण्डले; KuKauM, TS and ṢSS: –वक्त्रमण्डले

648. ṢSS: ज्येष्ठास् 649. घ्: –ज्ञानि–; other MSs: –ज्ञानी–; KuKauM: –ज्ञानी–. See above, note to 2/8a.

650. All MSs: त्रिशून्यं; KuKauM क् ख्: त्रिशूल; घ्: * * *?

651. All MSs: चयथाख्यातं 652. क्: तन–; ङ्: –णि; KuKauM and ṢSS: त्रिशक्तिरनुपूर्वशः; KMT and TS: त्रिशक्तिमनुपूर्वशः

653. KuKauM and ṢSS: स्वरूपा 654. KuKauM and ṢSS: निर्गता
655. क्, ख्, ङ्: –णा; KuKauM and ṢSS: व्योमगा
656. ṢSS: ह्यटते; All sources: प्रिये 657. M → N.
658. ṢSS: ते च 659. I have chosen not to emend as this
reading is supported by the KMT and TS. Moreover, it is required by the metre.
See above, note to 6/57b. The reading in the KuKauM and ṢSS – नाम्ना – may well
be an attempt to correct the original deviant नामम्. 660. ṢSS: च
661. M → N. 662. M → N. It seems that a nominative has
replaced the required genitive of the first of these two words in order to preserve
the metre. This reading is supported by all the sources. See above, note to 10/47d.
This line is missing in the KuKauM. 663. KMT: करणात्म–; ṢSS: कारुणात्मा–; TS:
करणात्मकं (ग्: ?) व्यवस्थितम् 664. All MSs: बोधयन्ति; KuKauM: वेधयेत् (ख्, ग्:
वेधये) तु; KMT, TS: वेधते तु; ṢSS: वेधयेति 665. TS and KuKauM with MSs घ्, च्, छ्:
कारणा; all other MSs: कारणाः; KMT: कारणं 666. KuKauM, KMT,
ṢSS and TS: तु 667. छ्: ना * चमाख्यातं. M → N.
668. छ्, ज्: –न 669. KuKauM, KMT, ṢSS and TS: वरानने
670. All sources and MSs agree on this irregular concord.
671. ख्, ङ्, ज्: पाशाः; ṢSS: पाशं 672. TS: छिनत्यसौ
673. KuKauM: सकला (घ्: सकंसला; ङ्: सकंला)
674. KuKauM: मन्त्राणी चोद्धती (ख्, ग्: बोधनी; ङ्: वोधती). Cf. 2/5d.
675. ख्, झ्: कन्त्रि–. TS: कर्तरूपेण 676. क्: चरन्ते
677. KuKauM and ṢSS: या 678. All MSs: क्रमत्रितय
679. See above, note to 5/27d. 680. KuKauM, KMT
and ṢSS: अंगमङ्गगता देवी; TS: अङ्गप्रत्यङ्गगा देवी (ग्: –ङ्ग *?)
681. All MSs: –भस्थितम्; all sources: बहिरन्तरसंस्थिता 682. KuKauM घ्: कुराते
683. KuKauM ग्, घ्: शततं 684. ङ्: चेठा; KuKauM and ṢSS with all other
MSs: चेष्टा 685. KuKauM ख्, घ्: आशने
686. घ्, च्: वलानं; छ्: वल्गनं; KuKauM क्, घ्: वलानं (?); ङ्: वलान; KMT: वल्गनं; ṢSS:
वंगनं; TS: धावने वत्साने (ग्: वल्भने) 687. TS: रोधे. M → N.
688. ज्: अंकुञ्च–. A dual number is required here. See above, note to 5/46d.
KuKauM: रोवमष्टषष्ठा (ख्, ग्: रोधं मसुसस्था; घ्: रोच (?)मषुषस्था; ङ्: रोधमपुषस्था) समाश्रिता (ग्, ङ्:
समासृता); KMT: अंकुशस्थानमाश्रितः; TS: अंकुशस्थानमाश्रिताः (ग्: –स्रिताः); ṢSS: अंकुशस्थासमाश्रिता
689. छ्: मुशलत्वे; KuKauM क्, ख्, घ्: मुशलत्वे; ग्: मुशलस्थे; ङ्: मुलत्वे
690. ख्, ग्, ज्: नादः; च्, छ्: नादे; KuKauM: स्थिता नादे (ख्: नाद)
691. छ्, ज्: –कारोर्द्धगः. DS. 692. All sources: प्रिये 693. All MSs: नीत्वा
694. छ्, ज्: चोर्द्धे; KuKauM, ṢSS and TS: चोर्ध्वं. KMT: चोर्ध्वं
695. ख्, ङ्: –शिव. M → N. 696. KMT: लक्ष्ये मनाख्यं; TS: धनुर्लक्षो अनाख्यं; ṢSS:
–लक्ष्य– 697. All MSs: तेन 698. This line is missing in the KuKauM.
699. क्, झ्: आपूर्णे; घ्, छ्: आकूर्णं; च्: आकुर्णं; all other MSs: आपूर्णं; KuKauM and
ṢSS: आपूर्वं 700. All MSs: च विसर्गेण
701. All MSs: परचक्षुषा; KuKauM and ṢSS: मनसा क्षणात्. This emendation
agrees with the reading in the TS and KMT.
702. क्, घ्: खपरे करणैनैव; ख्: खरे एकरणेनैव; ङ्: खर एकरणेनैव; झ्: स्वर एककरणेनैव; all
other MSs: खपरे करणेनैव 703. छ्, ज्: –च

704. छ्, ज्: –मुखीं. This line is quite diferent in the other sources where instead we read करणेन फडन्तेन विसर्गस्थेन सुस्वने (KuKauM and ṢSS: विपर्यस्तेन सुव्रते)।; TS: करणेन टहान्तेन विपर्यस्तेन सुव्रते।

705. छ्, ज्: किन्तु कृत्रिमयुक्तेन; TS: ॠतुद्वयानुयुक्तेन. This reading agrees with the one in the KuKauM, KMT and the ṢSS.

706. ङ्: कांताद्रंतगतेन, all other MSs: कान्तादन्तगतेन; KuKauM ङ्: कारणान्तगतेन; KMT: काननान्तर्गतेन; TS: कान्तेनान्तगतेन. This emendation agrees with the reading in the KuKauM and ṢSS. 707. All MSs: करणे देव; KuKauM ङ्: –कारणा तेन; TS: करणेनैव. This emendation agrees with the reading in the KuKauM, KMT and the ṢSS. 708. ङ्: ज्ञया. Missing in the KMT and TS.

709. KMT and TS: परापरा; KuKauM and ṢSS: क्षुरिका तु परापरा

710. क्: –सोयोज्यं; घ्, च्, छ्: –ज्य; KuKauM, ṢSS: योज्यां; TS: –युज्यां. Cf. 14/109c.

711. All MSs: गदे पंच; ṢSS: गदायां ते; KuKauM: गण्डयस्ते (ख्: गंदयाने; ग्: गन्वेयोन; घ्: गंदयोभे; ङ्: गन्धयोक्तं); TS: गदा या 712. All sources: सुलोचने

713. KuKauM and ṢSS: ह्येषा; TS ग्: ह्येता 714. All MSs: परा

715. KuKauM: रव्र ददन्ते (ख्: रंध्रं ददस्ये; घ्: रंयंवदत्ये; ग्: रंध्रं ददत्वे; ङ्: परंरन्ध्रे ददत्ये); TS: दशने 716. All MSs: अलिपार्थिवम्; ṢSS: ददात्येवामृतं शुभम्. This emendation agrees with the reading in the TS and KMT. 717. KuKauM: गतासु; TS: गता तु; KMT and ṢSS: गतास्तु 718. KuKauM: शक्तिसस्थस्वभावेन (ख्: शक्तिस्संस्थ–; ग्: शक्तिः संस्थ–; घ्: शक्तिस्सस्थ–; ङ्: सशक्तियस्थस्व–); KMT: शक्तिः शक्तिस्थभावेन; ṢSS: शक्तिस्वभावेन; TS: शक्ति शक्तिस्थभावेन (ग्: सक्तिसक्तिस्थ–) 719. ख्: चारयते; KuKauM: आत्मात्र (ख्: आत्मानं; ग्: आत्माप्र; घ् ङ्: आत्मान) पद्यते; KMT: आत्मानं नयते; ṢSS: प्राप्यते; TS: आत्मा तु नयते. The usual causal form of the root चल् (1P) is चालयति. It is, however, sometimes *ātmanepadī* in common usage also, although infrequently. 720. ṢSS: यदा

721. KMT: तद्भावयोगविद्धस्तु; KuKauM and ṢSS: तद्भावयोगशुद्धस्तु; TS: तद्भावयोगसिद्धिस्तु

722. All MSs: –नादान्तराधिप; KuKauM: सदण्ड (ङ्: सदंड) चदृ (?)ज्जरेखा (ख्: दण्डवदृजुरेख; ग्: वदृजुरेख; घ्: च (?)दृज्जरेखा; ङ्: वदृजुखा) तु; KMT, TS and ṢSS: शक्तिना तु सुराधिपे. See above, note to 9/41c. 723. All MSs: दत्वा चाद्यन्तरेखा. This emendation agrees with all sources. 724. All MSs: गदा तु. TS: या (ग्: ?)

725. घ्, च्, छ्, झ्: पठमव्ययं; all other MSs: पठमच्ययं; KMT: नादान्तपदमव्ययम्. This emendation agrees with the reading in the TS, KuKauM and the ṢSS.

726. KuKauM ङ्: तेस 727. KuKauM कर्तव्यं

728. KuKauM: दण्डधारण (ङ्: दण्डाधारण); TS, KMT and ṢSS: दंडाधारेण

729. Missing in MS छ्. KuKauM, KMT and ṢSS: सुव्रते; TS: दण्डाधारेण शोभने (ग्: ?) 730. MSs घ् and छ् add सोभन 731. छ्: सरीर–; KuKauM: करीरमिति (शरीर–) (ग्: करवीरमिति; ङ्: करीरमितिवि) 732. This line is found only in MSs घ् and छ्. घ, छ: –दंडाकारं–; KuKauM घ्: –संस्थित; ङ्: मण्डलं कालसंस्थितं; TS: मण्डाकारं (ग्: * * ?कारं) व्यवस्थितम्. This emendation is suggested by the reading in the TS, KuKauM, KMT and ṢSS. मण्डलाकारसंस्थितम्

733. ख्, घ्, ङ्: यदाध्वानं; all other MSs: पदाध्वानं; KuKauM, ṢSS: तत्वाध्वा तु; KMT: अत्राध्वा तु. This emendation agrees with the reading in the TS.

734. All MSs with KuKauM, KMT, ṢSS and TS: वरारोहे. The reading in the MSs agrees with that of the source from which this passage is drawn. The redactor himself may well have forgotten to change the text here. But even assuming, as I

have done, that he did simply change the gender of the vocative here, nonetheless, it does not suit the god as it does the goddess.

735. All MSs: साधनीयो. This emendation agrees with the reading in the KuKauM, KMT, TS and the ṢSS. But three MSs of the KMT have the reading साधनीयो. 736. KuKauM, KMT and ṢSS: कुलाद्या; TS: कुण्डल्या

737. घ्, च्: सर्वा–; छ्: सर्वा सुद्धा; TS ग्: –शुद्धं

738. KMT: सर्व – अध्वहृदि स्थिता; KuKauM and ṢSS: सर्वशुद्धहृदि स्थिता; TS: हृदि स्थितम् 739. क्: प्रोकं; KuKauM, ṢSS and KMT: कथितं भद्रे 740. M → N.

741. KuKauM, KMT and ṢSS: कमण्डलुरिति स्मृतः (KuKauM: स्मृतं; ṢSS: स्थितं); TS: तेनेदं कथितं भद्रे शुभास्त्रं तु कमण्डलुम्। 742. KuKauM: एतदाधार (घ्, ङ्: एत आधार); ṢSS: एते आधर; TS: एते चैवायुधा; KMT: एते तु आयुधाः 743. क्, घ्, च्, छ्, ज्: सुक्ष्मा; KuKauM: सूक्ष्मास्तु; TS सूक्ष्मा; ṢSS: सूक्ष्मास्तु 744. All MSs: पर्यायाः; KuKauM: पर्याये; KMT: पर्यायात् 745. KMT, KuKauM, ṢSS and TS: कथिताः स्फुटम् 746. KuKauM, KMT, ṢSS and TS add: समयिन्या (ङ्: सविन्या; TS: सम वाग्नि) गतः (ख्, ग्, घ्, ङ्, KMT] ṢSS: गता; TS: नीतास्) सूक्ष्म (ग्: ?; घ्: नास्ति; KMT, ṢSS, TS: सूक्ष्मा) कला (घ्: नास्ति) सूक्ष्मास्य (ङ्: सूक्ष्मा च; KMT: सूक्ष्माति; TS: विश्वस्य) नायिका (TS: –काः)।

747. ṢSS and all MSs: कथिता तु 748. All sources: देवि

749. All MSs: परापर–; ङ्: –विभांगुशुः; TS परापरं विभागशः (ग्: –सः)

750. TS adds two lines

+ दूतीहीना न सिद्ध्यन्ति तस्माद् दूती समाश्रयेत् (ग्: –स्त्रयेत्)।
सबाह्याभ्यन्तरा सा तु ज्ञातव्या कौलिकान्वये।

751. ख्, ङ्: वाह्याने; छ्: वाद्यान्ते; KuKauM क्: बाह्येवः; ख्: बाह्ये *; ग्: बाह्येष; घ्, ङ्: वाह्येव). This emendation agrees with the reading of the remaining sources.

752. ङ्: कथितस्यावि; all other MSs: कथितस्यापि; KuKauM ग्: कथियिष्यामि; घ्: कथितामि

753. क्: दून्तिनां; KuKauM घ्: दूतानां 754. All sources: शुभम्

755. छ्: चेव 756. KuKauM: अन्तरंगे (ख्: अन्तरंग) तथाप्येवं (ङ्: यथा–) स्तूय (ख्: श्रूय; ग्: श्रुय; घ्: स्त्रूय; ङ्: स्तुप) तांता (ख्, ग्: तांभा) सुलोचनम् (ग्: शुलोचनं)।; KMT and ṢSS: अन्तरङ्गे तथा ह्येवं (ṢSS: –प्येवं) श्रूयतां तासु लक्षणम् (KMT: तेषु निश्चयम्); TS: अन्तरङ्गे तथाप्येवं श्रूयतां तासु निश्चयम्।. The following four lines are missing in the KuKauM.

757. भगिनी, the normal form of this noun, is too long for the metre. The regular form appears below in 15/5d. Although the version of this quarter in all the sources – माता दुहिता भगिनी – is grammatically correct, the metre is defective in three places. 758. छ्: सहजां

759. TS, KMT and ṢSS: सहजा तु (TS: च) तथान्त्यजा

760. TS, KMT and ṢSS: –जन्मिका 761. क्: –लोलो

762. All MSs: नारसिंकम्. In place of this and the following line the TS, KMT and ṢSS read: अन्नपानं (ṢSS: मन्त्रपानं) तथा भक्ष्यमाचरेच्छक्तिभिः सह।

763. All MSs: आचार. See above, note to 1/7d.

764. All MSs: मन्त्रिभिर्योनौ 765. All MSs: सुरार्चितः

766. ख्, ङ्, छ्, ज्: साधकैर्नित्यं; all other MSs: सार्धकैर्–; KuKauM and ṢSS: भावकेनैव. This emendation agrees with the reading in the KMT.

767. छ्: यदि–; KuKauM: यदिच्छेत् (ख्, ग्: यदिछेत्; ङ्: यदिच्छे) 768. All MSs: सिद्धिरु–

769. ङ्: –ज्ञ; छ्: महा * * * भैर्वयज्ञे 770. ख्, ङ्: –परमेश्वरे 771. All MSs: –विंशत्–

NOTES OF THE TRANSLATION OF CHAPTER FOURTEEN

1. See intro. vol 1, p. 518 ff. for a commentary on the first six verses of this chapter. This chapter is also found in the TS, KMT, KuKauM and ṢSS. The details of the correspondences between these sources are found in the notes to the Sanskrit text which has been collated with them.

2. The KuKauM reads *dhīra-* 'one who is firm' for *vīra-* 'hero' and the condition he seeks is '*dhīratva*' – (firmness). The 'Hero' is a man who has taken Kaula initiation and whose Kuṇḍalinī is therefore awake. His condition is contrasted to that of the *paśu* literally (tethered) beast or sacrificial victim, that is, the fettered soul. In a more specific sense, the *paśu* is not just the individual subject to bondage (*pāśa*); he is one who has not taken Kaula initiation. Jayaratha quotes a Tantra in his commentary on the TĀ (29/73cd-75ab) as saying:

> One should make an effort to avoid Siddhāntins, Vaiṣṇavas, Bauddhas, Vedāntins and those who follow the Smārta schools (*smārtadarśana*) because they are said to be *paśu*s.

The verse we are examining implies that *vīra*s need to develop further, not to attain liberation as if it were a different state, but rather to attain a full realisation of the initiated condition which, as one of identity with the goddess, is one of *vīratva* literally 'hero-hood'. If this interpretation is correct, the word '*vīra*' should also mean 'deity'. Although the usage of this term in this sense is not common, it does occur. The Buddhist *Ekālavīratantra*, for example, is concerned with the worship of the god – *vīra* – Ekāla. The term *ekavīra* refers to the male deity when worshipped alone without his consort in 'the state of a solitary hero' (*ekavīrabhāva*). The YKh of the MBT prescribes a long series of rituals and mantras for the worship of the goddess Tripurabhairavī alone as Ekavīrā. The goddess of Kula (Kuleśvarī) in the early Kālī Tantras known to Abhinavagupta – such as the *Devyāyāmala* and the *Jayadrathayāmala*, – is Kālasaṅkarṣaṇī, who can be worshipped in the centre of a *maṇḍala* described in the TĀ (29/69-70ab) either alone (*ekavīrā*), in conjunction with it (*cakrayuktā*) or as a part of the couple within it (*cakrayāmalagā*). Clearly, the term denotes the deity as one of a couple when worshipped alone. The condition of the Hero in its most complete form is therefore that of the deity itself.

The later Kaula Tantras developed these conceptions further and took a more positive attitude. The *paśu*, although not an initiate, may perform Vedic rituals or exert himself in the practice of a pious Vaiṣṇava (*vaiṣṇavācāra*) or Śaiva (*śaivācāra*). However, in order to do this he must observe such a high degree of purity that some of the later texts and their commentators maintained that is not possible in the present Kali Age. Nonetheless, it is possible in certain cases for a zelous *paśu* to achieve success (*siddhi*) in his practice quicker than a *vīra*. On the contrary, other texts maintained that practice as a *vīra* is not possible in this Age because it is impossible not to fall from the elevated spiritual state it requires. Thus, as the matter could be viewed from different perspectives, it was inevitably subject to controversy. In the earlier texts, such as this one, that felt no need to accomodate Smārta ideology to their own, no positive connotations were associated with the practice of the *paśu* and therefore no such controversies arose. Overall, a balance between 'mild' and 'extreme' Kaula practice was naturally struck, as we can see in our text. But, the later controversies, of which we have mentioned just one example, tended to polarise positions into two extremes. Thus a part of the Kaula Tantras of the later period tended to focus increasingly on the conventionally antinomian aspect of Kaula practice, especially ritual sex and the consumption of intoxicants. The other extreme stressed (in what remained of the true Kaula spirit) that Kaula practice, although essential, despite its antinomian elements suitably attenuated, was a transient phase on the path of spiritual development. Beyond was practice undertaken in a 'divine state of being' (*divyabhāva*). This practice, as described by Woodroffe in the following passage, is a blend of Kaula practice 'purified' of its transgressive component and conventional, 'open-minded' Smārta observance. Woodroffe's source is the *Kubjikātantra*. This late, possibly Assamese or Bengali work, is not linked to the corpus of the Kubjikā Tantras to which our text belongs. Woodroffe (1972: lviii-lxix) writes, referring to chapter seven of that Tantra, that the initiate with this disposition

> daily does ablutions, *sandhyā*; and wearing clean clothes, the *tripuṇḍara* mark in ashes or red sandal and ornaments of *rudrākṣa* beads, performs *japa* and *arcana*. He can give charity also. His faith is strong in Veda, *śāstra, guru* and *deva*. He worships the *pitṛ* [ancestors] and *deva* [gods], and performs all the daily rites. He has a great knowledge of mantra. He avoids all food, except that which his *guru* offers him, and all cruelty and other bad actions, regarding both friend and foe as one and the same. He himself ever speaks the truth and avoids the company of those who decry the *devatā* [deity]. He worships thrice daily and meditates upon his *guru* daily, and as a Bhairava, worships Parameśvarī [the Supreme Goddess] with *divyabhāva*. All *devas* he regards as beneficial. He bows to the feet of women, regarding them as his *guru*. He worships the Devī at night, and makes *japa* at night with his mouth full of *pān* [betel] and makes obeisance to the *kulavṛkṣa* [sacred Kula tree]. He offers everything to the Supreme Devī. He regards this universe as pervaded by *strī* [the female principle] and as *devatā* [deity]. Śiva is in all men and the whole *brahmaṇḍa* [universe] is pervaded by Śiva-Śakti. He ever strives for the attainment and maintenance of *devatābhāva* [state of the deity], and is himself of the nature of a *devatā* [deity].

This state, as the *Rudrayāmala* (1/145-148) puts it, is one of perpetual purity in which all works are offered to the deity and is defined as the 'auspicious dawning of Dharma' (*dharmodayaṁ śubham*).

3. Quite a different form of the Vow of Knowledge is described in TĀ 23/31-44ab.

4. The KuKauM, KMT, TS and ṢSS add that he may be an ascetic who covers his body in ashes (*bhasmin*). See the next verse.

5. Most of the MSs read *vratacāriṇaḥ* – 'one who observes the vow'. But this reading is not accepted by any of the other sources and is, anyway, redundant.

One who practices this vow as a Kaula adept (*vīra*) observes celibacy by identifying himself as the god in union with his consort who is, similarly, one with the goddess. See below 14/15 and note.

6. *kramastha*- lit. 'established in the Krama'. One can compare this form with '*vratastha*-' and even '*gṛhastha*-' as in the following lines found below:

One should abandon the (last) trace of ignorance (which induces one to think): 'I am performing the vow (of a renouncer)' (*vratastha*), or '(I am) a householder' (*gṛhastha*). Nor should he think: 'I am a Brahmin' or '(I belong) to the lowest caste', (or even) '(I am) the deity'.

vratastho 'haṁ gṛhastho vā avidyāvāsanāṁ tyajet |
naiva manyati vipro 'haṁ nāntyajātir na devatā || KuKu 41/10

KuKauM, KMT and ṢSS: Every condition yields success, whether (the adept is one who) observes (this) vow (*vrathastha*) or is not (*avratastha*).

The last sentance, not found in the other sources, stresses that in any case, the initiate must conceal his practice. See intro. vol 1, p. 507 ff..

7. In the other sources, this last part of the sentence differs. KMT: 'or is adorned with (fine) clothes and ornaments, or is dirty, or (wears) white.' KuKauM and ṢSS: 'or desires (to wear fine) clothes and ornaments, or is dirty or (wears) white.'

8. The other sources add an extra line here and omit what follows up to verse 21. TS and KMT: 'whatever be the ornaments (the adept wears), whatever he says by way of speech, that is said to be his practice (*caryā*) (KuKauM and ṢSS add: according to the teaching) and, without doubt, (his) mantras.'

Both versions are informative. The older version, that of the TS and KMT, simply says that whatever is worn by the adept, who is in the elevated state of consciousness of one who is observing this vow, is a sacred sign of his observance and whatever he says is mantra. Similarly, there is a *Śivasūtra* (3/28) that declares: 'common talk is (his) recitation of mantra' (*kathā japaḥ*). Similarly, Abhinava says (TĀ 4/194):

Whatever the one who is established in this uncreated Heart (of pure self-awarness) does or (however) he breathes or reflects is all considered to be his repetition of mantra (*japa*).

The function of the outer practice, whether observed in the garb of an ascetic or a householder, is only to conceal the adept's true identity as an initiate and the secret practice that engages him. To this the adept gains access only through the inner spiritual experience symbolized by the outer form. The outer form can be seen. The outer mantras can be heard. But the true practice is internal. It is the inner experience of the Nameless, that is, Unstruck Sound generated by the union of Śiva and Śakti (see below 36/72cd-73ab). Beyond description and conception, the inner vow centred on the transcendent reality beyond thought is itself the condition of the Nameless. As we read below (61/93):

Greatness is the (power of the) Nameless (*anāmā*) and the Nameless is within Greatness. (The power of) reflection (*mananā*) is the first (principle) of the mind; endless, it is called 'no mind'.

9. The CMSS defines the Sphere of the Self as follows:

One attains the sphere of one's own (true) nature (*svātmamaṇḍala*) by the penetration (*samāveśa*) of Rudra's energy. It is inexplicable, unmanifest, devoid of the principles; unsupported, it resides within the Circle of the Unmanifest (*avyakta*). This is the (condition) Beyond the Transmission (*kramātīta*), which is the arising of the Transmission.

rudraśaktisamāveśāt [gh: -sāt] siddhyate [all MSs: siddhate] svātmamaṇḍalam ||
anākhyaṁ ca nirābhāsaṁ [k gh: -bhāṣaṁ] nistattvaṁ [k gh: vistatvaṁ] ca nirāśrayam |
avyaktamaṇḍalāntasthaṁ kramātītaṁ kramodayam || CMSS 9/53cd-54

10. The edition and translation of this corrupt verse is uncertain. As I understand it, the meaning is as follows. The ascetic lets his hair grow unkempt as a sign of indifference to outer form and worldly custom. His true concern is to purify his spiritual body. It is hypocracy to look clean and groomed on the outside when inwardly the mind is distracted and sullied by worldly thought. If the ascetic is content to merely have matted hair and ignore the inner work of concentration and application to the sphere of the Self within, he cannot purify himself. The *Mṛgendrāgama* (*caryāpāda* (1/3-4) explains that initiated Śaivites who observe a vow may be of two kinds according to whether they have matted hair (*jaṭila*) or shave their head (*muṇḍa*). A man of the lowest caste, a fool, a woman, an aged man, or one who is sick or physically handicapped is unfit to keep matted hair.

11. The ascetic performing a penance, like a man in mourning, shaves all the hair from his head and the rest of his body. This ritual action symbolizes the removal of impurity that clings and grows on him like the impure hair of the body. However, this verse teaches that this is of no use unless the impurity to which he is subject that clings to the Self is not removed. This is done by the rise of the energy of the vital breath through the Central Channel – Suṣumṇā – which can only take place by the grace of 'recollecting the Command'. The following passage in the KMT is taken from the TS, the original source of this chapter of the KuKh. It explains one way that this is done. When the Command in the form of the energy of Kuṇḍalinī reaches to the Cavity of Brahmā, the yogi's body becomes stiff and inert like a piece of dry wood. He experiences the Cavity of Brahmā at the top of the head as the Triangle of energies that expand and contract, filling him with bliss. Thus:

The (inert) wood-like state (of suspension) (*kāṣṭhāvasthā*) arises (when) the mind is (fixed there) in the middle of it. (In that state, even when there are loud) sounds of kettle drums, double–headed drums and the like, or songs or musical instruments, (the yogi) hears and sees nothing, nor does he think of anything other than the Lord. Even if he is cut to pieces by swords, (sharp) wheels or other such weapons, he knows nothing (of it). (This), O fair-faced one, is the State of Power (*śaktyāvasthā*) in which (the yogi) barely knows anything (*īṣanmātra*). KMT 4/23cd-25ab = TS 3/21cd-23ab; see intro. vol 1, p. 210 ff.

12. The core practice of the Vow of Knowledge (*vidyā*) is the repetition of the Vidyā. In its original context in the Trika system of the *Tantrasadbhāva*, the Vidyā was, of course, the one there. However, when it is imported into the Kubjikā Tantras it is, just as obviously, the root Vidyā of the goddess Kubjikā. Mahantārikā (variously spelt) is a distinct goddess, and so has a specific Vidyā of her own. However, she is also identified with Kubjikā and, therefore, with her Vidyā. Thus, in view of the above consideration, we can safely assume that this is the Vidyā meant here.

Kubjikā / Mahantārikā is the Transmental (*unmanī*) which, as the texts say repeatedly, is the energy of bliss that burns like the flame of a lamp in the centre of the *maṇḍala*. This is the form of the goddess of the centre who is the mistress of the Transmission (*krama*) (8/76cd-77ab). This energy rises up through the body along the channel of Suṣumṇā, transported by the Sound of consciousness, burning up impurity and generating bliss as it rises (13/16). This is Kuṇḍalinī who rises upwards, firm and steady like the flame of a lamp that burns in a sheltered place (40/98-99ab) until she exits from from the Cavity of Brahmā at the top of the head and burns there like a tongue of flame (*śikhā* – a word that means also topknot) in the centre of the *Saṁvartāmaṇḍala* located there above (ṢSS 2/5, see Schoterman's comments). Presumably, this form of Kubjikā is invoked in this context because, in one of the two varieties of descriptions of the six limbs of the goddess taught in the KMT (see above note on 10/29-30), Mahantārikā is the goddess of the Topknot (KMT 7/39), which 'shines like a hundered million lightning flashes.' (KuKh 29/52)

One may see a link between the Topknot and the Shaved Head. If I have understood the latter correctly to be a symbol of the experience of the energy of the Command (i.e. the Transmental) in the Cavity of Brahmā at the top of the head, the Topknot is the experience of the same energy as it rises out beyond it.

13. The reader will recall that the sequence of states that leads to liberation has been described in reverse order with respect to the one here (see above 13/23-24ab). The individual soul is first liberated from the basic impurity of Māyā by the deity's grace (*śaktipāta*), which he receives by initiation and through practice. This separates the conditions that sully and bind him from his essential consciousness. After this, he is liberated once the balance of his past Karma is exhausted (see above 13/45-47). In this case, Karma is first destroyed by the rays of the energy of grace emanated by the deity from within the *maṇḍala* the initiate has internalized and hence identified with the complex of principles that constitute his energized body. After this has taken place, his energized body is smeared, as it were, with the ash of the Karma that has been burnt away. Then all the adept needs to do is contemplate his condition free of Karma and the destruction of the basic impurity (*mala*) that binds him, which is liberation itself.

14. In the beginning of creation, the goddess, who is the embodiment of the Command and the divine will, emerged bent over like a newborn sprout from her own transcendental body. She performed austerites and assumed the condition of the Transmental at the interface between the Uncreated and its emanation. Then the Sprout split into two and became Śiva and Śakti who, as the two breaths, unite in every living being (see 28/148 and 35/81).

Thus, the Circle of the Void, to which this verse refers, is the body of the goddess. Void of all phenomenal form – even of deity and his Power – it is nonetheless replete with every energy. The yogi who returns to the source of all creation that precedes all name and form is divested of them. Realising that this is his true pure consciousness and being, he is clothed with its infinite expanse, unconditioned by time and space. In the centre, in the very core of the Transcendent, emerges spontaneously and freely the energy of its absolute, omnipotent intent that contains within itself the universe as a potential temporal and spatial matrix that develops from it as it unfolds.

Thus, the adept who practices this vow in its the deepest sense travels to the origin of all things. This 'place' is up beyond the fullest extent of the yogic body above the End of the Twelve where the energy of the Transmental is located, acting as bridge between pure transcendence and its emanation. He will realise the same at the other end, at the lowest extremity, in the genital region called the

Place of Birth. A downward-facing triangle there contains a circle. This, the Yoni (17/11, cf. 3/3 and 3/32), is the Stone on which the goddess sat in meditation and assumed the form of a Liṅga. When she did so everything returned to its source and was immersed in the primordial darkeness of the unmanifest (see intro, vol. 1, p. 32 ff.). There, from the centre of the Stone arises this same Sprout, the goddess's Liṅga. As we shall see below (17/45-46ab):

> In the Place of Brahmā (*brahmasthāna*) there is a lotus, placed (*samupāgata*) (there) for the purpose of emanation. (It is) the Place of Birth (*janmasthāna*) and is in the centre of the Stone (*śilā*). The deity of the Sprout (*aṅkura*) (resides) there. The Stone is pervaded (*ākrānta*) by her and (so) is said to be the Brahmā Stone of Birth.

It seems that embedded in this, the Sprout, and the preceding two conditions – the Shaved Head (symbolizing the triangular Cavity of Brahmā) and the Topknot (the Flame beyond it) – are the three energies of the goddess's Triangle. Thus with reference to Tripurā, who came to embody the same energies, Jayaratha (in the comm. on TĀ 3/67) quotes from an unknown source:

> Once she has assimulated all the seed-letters (into herself), Vāmā abides (in the form of) a Sprout. Then Jyeṣṭhā (assumes the form) of (a straight line which is like a Flame or) a Topknot (*śikhā*). (Then when) she assumes the (triangular) form of a water chestnut, (she is) Raudrī, O Supreme Goddess, whose nature is to devour the universe. Thus, that Supreme Power is the one Supreme Goddess (Parameśvarī), the threefold Goddess Tripurā who is Brahmā, Viṣṇu and Īśa. O beloved, she is the power of will, knowledge and action. She emanates the Triple World and so she is called Tripurā.

15. The Supreme Brahman corresponds to Akula, the transcendent principle.

16. This verse is puzzling. It appears that a line or more of text is missing. The yogi drinks the juice of the fruit of this tree of knowledge and its foundation, the goddess's Yoni, and is purified. Concerning the Kadamba Tree see intro. vol 2, p. 120 ff..

17. The CMSS (5/15-16) describes the sacred Tamarind Tree (*ciñcā*) in which Kubjikā resides as Ciñciṇī, growing in the middle of the Yoni:

> The Yoni is the Triangle in the Sky, the secret circle. The corners are will, knowledge and action, and in the middle is the sequence of (the goddess) Ciñciṇī. It has emerged from the ocean of the wine of the Sky (of consciousness) and is the bliss of one's own innate light. She is satisfied and makes all blissful. She is Nityā whose form is the Yoni.

Jayaratha quotes the first of these two verses in his commentary on TĀ 3/95ab where it is written that the letter E 'is the triangle that is beautiful with the fragrance of emission.' Jayaratha explains that the triangle is the Foundation of Birth (*janmādhāra*), also called the Mouth of the Yoginī. This is the genital centre at the base of the Central Channel, Suṣumṇā. The supreme energy (*parāśakti*) in her 'crooked form' called Kuṇḍalinī rises up from here, 'the triangular sacred seat' (*yad ullasati śṛṅgāṭapīṭhāt kuṭilarūpiṇī*). This upward movement is the expansion of the energy of emission. It possesses the fragrance that is 'the outpouring (of the energies) up to the power of action that takes place through the the progressive development of bliss.' This is the inner process, dynamic yet free from any outer action, that the adept can experience inwardly when Kuṇḍalinī, playful and passionate, 'delights in the Yoni' with the *vīra*, that is, with Śiva her consort in the body and every sphere within it. United, the adept and his consort both experience the bliss of the rise of Ciñciṇī who is in 'each body' and 'in each sphere of existence' from the Triangle that Jayaratha explains: 'is also, in the context of sexual practice (*caryākrama*), the place of expansion (*prasara*) made of bliss because it is associated with the unfolding of the bliss that is the fruit of emission.' This inner flow extends out up from the Triangle, expanding from the emission that takes place within it and distributing its blissful energy to all the parts of the body, and then pours down like a shower of nectar. This movement up and down, like the waving of a chowrie, takes place repeatedly, maintaining the adept in a state of bliss.

18. This verse corresponds to KMT 25/35 and ṢSS 49/59.

19. According to the KuKauM this sentence is: 'established in the exertion (*ārambha*) of the power of consciousness, she whose nature is Letter (i.e. Speech) is devoid of Letter (*avarṇā*) (i.e. beyond Speech).' According to the ṢSS it is: 'established in the junction within the exertion of the power of consciousness, devoid of letter, auspicious, she (the energy of consciousness is present in each) letter.' The reading of the first part of this sentence in the edition of the KMT i.e. *cicchaktirahitādhiṣṭhā* makes no sense to me. The rest agrees with the reading in the ṢSS.

The passage that follows directly in the KuKauM (7/98-102), KMT (25/36-40) and ṢSS (49/59-64) from this point onwards defines the Vow of Knowledge. The text is in the notes of the edition.

It is (the intuitive power of consciousness) present in the letters (of speech and thought) that understands and so, O beloved, (as this practice is inspired by it,) it is the Vow of Knowledge. The entire universe, established in both letters and (the power of consciousness) devoid of letter, is observed (as one does a vow) by that (twofold power of consciousness).

The Vow is said to be Being and so (this is) said, O beloved, to be the Vow of Knowledge. The knowledge (*jñāna,* not *vidyā*) that awakens the power of consciousness discerns (the true nature of things) in the act of cognition.

Those who are dedicated to (the observance of the) Vow perceive the (outer) body to be like an ocean of blood, and the form of its essential nature to be Vidyā and mantra. That is the Vow of Knowledge, well-observed.

As the power of consciousness awakens the seventy billion Vidyās without measure, devoid of letter it has assumed the nature of letter.

She is one only and is said to be the Supreme (goddess Parā), that is, Kuṇḍalinī, whose nature is the Vidyā (*vidyārūpā*). Thus, O goddess, the Vow is said to be the auspicious practice of the Vidyā.

We can understand this verse in two ways. In one sense the teaching is that the Vidyā, which is the focus of the practice of the Vow of Knowledge, is not just a mantra. Essentially, it is the supreme power of consciousness which is 'devoid of letter' – *avarṇā* – i.e. not verbal. *Avarṇā* is Parā as Unstruck Sound (*anāhata*). It is the power of consciousness to know and understand meaning and hence to conceive and reflect discursively. It also energizes the letters of the Vidyā, as it does all letters, so that they can form powerfully effective mantras.

Again, '*avarṇā*' may also describe the Vidyā as the energy of the letter A. At the same time the Vidyā is '*varṇā*', that is, the quintessential nature of each letter. As '*avarṇā*', she is the power of consciousness whose progressive development marks the succesive production first of the letter A and then of all the letters and the levels of Speech through which they make phenomena manifest. This process is described in a long passage further ahead in our text (40/92 ff.) drawn from the *Tantrasadbhāva*. Thus, the Vidyā is essentially Kuṇḍalinī who is described the same way in the KMT:

The power Kuṇḍalinī who is consciousness, the supreme energy (*kalā*) and the First Power of the Great Lord, the measure of an atom, resides in the Heart. According to the Tantra, she is said to be the atom (*aṇu*) (of consciousness i.e. the individual soul). (When she is) the moment (*truṭi*), (she assumes the form of) two atoms (corresponding to the two breaths). When that goddess is the moment (*truṭi*), then both supreme and inferior (i.e. immanent), she should be uttered repeatedly. Supreme (*parā*), she is said to be devoid of letters (*varṇahīnā*). Inferior (*aparā* i.e. immanent), she is (all) phonemic form (*varṇarūpiṇī*). O fair lady, having known (her) thus, the wise should repeat (the Vidyā) constantly.

KMT 6/4-6

20. According to the variant reading in the KMT, the Vidyā is in the Yoni which is, I suppose, at the base of Suṣumṇā. The Vidyā is, as we have seen, Kuṇḍalinī who can rise from both places and so both readings make sense.

According to the KuKauM and the ṢSS, this sentence reads: 'one should know that the Vidyā is auspicious assiduousness (*niṣṭhā*).'

21. These five are the deities of the Five *Praṇavas*. The texts are not unanimous as to their location in the body. In some cases, the differences are due to the diversity of uses to which the Five *Praṇavas* are put. All the sources where this verse appears agree that the last of these five is located at the End of the Twelve, and the first, presumably coinciding with the initial location of the Vidyā, is in the navel. These two places fit into the following scheme recorded below (KuKh 29/55c-56) where the locations of the Five *Praṇavas* in the goddess's body are listed: 1) Brahmā – navel 2) Viṣṇu – heart 3) Rudra – throat 4) Īśvara – forehead and 5) Sadāśiva (there called simply Śiva) – above the forehead. There are problems with the location of these five because, for one thing, they do not agree with those of the five gross elements to which the Five *Praṇavas* normally correspond listed in the previous verse (i.e. 29/54cd-55ab). According to the *Ṭīkā* (fl. 13a) the series begins with the Earth element in the goddess's Yoni with the others progressively above in the same places ending with Space in the forehead. Moreover, note that although the first location agrees with the KMT's reading of this verse, the last ('above the forehead') may not.

22. According to 7/48-50ab above, the Vidyā in the middle of the Triangular Wheel is the forty-two syllable Vidyā of the Full Moon. The Vidyā is the goddess who says that she rests there 'facing downwards' in the First Seat (*ādyapīṭha*), that is, in the centre.

23. The goddess teaches that the vow of wearing red clothes, in the deepest and most authentic sense, is the vow to abide within. He who is established in this vow is established in the inner limb of consciousness within the body, senses and mind. Such a one awakens the goddess who unfolds as the six parts of the inner *maṇḍala* as the energy that expands into the six Wheels of the body and the other components of the *maṇḍala*'s six parts. Thus he rends asunder the veil of ignorance that obscures the true nature of the energies that are the goddess's body.

24. The commentary on ṢSS 49/67cd ff. explains that the Five Insignia are Brahmā and the other *Praṇavas*. Linked to them, that is, while reciting them, the adept should wander about, stopping in places such as those listed in the next verses to rest and recite them repeatedly along with the Vidyā.

25. Below we are told that the field is the 'tranquil and supreme body' (14/75cd).

26. It is striking that despite the variety of sites that are listed here as auspicious places to observe the vow by constantly repeating the Vidyā, there are few bathing places (*tīrtha*) included, despite their being the most sacred sites in the public sacred world of the Purāṇas.

27. These place names are not normally feminine.

28. The KuKauM and four manuscripts of the KMT agree with this reading. ṢSS and the edition of the KMT read Bhīmanādā (Fearsome Sound) which I take to be an alternative name of Aṭṭahāsā (Loud (Frightening) Laugh).

29. According to the KuKauM and the ṢSS the name of this place is Devikoṭa. However, all the MSs of the KMT agree that it is called Koṭivarṣa which I take to be an alternative name of the same place.

30. Today, as in the past, Śaiva renouncers – nowadays called *sādhus* – may still carry a variety of objects as a sign of their status. Many of them are weapons. This is not only a carry-over from the relatively recent times when they fought as mercenaries for Hindu kings against their Muslim and other rivals; the practice is much older. Lakulīśa, the founder of a sect of the ascetic Śaiva Paśupatas we have already had occasion to mention above, is normally represented as a Śaiva ascetic carrying a club and so is accordingly called *lakuṭapāṇīśa,* 'the lord with a club in his hand' (Banerjea 1974: 481). He is also sometimes depicted as carrying a rosary and a trident (ibid.). Banerjea (1974: 449) notes: 'While commenting on Pāṇini's *Sūtra* V.2.36 (sic. 5/2/76) (*ayaḥśūladaṇḍājinābhyāṁ ṭhakṭhañau*), Patañjali mentions the Śaiva Bhāgavatas who carried an iron lance (*āyaḥśūlikaḥ*). He further observes that because this kind of sectarian devotee seeks to obtain his desire by violent means, the fulfilment of which should be sought for by mild ways, he is called *ayaḥśūlikaḥ.* Though the commentator does not comment on the term *daṇḍājina* in the *sūtra*, it is apparent that a staff (*daṇḍa*) and hide (*ajina*) were also characteristic marks of a Śaiva Bhāgavata (. . .)'. S.C. Vasu summerizing the *kāśikā* on this *sūtra* writes: 'Who seeks to gain something by hypocracy and deceit is called *daṇḍājinakaḥ* [an ascetic who carries a staff and wears a hide].' Clearly, there were already numerous false ascetics in India in the pre-Christian era.

The seventh century poet Bāṇa Bhaṭṭa writes in his *Harṣacarita* about Puṣpabhūti, the father of the great king Harṣavardhana of Kanauj who approached a Bhairavācārya, a native of Mahārāṣṭra. It is clear from the story that the Bhairavācārya was not only a powerful ascetic dedicated to the attainment of *siddhi* but also an intrepid warrior, as were his disciples (Gurye 1995: 99-100). in the *Prabodhacandrodaya* of Kṛṣṇamiśrayati, a drama performed before the king of Bundelkhand in Madhya Pradeśa, who flourished in the fourth quarter of the 11th century CE, a Kāpālika (see below note to 16/75cd-76ab) is represented as having a sword by his side which he readily draws against a Jain ascetic at the slightest provocation (Act 3 from verse 14). In the *Śaṅkaradigvijaya,* Mādhava Vidyāraṇya in the 14th century describes Krakaca, the leader of the Kāpālikas whom Śaṅkarācārya is said to have vanquished at Ujjain, as carrying an iron lance (Ghurye 1995: 100 and Dyczkowski 1986: 29-30).

Although there can be no doubt that the arms ascetics are known to have carried from remote times up to the present have literally served as weapons, it is clear that this was not their original purpose. The Śaiva Bhāgavatas to which Patañjali refers probably carried a lance as a sectarian sign. This may have been a hangover from earlier tribal cultural patterns. Indeed many other traits in their behaviour, and those of layman, may well have tribal origins. Sectarian marks on the body and smearing the body with ashes could be other examples. From a different perspective, the bearing of arms can be viewed as a way of imitating the deity and thereby assimilating the power which its weapons represent. Already from early Vedic times deities were described as bearing arms. The classic example is the god Rudra, who is described as a hunter who carries bow and arrows. Thus, the carrying of arms became a manner of imitating the deity and thereby assimilating the qualities and powers the weapons he or she carried represented. Further ahead (see 14/100cd-127ab) we read how these attributes have been interiorized and thereby rendered accessible to the layman who, without abandoning his status as a householder, can gain the benefits of the ascetic who in this way has assimilated himself to the deity.

31. TS: contemplation of mantra.

32. ṢSS: . . . a vassal lord comes under (the king's) control.

33. KMT: O fair lady, the country, the subjects, town, village and king along with (his) minister, priest (*purogama*) and favorite (resident of the) inner apartments (of his palace) – (each of these) is brought under one's control.

34. KMT: After three years he sees the auspicious female demons who dwell in the seven lower worlds, mad with desire their eyes distraught with passion.

35. Brahmā is the first of the five gods embodied in the Five *Praṇavas*. Rudra, Īśvara and Sadāśiva are the third, fourth and fifth, respectively. Viṣnu should be second. Perhaps the ‘rest’ refers to him. If so, the adept attains two worlds in the sixth year and only one each in the following three.

36. KMT: Endowed with the (eight yogic powers, namely) the power to become small at will (*aṇimā*) and the others, he moves with the Skyfarers.

Kramavidyā may simply mean the Samayā Vidyā or, less likely, all the Kramavidyās, that is, all the mantras. The expression could also mean ‘knowledge of the Krama’ but this is less likely. Although the word ‘*vidyā’* does mean knowledge, it is not usually used in this way; the word ‘*jñāna*’ is usually preferred. In this case it is probably the knowledge of ultimate reality. The Krama is the sequence of events, states, forces and spheres of reality that succeed one another in the process of manifestation and destruction. The Krama is also the collective whole of the teachings, ritual procedures, yogic practices and everything else transmitted by the tradition. Krama also denotes the tradition itself and the lineages of accomplished beings.

37. The commentary on the ṢSS provides brief explanations of each one of these inner places. These are quoted as we go along. Here it says that: ‘the

cremation ground is the body' (*śmaśānaṁ deham*). The *Jñānakārikā* (3/10) implies in the following explanation that the word *śmaśāna* – 'cremation ground' – is related to the word *śvāsa* – 'breath'– and so is the body with which the breath is linked:

> The body of all embodied beings is beautiful. Connected to exhalation (*niśvāsa*) and inhalation (*śvāsa*), it is said to be the cremation ground.

One of the fundamental principles of all Tantric traditions – and indeed of many non-Tantric ones as well – is that the body is a microcosm. Kashmiri Śaivites explain that this is because every single thing is all things. In the following passage, Abhinavagupta also refers to the body as a 'house' (*sadman*) because it contains all the principles that constitute the universe.

> One should view the body in this way as full of all the paths (of manifestation) diversified by the activity of time as the abode (*sadman*) of the pulse (*spanda*) which is time and space. Perceived in this way as consisting of (all) the deities in the universe, one should make offerings to it (*tarpya*), contemplate it and worship it. He who penetrates into it is liberated. TĀ 12/6-7

The Śaiva, Bhairava and Kaula Tantras, like the Buddhist Yoga and Anuttara Yoga Tantras, share a great deal of common symbolic images. One of their major sources is what one could call the culture of the cremation ground. Normally considered to be impure and polluting places, these Tantrics considered them to be sacred places of greater importance than the bathing places (*tīrtha*) of non-Tantric Hinduism. These were places where adepts, male and female, would meet to perform their rituals and engage in yogic practice. Kashmiri sources explain that this is a part of the Hero's Vow (*vīravrata*), that is, the vow to see all things, however disgusting or attractive, with an equal eye. The yogi who inwardly observes this vow, absorbed in the contemplation of the fire of his own consciousness (*citi*), enters the cremation ground of his own body, terrible with the funeral pyres (*citi*) in which all the latent traces of his past actions (*karman*) are burnt to ashes (PS 79-80). Abhinava writes:

> (The body) is the support of all the gods; (it is) the cremation ground, terrifying with the pyre (of consciousness, *citi*, which destroys all things). Attended by Siddhas and Yoginīs, it is the awesome (*mahāraudra*) playground wherein all embodied forms (*vigraha*) come to an end. Full of the countless pyres (of the senses) and pervaded by the halo of their rays, the flux of the darkness (of duality) is destroyed and, free of all thought constructs, it is the sole abode of

bliss. Entering this (body), the cremation ground of emptiness – who does not achieve perfection? TĀ 29/183-185.

38. KMT (25/66): KA is said to be the body. It leads (the soul about) forcefully. Although established in mantra, (the soul in the forest of the body) sees (the world of) speech along with the moving and immobile (universe) [. . .].
KuKauM and ṢSS: Abiding there he sees everything made of Speech along with the moving and immobile (universe).

One of the meanings of the (masculine) noun *ka* is indeed 'body'. The remaining part of the word '*kānana*' – '*nana*' – is here fancifully derived from the word *nayana* – 'eye'. Thus the 'forest' is the inner yogic body with the eyes of which the yogi perceives all things. The commentary on the ṢSS of this verse explains it somewhat differently. There we read that: 'the forest (*kānana*) is the Door of Brahmā'. Presumably, the commentator understands that the eyes to which this verse refers are located there at the extremity of the Door of Brahmā, that is, in the cavity at the top of the head. From there they look up and out into the transcendental expanse of the absolute within which they perceive all its manifestation.

39. ṢSS comm: The well is the mind (*manas*) (*kūpaṁ manaḥ*).

40. The embodied soul who dives deep into the well of the mind will find the water of life that sustains all things. The well of the mind produces countless 'empty' thoughts in its upper vacuous part. But this same vacuity gives access to inner depths beyond thought wherein lies the foundation of all things. Thus the same mind that produces (*karoti*) binding thought constructs can also, as the ṢSS says, carry the yogi across (*tarate*) them.

41. The reading of this verse in the KMT (25/68cd-69) is substantially different. There it says:

The emergent (active) (*udyata*) mind is located in the navel and (arises) from the centre within all people. (Thus) that supreme (state) of (transcendental) negation (*neti*) is attained, and so (this process) is called the garden (*udyāna*). It constantly bestows the nectar (*amṛta*) (of divine consciousness) which is within the Void (*nabhas*) (of the Supreme Principle).

The reading of this verse in the ṢSS is practically the same as the KMT. The only major difference is that it says: Once that plane has been reached (the adept) knows (what is to be known) . . . .

Our text presents one fanciful etymology of the word *udyāna* – ('garden') and the version in the KMT a slightly different one. Both versions agree that the first part of this word, that is, *udya* –, refers to the mind that is active and intent. The second part – *na* – according to the KMT refers to absolute being characterized in the way the Advaita Vedānta does the Brahman, that is, as what all this phenomenal world is not. If someone asks "is the absolute like this or that?" The only possible reply is ‘no’. This ‘no’ thus characterizes the absolute in the most perfect way any word can. But, according to our text, *na* is an abbreviation of *nayati* (‘leads’). Concentration on the navel centre, once it is firmly established, develops individual consciousness by awakening the power of Kuṇḍalinī that rises up from there, leading it to the eternal reality that, beyond all phenomenal manifestation, is empty in phenomenal terms. In other words, the garden of the mind is, as the commentary on the ṢSS says: ‘the act of going to the navel' (*udyānaṁ manaso nābhigamanam*) that arouses Kuṇḍalinī.

42. The version of this verse in the KMT (25/70) and the others sources says:

O goddess, (the body) is always said to be the temple (*devakula*) because due to it, the embodied soul wanders within Kula (fettered) by the bonds of Dharma and Adharma.

In the liberated state Kula is the oneness of Śiva's powers, consciousness, the Self, the innate nature of things and underlying force of which all forms of energy are aspects. Kula, in other words, is the manifold, which is what ‘*kula’* in the sense of ‘family’ implies: reality as a fundamental and essential oneness. For those in the fettered state, which is that of our yogi in this verse, it is the same manifold reality in a state of diversity in which the parts work together as a whole. In this aspect Kula is, as the commentary on the ṢSS says, a habitation, that is, the body. This is the abode of the embodied soul who is fettered by the bonds that this verse collectively characterizes as the polarities, Dharma and Adharma – what should and should not be done – within which he moves from one to the other, as he does in the body. Thus the temple – *devakula* – literally ‘the abode of the gods’ – is the body of the embodied soul whose authentic identity is the deity who has assumed this condition.

43. According to the commentary on the ṢSS ‘the king is the Self and the house is the mind (*manas*)’ (*rājagṛhaṁ rājātmā gṛhaṁ manaḥ*)

44. The version in the KMT (25/71-73ab) reads: And it is said that the king is the Self also on the path of the thirty-six principles. Replete with the qualities of sound and the other (sensations), he is the lord in the chamber (*koṣṭha*) of the mind. When he is present (*sthita*), (the principles) are present (*tiṣṭhanti*) and (the mind) moves along with him. Always intent (*yukta*) on the Transmental state (*unmanatva*), the mind is said to be the Void (*śūnya*). Thus, O dear one, the Void is the King's Palace, perpetually in the state Beyond Mind.

45. According to the commentary on the ṢSS: ‘The peak of the mountain is the extremity of the Teacher's Mouth’ (*parvatāgraṁ guruvaktrāgram*).

46. The Teacher's Mouth is in the End of the Twelve. It is the Unborn Mouth (*ajavaktra*). It is the ultimate source of all things, the Śāmbhava state and so is said to be the First or Original Mouth (*ādivaktra*). The extremity of the Teacher's Mouth, like a mountain peak is the summit of the world. Beyond is a break, a sudden interruption where another order of being commences. Without gradation, uniformly pervasive in all directions beyond measure both in space and time, he who is free to move in it moves everywhere freely without impediments. Catching hold of the peak at the centre between Heaven and Earth and using it as his support, the yogi is free to travel in both dimensions – on the Cosmic Path below and the Transcendent above. Cf.. intro. vol 1, p. 541, n. 4.

47. KMT (25/74ab): Thus, O (goddess) worshipped by the gods, it is otherwise said (*paryāyeṇa*) to be the montain peak.

48. The commentary on the ṢSS simply says that: the crossing of four roads is Vāmā, Jyeṣṭhā, Raudrī and Ambikā (*catuṣpathaṁ vāmā jyeṣṭhā raudrī ambikā*).

The version in the KMT (25/74cd-75) reads: O goddess, the crossing of four roads consists of Vāmā, Jyeṣṭhā, and Raudrikā along with Ambikā. It is the path which is the individual soul (*pudgala*) and so it is called the group of four. This is said to be the path.

These are the goddesses of the four energies of the goddess's Triangle, which is therefore the 'crossing' meant here. The individual soul moves along this path. The first chapter of the TS is the primary source where these energies are explained both for Kashmiri Trika Śaivites and the Kubjikā Tantras. This chapter is reproduced below as chapters forty and forty-one, to which the reader is referred.

According to the *Jñānakārikā* (3/17cd-18), the four energies are another common set of four, Jayā, Vijayā, Ajitā and Aparājitā.

49. The commentary on the ṢSS explains that: the crossing of three paths is Iḍā, Piṅgalā, and Suṣumṇā. (*tripathaṁ iḍā piṅgalā suṣumṇā*). But according to the *Jñānakārikā* (3/78cd-79c), the Triple Path consists of Sattva, Rajas and Tamas when the three are in a state of oneness. This Triple Path is free (*vinirmukta*).

50. KMT (25/76-77ab): O Kuleśvarī, the path (ṢSS: In the same way it) is said to be the three channels, Iḍā and the rest. Established on the three paths, he wanders constantly, coming and going (with the movement of the breath). He who does (this), established in oneness on the triple path, is successful.

The three channels are the well known Iḍā, Piṅgalā and Suṣumṇā. Concerning these and the other channels along which the vital breath moves in the body, see below note to 40/32cd-34ab. The movement of the vital breath, its 'coming and going', that is, inhalation and exhalation, takes place in the two side channels, Iḍā and Piṅgalā. Similarly, Kuṇḍalinī 'comes and goes', rises and falls as the vital breath in the middle channel Suṣumṇā. The ascending mode is known in some traditions as Upper (*ūrdhva*) Kuṇḍalinī and the descending mode as Lower (*adhaḥ*) Kuṇḍalinī. These processes are described in many forms in all Tantric traditions.

51. The commentary on the ṢSS says: the village is the Self. (*grāmaṁ ātmā*). According to the variant reading in the KMT (25/77cd) and the other sources: 'The village is said to be the body and the Self is said to be the embodied being (*dehin*)'. The second line reads in the ṢSS: 'It is the abode of all living beings and the common foundation (*samāśraya*) of (both) pleasure and pain.'

The word '*grāma*' means both 'village' and 'group'. The second meaning may well be the origin of the first. A village is, after all, a group of buildings or people living together. Abhinava understands the meaning of this word in the second sense. Paraphrasing the *Triśirobhairava Tantra*, he writes:

> The entire group (*grāma*) of metaphysical principles (*tattva*), says the *Triśirobhairavamata*, has as its inherent imperishable attribute (*dharma*) the Self, which is the identity (*ātman*) of their essential nature. The totality (*sāmūha*) of the principles residing in the Heart, in all the body, and in the specific nature (*svabhāva*) (of all things), extremely subtle, is termed the 'group' (*grāma*). It is said that (the essential) attribute (*dharma*) (of this group) is the (unconditioned) Self, flooded with Śiva's nectar. Knowledge (*jñāna*) resides in the Light between (the polarites) of Being, Non-being and the like. One should know that abiding in one's own abode is the capacity to perceive (*draṣṭṛtva*) (the All) without impediment. He who has been purified by the pure consciousness that (the scripture) says is that of transcendental reality (*viviktavastu*), is one who abides in 'the attribute of the group' (*grāmadharmavṛtti*). He (whose conduct is such) achieves everything. TĀ 1/82-86

In this passage Abhinava quotes the *Triśirobhairavatantra* as an authority to support his explanation of the term *grāmadharma* or *grāmyadharma*. This term also appears in Buddhist Tantric literature in the sense of vulgar or common practice (lit. –'affairs of the town'). See references in *Advayasiddhi* verse 14 and *Cittaviśuddhiprakaraṇa* verse 58. The term appears in the following passage of the *Hevajratantra* (2/3/41-48). From the context it is clear that the term denotes a freedom from conventional 'well-mannered' behaviour that develops as the Tantric Yogi cultivates spiritual insight into the true nature of reality and follows the path it suggests, careless of the ways of the world. The translation is by Snellgrove:

The lord said: "Food and drink must be just as it comes. One should not avoid things, wondering whether they are suitable or unsuitable. One should not perform special ablutions or purifications, nor avoid the affairs of the town (*grāmyadharma*).

The wise man does not mutter mantras, nor devotes himself to meditation; nor does he abandon sleep, nor restrain his senses.

He should eat all meat and associate with all manner of men. He should keep the company of all women, his mind quite free of trepidation.

He should have no love for friend, nor hatred for any enemy. Those gods he should not honour, which are made of wood and stone and clay. For the yogi should be consubstantial with the form of his own divinity.

Men of all castes he may touch as readily as his own body [. . .] Nor is there anything he may not consume, for his mind conceives no distinctions.

52. The texts simply says that this Path, the channel of Suṣumṇā, begins with Brahmā. This may be a reference to the first of the gods who preside over the Five *Praṇavas*, but this is unlikely. Although the Five *Praṇavas* are arranged in five Wheels along the axis of the central channel, they begin from the second one. Thus 'Brahmā' here, probably refers to the lower Cavity of Brahmā, that is, the Place of Brahmā (*brahmasthāna*) which is the Wheel of the Foundation (*ādhāracakra*) from which Suṣumṇā emerges (see above 3/103cd-104ab and below 17/45-46ab).

The word for highway here is '*rathya'*, literally a road that is fit for chariots (*ratha*), not just a footpath. Accordingly the commentary on the ṢSS says: 'The highway (*rathya*) is the place (*ālaya*) (made) for the movement of the chariot. (*rathyaṁ [k, kh: araṇyaṁ] ālayaḥ rathasya gamanārthena [k, kh: rathena gamanena]).* Chapter 25 of the KMT (verses 1- 28 = ṢSS 49/25-47ab) begins with an exposition of the nature of the Self and its forms. The lowest form, the individual soul (*pudgala*), bound by Karma, resides on the 'path' (25/19), that is, in the body, subject to its humours (*doṣa*). The form of the Self called the Accomplished Charioteer (*siddhasārathin*) instigates him to caution and simply observes what he experiences. This charioteer, like the Puruṣa of the *Bhagavadgīta* is the higher inner Self that transports the individual soul in the chariot of the body. By transporting the individual soul along this highway, he rises to higher levels as he penetrates one Wheel after another. For an analysis of this passage in the KMT, the reader is referred to an article by Goudriaan (1990; see bibliography).

53. The variants of these lines in the parallel sources can be put together as follows:

The shore is said to be the bank (of an ocean). It is called / KuKauM: the accomplished extraction (*siddhoddhāra* of mantra)/ KMT: the upward flow of the

Sindhu (*sindhūccāra*) / ṢSS: accomplished practice (*siddhācāra*). Beyond suffering and / KMT: In the cessation of suffering it is / beyond the (the stages of) merger, it is the shore that (by implication) denotes the sea. It is Speech (*vācā*), the divine vehicle (*divyāyana*) and the god / KMT: It is the pervasive god at the end of Speech / Śiva, the supreme cause. /All other sources: The reciter of mantra stands (on the bank) constantly there (where his) practice (*caryā*) is revealed.

The ocean is a symbol of the bipolarity of, immanence and transcendence, bondage and liberation. The ocean, deep, ever-changing and dangerous, that however vast must be crossed at all costs, is an apt simile for the world of transmigratory existence (13/97, 18/112) – the ocean of suffering (36/116). This is the great ocean of Māyā, crooked with the waves of innumerable thought constructs (*vikalpakoṭivakre * mahāmāyāmahārṇave* YKh (1) 12/31cd). This is the ocean down here. Above is the expanse of the pleroma, the source of manifestation that prior to creation was the one, formless ocean (35/8). This is the Ocean of Knowledge (*vijñānasāgara*) (3/92), the light of universal consciousness (CMSS 1/1) and the essence of mantra as the Yoni of Kula (40/105) replete with energies of the fifty letters that flows with the Current of the Siddhas (3/90cd-91ab) and their teachings. The repose of the Triangle is the Ocean of the Aeons (64/15). It is the Yoni (*yonyārṇava* 39/128) that gestates the current of the divine transmission, the Ocean of the Kula tradition (*āmnāya*) (58/2). Kula is the Ocean of the Yoni in the centre of the group of six (58/26cd-28ab) within the *maṇḍala*. Untouched by phenomenal being, it is Kumārī, the Virgin Goddess (38/11) who is the mother of the universe and the Ocean of Kula (39/14), her limbs the waves of the Ocean of Knowledge (64/82; cf. 2/34cd-35ab). Kubjikā is the goddess of this Ocean of the Yoni (*yonyārṇavī*) (KMT 2/14) and of Speech (line 63 of the *Mālinīstava* and note, also 3/137). This is the Ocean that Bhairava churns to produce the scriptures and the currents of the teachings. Thus, the whole teaching (*śrīmata*) is the Ocean of Kula (45/56-57).

The Ocean, whose waves and ripples are those of the mind, is the Supreme Plane. (65/10). Neither god nor goddess, it is nevertheless both; and so, Śiva is also said to be the Ocean of the Sky (below 58/90). Transcendent, the One reality escapes dimension and so, without contradiction, the Ocean is the Drop (*bindu*), like the Self of the Upaniṣad which is 'greater than the greatest' and yet 'smaller than the smallest' of things.

Again, from a different perspective, one who 'stands on the shore' – *taṭastha* – is a person who is detached, indifferent to what takes place around him just as he cares nothing about what happens to himself. On the shore of immanence, the Ocean is in this condition of transcendent aloofness. As such it is the Drop, identified with the goddess, the energy of the Ocean, there in the transcendent on the verge of pouring out into immanence – uttering forth the universe of Speech. As the *Jñānakārikā* (3/19) says:

The supreme power resides in the Point. Beautiful, she (thus) stands on the shore (of the Ocean). Abiding perpetually in the utterance of the Point, the Circle of the Point stands on the shore (of the ocean).

bindusthā parā śaktiḥ taṭasthā cārurūpiṇī |
bindūccārasthitaṁ nityaṁ taṭasthaṁ bindumaṇḍalam ||

The commentary on the ṢSS summerizes the meaning of our text in a similar way, explaining that: 'The shore of the ocean is the extremity of the outpouring (*ullāsa*) of Sound (*nāda*)' (*mahodadhitaṭaṁ nādollāsaprāntam*). The ocean beyond is the silent source of the cosmogonic sound embodied in mantra and the cosmic order. The shore marks the boundry between the land – that other ocean, the ocean of suffering – and the eternal bliss beyond. Rising upwards towards this Ocean of the Sky of Consciousness, the spheres of manifestation merge into the higher subtler ones above. Thus the soul is progressively freed of the suffering that the bondage of these lower conditioned states entail until he reaches the shore of this ocean where this process is complete and suffering ends. This is where the power of mantra is completely realised. At the conclusion of his practice, the reciter of mantra, identified with Śiva, utters mantra as Śiva himself does. And so both his mantra and practice are accomplished successfully (*siddha*) here on the shore of the Ocean of the source of Speech, where Speech ends and begins, and the true nature of his mantric practice is revealed, as is Śiva, his true identity and ultimate goal.

54. KMT (25/81cd-82ab): The supreme Kuṇḍalinī is the inner flow (ṢSS: powerful flow) that resounds (in all the spheres of reality). This is the river, which is the current (*ogha* of the transmission of the teachings) that flows constantly through the Ocean of the Sky (of the Supreme Principle).

As often happens, the variants support and amplify the readings of our text. Read together, we learn that the inner river is the powerful inner flow of Unstruck Sound, the union – Yoga – of Śiva and Śakti (36/72cd-73ab) and the current of the Transmental (24/25), which is the creative will that generates the world and the teachings. This energy flows in the infinite expanse of Śiva – the Ocean of the Void as the current of the teachings.

55. According to the *Jñānakārikā* (2/11cd-12ab):

The Ganges is in the upper flow, while Yamunā is said to be the one below. The confluence is said to be where the two meet.

ūrdhvacāre bhaved gaṅgā yamunādhaḥ prakīrtitā ||
dvābhyāṁ melāpakaṁ yatra saṅgam etat prakīrtitam |

However, the confluence meant here is not one between two rivers, but rather that of a river flowing into a sea. Thus the commentary on the ṢSS explains that: 'the confluence is the meeting (*melana*) of the arising of Sound with the Ocean of the Void (*vyomārṇava*).' (*saṅgamaṁ nādodayasya [kh: nādoghasya] vyomārṇavamelanam*). If this interpretation is correct, the river in this case is the upward-flowing Sound that progresses in stages until it finally reaches the extremity of the Transmental, there by uniting with the supreme power at one with transcendent Śiva, the Ocean of the Void.

56. KMT (25/83cd-84ab): The bank is the supreme energy of the lord inherent (within him). The pervasive (lord) is beyond that. This is said to be the bank of the river.

The banks mark the bounderies of a river and thereby confine and regulate its course. In the same way, the deity through his own inherent power confines and regulates the course of the flow of creation and destruction while it, pervasive throughout time and space, remains unconfined. The version in the KMT says that the bank is the energy of the deity who is beyond it. Even so, the two versions are not really very different because it is this energy which regulates manifestation and Śiva governs it by virtue of that power inherent within him.

The commentary on the ṢSS says that: 'the bank of the river is the extremity of the energy of Sound' (*nadītīraṁ nādakalāprāntam*). The extremity confines it just as, conversely, 'the confluence which is the meeting (*melana*) of the arising of Sound within the Ocean of the Void (*vyomārṇava*)' releases it from this confinement.

57. KMT (25/84cd-86ab): What is called the 'solitary tree' is here said to be the one power (*śakti*). The tree is the organ of sense. The tree is said to be power. (ṢSS: The tree is said to be like this and its power is considered to be pervasive). She has dissolved away (*kṣayaṁ gatā*) into the supreme Void (*vyoman*) which is faultess and beyond mind (*amanaska*). So, O goddess, I have explained the solitary tree (from the point of view of) practice (ṢSS: So, O goddess, I have explained the Tree of Meru by means of a fine synonym).

Commentary on the ṢSS: 'the solitary tree is the one power. The tree (*vṛkṣa*) is growth (*vṛddhi*) and decay (*kṣaya*) (*ekavṛkṣaṁ ekaśaktiḥ [kh: ekāśaktiḥ] vṛkṣaṁ vṛddhikṣayam*).

According to the *Jñānakārikā* (3/15cd-16):

> The tree is said to be the body which has hands, feet and the rest as branches. The root of the tree is above and it is the root that sustains the tree. Thus the root of the tree that is free of the outer tree should be known.

vṛkṣaḥ śarīram ity uktaṁ pādādikaraśākho yaḥ ||
ūrdhvamūlaṁ bhaved vṛkṣaṁ mūlaṁ vai vṛkṣadhārakam |
vṛkṣamūlaṁ tato jñātvā bāhyavṛkṣasya varjitam ||

58. The variant of the first sentence of this verse in the KMT (25/86cd) says: 'O beloved, there is only one Supreme Principle and that is the pervasive Lord (*vibhu*) who is the foundation of the Liṅga.' The same line in the ṢSS reads: 'O beloved, there is only one supreme principle in the world and (its) form is the Liṅga.' The commentary says: 'The solitary Liṅga is the one reality (*tattva*) in the form of a Liṅga' (*ekaliṅgaṁ ekaiva tattvaṁ liṅgākāram*).

According to the KMT (10/134cd-137):

> The bliss of Kula is vast and pervasive as the sea and graces everybody, including those Śaivites (*liṅgin*) who wear Liṅgas. The true disciple should always adorn the teaching established in the secret practice (*guptācāra*). He may have an unmanifest or manifest Liṅga. Whatever his Liṅga is, he should not abandon it. Everything flows into the Kula tradition just as the water that falls from the sky flows by means of rivers into the sea. All those that wear a Liṅga (*liṇgin*) (eventually reach the Kula tradition) because there the Command operates in a directly visible form.

Although Kaulas are Śāktas, they maintain a close link with their Śaiva roots even as they interiorize them. Thus the *Jñānakārikā* (3/8-9c) explains:

> That is said to be the Liṅga by means of which all things are dissolved away (*laya*). This is said to be the Kaulika Liṅga, not one made of stone, gold or silver. It is said to be the Liṅga born of the body. It is one and without a second. The solitary Liṅga has (thus) been explained.

59. The commentary on the ṢSS says: 'the bunch of flowers (*ṣaṇḍa*) is the Self in the lotus of the heart.' (*puṣpaṣaṇḍaṁ hṛdayābjagatātmā [k kh: -bja-gamātmānaṁ]*)

60. The other sources read *śaktir ādyā* – 'primordial energy' for *śaktibīja*- 'seed of energy'. The male and female forms Haṁsa and Haṁsā are both attested. Usually the male form denotes the deity in the form of the individual soul who inhabits and vitalizes the psychophysical organism. Thus Haṁsa is at times equated with one and at others with the latter, or both. The female Haṁsā is his

power as the Transmental source of Speech and the vital breath that transports it. Here it seems that the two have been associatively identified.

61. Haṁsa – lit. ‘a wild goose’ – is one of the many words for Unstruck Sound (*anāhata nāda*). The word also denotes the Self. In early Vedic literature it is a name of the Sun as a visible form of the Supreme Being who, like a goose, swims in the ocean of the sky. Sāyana derives the word Haṁsa from ‘*hanti*’ in the sense of ‘*gati-*‘, meaning ‘motion’. Thus ‘Haṁsa’ is the sun, which is in perpetual motion. The *Haṁsavatī Ṛk* of the *Ṛgveda* (4/4/40/5) is a famous eulogy of the Sun as Haṁsa (it is also found in *Yajurveda* 10/24 and 12/24 and *Kaṭhopaniṣad* 2). It is quoted in the *Mahānirvāṇatantra* (1972: 97-8, verses 5/196-197):

> The Supreme Haṁsa dwells in the brilliant heaven; as Vasu*[1] It moves throughout the space between Heaven and Earth. It dwells on the earth in the form of the Vedic Fire and in the Sacrificer*[2] and is honoured in the guest. It is in the household Fire and in the consciousness of man and dwells in the honoured region. It resides in Truth (*ṛta*) and in the Ether.
>
> It is born in water and in the rays of light in Truth, and in the Eastern Hill where the sun rises. Such is the great Aditya, the Truth, which cannot be bound or concealed, the great consciousness who dwelleth everywhere: Brahman.

*1 It is Vasu because it dwells (*vas*) everywhere, as does the Wind, Vāyu, on the surface of the earth (*bhuvaḥ*) or sky (*antarīkṣa*). There are eight Vasus – Āditya (Sun), Candra (Moon), Varuṇa (Sky), Aruṇa (Dawn), Ahaḥ (Day), Rātri (Night), Sandhyā (Juncture of the Day) and Dharma.
*2 The Sacrificer is on the altar of the Vedic Fire. The Sacrificer and the Fire are one, and Haṁsa is in both.

The commentary on the *Ṣaṭcakranirūpaṇa* (Woodroffe 1981: 437; cf. ibid. 492) quotes the *Prapañcasāra* (close to but different from PrSā 1/41-44) as saying:

> She whose name is *tattva* is pure consciousness (*cinmātra*): when by proximity to the Light she wishes to create, she becomes massive (*ghaṇībhūya*) and assumes the form of Bindu. Then in time she divides herself in two: the one on the right is Bindu, and that on the left side is *visarga*. The right and left are respectively distinguished as male and female. Haṁ is the Bindu, and Saḥ is the *visarga*; Bindu is Puruṣa and *visarga* is Prakṛti; Haṁsaḥ is the the union of Prakṛti and Puruṣa, who pervade the universe.

This union of Puruṣa and Prakṛti (the immanent aspects of Śiva and Śakti) takes place in the Triangle that according to the later Tantras is in the Thousand-petalled Lotus in the head where it burns 'like the flame of a lamp'. It is said to be the 'inner Self' (*antarātmā*) which is distinguished from the 'individual Self' (*jīvātmā*). The three points of which it is comprised make the Triangle of *Kāmakalā* (ibid. 492). The two Points (*bindu*) of *visarga* symbolize the Moon and Sun and are in the upper corners of the triangle. Bindu symbolizes Śiva who is, therefore, Fire and is in the bottom corner of the Triangle. Thus Haṁsa is both the container – that is, the Triangle and the contained. In the fettered state, the two aspects of Haṁsaḥ are divided. Then Haṁ is the outgoing breath (*niśvāsa*) both of man and, at the cosmic level, it is that of the 'Supreme and is the duration of the life of Brahmā the Creator . . . and Saḥ is the indrawing breath by which creation returns to Prakṛti.' (ibid. 492 fn. 1)

The reader is referred to a description of the Wheel of Unstruck Sound further ahead in our text (36/54-64). This too is located in the Heart and consists of a blue eight-petalled lotus to which are added the knot of the calyx and the stem (*nāli*), thus making ten parts. In these ten places resound ten forms of Unstruck Sound, which are aspects of Haṁsa – the aggregated individual Self – 'the bunch of flowers' or aspects in the lotus of the Heart. The tenth is the Transmental, the highest form of Haṁsa (see KMT 11/21cd-27, ŚM 16/27-32, ṢSS 18/311-338 and commentary). In this context Haṁsa is the god who resides in the vital breath. Creating and destroying in harmony with the rhythm of the breath, he resides there as Time. We have just examined his 'undifferentiated' (*niṣkala*) aspect as the Triangle of energies. This is his 'differentiated' (*sakala*) aspect as the Unstruck Sound of the breath in the form of the mantra HAṀ that resounds in inhalation and SAḤ (or SO) that can be heard during exhalation. Residing in the body of all living (= breathing) beings in this form, Haṁsa is their very life (*jīvana*). Thus he is simultaneously both Śiva and Jīva – the individual soul made of the life-force of the vital breath who roams in the body, mind and senses – impelled by his desires throughout this life and then onto another. Thus in the ŚM Bhairava says to the goddess:

O Laghvī, I reside there in the form of Haṁsa, present within that which is very subtle. (Haṁsa) has no wings or feet, no body or beak. Established in the vital breath he is the Great Lord and, as Time (*kālarūpin*), he moves. (Only) those with the eye of knowledge can see this; the deluded cannot. Residing there, he generates (*kalate*) the vital breath of living beings 21,600 times every night and day. When the breath exits, it is located at the 'End of the Twelve'; when it enters, it is in the ten (i.e. in the two groups of five). O mother Kujā, by virtue of the Yoga of this sequence I emanate the entire universe and then again withdraw it.

tatrāhaṁ [kh: tatrahaṁ] laghvi [g: missing] saṁsthito haṁsarūpī [g: -svarūpī ca]
susūkṣmagaḥ [kh: -sukṣmaga] |

pakṣapādavinirmukto dehacaṁcuvivarjitaḥ ||
carate prāṇago [kh: -gau-] bhūtvā kālarūpī [k: kalā-; g: kālarūpā] maheśvaraḥ |
naivaṁ [k kh: naiva] paśyanti [g: paśyati] te mūḍhāḥ paśyanti jñānacakṣuṣaḥ ||
tatrasthaḥ [k: -sthaṁ; g: -sthe] kalate prāṇaṁ [g: jñānaṁ] ahorātraṁ tu prāṇinām |
ekaviṁśasahasrāṇi [k, kh: ekavaṁśat-] ṣaṭśatena [k: ṣaḍaitena; kh: ṣaṭsatena; g; ṣachatena] samādhikāḥ ||
ahorātreṇa prāṇasya kalate [k: kalāste; g: kulate] prāṇarūpiṇām |
nirgame dvādaśāntasthaḥ [kh: -ntasthaṁ; g: -ntaṣṭhaṁ] praveśe ca dvipaṁcake [k kh g: -kaṁ] ||
anena kramayogena ahaṁ kālaḥ [kh: kāra; g: kārā] kujāmbike |
sṛjāmi sakalaṁ viśvaṁ saṁharāmi punar hy ahaṁ || ŚM 20/156-160

62. KuKauM and ṢSS: ‘Thus this is said to be the act of wandering in the group of eight sacred fields.’

63. Concerning the sacred seats and their varieties, see intro. vol 1, p. 549.

64. KMT: ‘(Their) names, synonyms and denotations differ in each scripture.’

65. This place name is spelt variously. In the same passage in the ṢSS it is spelt Kollāśaila and in the KMT Kolāgirya. Below in verse 14/93 it is spelt Kaullagiri. Other spellings include Kollāgiri (16/35cd-36ab) and Kollagiri.

66. The place where Sound is located is the Cavity of Brahmā at the top of the head. The Teacher’s Mouth, as we have seen (note to 14/58cd-59ab), is located at the End of the Twelve. Therefore, the Place of Power is presumably somewhere between these two. See chapter 16 below for a detailed treatment of these eight places and their relationship to the eight Mothers and the other beings who reside there.

67. Our text locates these eight places along the vertical axis that extends from the navel, where Kuṇḍalinī rises, up to the End of the Twelve where she merges into the supreme state. Thus, by doing the round of these inner places, the votary follows the rise and descent of Kuṇḍalinī. We have seen that the Wheel of the Heart is a lotus with eight petals. Presumably, then, these eight places are also projected onto the petals and the soul wanders from one to another, reproducing the circular motion along the axis of the body in the heart.

68. KMT: ‘are grounded in the individual soul’ (*pudgalāśritāḥ*)

69. ṢSS: ‘the inner and outer states are in the inner and outer aspect’. Compare: ‘The Lord has said in the *Brahmayāmala* that the outer reality without the inner and the inner without the outer does not reach perfection. The inner reality is illumined by knowledge and action.’ TĀ 15/43cd-44.

70. If the yogi can perceive his inner, innate purity by means of the mind, that is, the inner organ of perception, he will also be able to perceive the rays of its radiance outside. This perception is in itself liberating. The rays of divine grace grant him the union that takes place between Siddhas and Yoginīs, which mirrors

the one that takes place between Śiva and Śakti. Moreover, they grant him *caru*, that is, the sacred food Yoginīs offer to Siddhas as do the Mothers in their sacred seats. By eating with and uniting with the Yoginīs, the adept acquires yogic powers along with other accomplishments and ultimately attains liberation. See below the last verse of this chapter.

71. This reading is supported by the MSs and most of the other sources. I suppose, therefore, that this was the original reading. It is possible that an early corruption generated this doubtful reading. Thus MS G of the TS, which is the original source, reads *vā pāsakaṁ* which may well have developed into the reading *vā pāśavīṁ vidhim* of the KMT and other sources. However, MS K of the TS reads: *pāyāsavaṁ* [sic. *pāyasāsavaṁ*] *priye* i.e. '(they bestow) milk and wine'. This reading makes considerably more sense and may well have been the original one in the TS. Nonetheless, as the other sources and all the MSs of our text indicate the other reading, it has been accepted.

72. I have emended to the reading in all the other sources. The MSs of the KuKh read *svasthaṁ,* the 'self-established' reality or 'that which is established in itself'. One wonders whether to emend to '*svasthyaṁ*' – 'health'.

73. The goddesses, luminous and gracious, are the rays of the light of the yogi's inner purity. They are the rays of luminous energy of the radiance of that inner light. In that state, they converge onto him, within him and outside in the ordered configurations of their *maṇḍalas*. But when he is impure, they are dispersed and disordered; therefore, he cannot perceive them. Thus, although he can see the outer things of the world around him, he is spiritually blind.

74. All the other sources read: 'The power of that (Vidyā) has been taught without their grace.' But this makes no sense.

75. This place is Vārāṇasī. We find two spellings in the texts of this place name, viz. Varuṇā and Varaṇā. See the critical apparatus of the edition.

76. Although all the MSs testify to the reading Muṇḍiṇī (the Nun), I have chosen to emend to Śuṇḍinī which is the name of the Yoginī according to the other sources. See critical apparatus of the edition.

77. See above note 65 for variant spellings of this place name.

78. Śilpinī is the full name of the Yoginī here. See the critical apparatus of the edition and cf. below 16/11.

79. Is this a variant form of the name Kauṭakī (the Poacherwoman)? The reading in the KuKauM 'Kauśikī' seems plausible but is unsupported by the manuscripts of the KuKh and other sources.

80. The KMT (25/109cd-116 = ṢSS 49/131cd-139) continues from here with a passage that has been omitted in the KuKh. It is worth recording because it supplies an interesting example of how sacred sites can be transposed not only from place to place and into the body (both well-known phenomena) but also into places the home and household articles, which is less well known. The

transposition of these sites into the home implies the presence there of their resident deities as well. In this case, they are the Eight Mothers who are still worshipped by the Newars of the Kathmandu Valley, both in their homes and in the civic space. The passage is quoted in full in the intro. vol. p. 450-451.

81. The short commentary on the *Parātriṁśikā* explains that the Gesture of the Kiss – Cumbaka Mudrā, is essentially a form of Krama Mudrā. As the Kashmiri teachers explain it, Krama Mudrā is a process (*krama*) that is experienced in a highly developed state of consciousness in which the inner reality within subjective consciousness progressively fuses with the outer reality of objective consciousness, resulting in a state of oneness (*sāmarasya*). The Gesture of the Kiss is said to be like the mouth of Śiva engaged in kissing Śakti. The totality of external objects is present in the union that takes place in this way as pure Being (PTLV p. 12). Participating in this elevated spiritual state, the yogi experiences the union of opposites as the identity of inner and outer, of manifestation and pure Being. It is the experience of their mutual penetration in association with the spontaneous rise of Kuṇḍalinī when the breath ceases during elevated states of spiritual absorption (*samādhi*) (PTLV note 184). In other words, the Tantra is telling us that the adept should realise the true spiritual nature of these places both in the outside world (where they are geographically located and wherever they have been transposed) and within himself. In this way he unifies all that is outside and within.

82. ṢSS: 'One should wander through the places in the body.'

83. Both the KuKauM and the ṢSS add a break here by inserting an extra verse in which the goddess asks Bhairava a question; what follows is the answer. Here, as in numerous other instances, the KuKh follows the KMT rather than the ṢSS, even though it also occasionally modifies the readings of the former.

84. KMT et al.: '(which is) the supreme means (to attain) flight.'

85. TS reads *khaṭṭate yena* – that 'by which (the body and its parts) are screened or covered'.

86. The KMT (25/125) says: 'O fair-hipped lady, he is called 'one who bears an ascetic's staff' (*khaṭvāṅgin*) because he (acts as a support), like a bed (*khaṭvāyate*), (for) the head as well as for the other limbs, major and minor.'
KuKauM and ṢSS: 'It is called the ascetic's staff (*khaṭvāṇga*) because it (acts as a support), like a bed (*khaṭvāyate*) in all the body, that is, in the head and the rest, and within the limbs, major and minor.' The commentary on the ṢSS says: 'The ascetic's staff, like a bed, sustains the body.' (*khaṭvāṅgaḥ khaṭvāvad aṅgadhārakaḥ*).

The two versions combined explain that the ascetic's staff is a symbol of the vital force that penetrates all the limbs and junctures of the body, thereby holding them together. Thus it both pierces and sustains.

87. The commentary on the ṢSS says: 'the ascetic who observes a vow of silence (*maunī*) abides hidden in the heart (*hṛdayagūḍhaka*).'

88. The other sources say: 'Thus I have said that the wandering of the individual soul is due to (this) impetus.' The ṢSSṭ simply explains that: 'one who is (charged with) impetus moves swiftly' (*vegī śīghracārī*). '*Vega'* – 'impetus' is the inner conscious force that is exerted on the energies of the mind and senses to impel them to action. Also called Brahmāvega, it is the spontaneous exertion of consciousness that impels the expansion and outpouring of its energies, both individually in the body and collectively throughout the universe. The individual soul who wishes to journey to the inner sites within his body must apply this force consciously to reach them.

89. All the other sources read '*amā*' in place of '*anāmā*'. But this does not make much difference Amā, the first digit of the Moon is, as we have seen, one of the many ways of referring to the goddess who is Beyond Mind, the Nameless.

90. All the MSs read '*saṁcintayet*' – 'should reflect'.

91. All the sources including the MSs of our text read the masculine '*tasmin*' which agrees with '*binduke*'. The TS, however, reads the feminine '*tasyām*' which agrees with an implicit '*amāyām*'. So in the first case the Self wanders 'within' the Drop, and in the second within Amā. The latter interpretation is apparently supported by the commentary on the ṢSS which says that: 'the hand-drum (*ḍamaru*) releases sound (*ru*) in the energy of sound (*ḍakalā*)." (*ḍamaruḥ ḍakalāyāṁ (MSs: kalāyaṁ) muñcati ruṁ (MSs: ru) rāvam*)

92. The KMT (25/128cd-130) reads: 'The supreme and subtle energy called Amā transports (the flow) of the nectar of immortality (*amṛta*). The Self wanders within it and (so) emits Sound within the Drop (of nectar). Established in emission, the Great Self resounds and expounds. Thus it is said to be the hand drum within (the reality) that is devoid of mind (*amanaska*) and perfect (*nirāmaya*).'

93. The commentary on the ṢSS says that: 'the fetter is Mayā, that is, Kuṇḍalinī' (*pāśaṁ māyā kuṇḍalinī*).

94. KMT (25/130cd-133ab) and TS (15/105-106): 'Established in the Void (*kha*), Mohanī cuts the fetters to pieces with the weapon of emission (*visarga*). O Kuleśvarī, she is pure (TS: moves downwards) like a sword and so, in the middle of the Skyfarer (*khaga* i.e. Śiva), she has attained (*gatā*) union with the Brahman and (there that) imperishable energy strives intensely (*ghaṭate*). Thus, O mistress of the gods, it is called the sword.'

KuKauM and ṢSS: Established in the Void (*kha*), Mohanī cuts the fetters to pieces with the weapon of emission (*visarga*). O Kuleśvarī, in the middle of the Sky (*kha* i.e. Śiva) she cuts all things to pieces and (so that) imperishable energy has attained (*gatā*) union with the Brahman in the sword (KuKauM: and (so) that imperishable, primordial energy that has attained union with the Brahman is the sword). Thus, O mistress of the gods, it is called the sword.

The commentary on the ṢSS says: ‘The sword (*khaḍga*) is that (energy) which moves (*gacchati*) in the Sky (*kha*), that is, the firmament like a wizard (*ḍamaravat*) (*khaḍgaḥ khaṁ vyoma ḍamaravad gacchati*)

95. The edition of the KMT reads *tripathā cakramaṇḍale* and the TS, KuKauM and ṢSS all read *vaktramaṇḍale* which I propose to emend to *vakramaṇḍala* – lit. the ‘crooked *maṇḍala*’ i.e. the triangle. Thus we may understand the text of the TS and the other sources (see KMT 25/133cd-134) to mean: ‘The Supreme Energy is one only and on three paths (*tripathā*) within the Crooked *Maṇḍala* (*cakra*). (She is equally) Vāmā, Jyeṣṭhā and Raudrī and (her) nature (is tripartate as) will, knowledge and action. The Trident is called the Triple Path and the Triple Energy (*triśakti*), in due order’.

96. These lines originate in the *Tantrasadbhāva*, which is a Trika Tantra. In that context, what is meant is that the Trident which is the focus of the Trika *maṇḍala*, consists of the same three energies that are represented in the Triangle. The inner Trident is the Triangle of energies. In the context of the Kubjikā Tantras, as we have seen at length, the Triangle is ‘*vakraliṅga’* – the Crooked Liṅga in the core of the *Kramamaṇḍala* (see below 26/4). The sides of this, originally Trika, triangle are lined with the energies of the letters of the alphabet (the vowels, Ka > Ta and Tha > Ha). These are the domains of Brahmā, Viṣṇu and Maheśvara whose consorts Vāmā, Jyeṣṭhā and Raudrī, (see below 26/7-8) govern the powers of will, knowledge and action, respectively. These three energies constitute a standard triad called *triśakti* – ‘Triple Energy’ that commonly appears in Śaiva texts, Purāṇic as well as Tantric. This triad is easily identified with the three goddesses of the Trika, Parā, Parāparā and Aparā, goddesses well known to the Kubjikā Tantras. Thus to a learned initiate in the Kubjikā tradition, this passage would have suggested that the Triangle, which is the core of the *Kramamaṇḍala* of the Kubjikā Tantras, should be identified with the prongs of the trident that is the basic form of the Trika *maṇḍala*.

A section of the *Siddhayogeśvarīmata* deals with *maṇḍalas* of which, it declares, there are one hundred varieties. The SYM considers three among them to be the most important main *maṇḍala*s of the system it expounds. All three represent Tridents — one with just a single trident in the centre, the other two with three and nine (TĀ 31/7ab-10ab). Abhinavagupta describes the way the *maṇḍala* of ‘three tridents’ (*tritriśūlābja*) should be drawn according to the *Trikasadbhāva* (TĀ 31/10-41ab. See Sanderson 1986: 195 for a drawing of this *maṇḍala*. The same is reproduced in Gnoli 1999: 613). He also describes the drawing of the *maṇḍala* of the single trident (*triśūlābja*) according to the *Mālinīvijayatantra* (MV 9/6-31; TĀ 31/62-85ab. See Sanderson 1986: 171).

Abhinava also describes (TĀ 15/295ab-328ab) the form of the Trident when it is projected into the body. The prongs of the Trident are the seats on which the three Trika goddesses and their consorts are seated (for an illustration see Sanderson 1986: 187). They extend out twelve fingerspans above the head, up to the End of the Twelve. This is where, according to Trika sources, the Transmental is located. The Kubjikā Tantras claim their teachings to be superior to others because they lead to the Transmental; similarly, in this context, Abhinava affirms this with regards to the teachings of the Trika (see Gnoli 1999 p. 368 note 5). Something of this inner, originally Trika Trident is retained in the Kubjikā Tantras. In her analysis of the description of Khecarīcakra in chapter sixteen of the KMT, Heilijgers-Seleen points out that this can also be projected onto a trident that extends along the length of the body in a manner similar to the Trika Trident. The three outer *maṇḍalas* that constitute the Khecarīcakra, namely those of the Sun, Moon and Fire, correspond to the Three Principles of the Self, Knowledge and Śiva. The first encompasses the principles from Earth up to Nature. The second contains the principles from Māyā to Sadāśiva. The third contains Śiva and Śakti. Unlike the Trika Trident, the prongs of this one extend only up to the Cavity of Brahmā which is identified as the source of the Cosmic Fire (*vaḍavāmukha*). On top of this is the Original (*ādi*) *Maṇḍala* which is the basic Triangle. The goddess in the middle of this *maṇḍala* sits on the Trident, the prongs of which constitute its corners. In the KMT (16/82cd-84) we read:

> The goddess's body, beautiful in all its parts and produced from the *maṇḍala*s is this, (her) supreme Śāmbhava form (*mūrti*), the *maṇḍala* that sustains itself. (The goddess) whose body is supported by the *maṇḍala*s is in the centre of the *maṇḍala*s. She is self-creating and self-destroying, the Kula lady of the *maṇḍala*s; in the form of the Vaḍavā fire, she sits on the Trident seat.

A clue as to the form the trident linked with the triangle assumes in the Kubjikā Tantras is supplied by the commentary of the ṢSS which states: 'The bearer of the Trident (*triśūlin*) is Vāmā, Jyeṣṭhā and Raudrī.' Thus, the triangle itself is understood to be a trident and the energies at the corners, that is, at the tips of the prongs, themselves carry tridents. We do in fact find a representation of this sort of triangular *Meruprastāra* in the manuscripts of the *Ṭīkā* in which tridents are attached to each of the corners. Thus the three goddesses carry tridents when projected into the corners of the Triangle as well.

97. The commentary on the ṢSS says: 'The shield (is the energy) that wanders in the Void.' (*kheṭakaṁ khe aṭati*). The word '*kheṭaka*-' is here fancifully derived from '*khe*' – lit. 'in the Sky' and '*aṭaka*' – lit. 'wanderer'. Thus the shield symbolizes the goddess as the Transmental that flows through the Void of Śiva's divine consciousness in the End of the Twelve. In other words the shield is Khecarī – the Skyfarer.

98. Presumably, the first two letters of the word for 'arrow' – *nārāca* – are associated with energy Nirodhinī which, like an arrow, pierces through the Five

Causes. An energy that goes by this name is among the series of energies that mark the ascent of Sound up to the Transmental. The function of this energy, as its name suggests, is to obstruct. It does so in two ways. Although it obstructs the yogi's ascent, once beyond this energy, it assists him by obstructing the forces that drag him down. Thus, when the yogi is in the grip of this energy, he neither rises nor falls.

The commentary on the ṢSS says that: 'the arrow is the piercer of the Five Causes' (*nārācaṁ pañcakāraṇavedhakam*). In this context it appears that Nirodhinī, the piercing energy of the arrow, is Kuṇḍalinī. If so, this is admittedly, a rare identification, but can be explained. As the energy of Nirodhinī (Kuṇḍalinī) rises through the Five Causes, that is, Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva who reside in the five Wheels in the body starting from the navel, she pierces through them, awakening their latent power. Moreover, their energized, awakened condition is fixed and maintained by means of Nirodhinī.

As all the sources, including the TS, agree on the reading *nirodhinyā*, it has not been emended. Nonetheless, one wonders whether to emend to *nibodhinyā* it. Then the energy would not be one who 'obstructs', but rather would be one that 'awakens', which makes more sense. This emendation finds some support in the reading of the MSs *nibodhayanti* – 'they [sic: it] awakens'. Perhaps the redactor did try to make this change. But although in some respects it makes more sense, we lose the obvious association between the arrow and its 'piercing' action. Finally worth noting is that an energy called Nibodhikā does exist. According to the section of the *Tattvacintāmaṇi* called *Ṣaṭcakranirūpaṇa* (Description of the Six Wheels) by the 16th century Bengali Pūrṇānanda, the Thousand-spoked Wheel (*sahasrāra*) in the head is the Supreme Point (*parabindu*). This is the union of Śiva and Śakti and the aggregate of the phonemic energies contained in Kuṇḍalinī who consists of two primary energies. One is the lunar energy of the First Digit of the Moon (*amākalā*), which is known as the Energy (*kalā*, *śakti*) of Nirvāṇa, and the other is Nibodhikā.

99. The commentary on the ṢSS simply says: 'The knife severs the fetters' (*kartarī pāśacchedanī*). All the other sources read *tattvāni* here for '*kramatritaya*'. Although the latter reading is not grammatically correct (but could be easily corrected to, for example, *kramatrayaṁ tu*) it seems unlikely that this is a scribal error. Moreover, there need be no reason to doubt that the former reading is indeed the one of the source text. Thus, I presume that a redactor has altered the original reading to one which makes more sense (how can principles of existence be freed?) in general and is adapted, in particular, to the cult of the Kubjikā Tantras with its three lineages.

100. (That energy) is the goddess who, /TS: present in the body and each limb (TS: *aṅgapratyaṅgagā*) /KMT and ṢSS: present in each body (*aṅgamaṅgagatā*), is established externally and internally.

101. TS and ṢSS: 'Residing in the abode of the goad (*aṅkuśasthānam-aśritā*), (this energy is) constantly active; both on the seat and the bed, (it) runs, rolls and blocks.

A small change of gender (of *–aśritā* to *–aśritaḥ*) of the reading in the KMT transforms the subject of this sentence from the (female) energy into the (male) adept who does all this. But this seems to be a less satisfactory reading and makes this verse even more obscure. The commentary on the ṢSS says: 'The goad moves in the body like a goad. The Wheel has many (kinds of) movements' (*aṁkuśaṁ aṅge aṁkuśavac carati | cakraṁ cakrabahugati*).

The sense seems to be that the elephant goad symbolizes the energy of the vital breath. The semi-circular hook of the goad mirrors the shape of the flux of the breath in and out of the body. All versions agree that the inner energy of the breath is also present outside the body as the pervasive vitality that gives life to all things. The version in our text stresses that this vital energy comes from the universal source of all things present in the body. The vital force acts and moves in numerous ways even as it rotates like a wheel in and through the movement of the breath. Thus it 'runs' – moving swiftly through the activity of the senses and mind that it vitalizes. It 'rolls' in the movement of the breath. It 'blocks' its motion periodically and, with the rhythm of the breathing and the entire physiology of the body, it 'contracts' and 'expands'.

102. The commentary on the ṢSS says: "The pestle is Sound which, like a pestle, breaks (through)" (*muśalaṁ nādo muśalavad bhedayati*). Cf. Above 13/61cd-64 where the goddess Parā – Supreme – is described as 'straight'. She resides in the root of the energy of Khecarī in the Wheel of the Point (*binducakra*) at the top of the head from where she is led to the Supreme Sky. Perhaps it is this Point that the Sound breaks through to travel upwards. Just as the Īśvara principle governs the Point (*bindu*), Sadāśiva corresponds to Sound (*nāda*), which here is symbolized by the pestle.

103. Instead of 'supreme eye of the mind' (*pareṇa manacakṣuṣā*), KuKauM and ṢSS read 'with the supreme mind in an instant' (*pareṇa manasā kṣaṇāt*). The commentary on the ṢSS says that: 'The bow pierces the target that is the Nameless. (*dhanuḥ lakṣyaṁ anākhyaṁ vedhayati*).

104. *kaṭṭārikā* – this is a short, flat, semi-circular sacrificial knife. It is often coupled with a skull bowl that is held by the deity in the opposite hand.

105. The combined variants of the other sources (i.e. TS, KMT and ṢSS) says: 'O lady of good vows (KMT: O lady of fair sound), the sacrificial knife, supreme (transcendent) and inferior (immanent is formed) by the instrument (of mantra) that ends with ṬAPHA (KMT: PHAṬ) that has been reversed (*viparyasthena,* KMT: established in emission – *visargathena*), present within the causes (KMT: forest) and conjoined with the two seasons (KMT, ṢSS: purified by the two seasons).

On the basis of the variant readings of the other sources, one could suggest that the 'instrument of mantra' in this case is PHAṬ. This syllable is derived from the sound of something breaking. It is charged with the energy of the 'upper' (*ūrdhva*) Kuṇḍalinī that, 'facing downwards', is situated in the End of the Twelve. It is 'purified by (or: conjoined with) the two seasons'. These are, I suppose, the two breaths, inhalation and exhalation. Below (17/23), we read that two lunar fortnights (*pakṣa*) are perceived during the two seasons. Perhaps what is meant here is that the adept should first exhale and then inhale consciously. Then, uttering PHAṬ by exhaling forcefully, it is projected down from above and, transported by the force of the current of the emission of energy, it smashes through the Five Causes situated in the Wheels in the body below it.

The ṢSS reads '*kṣurikā*' instead of '*kaṭṭārikā*' and so the commenatry says: 'The razor destroys the causes (*kṣurikā kāraṇānāṁ antakī*).'

106. ṢSS: 'within your mace.'

107. All the MSs read *alipārthivam* – **'**the earthen liquor'.

108. The commentary on the ṢSS says: 'The mace (*gadā*) moves (*gacchati*) and gives (*dadāti*).' The mace is another symbol of Kuṇḍalinī. This time it is Kuṇḍalinī who has traveled up to the top of the head and there gives the adept the life-giving and inebriating nectar of realisation.

109. KMT: Power always leads the Self (to higher levels) by the condition in which (the Self) is established in power. O mistress of the gods, (the adept) is penetrated by the Yoga of that state / TS: (the adept achieves) the accomplishment of the Yoga of that state / by virtue (of that) power.'

ṢSS: Power, because its nature is power, always attains the Self (KuKauM: The Self is always attained by (the adept) whose nature is established in power). O mistress of the gods, (the adept) is pure due to the Yoga of that state by virtue (of that) power.

The commentary on the ṢSS says: The javelin is the attainment (achieved) by means of power (*śaktiḥ sāmarthyena yā prāptiḥ*).

As the word for 'javelin' is *śakti*, the association between them is obvious. The javelin symbolizes the power of Kuṇḍalinī by virtue of which the practicioner attains the elevated states of Yoga and ultimate realisation. It is both the spiritual power by which one attains the realisation of Self and that accomplishment – *siddhi* – itself.

110. TS, ṢSS and KuKauM: The Straight Line is like a stick. The imperishable is the plane at the End of Sound. O lady of good vows, (one) should travel along that path by means of the foundation of the Stick (*daṇḍādhāra*) / KMT: one who carries the Stick should travel by that path.

Ghurye (1995 : 99) writes: 'It is tempting to see in the traditional '*daṇḍa*', staff, of the standard sannyāsis, described by Manu and in the Upaniṣads . . . their first weapon of offence and defence over and above its being their symbol.

Whether the origin of the arms-bearing practice of some of the ascetics can or cannot be traced to their original '*daṇḍa*', it is clear that some Śaiva sectarians as can be judged to have been ascetics carried regular weapons for fighting with the denizens of some supernatural world who invariably attempted to spoil them of their coveted mystic victories and attainments.' See above, note to 14/34-36ab.

111. The ṢSS along with the KMT and the KuKauM reads '*maṇḍalākārasaṁsthitam*' – 'established in the form of a *maṇḍala*'. However, the commentary on the ṢSS implicitly supports the reading of the TS and the emendation made to the text by saying: the waterpot is the ornament of (the god) Brahmā or of the body (*kula*) (*kamaṇḍalu brahmabhūṣaṇaṁ kulabhūṣaṇaṁ vā*).

112. KMT: The foremost (energy) of Kula (i.e. the body), supreme and pure, is established in the heart of all the Path / ṢSS and KuKauM: in the heart which is pure in every way

113. The waterpot is a symbol of the body (*ka*) which is the ornment (*maṇḍa*) of the spritual energy that it enshrines. This energy – Kuṇḍalinī – is present in the Self, which is in the 'heart', that is, in the innermost core of the embodied soul.

114. All sources insert an extra line here which says so much that it appears probable that it was omitted either due to an oversight of the redactor or because it was missing in the MS of his source text. The edited version reads: *samayinyagatā sūkṣmā kalā viśvasya nāyikā:* the subtle energy that is the leader of the universe, common (to all the energies) has come (in these forms).

The weapons may be external, that is, actually carried by the renunciate initiate. However, it is essential that the inner energy they each symbolize be actively functioning within the body of the one who bears them. Indeed, this alone is sufficient. Again, it matters little which of these attributes the ascetic may carry around with him or experiences inwardly; the energy of each one is essentially the energy that is common to all of them.

115. The TS adds two lines here that are not found in the other sources. They explain how two topics – the weapons just discussed and the Kaula consorts which follows – are related to one another. As they are an important part of the original text, it appears that they were not omitted intentionally. As they are not found in the KuKh, the source which the redactor was drawing from may not have been the TS. These lines refer to the weapons and their energies:

They are not successful without a consort (*dūtī*). Therefore one should (practice together) with a consort. She should be known in the Kaulika tradition to be both external and internal.

In the following verses the types of consorts are listed in their external form. In the next chapter the inner energies they embody are described. Just as the energies of the weapons are all essentially the same energy of the goddess, the same is true of the inner energies of the consorts. One view is that when celebrating Kaula rites, the adept should be assisted by a consort – *dūtī*. According to Jayaratha, 'no rite can be celebrated with success according to the Kula method without a *dūtī*' (commentary on TĀ 1/13). But here the view is, as with the ascetic's weapons, the consort need not be externally present if the energy within the adept's body which she arouses, and which is her most essential nature, is functioning.

116. The adept and his consort imitate the primordial couple, Śiva and Śakti. By uniting, they participate in their union. Thus they mend the original split which brought about their individual identities. But in order for this to happen they must share a proximity to each other in consciousness which is close enough for their union to become fusion. They must be closely related just as Śiva and Śakti are even when they are separated. The goddess originates from the god as one half of his body or as an emanation of his power. Thus she is sometimes portrayed as his daughter, as is the case with Bhadrakālī who in the Mārkaṇḍeyapurāṇa figures as Rudra's daughter, or Mṛtyukanyā, who is Yama's daughter. According to the myths of the Paścimāmnāya, she is Mālini, born of the god Śabdarāśi. At the same time, she is the Mother of all, including the god. Sometimes the goddess is the god's sister. Durgā, for example, is said to have been incarnated as the eighth issue of Devāki, Kṛṣṇa's mother, and so she is his sister.

117. The reward of those who unite with a Kaula consort is the sacrificial food they eat together. By eating it the votary attains yogic and magical powers, including the liberating power of mystical flight. But in order to do so he must set aside considerations of caste and status that prevent eating together.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTEEN

1. KuKauM: श्रीदेव्युवाच (घ्: श्रीदेव्यावाच; ङ्: श्रीदेव्यू–); TS: देव्युवाच; KMT: श्रीकुब्जिका उवाच; ṢSS: श्रीदेव्युवाच. The original source of the first 13 verses of this chapter, like most of the previous one, is the TS. These were incorporated in the KMT from which, it seems, they have been drawn. They are also found in the KuKauM and the ṢSS. In these sources there is no break between chapters here. As in the previous chapter, the speakers are reversed. In the other sources the goddess asks questions and the god replies.

2. All MSs: कीदृशं; KuKauM ग्: कुछितं; ङ्: कुञ्चितं. This emendation agrees with the reading in the other sources. 3. KuKauM, KMT, ṢSS and TS: देव

4. ङ्: अयुक्त 5. KuKauM and MSs क्, घ्, ङ्: पशूना

6. KuKauM ख्: यद्; ङ्: य 7. TS: समाचार आख्यात:. M → N. See above, note to 1/7d.

8. घ्: –री; KuKauM and TS: –र:; KMT and ṢSS: –र

9. In place of this line the other sources read: यतीनां तु यदा सो हि तदाश्चर्यं महाप्रभो।

10. घ्, च्, छ्: –वक्रोवाच; ङ्: missing; KuKauM, KMT and ṢSS: श्रीभैरव उवाच; TS: भैरव उवाच

11. All MSs except क्, घ्, च्, छ्, ज्: –प्रज्ञ; ṢSS and TS: साधु साधु महाप्राज्ञ (TS: महाप्राज्ञे); KMT: साधु देवि महाप्राज्ञे 12. ग्, छ्, ज्: प्रस्नं. M → N.

13. KuKauM: यतीनां (घ्: यतीतां; ङ्: पतीनां) सा (ख्, ग्: नास्ति) साधु (ङ्: स्नाधु) देवि (ख्, ग्: देवेशि) यदाज्ञा: (ख्: * * ; ग्: वदाज्ञा तु; घ्, ङ्: यदाज्ञा) अध्यात्मकं (घ्: * * (?) त्मकं) सुदुर्लभम् (ग्: * * * *); TS: प्रश्नानेतां (ग्: प्रस्ना–) सुदुर्लभाम्।; ṢSS: अध्यात्मं (क्, ख्: –त्म) चापि (क्, ख्: स्वपि) दुर्लभम्; KMT: एतत् सुदुर्लभम् 14. KuKauM ङ्: कयामि

15. Other sources: समासेन 16. छ्: पूर्वस्नेहात

17. Other sources: त्वत्प्रीत्या सुरनायिके 18. KMT: मातेव संस्थिता शक्तिर्जगतो; KuKauM and ṢSS: मातेव संस्थिता शक्ति: पराख्या; TS: सा त्वेव संस्थिता शक्तिर्जगतो (ग्: शक्तिज–) 19. KuKauM, KMT and ṢSS: अत्रोत्पन्नं; TS: अतोत्पन्नं

20. The regular nominative plural of मातृ is मातर:. See above, note to 5/41b.

21. KuKauM, KMT and ṢSS: तेन मातेति विख्याता कथिता परमेश्वरी (TS: मया ते परमेश्वरि)

22. KuKauM ख्: तद्भवस्था 23. क्: दूहित्री; TS: दुहितृ 24. all other sources: तु

25. KMT: दुहनात् तु. One wonders whether to emend to the regular form of the stem दोहन–, but all the sources attest this reading.

26. च्: गजत्व. See above, note to 6/134d.

27. KuKauM: होतुना (ख्, ग्, ङ्: हेतुना) जगतस्य वै (ख्, ग्: जगतस्वधै:; घ्: जगतद्यनि; ङ्: जगतस्वधै); ṢSS: दोहरा जगतश्च वै; TS: दूहता जगतस्य तु।

28. KuKauM and ṢSS: दुहिता तु KMT: दुहित्री तु; TS: दुहितृ (ग्: ?) तु (ग्: ?)

29. छ्: विजानीया; other MSs: विजानीयात्. This emendation agrees with the reading in the other sources. 30. क्: भगनी

31. All MSs: तदुच्यते; KMT: त्वथमुच्यते; KuKauM and ṢSS: त्वथ चोच्यते; TS: तु तथोच्यते 32. All MSs: हंसरूपा. This emendation agrees with both the intended meaning and the reading of all the other sources.

33. ṢSS: तथा 34. KMT: नान्येन तु सुनिर्मिता; TS: उत्पन्ना सात्मना

35. KuKauM and ṢSS: नान्येन तु विनिर्मिता

36. All MSs except क्, घ्, च्, छ्: यथाग्नि: तेजसा. This and the following two
lines are missing in the KuKauM, KMT and ṢSS. Here the KuKh is following the
TS. 37. TS: –व्यवस्थिता: 38. TS: चात्यास्था
39. TS: भागिनी 40. घ्, छ्: गुह्य–
41. TS ग्: स्वर्गजाता भा सूक्ष्मा नान्यन्तेनैव तिग्निधा:
42. This and the following two lines are illegiable in MS K of the TS.
43. TS ग्: स्वेतोत्पना; DS. 44. KuKauM; जातस्तेनोक्ता (ख्: जात: तेनोक्ता; ग्, घ्,
ङ्: जातो तेनोक्ता); KMT and MS ग् of TS: तेनोक्ता; ṢSS क्: तनो *; ख्: तेनोक्ता
45. KuKauM: सहजा (ख्, ग्: सदृशं) कला (ख्: कु?ला)
46. KuKauM ख्, घ्, ङ्: अत्रस्था; TS ग्: अन्तिस्थो. It is tempting to emend to the
regular form अन्त:स्था, but none of the manuscripts or the other sources support this
emendation.
47. KuKauM, KMT and ṢSS: सर्वभूतानां; TS ग्: सर्वत्रतानां
48. TS ग्: * * * *? तुर्या; KMT, KuKauM and ṢSS: चान्तगा
49. TS: परा: 50. The TS adds two lines that are illegible.
51. KuKauM: अन्ते चैव; KMT: अन्ते च; ṢSS: अन्त्ये चैव; TS: *? च (ग्: अव्येन)
52. KuKauM, ṢSS: स्थिता 53. TS: –रि
54. क्, झ्: रजस्तम–; other MSs: रजतम–.
55. KuKauM, KMT and ṢSS: महान्ते रजकी उमे; TS: महता रजकी उमे
56. The root रञ्ज् is 1U and 4U. रजतिँते, रज्यतिँते would be the regular forms
here. Cf. 15/28d.
57. क्, ज्: –न; घ्, च्, छ्: सर्वगायेन 58. All MSs except क्, छ्, ज्: स्थावरं–
59. This line is missing in the other sources.
60. ख्, घ्, ङ्, च्, छ्, ज्: रभेतंतर्गता; all other MSs: रभेतंतर्गतो. This emendation is
based on the readings from the sources.
61. TS मर्मभागेन; KuKauM क्: चर्ममध्येन; ख्, ग्, घ्, ङ्: चर्मबद्धेन
62. घ्, ङ्: रु–; all other MSs: नु; TS and KMT: स्वरङ्गेन 63. All MSs: रंगिना
64. छ्: ति; KuKauM ख्: चर्मकारा तु; ग्, घ्, ङ्: चर्मकारो तु; TS: चर्मकरीति
65. ज्: + चंद्रकाति समायेन. KuKauM: वै कामा; KMT and ṢSS: चैका; TS: साध्येका
66. क्, छ्, ज्: तदोच्यते; KuKauM: मातंगी (ग्: तंगी; घ्: तमां; ङ्: तर्गां) मन (ख्, ग्, घ्, ङ्: मत)
उच्यते (ङ्: स उच्यते); KMT: मातङ्गी च ततोच्यते; ṢSS: मातङ्गी अत उच्यते; TS: मातङ्गी च अथोच्यते. Cf.
15/5d. MS घ् and छ्. add: चद्रर्काति समायेन मातांगीति सदोच्यते।
67. च्: –न; all other MSs: –स्थानं. IM 6 + 7.
68. KuKauM: आत्मस्थानासने (घ्: आत्मस्थासने; ङ्: आत्मस्थानसने) नित्यं; KMT, TS: आत्मस्था
सततं नित्यं; ṢSS: आत्मस्था वसते नित्यं
69. All MSs except छ्, ज्: –पथे. KuKauM सर्वस्यान्तपदे (ङ्: सर्वस्यान्नपदे); ṢSS:
पूर्वस्यानुपदे 70. TS: स्थिता: 71. ṢSS: * * *
72. KuKauM क्, ख्, घ्: दूति; ग्: ?
73. ख्, ग्: –जान्मी; ज्: –जन्मी; अग्रजन्मनी – the correct form – is found above in
14/130b. KuKauM and ṢSS read अग्रजन्मा. Cf. 15/13c.
74. All MSs: समग्राणां च 75. KuKauM ग्: अग्रोत्पन्नं; TS: अयोज्यत्व (ग्:
अयोत्यन्ना)76. छ्: अगृणी; KuKauM and ṢSS: तु अग्रिणी; TS: वराग्रणी. Cf. 14/115b and
16/43b. 77. All MSs: नान्यं.
78. KuKauM क्: नात्यन्त; ख्: मात्पन्तत्र; ग्, घ्: नात्यन्तत्र; ङ्: अनान्य तन्त्र; ṢSS: नान्यत्र तु.
79. क्, ग्, घ्, च्, ज्: –मनस्यन्ते; घ्, छ्: –मन्स्यान्ते; All other sources: किञ्चिच्छक्तिराद्या

80. KuKauM क्: मनान्मनि 81. छ्, ज्: उन्मना शा; KuKauM, KMT and ṢSS:
अग्रजन्मा TS: अग्रजन्मी 82. KuKauM: ह्यमृतशालिनी (ङ्: स्यामृत–); ṢSS:
ह्यमृतशाशिनी; TS: यामृतमालिनी 83. All sources add:

पर्याया (KuKauM क्, ख्, ग्, घ्: पर्याया:; KMT: पर्यायात्; ṢSS क्, ख्: पर्याया:) कथिता देवि शक्तिस्तद्धर्मधर्मिणी (KuKauM ख्: –धारिणी; ग्: ?; ङ्: –धमिनी)।

अज्ञात्वा (KuKauM ङ्: आज्ञात्व) देहजां (KuKauM क्, ख्, ग्, घ्: देहजा; ङ्: देहया) शक्तिं वहिस्थानगतां (KMT: बहुस्थान–; ṢSS: बहि:स्थान–; KuKauM क्, ख्, ग्: शक्तिर्– –ता; घ्: शक्ति वह्नि– –ता; ङ्: शक्तिशक्ति– –ता) प्रिये॥

आचरन्ति (KuKauM ङ्: आचरति) च (KuKauM ख्: *) ये मूढा: पशवस्ते (KuKauM ख्: पशवस्त्रे; ङ्: पसवस्ते) दुरात्मन: (KuKauM ख्: उदाहृता:; क्, ग्, घ्, ङ्: उदाहृतम्); KMT: पशव: समुदाहृता:; ṢSS: उदाहृता:)।

आपाक्तेया (KuKauM क्, ग्, घ्: अयंतौ; ख्: आपंनौ; ङ्: अयतौ; ṢSS: अपांक्ते) असम्भाष्या: (KuKauM क्, ग्, घ्: आ असंभाष्या; ख्: अग्रसंभावो; ङ्: आम्रसंभाष्या; ṢSS: या ह्यसंभाष्या:; TS: असम्भाव्या) शिवव्रतविडम्बका: (KuKauM क्, ग्: शैवाच्छतविडम्बका:; ख्, घ्: शैवाथतविडंवका; ङ्: सैवाधूतविडंवका:)॥

खानं पानं (KuKauM घ्: खानतं पानं) हि यत् किञ्चित् कर्तव्यं तु तै: सह (KMT: खानं पानं तथा देवि कर्तव्यं न च तै: सह; KuKauM and ṢSS: खानं पानं तथा देवि न कर्तव्यं तु तै: सह)।

एवं युक्त: सदा तिष्ठेन्मदिरानन्दचेतस: (ṢSS: –चेतन:)॥

मदिरा या (KuKauM मदिरा च) परमा शक्ति (KMT, KuKauM and ṢSS: परा शक्ति) रञ्जितं (KuKauM ख्: रंडितं; घ्: रचितं) तु (KuKauM क्, ख्, ग्: च) जगत्त्रयम्

84. All MSs: आनन्दस्. This emendation agrees with the reading in the other
sources. 85. All MSs: –चेतसा; KuKauM: –नन्द उच्यते;
ṢSS: –नन्द: स उच्यते 86. TS: च न 87. KuKauM: यथा
श्रीभैरवो (ङ्: –भैरव); KMT and TS: यथा भैरवम्; ṢSS: यथा श्रीभैरवो

88. KuKauM: ब्रवीत्; KMT, ṢSS and TS: अव्वीत. M → N. इति is required here. See above, note to 3/25d. Chapter 15 of the TS and this passage in the other sources ends with the following two lines:

ज्ञानामृतेन तृप्तस्य कृतकृत्यस्य योगिन:।
नैवास्ति किंचित् कर्तव्यमस्ति चेन्न स तत्त्ववित्॥

89. क्, ग्: –सेमाप्ते 90. च्: –सनन्तरम्
91. झ्, ञ्: प्रधमं; all other MSs: प्रथमं 92. All MSs: ततो
93. See above, note to 5/64d. 94. सिद्धि: स्यात्, or the like, is understood.
95. All MSs: स एव. 96. Hiatus in a compound of this sort seems
to be particularly permissible in the case of the word ओलि and its equivalent
forms, cf. 15/45d. See also above, note to 3/77d.
97. The ending of this noun has been dropped for the metre.
98. ङ्: जतुनां 99. घ्, च्, छ्: –ताव्रतम्; all other MSs: –तां व्रतम्
100. यस्मात् or the like is required here.
101. खेचर– (M) is a noun, not an adjective; खैचरम् would be correct.
Compare the expression खेचरं पदम् (rather than खैचरं पदम्) in 14/47d.
102. च्, छ्: कुर्य्याद्वंजन; all other MSs: कुर्यातवृंजनं 103. च्, छ्: कुल
104. घ्, च्, छ्: रज्वा 105. See above, note to 3/44d.
106. घ्, च्, छ्: पिङ्गले; all other MSs except झ्: पिंगलं
107. घ्, च्, छ्: –डोरं; all other MSs: कारये डोरं. I suppose that घोरम् agrees with
व्रतम् (M → N).

108. घ्, च्, ङ्, छ्, ज्: –परा; all other MSs: परापरो
109. शिरस् is treated here as a thematic noun; शिरसम् would be correct.
110. All MSs except क्, झ्, ञ्: मुण्डित
111. The final *anusvāra* of आच्छादनं has been dropped for the metre.
112. क्: खर्पनं; ख्, ग्, घ्, च्, छ्, ज्: खर्परं 113. All MSs: विंवं
114. The addition of भवेत् तस्य, or the like, would complete the syntax.
115. All MSs: देव ता: 116. इति वदेत्, or the like, would complete the
syntax. 117. The ordinal has replaced the cardinal for the sake of the metre.
118. All MSs: भैक्षा 119. घ्, च्, छ्, ज्: मद्य; ङ्: मध्य 120. छ्: लोल्य–
121. घ्, च्, छ्: –का 122. छ्, ज्: –राश्च
123. All MSs except ख्, ग्, घ्, च्, छ्, ज्: मन्त्रो
124. The ending has been dropped for the metre.
125. An instrumental has apparently taken the place of the locative
required here. 126. क्, ख्, ग्, ङ्, ज्: –कीनि; other MSs: –कीति
127. च्, छ्: –या 128. च्: निर्झ्रे; झ्: निर्भरि; all other MSs except ञ्:
निर्झरि 129. M → N. 130. घ्, च्: खद्गं; all other MSs: खव्रं
131. घ्, च्, छ्: –क्ता; other MSs: –युक्तो
132. क्: –स्त्रखलंकृता:; all other MSs except झ्, ञ्: –खलंकृत:
133. घ्, छ्: प्रथमं–; other MSs: पृथिवीं–
134. The order of the components of this compound has been reversed.
135. क्, ख्, ग्, ङ्, ज्: धृतम् 136. All MSs: विद्यायां 137. घ्, च्, छ्: ज्ञेयामा–
138. ख्, ग्, ङ्, ज्: कार्यासिकं। पटम् or the like is to be added here.
139. All MSs except घ्, ङ्, छ्, ज्: शुद्धिं
140. All MSs except घ्, च्, छ्: –विस्तराम्. The unit of measure has been
omitted in this irregular compound. 141. All MSs: कौपीठं
142. शिरोभूषणम् would be correct but does not fit the metre.
143. व्रतम् or the like needs to be supplied here. 144. क्: –राजन
145. Cf. 15/10a. 146. M → N. 147. छ्: अलातत्
148. क्, ख्, ग्: –येचर्या; च्: * * * * * (?); all other MSs: –चर्या
149. क्: भिक्षोश्च; च्: * (?) क्षाश्च 150. All MSs except क्, ख्, ग्: –विंशति
151. All MSs: कर्तव्यं 152. All MSs: द्वादशा. 153. All MSs: चतुष्टयम्
154. All MSs: अतोर्द्ध। 8/89c 155. च् : पक्ष्ये. 156. छ्: व्रत
157. All MSs except ख्, ग्, ङ्, च्, ज्: –हु
158. M → N. See above, note to 1/5d.
159. M → N. See above, note to 1/7d.
160. तत् प्रवक्ष्यामि, or the like, is required to complete the syntax.
161. क्, ज्: वालाकौपीनामथ–; च्, छ्: बोलाकौपीनमथा–; all other MSs: वालाकौपीनामथा–.
162. All MSs: रञ्जनीयाश्च 163. ज्: नु 164. M → N.
165. A verb is required here to complete the syntax.
166. ज्: सुद्धा; all other MSs except क्, ङ्, च्, छ्: शुद्धा 167. च्: तच्छृणु
168. ङ्: गैरिकी– 169. The ending has been dropped for the
metre. 170. All MSs except घ्, ङ्, च्, छ्, ज्: तामुजम्. A verb is required here to
complete the syntax.
171. क्: वर्या– The order of the components of this compound has been
reversed.

172. कर्तव्या, or the like, is required here to complete the syntax.
173. क्: मत्री 174. च्, छ्: यतद् 175. All MSs: –सिद्धीनां
176. The ending has been dropped for the metre. Cf. below, 20/2d. One
wonders whether to emend to व्रतत्रयं प्रदर्शितम्.
177. घ्, छ्: मृगं–; ख्, ग्, ङ्, ज्: –वर्म; च्: मृगंवर्म
178. च्, छ्, ज्: आसनं– 179. A dual ending is required here. See
above, note to 5/46d and cf. below 28/94b and 46/63d.
180. A verb is required here to complete the syntax. 181. च्: –सनस्
182. IM 5, 6 + 7. 183. All MSs: –पूर्वा–; च्: क्रमे–
184. ज्: –नां. A genitive has replaced the locative required here. See above,
note to 10/47d. 185. क्, च्, छ्, ज्: सार्द्धं
186. M → N. See above, note to 6/115c. IM 6 + 7.
187. Missing in MSs क्, ख्, ग्, ङ् and ज्
188. च्: भ * ति. IM 6 + 7. 189. क्, च्, छ्, ज्: गृह्नते; all other MSs: गृहते
190. M → N. 191. All MSs: च त्रिधा 192. च्: द्वादशाब्दैरतीतत्तु
193. क्: ख–; ग्, ङ्, झ्: खगतिः– 194. क्: विद्यानुष्टान–. The genitive plural ending
has been contracted to accomodate the metre. See above, note to 4/46d.
195. M → N. See above, note to 3/25d.
196. Cf. 24/31c and 62/104b and see above, note to 3/22b.
197. All MSs except घ्, ङ्, च्: पारमेश्वरि 198. क्: गुष्ठा
199. All MSs: पुरा 200. See above, note to 4/35b.
201. ख्, घ्, ङ्, च्, छ्, ज्: व्रत 202. Cf. 15/16d and note.
203. IM 5 + 7. 204. Missing in MSs च्, छ्.
205. क्: –र; घ्, च्, छ्: –रं 206. M → N. See above, note to 1/7d.
207. च्, छ्: प्रतिनिस्त्रिधा 208. क्: मानो * (?) धं; च्: मानारोघं; छ्, ज्: मानारोधं
209. क्: येत्र 210. All MSs: –नरः 211. All MSs: –चर्या
212. क्, ख्, ग्: –लिङ्ग; घ्, च्, छ्: एकलिङ्ग; ङ्, ज्: एतल्लिग 213. Cf. 15/42d.
214. See above, note to 5/14b. 215. All MSs: भक्ति
216. All MSs: वेश्याद्या 217. च्: अ * 218. IS.
219. छ्: प्रास–; ज्: प्रार्स–
220. च्, छ्: व्रतनौ। व्रती is meant here. See above, note to 4/3c.
221. च्: –त्मम 222. च्: –बरो
223. All MSs: व्रतमव्यक्तकेदानीं 224. क्: –हु
225. क्: व्रुंवे (?); घ्: क्रमं; छ्: क्रतं 226. क्, ग्: –ता; all other MSs: संस्थिताम्
227. M → N. See above, note to 7/12d.
228. क्: आत्महत्वा–; ञ्: आत्महत्या; –all other MSs: आत्महत्या–
229. All MSs: –तरं 230. All MSs: महीपतिः 231. M → N.
232. All MSs: निर्णयन्ते 233. All MSs: अदत्तां
234. All MSs except च्: –चर्यां 235. M → N.
236. क्, घ्, च्, छ्, ज्: गृह्ननात्. One wonders whether गृह्ननात्, the reading found in
all the MSs, should be taken to be a deviant form.
237. छ्: वत्रं 238. All MSs except छ्, झ्, ञ्: तावन्न
239. See above, note to 1/17c. 240. क्: –य

NOTES OF THE TRANSLATION OF CHAPTER FIFTEEN

1. The first thirteen verses of this chapter correspond to TS 15/230-243ab, KMT 25/155cd-166ab, ṢSS 50/35cd-46ab and KuKauM 7/188-198. Verse 15/14 loosely corresponds to KMT 25/170 and ṢSS 50/50.

2. KMT: The Mother is power, well established, the womb of the universe. ṢSS and KuKauM: The Mother is power, well established; she is called supreme (*parākhyā*).

3. KMT et al: And so she is called the Mother and said to be the Supreme Goddess.

4. Similarly, in the HT (1/5/18ab) we read: 'The consort (*prajnā*) is called 'daughter' because she extracts good qualities (*duhanāt*)' (*guṇasya duhanāt prajñā duhitā ca nigadyate*).

The word '*duhitṛ*' – 'daughter' – is correctly derived from the root *duh* which means 'to milk, squeeze or extract' in the sense of extracting or drawing out something from something else. Thus *duhitṛ* is the 'milker' or 'one draws milk from her mother' (Monier-Williams). In this case, the daughter meant here may or may not be the adept's daughter. But whether she is or not, the *dūtī* is the embodiment of the energy Kuṇḍalinī. Like the milkmaid who milks the cow or the daughter who milks the mother, she extracts the spiritual energy of all things, which is their essence, and makes it available to the adept who is nourished by it.

5. KMT et al: She is the womb, supreme and subtle / and is not created by anything else. TS: She is born along with the Self (*utpannā sātmanā saha*).

6. The First Digit of the Moon is the first and foremost of all the energies (*ādya*- or *ādi*- *śakti*). Identified with the Transmental, it is the one universal energy that assumes the countless forms of all the energies into which it forms itself and that thus develop out of it, as do the digits of the moon from the first.

7. The Cave, as we have seen, is the Void in centre of the *maṇḍala*, the core of reality. Here the goddess is emanated from the transcendent. But this does not mean she is created from it, rather, she arises spontaneously. As the source of all things, she also generates herself, as it were. When she has emerged out of the Void in the Centre, she unites with Śiva, who is that same Void. The universe and the teachings emanate from the emission (*visarga*) that comes about by their union.

8. Two types of women are considered to be particularly suitable as *dūtī*s. One are women to whom the adept is closely related; the other, women of low caste. Normally, union with such women is considered to be polluting. But Kaula practice is based on the insight that the observance of the norms established on the basis of the values of conventional Brahminical Dharma is not liberating. Indeed, even those who maintain their importance agree that one who observes them does not acrue any benefit by observing them, although he sins if he does not. Women

of the first type have been described as aspects of Kuṇḍalinī. Now the same is done for women of the second type.

The first of this kind of *dūtī* is a woman who is '*antyajā'* lit. 'last-born', that is, of the lowest caste. The text plays on the word '*anta*', which means not only 'last' (like *antya*) but also 'end' and 'inside'. The Last-born consort is the Supreme Goddess who is both at the 'end', that is, the highest of all things and 'inside' them.

Note that Antyajā is the name of the last of the sixteen energies of the Moon. It emerges from the end of emission (see ŚM 11/107-12 where the names of all sixteen energies are listed),

9. Similarly the HT (1/5/17cd) says that she is called 'the washerwoman (*rajakī*) because she tints all beings (with desire)' (*rañjanāt sarvasattvānāṁ rajakīti tathā smṛtā*).

10. KuKauM: 'bound by the skin'.

11. KMT tinted by her own colour.

12. The word Mātaṅgī is here fancifully derived from '*mātaṁ*' meaning 'inside the Self" – *ātmānta* and '*gī'* meaning 'song' – *gītā*. 'Song' here, I suppose, denotes Sound – *nāda* or Speech. The goddess with whom the adept unites resides in the transcendental Self at the end of Sound or beyond Speech.

13. KMT et al.: There is nothing there except the primordial (*ādyā*) energy of Mind Beyond Mind (*manonmanī*).

14. KMT et al.: the first born (*agrajanmā*).

15. The following short passage is found in all the other sources. (TS 15/143cd-146 = KMT 25/166cd-169 = ṢSS 50/46c-49 = KuKauM 7/199) after this and the next verse:

> O goddess, the energy that possesses that nature (*taddharmadharmiṇī*) has (thus) been explained by means of a metaphor. O beloved, those fools who, without knowing the energy born of the body, practice (with one) who is in (some) outer place, are wicked fettered souls. One should not accept cooked food (*apākteya*) or (even) converse with (these) deceitful desecrators (*viḍambaka*) of Śiva's vow. O goddess, one should not eat or drink with them.
>
> One who is thus engaged (*yukta*) (in the observance of this vow) should abide with his mind perpetually blissful with wine. Wine (*madirā*) is the supreme power (by which) the triple world is delighted (*rañjita*) (with blissful inebriation).

Note that the instruction given here is the reply to the question asked at the beginning of this chapter. At the end of the previous chapter the deity declared that the initiate can eat the sacrificial meal with anybody, even those of the lowest caste. This chapter began with the question how can this practice, which requires the transgression of basic norms of purity, be acceptable? The reply given in these lines is that any initiate who observes this practice with the correct attitude and experiences the inner energy of Kuṇḍalinī ('born of the body') as the essential identity of the outer consort, should be considered to be pure, regardless of his caste. Conversely, who does nor do so, yet falsely professes to, is impure and polluting regardless his of caste.

16. Concerning the use of wine and its inner equivalents, see below 46/229cd ff. and notes.

17. The sources read: 'this is what Bhairava said'. I have translated accordingly, although the syntax yields the meaning: 'the teaching (*niścaya*) will certainly be accomplished by the Teacher's Mouth', which makes little sense.

The sources all add: The yogi who has done everything and is satisfied with the nectar of knowledge has nothing (more) to do. If there is (anything left to do) he does not know reality.

Chapter 15 of the TS ends here and the subject matter changes in the other sources. The sources do not contain the remaining part of this chapter, which is the *Vratasūtra*. This is as we would expect, as this *sūtra* is concerned with those modalities of the Vow observed in the four lineages which are unknown to the KMT, its expansions or, of course, to their Trika source, the TS.

18. This is called Conduct in the Yoni above 14/129-130.

19. Concerning the Transmission of the Skyfarers see intro. vol 1, p. 224-225 and 477.

20. Kubjikā is not infrequently portrayed as naked, especially when she is said to be engaged in the practice of celibacy and austerity (see above 3/44). This is how Mitranātha worships her, as a young virgin sitting in a sacrificial fire (see intro. vol. 2, p. 470). According to the KMT, Naked Kubjikā is the deity of the Transmission of the Child (KMT 17/16). She is as naked as a virgin (above, 3/44) or as an old hag. Naked and 'hunchbacked' (*kubjikākārā*), she is the crooked (*kuṭilā*) Kuṇḍalinī, who forms herself into the Triangle (35/79-80). See 3/43-45.

Here the goddess is the naked Piṅgalā – the Tawny One, that is, Rudrāṇī – the Fierce / Ruddy One. This is how she appears in the *Bhairavīstotra* addressed to her by Bhairava when she is within the Liṅga in the ŚM (see intro. vol 1, p. 34-36). There Bhairava addresses her first of all as Rudrāṇī. As Rudra's energy, and with the traits she has inherited from Rudra, she straddles the two religious cultures, Vedic and Tantric. Accordingly, Bhairava goes on to praise her as the deeper identity of feminine figures and goddesses associated with the Veda and Smṛti. Then she is identified with the Yoginīs of the Kulas: Vajracaṇḍā and Bheruṇḍā, Revatī and Bhairavī and the great goddess Siddhayogeśvarī. Finally, coming full circle as it were, she is praised as Mahāpiṅgalā, a form of Mālinī who is Kubjikā's most essential identity as Rudra's energy.

21. See note to 6/28.

22. Presumably, the ‘terrible weapon’ is the Pāśpata Weapon mentioned in verse 15/34. A version of this mantra is recorded in the chapter 20 of the TS. The Fivefold Weapon is probably the group of Five *Praṇavas* that are symbolized by the five weapons listed above in 15/25-26ab.

23. Perhaps these are the Five *Praṇavas* in their Kaula modality, concerning which see above 8/92cd-110ab.

24. The variables can be tabulated as follows:

11. Table of Three Transmissions and the Three Vows

Vow	Transmission	Sacred Seat	Seat (*āsana*)
Cloth of the Command	Aged	Primordial	Tortoise
Siddha	Youth	Pūrṇagiri	Lotus
Mudrā	Child	Kāmarūpa	Svastika

25. Vaiṣṇava juice (*rasa*) is a common code name for wine. But this may not be intended here as the following verse recommends that the sacrificial food be consumed with wine and meat. The ‘Flower’ is a common term for mensis. Here it is said that it should be ‘*antaja*’, which means ‘last-born’, both in the sense of ‘generated at the end’ and ‘produced by one who is at the end’. If the latter sense is meant, then the menstrual blood is that of a woman of the lowest caste. Alternatively, if the former meaning is the one intended, it is menstrual blood that issues at the end of mensis. Assuming I have understood the nature of these two substances correctly, the first – the Secret One – is probably sperm. These are common, basic Kaula substances. Thus the KJN (11/32) enjoins:

> One should always drink (menstrual) blood and sperm within which the body (*piṇḍa*) is generated. This is the sacrificial pap (*caru*) that is always pleasing to Siddhas and Yoginīs.

26. One of the three aspects of this practice concerns the Hero who, over the course of his union with the *Dūtīs*, should continue to observe his vow which includes the assiduous repetition of the Vidyā. The other two aspects concern the *Dūtī*s. They should unite freely with everybody, both externally in actual physical union and inwardly in spiritual union.

27. Yogacaryā (15/15ab), Vīracaryā (15/46), Kaulacaryā and Icchācaryā are synonymous. Just as Yogavrata (15/37), Caryāvrata (15/23), Kramavrata (15/39ab) are synonyms of Vidyāvrata. See also notes to 6/5 and 16/5.

28. One of the fundamental principles of the practice of Yoga is that the yogi should strive to eliminate desire and thereby control the mind. Indeed, according to the classical Yoga system of Patañjali, this is the defining mark of the practice of Yoga. Thus the well-known aphorism with which the *Yogasūtra*

begins declares: ‘Yoga is the checking of the activity of the mind’ (*yogaś cittavṛttinirodhaḥ*). One could cite countless texts from a wide range of schools in support of this view. The following passage from the *Amṛtabindūpaniṣad* (verse 2-4) is typical:

> It is indeed the mind (*manas*) that is the cause of man's bondage and liberation. The mind that is attached to sense objects leads to bondage, while dissociated from sense objects it tends to lead to liberation. Since liberation is predicated by the mind devoid of desire for sense objects, therefore the mind should always be made free of such desire by the seeker after liberation. When the mind with its attachment for sense objects is annihilated and is fully checked within the Heart and thus realises its own essence, then that supreme state is attained. The mind should be controlled until it merges into the Heart. This is knowledge (*jñāna*) and this is meditation (*dhyāna*). All else is (mere) sophistry.

The theory that is at the root of the practice of what one could call Kaula Yoga agrees with the basic principle that the activity of the mind engaged in the production of thought constructs is binding. Both approaches agree that liberation can only be achieved when this activity ceases. However, the former approach maintains that, as the activity of the mind is due to attachment to the objects of the senses, the Yogi should strive to regulate his contact with them. Here the two approaches diverge. Kaula Yoga maintains that the mind is not disturbed by the sense objects themselves but by attachment to them; therefore there is no need to check the movement of the mind amidst the senses. Indeed, it is better to let it roam freely amongst them without attachment.

29. According to 11/91cd-92ab above, the adept must constantly repeat the goddess’s Samayā Vidyā when practicing in this way. It is understandable therefore that the fruit of this practice is the same as that attained by repeating the Vidyā 100,000 times (see above 11/85cd-89ab).

30. All the MSs read *nāma saṁgamamatsadhā* which makes no sense.

31. The Śaivasiddhānta Āgamas are, in theory, supposed to be divided into four sections (*pāda*) concerned with the four major topics suggested by their name, that is, ritual (*kriyāpāda*), right conduct (*caryā*), Yoga (*yogapāada*) and knowledge (*vidyāpāda*). The prestige of this fourfold scheme was such that it was accepted as a feature of a ‘complete’ Tantra by other schools as well, including this one. Thus, the claim is made (if only by a mere reference) that this and other Kubjikā Tantras are laid out in the same pattern (see below 65/37cd-8ab). Moreover, the observance of vows is a major topic of the *caryāpāda* sections of those Siddhānta Āgamas that have one. See intro. vol 1, p. 510.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTEEN

1. घ्, च्, छ्: शान्त 2. Here, as in other places, the ending of the
nominative plural has replaced that of the nominative singular of a possessive
agent noun ending in the suffix – *in*. 3. A verb is required here. 4. घ्: देवी
5. All MSs except छ्, ज्: देवी 6. घ्, च्, छ्: –वक्रोवाच
7. क्, ख्, झ्: प्रयागो. This and the following line recur above in 14/32cd-33ab
and below in 42/31cd-32ab.
8. KuKh 14 and KuKh 42 with MSs घ्, च्, छ्: वरुणा
9. KuKh14 क्, ग्, झ्: कोल्लो; च्, छ्: कोला; all MSs except KuKh 42 ख्, ग्, ज्, झ्:
कोला 10. KuKh 42 छ्: अट्ट * सा
11. ङ्: –कास्त्रकं; च्: कांश्रकं; छ्: –कांम्रकं; all MSs except घ्: चरित्रे–; KuKh 14 क्:
चरिते–; च्, छ्: चरित्रैकामकं; MS क् of KuKh 42: चनित्रे– and other MSs: चिरित्रे–. A dual
number is required here. See above, note to 5/46d and also note to 14/33a.
12. क्, ग्: –टं; KuKh 14 देवीकोट्टं (घ्, च्: –कोटं)
13. ङ्: + गृहाष्टं; घ्, च्, छ्: –कं
14. M → N. The order of the components of this compound is irregular.
15. च्: षा; other MSs: वा 16. All MSs: या 17. क्, ग्, ङ्, ज्: –ना**
18. घ्, च्, छ्: प्रचार– 19. ङ्: नास्ति 20. घ्, च्, छ्: ईया
21. All MSs: अष्करी 22. Notice that this appellation fits a female
being, not a male one. This suggests that this passage has been drawn from a
source where the speaker is the god, not the goddess. Unfortunately, I have not
been able to trace it. 23. छ्, ज्: +।। १।। 24. All MSs: षा
25. ग्: इ 26. छ्: चार्या 27. All MSs: –रूपे
28. All MSs except क्, घ्, च्, छ्, ज्: क–
29. घ्, च्, छ्: वरुणा; other MSs: वरणा. A locative is required here to maintain
the pattern of the other verses, but does not fit the metre.
30. घ्: मुण्डिनी; छ्: सुण्डिनी; all other MSs except ग्, ज्: रंडिनी. See above, note to
14/92d; cf. 16/13d. 31. क्, घ्, ङ्, च्, छ्: –कै:; छ्, ज्: +।। २।।
32. घ्, च्: क्रसे; ग्, ज्: क्र पे; ङ्: क्र ये; छ्: क्र षे; all other MSs: क्र म
33. All MSs except घ्, च्: –लावलि 34. ङ्: –नाम्नाये
35. घ्, च्, छ्: क्रकुण्डी 36. This quarter is one syllable too long.
37. All MSs: कौल्ल. Cf. 14/93a where this place is called कौल्लगिरि.
38. क्: कुनामोज; ख्, ग्, घ्, ज्: कुनामाज; घ्, ङ्, छ्: –मा *; all other MSs: कुनमाज
39. क्, ङ्: –सता; घ्, च्, छ्: जगतत्सुता; छ्, ज्: ।। ३।। 40. All MSs: वा
41. ग्, ज्: कोशली; घ्, च्, छ्: कोलकी 42. छ्: कथि *
43. ङ्: त 44. छ्: क्रु– 45. छ्, ज्: +।। ४।।
46. क्: कुभां; all other MSs: भा 47. It would be easy to emend to पञ्चमी, but
the analogous सप्तमा (16/11b) and अष्टमा (16/12b) leads one to suppose that this is a
deviant form. Cf. also 21/6b. 48. क्: –सं * का
49. All MSs: कन्दुकी–; छ्, ज्: +।। ५।। 50. All MSs: क्षि
51. ग्: ईमौ 52. ग्, घ्, ङ्, च्, छ्, ज्: + स– 53. क्: –श
54. All MSs except ख्, झ्, ञ्: देहि
55. Missing in घ्, च् and छ्; ङ्: थ
56. ङ्: –ठि; all other MSs except छ्, ज्: षष्टी 57. ग्: –ख्य

58. घ्, च्, छ्: नित्य 59. All MSs except घ्, च्, छ्, ज्: कुना
60. क्: मारजकी–; छ्, ज्: +।। ६।। 61. ख्: ता; all other MSs: ना
62. छ्: –य 63. All MSs except छ्, ज्: प्रचरो–
64. ग्: + करी 65. ङ्: –त
66. ङ्: *र्या–. Cf. 16/9b. 67. क्: –नां
68. छ्: गता:; ण् छ्, ज्: +।। ७।। 69. All MSs: ला 70. छ्: प–
71. Cf. 16/9b. 72. छ्: –कां
73. क्, ग्: कौटीगृहे; च्: कौटीकी–; छ्: +।। ८।।. Cf. above 14/94b.
74. छ्: श्रीवक्रोवाच 75. All MSs except क्, ग्, ङ्, छ्, ज्: कुलाम्नायं
76. क्, ख्, ग्, झ्, ञ्: व– 77. The regular form of the feminine of
शिल्पिन् is शिल्पिनी, as found above, 16/11c. Cf. 14/94a.
78. घ्, ङ्, च्, छ्: –या 79. All MSs: समुच्चरेत् 80. घ्, च्, छ्: + हो
81. SamP and All MSs: –भैरवी 82. ङ्: वेशा–
83. ङ्: चरकं 84. ङ्: –रा 85. छ्, ज्: +।। १।।
86. See above, note to 3/65a. 87. ख्, ङ्: हूं हूं आ हूं; ज्: हु
88. All MSs: हु; घ्, च्, छ्: + पीठ; SamP: missing.
89. Missing up to the end of this line in MSs घ्, च् and छ्
90. All MSs except ख्, छ्, ज्, झ्: वरण्या 91. क्, ग्: –गृह
92. ङ्: म * चर्या; all other MSs: महाचर्या 93. क्: वागेश्वरीं–; घ्, च्, छ्:
वागी–; छ्, ज्: +।। २।।. लभेत् (see above, note to 4/35b), or the like, is required to
complete the sense.
94. All MSs except क्, ख्: जाग्निणी. The SamP quotes and comments on this
line each of the eight mantras except the first, which is missing. SamP: जाग्गिणी
95. घ्, च्: जं * * * भणि 96. छ्: कोल्लो– 97. All MSs: कोला–
98. All MSs except ग्, छ्, ज्, झ्: कैवर्त्ती
99. See above, note to 3/44d.
100. क्, ख्: ज्ञानैश्वर्येन; ग्: ज्ञानैश्वर्यण; च्, ज्: ज्ञानैश्वर्येण 101. छ्, ज्: +।। ३।।
102. घ्, च्, छ्: दिह्वन 103. घ्, च्, छ्: ह्वसमल; all other MSs except ग्,
ङ्, ज्: सपल 104. All MSs except घ्, च्, छ्, ज्: परिचलि. The
accepted reading is also the one in the SamP. 105. Missing in MS क्
106. घ्, छ्: अहहासवेरवि; च्: अहहासवेरपि 107. ग्, ङ्, ज्: –चरु
108. ग्: –ल 109. छ्, ज्: +।। ४।। 110. घ्, च्, छ्: फुडि फुडि
111. All MSs except ग्: घ्, च्, छ्, ज्: हिन. The accepted reading agrees with
the one in the SamP. 112. क्: भोजये भाजयं; ङ्, ज्: भोजये भोजय
113. ज्: म 114. All MSs: –मन्दिरो. कण्डुकी would be correct
but I hesitate to emend as both forms appear in the text. Cf. the mantra following
the next one. 115. All MSs except घ्, च्, छ्: तस्या.
116. ग्, ङ्, ज्: –दातेन 117. जयते, or the like, is required to complete
the sense and the syntax. 118. छ्, ज्: +।। ५।।
119. क्: * लिविज्ज; all other MSs except घ्, च्: * लिविज्जे । The accepted reading
is also found in the SamP.
120. SamP and all MSs except क्, घ्, ङ्, च्, ज्: चरित्रे– 121. छ्, ज्: +।। ६।।
122. घ्, च्, छ्, ज्: –मानन्द 123. घ्, च्, छ्: योगिन्यं
124. छ्, ज्: +।। ७।।. I take अनेकधा to mean अनेकविधा.

125. ग्, घ्, च्, छ्: विमलामती 126. SamP क्, ज्: –सिद्धिं; ङ्: समये * *; घ्, च्, छ्:
समया सिद्धिं; missing in MSs ख् and झ्. 127. Missing in MSs ख् and झ्
128. क्, ख्, झ्, ञ्: –त्रिभुवने 129. घ्: देवी– 130. ङ्: स *या–
131. छ्: देदि मे 132. The previous quarter is one syllable too
long. 133. The first vowel of this word has been
shortened for the metre. 134. IM 5, 6 + 7. 135. All MSs कुलाष्टके–
136. कर्माणि, or the like, is the implied substantive.
137. मेरुराशिवत् is meant here. 138. All MSs except क्, ङ्, च्, छ्, ज्: कौलिनी
139. ग्: प्रमादाल्लो * मायाते; AS and ṢSS: –मायाति. This and the following line
correspond to KMT 22/18, ṢSS 34/22cd-23ab and AS 6/17cd-18ab.
140. क्, ग्, च्: समये–; AS: सिद्धसमयमण्डले
141. घ्, च्: ग्लानि क्लिष्टो विघ्नैः; छ्: ग्लानिक्लिष्टोविघ्नैः; ज्: ग्लानिम् नानाविघ्नैः; AS: ग्लानिम्लान्ये
विघ्नै; KMT: ग्लानिः क्लिष्टो विघ्नैः; ṢSS: ग्लानि क्लिष्टो विघ्नैस्तु
142. AS and ṢSS: बध्यते 143. All MSs: दरिद्रं 144. M → N.
145. M → N. 146. This line corresponds to KMT 22/19ab
and ṢSS 34/23cd. KMT: देवेश; ṢSS सर्वज्ञ
147. छ्: सशुद्धि–. AS and ṢSS: सिद्धिमवाप्नुयात्; KMT: शुद्धिमवाप्नुयात्
148. घ्, ङ्, छ्: –वक्रोवाच 149. छ्: जन्मे 150. ग्, ज्: बहुभेदैः–
151. One could, perhaps, think of this as a collective co-ordinative
compound, but a plural ending would be better.
152. A genitive is required here. See above, note to 10/47d.
153. AS: संदोहानुपसंदोहासेवनां निर्मलो भवेत्. This and the preceding line correspond
to KMT 22/21ab and ṢSS 34/25cd: क्षेत्रोपक्षेत्रसन्दोहैः (ṢSS: –सन्दोह) सेवनान्निर्मलो भवेत्।
154. All MSs प्रमादाद्; AS: प्रयत्नाद् वा प्रमादाद्. This emendation agrees with the
reading in the KMT.
155. छ्: –पीठोघ–. AS: पीठसंकितनादिति; KMT and ṢSS: पीठसंकीर्तनात् प्रिये
156. AS: नरः संशुद्धिमाप्नोति; KMT and ṢSS: शुद्धिमवाप्नोति 157. AS: संस्मरेत्
158. AS, KMT and ṢSS: समयानां विशुद्धये
159. IC. All MSs: संस्थिता 160. As this normally neuter noun is often
treated as masculine, the reading has been emended accordingly. An accusative
neuter plural would be correct.
161. This word and the following compound, are meant to be
instrumentals.
162. The *pīṭhastava* is also found in the AS 6/33cd ff. There it begins with
the seed-syllables श्रीं ऐं. Verses 33cd-57ab correspond to KuKh 16/33cd-57ab,
KMT 22/23-46 and ṢSS 34/27cd-51ab with which they have been collated.
163. छ्: कडवस्थां 164. AS: सौम्यस्यां
165. ज्: महाघंर्टसमो–; all other MSs except घ्, च्, छ्: महाघण्टा–; AS: महाबल–; ṢSS
ख्: –गंटा– 166. छ्, ज्: +॥ १ ॥ AS: शिवंकरी; ṢSS: च शंकरीम्
167. घ्, च्, छ्: –स्था 168. AS: कृष्टाख्यां; ṢSS: कृष्णास्यां
169. AS: महाघंटारवोपेतां 170. छ्, ज्: +॥ २ ॥
171. AS: अग्निकोण 172. ṢSS क् ख्: नमौकसाम्
173. ज्: काल–; all other MSs: कोल–; AS: –गिर्या; KMT: कोलागिर्ये; KMT MS C:
कोल्लागिर्यां; KMT MSs DET and ṢSS: कोल्लगिर्यां; KMT MS G: कोल्लगिर्ये; other MSs of

the KMT: कोलागिर्यें. This emendation agrees with the reading in above in 16/3a, cf.
16/18a. 174. क्, घ्, ङ्, च्: लक्ष्मीं–; AS: –विवर्द्धनं

175. All MSs: ज्वालामुखी 176. छ्: जयन्त्वायां. The stem जयन्त्या replaces
जयन्ती here for the metre. But note that AS reads जयन्त्यां वै and most MSs of the
KMT, as does ṢSS, read श्रीजयन्त्यां. However, MSs FHJK of the KMT read जयन्त्यायाम्.

177. All MSs: विंव–; AS निस्वस्थां. The emendation agrees with the reading in
the KMT and ṢSS. 178. च्: –णी

179. छ्: +।। ४।।. AS: सिद्धार्थसिद्धिदाम्

180. AS: –स्थ; ṢSS: –स्था 181. All MSs महाकायाम्–; ग्, घ्, च्, छ्, ज्:
–उज्जयन्यां; all other MSs: –उज्जयिन्यां; AS: महाकायामुज्जन्यां. The emendation of the
goddess's name has been made on the basis of the reading in the KMT, which is
supported by all the other sources. The spelling of this place name, as with many
others, varies. Monier-Williams lists only उज्जयिनी which agrees with the reading in
the majority of the manuscripts and the one above in 6/216c. This emendation is
supported by the AS and is the reading in the KMT. The same spelling of this
place is found below in 26/16a.

182. All MSs: च वासिनीम्. I have adopted reading in the AS.

183. This line reads the same in MS D of the KMT. Other MSs, the KMT
and ṢSS: महाकालसमोपेतां नौमि.

184. छ्, ज्: +।। ५।।; KMT and ṢSS: सर्वार्थसिद्धिदाम् (ṢSS: –धारिणीं)

185. ग्, घ्, च्, छ्, ज्: ओड्ड–; all other MSs: औड्ड–; AS: –कदम्वस्थां; ṢSS: उदुम्बर–

186. ग्: म्रजायुधा; घ्, छ्: म्रजायुधान्; च्: –युधान्; all other MSs: स्रजा–. This
emendation agrees with the readings in the AS, KMT and the ṢSS.

187. ग्: पवना–; AS: प्रयागोपवनोपेतां; ṢSS: वपनो–

188. छ्: शक्र–; all other MSs except ज्: श्रक्रविनासिनीं; ण् छ्, ज्: +।। ६।।; AS
शक्तिनिवासिनी. This emendation agrees with the reading in the KMT and the ṢSS.

189. AS: –स्था 190. घ्: –शी

191. All MSs: ध्वजा–. MSs CDE and G of the KMT agree with the reading
in the MSs of the KuKh. The rest agree with the emended text as does the ṢSS.
AS: हलायुधां 192. घ्: प्रनौमि; KMT: प्रणम्य; AS, ṢSS: नमामि

193. AS: शाङ्करी 194. ज्: शांकरींष्टंकरीं; घ्, छ्: शंकरीं सदा; छ्, ज्: +।।
७।।; all other MSs except घ्, छ्: शांकरीष्टंकरीं; ṢSS शांकरीं शांकरः.

195. ग्: कर्ण्णमोटी; घ्, च्, छ्: कर्णामाटी; ङ्: कर्णोमोटी; ज्: कर्णौमोटी; all other MSs:
कर्णोमोटीं; AS: कर्णागोटे? 196. क्, ग्, च्, झ्: षटस्थां; ङ्: वटस्था

197. AS: समूलां 198. AS: त्रिकंविताम्

199. AS: –णे 200. AS: श्रीपदां; KMT: श्रीपदां; ṢSS क् ख्: –दा

201. ग्, घ्, च्: –संपद्–; छ्: –संपट्–; ण् छ्, ज्: +।। ८।।। KMT, ṢSS: –संपददायिनीम्; MS
J of the KMT agrees with the reading in our text. AS and MS T of the KMT:
–प्रदायिकां

202. ङ्: वरजाया–। विरजायामम्बिका– has been contracted to विरजायाम्बिका for the
metre. The AS solves this problem simply by changing the gender of the place
name thus: विरजे अंविकां. Cf. 16/42c. The reading in the KMT agrees with our text
but ṢSS reads विरजाख्ये॑ऽ म्बिका–

203. घ्, च्: अनेरेण; छ्: अनरेण 204. छ्, ज्: +।। ९।।

205. KMT: ऐरुड्यां; MS J of the KMT, the ṢSS and the AS: एरुड्याम्; other MSs of the KMT – ABH: ऐरुड्याम्; K: एरुड्याम्; D: एरुद्राम्; C: एरुण्डे; G: ऐरुद्रे; F: एकत्याम्; E: एकडे; remaining MSs: ऐरुद्याम्
206. छ्, ज्: –राव–

207. छ्, ज्: +।। १०।। AS: –नी; –नाशिनीम् would be correct. Cf. 15/12d, 16/45b, 16/46b, 16/62b and 16/63b etc.
208. घ्, च्: –ता
209. AS: च

210. AS: सिद्धि–
211. AS: पिङ्गला
212. छ्, ज्: +।। ११।।

213. ङ्: एरा–; AS: पेला–
214. च्, छ्: –तं; AS परसोद्युतपाणिनीम्

215. Missing in the AS.
216. घ्: प्रमर्द्दिनीं; छ्, ज्: +।। १२।।; प्रमर्दिनीम् would be correct. Cf. 16/43b. AS: –विनासिनी; ṢSS: –प्रभञ्जनीम्

217. घ्, च्, छ्: –री; KMT: काश्मर्यां; MS E of the KMT and the AS: कौमारी; other MSs of the KMT read – B: कस्मर्या; A: कामार्यम्; C: कार्मायाम्; D: कर्मार्याम्; H: कर्मर्याम्; F: कास्मड्या; ṢSS: काश्मीर्यां
218. KMT: गोकर्णां; ṢSS क् ख्: –कर्णी

219. AS: –शृङ्खलधारिणी
220. ङ्: –ता; all other MSs: ताडिजंघ–; AS: नाडि–ṢSS: ताड–
221. घ्: –मर्द्दिनीं; ङ्: –नी; छ्, ज्: +।। १३।।

222. घ्, च्, छ्: –णी
223. All MSs: मेरु–

224. AS, KMT and ṢSS: करालेन समोपेतां नमाम्यांकुशधारिणी (KMT: –धारिणीं; ṢSS: नमाम्यंकुश–) ।

225. All MSs: नमामि कुल–. छ्, ज्: +।। १४।।. This emendation agrees with the readings in the AS, KMT and the ṢSS.

226. AS: इन्द्राणीं मरुदेशस्थां त्रैलोक्याकृष्टकारिकाम्।; KMT and ṢSS: क्रमणीं (ṢSS: क्रमणी) मरुदेशे तु त्रैलोक्याकृष्टिकारिकाम्।
227. ग्, च्, ज्: राम–

228. AS: नगगे; ṢSS: नागरे तु
229. घ्, च्, छ्: –युधा; ङ्: –युध; AS: वहलायुधाम्

230. ङ्: वक्रा; all other MSs: वक्त्र
231. All MSs except ग्, च्, छ्, ज्: गच्छति–; AS: वेणुगर्भस्थितां देवीं; the reading of the edition of the KMT: चैत्रकच्छनिवासां तु; variants – BCDJG: चेत्र; EK: वेत्र–; EG: –गच्छ–; JK: –गर्त–; D: –गत्त–; C: –वत्य–; FG: –गर्भ–; CDEFG: –निवासिन्या (or –न्याम्); JK: –निवसिन्यो. ṢSS वेत्रगछनिवासिन्यां

232. KMT and ṢSS: धन–
233. AS: कुंभकर्ण
234. ख्: सिद्ध्यार्थ

235. ग्, घ्, च्, छ्, ज् and AS: चामुण्डा

236. घ्, च्: –वर्द्धते; छ्, ज्: चण्डवर्द्धते; all other MSs: चण्डवर्धने; ण् छ्: +।। १६।।; AS: पौड्रवर्द्धने
237. KMT: परस्तीरे; ṢSS: पुरतीरे

238. All MSs: प्रयागाख्यां; AS: पुन्नाख्यां. This emendation agrees with the reading in both the KMT and the ṢSS.
239. घ्, च्, छ्: –नी; AS: वक्त्र–

240. क्: भ्रिजटो–; all other MSs except ख्, घ्, छ्, ज्: भिजजो–; ṢSS क्: त्रिदशो–. This and the following emendation agree with the reading in the AS and the KMT.

241. KMT and ṢSS: भेदस्तम्भनकारिकाम्; All MSs except छ्, ज्: –मारिकाम्; ण् छ्, ज्: +।। १७।।. This emendation agrees with the AS.

242. ख्, च्: विष्ठा–; घ्, छ्, ज्: पिष्टा–; all other MSs: पिष्ठापुर्यां; AS: पिष्टा–; KMT: पृष्ठापुरे; ṢSS क्: पृष्ट्वापुरे, ख्: पृष्टापुरे

243. घ्: + दण्डश; AS: विदुमुखां; ṢSS ख्: विद्यु–

244. AS: नौम घोर्यसमोपेतां; KMT and ṢSS: नमामि घनरवोपेतां

245. छ्, ज्: +।। १८।।. AS: भेद–; KMT: भेदजृम्भनकारिकाम्; ṢSS: वायुस्तम्भनकारिकाम्

246. ग्, उस्का– च्: उत्का–; AS: ऊर्द्धकौसी; KMT कुहुद्यां तु, variants – H कुण्डकेशी; K कुहुकेशीं; DF कुहुकेशी; J: कुम्भकेशी; CEG: कुहुड्यां; ṢSS क्: कुहुमांके, ख्: कुहुंद्र्यांके

247. AS: मुद्रालंकृत–; KMT, ṢSS: –धारिण्यां

248. KMT and ṢSS: नास्ति 249. छ्, ज्: +।। १९।।; AS: भङ्गिनी

250. All MSs except ग्, छ्, ज्: –ससमोपेतां. AS पिसितास–. 251. ṢSS क् ख्: नौमे

252. घ्, च्, छ्: –काद्यतां 253. घ्, च्: –वक्रान्; all other MSs except छ्, ज्: –वस्त्रां; AS: चाग्निवक्त्रां

254. छ्, ज्: +।। २०।।; –घातिनीम् would be correct. Cf. 16/43d. AS, KMT: अमित्रपशुदारिणीं (AS: –णी); ṢSS: अमित्रपशुहारिणीं

255. The noun मातृ is here treated as माता. AS: –माता च, KMT and ṢSS: –मातां तु. See above, note to 5/41b.

256. छ्, ज्: +।। २१।।. AS: महासनसमोपेतामहितोघनिकृन्तनी; KMT: महामेरुसमोपेतां महतार्तिनिकृन्तनीम्।; ṢSS: महासेनसमोपेतां महदार्तिनिकृन्तनीम्।

257. KMT: वज्रायुधधरां; ṢSS: चक्रायुधधरां 258. ṢSS: सौम्यां

259. KMT: सौम्यां भीमाननसमन्विताम्; MSs DEG of the KMT and ṢSS: भीमासन–

260. ग्, घ्, च्, छ्, ज्: –री 261. घ्, च्, छ्: –वी

262. AS: –पुर्या; ṢSS क् ख्: –पूर्यं 263. छ्: +।। २२।।. AS: –नी.

264. All MSs except ग्, घ्, च्, छ्, ज्: प्रातिकेश्वरे; AS: पुततामृतकेस्वरी; ṢSS पूतनाम्रातिकेश्वरि। पूतनाम् would be correct but the ending has been dropped to save a syllable for the metre, thus producing an irregular compound. The most common spelling of this place name is अम्रातकेश्वर. However, the spelling अम्रातिकेश्वर is also attested in the KMT.

265. AS: –युधा; This reading agrees with the AS and seven MSs of the KMT as well as the ṢSS. But the editors have chosen the reading of the majority of the MSs of the KMT namely: गदाहस्तायुधाम्

266. All MSs: वाडना–. छ्, ज्: +।। २३।।; AS: तांत्रनाकृष्टिकारकं. The emendation agrees with the reading in the KMT and ṢSS.

267. KMT and ṢSS: राजगृहे भग्ननासां (ṢSS क् ख्: –सा); IM 5, 6 + 7. The order of these two words is reversed in the KMT and the ṢSS. But, although the metre is less disturbed, even so, the fifth syllable is long and sixth short.

268. ग्: वद्र– 269. AS: देवीं

270. छ्, ज्: +।। २४।।. AS: निम्त्वेष?फलदायकां; ṢSS: निःशेषफल–. The remaining part of the *Pīṭhastava* is found only in the AS and KuKh.

271. ग्: गुह्येश्वेरीं; AS: –री 272. AS: महाभागा

273. ग्, च्: पशुतिर्–; all other MSs: पशुपतिर्–; AS: पशुपतिर्युताम्

274. घ्, च्, छ्: –ता; AS: नेपालस्थां सदा

275. All MSs except क्, ख्, ञ्: –घोरंध–; छ्, ज्: +।। २५।।. The order of the first two members of this compound has been reversed.

276. AS with MSs छ्, ज्: कास्मीरे

277. All MSs: सारदां; AS: सरदां 278. AS: दूतीं 279. AS: विजयेस्वरसंयुताम्

280. छ्, ज्: +।। २६।।. AS: विद्यापीठेश्वरीं देवीं वरदां बुद्धिवर्धनीम् 281. AS: गद्यहरणे

282. ग्, ज्: –तिः; घ्, च्, छ्: –शक्तिर् 283. घ्, च्, छ्: –री

284. AS with MS घ्: महासर–

285. AS and MSs ख्, ग्, घ्, च्, छ्, ज्: पार्वती; all other MSs: पार्वतीय

286. च्: पर्व्व * स्थितां; छ्, ज्: +।। २७।।

287. ग्, घ्, च्, छ्, ज्: –री; AS: –रि

288. क्: कुलूनायां; घ्, च्: कलूटायां; छ्: कलुतायां

289. घ्, च्, छ्: –शी; ग्: –सी; AS: चक्रिणी

290. See above, note to 3/44d. 291. AS: कपालीसमोपेतां

292. छ्, ज्: +।। २८।।. AS: कामभोगफलप्रदा:
293. All MSs: सिंघुर्हारे; AS सिंहोडारे
294. All MSs except घ्, च्, छ्, ज्: कुलाख्यां; AS: च ललितां
295. AS: वेत्रभोगवशानुगां 296. छ्, ज्: +।। २९।।; –नाशिनीम् would be
correct, cf. 16/43d. AS: किल्विषनाशिनीम्
297. च्: युञ्र्यां; छ्, ज्: भोजयुर्यां; AS: भट्टापुर्या
298. घ्, च्, छ्: हिलुंचंपा; all other MSs: हिलुंचंपां; AS: महाचण्डां 299. च्: ल–
300. AS: म्लेच्छमालीं शिवायुधां 301. छ्: दु:खघ्ननाशनीं; ण् छ्, ज्: +।। ३०।।; दु:खघ्ननाशनीं.
Cf. 16/62ab. 302. All MSs: –देवी
303. All MSs except छ्: –करी 304. च्, छ्: नट्टेश्वरसमो–; ज्: नट्टेश्वरसमा–
305. छ्, ज्: +।। ३१।। 306. च्: महामेरू–
307. घ्: महदोर्त्तिनिकृन्तनीं; all other MSs: महा–; महार्ति–; छ्, ज्: +।। ३२।। would be
correct but is too short for the metre. Cf. ṢSS 34/38b = KMT 22/43d:
महदार्तिनिकृन्तनीम्।. See note to 5/3d. 308. छ्, ज्: +।। ३३।।
309. घ्, च्, छ्: –स्तं; other MSs: –हस्तां
310. घ्: –नी; च्, छ्: सर्वद्वन्दविनाशनी; छ्, ज्: +।। ३४।।
311. All MSs except घ्, छ्: महाश्मशान 312. घठाले
313. घ्, च्, छ्, ज्: –ली 314. अहि: has become अहिन्
315. घ्: प्रणमाम्य; च्, छ्: –माम्यहं 316. Missing in MSs छ्; घ्: हं; छ्, ज्: +।। ३५।।
317. घ्, च्, छ्, ज्: –णी 318. च्, छ्: –वस्थं; ज्: –वस्था
319. All MSs: अंविनी– 320. IM 6 + 7. 321. छ्, ज्: +।। ३६।।
322. ज्: ऊर्द्धकेशी 323. ज्: –री; AS: स्मशाने करवीरस्थामूर्ध्वकेशी भयंकरी
324. See above, note to 3/44d. 325. घ्, च्, छ्: –पात्रंधरां
326. छ्, ज्: +।। ३७।।. AS: नौमि विज्ञानदायिनीं
327. All MSs: लंकुटे. This emendation agrees with the reading in the AS.
328. ज्: च्छिण्ण– 329. AS: कपालीसेन संयुताम्
330. छ्, ज्: +।। ३८।। 331. AS: कामसारे 332. AS: श्मसाने
333. ज्: –लक्ष्मी; AS: कामलक्ष्मी 334. All MSs except घ्, छ्: –पति:; AS: मुखप्रदं.
Here again the goddess is given a male epithet; cf. 2/39a where she is called
अधिपति: 335. घ्, च्, छ्: त्रिकोणां–; छ्, ज्: +।। ३९।।
336. श्मशाने एककोणाख्ये is meant here and, incidently, also fits the metre.
337. All MSs: त्रिकोणा 338. छ्, ज्: +।। ४०।। 339. घ्: –णे
340. ग्, घ्, च्, छ्, ज्: मातंगी; all other MSs: मातङ्गिं 341. घ्: –नायकां
342. छ्, ज्: +।। ४१।। 343. ग्, घ्, च्, छ्, ज्: –ती
344. ग् : असुरासुरंदितां; all MSs: असुरासुर– 345. च्: –रा
346. छ्, ज्: +।। ४२।। 347. क्, ग्, ङ्, झ्: श्रीपार्वते–
348. See above, note to 3/52c. 349. छ्, ज्: +।। ४३।।
350. All MSs: महाशक्ति: 351. घ्, च्, छ्: –विनाशिनीं; all other MSs: विकासिनी
352. छ्, ज्: +।। ४४।।
353. ग्, घ्, च्, छ्, ज्: –जसां; छ्: + ऊर्द्धकेशीं महौजसां। 354. छ्: ऊर्द्धकेशसमे–
355. छ्, ज्: +।। ४५।। 356. IM 5, 6 + 7. 357. IM 6.
358. घ्, च, छ्: –ध्वभयहारिणीं; छ्, ज्: +।। ४६।।; All MSs except ख्, घ्, ज्: तमोन्ध–; ग्,
ज्: –णी। अन्धतमस– would be correct but does not fit the metre. See above, note to
13/2b. 359. IM 5 + 6. 360. All MSs: शक्तिर्
361. All MSs: भगाख्या 362. All MSs: –वासना. 363. ग्, घ्, च्, छ्, ज्: –तं

364. छ्: +।। ४७।।; ज्: +।। ५७।। 365. छ्, ज्: +।। ४८।।

366. ग्: महामायातृवने; घ्, च्, छ्, ज्: महामातृवने 367. छ्, ज्: +।। ४९।।

368. ग्, ज्: –नी 369. छ्, ज्: +।। ५०।। 370. ग्, ज्: –री

371. घ्, च्, छ्: –का; छ्, ज्: +।। ५१।।

372. All MSs except छ्, ज्: मलवे

373. घ्, च्, छ्, ज्: –तं 374. छ्, ज्: +।। ५२।।

375. IM 6 + 7. All other MSs except ख्, घ्, छ्, ज्: –केदारि–

376. छ्, ज्: +।। ५३।। 377. च्: + महाघोरे. All MSs: महालक्ष्मी

378. All MSs: जगत्सुकम् 379. छ्, ज्: +।। ५४।। 380. च्: –हा; AS: –हाश्.

381. All MSs: –शत्. This emendation is required by the metre and moreover agrees with the reading in the AS.

382. ग्, घ्, च्, छ्, ज्: –ह; all other MSs: –हा; AS: –हा

383. All MSs: –न्ये; AS: सामान्ये 384. छ्, ज्: +।। ५५।। 385. AS: –मे विधानेन

386. AS: पूजां कृत्वा पठेत् पुनः 387. All MSs except घ्, ङ्, छ्: –द्वीपा; AS: श्रीचन्द्रपुर्ये 388. AS: कुलाख्यां

389. घ्, च्, छ्: कंकटीकरहस्ता; all other MSs: वंकटी–; AS: चंकटीकरहस्तां. This emendation agrees with the reading in the AS.

390. छ्, ज्: +।। १।।. AS: परमायुताम् 391. AS: रक्ता

392. AS: –ला 393. AS: –क्षी 394. AS: –ष्मा

395. All MSs and AS: –वी. IM 6.

396. छ्, ज्: +।। २।।. AS: ओडियाणस्थितां नौमि निम्त्वेषफलदायिनी।

397. घ्: –ता; AS: जालांधर– 398. AS with MS घ्: देवी

399. ग्, घ्, छ्, ज्: –लक्ष्मी; AS: –लक्ष्मी 400. AS: महाप्रभा

401. क्, ग्, ङ्, झ्: फल्हेश्वर–; च्: फलवे–; छ्: फल्वेश्वर–; ज्: फल्ल्वेस्वर–; AS: कामेश्वरयुतां नौमि

402. ग्, ज्: –नी; घ्, च्: * * *। –तमोनाशिनीम्; छ्: नित्यं नौमि पराजितां; छ्, ज्: +।। ३।। would be regular. AS: अलक्ष्मीभयनाशनी

403. घ्: + नीत्यं पराजितां; च्: + नौमि पराजितां; 404. AS: पूर्णग्रीवा

405. AS: महाग्रीवा 406. AS with MS. घ्: –णी

407. AS: –युक्तं 408. AS: –तां

409. ग्: –मगणं; ज्: –मंगणं; छ्, ज्: +।। ४।।

410. IM 5 + 6. See above, note to 5/4a. AS: –वं 411. AS: –धारिणी

412. घ्, च्, छ्: नौमि–; छ्, ज्: +।। ५।।; AS: नौम्यभयङ्करी

413. AS: गोकर्णेश्वरसंयुक्तं तिस्राख्यो लोकधारिणी।

414. छ्, ज्: +।। ६।। AS: त्रिलोचने सदा नौमि दूरितौघनिकृन्तनी।

415. AS: + कोङ्कणे चाधिकारिण्यामुन्मन्यं मातृभिर्वृताम्।
पश्चिमेऽ स्मिन् गृहे नौमि अधिकारत्रयात्मिका। 416. छ्: कृर्ति–; ज्: कृत्ति–

417. AS: चामुण्डा 418. AS: –णी 419. च्: एकाश्रे

420. AS: एकाम्रस्थां सदा वन्दे 421. च्: नम्य; छ्, ज्: +।। ७।। AS: भवबन्धविनाशनी

422. AS: अग्निकोणसमोपेतां 423. AS: काञ्चीहस्तां तमोपहाम्

424. AS: कामकोट्ट; IM 5 + 6. 425. घ्, च्, छ्: –मिं; other MSs: –मी; AS: महालक्ष्मीं

426. All MSs except च्, छ्, ज्: श्री * वृद्धये; छ्, ज्: +।। ८।।; AS: श्रियवर्धनीम्

427. घ्, ग्, च्, छ्: अश्वरा; all other MSs: अश्वरां; AS: अर्वुदे

428. AS with MSs ग्, च्, छ्, ज्: –वी

429. ग्, घ्, छ्, ज्: –नी; च्: अर्व्वदवासिनी; AS: –नी 430. छ्, ज्: +।। ९।।

431. AS with MSs ग्, घ्, च्, छ्, ज्: –स्था 432. AS: मन्त्रेश्वरसमायुताम्

433. घ्, च्, छ्: –हस्ता 434. छ्, ज्: +।। १०।। AS: परां सर्वगतां नौमि
समयफलदायिनी 435. AS: + महाभैरवश्रीनाथं चिञ्चिनीवृक्षनायकम्।
४गायत्री संस्थितं नौमि दिव्यचक्रकुलेश्वरीम्।।

436. ग्, घ्, च्, छ्, ज्: –संदोहै. A locative plural is required here. This and the following two lines correspond to KMT 22/47-48ab and ṢSS 34/51cd-52.

437. MSs CDEFGHJK of the KMT agree with this reading. The others read स्थित

438. All MSs: भूश्चक्र–. MSs C and G of the KMT support the reading मातरः. MSs D and E read मातराः. Only MSs ABI out of the 13 MSs collated read –मातराम्, which is the reading accepted by the editors who have either mistaken this for the correct form of the acc. sing. namely, मातरम्, or consider it to be a deviant form. It appears to be more likely that an accusative plural is meant here by मातरः; AS: पीठोपपीठसंदोहस्थिता भूचक्रमातरः।

439. च्: –तां. MSs EF and H of the KMT agree with this reading.

440. AS: भैरवेन समोपेता कीर्तयेद् यस्तु भावितः।

441. This line corresponds to AS 6/102ab. 442. AS: –ज्ञाः

443. ज्: स्वपन–; AS: स्वप्नकालेऽ पि वा

444. This line is missing in all of the other three sources.

445. च्: –ग 446. ज्: –घोरैः देविनां. This and the following
line correspond to KMT 22/48cd-49ab, ṢSS 34/53 and AS 6/102cd and 6/106cd. AS: मुक्तः सपालकैर्घोरैर्मातृणां; KMT: मातृणां; ṢSS: –मात्रीणां.

447. ṢSS क्: संप्रतो–; AS: समतां व्रजेत्. The AS then adds the following:

यः पुनः क्रमपूजान्ते व्रतस्थः स्तुतिमानसः।
अर्चयेद् अधिकारार्थी रुद्रशक्तिकृतास्पदः।
पठेत् स्तोत्रवरं दिव्यं पीठसंदोहमण्डलम्।
पीठेश्वरसमायुक्तं पीठेशीभिरलंकृतम्।
साधिकारं समं कृतं सर्वविघ्नोपघातकम्।
तस्य ज्ञानप्रदा देव्या तस्य पापक्षयं भवेत्।
पश्चिमक्रमपूज्योऽ सौ स भवेद् योगभाजनः।

448. घ्, छ् –दन्ता. AS: पिट्रहा मातृहा वापि; KMT and ṢSS: मातृहा पितृहा चैव

449. KMT: ब्रह्मघ्न 450. च्: ब्रुणंहा; छ्, ज्: भ्रुणहा

451. च्, छ्, ज्: –ष्ठो 452. Verses 102cd-107ab correspond to
KMT 22/49cd-54ab and ṢSS 34/44-58.

453. All MSs: –चारावलिप्तात्मा; KMT: –चारविलुप्तोऽ पि; ṢSS मन्त्रोच्चारविलुप्तोऽ पि

454. घ्: –तां 455. KMT and ṢSS: पीठसङ्कीर्तनात् प्रिये

456. ग्, घ्, च्, छ्, ज्: –मुक्तः; KMT and ṢSS: पापकञ्चुकमुत्सृज्य

457. ṢSS: दुर्गतीः 458. All MSs: भवते. This emendation agrees
with the reading in both the KMT and the ṢSS.

459. All MSs: शुद्धदेहात्मा. This emendation agrees with the readings in the KMT and the ṢSS.

460. क्: विकालं–; KMT: त्रिष्कालं; ṢSS क्: त्रिःकालं; ख्: त्रिष्कालं

461. The KMT, ṢSS and MSs च्, छ्, ज्: परिवर्त्तयेत्; घ्: परिवर्त्तये; all other MSs
except ख्, ग्: परिकिर्तयेत् 462. All MSs: मातृणां

463. KMT and ṢSS: स्त्रीणां भवति वल्लभः

464. KMT and ṢSS: कुण्डेऽ थ मण्डले वाथ 465. च्: त–

466. ṢSS: लिङ्ग 467. छ्: –मूर्तो
468. ṢSS: च 469. All MSs and KMT: –मध्ये–
470. KMT: त्रिष्कालमे–; ṢSS: त्रि:कालमे–. Cf. 4/43a. 471. च्: य; ṢSS: वा *
472. ग्, घ्, च्, छ्, ज्: पठेदं 473. ग्, च्, छ्, ज्: * समाहित:; KMT: पठेद् यस्तु
भावित:; ṢSS: पठेद् यस्तु सुभावित: 474. ṢSS क्: –ग्निन्यो
475. KMT and ṢSS: जायते 476. ṢSS: निरुप्रद्रव: 477. ख्, घ्, च्, छ्: सजीवं
478. IM 6 and 7. 479. च्: अरन्य; छ्, ज्: अरण्य
480. All MSs: रुदितं 481. छ्, ज्: यावन्
482. Here, as elsewhere, तम् replaces the neuter nominative singular तत्.
483. All MSs: रणिमादि– 484. छ्, ज्: –नां 485. घ्, छ्: स्त्रीवक्रोवाच
486. All MSs: सर्व 487. छ्: –ल 488. M → N.
489. ग्, घ्, छ्, ज्: सवीजी–; च्: सविजि–
490. घ्: भुक्ति च; छ्, ज्: भुक्तिञ्च; all other MSs: भोगं च
491. घ्: मुक्ति; all other MSs: मुक्तिं च
492. The dual, भवेताम्, would be correct. 493. All MSs: आधारा
494. ग्: –पश्चिमा; घ्: पूर्व्व– 495. छ्, ज्: गुप्तौ–
496. All MSs: महाभय. This line corresponds to KMT 22/54cd and ṢSS
34/59ab.
497. ङ्: कपिलायां–; घ्, च्, छ्, ज्: कपिलाया:–; ṢSS: बलवच्छत्रुविग्रहे
498. ख्, घ्, छ्: सप्ताष्टके–; all other MSs: सप्ताष्टकवि– 499. च्: –रह
500. च्: वृत्तमलं; all other MSs except छ्, ज्: वृत– 501. छ्: –मण्डिरे
502. IM 5 + 6. 503. च्: पुत्रका– + का
504. च्: + दीयैर्न्ना नाविधै: शुभै: 505. घ्, च्, छ्: –यै; छ्: –यैर्
506. Missing in MSs घ् and च्. MSs घ् and छ् add द्वीपैर्नानाविधै: शुभै:
507. ज्: –द्यै: दीपैर्– 508. ग्: शुभ:. This line is missing in MSs घ्, च्
and छ्. 509. छ्, ज्: एकारमासनं; all other MSs: एकारासनं
510. A locative is required here.
511. The noun याग– is generally treated as neuter, cf. 16/121c.
512. All MSs: मध्यं 513. घ्, छ्: –य 514. घ्, च्, छ्, ज्: –य
515. All MSs: पञ्चमं 516. All MSs except घ्, छ्: अन्य
517. ज्: –न 518. All MSs: पादान्तं
519. All MSs: नायकान् 520. All MSs except ख्, घ्, छ्, ज्: सर्वत–
521. ख्, ज्: तत्रस्वा:; घ्, छ्: तत्रस्था; all other MSs: तत्रस्वा
522. All MSs except घ्, छ्: कृषा– 523. घ्, च्, छ्: ददाति
524. घ्, च्, छ्, ज्: सर्व्वे 525. A verb is required here.
526. All MSs except छ्, ज्: –रन्यं
527. The splitting up of this sentence into two dependant clauses
introduced with यदा, तदा, or the like, would complete the syntax. 528. च्: –तां
529. All MSs: पीठ
530. A locative is meant here. 531. All MSs: –शासने
532. क्: विद्य; ख्: विद्धा; ग्, ङ्, ज्, झ्: विद्वा; घ्, च्, छ्: द्विधा 533. छ्, ज्: ज्योतयेत्
534. All MSs: –षष्ठिस्तु 535. All MSs except घ्, च्, छ्: –रात्रिषितो. IS. –रात्रे
+ उषितो → –रात्रोषितो. This line corresponds to KMT 22/60ab and ṢSS 34/15ab. The
emendation agrees with the reading in these two sources.
536. स्वपेदेकाकी has been contracted to save a syllable. KMT and ṢSS: निशामेकां

537. घ्: स्तुयन्ति:; च्, ज्: सुयन्तित:; छ्: स्तुयन्तित:
538. घ्, छ्, ज्: मात्रात्रिंशतजा; च्: मात्रो–; all other MSs: मात्रत्रिंशतजा
539. This and the following two lines correspond to KMT 22/60cd-61 and
ṢSS 34/135cd-6ab and 137cd 540. ṢSS तु पुनर्
541. Despite its form, I do not take this verb to have a causative sense.
542. All MSs: पिण्डं. This emendation agrees with the reading in the KMT
and the ṢSS. 543. KMT and ṢSS: पुन: पुन:
544. ṢSS: निर्विघ्न: साधकेन्द्रस्तु 545. KMT and ṢSS: क्षिप्रं भवति सिद्धिभाक्।
546. M → N. 547. All MSs: यक्षा–
548. All MSs: शत्रुरुत्–; घ्: –रुकटदिशे 549. घ्: –त
550. Missing in MSs घ् 551. ग्, घ्, च्, छ्: –भ्य; ज्: –भ्य:
552. च्: परोपघातेषु; छ्, ज्: –घातकृत्येषु 553. छ्: वाक्प्र; all other
MSs: वास्त्र. इव, or the like, is implied here. 554. All MSs: स्वनाम
555. घ्: यानीभिप्सितान्; च्: प्राप्नुयानिसि–; छ्: प्राप्नुयानीप्सितान्; ज्: प्राप्नुयात्–
556. IM 5 + 6. This *pāda* is one syllable too long. 557. All MSs: सापिया
558. घ्, च्, छ्, ज्: जीवन्तवत्सा; all other MSs: जीवन्ते वत्सा
559. IM 6 + 7. 560. This line is very corrupt. The suggested
emendation is tentative.
561. This and the following line correspond to KMT 22/63cd-4ab and ṢSS
34/140. 562. KMT and ṢSS: कामुक: सुभगो भवेत्
563. घ्: विद्यान् 564. KMT: वणिग् वै लाभमश्नुते; ṢSS: वणिग् वै
लाभमाप्नुयात् 565. घ्: दारान्
566. घ्, च्, छ्: भुमी; all other MSs: भूमीं
567. See above, note to 4/35b. 568. This and the
following line correspond to KMT 22/64cd-65ab and ṢSS 34/141. ; KMT: –शिलश्च
569. All MSs except ज्: सिद्धि 570. KMT: ययौ; ṢSS क् ख्: परांययौ
571. All MSs: पद– 572. Cf. the expression समस्तव्यस्तव्याप्तिस्तु in
KMT 22/66a.
573. M → N. This and the following line is missing in MSs घ्, च् and छ्.
574. All MSs add: पीठाचारविधानेन नत्य (ज्: नन्य) स्वातो भवेत् स च (ज्: स्तव:; all other
MSs: मच) च (missing in MSs ज् and छ्)
575. The colophon in MS छ् reads: इत्याद्यावतारे महामन्थानभैरवयज्ञे कादिभेदे
पीठस्तवाधिकारो नामानन्द:. In MS ज् it reads: ज्: महामन्थानभैरवयज्ञे अवतारिते and the rest is as
follows in the edited text apart from the noted variants.
576. Missing in MS छ् and ज्; all other MSs except ग्: लक्षे–
577. The starts here in MS ग्; ज्: * * * * अवतारिते.
578. Missing in MS घ्. 579. Missing in MS घ्; छ्: –रो
580. ग्, ज्: अथा–; missing in MSs घ् and छ्.
581. All MSs except घ्, छ्: श्रीपीठस्तवाधिकारो

NOTES OF THE TRANSLATION OF CHAPTER SIXTEEN

1. Concerning the Lord of Yogis and his way of life, see above, note on 5/43.

2. The practice of begging alms (*bhikṣācaryā*) is effectively the Vow of Knowledge (*vidyāvrata*) explained in the previous two chapters. Concerning the interiorization of the eight centres of Kula and how these are related to inner experiences and 'places' see above, 14/77-81ab. The yogi goes to these 'places' within his Yogic body to beg from the Mothers who reside there the alms that highten his spiritual condition and give him special powers (*siddhi*). This has already been explained. Now the goddess wants to know about the mantras the adept should utter marking each station of his inner and outer pilgrimage. In particular, the goddess wants to know the most secret Vidyās relating to the deities, that is, the ones that contain the convention of the secret Kaula language. The Vidyās praise the metaphysical attributes of the Yoginīs who reside in these places and request their spiritual food. Each Vidyā begins with two syllables of this secret language, which indicate the identity and inner location of the Yoginī. Uttering these Vidyās, the adept shows that he is privy to these secrets and hence is an initiate who is fit to receive the grace of the spiritual nourishment the Mothers can offer.

3. This is the language of the Kula Path (see below 42/26cd ff.). It is also called the language of Yoga (42/49ab) or the language of Kula (*kulabhāṣā*). Like the knowledge of gesture and mantra, knowledge of this language is a sign of the adept's attainment (KMT 5/19cd-20ab). The most common form of this language in the Kubjikā Tantras are mantras 'in reverse', that is, the practice of presenting the syllables of a mantra in the reverse order to conceal their true form. An example is found in chapter seven of the KMT where the Samayā Vidyā and its six limbs are presented in this way. There are numerous other examples throughout the Kubjikā Tantras. We have seen that the Samayā Vidyā is also presented in the reverse order above (10/11-12), although this is not said there specifically to be the form of the mantra in the Kula language.

In our text this term has been reserved for a different form of this language. This consists of code words that together make up the sequence of codes (*bhāṣākrama*). Sixty-eight code words of this sort are presented below in chapter 42 where the meaning of some of them is explained. They are also found, for example, in the CMSS and other sections of the MBT. Most of these code words are effectively abbreviations formed from the first syllable of the word they denote. Abbreviations of this kind are commonly used not only as codes but also for the sake of brevity. Some of them are of common usage and their meaning is well known (see above, note to 2/28).

Unlike these abbreviations, the code words we are considering form a part of one or more conventions (*saṁketa*) that are systematically established and applied to conceal what is meant from the uninitiated. Note also that the code words that form a part of this 'Kula language' are maintained intact with the mantras in which they occur. In this respect they are similar to seed-syllable mantras, but are clearly distinguishable from them by the absence of the final nasalisation (*candrabindu*) which is their defining feature.

4. Varaṇā is name of the river that marks the northern boundry of the city of Vārāṇāsī. Accordingly, below in 16/17 we are told that Varaṇā is in Vārāṇasī. In the Tantras of the early period, we sometimes find the spelling Varuṇā for Varaṇā. We observe the same variant in the Purāṇas (see, for example, *Padmapurāṇa* 5/14/192 and *Liṅgapurāṇa* 1/92/87; Dubey 1993: 31 n. 1). On the principle that a part may denote the whole, in the early Tantras (although not, as far as I know, in the Purāṇas) Varaṇā / Varuṇā stands for Vārāṇasī. Thus we find that in the *Kālīkulakramārcana* (fl. 20b) the second place in this group of eight is called Vārāṇasī, rather than Varaṇā or Varuṇā.

5. Just as Varuṇā is a common alternative form of Varaṇā, this place name is also called Kaulla (16/7). The full name is Kollāgiri or Kaullagiri (14/93).

6. For a chart of the Eight Mothers and their locations, see appendix 6. All these places appear amongst the sixty-four sites eulogized in the *Pīṭhastava* further ahead in this chapter. The reader is referred there for an account of the geographical location of these places and related notices. For Prayāga see 16/38cd-37ab, Varaṇā / Vārāṇasī 16/39cd-40ab, Kollā (also called Kola, or Kollāgiri) 16/35cd-36ab, Jayantikā (also called Jayantī) 16/36cd-37ab, Caritra (or Caritrā) 16/34cd-35ab, Ekāmraka 16/95 and Devikoṭṭa 16/80cd-81ab. We may note briefly in passing that the first two and hence, presumably, the foremost two in this series, are, along with Gāyā, considered in many Purāṇas to be three most important sacred sites (*tirtha*). As such they are the 'three places' of the well-known work by Nārāyaṇa Bhaṭṭa, the *Tristhalīsetu* (The Bridge of the Three Places). It is especially significant that the first place should be given to Prayāga, which the Purāṇas hail as the King of Sacred Sites (*tīrtharāja*). This then is an example of a meeting point between two distinct sacred geographies of two parallel worlds: the exoteric Purāṇic and the esoteric Tantric.

Each of the following mantras is dedicated to the Yoginīs (identified below in 16/13-14 with one of the Mothers) who reside in these places. The names of each of the eight sites are sometimes suffixed with the word – *kṣetra*- 'sacred fields' (*Ṭīkā* fl. 52b-53a). The YKh presents two parallel lists (fl. 91, see below). The first is that of the eight *dūtī*s followed immediately after by that of the eight Mothers. Thus juxtaposing the two. There, the first set of eight is called the Group of Eight Fields (*kṣetrāṣṭaka*). The second is the Group of Eight Kulas (*kulāṣṭaka*). Our text agrees that each Yoginī resides in her own sacred field

(16/15) but, even so, it names the group, irrespective of the Mothers, the Group of Eight Siddhis (16/13). The YKh (1) (3/12 ff.) supplies the inner equivalent of these eight and the eight Mothers with which they are equated. The account begins with an exposition of the eight types of Yoginīs (see below 42/38 ff). This group consist of the eight Samayās and so is called the Octad of the Samayā. This group is also called the Octad of Kula. Elsewhere, the same group of eight Yoginīs with minor variations in the names is again referred to as the Octad of Kula (YKh (1) 4/76 ff.). Thus, despite the three separate names given to the group of Yoginīs and the two groups mentioned above, they are all the Octad of Kula in three different perspectives. The three sets of three Octads of Kula reappear again below in 42/27-43. There the first set of eight is of the Mothers who have been given secret names (see below). The second set of eight is of the sacred fields and the low-caste women. The third set of eight is the eight types of Yoginīs. There they are explicitly equated with the eight Mothers and the eight *Dūtī*s (see below 42/38-42).

It appears that these three sets are normally worshipped together. In this case, the first set is comprised by the Vidyās that follow (16/5-15) called the Octad of Accomplishments (16/13). The second comes just after (16/16-23). Thus, the hymn to the sixty-four sacred seats and the Yoginīs who reside there that makes up the second half of this chapter should be understood to be fulfilling the function of the third set, which is that of the Yoginīs, even though they are not eight. The discrepancy may be explained if we understand the group of eight Yoginīs not to be of eight individual Yoginīs, but of eight types. This interpretation is supported by YKh (1) (25/74cd) according to which : 'this is said to be the Octad of Kula, born of the group of eight wheels' (*kulāṣṭakam idaṁ proktaṁ cakrāṣṭakasya saṁbhavam* || see below notes to 42/41-42). Thus we may assume that the sixty-four Yoginīs of this hymn are arranged in eight groups of eight corresponding to the eight types of Yoginīs, eight Mothers and the rest. Although this arrangement is not invariably applied and there is no specific mention of it here, it is a common way of arranging the sixty-four Yoginīs.

Finally, we note that the identifications of the resident low-caste women with the Mothers may not be original. There are several places in the Kubjikā Tantras where these eight places with their low-caste residents are listed as a group without associating them with the Mothers (see, for example, KMT 25/90-95ab). These may be substituted with Yoginīs, as we find in chapter 24 of the KMT where they are presented as part of the goddess's *maṇḍala*. There the *Kulāṣṭaka* is worshipped around the inner hexogram that surrounds the central traingle, just as it in our text and generally otherwise as well. The eight goddesses are listed with the section of the alphabet each one presides over, the direction they are in, the sacred field and the god, along with a long vowel and the last eight consonants in reverse order conjoined with a long ‘ā’. The eighth is *visarga* and ‘hā’. The letter KṢa is in the centre and is worshipped with Kubjīśāna.

The existence of the separate groupings we have examined, coupled with their identification and, in some lists, merger in various ways with one another, strengthens the supposition that identification of low-caste women with the Mothers is not part of the original teachings. Something similar has taken place in the Kālī Tantras or at least in the *Mādhavakula* section of the *Jayadrathayāmala* and *Devyāyāmala* quoted by Abhinavagupta. There the locations are the same. However, although the *dūtī*s are also women of low caste, they are not the same. However, as here, the Mothers do not appear there.

7. Cf. KuKh 42/27-30

8. Each mantra begins with two syllables of the secret Kula language. Thus, all together it presents a set of eight code syllables the CMSS calls the ‘eightfold convention’. In chapter forty-two below, several sets of such code syllables, including this one (see 42/27 -8ab) are presented and, in some cases, as in this one, is explained. We find a similar set associated with these same eight places in chapter three of YKh (1) (verses 27cd to 29ab) and in chapter ten of the CMSS (verses 1 to 14). In the latter it is said to be the ‘milked extract (*sandoha*) of the *Khecarīmata*’. The names of the resident *dūtī*s according the CMSS differ considerably from those of our text and the KMT. It is therefore very unlikely that the *Khecarīmata* is the KMT. Perhaps it is the *Khecarīmata* mentioned below in 25/53 and 39/140 and in TĀ 29/165. It is safe to assume that out of these three versions, the one found in chapter forty-two of our text corresponds to that in this set of mantras and so, where necessary, I have emended the text accordingly. The version in YKh (1) is very concise; moreover, the manuscripts are very corrupt. Accordingly, only the variants found in the CMSS will be noted.

First of all we should note that each pair of syllables begins with KU. According to the CMSS, KU means Kubjikā. She appears at the beginning of each of the mantras because all the sacred places mentioned below, both internal and external, belong to her. Each place is a ‘house’ (*gṛha, ghara*) where a low-caste woman resides who is an embodiment of the goddess with whom the adept unites. Thus, as we are told below: ‘in this way, Kubjikā, the one deity of the House (*gṛhadevatā*), is of eight kinds’ (42/30). Moreover, by virtue of the process of juxtaposition just described, all the other Yoginīs mentioned in these mantras and the Eight Mothers are all identified with Kubjikā. This identification, especially with the Eight Mothers, is still a feature of the Kubjikā cult amongst Newar initiates in the Kathmandu Valley, as it is of all the Great Kaula Goddesses.

The second syllable in each pair denotes the aspect of Kubjikā as the household deity (*gṛhadevatā*) of that place. According to the CMSS it is associated with the ‘inner Mālinī’, that is, the energy of Kuṇḍalinī deployed in the centres within the subtle body of the adept. Thus, this syllable apparently denotes the secret name of the aspect of the goddess within the body. I suppose that the name that appears in the next line is that of the divine identity of the low-caste woman which is the aspect of Kubjikā engaged in the practice of union (*caryā*) with the adept, or to be more precise, with his divine identity.

According to 42/28cd below, the two syllables KU and LĀ denote Kulāvalī (the Troupe of Kula). According to the CMSS (10/7cd) the second syllable is VĀ which denotes the goddess who 'vomits' (*vāmati*) i.e. emanates the universe. This is the Yoginī Śvapacī (Dog Cooker) who resides in the 'the foundation of all' (*sarvādhāra*), that is, the Wheel of the Foundation.

9. Akṣara – lit. 'imperishable' is one of the names of Brahmā. Thus Akṣarī is another name for Brahmāṇī who is Brahmā's consort and the first Mother.

10. Literally '(the goddess) called the letter KU'. This common appellation is a way the devout adept can refer to the goddess while refraining out of respect to mention her name directly.

11. See 15/39cd-41 and 15/46-47ab where it is quite clear that central to this practice is ritual intercourse. The goddess herself assumes the form of the courtesan in Prayāga who unites with the adept who observes the Vow of Knowledge. The Kaula sacrificial pap (*caru*) may be meat or sexual fluids. In this case, one wonders whether it is not the latter that is meant. If so, it appears that what happens is that the adept (*vīra*) first unites with the Yoginī and then asks her to give him the sexual fluids that have been discharged and are naturally mixed within her.

12. Below (42/28cd) we are told that ŚĀ represents Śākinī. Kubjikā is identified with this Yoginī in other places also (see chapter six above). According to the CMSS (10/8), the syllable here is ŚĪ, which stands for the house of Pukkaśī who resides in the location of the Fourth (state beyond waking, dreaming and deep sleep) (*turyasthāna*). This is the Wheel of the Self-supported (*svādhiṣṭhāna*). According to HT 1/3/10 Pukkaśī is one of the eight goddesses who are in the company of Hevajra. She holds a *vajra*.

13. Literally '(the goddess) called Ku'. See above note to 16/5.

14. According to some MSs (14/93 above) the woman here is Muṇḍinī – the Nun . But Śuṇḍinī is also the name found in KMT 25/107d.

15. Also called *cakramelaka* – lit. 'assembly in a circle' or simply *melaka* – 'assembly.' An Assembly of the Rule is a Kaula ritual performed collectively by a group of Vīras and Yoginīs, that is, male and female initiates in solitary places, cremation grounds or, as in this case, the sacred fields (*kṣetra*) and other such places. Such rituals require the offering to the deity of meat and wine and normally, but not always (as in the following example), the union between partners. Abhinavagupta describes one of these rites in the TĀ (28/82cd-84, 104cd-105ab) of which the following is a part:

The teacher should be amidst them and, immediately around him, his family. Three other circles surround him consisting of the other participants, up to the followers of the rule (*samayin*). They can also be arranged in straight rows, but the teacher must always be in the middle. Finally, all these circles must be worshipped, in due order, with perfumes, incense, garlands, oils and cloth. [. . .] The heroes and the consorts (*śakti*) should meet at night in a secluded house, informing one another (of the meeting) by means of a secret language – the so-called language of the goddesses – and call each other by names that are not part of the normal conventions. If it has not been possible to put together a 'circle of sacred bodies' (*mūrticakra*), the worship of (pre-menstrual) virgin girls suffices.

Abhinava explains that the 'sacrifice of the sacred bodies' (*mūrtiyāga*) can be performed on various occasions, not only during such rituals. One variety is termed 'the coupled one' in which the male initiates participate along with their consorts. Again, this may be of two kinds according to whether the women are the adepts' wives or paid courtesans (ibid. 25/78cd-82ab). The women are considered to be embodiments of the goddess and are worshipped accordingly, especially when union takes place. And so, the goddess is portrayed here as having gone to such an assembly.

16. VE means Veśyāvalī – 'the Troupe of Courtesans' (below 42/30). According to the CMSS, this syllable is VA. It denotes *vaṣaṭ* which is associated with the Yoginī Mātaṅgī who resides in the navel.

17. YĀ denotes Yākinī Bhairavī (below 42/29). According to the CMSS the syllable is YO which denotes the place of the Yoginīs, where Ḍombī resides in the middle of the heart. Ḍombī is also associated with the Buddhist god Hevajra to whose neck she clings 'impassioned by great passion' (HT 1/3/10).

18. BHU denotes Bhuktivatī (Endowed with Enjoyment) (below 42/29). The CMSS agrees that this syllable is BHU and that it denotes *bhukti* – 'enjoyment'. However, the Yoginī is called Ghaṇṭakī, who resides in the uvala (*ghaṇṭā*) at the back of the throat.

19. KṢE denotes Kṣemaṁkarī (the Forgiving) (below 42/30). According to the CMSS, KṢE means the supreme field worshipped in the house of Veśyā (the Courtesan) in the foundation of the Command, between the eyebrows.

20. Possibly, the Tradition of the Six Thousand (*ṣaṭka*) is the *Kumārikākhaṇḍa*. Although *ṣaṭka* literally means 'group of six', I have translated this word as six thousand, on the model of the expression '*vimalaṣaṭka'* found in most of the colophons at the end of a chapter of our text, that I translate as 'Pure Six Thousand (verses)'. This agrees with the usage of the word *ṣaṭka* to denote a text six thousand verses long. The four parts of the massive (24,000 verse) *Jayadrathayāmala* are, for example, called '*ṣaṭka*s'. Our text is also six thousand verses long and is a part of the MBT and so can well be called a *ṣaṭka* – although,

admittedly, this expression is not common in the Kubjikā sources apart from the instances just mentioned.

21. NIḤ is the goddess Niṣkramaṇā (the Exit) (below 42/30). According to the CMSS the syllable is NI. It contains the abode of the triple world (*triloka*). It is located in the Cavity of Brahmā on the crown of the head.

22. According to 14/94 above, the name of this *dūtī* is Śilpī.

23. MA is the goddess Maṅgalā (the Auspicious) (below 42/30). According to the CMSS the syllable is MĀ and it means the Yoginī Kandukī who resides at the End of the Twelve, which is the place of Vāmā.

24. See above, note 2..

25. The more usual form of this Mother's name is Māheśvarī.

26. According to 42/34 below the *dūtī* here is Kañcukī (the Debauchee).

27. Above in 16/12 this *dūtī* is called Kauśaṭī and below in 42/35ab Kauśikī (the Femle Owl). See above 15/8cd-9ab.

28. The SamP (fl. 10a) comments on the following section up to verse 23 which is called there the *Kulāṣṭakasūtra*. It consists of eight pairs of lines. The first line of each pair is a mantra and is in prose. The second line is set in *anuṣṭubh* metre. The SamP only comments on the first line of each pair. Unfortunately, the commentary on the first mantra is missing.

29. Note that all the goddesses in these places are Bhairavīs.

30. The SamP glosses Ā as 'all round' (*samantataḥ*) and *samayācāru* as *kaulācāracature* – '(O you who are) Skilful (all round) in Kaula practice.'

31. According the SamP: 'AVVE means mother (*ambā*) in Prākṛta and in vulgate (*apaśabda*) (it means) drink (*pāna*) and the syllable VA. (Thus) *avvā* (means the goddess who) drinks wine (*madyapānā*). Caṇḍikā is (meant) by the letter CA. ME is (an abbreviation of the name) Menā. NA is Nartakī (the Dancer) and CA is Caṇḍālinī. HUṀ HUṀ is the mantra (used) when asking a question (*praśne*). Ā denotes *āmnāya* (the teaching). (The third) HUṀ indicates mild anger (*kiñcit krodhaḥ*). The fruit (of this mantra) is mastery of Yoga.'

In other words, the mantra means: 'O Mother, You who drink wine! O Caṇḍikā! O Menā! O Māyā! O Dancer! O Caṇḍālinī! HUṀ HUṀ O teaching! HUṀ! HO'.

* Menā is the wife of Himavān and mother of Bhadrakālī, the form of Kubjikā who married Bhairava.

32. The reading in the SamP for '*jāgriṇī*' is '*jāggiṇī*' glossed as '(the goddess) whose nature is wakefulness (*jāgradrūpiṇī*). MA (is the goddess) Maṅgalā, I is Indrā, DI is Dinākhyā ((the goddess) called Day), DVI is Dviraṇḍā (Two Holes), Ā is Ānandā (Bliss), GHUG is Ghūrṇā (Rolling in Intoxication), GHURUMĀLAVAJANTI is (the goddess) called Ghurumulāvajantī, HO is the Truth (*satya*), Ī is Īśānī and Ā is Āhlādā (Joy)'.

33. According to the SamP: ‘DIDVANA is the (goddess who) dances for two days (*dinadvayanartanā*). DVASAYALA is the wealth of two sacrifices (performed according to the) Rule (*dvayasamayayajñalakṣmī*). ĀHO (is an exclamation uttered) when one is (experiencing) suffering (*kheda*).’

34. The SamP reads ‘*suṣmari suṣmari*’ in place of ‘*suvbhari suvbhari*’. Either way, the word *suvbhari/suṣmari* (in the vocative) appears to be a vernacular form of the Sanskrit *sundarī* – ‘a beautiful woman’. Thus the SamP glosses ‘*suṣmari’* as ‘*sundarībhairavi’* – ‘O beautiful Bhairavī!’ The commentary continues: ‘ĀHO denotes lordship (or wealth – *aiśvarya*). KUḌI is the measure (*pramāṇa*) of a *kuḍava.** HOMĀYE (means according to one view) 'to make fire offerings' (*homāya*) and according to another, ‘O Māyā’ (*he māye*).’

* According to Monier-Williams, a *kuḍava* is: ‘a measure of grain or of wood or of iron etc. (4th part of a *prastha*, described by some as a vessel four fingers wide and as many deep containing 12 *prakṛti*s or handfuls; also said to contain 13½ cubic *aṅgula*s, or to contain 64 cubic *aṅgula*s, or to be a finger and a half deep and three fingers each in length and breadth; in medicine it is equal to two *prakṛti*s or thirty-two *tolaka*s’.

35. The SamP glosses the meaning of this mantra as follows: ‘NA (means) purified (*niśodhita*). HOMĀ is the fire sacrifice (*yajñā*).* Another opinion is that (NAHOMĀ) means Śiva who is HAḤ and, possessing Amā (the New Moon), dances in the sacrifice. ALI means wine. LILIVIJJE is the substance requested, which is the leftover offering (*ucchiṣṭayācatārthaḥ*) that has been produced from a heap of extremely tasty (food) (*atiśayalehyavṛndaja* [*atiśayalehavindanajā*]). SAMARA means oneness (*ekībhāva*). SAVAK KAHAJANTĪ means (she is engaged in) telling everything (*sarvaṁ kathayantī*)’.

* The noun *yajña-* is normally masculine. It appears that the commentator has changed the gender of this noun to suit his exegetical purpose.

36. According to the SamP: ‘The three HOs have a vocative sense. SAVVA means (she is) everything (*sarvā*). SA is Sarasvatī. LA is Lakṣmī. VAṬṬA is Vaṭayakṣiṇī.

37. The SamP adds that: ‘The fruit is Kauleśa, mastery over Speech and the lordship of knowledge. It bestows success (*siddhi*) and (the adept becomes) the Lord of the Heroes whose nature is Bhairava, who has accomplished many things (*anekasiddha*) and who is the Skyfarer. Taking the sacrificial pap (*caru*) in this way, (the adept) should eat it.’

38. We have seen that the main function of the Samayā Vidyā is to purify the adept who has transgressed the Rule. The purifying power of the Vidyā is reinforced by the recitation of the Hymn to the Sacred Seats (see below, 16/111 ff.). The AS enjoins that the Hymn to the Sacred Seats should be recited with care

and attention at the end of daily worship (*nityārcana*) following the liturgy (*krama*) of the *bali* offering. It should be recited at the three junctions of the day (*sandhi*) after eating the food offering (*naivedya*). The one who recites it should be blissful, empowered, devoted to the rite of adoration (*arcākarma*) and intent on devotion and faith (AS 6/11 ff.). As he recites the hymn, the initiate travels in his mind to these these sites; this internal pilgrimage serves – as does pilgrimage in general – as a purifying penance (*prayaścitta*). Elsewhere the texts promise that by worshipping the sacred sites the initiate can also achieve liberation (see, for example, above 6/193). Here he is only offered worldly and spiritual benefits (*bhoga*) including purity, long life, freedom from disease and the like (16/101-109ab). This is more in accord with the general view that pilgrimage, whether external or internal, affords no more than yogic and worldly accomplishments, not liberation.

39. The term *glāni*, here translated as 'lassitude' also means laziness, a feeling of nausea, weakness or lack of enthusiasm (*anutsāha*) that dulls consciousness. Kashmiri Śaiva exegetes explain that this condition is the fettered soul's inner weakness that deprives him of the courage and firm intention to lay hold of his true nature. Abhinavagupta (TĀ 9/84cd-86) lists it, along with ignorance, as one of a number of synonyms for the impurity that obscures the consciousness of the fettered. He says:

> Impurity is variously named (in the scriptures) according to its nature, for example, desire (*abhilāṣa*), ignorance (*ajñāna*), nescience (*avidyā*), craving (*lolikā*), absence of vision (*aprathā*), the defect of phenomenal existence (*bhavadoṣa*), the boat of the individual soul (*aṇuplava*), lassitude (*glāni*), dryness (*śoṣa*), dullness (*vimūḍhatā*), the state of 'I' and 'mine' (*ahaṁmamatātmatā*), fear (*ātaṅka*), the power of Māyā, an obscuring covering (*āvṛti*), the seed of imperfection (*doṣabīja*), the fettered state (*paśutva*) and the cause of the sprout of transmigratory existence (*saṁsārāṅkurakaraṇa*).

Thus, according to Abhinava, this lassitude is the ignorance that is the soul's most basic impurity (*āṇavamala*) and root of the others. Along with doubt and the contraction of consciousness, lassitude is one of the ‘firm bars that seal the prison of transmigration’ (TĀ 12/20cd-21ab). However, Kallaṭa Bhaṭṭa, who preceded Abhinava by a century or so, was probably closer to the view of the Tantras from which this term is drawn when he explained that this lassitude is not ignorance but its product:

> Lassitude ravages the body, and this arises from ignorance. But if it is eliminated by an expansion of consciousness (*unmeṣa*), how can (ignorance), deprived of its cause, continue to exist? SpKā 40

According to our text, this ‘lassitude’ is the result of one’s failure to observe the precepts. This failure sullies the initiate who is thus subject to the forms of suffering outlined in the following lines of our text along with the lassitude that Rāmakaṇṭha, Kallaṭa's commentator, explains is ‘the depression brought about by indolence etc. It 'ravages the body', that is, it forcibly deprives (the individual) of his power, vitality, complexion and strength and of the vital constituents of the body’ (Dyczkowski 1992: 117). The recitation of the Vidyā and the recitation of the Hymn to the Sacred Seats that follows purifies the adept who has suffered a fall and so frees him of this lassitude and its consequences.

40. According to the commentary on the ṢSS the omission (*lopa*) meant is damage to the rite of adoration (*pūjāhāni*).

41. This verse corresponds to the following three lines in the KMT (22/20-21ab) and the ṢSS (34/24cd-25):

Having (mentally) formed (the sacred places) beginning with Aṭṭahāsa and ending with Rājagṛha along with the goddesses with (their) weapons and accompanied by the guardians, he becomes pure by attending (*sevana*) the primary and secondary sacred fields and the meeting places (*sandoha*).

42. See appendix 8.

43. The sixty-four sacred seats are the residence of as many Yoginīs and guardians (*kṣetrapāla*). Each group of eight Yoginīs (here referred to as goddesses) is associated with one of the eight Mothers. This verse explains the form of the mantra for each Yoginī. This should begin with the Five *Praṇavas* and the seed-syllable of the Mothers, which is HSKHPHREṀ (see below 16/111-114).

44. According to the ṢSS (34/115-6ab), all the Yoginīs:

. . . wear red clothes and are adorned with ascetic's earrings (*mudrā*) and bracelets. Beautiful with (their) necklaces, they sit on a seat of cloth. They should all be placed in (their) sacred seats facing towards (the worshipper).

raktavastraparīdhānā mudrākaṭakabhūṣitāḥ |
graiveyasuśobhāḍhyā vastrāsanasusaṁsthitāḥ [kh: -tā] ||
sanmukhāś ca tataḥ sarvāḥ [k, kh: sarvā] pīṭhasthāś ca [k, kh: -sthāḥsva] niveśayet |

However, according to the ŚM all the Yoginīs have a different form of their own. In the course of describing the Circle of the Sun, the outermost part of the Wheel of the Skyfarers, the ŚM supplies a description of the visualized forms of the twenty-four Yoginīs who reside in the first twenty-four sites listed here (ŚM 19/46-189). Most of them are young, passionate and beautiful with large breasts and fine limbs, well-adorned with ornaments. Even those Yoginīs such as Cāmuṇḍā who look ferocious are said to be passionate just as are the others who are young and attractive. All of them, whether fierce, attractive or a combination of the two, when aroused and contemplated release nectar (ibid. 19/189cd) as do the Yoginīs in the other circles.

As the descriptions of the Yoginīs are somewhat long and repetitive, they will not be translated. Only the particular features of each one will be noted and occasional variants in their names as they come up.

45. The ŚM calls this Yoginī Kadambā, probably confusing the goddess with the Kadamba tree in which resides in this site. She is white and wears a garland of blue jewels around her head and one of gold and jewels that hangs down to her feet. She has sixteen arms. In her left hands she holds a skull, conch, *vīṇā*, shield, an iron club (*parigha*), bell, seal and trident. In the right hands she holds a thread, sword, noose, goad, javelin, lance (*tomara*), bell and ascetic's staff (*khaṭvāṅga*). She sits on a lion (ŚM 19/45cd-51).

46. The *Nauclea Cadamba*, a tree with fragrant orange-coloured blossoms.

47. This site is still active as a Śākta Pīṭha on the eastern part of Labhpur in the Birbhum district, West Bengal (Bhattacaryya 1999: 77). It is seven miles from the Amodpur Station of the East India Railway which corresponds approximately to the area around persent day Shantiniketan. According to the *Pīṭhanirṇaya* (see also the *Kubjikātantra* chapter 7 and the *Padmapurāṇa sṛṣtikhaṇḍa* chapter 11), this is the place where Satī's lips fell. The name of the goddess there is Phullarā (Day 1990: 13, Sircar 1967: 37, 57) and her Bhairava is Viśveśa who is called Viśvanātha in the *Śivacarita* (Sircar 1967: 41). The *Āmnāyamañjarī* agrees that the tree here is the Kadamba. In the Tibetan translation the name of the goddess here is 'Bzhin bzangs ma', which Wayman reconstructs as Sumukhī but could also be Saumyāsyā, as we have here. The guardian according to that source however, differs. In Tibetan he is called Rgyu which Wayman reconstructs as Āṭika (the Wanderer).

This place is also said to be the residence of Vaiṣṇavī, the fourth of the eight Mothers. As we have noted already, all eight of these sites appear amongst these sixty-four, but in no case do the goddesses listed there figure as one of the eight Mothers. It is unlikely that Saumyāsyā is Vaiṣṇavī. As the iconographic details differ in this and every other such instance, they are probably different. A similar question arises with regards to the main sacred seats. These, including Tisra as the fifth, appear successively below (see 16/90-94). In that case also the names of the goddesses said to reside there do not match those when they are treated separately.

48. Each site is the residence of a Yoginī and a Bhairava who is the guardian of the place (*kṣetrapāla*) and her partner. Concerning Kṣetrapāla we read in the *Mayamata* that '. . . in his *tāmasa* form he is black like a storm cloud. In

(his) *sāttvika* form he has two or four arms; when he is *rājasa* he has six and, when *tāmasa*, eight. Locations (appropriate to him) are (found throughout) the countryside' (36/178-9ab).

Protector of the hosts who are at the ends of the roads, he looks like a child and a dog is his mount. He is to be placed outside settlements, such as villages, whether at the gates, in a wood or on a mountain. He is to be to the east or northeast, at the position of Parjanya or of Diti. When he is seated on a lotus throne he fulfils all desires; when he has four or six arms . . . (?) he is honoured by dogs, cocks and other creatures and is encircled by Yoginīs and Siddhas. (36/183-185)

49. The name of the Yoginī's consort here according to the AS is Mahābala – Great Strength.

50. The name of the Yoginī here according to the ŚM is Susiddhā. But it seems that this is a mistake. All the other sources say that the Yoginī here gives good success (*susiddhi*), not that this is her name. Anyway, we can safely identify her as the Yoginī mentioned in this verse. The ŚM (19/52-57) says that she is red like a Javā flower. Her tiara shines with the (crescent) moon and she has twelve arms. In her right hands she holds a noose, goad, conch, thread, spear and an iron club. In her left hands she holds a skull, *vīṇā*, javelin, noose, mirror and lotus. She sits on a ghost.

51. This tree is the *Pongamia Glabra*.

52. Also called Caritra or Caritrapura, this was a famous seaport town when Hiuen Tsang visited it in the seventh century. It has been identified as the modern town of Puri in Orissa (Cunningham 1990 (1871): 430).

53. The name of the consort here according to the AS is Mahāghaṇṭarava – the Sound of the Great Bell.

54. The ŚM (19/58-62) simply calls this Yoginī Lakṣmī. She is brilliant yellow like heated gold, wears a necklace of gold and gems and has eight arms. In her right hands she holds a lotus, noose, spear and a sword. In her left hands she holds a skull, conch, thread and a seal. She sits on Varuṇa.

55. According to Sircar (1973: 89) Kollāgiri (he spells it Kaulagiri) is Kolvagiri which he says is 'possibly modern Coorg or Koḍagu which means 'steep mountain'.' This is Day's opinion (1990: 101). But Sircar believes that is is more probable that it is Kolhapur near Mombai, but this is not likely as the texts generally refer to Kolhapur as Karavīra.

56. According to the ŚM (19/63-68) Jvālāmukhī is dark like black collyrium or a storm cloud. Her mouth is like a burning fire (*jvālāsyā*) and she has large, sharp teeth. She wears a necklace made of many gems and has six arms. In her right hands she holds a flag, noose and spear. In her left hands she holds a skull, bell and stick. She is very fierce (*mahābhīmā*) even though she is beautiful and mad with the pleasures of the passion of youth, like the other Yoginīs. She

wears a girdle of snakes and rumbles like a storm cloud. She waves her finger in a threatening gesture (*tarjamānā*) and sits on a donkey. She removes obstacles.

57. *Azadirachta Indica.*

58. ṢSS: Śrījayantī. Day (1990: 81) says there are two places with this name. One is Jayanti in Assam. The other is the same as Vaijayantī, which was also called Vanavāsī. The town Vanavāsī in North Kannaḍa was situated on the left bank of the Varadā, which is a tributary of the Tuṅgabhadra. Vanavāsī was the capital of the early Kadamba dynasty (founded by Mayūravarman), until it was conquered by the Chalukyas in the sixth century. It was an important place already in the time Aśoka, who sent a missionary there in 245 BC (Day 1990: 21).

59. According to the ŚM (19/69-74) Mahāmayā is very fierce and blue like a storm cloud. She wears a necklace of blue gems and a long garland of pearls and nacre. She has four arms. In her right hands she holds a sword and an arrow. In her left hands she holds a bow and a shield. She plays, assuming many forms, and sits on an owl.

60. The holy fig tree, *Ficus Religiosa.*

61. Ekāmraka, according to the commentary of the ṢSS. We find several spellings of this place name in the texts. Sircar (1973: 35) records Ujjayinī, Uāni, Ujjanī, Urjanī and Ujayinī. Situated on the river Siprā, Ujjayinī is the modern city of Ujjain in Madhya Pradesh. Excavations show that the site of the city has been inhabited since at least the eighth century BC (Bhattacaryya 1991: 296). In Buddha's time Ujjain was the capital of Avanti (ancient Malwa), and was an important city when Aśoka resided there in 263 BC as the viceroy of his father Bindusāra. King Vikramāditya, who lived in the second half of the fourth century, added to the glory of Ujjain through his court which was famous for its nine 'great gems', the greatest of which was the famous Sanskrit poet, Kālidāsa. But in the seventh century, when Hiuen Tsang visited it, it was, according to Cunningham ((1871) 1990: 412): 'a recent Brahminical offshoot from the old Buddhist kingdom of Malwa. (. . .) The temples of the gods were very numerous, and the king himself was well versed in the heretical books of the Brahmins.'

For centuries, the tutelary deity of the city has been Mahākāla. His form is a Liṅga, which is considered by the *Śivapurāṇa* (1/38/17-20) be one of the twelve Liṅgas of Light (*jyotirliṅga*), that are venerated as the most important Liṅgas in India (See Singh 1993: 158 for a map of these sites). Kālidāsa refers with reverence to this Liṅga in his *Meghadūta* (1/37-38), indicating thereby that Ujjain was an important Śaiva site at least as early as the fourth century. In Hiuen Tsang's time the kingdom of Malwa was, along with Magadha, especially esteemed as a centre of Buddhist studies and was governed by a staunch Buddhist king (Cunningham (1871) 1990: 414). So, just as the Śaivite Ujjain was included in the sacred geography of the Kaula Tantras, similarly we find that Malwa (Dhī 1: 146) and its ancient capital, Dhārā appears in that of the Vajrayāna (Wayman

1995: 145). Ujjain continues to be an important Śaivite and Śākta centre. It appears as the *pīṭha* where the goddess's elbow-fell, according to the 17th or 18th century *Pīṭhanirṇaya* (Sircar 1967: 4). According to that source (ibid. 35), the goddess there is Maṅgalā or Maṅgalacaṇḍī. Surprisingly, however, the Bhairava mentioned there is Kapileśvara, not Mahākāla as is found in our text, and as one would expect.

62. According to the ŚM (19/81-85ab) Vāyuvegikā is white and red and has the lustre of sliced collyrium. She has the face of a deer (*mṛga*) and eight arms. In her left hands she holds an iron club, spear, flag, and bell. In her right hands she holds a thread, ascetic's staff, thunderbolt (*vajra*) and noose. She sits on a deer.

63. AS: who resides in power (*śaktinivāsinī*).

64. According to the AS she resides in an Uḍambara and a Kadamba tree. The Uḍambara is the tree *Ficus Glomerata*.

65. Considered by the Purāṇas to be one of the foremost sacred bathing sites (*tīrtha*), Prayāga, the modern Allahabad, is located at the junction of the rivers Ganges and Yamuna. It is surprising that the trees associated with this place in our texts are the Uḍambara and Palmyra, as the prestige of this place is partly derived from tree there known as the Akṣayavaṭa – 'the undecaying banyam.' Cunningham ((1871) 1990: 327) reports, that according to Hiuen Tsang's account: 'in the midst of the city there was a Brahminical temple [. . .] Before the principle room of the temple there was a large tree with wide-spreading branches, which was said to be the abode of a man-eating demon. The tree was surrounded with human bones, the remains of the pilgrims who sacrificed their lives before the temple, a practice which had been observed from time immemorial.' Concerning this tree and Prayāga, see Dubey (1985 and 1987)

The presence there of an Aśokan pillar testifies to the importance of the place in the 4th century BC. Its continued prominence as a Śākta site is apparent from its consistant inclusion in the sacred geography of numerous late medieaval Tantric texts. Sircar (1973: 93) notes, for example, that Prayāga is listed as a *pīṭha* in the late (probably Bengali or Assamese) *Kubjikātantra* as well as the *Kulārṇavatantra* (quoting from the *Rudrayāmala*). According to the *Aṣṭādaśapīṭha*, the goddess here is is Mādhaveśvarī. The *Pīṭhanirṇaya* says that the fingers of the goddess fell here and the presiding deity is Lalitā whose Bhairava is Bhava (ibid. p. 36). In actual fact, the main goddess presently venerated at Prayāga is Tripurābhairavī.

66. Ūrdhvakeśī is the name of the Yoginī here according to the KMT and the ṢSS. This is an epithet of this Yoginī according to our text indicating the identity of Ūrdhvakeśī and Śāṁkarī. Ūrdhvakeśī, according to the ŚM (19/91cd-96) is red. Her hair is upraised and her gaze is fierce. She wears a garland of bones. Her mouth is large and is fearsome with her lolling tongue. She wears

ascetic's earrings (*mudrā*) made of pieces of bone that hang from her ears. She has long, dangling breasts and a thick waist. She wears many pieces of sinew. She has eight arms and is very fierce (*mahāraudrā*). In her left hands she holds a skull, spear, noose and pieces of cloth. In her right hands she holds an ascetic's staff, dagger (*kartarī*), thread and cloth. She sits on a ghost and is frightening.

67. The MSs of the KuKh indicate the reading ‘always does the best of things’. This has been emended in accord with the reading in the KMT. Without this emendation, the Yoginī in this place would have no partner.

68. The AS reads *halāyudhaṁ* i.e. ‘(her) weapon is a plough’.

69. Our texts frequently refer to Vārāṇasī as Varaṇā or Varuṇā. One of the oldest continuously inhabited places on earth, Vārāṇasī has had a long religious history. When Hiuen Tsang visited it in the first half of the seventh century, it was already a great Śaivite centre both for its temples and for the large number of ascetics there. He says that there were about a hundred Deva temples. He was particularly impressed by a huge idol of the god Maheśvara which he says was close to a hundred feet tall and appearance, grave and majestic, seemed as though alive. He adds that the city was inhabited by about 10,000 sectarians principally worshipping Maheśvara. These he described as follows (Ghurye 1995: 44): ‘Some cut their hair off, others tie their hair in a knot, and go naked, without clothes; they cover their body with ashes and by the practice of all sorts of austerities they seek to escape birth and death.’

Vārāṇasī is still one of the most important centres for Śaiva ascetics. Moreover, it possesses what many experts consider to be the most complex sacred geography of any city in India. It is also probably the most pan-Indian in cultural terms and, at present, the most cosmopolitan. Certainly the most researched place in the sub-continent, the reader is referred to the relevant studies, particularly those of Vyāsa, Sukul, Eck and Singh (see bibliography).

70. Karṇamoṭī according to the ŚM (19/97-102) is blue like a marijuana flower (*atasī*) or sapphire. She has the face of a bear. She wears a garland made of many gems and has a large belly. She has ten arms. In her right hands she holds a skull, spear, noose, snake, iron club and mallet. In her left hands she holds a conch, thread, thunderbolt, stick and ascetic's staff. She roars and, pleasingly fearsome (*subhīṣaṇā*), sits on the back of a bear (*ṛkṣa*).

71. The ĀM agrees that the tree here is a banyam. The goddess is called Rna ba chen mo in Tibetan which Wayman (1995: 142) reconstructs as Mahākarṇā (lit. “Big Ears”). One wonders if she may not somehow be related to Karṇamoṭī, at least in name, although Monier-Williams says that Karṇamoṭī is a name of Durgā in her form as Cāmuṇḍā.

Śrīkoṭa is a common name for Devikoṭa. However, as Devikoṭa is listed separately below as entry 48, Śrīkoṭa is probably not Devikoṭa. Both the JY and the KāKuKr call this place Śrīpīṭha. Sircar (1973 : 96) opines that this place may possibly be the same as Śrīhaṭṭa which is modern Sylhet in Assam.

72. AS: along with the Triad (*trikānvitā*).

73. After Karṇamoṭī, the ŚM describes two Yoginīs with practically the same name, that is, first Ambā (also called Ambikā) and then Ambikā (also called Ambikeśvarī). The second of these, according to the ŚM, governs Elāpura. According to our text, the Yoginī in Elāpura is Kharāsyā. As this name does not appear in the passage which is our source here in the ŚM, I assume that Kharāsyā and this Ambikā are the same (see below). According to the ŚM (19/103-113ab) Ambā (Ambikā) is green and red and shines like blue glass. She has the face of a parrot and light brown eyes (*ātāmranayanā*). She wears a necklace of red jewels around her neck and another that hangs down to her feet made of gems. She has four arms. In her right hands she holds a lotus and conch and in her left ones a skull and a trident. She sits on a peacock.

74. Virajā is the modern Jajpur on the Vaitaraṇī in the Cuttack district of Orissa. In an inscription of 1216 AD, king Anaṅgabhīma III of Orissa called himself a 'deputy' (*rāvuta*) and 'son' (*putra*) of the deities Puruṣottama, Rudra and Durgā who formed the triad of deities of Jagannātha at Puri. In this way he was claiming to have an intimate ritual relationship with the three dominant deities of costal Orissa. These were also the tutelary deities of three great dynasties. One was Puruṣottama of the Gaṅgas (12th century) who were in Puri. Another was Śiva Liṅgarāja of the Somavaṁśis (11th century) in Bhuvaneśvara and the third was the goddess Durgā – Mahiṣāsuramardinī of the Bhaumakaras (8th to 10th century). She was also called Virajā as was the town where she resided, that is, modern Jajpur (see Eschmann et al. 1986: 151). Ambikā meaning 'little mother' is a pet name of the goddess Durgā and so a reference to the famous goddess of Jajpur/Virajā may well be intended.

From the 6th century onwards Orissa – Oḍradeśa – was an important centre of the development of the Pāśupata cult first and then latter Āgamic Śaivism and Kaula Tantrism. The extensive worship of the Mothers and the many Śaiva temples commonly bearing representations of Lakuliśa Pāśupata and Bhairava are eloquent testimonials of this past. Even today, the worship of Jagannātha displays numerous Tantric features. These include the visualization of Kuṇḍalinī and the piercing of the Six Wheels, the extensive use of ritual gestures – *mudrā* and the manner of deposition of letters on the body – *nyāsa*. Consequently, Tripathi is of the opinion that 'the worship of Jagannātha owes its origin directly to the influence of the Śākta practices in Orissa' (Tripathi, G. C 1986: 303). Several Orissan temples built before the 14th century testify to the powerful influence of the cults of the Kaula and Bhairava Tantras. The two 64 Yoginī temples in Hirapura and Rani Jharail, and the Raṇirājeśvarī temple in Bhuvaneshvar, the spire (*śikhara*) of which is a three-dimensional Śrīcakra, are a few of the most famous examples. The prominent role the Mothers play in temple iconography indicates that the Kaula Tantrism that developed there in the 9th century onwards had much older roots. Indeed, the worship of the Mothers is a striking feature of religion in Orissa even today, as it is in the Kathmandu Valley.

The Vārāhī temple at Chaurasi gives a tantalizing glimpse of a possible past. The image of the sow-faced Vārāhī in this 9th century temple portrays her as pot-bellied and two-armed. In the left hand she holds a skull bowl and in the right a fish. This is exactly as she appears in some Kubjikā sources and commonly in Newar iconography. The association of this temple with the *Kulacūḍāmaṇitantra* seems hardly likely as the temple precedes the text by at least three hundred years. Even so, Dehejia (1979: 71) is right that it confirms the presence of Kaula sects in Orissa at that time. She notes that: 'on the walls of the Vārāhī shrine at Chaurasi are a series of eight erotic scenes which have been identified as depictions of the eight stages of ritual love-making detailed in the tantric text *Kulacūḍāmaṇi*. One of these scenes depicts Kāpālika and Kaula monks participating in a sexual initiation ceremony, and it would appear that this particular Vārāhī temple was associated with sex rituals of the type practiced by the Kaula sect. The Somavaṁśi rulers of Orissa, to judge from the copper plate charters, were followers of such a cult – all their records commence with several verses praising the pursuit of love.'

75. Agnivaktrā is yellow and red. She has large teeth with a flaming tongue and is frightening. She has large red eyes and wears necklaces of pearl and nacre and a garland of white skulls. She has sixteen arms. The left hands make a fear-quelling gesture and hold a spear, thread, bow, iron club, noose, goad and conch. The right hands hold a skull, ascetic's staff, javelin, snake, seal, mirror, thunderbolt and stick. She sits on a ram. (ŚM 19/113cd-119)

76. The spelling of this place name according to the KMT and ṢSS is Airuḍī. I could not locate it. Perhaps its name is related to that of the river Eraṇḍī. Nowadays, this is the river Uri or Or, a tributary of the Narmada in the vicinity of Baroda. The junction of these two rivers, near which Karnali is situated, is a sacred place of pilgrimage (Day (1927) 1990: 59).

77. The AS reads: Piṅgalā (Tawny One).

Piṅgākṣī is brown and, shining like a great cloud, she roars, making a fearsome sound, resounding like the ocean of destruction. She wears a necklace of pearls and a garland around her head made of blue gems. She has brown eyes and fourteen arms. In her left hands she holds a skull, fish, conch, noose, iron club, goad and ascetic's staff. In her right hands she holds a spear, thread, snake, sword, shield, mallet and thunderbolt. She sits on a bull. (ŚM 19/120 -126)

78. This city is famous in the *Mahābhārata* as the capital of the Kurus. Situated north-east of Delhi, it was 22 miles north-east of Mirat and south-west of Bijnor on the right bank of the Ganges (Day (1927) 1990: 74). It is said that Gaṇamukteśvara liṅga was situated in a quarter of the city marking the spot where

Gaṇeśa worshipped Śiva (ibid. 60). Archeology has revealed that the presummed site of Hastināpura had a long pre-history (see Bhattacharyya 1999: 146-7).

79. Kharāsyā of our text may correspond to Ambikā (Ambikeśvarī) in the ŚM (19/108-113ab), although this Yoginī, according to the ŚM, does not have a donkey's face. She is white and red and wears a necklace of blue jewels. She has large eyes and a round face. She has eight arms. With her right hands she holds a spear, makes a boon-bestowing gesture and holds a thread and arrow. In her left hands are a skull, noose, conch and thunderbolt. She sits on a wild goose (*haṁsa*).

80. Elāpura appears to be a Sanskritization of the name Ilvalapura. It is the modern Ellora situated seven miles from Daulatabad and 44 miles from Nandagaon. It is said to have been the residence of the demon Ilvala whose brother, Vātāpi was killed by Agastya at Vātāpipura. The Buddhist cave there called Viśvakarmā is famous for the Caitya carved inside it. It is dated to the period between 600 and 750 AD. Another important cave is that of the Kailāsa temple constructed by Kṛṣṇarāja I of the Rāṣṭrakuṭa dynasty of Bādāmī, who reigned between 753 and 775 AD. He built it on the model of the Virūpākṣa temple at Pattadakal to celebrate his conquests. That this was an important Śaiva centre is indicated by the *Śivapurāṇa*, which refers to it as 'Śiva's abode' (*śivālaya*) (Day (1927) 1990: 59, 77). Even though the period when the Buddhist caves were constructed is believed to be when Buddhism disappeared from western India, it appears that this place continued to be a centre of Tantric Buddhism. It is one of the twenty-four Tantric Buddhist sites listed in the ĀM. The guardian according to that source is, as here, Gajakarṇa. The name of the goddess is Kharāsanā 'she who has a donkey as her seat' (Wayman 1995: 147). As the other details coincide, one wonders whether Kharāsanā is a corruption of Kharāsyā or the other way around. It is hard to decide. The visualized forms of this goddess, according to the Kubjikā Tantras, do not depict her as either sitting on a donkey or having a donkey's face. According to the 19th century *Prāṇatoṣiṇī,* the goddess here is called Vīrā and according to the *Bṛhannīlatantra* she is Mahāsaṁpat (Sircar 1967: 84), which is of no help. As this place does not appear in the other sources Sircar presents, it may well no longer have been a Śākta site when these two texts were composed.

81. According to the AS, she holds an axe (*paraśu*).

82. According to the KMT this Yoginī is called Gokarṇā, which is an appropriate homonym for the Yoginī who, according to our text, governs Gokarṇa. It is likely therefore that this Yoginī is Kumārī of our text, even though the name of this site in the other sources differs (see table 17 in appendix 8 of this volume). According to the ŚM (19/121-132ab) Gokarṇī is white as milk and has the face of a cow. She wears garlands of gems and flowers and has twelve arms. In her right hands she holds a thread, spear, javelin, noose, stick and waterpot. In

her left hands she holds a sword, shield, seal, mirror and hatchet (*kulīśa*). She sits on a bird.

83. This place is Kāśmarī according to the edition of the KMT. See note to the Sanskrit of this verse and ṢSS. According to the ṢSSc the site is Narmada and Kāśmīra according to the ŚM.

There are two possible places called Gokaṛna. The most likely is Gendia, a town in the province of North Kannaḍa, Karwar district, on the coast thirty miles from Goa between Karwar and Kumta. It is a celebrated place of pilgrimage. It is famous for its temple to Śiva in the form of the Liṅga Mahābaleśvara said to have been established there by Rāvaṇa. It is thirty miles south of Sadāśeogaḍ which is three miles south of Goa. Another Gokarṇa is the modern Gomukhī, two miles beyond Gangotri, the source of the Ganges (Day (1927) 1990: 70).

84. According to the AS she holds a seal and a chain.

85. The name of the Yoginī here according to the KMT and the ṢSS is Kramaṇī who the ŚM (19/132cd-138) says is dark blue-black like collyrium or a beautiful storm cloud and roars like an elephant in rut. She wonders through the Triple World (*trailokyakramaṇī*). She wears a garland made of blue thunderbolts that hangs down to her feet and has eight arms. In her right hands she holds a sword, bow, noose and conch and in the left a shield, iron club, spear and thread. She lives on the path of the wind.

86. Maru is the Rajputana desert.

87. According to all the MSs of the KuKh she 'sustains Kula' (*kuladhāriṇī*).

88. In the corresponding line of the KMT (i.e 22/37cd-38ab), the name of the Yoginī is not mentioned. According to the KRP 7/21d, her name is Cetrakasthā which is apparently derived from the name of this site according to the KMT which is Caitrakaccha (see following note). According to the ṢSSc her name is Bimbakacchā, which does not appear elsewhere, but is also probably derived from the name of the site noted in the KMT. The ṢSS (34/41cd-42ab) does not name the Yoginī here but says that she resides in Nagara in a clump of bamboo (*vetraguccha*). Similarly, the corresponding verse in the AS says that she lives 'inside a bamboo' (stalk) (*veṇugarbhasthitā*). The only Yoginī that is not accounted for described in the ŚM is Prasannā (also called Praśamā in some manuscripts and Pasavā in the printed edition). This Yoginī which is the sixth according to the ŚM should be distinguished from the eighteenth Yoginī in that list with the same name and Prasannāsyā who is the seventeenth in the other sources. The former is grey, the colour of smoke. She wears a necklace of crystal. She has six arms. In her left hands she holds a skull, conch and spear. In her right hands she holds a spear, stick and noose. She sits on a bear (*jambuka*) and arouses the universe. (ŚM 19/75-80)

89. According to the ṢSSc this site is called Bhṛgunagara. The ŚM (19/131) also agrees that the name of this place is Nagara, the short form of Bhṛgunagara. Possibly this is Bhṛgupura which is Bharukaccha, that is, Baroach. Bharukaccha was a seaport town in the kingdom of Bharu (Day (1927) 1990: 32).

90. According to the ŚM (19/139-145) Cāmuṇḍā is black like collyrium. Emaciated, her face is fierce. Her teeth are sharp and her big red eyes are severe. The sun and moon are her earrings. She wears a garland of human bones and human bones adorn her. She has twelve arms. In her right hands she holds a spear, sword, noose, bow, thunderbolt and noose, in the left, a skull, shield, severed head, dagger and pestle. Attached to meat and wine, she drinks streams of blood. Formidable and very powerful, she is mounted on a demon (*rākṣasa*) as she devours and desiccates the universe. She bestows every accomplishment.

91. According to the ĀM, the goddess here is called in Tibetan Rgan byad ma, which Wayman reconstructs as Sanaḍ-ḍākinī, who could well be Cāmuṇḍā. The name of the guardian according to the ĀM is the same as that of our text. Cāmuṇḍā is also the goddess of Ekāmra (see below 16/95). Puṇḍra is the country of the sugar cane – Skt. *puṇḍra* and Bengali *puṇri-akh* (Beal (1884) 1994: 194 n. 18). According to Sircar, Puṇḍravardhana is Mahasthan in the Bogra district of what is now Bangladesh (Sircar 1967: 20, 94). According to Day ((1927) 1990: 161) Puṇḍravardhana is Pāṇḍuā, which was previously called Firozabad (for other opinions see Beal (1884) 1994: 194 n. 18). It is situated six miles north of Malda and twenty miles north-east of Gauḍa. It was formerly on the river Mahānandā that has now receded four miles to the west. This was the capital of the ancient kingdom of Puṇḍra which approximately corresponds to what is now Bangladesh. The river Karkatoyā marked the eastern boundry with Assam. The river Kauśikī (Kosi) marked the western one. The Himalayan Hemakūṭa mountain was in the north and the Ganges in the south (ibid. 154). The Puṇḍras already appear in the *Aitarīyabrāhmaṇa* (7/18). When Hiuen Tsang visited this country in the first half of the seventh century, it was an important Buddhist centre. The Chinese traveller noted that: ‘There are some hundred Deva temples, where sectaries of different schools congregate. The naked Nirgranthas are the most numerous’ (Beal (1884) 1994: 195). These naked Nirgranthas were, no doubt, Śaiva ascetics. According to the *Rājataraṅginī* (book IV, vol. 2, p. 163). Puṇḍravardhana was the capital of Gauḍa in the eighth century when it was visited by Jayapīḍa Vinayāditya, king of Kashmir. He placed his father-in-law, Jayanta (who reigned from 782 to 813), on the throne of Gauḍa after defeating the five chiefs of Pañcagauḍa.

According to the *Padmapurāṇa* (*uttarārdha* chapter 51), there was a temple to the goddess Pāṭalī there. Although this place does appear in some lists of sacred sites found in the Tantras and Purāṇas of a later period, it seems that the importance of this place, which frequently appears in the older sources, later decreased considerably.

92. Cāmuṇḍā's consort according to the AS is Kumbhakarṇa.

93. AS reads *punnākhyāṁ* i.e. *pūrṇākhyāṁ:* (the Yoginī) Pūrṇā. According to the ŚM (19/146-150) Prasannāsyā is red like vermilion. She smiles and has large eyes. She wears a garland of gold and gems and, slim and beautiful, she has eight arms. With the left hands she makes a boon-bestowing gesture and holds a book, *vīṇā* and noose. In the right hands she holds a goad, iron club, thread and stick. She sits on a lotus.

94. The spelling of this place name according to the great majority of the MSs of the KMT is Parastīra. Purastīra is the more common spelling (see Dyczkowski 2004: 152, 155, note 149) cf. above 6/214 and below 51/16. Sircar spells the name of this place Purasthira or Purasthita.

95. According to the ŚM (19/151-157ab) Vidyunmukhī (also called Vidyuttejā ibid. 19/44) is white like a Campā flower and, brilliant like a mass of lightning flashes, she shines like the flame of a fire. She has large round eyes and wears a necklace of pearls and a garland of human bones that hangs down to her feet. She has six arms. The left hands hold a skull, trident and ascetic's staff, the right an iron club, thread and thunderbolt. She sits on a boar and very fierce, waves her finger threateningly (*tarjayantī*).

96. Spelt Piṣṭapura, this place is mentioned in the ĀM according to which the goddess resides there in a temple. Her name in Tibetan is Glog gi zhal can, which means ‘Lightning Mouth’ and so is the same as the one mentioned here. The guardian is also the same. According to Wayman this place was the capital of the Eastern Chalukyas during the second quarter of the 7th century and was situated on the East Godavari district of Orissa. This place does not appear in the late Śākta sources consulted by Sircar probably because it lost its importance as a sacred site.

97. According to the AS, her consort is Aghora and she paralyses duality (*bheda*). According to the KMT the consort is called Ghanarava (Dense Sound).

98. There are several variant readings in the MSs of the KMT and the ṢSS. In the edited text of the KMT the name of the locality – Kuhudi – replaces the name of the Yoginī Ūrdhvakeśī. Thus the adjective ‘*mahābalā*’ – ‘very strong’ – in this version is the name of the Yoginī here according to the KMT. She is called Mahākeśī in the ŚM (19/152-163ab) where she is said to be dark blue (*śyāma*) like a blue lotus. She has the face of a parrot with round eyes and dishevelled hair. She wears a necklace of divine gems and makes a growling sound (*ghurghura*). She has four arms. In the right hands are a sword and a spear, in the left an ascetic's staff and a shield. Greedy for the pleasure of (the intoxication of) wine, she sits on the back of a wolf (*vṛka*) (MS Kh: bull).

99. AS: ‘(whose) hand is adorned with a seal.’

100. This place is also mentioned in the ĀM and, here also it seems that the goddess is the same. In Tibetan she is called me’i kha, which Wayman (1995:

150) explains ‘seems to mean whose mouth is as though burning’ and so reconstructs as Vahnimukhā.

The name of this Yoginī in the ŚM is Agnijihvā. She is grey, the colour of smoke and shines like the Fire of Time. She has brown eyes and hair. She wears a necklace of blue gems and has sixteen arms. The left hands hold a skull, thread, noose, bow, shield, iron club, pestle and stick. The right hands hold a spear, sword, snake, goad, pestle, thunderbolt, javelin and seal. She wears a garland of skulls that hangs down to her feet and has a large belly and breasts. She sits on a crocodile. (ŚM 19/163cd-170)

101. Also called Śūrpāraka or Supāra, according to Day ((1927) 1990: 197), it is near Bassein, 37 miles north of Mumbai in the Thana district of Maharashtra. It was the ancient capital of Aparānta, that is, northern Koṅkaṇa (cf. *Brahma Purāṇa* 27/58). Located on the seacoast, it was an ancient port and market town. Bhattacharyya (1999: 277-8) notes that this was also a Buddhist site and that the fragments of Aśoka’s eighth and ninth rock edicts have been found there. It is mentioned in numerous epigraphs especially from Nasik and Nanaghat.

102. AS: (She) rends asunder (her) uninitiated enemies (*amitrapaśudāriṇī*).

103. According to the ŚM Lokamātā is brown, the colour of ash. Her face is like the rising moon. She emanates the whole universe, blissful with the bliss of nectar. She has twelve arms. In her right hands she holds a skull, thread, noose, javelin, spear and goad. In the left hands she holds a conch, stick, snake, ascetic's staff, mirror and makes a boon-bestowing gesture. She sits on a lion. (19/171-176)

104. Kṣīrikā (also called Kṣīragrāma) is modern Khiragram near Katwa, twenty miles north of Burdwan in southwest Bengal. According to some later sources the toe of Satī’s right foot fell here; others say the goddess’s back (Sircar 1973: 89). Once again the name of the goddess according to the ĀM coincides, whilst that of the guardian differs. The goddess is called Yogādyā and the guardian Kṣīrakaṇṭha or Kṣīrakhaṇḍa in Sircar sources, thus illustrating once again that the Kaula sources are much closer to their contemporary Buddhist counterparts than to the later Śākta ones.

105. The name of the consort of the Yoginī who resides here according to the KMT is Mahāmeru and she ‘destroys great suffering.’

106. Called Kampinī according to the other sources, she is said to be blue like a rain cloud and blue collyrium. She is adorned with a garland of skulls and necklaces of pearls and nacre. Her face is severe and her tongue extends slightly out of her mouth between her large teeth. Her breasts (hang down and are) long. She frightens the three worlds and has eight arms. In the left hands are a skull, ascetic's staff, noose and sword. The right hands hold a conch, spear, snake and iron mace. She sits on a corpse as her vehicle (*śavayāna*). (ŚM 19/177-181)

107. According to Day ((1927) 1990: 129) Māyāpurī (also written Māyāpura) included Hardwar, Māyāpurī and Kaṅkhala. Kaṅkhala is two miles from Hardwar. It is here that Dakṣa is said to have performed the sacrifice in which his daughter, Śiva's wife immolated herself. The sacrificial pit where she did this is said to be in a temple at Kaṅkhala that houses Dakṣeśvara, the Liṅga established by the penitent Dakṣa.

108. According to the KMT, this Yoginī holds a thunderbolt. According to the ṢSS, she holds a wheel (*cakra*). Her name is Kampinī and she is accompanied by Bhīmānana (Fierce Face).

109. Pūtanā (also called Pavanā in ŚM 19/42) shines darkly and is black, brown and red. She has large teeth and is fierce. Her gaze is fixed and she likes blood and wine. She has twelve arms and is adorned with many snakes. She wears a great garland of human heads that extends up to her feet. The weapons she holds in her right hands are a spear, sword, noose, mallet (*mudgara*), iron club and goad. In her left hand she hold a skull, shield, javelin, thunderbolt, stick and writing tablet (*paṭṭikā*). She sits on a large tiger. (ibid. 19/85cd-91ab)

110. I have not been able to locate this place.

111. According to the KMT she only holds a plough.

112. According to the ŚM (19/182-186ab) Bhagnanāsā is brown and has brown eyes. She wears a necklace made of blue thunderbolts. Her body is large and she has six arms. In her left hands are a skull, spear and noose. In her right hands are a conch, ascetic's staff and thread. Intoxicated with the bliss of wine, she sits on a horse.

113. Also called Rājagāha, Rājagṛha was the ancient capital of Magadha and one of the six main cities of India at the time of the Buddha. It was also called Kuśāgrapura, Girivraja and Bārhadrathapura. It has been identified with Rajgir in the Nalanda district of Bihar about thirteen miles southwest of Bihar-Sarif. It was an important centre of Buddhism for several centuries. Relics of the Buddha's body were enshrined in a stūpa here. Although archeological remains belonging to the Gupta and later ages have been found here, when Fa-hian (beginning of the 5th century) and Hiuen Tsang (early 7th century) visited the place they found it almost deserted (Bhattacaryya 1999: 257-258). Even so, it is one of the twenty-four places mentioned in the ĀM, although it does not appear in the other Buddhist Tantric sources mentioned above. On the other hand, it regularly appears in early Śaiva sources but in none of the later sources examined by Sircar. Thus it seems that as the place was gradually abandoned by the Buddhists, Śaivites became more prominent until it finally lost all importance for them also.

114. This is the last of the twenty-four sites mentioned in the KMT 22/23-46. After this MSs A and B of the KMT insert an extra section in which ten extra places are listed. The matter contained in these verses may be tabulated as follows:

12. Ten Extra Sites of the *Kubjikāmata* (1)

Site	Goddess	Attributes	Consort
Addhuddha	Kāmarūpī	Holds ascetic's staff	Kāmeśvara
Gokarṇa	?		Gokarṇeśvara
Andhra?	Andharā		Andhareśvara
Pūrṇagiri	Mahāmāyā	Skull and severed head	Pūrṇeśvara
Udyāna	Mahocchuṣmā	Red and fierce	?
Ekaika	Cāmuṇḍā	Severed head	Kṛttivāsa
Kāmakūṭe	Mahālakṣmī		Agnika
Jālandhara	Kāmalakṣmī		Vāgeśvara / Vāmeśvara
Nepāla	Guhyeśvarī		Paśupati
Hiraṇyapura	?		?

MS E inserts a different version. This begins by saying that the twenty-four sites are *kṣetras*, *upakṣetras* and *saṁdohas*, as stated also in the KMT 22/47. The following places are ten other *pīṭhas*, *upapīṭhas* and *saṁdohas*.

13. Ten Extra Sites of the *Kubjikāmata* (2)

Site	Goddess	Attributes	Consort
Kāmarūpa	Kāmakoṭā	Ascetic's staff	Kāmeśvara
Pūrṇagiri	Pūrṇagrīvā	Severed head and girdle (*mekhala*)	Pūrṇeśvara
Jālandhara	?		Jāleśvara
Uḍyāna	Agnikā / Cāmuṇḍā / Mahocchūṣmā	Red	Kṛtavāsa
Ekāmra	?	Dagger (*kartṛ*)	Agnika
Kāmakoṭi	Mahālakṣmī		?
Gokarṇa	Lokamātṛ		Gokarṇeśvara
Arbuda	Arbudeśvarī		Arbudeśvara
Nepāla	Guhyakeśvarī		Paśupati
Hiraṇyapura	Parā		?

115. Referering to the Kathmandu Valley Slusser (1982: 6) explains: 'Nepal' long meant the sequestered mountain valley, (. . .) Now commonly called the Kathmandu Valley, after the capital city, traditionally it was known as Nepālamaṇḍala (Circle or Country of Nepal), the Nepal Valley, or merely Nepal.' Although the political boundries of ancient Nepal extended beyond the the exact limits of the Valley, this was never to a very great extent until the seventeenth century when it was conquered by the Gorkha king, Prithavī Nārāyaṇa Śāha. Considering how important this place is for the later development of the Kubjikā cult, one wonders how significant the fact is that Nepāla is mentioned here as a part of the expanded sacred geography of the Kubjikā Tantras. Moreover, the

reference here, in this probably 12th century text, to the couple Guhyeśvarī and Paśupati, considered for centuries to be the patron deities of Nepāla, is important for the historian. Other references to this couple have been traced in early sources. These include the *Niśisaṁcāratantra* and the *Kālīkulakramārcana* of Vimalaprabodha (for these references see Micheals 1996: 315-316). The latter work goes so far as to refer to *Nepālamahāpīṭha* as *Guhyeśvarīpīṭha*. The main temple to the goddess Guhyeśvarī is, at present, situated on the left bank of the Bāgmatī river in Deopatan, about 3 kilometers northeast of Kathmandu, near the well-known Paśupatinātha temple. But as Michaels (1996: 315) says: 'we do not have any proof or even a hint that it is older than the middle of the 17th century.' Even so, these references establish the presence of this couple in the Kathmandu Valley from at least the 11th century. Although this goddess was probably never considered to be the *rāṣṭra-* or *rājyadevī* in the way the goddess Taleju was by the Malla kings from the 14th century onwards, the association of Guhyeśvarī with the Valley is as close as the well-known one between Śāradā and Kashmir. Indeed, it is not impossible that the author of our text had this analogy in mind when he decided to refer to Śāradā in the very next verse, as does Vimalaprabodha in his *Kālīkulakramārcana* (Sanderson quoted by Michaels 1996: 315-316). Later sources say that either Satī's anus or her Yoni fell where the present Guhyeśvarī temple is located (Michaels 1996: 317).

116. About 1030 CE, Alberuni wrote (Sachau (1910) 1996: 1, 117): 'In Inner Kashmir, about two or three days journey from the capital in the direction towards the mountains of Bolor, there is a wooden idol called Śāradā, which is much venerated and frequented by pilgrims.'

Stein ((1899) 1977: 206-7) writes: 'The introduction of the *Rājataraṅgiṇī* mentions that the temple of the goddess Śāradā is amongst the foremost Tīrthas of Kaśmīr (see RT 6/281). It was well known even far beyond the frontiers of Kaśmīr. Alberuni had heard of it, and a story recorded in a Jaina life of the great grammarian Hemacandra proves that its fame had spread even to far-off Gujarat. Notwithstanding this former celebrity the Śāradā shrine is now almost completely forgotten by the Paṇḍits of Śrīnagar and the great mass of the Brahman population of the Valley. . . . I was able to ascertain the position of the ancient Tīrtha at the present *Śardi*, situated circ. 74° 15' long. 34 ° 48' lat., on the right bank of the river Kiṣangaṅgā. . . . The situation of the shrine corresponds exactly to Kalhaṇa's description. Immediately in front of it the sacred stream of the Madhumatī falls into the Kiṣangaṅgā, while another confluence, that with the Sarasvatī river coming from the north, is also visible from the temple. . . . The subsequent neglect of the Tīrtha must be ascribed chiefly to the obstacles to the pilgrimage which arose from the troubled political condition of the Upper Kiṣangaṅgā Valley. . . . It is only since the advent of the Sikhs that the pilgrimage to Śāradā's seat was revived. It is probable that the difficulties indicated must be held to account for the several substitute Tīrthas of Śāradā which are now to be found in various parts of Kaśmīr proper.' (see also RT note B 1/37, 8/2556, 2706, and Stein's translation vol. 2 pp. 279-289). These statements account for how Śāradā is nowadays well known to be the patron goddess of Kaśmīr. They also explain how, although some of Sircar's medieval sources do include Kaśmīr as a Śākta site, they variously say that the goddess who resides there is Medhā, Sarasvatī and Mahāmāyā (Sircar 1967: 88). Even so, in the 16th century Abdul Fazl, referring to the myth of the dismemberment of Satī in his *Ain-i-Akbarī,* wrote that: 'her head and some of her limbs [fell] in the northern mountains of Kashmir near Kāmrāj and these relics are called Śāradā.' (Sircar 1967: 14) Sircar adds that: 'The Śāradā-maṭha on the borders of Kashmir is mentioned in such other works as the *Śaktisaṅgamatantra'* (I.C., 8, pp. 38, 49).

117. The name of the guardian here according to the AS is Vijayeśvara.

118. The version in the AS says that 'she is the goddess who is the mistress of the *Vidyāpīṭha*. She bestows boons and develops the intellect.'

119. This place is called Gadyaharaṇa in the AS. According to the *Kālīkulakramārcana*, this place is spelt Garddiharaṇa. I have not been able to locate this site.

120. Spelt Kulūta in the KāKuKr, according to Day ((1927) 1990: 106) it was: 'the sub-division of Kulu in the Kangra district in the upper valley of the Bias river, Punjab, to the north-east of Kangra. It formed a part of Kulindadeśa. Its capital was Nagarkoṭ.' Abul Fazl's *Ain-i-Akbarī*, composed about the end of the sixteenth century, contains an interesting description of the Pīṭha near Nagarkoṭ: 'Nagarkoṭ is a city situated on a hill; its fort is called Kangrah. Near the town is the shrine of Mahāmāyā . . . which is considered to be a manifestation of the divinity. Pilgrims from distant parts visit it and obtain their desires. Strange it is that in order that their prayers may be favourably heard, they cut out their tongues; with some it grows again on the spot, with others after one or two days' (quoted by Sircar 1967: 14). Whether the goddess Mahāmāyā mentioned by Abdul Fazl is the Jayeśvarī of our text or not, the religion of the Kulu Valley is still dominantly Śākta.

121. According to the AS she 'bestows the fruit of the enjoyment of passion (*kāmabhoga*).'

122. Below in verse 16/89, the goddess Kulālā is said to reside in the Candradvīpa (the Island of the Moon). According to the AS this site is called Siṁhoḍāra and the goddess who resides there is Lalitā. The KāKuKr reads 'Sindhutīra' the 'Bank of the Indus', which may well have been the original correct reading. The goddess's name there is spelt Kulālī, which is the more common and more correct spelling.

123. According to the KāKuKr the name of the place is spelt Bhojapura and the goddess is Halinī or Phalinī.

124. Bhojapura was the name of Mathurā when it was the capital of the Bhoja kings. There is another place with this name near Dumraon in the Shābād district in Bengal (Day 1990: 33, 224). A third place called Bhojapura was the capital of ancient Kumaon (Day (1927) 1990: 48). Again, Bhojapurī may be the ancient Bhojakaṭapura, the second capital of Vidarbha. Day ((1927) 1990: 33) opines that: 'it may be identified with Bhojapura, which is six miles to the south-east of Bhilsa (Vidiśa) in the kingdom of Bhopal containing many Buddhist topes called Pipaliya Bijoli Topes.'

Mahācampā may be the goddess Campakā, also called Campāvatī. She was the patron of Campapura to whom she gave her name (Cunningham (1871) 1990: 119). Also called Campānagara, Mālinī and Campā-Mālinī, it is situated about four miles west of Bhagalpur in Bihar. It was the capital of ancient Aṅga (see ibid. p. 44-6). This place does not appear in the sources studied by Sircar.

125. Sircar (1973: 96) notes that Hiuen Tsang seems to locate a western Strīrājya near about Makran. According to Day ((1927) 1990: 194) Strīrājya (the Kingdom of Women) was 'a country in the Himalaya to the north of Brahmapura, which has been identified with Garwal and Kumaun. In the seventh century it was called Suvarṇagotra or mountain of gold. It was the country of the Amazons, the queen of which was Pramīlā who fought with Arjuna. That an Amazon kingdom existed in the trans-Himalayan valley of the Sutlej, as stated by Hiuen Tsang, is confirmed by Atkinson's *Himalayan Districts*. He says that 'the Nu-wang tribe in Eastern Tibet was ruled by a woman who was called Pinchiu. The people in each successive reign chose a woman for their sovereign.'

126. Day (1927) 1990: 119) writes: 'The whole range of hills extending from Orissa to the district of Madura was known by the name of Mahendra-parvata. It included the Eastern Ghats and the range extending from the Northern Circars to Gondwana, part of which near Ganjam is still called Mahendra Malei or the hills of Mahendra (*Raghuvaṁśa* IV, 39, 40). It joins the Malaya mountain (*Harṣacarita*, ch. 7). Paraśurāma retired to this mountain after he defeated Rāmacandra. The *Rāmāyaṇa* and the *Caitanyacaritāmṛta* apply the name especially to the Eastern Ghats, and the hermitage of Paraśurāma is placed by the *Caitanyacaritāmṛta* at the southern extremity of the range in the district of Madura. The *Raghuvaṁśa* (IV, 54) places it in Kaliṅga, so also the *Uttaranaiṣadacarita* (canto 12, 24). The name is principally applied to the range of hills separating Ganjam from the valley of Mahānadī.' Sircar (1973: 90) however refers to it as a mountain, not a range saying that it is 'the celebrated peak in the Ganjam district of Orissa. The records of the Gaṅga kings speak of Śiva Gokarṇeśvara on the Mahendra.' The *Bṛhannīlatantra* says that the goddess who resides here is Jagadīśvarī (ibid.). Hiuen Tsang (Beal (1884) 1994: 2, 209) refers to 'a great mountain precipice on the top of which is a stone *stūpa* about a hundred feet high. Here, at the beginning of the *kalpa*, when the years of men's

lives were boundless, a Pratyeka Buddha reached *nirvāṇa.'* Situated on the northern frontier of the kingdom of Kaliṅga, this mountain was probably Mahendra.

According to the ŚM, this mountain is one of four along with Śrīśaila (see below 16/76cd-77ab, 97), Kailāsa and Arbuda that were created by the goddess's look (*avalokana*) as secondary sites (*upapīṭha*) after she had finished fashioning the major ones. Each mountain has a goddess. Mahāntārikā is the goddess of Mahendra.

127. The goddess here according to the KāKuKr is Raktā.

128. Antarvedī is the land between the Ganges and Yamunā (to which classical writers add the mythical river Sarasvatī), up to Prayāga (see Bhattacaryya (1999: 69).

129. The text may be corrupt or a line may be missing that contained the name of the site. According to the KāKuKr, which confirms that the goddess here is Mahākālī, the place is Krūrakali, which is not helpful.

130. According to the KāKuKr this place is simply called Mahāśmaśāna. Sircar (1973: 10n) reports that Mahāśmaśāna is the name of a place at Padmāvatī in the Gwalior district in Madhya Pradeśa. However, as I have not been able to trace the name Ghaṇṭāla, this identification is uncertain. The name of this place is confirmed in the AS.

131. The KāKuKr calls this place Kadambavana – 'the Kadamba Forest', which may not be the name of a particular place but just a generic appelation.

132. Also called Karavīrapura, Karavīra is generally identified with Kolhapur nor far from Mombai. It is locally called Kārvir and is commonly associated with the goddess Mahālakṣmī. Perhaps this reference indicates that originally this was not the case. Even the *Pīṭhanirṇaya*, which was probably written in the 17th or 18th century, does not associated Mahālakṣmī with this place. According to that text, Satī's eyes fell here. The goddess is Mahiṣamardinī and Bhairava Krodhīśa.

In the eleventh century, that is, around the time of the redaction of our text or a little earlier, this place was the capital of the Śilāhāras (Day (1927) 1990: 93). But Sircar (1973 : 44) notes that: Karavīra or Karavīrapura is often identified with Śarkarāra which is supposed to be no other than modern Sukkur, the chief of the District of that name in Sind. According to the *Kālikāpurāṇa* (chs. 38-39), Karavīrapura was the capital of the Brahmāvarta country (Eastern Punjab) and was situated near the river Dṛṣadvatī; but the city is usually identified with Kolhapur . . . .'

According to the YKh (see intro. vol 1, p. 707, chart 26) this and the following three places are cremation grounds located in the four major sacred seats, as follows: 1) Karavīra – Oṁkārapīṭha 2) Laguḍa (also spelt Laṁgula) – Jālandhara 3) Kāmaśara – Kāmarūpa 4) Ekakoṇa (also spelt Ekakoṭa) – Pūrṇagiri.

The fifth cremation ground is called Bhayāvaha in the YKh, or Ekavīra as it is here (16/73cd-74ab). Despite this discrepency, the coincidence of both the names and the sequential order of these cremation grounds strongly suggests that some part if not all of these additional sites were not imported from an external source of another school as was the orginal set of twenty-four sites, but is rather an internal development within the Kubjikā tradition.

133. According to the KāKuKr the deity here is called Cchinnamastā.

134. KāKuKr calls this place Kāmeśvara and locates the goddess Mahālakṣmī here. Perhaps this place can be identified with Kāmāśrama, which according to Day ((1927) 1990: 86) is 'Kāron, eight miles to the north of Koraṇṭeḍi in the district of Balia. Mahādeva is said to have destroyed Madana, the god of love, at this place with the fire of his third eye in the forehead (*Rāmāyaṇa, bālakhaṇḍa*, chapter 23). It was situated at the confluence of the Sarayu and the Ganges, but the Sarayu has now receded far to the east of this place, and joins the Ganges near Siṅghi, eight miles to the east of Chapra in Saran. The place contains a temple to Kāmeśvaranātha or Kauleśvaranātha Mahādeva. It is the same as Madanatapovana of the *Raghuvaṁśa* (chapter 2, verse 13).'

135. Kubjikā is sometimes called Trikoṇānanā (Triangle-faced). The god of this seat is an important form of Bhairava of the Trika school from which the *Triśirobhairavatantra* draws its name. This was a major Trika source for Abhinavagupta. Ekoṇa is one of the group of fifty sacred seats listed above (6/212-218). The YHṛ, in which the same list appears, reads Oṁkāra. It is said here that Ekakoṇa is a cremation ground, which Oṁkāra is not.

136. Bhattacaryya (1999: 125) records the existence of a village called Ekavīrappāḍicceri which is in the vicinity of Kaccipedu or Kanchipuram mentioned in an inscription on the floor of the Rājasiṁha-Varmeśvara shrine at Kanchipuram. But this is much further south than any of the other places mentioned in the *stava*. Moreover, it is not a cremation ground and so may well not be the place meant here.

137. KāKuKr reads Śivadūtī for the name of the goddess. Ḍohara, usually spelt Ḍāhala, was the region (*maṇḍala*) bounded by the Narmada and the Bhāgīrathī which was the ancient Chedi and now approximates to the modern Bundelkhaṇḍa region of Madhyapradeśa around Jabalpur (Day (1927) 1990: 48 and Bhattacaryya 1999: 112). In Alberuni's time (the 11th century), the capital of the Ḍāhala country was Tīaurī (Sachau (1910) 1996 : I, 202).

138. According to the KāKuKr the goddess here is called Siddhā. One Śrīparvata is in the high western Himalayas in what is now Zanskar where it is venerated as a sacred mountain. However, the Śrīparvata meant here is most probably Śrīśaila which is also called Śrīparvata or just Parvatam (Day (1927) 1990: 193). It is located in the Karnal district of Andhra.

139. According to the KāKuKr the goddess here is simply called Śakti. Is this place to be identified with Oṇavala? According to Bhattacaryya (1999: 237) Oṇavala is 'a locality mentioned in the grants of Gāhaḍavāla Govindacandra [king of Vārānasī in the 10th century]. It has been identified with the modern Unaula, a paragan of Gorakhpur, Uttar Pradesh.'

The AS says that this place is called Malayagiri. Mahāmalaya is the fifty-first site mentioned below. There we note that Malaya may either be a range of mountains or a single mountain. If Oṇaka is another name for Malayagiri perhaps the single mountain is meant here.

140. The goddess here according to the KāKuKr is Caṇḍā.

141. According to Day ((1927) 1990: 2), the ending *–chhatra* is derived from the word *kṣetra.* Thus Cchāyācchatra is equivalent to Cchāyākṣetra, just as Ahicchatra corresponds to Ahikṣetra. I have not been able to locate this place. It is probably not the same as Ahicchatra as the two are mentioned separately in the AS.

142. The reference to the Liṅga of Light (*jyotirliṅga*) in relation to Śrīparvata above (16/75cd-76ab), seems sufficient reason to identify that place as Śrīśaila. I have not been able to locate Śailapṛṣṭha which in the KāKuKr is called simply Śaila.

143. According to the KāKuKr the goddess here is called Triśakti and the place Hakkaḍa. It is the second entry in the list of fifty sacred seats below in 51/16cd-22. It replaces Vārāṇasī in the same list that appears above in 6/212-219ab. In a different list of fifty sacred seats found in the AS (see ibid. note), we find two separate entries, Hakka and Drukka. I have not been able to identify this place.

144. According to the KāKuKr the goddess here is Mahāmātṛ and the place is spelt Devikoṭa. Also spelt Devīkoṭṭa, Devīkoṭha, and Devakūṭa, it was the capital of the province (*viṣaya*) Koṭivarṣa, in the region (*bhukti*) of Puṇḍravardhana. It was known to medieval writers as Diwkot. The ruins are found in the village of Bangarh about eighteen miles south of the town of Dinajpur, north Bengal in what is now Bangaladesh (Bhattacaryya 1999: 118). Niyogi (1980: 60-1) describes the ruins of a Vihāra found there. The persons associated with this place indicate that this was once a centre of Vajrayāna Buddhism. The consistent appearance of this place amongst the sacred sites of the Kubjikā and Bhairava Tantras indicates that it was no less important for Śaivites and Śāktas also. Thus, according to the *Kālikāpurāṇa*, the goddess's feet fell here (Sircar 1967: 17). It is also listed as a sacred site in the *Kulārṇavatantra* and in the sixteenth century *Jñānārṇavatantra* (ibid. 18).

According to Day (1990: 55, 189), Devikoṭa is 'Soṇitapura which is in Kumaun on the bank of the river Kedār-Gaṅgā or Mandākinī about six miles from Uṣāmaṭha, not far from Gupta Kāśī'. But this is unlikely. Nor should this place be confused with Devikoṭe on the Kāverī in the province of Madras. See note to Śrīkoṭa above, entry (8).

145. According to the KāKuKr the goddess here is Kāpālinī and the sacred seat is Mahāmātṛ. Māyāpurī (modern Haridvār) appears above (16/54cd-6ab). It is hard to say if this forest is somehow related to that place or where else it could have been.

146. According to the KāKuKr this place is called Macchandrapūra. But this is probably a scribal error for Śrīmaccandrapura. The goddess here acccording to the KāKuKr is Mālinī. Kubjikā, as we have seen, is essentially Mālinī and so her school is sometimes called the Mālinī Kula (see, for example, above 3/165cd-167). Ciñcinī, the goddess of the tamarind tree, is also Kubjikā. So the whole expression, which specifies that she is the goddess Mālinī of the Kubjikā Kula, confirms that the goddess of Candrapura is, as one would expect, Kubjikā herself. Concerning Candrapura and its the location, see intro. vol. 3, p. 304 ff..

147. According to the KāKuKr the goddess is simply called Mantreśvarī. Bhattacharyya (1999: 213) says that Malaya was 'one of the seven principle mountains (*kulaparvata*) of India mentioned in the Purāṇas (MBh, 3/283/43; 3/313/32, 5/9/11; *Vāyu* 45/88; *Brahma*, 27/19). The *Kūrma*, 1/47/23 says that the sea can be seen from its top. The *Raghuvaṁśa*, 4/45-51 says that it was on the Kāverī where it falls into the sea and that cardamon and sandalwood grew on it. Again it is mentioned as the mountain of the Pāṇḍeya country on the Tāmraparṇī.' As a range of mountains: 'Malaya has been identified with the portion of the Western Ghats from the Nilgiris to Cape Comerin. The southern extension of the Western Ghats below the Kāverī, now known as the Travancore hills formed the western side of Malaya. It was also known as Śrīkhaṇḍādri and Candanādri and Podigei or Podigai in the Tamil tradition.'

Apart from those later sources that reproduce the earlier sacred geography (concerning which see above note to 6/212-218), the texts Sircar has studied, which are entirely North Indian and mostly Bengali, hardly mention Malaya at all. This is the case even though that region continues to this day to have strong Tantric traditions. One may take this fact to be emblematic of one of the major changes that took place in the Tantric traditions from the 13th century, after the establishment of Muslim rule, namely, the split between North and South.

148. The goddess here according to the KāKuKr is Ugrakālī. Mālava is modern Malwa. The eastern part was known as Ākara or Daśārṇa with its capital at Vidiśa. The western part was Avanti or Apara-Mālava with its capital at Ujjayinī (Sircar 1967: 90). As Ujjayinī has already been mentioned (above 16/37cd-38ab), possibly the eastern part of Mālava is meant here. The ĀM lists Vidiśa and Mālava one after another as the last two of twenty-four places. Consequently, Wayman (1995: 154-5) infers that the Mālava meant there is western Mālava.

Another less likely possibility is that the Mālava meant here is the country of the Mallas (*malladeśa*). This was the district around Multan of which it was the capital. Known to the Greeks, it continued to appear in references in the following centuries. These include the 5th century *Bṛhatsaṁhitā* (chapter 14) and the 7th century *Harṣacarita*. In the latter work (chapter 4) we find a reference to a Mālavarāja who was perhaps the king of the Mallas of Multan (see Ep. Ind., vol. 1, p. 70) (Day (1927) 1990: 122). It is even more unlikely that the Mālava that continues to appear regularly in later Tantric sources (for which see Sircar 1967: 90) is this one.

149. Mālinī is said to reside in Candrapura also. But there she is the Mālinī of the Ciñcinikula (see above note to 16/82cd-83ab). Kedāra or Kedāranātha is situated on the southern side of the Mandākinī. The temple of the Liṅga Kedāranātha 'is built on a ridge jutting out at a right angle from the snowy range of the Rudra Himālaya below the peak of the Mahāpanthā in the district of Garwal, United Provinces [i.e. Uttar Pradesh]. . . . Close to the temple is a precipice called Bhairab Jhāmp, where devotees committed suicide by flinging themselves from the summit.' (Day (1927) 1990 : 97-8). This is another of the twelve Liṅgas of Light (*jyotirliṅga*). If Omkārapīṭha is Oṁkāreśvara then as many as five out of the twelve Liṅgas of Light are included amongst these sixty-four, exemplifying once again the close connection with the earlier Śaivism, both Āgamic and Purāṇic, and the Kaula Tantras. Moreover, the very name Bhairab Jhāmp indicates that this was also a place for devotees of Bhairava. The presence of this place amongst the latter Śākta *pīṭhas* (see Sircar 1967 : 88) further testifies to the continued maintenance of this relationship between Śiva and Śakti.

150. I could not locate the forest of Mahālakṣmī. We have noted several times that Mahālakṣmī figures frequently as the last of the Eight Mothers in the Kubjikā Tantras. Here, she is not one of the eight, illustrating once again the principle that divine beings not only have varied aspects, forms and status as individuals, they also vary in their nature as members of different groups. Thus a being may attain a more or less distinct identity and specific role ranging from being a minor divinity to a great deity. This is the case with Tumburu also. Here he appears as hardly more than a guardian Bhairava. He plays a similar role in Jaina sources. He is represented as a Yakṣa worshipper of the Jina in Hemacandra's *Abhidhānacintāmaṇi* (1/41 cf. Bagchi (1939) 1975: 12). He also appears as a celestial musician – Gandharva – who, along with Nārada, attends on the high gods, especially Viṣṇu and Śiva. Goudriaan (1985: 18-23) records several other roles in which he appears. These include a Ṛṣi who taught a seed-syllable to bring about subjugation (*vaśīkaraṇa*) and punishment (*nigraha*) and a Bodhisattva in the *Mañjuśrīmūlakalpa*. As a major deity, he is the main god of the Tantras of the Left Current (*vāmaśrotas*). In this capacity he travelled as far as Cambodia and Java (see ibid. 27-28). In this role he is usually associated with his four sisters

Jayā (Victory), Vijayā (Complete Victory), Ajitā (Unbeaten) and Aparājitā (Unbeaten by (any) Other). In the *Māyāstava* of the KMT these four are mentioned along with him while Kubjikā is praised as residing within his seed-syllable, presumably as its energy (KMT 24/128). His vizualized forms are described by Goudriaan (185: 20-1, 47-59). See also also Dyczkowski (1989: 150n) for the form in which he appears in the JY. Goudriaan summerizes his findings as follows: 'From all these references a picture emerges of Tumburu as a healing god of sovereignty seated in the midst of four fierce goddesses with allegorical names expressive of various aspects of victory. The god commands these and occasionally counteracts their evil influence. . . . . Some traits of Tumburu are further shared by Brahmā: four heads or faces; . . . . All references are incomplete in their information and there are many mutual differences. It might be inferred from this that the worship of Tumburu must have been old and forgotten. There are indications that the symbolism and worship of Tumburu, aristocratic in sphere and outlook (but without doubt built up from popular tradition) was relegated to the magical sphere and the position of Tumburu accordingly lowered in a more recent period.'

151. Similarly, after presenting the first fifty-four seats, the AS concludes by saying:

The fields, primary and secondary, and the meeting grounds are said to be fifty-four. Once one has performed the rite of adoration in accord with the enjoined sequence of the liturgy (*pūjākrama*), one should read it again.

kṣetropakṣetrasaṁdohāś catuṣpañcāśa [-catuḥ-] kīrtitāḥ |
pīṭhopapīṭhasaṁdohān [-hā] sāmānye kīrtayāmi te ||
pūjākrame vidhānena pūjāṁ kṛtvā paṭhet punaḥ | AS 6/87-88ab

From here for the next six verses the AS (6/87cd-93) and our text (KuKh 16/87cd-93) agree. Further ahead, several verses and individual lines are found in the AS, KMT and the ṢSS. See the concordance.

152. KāKuKr: Kulālī. According to 16/61cd-62ab above, this goddess resides in Gaddiharaṇa.

153. According to the AS the place where this goddess resides is not the Island but the City of the Moon (Śrīcandrapurya).

154. Right from their inception, the Kubjikā Tantras regularly associate Candradvīpa – the Island of the Moon – with the goddess. This is where the goddess entered the Liṅga and from here she set out on her tour of India when she emerged from it. Thus Candradvīpa had already attained mythical status by the time the first Kubjikā Tantra was redacted. This was, no doubt, because of its association with Matsyendranātha, who came to be venerated in all the early

Kaula traditions as the founder (*avatāraka*) of Kaulism in the present Age. Bagchi ((Magee) 1986: 35-36) points out: ‘The oldest of the available traditions namely, that of the *Kaulajñānanirṇaya*, would make us believe that Matsyendranātha was born in Candradvīpa, attained his *siddhi* there and probably imparted his spiritual knowledge to others at Kāmarūpa. If it is not an allegorical indication, and there is no reason to suppose so, then we must admit that it is an indication about the country where Matsyendra flourished.’ Bagchi goes on to try and establish where Candradvīpa may have been. He examines the views of other scholars. Some (H.P. Śāstrī and S. C. Das) locate it in the district of Bakargunj in Bengal which is nowadays commonly called Candradvīpa. This is Bhattacaryya’s view who says that it was ‘a territory ruled over by Trailokyacandra (10th-11th century AD) mentioned in the Rampal copper plate inscription. The famous Tārā image of Candradvīpa is illustrated in a manuscript dated AD 1015. In the sixteen and seventeenth centuries it was the name of a small principality in the district of Bakarganj in Bangladesh of which the capital was at first at Kachua and subsequently removed to Madhavapasa. It is identified with the *pargana* of Bagla (Bakla) in the *sarkar* of the same name mentioned in the *Ain*, 2.123, 134.’

Another place on the Bengali coast that scholars have identified as this place is Sundarban at the mouth of the Ganges. His own view was that it was the island of Sundwip in the Gangetic delta that is a part of the Noakhali district (op. cit. 34-38). This north-east coastal location, however, does not fit with what is said about this place here, namely, that it is in the west. But this may well be because the Kubjikā tradition at this stage sought to align Candradvīpa, the place of origin of the earlier Kaula tradition, with the main centre of the Kubjikā cult which, when the KuKh was redacted, was Koṅkana on the west coast. In this verse the goddess of Candradvīpa is Kulālī – that is Kubjikā herself, implying, no doubt, that it was Kubjikā who inspired Matsyendra and is the ultimate source of all Kaulism.

155. AS: I salute (the goddess) who resides in Oḍiyāṇa who bestows all (good) fruits.

156. The KāKuKr calls this place Oḍiyāna. Indeed, Oṁkāra is a common alternative name for Oḍḍiyāna, the First Sacred Seat (*ādyapīṭha*). Although there can be no doubt that this is intended and Oṁkāra is not a meant to be a separate place, one wonders whether this dual identification, which we find commonly in the Kubjikā sources and in the Tantras of other schools, may not be more than symbolic. Perhaps we may understand this identification to be a way of incorporating another sacred site that had assumed special importance for Kaulas. This may have been Oṁkāreśvara, an island in the Narmada river also called Mandhata, located 32 miles north-west of Khandwa in the Nimar district (Sircar 1967: 93). The Śaiva temple there, one of the oldest in India, houses the Liṅga of Oṁkāreśvara which is one of the twelve Liṅgas of Light. The place is also famous

for its shrine to Kālabhairava on the Birkhala cliffs at the eastern end of the island where human sacrifices were offered. (Day (1927) 1990: 142).

157. Another way to read this verse is: 'I salute (the goddess) Agnikā in the seat of Oṁkāra. She who holds in her upraised hand a rosary and is Raktā, Karālā, Caṇḍākṣī and the Bhairavī Mahocchuṣmā.'

According to the BY, these four are the four main energies of Kāpāleśvara Bhairava and the goddesses of the sacred seats. This reading of this verse declares that Agnikā – the Fiery Kubjikā – embodies all four and so is their source, just as Oṁkāra / Oḍḍiyāna is the source of the other sacred seats. The KāKuKr, it seems, tacitly supports this link by identifying the goddess here as Raktacāmuṇḍā, i.e. Raktā (see KMT 1/37-38 and 49 translated in the intro. vol 1, p. 80 ff).

158. According to the AS, the goddess is 'the great light who destroys the fear of misfortune' and her consort is Kāmeśvara. One would expect the name of the guardian here to be Jāleśvara, just as the lords of Pūrṇagiri and Kāmarūpa are Pūrṇeśvara and Kāmeśvara, respectively. But this reading is confirmed by all the manuscripts, as well as the KāKuKr.

159. According to the AS the goddess here is called Abhayaṁkarī and, in the KāKuKr, Manodbhavā.

160. KāKuKr: Triśrotra – Bhuvanāmbā. Concerning the location of Tisrapīṭha, also called Trisrota, see intro. vol 1, p. 105-106.

161. AS in place of verse 16/94 reads: 'Constantly do I salute (the goddess) Trilocanā (Three-eyed) who, accompanied by Gokarṇeśvara in the (sacred seat) called Tisra, sustains the world and destroys the flood of troubles'.

An extra verse follows: 'I salute Unmanyā who, surrounded by the Mothers, has authority in Koṅkaṇa, she whose nature is the triple authority (*adhikāratraya*) in this, the Western House'.

162. AS: 'She destroys the bondage of transmigratory existence.'

163. According to the KāKuKr the place is Ekacūḍa and the goddess is Subhaṭṭā. Ekāmra is modern Bhuvaneśvara. The cult of the Seven Mothers was very popular in Orissa from an early date. Figures of the Seven Mothers flanked by Vīrabhadra and Gaṇeśa are regularly carved in relief on the outer walls of Śaiva temples there. They appear on the earliest Orissan temples and their cult is still maintained today. There are also several temples dedicated to individual Mothers. Amongst them Cāmuṇḍā temples are the most popular. Dehejia (1979: 12-3) writes: 'We see her [Cāmuṇḍā] as an emaciated skeletal figure with prominent veins and tendons. With gaping mouth and bulging eyes, and often standing on a corpse. The shrine of the Vaital temple [in Bhuvaneśvara] is of special interest . . . . The entire set of Matrikas are there with Chamunda as the main image of worship. Other figures on the walls of the Vaital shrine include fearsome Bhairava images, one of them indicating some connection with human sacrifice. This image is shown with a powerful knife in one hand and a severed

human head lying beside him. Carved on the tripod below are two more severed heads replacing the offerings of fruit found on similar tripods in the case of the fourteen other images in the same shrine.'

164. The goddess here according to the KāKuKr is Manoharā.

165. According to the AS the goddess here is Mahālakṣmī. She holds a girdle (*kāñcī*) and 'removes darkness.'

166. Concerning '*asvara*' as Unstruck Sound see intro. vol 1, p. 389.

167. According to the KāKuKr the place here is called Arvvadaṇḍa. Day ((1927) 1990 : 10) explains that Arbuda is 'Mount Abu in the Aravali range in the Sirohi district of Rajputana. It was the hermitage of the Ṛṣi Vaśiṣṭha. The Ṛṣi is said to have created out of his fire-pit in the mountain a hero named Paramāra to oppose Viśvamitra while he was carrying away the celebrated Kāmadhenu [the Wish-granting Cow]. Paramāra became the progenitor of the Paramāra clan of Rajputs. Mount Abu contained the celebrated shrine of Ambā Bhavānī. It contains the celebrated Jaina temples dedicated to Ṛṣabhadeva and Neminātha: it is one of the five sacred hills of the Jainas which are Śatruñjaya, Samet Sikhar, Arbuda, Girnar and Candragiri.' Although just tucked away here as just one of sixty-four sites, Arbuda appears to have been a particularly important place for the followers of the Bhairava and Kaula Tantras even though these associations have long been forgotten.

168. AS adds: 'I salute the mistress of the family of the divine congregation (*divyacakra*), Gāyatrī, who is well established and the venerable lord (*śrīnātha*), the great Bhairava who is the master of the Tamarind Tree.'

169. Bhattacharyya (1999: 149) offers two possible identifications of this place. One is Hirapur, located south-west of the town of Sagar in Madhya Pradesh. The other place, which is supported by Day ((1927) 1990: 76) and Sircar (1973: 85), is Herdoun or Hindaun in the Jaipur region, seventy-two miles south-west of Agra. It is said that this is the place where Viṣṇu incarnated as Nṛsiṁha and killed king Hiraṇyakaśyapa, the father of Prahlāda.

170. AS: 'along with Bhairava.' The guardians of the field (*kṣetrapāla*) are Bhairavas. They are the companions of the female beings in the sacred seats who are in some places called goddesses, in others Yoginīs and, as here, Mothers. Such beings reside in all the three regions of the world. Those mentioned here reside in the region of the earth.

171. There are various ways of interiorizing or confining sacred sites in the field of ritual action. These procedures render them both easily accessible and gather together their sacrality. In this case, the deities of all the seats and the sacred sites from which they draw their power are condensed into the First Sacred Seat, Oḍḍiyāṇa. This is symbolized by the point in the centre within the *Kramamaṇḍala*, here called the *Maṇḍala* of the Rule. Here the devotee worships the First Sacred Seat and within it all the others because it is from here that the

worship of the Krama in the *maṇḍala* begins. Just as the whole Krama and the sites that contain it are present here in essence (see 13/141), so too is the entire earth. The centre contains the whole. As such it is the point of contact and passage between the sacred space of the *maṇḍala* and its macrocosmic counterpart.

172. The Tantra presrcibes that the sacred sites and the divine beings who reside in them should be worshipped every morning. Thus the AS similarly enjoins:

The mothers of the Wheel of the Earth reside in the meeting grounds (*saṁdoha*) and in the sacred seats, primary and secondary, accompanied by Bhairavas. The knower of the mantra, the wise one who with deep feeling praises them when rising in the morning or even while asleep is liberated and with (his) fierce (*ghora*) guardians, becomes the equal of the Mothers.

pīṭhopapīṭhasaṁdohasthitā bhūcakramātaraḥ ||
bhairavena samopetāḥ [-tā] kīrtayed yas tu bhāvitaḥ |
prātar utthāya mantrajñaḥ [-jñāḥ] svapnakāle 'pi vā sudhīḥ ||
muktaḥ sapālakair ghorair mātṝṇāṁ samatāṁ vrajet | AS 6/100cd-102ab

The adept sits with the Krama, that is, the *Kramamaṇḍala* in front of him. As he recites this Hymn, he first worships the foremost of the sacred seats, which is that very *Kramamaṇḍala*, before him, the *Samayamaṇḍala.* The other sources agree that this should be done in the morning whilst omitting this detail. It seems then that our text provides here another simple alternative to the full ritual procedure to be described later, one that allows for its integration into the daily rite of adoration (*nityapūjā*).

According to the AS this need not always be done, but only when the adept observes a vow. This is presumably the Vow of Knowledge described in chapter fourteen. Then the sacred seats are worshipped at the conclusion of the *Kramapūjā.* Thus we read in the following passage inserted here in the AS that:

One who observes the Vow (*vratastha*) and desires authority should worship (these sacred sites) at the end of the *Kramapūjā*, his mind (intent on this) hymn and (in a state in which) Rudraśakti has made a place (for herself within him). He should read (this) divine and most excellent hymn and (worship) the circle of the sacred seats and meeting grounds (*saṁdoha*), associated with the lords of the sacred seats and adorned with the mistresses of the sacred seats which, marked with authority, destroys all obstacles. To one (who does this) the goddess bestows knowledge and his sin is destroyed. (Such a one) is an object of veneration in the Western Tradition (*paścimakrama*) and he is endowed with Yoga.

yaḥ punaḥ kramapūjānte vratasthaḥ [-stha] stutimānasaḥ ||
arcayed [arccaye] adhikārārthī rudraśaktikṛtāspadaḥ |
paṭhet stotravaraṁ divyaṁ pīṭhasaṁdohamaṇḍalam ||
pīṭheśvarasamāyuktaṁ pīṭheśībhir alaṁkṛtam [-taḥ] |
sādhikāraṁ samaṁ kṛtaṁ [ketaṁ] sarvavighnopaghātakam ||
tasya jñānapradā devyā tasya pāpakṣayaṁ bhavet [vrajet] |
paścimakramapūjyo ‘sau [-mākramapūjyāsau] sa bhaved yogabhājanaḥ [-naṁ] ||
AS 6/102cd-105

One should respect him like Rudra and wave lamps (in adoration) before him. The best of adepts should circumambulate him a hundred times. One who is endowed with the austerity born of the gods by reciting the King of Hymns and has authority by virtue of this pure austerity should repeat (this) mantra. O lord of gods, by the authority (he attains) by repetition of the mantra, he becomes a part of the lineage (*anvaya*). Once he has obtained the noetic condition of the (members of the) lineage, he has authority (to do) everything. Once he has obtained authority over all things, he will attain Rudra's state. O goddess, (all that) remains more than Rudra’s state is your great plane (of being).

rudravat so hi mantavyo āratiṁ [ārantī] tasya kārayet |
pradakṣiṇaśataṁ [-sataṁ] tasya kartavyaṁ [-vya] sādhakottamaiḥ ||
stotrarājasya paṭhanād yasya devasutaṁ tapaḥ |
tapasānena śuddhena adhikārī japaṁ japet [bhavet] ||
japādhikārād deveśa bhaved anvayabhājanaḥ |
anvayajñānatāṁ prāpya bhavet sarvādhikāravān ||
sarvādhikāre tu kṛte tato yāsyati [yāsāti] rudratām |
rudratvād adhikaṁ devi śiṣyate tvatpadaṁ mahat || AS 6/110-113

173. The three times of the day are dawn, midday and sunset.

174. KMT and ṢSS: ‘the beloved of women.’

175. This is practically a list of objects where the main deity can reside and be worshipped. A more complete list would include the sacrificial ground (*sthaṇḍila*) and the jar (*kalaśa*). Deities are also invoked into the ritual implements, However these are attendants or other secondary deities in relation to the main one.

176. *Hāṭaka* means 'gold' as does *hiraṇya*. So this is Hiranyapura, the last of the sixty-four sacred sites. Another name for this place is Heṁapīṭha – the Golden Sacred Seat – which is found in the following verse.

177. The Five *Praṇavas* are aptly called the Five Lamps because they ‘illumine’ and energize the mantra to which they are attached as their ‘instruments’ (*karaṇa*). Normally, they are in the forward order in the front and in the reverse order at the end of the mantra and so, presumably, this is how they are

arranged in this case as well. They are uttered along with the seed-syllable called the Heart of the Mothers, the Heart of the Yoginīs or the Peak of Kula (*kulakūṭa*). This is HSKHPHREṀ (see below beginning of chapter nine and ṢSS 34/111-113ab). Thus in the forward order the six syllables are: AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUḤ HSKHPHREṀ (Cf. above 16/32cd-33ab).

Each of the places mentioned in the Hymn to the Sacred Seats and the beings that reside in them should be invoked by uttering the mantra corresponding to each site. According to the commentary on the ṢSS (34/113ab) the basic content of each of these mantras is an invocation of the goddess of each place along with her weapons, tree (if there is one) and the guardian. The KuKh (16/121) prescribes that '*śrī-*' should be added to the beginning and '*-pure*' to the end of the name of the site. Thus, the form of the mantra of the site Aṭṭahāsa cited in the commentary on the ṢSS as an example is '*aṭṭahāsakṣetre*'. It may also be: '*śrī-aṭṭahāsapure*'. The rest of the mantra is the same namely: *kadambavṛkṣe saumyādevīṁ vajrahastāṁ mahābalakṣetrapālasahitāṁ pādukābhyāṁ pūjayāmi* – 'I worship the sandals of the goddess Saumyā who resides in a Kadamba tree in the field of the venerable town of Aṭṭahāsa and, holding a thunderbolt, is accompanied by the guardian Mahābala' (see above 16/33cd-34ab). To this core, the six seed-syllables are added at the beginning and end.

178. The rite may be performed on particular days of the year (*parvan*) to secure special benefits, like victory in battle or destruction of one's enemies (ṢSS 34/131-134). Apart from the 'regular' special occasions, there are particular ones. Thus when 'great fear arises', the sacred sites and their residents praised in the Hymn are worshipped in a special way. The ṢSS gives examples of such occasions, most of which involve the whole community, not just the adept. The passage reads:

One should institute a great sacrifice at times of great fear, while in conflict with a powerful enemy, when the land is afflicted with drought, when voracious locusts come (to ravage it), when (one seeks to) remedy disease and suffering, when there is a fight between relatives for kingdom, when the king is deposed, during solitary combat in a great battle, in order to (get a) son, when one fails to gets a young virgin (bride), during a marriage, in order to gain victory, (or) when a fort is under attack.

mahābhaye samutpanne balavacchatruvigrahe |
anāvṛṣṭihate deśe śalabhāśanikāgame ||
vyādhiduḥkhopaśamane rājyārthe bandhuvigrahe |
rājyabhraṁśasamutpanne [k, kh: rājyā-] ekayuddhe mahāhave ||
putrārthe kanyakālābhe vivāhe jayakāraṇe |
durgābhighātakaraṇe kartavyaṁ yajanaṁ mahat || ṢSS 34/59-61

179. The *maṇḍala* described in the KMT (22/54cd-60) and in greater detail in the ṢSS (34/62ff) serves to accomodate only the first twenty-four sacred sites. They are represented by four groups of six *maṇḍalas* drawn in the four cardinal directions. These, together with the circular space in the centre where a jar is placed, are collectively referred to in the ṢSS as a Wheel (*cakra*). Assuming that the basic procedure is also the same here, it makes sense that there should be eight groups of eight such smaller *maṇḍalas* arranged in the main and intermediate directions within the larger one. Thus, although the readings in all the manuscripts agree that the *maṇḍala* should be fashioned 'in accord with the prescribed method of seven times eight' (*saptāṣṭakavidhānena*), the reading has been emended to '. . . eight times eight' (*aṣṭāṣṭaka-*).

180. The ṢSS explains that:

One should make a level canopy measuring sixteen (handspans) within a frightening forest, or (under) a solitary tree or (beside) a single beautiful Liṅga, in a temple dedicated to the Mothers (*mātṛharmya*), on a battleground, on a threshing floor (*khalaka*), in a house, or (places) that are tranquil (*saumya*), terrifying (*dāruṇa*), or desireable (*kāmya*) as you please. Beautiful with flags and garlands, (it is erected) to (win) victory in battle with the enemy and for other purposes (*karman*) as they arise, each separately. O fair-faced one, one should then smear the place with the dung of a brown cow mixed with liquor (*ali*). (The place) should abound with the fragrance of perfumed water and be fumigated with sandalwood and aloe. There, one should fashion twenty-four circles. One should fashion them in groups of six in the east, north, west, and south in the sequence in which worship takes place (*pūjākrama*).

bhīvane caikavṛkṣe [k: naivavṛkṣe; kh: caivavṛkṣe] vā ekaliṅge suśobhane |
mātṛharmye raṇasthāne khalake vātha veśmani ||
saumyadāruṇakāmyeṣu [k, kh: -kāmeṣu] yathā vā rocate manaḥ |
maṇḍapaṁ ca tataḥ kuryād hastaiḥ ṣoḍaśabhiḥ samam ||
dhvajamālāsuśobhāḍhyaṁ jayārthe śatruvigrahe |
itareṣv api karmeṣu yathāsthitāḥ [k, kh: -sthitā] pṛthak pṛthak ||
kapilāgomayenaiva taṁ sthānaṁ tu varānane |
saṁmārjayet tatas taṁ tu alinā saṁyutena tu ||
gandhodakasugandhāḍhyaṁ candanāgurudhūpitam |
tatra maṇḍalakān caiva caturviṁśatiṁ [k, kh: -ti] kārayet ||
pūrve ca uttare caiva [KMT: pūrvam uttarataś caiva] vāruṇye [KMT: vāruṇyāṁ] dakṣiṇe ca [KMT, k, kh: na] tu |
ṣaṭkaṁ ṣaṭkaṁ ca [KMT: tu] kartavyaṁ tatra pūjākrameṇa tu || ṢSS 34/63-68

The KMT agrees with our text that these circles should be made with the dung of a brown cow adding simply that the sites, with their Yoginīs, guardians and attributes, that are projected in groups of six in the four directions should be worshipped with white, yellow, red and dark blue flowers, respectively (KMT 22/55cd-58). The ṢSS adds that there is a twenty-fifth circle in the centre and supplies many details, including a list of the twenty-five substances with which the circles are drawn, their size and name along with seed-syllables associated with each one. The latter are formed by adding, in serial order, a consonant starting with K and ending with M to MLVRYŪṀ. Thus the first is KMLVRYŪṀ and the last is MMLVRYŪṀ. Each syllable thus formed is prefixed with the syllable AIṀ, the Great Yoni (*mahāyoni*). These syllables are drawn in each circle along with four geometric figures representing the energies in the syllable AIṀ, namely Vāmā (a coil), Jyeṣṭhā (a straight line), Raudrī (a triangle) and Ambikā (a crescent moon).

Each of these syllables is then followed by the syllable HSKHPHREṀ which, as we have noted already, is called the Heart of the Yoginī. A further development of these syllables takes place when the set of twenty-four is projected into the Circle of the Sun in the Wheel of Khecarī mentioned above. There, the sacred sites are worshipped two by two and the twelve Solar vowels (i.e. all the vowels except the 'neuters' ṛ ṝ ḷ Ḹ) and *anusvāra* are added to the end of MLVRY to make twelve varieties for each one, thus making 288 altogether.

In this case, the basic form is followed by the body of the mantra for each site, formed in the manner described above. We notice that no mention is made here of the Five *Praṇavas*, just as, conversely, only the syllable HSKHPHREṀ and not the other two syllables, is prescribed by our text.

Finally, whereas the triangular syllable AIṀ is prescribed here in the centre where a jar is placed, the procedure according to the ṢSS requires that a square be drawn in the middle of a large circle in the centre. The four main sacred seats are placed on the corners of this square, and the following six deities that emerge from Kubjikā's body ‘like light from a fire’ should be worshipped within it (ṢSS 34/110). They are Parā, Nityoditā, Brāhmī, Śāntarūpā, Jayāmbikā and Kauleśī.

181. Presumably the *Mahāpiṇḍa* is HSKHPHREṀ.

182. ‘*Pādu’* is a standard abbreviation for the expression *pādukāṁ pūjayāmi* i.e ‘I worship the sandals . . .’ that comes at the end of these and many other mantras.

183. Although there is no indication in the manuscripts, a part of the text is clearly missing here.

184. The equivalent passage in the KMT (22/58cd-59) says:

Once a jar filled with divine water has been installed in the centre, place twenty-four lamps, (one in) each of the places (where the sacred seats have been projected) and transform them (symbolically), in due order, into the twenty-four sacred seats.

According to the KMT and the ṢSS the twenty-four sacred seats are divided into four groups of six and placed in the four directions. We can safely assume that in this case the sixty-four sacred seats should in the same way be placed in groups of eight in the main and and intermediate directions. A jar is installed in the centre placed on the syllable AIṀ. This is also the place of Hiraṇyapura, the last sacred seat (see above 16/120-121). Perhaps this is the 'great sacred seat' to which our text refers in this verse. If so, Hiraṇyapura may appear twice, both as the last member of the corresponding group of eight on the circumferance of the *maṇḍala* as well as in the centre. If so, the Hiraṇyapura in the centre is Śiva's sacred seat (*śivapura*) (16/122) that, pervading all the others from the centre, energizes them.

The ṢSS (34/107ab-124) adds other important details. Vaṭuka, we are told, should be worshipped on the right in a *maṇḍala* of his own made of consecrated ashes (*vīrapāṁśu*). Similarly, Gaṇeśa is worshipped on the left in a *maṇḍala* made of saffron. The Yoginīs and guardians of the field, which are normally worshipped along with these two as protectors of the main deity and its entourage, are themselves the main deities in this case and so do not require separate places for their offerings. Thus the ṢSS continues:

> O greatly austere one, offer those Yoginīs a seat along with clarified butter and a (sacred) thread (*guṇa*), their own Peak (syllable), (their) sacred field and everything else.
>
> First worship the host (*gaṇa*) with red flowers, incense, clothes, and ornaments and the residents of the fields with black (offerings). Once a jar, filled with divine water, has been installed in the centre containing five jewels and wrapped in a white cloth, place Bhairava to the west of it. He wears white clothes, is tranquil and is adorned with white ornaments. (Then) O dear one, invoke all those (goddesses) seven times with the Kula Peak (HSKHPHREṀ) and *bali* made from the Five Jewels should be offered outside (the *maṇḍala*). Then the Wheel (*cakra*) should be made blissful with liquor and meat. The entire Wheel should be worshipped in due order (*yathākrama*) with food and drink, many kinds of delicious cooked dishes, fragrant garlands, perfumes, camphor, aloe and sandalwood with Kashmiri (scented woods).
>
> Lamps with red wicks kept lit with clarified butter should all be placed in each seat (*pīṭha*) with liquor and cake. The Wheel is saluted and then, taking up the vessels (i.e. lamps) with (his) hands and, having proclaimed the Rule, the adept should (first) offer a blessing that fulfils (all) desires and then begin to play.
>
> O dear one, after midnight, once the Wheel has been propitiated (*ānandita*) in this way, the lords of the sacred seats and the goddesses draw close by. Attentive to (his) desire, they bestow success (*siddhi*) on (this) king of adepts.

Then, penetrated (by spiritual energy) (*āviṣṭa*), the goddesses in the (sacrificial) vessels play.

guṇājyena svakūṭena kṣetrādyena tathaiva ca ||
*āsanaṁ * dadet tāsāṁ yoginīnāṁ mahātape* |
raktapuṣpaiś ca dhūpaiś ca vastrair ābharaṇais tathā ||
gaṇaṁ tu pūjayed ādau kṛṣṇaiḥ kṣetranivāsinām |
madhye tu kalaśaṁ sthāpya divyatoyapariplutam ||
pañcaratnaṁ tu garbhasthaṁ śvetavastrāvaguṇṭhitam |
tasya paścimadigbhāge bhairavaṁ ca niveśayet ||
śvetāmbaradharaṁ śāntaṁ śvetabhūṣaṇabhūṣitam |
kulakūṭena tāḥ sarvāḥ saptadhāhvānayet priye ||
bāhye caiva baliṁ dadyāt [k, kh: dadyā] pañcaratnasamudbhavam |
ānandayet tataś cakraṁ alinā phalguṣeṇa tu ||
khānapānaiś ca vividhair bhakṣyabhojyair manoramaiḥ |
gandhamālyaiḥ sugandhaiś ca karpūrāgurucandanaiḥ ||
kāśmīrasaṁyutaiḥ sarvaṁ cakraṁ pūjyaṁ [k, kh: pūjya] yathākramam |
dīpakān śālipiṣṭena raktavartisamānvitān ||
sājyān pradīpitān sarvān [k, kh: sarve] pīṭhe pīṭhe pradāpayet |
namaskṛtvā tu tac cakraṁ pātrān utkṣipya [k: -nutthipya] pāṇibhyām [k, kh: pāṇibhiḥ] ||
samayaṁ ghoṣayitvā tu āśīrvādaṁ tu [k, kh: -dastu] kāmadam |
sādhakasya niyojyeta paścāt krīḍāṁ samārabhet ||
evam ānanditaṁ cakraṁ ardharātrordhvataḥ priye |
pīṭhādhipās tato devyaḥ sānnidhyāś ca bhavanti tāḥ ||
dadanti sādhakendrasya siddhīḥ [k: siddhi] kāmasamāhitāḥ |
āviṣṭāś ca tato devyaḥ pātrasthāḥ [k: -sthā] krīḍayanti tāḥ || ṢSS 34/118cd-129

The commentary explains that:

Having worshipped the Wheel with meat and wine, food and drink, a fragrant garland, camphor, musk, sandal, and vermilion, offer lamps and perform the rite of waving a lamp at night (to the sacred seats) (*ārātrika*). After taking the blessing and Rule from the sacred seat, one should cause (the participants) to play (together) until midnight. Then, at that time, the lords of the sacred seats and the goddesses draw close by, that is, they enter the (Wheel of the) Foundation within man (*manuṣyādhāra*). After that, all the accomplishments (*siddhi*) are born (within the adept).

madyamāṁsena khānena pānena gandhamālyena karpūreṇa aguruṇā [k: agaruṇā] candanena kuṅkumena cakraṁ pūjya dīpakān [k, kh: -kāṁ] kārayet *ārātrikaṁ [k, kh: āratikaṁ] ca* || *samayaṁ pīṭhāt āśīrvādaṁ gṛhya krīḍāṁ kārayed ardharātraṁ yāvat* || *tasmin [k, kh: tadā] samaye pīṭhādhipā [k, kh: -pāḥ] devyaś ca sānnidhyā [k, kh: -dhyaṁ] bhavanti [k, kh: bhavati]* || *manuṣyādhāre praviśyanti* || *paścāt sarvasiddhayaḥ saṁbhavanti* ||

I suppose that the 'play' meant here is sex. Compare the expression '*paśukrīḍā'* (below 37/33c) lit. 'play of beasts' at which the initiated should not look at which. In this case, initiates 'play' together. Finally, at the culmination of the rite, the Yoginīs and guardians of the sacred seats penetrate the participants and they also 'play' in the Wheel of the Foundation, i.e in the genital centre in each one of them. In this way, the accomplishments the adepts seek are generated and the rite concludes successfully.

185. KMT and ṢSS: 'he is quickly successful'.

186. Here the ṢSS says that:

(The king who has) been deposed gains a kingdom and one who desires victory is victorious. He becomes wealthy is freed from troubles, (malevolent) planets, dropsy (*kṣaya*), leprosy (*kuṣṭha*) fever and the like and all diseases.

rājyabhraṣṭo labhed rājyaṁ jayārthī jayam āpnuyāt |
upasargagrahādibhyaḥ kṣayakuṣṭhajvarādibhiḥ ||
mucyate sarvarogaiś ca dhanadhānyayuto bhavet [KMT: dhanavān api jāyate] |
ṢSS 34/138-139ab

187. The equivalent of this sentence line is KMT (22/63cd) and ṢSS (34/149cd) which reads: *kanyāṁ* (KMT and ṢSS: *kanyā*) *manepsitān kāman labhate cābhiṣekataḥ* (ṢSS: *cābhiṣecitaḥ*) – 'By virtue of the consecration, he obtains a virgin (bride) and (all) the things he desires.'

188. KMT 22/63d and ṢSS 34/150b: 'The passionate man is fortunate (in love).'

189. KMT 22/ 64b and ṢSS 34/150d: 'The merchant makes a profit.'

Appendix I

The Code of Fifty Letters

It is common practice in all schools of Tantra to present mantras in code. Many codes exist. One of the most basic is to use the names of deities that are associate with the letters of the alphabet. A common series of alphabetical deities are those of the female Mālinī series which is discussed in chapter 18. Another is the male Śabdarāśi series which is discussed in chapter 19. These two series, especially, the second one, are common to many Tantric schools. But although the Kubjikā Tantras make free and frequent use of these alphabets, it seems a need remains to have another which is not common to other schools. This is used especially to reveal the goddess's Vidyā. Accordingly, the names of the fifty letters are listed in chapter eight (verses 34cd-40ab) just before the Vidyā is presented by means of them. The Vidyā consists of thirty-two goddesses who embody each of its syllables, but these are not the same as the deities of the letters (see appendix 2). Nonetheless, in this particular case the deities of the letters are intimately connected to the Vidyā and share in what is most special and unique to the tradition, Kubjikā's most essential nature as the energy Beyond Mind (*unmanī*) of the Command.

Another set are the so-called 'secret names' (*guptanāma*) of the letters that belong to the 'secret lexicon' (*guptanighaṇṭu*). These 'secret names' are used to denote the forty-two syllables of the Vidyā of Kauleśī, that is, the Vidyā of Kubjikā with the two sets of Five *Praṇavas* at the beginning and end of it. They are listed in a passage common to both recensions of the YKh, which explains that:

> Beginning with Nectar (*amṛta*) (A) and ending with the Void (*śūnya*) (KṢa) they are located in the (*Meruprastāra*) (which is the) Wheel of the Deities, O Lord of the gods, arranged in due order in an anticlockwise spiral with the universal Void located at the end in the middle on top of the calyx.[1]
>
> 1) Amṛta (A) 2) Ānanda (Ā) 3) Vimala (I) 4) Jyoti (Ī) 5) Śakti (U) 6) Kuṇḍalinī (Ū) 7) Kalā (Ṛ) 8) Tamas (Ṝ) 9) Ari (ḷ) 10) Taḍi (Ḷ) 11) Hasta (E) 12) Retas (AI) 13) Arka (O) 14) Ekapāda (AU) 15) Vāgbhava (Ṁ) 16) Padmayoni (Ḥ) 17) Tripāda (Ka) 18) Brahmā (*Vahni* – Kha) 19) Sāgara (Ga) 20) Varṇodaya (Gha) 21) Mahāratna (Ṅa) 22) Galita (Ca) 23) Taptacāmara (Cha) 24) Tāṇḍava (Ja) 25)

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[1] YKh (2) 14/27-28

> Jaṭāhāra (Jha) 26) Śūla[1] (Ña) 27) Unmatta (Ṭa) 28) Siṁhaka (Ṭha) 29) Kapāla (Ḍa) 30) Saṁvarta (Ḍha) 31) Kaṅkāla (Ṇa) 32) Trilocana (Ta) 33) Vāsudeva (Tha) 34) Virūpākṣa (Da) 35) Kasmara (Dha) 36) Naravāhana (Na) 37) Dhanurdhara (Pa) 38) Jiṣṇuja (Pha) 39) Dvija (Ba) 40) Rāva (Bha) 41) Bhadragola (Ma) 42) Māruta (Ya) 43) Agni (Ra) 44) Pārthiva (La) 45) Varuṇa (Va) 46) Śaktipāta (Śa) 47) Puravāsī (Ṣa) 48) Sṛṣṭi (Śa) 49) Bhairava (Ha) 50) Kañjara (KṢa).[2]

In chapter 34 of YKh (1) we find an interesting exposition of the inner states, that is, aspects of the Command that correspond to the fifty letters projected into the grid of Meru. The goddess is speaking, proclaiming that she is all fifty, one after another.

Bhairava and Amṛtā (A)

> I am Khageśvarī, the goddess of (all) the gods, beginningless, pure and without end. I am Khañjinyā, the energy of consciousness (*citkalā*) in the form of Kula in the four ages. (I am) Kuleśvarī who (resides) in the Sky of Consciousness (*cidākāśa*) as pure consciousness (*bodha*), having encompassed (all things). (I am) innate bliss (*sahajānandā*) who is said to be the primordial (*ādyā*) goddess.
>
> (I am) the energy (*kalā*) (the digit of the moon called) Ciñciṇī who oozes (nectar) at the beginning, middle and end. (I am) pure consciousness (*cinmātrā*) called the Unbroken (*akhaṇḍakā*) who is within beginingless Śiva.
>
> The insentient (*acetana*) is a void (*śūnya*) without support and form, whereas Bhairavī is the (very) being of the will (*icchābhāva*) and so (radiates and is) the rays of consciousness. O Bhairava, Kulakaulinī (is called) Bhairavī because (she) fills (*bharaṇa*) the universe, sports (*ramaṇa*) and rains down (*varṣantī*) as a current of nectar.
>
> She resides in the Void (*khasthā*) and (her) form is (in every way) complete (*nivartita*); she is in a state of perpetual expansion (*sadoditavikāsikā*). Mounted on the consciousness of her own nature (*svabhāvacetanā*), she is said to be the power of the will. Everything is emitted by the will (*icchā*) and is again destroyed by the will.
>
> I am (that will which is) the Command of the Planes of Existence (*bhūmikājñā*), Kulakaulinī who is completely free. Taking

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[1] Variant: Mūla.

[2] YKh (1) 16/28cd-33 = YKh (2) 14/29-34ab.

(my) support from the Kula of Akulīśa, I destroy phenomenal existence (*bhava*). Arisen by the path of the current (of the transmission) (*ugha*), (I) possess its (divine) attributes by limiting (what is) below and above and by means of the union (*saṁghaṭṭa) (*of Śiva and Śakti).[1]

(I am) the Supreme Goddess (*parameśvarī*), the energy of the Void (*khakalā*) who, inexplicable, resides in the one called the Skyfarer. Unmanifest (I am) devoid of manifestation (*nirābhāsā*) and with manifest nature (I) manifest. (I am) alone on the plane of unity (*sāmarasya*) and, without body, (am) said to be inexpressible (*akathā*).

The spark (*kākiṇī*) (of pure consciousness), (I) abide between (Śiva and Śakti), the two instruments (of emanation) conjoined with (all) the vowels. Disembodied, (I am) the energy of consciousness (*citkalā*), Kālī, Mālinī, Nāthabhairavī who illumines the path of Meru for the Samayāvali Mantra.

(I) possess the authority of many forms and (am) the mistress of the peak of (the Triangle with) three peaks (*trikūṭa*). (My) nature is (each) peak and (I am) the Three-peaked (Triangle) consisting of will, knowledge and action. (I am) Maheśvarī who, endowed with the Yoni, (am) bent by the waves of (these) three modalities. (I am) Mālinī and Manmathā, Bhairava's will, and (my) body is enormous.

It is said that I am that goddess whose form is the letters (*mātṛkā*) in the Ocean (of the *Meruprastāra*). (I am) Mahāvakrā, not phenomenal (*akāryā*) and free of impurities, (I am) the Command ever merged in (the liberated state) Beyond the Fourth (*turyātīta*), the consciousness of the contemplation of the absence of (phenomenal) existence (*abhāva*).[1]

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[1] *anādivimalānantā [k: -naṁḍā] devadevī [k: devā-] khageśvarī* ||
citkalā kularūpeṇa khañjinyāhaṁ [k: khaṁjanyāhaṁ] caturyuge [k: -gā] |
śuddhabodhasvarūpeṇa [k: suddha-; g: -rūpena] cidākāśe kuleśvarī ||
saṁvṛttya [g: saṁbhṛtya] sahajānandā ādyā devī prakīrtitā |
ādimadhyāvasāne tu ciñciṇī sravate kalā ||
*cinmātrākhaṇḍakā [k g: cinmātrā * ṇḍakā] saṁjñā anādiśivamadhyagā [k: -mavyayā; g: -yā]* |
nirālambaṁ [k: nirālaṁva] nirākāraṁ [k: -kāśaṁ] śūnyabhūtam acetanam ||
icchābhāvasvarūpeṇa bhairavī bodharaśmayaḥ [g: -rasmayaḥ] |
bharaṇādapi [k: bharaṇīdapi] viśvasya ramaṇāt [g: ramaṇā] kulakaulinī ||
varṣantī amṛtaughena tena [k: nāsti] bhairava bhairavī [k: -vaṁ; g: -va] |
khasthā nivartitākārā [g: nivatti-] sadoditavikāsikā [k: sadopitavikāśikā; g: -vikāśinī] ||
svabhāvacetanārūḍhā [g: -rūḍhāḥ] icchāśaktir nigadyate |
icchayā sṛjate sarvaṁ saṁharet punar icchayā [k: bharateṣu narichayā; g: saṁharetatpuna] ||
bhūmikājñāsvarūpāhaṁ [g: -rūpohaṁ] vimuktā kulakaulinī |
akulīśakulālambī bhavocchedakarī hy ahaṁ ||
saṁbhūtā oghamārgeṇa taddharmasamadharmiṇī [k: tadvarma-] |
adha - ūrdhvanirodhena [k: ata-; g: ūrddhaṁ-] saṁghaṭṭakaraṇād api || YKh (1) 34/35cd-43.

Ādinātha and Bhānujā (Ā)

She resides on the plane of (Śiva who is) the First Lord (*ādinātha*), and her nature is manifestation (*avabhāsa*). Perpetually merged within Amṛtā (Nectar), she is Bhānujā (Born of the Sun).[2]

Māyā (I)

One should know Māyā to be the passionate desire (*manmathā*) within body (*ghaṭa*) of the Lord. O god, that goddess is well known in the Krama and is said to be Kauleśvarī.[3]

Śaṁkara and Gaurī (Ī)

Again, her form is that of the fourth vowel (Ī); (as such) she is Gaurī, who lives in the mountains. (She is) the delight of Kula (*kulanandinī*) and is enveloped with Śaṁkara's own nature.[4]

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[1] *khakalā [g: śvakalā] khacarākhyasthā akathyā [k: akavyā] parameśvarī* |
avyaktā vyaktarūpeṇa [k: dyakṣarayeṇa] nirābhāsā [k: nirāśāsā; g: nirāsāsa] vibhāsikā ||
sāmarasyapadaikākī [k g: padekākī] akāyā akathā smṛtā [k: smṛta] |
karaṇadvayamadhyasthā kākiṇī [g: kālinī] svarabheditā ||
anaṅgā [k: anaṁga] citkalā kālī mālinī nāthabhairavī |
samayāvalimantrasya [k: malayāvali-; g: malayāmali-] merumārgaprakāśinī ||
nānākārādhikārī [k: mānākārā-; g: mīnākārā-] ca trikūṭaśikhareśvarī [k: -kūṭaṁ-] |
kūṭarūpā [k: rūpaṁ] trikūṭā [k: vibhūṭā] ca icchājñānīkriyātmikā ||
trivalītaraṅgabhaṅgā [k: -taragaṁ bhaṁgā; g: -taraṅgaṁbhaṅgā + sā] bhagabhṛtyā maheśvarī |
mālinī [k: -ni] manmathā caiva [k: manmacocaiva] bhairavecchā mahātanuḥ ||
ārṇave mātṛkākārāhaṁ sā [g: sa] devī nigadyate |
ājñārūpā [k g: aśvarūpā] mahāvakrā [k, g: -vastrā] akāryā [g: akāyā] kṣīṇakalmaṣā [g: -khā] ||
turyātīte sadā līnā [g: līna] abhāvacintacetanā | YKh (1) 34/44-50ab.

[2] *ādināthapadāntasthā [k g: ādinādipadāṁtasthā; g: ādinādipadāṁtasya] avabhāsasvarūpiṇī [k: avasthāsa-]* ||
amṛtānte sadā līnā [k: kālī] bhānujā sā [k: nāmātumantā; g: bhānumantā] vidhīyate |
Ibid. 50cd-51ab

[3] *māyā [g: māya] sā [k g: yā] manmathā jñeyā īśvarasya ghaṭe sthitā* ||
*vikhyātā [k: -ta] tena [k: * *] sā deva krame [k g: kramāt] kauleśvarī smṛtā* | Ibid. 51cd-52ab.

[4] *sā ca turyasvarākārā [g: -svarā * *] gaurī parvatavāsinī [g: marvatavāśivī]* ||
śaṁkarasya [g: saṁkarasya] svabhāvena saṁvṛtā kulanandinī [g: kū-] | Ibid. 52cd-53ab.

Ekā (U)

(The goddess) Ekā (One) is present in the many (things of the universe). O Lord (*nātha*), she neither assumes nor rejects (anything) (*nidānādānavarjitā*). Established on the path of the energy (*kalā*) within (her) expansion that destroys darkness, she is Maheśvarī.[1]

Bodhakī (Ū)

Beyond mind (*unmanā*) and free of (all) defects, she traverses (into transcendence) by the force the mind. (She is) Bodhakī (the Awakener) who is the Great State (*mahāvasthā*) (of transcendence) and, (her nature) tranquility, (she awakens) the rays of knowledge.[2]

Kālī (Ṛ)

Supremely subtle, she severs (all bonds) (*lutantī*) and her nature is the diminished (*lupta*) letter (R, that is, ṛ).[3] (She is) Kālī (who) emanates (all things) by herself alone (*svayam eva*). The most excellent of females, her form is the Liṅga.[4]

Mahendrā (Ṝ)

(She is) Mahendrā who, (endowed) with energy (*sakalā*), resides in the Void (*kha*) and is manifest (*uditā*) on the plane of the neuter (letters).[5] She is merged everywhere in (all) existing things. This is the truth taught in the tradition (*mata*).[6]

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[1] *ekānekapraviṣṭā sā [k: ekāṅkānapraviśeta; g: nakāṅkānapraviśeta] nātha nidānādānavarjitā* ||
tamodhvaṁsakalādhvasthā [k: tamādhvasakaladhvastā; g: bhamāñcasakaladhvastā] pravikāse [k g: -kāśe] maheśvarī | Ibid. 53cd-54ab.

[2] *unmanā manavegena [k: manavarauna] saṁkramati anāmayā* ||
śāntarūpā [k: sāṁta-] mahāvasthā bodhakī [g: nmecakī] jñānaraśmayaḥ [k: -ya] |
Ibid. 54cd-55ab.

[3] The vowel Ṛ is here considered to be a sort of diminished 'r'.

[4] *lutantī [g: nutantī] paramā sūkṣmā [k: śū-] luptavarṇasvabhāvikā [k: varṇaṁ-; g: lupavarṇa-] svayameva sṛjet kālī [k: kāki; g: kākī] liṅgākārā varāṅganā* | Ibid. 55cd-56ab.

[5] The vowels Ṛ, Ṝ, ḷ and Ḷ are classified by Indian phonologists as 'neuter'. This is because, even though they possess the basic phonetic properties of vowels, they are also partial consonants and so midway between these two categories.

[6] *mahendrā sakalā [k g: makalā] khasthā napuṁsakapadoditā [k: napuṁsakayadeditā]* ||
līnā sarvatra bhāvānāṁ satyedaṁ [k: satīyaṁ] khyāpitaṁ mate | Ibid. 56cd-57ab.

Nādeśvarī and Rāvaṇa (ḷ)

> (She is) Kālī who is playfully (engaged) in sport in order to kill Rāvaṇa. Thus, she is said to be, without a doubt, the Mistress of Sound (*nādeśvarī*),[1] the goddess (*bhagavatyā*).[2]

Bhṛkuṭī (Ḷ)

> Bhṛkuṭī (Knit Eyebrows) (is Kuṇḍalinī whose) form is crooked. She has gone to mount Kiṣkindha. The goddess is, no doubt, capable of making the bridge (*setubandha*).[3]

Ratnamālā amd Pudgala (E)

> She is within the essential nature of the individual soul (*pudgala*) and resides in the process (of manifestation which is both) one and many. She is called Ratnamālā (Garland of Gems)[4] in the hermitage of Himavān.[5]

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[1] The name of the demon Rāvaṇa literally means 'one who sounds forth'. Thus he represents the entire sphere of immanence in which the manifestation takes place understood as a 'sounding forth' of the transcendent Silence. This goddess overcomes the demon Rāvaṇa and so is the ruler of the Sound that manifests as (and hence creates and destroys) all things.

[2] *līlayā [k: nīlayā] lalitā kālī rāvaṇasya [k: ravaṇasya] vadhārthataḥ [k: -kaḥ]* ||
tena nādeśvarī khyātā bhagavatyā na saṁśayaḥ | Ibid. 57cd-58ab.

[3] *bhṛkuṭī [g: nṛtyanta] kuṭilākārā kiṣkindhaparvate [k: kiḥkindhai-; g: kiḥkiṁdhe-] gatā [k: -tāḥ]* ||
setubandhakṣamā [k: śetu-] devī bhavate nātra [k: na; g: tena] saṁśayaḥ [k: raśmaya; g: raśmayaḥ] | Ibid. 58cd-59ab.

This verse, like the previous one, alludes to episodes in the Rāmāyaṇa and to a particular yogic practice. In the Kiṣkindha forest, Rāma meets the monkeys who help him to build the bridge to Śrīlaṅka. Here, as in the Śākta versions of the Epic that discern the hand of the goddess assisting Rāma in all his exploits, the power that impels and sustains the monkeys in their labours is said to be the goddess Bhṛkuṭī. Her name (lit. Knit Eyebrows) gives us the necessary clue as to how she operates and the inner dimensions of this event. *Setubandha* (lit. 'making a bridge') is a technical term for a particular yogic practice. This involves the transition of the vital breath, in the form of the upward-moving Kuṇḍalinī, from the lower part of the head where the senses are located up beyond them. This takes place at the critical junction between the eyebrows. Here the upward-moving stream of vitality must make the transition from the sphere of outer sensory awareness to purely inner states. In order to cross this chasm, the eyebrows (symbolic of these two polarities) are closely knit by the intense concentration stimulated and sustained by Kuṇḍalinī who therefore is appropriately called Knit Eyebrows.

[4] The hermitage of Himavat is the *Meruprastāra* which, in the form of a downward-facing triangle, looks like the letter E which this goddess embodies. The Gems are the phonemic energies that fill the triangle and hence the goddess is called Ratnamālā because she is present in every individual as its essential vital and spiritual energy.

[5] *pudgalasya [k: pugīlasya] svarūpasthā ekānekakrame [g: ekeneka-] sthitā* ||
ratnamāleti [k: -lāti] vikhyātā himavantasya āśrame | Ibid. 59cd-60ab.

Parameśānī and Gajakarṇa (Ai)

She is the Supreme Goddess (*parameśānī*) and, fierce (*bhīmā*), has arisen in the forest of Gajakarṇa. She is emanation in the Wheel of the Great Goddess (*māheśvarīcakra*) and bestows boons to Bhairava.[1]

Gaganeśanī and Koṭīśvara (O)

Gaganeśānī (the Mistress of the Void) is lauded by contemplating the Void of the Drop. Mad with the passionate inebriation (*mada*) (that she feels for) Koṭīśvara, she is satisfied and goes to Khageśvara (the Lord of the Void to unite with him).[2]

Aditya and Dīpā (Au)

Dīpā (the Lamp), the (energy of) the fourteenth vowel, is well established on the seat of the Sun.[3] Contemplated, the Command of the Skyfarer certainly functions.[4]

Kālī (Ṁ)

Similarly, Kālī is the energy of the Moon (*indukalā*) at the end of the Age. Established in the essential nature of the unmanifest, she is energized (*bṛṁhitā*) by the fifteenth vowel.[5]

Svarāntā (Ḥ)

The primordial emission (*visargādyā*), present at the end (and within) the vowels, (the goddess) goes to the (Yoni which is the) Ocean of Siddhas. Established on the path of the Sun and Moon, in the form of emanation, she faces downwards.

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[1] *sā bhīmā [k: śīmā; g: sīmā] parameśānyā gajakarṇavanoditā [k: -tāḥ; g: gatrakarṇnajagoditā]* || *sṛṣṭrir māheśvarīcakre [k g: sṛṣṭi-] bhairavasya varapradā* | Ibid. 60cd-61ab.

[2] *udgītā [k: udgīta; g: udbhāga] gaganeśānī [k: gaganesābhiḥ; g: ragateśāni] binduvyomanirīkṣaṇāt [k: viṁdubhi * * rīkṣaṇāt; g: cintavyaṁ * nirīkṣaṇāt]* || *koṭīśvaramadonmattā [g: koṭīsvaramaronmatya] tṛptā yāntī [k: yāṁ; g: -nti] khageśvaram [k: yāṁniśvarākārā; g: yānti -]* | Ibid. 61cd-62ab.

[3] Tripadin may be the sun, although this is not a meaning recorded by Monier–Williams.

[4] *caturdaśasvarā [k: nāsti] dīpādityāsane [k: dvipādityāsana] susaṁsthitā [k: * * sthitā; g: ṣu-]* || *bhavitā [k: raviṣyeṁ; g: bhavikhe] sā [k: mā; g: jñā ?] na saṁdehaḥ [k: -ha] khecarājñā pravartate* | Ibid. 62cd-63ab.

[5] *tathā indukalā [k: indubindukalā] kālī antime tu yugasya ca [k: trāṁtimandrayugakhaga]* || *anābhāsāsvabhāvasthā [k: amābhāsa-] tripañcasvarabṛṁhitā [k: triṣaṁcasvara -]* | Ibid. 63cd-64ab.

Due to the destruction of Karma and the practice of passionate inebriation (*madābhyāsa*) well known in the Kubjikā Tantras (*kādyāgama*), she bestows worldly benefits and liberation.[1]

Hanumān (Ka)

The energy of the Void (*khakalā*), she abides within the essential nature of the Void (*khasvarūpa*) and is established in the state of flight (*khecaratva*). (The energy) of Hanumān, the supreme lion, she is immeasurable consciousness.[2]

Vṛṣa (Kha)

Flowing forth (*galitā*), O Śaṁkara, she manifests (*bhāti*) in the Void (*gagana*) in form of a bull (*vṛṣa*). O lord of the gods, this is the transmission, Śiva's teachings (*śivaśāsana*), (the goddess) Kulālikā.[3]

Ghargharā / Siṁha (Gha)

(The next goddess) is Ghargharā (Jar) and she is like nectar. Radiant energy, (her) form is the Lion. She is Pārvatī, who is on (her) seat, the mistress of the lord Ādinātha.[4]

Mātṛ (Ṅa)

O god, the mothers are sevenfold and Kulakaulinī is (their) glory (*mahatā*). She resides in the womb of the mothers (*mātṛkā*). O imperishable one! she is the imperishable (energy of each) letter (*akṣarākṣarā*).[1]

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[1] *svarāntasthā visargādyā siddhasāgaragāminī [g: siddhasācāra-]* ||
ravisomakalādhvasthā [k g: -stā] sṛṣṭirūpā adhomukhī |
*karmakṣayāt madābhyāsād [k: -bhyāsā; g: * * * *] * * * * [g: * * dayo] maheśvara* ||
kādyāgame [k: kātyārāme] prasiddhā sā [g: nāṁ] bhuktimuktipradāyikā | Ibid. 64cd-66ab.

[2] *khakalā [k: śakalā] khasvarūpasthā [g: kherūpasthā] khecaratve vyavasthitā* ||
*hanumānparasiṁhasya [k: -parisiṁhasya; g: * * * * *] aprameyā cidātmikā* | Ibid. 66cd-67ab.

[3] *galitā gagane bhāti vṛṣarūpeṇa śaṁkara* ||
śivaśāsanaṁ [k: -sāsana; g: -śāsana] deveśa [g: devesa] kramam etat kulālikā | Ibid. 67cd-8ab.

[4] *ghargharā [g: ?] sāmṛtaupamyā [k: mamṛtauyamyā; g: ?] siṁharūpā sutejasā [k: sratejasā]* ||
pārvatī [g: pāvatī] āsane [g: āśane] yuktā ādinātheśvareśvarī [k: -nāthasvare-; g: -śureśvara] |
Ibid. 68cd-9ab.

Hāṭakeśvara (Ca)

She is the energy within the beautiful city of Candrapūrya that resounds (*svarate*) spontaneously. She is present (in the goddess's) cosmic form within the Void in the form of Hāṭakeśvara.[2]

Jihmakā (Cha)

(She is) double (*dviguṇa*) and (her) state is twofold and (so) is said to be called Jihmakā (Deceitful). Her breasts are fat and upraised, she has three eyes and (her) topknot is upraised.[3]

Śūlahastikā (Ja)

(She is) the goddess Jayā, Jaghanā (i.e. Yoni) and Jayantī who holds a trident (*śūlahastikā*). She destroys the demons and is the beloved of Śaṁkara.[4]

Unmanā (Jha)

By nature she is the Transmental, the Void (*śūnyā*) and, free of old age (*nirjarā*), is without fault. She is the aggregate (*saṁhatā*) (of energies) of the house of the full moon (*candrapūrṇa* i.e. Candrapura) in the Śāmbhava Kula.[5]

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[1] *mātaraḥ saptadhā deva mahatā kulakaulinī* ||
mātṛkodaragarbhasthā [g: mātṛbhairavagarbha-] akṣarākṣarasākṣarā | Ibid. 69cd-70ab.

[2] *candrapūrye [k: -sūrye] pure ramye sā kalā svarate svayam* ||
viśvamūrtigatā nabhe [k: nāle; g: nabha] hāṭakeśvararūpataḥ | Ibid. 70cd-71ab.

[3] *dviguṇā [k: vigulyaṁ; g: dvigulpha] ca [k: va] dvidhāvasthā jihmakā [k: jihmajaṁ; g: jiṣṇujaṁ] nāma kīrtitā [k, g: -taṁ]* ||
pīnonnatastanākārā trinetrā śikharodyatā [k: ṣṭhikharodyatā] | Ibid. 71cd-72ab.

[4] *jayā ca [k: va] jaghanā devī jayantī [g: jaya] śūlahastikā* ||
asurāṇāṁ kṣayaṁ kartrī [g: kartya?] śaṁkarasya [g: -karasasya?] ca vallabhā | Ibid. 72cd-73ab.

[5] *svarūpād unmanā śūnyā [k: śūcyā] nirjarā ca nirāmayā* ||
candrapūrṇasya veśmasya saṁhatā śāmbhave [k g: sāṁbhave] kule | Ibid. 73cd-74ab.

Vīrabāhu (Ña)

She is the slayer of the the world of transmigration, which is the enemy of the heroes and lords of the heroes. She severs the aggregate of fetters. She is none other than Vīrabāhu.[1]

The consort of Kapālīśa (Ṭa)

She is marked with the energy of the Half-moon of the god Kapālīśa. She drinks liquor (*suravāruṇī*) in the full vessel of Iḍā.[2]

Saṁvartā and Jaṭādhara (Ṭha)

She is the (consort of) the lord Jaṭādhara. Completely full, she is all things (*viśvarūpiṇī*). (She is) Saṁvartā (the Doomsday Fire) of Kulakaula and shines as the Drop (*bindu*) (in the centre of the *maṇḍala*).[3]

Ḍāmarī / Vāsuki (Ḍa)

(She is) Ḍāmarī (the Witch). (She is) the Skyfarer, free of deceit (*ḍambha*) and Māyā. She is the snake woman (*nāgāṅganā*) similar in form to Vāsuki (the snake).[4]

Ṣoḍhā (Ḍha)

Ṣoḍhā is the Cave (*kandara*) of the Sixteen Supports (*ādhāra*) and knows the sixteen depositions. Her form crooked (like a) sleeping (serpent) and so for this reason (Kuṇḍalinī) is said to be Ṣoḍhā.[5]

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[1] *vīravīrendravīrāṇāṁ saṁsārāripumardanī [k: saṁsaraṁ-; g: saṁśāra-]* ||
chedanī pāśasaṁghātān [g: pāsasaṁghāṇāṁ] vīrabāhur na [g: -vāhuṁ na] cānyathā |
Ibid. 74cd-75ab.

[2] *kapālīśasya devasya ardhacandrakalāṅkitā* ||
paripūrṇa - iḍāpātre pibate suravāruṇīm [k g: -vāruṇī] | Ibid. 75cd-76ab.

[3] *sā jaṭādharanāthasya [k: -dhanatāthasya] saṁpūrṇā viśvarūpiṇī* ||
saṁvartā [g: savarttā] kulakaulasya bindurūpā [k: bindubhayā] prakāśate | Ibid. 76cd-77ab.

[4] *ḍambhamāyāvinirmuktā ḍāmarī khecarātmikā* ||
nāgāṅganāsvarūpā [k: + yā] sā vāsukirūpasannibhā [k: cāmuktirūpasaṁnitā; g: vāsukī-] |
Ibid. 77cd-78ab.

[5] *ṣoḍhā [k g: ṣoḍā] ṣoḍaśanyāsajñā ṣoḍaśādhārakandarā* ||
prasuptakuṭilākārā ṣoḍhā sānena [k, g: mānena] gīyate | Ibid. 78cd-79ab.

Nirnāmā (Ṇa)

By name she is called Nameless (*nirnāmā*) (and is the goddess) of one whose mind is excessively disturbed. Immanent and supreme, she is the final resort (of the fettered) during the Age of Strife.[1]

Maheśvarī and Nīlakaṇṭha (Ta)

Such also is the oneness in the three divisions (of the transmission) which, by its very nature, is free of fluctuation (*nistaraṅga*). She is Maheśvarī (who is that oneness), worshipped by the god Nīlakaṇṭha.[2]

Rudra and Parāvartā (Tha)

Installed (*sthāpitā*) by Rudra's devotion, she is the deity called 'the Ancient One' (*sthavirā*). O Great Śambhu, (she is) Parāvartā who resides within the Doomsday Fire (*saṁvartā*).[3]

Kūṭamātṛ and Kubera (Da)

She is the mother of the Peak (syllables) who, perpetually active (*sadoditā*), nourishes the body. As if a burning fire, she is the constant object of Kubera's worship.[4]

Dharmarājā (Dha)

(Everything) said (to range from the principle Earth (*dharā*) up to the faultless Void (*"suunya)* is said to be the imperishable one (*akṣara*) who is called Dharmarāja.[5]

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[1] *saṅkulādhikacittasya [k: bhaṁmatā-; g: bhaṅkulādhikacittasya + śaktyā] ?*
nirnāmānāmanāmataḥ [k: nirnīmā-; g: nirnāmarnāmṛtaḥ] ||
bhavate kalikālasya [k: kalikāspṛsya] parāyaṇī [k, g: parāyaṇi] parāparā [k: paroparā] |
Ibid. 79cd-80ab.

[2] *tathābhedaṁ tribhedeṣu [g: vibhedastu] nistaraṅgaṁ svarūpataḥ* ||
nīlakaṇṭhena [k: nīlakaṁhena] devena arcitā sā maheśvarī | Ibid. 80cd-81ab.

[3] *sthāpitā rudrabhaktyā [g: -śaktyā] tu sthavirā nāma devatā [g: sthivirāṇāmadevatā]* ||
parāvartā [k: -varta; g: -vartta] mahāśambho [g: -sambho] saṁvartānte [k: saṁvartāte; g: śamvarttānta] vyavasthitā | Ibid. 81cd-82ab.

[4] *deham āpyāyate [k g: dehanā-] deva kūṭamātā [g: kūṭamatā] sadoditā* ||
kubereṇa sadābhyarcyā [k: sadā tubhyaṁrccya; g: śadābhyarcya] prajvalā [k: prahvalanasya; g: prajvalaṁ] nāma [k: nāsti] sā [k: nāsti] iva [k: ivaṁ ?] | Ibid. 82cd-83ab.

[5] *dharātattvādi [g: + tatvādi] ākhyātaṁ yāvat śūnyaṁ [g: sūkṣmaṁ] nirāmayaṁ* ||

Nādinī and Tāraka (Na)

Nādinī abides within the Void (*kha*) in many forms. As the letter Tāraka she expands (*vikāsinī*) and her form is the Void (*kha*).[1]

Dvijā (Pa)

Immanent and supreme, she is free of the impulse (*nuda*) of the energy of the vital breath (*vāyavī*) (but even so) moves up and down. She is Dvijā (Twice-born), the mother whose body is the universe and resides in the centre (of the supreme reality) above the uppermost plane (of finite existence).[2]

Kalā (Pha)

O Bhairava, as her shape is (circular like an) earring, (her) shape is that of a (coiled) serpent. When satisfied, she destroys (and so) is said to be the energy (*kalā*) that destroys decay.[3]

Śakti (Ba)

The one energy (*śakti*) in the transmission (*krama*) is Kālī the sky farer (*khagā*) who, when worshipped, rains down (nectar). (Though) one, with (her) many forms (*bheda*) she cuts through (bondage) and destroys Karma.[4]

Bhairava (Bha)

O Maheśvara, the City is called Great Beauty (*mahāramya*) and Bhairava, who awakens Kaulikas, resides there.[5]

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tatrākṣaram iti khyātaṁ [k: tatrākhyaramikhyātaṁ] dharmarājā [k g: -rājñā] nigadyate |
Ibid. 83cd-84ab.

[1] *nānārūpasvarūpeṇa [k: mātārūpa-] nādinī nabhasaṁsthitā [k: śekha- -tāṁ; g: gibhi-]* ||
tārakākṣararūpeṇa nabharūpā vikāsinī [k: vikāśinī] | Ibid. 84cd-85ab.

[2] *vāyavyā nudanirmuktā [k: vāyavyāṁbuda-] parāparā [k: -ras; g: -ra] adhordhvagā [k: tadhorddhvagā]* ||
dvijā [k, g: dvija] viśvāṅgajananī ūrdhvapadordhvamadhyagā [k: urdhvapadmo imadhyagā; g: -padmodvamadhyagā] | Ibid. 85cd-86ab.

[3] *kuṇḍalākṛtirūpeṇa bhujagākṛtir [g: -kṛti-] bhairava* ||
tuṣṭā hantṛ kṣayahantṛkalā iti [g: kalāmiti] pragīyate [g: * gīyate] | Ibid. 86cd-87ab.

[4] *śaktir ekā [g: śaktime-] krame kālī varṣantī arcitā khagā* ||
ekānekavibhedena chedanī karmapāśahā [g: -pāsahā] | Ibid. 87cd-88ab.

[5] _puraṁ nāma [k: rāma; g: nā *] mahāramyaṁ abhidhānaṁ maheśvara [k: -raḥ]_ ||

Ekavīra and Saṁvartā (Ma)

Ekavīra (the Solitary Hero) is perpetually active on the beautiful Mountain of Passion (*anaṅgaśikhara*). The deity called Saṁvartā shines in the Void of the Energies (*kalākāśa*).[1]

Haya (Ya)

That Horse (*haya*), the vehicle of force (*vega*), is playful (*cañcala*), active (*capala*) and fierce. This is the awakening of the Yoginīs. By remembering (him, he) removes impurity.[2]

Jvālā / Agnidhāman (Ra)

Her form is consciousness. Thus, (she is) the peak (*śikhā*) of the flame (*śikhā*) of the great fire. The burning radiance (*jvālā*) of the energies of the rays of the Sun, (she acts) within the Abode of Fire.[3]

Pārthiva (La)

Śiva's Void (*ākāśa*) (within which extend) the Earth and the other (principles), is both Śiva and Śakti. Having made (all things) one with effort, (they all) dissolve away (in their own pure) conscious nature (*vijñāna*).[4]

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bhairavaṁ tatra cārūḍhaṁ kaulikānāṁ prabodhakam [k: prabodhamaṁ; g: prabodhagaṁ]
Ibid. 88cd-89ab.

[1] *anaṅgaśikhare ramye ekavīraṁ [g: evambījaṁ] sadoditam* ||
prakāśate [k: prakāśertha; g: prakāśerthe] kalākāśe [g: kalahakāśe] saṁvartā [g: saṁvatān] nāma devatā [g: devatām] | Ibid. 89cd-90ab.

[2] *cañcalaṁ capalaṁ [g: capana] caṇḍaṁ hayaṁ taṁ [g: havana] vegavāhanaṁ [k: vegadhāmagaṁ]* ||
yoginīnāṁ prabodho 'yaṁ smaraṇāt kalmaṣāpaham [k: kalmaṣo-; g: -hā] | Ibid. 90cd-91ab.

[3] *cidrūpākārarūpeṇa [k: -rūpākara-] mahāvahniśikhāśikhā* ||
raviraśmikalājvālā [k g: -lī] agnidhāmni [k: -dhānā; g: -dhūmā] pravartate | Ibid. 91cd-92ab.

[4] *pṛthivyādiśivākāśaṁ [g: -kāsaṁ] śivaśaktyobhayātmakam [k: śaktyābhāyātmakai; g: -śaktyābhayātmakau]* ||
ekīkṛtvā prayatnena layaṁ vijñānarūpataḥ [k: vidhyāma-; citsyāmarūpanaḥ] | Ibid. 92cd-93ab.

Padmayoni (Va)

Padmayoni is Śiva's bliss, the Hermitage and the lioness (*keśarī*) of Kula. White as the moon, snow or the jasmine flower, she is established in the End of the Sixteen.[1]

Mahāśaṁkha (Śa)

The supreme (being) (*para*), without beginning or end, is white like a great conch (*mahāśaṅkha*) or like the moon. She is the soul (*jīva*) of all living beings, full of energy (*sakala*), omnipresent and supreme.[2]

Dhūmravarti (Ṣa)

She is the Doomsday Fire (*vāḍavānala*), (Kuṇḍalinī) the Wick of Smoke (*dhūmravarti*) and the radiant energy (*varcas*), (immense) like the Fire of Time, whose abode is the Wheel of the Foundation.[3]

Sṛṣṭi (Sa)

She moves upwards, from mouth to mouth, in accord with the progression (*krama*) of the Sun and Moon. O Bhairava, endless, she, the mistress of the lord of the Nine Nāthas, is Sṛṣṭi (Emanation).[4]

Ānandabhairava (Ha)

The Void (*śūnya*), the Void (*śūnya*), the Great Void (*mahāśūnya*): (such is) Ānanda Bhairava who is in the calyx (in the centre of Meru). Merely by recollecting him, they attain the liberation of the Brahman.[5]

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[1] *padmayoniḥ [k: yapra-; k g: -yogini] śivānandaṁ āśramaṁ [g: āśanaṁ] kulakeśarī [k: kala-]* ||
himakundendudhavalā [g: -kundandu-] ṣoḍaśānte vyavasthitā | Ibid. 93cd-94ab.

[2] *mahāśaṅkhendudhavalaṁ anādinidhanaṁ [g: -nidhana] param* ||
sā jīvaṁ sarvabhūtānāṁ sakalaṁ sarvagaṁ param | *[k: missing]*

[3] *vāḍavānalarūpeyaṁ [k: -rūpo.ayaṁ] dhūmravartisvarūpinī [k: -ṇīṁ; g: -vṛttisvarūpinaṁ]* ||
ādhāracakranilayaṁ [g: -cakranila] kālāgnir iva varcasaṁ | Ibid. 95cd -96ab.

[4] *śaśisūryakrameṇoccaiḥ [g: śasisūryakramenoccai] saṁcarantī mukhān mukham [g: mukhā-]* ||
sā sṛṣṭir bhairavānantā [k g: sṛṣṭi-] navanātheśvareśvarī | Ibid. 96cd-97ab.

[5] *śūnyaṁ śūnyaṁ [g: śūnya] mahāśūnyaṁ karṇikānandabhairavam* ||

Chāyāchatra (KṢa)

> She is the Command of the Kaulikas who has come down along the transmission of the Path of Meru. Śrīnātha, (the energy) sustained by Chāyāchatra (the Umbrella), has (already) been explained to you.[1]

This teaching (*śāstra*) is the emergence (of the goddess) from the midst of Meru. It is the (goddess) the Lionness of Kula. She (who is the goddess) of all Kaulas travels to the god of Ciñciṇī who is pure consciousness (*cinmātra*).

(Thus) the Command of the Skyfarer has emerged in the form of the fifty principles. Those who realise this secret are freed from the bondage of phenomenal existence.[2]

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yasya smaritamātreṇa [g: śamarita-] mokṣaṁ [k g: mokṣa] yāsyanti [k: yāsyati] brahmanaḥ [g: vartmani] | Ibid. 97cd-98ab.

[1] *sā cājñā [k: cājñāṁ] kaulikānāṁ tu merumārgakramāgatā* ||
śrīnātha tava [k: bhava] ākhyātā chāyāchatra-m-adhiṣṭhitā [k: -ṣṭhatā] | Ibid. 98cd-99ab.

[2] *merumadhyodayaṁ [g: -daye] nāma [k: nama] śāstro 'yaṁ kulakeśarī [k: kule-]* ||
cinmātraṁ ciñcinīdevaṁ [k: ciṁciṇī-] yāti sā [k: neti] sarvakaulināṁ [k: sakaulinī] |
tattvapañcāśarūpeṇa [k: -sarūpeṇa] khecarājñā vinirgatā ||
ye [k g: yad] budhyanti rahasyedaṁ te muktā [k: nukṣā] bhavabandhanāt [g: -vadha-] |
Ibid. 99cd-101ab.

Appendix II

The Main Forms of the Kubjikā's Samayā Vidyā

The oldest form of Kubjikā's Samayā Vidyā is the one in the KMT and the ṢSS that draws from it. The version in the ŚM is almost the same.[1] In all three sources the Vidyā is presented in reverse and is divided into eight sections. In the KMT it is stated directly. In the ŚM it is extracted from a grid of letters. In the ṢSS the letters are indicated with the names of the corresponding Bhairavas that make up the Assembly of Sounds (*śabdarāśi*). The form in the KMT and the ṢSS is:

NAMO BHAGAVATI[2] ŚRĪKUBJIKĀYAI HRĀṀ HRĪṀ HRAUṀ ṄAÑAṆANAME AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE

The following variant is found in four manuscripts of the KMT:[3]

AIṀ HASAPHREṀ HRĪṀ NAMO KUBJIKĀYAI ŚRĪ AGHORĀMUKHI ṄAÑAṆANAME HREṀ TRIŚIKHORDHVE HRĀṀ HRĪṀ HRAUṀ CHĀṀ CHĪṀ KIṆI KIṆI VICCE

The form of the Vidyā in the ŚM is:

NAMO BHAGAVATE HS(KH)PHREṀ KUBJIKĀYAI HRĀṀ HRĪṀ HRAUṀ ṄAÑAṆANAME AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE

Here in the KuKh the Samayā Vidyā, also called the Kaulinī Vidyā,[4] is first presented in chapter eight in thirty-two syllables. The form of the Vidyā extracted there[5] is:

BHAGAVATI GHORE HSKHPHREṀ ŚRĪKUBJIKE HRĀṀ HRĪṀ HRAUṀ ṄAÑAṆANAME AGHORĀMUKHI CHRĀṀ CHRĪṀ KIṆI KIṆI VICCE

In chapter nine it is presented in sixteen syllables and in chapter ten it is in eight parts (*pāda*)[1] and the Vidyā there is called Aghoreśā. The YKh divides it into sixteen parts. According to the _Ṭīkā,_ Samayā Devī consists of sixteen aspects. These are the sixteen conventions (_saṁketa_) that are the sixteen limbs (_avayava_) of the goddess's body as _Prakṛti_ that pervades the entire universe.[2] In YKh (1), as in the KMT, the parts are presented in the reverse order as are the syllables in each part as follows:

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[1] See KMT 7/21-22, ṢSS 13/21cd-41ab and ŚM 10/4cd-32.
[2] Variant: BHAGAVATE
[3] KMT 7/34ff.
[4] KuKh 9/67.
[5] KuKh 8/43-87ab.

> 'VICCE' is the first part. 'ṆIKI' is indeed the second. The third is also 'ṆIKI' while 'CHĪṀ CHĀṀ' is the fourth. Then the fifth is said to be 'KHI' and the sixth is 'MURĀ'. The seventh is called 'GHO-A' and 'MENA' is the eighth. 'ṆAÑAṄA' is said to be the ninth. 'HRAUṀ HRĪṀ' is the tenth. 'HRĀṀ ŚRĪ KEBJIKU, in the same way, is the eleventh and twelfth. * * RAKTE is the fourteenth and is said to be the fifteenth. 'TIVAGABHA' is the sixteenth. (This) is the division into parts of the Vidyā. It is acclaimed as being extracted only in the (scripture) of twenty-four thousand (verses); O god, it does not bear the fruit of liberation and worldly benefits elsewhere (in any other teaching).[3]

It appears that in this case the Vidyā in its normal forward order is:

BHAGAVATI * RAKTE ŚRĪKUBJIKE HRĀṀ HRĪṀ HRŪṀ ṄAÑAṆANAME AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE

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[1] In KuKh 9/31cd-35 and 10/11-12, respectively.

[2] _Ṭīkā_ folio 8b.

[3] _vicce [k, kh: vice] iti padaṁ pūrvaṁ ṇiki vai ca [ṅ: *] dvitīyakam_ ||
tṛtīyaṁ caiva ṇiki ca [kh: ?; ṅ: va] chīṁ [k. gh, ṅ: chāṁ; kh: ?] chāṁ [k, gh, ṅ: chīṁ; kh: ?] caiva [kh: ?] caturthakam [kh: ?] |
tathā [k, gh: chaṁ; kh: ?; ṅ: chuṁṣi] khīti [k, gh: khiti; kh: ?; ṅ: * ti] pañcamaṁ [kh: ?] proktaṁ [kh: ?] murā [k, kh, gh: svarā; ṅ: surā] iti ca [k, kh, gh: va] ṣaṣṭhamaṁ [k, kh, gh, ṅ: ṣaṣṭamaṁ] ||
saptamaṁ [k, kh, gh: -ma] gho - asaṁjñā [gh: rasajñā; ṅ: gho - asaṁjñe] tu [k, kh, gh, ṅ: ti] mena [k, kh, gh, ṅ: mana] ceti tathāṣṭamam |
ṇañaṅa [k, gh: najeti; kh: ṇajeti; ṅ: gajeti] navamaṁ proktaṁ hrauṁ [k, kh, gh: ha; ṅ: u] hrīṁ [k, kh, gh: hrau; ṅ: hau] caiva dvipañcakam [k, kh, gh: dhipaṁcakaṁ] ||
hrāṁ [k: hrā] śrī [k, kh, gh: hrīṁ] kebjiku [kh, gh: kaṁkṣika; kh: ?] tadvad dvau [k: cadvad dhau. kh: ?; gh: cadva dvau] ekādaśaṁ ca dvādaśam [kh, gh: * dṛśaḥ; kh: ?] | _[This and next two lines are missing in MS ṅ]_
* * avadanaṁ [kh: ?] proktaṁ [kh: ?] rakte [kh: ?; gh: raktaṁ] caiva caturdaśam [k, kh, gh: caturthakam] ||
tripañcadaśamaṁ proktaṁ tivagabha [k, kh, gh: garbheteti] dviraṣṭakam |
padabhedaṁ [ṅ: -das] tu vidyāyāḥ [k, kh, gh, ṅ: -yā] caturviṁśasahasrake ||
kīrtitaṁ [gh: kīrti *] ca na [gh: naṁ] cānyatra bhuktimuktiphalapradam [k, gh: -da] | _[kh: ?]_
YKh (1) 17/3cd-8ab.

We are told that this is the form of the Vidyā in the Tantra `consisting of twenty-four thousand verses', that is, the *Manthānabhairavatantra*. It may indeed be taken to be the basic form of the Samayā Vidyā throughout the MBT, although when applied it is modified in several ways as we shall see. Thus the form of the Root Vidyā taught in the SKh is very similar. Without the Five *Praṇavas* at the beginning and end, it is:

AMBE BHAGAVATI HSKHPHREṀ ŚRĪKUBJIKE HRĀṀ HRĪṀ HRŪṀ ṄAÑAṆANAME AGHORĀMUKHI CHĀṀ CHĀṀ KIṆI KIṆI VICCE

Other, less common versions are found. One variant is in the *Kulamūlaratnapañcakāvatāra*.[1] There it is called Ādividyā – the First Vidyā – or Vidyārājñī – the Queen of Vidyās:

NAMO BHAGAVATI HSPHRAUṀ SHŚRAIṀ KUBJIKE HRĀṀ HRĪṀ HRŪṀ ṄAÑAṆANAME AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE |

Another form is found in a Newar liturgy:[2]

NAMO BHAGAVATI HSKHPHREṀ KUBJIKĀYAI HRĀṀ HRĪṀ HRŪṀ GHORE AGHORE AGHORĀMUKHI CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE

The change from ṄAÑAṆANAME to GHORE AGHORE[3] may simply be because the original form is hard to pronounce. This is not always done. For example, in the following version of the Vidyā found in another Newar liturgy, the *Dhvajārohaṇavarṣavardhanavidhi,* we find:[4]

NAMO BHAGAVATI HSKHPHREṀ KUBJIKĀYAI SHRĀṀ SHRĪṀ SHRŪṀ ṄAÑAṆANAME AGHORĀMUKHĪ CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE

It is probable that a study of the Newar liturgies will reveal a good number of other versions, as we find in the original sources. The *Ṭīkā* calls the Vidyā Śrīsamayādevī in one place and Samayakubjī in another.[5] When the Five *Praṇavas* are added to the begining and end of it, the *Ṭīkā* says it is called the Kaulikā or Kaula Vidyā. This version of the Samayā Vidyā without the *Praṇavas* is: [6]

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[1] KMRP 6/14 ff. See Goudriaan 1986: 148 with reference to Heilijgers – Seelen 1983.

[2] *Aṣṭamātṛkāpūjā* fl. 18a.

[3] Cf. the ending of the versions in our text is: ṄAÑAṆANAME AGHORĀMUKHI CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE

[4] *Dhvajārohaṇavarṣavardhanavidhi* fl. 39b.

[5] *Ṭīkā* MS K fl. 5b, ibid. fl 17b.

[6] Ṭ MS K fl. 6a, 7a, 176a the extended 42 syllable version is in fl. 53b.

BHAGAVATI AMBE HSKHPHREṀ ŚRĪṀ (SHKHPHRĪṀ) KUBJIKE HSRĀṀ HSRĪṀ HSRAUṀ ṄA ÑA ṆA NA ME AGHORĀMUKHI CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE

We notice that there are two basic versions of the Vidyā, one that begins with '*namo*' and the other that omits it and begins directly with '*bhagavati*'. Out of the ten versions noted above, four are of the second type. Along with the one in the *Ṭīkā,* three of them are from the MBT. The redactors of the MBT were, it seems, aware that these two basic versions exist. Thus the MBT boasts that it is free of the 'Tantric practice' of adding Vedic syllables (technically called the *jātis*) to mantras, including '*namaḥ*'.[1] Thus all the rest, amongst which is the version in the KMT (!), are 'Tantric'— not Kaula.

The invocation '*bhagavati*' is found in all versions, except the variant in the MSs of the KMT, which we can ignore. I suppose the form '*bhagavate'* found in the ŚM is just a mistake of the correct form of the vocative – '*bhagavati*' – which is found in all the other versions. Some MSs of the KMT contain the same scribal error. An analogous error sometimes takes place with the vocative '*aghorāmukhi*', which in some instances is replaced with '*aghorāmukhe*'. This happens in the the *Ṭīkā*[2] where the Samayā Vidyā – there called Samayakubjī – figures as the Piṇḍavidyā. It is repeated again in the two permutations of the same, namely, the Piṇḍapādavidyā, called Siddhakubjī and the Piṇḍarūpavidyā called Vajrakubjī.

The following invocation in the version here, namely GHORE, has a parallel only in the *Ṭīkā*'s version where it is replaced by AMBE.[3] This is followed in all versions except the one in the KMT and ṢSS with the Vidyā's seed-syllable, HSKHPHREṀ, which is discussed extensively in chapter nine of our text. It seems therefore that this syllable, although it became very important subsequently, was unknown in the beginning of the tradition. We notice that the version in the KRU, which is anomolous in many respects, contains the syllable KHPHREṀ instead of HSKHPHREṀ. The former is well known to other traditions. It is an important seed-syllable for both the Kālīkrama and the Kashmiri Trika; there it called Piṇḍanātha – the Lord of Syllabic Mantras.[4] The latter may be considered to be a version of the former that developed specifically in the Kubjikā Tantras. KHPHREṀ, it seems, was the first form in which it appeared in the Kubjikā tradition. Thus, the presence of the 'completed' form in the version of the Vidyā in the ŚM may indicate that it postdates the KRU.

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[1] See KuKh chapter 4, note 15.

[2] *Ṭīkā* fl. 17b.

[3] Note, by the way, that *amba* would be correct Sanskrit.

[4] See TĀ 4/189cd-191ab and commentary.

Next we notice the honorific '*śrī*' is prefixed to the goddess's name in most versions, beginning with the one in the KMT. It is replaced by HSKHPHREṀ in the ŚM (it is otherwise the same as the version in the KMT) and SHŚRAIṀ in the KMRP. By the small addition of the nasalizing *anusvāra* it becomes ŚRĪṀ, the seed-syllable of Lakṣmī, in the version recorded in the *Ṭīkā*. This then undergoes another change. According to the *Ṭīkā,*[1] the syllable HSKHPHREṀ is 'fixed' (*kīlita*) by the syllable ŚRĪṀ. The `fixing' of a seed-syllable stabilizes it and the mantra along with it. This makes them both `firm'. Although this is desireable insofar as it preserves the energy of the mantra, it also confines it within it. The 'fixing' of a mantra or a part thereof 'locks' it, preventing access to it by those who are not qualified to practice it. This procedure, which in actual fact seems to serve no great purpose insofar as the mantra should anyway be recited in its 'unlocked' form, is probably the result of historical circumstances. A myth recounts that a mantra kept sealed in this way was taught to demons who, believing it to be the true 'unlocked' mantra, used it only to discover that it caused harm to themselves.[2] In this case, it is possible that the change from ŚRĪ to ŚRĪṀ was a mistake that someone made when attempting to 'steal' the mantra, which has been remedied by the ploy that ŚRĪṀ serves to 'lock' it. It is more likely, or certainly just as true, that such explanations serve to account for changes and additions made to a mantra that take place in the course of the development of the tradition to which it belongs.

Whatever be the case, this initial modification acts as a bridge to another change which serves to 'unlock' the mantra. According to the *Ṭīkā*, the seed-syllable HSKHPHREṀ which precedes ŚRĪṀ – and is 'locked' by it – is Śiva, whereas the latter is Śakti. But in this condition they are separated and the power of their union is lost. This situation is remedied by replacing it with a feminine form of the preceding syllable. This is SHKHPHRĪṀ. The letters H and S at the beginning of the 'male' version represent Śiva and Śakti, respectively. In the female version their position is reversed so that the 'female' S now assumes the dominant first position. Again, the ending RĪṀ of the 'female' syllable ŚRĪṀ replaces the ending REṀ of the 'male' HSKHPHREṀ and so it we have the 'female' version SHKHPHRĪṀ.

The goddess's name that follows is either a vocative or dative which is the original form. The change to the vocative serves, essentially, to save a syllable, to allow for additions, as does the removal of the honorific '*śrī*' that precedes it. Another important change that has taken place in the *Ṭīkā*'s version of the Vidyā serves to energize it further. This is the insertion of S in the following three syllables representing Brahmā, Viṣṇu and Maheśvara (also called Rudra), namely

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[1] *Ṭīkā* MS K fl 7a.

[2] See ŚM 12/1 ff. with reference to Aghora mantra.

HRĀṀ > HSRĀṀ, HRĪṀ > HSRĪṀ and HRAUṀ > HSRAUṀ. In this way the letter H representing Śiva is conjoined to S representing Śakti. Thus the seed-syllable gains the extra energy generated by their union. This change is not common. In our selection, it is found in only in the version in *Dhvajārohaṇavarṣavardhanavidhi*, although there the letter S is added to the beginning of the syllables. Another change is also found in the version of the Vidyā presented here in the KuKh. This is the addition of the fiery letter R to energize (*uddīpana*) the two syllables said to represent the Sun and Moon, namely, CHĀṀ > CHRĀṀ and CHĪṀ > CHRĪṀ.

Finally we notice that the third of the three syllables has two forms. In some versions it is HRAUṀ in others it is HRŪṀ. The former is the one found in the KMT and so we may assume that that is the original form. The latter probably developed simply to be consistent with the previous two syllables – HRĀṀ HRĪṀ.

Having briefly examined variations in the form of the root Samayā Vidyā, we turn to a brief survey of its varieties. These arise primarily in accord with the varieties of the Krama. We have seen that there are three Kramas or Lineages, namely those of the Child, the Youth and the Eldest. Again, each of these contains the three Kramas and each of these three again. Thus each Krama contains nine Kramas each with its own variety of the root Vidyā. Theoretically, there are twenty-seven sub-Kramas, but in actual practice only nine are presented in the *Ṭīkā* and the *Siddhakhaṇḍa*. These the *Ṭīkā* identifies as belonging to the Krama of the Child, which is the Krama of this Age of Strife. The form of the Vidyā in the *Ṭīkā* noted above is that of the Krama of the Eldest in the Eldest of the Child. This is the basic form in the *Ṭīkā*. Accordingly, when the '*Pūrṇimābheda*' – the Division of the Full Moon – is described, we are told that it is the goddess Samayā consisting of thirty-two syllables. The '*bheda*' is the manner in which it is divided up into the six limbs and six faces.[1] Thus the form noted above is what the SKh would refer to as the Root Vidyā. When applied independently, that is, when it is not a part of the Krama, this is the form. But note that the term 'root Vidyā' is applied to each one of the permutations in relation to its own Krama. Thus the above form, in this, the expanded Krama worshipped in the three lineages, would be the root Vidyā of just that Krama. The following eight are the root Vidyās of the remaing eight sub-lineages of the lineage of the Child according to the *Ṭīkā*.[2]

2) Eldest – Middle:

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[1] Ṭ MS K end of fl. 56a to 56b.

[2] *Ṭīkā* MS K fl. 58a, 59a, 60b, 63b, 64a, 64b.

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHRAUṀ BHAGAVATI NITYE HSKHPHRAIṀ SHKHPHRĪṀ AMOGHE HRĀṀ HRĪṀ HRŪṀ CALAMAKULE AGHORĀMUKHE CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE HSPHAUṀ KHPHREṀ ŚRĪṀ HRĪṀ AIṀ

3) Eldest – Child:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHAUṀ BHAGAVATI KUBJIKE HSKHPHREṀ SHKHPHRĪṀ VARADE HRĀṀ HRĪṀ HRŪṀ MAHĀKAULINI AGHORĀMUKHE JCCHRṀ JCCHRĪṀ JCCHRŪṀ KIṆI KIṆI VICCE HSPHAUṀ KHPHREṀ ŚRĪṀ HRĪṀ AIṀ

4) Middle – Eldest:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHRAUṀ BHAGAVATI SIDDHE HSKHPHREṀ SHKHPHRĪṀ KUBJIKE HSRĀṀ HSRĪṀ HSRŪṀ ṄAÑAṆANAME AGHORĀMUKHE CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE HSPHRAUṀ KHPHREṀ ŚRĪṀ HRĪṀ AIṀ

5) Middle – Middle:

BHAGAVATI VICCE HSKHPHREṀ SHKHPHRĪṀ AJITE HRĀṀ HRĪṀ HRŪṀ SIṀHĀVALOKITE AGHORĀMUKHE CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE

6) Middle – Child:

BHAGAVATI KULE HSKHPHREṀ SHKHPHRĪṀ RALAJITE HRĀṀ HRĪṀ HRŪṀ KILI KILI KIḤ AGHORĀMUKHE JCCHRĀṀ HCCHRĪṀ KIṆI KIṆI VICCE

7) Child – Eldest:

BHAGAVATI GHORE HSKHPHREṀ SHKHPHRĪṀ KUBJIKE HSRĀṀ HSRĪṀ HSRŪṀ ṄAÑAṆANAME AGHORĀMUKHE CCHRĀṀ CHRĪṀ KIṆI KIṆI VICCE

8) Child – Middle:

BHAGAVATI KAULE HSKHPHREṀ SHKHPHRĪṀ MĀLINI HRĀṀ HRĪṀ HRŪṀ LALAKAMALE AGHORĀMUKHE CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE

9) Child – Child:

BHAGAVATI KHAÑJE HSKHPHREṀ SHKHPHRĪṀ HRĪṀ KUJE HRĀṀ HRĪṀ HRŪṀ MĀTṚSAMAYE AGHORĀMUKHE JCCHRĀṀ JCCHRĪṀ KIṆI KIṆI VICCE

Another context in which permutations of the Vidyā are generated is in relation to the thirty-two energies of the syllables of the Vidyā. These are worshipped as Yoginīs or goddesses who form part of the body of the goddess and are in attendence on her.[1] The YKh (1) presents a series of thirty-two variant forms of this Vidyā, each of which has a specific function. There we read:

> The Vidyā consists of thirty-two sacred seats. The Yoginīs, O lord of the gods, of (these) sacred seats are present in the gatherings in the sacred seats, sacred fields, primary and secondary, the meeting grounds (*sandoha*), the cremation ground, the circle of mothers, at a crossroads, a solitary tree, and at the confluence of rivers. (Again they are present) in the magical acts of control, expulsion, paralysis, enmity and murder. (They are present) in a great battle, calamity, nightmare, evil omen, and great fear.
>
> I will tell you, one by one, about the the Vidyā that is appropriate for the common initiate, adept, apprentice and teacher. I will tell you about that Vidyā in accord with place, time and location. Conjoined with letters and seed-syllables, it is rich with the Peak syllable and the Praṇavas. Authority is established (the Vidyā) which has authority over (all) mantras and *mudrās*. Without that they have none.[2]

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[1] See KuKh 11/11-16ab.

[2] *vidyā dvātriṁśatpīṭhā yat pīṭhānāṁ [ṅ: pīṭhamela] pīṭhamelake [gh: -līke; ṅ: ko * * * *]* ||
kṣetropakṣetrasandohe [kh: -sadohe; ṅ: -ha] smaśāne mātṛmaṇḍale |
catvāre [k, kh: -ra; gh: -raṁ; ṅ: carvare] caikavṛkṣe vā nadīsaṁgamavihvale ||
vaśyoccāṭanastambhe [k, kh, gh: vasyo-] vā vidveṣe [ṅ: + pi] māraṇe ‘pi vā |
*mahāhave ‘tha [ṅ: -veṣa] cotpāte [ṅ: vo * te] duḥsvapne [k, kh, gh: iśvapane; ṅ: -svapnen] durnimittake [ṅ: tunimittake]* ||
mahābhaye ‘tha [k, gh: -yatha; ṅ: -bhaye atha] deveśa yoginyā yāś ca vai sthitāḥ | *[gh: + yāś ca vai sthitāḥ* |*]*
yāḥ [k, kh, gh: yā] sthitāḥ [k, kh, gh: sthitā] samaye [k, kh, gh, ṅ: samaya] putre [k, kh, gh, ṅ: + vā] sādhake deśike ‘pi vā ||
*tāsāṁ yogyātha [ṅ: yogyā ca] yā vidyā kathayāmi [kh: katha * mi] pṛthak pṛthak* |
[ṅ: + śatra] deśe [ṅ: yosthā + ne ca] kāle ca sthāne [ṅ: missing] ca [ṅ: missing] tāṁ vidyāṁ [k, kh, gh, ṅ: sā vidyā] kathayāmy aham ||
varṇabījasamāyogāt [k, kh, gh, ṅ: -yogā] kūṭapraṇavasampadā [k, kh: kṣūṭapraṇavatatpadā; gh: kṣaṭapraṇavatatpadā; ṅ: ṣaṭpraṇavatatpadā] |
mātrāmudrādhikāriṇyā [ṅ: mātāmudrādhi-] adhikāraṁ vinā ca [ṅ: va] ye [k, kh, gh: yo; ṅ: yet] ||
YKh (1) 21/12cd-17.

I will explain (the Vidyā) that is present in the Wheel in which the equal union (of all the Yoginīs and Siddhas takes place) that brings about the accomplishment of worldly benefits and liberation. It is (used) in the course of accomplished practice (*siddhasādhana*) to prevent untimely death. It is should be worshipped when natural calamities take place in order to generate the (grace of the) Command. In order to generate the bliss of the Self I will explain it, (in its form both) auspicious and inauspicious (that is, its magical aspects). I will explain the Vidyā also to those who, (even though) they are not empowered in (the three transmissions) of the Aged, the Youth and the Child, are intent on the location and visualized form (of the Vidyā).

(One should imagine the Vidyā to be of the following colours according to the magical works one wants to perform by means of it). Yellow for paralysis, white for liberation, light red for control (over others), black for murder, and smoky (grey) for expulsion. For peace or nourishment (one should imagine the Vidyā to be white) like milk and nectar. One should visualize the Kaulikī Vidyā consisting of thirty-two syllables to be the form of the Moon if one desires wealth (*dravya)* and like the Sun in order to obtain the Command.[1]

The Thirty-two Forms of the Vidyā

After introducing the Vidyā in this way, the text continues with 'the *sūtra* of the venerable *Dvātriṁśadvātriṁśīkā*', in which the thirty-two forms of the thirty-two syllable Vidyā are presented in full. The KRU calls the Vidyā the goddess Dvātriṁśikā 'who is the Supreme Goddess Kubjikā'.[1] It is presented in the forward order divided into eight parts. It is:

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[1] *yāṁ [k, kh, gh, ṅ: yā] cakre samamelāpe [k: -paṁ; ṅ: samayāmelāye] bhuktimuktiprasādhane [k, kh, gh: -te]* |
siddhasādhanakāle [ṅ: siddhi-] tu apamṛtyuvidāraṇe [kh: -ṇo] ||
nityutpāteṣu vā pūjāṁ ājñā-m-udayahetave |
ātmanaḥ [ṅ: ātmānaḥ] sukhasṛṣṭyarthe [k, gh: -sṛśyarthye; kh: -sṛśyarthai; ṅ: -sukhyārthe] pravadāmi śubhāśubham [k, kh, gh: subhā-] ||
*vṛddhakaumārabāle [k, kh: vṛddhako-; gh: vṛddhakomāra * le] vā adhikāraṁ vinā ca ye* |
sthānadhyānasamāyuktāṁ [k, kh, gh, ṅ: -yuktā] te 'pi vidyāṁ [k, kh, gh: vidyā] bravīmy aham ||
pītā [ṅ: pīcā] stambhe [k, kh, gh: stebhe] sitā mokṣe āraktā vaśyakarmaṇi [k, kh, gh: vasyakarmaṇa] |
māraṇe kṛṣṇavarṇā [ṅ: -varṇet] ca [ṅ: tha] uccāṭe [k, kh: ucāṭe] dhūmravarṇakā ||
śāntike pauṣṭike [ṅ: paustike] vāpi kṣīrāmṛtasamaprabhā [k, kh, gh: -prabho; ṅ: -bhāṁ] |
dravyārthe candramākārā ājñārthe sūryasannibhā [k, kh: -saṁtibhāḥ; ṅ: -bhāṁ] ||
*dhyāyeta kaulikīṁ [k, kh, gh: kaulikī] vidyāṁ [k, kh, gh: -vidyā] dvātriṁśākṣaravigrahām [kh: * triṁśā-]* | YKh (1) 21/18-23ab.

AIṀ NAMO BHAGAVATYAI KHPHREṀ AIṀ CĀMUṆḌE HRĀṀ HRĪṀ HRŪṀ PHREṀ AGHORE GHORĀMUKHI CCHĀṀ CCHĪṀ KIṆI KIṆI VICCE AIṀ

We notice that in the following permutations of the Vidyā, the goddess is commonly referred to as Kubjikā, Bhagavatī or Aghorāmukhī, and sometimes as Ghorā, Aghorā or even Aghoreśvarī. But in these permutations she is most commonly called Cāmuṇḍā, just as she is in the unusual variant of the Vidyā in the KRU, although Kubjikā is very rarely identified with Cāmuṇḍā. Another feature of these permutations is that they are filled out with extra seed-syllables in accord with the general principle that they make mantras more effective. As usual all the mantras begin with the Five *Praṇavas*. They are indicated by the standard abbreviation AIṀ 5.

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE BHAGAVATI KUBJIKĀVVE HRĀṀ HRĪṀ HRAUṀ AGHORE GHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE AIṀ || 1 ||

AIṀ 5 AIṀ HRĪṀ ŚRĪṀ KUBJIKĀVVE HRĀṀ HRĪṀ HSKHPHREṀ AGHORĀMUKHI NAMAŚ CĀMUṆḌE HRĀṀ HRĪṀ HRAUṀ (K: HRUṀ) KIṆI KIṆI VICCE HŪṀ KRĀṀ PHAṬ || 2 ||

AIṀ 5 AIṀ PHREṀ NAMO MAHĀCAṆḌE (K: MAHĀCAṀDRA) NĀŚANI ŚRĪKUBJIKĀVVE CHĀṀ CHĪṀ CHŪṀ HŪṀ PHREṀ AGHOREŚVARI KIṆI KIṆI VICCE || 3 ||

AIṀ 5 AIṀ NAMO BHAGAVATI HSKHPHREṀ HRĀṀ HRĪṀ HRAUṀ (K: HRŪṀ) ṄAÑAṆANAME AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE || 4 ||

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE KARAṄKAMĀLĀDHARE HSPHREṀ PHAṬ KIṆI KIṆI AGHORĀMUKHI KULEŚVARI HRĀṀ HRĪṀ HRAUṀ (K: HŪṀ) || 5 ||

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[1] KRU 10/107cd-109.

AIṀ 5 AIṀ HRĪṀ ŚRĪṀ CĀMUṆḌE KROṀ NINI (?) HRĪṀ ŚRĪṀ KUBJIKĀVVE HRĀṀ HRĪṀ HRAUṀ KIṆI KIṆI VICCE PHREṀ PHREṀ PHREṀ HUṀ PHAṬ PHAṬ || 6 ||

AIṀ 5 AIṀ NAMO BHAGAVATI KṚṢṆE (K: KṚṢṆA) KARĀLI (K: KARĀṆI) SAUBHĀGYAPRADE HRĪṀ HRAṀ HRAḤ KIṆI KIṆI HRAUṀ HRĀṀ HRAḤ VICCE HRĪṀ PHAṬ || 7 ||

AIṀ 5 AIṀ KROṀ NAMO BHAGAVATI GHORE GHORAPRIYE ŚRĪKUBJIKĀVVE HRĀṀ HRĪṀ HRAUṀ (K: HRŪṀ) CHĀṀ CHĪṀ KIṆI KIṆI JĀṀ JĪṀ PHAṬ || 8 ||

AIṀ 5 AIṀ HRAṀ HRĀṀ HRAḤ HRĪṀ ŚRĪṀ KUBJIKĀVVE (K: -KĀYAI) KARAṄKADHĀRIṆI VIŚVASAṀHĀRIṆI CHĀṀ CHĪṀ CHŪṀ KIṆI (K: KAṬU) KIṆI VICCE || 9 ||

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE BHAGAVATI AGHORĀMUKHI CHĀṀ CHĪṀ HRĪṀ ŚRĪṀ HRĀṀ HRĪṀ HRŪṀ PHAṬ KIṆI KIṆI VICCE || 10 ||

AIṀ 5 AIṀ HRĪṀ ŚRĪṀ BHAGAVATI KUBJIKĀVVE HRĀṀ HRĪṀ HRŪṀ NĀṬEŚVARI CHĀṀ CHĪṀ CHŪṀ PHAṬ KIṆI KIṆI HŪṀ PHAṬ HRĪṀ PHAṬ || 11 ||

AIṀ 5 AIṀ HRĪṀ ŚRĪṀ PHREṀ (K: PHEṀ) NAMAŚ CĀMUṆḌE KIṆI KIṆI BLŪṀ KLĪṀ KLĪṀ KROṀ PHREṀ PHAṬ HRAUṀ HRAḤ KIṆI KIṆI KROṀ VICCE HŪṀ PHAṬ || 12 ||

AIṀ 5 AIṀ ŚRĪṀ HŪṀ NAMAŚ CĀMUṆḌE YOGEŚVARI HRĀṀ HRĪṀ HRŪṀ PHAṬ AGHORĀMUKHI CHĀṀ CHĪṀ CHŪṀ VICCE HŪṀ PHAṬ || 13 ||

AIṀ 5 AIṀ PHREṀ HRĪṀ HRŪṀ ŚRĪṀ NAMAŚ CĀMUṆḌE HRĪṀ ŚRĪṀ KUBJIKĀVVE (K: -KĀRTHE) HRAUṀ HRAṀ HRAḤ AGHORE GHORATARE CHĀṀ CHĪṀ CHŪṀ VICCE HŪṀ || 14 ||

AIṀ 5 AIṀ PHREṀ PHREṀ HRŪṀ HRŪṀ HRĀṀ NAMAŚ CĀMUṆḌE BHAGAVATI KUBJIKE KIṆI KIṆI BLŪṀ VICCE HŪṀ PHAṬ || 15 ||

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE HRŪṀ (K: UṀ) KLĪṀ KLĪṀ HRŪṀ HREṀ (K: HSEṀ) HRAIṀ (K: HSAIṀ) PHAṬ RETAṀ MUÑCA MUÑCA

HSKHPHREṀ (K: HSKHPHROṀ) CHĀṀ CHĪṀ CHŪṀ PHAṬ VICCE HRAUṀ ǁ 16 ǁ

AIṀ 5 AIṀ NAMO BHAGAVATI ŚRĪKUBJIKĀVVE AGHORE GHORAVARADE CHĀṀ CHĪṀ CHŪṀ PHREṀ PHAṬ KIṆI KIṆI VICCE PHAṬ ǁ 17 ǁ

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE VICCE PHREṀ HRŪṀ HRAUṀ HRAḤ BHAGAVATI KUBJIKĀVVE CHĀṀ CHĪṀ CHŪṀ PHAṬ PHAṬ ǁ 18 ǁ

AIṀ 5 AIṀ PHAṬ NAMAŚ CĀMUṆḌE BHAGAVATI KIṆI KIṆI PHREṀ HRĀṀ HRĪṀ HRŪṀ PHAṬ BLĀṀ BLĪṀ BLUṀ KLĪṀ KLUṀ KLAḤ AGHORE AGHORE HRAUṀ HRAUṀ PHAṬ VICCE HŪṀ PHAṬ ǁ 19 ǁ

AIṀ 5 AIṀ KROṀ HRĪṀ PHAṬ NAMAŚ CĀMUṆḌE ŚRĪKUBJIKĀVVE PHREṀ PHAṬ AGHORE AGHORĀMUKHI (K: GHORAMUKHE) KIṆI KIṆI VICCE ǁ 20 ǁ

AIṀ 5 AIṀ HRĪṀ ŚRĪṀ HRŪṀ PHREṀ (K: PHEṀ) NAMAŚ CĀMUṆḌE BHAGAVATI ŚRĪKUBJIKĀVVE HRĀṀ HRĪṀ HROṀ KIṆI KIṆI PHREṀ HRĪṀ HRĪṀ PHAṬ VICCE ǁ 21 ǁ

AIṀ 5 AIṀ HSKHPHREṀ ŚRĪṀ (K: ŚRĪ) HRŪṀ HRAUṀ AGHORE GHORIṆI AGHORĀMUKHI (K: GHORAMUKHA) HRŪṀ HRĪṀ HRĀṀ BLŪṀ VYOMAVATI HRĪṀ PHAṬ VICCE HŪṀ PHAṬ ǁ 22 ǁ

AIṀ 5 AIṀ NAMO BHAGAVATI HSPHREṀ ŚRĪKUBJIKĀVVE HRĀṀ HRĪṀ HRŪṀ ṄAÑAṆANAME HRAUṀ HRAUṀ HRAḤ AGHORĀMUKHI CHĀṀ CHĪṀ KIṆI KIṆI VICCE ǁ 23 ǁ

AIṀ 5 AIṀ HRĀṀ PHAṬ HRĀṀ HRĪṀ CHĪṀ PHAṬ BHAGAVATI GHORI KARĀLI CHĀṀ (K: CEHAṀ) PHREṀ HRŪṀ PHAṬ ǁ 24 ǁ

AIṀ 5 AIṀ NAMO BHAGAVATI KUBJIKĀVVE HRĪṀ HRŪṀ PHAṬ KLĪṀ KLAUṀ PHAṬ BLUṀ BLUṀ PHAṬ KIṆI KIṆI VICCE KRAUṀ PHAṬ PHREṀ (K: PHEṀ) HRŪṀ PHREṀ PHAṬ ǁ 25 ǁ

AIṀ 5 AIṀ NAMO VIŚVASAṀHĀRIṆI HŪṀ PHAṬ MĀRAṆI MĀRAṆI VICCE HRĀṀ ĀṀ PHAṬ HRĪṀ PHAṬ HRĪṀ CHRĪṀ CHRĪṀ PHAṬ BHAGAVATI GHORI KARĀLI HRĪṀ HRŪṀ ǁ 26 ǁ

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE DĪRGHAGHAṆṬE PĀPĀŚANI HRĪṀ MĀRAYA MĀRAYA HRAṀ PHAṬ VICCE CHĀṀ CHĪṀ CHŪṀ PHREṀ PHREṀ PHAṬ PHAṬ JAYA JAYA HRŪṀ || 27 ||

AIṀ 5 AIṀ KLĪṀ (K: KHĪṀ) PHREṀ HRŪṀ PHAṬ BHAGAVATI GHORĀMUKHI NAMAŚ CĀMUṆḌE KRODHANI HRŪṀ PHAṬ HRĪṀ HRĪṀ HRAḤ PHAṬ BHAGAVATI GHOREŚVARI HŪṀ PHAṬ VICCE || 28 ||

AIṀ 5 AIṀ ŚRĪṀ (K: ŚRĪ) PHREṀ BHAGAVATI KUBJIKĀVVE BHAGAVATI GHOREŚVARI CHĀṀ CHĪṀ KIṆI KIṆI HŪṀ PHAṬ VICCE || 29 ||

AIṀ 5 AIṀ NAMAŚ CĀMUṆḌE BHAIRAVI VIKARĀLINI KROṀ JÑAḤ (?) CHĀṀ CHĪṀ CHŪṀ KIṆI KIṆI VICCE HRŪṀ PHAṬ || 30 ||

AIṀ 5 AIṀ HSKHPHREṀ PHAṬ JAYA JAYA AMOGHEŚVARI PARAMAHAṀSINI VICCE HRŪṀ HRĀṀ (K: HVĀṀ) HRĪṀ (K: HVĪṀ) PHAṬ HRĪṀ HRĪṀ PHAṬ || 31 ||

AIṀ 5 AIṀ NAMAḤ KLEDANI KLINNE MADADRAVE HRĪṀ (K: HVĪṀ) KUBJIKE HRĀṀ CHRĪṀ KLĪṀ HŪṀ ŚUKRADRĀVAṆI ŚUKRADRĀVAṆI PHREṀ HRĪṀ KLĪṀ KLĪṀ ĀṀ HŪṀ || 32 ||

The *sūtra* concludes with a list of the benefits of each of the thirty-two forms of the Vidyā:

> Now I shall explain. That Vidyā which is (applied to a particular) task (*karman*) gives success (if it is) repeated (in its proper) place, in due order. 1) The first (form of the Vidyā) gives liberation. 2) The second gives worldly benefits. 3) The third gives accomplishments (*siddhi*). 4) The fourth one (gives) fame. 5) The fifth is said to be (the Vidyā) that kills (one's enemy). 6) The sixth makes one victorious. 7) The seventh gives long life. 8) The eighth destroys anything. 9) The ninth is accomplished by the Yoginīs. 10) The tenth is considered to be for expulsion. 11) The eleventh is said to be for paralysis (*stambhana*). 12) The twelfth is considered to be for obstruction (*stobhana*). 13) The thirteenth, which is very powerful, gives accomplishments (*siddhi*) in the cremation ground. 14) The fourteenth (is used) in battle. 15) The fifteenth in the same way (is used) on a journey. 16) The sixteenth Vidyā increases the vital energy (*tejas*). 17) In the same way, O god, the seventeenth causes obstacles

in the (practice of the) Great Rule (*mahāsamaya*) (for those who harm it). 18) The eighteenth (is used) to block an army. 19) The nineteenth gives fulfilment (*puṣṭi*). 20) The twentieth is said to give peace. 21) The twenty-first fulfills desires. 22) The twenty-second one removes bondage. 23) The twenty-third is (used) to arouse (and disturb) (*kṣobhaṇa*). 24) The auspicious twenty-fourth (Vidyā) increases the vital force (*tejas*). 25) The twenty-fifth is none other than Bhairaveśī who (is used) to cause delusion. 26) The auspicious twenty-sixth (Vidyā) disturbs living beings. 27) The twenty-seventh bestows a kingdom. 28) The twenty-eighth arouses (women). 29) The twenty-ninth gives victory in the sacred fields and seats. 30) The thirtieth Vidyā is auspicious in the secondary seats and fields, meeting grounds (*saṁdoha*), gatherings of the Rule, the inner secret gatherings (*cakra*). 31) The thirty-first, O god, that paralyses is prescribed for battle. 32) The thirty-second great Vidyā is the great *bali* offering of the world. Thus they perform functions of thirty-two types and not otherwise.[1]

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[1] *ataḥ paraṁ pravakṣyāmi yā vidyā yatra [k, kh, gh: yatta] karmaṇi* |
sā vidyā tatra siddhidā [k, kh, gh: hasadā; ṅ: phaladā] sthānasthā japitā kramāt ||
prathamā [k, kh, gh: prāmukhā; ṅ: yugmakhā] muktidā vidyā dvitīyā bhuktidāyinī |
*tṛtīyā siddhidātārī [kh: siddhi * tārī; ṅ: siddhitādārī] prasiddhiś ca caturthikā* ||
māraṇī [ṅ: -ṇe] pañcamī [kh: pacamī] khyātā ṣaṣṭī vijayakāriṇī |
*saptamī āyudātārī [k, kh, gh: āyutārī *] saṁhārījagad aṣṭamī [k, kh, gh: saṁhāja-]* ||
navamī yoginīsiddhā dvipañcoccāṭane [k, kh: dvipaṁccāṭane; gh: dvipaṁcā-; ṅ: dvaiparoccāṭane] matā [ṅ: manā] |
daśaikā stambhane [ṅ: ṣṭaṁbhane] proktā stobhane [ṅ: śobhane] dvādaśī matā ||
śmaśāne [k, kh, gh, ṅ: smaśāne] siddhidā caiva trayodaśī mahābalā |
caturdaśī tu saṁgrāme [k, kh, gh: śaṁgrāme] tripañcā ca tathā pathe ||
dviraṣṭakā tu yā vidyā tejovṛddhikarī [sarve: teja-] smṛtā |
*mahāsamaye [ṅ: -ya] tathā deva vighnadā [ṅ: visvadā *] daśasaptakā [ṅ: * tuśma?dhikā]* ||
aṣṭādaśā sainyastambhe puṣṭidaikonaviṁśamī [k, kh, gh:puṣṭide-; ṅ: puṣṭidekonaviṁśati] |
viṁśamī śāntidā proktā kāmadā caikaviṁśamī [k, kh: vai-; gh: -viśamī; ṅ: caivaviṁ-] ||
*dvāviṁśī [k: -triṁśatya; kh: -viṁśartya; gh: dvāviṁśatya; ṅ: dvātriṁśatyā] pāśasaṁhārī [k, kh, gh: paśaṁhārī; ṅ: pa * saṁhārī] kṣobhaṇe [ṅ: kṣobhāṇa] ca triviṁśamī [k, kh, gh: triṁviṁśamī]* |
tejovṛddhikarī [gh: -ri] vidyā caturviṁśatimā śubhā [k, kh, gh: subhā] ||
mohane [k, kh, gh: me-] pañcaviṁśī [k, kh, gh, ṅ: -viṁśā] ca bhairaveśī [all: -śa] na cānyathā |
*bhūtānāṁ [ṅ: *-?] kṣobhaṇī [ṅ: -bhinī] vidyā ṣaḍviṁśatimā [all: ṣaṭ-; ṅ: -viṁśati *] śubhā* ||
rājyadā saptaviṁśā ca kṣobhaṇī [k, kh, ṅ: -ṇā; gh: -nā] cāṣṭāviṁśamī [k, kh, gh: caṣṭa-; ṅ: -āṁ] |
ūnatriṁśatimā [k, kh, gh: -śatamā; ṅ: ūntriṁśatisā] vidyā pīṭhakṣetre [ṅ: pīṭhekṣetra] jayāvahā ||
upapīṭhopakṣetre [ṅ: -pīṭhepa-] ca sandohe [ṅ: sāṁdohe] samayamelake [ṅ: śavdamelake] |
cakre caivāntike [ṅ: caivāntime] gupte [k, kh, gh: guptaṁ] vidyā triṁśatimā śubhā [k, kh, gh: subhā; ṅ: missing] ||
*saṁgrāme stambhanī deva ekatriṁśatimā [k, kh, gh: -ti *] matā* | [This line is missing in MS Ṅ]
dvātriṁśamī mahāvidyā bhuvanasya balir [all MSs: valī] mahat [k, kh, gh: mahāt; ṅ: mahān] ||
evaṁ [kh: eṁvaṁ] dvātriṁśabhedena karma [k, kh: karmmaṁ] kurvanti [kh: kurvati] nānyathā |
YKh (1) 21/34-46ab.

Appendix III

The Six Dūtīs of Kubjikā's Limbs

The KMT first presents the six limbs of the goddess in the brief manner described in chapter ten. A long section follows, spanning over three chapters,[1] in which the limbs are presented again in another more complex manner. There they appear as six Dūtīs, who are both attendant deities as well as aspects of the goddess born from her six limbs. Although closely related to the goddess, each one is treated independently. Each has her own Vidyā, consort and associated ritual. The ritual procedure is of two types. One is the rite of adoration (*pūjā, arcanā*), which may include a fire sacrifice. The other is a rite of 'black magic'. The first type of rite is broadly termed *kriyā* and the other *karman*. The texts also teach the Gesture (*mudrā*) associated with each one. This is both an outer placement of the hands and fingers and a manner in which the Vidyā is recited in conjunction with the movement of Kuṇḍalinī and the vital breath. This leads the adept in each case to the attainment of mystical flight (*khecaratvasiddhi*) – the liberated state towards which Kaulas and the votaries of the Bhairava Tantras aspire. Thus each Dūtī has two alternative applications, one magical and the other mystical. The texts imply that they may be practiced independently or together, depending on the adept's aspirations and immediate needs. Moreover, although the two are distinguished by the distinct character of the two types of practice, they constantly overlap. Magic, Yoga and ritual are three dimensions of the one stream of practice and attainment. Thus the recitation of a Vidyā along with offerings of human flesh (*mahāphalgu*) and myrobalan (*guggula*) into a fire not only assures the adept magical and yogic powers, but also liberating flight.[2]

The visualized forms of the Dūtīs are not described in the KMT. These are presented in the corresponding section of the ŚM. The presentation in the ṢSS[3] further supplements the account in the KMT by discussing, amongst other things, the formation of the limbs of each of the Dūtīs and their deposition on the body, which is considered to be essential.[4] As usual, the presentation of each deity concludes with a description of the fruits of its worship. The *Ṭīkā*,[5] drawing its material from the other two sources, presents them as the six members of the Deposition of the Mothers (*mātarīnyāsa*), giving the Vidyā and the corresponding limbs of each one.

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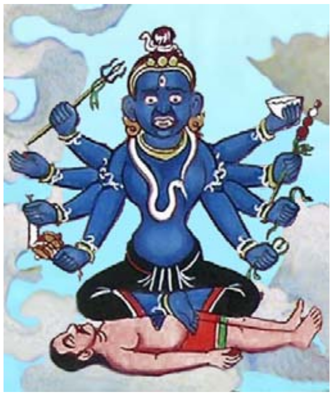
[1] KMT 7/51-10/39.
[2] ŚM 11/14-17.
[3] ṢSS 13/74-16/176.
[4] ṢSS 13/160.
[5] *Ṭīkā* fl. 138a-140a.

Clearly, the Dūtīs are goddesses who have been incorporated in this way into the pantheon of the Kubjikā Tantras. Indeed, the KMT is keen to acknowledge the original independent existence of the Dūtīs as deities in their own right with their own Tantra and so, incidently, tells us something about their original sources. Despite their evident importance in the KMT and its two expansions, the ŚM and the ṢSS, they do not appear as a group in the MBT. Nor are they prominent in the rest of the Kubjikā corpus. Apart from the *Ṭīkā*, the only other reference to them as a group is in a few verses in the KnT.[1] The scarcity of references combined with the persistence of the other version of the goddess's limbs suggests that they are an addition inserted into the system and not an original, integral part of it.

The following is a summary of some of the main features of these six Dūtīs drawn from the aforementioned sources. Although interesting, I have forgone the descriptions of the gestures and ritual. The Vidyā of each one has been recorded but not how it is broken up into the six limbs, nor other manipulations and additions, such as the syllables that serve to energize (*dīpana*) them. A full account of all these details awaits the publication and translation of the sources. The reader is referred to Goudriaan (1986: 151-159) for a summarial appraisal.

1) Kālikā – the Dūtī of the Heart

The goddess of the goddess's Heart is Kālikā.[2] She appears independently in her own right in 'the great Kālikā Tantra'.[3] According to the ŚM, the Dūtī Kālī should be visualized in the middle of a triangle, as follows:



1. Kālikā

> The goddess is (dark) like blue collyrium. She is like a dark blue storm cloud, a blue lotus and its petals, the hemp flower or lapis lazuli. She has large frightening teeth and snakes for earrings. She has beautiful matted hair and the king of snakes is in her crown. She has eight arms adorned with many snakes. In the left hands she holds a skull, ascetic's staff, snake, and noose. The second right hand makes a boon-bestowing gesture; the other hold a trident, rosary and a knife, and she plays a

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[1] KnT 1/105-111.

[2] It is described in KMT 7/51-86ab which corresponds to ṢSS 13/74 -118ab and ŚM 10/207-11/22.

[3] KMT 7/51 = ŚM 10/210.

> double-headed drum. A necklace of snakes hangs (from her neck) and her breasts are well raised. Three wrinkles (adorn) the middle part (of her belly). She has beautiful thighs. The goddess sits on a corpse as (her) vehicle and wears black clothes.[1]

The Vidyā of this and the other deities of the limbs are found in the KMT, ŚM, ṢSS and in the *Ṭīkā*.[2] In the KMT this Vidyā is extracted from the *Meruprastāra*. The ŚM simply reproduces this passage. The ṢSS represents the letters by referring to the corresponding Bhairava in the series of the Aggregate of Sounds (*śabdarāśi*). The *Ṭīkā* simply presents the Vidyā directly. The version of the Vidyā in the KMT consists of thirty-five syllables, whereas the one in the ṢSS consists of thirty-seven. This is the length of the Vidyā in the *Ṭīkā* which either follows the ṢSS or a common source, to which it refers as the *Bṛhadāgama* which is probably the KuKauM. The Vidyā,[3] encapsulated in the usual way by the Five *Praṇavas*, is:

(ṢSS: + AIṀ) KĀLI KĀLI MAHĀKĀLI MĀṀSAŚOṆITABHOJANI (Ṭ: -BHOJANE; ṢSS: -BHOJANĪ) HRĀṀ HRĪṀ HRAUṀ (Ṭ, ṢSS: HRŪṀ) RAKTAKṚṢṆAMUKHĪ DEVĪ MĀ (Ṭ: SĀ) MĀṀ (Ṭ, ṢSS: ME) PAŚYANTU ŚATRAVAḤ (Ṭ, ṢSS: MĀNAVĀḤ + HRĪṀ, Ṭ: + RA) |

O Kālī, Kālī, great Kālī who eats flesh and blood, hrāṁ! hrīṁ! hrauṁ! goddess whose face is red and black, may my enemies not see me.

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[1] *kṛṣṇāñjananibhāṁ [k g: -nibhā] devīṁ [k g: devī] nīlajīmūtasannibhām [k: -sannibhā]* |
indīvaradalaśyāmāṁ [k: -śyāmā] nīlotpalasamaprabhām [k: samaprabhā; g: -dalaprabhāṁ] ||
atasīpuṣpasaṁkāśāṁ [k: -śā; kh: -sāṁ] rājāvartasamaprabhām [k: lājāvartasamaprabhā] |
daṁṣṭrākarālavadanāṁ [k: -nā] ghonāsākṛtakuṇḍalām [kh: ghoṇāsakṛtakuṇḍalāṁ] ||
jaṭājūṭadharāṁ [k: -dharā] divyāṁ [k: divyā] phaṇīndramukuṭasthitām [k: kavīndra- -tā; g: phaṇiṁdra-] |
bhujāṣṭakasamopetāṁ [g: mudrāṣṭaka-; k: -tā] nānāpannagamaṇḍitām [k: -tā] ||
kādyaṁ khaṭvāṅgaṁ [kh g: khaṭvāṅgaṁ] nāgaṁ ca pāśaṁ [g: pāśa] vāme vyavasthitam [kh: -tāṁ] |
triśūlaṁ varadaṁ caiva akṣasūtraṁ ca [k: nāsti] kartarī [k: tathaivaca; g: karttarīṁ] ||
ḍamaruvādyamānā [k: ḍamarur-; kh: ḍamarukaṁ-] ca dakṣiṇe [k kh: dakṣiṇena] ca [k kh: missing] virājate |
nāgahārapralambena samunnatapayodharām [kh: samonnatayayodharau; k kh: -rā] ||
trivalītaraṅgamadhyasthāṁ [k: -sthā] nitambāḍhyāṁ [k kh: -ḍhyā] suśobhanām [k: -nā] |
śavayānasthitāṁ [kh: sava- -sthitaṁ; k g: -tā] devīṁ [k: devī] kṛṣṇavastraparicchadām [k: -dā] ||
ŚM 10/8-13

[2] The Vidyā of this Dūtī is found in KMT 7/55cd-79ab, ŚM 10/214-234, ṢSS 13/78-100 and *Ṭīkā* fl. 138a -138b.

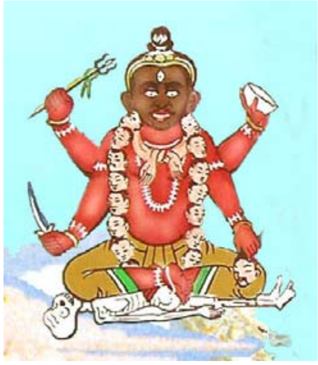
[3] Cf. Goudriaan 1986: 159.

This Vidyā is used to counter obstacles, especially violent aggression. This may be from wild animals, such as lions, tigers and elephants, or from enemies. Other violent beings are ghosts and demons, among whom number the Vetālas, Rakṣasas, Yakṣas and Yakṣiṇīs who possess and afflict their victims. Positive beings who exorcise ghosts and demons generally do so by entering the victim to remove them. Although the texts do not tell us this directly, we can infer that this is how this goddess operates. A virgin girl (*kumārī*) who is possessed (*āveśapūrvikā*) by this goddess acquires the power see into the past and future and what is auspicious and inauspicious for the person who consults her.[1] This Vidyā gives magical and yogic accomplishments (*siddhi*) and wealth,[2] as do the others. One who recites it has the power to practice many magical sciences (*nānāvijñāna*). Exorcism and magic are often found together. The powerful beings who assist the exorcist also assist him in his magical operations. These powers are acquired from this goddess by repeating her Vidyā while sitting on a corpse during a moonless night in a cremation ground making offerings to the fire.

2) Juṣṭācāṇḍālī – the Dūtī of the Head

Juṣṭācāṇḍālī who is born from the hair of the goddess's head[3] is the Dūtī of that limb. One of her forms is described below in chapter 49.[4] There she is presented as an independent aspect of Kubjikā, rather than just one of her limbs. This probably accounts for the difference between the form described there and the one in the ŚM. There the Dūtī of the Head is visualized in the middle of the City of Ghosts (*preta*) as follows:

> (Juṣṭācāṇḍālī) is blood-red. Intensely brilliant and with upraised hair, she is frightening. She wears a garland of bones around her neck and bones hang from her ears. Her three eyes, like stars, are unmoving and her eyebrows are like creepers. Her face is brown and she has large fearsome teeth. She is very fierce and chews on an excellent head. She has four arms and is very powerful, shining like the fire of time. She holds a skull and severed head in the left (hands) and a trident and dagger in the right. She is adorned with



2. Juṣṭācāṇḍālī

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[1] KMT 7/54.
[2] ṢSS 13/101.
[3] KMT 7/93cd = ŚM 11/69ab = ṢSS 13/123ab.
[4] KuKh 49/23cd-41cd.

> a garland of skulls and wears a garment of human skin. She stands on a skeleton and, very fierce, she appears to be devouring the universe.[1]

The Vidyā of Juṣṭācāṇḍālī is sixty-five syllables long. According to the KMT, which presents the complete Vidyā in reverse, the *Ṭīkā*, which presents it directly, the ŚM where it is extracted from the *Meruprastāra* and the ṢSS, which uses the Śabdarāśi code to denote the letters,[2] it is:

OṀ NAMO (Ṭ, ṢSS: KHPREṀ NAMO Ṭ adds the alternative AIṀ HRĪṀ KHPHREṀ) BHAGAVATI JUṢṬĀCĀṆḌĀLI (KMT, ŚM, ṢSS: -CĀṆḌĀLĪ, ṢSS: + HUṀ; Ṭ: JUṢṬACAṆḌĀLI + HUṀ HUṀ HUṀ HUṀ) RUDHIRAMĀṀSABHAKṢAṆI (Ṭ: -ṆE, ŚM: -ṆĪ) KAPĀLAKHAṬVĀṄGADHĀRIṆI (Ṭ: -ṆE) HANA HANA DAHA DAHA DHAMA DHAMA PACA PACA (Ṭ: HŪṀ) AMUKAṀ (ŚM: ŚATRŪN) MĀRAYA (Ṭ: HRĪṀ, ṢSS: missing) MĀRAYA (Ṭ: HRĀṀ, ṢSS: missing) GRASA GRASA (Ṭ: missing) HŪṀ (Ṭ, ṢSS: HRĪṀ) HŪṀ (ṢSS: HRŪṀ) PHAṬ PHAṬ SVĀHĀ OṀ (Ṭ: KHPHREṀ) ǀ

Oṁ! Salutation O goddess Juṣṭācāṇḍālī who eats blood and flesh and holds a skull bowl and an ascetic's staff! destroy! destroy! burn! burn! melt! melt! cook! cook! kill! kill this (person)! devour! devour! hūṁ! hūṁ! phaṭ! phaṭ! svāhā! oṁ!

The texts prescribe two black rites that invoke this goddess to punish (*nigraha*) the victim towards whom they are directed. One requires that the victim's name be written in a hexagonal Yantra in the corners of which are the six Yoginīs, Ḍākinī and the rest. The Yantra is drawn with poison and ichor on human skin or on a shroud with coal from a funeral pyre. When it is heated the victim is overwhelmed with a high fever.

The KMT declares that it is sufficient to repeat the Vidyā a hundred thousand times for the adept to acquire the power to kill by speech alone

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[1] *raktāruṇā [g: -ruṇa] mahādīptā [k: mahādivyā; kh: diptā-] ūrdhvakeśī bhayaṅkarī [k kh: bhayaṁkarā]* ǀǀ
asthimālā gale baddhā karṇau cāsthipralambitau ǀ
trinetrā stabdhatārākṣī bhrūlatā [k: bhūnnatā; kh: unnatā] kapilānanā [k: kupitānanā] ǀǀ
daṁṣṭrā karālā [kh g: karālā] cātyugrā [kh: matyūgrā] carvayantī [k: varttayantī; kh: carccayantī] śirottamam [kh: śirottamāṁ] ǀ
caturbhujā mahātejā kalānalasamaprabhā [kh: -bhāṁ] ǀǀ
kādyamuṇḍadharā vāme triśūlaṁ kartṛ [kh: karttarī] dakṣiṇe ǀ
kapālamālābharaṇā nṛcarmaṇi paricchadā [kh: prariṁ-] ǀǀ
kaṅkālasthā mahā - ugrā grasantīva [k: grasantiva] carācaram ǀ ŚM 10/53cd-57ab.

[2] See KMT 7/96, *Ṭīkā* fl. 138b, ŚM 11/27-50 and ṢSS 13/125-54ab.

(*vācāmātreṇa mārayet*).[1] The ṢSS adds that he should also make ten million offerings to the fire of the flesh (*mahāmāṁsa*) of a great man (*mahāpuruṣa*). Thus this goddess, whose role is protection (*rakṣaṇārtha*)[2] is invoked through these rites to do this by chastising those who are enemies of the teaching and the teacher.[3]

We observe that magical and yogic power go together in this case, as they do in many others. The Vidyā that has great magical power to cause harm to others is no less powerful if the adept seeks spirited development. Accordingly, the ṢSS[4] adds a description of how the adept should recite the Vidyā at night seated on a corpse in a cremation ground. By assiduous practice he will ultimately gain great yogic and magical power – *mahāsiddhi*.

3) Śikhāsvacchanda – the Deity of the Topknot.

This limb receives by far the most extensive treatment in our sources, two full chapters in each case (KMT 8 and 9, ŚM 12 and 13, ṢSS 14 and 15). Although the texts are ostensibly concerned with the presentation of the goddess's limbs and hence with female figures, in this case the attention is focused more on the god Śikhāsvacchanda. But, although this god and his alter-ego Aghora or Svacchanda Bhairava are focal in the worship of this limb, it is misleading to say as does Goudriaan (1986: 155) that 'there are five Dūtīs and one Dūta', although the texts do indeed appear to support this view. The KnT expressly says that Aghoreśa is in the goddess's topknot.[5] The considerable length of the account of this limb in the major sources adds to the confusion. The root cause of this ambiguity is, as we can see from the ŚM's account of the origin of the goddess of this limb, that this Dūtī, which is the Topknot of the god Śikhāsvacchanda, is identified with the god:

> Well done, O goddess Laghvikā! Listen, I will tell you (about) the unlimited radiance of Svacchanda who is the aggregate of the (divine) qualities of the Topknot (*śikhā*). Laghvikā's topknot is Raudrī who bestows *Raudrasiddhi*. The very powerful form (*mūrti*) of the goddess arose at that most excellent and terrible of times when all moving and immobile things had been destroyed. She, the infinite (*anantā*) and supreme energy, pervaded the universe. She has many

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[1] KMT 7/111ab.
[2] KMT 7/94.
[3] KMT 7/110.
[4] ṢSS 13/171ab-185.
[5] KnT 1/107.

> faces and eyes and many arms with upraised weapons. She (wears) many divine ornaments and she displays many wonders. Her topknot (also 'flame' – *śikhā*) came forth, accomplished (*siddha*) and very powerful. She was in the form of Bhairava and (the energy of all the) letters. The whole universe, that is, the triple world with (all that) moves and is immobile, has been created by her. She has come forth in the form of a Dūtī called Śikhāsvaccanda.[1]

The text again stresses the same ambiguity a little further ahead. We are told after the three-syllable mantra of Śikhāsvacchanda, namely, HRĀṀ, HRĪṀ HRAUṀ that each is a form of the god Aghora who is the goddess Śikhā.[2] But although identified with the god, the goddess also appears to be the god's consort. First we should briefly examine the form of the god. His *maṇḍala* is an eight-petalled lotus, on which the eight Mothers are worshipped. This is surrounded by another one consisting of thirty-two petals on which the Yoginīs governing the thirty-two syllables of the god's main mantra are worshipped. Around them are three encompassing circles containing the energies of the Sun, Moon and Fire.[3] The ŚM continues:

> The Ghost (*preta*) resides in the centre of the *maṇḍala* (*pura*) and, shining radiantly, he is immersed in meditation. One should know that he is Sadāśiva, the great lord in the guise of the Ghost. He is the lord, the great yogi and Mahāsiddha who supports the whole world. He is on a lotus endowed with all (the divine) attributes. He sits in the calyx shining brilliantly like a great fire. Know that to be Ananta. Above him is Śikhāśiva.[4]

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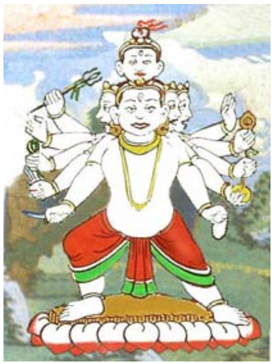
[1] *sādhu tvaṁ laghvike devi kathayāmi yathā śṛṇu* |
śikhāguṇakalāpasya svacchandasyāmitadyutim [k: -dyutaḥ; kh: -dyutaiḥ; g: svachandasthaṁmitasvate] ||
laghvinyāyāḥ [g: laghvinyāyā] śikhā raudrī [kh: dūtī] raudrasiddhipradāyikā |
yasmin kālottame [k g: kālenamo] ghore naṣṭasthāvarajaṅgame [k: neme-] ||
tatra kāle samudbhūtā [g: samū-] devyā mūrtir mahābalā |
anantā sā parā śaktir [g: śakti] jagad vyāpya vyavasthitā ||
anekavaktranayanā [k: anekacakratapanā] bhujānekāyudhodyatā [k: -yutāyudha; g: -purāyudhā] |
anekadivyabharaṇā anekādbhutadarśanā ||
tasyāḥ [kh g: tasyāḥ] śikhā samudbhūtā siddharūpā [k: siddhāruṇa] mahābalā |
bhairavākārarūpasthā [k: bhairavīkāla-] varṇarūpā [kh: avarṇā] vyavasthitā [kh: varṇasaṁsthitā] ||
tayā [k kh g: tena] sṛṣṭaṁ jagat sarvaṁ trailokyaṁ sacarācaram |
dūtīrūpā [g: -rūpa] viniṣkrāntā śikhāsvacchandanāmataḥ || ŚM 11/9-14 .

[2] Ibid. 11/19.

[3] Ibid. 11/36.

[4] *puramadhye [kh, g: -madhya] sthitaṁ pretaṁ dhyāyamānaṁ [kh: -na] sutejasam* |

Seated on Sadāśiva in this way suggests as do his other names – Śikhāsvacchanda and Aghora – that Śikhāśiva is a form of Svacchanda Bhairava. And their visualized forms and mantras are indeed similar. The ŚM describes Śikhāsvacchanda as follows:


3. Śikhāsvacchanda

> Above (Sadāśiva) is Śiva, the supreme cause. O fair lady! Once visualized, the supreme beginningless and endless unmanifest Śiva becomes manifest; I will tell you (about his) form (*mūrti*). He has five faces and is radiant with (his) fifteen eyes. He has beautiful matted hair and is adorned with earrings. He has ten arms. In the right (hands he holds) a trident, makes a boon-bestowing gesture, holds a noose, sword and dagger. He makes a fear-removing gesture with the left and holds a mirror, snake, a citron (*bījapūra*) and a big rosary (*mahākṣaka*). Such are (his) divine weapons. He has many ornaments and is beautiful with all the adornments and is be decked with many gems. He is the colour of cow's milk and is (white) like snow, the jasmine flower and the moon. He has the king of snakes as his sacred thread and a jewel necklace hangs (from his neck). He is replete with every limb and is endowed with all (divine) characteristics. O fair lady, having (thus) visualized Śiva, the supreme cause, and having established him who is the lord of the gods, Śikhāsvacchandadeva (the god of the topknot) should be worshipped.[1]

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sadāśivas [k kh g: -śivaṁ] tu vijñeyaḥ [k g: vijñeyaṁ; kh: cintyaṁ] pretarūpo [k kh g: -paṁ] mahāprabhuḥ [k kh g: -bhum] ||
mahāyogī [g: -yogi] mahāsiddhaḥ sarvalokadharaḥ [g: -vara] prabhuḥ |
sarvalakṣaṇasaṁyuktaṁ [k g: sarvajñaguṇasaṁyuktaṁ] padmaṁ tasyoparisthitam ||
karṇikopari dīpyantaṁ [kh: dipyantaṁ; g: divyantaṁ] prajvalantaṁ mahojjvalam [kh: mahojasaṁ; g: mahojvalaṁ] |
anantaṁ tad [g: taṁ] vijānīyāt tasyordhve tu śikhāśivam || ŚM 11/32-34.

[1] *asyopari mahādevaṁ śivaṁ paramakāraṇam* |
śivaṁ [k: śaivaṁ] dhyātvā varārohe anādinidhanaṁ param ||
avyaktaṁ vyaktisaṁbhūtaṁ tasya mūrtiṁ [g: mūrtti] vadāmy aham |
pañcavaktraṁ daśabhujaṁ tripañcanayanojjvalam [kh: -jvalaṁ; g: -jvaraṁ] ||
jaṭājūṭadharaṁ divyaṁ karṇakuṇḍalamaṇḍitam |
triśūlaṁ varadaṁ pāśaṁ khaḍgaṁ [g: khaṭvāṁga] kartarī [k: + ca; kh: kattari; g: kartṛ] dakṣiṇe ||
abhayaṁ darpaṇaṁ sarpaṁ bījapūraṁ mahākṣakam [k: sahākṣasaṁ; kh: suhākṣakaṁ] |
vāmenaivāyudhān [k: vāmena cā-; kh: vāme caivā-] divyān nānālaṅkārasaṁyutam [kh: -tān] ||
sarvābharaṇaśobhāḍhyaṁ [g: nānā-] nānāratnais tu maṇḍitam |
gokṣīravarṇasaṁkāśaṁ himakundendusannibham [g: -kuṇḍeṁdu-] ||

Śikhāsvacchanda is frequently just called Svacchanda or Aghora, a common alternative name of Svacchanda Bhairava. We may fruitfully compare them. The following visualization is drawn from chapter nine of the SvT. This visualized form is an emanation from the heart of Mahābhairava who, as the commentator Kṣemarāja explains, is Svacchandanātha. This form is therefore what Kṣemarāja calls Aghorahṛdaya (the Heart of Aghora).[1] Even so, this is the only form described in the SvT and so must be considered to be the main one, as the text itself confirms at the conclusion of this passage:

> O fair lady, the one who brings about emanation and withdrawal has emerged from the heart of the great Bhairava engaged in play. His body is (brilliant and powerful) like the fire at the end of an aeon and he resounds like the storm clouds (that cover the sky at the time of universal) destruction. (Horrifying) with fang-like teeth, he is like a net of lightning bolts. (His) matted hair is like fire. Very frightening, (his) gaze is severe and eyes the Sun, Moon and Fire. His chest is large and he wears a snake as a sacred thread. His jewelled crown shines radiantly and he is adorned with snakes as earrings and (another) snake is his necklace. His bracelets and anklets are snakes and he is adorned with a snake as his belt. He wears a lion's skin and is wrapped in an elephant skin as his shawl. The moon is his crest jewel. He has five faces and is mounted on a corpse. He has ten arms and three eyes. He is adorned with a garland of skulls. He carries a sword and shield, noose, goad, bow and arrows. He holds a skull, ascetic's staff and makes fear-dispelling and wish-fulfilling gestures. His lustre is like sliced (black) collyrium and he shines with (the radiance) of his quivering lips. Brahmā, Viṣṇu and Indra bow to him and he is hard to attain even by the gods. Praise that Bhairava, the god Svacchanda, in this way. By recollecting him, the god destroys the powerful aggregate of sins.[2]

Kṣemarāja comments saying that ‘the god devours the great sin which is the cause of disease’. Accordingly Kṣemarāja calls him ‘the lord who devours disease’ (*vyādhibhakṣabhaṭṭāraka*). This is also a cardinal feature of the god Śikhāsvacchanda in the ŚM, where we read:

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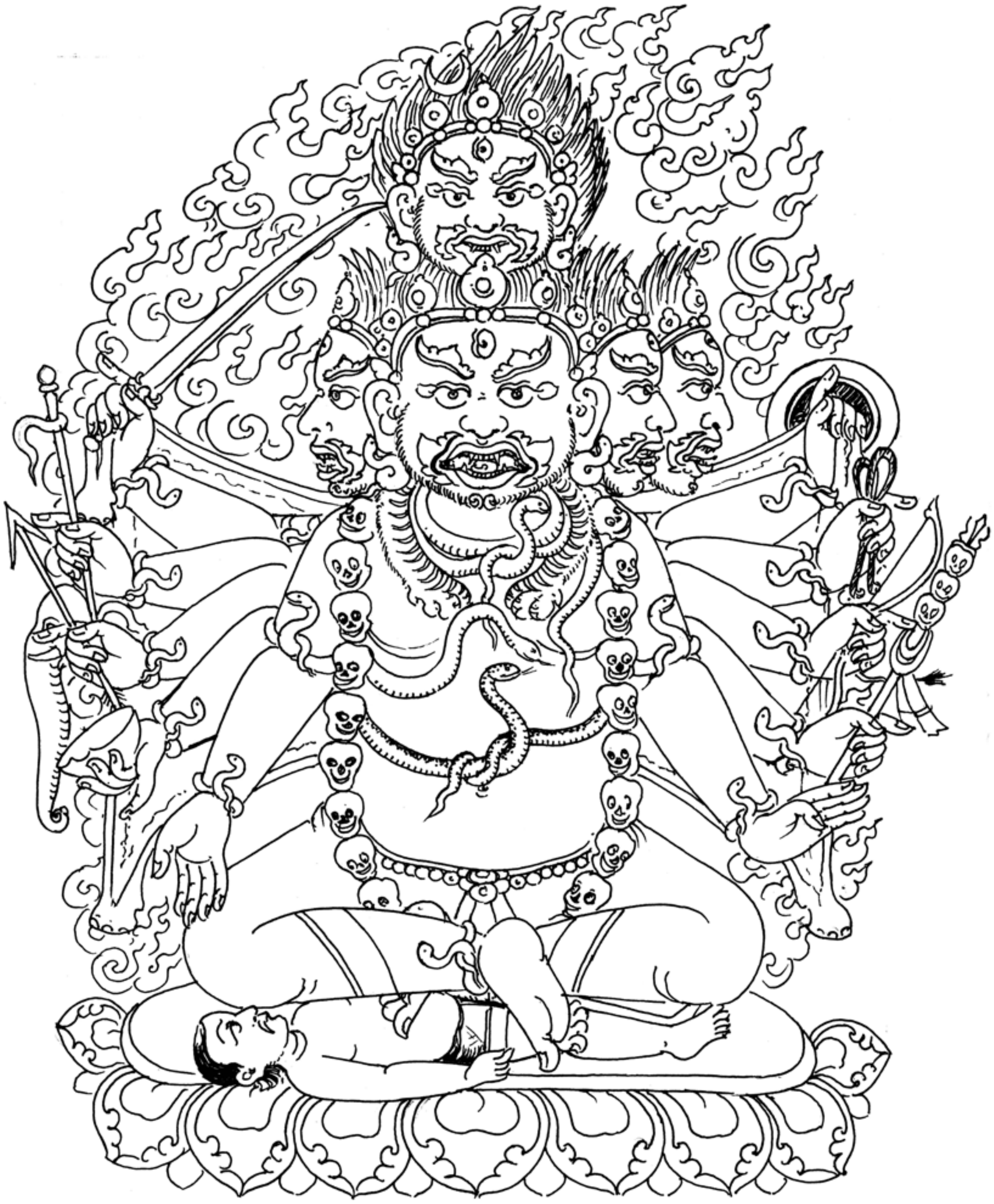
sarparājopavītaṁ [kh: -pavitaṁ] ca [kh: tu] ratnamālāpralambitam [kh: -tāṁ] |
sarvāvayavasaṁpūrṇaṁ sarvalakṣaṇalakṣitam ||
evaṁ dhyātvā varārohe śivaṁ paramakāraṇam |
śikhāsvacchandadeveśaṁ tat sthāpya [g: sthāpyo] paripūjayet || ŚM 11/46-52.

[1] Comm. to SvT 9/2.

[2] SvT 9/2-10.



4. Svacchanda Bhairava

> He is known as Aghora by name because he is present in the topknot (*cūlī*). (He is) the stilling of all sufferings and the eradication of diseases. O goddess, he graces all and bestows (both) worldly benefits and liberation. O goddess, (he is) the destruction of death (*kāla*) and the destructrion of the lion of fever. O mother of the host! (He is) the speedy end of poverty.[1]

Similarly:

> One is freed of all (forms of) suffering by just recollecting this. O great goddess, Aghorīśa is the lion (who kills) poverty, the lion (who destroys) disease. He is the lion (who destroys the most) violent suffering, the destroyer of great sins.[2]

Śikhāsvacchanda's power to destroy disease is especially apparent in his consort, the embodiment of this power:

> That supreme energy who is the Transmental (*manonmanī*), the first (of all energies), is said to be the energy of the Foundation (*ādhāraśakti*) of the great soul, Bhairava. One should think of the goddess as being dark blue (*śyāmā*) and as (also) possessing every colour. The goddess has ten arms, five faces and is very beautiful. In the left (hands she holds) a skull, ascetic's staff, axe, and javelin. In the right (she holds) a double-headed drum, rosary, dagger and a fruit. It is said that both (the remaining) hands hold an elephant's hide. She makes a fearsome noise that frightens all living beings. One should imagine that she who is the great goddess of the lord of the universe is devouring (all) disease. Imagine that she makes a slurping sound as she eats (disease) and beats it. She is piercing it with (her) trident and cutting it to pieces with (her) great sword. Imagine that, furious, she shakes (up all) disease (that comes) before (her).[3]

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[1] *aghoraṁ nāma [kh: aghorām iti] vikhyātaṁ yasmāc cūlīgatas tu [kh: yasmāt olī-; g: -gataṁ-] saḥ* |
śamanaṁ [g: samanaṁ] sarvaduḥkhānāṁ vyādhīnāṁ ca nikṛntanam ||
sarvānugr āhakaṁ devi [kh g: devī] bhuktimuktipradāyakam |
kālanirṇāśanaṁ [g: -nirnnāsanaṁ] devi [kh g: devī] jvarasiṁhavināśanam [kh g: -siṁha-; g: -vināsanaṁ] ||
dāridryadamanaṁ [k: daridrā; kh g: dāridra; g: -damana] caiva acireṇa gaṇāmbike |
ŚM 11/20-22ab.

[2] *anena smṛtamātreṇa sarvaduḥkhaiḥ pramucyate* |
dāridryasiṁho 'ghorīśo vyādhisiṁho maheśvari ||
pracaṇḍaduḥkhasiṁhaś ca [g: -siṁhaduḥkhasya] mahāpātakanāśanaḥ | ŚM 11/219-220ab.

[3] *ādhāraśaktir [kh g: -śakti-] vikhyātā [kh: -tāṁ] bhairavasya mahātmanaḥ [kh: mahātmana]* ||

According to the ṢSS (there is no mention of this in the other sources), the consort of Śikhāsvaccanda is Guhyakubjī. He should be worshipped along with her on the triangular *maṇḍala* of the three-syllable Vidyā.[1] Similarly, according to another ritual procedure, the thirty-two syllables of the mantra are worshipped in the form of their corresponding goddesses on the petals of the lotus seat of the goddess Guhyakubjī,[2] in the centre of which she is worshipped along with Śikhāśiva.[3] As we shall see, the Dūtī of the Weapon is Guhyakālī who is addressed in her Vidyā as Guhyakubjikā. She should not be confused with this Guhyakubjī. Indeed, the *Ṭīkā*[4] refers to the mantra of Śikhāsvacchanda as Śikhādūtī. This reference, coupled with the fact that the thirty-two letters of this Vidyā are goddesses, indicates that although the god is prominent in the accounts of this Dūtī, this mantra – a modified form of Svacchanda Bhairava's Aghora mantra is actually the Vidyā of his consort. This hypothesis is further supported by the existence of three mantras of Śikhāsvacchanda. These are the single syllable HSPHREṀ,[5] the three-syllable one mentioned above and this one consisting of thirty-two syllables. 'Out of these,' we are told, 'the three-syllabled (mantra) is the main one'.[6] As Śikhāsvacchanda is derived from Svacchanda-bhairava, one would expect his main mantra to be the one derived from Svacchanda Bhairava's thirty-two syllable mantra. As the single-syllable mantra is a 'seed', i.e. an essentialization of the main mantra, there is actually only one other mantra and as that is not the main one of the god, we may assume that, implicitely, it is considered to be that of the goddess. But, having said this, one should add that, apart from the *Ṭīkā*, the texts consistently identify the thirty-two

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daśabāhudharāṁ [g: -dharā] devīṁ [g: devī] pañcavaktrāṁ [k kh: catur-] sulālasām |
sarvavarṇadharāṁ [k: sarvavarma-; g: sarvasya varadā] devīm atha [g: devī atha] śyāmāṁ [g: syāmāṁ] vicintayet ||
kapālaṁ [g: kādyaṁ] caiva [g: + ca] khaṭvāṅgaṁ [g: -ga] paraśuṁ śūlaṁ [kh g: śūla] vāmake |
ḍamaruṁ [kh: ḍamarukaṁ; g: ḍamaru] cākṣamālāṁ ca kartarīṁ [kh g: karttarī] phala [k: caiva] dakṣiṇe ||
gajacarmadharau cobhau hastau ca parikīrtitau |
garjantīṁ [k: garjanti; kh g: garjantī] bhīṣaṇaṁ nādaṁ sarvabhūtabhayaṅkaram ||
bhakṣantīṁ [k: bhakṣanti; kh g: bhakṣantī] cintayed [kh: -yad] vyādhiṁ viśveśvaramaheśvarīm [g: -maheśvaraṁ] |
khādyamānāṁ raṭantīṁ [kh: rataṁtī] tāṁ tāḍyamānāṁ vicintayet ||
bhedayantīṁ [k: bhedayanti; bhedayantī] triśūlena chedayantīṁ [k: -yanti; kh g: -yantī] mahāsinā |
kruddhabhāve [k g: - vāṁ] dhunantīṁ [kh g: dhunantī] tāṁ [g: nāṁ] pūrvavyādhiṁ vicintayet ||
ŚM 11/40cd-45.

[1] ṢSS 15/31cd: *maṇḍalopari pūjyo 'sau guhyakubjyā samanvitaḥ* |

[2] Ibid. 15/66.

[3] Ibid. 15/69.

[4] *Ṭīkā* fl. 138b-139a.

[5] See comm. to ṢSS 15/6.

[6] Comm. on ṢSS 15/11ab

syllable Vidyā with that of Aghora – although, as we shall see, it has been substantially modified.

The differences between Śikhāsvacchanda and Svacchanda Bhairava are not few. The attributes differ and the former is white whilst the latter is black. Moreover, Svacchanda Bhairava's consort Aghoreśvarī, who is said to have the same basic form as he does[1], differs from the consort of Śikhāsvacchanda called Guhyakubjī, although her dark blue colour is an indication of her relationship to Aghoreśvarī. However, despite the differences, the origin of Śikhāsvacchanda and his consort from their prototypes is apparent in their similar (albeit modified) forms and is confirmed by their mantra, which is analogously distinct from its prototype while maintaining basic similarities with it.

The texts present a long meditation in several phases centred on the movement and rise of the vital breath charged with the energy of the Śikhāsvacchanda mantra. One part of it involves the meditation on a series of triads that make up the Yoni of energies. Above OṀ or, in the Kaula version of this Praṇava, AIṀ, they are its higher energizing development above the head that leads to the supreme energy of the Transmental (*unmanī*). Thus, the triangular Yoni above the head is the energy of the Topknot. The final phase of this cycle of meditation consists of the piercing of the Five Brahmās with the supreme energy in the form of the resonance (*nāda*) within the breath charged with mantra unified with the mind and the Self. It pierces through Brahmā in the base, Viṣṇu in the navel, Rudra in the heart and Īśvara in the throat. Then the ŚM continues saying that these four:

> [...] should be pierced (*bhedayet*) with the supreme power in the form of Sound. (The energy) moves along the middle of the bridge (between the eyebrows) and the Cavity should be opened with (that energy as) the key; having (already) opened up the supreme place where Aghora resides. Lordship (*prājāpatya*) is the bridge and the key is the foremost power (*śakti*). The Cavity is the the Cavity of Brahmā where Aghora resides. One should know that he is (the mantra called) Aṣṭakapālin and recollect the three-lettered one. The sequence of the Topknot of (the goddess) Laghvī (is located) where the heart is present in all the principles of existence. Merely by recalling it mentally, (the adept experiences the state of) Flight.

Located in the Cavity of Brahmā at the top of the head, that is, at the root of the topknot, it is the god who appears to be the deity of the topknot. But as it is his energy – which an aspect of the goddess Kubjikā, here called Laghvī – that lends access to him, she is the deeper, true nature of this limb, not the god. After examining their mantra, to which we now turn, we will discover another reason why this couple is associated with this limb of the goddess's body. The ŚM presents a mantra of this Bhairava in code. It is:[1]

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[1] SvT 1/75cd-76ab.

AGHORE HRĀṀ THAGHORE HRIṀ GHORAGHORATARE HRŪṀ ŚCA (?) SARVATAḤ SARVASARVE HRAIṀ HRAṀ HRĀṀ HRĪṀ HRŪṀ HRAIṀ HRAUṀ HRAṀ HRAḤ

We have noted already that the *Ṭīkā*[2] gives to the mantra of Śikhāsvacchanda the name Śikhādūtī. It is as follows:

AGHORE HRĀṀ THAGHORE HRĪṀ GHORAGHORATARE HRŪṀ SARVATAḤ HRAIṀ SARVASARVE HRAUṀ NAMAS TE RUDRARŪPE HRAḤ |

The same mantra appears in the commentary to the ṢSS as an explanation of the statement ‘the first group of eight possesses the *Vidyāpada*’.[3] Its says that this refers to the mantras of the eight Mothers who, amongst others (see below), surround the deity and his consort. These eight mantras are actually the mantra noted above divided into eight parts. As the protector of these eight, Aghora is called Aṣṭākapālin[4] and consists of thirty-two syllables. The mantra is thus divided into eight as follows:[5] 1) Brahmāṇī: AGHORE HRĀṀ 2) Māheśvarī: THAGHORE HRĪṀ 3) Kaumārī: GHORAGHORATARE HRŪṀ 4) Vaiṣṇavī: SARVATAḤ 5) Vārāhī: SARVA 6) Aindrī: SARVE HRAIṀ 7) Cāmuṇḍā: NAMAS TE 8) Mahālakṣmī: RUDRARŪPE HRAUṀ.

This is a modified form of Svacchanda Bhairava's mantra. Conceived in this way as consisting of the mantric energy of the eight Mothers who are understood in the Kubjikā Tantras to be aspects of the goddess, it has become dominantly female, although it is still considered to be the god's mantra. To see what has happened we may compare this with the original mantra of Svacchandabhairava, which is called Mantrarāja or Aghora.[6] It is:

OṀ AGHOREBHYO THAGHOREBHYO GHORAGHORATAREBHYAḤ SARVATAḤ SARVASARVEBHYO NAMAS TE RUDRARŪPEBHYAḤ

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[1] ŚM 13/70-84ab. The mantra is written in full in the margin of manuscript Kh (folio 107).

[2] *Ṭīkā* fl. 138b-139a.

[3] Comm. ṢSS 15/89 (?).

[4] ṢSS 15/87.

[5] Comm. on ṢSS 15/88.

[6] See SvT 1/41-3.

The changes that have taken place are explained indirectly in the ŚM.[1] There we are told that the demons and their allies were successful in battle by the grace of Aghora. The gods were vanquished and fled in fear when the demons repeated the mantra that comes from Aghora, the right face of Śiva. Worried about what to do, Brahmā and the gods went to Bhairava to ask for help. Satisfied with their eulogies, he told them not to fear. He then sealed the Aghora mantra with five pegs (*kīla*) so that the demons could no longer use it. Bhairava explains that he who repeats the mantra with these pegs is afflicted by many troubles. Impurity accumulates and the reciter of the mantra is not liberated. Thus, the right course of action is to worship the teacher until he is satisfied and tells his disciple both the *Svacchandāghora* mantra and how to unlock it (*utkīlana*).

This myth serves to explain why this form of the Aghora mantra differs from the well-known one. The original form of the mantra is locked, which in this case not only makes it ineffective but also positively harmful, and so must be altered appropriately. The mantra given in the *Ṭīkā* does indeed differ from the Aghora mantra of the SvT in five places. The ŚM tells us cryptically where the locks are in the original form of the mantra that seal it:

> The end of the three and the end of the (next) three. The seventh and final eighth and, O fair lady, the Mantrarāja is sealed by the (following) eighth.[2]

If we compare the two version of this mantra, namely Śikhādūtī or Svacchandāghora and the Aghora mantra of the SvT, we discover that these lines are very meaningful. Here they are again:

AGHORE HRĀṀ THAGHORE HRĪṀ GHORAGHORATARE HRŪṀ SARVATAḤ HRAIṀ SARVASARVE HRAUṀ NAMAS TE RUDRARŪPE HRAḤ

OṀ AGHOREBHYO THAGHOREBHYO GHORAGHORATAREBHYAḤ SARVATAḤ SARVASARVEBHYO NAMASTE RUDRARŪPEBHYAḤ

The first 'end of the three' is AGHORE – **BHYO**. The second 'end of the three' is THAGHORE – **BHYO**. The 'seventh' is GHORAGHORATARE – **BHYAḤ**. The 'final eighth' is SARVATAḤ SARVASARVE – **BHYO**. The

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[1] ŚM 12/5-40.

[2] *trayāntaṁ ca trayāntaṁ ca saptamaṁ cāṣṭamāntimam |*
aṣṭamena varārohe mantrarājaś ca mudritaḥ || ŚM 12/27cd-28ab.

‘(following) eighth’ is NAMAS TE RUDRARŪPE**BHYAḤ**. In the new form of the mantra these five ‘pegs’ have indeed been removed and replaced by the syllables HRĀṀ HRĪṀ HRŪṀ HRAIṀ and HRAUṀ. The syllable OṀ, removed from the beginning, has been replaced by HRAḤ at the end. In this way, the six limbs of Śikhāsvacchanda[1] are all present in the new form. These six things (*padārtha*) along with the three-syllabled mantra of Śikhāsvacchanda, HRĀṀ HRĪṀ HRAUṀ, make what the ṢSS calls the Nine H's that are said to be Aghora himself.[2] The essential constituents of these seed-syllables are three letters H R and Ṁ – the point above called *anusvāra*. The symbolism of these three tell us more about the goddess's Topknot. In this case the word for topknot – *śikhā* – is understood in its other sense of ‘flame’. Aghora is here represented as the god of fire. His fiery energy, the (female) flame, is his consort the goddess Guhyakubjikā who, over the course of the fire sacrifice, is visualized as being in mensis (symbolic of her fertility) and is identified with Vāgīśī – the Goddess of Speech from whom the fire is generated.[3] She is the Flame that energizes Aghora in his mantric form. The ṢSS and commentary explain:

> He who knows its Flame (*śikhā*) in this way is said to be one who maintains the fire (*āhitāgni*). One should know that fire to be the mouth of the gods, that is, the omnipresent (*sarvatomukha*) Aghora. O goddess, the Mouth in the mouths is praised in the three worlds. O fair lady, there is no offering to the fire without that, nor worship. The letter Ha is the Dakṣiṇa fire. The Point is said to be the Gārhapatya fire (*gārha*) and the Āhavanīya (*āhavāgni*) fire is the letter Ra. Thus his form is that of the three fires.[4]
>
> (Commentary): The person who knows the Flame – the flame of fire that is the letter Ra – of the one who is Nine Hs, is a (true) fire priest (*agnihotrin*). . . . One should know that the fire in the form of the letter Ra is the god's mouth, the mouth of Aghora – and Aghora is omnipresent. The meaning is that Aghora who is omnipresent is

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[1] See ŚM 11/22-26.

[2] *tatrastham aghoraṁ hakāranavakaṁ ca yat* comm. on ṢSS 15/53????.

[3] ṢSS 15/183cd-184.

[4] *yas tasyaivaṁ śikhāṁ [k kh: -khā] vetti āhitāgniḥ sa ucyate* ||
*so ‘gnirdevamukhaṁ [k, kh: so ‘gni] vidyād [k, kh: vindyād] aghoraṁ * * * * * sarvatomukham* |
mukheṣu ca mukhaṁ devi trailokye yat tu [k, kh: yastu] gīyate ||
vinā tena varārohe na homaṁ na ca pūjanam [k kh: pūjayet] |
dakṣiṇāgnir hakāraḥ syād gārho binduḥ prakīrtitaḥ [k kh: -tam] ||
āhavāgnis tathā rephas tryagnirūpas tatas tu saḥ | ṢSS 15/53cd-56ab.

> tranquil (*saumya*) and pervades all things. He is the Point. . . . The Mouth in the mouths, that is, within the aforementioned Nine Hs is the letter R conjoined with the Point – RAṀ. This makes nine HRAṀ's. In this way it is said that the universe is the Three Worlds consisting of the triple fire. There is nothing that is without this triple fire.[1]

According to the Veda, as the *Nirukta*[2] says: ‘Agni (the god of Fire) is the mouth of the gods’ (*agnir vai devānāṁ mukham*). This not only means that he eats the oblations but also ‘preceedes or goes before the gods’ (*agraṇī bhavati*). Moreover, although Agni is all-pervading and ever present, he has three forms: ‘Three are the places of his birth they honour, in mid-air, in the heaven, and in the waters . . . ’.[3] The three are the Vaḍava fire in the sea, the sun (*āditya*) and, in the middle, lightning (*vidyutāgni*). Here they are evoked by the three letters that make up the core of the nine seed-syllables, namely H, R and Ṁ. This conception exactly parallels that of the three letters of OṀ – A, U and M – that, according to the *Maitri Upaniṣad,*[4] also correspond to the three fires that are said to constitute the ‘mouth form’ of the Vedic Praṇava.

Note that in this case, the Tantric rite serves as an esoteric substitute for the Vedic sacrifice. The Brahmin who practices this mantra does not need to keep an outer fire. He can feel secure that he is fulfilling his ritual obligations by practicing the esoteric cult into which he has chosen to be initiated. Theoretically, this leaves the door open for anybody who takes initiation to share in the Brahmin's status and authority, at least for ritual purposes.

The texts contain considerably more details concerning the permutations and applications of this Vidyā. These details await further study.

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[1] _yaḥ puruṣas tasya hakāranavakasya śikhāṁ agniśikhāṁ [kh: agniḥ śikhāṁ] repharūpiṇīṁ vetti jānāti so ‘gnihotrī bhavati || iti so ‘agnir devamukhaṁ vidyāt || yaḥ agniḥ repharūpo [k g: -pa; kh: -rūpaḥ] devasya [kh: deva *] mukhaṁ [k kh g: mukhe] aghorasya mukhaṁ [k kh g: mukhe] jānīyāt [kh: jānīhi; g: jānīyāt] || tathā aghoraṁ [g: -ra] sarvatomukham iti || sarvatomukham aghoraṁ [k: sarvo-; kh: * * * * * aghoraṁ] saumyarūpaṁ [kh: saumyaṁ * *] sarvavyāpī [kh: missing] bindurūpam ity arthaḥ || [. . .] mukheṣu pūrvoktahakāranavakeṣu etan mukhaṁ [g: -kha] bindusaṁyuktaṁ [g: -kta] repharūpam || raṁ [kh g: ra] || evaṁ hraṁ 9 || ity anena [kh: * * anena] krameṇa [kh: + iti] trailokyaṁ [k g: -kya; kh: -kye] tretāgnimayaṁ [kh: nāsti] viśvaṁ [kh: missing] gīyate || [kh: + yadi tretāgnimayam | viśvaṁ] vinā tena tretāgninā na kiñcit ||_

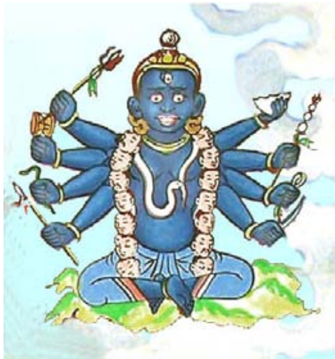
[2] *Nirukta* 7/14/4.

[3] Ṛg Veda 1/95/3, translation by Griffiths.

[4] *Maitri Upaniṣad* 6/5.

4) Śivā – the Dūtī of the Armour

In one place the ṢSS[1] refers to this Vidyā as Mohanī. But it appears from the following reference that the Dūtī of the Armour is called Śivā. According to the ŚM, she sits in the middle of a triangle above the head. There:



5.Śivā

> [...] one should think of her as sitting on a wheel. She has one face with three eyes. She has (a mildly fierce demenour), her fangs (only) slightly apparent. She has beautiful matted hair and (her) two ears are (adorned) with snakes as earrings. She is adorned with many ornaments and has eight arms. O beloved, in the right (hands she holds) a trident, double-headed drum, snake, and javelin. In the left (hands) are a skull, ascetic's staff, noose, and dagger. She shines like a firefly, has large upraised breasts, three wrinkles are (around her navel) on the middle (of her torso) and, very beautiful, she has (fine) thighs. The goddess is clothed in a blue garment and is on the seat of the Kiṣkindha (mountains). Supreme Śivā, she wears a divine garland of severed heads and waves her finger threateningly (*tarjayantī*).[2]

According to the KMT:

> By means of this he protects everything. Angry, he destroys (his) enemies. He is protected when death comes. Angry, he can eradicate death. That Kulasiddha who wears the Armour is like death (himself). He both controls and destroys Śākinīs (witches), ghosts, and

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[1] ṢSS 16/30.

[2] *ekavaktrāṁ trinetrāṁ ca īṣaddaṁṣṭrākarālinīm [kh: -karāliniṁ]* |
jaṭājūṭadharāṁ divyāṁ karṇau [kh: karṇe] gonāsakuṇḍalaiḥ [kh: ghoṇāśca kuṇḍalai; g: gho -] ||
bhujāṣṭakasamopetāṁ [k: -samopetā] nānābharaṇamanditām [g: maṇḍitā] |
triśulaṁ ḍamaru [g: ḍamarukaṁ] sarpaṁ [kh: sarppa] śaktiś ca [g: śaktiṁ ca] dakṣiṇe priye ||
kādyaṁ khaṭvāṅgapāśaṁ [k: khaṭvāṅgaṁ; g: -yāsaṁ] ca kartṛkā [g: karttikā] vāmam āśritāḥ [k: vāma āśritā; g: -tā] |
indragopakasaṁkāśāṁ [k: -varṇābhā; g: iṁda- -sāṁ] pīnonnatapayodharām [kh: pinno-] ||
trivalītaraṅgamadhyasthāṁ [k: -sthā] nitaṁbāḍhyāṁ [k; -ḍhyā; kh: -ḍhya-] suśobhanām [k: suśobhanā; g: suso-] |
nīlavastrāvṛtāṁ [k g: -tā] devīṁ [k: devī; kh: deviṁ] kiṣkindhāsanasaṁsthitām [kh: di-; k: -tā] ||
muṇḍamālādharāṁ [k g: -dharā] divyāṁ [k: divyā] tarjayantīṁ [k kh: tarjayaṁtī] parāṁ [k: parā] śivām [k: śivā] | ŚM 13/27-31ab

> Vetālas (demons). The reciter of (this) mantra has a magical form (*māyārūpadhara*) and has the divine attributes of the king of the gods (*mahendrā*). He does many wonders by waving (a magic) peacock's tail (*picchika*).[1]

The Vidyā is recorded in all four of our sources: 1) The KMT, where it is written in full in reverse. 2) The *Ṭīkā*, where it is presented in the forward order interspersed with the syllables of the six limbs.[2] 3) A note in the margin of manuscript Kh of the ŚM. 4) A variant of this Vidyā consisting of thirty-eight syllables appears in the ṢSS.[3] Presented in the reverse order, each letter is named separately using the Mālinī code. Thus, this is presumed to be the most reliable version.

The Vidyā in the edited text of the KMT consists of 33 syllables. But as the Vidyā is set in *śloka* form, which consists of 32 syllables, it appears that the correct form actually consists of 32 syllables and this is confirmed by the ŚM.[4] Also note that almost all the accepted readings in the following edited version of the Vidyā are found amongst the variants of the edited KMT but they do not all appear in any one manuscript. The ṢSS enumerates the syllables one by one to make 38. According to the two manuscripts used to edit the *Ṭīkā,* there are twenty-eight syllables (*aṣṭāviṁśat* sic. *aṣṭāviṁśati*) but this is clearly a scribal error for thirty-eight (*aṣṭātriṁśat*). The six extra syllables in the version recorded in the *Ṭīkā* are those of the six limbs of the Vidyā, namely: HLĀṀ HLĪṀ HLŪṀ HLAIṀ HLAUṀ HLAḤ.[5] The version in the ṢSS substitutes these six with the syllable HLĪṀ, but not always positioned in the same places.

(Ṭ: + HLĀṀ; ŚM: + OṀ; ṢSS: + HLĪṀ) U (Ṭ: AU) TTAU (KMT: TTO, Ṭ: O; ŚM: TĀ) LI (Ṭ: missing) Ā SI MA KHKHI (KMT, Ṭ: ṬṬĪ ; ŚM: ṬI) Ā (KMT: A; Ṭ, ṢSS: + HLĪṀ) SABBA (KMT, Ṭ: SARVA) PU (KMT: PŪ; Ṭ: missing) HA I (KMT, ŚM: VI; Ṭ: + HLŪṀ) SAṀ BA KHKHI (KMT, Ṭ, ŚM: ṬṬI) Ā (Ṭ: + HLAIṀ; ṢSS: + HLĪṀ) DI (Ṭ: DIR) ṆṆI (KMT: NNI; ŚM: NI) Ā SI (Ṭ: SE + HLAUṀ) U LLE (Ṭ: LLI) MI (KMT: KHKHI; Ṭ, ŚM: KHI) Ā (Ṭ: + HLAḤ; ṢSS: + HLĪṀ) SAVVĀ (KMT, Ṭ: SARVA) DU (ŚM: DUḤ) ṬHṬHA (KMT: ṬṬĀ; Ṭ: VVĀ; ŚM: missing) BHE (Ṭ: LE) LA (KMT: LLA) KHI (KMT: KHKHI; Ṭ: KKHI) Ā (ṢSS: + HLĪṀ) I

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[1] KMT 10/1cd-4ab (= ṢSS 16/2cd-5ab and ŚM 13/4cd-5ab, 24-5).

[2] See ṢSS 16/29-30.

[3] See 1) KMT 10/6, 2) *Ṭīkā* fl. 139a, 3) ŚM MS Kh fl. 112, 4) ṢSS 16/7-28.

[4] ŚM 13/23.

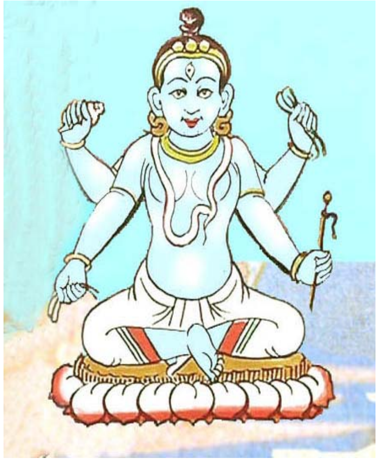
[5] See comm. on ṢSS 15/30.

5) Raktacāmuṇḍā – the Dūtī of the Eye

This Dūtī is born the goddess's supreme vision (*paradṛṣṭi*).[1] The KMT declares that:

> The great yogi who has mastered (the Vidyā of the) Eye sees the (entire) universe, both the world and beyond it (*lokāloka*), everything from Śiva up to Earth. Angry, he dries up all the seas and rivers, great and small. If he repeats it, established on the plane of stillness (*nirācāra*) and reality, he nourishes that state which is the inner sphere (*antagocara*) of the fivefold pervasion.[2]

The KnT tells us that this Dūtī is called Raktacāmuṇḍā.[3] This is indeed the goddess invoked in the mantra of this Dūtī, which stresses her blood-red colour (*rakta*). It is surprising therefore that this feature is absent in the visualized form of the Dūtī described in the ŚM which follows. Note also that she is called Parā in this passage, just as she is in the KMT.[4] Parā is usually white, although her attributes are not those of the Dūtī of the Eye described in the following passage from the ŚM:



6.Raktacāmuṇḍā

> She is (both) white and blue like collyrium (*añjana*). She is very powerful and has great energy. She has one face and three eyes. She bears a slight smile. She is adorned with beautiful earrings, matted hair and crown. She has four arms, is very powerful and is adorned with many ornaments. O beloved, the goddess holds a noose, goad, conch and thread. She has a necklace and anklets and fat, upraised breasts. She is charming with three wrinkles (around her navel) and is adorned with a jewelled necklace. She sits in the lotus posture on a lotus as her seat. The goddess is swathed in white clothes and is in the middle of the triangle. Once visualized, Parā (the

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[1] KMT 10/11.

[2] KMT 10/9-10 = ṢSS 16/54-56ab; = ŚM 14/50cd-53.

[3] KnT 1/108.

[4] KMT 10/11a.

> Supreme goddess) established in emission bestows the fruit of every accomplishment.[1]

The white clothes of the goddess rather than the red appear again as a feature of the practice of this Vidyā outlined in the following passage. The vision the Vidyā bestows not only extends throughout the world, it is also a prophetic vision that extends through time. This is probably why the astrological work, the *Svarodaya,* a treatise that teaches how to prognosticate the future by observing changes in the movement and quality of the breath, is associated with this Dūtī.

> (The adept) should perform the magical application (*upacāra*) of this (mantra). (In order to do so) two virgins should be brought (there) along with scent, incense, milk and drink to a pure place. One should meditate as before on the goddess who wears white clothes.[2] O mistress of the gods, he should smear his consort's (*dārikā*) face with a coal brought from a cremation ground[3] while (the adept's) body is marked with the excrement of a peacock (*śikhinocchiṣṭa*). A jar, wrapped in white cloth, is (placed) on a *svastika*. (The adept) should bathe and, smeared with oil, eat crushed sesame seed. (Then when the deities) are satisfied, they see (him graciously) from the middle of (his) consort's face. The adept then sees whatever he has thought about consisting of speech in the world and the signs (*nirdeśa*) of things of the past and future within (her face).[4]

The Vidyā is presented in reverse in the KMT[5] where it is said to be fifteen syllables long (*tithisaṁkhyā*) although the Vidyā in the edited text consists of seventeen syllables. In the forward order it is:

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[1] *śvetanīlāñjanābhāsā [g: sveta-; kh: -bhāsāṁ] mahādīptā sutejasā* |
ekavaktrā trinetrā ca īṣatprahasitānanā ||
divyakuṇḍalaśobhāḍhyā [g: -sobhā-] jaṭāmukuṭamaṇḍitā |
caturbhujā [kh: -bhuṁjā] mahātejā nānābharaṇamaṇḍitā ||
pāśāṁkuśadharā devī kambusūtradharā [kh: kaṁmbu-; g: kaṁcū-] priye |
hāranūpurasaṁyuktā [kh g: saṁyuktāṁ] pīnonnatapayodharā [kh g: -rāṁ] ||
trivalītaraṅgaśobhāḍhyā [kh g: -śobhāḍhyāṁ] ratnamālāvibhūṣitā [kh g: -vibhūṣitāṁ] |
padmāsanagatā [g: -sanasthāgatā] devī [g: devi] padmapīṭhoparisthitā [k: padmapīto-] ||
śvetavastrāvṛtā [k: śvetarūpadharā; kh: sveta-] devī śṛṅgāṭapuramadhyagā [kh g: -gāṁ] |
visargasthāṁ parāṁ [g: parā] dhyātvā sarvasiddhiphalapradām || ŚM 13/66-70.

[2] The ṢSS adds: and meditate on the goddess who bears the form of such a virgin.

[3] ŚM *bhīmāṅgāra;* variant: *śmaśānāṅgāraja;* KMT and ṢSS: 'in accord with (his) inner feeling' *bhāvanāntānusāreṇa*

[4] KMT 10/14-8 = ŚM 13/89cd-94ab = ṢSS 16/73cd-80.

[5] KMT 10/12.

OṀ RAKTE RAKTE MAHĀRAKTE CĀMUṆḌEŚVARĪYAI SVĀHĀ

It is extracted from the *Vajragahvara* in the ŚM.[1] It is as follows:

OṀ RAKTE MAHĀRAKTE CĀMUṆḌEŚVARI SVĀHĀ

The Vidyā consists of seventeen syllables according to the ṢSS where it is presented in reverse in the Mālinī code. The same version is found in the *Ṭīkā*[2] which acknowledges its source as the *Bṛhadāgama.* This version of the Vidyā is:

AIṀ RAKTE MAHĀRAKTE CĀMUṆḌEŚVARI (ṢSS: RĪ) KHPHREṀ
SVĀHĀ ṬHAḤ ṬHAḤ ।

Note that in this version of the Vidyā OṀ is replaced by its so-called Kaula equivalent – AIṀ. Also, the *Ṭīkā* tells us that six permutations of KHPHREṀ are formed in the usual way by substituting the short vowel with six long ones and are added to the limbs to energize them.

6) Guhyakālī – the Dūtī of the Weapon

When the goddess's Weapon is used to chastise the wicked, the punishment is formidable (*pracaṇḍadaṇḍogra*). The adept who recites it with all its limbs in the prescribed manner becomes so powerful that, when angry, he is said to be capable of destroying the entire universe! It is no less powerful as a means of purification and for accomplishing any goal. The texts stress that it not only destroys one's enemies as a physical weapon would do, it also serves to counter the mantras and yantras of the enemy. Whoever wears this Vidyā around his neck as an amulet insures that whatever good or bad is done to him by someone else will also happen to that person.[3] Thus it is the embodiment of Pratyaṅgirā – literally the goddess 'Reply' – a form of Kālī who is invoked to avenge the wrong done by others to oneself. It is a particularly potent protection from the mantras of others, which she eats voraciously.[4] More specifically, the Dūtī of the Weapon is identified with Guhyeśvarī. Also called Guhyakālī, she is Mahāmāyā who 'destroys all weapons'.[5] The fiery nature of the Weapon is stressed repeatedly. Unfailing in its power, it is 'the death of death, born from the fire that burns the worlds (*saṁvartāgni*)'[1] and is generated from Kubjikā who is that fire. The texts do say that this Vidyā bestows spiritual fruits, even liberation[2] – not only magical and yogic accomplishments (*siddhi*). Even so, one cannot help feeling that this and the other Vidyās (except perhaps that of the Topknot) were originally primarily meant for magical and protective functions and other worldly aims. But once the other aims have been achieved, the adept can also achieve liberation, should he so desire.

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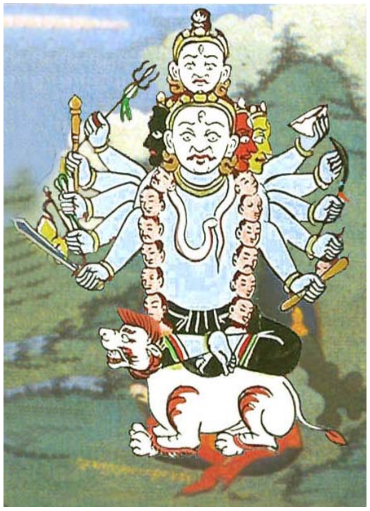
[1] ŚM 13/55-64. The Vidyā is written in full in the margins of manuscript Kh folio 114.
[2] ṢSS 16/57cd-69 and *Ṭīkā* folio 139a.
[3] KMT 10/20-25.
[4] ṢSS 16/171.
[5] KMT 10/22.

The visualized form of Guhyakālī is described in the following passage from the ŚM. An interesting feature of this form of the goddess is the identification of her faces with the goddesses Jyeṣṭhā, Vāmā, Vibhvī and Rudrī who occupy the Trika Triangle adopted by the Kubjikā Tantras.

> She is very fierce. She has five faces which burn brilliantly with fifteen eyes. Her eyes are slightly red and fixed. (Her) two ears are adorned with snakes (*gonāsa*). The eastern face is white and the northern face is red. O goddess, the western one is yellow and the southern face is black. It is fierce with large fangs. The eyes are brown and it is horrific. The upper face is white like a conch, the moon or snow, and gives liberation. It is said to be (the face of) Gaganāvatī (the Skyfaring Goddess) that brings about creation and destruction. The eastern one is called Jyeṣṭhā and Vāmā's face is in the north. Vibhvī is the western face and Rudrī resides in the southern (face). She shines endowed with the thirty-eight energies located in the faces.[3] [. . .]



7. Guhyakālī

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[1] KMT 10/28.

[2] ṢSS 16/173.

[3] *pañcavaktrā mahāraudrā tripañcanayanojjvalā* |
āraktastabdhanayanā karṇau gonāsamaṇḍitau [kh: ghoṇasamanvitau; g: ghoṇāsa-] ||
śvetābhaṁ [kh: svetābhaṁ; g: śvetāsaṁ] pūrvavaktraṁ tu raktābhaṁ cottarānanam |
pītābhaṁ [kh: pitābhaṁ] paścimaṁ devi kṛṣṇābhaṁ [g: kṛṣnohaṁ] dakṣiṇānanam ||
daṁṣṭrākarālaṁ [kh g: -karāla] raudraṁ ca piṅgākṣaṁ [k: piṅgākṣa] ghorarūpiṇam |
śaṁkhendutuhinābhāsaṁ ūrdhvavaktraṁ [k: -varṇaṁ] tu muktidam ||
gaganāvativikhyātaṁ [k: gaganāvarti; kh: gagaṇāvati; g: -vatītivikhyātaṁ] sṛṣṭisaṁhārakārakam [kh: śṛṣṭi-; g: -kāraka] |
jyeṣṭhānāma [g: śreṣṭhā-; kh: jyeṣṭānāmaṁ; g: -nāmaṁ] tu pūrveṇa vāmavaktraṁ tu [k: ta] cottare [k: tottaram; kh: cottaraṁ] ||
vibhvīti [k: vāmeti; kh: viśveti] paścimaṁ vaktraṁ raudrī dakṣiṇasaṁsthitam |

Kālī visualized along with (these) thirty-eight energies bestows good accomplishments. She has ten arms and is bedecked with many ornaments. (She holds) a trident, mace, noose, goad, and an excellent sword in the right (hands). O fair lady, (each) weapon shines like the Fire of Time. (Similarly,) the divine weapons on her left side shine like an intensely stoked fire. (They are) a skull (*kādya*), club and javelin, (along with which) she holds a severed head and pestle. She wears a divine well-threaded garland of skulls that extends up to her feet. She shines brilliantly with the rays of the moon and, auspicious, is (brilliant) like a cloud of stars. She wears a garland of skulls on her head and is adorned with long nipples (*cūcuka*). Her necklace is made of beautiful snakes, and the king of snakes is the sacred thread she wears. She has a (big) belly (like) a wolf and is (blue) like a marijuana flower (*atasī*). She wears black clothes and sits on the back of a lion. She wears a necklace of many jewels tied and hanging from (her) waist. She wears a necklace made of yantras and mantras around her neck. Her two anklets are as pure as gold and mercury. She is endowed with a full set of limbs and is adorned with every ornament. She is to be contemplated in this way in the middle of the triangle.[1]

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aṣṭatriṁśatkalopetā vaktrasthā [kh: -syā] ca [k: tu] virājate [g: virājitaṁ] || ŚM 13/149-153.

[1] *aṣṭatriṁśatkalāyuktā dhyātā kālī [kh: kāli] susiddhidā* ||
dvipañcakabhujopetā [k: -tāṁ] nānālaṁkāramaṇḍitā [k: -tāṁ] |
triśūlaṁ ca gadā pāśaṁ aṁkuśaṁ khaḍgam uttamam ||
dakṣiṇe ca [kh g: na] varārohe astraṁ [k: astrāḥ] kālānalaprabham [k: -prabhāḥ; kh: -prabhāṁ] |
kādyaṁ [g: kādya] kheṭakaṁ [kh g: kheṭaka] śaktiś ca [kh: -s tu] muṇḍamuśaladhāriṇī [k g: muṁḍaṁ; kh: dhāriṇi] ||
vāmamārgāyudhā [kh: yudhāṁ] divyā [kh: divyāṁ] dīptānalasamaprabhāḥ [k: divyāna-; kh g: -prabhā] |
āpādalambinī [k: -nīṁ] divyā [k: divyāṁ] kādyamālā [k: -mālāṁ] sugranthitā [k g: -tāḥ] ||
jyotsnākiraṇasaṁkāśāṁ [kh: -susaṁkāśā; g: -kīraṇasaṁkāśa] tārakābhranibhāṁ [g: -nibhā] śubhām [g: suha] |
śire [kh: śira] kapālamālāṁ tu lambacūcukaśobhitām [g: -cuṁccuka-] ||
citrāhikṛtamālāṁ [k: citrakāhikṛtāhārāṁ] ca nāgarājopavītinīm [kh: -vitiniṁ; g: -śobhinī] |
vṛkodarīṁ [k: mahodarāṁ; kh: vṛkodarāṁ] nīlavarṇām atasīpuṣpasaṁnibhām [g: -varṇā aṭhaśī-] ||
kṛṣṇavastraparīdhānāṁ [k kh: -pari-] siṁhapṛṣṭhe [k: pṛṣṭha; kh: pṛṣṭa] samāśritām [kh: samāśṛtāṁ] |
nānāratnakṛtā [k: -raktakṛtāṁ] mālā [g: -lāṁ] kaṭibaddhā [k: -baddhāṁ] pralambitā [g: virājitā] ||
yantramantrakṛtā mālā [kh g: mālāṁ] kaṇṭhasthā ca virājate |
nūpurau vimalau tasyā [g: tasyo] hemapāradasaṁnibhau ||
sarvāvayavasaṁpūrṇāṁ sarvābharaṇamaṇḍitām |
evaṁ dhyātvā varārohe śṛṅgāṭapuramadhyagām || ŚM 13/160cd-168.

The KMT gives the Vidyā in full, reversing the order of the syllables. It is given in code in the ṢSS and the ŚM. It is written out in full in the margins of manuscript Kh of the ŚM and is also found complete in the forward order in the *Ṭīkā*.[1] As usual the version in the *Ṭīkā* is the one in the ṢSS. Collating these sources, the Vidyā is:

OṀ (Ṭ: HSKHPHREṀ) GUHYAKUBJIKE HŪṀ PHAṬ MAMA SARVOPADRAVĀN YANTRAMANTRATANTRACŪRṆAPRAYOGĀDIKAṀ YENA (Ṭ: YAT) KṚTAṀ KĀRAYITAṀ (KMT: KĀRĀPITAṀ) KARIṢYATI (ŚM: KARIṢYANTI) TĀN SARVĀN HANA HANA DAṀṢṬRĀKĀRALI (Ṭ: -KARĀLE) PHREṀ (KMT: HREṀ) HRĪṀ (Ṭ: HRAṀ) HRŪṀ (KMT: HŪṀ; ŚM: HUṀ) HRĀṀ (KMT: HREṀ; ŚM: HUṀ) HŪṀ PHAṬ (Ṭ: missing) GUHYAKUBJIKĀYAI SVĀHĀ (ŚM: + OṀ; Ṭ: + HRĪṀ)

Oṁ O Guhyakubjikā! huṁ phaṭ destroy, destroy all the attacks on me and (every) yantra, mantra, rite, magic potion and every thing else that has been made, is being made or will (ever) be made (to harm me), O fierce Kālī, hrīṁ hrūṁ hrāṁ hūṁ phaṭ svāhā (to you) Guhyakubjikā!

According to the KMT the Vidyā consists of sixty-six syllables. By omitting OṀ and SVĀHĀ at the beginning and end respectively, the Vidyā is reduced to sixty-three syllables and is then called *Khādakāstra,*[2] literally 'the weapon that devours'. But according to the ŚM (14/146-147) this is the name of the unmodified Weapon, which is said to consist of sixty-eight syllables, whereas the version in the ṢSS and the *Ṭīkā* consists of sixty-nine.[3] Although all the Dūtīs are linked to a particular Tantra of their own, in this case the sources take particular trouble to emphasize that this Vidyā is extensively described in the *Guhyakālī Tantra*, which consists of 125,000 verses.[4] The KMT adds that this is Kubjikā's Weapon that has come from the *Kulālītantra* (i.e. the KMT) and that the Dūtī of the Weapon is hidden in other Tantras but has been clearly revealed in the *Kubjikāmata*[5] as, we may add, a limb of the goddess Kubjikā.

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[1] See KMT 10/29, ṢSS 16/84c-134, and *Ṭīkā* folio 139a-139b.
[2] KMT 10/30.
[3] ŚM 14/146-147, ṢSS 15/135a.
[4] See Dyczkowski 2004: 222.
[5] KMT 10/31-32 and 10/39.

The Tantras related to the Six Dūtīs

The KMT, the ŚM which follows it closely, and the KnT present a set of correspondences between the six deities of the limbs, their Tantras and the six Wheels in the body.[1] The passage in the KMT says:

> This is the group of the goddess's six limbs, which (bestows) various kinds of bliss. The glory of the goddess's Heart is the (substance) of all the *Nityā Tantra*. This *dūtī* who gives eternal bliss (*nityānanda*) is born in the goddess's Heart. Thus (Kālikā) is called Nityā and resides in *Svādhiṣṭhāna*. The *Siddhā Tantra* is born from the Head. The goddess there is very powerful. She is called Siddhayogeśvarī and is (also known as) Rudraśakti who burns intensely. She is a fierce (*raudra*) and very powerful goddess and, associated with *Anāhata*, she is praised in many ways in the *Siddhayogeśvarī Tantra*. Born of the Flame of the Fire of the goddess, she is independent, innate and tranquil. She is divided into many (different) aspects of Svacchanda and is a part of the *Maṇibheda;* thus were formed Svacchanda and the rest. She fills the *Maṇibheda* (i.e. Maṇipura Cakra) and awakens to the reality of Svacchanda. The *Śikhāsūtra* is impelled by (her) own independent (Svacchanda) nature. This is the Tantra of his Svacchandāghora form. The Tantra *Saṁmohana* and the rest is born from the Armour. He is seated in the state of *Viśuddhi* and is accompanied by many consorts (*dūtī*). It performs many astonishing feats and destroys delusion. Thus this is the *Saṁmohana (Tantra*) and its glory is extolled therein. The astrological work, the *Svarodaya*, has arisen out of the goddess's Eye. It is located in the foundation of *Ājñā* and is capable of many things. Its glory is extolled in 'the ocean of the lord of astrology' (i.e presumably in the *Svarodaya*). In the middle of the supreme Weapon is located the very powerful *Khādakāstra*.[2]

These correspondences along with the relevant references found in the course of the exposition of the individual deities, noted above, can be tabulated as follows:[3]

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[1] See KMT 10/40-51, ŚM 13/196-208ab and KnT1/105-111.

[2] KMT 10/40-51ab.

[3] Cf. the table in Goudriaan 1986: 152.

14. Table of the Deities, Wheels and Tantras of the Goddess's Limbs

Limb	Deity	Wheel	Tantra
Heart	Kālikā	Svādhiṣṭhāna	Kālikā / Nityā
Head	Juṣṭacaṇḍālinī / Siddhayogeśvarī	Anāhata	Siddhā / Siddhayogeśvarī
Topknot	Śikhāsvacchanda (Aghoreśa) / Guhyakubjī	Maṇi	Svacchanda (Śikhāsūtra) (KMT 10/46) Dakṣa (KnT 1/107)
Armour	Śivā	Viśuddhi	Saṁmohana
Eye	Raktacāmuṇḍā / Parā	Ājñā	Svarodaya
Weapon	Guhyakālī / Pratyaṅgirā	Ādhāra	Guhyakālī / Kulālī / Kubjikāmata

Appendix IV

The Deposition and Goddesses of Kubjikā's Vidyā

The Vidyā may be worshipped in parts, as a single unit or in various places within the body, as the texts prescribe. Thus, for example, in chapter 21 of YKh (1) there are said to be eighteen places in which the Vidyā resides. There we read:

> One should meditate on the Kaulikī Vidyā whose form consists of thirty-two letters in (the following places): the Foundation (at the base of the spine), in *Svādhiṣṭhāna* (*svādi*) (above it), in the navel, heart, throat, palate, uvula, between of the eyebrows, in the cavity (at the top of the head) (*kharandhra*), at the end of the topknot (where she is) a shining light, in the Equal One, and in the end of the Transmental. She is Karaṇkiṇī in the Wheel of Emanation and (the Vidyā is present) in the Sun, Moon and Circle of Fire; Śaṇkhinyā is at the End of the Twelve and has emerged out of the End of the Nine.[1] (These are) the eighteen locations of the Vidyā; devoid of location, (the Vidyā) is useless. (Even) after having repeated the Vidyā thousands of millions of times, it is useless. Located in a place it always bears fruit and established in a visualized form (*dhyānasthā*), it bestows boons. O fair lady, devoid of location and visualized form, it is in a disempowered state (*aśaktipada*) and is not successful, if not revealed in (its various) divisions.[2]

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[1] See intro. vol. 1, p. 417.

[2] *dhyāyeta kaulikīṁ [k, kh, gh: kaulikī] vidyāṁ [k, kh, gh: -vidyā] dvātriṁśākṣaravigrahām [kh: * triṁśā-]* |
ādhāre [k, kh, gh, ṅ: ādhāra] svādinābhyāṁ [k, kh: svabhinābhiṁ; gh: svabhinābhi; ṅ: svabhiṁ nābhiṁ] ca hṛtkaṇṭhe [k, gh: hyatkaṇṭhe; kh: hyatkaṭhe; ṅ: duktaṁve] tālulambike [ṅ: tāluraṁdhrake] ||
bhrūmadhye ca kharandhre [k: ka-] ca [k, kh, gh: va] śikhānte [ṅ: śikhābhe] jyotibhāsurā |
samanā conmanānte [k, kh, gh: cotmanānte] yā sṛṣṭicakre [k, kh, gh, ṅ: pṛṣṭicakre] karaṅkiṇī ||
sūryacandrapade dve ca tathā vai [ṅ: cai] cāgnimaṇḍale [k, kh, gh: vāgri-; ṅ: vāgni-] |
*śaṁkhinyā dvādaśānte [gh: -śote] vā [gh: vāṁ] navānte [gh: * * te; ṅ: nacānte] ca visarpitā [ṅ: visarppiṣā]* ||
vidyāyāṣṭādaśa sthānāḥ [k, kh: -yāṣṭāda sthānā; gh: -yāṣṭāṭa sthānā; ṅ: -daśā sthānā] sthānahīnā [kh: sthana-] nirarthikā [k, kh: nirarthakā; gh: nirathaṁkā; ṅ: nirarthakaṁ] |
śatakoṭiṁ [gh, ṅ: -ṭi] japitvā tu vidyā japtā nirarthikā [k, kh, gh, ṅ: nirarthakā] ||
sthānasthā phaladā nityaṁ [k, kh, gh: nityāṁ] dhyānasthā ca [gh: ra] varapradā [k, kh: varathadā; gh: hiranirarthakā] |
*sthānādhyānavinirmuktā [k, kh, gh: dhyānadhyāna-] vidyāśaktipade [k, kh, gh: -śakrapada; ṅ: vimvāśapada *] sthitā* ||

A similar group of thirty-two goddesses are worshipped in a series of mantras recorded in the SKh.[1] They are projected into the Wheel of the Command (*ājñācakra*) in which the Yoginī Hākinī resides and to whom the first mantra is dedicated. This is followed by the complete Samayā Vidyā, which is dedicated to the three eyes of the goddess that correspond, as usual, to Moon, Sun and Fire. The form of the Vidyā in the KuKh and the SKh are basically the same.[2] There are only three small variants in three syllables of the Vidyās. These are ŚRĪṀ in the KuKh for ŚRĪ in the SKh and CHRĀṀ CHRĪṀ in the KuKh for CHĀṀ CHĪṀ of the SKh. The syllables of this form of the Vidyā are noted in the left-hand column of the table in appendix 5. After the presentation of the Samayā Vidyā comes a series of thirty-two mantras, one for each of the syllables of the Vidyā. These are coupled with a Nātha and his consort, the names of which begin, as far as possible, with the corresponding syllable. The Nātha's name ends with '*ānandanātha*' and his consorts name ends with '*ambā*'. Both names are prefixed with the honourific '*śrī*'. Each mantra ends with '*pādukāṁ pūjayāmi*' and begins with the Five *Praṇavas*. The first, which is as follows, is typical of the rest:

AIṀ 5 ŚRĪ**BHA** BHRAMARĀNANDANĀTHA ŚRĪBHAGODARĪ – AMBĀPĀDUKĀṀ PŪJAYĀMI ||

The variables are as follows: 1) BHA: Bhramara, Bhagodarī 2) GA: Gagana, Gāndhārī 3) VA: Vasu, Vasumatī 4) TI: Tripura, Tribhuvanāmbā 5) GHO: Ghora, Ghorāmbā 6) RE: Rakta, Raktāmbā 7) HSKHPHREṀ Ciñca, Ciñciṇī 8) ŚRĪ: Śriyānanda, Śriyāmbā 9) KU: Kulānanda, Kuladevī 10) BJI: Vīrya, Vīryadevī 11) KE: Kiraṇānanda, Kiraṇāvatī 12) HRĀṀ: Harānanda, Haradevī 13) HRĪṀ: Mahendranātha, Mahāmāyāmbā 14) HRAUṀ Haradatta, Harasiddhi 15) ṄA Ṅamanānanda, Jñānāvatī 16) ÑA Jñānānanda, Jñānī-ambā 17) ṆA Narānanda, Nārāyaṇī 18) NA: Nāryānanda, Nityādevī 19) ME: Meghānanda. Meghāmbā 20) A: Akṣānanda, Amā-ambā 21) GHO: Ghorānanda, Ghorā-ambā 22) RĀ: Rāmānanda, Rāmaṇī (MS G: Rāvaṇī) – ambā 23) MU: Mukulānanda, Mukulāmbā 24) KHI: Khiṅkhiṇyānanda, Khiṅkhiṇī-ambā 25) CHĀṀ: Chāyānanda, Chandāmbā 26) CHĪṀ Chiñchānanda, Chiñchamātaṅginī-ambā 27) KI: Kilikilānanda, Kiṅkiṇī-ambā 28) ṆI: Nirānanda, Nirānandāmbā 29) KI: Kīlānanda, Kilikilāyī (MSs K KH: Kiṅkiṇī) – ambā 30) ṆI: Nirānanda, Nirānandāmbā 31) VI: Vijayānanda, Vijñāmbā 32) CCE: Cetanānanda, Cetāmatī (MSs K, KH: Cetovatī) ambā

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na siddhyati [k, kh, gh: sidhyaṁti] varārohe [kh: -rohaṁ] yadā [k, kh, gh, ṅ: taṁcā] bhede 'prakāśitā [k, kh, gh, ṅ: bheda prakāśitā] | YKh (1) 21/23-28ab.

[1] SKh MS G fl. 77a -77b.

[2] See above, appendix II.

Amongst the many depositions (*nyāsa*) taught in the SKh there is one called the Deposition of the Mothers (*mātṛnyāsa*), which is in thirty-two parts corresponding to the syllables of the Thirty-Two Syllable Vidyā. The names of the goddesses (each is an '*avvā*') who govern the syllables, and the locations in the body where they are projected, are listed in the fourth and fifth columns of the table below in appendix 5. The following three columns record the corresponding details of deposition according to the *Ṭīkā*. This is also called the Deposition of the Mothers (*mātarīnyāsa*). There is a reference to it in one place and it is presented in full elsewhere.[1]

Thirty-two goddesses appear together as a group three times in the KMT. In the first instance,[2] they are the thirty-two Mothers (*mātṛ*) of the thirty-two syllables of Aghora (i.e. Svacchanda Bhairava) mantra. These thirty-two goddesses are not those who govern the syllables of the Samayā Vidyā; even so, the parallelism is relevant. The same thirty-two figure again as 'great mothers' (*mahāmbikā*) or Mothers of the Siddhas (*siddhamātṛ*) who are the Mistresses of the Wheel (*cakreśvarī*) of the thirty-two energies of the Moon (*somacakra*) between the Wheels of Sun and Fire in the Wheel of Skyfarers (*khecarīcakra*) located at the End of the Twelve.[3] The ŚM describes them as follows:

> Thirty-two others have arisen mad with their strength, their form is passion. They are goddesses with many forms and are adorned with many ornaments. They are complete with all their limbs and are marked with all (the auspicious) characteristics. They all have eight arms. In the left ones they shine with a skull, ascetic's staff and javelin. Upraised, they (hold) on the right a trident, iron club, noose, and thunderbolt. They are mounted on many (diverse) vehicles and thirty-two (in number), they are very powerful. [4]

They are worshipped again in a series of mantras called the 'deposition of the thirty-two' in chapter 23 of the ŚM which furnishes the practical details – mantras and rites – for the worship of the Krama in the *maṇḍala*. The "SM prescribes their worship after that of the Krama in the core of the *maṇḍala*.[1] The Eight Mothers (*kulāṣṭaka*) and then the sixty-four Yoginīs are worshipped in concentric circles after them around the core. In most of the variant forms of the *maṇḍala,* this is where the goddesses of the Vidyā are placed. The structure of their mantras indicates that they are goddesses of the consonants. Even so, their placement here was the result of an association that is easily made and obvious between the two groups.

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[1] Ṭ fl. 8a and 122a-122b.

[2] KMT 9/3-7 = ŚM 12/109cd-112; ṢSS 15/62-65ab.

[3] KMT 16/9-12 = ṢSS 25/16cd-19 = ŚM 19/210cd-213.

[4] *dvātriṁśānyā [k: -nya; kh: -ntyā] balonmattāḥ [kh: -nmatā] saṁjātāḥ kāmarūpikāḥ [k: kāmarupiṇī; kh: paścime kule; g: -kā]* ||
nānārūpadharā [kh: kāma-] devyo [kh: -devyaḥ; g: devyā] nānālaṁakāraśobhitāḥ [kh: -śobhitā] |
sarvāvayavasaṁpūrṇāḥ [kh: -pūrṇā] sarvalakṣaṇalakṣitāḥ [g: -tā] ||
sarvāś cāṣṭabhujā [k: sarve cāṣṭa-] divyā nānābharaṇamaṇḍitāḥ [g: -maṁditā] |
kādyaṁ khaṭvāṅgasūtraṁ [k: khaṭvāṅgaṁ] ca śaktirvāme pradīpitāḥ [k g: -tā] ||
triśūlaṁ parighaṁ pāśaṁ vajraṁ dakṣiṇatonnatāḥ [k: -to matāḥ; g: -tā] |
nānāvāhanamārūḍhā dvātriśaivaṁ [kh: -triśati] mahābalāḥ [g: -valā] || ŚM 19/206cd-209.

The structure of the mantra of each one is as follows:

1) The Five *Praṇavas*
2) The syllable KHPHREṀ
3) A seed-syllable formed from a consonant, vowel and nasalization. These seed-syllables change with each mantra according to the serial order of the consonants and vowels. Thus the first one is KAṀ, the second KHĀṀ and so on. After the last vowel, the series starts again with the first vowel and continues to the last one. Thus a series of thirty-two seed-syllables are formed. An extra one – HAṀ – is added at the end to complete the series of consonants. Presumably, the goddess of this mantra is the thirty-third one, called Subhadrikā, who is worshipped in the middle of the thirty-two petalled lotus.
4) The name of the goddess in the dative is prefixed by '*śrī*' and followed by '*pādukāṁ pūjayāmi*'. These goddesses are listed in the last column on the right of the table.

The *Ṭīkā*[2] provides the details of how the thirty-two goddesses 'born of the goddess Samayā' (*samayādevyodbhavā*) should be worshipped in one of the enclosures of the extensive *Kramamaṇḍala*-cum-*Gurumaṇḍala* described there. These are different goddesses although they are each related to one of the syllables of the Vidyā and are associated with the Eight Mothers. They are not projected into a separate lotus in the *maṇḍala,* as is commonly done and in the rite described in the KuKh. In this case the goddesses are divided into eight groups of four projected onto the four petals of eight lotuses set in the eight directions. Each group is governed by one of the eight Mothers (*mātṛkā*) who is worshipped in the centre as its source.

The mantra of each of the thirty-two goddesses begins with the Five *Praṇavas* followed by the syllable HSAUṀ and ends with '*ambāpādukāṁ pūjayāmi*' – 'I worship the sandals of the mother'. In between comes the name of the goddess. This is variously suffixed according to the group to which she belongs. The first two groups of four, in the east and south-east, are said to be *vīras*. Thus the ending '*vīreśvarī'* is added to the end of the first names and should probably be added also to the rest. The second two groups, in the south and the south-west, are called '*ambās*' – 'mothers'. The names in these groups are suffixed with '*kubjikā'*. The next two groups, in the west and north-west, are called '*mālinī'*. The last two groups of four, in the north-west and north-east, are called '*ambā'*. These names are also suffixed with '*kubjikā'*. Thus the goddesses of Kubjikā's Samayā Vidyā have a threefold character, as does Kubjikā herself. She is the goddess of the heroes who travel on the Kaula path, and she is Mālinī who is Kubjikā, the Mother of all.

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[1] ŚM 23/87 ff.

[2] *Ṭīkā* fl. 109b ff.

The mantra of the Mother in the centre is built up as follows. First come the Five *Praṇavas*. Then one of the following seed-syllables, in due order: YĀṀ RĀṀ LĀṀ VĀṀ ŚĀṀ ṢĀṀ SĀṀ HĀṀ. Then comes the name of the direction followed by the name of that Mother's sacred field (*kṣetra*), then the name of the low-caste woman in whose house the Mother resides and the name of the aeon (*kalpa*) in which she came to earth[1] – all of which are in the locative. Then comes the part of the mantra that ends with the name of the Mother of that place and the acclamation *ambāpādukāṁ pūjayāmi*.

Note that the names of these goddesses, like those listed in the KuKh and the SKh noted above, begin with the syllable of the Vidyā. Although in some cases this is not achieved, the intention to do so is quite clear. The groups are as follows:[2]

1) East: Brahmāṇī: Prayāga – Veśyā – Śambhukalpa + AṀ AGHORE HRĀṀ ANANTAVĪRA ĀṀ KṢĀṀ HSKHPHREṀ
Vīra: 1) Bharadvājī – Ananta (BH) 2) Bhaktikrandana (GA) 3) Vajracaṇda (VA) 4) Tirambha Ṭaṅkadhārī (TI)
2) South-east: Māheśvarī: Vāruṇa – Kalpapālī – Avāntarakalpa + IṀ AGHORE HRĪṀ KRANDANAVĪRA ĪṀ LĀṀ HSKHPHREṀ
Vīra: 5) Ajitāruṇeśvarī (A) 6) Binduparānandeśvarī
7) HSKHPHREṀ KIṆIYOGEŚVARĪ (HSKHPHREṀ) 8) HSKHPHREṀ SHKHPHRĪṀ KIṆIYAŚEŚVARĪ (SHKHPHRĪṀ).
3) South: Kaumārī: Kullā – Kaivartī – Mahākalpa + UṀ GHORAGHORATARE HRAUṀ CAṆḌAVĪRA ŪṀ HŪṀ (HSKHPHREṀ)
Ambā: 9) Kuraṅkibindukubjikā (KU) 10) Kubjinīlalitakubjikā (BJI)
11) Kekarākalāgnikubjikā (KE) 12) HSRĀṀ PRABHĀṢIṆĪ VIŚUDDHAKUBJIKĀ (HSRĀṀ)
4) South-west: Vaiṣṇavī: Aṭṭahāsa – Khaṭṭakī – Divyakalpa + ṚṀ SARVATAḤ ṬAṆKADHĀRIVĪRĀ ṚṀ SṚṀ HSKHPHREṀ
Ambā: 13) hsrīṁkārī Kubjikā (HSRĪṀ) 14) hsrauṁkārī guhyakubjikā (HSRAUṀ) 15) Ṅamātā Vajrakubjikā (ṄA) 16) Ñaṁṭeśvarī Siddhakubjikā (ÑA)

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[1] Cf. KuKh 14/93-4 and 16/3- 24.
[2] *Ṭīkā* fl. 110b ff.

5) West: Vārāhī: Jayantī – Kandukī – Ādikalpa + ḷṀ SARVATARUṆAVĪRA ḶṀ SḷṀ HSKHPHREṀ

Mālinī: 17) (ṆA) 18) (NA) 19) (ME) 20) (A)

6) North-west: Aindrāṇī: Caritrā – Rajakī – Divyādivyakalpa + EṀ SARVA (HREṀ) PARĀNANDAVĪRA AIṀ SAIṀ HSKHPHREṀ

Mālinī: 21) Ghorāṅgī Aparājitā (GHO) Mālinī 22) Rāmavatyā Vyomeśī Mālinī (RĀ) 23) Muṇḍinī Diṅmālinī (MU) 24) Khebhārabhūtamālinī (KHE)

7) North: Cāmuṇḍā: Ekāmra – Cchiṁpī – Vartamānakalpa + OṀ NAMASTE PAŚUVĪRA AUṀ VAUṀ HSKHPHREṀ

Ambā: 25) cchrāṁ yāṁ Varuṇakubjikā (CHRĀṀ) 26) cchrīṁ Paramāmṛtakubjikā (CHRĪṀ) 27) Kirātapayakubjikā (KI) 28) Nilayākubjikā (ṆI)

8) North-east: Mahālakṣmī: Devīkoṭa – Kausakī – Tattvakalpa + AṀ RUDRARŪPE HRAḤ ŚĀNTAVĪRA AḤ HLĀḤ HSKHPHREṀ

Ambā: 29) Kilīmṛtā (KI) 30) Nilāmbodhā (ṆI) 31) Viṣamāṅgāmṛtodbhavā (VI) 32) Cettāmṛtā

The goddesses in each group of four look the same. These are described in the same order in each of the directions:

1) **East:** They sit on an elephant and hold a thunderbolt, rosary, book, and Indra's flag. Bangles adorn their arms, they indicate the Hāraketaka flower on their topknot, wear gold ornaments and look like Brāhmī.[1]

2) **South-east:** This group sits on a ram or a gander and is red. They hold a javelin (?), rosary and fire.[2]

3) **South:** They sit on a ram, hold a stick, rosary, jewel, and conch and are dark blue like a blue cloud or collyrium.[3]

4) **South-west:** This group sits on a man, or else on a mat. They hold a sword, shield, book, and rosary, and they blaze with the Fire of Time.[4]

5) **West:** They sit on a crocodile, or else on a horse. They hold a noose in the right and the left hands as well as a book and a rosary. They are dark blue.[5]

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[1] *pūrvadiksthitacatuṣkaṁ gajārūḍhaṁ vajrākṣasūtrapustaka-indradhvajahastam [-sūtrā- -ja* *] kaṭakabāhubhūṣaṇahāraketakīpuṣpaśekharadiśaṣyamānaṁ suvarṇābharaṇaṁ caturṇāṁ rūpaṁ brāhmīsādṛśyam* ||

[2] *āgneyacatuṣkaṁ yathā meṣārūḍham athavā haṁsārūḍham* | *śaktimuruḍāśam (?)* | *akṣasūtrajvālāhastam* | *raktavarṇam* |

[3] *yāmye yathā mahiṣārūḍha daṇḍākṣasūtraratnaśaṁkhahastaṁ* | *nīlameghāñjananibhaṁ [-nabha] kṛṣṇam* |

[4] *nairṛtyacatuṣkaṁ yathā puruṣārūḍham athavā kaṭāsanastham* | *khaḍgapharapustaka-akṣasūtram [-sūtra] kālāgnidedīpyamānam [-khidīpyamānam]* |

[5] *vāruṇacatuṣkaṁ yathā makarārūḍham athavā aśvārūḍham* | *vāmadakṣiṇe hastadvaye pāśadvayam tathā pustakākṣasūtram* | *śyāmavarṇam* |

6) **North-west:** Smoke-coloured, they sit on a deer. They hold in two upraised hands a sail (*vātapaṭa*) which is said to be the flag of the wind. In the two left hands they hold a book and make a gesture of fearlessness.[1]
7) **North:** They are like the autumn moon. They sit either on a treasure, a jewel, or a lion vehicle. Their hands are raised holding a pestle, a lion flag, necklace of jewels, bow and arrow.[2]
8) **North-east:** They are white and their form is like pure crystal and, adorned with ***? and crown, (they hold) a trident, a citrus fruit (*bījapūraka*), a book, and make a gesture of fearlessness.[3]

Each group is listed with the fruit of their worship, visualization, repetition of their mantra and the drawing of their diagram with powerful (*utkaṭa*). The group in the east causes paralysis of the womb and the like. The group in the south-east causes distress to those one wishes to trouble. The group in the south causes death if the diagram is written with coals from a funeral pyre, poison or the like. The group in the south-west causes enmity. The group in the west brings fulfillment. The group of north-west causes expulsion (of an enemy). The group in the north brings peace and good health. The group in the north-east destroys all the vital breaths and gives the supreme state and imperishable liberation. In this way, if worshipped with sincere devotion, each group of four gives its own accomplishments; through them, what is hard to attain is attained.[4]

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[1] *vāyavyacatuṣkam dhūmavarṇam hariṇārūḍham | ūrdhvabāhukṛtahastadvayaṁ [-ya] vātapaṭaṁ dhāryamāṇam | tad eva vāyudhvajam ucyate | savyahastadvaye pustakābhayam [-ya] |*
[2] *kauvere [-vīre] catuṣkaṁ yathā śaraccandranibham nidhānaṁ vā ratnaṁ vā siṁhavāhanam | mudgarodyatapāṇiḥ [-ṇi] tathā siṁhadhvajaṁ tathā ratnamālādhanuśarahastam | saptamam |*
[3] *īśānacatuṣkaṁ yathā śuddhasphaṭikanirmalarūpam | jaṭāmukuṭamaṇḍitam | triśūlabījapūrakapustakābhayahastaṁ | śvetavarṇam |*
[4] *eteṣāṁ catuṣkāṣṭakapūjanaphalaṁ [-pūjanaṁ] kathyate | yathā pūrvadiksthitapūjyajapadhyānāt athavā paṭe lekhanāt bāhye vyagatigarbhādisarvaṁ stambhayet | āgneyacatuṣkaṁ [-catuṣka-] japapūjadhyānādi iṣṭānādādyaṁ (?) saṁtāpaṁ karoti | yāmyacatuṣkaṁ [-catuṣka-] japapūjanadhyānāt paṭe lekhanāt ca viṣāṅgārādidravyair māraṇaṁ kurute | nairṛtyacatuṣkajapapūjadhyānāt [-dhyānaṁ] likhitaṁ [-ta] utkaṭadravyair vidveṣaṇaṁ karoti | vāruṇacatuṣkapūjanajapadhyānāt likhitam utkaṭadravyaiḥ puṣṭiṁ karoti | vāyavyacatuṣkajapapūjanadhyānāt [-dhyāna] likhitam utkaṭadravyair ucchāṭanaṁ karoti | kauveracatuṣkasya japapūjanāt likhitaṁ śāntisvastyayanam ārogyaṁ kurute [kuruta] | īśānacatuṣkasya japapūjanadhyānalikhitādikena sarvaprāṇanikṛntanaṁ karoti tathā akṣayamokṣaṁ paramapadaṁ dadāti |*

Appendix V

15. Table of the Goddesses of the Vidyā

Syllable KuKh, SKh	**Goddess KuKh**	**Location KuKh**	**Goddess SKh**	**Location SKh**	**Syllable Ṭ**	**Goddess (Ṭ)**	**Location (Ṭ)**	**Goddesses in the KMT**
BHA	Bhīmā	Head	Mitrāvvā	Forehead	BHA	Caṇḍā	Head	Caṇḍā
GA	Gaganā	*Turīya-maṇḍala*	Bhadrakālī	Left Eye	GA	Ghabastinī	Mouth	Ghaṇṭā
VA	Vegā	Eye	Ucchuṣmāvvā	Left Cheek	VA	Vāmā	Left eye	Mahānāsā
TI	Vīirādevī	Eye	Mālinī	Left Ear	TI	Ghorā	Right eye	Durmukhī
GHO	Ghorā	Eyebrow	Haṁsinī	Left Arm	A	Raudrī	Right ear	Sumukhī
RE	Raktākṣī	Eyebrow	Siṁhikā	Left Hand	MBE	Jyeṣṭhā	Left ear	Bālā
HSKHPHREṀ	Kūṭamudrā	Forehead	Kālikāvvā	Nails of Left Hand	HSKHPHREṀ	Ambikā	Right nostril	Revatī
ŚRĪṀ	Śreyas	Tip of the Nose	?	?	SHKHPHRĪṀ	Karālī	Left nostril	Prathamā
KU	Kuveryā	Between the Three	Śṛṅgāṭāvvā	Left Side	KU	Utpalā	Face	Ghorā
BJI	Kubjikā	Mouth	Rākṣasī	Left Thigh	BJI	Śikhaṇḍī	Throat	Saumyā
KE	Kaivartā	?	Aghorāvvā	Left Ankle	KE	Pūtanā	Right shoulder	Bhīmā
HRĀṀ	Haradevatā	Right Ear	Khecarī	Left Foot	HSRĀṀ	Mohinī	Right arm	Mahābalā
HRĪṀ	Harī	Left Ear	Kiṅkiṇī	Nails of Left Foot	HSRĪṀ	Jambhinī	Wrist	Jayā
HRAUṀ	Harānandā	Throat	Śivadūtī	Nails of Right Foot	HSRAUṀ	Śāntā	Nails of right hand	Vijayā
ṄA	ṄA	Right Shoulder	Pheṭkārī	Right Foot	ṄA	Sumukhī	Arm	Jayantī

ÑA	ÑA	Left Shoulder	Abjāvvā	Right Ankle	ÑA	?		Aparājitā
ṆA	ṆA	Right Arm	Koṭarākṣī	Right Thigh	ṆA	Durmukhī	Left wrist	Mahoṭkaṭā
NA	NA	Left Arm	Rudraśakti	Right Side	NA	Viśvadhātrī	Nails left hand	Virūpākṣā
ME	Maṭeśvarī	Heart	Mīnāvvā	Nails Right Hand	ME	Śvetā	Hip	Suśuṣkāmbā
A	Mīnā/Ambikā	Navel	Ciñciṇī	Right Hand	A	Abhayā	Heart	Ākāśamātṛ
GHO	Ghorāmukhī	Thighs	Śavarikāvvā	Right Arm	GHO	Mahādaṁṣṭrā	Teeth	Sehāryā
RĀ	Rāvā	Yoni	Laṅkāvvā	Right Armpit	RĀ	Vidyutā	Left breast	Jātahārikā
MU	Musalāyudhā	Cavity	Cāmuṇḍāvvā	Right Ear	MU	Jvālā	Stomach	Daṁṣṭrālinī
KHI	Khecarī	Suṣumṇā	Trikālāvvā	Right Cheek	KHE	Bhageśī	Navel	Śuṣkarevatī
CHRĀṀ	Cchāṁkārī	Right Buttock	Nayanā	Right Eye	CCHRĀṀ	Bhīmā	Left buttock	Pipīlikā
CHRĪṀ	Chiṁcchā	Left Buttock	Vijayā	Foundation	CCHRĪṀ	?	Right buttock	Śāsyahārikā
KI	Kiṅkiṇī	Knee	Bhīmāvvā	Self-supported	KI	Bindujayā	Right shank	Aśanyambā
ṆI	Kula	Knee	Śākinī	City of Gems	ṆI	Vibhatsā	Left shank	Puṣpahārikā
KI	Karaṅkiṇī	Thigh	Haṁsaḍāmarī	Unstruck Sound	KI	Kṛtā	Right foot	Bhadrabhīmā
ṆI	Nārāyaṇī	Thigh	Kaulinī	Purity	ṆI	Utpalā	Left foot	Subhadrā
VI	Vimalā	Right Foot	Kulāvalī	Command	VI	Śikhaṇḍinī	Back	Bhadrabhīṣaṇā
CCE	Varcikā	Left Foot	Kubjikāvvā	End of Twelve	CCE	Viśvadhātrī	All limbs	Bhīmā

Appendix VI

The Principles of Passion, Poison and the Stainless

The triad of principles – Passion (*kāma*), Poison (*viṣa*) and the Stainless (*nirañjana*) – recurs in the major early Kaula schools. They are loaded with esoteric meanings that relate variously to the practice and to the inner experiences and transformations that accompany the Yoga of Union with an outer consort. And this is how they are understood and explained by Abhinavagupta and his commentator, Jayaratha. As their interpretation is best known, we shall begin with that by way of introduction to the references we find in the Kubjikā Tantras.[1]

Drawing from his Trika and other scriptural sources, Abhinavagupta explains that these three principles have two aspects. One is particular (*viśiṣṭa*) and the other is universal (*sāmānya*). The former is represented by the three letters that make up the seed-syllable SAUḤ. The latter is represented by the letter Sa. This is the letter of the vital breath (*prāṇa*) which, is the pure, universal vitality (*prāṇana*) that possesses these three aspects. It is also the letter that denotes the pervasive Principle of Poison (*viṣatattva*). Thus in this, the universal aspect, all three are modalities of the nourishing and pervasive expansion (*vikāsa*) of consciousness called the Principle of Poison. They are the three energies of the supreme seed-syllable (*parabīja*) of the Heart, SAUḤ. The principle of Poison is the letter Sa. The Stainless Principle (*nirañjanatattva*) is the vowel AU and the Principle of Passion (*kāmatattva*) is the final letter Ḥ. This letter is called *visarga*, which also means 'emission'. Primarily this is the 'emission' of a higher level of consciousness. But implicitly, it is also intended to mean the emission of seed at the climax of intercourse, which in this practice is the outer sign and occasion of the inner emission. Let us deal with these three, one by one.

The Stainless is represented by the letter AU. This letter is called the Trident (*triśūla*) on the prongs of which are the energies of will, knowledge and action that fuse in the supreme form of the energy of action. Abhinava explains:

> This union of (these) powers with one another in wonderfully diverse ways is said to be the supreme and most evident form of the power of action. This is the reason why the Lord has said in the *Mālinīvijaya* that the Trident is the state that arises when the three powers (of will, knowledge and action) are fully evident in this, the abode of the fourteenth (vowel: AU). The masters who perceive the true nature of reality (*tattva*) call this the Stainless. This is because it is

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[1] See KuKh 13/76cd-78. See Dyczkowski 1992: 279ff.

> the possessor of power who is made manifest (*añjate* lit. 'is stained'), while (His) power is (the cause of all manifestation and so) is never (made manifest) by anything. (When one says) that will, knowledge and action are each made separately manifest by their respective object of desire (knowledge or action), it is (in fact) the possessor of power (that thus becomes) clearly evident. When however this triad manifests as a unity, it is not conditioned by any (object of desire, knowledge or action) because they cancel each other out. Therefore that Trident is the fusion of the three powers and by mystical absorption (*samāveśa*) within it the yogi quickly becomes stainless (*nirañjana*).[1]

Abhinava explains what the Principle of Passion (*kāmatattva*) is at the conclusion – one could say, at the climax – of his explanation of emission (*visarga*). The first part of his exposition is based on the important Trika Tantra, the *Triśirobhairava*. Once Abhinava has explained that *visarga* is the supreme energy Kaulikī that assumes this state when aroused, he then goes on to quote this Tantra. As in the Kubjikā Tantras, we are told there that Kaulikī is the seventeenth energy of the moon.[2] The written form of the letter *visarga* is a pair of points one above the other. Thus the *Triśirobhairava* says that she emerges in consonance with the movement of the two points (*bindu*) in the form of Kuṇḍalinī who is described as threefold.[3] The passage concludes: 'The movement (*vibhrama*) of creation (*sṛṣṭi*) and destruction (*saṁhāra*) are nothing but the emission (*visarga*) of the Lord (*nātha*).'[4] Abhinava continues and explains: 'The state of emission (*vaisargikī sthiti*) is the projection (*kṣepa*) of one's own nature from one's own nature into one's own nature. The emission released in this way, assuming a condensed state (as Ha) is technically termed the 'Gander (*haṁsa*)', 'vital breath (*prāṇa*)' and 'the consonant' (*vyañjana, sparśa* – Ha).'[5] He goes on to explain how this form of *visarga*, now audible as the sound HA, is heard:

> Therefore, this emission whose nature is a part of Ha (as yet) unmanifest is said, in the venerable *Kulagahvaratantra,* to be the Principle of Passion. (There we read): in the throat of the beloved, there is a letter (*akṣara*) which is unmanifest, consisting of a resonance (*dhvanirūpa*) independent of the will and free of meditation and

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[1] TĀ 3/103ab-108

[2] See intro. vol. 1, p. 352 ff..

[3] See TĀ 3/137cd-140 and commentary.

[4] Ibid. 3/141ab.

[5] TĀ 3/141cd-142.

> concentration. (He) who has applied his mind there immediately brings the whole universe under his control.[1]

The gross, manifest form of emission is the sound HĀ HĀ that the Kaula's consort utters spontaneously while having sex. Concentration on this sound is easy as the mind is now free of thoughts and is undistracted. The yogi can 'hear' the unmanifest divine Sound (*nāda*) of consciousness and so is easily lead by it to a state of merger in the emissive state of consciousness brought about by the union of Śiva and his energy. Jayaratha quotes the following verses:

> That supreme and unpeturbable imperishable letter (*akṣara*) that arises from (the beloved's) throat is said to be Spontaneous Sound (*sahajanāda*), the perpetual recitation of mantra. The (sound) HĀ HĀ in (the beloved's) throat born of savouring the relish of eternal bliss is the self-generated utterance (of mantra) that bestows bliss and is the knower of the Principle of Passion. There the mind and the adept (should be) properly (merged) in this type of emission (*visarga*) of the nature of Unstruck Sound (*anāhata*). (As if) loosing control (of their) minds by the extremely pleasing penetration, they repeatedly recite this (mantra) during the festival of union with women. The Lords of Yoga whose minds are fixed here attain the supreme yoga. [. . .] The consort's (i.e., Śakti's) gaze should be attracted by (fixing one's own) gaze (upon her). He will (thus) certainly arouse the best of women, even if she is proud.
>
> One should meditate on the emission (*visarga*) which is the energy of Unstruck Sound (*anacka*) called Kāma that has come out of one's own eyes and has entered into the eyes of (the woman one wishes to) conquer (*sādhya*). One should meditate (on the same emission) that has come out of the (woman's) eyes and entered one's own. In this way, having laid hold (of this energy) – that is, having become fully concentrated (on it) without depending on anything else by repeatedly coming and going, swinging back and forth – one gains control of all beings at once, not gradually.

Finally, we come to the Principle of Poison – *viṣatattva*. The word for poison – *viṣa* – is derived from the root *viṣ* in the sense of 'pervasion'. The god Viṣṇu is so called because he is 'one who pervades'. Poison is '*viṣa'* because its action pervades the body. Thus '*viṣa*' denotes the pervasive aspect of consciousness. At the unconditioned level this is universal pervasion. At the lower conditioned level, the pervasion is limited to the psychophysical organism. This condition is binding and inevitably leads to death. Hence 'pervasion' in this sense is also deadly 'poison'. The higher pervasive state corresponds to the state of reflective awareness symbolized by the letter Sa. According to Abhinavagupta, the states of reflective awareness that correspond to the previous two sibilants (Śa and Ṣa) are ones in which the object of desire is becoming progressively more clearly manifest. He goes on to say that: 'then the universe manifests clearly within this letter Sa. Yogis call it 'Nectar' and the 'Supeme Abode.'[1] This is the lunar nectar that nourishes all things, and so the letter Sa is called the 'seed of nectar' (*amṛtabīja*). Ideally, the postulant experiences this and the other two phases in the course of initiation once his impurity has been burnt away by the action of Fire in the first phase. Abhinavagupta chooses to emphasize that these three phases are experienced with particular intensity during the course of Yogic sex (called *ādiyāga* in the TĀ). Thus he says:

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[1] Ibid. 3/146-8ab.

> That Supreme Nectar (is relished) in the beginning, middle and end of (sexual) arousal, in the sounds of love making (*sītkāra*), in pleasure (*sukha*), in the essential being (*sadbhāva*), in (yogic) penetration (*samāveśa*) and in contemplation (*samādhi*). That is said to be the Supreme undivided Brahman.[2]

Jayaratha begins his commentary by quoting the following verse:

> Intensely (and instantaneously) he causes the circle of the rays of the senses to manifest. It attains stability there (in that state) as the taste (*rasa*) of supreme pleasure within it. It dissolves away here by the destruction of limitation (*bhara*) (normally imposed) upon supreme consciousness. The pure supreme energy plays alone here.

Jayaratha goes on to say:

> In accord with the process (*yukti*) mentioned (here), the first (thing that occurs) are the sounds of lovemaking and everything else (that takes place) because the wheel of the senses tends towards (the state of) arousal. After that, by resting there (in that state), penetration takes place in the pleasure that is supreme oneness (*sāmarasya*). Then, it is fixed and so becomes firm there (in that same state). (Now) it is said that 'the supreme Brahman is Being (*sat*)'. The state of the

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[1] Ibid. 3/165cd-166ab.

[2] Ibid. 3/166cd-167.

> supreme Brahman is (the energy of) Being (*sattā*). The penetration (*samāveśa*) (that takes place) there by the submergence of embodied and other such forms of subjectivity along with the emergence of the subjectivity of consciousness is itself contemplation (*samādhi*). (This is) is the effulgence (of the Brahman) as the supreme energy of consciousness that manifests there in the locus of bliss (i.e. the genital centre) and other such places.

> Abhinava continues:

> The Lord Himself has said in the venerable *Kulagahvaratantra,* which is so named in conformity with its doctrine concerning the union of power (= *kula*) and its possessor (= *gahvara*). 'Out of love for you (O goddess), the Principle of Poison (*viṣatattva*), said to be Unstruck Sound (*anacka* lit. Devoid of Vowels), has been revealed. Its form is that of the Cavity of the Beak of a Crow and is free from meditation and concentration.'[1]

> Jayaratha explains: The Principle is everywhere unobstructed and is that of Poison, that is, the pervasive nature. That has been revealed, i.e. it has been experienced when the oneness (*sāmarasya*) – that is, the mutual union (of Śiva and Śakti) – took place. That is Unstruck Sound and so is called 'Devoid of Vowels'. Thus, because it is always active (*satatodita*), it does not depend upon meditation and the like – that is, on concentration (*niṣṭha*) upon a fixed object of meditation or the like. Moreover, its form is like that of the Beak of the Crow because the (principle that is) Devoid of Vowels is (the letter S which, because of its shape, is called) 'Double-humped' (*dvikubja*).

Before moving on to the Kubjikā sources, we note in passing how this triad is understood in the Śrīvidyā tradition. An unidentified source quoted by Kṣemarājā in his commentary on the *Netratantra*[2] lists sixteen supports (*ādhāra*) arranged along the axis of the subtle body which are experienced in the Kula modality (*prakriyā*) of practice. Kula is the first of them and is situated below the anus (*meḍhra*) and, as the text says, 'the one called Poison (*viṣa*) is in the middle (of it)'. This is the location of the downward-flowing breath (*apāna*) which is linked with *viṣa*. This breath impels the expulsion of substances and fluids from the body including the vital seed ejected in the course of emission (*visarga*). Thus, this source is tacitly teaching that *viṣa* is the emission generated by the Fire of Passion which burns in this centre. The praxis is similar in the *Yoginīhṛdaya*, a major Śrīvidyā Tantra. There 'Poison' is the name of the first Wheel, also called Akula, at the base of the subtle body. After that Wheel comes one described simply as 'empowered' (*śākta*). This is followed by Fire, which corresponds to *Maṇipura*, the Wheel in the navel. The Wheel between these two is *Svādhiṣṭhāna* – the Self-supported. Also called the Circle of the Yoni (*yonimaṇḍala*), it is the place where, during sexual intercourse, the tip of the penis touches the opening of the womb.

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[1] Ibid. 3/168-169.

[2] NT 7/1-5.

Now, equipped with these explanations we may quote the following verse from the *Vijñānabhairava* and understand for ourselves the meditative practice it teaches:

> (The yogi) should fix his mind, of the nature of bliss, between Fire and Poison. Whether filled with the vital breath or alone, one should associate it with the bliss of Passion.[1]

The Stainless (*nirañjana*)

Raudrī, that is, Kubjikā herself is the Stainless.[2] But elsewhere, as here, the same term is used with relation to the god[3] in his transcendental aspect, beyond the qualities of nature and thought[4] but yet present everywhere. Thus the Stainless is specifically said to be Bhairava,[5] the Lord of Kujā – Kujīśa. The KRU also says the same in its own way. Supreme Śiva is both transcendent and present in all things, but this does not sully him with the impurities of limiting conditions. He remains 'unstained' and unaffected by time and space. He is inherently 'stainless':

> He who is the supreme Nirvāṇa is the Supreme Śiva who is both supreme (transcendent) and inferior (immanent). He is omniscient and is present in all existing things (*bhāva*). He is the stainless (*nirañjana*), the supreme Self, unborn and immortal; he is the abode of (all) people. The knower of reality, he is the Lord who does all things. (He is) the Supreme Lord of whom one cannot find the

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[1] VB 68. The reader is referred to the first volume of the introduction (p. 256 ff.) for a brief exposition according to the KMT of the play of energies and vital breaths in the Wheel of the Self-supported which, in a similar way, may be activated through sexual union.

[2] KuKh 31/51cd-54ab.

[3] See, for example, KuKh 31/98cd-9ab and 36/55bcd-56.

[4] KuKh 40/88.

[5] KuKh 2/42-44.

> beginning, middle or end. He is free of form and colour, qualities and conditions. [. . .] He can be realized (only) through the bliss of contemplation (*bhāvanā*) and is free of locations or Wheels. (He is) the Void (*śūnya*) and the Void is (his) seat. Inconceivable, he has no (spatial) location (*aniketana*) and is devoid of the stain (of imperfection) (*niṣkalaṅka*). [. . .] All things, he is the innate nature of what exists (*vastusvabhāva*), devoid of the differentiation of the energies. Distant and near, though close at hand, he is far away. Stainless and pure, he is not born from the union (of male and female) (*asaṁgīkarmaja*). Born of Karma, he is devoid of Karma.[1]

The KRU teaches that the god has four aspects. These are: 1) the Stainless, 2) the form realised by meditation (*dhyāna*), 3) mantra, and 4) the individual soul (*jīva*).[2] Ādinātha describes his first, transcendental aspect, as follows:

> I am stainless (*nirañjana*), pervasive, beyond all things, and without impurity. (I am) imperishable, unchanging, inconceivable, established in the condition free of objectivity, without mark. I am the primal Lord of the energized form (*sakala*), without foundation, convention, endowed with great bliss, and devoid of arising and falling away. That, O goddess, mother of the Śrīkula, is my first nature (*svarūpa*).[3]

The KRU, like the KuKh, also identifies the transcendental aspect of the goddess with the Stainless, although there, as here, the term is more commonly applied to the god. The text reads:

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[1] *yo 'sau paramanirvāṇaḥ parāparaḥ paraḥ śivaḥ* ||
sarvajñaḥ sarvabhāvasthaḥ paramātmanirañjanaḥ |
ajāmarajanāvāsas tattvajñaḥ sarvakṛt prabhuḥ ||
yasya nādir na madhyo 'nto labhyate parameṣṭhinaḥ |
rūpavarṇavinirmukto rūpādiguṇavarjitaḥ || [. . .]
bhāvanānandasaṁvedyaś cakrasthānavivarjitaḥ |
śūnyaḥ śūnyāsano 'cintyo niṣkalaṅko 'niketanaḥ || [. . .]
vastusvabhāvaḥ sarvātmā kalākalanavarjitaḥ |
dūrastho nikaṭaś caiva nikaṭo 'pi ca dūrasthaḥ ||
virajo vimalo 'saṅgī karmajaḥ karmavarjitaḥ | KRU 1/42cd-4, 49, 50-51ab.

[2] KRU 5/40-44.

[3] *ahaṁ nirañjano vyāpī sarvātītaḥ sunirmalaḥ* |
akṣayo hy avyayo 'cintyaḥ aprameyagatisthitaḥ ||
alakṣaḥ sakalādhīśo nirādhāro' niketanaḥ |
mahadānandasaṁpannaḥ udayāstamavarjitaḥ ||
etan me prathamaṁ devi svarūpaṁ śrīkulāmbike | KRU 5/40-42ab.

> O (goddess) called Parā, you are of my nature (*rūpa*); you also consist of these Qualities and, pervasive, (you) are consciousness (*cit*) and are called ever-manifest (*udita*) bliss. (Both) Kula and Akula, (you are) stainless and, inactive tranquil and without waves, (you are) merged in the centre of my supreme (transcendent) body. (You are) the mother of the essence (*saṁdoha*) of the Great Jewel which, free of impurity (*amala*), is divine, radiant (*sphurat*) and awakened consciousness (*avabodha*).[1]

Thus, as we have seen the commentary on the *Mālinīstava* called *Bhaktibodha* says that, out of all the principles of existence, '(...) the supreme principle amongst them is Nirvāṇa, the stainless essential nature (of all things *nirañjanasvarūpa*).' At least in one place in the Kubjikā Tantras the goddess is called Nirvāṇā.[2] She is both the Stainless and Nirvāṇa[3] and so is, no less than the god, the supreme principle. In short, both the god and the goddess are the Stainless as the transcendent polarity with respect to Form, which is that of immanence. The two together are said to be the union of Śiva and Śakti[4] which takes place at the level of immanence. Their identity as the pure, transcendental absolute, untouched by the 'stain' of manifestation, is their union at the transcendental level. Thus, the Stainless is not an ontological entity: it is a state. Indeed it is the supreme state, attained at the climax of the ascent from state to state – one could say place to place – until at the end the yogi reaches 'the supreme place (*sthāna*) where the god is stainless (*nirañjana*)'.[5]

Accordingly, the Stainless is the absolute itself realised at the highest level of ascent through the Wheels in the body in the state beyond the fourth state which is realised in the sixth and last Wheel, that of the Command. As the Void of dense, uninterrupted consciousness (*cidgaṇa*), it is beyond duality.[6] Realised in the highest state of Yoga, all those thus established in the Stainless achieve liberation by means of their own innate stainless nature and thereby also liberate others.[1] Thus YKh (1) declares:

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[1] *madrūpāsīḥ parākhye tvam api guṇamayī vyāpinī citsvarūpā*
nityānandoditākhyā akulakulamayī nirmalā nistaraṅgā |
nirvyāpārāsmadīye paramaparapade dehamadhye nilīnā śāntā divyāvabodhasphurad
amalamahāratnasandohamātā || KRU 13/4.

[2] The empowered (*sakala*) (aspect of the goddess) who destroys great sin is called Nirvāṇā. By means of her when (she is) attained, there is certainly (the attainment of the liberated condition of) flight.
nirvāṇā sakalā khyātā mahākilviṣanāśanī [ṅ: -śinī] |
tayā [gh: tathā] sādhitamātrayā [all MSs: -trāyāṁ] khagatir nātra [gh: -gatiṁrnātra] saṁśayaḥ ||
YKh (1) 18/7.

[3] KuKh 31/53cd-54.

[4] KuKh 28/148.

[5] *ante yāti [k, kh, gh: yoti; ṅ: jāti] paraṁ sthānaṁ yatra devo nirañjanaḥ* || YKh (1) 16/152cd.

[6] KuKh 3/134.

> O Bhairava, they attain liberation, which is the greatness called the dawning of one's own supreme nature, by the means of the stainless nature (*nirañjanasvabhāva*).[2]

Thus the term is also used with relation to the Self, that is, one's own most essential, transcendental nature[3] which is here called the Person (*puruṣa*).[4] Indeed, these three – the Self, the individual soul (*pudgala*) and Śiva – are all together the Stainless.[5]

The Principle of Poison

'Poison' is the pervasive state of the Absolute called the Neuter. From here the One Energy called Kuṇḍalinī, variously identified as that of the New Moon and Speech, emerges with the flow of the vital breath as the three energies of will, knowledge and action to form the Divine Triangle which is the source – the Yoni of emanation. This takes place when the 'Two Drops have been cast into the belly'. These are at once the polarities of the breath and the vital seed of the couple. Between them emerges the wise Kuṇḍalinī who is Divine Inspiration, the teacher of all, identified with the Teacher's Sandals (*pādukā*). Again, she is generated by the fusion of the Two Drops, that is, the Two Flowers of the male and female vital seed which fuse within her to generate the One Flower, the Drop (*bindu*) that is so sacred even the goddess worships it:

> Located in the middle of the Stick of the Cavity of Space, she is on the plane of the Nameless. Generated as Bhairava's will she, the supreme energy, pulses (*lulantī*). Unsupported, (she is) between the Two Drops, divided (*vighaṭṭitā)* above and below (as the two breaths). O Bhairava, (she is) the Sandal (*pādukā*) of the Lord of great bliss (*mahadānandanātha*). There is Śrīnātha and the energy called the

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[1] KuKh 19/6-9.

[2] *svabhāvodayanāmaṁ tu māhātmyaṁ [g: mahātmā] paramātmakam* ||
nirañjanasvabhāvena mokṣaṁ [gh: -kṣa] yāsyanti bhairava [g: -vaḥ] | YKh (1) 34/101cd-102ab.

[3] KuKh 57/40-41.

[4] KuKh 13/77cd-78.

[5] KuKh 36/55bcd-56.

> Sandal who is the Bhairavī of Madana (the god of love). Kuleśvarī (says): "I worship the One Flower with two states of being (*bhāva).*"[1]

Now we should be in a position to understand the teachings regarding the Pervasive state of Poison according to the KuKauM:

> (Kuṇḍalinī) bestows bliss and so is the Goddess (*nityā*) (the Eternal Woman). She brings about growth (and development) and is the mother of the universe who instills certainty. She is the eternal Transmental. Devoid of the universe of thought constructs (*niṣprapañcā*), she resides in the life breath of all. She is the supreme energy called Kuṇḍalā, and is the seventeenth energy (of the Moon). O Supreme Goddess, having cast the Two Drops into the belly, one who is sustained by her obtains O Gaurī supreme marital bliss (*saubhāgya*).
>
> (As such) she is subtle. I will (now) explain how she exists in a gross form. She who is the first (and foremost energy) present in touch and the rest (of the sensations) above and below (at the extremities of the breath) is offered libation (*tarpitā*) by the union of man and woman.
>
> Residing on the plane of the Neuter, she is (the one) energy (*kalā*) and her form is (made of all the) energies. She is threefold (as) will, knowledge and action and abides (permanently), having pervaded the universe. Called Knowledge, (she is Kuṇḍalinī and) her form is (round like) an earring (*kuṇḍala*). Called Action, she is the mother of the letters (*varṇamātṛkā*). Called Will, (her) form is mantra. She is (both) the object of denotation and what denotes it. Associated with (both) cause and effect, she emerges from within the (pervasive state of) Poison. She has three natures, resides on three paths, and is endowed with the three causes and the three energies. She is conjoined with the letter E. (As) the Supreme Power, she resides within Śiva.[2]

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[1] *kharaṇḍadaṇḍamadhyasthā [k, gh: taraṁturaṁḍa-; g: ta-; ṅ: taraṁḍaraṁḍa-] anāmapadam āśritā [k: manāma-; gh: manāmaya * m-; ṅ: manāmayadam-]* ||
bhairavecchā samutpannā lulantī [gh: tulaṁti] paramā kalā |
*bindudvaye nirālambā adha - ūrdhvavighaṭṭitā [gh: ardha - * * -]* ||
mahadānandanāthasya [k: -māthasya] pādukā iti [k, gh: pādukāsibhi; g, ṅ: pādukām iti] bhairava [g: -vaḥ] |
śrīnāthaṁ pādukākhyā [k, gh, ṅ: -bhyāṁ; g: -khyaṁ] ca kalā madanabhairavī [g: ?] ||
ekaṁ [gh: evaṁ] puṣpaṁ [k, gh, ṅ: puṣpa] dvibhir bhāvaiḥ [k, gh: -vai; g: -ve] pūjyāmīti [gh: -sīti] kuleśvarī | YKh (1) 34/123cd-126ab.

[2] *paraṁ saubhāgyam ādhatte tena nityā prakīrtitā* ||
vārdhanī ca jaganmātā nityā niścayakārikā |
nityonmanī niṣprapañcā sarvaprāṇavyavasthitā ||

The Principle of Passion

As in the Yogic system of the *Yoginīhṛdaya*, Passion is the Drop in the Cavity of the Brahmā at the base of Suṣumṇā. But this is not at the bottom of Suṣumṇā, but rather at the top.

> The Liṅga facing west is said to be within the Yoni. The Self-Born that is called the Shining *(bāṇaliṅga)* is located in the Point of the Knot of the Heart. Another is the Other One (*itaraliṅga*), which is interposed (*antarālastha*) below emission (*visarga).* The forest of the Great Lotus is here and it is called the sacred seat of Yoga. Its form is that of a Kadamba bud. That is Passion (*kāma*) in the form of the Drop within the Cavity of Brahmā. The Sphere of the Foundation (*ādhāramaṇḍala*) of Suṣumṇā is there.[1]

The Principle of Passion is described in the following passage with graphic symbolic language. It is the intense desire that emerges in the moment of the union of Śiva and Śakti and of their human counterparts at the lower level. For those who lack discernment they miss this opportunity by confusing this Divine Passion with lust and desire. These must be transformed by the Divine Passion that impels and leads upward along Suṣumṇā, 'the Path of Power', to union with the Supreme Principle at the highest level:

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kuṇḍalākhyā parā śaktiḥ sā ca saptadaśī kalā |
bindudvayaṁ vinikṣipya jaṭhare parameśvari ||
tayā adhiṣṭhito gauri paraṁ saubhāgyam āpnuyāt |
sā sūkṣmā sthūlarūpeṇa yathā sā tad vadāmy aham ||
adhordhvasparśagādimā strīpuṁyogena tarpitā |
napuṁsakapadāntasthā sā kalā kalavigrahā ||
jñānakriyecchā trividhā vyāpya viśve vyavasthitā |
jñānākhyā kuṇḍalākārā kriyākhyā varṇamātṛkā ||
icchākhyā mantrarūpā sā vācyavācakalakṣaṇā |
kāryakāraṇasaṁyuktā viṣasyāntavisarpiṇī ||
trisvarūpā trimārgasthā kāraṇatrayasaṁyutā |
śaktitrayasamopetā caikāreṇa vibheditā ||
parā śaktiḥ śivāntasthā | KuKauM 4/6cd-14a.

[1] *paścimābhimukhaṁ liṅgaṁ yonisthaṁ parikīrtitam* ||
hṛdgranthibindusaṁsthānaṁ svayaṁbhūr bāṇavācakam |
itaraṁ cāntarālasthaṁ visargādhas tathāparam ||
mahāpadmavanaṁ cātra yogapīṭhaṁ prakīrtitam |
kadambagolakākāraṁ tat kāmaṁ bindurūpiṇam ||
brahmarandhre tu tatraiva suṣumṇādhāramaṇḍalam | KuKauM 5/6cd-9ab.

> I will tell you the characteristic mark of the Principle of Passion, which is the supreme divine (act of) attraction. So listen (as I explain it) briefly. ‘(It is) established in Passion, established in the activity (*vṛtti*) of Passion, encapsulated in the belly of Passion. One should accomplish Passion with Passion and cast Passion in to (all of one's) desires. Once he has been made passionate with Passion, one certainly disturbs the one established in Passion. You have hidden (this) Principle for fear of those with cruel minds.’
>
> Know that the world (*bhuvana*) is that which is established in Passion. (Its) form (*vigraha*) is in the midst of Passion. The Yoni contains Passion. The encapsulation is the one called the Point. One should accomplish the Principle of Passion with this very Passion. One should imagine that very Passion within the Yoni of what is to be attained (*sādhya*). Once one has churned it with the Point, the supreme nectar is located in Emission (*visarga*). What is within that should certainly agitate what is within the Yoni by means of the path of power (*śaktimārga*).[1]

In brief, we can say that the Poison is the pervasive state of consciousness that generates Kuṇḍalinī. In a sense it is the exhalation of the Absolute Being through which Kuṇḍalinī descends, forming itself as it does so into the Yoni, the matrix of energies, which is the source of emanation. Conversely, Fire is the upsurge of vital energy generated by union within the Yoni that leads back to Absolute transcendental being within which the upper, supreme union takes place. Thus, according to the ṢSS and its commentary, the principle of Passion is the upward-moving Kuṇḍalinī. The principle of Poison is the downward-moving Kuṇḍalinī and the Stainless is the Kuṇḍalinī in the middle. She travels up by means of the channel called Piṅgalā, which is on the right and corresponds to the Sun. She travels down by means of Iḍā, which is on the left and corresponds to the Moon. The Channel of Brahmā (*brahmānāḍī*), that is, Suṣumṇā, which is in the middle, corresponds to Fire. The plane of the Stainless is essentially that of Śiva's pure will that operates both in the pervasive state of Poison and the intensity of the intent of the Fire of passion (*kāma*) through which the world is created. It is said to be 'the penetration (*āveśa*) of the Command of the Mind, and it is impelled in (both) Kula (Śakti) and Akula (Śiva).'[1] What is meant by mind here? We find the answer in this passage from the YKh:

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[1] *ahaṁ te kathayiṣyāmi kāmatattvasya lakṣaṇam* |
ākarṣaṇaṁ paraṁ divyaṁ śṛṇuṣvaivaṁ samāsataḥ ||
kāmasthaṁ kāmavṛttasthaṁ kāmodaraputīkṛtam |
kāmena sādhayet kāmaṁ kāmaṁ kāmeṣu nikṣipet ||
kāmena kāmikaṁ kṛtvā kāmasthaṁ kṣobhayed dhruvam |
tvayāpi gopitaṁ tattvaṁ bhayād vai krūracetasām ||
kāmasthaṁ bhuvanaṁ jñeyaṁ kāmamadhye tu vigraham |
kāmodaraṁ bhaved yoniḥ puṭaṁ tad bindusaṁjñakaṁ ||
anenaiva tu kāmena kāmatattvaṁ tu sādhayet |
etad eva hi kāmaṁ tu sādhyayonau prakalpayet ||
bindunā mathitaṁ kṛtvā visargasthaṁ parāmṛtam |
śaktimārgeṇa yonisthaṁ tadantaḥ kṣobhayed dhruvam || KuKauM 5/137-142.

> The one who recites mantra, whose form is invisible, will become my equal (says the goddess). (He is) the stainless (*nirañjana*) god directly apparent, the inexplicable (*anākhya*), the supreme plane. He does not die and he has no worries on the plane of the Skyfarer. There is no return for him again. He is the mind (*manas*) on the Śāmbhava plane.[2]

Fire and Poison represent the two polarities of the movement of Kuṇḍalinī. One is the upward, anticlockwise spiral movement, the other a downward clockwise one. In her upward movement, Kuṇḍalinī is the goddess who embodies the energy of bliss (*ānandaśakti*) that generates it.[3] The climax of the upward spiral rotation of this energy marks the summit of Kuṇḍalinī's ascent and completes the development and the emergence of the liberating power of bliss. There, at the end of her rotation, the goddess resides in the Stainless reality between Fire and Poison.[4] This is the Yoni, the goddess who is Vaiṣṇavī, the stainless form of Mahāmāyā,[5] 'Mother Kujā who moves at the extremity of Māyā's nature (*rūpa*).'[6] Pervading all three, she reveals the pure consciousness of deity and the yogi attains liberation.

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[1] KuKh 57/72.

[2] *adṛṣṭavigraho [k, kh: -vigrahaur; gh: -vigrahor; ṅ: -grahe] mantrī [k, kh: matrī] mama tulyo bhaviṣyati* ||
sākṣān nirañjanaṁ devaṁ [ṅ: deviṁ] anākhyaṁ [kh: anā anākhyaṁ; gh: ayanākhyaṁ] paramaṁ padam |
maraṇaṁ na [gh: missing] bhavet [k, gh: bhave] tasya kā cintā [k, kh, gh: ciṁttā] khecare [k, kh, gh: khecarā; ṅ: -rī] pade ||
na tasya punarāvṛtir [gh: punarāgavṛttir] mano 'sau śāmbhave pade | YKh 18/28cd-30ab.

[3] See KuKh 59/92.

[4] KuKh 18/67.

[5] KuKh 39/29cd-30ab.

[6] *vahniviṣasya [ṅ: vahnerviṣasya] madhyasthā saṁlīnā [ṅ: saṁsthitā] yā kujāmbikā* |
tatrasthā vaiṣṇavī jñeyā māyārūpāntacāriṇī [gh: -rūpatacāriṇī] || YKh (1) 25/91.

Appendix VII

16. The Eight Mothers and their Sacred Fields

Direction	**Place (external)**	**Place (internal)**	**Mother**	**Bhairava**	**Deity of the House**	**Yoginī**	**Dūtī (KuKh)**	**Dūtī (TĀ)**
East	Prayāga	Navel	Brahmāṇi	Asitāṅga	Kulāvalī	Akṣarī	Veśyā	Mātaṅgī
South-east	Varaṇā	Heart	Śāṅkarī (Māheśvarī)	Ruru	Śākinī	?	Śuṇḍinī	Kajjalī
South	Kollā	Throat	Kaumārī	Caṇḍa	Veśyāvalī	Kuṁkuṇḍī	Kaivartinī	Saunī
South-west	Aṭṭahāsa	Palate	Vaiṣṇavī	Krodha	Yakṣiṇī	Kauśalī	Khaṭṭikī	Kāmukī
West	Jayantikā	Drop	Vārāhī	Unmatta	Bhuktivatī	Kāñcīmukhā	Kaṇḍukī	Carmakāriṇī
North-west	Caritra	Sound	Indrāṇī	Kāpālīśa	Kṣemaṅkarī	Vāgeśī	Rajakī	Dhvajinī
North	Ekāmraka[1]	Energy	Cāmuṇḍā	Bhīṣaṇa	Niṣkramaṇā	Śāṅkarī	Śilpinī	Asthividāriṇī
North-east	Devikoṭa	Teacher's Mouth	Mahālakṣmī	Saṁhāra	Maṅgalā	Bhairavī	Kauṭikī	Dhivarī

This table has been compiled on the basis of several sources. The location of the eight places in the directions is supplied by the *Kāmākhyaguhyasiddhi* (quoted by Bagchi on page 6 of his introduction to the KJN and Dehejia 1986: 48), the KRU (10/98-100) and the *Ṭīkā* (fl. 52b-53a), which also supplies the names of the Bhairavas. The location of these places in the body is listed in KuKh 14/78-80. The Mothers and their locations are listed in KuKh 16/13-15. The entries in the next three columns are drawn from the mantras in KuKh 14/93-94 and KuKh 16/5-12. The last column records the *dūtī*s in these places according to the *Mādhavakula* section of the *Jayadrathayāmala* and the *Devyāyāmala* quoted in TĀ 29/66-67.

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[1] This place is Āmrātakeśvara according to the *Mādhavakula* quoted by Abhinavagupta in TĀ 29/66-67.

Appendix VIII

The Hymn to the Sacred Seats

The Hymn to the Sacred Seats is a eulogy of sixty-four sacred sites in as many verses, of which the first twenty-four are drawn directly from chapter twenty-two of the KMT.[1] The remaining forty verses and sites are, in a sense, an expansion of the text of the KMT, just as they are of the sacred geography of the Kubjikā Tantras. The KMT refers to the recitation of the first twenty-four verses dedicated to as many sacred sites simply as 'praising the sacred seats',[2] whereas they are called the Hymn to the Sacred Seats – *Pīṭhastava*, as is the longer version here – in the ṢSS[3] which reproduces them in chapter thirty-four.[4]

A comparison of the twenty-four sites mentioned in the KMT with a set of twenty-four listed in the TS, a Trika Tantra, and the JY and thirty-two in the *Niśisaṁcāratantra*, both Kālī Tantras, and those of other schools, including Buddhist, reveals that they are virtually common to all of them.[5] Significant, characterizing differences from text to text or from school to school may be found within particular details relating to the sites and, no less specifically, their configuration. The KMT divides the twenty-four sites, ranging from Aṭṭahāsa to Rājagṛha, into Kṣetras, Upakṣetras and Sandohas. Our text mentions seven groups. Presumably, they also consist of eight sites each, thus making fifty-six. Another group of eight would make the full compliment of sixty-four sites and with them the common configuration of the sixty-four ('eight times eight') Yoginīs who reside in them. But although this configuration is the one would expect as the most natural one, the sites are not divided up in this way. Instead they are divided into two large groups. Ignoring its relationship with the KMT, fifty-four rather than twenty-four sites are grouped together in one long section,[6] followed by another containing the remaining ten.

The first fifty-four are the meeting grounds (*saṁdoha*), primary and secondary sacred fields (*kṣetra, upakṣetra*). However, as with the KMT, there is no indication to which category the individual sites belong. The same is true of the last ten sites which we are told are primary and secondary seats (*upapīṭha*) and meeting grounds. We shall see that these groupings probably reflect stages in the redaction of the text of the Hymn to the Sacred Seats and with it the development of the sacred geography of the Kubjikā Tantras.

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[1] KMT 22/23-46 = KuKh 16/33cd-57ab.

[2] KMT 22/50b = ṢSS 34/54b = KuKh 16/103b.

[3] *pīṭhastave ca ye proktāḥ savṛkṣāyudhapālakāḥ* ṢSS 25/14cd (??) and commentary on ṢSS 34/25.

[4] KMT 22/23-46 = ṢSS 34/28-52.

[5] See Dyczkowski 2004: chapter four, for maps and tables of these and other related sites and comparative analysis of the texts.

[6] KuKh 16/87cd-88.

While I have been able to trace as many as five texts apart from the KMT and KuKh in which the first twenty-four sites appear, I could only find two with the full compliment of sixty-four. One of these is *Ambāmatasaṁhitā*. In chapter six, we find another Hymn to the Sacred Seats (*pīthastotra*). Although this is not the same as the one in the KuKh, it is closely related. Also in this version, the first twenty-four are those of the KMT, the text of which the AS follows quite closely. The major differences, additions and omissions, are found in the remaining sites and text. These are recorded in the notes to the edition and translation and will be analyzed in due course further ahead.

Essentially the same set of sixty-four sites is also found in a Kashmiri Kālī Krama liturgy called the *Kālīkulakramārcana*[1] by Vimalaprabodha.[2] There these places are arranged on a sixty-four petalled lotus in groups of eight set in the eight directions and are worshipped by means of a series of simple mantras as a part of the *sthitikrama*. The presentation in the KāKuKr differs in one important respect from the one in the KuKh. Whereas our text treats the Eight Mothers and their sites separately – even though the same eight sites reappear dispersed amongst the following sixty-four – the KāKuKr presents them as the first eight of the set of twenty-four, to which forty are added separately. These eight are said to be *kṣetra*s or *mahākṣetra*s and constitute the *Kṣetrakulāṣṭaka*.[3] This is followed by two more groups of eight called *upakṣetra*s, in which the *Yoginyaṣṭaka* is worshipped, and *saṁdoha*s, in which the *Śaktyaṣṭaka* is worshipped. These sixteen places and the goddesses who reside in them coincide in the KāKuKr, apart from the usual minor variants, with those in the KMT and our text.

Although the KāKuKr substitutes the sites of the Eight Mothers for the first eight of the group of twenty-four, Vimalaprabodha nevertheless clearly distinguishes the set of twenty-four seats found in the KMT that 'begins with Aṭṭahāsa and ends with Rājagṛha' from the rest. He signals that he considers them to be especially important by referring to them as 'Great Seats' (*mahāpīṭha*).[4]

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[1] *Kālīkulakramārcana* NAK MS no. 5/88, Śaivatantra 163 = NGMPP reel no. A 148/10 folio 24. See below, note to 16/56cd-57ab

[2] A certain Prabodhanātha is the author of the unpublished *Aṣṭikāstotra*. He may be the same as the Kashmiri Kālī Krama teacher called Prabodha mentioned in the *Mahānayaprakāśa* by Arṇasiṁha as the disciple of Cakrabhānu (verse 163) whom Rastogi (1979: 178) dates to the second half of the 11th century. If Vimalaprabodha and Prabodha / Prabodhanātha are the same, then this is about the time the KāKuKr was written.

[3] Ibid. fl. 20b.

[4] *tataḥ catuḥṣaṣṭidale aṭṭahāsādi rājagṛhāntaṁ caturviṁśatikṣetropakṣetrasaṁdohasthāne mahāpīṭhaśabdaṁ deyaṁ [-deyīṁ] pūrvaṁ ca pūrvavad aparaṁ catvāriṁśati pīṭhāni jñeyāni* |
KāKuKr fl. 24a.

Moreover, the projection and worship of the twenty-four can be replaced by the worship of all sixty-four sites and the former are worshipped by means of 'verses of praise', as are the latter.[1] Thus, there seems to be little room to doubt that Vimalaprabodha knew the text of the KMT and that of the KuKh and drew from them.

Then the author of the KāKuKr goes on to insert the worship of what he calls the *Dvāra*s – 'Doors'. These are the eight types of sacred sites worshipped generically in the eight directions without reference to any specific place. They are: 1) Pīṭha 2) Upapīṭha 3) Kṣetra 4) Upakṣetra 5) Saṁdoha 6) Upasaṁdoha 7) Melāpa 8) Upamelāpa. The goddess is worshipped in the middle of these eight by repeating her mantra 108 times. After this the KāKuKr goes on to prescribe a deposition which is said to be clearly explained in the fourth *ṣaṭka* of the JY[2] and does indeed coincide with one found in the JY. But before this, the four sacred seats are deposited onto the head as follows: 1) Kāmarūpa – the eyes; 2) Pūrṇagiri – the nose; 3) Jālandhara – mouth; 4) Uḍiyāṇa – the ears. Thus there are two sets of twenty-four separated by this deposition of the four major sacred seats. The first set of twenty-four, of which the first eight are the locations of the Eight Mothers, appear as part of mantras used to worship the goddesses there. The second set appears in the context of a deposition in which only the sites are worshipped, as happens in the JY. The variants are presented in the table of the twenty-four sites below. Variants in the names of the following forty sites and their goddesses (the guardians are not mentioned in the KāKuKr) are registered in the notes to the text.

It is unlikely that this sacred geography was originally derived from the Kālī Tantras. While, as we shall see, the first twenty-four sites as a group are probably drawn from Trika sources, the remaining ones are largely, if not entirely, the result of internal development within the Kubjikā Tantras. This appears to be the case because there are several sites among them that are especially related to the Kubjikā school. One is Candrapura, a place unknown to other Kālīkrama sources that, as has been discussed, came to be closely related to the goddess Kubjikā – who in the Hymn is praised as residing there as her alter-ego, Mālinī, specified in our text as belonging to the Ciñcinīkula, that is, the Kubjikā school.[3]

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[1] *evaṁ caturviṁśatipīṭhāni nyastvā stutiślokāni gurumukhopalabdhāni paṭhanīyāni* | *athavā catuḥṣaṣṭipīṭhāni [-pītāni] saṁpujya paṭhanīyāni* | Ibid. fl 22a.

[2] KāKuKr fl. 22a.

[3] KuKh 16/82cd-83ab, cf. KāKuKr fl. 25a. In view of the importance of Candrapura in the later Kubjikā literature, one would expect that it should be given a prominent place among the sites. The reason why this is not so may be because the source of this part of the *stava* was not a Kubjikā Tantra or, possibly, when it was compiled, Candrapura had not yet attained the status it enjoyed in the later Kubjikā literature.

The set of twenty-four sites found in the KMT also appears in chapter three of the KRU as a part of the Transmission of the Aged (*vṛddhakrama*). There it is simply called the Transmission of the Twenty-four, which is said to be a source of peace, to remedy any accident and remove all obstacles. Virtually the same set of twenty-four is found in the fourth *ṣaṭka* of the JY which is paraphrased in the TĀ.[1] Both texts prescribe the projection of the sites onto the body,[2] but although the sites are almost the same, their locations on the body are not. These projections induce the purifying ascent of the fire of Kuṇḍalinī and so, as the JY says, 'union takes place quickly and the (adept's) fettered state is destroyed'.[3] We notice that the deities associated with these places are not mentioned in the presentation in the JY. Similarly, only the places are mentioned in the mantras of the *Kālīkulakramārcana*. A projection into the body (not onto the surface) is described in detail in the *Ṭīkā*.[4] There the twenty-four sites are projected into the Six Wheels (*ṣaṭcakra*) of the Man of Kula (*kulapuruṣa*) in multiple ways so that all are present in all of them. Also in this case, only the places are mentioned. This implies that Kuṇḍalinī is raised purely by the power of the sacred place, which exists in itself independently of the beings who reside there.

Unlike the ṢSS, the other expansion of the KMT, the ŚM omits the Hymn to the Sacred Seats. However, the same sites and the Yoginīs who reside in them are found on the petals of the lotus of the Circle of the Sun (*sūryamaṇḍala*) in the outer ring of the Wheel of the Skyfarers (*khecarīcakra*) in the End of the Twelve.[5] Drawing from the KMT, they are divided into eight *kṣetras* (from Aṭṭahāsa to Devīkoṭa), eight *upakṣetras* (from Virajā to Puṇḍravardhana) and eight *sandohas* (from Purastīra to Rājagṛha). These are arranged in four groups of six *pīṭha*s; each group consists of two *ksetra*s, two *upakṣetra*s and two *sandoha*s.[6] As usual, the ŚM suppliments the KMT by providing iconographic details of the Yoginīs. These have been recorded in the notes of the translation.

The following comparative chart records the main variants in these lists of the first twenty-four sites. The sites are listed in the first column. The names of the goddesses are listed in the second and third. Although all the sources are based on the KMT, the differences in the presentation in the ŚM and, to a lesser extent, in the KāKuKr which partly follows it, require a separate column for them. The names of the sites are noted in the body of the text of the ŚM. However, in two of the manuscripts I have examined, they are appended on the end of the verses describing each Yoginī. The serial order in which the sites are listed is the same as the other sources. However, the insertion of two different Yoginīs and the displacement of another in the ŚM with respect to the other sources has skewed the correspondences between Yoginīs and their sites.[1]

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[1] Cf. JY 4/40/152-158ab and TĀ 29/66-7.

[2] See Dyczkowski 2004: p. 172 figure 3 for a graphic representation of the location of the sites on the body.

[3] *melakaṁ jāyate śīghraṁ paśutvaṁ tasya naśyati* | JY 4/40/151cd.

[4] *Ṭīkā* fl. 1576b-157b.

[5] See Heilijgers-Seleen 1994: 152 ff..

[6] KMT 16/5. See Heilijgers – Seleen 1994: 153-154.

There are two series of twenty-four in the KāKuKr. One contains both the names of the sites and the goddesses, the other only that of the goddesses. The variants are labelled KāKuKr1 and KāKuKr2, respectively. KāKuKr1 follows the ŚM more closely than the other sources and so the variants have been noted in column 3 along with the entries from the ŚM. See below after the series of twenty-four concerning the remaining places in the KāKuKr. In columns 4 and 5 are the listed the guardians of each place and the attributes of the goddess there. The names of the trees in the first eight places are recorded in column 6. In the last column are the places in the body where the sites are projected according to the KRU, JY and the KāKuKr2. The latter is noted only when it differs from JY, which of the three it follows the most closely.

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[1] The names of the twenty-four Yoginīs in the ŚM (19/41-44) are as follows: 1) Kadambā 2) Siddhidā 3) Lakṣmī 4) Jvālāmukhī 5) Māyā 6) Praśamā (Prasannā) 7) Vāyuvegikā 8) Pavanā (Pūtanā) 9) Ūrdhvakeśī 10) Karṇamoṭī 11) Ambikā 12) Ambikeśvarī 13) Agnivaktrā 14) Piṅgākṣī 15) Gokarṇī 16) Kramaṇī 17) Cāmuṇḍā 18) Prasannāsyā 19) Vidyuttejā (Mahābalā) 20) Mahākeśī 21) Agnijvālā (Agnijihvā) 22) Lokamātā 23) Kampinī 24) Bhagnanāsā.

Heilijgers – Seleen (1994: 153 note 9) compares the two sets of names found in the KMT (and the ṢSS) with those of the ŚM.

17. Table of the Twenty-four sites according to the *Kubjikāmata*

Site	**Goddess KuKh/ KMT/ ṢSS/ KRU**	**Goddess ŚM and KāKuKr1**	**Guardian Kṣetrapāla**	**Attributes of the Goddess**	**Tree**	**Limb** (KRU / JY / KāKuKr2)
1) Aṭṭahāsa KāKuKr2: Aṣṭahāsa	1) Saumyāsyā	1) Kadambā	1) Mahāghaṇṭa AS: Mahābala	1) Thunderbolt	1) Kadamba	1) Fat / Topknot
2) Caritra	2) Kṛṣṇā ṢSS & KRU: Kṛṣṇāsyā	2) Susiddhā	2) Mahābala AS: Mahāghaṇṭa	2) Javelin	2) Karañja	2) Bone / Cavity of Brahmā
3) Kollā KāKuKr2: Kollāgiri AS: Kaulagiri	3) Mahālakṣmī	3) Lakṣmī	3) Agnika AS: Agnikoṇa	3) Stick	3) Naga	3) Breath / Ears KāKuKr2: Right ear
4) Jayantī	4) Jvālāmukhī	4) Jvālāmukhī	4) Mahāpreta	4) Sword	4) Nimba	4) Marrow / Nostrils KāKuKr2: Left ear
5) Ujjayinī ṢSSc: Ekāmraka	5) Mahāmāyā AS: Mahākāyā	5) Mahāmāyā	5) Mahākāla	5) Noose	5) Aśvattha	5) Anger / Eyebrows
6) Prayāga	6) Vāyuvegā	6) Prasannā KāKuKr1: Praśamā	6) Pavana	6) Flag	6) Udambara and Palmyra (missing in KMT)	6) Skin / Mouth
7) Vārāṇasī (Varuṇā/Varaṇa)	7) Śāṅkarī (KMT/KRU/ ṢSS: Ūrdhvakeśī)	7) Vāyuvegikā	7) ? KMT: Śaṅkara	7) ? KMT: Mace KRU: Flag	7) Palm	7) Blood / Heart KāKuKr2: ?
8) Śrīkoṭa JY + KāKuKr2: Śrīpīṭha	8) Karṇamoṭī	8) Pūtanā	8) Hetuka AS: Trika	8) Spear	8) Vaṭa	8) Ear / Shoulders

Site	Goddess KuKh/ KMT/ ṢSS/ KRU	Goddess ŚM and KāKuKr1	Guardian Kṣetrapāla	Attributes of the Goddess	Tree
9) Virajā KāKuKr1+ 2: Viraja	9) Ambikā KRU: Kharāsyā	9) Ūrdhvakeśī KāKuKr1: Ambikā	9) Anala	9) Seal, spear	9) Bindu / Neck
10) Eruḍa KāKuKr1: Garuḍa KāKuKr2: Eruṇḍa JY: Eḍābhi AS: Eruḍī	10) Agnivaktrā	10) Karṇamoṭī KāKuKr1: Agnivaktrā	10) Ghaṇṭārava	10) Thunderbolt, javelin	10) Unstruck Sound / Neck KāKuKr2: Stomach
11) Hastināpura KāKuKr2: Alaṁpura JY: Hālā (Alipura)	11) Piṅgākṣī AS: Piṅgalā	11) Ambā KāKuKr1: Piṅgākṣī	11) Mahājaṅga	11) Pestle	11) Right hand/ Navel
12) Elāpura[1]	12) Kharāsyā	12) Ambikā KāKuKr1: Maṇī	12) Gajakarṇa	12) Noose	12) Left hand palm / Root KāKuKr2: Marrow
13) Gokarṇa KMT: Kāśmarī; ṢSS: Kāśmīrī; ṢSSc: Narmada; ŚM: Kāśmīra; KRU: Karma	13) Kumārī KMT, ṢSS: Gokarṇā	13) Agnivaktrā KāKuKr1: Gokarṇā	13) Taḍijjaṅgha	13) Seal, club	13) Right breast / Genitals KāKuKr2: Anus

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[1] In the JY Elāpura is listed between Pauṇḍravardhana and Purastīra. In other words, instead of being the twelfth entry, it is the sixteenth. But note that the numbering of the parts of the body accords with that of the corresponding places.

Site	Goddess KuKh/ KMT/ ṢSS/ KRU	Goddess ŚM and KāKuKr1	Guardian Kṣetrapāla	Attributes of the Goddess	Tree
14) Marudeśa KāKuKr1: Maruvakra KāKuKr2: Maru JY: Marukośa	14) Indrāṇī KMT, KRU, ṢSS: Kramaṇī	14) Piṅgākṣī KāKuKr1: Maṇī	14) Karāla (KRU: Kamala)	14) Goad	14) ? / Right buttock KāKuKr2: Liṅga
15) Nagara; KāKuKr2: Nāraṁga ṢSS: Vetraguccha	15) Vakrā ṢSSc: Bimbakacchapā; KRP: Cetrakasthā KRU: Revākaccha	15) Gokarṇī KāKuKr1: Vetrā	15) Romajaṅgha	15) Plough	15) Hip / Left buttock KāKuKr2: Right testicle
16) Pauṇḍravardhana	16) Cāmuṇḍā	16) Kramaṇī KāKuKr1: Cāmuṇḍā	16) Kumbhaka AS: Kumbhakarṇa	16) Ascetic's staff	16) Third eye / right thigh KāKuKr2: Left testicle
17) Purastīra	17) Prasannāsyā	17) Cāmuṇḍā; KāKuKr1: Prasannā	17) Trijaṭa (KRU: Ghanarava)	17) Thunderbolt, chain	17) Right hip / left thigh KāKuKr2: left shoulder
18) Pṛṣṭhāpuri[1]	18) Vidyunmukhī	18) Prasannā KāKuKr1: Vidyunmukhī	18) Ghaṇṭārava KMT, ṢSS: Ghanarava KRU: Trijaṭa AS: Aghora	18) Stick, javelin	18) Left hip / Right knee KāKuKr2: Right shoulder

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[1] According to the JY, Kudyakeśī comes after Purastīra and is followed by Sopāra. I presume that Kudyākeśī corresponds to Kulūta and that Pṛṣṭhāpuri has been omitted, but this may be the other way around; also possible is that both of these sites have been omitted and replaced by Kudyākeśī, the location of which is uncertain. Brāhmaṇī, whose sacred seat according to Jayaratha is Śrīśaila, is listed as the last of the series of sites, thus completing up the full set of twenty-four.

Site	Goddess KuKh/ KMT/ ṢSS/ KRU	Goddess ŚM and KāKuKr1	Guardian Kṣetrapāla	Attributes of the Goddess	Tree
19) Kulūta KāKuKr2: Kuṇḍakelī JY: Kudyākeśī	19) Ūrdhvakeśī KMT: Mahābalā KRU: Ulkāmukhī	19) Vidyunmukhī KāKuKr1: Balā	19) Ulkāmukha KRU: Kujaṅgha	19) Seal, club AS: club	19) Right shank / left knee KāKuKr2: Middle of the knee
20) Sopāra KāKuKr1: Sūryārama KRU: Sahā	20) Agnivaktrā	20) Mahākeśī KāKuKr1: Brahmānanā	20) Piśitāśa	20) Dagger	20) Left shank / Right shank KāKuKr2: Below the knee
21) Kṣīraka KāKuKr1: Kṣārikā KRU: Kṣiriṇa AS: Kṣīrikā	21) Lokamātā	21) Agnijihvā	21) Mahāsena KMT, KRU: Mahāmeru	21) Sword	21) Right ankle / Left shank KāKuKr2: Left hand
22) Māyāpura KRU: Samayāpurika	22) Prakampinī KMT: Kampinī KRU: Saumyā	22) Lokamātṛ KāKuKr1: Kapilā	22) Bhīmasena KMT: Bhīmānana KRU: Bhīma	22) Thunderbolt, goad (missing in KMT) ṢSS: Wheel	22) Left ankle / Right ankle KāKuKr2: Right hand
23) Amrātaka KāKuKr1 + 2: Amrāti-keśvara	23) Pūtanā	23) Kampinī KāKuKr1: Pūtanā	23) Mahākrodha	23) Mace, plough (missing in KMT)	23) Right foot / Left ankle KāKuKr2: Right ankle
24) Rājagṛha JY adds Śrīpīṭha	24) Bhagnanāsā	24) Bhagnanāsā	24) Mahākarṇa	24) Thunderbolt, Javelin	24) Left foot / Feet KāKuKr2: Left ankle

The Twenty-four Sites according to *Tantrasadbhāva*

The *Tantrasadbhāva* is a major source of the KMT and the KuKh. It is also among the first major Śaiva Tantras to deal extensively with sacred geography in the framework of the division of sacred sites into standard types. Thus it would not be surprising if the TS were to be a source of the geography of the KMT as it is of much else in it. And indeed it is; but, as we shall see in the following analysis, it is not a direct source. Our inquiry focuses on a lengthy passage in chapter nineteen of the TS. This is dedicated to the *bali* – animal offerings – and the mantras that accompany them to the Yoginīs and guardians (*kṣetrapāla*) of these sites. The chapter opens with a lists of the sites and is then followed by a description of their residents and other features.

We notice immediately that the twenty-four sites, their residents and other features are, apart from the usual variants, the same. Moreover, the presentation into three types is the same as in the KMT, although in the KMT they are not formally divided into these groups. The reason for this, it appears, are that changes have been made in the arrangement of the sites. How this has taken place will become apparent as we analyse each group. We begin with the sacred fields.

The sites are listed first in the TS according to their three categories: the fields, the secondary fields and the meeting grounds (*sandoha*).[1] They are arranged with reference to the directions. We notice that the lines in which the main fields are listed in the TS are standard ones that appear at least twice in the KuKh.[2] Moreover, this is the standard serial order we also find in other schools.[3] It is the order one would expect, as these places are also the residences of the eight Mothers. Although the names of the Mothers may vary to some extent, the order is generally the same one that corresponds to these places. Elsewhere the KMT maintains this standard order when referring independently to the eight fields projected onto the body, or as those of the Mothers in their 'external form' as low-caste women and projected into the houses and household utensils.[4] One wonders why this order was not maintained when these eight places were incorporated into the group of twenty-four as they are in the TS, especially as the details of each place are virtually identical. The only noteworthy difference is Ekāmraka, which in the KMT is replaced by Ujjaini.[5] Even so, the contents are virtually the same. The Yoginī in the KMT is called Mahāmāyā and her consort is Mahākāla, as one would expect in the place that has been famous for centuries for the Liṅga of

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[1] TS 19/4cd-10ab.

[2] KuKh 14/32cd-33ab and 16/3.

[3] See intro. vol. 1, 528 ff.

[4] KMT 25/92-95ab, 107-113.

[5] KMT 22/27.

Light (*jyotirliṅga*) there by that name. The TS reads Mahākāyā and Kailāsa who is described as being '*mahākāya*' – 'with a big body'. Perhaps the MS used by the redactor of the KMT had read Mahāmāyā and Mahākāla and so it seemed appropriate for him to change the place from Ekāmra to Ujjain. In order to assist comparison, the serial order of each place according to the KMT is noted after that of the TS in the following table.

A central feature of these places in the TS, which is missing in the KMT, is their place of origin. This provides an interesting link between the Trika system of the TS and the earlier *Brahmayāmala.* It allows us to catch a glimpse into the way systems develop in general, and the Yoginī cults in particular. The TS takes the trouble – or perhaps feels obliged – to account for the origin of the sacred sites and the Yoginīs who reside in them. This data is recorded in the fourth column of these three tables.

Although the main deity of the BY is Kāpāla Bhairava, it is the Vidyā of his consort Caṇḍā Kāpālinī that is considered to be the main one. This is: (OṀ) HŪṀ CAṆḌE KĀPĀLINI SVĀHĀ. The nine syllables of the Vidyā are presided over by the nine deities who are the main object of daily worship. These are Kapālīśabhairava (HŪṀ), his four goddesses Raktā (CAṀ) (east), Karālā (ḌE) (south), Caṇḍākṣī (KĀ) (west) and Mahocchuṁā (PĀ) (north) and their four attendent powers (*dūtī*): Karālī (LI) (south-east), Danturā (NI) (south-west), Bhīmavaktrā (SVĀ) (north-west) and Mahābalā (HĀ) (north-east).[1] The goddesses – or one can equally call them Yoginīs – are arranged around the god in the four main and intermediate directions, as noted in brackets after each name. The TS refers to these goddesses as the 'aspects' (*aṁśa*), limbs (*aṅga*), Kulas, and sources (*yoni*) from which the sites and their residents originate.

The Kubjikā tradition, although further removed in time from the BY than the TS, knows and respects this earlier system and, as the TS does, accomodates it to its own. Thus we notice the presence of the four main goddesses that emerge from Kāpālīśa's body in the primary four sacred seats and their conversion to Kubjikā's service in the goddess's myth of origin in the KMT. Moreover, the ṢSS, expanding the prescriptions of the KMT, also indirectly relates them to the Eight Mothers normally said to reside in the eight 'sacred fields'. The eight sites appear in the KMT projected onto the petals of the lotus of the Wheel of the Mothers (*mātṛcakra*) in the Heart.[2] Although these are not the standard Eight Mothers (*aṣṭamātṛkā*) Brahmāṇī and the rest, it becomes clear that they are replacements or even alternative forms of them when this group of eight Great Mothers (*mahāmatṛ)* expands out as does the former into eight groups of eight 'mothers' (*mātṛ*). In the centre is an upward-pointing triangle symbolizing the element Fire.

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[1] Sanderson 1988: 672.

[2] KMT 15/11 ff.; see Heilijgers-Seleen: 1994: 102 ff..

According to the ṢSS[1] this is surrounded by a square in which are seated Raktā (according to the KMT, she is in Olambikā which is in Oḍḍiyāna), Kāralā / Kārālī (according to the KMT she is in Jālandhara), Caṇḍākṣī (according to the KMT she is in the Sahya forest / Sāhyādri in Pūrṇagiri) and Mahocchuṣmā/Chuṣmikā (according to the KMT she is on the banks of the river Ucchuṣma in the Ucchuṣma forest in Kāmarūpa).[2] The centre is occupied by Mātaṅga, which is the name of the fifth sacred seat. His consort is Guhyakubjī. In the KMT itself we find essentially the same setup with the four Raktā, Karālā, Caṇḍā, and Ucchuṣmā worshipped in the directions and Khaṇḍikā – that is, Khañjikā (= Kubjikā) – in the centre.[3] Her partner is Mitreśa.[4]

Now we have established that the KMT knows these parallels well, we can understand what has happened. First of all we must add the directions in which the sites located. The TS simply says in the case of the fields that the first direction is the north-west. But the TS does not tell us how the sites are arranged in the remaining directions. We know what they are by referring to the directions in which the eight 'original' Yoginīs are located. These are noted next to them in the table below.

That this is the correct way to proceed is confirmed by the order of the secondary fields and meeting grounds, both of which are regularly arranged clockwise in the directions starting from the east. Thus it becomes apparent that the arrangement of the first group, that is, the sacred fields of the Mothers, is irregular. However, if we rearrange them in the order we find them in the KMT we find that the sequence agrees with that of the other groups: Thus: 1) Aṭṭāhāsa – Raktā – East 2) Caritra – Karālā – South-east 3) Kollagirya – Karālā – South 4) Jayantī – Danturā – South-west 5) Ujjaini – Caṇḍākṣī – West 6) Prayāga – Bhīmavaktrā – North-west 7) Varṇā – Mahocchuṣmā – North 8) Koṭi – Mahābalā – North-east.

Thus we may conclude that the redactor of the TS chose to change the order of the members of this group. His reason for doing so is clear: he wished to make it conform to the standard order of presentation of the seats of the Eight Mothers, which he could see were the same – even though the Yoginīs who resided in them are not, at least explicitly, identified with the Eight Mothers. Finally, we notice that the serial order of the remaining sites is not the same as the one in the KMT. This can be explained by understanding that the sites of the secondary fields and the meeting places in the TS are reversed with respect to the KMT, while the serial order within each group has been maintained. These changes are strong evidence that the TS is not the original source of this arrangement of sacred sites and that the KMT probably drew directly from that original source. Moreover, it appears that the KMT took this to be the standard sacred geography of the Kaula sub-continent, which it regarded so seriously that it took care to maintain it consistently. Thus we find a reference to it at the conclusion of the goddess's tour around the main sacred seats. There, the places the goddess goes to after visitting the main sites are mentioned in brief. The first ones are almost in the same serial order found in the beginning of the series of twenty-four. They are (I retain the spellings found there): Devīkoṭa (8), Aṭṭahāsa (1), Kolāgiri (3), Ujjenī (5), Prayāga (6), Varaṇā (7) 'and the rest (*ādika*)'. Instead of listing the contents of the remaining two groups, these are briefly indicated with the expression 'Viraja, Ekāmraka and the rest (*virajekāmrakādyam*).[1] Although Viraja is the first of the *Sandohas* in the TS (and so by implication the *upakṣetras* in the KMT), Ekāmraka is not the first *Upakṣetra* / *Sandoha*, which is Parastīra (also spelt purastīra). Indeed, Ekāmraka is not mentioned at all in the list of twenty-four places in the KMT, whereas it is the seventh entry in the TS's list**.** This corresponds to the fifth entry in the KMT which is Ujjaini.

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[1] ṢSS 23/17.

[2] See KMT 2/36-40, 57a, 63a, 65, 82cd-90.

[3] KMT 24/101cd-102ab.

[4] KMT 15/30a.

18. The Primary Fields (*kṣetra*) according to the *Tantrasadbhāva*[2]

Place	Goddess	Attribute	Origin	Tree	Guardian
1-6)[3] Prayāga SE	Vāyuvegā	Flag	Bhīmavaktrā NW	Audambara	Pavana
2-7) Varaṇā NW	Śāṁkarī	Club	Mahocchuṣmā N	Tāḍa	Ūrdhvakeśa
3-3) Kolla-giryā S	Mahālakṣmī	Stick	Karālā S	Parvata (?)	Agniketu
4-1) Aṭṭahāsa E	Saumyamukhī	Vajra	Raktādevī E	Kadamba	Mahābala
5-4) Jayantī N	Jvālāmukhī	Sword	(Danturā) SW	Nimba	Mahābala
6-2) Caritra SE	Kṛṣṇatuṇḍā	Javelin	Kārālā SE	Karaṁja	Mahāghaṇṭa
7-5) (Ujjainī) Ekāmra SE	Mahākāyā	Noose	Caṇḍākṣīkula W	Aśvattha	Kailāsa
8-8) Koṭi NE	Sarvayoge-śvareśvarī	Spear	Mahābalakula NE	Vaṭa	Mahākāya

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[1] See KMT 2/115-116.

[2] TS 19/18-31.

[3] The first figure indicates the serial order of this place in the TS, the second that of the KMT.

19. The Secondary Fields (*upakṣetra*) according to the *Tantrasadbhāva*[1]

Place	**Goddess**	**Attribute**	**Origin**	**Guardian**
9-17) Parastīra	Prasannā	Vajra	Raktā E	Trikaṭa
10-18) Pṛṣṭhāpura	Vidunmukhī	Stick and Javelin	Karālā SE	Vajradaṇḍa
11-19) Kohuṇḍikā (Kuhudi)	Śivā	Mudrā	Karālā S	Ulkāmukha
12-20) Sopāra	Vahnimukhī	Ascetic's staff	Danturā SW	Māṁsāśin
13-21) Kṣīrikā	Lomajaṁghā	Sword	Caṇḍākṣī W	Mahāmeru
14-22) Māyāpurī	Māyā / Kampinī/ Bhimā	Vajra and Goad	Bhīmavaktrā NW	Bhimā
15-23) Amrātikeśvara	Bhīmā	Plough and club	Mahocchuṣmā N	Mahākrodha
16-24) Rājagṛha	Cipiṭanāsā	Vajra and goad	Mahābalā NE	Mahākarṇa

20. The Meeting Grounds (*sandoha*) according to the *Tantrasadbhāva*[2]

Place	**Goddess**	**Attribute**	**Origin**	Guardian
17-9) Virajā	Ambikā	Mudrā and spear	Prathamā (Raktā) E	Anala
18-10) Erumā	Agnimukhī	Vajra and javelin	Karālā SE	Ghaṇṭārava
19-11) Hastapura	Piṅgalā	Pestle	Karālā S	Agnijihva
20-12) Elāpura	Kharānanā	Axe	Danturā SW	Gajakarṇa
21-13) Kasmarī	Gokarṇī	Mudrā and chain	Caṇḍākṣī W	Nandījaya
22-14) Marukeśa	Cakramaṇī	Mudrā and goad	Bhimavaktrā NW	Karāla
23-15) Nagara	Cetanā	Plough	Mahocchuṣmā N	Romajaṁgha
24-16) Puṇḍravardhana	Carmamuṇḍā	Ascetic's staff	Mahābalā NE	Kumbhakarṇa

The Twenty-four sites according to the *Āmnāyamañjari*

As we did not have occasion to note the places mentioned in the 11th centrury commentary on the Buddhist *Sampuṭatantra* (the *Āmnāyamañjarī* by Abhayākaragupta) in an earlier discussion,[3] we may conveniently do so here. The names are those reconstructed from the Tibetan by Wayman.[4] According to the

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[1] TS 19/34-46ab.

[2] TS 19/47cd-58.

[3] See Dyczkowski 2004 chapter 4.

[4] Wayman: 1995 see intro. vol. 1, p. 549, note, 2.

KMT only the goddesses of the first eight places are associated with trees. In the ĀM almost all of them are. The sites and the residents that coincide with those of the *Pīṭhastava* are indicated in the notes to the text.

21. Table of the Twenty-four Sites according to the *Āmnāyamañjarī*

Site	Goddess	Guardian	Tree
Koṅkaṇa	Ambikā	Dahana / Duṣṭacaritra	Cūta (Mango)
Candradvīpa	Karañjā	Mahāghaṇṭā	Karañja
Aṭṭahāsa	Sumukhī	Āṭika	Kadamba
Devīkoṭṭa	Mahākarṇā	Āṭakeśa	Vaṭa (Banyan)
Haridvāra	Guhyakā	Mahābala	Aśoka
Jālandhara	Caṇḍī	Bhavanetṛ	Śephālī (Coral or Night Jasmine)
Pūrṇagiri	Mahāpūrṇā	Agnimukha	---
Dhārānagara	Kṣemaṅkarī	Keśottāra	Tāla (palm tree)
Erurā	Jvālāmukhī	Ghaṇṭāravin	Kāñcana (= Campaka)
Pretapuri	Gaurī	Pradāyaka	Jaṭi (= Plakṣa)
Elapura	Kharāsana	Gajakarṇa	Temple tree
Kāśmīra	Gonāsā	Ciradāyin	---
Maru	Saccikā	Jambhaka	---
Pāṭaliputra	Vetālā	Kacadāyin	Bamboo (*veṇugarta*)
Puṇḍravardhana	Sanaḍ-ḍākinī	Kumbhaka	A temple
Vijayapura	Svacchavadanā	Trijaṭa	Kūṭāgāra
Piṣṭapura	Taḍidvaktrā	Ghaṇṭāravin	A temple
Sopāra	Vahnimukhā	Mahādeva	Śālmali
Kṣīrikā	Lokamātṛ	Mahāmeru	Śāla
Māyāpurī	Prabhā	Bhīṣaṇa	Śākhoṭa
Ekāmra	Pūtanā	Mahāvrata	Āmra (mango)
Rājagṛha	Vipattibhayā	Kumbhīra (?)	A temple
Vidiśā	Sajātā	Vāsava	Pile of stones
Mālava	Sekā	Puruṣeśvara	Madhu

The Remaining Forty Sites according to the *Ambāmatasaṁhitā*

While the first twenty-four sites listed in the Hymn in the AS are derived from a standard set that is found with variants, changes in sequence and so forth in Tantras of earlier traditions, it may well be that the remaining forty sites are additions generated within the Kubjikā tradition. This is more clearly the case with the last ten, which we will deal with separately. Despite the differences in detail, the AS divides the sites into two groups, one of 54 and the other comprising the rest, as does the KuKh. The common configuration and the fragmented coincidences suggest that one version is derived from the other or both from a common source. This supposition is supported by the AS that has the goddess asking the god how it is that he has forgotten the hymn she taught him 'at the time of the first (establishment) of the Rule.'[1]

The first five entries out of the remaining sites, that is, 25 to 29, correspond to those in the KuKh.[2] Out of the remaining entries from 30 to 54, several places and deities are common to both versions (and so too the corresponding texts), although they may not be in the same sequence. The two version again agree for entries 55 to 59;[3] the remaining ones differ. Although most of the sites are not specifically related to the Kubjikā tradition, a few are. Candrapura. whose goddess is Ciñcinī (entry 34 in AS and 50 in the KuKh), is an evident example. We notice also that three of the six cremation grounds (entries 35, 36 and 38) are part of the ideal geography of the YKh.[4]

The text and translation of this portion of the hymn as it appears in the AS is presented below for easy reference. Where the readings from the AS are compatable with those of our text, they are noted in the critical apparatus of the edition and, where appropriate, in the notes to the translation.

> I salute (the goddess) who saves those who are blinded by (this) awesome (*ghora*) fettered state (*bhava*); Guhyeśvarī (Mistress of the Secret Place) who enjoys great pleasure (*mahābhogā*) and, always together with (the god) Paśupati, resides in Nepāla. (25)
>
> (I salute) Śāradā, the goddess who is the mistress of the sacred seat of knowledge, the attendant (*dūtī*) (who resides) in Kāsmīra and, accompanied by Vijayeśvara, bestows boons and increases (one's) intelligence. (26)
>
> I salute the great power Pārvatī who resides in the mountains in Gadyaharaṇa. Accompanied by Mahāśara, she destroys suffering.
>
> Jayeśvarī is naked and holds a wheel. (She resides) in Kulutā with Kapālī and bestows the fruits of passion. (27-28)
>
> I salute Lalitā who is accompanied by Bhairava in Siṁhoḍāra. She follows after one who is gripped by the various worldly pleasures (*citrabhogavaśānugā*) and destroys sin.[5] (29)

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[1] *kathayāmi na saṁdehaḥ kin tu te vismṛtaṁ katham* ||
prathame samaye kāle pīṭhastotraṁ mayā tava |
kathitaṁ yat [yān] tad evātra paṭhanīyaṁ samāhitaḥ || AS 6/9cd-10.

[2] AS 6/57cd-62ab = KuKh 16/57cd-62ab.

[3] AS 6/87-93 = KuKh 16/87cd-93.

[4] See intro. vol. 1, chart 26 p. 707-708.

[5] *guhyeśvarīṁ [-rī] mahābhogāṁ [-bhāgā] nityaṁ paśupater [-patir] yutām* ||
nepālasthāṁ sadā naumi bhavaghorāndhahāriṇīm [25] |
kāśmīre [kāsmīre] śāradāṁ [saradāṁ] dūtīṁ vijayeśvarasaṁyutām [vijayesvara-] ||
vidyāpīṭheśvarīṁ devīṁ varadāṁ buddhivardhanīm [26] |

Mahācaṇḍā resides in Bhaṭṭāpurī and has the face of a deer. She wears a garland of barbarian (heads) and has quicksilver (*śiva*) as a weapon. She has a big belly and destroys all doubts.(30)

I salute Dvāravatī who is accompanied by Kubera. She destroys disease, makes the gesture of the armour (*varmamudrā*) and bestows complete success. (31)

I always salute Sadoditā who is accompanied by Kuraṅgīśa.

I salute, with the water of the nectar of a skull, Mahāmāyā who destroys suffering, is accompanied by Samaya and resides in Mūlasthāna.[1] (32-33)

(I salute) Ciñcinī who resides in Candrapurya and is accompanied by Gaṇeśa. She is the goddess who makes the Command successful (*ājñāsiddhikarī*) and destroys the fear of transmigratory existence. (34)

I salute the frightening Ūrdhvakeśī who resides in the cremation ground Karavīra and, accompanied by Nagnavāsa (the Naked One), bestows knowledge. (35)

I salute (the goddess) called Cinnamuṇḍā who is accompanied by Kapālīśa and (resides in) Laguḍa. She brings about the accomplishment of the sacred seats and destroys phenomenal existence. (36)

The supreme (goddess) Kālasaṁkarṣaṇī resides in the middle of the cremation ground (called) Vajra. She is accompanied by Saṁkarṣaṇa and bestows the fruit of non-duality. (37)

I salute Kāmalakṣmī in the Circle of Passion (*manmathamaṇḍala*) who, accompanied by Kāmuka, bestows bliss in the cremation ground (called) Kāmasāra. (38)

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gadyaharaṇe mahāśaktiṁ naumi duḥkhakṣayaṁkarīm ||
mahāśarasamopetāṁ pārvatīṁ [-tī] parvatasthitām [27] |
jayeśvarīṁ [-ri] kulūtāyāṁ cakriṇīṁ [-ṇī] nagnavāsasām ||
kapālīsamopetāṁ kāmabhogaphalapradām [-dāḥ] [28] |
siṁhoḍāre ca lalitāṁ citrabhogavaśānugām [vetrabhoga-] ||
bhairaveṇa samopetāṁ naumi kilviṣanāśinīm [29] |

[1] *bhaṭṭāpuryāṁ [-puryā] mahācaṇḍāṁ mlecchamālīṁ śivāyudhām* ||
sarvaśaṁkākṣayaṅkarīṁ [-saṁkākṣayakarī] kuraṅgāsyāṁ [khurasāyāṁ] mahodarīm [-rī] [30] |
kuvereṇa samāyuktāṁ naumi vyādhivināśanīm ||
dvāravatīṁ [-tī] varmamudrāṁ [carmma-] pūrṇasiddhipradāyikām [-dāyakāṁ] [31] |
kuraṅgīśasamāyuktāṁ [-yuktaṁ] nityaṁ [nitya] naumi sadoditām ||
mūlasthāne mahāmāyāṁ samayena samāyutām |
kapālāmṛtatoyena naumi kāṣṭhavināśanīm [-ni] [33] ||

In order to kill (my enemy) I salute Ghaṇṭālī who, accompanied by Kapila, (resides) in the great cremation ground (called) Ghaṇṭāla; a shield (*varaṇa*) is (her) weapon. (39)

I salute the benevolent (*śivā*) Kulamātaṅginī who, accompanied by Jhaṁkāra, (resides) in the great cremation ground (called) Mātaṅga and destroys disease.[1] (40)

In order to destroy all defects (*āmaya*) I salute the Supreme Goddess (*parameśvarī*) Mahāśuṣkā who, accompanied by Mahākeśa, (resides) in Antarvedī. (41)

In order to achieve the desired goal – that is, the great arising of the plane of knowledge – I salute Śivādūtī who, accompanied by Asura, (resides) in Mattakheṭa. (42)

In order to attain the grace of all the accomplishments (*siddhi*), I salute the Supreme Goddess Dhaneśvarī who, accompanied by Rasendra, (resides) in Mahārāva. (43)

In order to accomplish the goal of the kingdom of austerity, I always salute the goddess Śrī who, within the *maṇḍala* and accompanied by Mahāgaṇa, (resides on) Śrīparvata. (44)

I always salute Mahānandā who destroys the triple impurity and is accompanied by Parānanda on Malayagiri. (45)

In order to reveal the accomplishment of mantra, I salute Kumārī who, accompanied by Kauvera, is in the circle of the sacred seats in Cchāyācchatra. (46)

(I salute) Mahāghoṇā in Ahicchatra who, very powerful and of supreme valour, is accompanied by Ugra, the destroyer (of sin; she) is (also called) Aghorā. (47)

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[1] *ciñciṇīṁ [-nī] candrapuryasthāṁ gaṇeśena samanvitām* |
ājñāsiddhikarīṁ [-rī] devīṁ [devī] saṁsārabhayanāśinīm [-nī] [34] ||
śmaśāne [smaśāne] karavīrasthām ūrdhvakeśīṁ [-keśī] bhayaṁkarīm [-rī] |
nagnavāsasamopetāṁ naumi vijñānadāyinīm [35] ||
laguḍe [laṁguḍe] cchinnamuṇḍākhyāṁ kapālīśena [-sena] saṁyutām |
pīṭhasiddhikarīṁ naumi bhavabhāvavināśinīm [-nī] [36] ||
vajraśmaśānamadhyasthāṁ [-śmasāna-] kālasaṁkarṣaṇīṁ [-ṇī] parām |
saṁkarṣaṇasamāyuktām advaitaphaladāyinīm [-nī] [37] ||
kāmasāre śmaśāne [śmasāne] tu kāmalakṣmīṁ [-lakṣmī] sukhapradām [-mukhapradaṁ] |
kāmukena samāyuktaṁ naumi manmathamaṇḍale [-maṁḍalaṁ] [38] ||
mahāśmaśāne [-śmasāne] ghaṇṭāle ghaṇṭālīṁ [-lī] varaṇāyudhām |
kapilena samāyuktāṁ naumi māraṇahetave [39] ||
mahāśmaśāne [-śmasāne] mātaṅge kulamātaṅginīṁ [-nī] śivām [śivā] |
jhaṁkāreṇa samāyuktāṁ namāmi vyādhināśanīm [40] ||

I always praise Rudraśakti who, accompanied by Śavara, (resides) in the supreme *maṇḍala* in Merucchatra and bestows knowledge of the Self.[1] (48)

In order to gain a long life, I salute Siddhayogeśvarī, the auspicious and great union (*mahāyoga*), who, accompanied by Triśira, (resides in) Mahāviśva. (49)

I always salute (the goddess) called Aṅgarā who possesses authority and, accompanied by Aṅgavāha, (resides in) Aṅgamukha.

I salute the Supreme Goddess Candravatī who bestows the enjoyment of passion and, accompanied by Śrīkaṇṭha, (resides in) Candradvīpa. (50-51)

I salute Śivatattvā who, along with the supreme (goddess), sports with Ekavīraśiva in the middle of the island of Kumārikā. (52)

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[1] *antarvedyāṁ [-vedyaṁ] mahāśuṣkāṁ mahākeśasamāyutām* |
sarvāmayavināśārthaṁ namāmi parameśvarīm [41] ||
mattakheṭe [-kheṭa] śivādūtīm [savā-] asureṇa samāyutām |
namāmi iṣṭasiddhyarthaṁ vidyāpadamahodayīm [-dayaṁ] [42] ||
dhaneśvarīṁ [-ri] mahārāve rasendreṇa samāyutām |
sarvasiddhiprasādārthaṁ namāmi parameśvarīm [43] ||
śrīparvate śriyāṁ [śriyā] devīṁ [devī] mahāgaṇasamanvitām |
maṇḍalasthāṁ sadā naumi taporājyārthasiddhaye [44] ||
malayagiryāṁ mahānandāṁ nāśanīṁ [-nī] tu malatraye |
parānandasamāyuktāṁ namāmi satataṁ aham [45] ||
chāyācchatre [-tra] tu [vikula] kumārīṁ [-rī] kauvereṇa samāyutām |
mantrasiddhiprakāśārthaṁ namāmi pīṭhamaṇḍale [46] ||
ahicchatre mahāghoṇāṁ [-ghoṇaṁ] mahābalaparākramām [-mā] |
ugreṇa saha saṁyuktām aghorānāma [-maghoranama] nāśanīm [nāsatī] [47] ||
merucchatre rudraśaktiṁ śavareṇa [savareṇa] samāyutām |
ātmajñānapradāṁ [-pradaṁ] nityaṁ namāmi paramaṇḍale [48] ||
mahāviśve mahāyogāṁ siddhayogeśvarīṁ [-rī] śubhām [śubhā] |
triśireṇa samāyuktāṁ [-yuktā] āyurārthaṁ namāmy ahaṁ [49] ||
aṅgamukhe aṅgarākhyām aṅgavāhasamāyutām [-khyāṁ -tā] |
adhikārasamopetāṁ nityaṁ naumy adhikārikām [-kaṁ] [50] ||
candradvīpe candravatīṁ [-tī] śrīkaṇṭhena samāyutām [-tā]|
kāmopabhogadātrīṁ [-trī] ca namāmi parameśvarīm [51] ||
dvīpe kumārikāmadhye ekavīraśivena [-vīraṁ-] tu |
krīḍate paramāṁ [-mā] yuktyā śivatattvāṁ namāmy ahaṁ [52] ||
siṁhaladvīpamadhye tu śākinīṁ [sākinī] kaulavigrahām |
kuleśena samāyuktāṁ [-yuktaṁ] piṇḍasiddhikarīṁ numaḥ [53] ||
puṣkarīdvīpamadhye tu puṣkarīṁ [puṣkasīṁ] praṇamāmy aham |
māhākāyasamāyuktāṁ sarvākarṣaṇahetave [54] || AS 6/57cd-86.

I salute Śākinī whose form is Kaula and who, accompanied by Kuleśa, (resides) in the middle of the island of Siṁhala and brings about the accomplishment of the body (*piṇḍasiddhi*). (53)

In order to attract all (beings), I salute Puṣkarī who, accompanied by Mahākāya, (resides) in the middle of the island of Puṣkarī. (54)

22. Table of sites of the middle portion of the *Pīṭhastava* of the AS

	Site	Goddess	Consort
1	Nepāla	Guhyeśavrī	Paśupati
2	Kāśmīra	Śāradā	Vijayeśvara
3	Gadyaharaṇa	Pārvatī	Mahāsara
4	Kulūta	Jayeśvarī	Kapālī
5	Siṁhāḍārā	Lalitā	?
6	Bhaṭṭāpurī	Mahācaṇḍā	?
7	?	Dvāravatī	Kubera
8	?	Sadoditā	Kuraṅgīśa
9	Mūlasthāna	Mahāmāyā	Samaya
10	Candrapurya	Ciñciṇi	Gaṇeśa
11	Karavīra (śmaśāna)	Ūrdhvakeśī	Nagnavāsa
12	Laguḍa	Cinnamuṇḍā	Kapālīśa
13	Vajra (śmaśāna)	Kālasaṁkarṣanī	Saṁkarṣaṇa
14	Kāmasāra (śmaśāna)	Kāmalakṣmī	Kāmuka
15	Ghaṇṭāla (śmaśāna)	Ghaṇṭālī	Kapila
16	Mātaṅga (śmaśāna)	Kulamātaṅgī	Mātaṅga
17	Antarvedī	Mahāśuṣkā	Mahākeśa
18	Mattakheṭa	Śivādūtī	Asura
19	Mahārāva	Dhaneśvarī	Rasendra
20	Śrīparvata	Śrī	Mahāgaṇa
21	Malayagiri	Mahānandā	Parānanda
22	Cchāyācchatra	Kumārī	Kauvera
23	Ahicchatra	Mahāghoṇā	Ugra
24	Merucchatra	Rudraśakti	Śavara
25	Mahāviśva	Siddhayogeśvarī	Triśira
26	Aṅgamukha	Aṅgarā	Aṅgavāha
27	Candradvīpa	Candravatī	Śrīkaṇṭha
28	Kumārikādvīpa	Śivatattvā	Ekavīraśiva
29	Siṁhaladvīpa	Śākinī	Kuleśa
30	Puṣkarīdvīpa	Puṣkarī	Mahākāya

23. Table of the Thirty Sites of the Middle Portion of the *Pīṭhastava*

Site[1]	Goddess	Consort
Nepāla	Guhyeśvarī	Paśupati
Kāśmīra	Śāradā	Vidyeśvara / *Vijayeśvara*
Gaddiharaṇa / *Gadyharaṇa* / **Garddiharaṇa**	Pārvatī	Mahāśara
Kulūtā	Jayeśvarī	Kapālīśa
Siṁghuhāra / *Siṁhāḍāra* / **Sindhutīra**	Kulālā / *Lalitā*	Bhairava /*?*
Bhojapūrī / *Bhaṭṭāpurī* / **Bhojapura**	Mahācampā / *Mahācaṇḍā* / Halinī (or Phalinī?)	Kailāsa /*?*
Strīrājya /?	Ambikā / *Dvāravatī*	Naṭeśvara / *Kubera*
Mahendra /?	Mahāmāyā / *Sadoditā*	Mahāmeru / *Kuraṅgīśa*
Antarvedī	Aparājitā / *Mahāśuṣkā* / **Antarvedī**	Caṇḍeśvara / *Mahākeśa*
* ? / **Kūrakali**	Mahākālī /*?*	Trilocana /*?*
* Ghaṇṭāla (śmaśāna) / **Mahāśmaśāna**	Ghaṇṭālī	Ahinogha / Kapila
* Kadamba / **Kadambavana**	Ciñciṇī	Bhadreśvara
Karavīra (śmaśāna)	Ūrdhvakeśī	Nagnavāsa
Laguḍa	Cchinnamuṇḍā / **Cchinnamastā**	Krodharāja / *Kapālīśa*
Kāmaśara / *Kāmasāra* (śmaśāna)/ **Kāmeśvara**	Kāmalakṣmī / **Mahālakṣmī**	Manmatha
Ekakoṇa (śmaśāna)	Trikoṇā	Triśira
Ekavīra / *Mātaṅga* (śmaśāna)	Mātaṅgī / *Kulamātaṅgī*	Mātaṅgīśa
Ḍohara (Ḍohala) / *Mattakheṭa*	Śivādūtī	Hayaśīrṣa / Asura
Śrīparvata	Mahāsiddhā / *Śrī* / **Siddhā**	Jyotirliṅga / *Mahāgaṇa*
Oṇaka / *Malayagiri*	Mahāśakti / *Mahānandā* / **Śakti**	Parānanda
Cchāyācchatra	Caṇḍinyā / *Kumārī* / **Caṇḍā**	Ūrdhvakeśa / *Kauvera*
* Śailapṛṣṭha / **Śaila**	Trijaṭā	Śailarāja
* Hakkaḍokka / **Hakkaḍa**	Bhaga / **Triśakti**	Śrīkaṇṭha
* Devikoṭṭa	Mahāmāyā / **Mahāmātṛ**	Vikarāla
* Forest of Mahāmāyā / **Mahāmātṛ**	Caṇḍakapālinī / **Kapālinī**	Pracaṇḍa
Candrapura	Ciñciṇīkula-mālinī / *Ciñciṇī* / **Mālinī**	Lambodara
* Mahāmalaya	Mahāmantramaheśvarī / **Mantreśvarī**	Cakreśvara
* Mālava	Mahākālī / **Ugrakālī**	Meghanāda
* Kedāra	Mālinī	Sadāśiva
* Forest of Mahālakṣmī	Mahālakṣmī	Tumburu

---

[1] Significant variants in the AS are noted in italics. The places marked with an asterix are not mentioned in the AS. Significant variants found in the KāKuKr are noted in bold.

24. Table of Additional Sites of the *Pīṭhastava* of the *Ambāmatasaṁhitā*[1]

Place	Goddess	Guardian
?	Dvāravatī	Kubera
?	Sadoditā	Kuraṅgīśa
Vajra (śmaśāna*)*	Kālasaṁkarṣaṇī	Saṁkarṣaṇa
Mahārāva	Dhaneśvarī	Rasendra
Ahicchatra	Mahāgoṇā	Ugra
Merucchatra	Rudraśakti	Śavara
Mahāviśva	Siddhayogeśvarī	Triśira
Aṅgamukha	Aṅgarā	Aṅgavāha
Kaumārikādvīpa	Śivatattvā	Ekavīraśiva
Simhaladvīpa	Śākinī	Kuleśa
Puṣkarīdvīpa	Puṣkarī	Mahākāya

The goddess in Mūlasthāna (the ninth place in this series according to the AS) is Mahāmāyā. According to both the KuKh and the KāKuKr, this is the name of the goddess of mount Mahendra. The guardians differ, however. According to the AS he is called Samaya, whereas according to the AS and the KāKuKr, he is Mahameru. Moreover, Mūlasthāna, formerly the capital of Malladeśa, is the ancient name of Multan.[2] It is therefore unlikely that Mūlasthāna should be identified with Mahendra.

Kālasaṁkarṣaṇī, said to reside in the cremation ground called Vajra (entry 13), is one of the most important forms of Kālī of the Northern Tradition (*uttarāmnāya*). She is often accompanied by Narasiṁha. Here, instead of this incarnation of Viṣṇu, we find Saṁkarṣaṇa, the brother of Vasudeva, an emanation of Viṣṇu. Her worship and other details are described extensively in the JY. Siddhayogeśvarī (entry 7) is another Great Goddess of the Bhairava Tantras. A major goddess of the Trika Tantras, especially the SYM, here she is accompanied by Triśirobhairava. He is the god of another important Trika Tantra, that bears his name, much quoted by Abhinavagupta but now unfortunately lost.

The Last Ten Sites of the *Pīṭhastava* of the *Ambāmatasaṁhitā*

The last ten sites are clearly demarcated from the others as a second set. In both the KuKh and the AS[3] the first set of fifty-four sites is made up of meeting grounds, primary and secondary sacred fields, like the original twenty-four sites in the KMT and so are simply a direct expansion of them. The second set of ten sites consists of meeting grounds, primary and secondary sacred seats. As before, there is no indication to which a site belongs. The function of these categories is simply to indicate in broad terms that the sites form a part of the scheme. Accordingly, in the AS, the goddess says she will speak about them 'in general' (*sāmānye*). Worshipped separately, they are clearly as much a unit as the first fifty-four sites.[1]

---

[1] AS 6/57cd-86.

[2] Day (1927) 133.

[3] KuKh 16/87cd-88 and AS 6/87-88ab.

The number fifty-four is unusual and is not easily amenable to spatial projection. If we assume that the sites are divided evenly into the three types of sites, there are eighteen in each category. Thus ten have been added to each of the original eight. But it is hard to see how the extra sites can be inserted symmetrically into the *maṇḍala* of the original twenty-four.[2] Clearly, 'sixty-four' is an easier group to deal with and is a very common one. Thus the addition of another ten sites is not surprising. Moreover, it serves to accommodate the specific sacred geography of the Kubjikā Tantras. Thus the first six entries are the sacred seats which are the core of the specific sacred geography of the Kubjikā Tantras. These presumably are the primary and secondary sacred seats. We notice that in this group, as in the extra thirty added to the original sites of the KMT, the AS includes more of these sites. Thus the Candradvīpa of the version in the KuKh is replaced at the head of the group with Candrapura which is 'in the west', the direction especially associated with the goddess. Moreover, in its zeal for the places sacred to the goddess, the AS even goes so far as to insert an extra site – Koṅkoṇa – where Unmanī – that is, Kubjikā – herself resides in this the 'Western House' which is the abode of her tradition. We may surmise, therefore, that as the Kubjikā cult developed, its connection with these places was strengthened and so the version in the AS is later than the one in the KuKh. We turn now to this part of the Hymn in the AS.

> I salute in the west (the goddess) called Kujā who holds an axe and, accompanied by Vidyārāja, (resides) in the venerable Candrapurī. (55)
>
> I salute the Bhairavī (called) Mahocchuṣmā who is accompanied by Parama in the west. She is red, fierce and her eyes are

---

[1] See KuKh 16/87cd-88 and note. The fifty-four meeting grounds, primary and secondary fields have been praised. (Now) I will extol, as precribed, the meeting grounds, the primary and the secondary seats that are part of the liturgy. After the rite one should read (this part of the Hymn) again.

kṣetropakṣetrasaṁdohāś catuḥpañcāśa kīrtitāḥ |
pīṭhopapīṭhasaṁdohān [-hā] sāmānye kīrtayāmi te ||
pūjākrame vidhānena pūjāṁ kṛtvā paṭhet punaḥ | AS 16/87-88ab.

[2] Concerning this *maṇḍala* see intro. vol. 1, p. 545 ff. and below 16/116cd-126 and notes.

severe. She resides in Oḍiyāṇa and bestows all the fruits (of one's practice). (56)

I salute the goddess Kāmalakṣmī who (shines with) a great light. Accompanied by Kāmeśvara, she resides in Jālandhara and destroys the fear of misfortune (*alakṣmī*). (57)

I praise Pūrṇagrīvā who has a large neck and holds a severed head and ascetic's staff. Auspicious in every way, she is accompanied by Pūrṇeśvara. (58)

I always salute Manodbhavā who holds a skull and ascetic's staff and frees (one) from fear. Accompanied by Kāmeśvara, she (resides) in Kāmarūpa. (59)

I always salute Trilocanā who sustains the world and severs the current of misfortune. Accompanied by Gokarṇeśvara, (she resides in the sacred seat) called Tisra. (60)

I salute Unmanā who, surrounded by the Mothers, has authority in Koṅkaṇa and, (residing) in this the Western House, consists of the triple authority. (61)

I always praise Cāmuṇḍā who holds a severed head. Accompanied by Kṛttivāsa, she resides in Ekāmra and destroys the bondage of phenomenal existence. (62)

I salute Mahālakṣmī of Kāmakoṭṭa. Accompanied by Agnikoṇa, she holds a pair of scissors, removes darkness and brings about the growth of royal power (*śriya*). (63)

I always salute the great goddess Arbudavāsinī who (resides) in Arbuda accompanied by Arbudeśvara and who removes the suffering of impediments. (64)

I salute the omnipresent Parā who resides in Hiraṇyapura accompanied by Mantreśvara and who gives the fruits of (the observance of) the Rule. (65)

I salute Kuleśvarī of the Divine Wheel and Śrīnātha, the great Bhairava and lord of the Tamarind tree who resides in Gāyatrī.[1] (66)

---

[1] *śrīcandrapurye kujākhyāṁ vidyārājasamanvitām* ||
ṭaṁkaṭīkarahastāṁ [caṁkaṭī-] tu paścime praṇamāmi tām [paramāyutām] | *(55)*
raktāṁ [raktā] karālāṁ [-lā] caṇḍākṣīṁ [-kṣī] mahocchuṣmāṁ [-ṣmā] tu bhairavīm [-vī] ||
oḍiyāṇasthitāṁ naumi niḥśeṣaphaladāyinīm [nimtveṣa- -dāyinī] | *(56)*
jālandharasthitāṁ [jālāṁ -] devīṁ [devī] kāmalakṣmīṁ [-lakṣmī] mahāprabhām [-prabhā] ||
kāmeśvarayutāṁ naumi alakṣmībhayanāśanīm [-nī] | *(57)*
pūrṇagrīvāṁ [-vā] mahāgrīvāṁ [-vā] muṇḍakhaṭvāṅgadhāriṇīm [-ṇī] ||
pūrṇeśvarasamāyuktāṁ [-yuktaṁ] vande tāṁ sarvamaṅgalām | *(58)*
manodbhavāṁ [-vaṁ] kāmarūpe kādyakhaṭvāṅgadhāriṇīm [-ṇī] ||
kāmeśvarasamopetāṁ nityaṁ naumy abhayaṅkarīm [-rī] | *(59)*

The following table records the variables in the places and their residents mentioned in the *Pīṭhastava* of the KuKh with respect to the one in the AS and the sixty-four sites worshipped in the KāKuKr. The first (or only) entry in each column is drawn from the KuKh. The entries in italics are the variants found in the AS, the entries in bold are those of the KāKuKr. An asterix marks the places not mentioned in the AS. Note that the AS apparently lists an extra site called Gayatrī. This may be the name of the *maṇḍala* that contains all the sites, not a separate place. Thus the goddess there is Kubjikā herself as Kuleśvarī and her consort, Śrīnātha.

25. Comparative Table of the Last Ten Sites of the *Pīṭhastava*

Site	Goddess	Consort
Candradvīpa / *Śrīcandrapurya*	Kulālā / *Kula* / **Kulālī**	Vidyārāja
Oṁkāra / *Oḍiyāṇa*	Agnikā / *Mahocchuṣmā*	? *Parama*
Jālandhara	Kāmalakṣmī	Phaleśvara / *Kāmeśvara*
Pūrṇagirya	Mahāgrīvā	Pūrṇeśvara
Kāmarūpa	Aparājitā / *Manodbhavā* / **Manodbhavā**	Kāmeśvara
Tisrapīṭha / **Triśrotra**	Tribhuvanā / *Trilocanā* / **Bhuvanāmbā**	? / *Gokarṇeśvara*
AS + *Koṅkaṇa*	AS + *Unmanyā*	AS ?
* Ekāmra / **Ekacūḍa**	Cāmuṇḍā / **Subhaṭṭā**	Kṛtivāsa
Kāmakoṭṭa	Mokṣalakṣmī / *Mahālakṣmī* / **Manoharā**	Agnika / *Agnikoṇa*
Arbuda / **Arvadaṇḍa**	Asvarā / *Arbudavāsinī*	Arbudeśvara
Hiraṇyapura	Parā	Śiva / *Mantreśvara*
AS + Gayatrī	Kuleśvarī	Śrīnātha

---

gokarṇeśvarasaṁyuktāṁ [-ktaṁ] tisrākhye [-khyo] lokadhāriṇīm [-ṇī] ||
trilocanāṁ [-ne] sadā naumi dūritaughanikṛntanīm [-nī] | *(60)*
koṅkaṇe cādhikāriṇyām unmanyāṁ [-nyaṁ] mātṛbhir vṛtām ||
paścime 'smin gṛhe naumi adhikāratrayātmikām [-kā] | *(61)*
kṛtivāsasamopetāṁ cāmuṇḍāṁ [cāmuṇḍā] muṇḍadhāriṇīm [-ṇī] ||
ekāmrasthāṁ sadā vande bhavabandhavināśanīm [-nī] | *(62)*
agnikoṇasamopetāṁ kāñcīhastāṁ tamopahām ||
kāmakoṭṭamahālakṣmīṁ namāmi śriyavardhanīm | *(63)*
arbude tu mahādevīṁ [-vī] nityamarbudavāsinīm [-nī] ||
arbudeśvarasaṁyuktāṁ naumi vighnārtihāriṇīm | *(64)*
hiraṇyapurasaṁsthāṁ [-sthā] tu mantreśvarasamāyutām ||
parāṁ sarvagatāṁ naumi samayaphaladāyinīm [-nī] | *(65)*
mahābhairavaśrīnāthaṁ ciñcinīvṛkṣanāyakam ||
gāyatrīsaṁsthitāṁ [-taṁ] naumi divyacakrakuleśvarīm | *(66)* AS 6/88cd-100ab.

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Three
Part One

Edition and Translation of
Chapters Seventeen to Thirty

Mark S. G. Dyczkowski

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।। ॐ स्वस्ति ।।
श्रीनाथपादुकाभ्यां नमः। श्रीगणेशाय नमः।

मन्थानभैरवतन्त्रे कुमारिकाखण्डे

सप्तदशानन्दः

श्रीवक्रा उवाच[१]

अन्वयस्य तु यत् सारं दिव्यौघे[२] संप्रदर्शितम् ।
षोडशात्मकसंकेतमधुना कथयामि ते ।। १ ।।

सन्तानं[३] मेरुमार्गे च[४] अन्वयं तत्र देवता[५] ।
निर्गमं चैव ॐकारे सिद्धान्वये[६] प्रकीर्तितम्[७] ।। २ ।।

तुष्णीदेवं[८] गुहावासी वृक्षं[९] चैव[१०] कदम्बकम्[११] ।
सिंहसंकेतकं[१२] चैव अव्वा[१३] च गुहवासिनी[१४] ।। ३ ।।

गृहं[१५] चन्द्रपुरं[१६] प्रोक्तं भेदं मन्थानभैरवम्[१७] ।
गोत्रम्[१८] अमरिका देवी वाममार्गे[१९] प्रकल्पिता[२०] ।। ४ ।।

अन्वये प्रत्ययं[२१] सारं अधिकारं[२२] तु कोङ्कणे[२३] ।
जन्मब्रह्मशिला सिद्धस्थितिर्वै[२४] कामरूपके[२५] ।। ५ ।।

कीर्तिश्चिञ्चिणिवृक्षं[२६] तु सिद्धिश्चैव तु सागरे ।
तुष्टोऽहं तस्य देवेश[२७] यो जानाति कुलक्रमम्[२८] ।। ६ ।।

अयं[२९] तु कौलिकं सारं कुलक्रमविनिर्गतम् ।
षोडशात्मकसंकेतं[३०] ज्ञात्वा चान्वयिको भवेत् ।। ७ ।।

CHAPTER SEVENTEEN

The Venerable *Sūtra* of the Lineage (*śrīsantānasūtra*).

The Sixteen Conventions[1]

The venerable (goddess) Vakrā said:

The essence of the Lineage (*anvaya*) within the Divine Current (*divyaugha*) has been revealed. Now I will tell you the sixteenfold convention. (1)

1) The Lineage (*santāna*) is on the Path of Meru.[2] 2) There, the lineage (*anvaya*) is the deity.[3] 3) What has emerged (*nirgama*)[4] is in (the sacred seat called) Oṁkāra and is said to be in 4) the lineage of Siddhas.[5] (2)

5) The god Tuṣṇī[6] resides in the cave[7] and 6) in the Kadambaka tree[8]. 7) (The convention is) the Convention of the Lion and the Mother (*avvā*) is Guhavāsinī (She Who Lives in a Cave). (3)

8) The House is said to be the City of the Moon, while the 9) division (*bheda*) is that of Manthānabhairava (Churning Bhairava). 10) The clan (*gotra*) is the goddess Amarikā (Immortal) who is conceived to be (*prakalpitā*) on the Path of the Left (*vāmamārga*). (4)

Within the lineage (*anvaya*), 11) the sign of accomplishment (*pratyaya*) is the essence,[9] while 12) authority resides in Koṅkaṇa.[10] 13) (There is) the Brahmā Stone of Birth (*janmabrahmaśilā*), while 14) persistence is accomplished in Kāmarūpaka. (5)

15) Fame (*kīrti*) is the Tamarind Tree (*ciñcinīvṛkṣa*), while 16) accomplishment (*siddhi*) is in the Ocean (*sāgara*). O lord of the gods, I am happy with the one who knows the Kulakrama. (6)

This is the essence of the Kaula (teachings) that has emerged from the Kulakrama. One becomes a member of the lineage once one has learned the sixteenfold convention.[11] (7)

श्रीनाथ उवाच[३१]

किं मेरुमार्गं[३२] देवेशि[३३] अन्वये[३४] कात्र देवता[३५] ।
ॐकारनिर्गमं ब्रूहि[३६] सिद्धौ चैव[३७] वदस्व मे[३८] ॥ ८ ॥

गुहावासान्तरं[३९] किं तु[४०] कदम्बं प्रकटं कुरु[४१] ।
सिंहकं च न मे ज्ञातं[४२] चन्द्रपुर्यं[४३] विशेषत:[४४] ॥ ९ ॥

गोत्रं मन्थानभेदं च प्रकटं कुरु कौलिनि[४५] ।
अन्वये[४६] प्रत्ययं[४७] किं तु[४८] अधिकारं[४९] तथाम्बिके[५०] ॥ १० ॥

जन्मब्रह्मशिलां[५१] योनिं[५२] निगदस्व[५३] महेश्वरि[५४] ।
स्थिति: किं[५५] कामरूपे तु कीर्तिं[५६] कथय[५७] चिञ्चिणीम्[५८] ॥ ११ ॥

सागरे तु कथं सिद्धि:[५९] एतत् पृच्छामि कौलिनि[६०] ।
स्फुटं कथय एकैकं संशयं छेतुमर्हसि ॥ १२ ॥

श्रीवक्रा उवाच[६१]

संकेतानि[६२] च देवेश कुलाम्नाये व्यवस्थिता:[६३] ।
चन्द्रपुर्यस्य[६४] बिम्बस्य अन्वयं षोडशात्मकम् ॥ १३ ॥

तस्य सन्तानसूत्रं तु षड्विधस्य[६५] क्रमस्य[६६] च ।
अधुना श्रूयतां शम्भो अमृतं[६७] सारसंग्रहम् ॥ १४ ॥

पदे पदे मया ख्यातं भेदे भेदे[६८] पृथक् पृथक् ।
अतिगूढमिदं प्रश्नं[६९] देवदेवावतारितम् ॥ १५ ॥

Śrīnātha said:

O mistress of the gods, what is the Path of Meru? Who is the deity here in the lineage? Tell (me) about what has emerged from (the sacred seat called) Oṁkāra and the two Siddhas. (8)

What is within the cave dwelling? Explain clearly (what is meant by) the Kadamba (tree). I have not learned the (Convention of the) Lion. In particular, (I want to know about) the City of the Moon. (9)

O Kaulinī, explain clearly (what is meant by) the Clan and the division of the Churning (Bhairava). O mother, what is the sign of accomplishment in the lineage? And what is authority?[12] (10)

O Great Goddess, tell (me) about the Brahmā Stone of Birth, namely, the Yoni. What is (the condition of) persistence in Kāmarūpa? Tell (me) about Fame and the Tamarind. (11)

How is it that there is accomplishment in the Ocean? This is what I am asking, O Kaulinī. Explain each one of these things clearly. You should remove (my) uncertainty (about them). (12)

The venerable (goddess) Vakrā said:

O Lord of the gods, (these) conventions belong to the Kula Tradition (*kulāmnāya*). The lineage of the original form (*bimba*) of the City of the Moon is sixteenfold. (13)

The teaching regarding the Family Line (*santānasūtra*) is a part of the sixfold Transmission (*krama*). Now listen, O Śambhu, to the (teaching concerning) the nectar which is the collection of the essence (of the teaching). (14)

I have explained it at every step and in every division (of the Tradition) individually. Brought down (into this world) by the God of the gods, this question is extremely profound. (15)

तदहं कथयिष्यामि येन विन्दसि सर्वशः ।
मेरु[७०] भुवन[७१] विख्यातं देवतालयशोभनम्[७२] ॥ १६ ॥

त्रिकूट[७३] शृङ्गरचितं त्रिभिर्देवैरधिष्ठितम्[७४] ।
ब्रह्मा विष्णुश्च रुद्रश्च एते सिद्धक्रमे स्थिताः ॥ १७ ॥

आनन्द[७५] विमलं चिञ्च[७६] एषां संज्ञा त्रिशुद्धिषु ।
आनन्द[७७] व्यापकं देव[७८] सर्वभूतेष्ववस्थितम् ॥ १८ ॥

सृष्टिर्विमलरूपेण[७९] चिकाराज्ञागृहे[८०] स्थिता[८१] ।
एतैर्विज्ञातमात्रैस्तु[८२] मोक्षं यास्यन्ति मानवाः ॥ १९ ॥

व्यापिन्या[८३] च महादेवी एकैकस्य[८४] व्यवस्थिता ।
तरङ्गिनी[८५] महाचण्डा[८६] काये कायेषु[८७] व्यापिनी ॥ २० ॥
त्रिरत्नभूषितैस्त्वङ्गैः[८८] स्वभावेन तु दीपिता[८९] ।
मार्ग[९०] चैव ऋजु[९१] स्पष्टं सुशुद्धममृतोपमम् ॥ २१ ॥
अमा नाम कला सा तु आश्रमं गुह्यमण्डले ।
आगता सा परा देवी दाडिमीकुसुमोपमा[९२] ॥ २२ ॥

द्वौ[९३] पक्षौ गुहका माया[९४] दृश्येते[९५] ऋतुकालयोः ।
विचित्रा नाम विख्याता तया व्याप्तमशेषतः[९६] ॥ २३ ॥
एषा सा देवता देवतया[९७] ख्याता मया प्रभो ।
गुहाश्रमाद्[९८] विनिष्क्रान्ता अस्वरा स्वरवाहिनी ॥ २४ ॥
शुद्धस्फटिकसंकाशा[९९] शक्तिभिः सह संस्थिता ।
निष्क्रान्ता कूर्मनाड्या[१००] या इन्दुबिम्बसमायुता[१०१] ॥ २५ ॥

The Path of Meru

I will speak of that by means of which you attain (all things) in every way. Meru is said to be a world (*bhuvana*).[13] It is the beautiful abode of the gods. (16)

The summit (of Meru) is made of three Peaks presided over by three gods. These are Brahmā, Viṣṇu and Rudra who reside in the transmission of the Siddhas.[14] (17)

The Tamarind (*ciñcā*) is pure bliss. Their designation is in the triple purification.[15] O god, bliss is pervasive and is present in all beings. (18)

Emanation (*sṛṣṭi*), in a pure form, abides within the House of the Command of (the goddess Ciñcinī whose name begins with) the syllable CI.[16] Merely by knowing these (things), men attain liberation. (19)

The Deity of the Lineage

The Great Goddess is pervasive (*vyāpinyā*) and she is present in each and every thing. (She is) Taraṅginī (the Wave) who is very fierce and present in the body; she is (also) in (all other) bodies.[17] Her limbs are adorned with the three jewels and she is energized (*dīpitā*) by her own nature.[18] The Path is straight and clear.[19] Extremely pure, it is like nectar. She is the digit of energy (*kalā*) of the New Moon (*amā*). The Hermitage (*āśrama*) is in the secret (*guhya*) *maṇḍala*.[20] The Supreme Goddess, (red) like the pomegranate flower, has come (there).[21] (20-22)

The two (lunar) phases (*pakṣa*), Guhakā (the Secret One) and Māyā are perceived during the two fertile seasons (*ṛtukāla*).[22] She is called Vicitrā (Wonderfully Diverse) and (the *maṇḍala*) in its entirety is pervaded by her. She, O lord, is the deity and I have spoken (of her) as the deity. She has emerged from the Cave Hermitage (*guhāśrama*) and, silent (*asvara*), she transports sound (*svaravāhinī*).[23] (Her appearance is brilliant) like pure crystal and she, along with (her) energies, has emerged by means of the Tortoise Channel (*kūrmanāḍī*)[24] and is linked to the lunar orb. (23-25)

सिद्धौ द्वाविति विख्यातौ[१०२] भूषितं[१०३] मेरुमण्डलम् ।
सृष्टिसंहारकर्तारौ[१०४] पुनश्चान्तपदे स्थितौ[१०५] ॥ २६ ॥

ॐकारनिर्गमं देव सादाख्यं परिगीयते ।
अयं ब्रह्म अयं[१०६] विष्णुरयं[१०७] रुद्रो महेश्वरः[१०८] ॥ २७ ॥
सर्वदेवमयो[१०९] ह्येष[११०] ॐकार इति[१११] गीयते ।[११२]

मेरोर्मध्यमतुङ्गे[११३] तु स्थिता समुद्रमालया[११४] ॥ २८ ॥
त्रिकोणायां[११५] गुहामध्ये ॐकारस्तत्र दृश्यते[११६] ।
अमृतमध्ये[११७] गुहावासी[११८] बिन्दुना[११९] गीयते तु सा ॥ २९ ॥

संकेत[१२०] वृक्षमूलं तु योनिमध्ये कदम्बकम् ।
तेन व्याप्तमिदं मेरु[१२१] आलयं सर्वयोगिनाम् ॥ ३० ॥

संज्ञाभेदस्थिता[१२२] देवी[१२३] हरया[१२४] बिन्दुसंज्ञया ।
भाषामुद्राणि[१२५] चिन्हानि संकेतेन प्रकीर्तिताः[१२६] ॥ ३१ ॥

सिंहकं[१२७] शृणु देवेश अम्बा[१२८] यत्र[१२९] स्वयं[१३०] स्थिता[१३१] ।
भैरवी रमते तत्र क्रीडते[१३२] भैरवैः[१३३] सह ॥ ३२ ॥

अधिष्ठानं महास्थानं समुद्रालयवेष्टितम्[१३४] ।
सिंहकं तं विजानीयात्[१३५] सिंहासनमुदीरितम्[१३६] ॥ ३३ ॥

Oṁkāra and the Two Siddhas

Two Siddhas are said to adorn the Circle of Meru.[25] They are the agents of creation and destruction. (Once they have performed their function), they again come to reside on the last (most elevated) plane. (26)

O god, Sādākhya (the One Called Eternal) is said to be what has emerged from (the sacred seat called) Oṁkāra.[26] This is Brahmā, this is Viṣṇu, this is Rudra and Maheśvara. He is made of the gods and is called Oṁkāra. (27-28ab)

The Cave Dwelling

On the middle peak of Meru resides the (goddess) with the ocean (of letters) as her garland. Oṁkāra is perceived there in the middle of the Cave (*guhā*) within the Triangle (of energies).[27] (The goddess) who lives in the cave is said to be in the middle of the nectar (in the form of a) Point.[28] (28cd-29)

The Kadamba Tree

The Convention (which is the essential teaching) has as its root the Tree, namely, the Kadambaka in the centre of the Yoni.[29] This Meru, the abode of all yogis, is pervaded by it. (30)

The Convention of the Lion

The goddess has diverse designations. As Harā she is called the Point. The signs consisting of Gestures and the (secret) language (*bhāṣā*) are enunciated by means of the convention. (31)

O Lord of the gods, listen to (the location of the) the Lion wherein the Mother is self-established. Bhairavī sports there; she plays there with the Bhairavas. (32)

The foundation (*adhiṣṭhāna*) is the Great Place, encompassed by the Abode of the Ocean. Know that to be the (the location of the) Lion, said to be the Lion Throne (*siṁhāsana*).[30] (33)

अम्बरस्थ[१३७] महाबिम्ब[१३८] षोडशस्वरभूषितम्[१३९] ।
तन्मध्ये तु अमा देवी गृहमेतत्[१४०] प्रकीर्तितम् ॥ ३४ ॥

कूर्मयन्त्रप्रवाहेन मन्थयेच्च परस्परम् ।
मन्थानं सृष्टिरेवोक्त[१४१] कौलिकं कलसंभवम्[१४२] ॥ ३५ ॥
तस्मिन् मध्ये रमेद् धीमान् यत्र माता निरामया ।

अस्मिन्[१४३] गोत्रं प्रवक्ष्यामि अमरत्व[१४४] शृणु प्रिय[१४५] ॥ ३६ ॥
पञ्चरत्नस्य मध्यस्थं श्रीकण्ठादि प्रकीर्तितम् ।
एष[१४६] देव्यादिगोत्रो ऽय[१४७] न गोत्रं नामसंज्ञया[१४८] ॥ ३७ ॥

वामभागे स्थिता[१४९] या ता[१५०] वामाचारेण पूजयेत्[१५१] ।
अमरत्वेति[१५२] विज्ञेयं लम्बकं नाम[१५३] विश्रुतम् ॥ ३८ ॥
सा कला भावये[१५४] द्रव्य[१५५] पिबस्व[१५६] अमृतोपमम् ।
एषा[१५७] परं महास्थानं मेरुमण्डलवेष्टितम्[१५८] ॥ ३९ ॥

प्रत्ययं शृणु देवेश महाविश्वेति[१५९] दृश्यते ।
वर्तुलं रत्नतुङ्गाभं वर्णावर्णान्तप्रत्ययम्[१६०] ॥ ४० ॥

The House of the City of the Moon[31]

It is located in the Sky (of the Supreme Principle) and, very sacred (*mahādivya*), it adorned with the sixteen vowels. In the centre is the goddess New Moon (*amā*).[32] That is said to be the House (*gṛha*). (34)

The Division of the Churning Bhairava

One should churn one with the other by means of the current of the Tortoise Machine (*kūrmayantra*).[33] (The act of) churning (*manthāna*) is said to be emanation itself, which is the arising of the aspects of the (energy of) Kula.[34] The wise man should sport there, in (Suṣumṇā) (which is) the centre (*madhya*),[35] where the Mother is free of blemish. (35-36ab)

The Clan and Path of the Left

Listen to (the nature of) the immortal state, O beloved; I will tell you of the clan (*gotra*) within it. (The series of letters) beginning with Śrīkaṇṭha (A) is in the middle of the Five Jewels.[36] That is the goddess's first clan (*devyādigotra*).[37] The clan (meant here is) not (simply that indicated by the common) designation of a name. (36cd-37)

One should worship (the goddess) who is on the left side (of the god) by means of the Practice of the Left (*vāmācāra*). One should know that this is immortality. (It is the uvula) and goes by the name of Lambaka (the Hanging One). That energy (*kalā*) is the sacrificial substance and it is like nectar. Drink (it to gain eternal) existence.[38] That (energy) is the supreme Great Place,[39] encompassed by the Circle of Meru. (38-39)

The Sign of Accomplishment

Listen, O Lord of the gods, to the sign of accomplishment (*pratyaya*).[40] It is perceived as the great universe. The sign of accomplishment is at the end of (both) sound (*varṇa*) and silence (*avarṇa*).[41] It is circular and shines as the Mountain of Jewels (*ratnatuṅga*). (40)

तच्च पश्यन्ति योगिन्यो मर्त्यानां प्रकटं हर ।
महापर्वतबिम्बस्य पूजा[१६१] कुर्वन्ति[१६२] योगिन:[१६३] ।। ४१ ।।
क्रमार्चनं प्रकुर्वन्ति ये स्थिता विश्वमध्यत:[१६४] ।

दिव्याक्षरं तु तं पश्येत् कौलिनीपरिलेखितम्[१६५] ।। ४२ ।।
स एष[१६६] प्रत्यय[१६७] रुद्र[१६८] प्रत्यक्ष[१६९] समुदाहृतम्[१७०] ।

कृतं मयाधिकार[१७१] तु पूर्णपीठे ह्यधोमुखी[१७२] ।। ४३ ।।
पुन: कोंकणावतारे[१७३] कमलाव्वा[१७४] प्रकीर्तिता ।
एतद् वै अधिकारं तु कोंकणे प्रकटीकृतम् ।। ४४ ।।

ब्रह्मस्थाने भवेत् पद्मं सृष्ट्यर्थं[१७५] समुपागतम् ।
जन्मस्थान[१७६] शिलामध्ये[१७७] तत्र चांकुरदेवता[१७८] ।। ४५ ।।
तया च सा शिलाक्रान्ता जन्मब्रह्मशिला स्मृता[१७९] ।

कन्दमूलमध:स्थाने वर्तुलं चातिशोभनम् ।। ४६ ।।
तच्छ्रवेत्[१८०] कामिनीचक्रे देवदेव महेश्वर[१८१] ।
कामाख्यं गुह्यसंस्थाने स्थित्वाश्रम[१८२] ममेति च ।। ४७ ।।

करिष्यामि ह्यहं कीर्ति[१८३] चिञ्चाख्ये[१८४] वृक्षसंज्ञके ।
मयापि व्यापित[१८५] मेरु[१८६] रमन्ती[१८७] च अहं स्थिता[१८८] ।। ४८ ।।

O Hara, the Yoginīs see it and it is clearly manifest to mortal men. Yogis worship the form of (that) great mountain. Those (who are there), established in the centre of the universe, perform the worship of the Transmission (*kramārcana*). (41-42ab)

One should see that divine letter written (there)[42] by (the goddess) Kaulinī. O Rudra, that is the sign of attainment (*pratyaya*) said to be directly apparent (*pratyakṣa*). (42cd-43ab)

Authority

I have placed authority in the full sacred seat (*pūrṇapīṭha*).[43] (There I) face downwards.[44] Again, she is known as the Mother Kamalā (Lotus) in (her) descent (to earth) in Koṅkaṇa. That, indeed, is authority made clearly manifest in Koṅkaṇa.[45] (43cd-44)

Brahmā's Stone of Birth

In the Place of Brahmā (*brahmasthāna*) there is a lotus that has come to be placed (*samupāgata*) (there) for the purpose of emanation. (It is) the Place of Birth (*janmasthāna*) and is in the centre of the Stone (*śilā*). The deity of the sprout (*aṅkura*) (resides) there. The Stone (*śīlā*) is pervaded (*ākrāntā*) by her and (so) is said to be Brahmā's Stone of Birth.[46] (45-46ab)

Stability in Kāmarūpa

The Root of the Bulb (*kandamūla*) is in the lower place. It is round and very beautiful. O god of the gods, O Great God, it oozes into the Wheel of the Passionate Goddess (*kāminīcakra*). Kāmākhya is located in the Secret Place (*guhyasthāna*) and abiding (there), it is my Hermitage.[47] (46cd-47)

Fame of the Tamarind Tree

I will make the (tree) called the Tamarind famous.[48] I also pervade Meru and, residing (there), I play.[49] (48)

सागरे[१८९] हृदि मध्ये तु नानासिद्धीन्यनेकशः[१९०] ।
तत्र मन्त्रा हि[१९१] योगदा[१९२] विज्ञानं चात्र संस्थितम् ।। ४९ ।।

भोगमोक्षालयं देव यत् किञ्चित् सचराचरम् ।
एतत् सारं महाशम्भो ज्ञातव्यं कौलिकैः सह[१९३] ।। ५० ।।

यस्य[१९४] तुष्टा च[१९५] अव्वाहं[१९६] स विन्दति कुलक्रमम् ।
कुलपिण्डे तु हे[१९७] नाथ मिथ्या क्लिष्यन्ति योगिनः ।। ५१ ।।

न विन्दन्ति[१९८] रहस्येदं[१९९] यत् सारं कौलिकान्वये ।
तेन ते सिद्धिनिर्मुक्ता विचरन्ति महीतले ।। ५२ ।।

स्वानुभवं[२००] मेरुबिम्बे तु सिद्धीनां क्लिन्नमण्डले[२०१] ।
कुलस्यास्य प्रभावेन तस्मात्[२०२] सिद्धिर्न दूरतः[२०३] ।। ५३ ।।

कुलकौलस्य मध्ये तु यो[२०४] रमेत्[२०५] साधकोत्तमः[२०६] ।
स मुक्तो मोचयेज्जन्तून्[२०७] योगिनीसमतां व्रजेत् ।। ५४ ।।

अयं[२०८] तु कौलिकं सारं कुलक्रमविनिर्गतम् ।
संकेतषोडषं[२०९] शम्भो मया तदुपलक्षितम्[२१०] ।। ५५ ।।
न कथेद्[२११] भिन्नभावस्य[२१२] भक्तिहीनशठस्य[२१३] च ।
व्याख्येयं भक्तियुक्तस्य गुरुदेवरतस्य च ।। ५६ ।।

The Ocean

There are many accomplishments of many kinds in the Ocean[50] in the middle of the Heart. There, mantras bestow Yoga, and Wisdom resides here. (49)

Conclusion

O god, whatever moves or is immobile is the abode of liberation and worldly enjoyment. O great Śambhu, that is the Essence that should be known along with (other) Kaulikas. (50)

The one with whom I, the Mother, am pleased, obtains the Kula Transmission (*krama*). O Lord, yogis falsely suffer in the Body of Kula (*kulapiṇḍa*).[51] (51)

They do not receive this secret which is the essence of the Kula lineage (*kulānvaya*). Thus, they wander on the surface of the earth devoid of yogic power (*siddhi*). (52)

By the power of this Kula, (the yogi has) a personal experience of the accomplishments (*siddhi*) in the *maṇḍala* of (the goddess) Klinnā (the Wet One), which is the form of Meru (*merubimba*).[52] Thus accomplishment is not far away (but is close at hand). (53)

The best of adepts, sporting in the centre of Kulakaula, is a liberated being and liberates (other) people. He becomes equal to the Yoginīs (*Yoginīsamatā*). (54)

This is the essence of the Kaula (teaching) that has emerged from the Kulakrama. I, O Śambhu, have explained (this), the convention of sixteen (elements). It should not be told to a hypocrite or to a thief devoid of devotion, but to one who has devotion and is devoted to God and (his) teacher. (55-56)

इत्याद्यावतारे[२१४] महामन्थानभैरवयज्ञे[२१५] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[२१६]
लक्षपादाधिके[२१७] आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे[२१८] स्वामिनीमते[२१९] श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रम–
भाषिते[२२०] श्रीसन्तानसूत्राधिकारवर्णने[२२१] क्रमोदयो नामानन्दः ।। १७ ।।

This is the (seventeenth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of the authority of *the Venerable Sūtra of the Lineage (śrīsantānasūtra).* It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'KĀ' in the venerable scripture of twenty-four thousand (verses known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

अष्टादशानन्दः

श्रीनाथ उवाच

किञ्चिच्चोद्यं मम[१] भद्रे बुद्धिकौशल्यविस्तरम्[२] ।
केन बुद्धिस्वरूपेण वससे[३] मम देहगा ॥ १ ॥
केन ज्ञानभूयिष्ठेन[४] तन्मे ब्रूहि सुरार्चिते ।

किं कुलं कि[५] कुलाचार[६] किं मूल[७] अन्वय[८] तथा ॥ २ ॥
संज्ञाभेदविधानानि[९] रूप वर्णाः[१०] स्वरूपतः ।
कुले[११] पिण्डस्य न्यासं हि[१२] पदस्थानविभूषणम् ॥ ३ ॥

कस्मिन् स्थाने तु न्यस्तव्य[१३] योग[१४] धारणलक्षणम्[१५] ।
समयविद्या[१६] च आज्ञा[१७] च[१८] न्याससूत्रं वदस्व मे ॥ ४ ॥

श्रीवक्रा उवाच[१९]

साधु साधु महाशम्भो यन्मे[२०] निगदितं शृणु ।
विस्तरेण बहुभेदैस्तत्सर्व[२१] कथयामि ते ॥ ५ ॥

वाग्जालैः किं प्रभावैश्च[२२] तूष्णीं[२३] त्वं तिष्ठ शङ्कर[२४] ।
एकया जिह्वया देव कथं वर्णयितुं क्षमा ॥ ६ ॥

शृणु रहस्यं परमं सद्भावं वर्णयामि ते ।
यथा क्षीरे स्थित[२५] सर्पिः अव्युच्छिन्नं न दृश्यते ॥ ७ ॥
तथाहं तव सर्वाङ्गैः[२६] व्यापयित्वा[२७] व्यवस्थिता ।

मया विना च त्वं देव अज्ञानी मूढचेतनः ॥ ८ ॥
पंगुलो[२८] जडवच्चान्धो[२९] मूको बधिर[३०] वत्सल[३१] ।

CHAPTER EIGHTEEN

The Deposition of Mālinī

Preamble

Śrīnātha said:

O dear one! You who are in my body! The expanse of the power of my intellect should be stimulated to a degree. In what ideal form do you reside (within me and) by means of which supremely excellent consciousness? Tell me that, you who are venerated by the gods! (1-2ab)

What is Kula? What is Kula Conduct (*kulācāra*)?[1] (What is) the lineage (*anvaya*)?[2] (Tell me) the prescriptions with regards to the various kinds of designations! (Tell me) what is form (*rūpa*) and the letters in their essential nature! (Tell me) the deposition (of the letters) on the body in the Kula (teachings) which is adorned with syllables and locations. (2cd-3)

In which place should one deposit Yoga, the mark of which is sustained attention (*dhāraṇa*)? Tell me the Vidyā of the Rule, the Command and the *Sūtra* of the Depositions (of mantras on the body) (*nyāsasūtra*).[3] (4)

The venerable (goddess) said:

O Great Śambhu, what you have asked me is wise indeed. (Now) listen. I will tell you all that, extensively and with (its) many sections. (5)

What power do many words have? O Śaṅkara, abide in silence! O god, how can I describe (all this) with (just) one tongue? (6)

Listen to the supreme secret, I will tell you the (very) essence (of it). Just as clarified butter within milk is not divided into parts (but is present throughout it and so) is not visible, similarly I pervade (you) with all your limbs. (7-8ab)

Without me, O god, you (would be) ignorant and deluded. O dear one, (you would be) lame, effectively insentient, blind, deaf and dumb. (8cd-9ab)

मया प्रबोधमात्रया[३२] प्रबुध्यन्ते[३३] पुनस्तथा[३४] ॥ ९ ॥
स्पन्दनं चलनं चैव भ्रमणं जल्पनं विभो ।
क्रीडनं सृष्टिकर्तृत्वं [३५]यत् किञ्चित् करोतीच्छया[३६] ॥ १० ॥
सर्वावस्था मया[३७] देव प्रेरिता[३८] मम सर्वतः ।

न मया रहितं किञ्चित् पश्यसि[३९] च त्रिलोचन ॥ ११ ॥
यथा रश्मिसमूहेन व्यापयेच्च दिवाकरः ।
तथाहं[४०] व्यापिनी तुभ्यं[४१] देहे तिष्ठामि सर्वदा ॥ १२ ॥

यथा वह्नेः स्थिता ज्वालाशीतांशुरश्मिमध्यतः ।
एवं व्याप्तं मया सर्वं अशेषं[४२] भुवनान्तिकम्[४३] ॥ १३ ॥

व्यापितं[४४] तु मया शक्त्या मायाजालेन[४५] मोहितम्[४६] ।
करणं कर्तृ कर्माणि कुर्वामि[४७] न करोम्यहम् ॥ १४ ॥

सर्वशास्त्राण्यनेकानि[४८] चित्रिता[४९] मम पुस्तके ।
शोभनानि च वाक्यानि[५०] शृणु भैरव यत्नतः ॥ १५ ॥

श्रीमतेदं[५१] महादेव सर्वागममनुत्तमम्[५२] ।
येन विज्ञातमात्रेण निर्मलः साधको भवेत् ॥ १६ ॥
विचरेत[५३] महीं सर्वां[५४] निःशङ्को वनहस्तिवत् ।

श्रीनाथ उवाच

न्याससूत्रं महादेवि वद मे शंकरार्चिते ॥ १७ ॥
येन न्यसितमात्रेण[५५] दिव्याम्नायः प्रवर्तते ।

By my awakening alone do (living beings) awake again and so, O pervasive lord, (the following signs appear): throbbing (*spandana*), movement (of the body) (*calana*), wandering about (*bhramaṇa*), babbling (*jalpana*), play (*krīḍana*) and the agency of emanation (*sṛṣṭikartṛtva*) – whatever it may be, O god, one does it (freely) by (the power of my divine) will (*icchā*). O god, all (these) states are mine and are impelled by me in every way. (9cd-11ab)

O Three-eyed One, you (can) see nothing devoid of me. Just as the sun pervades (everything) by (its) rays, in the same way, I, who am the pervasive one (*vyāpinī*), always reside within your body. (11cd-12)

Just as the flame of a fire is located in the midst of the rays of (light) the fire (emits) in the same way everything without exception, up to the end of the universe, is pervaded by me. (13)

It is pervaded by me, the energy (of ultimate reality), and it is deluded by the net of Māyā. The agent is an instrument. I act (but) I do not make Karmas. (14)

All the many scriptures are variously represented (*citritā*) in my (sacred) book. Listen with effort, O Bhairava, to (these) auspicious words. (15)

O Great God, this, the *Śrīmata*, is the best of all scriptures (*āgama*). Merely by knowing it, the adept becomes pure and, without fear, he wanders over the whole earth, like an elephant of the jungle. (16-17ab)

Śrīnātha said:

O Great Goddess who is worshipped by Śaṅkara, tell me the *Sūtra* of the Depositions (of mantras onto the body) (*nyāsasūtra*), so that by just depositing (the mantras onto the body) the Divine Tradition (*divyāmnāya*) functions. (17cd-18ab)

श्रीवक्रा उवाच[५६]

पुनरन्यं[५७] क्रमं वक्ष्ये मालिन्या देहसन्ततिम्[५८] ॥ १८ ॥
मेरुमार्गाद् विनिष्क्रान्ता[५९] षोढान्यासस्य पद्धतिः ।

मालिनी[६०] शब्दराशिश्च त्रिविद्याघोरिकाष्टकम्[६१] ॥ १९ ॥
सिद्धाङ्गपञ्चकाङ्गानि[६२] विद्यया[६३] बीजपञ्चकम् ।
पीठपञ्चकमेवं तु षोढान्यासं[६४] प्रकीर्तितम् ॥ २० ॥

समयाद्द्वादशाङ्गानि तथा क्षेत्रपरिग्रहम्[६५] ।
अधिकारत्रयं कृत्वा तथान्यं[६६] रत्नपञ्चकम् ॥ २१ ॥
एवं न्यासक्रमं कृत्वा पश्चाद्[६७] यजनमारभेत् ।

मालिन्यादिसुविन्यासं समयं[६८] मण्डलक्रमम् ॥ २२ ॥
प्रथमं कुलकौलस्य कृत्वा[६९] यजनमारभेत् ।

तत्र न्यासं[७०] यथा देव अवतारं कलौ युगे ॥ २३ ॥
आदिपीठस्य वक्ष्यामि शृणु एकाग्र[७१] सुन्दर ।
उद्धारं च यथा देव शृणु वक्ष्याम्यनन्तरम् ॥ २४ ॥

रावस्याधःस्थितं[७२] रत्नं[७३] शिखा स्याच्च[७४] अधोमुखी ।
तथा च पद्मयोनिश्च[७५] शिरोऽस्माकं महेश्वर ॥ २५ ॥

एकपादान्तचत्वारि “[७६] विलोमाच्छिरमालिका[७७] ।
आद्यं[७८] शक्तिपुरस्यास्य नयनं च तृतीयकम् ॥ २६ ॥

तथा धूम्रध्वजस्याधौ[७९] लोचनौ[८०] द्वौ प्रकीर्तितौ ।
एकपादशिरं[८१] गृह्य[८२] द्वावेतौ[८३] कर्णयोर्न्यसेत्[८४] ॥ २७ ॥

The venerable (goddess) said:

(Now) I will tell (you) another sequence (*krama*), namely, the teaching (*santati*) concerning the body along with Mālinī which is the liturgy (*paddhati*) of the sixfold deposition (of mantra) (*ṣoḍhānyāsa*) that has emerged from the Path of Meru. (18cd-19ab)

The sixfold deposition (*ṣoḍhānyāsa*) is said (to consist of) 1) Mālinī, 2) the Assembly of Sounds (*śabdarāśi*), 3) the triple Vidyā, 4) Aghorikāṣṭaka, 5) the Vidyā (in conjuction with) the Five Limbs of the Siddhas, 6) the pentad of seed-syllables and the five sacred seats.[4] (19cd-20)

One must first make the sequence of depositions as follows: the twelve limbs of the Samayā (Vidyā), the Enclosure of the Field, the Triple Authority and then another, that is, the (group of) Five Jewels. After this one should begin the sacrificial rite (*yajana*).[5] (21-22ab)

(Again), once one has performed the good depositions of Mālinī and the rest, (along with that of) the Samayā (Vidyā), and the sequence (*krama*) of the *maṇḍala* of the Kulakaula, one should then begin the sacrificial rite (*yajana*). (22cd-23ab)

O god, I will tell (you) how the deposition (of mantra) came down (to earth) there in the Age of Strife. O handsome one! Listen attentively. O god, listen to the extraction (of the letters) I will tell (you) after (that). (23cd-24)

The Deposition of Mālinī onto the Body[6]

The jewel that is below Sound is the Topknot (*śikhā*) (Na) that faces downwards.[7] O Great God, in the same way the Lotus Yoni (Tha) is our head. (25)

The four (letters that constitute) the Garland of the Head (Ṛ Ṝ ḷ Ḷ) are at the (bottom) end of the triangle[8] in the reverse order.[9] The Third Eye (Ca) is preceeded by the City of Energy (Pha).[10] (26)

In the same way, the two Eyes (Dha) are said to be below the Smoky Banner (Ṣa). Laying hold of the head of the One-footed (E), two of this (letter) should be deposited onto the two ears (Ṇa). (27)

तथाभ्यां[८५] भूषणौ श्रेष्ठौ ठडान्तौ[८६] च स्थितौ हर ।
ई–ऊमध्ये[८७] गता नासा शिवरूपा मनोन्मनी ॥ २८ ॥
पुटोभयसमायुक्ता विसर्गान्तेऽपि[८८] भेदिनी ।
तस्याधः[८९] परवक्त्रं तु सृष्टिपूर्वं[९०] महेश्वर ॥ २९ ॥

हनुमानुजवर्णाद्यं[९१] खाद्यं वै खशिरं पुनः ।
द्विशिरं पञ्चभिर्मध्यादुभयोर्दन्तमालिका[९२] ॥ ३० ॥

तस्यां ललनया[९३] माया कपालशिरभुषणम् ।
स्वराद्यममृतं[९४] यच्च तस्यां वागेश्वरीं[९५] न्यसेत्[९६] ॥ ३१ ॥

अनङ्गासन[९७] कण्ठं तु छहान्तस्कन्धयोभयोः[९८] ।
उठासनौ[९९] तु[१००] द्वौ तस्याः[१०१] कुर्यात्[१०२] तौ बाहुदण्डयोः ॥ ३२ ॥

गौर्याधःस्थं[१०३] जटाहारं कुर्याद् हस्ततलावुभौ[१०४] ।
पुद्गलस्य[१०५] विसर्गाद्यं उभयोः करपृष्ठयोः ॥ ३३ ॥

ज–अन्तं च इ–अन्तं[१०६] च हस्तांगुलिनखाग्रगौ[१०७] ।
वामहस्तस्थितं[१०८] पात्रं कपालं ईयमध्यगम्[१०९] ॥ ३४ ॥

उत्तानममृतं पूर्णं[११०] पञ्चरत्नैरधिष्ठितम्[१११] ।
त्रिशूलं दक्षिणे हस्ते अधोदण्डान्निधानकम्[११२] ॥ ३५ ॥

तस्य चोर्ध्वं[११३] मुखं कुर्यात् हरस्य सुरसुन्दर ।
एतद् वै राजसं शूलं रजोभावेन[११४] सुन्दर ॥ ३६ ॥

O Hara, the two best Ornaments (U and Ū) are located in the same way at the end of Ṭha and Ḍa. Between I and U is the nasal energy (*nāsā*) (Ī),[11] that is, the Transmental (*manonmanī*) who is Śiva.[12] Conjoined with both nostrils (*puṭa*), she pierces through even the end of emission. O Great God, below her is the Supreme Mouth (Ba) which is preceded by Emanation (Sa). (28-29)

The first letter is the Brother (Ka). (This is followed by) Hanumān (Kha), that which begins with Kha (Ga), the head of the Sky (Gha)[13] and the Double-headed (Ṅa). (This is the) Garland of Teeth (formed by means of these) five (letters) from the centre (front teeth) and of both (rows of teeth). (30)

Māyā (I) serves as her tongue[14] and is the head ornament of the Skull (Ṭa). The first vowel is Nectar (A) and one should deposit the Mistress of Speech within it. (31)

(The letter which is) the seat of Anaṅga (Ha) is the throat (Va); (the letters) ending with Cha (Bha) and Ha (Ya) are (to be placed) on the two shoulders. The seats of U (Ḍa) and Ṭha (Ḍha) – these two should be fashioned on (the goddess's) two arms. (32)

Dreadlock (Ṭha), which is (the letter) below Gaurī (Ī), should be fashioned on both palms of the hands.[15] The primal emission (Ḥ) of the individual soul (should be deposited) on the back of both hands.[16] (33)

(The letters that) end with Ja (Jha) and I (Ña) are on the tips of the nails of the hands. The vessel in the left hand is the Skull located between Ī and Ya (Ṭa). (34)

The upturned vessel (*uttāna*) is full of the nectar of the Five Jewels.[17] In the right hand is the Trident. At the bottom of the shaft is (Fire), the Destroyer (Nidhānaka) (Ra). (35)

On its upper portion one should fashion Hara's head (Ja),[18] O handsome one of the gods. That indeed, O handsome one, is the *rājasic* Lance (formed) by menses (*rajobhāva*).[19] (36)

ताराद्यं यत् परं वर्णं[११५] प्राणे हि[११६] परिगीयते ।
हृदि स्थितं प्रकर्तव्यं सर्वपापहरं हर ।। ३७ ।।

तस्मात्[११७] वर्णमनङ्गाद्य[११८] प्राणात्मानं स्वय[११९] गतम्[१२०] ।
हृदयं त्रिविधं प्रोक्तं शाक्तं[१२१] शाम्भवमाणवम् ।। ३८ ।।

दक्षिणोत्तरतस्तस्या[१२२] हराद्यं वान्तगं[१२३] द्वयोः ।
कुचौ[१२४] दिव्यौ तु देव्यायाः[१२५] साव्यासाव्यौ[१२६] विजानतः ।। ३९ ।।

तयोः क्षीरं झकारान्तं[१२७] तेजोरूपं सुरार्चितम् ।
महाशङ्खाद्यमुदर[१२८] वर्तुलं कुम्भकं[१२९] पृथु ।। ४० ।।

अष्टमममृतस्याधो नाभ्यकाराग्निभैरवम्[१३०] ।
आसनं च द्विरभ्यासं[१३१] देव्याया वा[१३२] नितम्बकम् ।। ४१ ।।

षवान्तस्थं[१३३] भगान्तं तं[१३४] गिरिजासनपुद्गलम् ।
शुक्रेदं[१३५] योनिरन्ध्रस्थं ह्यमृतं श्रवमाणकम् ।। ४२ ।।

थणान्तं च द्विरभ्यासं[१३६] देव्यायाः स्फिजकावुभौ[१३७] ।
रावणजान्तगौ[१३८] गृह्य[१३९] विलोमाज्जानुकौ[१४०] स्मृतौ ।। ४३ ।।

पुद्गलान्तान्तगौ[१४१] जंघौ सव्यासव्यक्रमेण तु ।
औशिरेण शिरे द्वे च देव्यायाः पादयुग्मके ।। ४४ ।।

नादिफान्तसमुच्चारं[१४२] कृत्वा खेचरतां व्रजेत् ।
खगतिः खेगती चैव मालिन्यायाः[१४३] प्रभावतः ।। ४५ ।।

The supreme letter that is preceeded by Tāra (Ya) is said to be in the vital breath (*prāṇa*) (Ha). It should be placed in the Heart (Pa).[20] O Hara, it removes all sin. (37)

After that comes the letter (Sa) that is preceded by Anaṅga (Ha)[21] which has spontaneously become the Self of the vital breath. (Thus) the Heart is said to be of three kinds: Śāmbhava, Śākta and Āṇava.[22] (38)

(The letter) preceded by Hara (Cha)[23] and (the one) after V (La) are those of the two on the right and left of the goddess. One should know that (they are) her two divine breasts, the right and the left. (39)

Their milk is radiant energy (*tejas*) and is worshipped by the gods. (Its letter is the one) that ends with letter Jha (Ā). The stomach (Ṣa), round, fat and pot-shaped (is the letter that is preceded by) the Great Conch (Śa). (40)

The eighth (letter) below Nectar (KṢa):[24] (such is) Agnibhairava whose form is the navel. The goddess's buttock (Ma) is the seat repeated twice.[25] (41)

(The letter) between Ṣa and Va (Śa) is the one within the Yoni. The individual soul (*pudgala*) of the seat of the Daughter of the Mountain (Ṁ)[26] is this sperm (*śukra*) which is in the cavity of the Yoni. It is flowing nectar. (42)

The goddess's two thighs are the (letter) between Tha and Ṇa (Ta) repeated twice. Having taken up the two (letters) at the end of those born from Rāvaṇa (Ṛ) in the reverse order,[27] these are said to be the two knees (E and AI). (43)

The right and left shanks are, respectively, (the letters O and AU that are) at the end of the (letter) after the Individual Soul (E). Two Heads (*śire dve*) (Pha) along with (the letter that is) on the head of AU (Da) are on the goddess’s two feet. (44)

Once one has enunciated (the Mālinī order of the alphabet) from Na to Pha, one attains the state of Flight (*khecaratā*). By the power of Mālinī (one attains both) Flight (Khagati) and its power (Khegatī). (45)

न्यस्त्वा वै मालिनीन्यासं द्वादशाब्दैस्तु[१४४] सिद्ध्यति[१४५] ।
सकृदावर्तयेद् यस्तु सततं न्यसतेऽपि[१४६] वा ॥ ४६ ॥
तस्य तीव्रतरा आज्ञा भवते नात्र संशयः ।

वर्णदेव्योऽधुना[१४७] वक्ष्ये मालिन्याः[१४८] पूर्ववत् क्रमात् ॥ ४७ ॥

नादिनी ग्रासिनी[१४९] चैव निवृत्तिश्च प्रतिष्ठिका ।
विद्या चैव[१५०] तथा शान्तिश्चामुण्डा[१५१] प्रियदर्शिनी ॥ ४८ ॥
नारायणी च मोहन्या[१५२] प्रज्ञाशक्तिस्तथापरा ।
गन्धशक्तिश्च[१५३] वज्रिण्या[१५४] कङ्कटा कालिका[१५५] विदुः[१५६] ॥ ४९ ॥
शिवा च घोरघोषा च विचित्रा अजया पुनः ।
वागेश्वरी शिखिवाही[१५७] भीषणा[१५८] वायुवेगिका[१५९] ॥ ५० ॥
सुलामा[१६०] च विनायकी[१६१] तथा चैव तु पूर्णिमा ।
इच्छाशक्तिस्तु सकाया[१६२] रक्ता चैव कपालिनी ॥ ५१ ॥
नन्दिनी च जयन्ती च पद्मिनी परजाम्बिका[१६३] ।
छगला[१६४] पूतना[१६५] चैव आमोटी[१६६] लम्बकोदरी[१६७] ॥ ५२ ॥
संहारी[१६८] च महाकाली तथा च कुसुमायुधा[१६९] ।
गुह्यशक्तिश्च ताराक्षी[१७०] ज्ञानशक्तिस्तथैव च ॥ ५३ ॥
क्रियाशक्तिश्च गायत्री सावित्री तदनुक्रमात् ।
दहनी[१७१] फेत्कारिका[१७२] च नादिफान्ते समाश्रिताः ॥ ५४ ॥

आश्रमपूर्वतो[१७३] वर्णं बीजं देव्यस्तथा[१७४] पुनः ।
त्रिभिरेकसमायोगान्मालिनीन्यासमारभेत्[१७५] ॥ ५५ ॥

One attains success in twelve years once one has deposited the deposition of Mālinī. He who rotates through it (just) once or deposits it (on the body) without a doubt constantly possesses (the goddess's) most intense Command. (46-47ab)

The Goddesses of the Letters of the Mālinī Alphabet

As before, I will now tell (you the names of) the goddesses of the letters of Mālinī.[28] (47cd)

Nādinī (Sounding One) (Na), 2) Grāsinī (Devouring One) (Tha),[29] 3) Nivṛtti (Satisfaction) (Ṛ), 4) Pratiṣṭhikā (Well-established) (Ṝ), 5) Vidyā (Knowledge) (Ḷ), 6) Śānti (Peace) (Ḹ), 7) Cāmuṇḍā (Ca), 8) Priyadarśinī (Pleasing to Behold) (Dha),[30] 9) Nārāyaṇī (Ṇa), 10) Mohanyā (Deluding One) (U), and next (comes) 11) Prajñāśakti (the Energy of Wisdom) (Ū), 12) Gandhaśakti (Energy of Smell) (Ī),[31] 13) Vajriṇyā (Thunderbolt) (Ba), 14) Kaṅkaṭā (Elephant Hook) (Ka),[32] 15) Kālikā (Kha),[33] 16) Śivā (Ga), 17) Ghoraghoṣā (Horrific Voice) (Gha), 18) Vicitrā (Wonderfully Diverse) (Ṅa),[34] 19) Ajayā (Unconquered) (I),[35] 20) Vāgeśvarī (Mistress of Speech) (A), 21) Śikhivāhī (Vehicle of Fire) (Va),[36] 22) Bhīṣaṇā (Terrifying) (Bha),[37] 23) Vāyuvegikā (Force of the Wind) (Ya), 24) Sulāmā (Ḍha),[38] 25) Vināyakī (Ḍa), 26) Pūrṇimā (Full Moon) (Ṭha), 27) Icchāśakti (Power of the Will) (Ḥ)[39] 28) Sakāyā (Embodied) (Jha),[40] 29) Raktā (Red) (Ña),[41] 30) Kapālinī (Skull Bearer) (Ṭa), 31) Nandinī (Ra),[42] 32) Jayantī (Victorious) (Ja), 33) Padminī (Female Lotus) (Pa),[43] 34) Parajā (Sa),[44] 35) Ambikā (Little Mother) (Ha), 36) Chagalā (She-goat) (Cha),[45] 37) Pūtanā (La), 38) Amoṭī (Ā), 39) Lambakodarī (Dangling Belly) (Ṣa)[46], 40) Saṁhārī (Destroyer) (KṢa), 41) Mahākālī (Ma), 42) Kusumāyudhā (Bearer of the Flower Weapon) (Śa), 43) Guhyaśakti (Secret Energy) (Ṁ),[47] 44) Tārākṣī (Star Eyes) (Ta),[48] 45) Jñānaśakti (Power of Knowledge) (E),[49] 46) Kriyāśakti (Power of Action) (AI), 47) Gāyatrī (O), 48) Sāvitrī (AU), 49) Dahanī (Burning One) (Da) and 50) Phetkārikā (Magician) (Pha). (All these goddesses), in due order, are within (Mālinī who extends from the letter) Na and ends with Pha. (48-54)

The Arousal of Mālinī's Energy and the Destruction of Karma

(Take) the letter preceded by the 'hermitage'[50] (then) the seed-syllable followed by (the names of) the goddesses;[51] by uniting (these) three into one, one should undertake the deposition of Mālinī. (55)

नादिफान्ताक्षरा ये[१७६] च पञ्चाशत् पूर्वमुद्धृता:[१७७] ।
यथा[१७८] कुर्याच्च संस्थानं सृष्टिन्याये[१७९] क्रमेण तु ।। ५६ ।।

शिरोहीनमनङ्गं[१८०] तु तथा चाखण्डमण्डलम् ।
चन्द्रोर्ध्वाङ्कितमेवं[१८१] तु उन्मन्यन्तं तथा पुन: ।। ५७ ।।
एवं चतु:प्रकारस्थं मालिनीन्यासमारभेत् ।

चतुष्टयविनिर्मुक्तं[१८२] न्यासं य: कर्तुमर्हति ।। ५८ ।।
नासौ[१८३] न्यासं न स:[१८४] शिष्य: कृतं भवति निष्फलम् ।

नादबिन्दुकलाज्योतिर्येषु[१८५] वर्णेषु संस्थित:[१८६] ।। ५९ ।।
बीजास्ते[१८७] सर्वत:[१८८] ख्याता:[१८९] शेषा वर्णाश्च केवला:[१९०] ।
केवलेषु च वर्णेषु न मुक्तिर्भवबन्धनात् ।। ६० ।।

सम्यक्ज्ञातेषु[१९१] बीजेषु पुनर्जन्म[१९२] न विद्यते ।
प्राकृतं पूर्वकर्मं[१९३] तु तैलबिन्दुरिवाम्भसि ।। ६१ ।।

जनानां वर्तमानस्य[१९४] ज्ञातैर्बीजै:[१९५] क्षयो[१९६] भवेत्[१९७] ।
तस्मादभ्यासकरणं[१९८] मालिनीन्यासरूपत:[१९९] ।। ६२ ।।
शक्तिस्तु[२००] मालिनी ज्ञेया प्राणशक्तिश्चिदात्मिका[२०१] ।

सुषुम्नान्तरयोगेन गमागमक्रमेण[२०२] तु ।। ६३ ।।
रविचन्द्रसमायोगात्[२०३] तदा प्रसादभैरवम्[२०४] ।
प्रसादं[२०५] बिन्दुचक्रं तु ऊर्ध्वं[२०६] चांकुशवर्तुलम् ।। ६४ ।।
गम्भीरनादवेगेन[२०७] तेषां सम्पद्यते सुखम् ।
सुखाह्लादमनानन्दं[२०८] अवस्था प्राप्यते पदम् ।। ६५ ।।

तदा सा मालिनीशक्तिर्वह्निरुत्पद्यते कला ।
सा च तुर्यस्वराकारा वक्रदेहोद्भवा[२०९] कला ।। ६६ ।।

One should fashion the site of the aforementioned fifty letters from Na to Pha in due order according to the principle of emanation (*sṛṣṭinyāya*).[52] (56)

One should undertake the deposition of Mālinī established thus in (these) four ways, namely, Anaṅga without a head, the Unbroken Maṇḍala marked above with the Moon and, again, that which ends with the Transmental (*unmanyanta*).[53] (57-58ab)

He who ‘attempts' (*arhati*) to practice (this) deposition without (this) group of four is not a (true) disciple. (Even) if it is done, it is not (a true) deposition and it bears no fruit. (58cd-59ab)

The letters that contain the light of the energies of the Sound and the Point are said to be seed-syllable (mantras) in every respect. Other (letters) are merely letters. There is no liberation from the bondage of phenomenal existence (to be had) from (those letters) that are only letters. (59cd-60)

Once the seed-syllables have been properly known, there is no (more) rebirth. Previous material (*prākṛta*) Karma (becomes) like a drop of oil in water, (it does not stain the individual soul). (61)

Once the seed-syllables are known, the present (Karma) of (those) people (who know them) is destroyed. Therefore, one should know that Mālinī is energy, the power of the vital breath and consciousness. As it is the deposition of Mālinī, it is the instrument of practice. (62-63ab)

(One should know this) by the process of coming and going (brought about) by the union (*yoga*) within Suṣumṇā through the conjuction of the Sun (Sa) and Moon (Ha). (When this takes place) then Prasādabhairava (the Bhairava of Tranquillity) (manifests). Tranquillity (*prasāda*) is the Wheel of the Point above which is (the Half Moon that is) convex (*vartula*) (like) a hook. By the force of profound bliss (*ānanda*) one attains joy (*sukha*) and the state that is the plane of the mental bliss of joy and contentment (*āhlāda*).[54] (63cd-65)

Then the Fire, which is Mālinī's power and (the) energy (of the supreme reality) (*kalā*), arises, her form that of the resonance of the fourth state (*turyasvara*). It is the energy generated from the body of (the Goddess) Vakrā. (66)

चन्द्रार्कानलकुण्डेषु मालिन्यायाधिकारणम्[२१०] ।
विषवह्निगता मध्ये[२११] आवर्तान्ते[२१२] व्यवस्थिता ।। ६७ ।।

तस्मात् सा तिर्यगा[२१३] रेखा मालिन्याकारवेश्मनि ।
तेन सा मालिनी प्रोक्ता स्थूला[२१४] सूक्ष्मा तथा परा ।। ६८ ।।

परतः परयोगेन परापरपरायणा[२१५] ।
गृहीत्वा बीजरूपाणि बिन्दुरूपानुयोगिनी[२१६] ।। ६९ ।।

तया व्याप्तं[२१७] जगत् सर्वं अशेषभुवनान्तिकम् ।
तस्याप्येतन्महाबीजं[२१८] वाग्भवं[२१९] गर्भसंयुतम् ।। ७० ।।

मायाबीजं द्वितीयं[२२०] तु लक्ष्मीबीजं तृतीयकम् ।
एवं ते दीपकं त्रीणि[२२१] बीजे[२२२] बीजे पृथक् पृथक् ।। ७१ ।।

शिखाग्रादिनखाग्रान्तं कुलविन्यास[२२३] सुन्दरम् ।
दीपकेषु[२२४] विनिर्मुक्तं न्यस्त्वा न्यासं च मालिनीम्[२२५] ।। ७२ ।।

शिष्यं[२२६] तत्र न मुच्येत[२२७] प्राकृतं पूर्वकर्मणा ।
पूर्वकर्मविनाशार्थं[२२८] न्यासेदिदं[२२९] सुदीपितम् ।। ७३ ।।
कथितं कुलयोगीनां[२३०] कौलयोगात् परं नहि ।

श्रीनाथ उवाच

पुरुषस्यान्तरात्मानं[२३१] चैतन्यं व्योमविग्रहम् ।। ७४ ।।
शिरश्छेदकनामेन[२३२] प्रज्वलन्तं नभस्थितम्[२३३] ।
स एव[२३४] पुरुषो व्यापी अव्यक्तो[२३५] ज्योतिरूपकः[२३६] ।। ७५ ।।

शब्दाढ्यं[२३७] च गुणातीतं प्रभुत्वे संव्यवस्थितम् ।
किं तस्य बन्धनं प्रोक्तं रतिचक्रे तु भाविनि[२३८] ।। ७६ ।।

The authority of Mālinī (that sustains her) is in the sacrificial pits (*kuṇḍa*) of the Moon, Sun and Fire. She resides (there) between Fire and Poison, at the end of the rotation.[55] (67)

Therefore, she is the crooked line within the House whose form is Mālinī. Thus, she is called Mālinī and is gross, subtle and supreme.[56] (68)

Assuming the form of the Point (*bindurūpānuyoginī*)[57] and, having laid hold of the forms of the seed-syllable (mantras), she is intent, by (her) supreme Yoga, on attaining the supreme (transcendence) and the inferior (immanence) beyond. (69)

The entire universe is pervaded by her right up to the end of all the worlds. Hers also is that great syllable, that is, Vāgbhava (AIṀ) which is conjoined with the Womb. (70)

The Seed of Māyā (HRĪṀ) is the second, while the Seed of Lakṣmī (ŚRĪṀ) is the third. Thus your Three Lamps (*dīpaka*) are in each seed-syllable individually.[58] (71)

The beautiful deposition of Kula starts from the top of the topknot up to the tip of the (toe) nails. It is independent (*vinirmukta*) and (done) through the (Three) Lamps,[59] once deposited the deposition of Mālinī. (72)

The disciple is not freed from (the Karma of) Nature (*prākṛta*) because of (his) previous Karma. In order to destroy previous Karma, deposit this well-energized (series). It has been told to Kula yogis, (for) there is nothing higher than Kaula Yoga. (73-74ab)

Śrīnātha said:

The inner Self of the Person (*puruṣa*) is consciousness, the form of which is Space (*vyoman*). It burns brilliantly and, called the Decapitator (*Śiraśchedaka*), it is located in Space (*nabhas*). That is indeed the pervasive, unmanifest Person, whose form is Light. (74cd-75)

Possessing the Word and beyond the qualities, it is established in lordship (*prabhutva*). O Bhāvinī (Bestower of Existence), what is its fettered state said to be in the Wheel of Passion (*raticakra*)? (76)

किमेतन्मालिनीन्यासं[२३९] मुक्तं[२४०] भवति किं प्रभो[२४१] ।
एतद् विज्ञातुमिच्छामि मालिनीक्रमहेतुना ॥ ७७ ॥

श्रीवक्रा उवाच

एतत् प्रश्नवरं[२४२] गुह्यं सिद्धिनाथावतारितम् ।
तस्योत्तरं[२४३] प्रवक्ष्यामि शृणु एकाग्र[२४४] भैरव ॥ ७८ ॥

क्षीरमध्ये[२४५] स्थितं[२४६] सर्पि अव्युच्छिन्नं न[२४७] दृश्यते[२४८] ।
तथासौ पुरुषो[२४९] लोके मालिनीहृदिमण्डले ॥ ७९ ॥

यदा न पश्यते[२५०] जीवं[२५१] स्वमनेन तु साधकः ।
तदासौ[२५२] वर्तते कर्म[२५३] प्राकृतं दुरतिक्रमम् ॥ ८० ॥

सुखदुःखवशं गच्छेत्[२५४] न ज्ञातः[२५५] पुरुषो[२५६] यदा ।
तदा ते[२५७] पञ्चभूतैस्तु[२५८] पुरुषोऽसौ[२५९] वशंगतः[२६०] ॥ ८१ ॥

विदिते पुरुषे देव क्षयस्तेषां न संशयः ।
एवं च प्राकृतं कर्म[२६१] पुरुषस्य व्यवस्थितम् ॥ ८२ ॥

आदौ च पुरुषो व्यापी पश्चात् कर्म[२६२] प्रवर्तते ।
पुरुषेण विना कर्म न प्रवर्तेत[२६३] भूतले[२६४] ॥ ८३ ॥

पृथिव्यादिषु[२६५] तत्त्वेषु संस्थितः पुरुषो हि सः ।
सत्त्वरजस्तमैकत्वे[२६६] कृतं कर्म[२६७] प्रवर्तते ॥ ८४ ॥

पुरुषेण विना कर्म न प्रवर्तेत[२६८] केवलम् ।
तस्माच्चादौ च पुरुषं[२६९] ततो भूतादिपञ्चकम्[२७०] ॥ ८५ ॥

पश्चात् त्रीणि गुणान्येषां[२७१] ततः कर्म प्रवर्तते ।
यस्मात् पाशाः[२७२] प्रवर्तन्ते[२७३] शुभानि अशुभानि च ॥ ८६ ॥

What is the deposition of Mālinī? O lord, how does he become free? I want to know this for the sake of Mālinī's Sequence. (77)

The venerable (goddess) Vakrā said:

This most excellect question (concerns) a secret that has been brought down (to earth) by Siddhinātha. I will tell (you) the answer. Bhairava, listen attentively! (78)

The clarifed butter within milk (pervades it and so) is undivided and invisible. This is condition of the Person in the world within the circle (*maṇḍala*) of Mālinī's heart. (79)

If the adept does not perceive the individual soul with his own mind, then this material (*prākṛta*) Karma, which is hard to traverse, continues to exists. (80)

If the (true identity of the) Person (*puruṣa*) is unknown, one comes under the sway of pleasure and pain. Then the Person is controlled by your five gross elements. (81)

O god, once the Person is known then the material (*prākṛta*) Karma of the Person is certainly destroyed. (82)

Initially, the Person is pervasive, then Karma begins to operate. Karma would not function on the face of the earth without the Person. (83)

This Person resides in the principles (of phenomenal existence) (*tattva*) starting with the Earth and the rest. Once (the qualities of) *sattva, rajas* and *tamas* are one (and act together), Karma that has been created is set into operation. (84)

Karma does not function independently without the Person. Therefore, (in reality) the Person comes at the beginning and is followed by the gruoup of five beginning with the gross elements. (85)

After that come their three qualities. Then Karma functions and so the fetters (exist) and the auspicious and inauspicious takes place. (86)

प्रकृत्यान्तर्गत[२७४] ज्ञात्वा मालिनीकुण्डमध्यतः ।
पञ्चभूतानि मुच्येत[२७५] साधको[२७६] मोक्षदो[२७७] भवेत् ।। ८७ ।।

एतत् सर्व[२७८] समासेन[२७९] मालिन्याः[२८०] क्रमसंस्थितिः ।
सा चैव चन्द्ररूपेण पुंसः शक्तिश्च चिन्मया[२८१] ।। ८८ ।।

सा च माता च मालिन्या[२८२] स्थूला सूक्ष्मापराजिता ।
बीजभूता समाख्याता मालिनी भुवनाकृतिः ।। ८९ ।।

वक्त्राद् वक्त्रगता ज्ञेया गुरुवक्त्रे प्रतिष्ठिता ।
संस्थिता चेश्वरे भागे वाममार्गे विसर्पिता ।। ९० ।।

तस्यामभ्यासकरण[२८३] षडङ्गं च यथा भवेत्[२८४] ।
मेरुमध्यगतं वक्त्रं षड्विध[२८५] कारयेत्[२८६] पुनः ।। ९१ ।।

दीर्घैः षड्भिः[२८७] स्वरैर्भेद्यैः[२८८] नादबिन्दुलयं कृतम्[२८९] ।
षडन्तरगता वै[२९०] च कुर्यात् षड्विधमासनम्[२९१] ।। ९२ ।।

षड्विध[२९२] कामराजान[२९३] मालिन्या योनियोजितम्[२९४] ।
हृच्छिरश्च[२९५] शिखा वर्मलोचनास्त्र[२९६] च षड्विधम् ।। ९३ ।।

देवताषड्भिः[२९७] संयुक्तं मालिन्याङ्गक्रमेण[२९८] तु ।
शवरी[२९९] विद्युज्जिह्वा च[३००] शर्वरी च कुलाम्बिका[३०१] ।। ९४ ।।
मोहनी मारणी[३०२] षष्ठी पृथगङ्गेषु देवताः ।

कुर्याद् बीजत्रयं चादौ तथा कामेश्वर[३०३] पुनः ।। ९५ ।।
देवतामाश्रमं[३०४] षड्भिः[३०५] आद्यन्तेषु विलोमतः[३०६] ।[३०७]
पृथक्कूटविधानेन अङ्गान्येतानि मालिनी ।। ९६ ।।

Once (everything) that is a part of Nature (*prakṛti*) is within Mālinī's sacrificial pit, the adept is freed from the five elements and (having freed himself, can) give liberation (to others).[60] (87)

All this, in brief, is the condition of the sequence of Mālinī. In the form of the Moon, she is the energy which is the (pure) consciousness of the Person.[61] (88)

And that is Mālinī, the Mother who, unconquered, is gross, subtle and supreme. As the seed (of creation and of mantra), she is called Mālinī and her form is the world. (89)

She is transmitted orally and one should know that she resides in the teacher's mouth. Again, she resides in the Lord's part and has emerged along the Path of the Left. (90)

Mālinī's Limbs and Faces

Within her is the instrument of practice, namely, the (deposition of) the six limbs. Then, one should form the sixfold face (of the goddess) within Meru. (91)

The Sound and the Point are merged with the six long vowels that are to be conjoined. (Once Mālinī) has entered the (other) six, one should fashion the sixfold seat (*āsana*). (92)

The sixfold (seed-syllable of the) King of Passion (*kāmarāja*) is conjoined with the Yoni of Mālinī. (It is) sixfold (as) the Heart, Head, Topknot, Armour, Eye and Weapon. (93)

It is conjoined with the six deities in accord with the sequence of Mālinī's limbs. The deities in each limb are: 1) Śavarī, 2) Vidyujjihvā (Lightning Tongue), 3) Śarvarī, 4) Kulāmbikā (Mother of Kula), 5) Mohanī (Deluder) and Maraṇī (Slayer) who is the the sixth. (94-95ab)

One should fashion the three seed-syllables in the beginning and then, again, Kāmeśvara. The Hemitage of Deities is (formed) from (these) six in reverse order from the first to the last ones. These limbs (constitute) Mālinī in accord with the method laid down for the individual Peak (seed-syllables). (95cd-96)

सकृदावर्तयेद् यस्तु सततं न्यसतेऽपि[३०८] वा[३०९] ।
आज्ञा प्रवर्तते तीव्रा दिव्यावेशः प्रवर्तते ।। ९७ ।।

न शृणोति न पश्येत[३१०] तदासौ मुक्तिभाजनः[३११] ।
मण्डलाग्रे[३१२] गुरोराज्ञा सुविनीतः प्रसन्नधीः[३१३] ।। ९८ ।।

वक्त्राणि संप्रवक्ष्यामि यथावदनुपूर्वशः ।
च्छायाच्छत्रं महादेव[३१४] उकारं[३१५] शिरसाहतम् ।। ९९ ।।
बिन्द्विन्दुनाङ्कितं[३१६] देव ऊर्ध्ववक्त्रं तु मालिनी ।

हंसं च मूर्ध्नि विन्यस्य वायुबीजं च पूर्वतः ।। १०० ।।

एकपादयुतं कृत्वा अग्निना दीप्ततत्त्वतः[३१७] ।
बिन्द्विन्दुशिरसाक्रान्तं[३१८] तृतीयं वक्त्रमण्डलम्[३१९] ।। १०१ ।।

अग्निधाम[३२०] च संगृह्य पञ्चमेन समन्वितम् ।
बिन्दुचन्द्रयुतं[३२१] देव दक्षिणे वक्त्रमण्डले ।। १०२ ।।

वारुणं मायया सार्धं दीपन्याया[३२२] अधोयुतम् ।
बिन्दुचन्द्रयुतं देव वामवक्त्रं तु मालिनी ।। १०३ ।।

पूतना दीपनीयुक्ता मोहन्याधः[३२३] कृतालया ।
बिन्दु–इन्दुसमाक्रान्ता[३२४] पश्चिमे वक्त्रसंस्थिताः[३२५] ।। १०४ ।।

एते वक्त्रा[३२६] महादेव[३२७] मालिन्यायाः[३२८] प्रकाशिताः[३२९] ।
न्यासेदमारभेत्[३३०] श्रेष्ठं[३३१] सद्यःप्रत्ययकारकम् ।। १०५ ।।
असंख्यानि च पापानि ये कृताः[३३२] पूर्वजन्मनि ।
इहलोके च ये चान्ये कृता वाथ करिष्यति[३३३] ।। १०६ ।।
ते च सर्वे विनश्यन्ति मालिनीन्यासयोगतः ।

An intense command operates and divine possession occurs (for the adept) who deposits it constantly or rotates (through) it (just) once. (97)

When he neither hears nor sees, he is liberated. The teacher's command is (placed) before the *maṇḍala* (and the disciple also sits there), well disciplined and with lucid intellect. (98)

I will tell (you) the faces correctly and in due order. Mālinī's upper face is the Umbrella (KṢa), O Great God, the letter U conjoined with the Head and marked with the lunar point (KṢUṀ). (99-100ab)

Once deposited the Gander (Ha) on the head preceded by the seed-syllable of the Wind (YAṀ). (100cd)

The third face is the *maṇḍala*. It is formed by conjoining the One-footed (E) with Fire (Ra) that is truly energized and united with the head of the lunar drop (REṀ). (101)

Laying hold of the Abode of Fire (Ra) endowed with the fifth (Ū) and conjoined with the lunar point (RŪṀ), (deposit it) O god, onto the *maṇḍala* of the right face. (102)

Mālinī's left face, O god, (consists of) Vāruṇa (Va) along with Māyā (Ī) and it is conjoined to (the letter) below Dīpanī (Ra) and the lunar point (VRĪṀ). (103)

Pūtanā (La) resides in the eastern face. She is conjoined with Dīpanī (Ra) and, (her) abode is below Mohanī (Ū), who is conjoined with the lunar point (LRŪṀ). (104)

Conclusion: The Benefits

O Great God, these, the faces of Mālinī have been revealed. (The adept) should perform this, the best of depositions that immediately brings about the signs of attainment (*pratyaya*). The countless sins committed in a previous life as well as those committed (now) in this world and all (those) he will commit, are destroyed by the Yoga of the deposition of Mālinī. (105-107ab)

एतच्चातिरहस्यं वै मेरुमार्गविनिर्गतम् ॥ १०७ ॥
शशिचारवशाच्छम्भो एकचक्रे[३३४] अधिष्ठितम् ।

तस्य योगप्रयोगोऽय[३३५] गुरोराज्ञावधिष्ठितम्[३३६] ॥ १०८ ॥
जानात्यय[३३७] यदा देव मालिनीक्रमराजकम् ।
स मुक्तः सर्वबन्धेभ्यो न भूयो बन्धमाप्नुयात् ॥ १०९ ॥

तान्त्रिकाना[३३८] तार्किकानां परशिष्ये विडम्बके[३३९] ।
न दद्यान्मालिनीन्यासं दत्तं वा मरणं भवेत् ॥ ११० ॥

तावद् भ्रमति संसारे घोराकारे महार्णवे ।
यावन्न[३४०] प्राप्यते देव मालिनीक्रमराजकम्[३४१] ॥ १११ ॥
तथा कुल[३४२] क्रमं न्यास[३४३] का चिन्ता[३४४] भवसागरे ।
सौभाग्य[३४५] श्रेयसंपत्तिः[३४६] अष्टैश्वर्यः[३४७] प्रवर्तते[३४८] ॥ ११२ ॥

भवते नात्र संदेहो रुद्रवत् साधको भवेत् ।
एतद् वै मालिनीन्यासं सद्भाव[३४९] कौलिकान्वये[३५०] ॥ ११३ ॥
तवाख्यत[३५१] तु सिद्धस्य नादिफान्तस्वरूपकम्[३५२] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[३५३] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशतिसहस्र–
संहिताया[३५४] अव्वाक्रमभाषिते[३५५] मालिनीन्यासक्रमा–
धिकारवर्णने क्रमोदयो[३५६] नामानन्दः ॥ १८ ॥

This is the great secret that has emerged from the Path of Meru. O Śambhu, it is supported within the one Wheel by the movement of the Moon. (107cd-108ab)

This is the application of its Yoga sustained by the teacher's command. O god, if (the adept) knowns this, namely, Mālinī, the king of depositions, he is liberated from all the fetters and is no longer bound. (108cd-109)

One should not give Mālinī's deposition to Tāntrikas, logicians or to the deceitful disciple of someone else. If it is given (to any of these), the result is death. (110)

O god, as long as, one does not acquire Mālinī, the king of depositions, one wanders in the world of transmigratory existence, (that) great and horrific ocean. Thus (once one has acquired) the deposition of the Kula transmission, what worry (does one have in this) ocean of conditioned existence? Good fortune, the attainment of the (highest) good, the eight yogic powers (*aiśvarya*): (all these things) come about. (112)

Without a doubt, the adept becomes like Rudra. This, indeed, is Mālinī's deposition, the essence in the Kaula lineage (*anvaya*). I have explained (this) to you, namely, the nature of (Mālinī) of the accomplished one (*siddha*) that begins with Na and ends with Pha. (113-114ab)

This is the (eighteenth) chapter called the emergence of the transmission (*kramodaya*) with regards to the description concerning the sequence of the *Deposition of Mālinī*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'KĀ' in the venerable scripture of twenty-four thousand (verses known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

ऊनविंशानन्दः

श्रीवक्रा उवाच

अथ[1] चान्यक्रमं[2] वक्ष्ये शब्दराशिस्वरूपतः ।
अमृतादिविसर्गान्तं क्रमं पञ्चाशद्रूपिणम्[3] ॥ १ ॥

सुशुद्धे भूप्रदेशे तु पांशुगोमयलेपिते ।
पुष्पप्रकरसंकीर्णे[4] सुगुप्ते पशुवर्जिते ॥ २ ॥
गुरोराज्ञाप्रसादेन शब्दराशिं[5] समुद्धरेत्[6] ।

योऽसौ सर्वगतो देवो विभुः कर्ता सुरेश्वरः ॥ ३ ॥
स चामृततरङ्गेषु तुर्यस्थं[7] बिन्दुमण्डले ।

अखण्डमण्डलाकारं योगिनीरवभेदितम्[8] ॥ ४ ॥
तं[9] परं[10] व्योम्नि चक्रस्य तस्य शब्दमधिष्ठितम्[11] ।
शब्दराशिक्रमेणोक्तं वर्णरूपाधिकारकम्[12] ॥ ५ ॥

पिण्डस्थं च पदस्थं च रूपस्थं रूपवर्जितम् ।
निरञ्जनपदावस्थं[13] तदा मुक्तं महेश्वर ॥ ६ ॥

शब्दब्रह्म[14] भवेत् पिण्डं पदं बीजाक्षरं स्मृतम् ।
रूपं च मण्डलं योगं[15] रूपातीतं च भैरव ॥ ७ ॥

निरञ्जनं[16] पिण्डस्थं च[17] रूपस्थं रूपवर्जितम् ।
निरञ्जनपदे[18] ज्ञेयास्तदाधोर्ध्वे[19] प्रशस्यते ॥ ८ ॥

CHAPTER NINETEEN

The Assembly of Sounds (*śabdarāśi*)

Preamble: Theological Considerations and Yogic Practice

The venerable (goddess) Vakrā said:

Now I will tell (you) about another sequence, (this time, one which) accords with the Assembly of Sounds (*śabdarāśi*). (This) sequence, beginning with Nectar (A) and ending with Emission (KṢa), consists of fifty (letters). (1)

One should, by the grace of the teacher's command, generate the Assembly of Sounds on ground that has been smeared with dust and cow dung, strewn with flowers, in a place which is well concealed and (where there) are none who are not initiates (*paśu*). (2-3a)

The omnipresent, pervasive (and powerful) God, the doer (of all things) and Lord of the gods, established in the Fourth (state) is within the waves of nectar in the Circle of the Point (*bindumaṇḍala*).[1] (3cd-4ab)

(Its) form an unbroken circle, it is conjoined with the Sound (*rava*) of the Yoginī. That is the Supreme (state), governed by the Sound (*śabda*) of that Wheel within the Sky of (Ultimate Reality). Authority in the form of Letter (*varṇa*) has (thus) been declared according to the sequence (*krama*) of the Assembly of Sounds.[2] (4cd-5)

(In this way the adept realises the following states, namely) Established in the Body (*piṇḍastha*), Established in the Part (*padastha*), Established in Form (*rūpastha*), and Devoid of Form. Then (he attains) the state of the Stainless (*nirañjana*) which, O Great Lord, is free.[3] (6)

The Body (*piṇḍa*) is the Word 'Brahman' (*śabdabrahman*).[4] The Plane is said to be the letter of the seed-syllable (mantras). O Bhairava, Form is the Maṇḍala and Beyond Form is Yoga. (7)

It is taught that the Stainless, Established in the Body, Established in Form and Devoid of Form are to be known, (arranged) above and below, within the Plane of the Stainless. (8)

गुरोर्गुरुतराश्चैव[२०] ये[२१] चान्ये क्रमधारकाः[२२] ।
सर्वे[२३] निरञ्जनावस्थास्तदा[२४] ते मोक्षदायकाः ॥ ९ ॥

शब्दब्रह्म परं[२५] ब्रह्म ब्रह्माक्षरसमुद्भवः[२६] ।
तल्लयं तत्परात्मानं[२७] ब्रह्मवृक्षं[२८] च गोलकम् ॥ १० ॥

तस्य शाखाक्षरा देव पञ्चाशद्रूपसंख्यया[२९] ।
मन्त्ररूपास्तु ते सर्वे पञ्चाशत्तनुमण्डिताः ॥ ११ ॥

व्याप्तिस्तेषां क्रमाचारं[३०] आधारचन्द्रपुर्यके[३१] ।
चन्द्रपुर्यस्य विन्यस्य शब्दराश्याधिकारकम् ॥ १२ ॥

आनन्दं[३२] तु नवात्मानं[३३] तदा रुद्रान्वयं[३४] भवेत् ।
रुद्राणां[३५] मातृकान्यासं खेचरक्रमनिर्णयम्[३६] ॥ १३ ॥

खेचरं[३७] च खमध्यस्थं मध्यस्थं च खखेचरम्[३८] ।
एतच्चतुःप्रकारेण शाम्भवं शब्दराशिकम्[३९] ॥ १४ ॥

अनुक्रमं मेरुमार्गे मुद्रातत्त्वविभेदितम् ।
तन्मध्ये च क्रमं देव त्वं रुद्र शब्दराशिकम् ॥ १५ ॥

त्वं च पञ्चाशद्भिर्भेदैः[४०] प्रकृतिर्ज्ञेयरूपतः[४१] ।
विज्ञानभूमिकायोगं[४२] कारिकाक्रमसन्ततिः ॥ १६ ॥

सन्तानमेकमाकाशं[४३] भेदास्ते सप्तविंशतिः ।
तेषां मूर्तिधरं देवं वर्णराश्या[४४] तु केवलम् ॥ १७ ॥

(There are) others, (who may be even) greater then the teacher, who possess the transmission. They are all established in the stainless and they are then the bestowers of liberation. (9)

The Brahman of the Word is the Supreme Brahman which is an emanation (*samudbhava*) of the Letter of the Brahman. That is merger (*laya*) that the Supreme Self, the Tree of Brahman and the Ball (*goloka*) (of the Point). (10)

O god, the letters are its branches (*śākha*) and their form is fifty in number.[5] Adorned with fifty bodies, they are all mantras. (11)

Their pervasion within the City of the Moon in the foundation is the activity of the Krama (*kramācāra*) that takes place when the empowerment of the Assembly of Sounds has been projected into the City of the Moon. (12)

It is (the seed-syllable of) Bliss, the Ninefold Vidyā (i. e. Navātman). Then, (once this is done) it is (rightly considered to be) Rudra's lineage (*rudrānvaya*). The teaching of the Transmission of the Skyfarer (*khecarakrama*) is the deposition of the letters (*mātṛkānyāsa*). (13)

The Skyfarer (*khecara*) (is so called because he is) in the centre of the Void (*kha*) (of ultimate reality) and the Void of the Skyfarer is in the centre (of that). This is the Śāmbhava Assembly of Sounds as these four modalities. (14)

It is (distributed) in due order on the Path of Meru (in the Triangle) and is conjoined with the (essential energy of the Goddess which is the) Principle of Gesture (*mudrātattva*). In the middle of that, O god, is the Krama and you, O Rudra, who are the Assembly of Sounds. (15)

Again, because of (your) fifty divisions and because (you) are Nature as the object of knowledge, you are the Yoga which is the plane of consciousness and process (*santati*) of the sequence that impliments action (*kārikākrama*).[6] (16)

Space is the sole lineage (*santāna*), while your divisions (as the Krama) are twenty-seven. The god possesses their form by virtue of the Assembly of Letters (*varṇarāśi*). (17)

श्रीनाथं[४५] देवतैर्युक्तं[४६] स च उलित्रये[४७] गुरुः ।
उलित्रये[४८] क्रमाः[४९] त्रीणि[५०] तेषां राशिप्रयोजनम्[५१] ।। १८ ।।

पूर्वोक्तं[५२] संहितायां तु आदिनाथेन स्वामिना ।
तस्य मन्त्रक्रममेवं[५३] प्रत्ययं[५४] पूर्वभाषितम् ।। १९ ।।

भाषामुद्रासमोपेतं भैरवं शब्दराशिकम् ।
तच्च[५५] च तृतीयकं मार्गं[५६] आद्यपीठं सुरेन्द्रराट् ।। २० ।।

अस्योद्धारं[५७] पुनर्ह्येव[५८] यथा सृष्टिक्रमेण तु ।
आत्मानं रुद्रवत् ज्ञात्वा रुद्रमात्मानवद्[५९] धर ।। २१ ।।

सबाह्याभ्यन्तरं ज्ञात्वा शब्दराश्यावतारयेत्[६०] ।
अमृतादिहकारान्तं एतद्[६१] वर्णपरिग्रहम्[६२] ।। २२ ।।

मातृकाकुलमेकं तु भगजातं[६३] तु प्रत्ययम्[६४] ।
तच्च[६५] पञ्चाशद्भिर्भेदैः[६६] न्यस्त्वा[६७] क्षोभोऽभिजायते[६८] ।। २३ ।।

एतदक्षरविन्यासं[६९] पूर्वसंस्कारसंस्कृतम्[७०] ।
तदा[७१] बीजक्रमन्यासं अविज्ञातं[७२] न मुच्यते ।। २४ ।।[73]

अनङ्गस्य[७४] शिरं न्यस्य[७५] ललाटं तव मूर्धनि ।
तथा चैव ञवर्णस्य[७६] भवेत् तद् वक्त्रमण्डलम् ।। २५ ।।

तथा प्रान्तं[७७] तु तेजस्य[७८] षोढं न्यस्य[७९] तथैव च ।
द्वावेतौ[८०] नयनौ[८१] देव चन्द्रादित्यावभासकौ ।। २६ ।।

He is Śrīnātha who, accompanied by the deities, is the teacher in (all) three lineages (*uli*). There are three transmissions (*krama*) and the application of the Assembly (of Letters) is for them. (18)

Ādinātha, the primordial lord and master, had previously declared this in the scripture (*saṁhitā*). The sequence of its mantras (has been explained) and the sign of attainment (*pratyaya*) was explained before. (19)

Bhairava, the Assembly of Sounds, possesses the energy of Speech (*bhāṣāmudrā*). O emperor of the gods, that is the third path, the Primordial Seat (*ādyapīṭha*). (20)

Its extraction is again according to the sequence of emanation. Once the Self is known to be like Rudra, bear Rudra like the Self. (21)

Having known it along with the outer and inner (aspects), one should bring the Assembly of Sounds down (into the world). The form of (the sequence of) letters begins with Nectar (A) and ends with the letter Ha. (22)

The Kula of the letters is one, while the sign of accomplishment orginates from the Sun (*bhargojāta*).[7] A state of arousal (*kṣobha*) comes about when that has been deposited along with (its) fifty divisions (onto the body). (23)

That is the deposition of the letters that has been cleansed by the purification that precedes it.[8] Then comes the deposition of the sequence of seed-syllable (mantras). (If this procedure is) not known, one is not freed. (24)

The Deposition of the Assembly of Sounds

The Vowels

The Circle of the Mouth is (formed) by first depositing upon the head Anaṅga (A), and upon your forehead, which is on the head of the letter Ña (Ā).[9] (25)

In the same way, (deposit the letter) at the extremity of Brilliance (*tejas*), having (already) deposited the sixth (*ṣoḍha*). These two, O god, are the eyes that illuminate the Sun (Ī) and Moon (I). (26)

तथा चैव[८२] कला प्रोक्ता[८३] महेन्द्रस्य तु मस्तकम् ।
एतत् कर्णद्वयं[८४] देव[८५] सव्यासव्यौ उदाहृतौ[८६] ॥ २७ ॥

द्वे कलान्ते[८७] विलोमेन[८८] नासाद्वारयुतावुभौ ।
महेन्द्राद्यं[८९] द्वयं पात्यं[९०] मुखगण्डस्थलावुभौ[९१] ॥ २८ ॥

रावणान्तौ विलोमेन अधोर्ध्वे[९२] दन्तपंक्तिषु ।
राजेन्द्राद्यं द्वयं चेष्टौ अध ऊर्ध्वे सुभाविते[९३] ॥ २९ ॥

गिरिजासनमुद्धृत्य ब्रह्मरन्ध्रे महेश्वर ।
तस्याद्यं यद् विसर्गाख्यं जिह्वामूलं[९४] विधीयते ॥ ३० ॥

अकारादिविसर्गान्तं स्वरचक्रमिति स्मृतम्[९५] ।
ब्रह्माणी[९६] देवता तत्र संस्थिता शम्भुमण्डले[९७] ॥ ३१ ॥

अथाङ्गानि[९८] वदेदानीं[९९] शृणु तथ्यं स्वरूपतः ।
द्विजासनं[१००] प्रभु पात्यं[१०१] तेन स्कन्धं तु दक्षिणम् ॥ ३२ ॥

सिंहस्य आसनं बाहु[१०२] आसनाद्यं च कूर्परम्[१०३] ।
हनुमन्तं[१०४] शिरं[१०५] पात्यं दक्षहस्तं[१०६] तदोपरि[१०७] ॥ ३३ ॥

सिंहान्तं घान्तरं[१०८] तस्माद् दक्षहस्तनखाग्रगम्[१०९] ।
कवर्गं[११०] पञ्चधा[१११] देव माहेश्वर्या समायुतम् ॥ ३४ ॥

शक्तिपुरस्य[११२] बिम्बस्य यदाद्यं[११३] स्कन्धमुत्तमम् ।
तथा तस्य शिरं[११४] पात्यं वामबाहुनियोजितम्[११५] ॥ ३५ ॥

And such also is said to be Energy (*kalā*) and the head of the Great Indra (Ṛ). That is the pair of the ears, said to be the right (U) and left (Ū). (27)

The two at the end of Energy (*kala*),[10] both are connected, in reverse order, with the nostrils (Ṛ Ṝ). The two preceded by Mahendra are both the cheeks of the face (ḷ Ḷ).[11] (28)

The two at the end of Rāvaṇa (Ḷ) are, in reverse order, (deposited) on the lower (E) and upper row of teeth (AI). O one of good sentiments! The pair preceded by Rājendra[12] are the lips below (O) and above (AU). (29)

O Great Lord, extract the seat of the Daughter of the Mountains (Ṁ)[13] in the Aperture of Brahmā.[14] That which is preceded by it is called Emission (Ḥ) and is to be (placed) at the root of the tongue. (30)

(The series) beginning with the letter A and ending with Emission is said to be the Wheel of Vowels. The deity there is Brahmāṇī[15] who resides in the Circle of Śambhu. (31)

The Gutturals

(The god said): Now tell me about the limbs. (The goddess continued.) Listen to the truth according to its true nature. O lord, one should place (*pātya*) the seat of the Twice-born (Pa). Thus the right shoulder (is formed) (Ka). (32)

The arm (Kha) is the seat of the Lion (Gha). The elbow (*kūrpara*) (Ga) is preceded by (that) seat (*āsana*). One should deposit Hanumān's head. Thus the right hand (Gha) is above that.[16] (33)

The letter after the Lion (Gha) is at the end (of that letter) and so is (deposited) on the tips of the nails of the right hand (Ṅa). O god, the gutturals (*kavarga*) are of five kinds and are associated with Māheśvarī. (34)

The Palatals

The letter that precedes the image (*bimba*) of the City of Power (Pha) is (my) most excellent shoulder (Ca).[17] In the same way one should deposit its head,[18] which is conjoined to the left arm (Cha). (35)

भशिर[११६] कूर्पर[११७] चैव आ—आद्यं करपृष्ठगम्[११८] ।[११९]
मायाद्यं च करांगुल्यो:[१२०] नखाग्रेषु च विन्यसेत् ।। ३६ ।।
चवर्ग[१२१] चैव कौमार्या[१२२] तव देव प्रकाशितम् ।

गौर्यायाा[१२३] आदिमं कार्य[१२४] दक्षिणे च[१२५] स्थिर[१२६] कुरु ।। ३७ ।।
तस्यासन[१२७] दक्षत[१२८] रुद्र[१२९] अधो[१३०] जानुजङ्घयो:[१३१] ।
डकाराद्य[१३२] गत[१३३] पादं दक्षिणे[१३४] तलपृष्ठगम् ।। ३८ ।।
तद्ग्रहं चांगुलीयोज्य[१३५] नखास्तथा[१३६] वै[१३७] कौलिक[१३८] ।
टवर्ग[१३९] वैष्णवीसार[१४०] दक्षमार्गे[१४१] विराजते[१४२] ।। ३९ ।।

पृथिव्याध:[१४३] स्फिजवाम[१४४] नीराधश्चोरुक[१४५] भवेत् ।
महाशङ्खासनं जानु जंघाया[१४६] च गत[१४७] स्मृतम् ।। ४० ।।
तथा[१४८] धूम्रध्वजस्याध:[१४९] पादपृष्ठमध:[१५०] स्मृतम्[१५१] ।
अनङ्गशिरमाश्रित्य[१५२] पादांगुल्यो[१५३] नखाग्रत:[१५४] ।। ४१ ।।
वाराह्याधिष्ठित[१५५] वर्गं विन्यसेत् क्रमपद्धतौ[१५६] ।

एवं वर्णोदये[१५७] पार्ण[१५८] पार्श्वदक्षिणकुक्षिगम्[१५९] ।। ४२ ।।
नचान्तरगत:[१६०] कुक्षौ[१६१] तदन्ये[१६२] सर्वतोमुख:[१६३] ।
षशिर[१६४] पृष्टिवंशे तु[१६५] सृगूर्ध्वमुदर[१६६] विदु: ।। ४३ ।।
तदगतान्त[१६७] महादेव हृदय[१६८] शब्दराशिकम्[१६९] ।
इन्द्राण्यधिष्ठित[१७०] वर्ग[१७१] हृदयं कुलयोगिनी[१७२] ।। ४४ ।।

त्वच[१७३] कपालमूर्ध्वस्थ[१७४] शोणितं जटाहारादि[१७५] ।
अनन्तरगत[१७६] मांसं अनङ्गाध:स्थितं स्नायु[१७७] ।। ४५ ।।
चत्वारो[१७८] व्यापकास्तत्त्वा[१७९] आग्नेया[१८०] रविमण्डले ।
विद्धि[१८१] तत्त्वं यवर्गेद[१८२] स्वपिण्डकलयोजितम्[१८३] ।। ४६ ।।

The head of Bha is on the (left) elbow (Ja). The (letter) preceded by Ā (Jha) is on the back of the hand. The (letter) that is preceded by Māyā (Ña) on is the fingers of the hand and should be deposited on the tips of the nails. O god, the palatals (*cavarga*), (presided over) by Kaumārī, have been revealed to you. (36-37ab)

The Cerebrals

One should form (the letter) preceded by Gauryā (Ṭa).[19] Make (this) firm on the right.[20] O Rudra, its seat below (Ṭha)[21] is on the knee on the right and on the shank (on the right) is the letter (*pāda*) preceded by Ḍa (i.e. Ḍha). Tadgraha (Ṇa), which is on the right, on the sole (of the foot), should be conjoined to the toes. O Kaulika, the nails are also such. The cerebrals (*ṭavarga*) are the essence of Vaiṣṇavī and look beautiful on the right-hand side (of the body) (*dakṣamārga*). (37cd-39)

The Dentals

(The letter below) Earth (La) is the left buttock (Ta) and (the letter) below Water (*nīra*) (Va) is the thigh (Tha). It is said that the seat of the Great Conch[22] is on the (left) knee (Da) and, similarly, (the letter) below Smoky Flag[23] is on the (left) shank (DH). It is said that the head of Anaṅga[24] (Na) is below the sole of the foot, (on) the toes and on the tips of the nails. One should (thus) deposit the group (of letters) (*varga*) presided over by Vārāhī (as taught) in the liturgy of the transmission (*kramapaddhati*). (40-42ab)

The Labials

In the same way, in the course of the arising of the letters, the letter Pa is present at the side of the right part of the diaphragm. The letter between Na and Ca (Pha) is in the other diaphragm. The head of Ṣa (Ba) is on the spine. The (wise) know that the belly (Bha) is above Blood (Ra).[25] O Mahādeva, the (letter) of the Assembly of Sounds at the end of that is the Heart (Ma). (This is) the class (of letters) presided over by Indrāṇī. It is the heart of the Kulayoginī. (42cd-44)

The Semi-vowels

Skin (Ya) is above the Skull (Ña). Blood (Ra) is preceded by Dreadlock (Ṭha). Flesh (La) is in the next place. Sinew is below Anaṅga (Va). (These) four are pervasive principles. They are (the letters) of fire in the Circle of the Sun. Know this principle, the class of semi-vowels, conjoined with the energies of own body. (45-46)

एवं शिरं कुवेरस्य[१८४] तच्चास्थिविनियोजितम्[१८५] ।
तथा मज्जा फकारान्ता[१८६] हराधः शुक्रमण्डलम्[१८७] ॥ ४७ ॥
मध्यस्थं मध्यगं[१८८] प्राणं[१८९] पायुतत्त्वमधोमुखम्[१९०] ।
चामुण्डाधिष्ठितं[१९१] वर्गं अष्टमं परिसंख्यया[१९२] ॥ ४८ ॥

वर्गातीतमधःस्थं तु[१९३] विसर्गसहितात्मकम् ।
प्रतिमायां[१९४] गतं देव[१९५] कोपस्थानगतं विदुः ॥ ४९ ॥
तस्य सा नवमी देव्या[१९६] महालक्ष्म्यधिकारिणी[१९७] ।

अमृतादिहकारान्तं[१९८] परं[१९९] वर्णपरिग्रहम्[२००] ॥ ५० ॥
मातृकाक्रममेवं[२०१] तु भगजातं[२०२] तु प्रत्ययम्[२०३] ।
एवं[२०४] पञ्चाशद्भिर्भेदैरादिक्षान्तं[२०५] क्रमेण तु[२०६] ॥ ५१ ॥

एतदक्षरविन्यासं[२०७] पूर्वसंस्कारसंस्कृतम्[२०८] ।
वर्णबीजक्रमन्यासं[२०९] अविज्ञातं[२१०] न मुञ्चति[२११] ॥ ५२ ॥

शब्दब्रह्माक्षरा[२१२] यान्ति संस्कारकृतरश्मयः[२१३] ।
कृतकृत्यक्रमाद्यौघं[२१४] प्राकृतं[२१५] तु[२१६] सुराधिप ॥ ५३ ॥

शब्दवर्णाक्षराणां[२१७] तु सृष्टिराद्या[२१८] क्रमोदयः[२१९] ।
अनुलोमेन[२२०] सिद्धस्य तेन त्वं[२२१] शब्दराशिकम् ॥ ५४ ॥

शब्दं[२२२] तु पृथिव्यन्तस्थं[२२३] पृथिव्यां[२२४] हर मालिनी[२२५] ।
मालिन्या शब्दराश्या तु[२२६] ओतप्रोतं[२२७] जगत्त्रयम्[२२८] ॥ ५५ ॥

The Spirants

In the same way, the head of Kuvera is conjoined to the bones (Śa). So too, (the letter corresponding to the) marrow (Ṣa) ends with the letter Pha. The one below Hara (Bha) is the Circle of Sperm (Sa). The central vital breath (Ha) is in the centre while the anus (*pāyu*) faces downwards. The eighth class (of letters) in numerical order is governed by Cāmuṇḍā. (47-48)

The Letter KṢa

That which is beyond the groups (of letters) is, along with Emission, located below.[26] O god, it is located within the form (of the body) (*pratimā*). (The wise) know that it is situated (between the eyebrows) in the locus of Wrath.[27] She is his ninth goddess, Mahālakṣmī, who has authority. (49-50ab)

The supreme form of the letters is (the series) beginning with Nectar (A) and ending with Anaṅga (Ḥ). Such is the sequence of the letters (*mātṛkākrama*), the sign of accomplishment born of the (goddess's) Yoni. Such is the (series of letters) beginning with A and ending with KṢa in due order, along with (its) fifty divisions. (50cd-51)

Purified with the prior purification (*saṁskāra*) this is the deposition of the letters. One who is ignorant of the deposition of the sequence of letters and seed-syllables is not liberated. (52)

The letters (that constitute) the Word Absolute (*śabdabrahman*) are rays (of the light of consciousness) generated by the (rite of) purification that attain (the supreme state). (This), O Lord of the gods, is the natural (*prākṛta*) primordial current (*augha*) of the sequence of completion (*kṛtakṛtyakrama*). (53)

The arising of the Krama is the primordial emanation of words, letters and syllables (*akṣara*). It belongs to the Accomplished One (*siddha*) and takes place in the forward order (*anuloma*). It is because of this, (O god), that you are the Assembly of Sounds. (54)

Word is within the Earth and, O Hara, the Earth is within Mālinī. The three worlds are woven warp and woof with Mālinī and the Assembly of Sounds.[28] (55)

दीपनेन[२२९] विनिर्मुक्तं अन्तःशून्यं[२३०] महेश्वर[२३१] ।
तस्मात् तच्छब्दराश्यादौ[२३२] दीपनं समुदाहरेत् ॥ ५६ ॥

यानुजं खरमध्यस्थं गजेन्द्रभुजभेदितम्[२३३] ।
चन्द्रकान्तिशिखाभिन्नं हृदयं कुलखेचरी ॥ ५७ ॥

बीजे[२३४] बीजे पृथक् देव कृत्वादौ वीरविग्रहम् ।
सुदीप्तं भवते न्यासं मालिनीप्रणवत्रये ॥ ५८ ॥

आद्यन्ते[२३५] संपुटं[२३६] कृत्वा शब्दराश्यामनेन[२३७] तु ।
तथा संपुटितं न्यासं न्यसेत्[२३८] वक्त्राङ्गसंयुतम्[२३९] ॥ ५९ ॥

वृषभं मध्यगं गृह्य[२४०] शक्त्यासनव्यवस्थितम्[२४१] ।
संवर्तं[२४२] च महाकालं पिनाकी तदधस्थितम्[२४३] ॥ ६० ॥
एतत् कूटं समाख्यातं षड्विधं[२४४] कारयेत्[२४५] पुनः ।
ह्रस्वैः षड्भिः स्वरैर्भेद्यं[२४६] इन्दुबिन्दुरलंकृतम्[२४७] ॥ ६१ ॥

ऊर्ध्वमूर्ध्वे[२४८] तथा पूर्वे[२४९] पश्चिमे[२५०] दक्षिणोत्तरे[२५१] ।
वक्त्रन्यासं[२५२] महादेव पूर्वबीजैः प्रदीपितम् ॥ ६२ ॥
तूष्णीशं[२५३] च कुलीशं[२५४] च श्रीकण्ठाघोरभैरवम् ।
उत्तरेश अनन्तीशं पश्चिमेन सदाशिवम् ॥ ६३ ॥
एते[२५५a] सिद्धा[२५५b] नियुक्तव्या[२५६] वक्त्रषट्के[२५७] वरानन[२५८] ।

अथाङ्गानि प्रवक्ष्यामि संक्षेपेण[२५९] वदाम्यहम् ॥ ६४ ॥
वृषभं मध्यमं स्थाप्य हरस्यासनभेदितम् ।
अतादिषु[२६०] सुतं कुर्यात्[२६१] हृच्छिरेण[२६२] विभेदितम् ॥ ६५ ॥

O Great Lord, devoid of Illumination (*dīpana*), (the universe of letters is) inwardly empty. Therefore, at the beginning of that Assembly of Sounds, one must utter (the syllable of) Illumination (Ra). (56)

The Heart, which is (the Vidyā called) Kulakhecarī, (consists of the letters) born after Ya, (the letter) between Kha and Ra, conjoined with the arm and the Lord of Elephants, along with Beauty, the Moon and the Topknot. (57)

The Six Faces and Limbs of the Assembly of Sounds

O god, the deposition of Mālinī is well inflamed in the three *Praṇava*s once one has fashioned the Form of the Hero in the beginning in each one of the seed-syllables individually. (58)

One should deposit the encapsulated deposition along with the faces and limbs (of the god) once the beginning and end of the Assembly of Sounds have been encapsulated with this. (59)

Lay hold (first of all) of the Bull (Kha) (and the letter) in the centre located on the seat of Energy (Sa), the Fire of the Aeon (KṢa), the Great Time (Ma), the Archer (La) and (the letter) below it (Ya): this is said to be the sixfold Peak (seed-syllable mantra). One should cause that to be fashioned once again. It should be conjoined with six short vowels and is adorned with the lunar drop.[29] (60-61)

O Great God, the deposition of the faces (of Śabdarāśi) inflamed by the previously (mentioned) seed-syllables (is done on the face above) the upper, on the upper (face and upon the faces) in the east, west, south and north. (These are, respectively) Tūṣṇīśa, Kulīśa, Śrīkaṇṭha who is Aghorabhairava, Uttareśa, Anantīśa and Sadāśiva (who is) along with the Western (face). These accomplished ones should be conjoined, O fair-faced one, to the six faces.[30] (62-64ab)

Now I will tell (you about) the limbs. I will speak of them in brief. Having established the Bull (Kha) and the middle (letter) (Ha) conjoined with the seat of Hara (Sa), fashion the Son within (the letters) from AT onwards (?) conjoined with the head of the Heart (Ha (?)).[31] (64cd-65)

नीलकण्ठशिरं[२६३] कृत्वा कूटेदं[२६४] षड्विधोद्धरेत्[२६५] ।
दीर्घैः षड्भिः[२६६] स्वरैर्भिन्नं[२६७] कलाबिन्दुशिवाङ्कितम् ॥ ६६ ॥

अघोरं हृदि संयुक्तं अमोघं शिरभूषणम्[२६८] ।
नीलकण्ठं[२६९] शिखा[२७०] योज्यं[२७१] वर्मस्थमेकवीरकम्[२७२] ॥ ६७ ॥
पिङ्गलं नेत्रयोर्न्यस्य[२७३] कपिलास्त्रं[२७४] च भैरवम् ।
एवं तु भैरवैः[२७५] षड्भिर्युक्ता[२७६] अङ्गानि विन्यसेत् ॥ ६८ ॥

दीपनाद्यं[२७७] ततः कृत्वा भवेन्न्यासं[२७८] तु संपुटम्[२७९] ।
संपुटेन[२८०] तु रिक्ताङ्गा[२८१] अन्तःशून्या गभस्तयः ॥ ६९ ॥

व्यापकत्वेन[२८२] तिष्ठन्ति सुदीप्ता[२८३] व्यापकास्तु ते ।
एषो[२८४] वै शब्दराशिस्तु सुदीप्ताङ्गसमायुतः[२८५] ॥ ७० ॥

क्रमस्याग्रे न्यसेद् यस्तु ब्रह्महा अपि शुद्ध्यति ।
सततं न्यसते[२८६] यस्तु जीवन्मुक्त्यरिहो[२८७] भवेत् ॥ ७१ ॥

निरामयो भवेद् विद्वान् कृतैः पापैर्न लिप्यते ।
सिद्धतुल्यो भवेत् सोऽपि[२८८] शब्दराशिप्रभावतः[२८९] ॥ ७२ ॥

आज्ञाक्षोभस्तथा[२९०] घूर्मिः[२९१] आवेशं[२९२] च मुहुर्मुहुः ।
भवते परसंवित्तिर्यत्र[२९३] सा रमते परा ॥ ७३ ॥

परस्थानपदप्राप्तिर्मुक्तो[२९४] भवति बन्धनात् ।
एतद् वै शब्दपुरुषं[२९५] ब्रह्मशब्दैरधिष्ठितम् ॥ ७४ ॥

अधिष्ठानं[२९६] तु कौलस्य प्रत्ययं[२९७] शब्दराशिकम् ।
राशौ[२९८] पञ्चाशद्भेदानि शब्दैकं[२९९] वाग्भवोदितम् ॥ ७५ ॥

And, having fashioned the head of Blue Throat (La), enunciate this sixfold Peak (syllable mantra) along with the six long vowels and adorned with the energy (*kalā*) of Śiva's Point. (66)

Aghora is conjoined to the heart; Amogha is the ornament of the head. Nīlakaṇṭha (Ta) should be united with the topknot. Ekavīra (Ma) is on the armour and, having deposited Piṅgala on the eyes, (there is) the Bhairava who is the Kapila weapon. One should deposit the limbs in conjunction with the six Bhairavas in this way.[32] (67-68)

Then, having formed (the letter of) Illumination (Ra) at the beginning,[33] the deposition is encapsulated. By virtue of (this) encapsulation, rays (are generated) that are inwardly void and without limbs. (69)

They abide as the pervader and, well energized, they are pervasive. This, indeed, is the Assembly of Sounds conjoined with limbs that are well energized. (70)

Whoever, deposits (it) in front of the Krama is purified even if he has killed a Brahmin. He who deposits it constantly (on his body) is is the destroyer of the enemies of liberation in (this) life. (71)

The wise man becomes pure and is not stained by the sins (he has) committed. He becomes the equal of the Accomplished One by the power of the Assembly of Sounds. (72)

(He experiences) the arousal (*kṣobha*) (engendered) by the Command, inebriation (*ghūrmi*) and penetration (*āveśa*) repeatedly. Supreme consciousness (is attained) wherever the Supreme (Goddess) sports. (73)

The plane of the Supreme Place is attained and (he is) freed from bondage. That, indeed, is the Person of the Word (*śabdapuruṣa*)[34] who is supported by the words of the Absolute (*brahmaśabda*). (74)

The Kaula's support (*adhiṣṭhāna*) is insight (*pratyaya*) which is the Assembly of Sounds. There are fifty divisions in the Assembly, (while) Word is one and has emerged from the Essence of Speech (*vāgbhava*) (AIṀ). (75)

शब्दराशिः[३००] स्मृतस्तेन[३०१] रुद्रत्वमूर्तिर्भैरव[३०२] ।
तस्य[३०३] मूर्तिर्नवात्मानं[३०४] शासने कुलदीपकम् ।। ७६ ।।

तस्योद्धारं प्रवक्ष्यामि शृणुष्वेकाग्र सुन्दर[३०५] ।
भृगुलाकुलसंवर्तो[३०६] महाकालं पिनाकिनम्[३०७] ।। ७७ ।।
खड्गीशं च भुजङ्गाख्यं वालीशं चार्घनायकम्[३०८] ।
कलाबिन्द्वङ्कितं नादं[३०९] ज्योतिरूपं[३१०] चतुर्थकम्[३११] ।। ७८ ।।[३१२]

एषु[३१३] देवं[३१४] नवात्मानं[३१५] वृक्षीशं[३१६] वृक्षनायकम् ।[३१७]
मूर्तिभूतं कलायाश्च[३१८] परमानन्दभैरवम् ।। ७९ ।।[३१९]

तस्याश्रमं ब्रह्मवृक्षं[३२०] त्रिवलीतरमार्गगम्[३२१] ।[३२२]
तुर्यान्तं[३२३] मण्डलं शाक्तं तत्रानन्दः[३२४] प्रवर्तते ।। ८० ।।[३२५]
तत्र संभावयेत्[३२६] पिण्डं दीपनं शब्दराशिकम् ।[३२७]
हिमकुन्देन्दुधवलं[३२८] शतार्कवपुषोज्ज्वलम्[३२९] ।। ८१ ।।

तस्योत्सङ्गगता देवी अहमेव तु मालिनी ।
तद्धर्मधर्मिणी[३३०] देव तस्य मूर्तिधरी[३३१] शुभा ।। ८२ ।।

मायाबीजेन तेजाढ्या[३३२] अर्घस्थाने[३३३] नियोजिता ।
दाडिमोदकसंकाशा[३३४] स्फुरणाढ्या[३३५] विराजते ।। ८३ ।।

अंकुराकाररूपेण[३३६] ब्रह्मग्रन्थी[३३७] ह्यधोमुखी ।
कुब्जिका पररूपेण अकारान्ता[३३८] शिवावधिः ।। ८४ ।।

शिवशक्तिर्विलोमाभ्यां[३३९] विश्रामं[३४०] हृदि मण्डले ।
ऊर्ध्वे[३४१] शिवमधः[३४२] शक्तिः प्रसरं[३४३] मध्यभूमिका[३४४] ।। ८५ ।।
तत्र चोत्पद्यतेऽवस्था ज्ञात्वावेशं मुहुर्मुहुः[३४५] ।
तुर्यस्थः[३४६] शब्दराशिस्तु योनिस्था मालिनी स्वयम् ।। ८६ ।।
गुरुवक्त्रं तयोर्मध्ये आनन्दं[३४७] च अधोमुखम् ।
यथाक्रमं[३४८] महौघोऽयं[३४९] आख्यातं शिवशक्त्ययोः[३५०] ।। ८७ ।।

Concerning Navātman

And so, O Bhairava, the Assembly of Sounds is said to be the form of Rudra's being (*rudratvamūrti*). His form (*mūrti*) is Navātman, which is the Lamp of Kula in the teachings.[35] (76)

O fair one, I will tell (you) its extraction. listen attentively. Bhṛgu (Sa), Lākula (Ha), Saṁvarta (KṢa), Mahākāla (Ma), Pinākin (La), Khaḍgīśa (Va) the one called Bhujaṅga (Ra), Vālīśa (Ya) and Arghanāyaka (Ū): (the letters are accompanied by) Sound marked with the energy of the Point, with that whose form is light as the fourth. (77-78)

The god within them is Vṛkṣīśa who is Navātman, the Lord of the Tree. He is the very form of energy, the Bhairava of Supreme bliss. (79)

His Hermitage is the Tree of Brahmā[36] situated on the path that is longer than three coils. It is the empowered (*śākta*) *maṇḍala* at the end of (or 'within') the Fourth (state of consciousness); bliss issues forth from there (*pravartate*).[37] There, one should generate the body (of mantra) (*piṇḍa*) which is Illumination (*dīpana*) and the Assembly of Sounds. White (as) snow, the Kunda flower or the moon, its form burns (like) a hundred suns. (80-81)

O god! I, Mālinī, am the goddess who is united with him (*utsaṅgagatā*);[38] endowed with his attributes and form, I am auspicious. (82)

Endowed with radiant energy (*tejas*) by virtue of the Seed of Māyā (HRĪṀ), she is assigned to the place of the libation (*arghasthāna*). (Red and) liquid (like the) the juice of the pomegranate, she shines rich with the radiant pulse (of consciousness) (*sphuraṇa*). (83)

She is the Knot of Brahmā[39] facing downward in the form of a sprout. (She is) Kubjikā who, in her supreme form, is within the letter (A) and terminates in Śiva (Ha).[40] (84)

There is rest in the Circle of the Heart by (the forward and) reverse (movement of) Śiva and (his) energy. Śiva is above and (his) energy is below. (Their) expansion (*prasara*) is the middle plane. A state arises there (in the centre), knowing which (the yogi experiences) the penetration (*āveśa*) (of the deity) again and again. The Assembly of Sounds is located in the Fourth (state), while Mālinī reside (spontaneously) of herself (*svayam*) in the Yoni. Between the two is the Teacher's Mouth (*guruvaktra*). Facing downwards, it is bliss. This, the Great Current (*mahaugha*) of Śiva and (his) energy, has been explained in due order.[41] (85-87)

मूर्तिन्यासं प्रवक्ष्यामि यथा विहितोऽनुक्रमात्[३५१] ।
ब्रह्मरन्ध्रे ललाटे च वक्त्रे हृदयमण्डले ॥ ८८ ॥
नाभौ गुह्ये च[३५२] उरुभ्यां[३५३] जङ्घयोः पादयुग्मके[३५४] ।
एवं[३५५] न्यासं समाख्यातं पञ्चरत्नैरधिष्ठितम्[३५६] ॥ ८९ ॥

तथा[३५७] ह्यङ्गविधीदानीं यथा[३५८] वक्ष्यामि तच्छृणु ।
शुद्धस्फटिकसंकाशा[३५९] हृदि देव्या विराजते ॥ ९० ॥
शिरं[३६०] मञ्जिष्ठसदृशं[३६१] शिखा ह्युल्काग्निवद्[३६२] भवेत् ।
आरक्तं शुद्धधवलं[३६३] नेत्रौ रक्तौ तथोभयोः[३६४] ॥ ९१ ॥

अस्त्रं चाघोरसदृशं[३६५] शुद्धाकाशं यथा विदुः ।
एतद् वर्णविभागं[३६६] तु ज्ञात्वा सिद्ध्यरिहो[३६७] भवेत् ॥ ९२ ॥

मालिनी शब्दराशिस्तु रुद्रयोगिनिबृंहितम्[३६८] ।
दीपनैस्तु[३६९] समायुक्तं षडङ्गक्रमभेदितम्[३७०] ॥ ९३ ॥

स्थानलक्षसमायुक्तं ध्यानधारणसंयुतम् ।
उमामहेश्वरं चक्रं तवाख्यातं वरानन[३७१] ॥ ९४ ॥

जातिभेदविहीनाङ्गा[३७२] ज्ञातव्याः पूर्ववत् क्रमात् ।
कुलकौलक्रमाधारं मालिनी शब्दराशिकम् ॥ ९५ ॥

कथितं कुलसिद्धान्तं[३७३] ज्ञेयं मार्गं[३७४] महेश्वर ।

The Deposition of Navātman on the Body

(Now), I will explain, as enjoined and in due order, the Deposition of the Form (of Navātman) (*mūrtinyāsa*). (It should be done) in the Aperture of Brahmā (Ha), the forehead (Sa), the mouth (KṢa), the Circle of the Heart (Ma), the navel (La), the genitals (Va), the thighs (Ra), the shanks (Ya) and on the pair of feet (ŪṀ). The deposition is explained in this way and is supported by the Five Jewels.[42] (88-89)

I will now tell (you) the injunction concerning the limbs (of Navātman). Listen to this. Brilliant as pure crystal, the goddess shines in the heart. The head is (red) like the Indian madder (*mañjiṣṭhā*), while the topknot is like a comet (*ulka*) of fire. (The armour) is light red and pure white,[43] while both the eyes are red. (90cd-91)

The weapon is like the Benign One (*aghora*), (the wise) know that it is like pure space (*ākāśa*). Once one has know this, the division of the letters, one becomes the destroyer of (all) the enemies of accomplishment. (92)

(The couple), Mālinī and the Assembly of Sounds, is augmented by the Rudras and the Yoginīs. It is conjoined within the Illuminators and associated with the sequence of the six limbs. (93)

Possessing locations and signs (*lakṣa*), it is coupled with meditation (*dhyāna*) and concentration (*dhāraṇa*). O fair-faced one, I have explained the Wheel of Umā and Maheśvara to you. (94)

The limbs are not distinguished into types (*jāti*)[44] and, as before, they should be known in due order. (The couple, that is), Mālinī and the Assembly of Sounds, is the foundation of the sequence of Kula and Kaula. (95)

(Thus you) have been told the final purport of the Kula (teaching). O Great Lord, this is the path that one should know. (96ab)

इत्याज्ञावतारे[३७५] महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारे[३७६] विद्यापीठमार्गे[३७७] विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां
अव्वाक्रमभाषिते[३७८] शब्दराश्याधिकारवर्णने[३७९]
क्रमोदयो नामानन्दः ॥ १९ ॥

This is the (nineteenth) chapter, which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Assembly of Sounds*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

विंशानन्दः

श्रीनाथ उवाच

मालिनी शब्दराशिश्च उभावेतौ श्रुतौ मया ।
अधुना[१] श्रोतुमिच्छामि[२] त्रिविद्यां कौलिनीं[३] पराम् ।। १ ।।

श्रीवक्रा उवाच

शब्दराशिप्रसिद्धस्य पुनरन्यविकल्पकम्[४] ।
इदानीमाकर्णय[५] शम्भो[६] विद्यात्रितयकौलिकम् ।। २ ।।
परा च अपरा चैव तथा चैव परापरा ।
तेषामुद्धारं अन्य[७] तु कथयिष्यामि सुव्रत ।। ३ ।।

प्रथमा[८] परापरा पञ्चचत्वारिंशाक्षरा[९] भवेत् ।

आद्यामृत[१०] च खशिर[११] गजेन्द्राद्यविभूषितम् ।। ४ ।।
तद्ग्रहस्य शिरं पात्यं तद्ग्रहासनभेदितम् ।
पद्मयोनिशिर[१२] गृह्य[१३] पार्थिवान्तसमन्वितम् ।। ५ ।।
कपालान्तकृत[१४] बिन्दु अर्धचन्द्रकृतान्वितम्[१५] ।
पदमेकं तु प्रथमं द्वितीयं च यथा भवेत् ।। ६ ।।

ताराद्यं च ठकाराद्य[१६] तथा चानङ्गमस्तकम्[१७] ।
पाद्रै (?)[१८] चैकशिरे भद्र[१९] तद्ग्रहस्याधिमस्तकम्[२०] ।। ७ ।।[२१]

CHAPTER TWENTY

Concerning the Triple Vidyā

Preamble

Śrīnātha said:

I have heard (about) both Mālinī and the Assembly of Sounds. Now I want to hear about the supreme triple Kaulinī Vidyā. (1)

The venerable (goddess) Vakrā said:

[1]Hear now, O Śambhu, another modality of the Assembly of Sounds, namely the triple Kaulika Vidyā.[2] (It consists of the Vidyās) Parā, Aparā and Parāparā. O one of good vows, I will tell (you) another extraction of these (three Vidyās). (2-3)

The Extraction of the Parāparā Vidyā

The first (Vidyā) is Parāparā, which consists of forty-five letters.[3] (4ab)

AGHORE HRĪṀ

The first (letter) is Nectar (A), (then comes) the head of Kha (Gha), adorned with (the letter) preceded by the Lord of Elephants (O). (Then) one should deposit the head of Tadgraha (Ra) conjoined with the seat of Tadgraha (E). Once one has grasped the head of the Womb of the Lotus (Ha) which is endowed with (the letter that) ends with the Earth (Ra). The Point is fashioned (on the letter that) ends with the Skull (Ī) and possesses (the form) of the Half Moon (HRĪṀ). (This is) the first part (of the mantra). (4cd-6abc)

PARAMAGHORE HRAUṀ

(Now listen) to how the second (part) is (assembled). (The letter that) follows Tārā (Pa) and the one that follows Ṭha (Ra) and the head of Anaṅga (Ma). * * (?) and the one Head, O auspicious one, along with the head of Tadgraha (Ma), (are deposited in that order).[4] (7)

मध्यमं च अनङ्गं च अग्निधामविभेदितम् ।
खशिरं खशिराक्रान्तं कपालासनमण्डलम्[२२] ॥ ८ ॥
र[२३] एव[२४] वेधकाक्रान्तं[२५] वर्णाद्यस्य तु मस्तकम् ।
एकपादस्थितं शम्भो तथा वै[२६] मेरुमध्यगम् ॥ ९ ॥
कान्तयुक्तं महेशान तृतीय[२७] पदमुद्धृतम् ।

नपूर्वाद्यन्ताधःसंस्थं[२८] यढान्तं[२९] भानुभेदितम् ॥ १० ॥
हशिरं पङ्कजस्थं तु घाधःस्थं[३०] मायया युतम् ।
चतुर्थपदमाख्यातं पञ्चमं चाधुना भवेत् ॥ ११ ॥

माद्यं गौरीसमायुक्तं[३१] तथा चैव भानान्तगम्[३२] ।
जासनं ईश्वराक्रान्तं[३३] रावान्तं[३४] राधगं च इ[३५] ॥ १२ ॥
वाद्यं चैवैकवीरं तु[३६] द्विरभ्यासेन[३७] षष्ठमम् ।

घनान्तं[३८] मायया सार्धं[३९] अनङ्गासनमण्डलम् ॥ १३ ॥
द्वावेतौ च द्विरभ्यासात्[४०] पदमेव[४१] तु सप्तमम् ।

सयान्तं च द्विधाभूतं[४२] एकारेण[४३] द्वितीयकम् ॥ १४ ॥
अष्टमं पदमेवं तु ठ—अन्तं पङ्कजस्थितम्[४४] ।

(Next comes) the middle (letter) and Anaṅga (Ha) conjoined with the Abode of Fire (Ra), the head of Space (AU), (the letter) covered by the head of Space (Ṁ) (HRAUṀ). (8abc)

GHORARŪPE HAḤ

(Thereafter is) the circle of the seat of the Skull (Ra).[5] In the same way (the letter) Ra is covered by the Piercing One (Ū). (After that comes) the head of the letter that follows it (Pa) as well as, O Śambhu, the One-footed (E) (GHORARŪPE) and the (letter) in the centre of Meru (Ha), conjoined with the letter that has Ka at its end (Ḥ) (HAḤ). O great Lord, in this way the third part (of the mantra) has been enunciated. (8d-10ab)

GHORĀMUKHI

(The letter that is) below (O) follows the letter preceded by Na (Gha), (the letter) between Ya and Ḍha (Ra) conjoined with the Sun (Ā), the head of Ha (Ma), the One in the Lotus (U) and that which is below Gha (Kha) conjoined with Māyā (I). (Thus) the fourth part has been declared (GHORĀMUKHI). Now comes the fifth. (10cd-11)

BHĪMABHĪṢAṆI VAMA VAMA

(The fifth is assembled with the letter that) follows Ma (Bha) conjoined with Gaurī (Ī) and the one between Bha and Ña (Ma), the seat of Ja (Bha) covered by the Lord (Ī), the one followed by Sound (Ṣa), the one below Ra (Ṇa) and I (BHĪMABHĪṢAṆI). The (next syllable) begins with Va and (then comes) the Solitary Hero (Ma), twice over (VAMA VAMA). (This) is the sixth (part). (12-13ab)

PIVA PIVA

(Collect the letters) between Gha and Na (Pa) along with Māyā (I) and the circle of the seat of Anaṅga (Va). The seventh part is (formed) by repeating these two twice (PIVA PIVA). (13cd-14ab)

HA HE

(The letter) between Sa and Ya (Ha) repeated twice along with the letter E for the second (repetition of the letter Ha): such is the eighth part (HA HE). (14cd-15a)

वर्गातीतं तु संभिन्नं द्विधाभूतं नियोजयेत् ।। १५ ।।
नवमं पदमाख्यातं विसर्गस्थाग्निधामकम्[४५] ।

केवलं तु द्विरभ्यासं[४६] दशमं पदमुद्धृतम् ।। १६ ।।

विच्चेकादशमेवं[४७] तु पदक्रमक्रमेण तु ।
वाग्भवं[४८] मायया सार्धं तथा प्रसादभैरवम् ।। १७ ।।
आद्यमन्ते कृतं देव उद्धृता च परापरा ।
पञ्चचत्वारिंशती[४९] प्रोक्ता[५०] तस्यामासनपक्षकम् ।। १८ ।।

विद्या परापरा ह्येषा[५१] आधारात्[५२] तु विनिर्गता ।
एषासनं क्रमस्योक्तं[५३] आसनं न मृगाजिनम्[५४] ।। १९ ।।

विद्यारूढं कृतात्मानं[५५] अपरां च समभ्यसेत् ।
मायापिण्डं सफेरं तु रावस्योर्ध्वमधःकृतम्[५६] ।। २० ।।
एवं त्रिरक्षरा[५७] विद्या आदिमेन तु योजिता ।

आदिमं तु यदा चान्ते तदा सार्धं[५८] पदं[५९] भवेत् ।। २१ ।।
अध्युष्टा[६०] ज्वलिका[६१] देवी विद्या अपरभैरवी ।
एषा वै मूर्तिपक्षस्य अनाहतविनिर्गता ।। २२ ।।

तस्योर्ध्वं[६२] परमं शम्भो पक्षं तु[६३] जगतः पृथुः[६४] ।
तव[६५] चैकाक्षरा विद्या सा च पञ्चप्रकारतः ।। २३ ।।

RU KṢA RU KṢA

(Extract the letters) after Ṭha (Ra), the Lotus (U), conjoined with the (letter) beyond the groups (of letters) (KṢa). Conjoin this and repeat (it) twice. The ninth part has (thus) been declared (RU KṢA RU KṢA). (15bcd-16a)

RAḤ RAḤ

The Abode of fire (Ra) conjoined with Emission (Ḥ) alone is repeated twice. The tenth (part) has (thus) been extracted (RAḤ RAḤ). (16bcd)

VICCE AIṀ HRĪṀ HRŪṀ

The eleventh, according to the sequence of the parts, is VICCE. (Then follows) the Essence of Speech (AIṀ) along with Māyā (HRĪṀ), Prasādabhairava (HRŪṀ)[6] and thereby, O god, the first one fashioned at the end, Parāparā (Vidyā), has been extracted. It is said to be (the Vidyā of) forty-five (syllables) and the seat is within it. (17-18)

This, the Parāparā Vidyā, has emerged from the Foundation (*ādhāra*). It is said to be the seat of the sequence. A deerskin is not the (true) seat. (19)

The Aparā Vidyā

Placing the Self (*ātman*) on the Vidyā,[7] practice the Aparā (Vidyā).[8] The Body of Māyā (HRĪṀ) along with PHAREṀ placed above and below Sound (Ca and Na) – such is the Vidyā consisting of three syllables that is conjoined with the first (Vidyā). (20-21ab)

If the first (syllable) is (placed) at the end then, along with it, it becomes complete. Consisting of three and a half (parts) and burning, the Vidyā is the goddess Aparabhairavī. She is (the Vidyā) of the aspect of form (*mūrtipakṣa*) that has emerged from (the centre of) Unstruck Sound.[9] (21cd-22)

The Parā Vidyā – HSRAUṀ

O Śambhu, above that is the supreme aspect (*pakṣa*), the expanse (*pṛthu*) of the universe and your Vidyā consisting of one syllable which is in five parts (*prakāra*). (23)

मेरुकर्णिकया[६६] ज्वाला[६७] शङ्खमस्तकभेदिता ।
कुवेरासनमूर्ध्वे[६८] तु विसर्गान्तमिति स्मृतम्[६९] ॥ २४ ॥
एषा सा भगवती देवी नाम्ना सा वह्निवासिनी[७०] ।
एकाकारा परा माता विश्वमाता प्रतिष्ठिता ॥ २५ ॥
शम्भुमार्गे स्थिता विद्या शाम्भवीसृष्टिरूपतः[७१] ।
तदधःस्थासन[७२] मार्ग[७३] सूक्ष्मं हृदयवल्लभम्[७४] ॥ २६ ॥
तस्यासन[७५] परं नाथ तत्[७६] शाक्तमिति कौलिकम् ।
शाक्तशाम्भवयोर्मध्ये[७७] आणव[७८] नाम पक्षकम् ॥ २७ ॥
एतत्[७९] त्रिकण्टक[८०] मूलं न्यस्त्वा[८१] क्षोभो विजायते[८२] ।
मालिन्याः शब्दराशेस्तु एतद्[८३] विद्याक्रमत्रयम् ॥ २८ ॥
अब्दैकेन तु अभ्यासात् परावस्था प्रवर्तते ।
ये योगिनीकुले जाता तेषां[८४] तुष्टा[८५] ह्यहं पुरा ॥ २९ ॥
ते ज्ञास्यन्ति[८६] त्रिके भेदान्[८७] शब्दराशिसमायुतान्[८८] ।
पञ्चाशद्रुद्ररचित[८९] स्थानवर्णपरिग्रहम्[९०] ॥ ३० ॥
एतद् देव परं गुह्यं न्यासं त्रिदशपूजितम् ।
त्रीणि[९१] विद्यास्त्रिसिद्धाश्च त्रिपीठं[९२] च त्रिदेवतम्[९३] ॥ ३१ ॥
त्रीणि वृक्षा[९४] गुहास्त्रीणि[९५] त्रिशक्तिर्गुणमुज्ज्वला[९६] ।
त्रिनाडिमार्गगं ज्ञात्वा विद्यात्रितयमारुहेत् ॥ ३२ ॥[९७]

इत्याद्यावतारे महामन्थानभैरवयज्ञे[९८] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे[९९] विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे[१००]
स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां देव्याक्रमभाषिते
त्रिविद्याधिकारो[१०१] नामानन्दः ॥ २० ॥

It is said to be the flame (Ra) along with the centre (*karṇikā*) of Meru (Ha), conjoined with the head of the Conch (Sa), the seat of Kuvera (AU) and, above it, (the letter that) ends with Emission (Ṁ).[10] (24)

This (Vidyā) is the goddess Bhagavatī whose name is Vahnivāsinī (Dweller in the Fire).[11] She is the supreme mother who, consisting of (just) one syllable, is well established as the mother of the universe. (25)

The Vidyā is on Śambhu's path in the form of the emanation of Śambhu's energy (*śāmbhavīsṛṣṭi*). The seat (*āsana*) below that is the subtle path, O beloved of the Heart. (26)

O Lord, its seat is supreme; it is the empowered (*śākta*) one, that is, (the reality of) Kula (*kaulika*). Between the empowered and Śambhu's energy is the individual (*āṇava*) aspect (*pakṣa*).[12] (27)

This is the root with three thorns.[13] Once it has been deposited, arousal (*kṣobha*) ensues. This is the triad of the sequences of the Vidyās. It belongs to the Assembly of Sounds and Mālinī. (28)

The supreme state arises by practicing (this) for (only) one year. I, the Supreme One (*parā*), am pleased with those born (in this way) into the family of the Yoginīs (*Yoginīkula*). (29)

They will know the divisions associated with the Assembly of Sounds within the Triad (*trika*) and the form of the places[14] and letters fashioned by the fifty Rudras. (30)

This, O god, is the supreme secret, the deposition venerated by the gods. These are the three Vidyās, there are three Siddhas, three sacred seats, three deities, three trees, three caves and the triple energy aflame with qualities. One should climb onto the three Vidyās having learnt that which is on the path of the three channels (*nāḍī*).[15] (31-32)

This is the (twentieth) chapter called *Concerning the Triple Vidyā*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with ‘KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Goddess (*devyākrama*).

एकविंशानन्दः

श्रीवक्रा उवाच

अथान्य[१] संप्रवक्ष्यामि अघोराष्टकमुत्तमम् ।
गमागमेन कर्तव्यं शिवेन तु पुटीकृतम् ।। १ ।।

पदभेदक्रमं शम्भो इदानीं[२] कथयाम्यहम् ।
अघोरेति[३] पदं पूर्वं अघोर्या–ई[४] द्वितीयकम् ।। २ ।।
एषा सा प्रथमा घोरा द्वितीया च यथा भवेत् ।

परमघोरेति पदं परमघोर्या–ई[५] परम् ।। ३ ।।
घोररूपे[६] हविसर्गं[७] घोररूपा ई[८] चान्तगम्[९] ।
तृतीयाघोरिका प्रोक्ता चतुर्थी[१०] त्वथवा शृणु ।। ४ ।।

घोरमुखि घोरमुखा[११] ईकारस्वरभेदितम्[१२] ।
भीमभीषणीति पदं[१३] अपरं भीमभीषणा[१४] ।। ५ ।।

गौर्या चतुर्थिका[१५] गौर्या[१६] पञ्चमा[१७] च महेश्वर ।
वम पिव हेति पदं वम पिव हायीसंयुतं[१८] ।। ६ ।।

षष्ठीयं कथिताघोरा अपरा सप्तमा भवेत् ।
रुरुशब्द[१९] ररश्चैव रुरुशब्द[२०] ररः पुनः ।। ७ ।।

अकारस्थास्त्विमे[२१] रेफा गौर्यायाक्षरदीपिताः[२२] ।
एषा सा सप्तमा घोर्या अष्टमा[२३] चाधुना[२४] भवेत् ।। ८ ।।
फेत्कारी चैव फेत्कार्या चतुर्थस्वरभेदिता ।

अघोर्यष्टकमेतद् हि[२५] पदषोडशभेदतः[२६] ।। ९ ।।
द्विपदक्रमयोगेन कथितं घोरिकाष्टकम् ।

CHAPTER TWENTY-ONE

The Five Principles

The Formation of the Aghoryaṣṭaka Vidyā

The venerable (goddess) Vakrā said:

Now I will tell (You) something else, namely, the most excellent Aghorāṣṭaka.[1] One should form it in conjunction with the going and coming encapsulated by Śiva.[2] (1)

O Śambhu, I will now tell (you) the sequence of (its) various parts (*padabhedakrama*). The first part is AGHORE. AGHORYĀ-Ī[3] is the second. This is the first Aghorā. (Now listen to) how the second one is (formed). (2-3ab)

It (begins with) the word PARAMAGHORE. It is followed by PARAMAGHORYĀ-Ī GHORARŪPE,[4] (the letter) Ha with Emission (Ḥ) (HAḤ) and GHORARŪPĀ with Ī at the end. (Thus) the third Aghorikā has been explained. Now listen to the fourth. (3cd-4)

(It is thus): GHORAMUKHI and GHORAMUKHĀ conjoined with the vowel 'Ī'. There is the part BHĪMABHĪṢAṆI. Another is BHĪMABHĪṢAṆĀ. (5)

(This is) the fourth Gauryā. O Maheśvara, the fifth Gauryā is VAMA PIVA HA and VAMA PIVA along with HĀYĪ. (6)

This, the sixth Aghorā, has been explained. The next one is the seventh: the word RURU and RARA, the word RURU (and then) again RARA. (7)

These letter 'Ras', located in the letter A, are inflamed by Gaurī's letter (Ī).[5] This is the seventh Aghoryā. Now the eighth follows: PHETKĀRĪ along with PHETKĀRYĀ, conjoined with (Ī), the fourth vowel. (8-9ab)

This is the Aghoryaṣṭaka (Vidyā), which is divided into sixteen parts. The Ghorikāṣṭaka has been explained according to the conjunction of the sequence of two parts (at a time). (9cd-10ab)

दीपनैस्तु[२७] विनिर्मुक्तं अघोर्याद्यष्टकोद्धृतम्[२८] ।। १० ।।
न तु सिद्धिप्रदं[२९] देव बीजहीनं न साधयेत् ।
तस्मात् सबीजकरणं[३०] इदानीं शृणु भैरव ।। ११ ।।

मातृकाक्रमलिङ्गस्य पूर्णिमानलभेदितम् ।
गौर्यायामलमाक्रान्तं[३१] आज्ञावर्तिसमुज्ज्वलम्[३२] ।। १२ ।।
एतद् बीजं महेन्द्रस्य तथा प्रसादभैरवम् ।

तस्यान्ते मध्यगं पात्यं महेन्द्रशिरभेदितम् ।। १३ ।।
शक्तितोमरमाविष्टं अधिकारार्णभेदितम् ।
तत्पदस्थं[३३] विसर्गस्थं व्योमबीजं महेश्वर[३४] ।। १४ ।।

बविलोमाच्चतुर्थं[३५] तु तोरणशिरभेदितम् ।
तस्याधःस्थस्तथा[३६] चोर्ध्वं[३७] चन्द्रासनं[३८] सुसंस्थितम्[३९] ।। १५ ।।
तस्योर्ध्वे[४०] तु पुनः[४१] क्षोभं[४२] संयोगाद् रावबीजकम् ।

वकारस्य मकारस्य[४३] अन्तस्थं च[४४] समुद्धरेत् ।। १६ ।।
कुबेरासनमाविष्टं[४५] बिन्दुभिन्नगुरूपरि[४६] ।
एषैव[४७] कौलिनीबीजं सुरसिद्धनमस्कृतम्[४८] ।। १७ ।।

प्रथमादि चतुर्थं तु अग्निवेधकभेदितम् ।
शशाङ्कांकितबिन्दूर्ध्वे षट्त्यागात्[४९] सप्तमे हितम्[५०] ।। १८ ।।
एष कालाग्निरुद्रस्तु प्रोक्तः[५१] सर्वजनप्रियः[५२] ।

The Aghoryādyaṣṭaka has been explained without the seed-syllables that serve as its energizers. (However, without them, it) does not give success (*siddhi*). Devoid of the seed-syllables, it cannot achieve its goal. Therefore, O Bhairava, listen now to how the seed-syllables are added (*sabījakaraṇa*). (10cd-11)

The Eight Seed-syllables of the Vidyā

Mahendra

The Liṅga (Ha) of the sequence of letters conjoined with the Fire (Ra) and the Full Moon covered by the Gaurī couple (Ī) and burning with the Wick of the Command (Ṁ):[6] this is the seed-syllable of Mahendra (HRĪṀ). (12-13a)

Prasādabhairava and the Void

Next (comes) Prasādabhairava.[7] Place the (letter) in the middle (Ha) at its end conjoined with the head of Mahendra (Ū) penetrated by the Hammer of Energy (Ra) and conjoined with the letter of Authority (Ṁ) (HRŪṀ). O Maheśvara, the seed-syllable of the Void (*vyomabīja*) established in Emission resides in that part (*pada*) (KHAḤ). (13bcd-14)

Sound

The fourth (syllable begins with the letter that comes in the) reverse order from Ba (Pha) conjoined with the head of the Arch (*toraṇa*) and (with the letter that is) below. Above it, the seat of the Moon is well established. Again above that is Arousal (Ṁ). (This is) the seed-syllable of Sound (*rāvabīja*) (formed) by the conjuction (of these letters).[8] (15-16ab)

Kaulinī

Extract (the letter) between the letters Va and Ma (Ha), (that which) rests on the seat of Kubera (AU), (and the letter) above the Guru conjoined with the Point: this indeed is the seed-syllable of Kaulinī saluted by the gods and Siddhas. (16cd-17)

Kālāgni

(The letter) preceded by the first, the fourth conjoined with Fire (Ra) and the Piercer (U), above the Point, (is) marked with the Moon and, omitting six, the beneficial (*hita*) is (attained) in the seventh;[9] this is said to be (the seed-syllable of) Kālāgnirudra, beloved of everybody. (18-19ab)

भलमध्यमक[५३] नाथ[५४] बाद्येनाहत[५५] औशिरम् ॥ १९ ॥
बिन्दुनादकलाक्रान्तं महारुद्रपुरोद्धृतम्[५६] ।

अन्य[५७] धूम्रध्वजस्याद्यं तोरणासनभेदितम् ॥ २० ॥
तोरण[५८] शिरचन्द्रार्ध[५९] आनन्द[६०] च अखण्डितम् ।
योगिनीबीजराजान[६१] रावावस्थोत्तमोत्तमम्[६२] ॥ २१ ॥

एतद् बीजाष्टकं कुर्याद्[६३] घोर्याया अष्टकस्य[६४] तु ।

पदानां षोडशानां तु बीजान्यष्टौ द्विधा कुरु ॥ २२ ॥
अवसाने पदानां तु ते बीजाः[६५] षोडश स्मृताः ।
भविष्यन्ति च देवेश आद्यन्तशिवयोजिताः ॥ २३ ॥

प्रसादस्य तु जीवस्य[६६] शिरं कृत्वा चतुर्दशम् ।
भवते शिवराजान[६७] कृत्वा न्यासं समारभेत् ॥ २४ ॥

पदाभ्या[६८] जानुजङ्घाभ्यां आधारे[६९] हृदि मण्डले ।
कुक्षिभ्यां पृष्ठवंशे[७०] च तथा बाहुद्वये[७१] पुनः ॥ २५ ॥
वक्त्रमण्डलमेवं तु अष्टस्थानेषु[७२] विन्यसेत् ।

संहार[७३] पूर्वतः कृत्वा ततः सृष्टिक्रमं पुनः ॥ २६ ॥

अघोर्याद्यात्मक[७४] न्यासं त्रिकण्टावरणोद्धृतम्[७५] ।
कथितं तव देवेश पुर्यष्टकसमायुतम् ॥ २७ ॥

शब्दः[७६] स्पर्शश्च[७७] रूप[७८] च रसो गन्धश्च पञ्चमः ।
मनो बुद्धिरहंकार[७९a] पुर्यष्टकमिति स्मृतम्[७९b] ॥ २८ ॥

The City of Mahārudra

O Lord (*nātha*), (it is formed with the letter) between Bha and La (Ha), along with (the one beginning with) Ba (Sa) and the head of AU covered by the energy of the Point and Sound (HSAUṀ). The city of Mahārudra has (thus) been extracted. (19cd-20ab)

Yoginī

Another (seed-syllable is as follows): (the letter) following Smoky Flag (Sa) conjoined with the seat of the Arch. The Arch is the Half Moon of the head and is unbroken bliss. (This,) the king of seed-syllables, is that of the Yoginī. It is the state of Sound (*rāvāvasthā*), the best of the most excellent. (20cd-21)

Fashion this group of eight seed-syllables of the eightfold (Vidyā of the goddess) Ghoryā. (22ab)

The Deposition of the Vidyā on the Body

Double the eight seed-syllables for the sixteen parts (*pada*) (of the mantra).[10] At the end of the parts, these seed-syllables are said to be sixteen. O Lord of the gods, they shall be joined to (the word) 'Śiva' at the beginning and at the end.[11] (22cd-23)

(The seed-syllable called) Śivarāja is (formed) once the head, which is the fourteenth (AU), has been fashioned of Prasāda and of the individual Soul (*jīva*). Once this is done, begin the deposition. (24)

(It is done) on 1) the two feet, 2) the two thighs and knees, 3) in the foundation, 4) in the circle of the heart, 5) on the two armpits, 6) on the back, 7) on the two arms and 8) on the circle of the face. In this way, deposit (the seed-syllables) in (these) eight places. (25-26ab)

Once one has, first of all, performed (this deposition according to the sequence of) withdrawal, (one should) then (do it again, this time) according to the sequence of emanation. (26cd)

O Lord of the gods, the deposition beginning with Aghoryā extracted from the Triangle[12] has been explained to you conjoined with the City of Eight. (27)

Sound, touch, form, taste and smell (as the) the fifth, (along with) mind, intellect and ego are said to (constitute) the City of Eight.[13] (28)

ब्रह्माण्यादेवताद्यष्टौ[८०] चतुःषष्टिस्तु संख्यया ।
एवं व्याप्तिक्रमेणैव अघोर्यष्टक[८१] विन्यसेत् ॥ २९ ॥

अथ विद्याक्रमं न्यासं सिद्धगाङ्गसमायुतम्[८२] ।
करन्यासक्रमेणैव पूर्व[८३] यत् ख्यापितं मया ॥ ३० ॥

साम्प्रतं बीजविन्यास[८४] तथा वै पीठपञ्चकम् ।

विसर्गाद्यं महावर्ण[८५] पञ्चधा कारयेत् स्वरम्[८६] ॥ ३१ ॥
महद्भूतमतः[८७] कृत्वा दीर्घपङ्कजभेदितम् ।
कलाबिन्द्वङ्कितं देव एतद् वै बीजपञ्चकम्[८८] ॥ ३२ ॥

विन्यस्तव्यं हि देव्यायास्तत्त्वपञ्चकसंयुतम्[८९] ।
पृथिवी शक्तिबीजं तु आपो वै सोमबीजकम् ॥ ३३ ॥
तेजो वै सूर्यबीजं तु[९०] वायुर्वै[९१] बिन्दुबीजकम् ।
आकाशं नादबीज[९२] तु एतद् वै बीजपञ्चकम् ॥ ३४ ॥

तेषां स्थानानि वै पञ्च गुरुवक्त्रे प्रतिष्ठिताः[९३] ।
पृथिवी कन्दचक्रे तु आपो[९४] वै योनिमण्डले[९५] ॥ ३५ ॥
तेजो[९६] वै[९७] नाभिचक्रस्थं वायुर्हृदयमण्डले[९८] ।
आकाशं च भ्रूवोर्मध्ये बीजस्थानानि[९९] पञ्च च ॥ ३६ ॥

बीजबीजाश्रमाः[१००] पञ्च कृत्वा आद्येन[१०१] संयुतम्[१०२] ।
लब्ध्वा गुरूपदेशं तु न्यस्तव्यं बीजपञ्चकम् ॥ ३७ ॥[१०३]

अन्यथा न भवेऽवस्था[१०४] बीजहीना[१०५] च सुन्दर ।
पृथिव्यादिषु तत्त्वेषु बन्ध[१०६] चास्तमन[१०७] भवेत् ॥ ३८ ॥

The eight consisting of the deities Brahmāṇī and the others (become) sixty-four in number. One should deposit Aghoryaṣṭaka in this way according to the sequence of pervasion. (29)

The Deposition of the Five *Praṇava*s in the Five Sacred Seats of the Wheels in the Body

Now (comes) the deposition of the sequence of the Vidyā in conjuction with the limbs of the body of the Siddhas and with the sequence of deposition on the hands as explained by me before.[14] (30)

Now (I will explain) the deposition of the seed-syllables and the five sacred seats. (31ab)

One should cause the Great Letter namely, the vowel preceding Emission (Ṁ), to be formed five times. Then, O god, having fashioned the Great Element conjoined with the long lotus (?) and marked with Energy (*kalā*) and the Point, that is indeed the pentad of seed-syllables. (31cd-32)

It should be deposited along with the Five Principles (*tattva*) of the goddess. The Earth is the Seed of Energy (*śaktibīja*), Water the Seed of the Moon, Fire (*tejas*) the Seed of the Sun, Wind is the Seed of the Point, while Space is the Seed of Sound. This is the pentad of seed-syllables.[15] (33-34)

Their locations (*sthāna*) are five and are established in the teacher's mouth. Earth is in the Wheel of the Root, Water in the Circle of the Yoni,[16] Fire (*tejas*) is located in the Wheel of the Navel, Wind in the Circle of the Heart, and Space between the eyebrows. (These are) the five locations of the seed-syllables. (35-36)

Having fashioned the five seed-syllables, and the Hermitages of the seed-syllables having been conjoined with the first, and having (also) obtained the teacher's instruction, one should deposit the five seed-syllables. (37)

Otherwise, O handsome one, (if there were) no seed-syllables there would be no (higher) state in (this) phenomenal existence. (In their absence) there is bondage and the loss (*astamana*) (of the higher states) on the Earth and in the other principles. (38)

सदाभ्यासेन[१०८] कौलेऽस्मिन् पुनर्जन्म[१०९] कुतो भवेत् ।
एतदुन्मनीकरणं[११०] न्यासेद[१११] बीजपञ्चकम्[११२] ॥ ३९ ॥

तत्त्वानां पञ्चकं देव अधिकारक्रमे[११३] स्थितम् ।
उपदेशे भवेदेव[११४] न्यासेद[११५] पीठपञ्चकम्[११६] ॥ ४० ॥

उक्ता ये पूर्वं ते[११७] पञ्च प्रणवानि[११८] समभ्यसेत्[११९] ।
तेषामग्रे तु[१२०] पीठानि कृत्वा न्यासं[१२१] समारभेत्[१२२] ॥ ४१ ॥

उत्तरं पूर्वपीठं तु पञ्चमाद्यन्तभूषितम्[१२३] ।
भ्रूमध्ये कृष्णवर्णाभं तथा जालन्धरं पुनः ॥ ४२ ॥

द्वितीयाद्यन्तरूपं तु आरक्त[१२४] हृदि मण्डले ।

तथा पूर्णगिरिर्नाम तृतीयाद्यन्तरोपितम्[१२५] ॥ ४३ ॥
पीतवर्णं च नाभिस्थं[१२६] कामरूपं[१२७] तथापरम् ।

प्रथमाद्यन्तमध्यस्थं[१२८] हिमकुन्देन्दुगुह्यतः ॥ ४४ ॥
तिस्त्रोर्ध्वे[१२९] पञ्चमं पीठं चतुर्थाद्यन्तयोजितम्[१३०] ।

हरितं तन्महारौद्रं कन्दस्थाने[१३१] प्रकाशितम् ॥ ४५ ॥
उदयं[१३२] कामरूपे[१३३] तु स्थितिर्वै[१३४] पूर्णगिर्यके[१३५] ।
संहारं[१३६] दक्षिणे पीठे निर्वाणं पञ्चमे स्थितम्[१३७] ॥ ४६ ॥
विश्राममाद्यपीठे[१३८] तु न्यासेदं पीठपञ्चकम् ।
यथा ध्यानं तु पीठानां कामरूपादि भैरव ॥ ४७ ॥

तथा क्रमेण[१३९] तत्त्वानां कुर्याद् वै ध्यानपञ्चकम् ।[१४०]
यथा तत्त्वानि बीजानि तथा वै पीठपञ्चकम् ॥ ४८ ॥

By constant practice of this Kaula (teaching), rebirth ceases. This is the process that brings about the supra-mental state (*unmanīkaraṇa*), namely this, the deposition of the five seed-syllables. (39)

O god, the group of five principles (*tattva*) is located in the Transmission of Authority (*adhikārakrama*). This, the deposition of the five sacred seats, is a part of the teaching in this way. (40)

One should practice the Five *Praṇava*s (as) explained previously. Placing the (five) sacred seats before them, begin the deposition. (41)

The first sacred seat (Oḍḍiyāna) is above. It is adorned, at its beginning and end, with the fifth (seed-syllable). It is dark blue in colour and is (located) between the eyebrows. (42abc)

Similarly, the second (seed-syllable) is at the beginning and end of Jālandhara. Light red, it is in the Circle of the Heart. (42d-43ab)

In the same way, the third (seed-syllable) is fixed onto the beginning and the end of the sacred seat called Pūrṇagiri. It is yellow in colour and is located in the navel. (43cd-44a)

After this comes Kāmarūpa, which is between the first (seed-syllable) that comes at the beginning and the end. It (is located) in the genitals, which are (white like) snow, jasmine and the moon. (44bcd)

Above is Tisra, the fifth sacred seat, which is conjoined, at the beginning and the end, with the fourth syllable. Green and very terrible, it is manifest in the Root (*kanda*). (45)

Arising (*udaya*) takes place in Kāmarūpa, persistence in Pūrṇagiryaka and withdrawal in the southern seat. Extinction (occurs) (*nirvāṇa*) in the fifth, while repose (*visrāma*) (takes place) in the primordial seat (*ādyapīṭha*).[17] O Bhairava, this is the deposition of the five seats. One should practice the five visualizations (*dhyāna*) of the Principles in due order as (one does) the visualization of the sacred seats, including Kāmarūpa and the rest.[18] (46-47)

In the same way, one should practice, in due order, the five visualizations of the Principles. The five sacred seats correspond to the (five) Principles and the seed-syllables. (48)

सबाह्याभ्यन्तरं ज्ञात्वा को न मुञ्चति[१४१] बन्धनात्[१४२] ।
पीठन्यासे कृते देव किञ्चित् पश्यन्ति योगिनः ।। ४९ ।।

अदृष्टमण्डले देव अखण्डपुरमण्डलम् ।
तत्र सा कौलिनी विद्या अन्तःकरणभेदिता ।। ५० ।।

तत्त्वानां चाधिकारं[१४३] तु प्रत्ययं[१४४] तु यदा भवेत् ।
तस्मात्[१४५] न्यासवरं प्रोक्तं यत् सुरैरपि दुर्लभम्[१४६] ।। ५१ ।।
आख्यातं तव सिद्धस्य सिद्धमार्गे प्रसिद्धकम् ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[१४७] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[१४८] अव्वाक्रम–
भाषिते[१४९] तत्त्वपञ्चकारवर्णने क्रमोदयो नामानन्दः ।। २१ ।।

Knowing (this) internally and externally, who is not freed from bondage? O god, once the deposition of the sacred seats has been performed, yogis perceive something (of ultimate reality). (49)

O god, (they see) the Unbroken Maṇḍala of the City within the invisible *maṇḍala*. The Kaulinī Vidyā is (located) there conjoined to the internal mental organ.[19] (50)

If (one attains) authority and experience (*pratyaya*) of the principles, (it is then) and for that reason said to be the best of depositions, hard to obtain even by the gods. I have told you who are accomplished (*siddha*), (this) the bestower of fame on the path of the Siddhas. (51-52ab)

This is the (twenty-first) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of *the Five Principles*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with ‘KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

द्वाविंशानन्दः

श्रीवक्रा उवाच[१]

अतः परं प्रवक्ष्यामि न्यासं त्रिदशपूजितम् ।
षोढा द्वादशभेदेन न्यासं कुर्याद्[२] गमागमे ॥ १ ॥

षोढा शक्तिः समाख्याता परा एकाक्षरा शुभा ।
तस्यासनं[३] षोढासंज्ञा षोढाशक्तिपुरं विशेत् ॥ २ ॥

तस्य ते षोडशो[४] भेदाः[५] शृणु मार्गेण सुन्दर ।

जटाहारं[६] गौर्या स्थाप्य द्वादशधा पुनः ॥ ३ ॥
बिन्दुना भेदितं[७] कृत्वा चन्द्रार्कशिरसाहतम् ।

तस्याङ्गा[८] द्वादश[९] ख्याताश्छायाच्छत्रमनुक्रमात्[१०] ॥ ४ ॥
सिंहासनं तु प्रथमं[११] चाद्यासनं[१२] द्वितीयकम् ।
तृतीयं ह्येकवीरं[१३] स्यात्[१४] चतुर्थं हरमण्डले ॥ ५ ॥

पञ्चमं शक्तिबीजं तु मकारासन[१५] षष्ठकम् ।
सप्तमं जिह्वभागस्य[१६] अष्टमं हरमस्तकम् ॥ ६ ॥

हशिरं नवमं देव दशमं[१७] तारणं शिरः ।
राज्यमेकादशं चेति[१८] द्वादशं[१९] तारकं न्यसेत् ॥ ७ ॥

वेधके वेधयेत् सर्वान् एकवीरेण भूषितान् ।
चन्द्रज्योतिकलाशुद्धाः[२०] रुद्रद्वादशभेदिताः[२१] ॥ ८ ॥

पुनरेव हि[२२] देवेश गौर्या[२३] द्वादशभिः[२४] पुनः ।
रुद्रशक्तिसमायोगात्[२५] षोढान्यासं ममाकृतिः[२६] ॥ ९ ॥

न तस्या[२७] दीपनं किञ्चिद्[२८] गौर्याद्वादशदीपिता[२९] ।
एषा वै रुद्रशक्तिस्तु षोढाशक्तिर्नपुंसका[३०] ॥ १० ॥

CHAPTER TWENTY-TWO

Concerning Ṣoḍhā

The Deposition of Ṣoḍhā in Twelve Divisions

The venerable (goddess) Vakrā said:

Next I will tell (you) of the deposition venerated by the gods. One should perform the deposition of *Ṣoḍhā* in twelve divisions within the going and coming (of the breath).[1] (1)

Ṣoḍhā is said to be the Supreme (*parā*) energy. Auspicious, it consists of one syllable.[2] Its seat is (also) called Ṣoḍhā. One should enter the city of the energy of Ṣoḍhā. (2)

It has sixteen divisions, O handsome one; listen (to how they are known) according to the path.[3] (3ab)

Having established Dreadlock (Ṭha) along with Gaurī (Ī) twelve times and having conjoined it with the Point and the head of the Moon and Sun, (the seed-syllable is complete).[4] (3cd-4ab)

Its limbs are said to be twelve, (beginning with) the Umbrella (KṢa) (and proceeding) in due order. The Lion's Throne (Kha) is the first, the second is the seat of the first (letter) (Jha), the third is the Solitary Hero (Ma), the fourth is in the circle of Hara (Bha). (4cd-5)

The fifth is the Seed of Energy, the sixth is the seat of the letter Ma (Ha), and the seventh belongs to the Deceitful One (Cha). The eighth is the head of Hara (Ja). (6)

O god, the head of Ha (Ma) is the ninth, the tenth is the head of the Saviour (Pha). Kingdom is the eleventh. Deposit the Saviour (Na), which is the twelfth. (7)

All being adorned with the Solitary Hero (Na) and conjoined with twelve Rudras who are pure by virtue of the energy of the light of the Moon, penetrate them with the Piercer (Ū). (8)

Again, O Lord of the gods, (conjoin them) with twelve Gaurīs, and by uniting (them) with Rudra’s energy, the Ṣoḍhā deposition which is my form (is complete). (9)

Illumined by the twelve Gaurīs, it has no (need of) any illuminator (*dīpana*). This is indeed Rudra's energy, the energy of Ṣoḍhā, the Neuter (*nampuṁsakā*). (10)

तस्या[३१] द्वादशधान्यासं आदौ[३२] सृष्टिक्रमेण तु ।[३३]
पश्चात् कुर्यादङ्गन्यासं गमागममिति[३४] स्मृतम्[३५] ।। ११ ।।

कोपस्थाने[३६] च नेत्राभ्यां कर्णनासापुटावुभौ[३७] ।
कण्ठे च हृदये नाभौ योनौ[३८] आधारमण्डले ।। १२ ।।

षोढान्यास[३९] क्रमेणोक्त[४०] गौर्याकादिर्गम:[४१] स्मृत: ।
आगम[४२] सृष्टिबीजादौ इन्दुबिन्दुविकासितम्[४३] ।। १३ ।।

मकारादिक्रमेणैव गमागमे[४४] पदद्वयम् ।
सदा न्यस्तेन देवेश मण्डलाग्रे क्रमाग्रत: ।। १४ ।।

वर्षैकेन[४५] च अभ्यासात्[४६] दिव्याज्ञा संप्रवर्तते ।
द्वादशाब्दे[४७] तु संप्राप्ते पाषाणानपि[४८] वेधयेत् ।। १५ ।।

चूर्णयेत्[४९] पर्वतशृंगान्[५०] मुद्रास्फोटान्यनेकश:[५१] ।
कुरुते विविधाश्चर्यान्[५२] आज्ञावेशप्रभावत: ।। १६ ।।

यं [५३]सोऽवलोकयेज्जन्तु:[५४] पाशानां वज्रपञ्जरम् ।
तं तु संशोधयेत् शक्त्या कलिस्या[५५] साधयेत् प्रिय ।। १७ ।।

विद्यासिंहासनेद[५६] तु न्यस्त्वा शक्ति: प्रवर्तते ।
कालान्तराद्[५७] गुणोत्पत्तिमचिराल्लभते ध्रुवम् ।। १८ ।।

गुरोर्वक्त्रं च निर्वाणं तथा द्वात्रिंशदक्षरा[५८] ।
आज्ञा सा च क्रमे[५९] गुरोरधिकार[६०] समारभेत्[६१] ।। १९ ।।

विद्यात्रितयसंयुक्तं मण्डलं देवताक्रमम् ।
तथा च द्वादश[६२] श्लोका उलित्रितयनिर्णयम् ।। २० ।।

Initially, her twelvefold deposition is done according to the sequence of emanation. After that one should perform the deposition of the limbs. (These two together) are said to be the `going and coming'. (11)

(The deposition is done) in 1) the place of wrath (between the eyebrows), 2-3) on both eyes, 4-5) on both the ears and 6-7) nostrils, 8) on the throat, 9) the heart, 10) the navel, 11) the Yoni and 12) on the Circle of the Foundation. (12)

(Thus) the deposition of Ṣoḍhā has been declared in due order. The going is said to commence with Gauryākā, (while) the coming, which is developed (*vikāsita*) by the lunar Point, commences with the seed of emanation (AIṀ).[5] (13)

The two conditions within the going and the coming[6] (take place) in accord with the sequence beginning with Ma, O Lord of the gods, by always depositing (it) in front of the *maṇḍala* and the Krama. (14)

By one year of practice the divine Command is set into operation. At the advent of the twelfth year (of practice) one is able to pierce even stones. (15)

One can crush the peaks of mountains and (cause) countless explosions of luminous energy by means of gestures (*mudrāsphoṭa*). By the power of the penetration of the Command, one can perform many kinds of wonders. (16)

Whatever cage of felters (powerful as) thunderbolts of (any) person he sees, he purifies with (his) energy. O beloved, he should accomplish (this) in the Age of Strife. (17)

Once he has deposited this, the lion throne of the Vidyā, (its) energy is set into operation and in a short time, he certainly attains the arising of (all the yogic) powers. (18)

The mouth of the teacher is *Nirvāṇa* and the thirty-two syllable (Vidyā).[7] It is the Command within the transmission (*krama*) that makes the teacher's authority function. (19)

The *maṇḍala* is the sequence of deities conjoined with the three Vidyās, the Twelve Verses and the teaching concerning the three lineages (*uli*). (20)

ज्ञात्वा तु प्रथमं देव चित्र[६३] दमयते[६४] ततः ।
मन्त्रपादेन चैकेन विद्यापादार्धमेव च ॥ २१ ॥
मुद्रा चैवाष्टभागेन[६५] गुरुपादैकसंज्ञकः[६६] ।
निर्वाणे च निरंशे च तदा सिद्धि[६७] लभेन्नरः ॥ २२ ॥

एतत् पूर्वक्रमं ज्ञात्वा पश्चात् षोढा[६८] समभ्यसेत् ।
तच्च[६९] द्वादशभिर्भेदैः[७०] सिंहासन[७१] समुद्धृतम्[७२] ॥ २३ ॥
तस्यैव नायकी विद्या परा चैकाक्षरा भवेत् ।

मेरुमध्ये तु कौलेशः[७३] कपालासनसंस्थितः ॥ २४ ॥
अधः सृष्टिसमायुक्तः त्रयोदशविभूषितः[७४] ।
विसर्गस्था परा ह्येषा प्लुतस्वरविवर्जिता[७५] ॥ २५ ॥

नपुंसकपदेनैव न स्त्रीकारणपुंगवम् ।
तस्याधिकारमायात[७६] श्रीमच्चन्द्रपुरे गृहे[७७] ॥ २६ ॥

पारम्पर्योपदेशं[७८] तु तस्याध्यात्मिकनिर्णयम्[७९] ।
आदौ सा सकला[८०] प्रोक्ता कूटभूता ह्यधोमुखी ॥ २७ ॥
हिमकुन्देन्दुधवला[८१] श्रवमाणा[८२] मनोन्मना[८३] ।

कोपान्ते[८४] विन्यसेद् देव सिंहरूपक्रमेण[८५] तु ॥ २८ ॥
न चास्या[८६] दीपनं देयं[८७] स्वभावेनैव दीपिता ।
लक्षजापाद्[८८] भवेत् सिद्धिस्ततो[८९] याति परां गतिम्[९०] ॥ २९ ॥

इत्याद्यावतारे मन्थानभैरवयज्ञे[९१] अन्वये सप्तकोटिप्रमाणे[९२] मेरुमार्गविनिर्गते लक्षपादाधिके विद्यापीठमार्गे[९३] विमलषट्कनिर्णये[९४] कादिभेदे आज्ञापारमेश्वरे[९५] स्वामिनीमते[९६] श्रीचतुर्विंशत्सहस्रसंहितायां[९७] अव्वाक्रमभाषिते[९८] षोढाधिकारवर्णने क्रमोदयो नामानन्दः ॥ २२ ॥

O god, once he knows the first, he controls the variegated (universe) (*citra*). Then, with one part (*pāda*) of the mantra and half a part of the Vidyā, (and with) the Gesture (i.e. Śakti) with (its) eight sections and the single term (formed from the) part (concerning the) teacher, a man achieves success (*siddhi*) within *Nirvāṇa* devoid of aspects. (21-22)

Having learned that, the initial sequence, one should then practice (the deposition of) Ṣoḍhā. That, with (its) twelve divisions, is the extraction of the Lion's Throne. Its mistress (*nāyakī*) is the Parā Vidyā of one syllable.[8] (23-24ab)

Kauleśa is in the centre of Meru, established on the seat of the Skull. (He is) conjoined below (with the letter of) Emanation and is adorned with the thirteenth (letter) (AI). This is the Supreme (Vidyā) located in Emission, devoid of prolated vowels. (24cd-25)

Its authority has come to the House which is the venerable City of the Moon because of its neuter state (*napuṁsaka*) and not as feminine (or) masculine.[9] (26)

(This) is the teaching of the transmission from teacher to disciple (*pāramparyopadeśa*) (and its) inner significance (*nirṇaya*). Initially, she is said to be energized (*sakalā*) in the form of a Peak (seed-syllable) (*kūṭa*) and is facing downwards. She is the Transmental (*manonmanā*) who, white as snow, jasmine and the moon, flows (downwards). (27-28ab)

O god, it should be deposited (between the eyebrows) within the (the place of) Wrath[10] according to the transmission (*krama*) of the Lion. O god, she (requires) no energizing (syllable) (because) she is illuminated by (her) own nature. By repeating it a hundred thousand times, (one gets) success (*siddhi*), and thereafter one reaches the Supreme State. (28cd-29)

This is the (twenty-second) chapter which is the emergence of the transmission (*kramodaya*) *concerning the description of Ṣoḍhā*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

त्रयोविंशानन्दः

श्रीवक्रा उवाच[१]

अधुना तद्ग्रहं वक्ष्ये विद्यात्रितयभेदितम् ।
वर्गाष्टकविधानेन अमूलात्[२] तु विनिर्गतम् ।। १ ।।
अ[३] अ न अ इति[४] पदं पूर्वं[५] आ थ घो तु[६] द्वितीयकम् ।
इ[७] ऋ रे तृतीयं स्यात्[८] ई[९] ॠ ह्रीं[१०] चतुर्थकम्[११] ।। २ ।।
उ ऌ प[१२] पञ्चमं[१३] स्यात् ऊ ॡ र षष्ठं[१४] स्मृतम् ।
ऋ च म सप्तमं चैव[१५] अष्टमं ॠ ध घो[१६] इति ।। ३ ।।
ऌ ण रे[१७] नवमे दत्तं[१८] ॡ उ ह्रौं[१९] दशमं स्मृतम् ।
ए ऊ[२०] घो दशमेकं च ऐ[२१] ई रमिति[२२] द्वादशम् ।। ४ ।।
ओ ब[२३] रु त्रयोदशमं[२४] औ क पेति[२५] चतुर्दशम् ।
अं ख हः[२६] त्रिपञ्चमं[२७] च[२८] अः[२९] ग घो[३०] इति[३१] षोडशः ।। ५ ।।
क घ[३२] र[३३] सप्तदशं[३४] च ख ङ[३५] मु च[३६] दशाष्टकम्[३७] ।
ग[३८] इ[३९] खि ऊनविंशञ्च[४०] घ[४१] अ[४२] भी इति विंशमम्[४३] ।। ६ ।।
ङ व[४४] म एकविंशं च च भ भी द्वयविंशमम्[४५] ।
छ[४६] य ष[४७] त्रयोविंशं ज ढ[४८] णि चतुर्विंशकम् ।। ७ ।।
झ[४९] ड[५०] व[५१] पञ्चविंशञ्च[५२] ञ[५३] ठ म षड्विंशमम्[५४] ।
ट झ[५५] व[५६] सप्तविंशञ्च[५७] ठ ञ[५८] म[५९] चाष्टविंशमम्[६०] ।। ८ ।।
ड[६१] अः[६२] पि ऊनत्रिंशेति[६३] ढ ट[६४] व त्रिंशमं[६५] पदम् ।
ण र पि एकत्रिंशञ्च[६६] त ज व द्वयत्रिंशमम्[६७] ।। ९ ।।
थ प हेति[६८] त्रयस्त्रिंशम् [६९]द स हे चतुस्त्रिंशकम् ।
ध ह रु[७०] पञ्चत्रिंशञ्च[७१] न च्छ रु च[७२] षट्त्रिंशकम्[७३] ।। १० ।।
प[७४] ल[७५] र[७६] सप्तत्रिंशञ्च[७७] फ आ[७८] र[७९] अष्टत्रिंशकम् ।
ब[८०] ष वि[८१] ऊनचारिंशं[८२] भ क्ष[८३] च्वे चत्वारिंशतिः[८४] ।। ११ ।।

CHAPTER TWENTY-THREE

Concerning *Tadgraha* and the *Samayā Vidyā*.

The Formation of Tadgraha Mantra

The venerable (goddess) Vakrā said:

I will now explain Tadgraha (which is) conjoined with the three Vidyās that has emerged from A[1], and which is the root, in accord with the eight classes (of letters). (1)

The first part is A NA A,[2] Ā THA GHO is the second, I Ṛ RE is the third, Ī Ṝ HRĪṀ is the fourth. (2)

The fifth is U ḷ PA, Ū Ḷ RA is said to be the sixth, Ṛ CA MA is the seventh, and Ṝ DHA GHO, the eight. (3)

ḷ ṆA RE is given in the ninth (place), Ḷ U HRAUṀ is said to be the tenth and E Ū GHO is the eleventh, (while) AI Ī RA is the twelfth. (4)

O BA RŪ is the thirteeenth, AU KA PE is the fourteenth, AṀ KHA HAḤ is the fifteenth and AḤ GA GHO is the sixteenth. (5)

KA GHA RA is the seventeenth and KHA ṄA MU is the eighteenth, GA I KHI is the nineteenth and GHA A BHĪ is the twentieth. (6)

ṄA VA MA is the twenty-first, CA BHA BHĪ is the twenty-second, CHA YA ṢA is the twenty-third and JA ḌHA ṆI is the twenty-fourth. (7)

JHA ḌA VA is the twenty-fifth, ÑA ṬHA MA is the twenty-sixth, ṬA JHA VA is the twenty-seventh and ṬHA ÑA MA is the twenty-eighth. (8)

ḌA Ḥ PI is the twenty-ninth and ḌHA ṬA VA is the thirtieth part, while ṆA RA PI is the thirty-first and TA JA VA is the thirty-second. (9)

THA PA HA is the thirty-third, DA SA HE is the thirty-fourth, DHA HA RU is the thirty-fifth and NA CHA RU is the thirty-sixth. (10)

PA LA RA is the thirty-seventh, PHA Ā RA is the thirty-eighth. BA ṢA VI is the thirty-ninth and BHA KṢA CCE the fortieth. (11)

म[८५] म[८६] ऐं[८७] एकचारिंशं[८८] य श ह्रीँ[८९] द्विचत्वारिंशम्[९०] ।
र अं[९१] हूं त्रिचत्वारिंशं[९२] ल त ह्रीं चतुश्चारिंशम्[९३] ॥ १२ ॥

व ए ऐं पञ्चचारिंशं[९४] श[९५] ऐ[९६] ह्रीं षट्चत्वारिंशम्[९७] ।
ष ओ[९८] ऐं[९९] सप्तचारिंशं[१००] स औ[१०१] क्षं अष्टचारिंशम्[१०२] ॥ १३ ॥

ह द[१०३] ह्रीँ[१०४] ऊनपञ्चाशत्[१०५] क्ष[१०६] फ[१०७] हस्त्रौं[१०८] शतार्धकम् ।
पञ्चाशत्पदसंयोगात् संग्रहेण[१०९] तु तद्ग्रहम् ॥ १४ ॥

शब्दराशिक्रमेणैव न्यासं कुर्याच्च तद्ग्रहे ।[११०]
भवेद् दिव्यतनुर्मर्त्यो[१११] अस्य न्यासस्य सेवनात्[११२] ॥ १५ ॥

षण्मासात्[११३] पठिते[११४] सिद्धिः अथवाब्देन निश्चयात्[११५] ।
शस्त्रघातैर्न[११६] भिद्येत[११७] अच्छिद्रो[११८] वज्रयोगिनः[११९] ॥ १६ ॥

कृत्वादौ रावबीजं तु पदस्यान्ते तथा पुनः ।
रावबीजपुटान्तस्थं[१२०] विद्यात्रितयभेदतः ॥ १७ ॥
सुदीप्तं[१२१] तद्ग्रहं[१२२] तस्माद् बीजरिक्तं परांमुखम् ।

परदेहाद् विनिष्क्रान्तं योगिनीमुखसंचयम्[१२३] ॥ १८ ॥
एवं तद्ग्रहक्षेत्रं तु विधानवदशेषतः[१२४] ।

एवं वै कुलसंचारं[१२५] कुलाचारे प्रतिष्ठितम् ॥ १९ ॥
यस्येदं वक्त्रगं न्यासं सोऽपि शान्तपदे स्थितः[१२६] ।
पूर्वाभ्यस्तं न संदेहो[१२७] अन्यायं न[१२८] प्रवर्तते ॥ २० ॥

श्रीवक्रा उवाच[१२९]

पुनरन्यं प्रवक्ष्यामि न्यासं तु समयक्रमम्[१३०] ।
पदभेदक्रमेणैव विद्या पीठेश्वरी भवेत् ॥ २१ ॥

MA MA AIṀ is the forty-first, YA ŚA HRĪṀ is the forty-second. RA AṀ HŪṀ is the forty-third and LA TA HRĪṀ is the forty-fourth. (12)

VA E AIṀ is the forty-fifth and ŚA AI HRĪṀ is the forty-sixth. ṢA O AIṀ is the forty-seventh and SA AU KṢAṀ is the forty-eighth. (13)

HA DA HRĪṀ is the forty-ninth and KṢA PHA HSRAUṀ[3] is the fiftieth. Tadgraha (is formed in this way) by the conjunction of these fifty parts (*pada*) taken together. (14)

One should perform the deposition according to the sequence of the Assembly of Sounds (*śabdarāśi*) within the Tadgraha. By the practice of this deposition, a mortal man becomes one who possesses a divine body. (15)

One achieves success (*siddhi*) by reciting it for six months or, certainly, (by doing so) for a year. (This) adamantine yogi, free of weak points (*acchidra*), cannot be pierced by the blows of weapons. (16)

The seed-syllable of Sound (*rāvabīja*)[4] having been formed at the beginning as well as at the end of each part (*pada*), Tadgraha – established within the capsule of the seed-syllable of Sound and conjoined with the Triple Vidyā – is well inflamed. Therefore, devoid of the seed-syllable, it is not propitious (*parāṅmukha*). (17-18ab)

Such, in its entirety, is the field of Tadgraha according to the prescription (of the scripture). (Being) the aggregate (of the teaching that comes) from the mouth of the Yoginīs, it has emerged from the Supreme Body (*paradeha*). (18cd-19ab)

Such, indeed, is the movement of energy (within the body) (*kulasañcāra*) which is established in the practice of Kula (*kulācāra*). Also, he on whose lips this deposition resides abides on the plane of peace. There can be no doubt that once this has been practiced, no injustice can take place. (19cd-20)

Koṅkaṇā – the Samayā Vidyā of Pīṭheśvarī

The venerable goddess Vakrā said:

Again, I will tell (you) another deposition and transmission of the Rule (*samayakrama*) in due order, according to the division of its parts (*pada*), namely, the Vidyā who is the Mistress of the Sacred Seat (*pīṭheśvarī*).[5] (21)

च्चे वि चेति[१३१] पदं पूर्वं णिकि णिकि[१३२] च द्वितीयकम् ।
च्छ र ई च सचन्द्रार्ध[१३३] च्छ र आ सार्धचन्द्रमा ॥ २२ ॥
उभयोस्तृतीय[१३४] रेघो[१३५] विरभै[१३६] येमस[१३७] पुनः ।
ग ल ऊ[१३८] सशशि[१३९] कृत्वा चतुर्थपदमुद्धृतम् ॥ २३ ॥

कहशब्द[१४०] द्विरभ्यास[१४१] संयोगात् पदषष्ठमम्[१४२] ।
सहशब्द[१४३] द्विरभ्यास[१४४] देवताष्टपद[१४५] स्मृतम् ॥ २४ ॥

हर औ[१४६] चन्द्रशून्यस्थं द्विधाभूतं नवमं स्मृतम् ।
णिकको[१४७] द्विपञ्च[१४८] च णिकको[१४९] दशैकाधिकम्[१५०] ॥ २५ ॥

हशक्तिः[१५१] शून्यचन्द्रार्धं कला[१५२] रेफं च चन्द्रमा ।
गौर्या शून्यं क्रमादेकपिण्डमेवं तु द्वादशम् ॥ २६ ॥

मेनणञङ[१५३] पदं तु[१५४] इदमेव[१५५] त्रयोदशम् ।
हरगौरी शशिः शून्यं हरा[१५६] शून्यं च मौलिनी ॥ २७ ॥
चतुर्दशपदं ख्यातं खिमुराघो अ एव च ।
पञ्चदश[१५७] समाख्यातं राव रेघो—अ षोडशम्[१५८] ॥ २८ ॥

रेघोर[१५९] सप्तदश[१६०] स्यात्[१६१] रे रा रा[१६२] च दशाष्टमम्[१६३] ।
केब्जिकु हसौः[१६४] विंशेति[१६५] श्रीं[१६६] ह्रीं ऐं[१६७] पद[१६८] विंशमम्[१६९] ॥ २९ ॥

सिंहक्रमेण[१७०] वाख्यातं ऐंकारादि[१७१] अनुक्रमात्[१७२] ।
उदय[१७३] सूर्यमार्गेण सोममार्गेण[१७४] रोधनम्[१७५] ॥ ३० ॥

चन्द्रसूर्यक्रमेणैव वर्णैश्च[१७६] चतुःषष्टिभिः[१७७] ।
समयाख्या[१७८] कुले कौले आदिमे नाम[१७९] योजिता[१८०] ॥ ३१ ॥

आद्यन्तेन[१८१] समायुक्ता बीजयुक्ता मनोन्मना[१८२] ।
सा च पीठेश्वरी माया समया कुलमालिनी ॥ ३२ ॥

The first part is VICCE and ṆIKI ṆIKI is the second. The third is (formed from) both CCHA RA Ī along with the Half Moon (i.e CCHRĪṀ), and CCHARA Ā with a Half Moon (i.e. CCHRĀṀ). (Assemble together) REGHO VIRABHAI[6] and the YEMASA; having (also formed) GA LA Ū with the Moon (i.e. GLŪṀ), the fourth part has been extracted. (22-23)

The word KAHA (is the fifth). Doubled, the sixth part (is formed) by (its) conjunction (with the) word SAHA (which is the seventh). Doubled, it is said to be the deity's eighth part.[7] (24)

The ninth is said to reside in HARA AU and the Void of the Moon. It is doubled (i.e. HRAUṀ HRAUṀ). The tenth is ṆIKAKOṀ and the eleventh is ṆIKAKOṀ. (25)

The Energy of HA, the Half Moon of the Void, Energy (SA) and the letter RA and the Void of the Moon with Gaurī (Ī) – (these letters), in due order, formed into a single unit (*piṇḍa*), (constitute) the twelfth (i.e. HSRĪṀ). (26)

The thirteenth part is this MENAṆAÑAṄA. The fourteenth part is said to be Hara, Gaurī (Ī), the Void of the Moon (i.e. HRĪṀ), Hara and the Void of the Moon (*maulinī*) (i.e. HRĀṀ). KHIMURĀGHOA is said to be the fifteenth. (The seed-syllable) of Sound (*rāva*), (PHREṀ) REGHOA, is the sixteenth. (27-28)

REGHOA is the seventeenth and RE RĀRĀ the eighteenth. KEBJIKU HASAUḤ is the nineteenth and ŚRĪṀ, HRĪṀ and AIṀ comprise the twentieth part. (29)

Alternatively, it has been explained in due order, starting from AIṀ, according to the Transmission of the Lion. The arising (*udaya*) takes place by the Path of the Sun, and the checking (*rodhana*) by the Path of the Moon. (30)

By means of the sequence of the Sun and Moon, (the Vidyā) called Samayā is conjoined with the sixty-four letters within the primordial Kula and Kaula. (31)

The Transmental (*manomanā*), endowed with (its) seed-syllables and conjoined with the first and the last (letters) (AIṀ), is Pīṭheśvarī (the Mistress of the Sacred Seat) who is (also known as) Māyā, Samayā and Kulamālinī. (32)

सा[१८३] दीप्ता बीजसंयुक्ता बीजरिक्ता[१८४] अदीपिता ।
महानेषाधिकारी[१८५] यः[१८६] सेव्यमाना स[१८७] सिद्ध्यति ॥ ३३ ॥

बीजैश्चतुर्दशैः[१८८] प्रोक्ता कोंकणा[१८९] ज्वलभूषिता[१९०] ।
लक्षैकेन[१९१] तु जप्तेन रुद्रशक्तिः प्रवर्तते ॥ ३४ ॥

अनया ज्ञातमात्रया[१९२] सकृदावर्तनादपि ।
विद्यायाः स्मरणादेव उद्धारोद्धृतमात्रतः ॥ ३५ ॥
स्मरणादपि सौभाग्यं महापापक्षयो भवेत् ।
सप्तजन्मकृतं पापं पठनादेव नश्यति ॥ ३६ ॥

तत्क्षणान्मुच्यते[१९३] शिष्यो चक्रे वा मण्डलान्तरे ।
विद्यापीठोपपीठे[१९४] च योगिनीचक्रमध्यतः ॥ ३७ ॥
एकवृक्षे श्मशाने च मेलके वा चतुष्पथे ।

तर्पणात् पात्रसंपूर्णे[१९५] विश्वामित्रकपालके[१९६] ॥ ३८ ॥
अथवा नृकपाले[१९७] च पूजयेत् तर्पयेत्[१९८] ततः[१९९] ।

समयलोपाद्[२००] मुच्येत[२०१] तेजश्चायुः[२०२] पराक्रमम्[२०३] ॥ ३९ ॥
वर्तते ज्ञानसद्भावं[२०४] योगिनीकुलमेलकम्[२०५] ।
लभते समयायुक्तो वीरद्रव्यं चरुं तथा ॥ ४० ॥
प्राशनाद् भवते सिद्धिः अन्यथा मरणं भवेत् ।

निर्विशङ्कं[२०६] पदे प्राप्ते संग्राह्यं समयाक्रमम्[२०७] ॥ ४१ ॥
समयाचरुकं प्राश्यं सर्वसिद्धिफलप्रदम् ।
व्रतस्थो व्रतहीनो वा असमयी समयी भवेत् ॥ ४२ ॥

(When) she is conjoined with the seed-syllables, she is energized (*dīptā*). Devoid of these seed-syllables, she is not (*adīpitā*). Great is he who has the authority and practices (this Vidyā). He is successful. (33)

She, along with the fourteen seed-syllables,[8] is said to be Koṁkaṇā, adorned with flames. By repeating (this Vidyā) 100,000 times, Rudra's energy is set into operation. (34)

Benefits, ritual application and admonitions

Great sin is destroyed merely by knowing (the Vidya), or by just rotating through it once (*āvartana*). By remembering the Vidyā or merely by enunciating it, or by recalling it, (one attains) good fortune. By reciting it, the sin of seven lifetimes is destroyed.[9] (35-36)

The disciple is freed that very moment (wherever he may be,) in the *cakra*[10] or within the *maṇḍala*, in the sacred seats of wisdom (*vidyāpīṭha*), primary or secondary, in the midst of the Yoginīcakra, in (a desert where there is only) one tree, in a crematorium, in a gathering (*melaka*) or on a crossroad. (37-38ab)

(This happens) when, by offering libation (*tarpaṇa*), the vessel is full. (This may be made) of the palmyra fruit as (a substitute for) a skull (*viśvāmitrakapāla*) or else one should worship (the Vidyā) in a human skull[11] and then offer (it) libation. (38cd-39ab)

By transgressing the Rule (*samayalopa*),[12] power (*tejas*), longevity and valour (shall surely) abandon one. (Whereas) the essence of knowledge which conjoins with the Yoginīkula abides (for) one who is intent on the Rule (*samayāyukta*). In the same way, he acquires the offering of the Heroes, the sacrificial pap (*caru*) by eating; it comes success (*siddhi*). Otherwise, (failing in this), there is (only) death (for him). (39cd-41ab)

Having attained the plane free of doubts, one should take up the rite (*krama*) of the Samayā. One should eat the sacrificial pap of the Samayā that bestows the fruit of every accomplishment (*siddhi*). (Through it), one devoid of vows is established in the vow and one who does not possess the rule (*asamayin*) comes to possess it. (41cd-42)

अदीक्षितो[२०८] दीक्षितोऽसौ[२०९] दुर्भगः सुभगो भवेत्[२१०] ।
अल्पायुषो[२११] दीर्घमायुर्दरिद्रो[२१२] धनवान्[२१३] भवेत् ॥ ४३ ॥

समयविद्याधरो मन्त्री[२१४] वीरद्रव्यसमाश्रितः ।
तस्याधिकारमतुलं[२१५] शास्त्रेऽस्मिन् कौलिनीपुरे ॥ ४४ ॥

समयविद्याविनिर्मुक्तो[२१६] कुलाचारविवर्जितः ।
मन्त्राचारविलुप्तस्तु दीक्षितोऽपि पशुर्भवेत् ॥ ४५ ॥

समयभङ्गेषु दारिद्र्यं[२१७] मरणं[२१८] गुरुलङ्घनात् ।
आज्ञाभङ्गे कुतः सिद्धिरचिरान्नरकं[२१९] व्रजेत् ॥ ४६ ॥

गोपयेत कुलाचारं[२२०] गुर्वौघं[२२१] च कुलागमम् ।
नैवेद्यं चरुद्रव्यं च यत् किञ्चित्[२२२] क्रमसंस्थितम् ॥ ४७ ॥

मम विद्याव्रतस्थस्तु[२२३] प्राशयेद्[२२४] समयाग्रतः[२२५] ।
गुरूच्छिष्टं तु चरुकं[२२६] समयायुतमन्त्रितम्[२२७] ॥ ४८ ॥

साष्टाङ्गप्रणिपातेन कृत्वा मण्डलकं[२२८] पुनः[२२९] ।
हस्तयोरुभयोः[२३०] कृत्वा देह्यनुज्ञां[२३१] प्रसादतः ॥ ४९ ॥
एवमुक्तस्तु[२३२] शिष्येण गुरुवक्त्रप्रसादतः ।
प्राशनात् कौलिकी सिद्धिर्निर्विकल्पस्य[२३३] नान्यथा ॥ ५० ॥

न्यासं विद्याधुना[२३४] वक्ष्ये सृष्टिन्यायेन कौलिकम् ।

आद्यार्णसप्तकं[२३५] वक्त्रे रा रा[२३६] चक्षुद्वये स्मृतौ[२३७] ॥ ५१ ॥
रेफं[२३८] तृतीयकं चक्षुषे[२३९] कोपान्ते[२४०] च विन्यसेत् ।
रा रा[२४१] कर्णौभयोर्देव[२४२a] कुब्जिके[२४२b] कुलनायिका[२४३] ॥ ५२ ॥

One who is not initiated becomes an initiate and one who is unfortunate becomes fortunate. One who has a short life span becomes long-lived and a poor man, rich. (43)

The reciter of mantra who possesses the Samayā Vidyā and who is devoted to (the consumption) of the sacrificial substance of the Heroes has unequalled authority in this scripture and in the City of Kaulinī.[13] (44)

One who does not possess the Samayā Vidyā and who does not practice Kula conduct (*kulācārā*) is devoid of the practice of mantra, even though he is an initiate, is (an uninitiated), fettered soul (*paśu*). (45)

When transgressions of the Rule occur, poverty and death (are the consequences) because one has disobeyed the teacher. When the Command has been contravened, how is accomplishment (*siddhi*) (possible)? (Indeed,) one quickly goes to hell. (46)

One should keep Kula conduct secret; so too the Lineage of the Teacher (*gurvaugha*), Kula scripture, the food offering (*naivedya*), the sacrificial pap and whatever is in the Krama. (47)

He who is established in the vow (of practicing) my Vidyā should eat the remains of the offering to the teacher (*gurūcchiṣṭa*) in front of the Samayā. (This is) the sacrificial pap that (has been energized with) mantra (by the recitation) of the Samayā Vidyā millions of times (*ayuta*). (48)

Graced by the teacher's mouth, the disciple (achieves) the Kaulikī Siddhi of the state free of thought constructs (*nirvikalpa*). (He attains this) only by eating it after having again (worshipped) the *maṇḍala* by prostrating (before it) and (joining) together both hands, saying: "By your grace, give me (your) permission!"[14] (49-50)

The Kaulika deposition of the Vidyā

Now I will tell (you) the Kaulika deposition of the Vidyā according to the pattern of emanation (*sṛṣṭi*). (51ab)

The first group of seven syllables[15] is (to be deposited) on the face. RĀ RĀ are said to be on the two eyes. Deposit the third letter RA (i.e. RE) in the eye (between the eyebrows) within Wrath. RĀ RĀ are (to be deposited) on the two ears and KUBJIKE is the mistress (*nāyikā*) of Kula. (51cd-52)

अघोरे[२४४] नासिकाग्रे[२४५] तु त्रिशूलं विन्यसेदिति ।
जिह्वायां[२४६] रावबीजं[२४७] तु अघोरा चासनत्रये[२४८] ॥ ५३ ॥

मुखि[२४९] उष्टद्वयारोप्य[२५०] ह्रां ह्रीं गण्डस्थलावुभौ ।
ङकारं[२५१] चिबुके न्यस्य ञकारं[२५२] कण्ठमेखला ॥ ५४ ॥

णकारं[२५३] चक्रकाद्यायां[२५४] क्र[२५५] इति गलमेखला ।
मेकारं[२५६] हृदयात्मानं[२५७] हूंकारं[२५८] प्राणमध्यतः ॥ ५५ ॥

कोंकणि[२५९] स्तनयोरेतत् त्रिकमेवानुविन्यसेत्[२६०] ।
कोंकणं[२६१] उदरे न्यस्य इकारं[२६२] नाभिमण्डले[२६३] ॥ ५६ ॥

ह्रौं[२६४] ह्रौं * करयोः[२६५] कहौ[२६६] हसशब्दं[२६७] तु पृष्ठतः[२६८] ।
हसशब्दान्वितं[२६९] चैव स्कन्धयोः कह विन्यसेत् ॥ ५७ ॥

कहान्यं बाहुयुग्मे तु ग्लूँकारं[२७०] योनिमण्डले ।
सहशब्दं[२७१] कराभ्यां[२७२] तु समयेति करांगुली[२७३] ॥ ५८ ॥

भैरवीति तथाघोरे[२७४] च्छ्राँ[२७५] च्छ्रीँ[२७६] ऊरुकयुग्मके[२७७] ।
किणीति[२७८] जानुजङ्घाभ्यां[२७९] किणि[२८०] पादद्वये[२८१] न्यसेत् ॥ ५९ ॥
विच्चे पादांगुलीप्रान्ते[२८२] वाग्भवं वक्त्रमध्यतः ।

यत्र स्थानात्[२८३] समारभ्य कृतं न्यासं च विद्यया ॥ ६० ॥
पादान्तात्[२८४] पुनस्तत्रैव[२८५] उच्चारो यत्र तल्लयः ।
उदयास्तममेवं[२८६] तु संपुटं[२८७] परिगीयते ॥ ६१ ॥

एषा सा समया विद्या अपसव्याद्[२८८] विनिर्गता[२८९] ।
तद्ग्रहस्य तु क्षेत्रस्य एषा[२९०] एवाधिकारिणी ॥ ६२ ॥

AGHORE is on the tip of the nose; there one should deposit the Trident. The seed-syllable of Sound (*rāva*) (PHREṀ) (should be deposited) on the tongue and AGHORĀ on the triple seat (*āsanatraya*). (53)

Having placed MUKHI on the two lips, HRĀṀ and HRĪṀ (correspond) to the two cheeks. Having deposited the letter ṄA on the chin, the letter ÑA (corresponds) to the band (*mekhalā*) around the throat. (54)

The letter ṆA (is deposited in the energy which is) the first within the Wheel (*cakrakādyā*), while NA corresponds to the band around the throat. The letter ME corresponds to the Self in the heart, while HŪṀ[16] is in the middle of the vital breath (*prāṇa*). (55)

Deposit the triad (of syllables) KOṀKAṆI in this way on the two breasts and, having deposited KOṀKAṆA on the stomach, (place) the letter I in the circle of the navel. (56)

HRAUṀ HRAUṀ are (to be placed) on the two hands while KAHA and the word HASA are on the back. Deposit KAHA along with the word HASA on the two shoulders. (57)

Another KAHA is on the pair of arms and the syllable GLŪṀ is in the circle of the Yoni. The word SAHA is with the two hands, while SAMAYĀ corresponds to the fingers of the hand. (58)

BHAIRAVI and AGHORE CCHRĀṀ CCHRĪṀ are on the pair of thighs. KIṆI should be deposited on the knees and shanks and KIṆI (again) on the two feet. VICCE is at the extremity of the toes and Vāgbhava (AIṀ) in the middle of the face. (59-60ab)

From whichever place one starts and performs the deposition by means of the Vidyā, one must again (return) there, that is, the end of the feet, where the recitation (of the Vidyā began). That is the merger (of the Vidyā). The arising and falling away (of the Vidyā) in this way is said to be (its) encapsulated condition (*saṁpuṭa*). (60cd-61)

This is the Samayā Vidyā that has emerged from the left. She alone has authority over the field of Tadgraha. (62)

विद्यान्यासेन[२९१] सिद्ध्येत[२९२] कूटेनैव[२९३] विधानतः ।
पञ्चोपचारपूजायां मण्डलाग्रे गुरोग्रतः[२९४] ॥ ६३ ॥

विद्यापीठेऽथवा चक्रे यत्र[२९५] क्रमाग्रतः[२९६] कृतम् ।
तत्र तस्य महावस्थाप्रत्ययं[२९७] कौलिकं भवेत् ॥ ६४ ॥

तस्य देव्याश्च[२९८] कारुण्यं[२९९] कुरुते[३००] स्वप्नदर्शनम् ।
सर्वद्वन्द्वविनिर्मुक्तः अचिरात् खेचरं पदम् ॥ ६५ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे[३०१] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे[३०२]
स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अवाक्रमभाषिते[३०३]
तद्ग्रहसमयविद्याधिकारवर्णनक्रमो[३०४]
नामानन्दः ॥ २३ ॥

One achieves success by the deposition of the Vidyā by means of the Peak (seed-syllables), in accord with the prescribed procedure, in the course of the rite of adoration performed with five sacrificial offerings (*pañcopacārapujā*) in front of the *maṇḍala* and the teacher. (63)

(Regardless of) whether (it is) done within the sacred seat of the Vidyā (*vidyāpīṭha*), in the Wheel or in front of the Krama, there (the adept) shall have the Kaulika experience (*pratyaya*) of the Great State (*mahāvasthā*). (64)

And the goddess has compassion (for him and he shall receive) a vision of (her) in his dreams (*svapnadarśana*). Free of all duality, (he) quickly (attains) the Plane of Flight. (65)

This is the (twenty-third) chapter called the Transmission *Concerning the Description of the Authority of Tadgraha and the Samayā Vidyā*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses) along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

चतुर्विंशानन्द

श्रीनाथ उवाच

श्रुतं वक्रे[१] मया[२] वाक्यं कुमारीखण्डनायिके ।
कथं सा मातृका नाम श्लोकद्वादशभेदिता[३] ।। १ ।।
न ज्ञाता[४] च मया[५] देवि[६] श्लोकार्थं[७] कथय स्फुटम् ।

श्रीवक्रा उवाच[८]

महानन्दविकासेन[९] यत् त्वया पृच्छिता[१०] ह्यहम् ।। २ ।।
तत्सर्वं कथयिष्यामि मातृकाक्रमनिर्णयम् ।

योऽसौ[११] परापरोऽनन्तः[१२] विभुः कारणमव्ययं ।। ३ ।।
प्रशान्तमपरं नाम शान्तातीतमनामयम् ।
पूर्वसंकृत्यमाकारं भैरवस्य महेश्वर[१३] ।। ४ ।।

कल्पे पराम्परे[१४] पूर्वं मन्वन्तरशतैरपि ।
युगैश्चतुरशीतिः[१५] पाषणवत्[१६] या तु संस्थिता[१७] ।। ५ ।।
एकाहं भैरवे यज्ञे भैरव त्वमहं पुनः ।
न स्त्री न पुरुषाकारं नाकारं विद्यते[१८] क्वचित् ।। ६ ।।
शून्याकारे[१९] तमैकत्वे[२०] रमणानन्दचेतसम्[२१] ।
शमनं[२२] कुलसंकाशं किञ्चिज्जानाम्यहं हर ।। ७ ।।

न वाचा श्रुतिचक्षुभ्यां न च बुद्ध्याम्यहं[२३] हर ।
कैवल्यानन्दमाह्लादं[२४] संवर्तान्तं[२५] शतार्धकम् ।। ८ ।।

तस्येच्छा[२६] किञ्चिच्चिन्मात्रं अव्यक्तं व्यक्तिरूपिणम्[२७] ।
तदाहं[२८] विस्मयमापन्ना किमिदं शून्यरूपकम्[२९] ।। ९ ।।

CHAPTER TWENTY-FOUR

The Casket of the Sixfold Deposition.

The Creation and the Production of the Primordial Sound

Śrīnātha said:

O Vakrā, mistress of the Kumārīkhaṇḍa![1] I have heard (your) discourse. (Now tell me) how Mātṛkā, (the energy of the letters of the alphabet,) is conjoined with the Twelve Verses. I have not known (this energy). O goddess, explain the meaning of these Verses clearly. (1-2ab)

The venerable (goddess) Vakrā said:

Questioned by you (and inspired by) the expansion of great bliss, I will tell (you) all this, namely, the teaching concerning the Sequence of Mātṛkā. (2cd-3ab)

O Great Lord, that which is both supreme (transcendent) and inferior (immanent), endless and pervasive, the imperishable cause, extremely tranquil and, free of defects, is also called 'beyond the tranquil', this is the first form of Bhairava to be fashioned.[2] (3cd-4)

In the prior series of Kalpas, for a period of a hundred Manvantaras and eighty-four Yugas and more, it was I who was alone, (inactive) like a stone, in Bhairava's sacrifice. Again, O Bhairava, both you and I bore neither male or female form. (Indeed,) there was no form anywhere. O Hara, within this void form and at one with darkness was the mind of the bliss of the play (of transcendental Being). It was tranquillity (itself), close to Kula, and I knew nothing at all. (5-7)

O Hara, I was not aware of anything through speech, hearing or sight. The fiftyfold joy which is the bliss of liberation (*kaivalya*) was within the Fire of Destruction (*saṁvartā*).[3] (8)

Its will is pure consciousness (*cinmātra*), the Unmanifest whose form is subtly manifest. Then I was overcome with wonder and (asked myself): "What is this voidness?" (9)

इति[३०] मत्वा[३१] गहनं[३२] घोरं भीताहं सुप्तचेतसा ।
प्रविष्टा[३३] भैरवे यज्ञे स्थिताहं पररूपतः ॥ १० ॥

परमाणुस्वरूपेण किञ्चिद्रूपं च सिंहकम् ।
सिंहसंवर्तकं[३४] नाथ व्यावृतं तमसाकुलम् ॥ ११ ॥

अकुलादिकुलं[३५] चैव व्याकुलं कुलकौलिकम् ।
कलनात्[३६] ध्वनिनादान्तं[३७] तन्नादं[३८] पञ्चधागतम् ॥ १२ ॥

तच्च[३९] च वर्णादितत्त्वं च कलानां च महोदयम्[४०] ।
कलाढ्यं[४१] च तथा शान्तं[४२] [४३]सविसर्गादि चालयम्[४४] ॥ १३ ॥
महोग्रं कालिकं[४५] रावं रूपाख्यं[४६] च तथापरम्[४७] ।
कुलावलितयोगेन[४८] विन्यसेत् कुलपद्धतिम्[४९] ॥ १४ ॥

द्वादशानि तु श्लोकानि[५०] कर्णात् कर्णगतानि[५१] च ।
सदोच्चारप्रयोगेन[५२] गृह्णते[५३] साधकोत्तमः ॥ १५ ॥
तस्य देयमिदं[५४] ज्ञानं अन्यथा न कदाचन[५५] ।

पञ्चप्रणवसंघातैः[५६] सामान्यैरेव[५७] भैरव ॥ १६ ॥
हंसाख्यैर्महतैर्दिव्यैः[५८] परामूर्तिरधिष्टितैः[५९] ।
उद्धरेद्[६०] द्वादश[६१] श्लोकान्[६२] षट्कूटाधिष्ठितान्[६३] शुभान्[६४] ॥ १७ ॥

चत्वारः षोडशैर्भेदैस्तथा[६५] षट् नभान्तरे[६६] ।
सृष्टिमध्यगता[६७] ये[६८] च हक्षस्था[६९] द्वयभेदतः[७०] ॥ १८ ॥

कथं युग्मं कथाख्यं च अनङ्गं सृष्टिसंयुतम् ।
तदधो[७१] हनुमान् नाथ रावमार्गसमन्वितम्[७२] ॥ १९ ॥

And, realising that it was terrible and deep, I was frightened and (my) mind slumbered. Having entered into Bhairava's sacrifice I remained there in (my) supreme (form). (10)

And as an atom (of consciousness), the Lion (*siṁhaka*) (bore) a subtle form. O Lord, the Lion Fire (*siṁhasaṁvartaka*), full of darkness, became manifest (*vyāvṛta*).[4] (11)

Kula, (which contains all things) beginning with Akula and which is Kulakaulika, became disturbed.[5] By virtue of (its spontaneous) differentiation (*kalana*), that Sound (*nāda*) assumed five forms ending with the Resonance (*dhvani*) of Sound.[6] (12)

The Vidyā called Twelve Verses

That (Sound) is the primordial principle of the letters, the great arising (*mahodaya*) of the energies (*kalā*). Rich with energy and tranquil, it is the (universal) abode possessing emission (*visarga*) and the rest (of the energies). It is supreme and greatly terrible. Called 'Form' (*rūpa*), it is the sound (*rāva*) of Kālikā. (This), the Kula liturgy (*kulapaddhati*), should be deposited by means of the union enveloped in Kula (*kulāvalitayoga*).[7] (13-14)

The Twelve Verses have been transmitted by word of mouth.[8] The best of adepts lays hold of them by regular recitation. This knowledge should be given (only) to him and never in any other circumstance.[9] (15-16ab)

O Bhairava, the Twelve Verses,[10] auspicious and sustained by the six Peak (seed-syllables),[11] should be enunciated along with the universal (*sāmānya*) Five *Praṇavas* which, called Haṁsa, are powerful, divine and sustained by the Supreme Form (*parāmūrti*).[12] (16cd-17)

(They are) four along with sixteen divisions, and so too are the six within the Void those that are in the middle of Emanation, and those established within Ha and KṢa are divided in two.[13] (18)

The Seed-syllables linked to the Vidyā called Twelve Verses

The First Syllable

The pair Ka and Tha and that which is called Katha, with Anaṅga (Sa), are conjoined to Emanation (Ḥ). Below that, O Lord, is Hanumān (Kha) endowed with the Path of Sound. (19)

गजेन्द्रशिरसाक्रान्तं बिन्दुनादकलाङ्कितम् ।
आज्ञाज्योतिसमायुक्त[७३] श्लोकद्वादशनिर्णये[७४] ।। २० ।।
द्वितीयमक्षर[७५] प्रोक्तं तृतीयं तु यथा भवेत् ।

व्योमबिन्दुशिरोभिन्न[७६] अग्निवेधकभेदितम् ।। २१ ।।
नादशक्तिकलायुक्तं महोग्रमिति कथ्यते ।
अमृतं स्रवमाण[७७] च शान्तयुक्तं समुच्चरेत्[७८] ।। २२ ।।
द्विरभ्यास[७९] महाशम्भो यावद् वै मातृकाक्षरम्[८०] ।

एतद् विन्यासविज्ञानं परमं देवदुर्लभम् ।। २३ ।।
कुलावलितयोगेन उद्धार्या[८१] कुलपद्धतिः[८२] ।
संहितार्थमिद[८३] सत्यं अकथ्यं तव दर्शितम् ।। २४ ।।

योऽसौ परापरो देवो भैरवो[८४] भवच्छेदकः ।
तस्य इच्छा ह्यनामाख्या किञ्चिच्चेता[८५] चिनोति[८६] यत् ।। २५ ।।

सा च वै व्यापकत्वेन संपूर्णा कौलिनी परा ।
अमा[८७] सूक्ष्मा अनामा च निरानन्दे लयंगता[८८] ।। २६ ।।

सा च वै[८९] भैरवी शान्ता[९०] अनन्तेन विभाजिता[९१] ।
तस्मान्मन्थानभेदेन भेदितं च परापरम् ।। २७ ।।

एवं सृष्टिगतानङ्ग[९२] अनङ्गं कामनाशनम् ।
तच्च[९३] हंस[९४] महात्मान[९५] ज्वलनादमृतोद्भवम्[९६] ।। २८ ।।

Conjoined with the Head of the Lord of Elephants (AI i.e. Ta), marked with Sound (*nāda*) and the Point and united with the Light of the Command, (this is) said to be the second letter in the teaching concerning the Twelve Verses. (Now I will tell you) how the third should be. (20-21ab)

The head, conjoined with the Point of the Void, united with Fire (Ra) and the Piercer (Ū), endowed with the power of the energy of Sound, is said to be 'greatly terrible' (*mahogra*). It flows with the nectar (of immortality) and, having conjoined the peaceful (*śānta*) (transcendent), O Great Śambhu, one should utter (this) the letter of Mātṛkā twice. (21cd-23ab)

This is the supreme knowledge of the deposition, hard to acquire (even) by the gods. The Kula liturgy (*kulapaddhati*)[14] should (thus) be extracted by means of the union enveloped in Kula (*kulāvalitayoga*).[15] This is the (entire) purport of (this) scripture (*saṁhitā*). The truth that cannot be told (to the uninitiated) has been revealed to you. (23cd-24)

The Bhairavī Vidyā

The will (*icchā*) of the god Bhairava, the destroyer of conditioned existence (*bhava*), who is both supreme (transcendent) and inferior (immanent), is called Anāmā (the Nameless) and, of subtle consciousness, discerns (*cinoti*) (reality). (25)

She is the supreme Kaulinī (energy) who, because (she is all-) pervasive, is perfectly complete (*saṁpūrṇā*). (She is) Amā (the New Moon) and, subtle, is Anāmā (the Nameless) who has dissolved away in the Bliss of Stillness (*nirānanda*).[16] (26)

She is indeed Bhairavī the Tranquil One (*śāntā*), conjoined with (Bhairava) the Endless (*ananta*). Thus, (reality) is divided into supreme (transcendent) and inferior (immanent) by the division (brought about by) the churning (*manthāna*) (of power and its possessor).[17] (27)

In this way, Anaṅga (Ha), which is the Passion that is the destruction of desire (*kāma*), is present within emanation (Sa). And that is Haṁsa (the Gander), the Great Soul who is the nectar generated from the (primordial) conflagration (*jvalana*). (28)

द्वावेतौ[९७] शिवशक्त्याख्यौ[९८] ओतप्रोतं[९९] जगत्त्रयम्[१००] ।
एतद् रहस्यमाख्यातं महामन्थानसंज्ञया ।। २९ ।।

श्रीनाथ उवाच

कथं नाथे[१०१] का[१०२] मे संज्ञा कुत्रोत्पत्तौ[१०३] निरामये[१०४] ।
व्याकुलोऽहं समुत्पन्नो[१०५] निःसंदिग्धं[१०६] वदस्व[१०७] मे ।। ३० ।।

श्रीवक्रा उवाच[१०८]

सरहस्यं कृतं प्रश्नं[१०९] अमोघाज्ञां[११०] कुलेश्वर ।
कथयामि न संदेहो इच्छां कामदुग्धां कलाम्[१११] ।। ३१ ।।

यथाहं चिद्घनानन्दा[११२] आनन्दतनुतां गता[११३] ।
तेन तृप्तिः[११४] पुरास्माकं[११५] भवते[११६] पृथिवी हर[११७] ।। ३२ ।।

पृथिव्याहं[११८] त्वं[११९] महच्छब्दं[१२०] शब्दब्रह्माक्षराणि[१२१] च ।
सा च श्रीशाम्भवेच्छाख्या[१२२] सुशान्तमिति[१२३] लक्षणम्[१२४] ।। ३३ ।।

अहं काचित्[१२५] कला काली विकला कुलशाम्भवी ।
इच्छा ह्यहं परोत्पन्ना अव्यक्ता व्यक्तरूपिणी ।। ३४ ।।

कुलाली कुलकौलेशी[१२६] अकुलाद्[१२७] व्यापकी[१२८] भवेत् ।
व्यापकत्वेन रूपेण संयोगादुपजायते ।। ३५ ।।

संयोगेन तु संवर्ता निरावर्तात् प्रवर्तिता[१२९] ।
प्रथमं च अनामाख्यं नित्यं च शिरशेखरम्[१३०] ।। ३६ ।।
महाभैरवज्योतिश्च[१३१] व्यापकं पश्चिमे गृहे ।
एवं[१३२] षट्कक्रम त्वं[१३३] हि विद्या[१३४] व्योमेन[१३५] वेष्टिता[१३६] ।। ३७ ।।

These two are called Śiva and Śakti. The triple universe is woven warp and woof (by them).[18] This is the secret called the `Great Churning' (*mahāmanthāna*).[19] (29)

Śrīnātha said:

O Mistress (*nāthā*), what is my name, how and where (am I) during the immaculate creation? I have become disturbed; tell me (the truth) that is free of doubt. (30)

The venerable (goddess) Vakrā said:

O Lord of Kula, (you have) asked a question (the reply to which) is a secret. I will tell (you), without any doubt, about the unfailing Command which is the (divine) will, the milch cow of desire and energy. (31)

Just as I, the bliss of dense (uninterrupted) consciousness, have assumed a body of bliss, in the same way, O Hara, our satisfaction formerly became the earth. (32)

I am the earth, you are the Great Word (*mahaccabda*) and the letters of the Word Absolute (*śabdabrahman*). She is called the will of the venerable Śāmbhava (absolute) and her characterizing mark is her extreme tranquillity. (33)

I am a certain (subtle) energy (*kalā*), (the goddess) Kālī Who, particularly powerful (*vikalā*), is Kulaśāmbhavī. I am (the divine) will, come forth as the Supreme (goddess) (Parā). (I am) unmanifest and my nature is (all that is) manifest.[20] (34)

Kulālī, the mistress of the Kulakaula, is the pervasive (power generated from) Akula. (She) is born from the conjunction (*saṁyoga*) that takes place by virtue of (her) pervasive nature.[21] (35)

(Thus) Saṁvartā has issued forth out of the immobile (*nirāvarta*) by the conjunction (of Śiva and Śakti). 1) The first is called the Nameless, 2) (then comes) the Eternal (*nitya*), 3) the Peak of the Head, 4) the Great Bhairava, 5) the Light and 6) the Pervasive One in the Western House. In this way are you the Vidyā (says the god) in the sequence of the group of six, enveloped within the Void (*vyoman*) (of transcendence).[22] (36-37)

उदय[१३७] विमलं नाम अमृतं[१३८] बिन्दुभैरवम्[१३९] ।
संयोगेन समुत्पन्ना तदान्ते[१४०] द्वादशः[१४१] स्मृताः ।। ३८ ।।

मम मूर्तिगता[१४२] कुर्यात् सृष्टिहेतूपलक्षणाम्[१४३] ।
अहं सा च[१४४] परा चैका अपरा सिद्धिसागरे[१४५] ।। ३९ ।।

सागरं[१४६] मन्मथं[१४७] नाम कुलाकुलकुलान्तगम्[१४८] ।
त्रिकुलं त्रीणि तत्त्वानि[१४९] त्रिधा मन्त्री[१५०] च[१५१] शक्तयः ।। ४० ।।
त्रीणि[१५२] सिद्धास्त्रयस्त्रोतस्त्रितत्त्वं[१५३] त्रिपथान्तरम्[१५४] ।
तत्परं च महास्थानं मया व्याप्तं तु सागरम् ।। ४१ ।।

सागरं शशिसूर्यान्तं अखण्डमिति मण्डलम् ।
अखण्डमपरं[१५५] चैव अनन्तश्चाक्षयं तथा ।। ४२ ।।
अकुलं पञ्चमं नाथ विज्ञेयाः[१५६] कुलभूषणाः[१५७] ।
एवं नादः समुत्पन्नः पञ्चधा तु क्रमागतः ।। ४३ ।।

क्रमात् सृष्टिः[१५८] स्थिता योनौ एका एव ह्यधोमुखी ।
सद्भावा[१५९] सा[१६०] महामूर्तिर्ज्योतिरूपा[१६१] मनोन्मनी ।। ४४ ।।

उन्मना मनवेगेन[१६२] शक्तिः कुण्डलिनी कला ।
अमा नाम कला काली[१६३] स्थिताहता[१६४] च भैरव ।। ४५ ।।

अस्याश्चैवासनं[१६५] पात्रं [१६६]इडानामेन[१६७] गीयते ।
इडा सा भैरवी शान्ता[१६८] शक्तिपात्रमुदाहृता[१६९] ।। ४६ ।।

उदय[१७०] शशिबिम्बस्य[१७१] सूर्यं मुञ्चति भास्वरम् ।
तच्च बिन्दु[१७२] घनं[१७३] घोरं घर्घरामृतसंभवम् ।। ४७ ।।

शाम्भवं षट्कभेदेन[१७४] कला कलति[१७५] कौलिनी ।
मफ्रेखसहरावेण[१७६] स्थिताग्निप्रकृतिरूपिणी[१७७] ।। ४८ ।।

The arising (*udaya*) (of the group of six) is called the Pure (*vimala*) Nectar, which is the Bhairava of the Point. By the conjunction (of these principles) the Twelve are then said to have arisen at the end. (38)

She is the sign of the cause of emanation and should be placed within (AIṀ, which is) my Form (*mūrti*), (says the goddess). I am she who is the one supreme (goddess) (Parā) and also the inferior (immanent one) in the (Point which is) the Ocean of Accomplishments (*siddhisāgara*). (39)

The Ocean is (the ocean) of passion (*manmatha*) located at the end of the Kula of Kulākula. Three are the Kulas, three are the Principles (*tattva*), threefold is the reciter of mantra and (three) the energies, three the Siddhas; (there are) three Currents, three Principles and three paths. Beyond that is the Great Place (*mahāsthāna*), which is the Ocean pervaded by me.[23] (40-41)

The Ocean is located between the Sun (SA) and Moon (HA); it is the Unbroken (*akhaṇḍa*) Maṇḍala. The Unbroken (AIṀ), the Inferior (HRĪṀ), the Endless (ŚRĪṀ), the Imperishable (KHPHREṀ) and Akula (HSRŪAUṀ) as the fifth: these, O Lord, should be known to be the Ornaments of Kula. Sound (*nāda*) that has arisen in this way has entered the sequence (*krama*) fivefold.[24] (42-43)

Emanation (*sṛṣṭi*) (generated) in due order (*kramāt*) abides alone in the Yoni, facing downwards (as the syllable AIṀ). (This energy is) the Transmental (*manonmanī*), the essential being (of all things) (*sadbhāvā*) and the Great Icon (*mahāmūrti*) (of the goddess) whose form is Light. (44)

(She is) the Transmental who, as the force of the mind (*manovega*), is the energy Kuṇḍalinī; (she is) Kālī, the power of the New Moon (*amākalā*) who, O Bhairava, abides as Unstruck Sound. (45)

And (this) is her throne. It is the vessel called 'Iḍā'.[25] Iḍā is Bhairavī who, tranquil, is said to be the Vessel of Energy (*śaktipātra*). (46)

The dawn (*udaya*) of the Lunar Orb releases the brilliant Sun. That is the Point, dense and terrific, born from the nectar of the jar.[26] (47)

The energy (*kalā*) Kaulinī differentiates (*kalati*) the Śāmbhava (state) as the sixfold division. She abides as the nature of Fire, by means of the Sound (*rāva*) MA PHRE KHA SA HA.[27] (48)

सत्त्वरजतमैकत्वे[१७८] स्थिता व्योमान्तवर्तिनी[१७९] ।
व्योम्न्यादितत्त्वसंघात[१८०] तत्त्वाद् वर्णा ह्यजायन्त[१८१] ।। ४९ ।।

आक्रान्ताश्च[१८२] कलैर्ज्ञेया:[१८३] पञ्चकादिस्वभावत:[१८४] ।
पञ्च भूता:[१८५] स्वराः पञ्च सूक्ष्मशाम्भवसंभवा:[१८६] ।। ५० ।।

शाम्भव[१८७] सरहस्येद[१८८] रेफखसहकारकम्[१८९] ।
तस्यैव वक्त्रमाद्यं च अनामानामसंयुतम् ।। ५१ ।।

यथा सृष्टिक्रमेणोक्त[१९०] तथा शृणु महेश्वर ।

व्योम[१९१] जीवसमायुक्तं वह्निरर्घीशसंयुत:[१९२] ।। ५२ ।।
अनुग्रहशिराक्रान्तं सूक्ष्मनादेन[१९३] भेदितम्[१९४] ।
बिन्दुचन्द्रकलाक्रान्त[१९५] अक्षर[१९६] भैरव[१९७] हर ।। ५३ ।।

शून्य[१९८] खेचरसंयुक्तं फरमन्ते समाश्रितम् ।
एकपादेन संभिन्नं नादबिन्दुकलाङ्कितम्[१९९] ।। ५४ ।।
एषा[२००] सा खेचरीविद्या त्रैलोक्याकर्षणी परा ।

यसमध्यगत[२०१] देवं हधमध्यगत[२०२] पुनः ।। ५५ ।।
णटमध्यगत[२०३] गृह्य[२०४] तदन्तरगत[२०५] विदुः ।
गौरीशिखरमाक्रान्तं इन्दुबिन्दुकलान्वितम् ।। ५६ ।।
कथिता शाङ्करी विद्या तृतीया कुलनायिका ।

चतुर्थी[२०६] मायया[२०७] नाम हर व्योमासनस्थिता[२०८] ।। ५७ ।।
अग्निधामेन[२०९] संभिन्ना इ—उ—मध्यगतेन च[२१०] ।
बिन्दु—अर्धकलायुक्ता रौद्ररूपा च[२११] अम्बिका ।। ५८ ।।

She abides within the Void in the unity of *sattva, rajas* and *tamas*. Within the Void is the aggregate of the First Principle (*āditattva*), and from (that) Principle arose the letters. (49)

One should know that (the letters) are pervaded by energies, which are initially (found) in groups of five. Five are the gross elements and five the vowels, products of the subtle Śāmbhava (state). (50)

This is the secret of the Śāmbhava (state) that generates RE PHA KHA HA SA. That is its primary face conjoined with Anāmā and Anāma (*anāmānāmasaṁyuta*).[28] (51)

Listen, O Maheśvara, as it is explained (to you) according to the sequence of emanation.[29] (52ab)

Bhairava (HSRŪAUṀ)

The Void (Ha) conjoined with the Individual Soul (Sa) along with Fire (Ra) conjoined with the Lord of the Offering (Ū), pervaded by the head of Grace (AU) and conjoined with subtle Sound (*nāda*), pervaded by the Point and the energy of the Moon: (this,) O Hara, is the (seed-) syllable of Bhairava. (52cd-53)

Khecarī Vidyā (KHPHREṀ)

The Void (Kha) conjoined with the Skyfarer located within PHARAM, conjoined with the One-footed (E) and marked with the energy of Sound and the Point: this is Khecarī Vidyā, the supreme (Vidyā), which attracts the triple world. (54-55ab)

Śaṅkarī Vidyā (HŚRĪṀ)

(Extract) the god who is between Ya and Sa (Ha) and then (the letter) between Ha and Dha (Śa). One must lay hold of (the letter) between Ṇa and Ṭa (Ra), which (the wise know) is within it. It is pervaded by the Peak of Gaurī (Ī) and endowed with the energy of the lunar Point. (Thus) Śāṅkarī Vidyā, the third mistress of Kula, has been explained.[30] (55cd-57ab)

Raudrī (HRĪṀ)

O Hara, the fourth (Vidyā) is the one that goes by the name of Māyā, located on the seat of the Sky, conjoined with the Abode of Fire (Ra) and (Ī, the letter) between I and U. Conjoined with the Point and the Half Moon (*ardhakalā*), (her) form is fierce (*raudra*) and (she is) the mother. (57cd-58)

अकथ्यमातृका शक्तिः[२१२] हसफ्रेकारभेदिता[२१३] ।
नादबिन्दुकलायुक्ता वाग्भवाकाररूपिणी ॥ ५९ ॥

कौलिनी कुलनाथानां सिद्धानां ज्ञानभूमिका ।
शाम्भवाः[२१४] प्रणवाः पञ्च षष्ठं चैतन्यमुत्तमम् ॥ ६० ॥

षडङ्गवक्त्रसंयुक्ता पूर्णा देवी परापरा ।
षड्बीजानुक्रमेणैव[२१५] उच्चरेद्[२१६] गुरूपदेशतः[२१७] ॥ ६१ ॥

द्विषट्कदिव्ययोगेन श्लोकद्वादशपद्धतिम्[२१८] ।
यो वेत्ति महतीं[२१९] शम्भो श्लोकार्थपदसंयुताम्[२२०] ॥ ६२ ॥
सोऽपि एकेन जन्मेन[२२१] कौलिकाज्ञाधरो[२२२] भवेत् ।

यं यं[२२३] स्पृशति हस्तेन यं यं पश्यति चक्षुषा ॥ ६३ ॥
यं यं स्मरति भावेन सर्वं[२२४] संपद्यते क्षणात् ।

दुष्टान्यनेकक्रूराणि[२२५] भूचरोरगराक्षसाः[२२६] ॥ ६४ ॥
तस्यालोकनमात्रेण पलायन्ति[२२७] दशो दिशः[२२८] ।

इति सत्यं मया प्रोक्तं श्लोकार्थमतमुत्तमम्[२२९] ॥ ६५ ॥
ये[२३०] न्यस्यन्ति[२३१] त्रिकालज्ञास्ते[२३२] यान्ति परमां गतिम्[२३३] ।

श्रीवक्रा उवाच[२३४]

अथ चान्यक्रमं[२३५] वक्ष्ये श्लोकद्वादशके[२३६] स्थिताः ॥ ६६ ॥
द्वादश[२३७] सिद्धयोगिन्यो[२३८] अभिधानेन[२३९] ताः[२४०] शृणु ।

Kaulinī (AIṀ)

(She is) the inexplicable energy of the letters (*mātṛkā*) (Kha)[31] and is conjoined with the letters HSPHRE. Her form is Vāgbhava[32] and she is endowed with the energy of Sound and the Point. (59)

(She is the goddess) Kaulinī, the plane of knowledge of the Siddhas who are the Lords of Kula (*kulanātha*). The Five *Praṇavas* are Śāmbhava; the sixth is excellent consciousness (*caitanya*).[33] (60)

The goddess Pūrṇā (the Full Moon), endowed with six limbs and faces, is both supreme (transcendent) and inferior (immanent). (Her Vidyā) should be recited in accord with the sequence of the six seed-syllables following the instructions of the teacher.[34] (61)

O Śambhu, also he who knows the liturgy of the Twelve Verses by means of the divine union (*yoga*) of the two groups of six – namely, the great (Vidyā) along with the parts (that is, seed-syllables, that denote) the realities of the verses (*ślokārthapada*) – becomes the bearer of the Kaulika Command in (just) one lifetime. (62-63ab)

Whatever he touches with (his) hand, whatever he sees with the eye and whatever he recollects with feeling – everything is attained in a moment. (63cd-64ab)

Evil and cruel beings of many kinds, demons, snakes and animals that move on the earth flee in all directions at his mere sight. (64cd-65ab)

I have spoken the most excellent truth, the teaching concerning the meaning of the (Twelve) Verses. Those who deposit it know the three times and attain the supreme state. (65cd-66ab)

The Twelve Yoginīs of the Twelve Verses and the Deposition on the Twelve Limbs

The venerable (goddess) said:

Now I will tell (you) another sequence. There are twelve Siddhayoginīs present within the Twelve Verses. Listen to (who) they are by name. (66cd-67ab)

नन्दा भद्रा जया काली कराली विकृतानना ।। ६७ ।।
क्रोष्टुकी भीमभद्रा[२४१] च वायुवेगा हयानना ।
गम्भीरा घोषणी चैव योगिन्यो द्वादश[२४२] स्मृताः ।। ६८ ।।

कृत्वादौ वाग्भवास्त्रीणि[२४३] अन्ते तेऽपि विलोमतः ।
संपुटेन युता देव्यो[२४४] द्वादशाङ्गप्रसिद्धये[२४५] ।। ६९ ।।

नन्दा शिरसि विन्यस्या[२४६] भद्राख्या[२४७] च ललाटके ।
जया च दक्षिणे नेत्रे काली चैव तु वामके ।। ७० ।।
कराली दक्षिणे कर्णे वामे च विकृतानना ।
क्रोष्टुकी[२४८] नासिकाग्रे तु भीमरुद्रा तथा मुखे ।। ७१ ।।
वायुवेगा गले चैव हृदयस्था हयानना[२४९] ।
गम्भीरा नाभिमध्ये[२५०] तु[२५१] घोषिन्या गुह्यमध्यतः ।। ७२ ।।
एव[२५२] न्यासं तु देवीनां दिव्यदेहकरं परम् ।
एतदावरणं न्यासं द्वादशाङ्गमुदाहृतम् ।। ७३ ।।
समयस्य तु सिंहस्य[२५३] योगिन्यो द्वादश[२५४] स्मृताः ।

एतन्न्यास[२५५] पुरा कृत्वा यत्र यत्र[२५६] व्रजेन्नरः ।। ७४ ।।
तत्र तत्र महालाभं ज्ञानं लभति[२५७] पुष्कलम्[२५८] ।
मेलकं योगिनीसार्धं[२५९] गुप्तानां[२६०] च महेश्वर ।। ७५ ।।
द्वादशाङ्गप्रभावेन ज्ञानं ताः[२६१] कथयन्ति हि ।
ददन्ति चरुकं दिव्यं प्रसन्नास्त्वरितां गतिम्[२६२] ।। ७६ ।।
दिव्यरूपधरो[२६३] योगी यदि गुप्तो[२६४] महेश्वर ।
पुनरन्यक्रमं[२६५] वक्ष्ये न्यासं क्षेत्रपरिग्रहम्[२६६] ।। ७७ ।।
अमृतादि[२६७] च जीवान्तं[२६८] हक्षसंज्ञासमायुतम्[२६९] ।
तावन्न्यासं[२७०] प्रकर्तव्यं शब्दराशिक्रमेण तु ।। ७८ ।।
उपदेशं[२७१] प्रवक्ष्यामि परं देव्याः[२७२] परिग्रहम् ।

दीपनं च प्रकर्तव्यं वर्णे[२७३] वर्णे पृथक् पृथक् ।। ७९ ।।
हक्ष संज्ञाद्वयं स्थानं प्राणं[२७४] क्रोधं[२७५] च खे बलम्[२७६] ।

1) Nandā, 2) Bhadrā, 3) Jayā (Victory), 4) Kālī, 5) Karālī (Big Teeth), 6) Vikṛtānanā (Deformed Face), 7) Kroṣṭukī (She-wolf), 8) Bhīmabhadrā (Terribly Auspicious), 9) Vāyuvegā (Force of the Wind), 10) Hayānanā (Horse Face), 11) Gambhīrā (Profound) and 12) Ghoṣaṇī (Howler) are said to be the twelve Yoginīs. (67cd-68)

Having placed three Vāgbhavas at the beginning and also at the end in reverse order, the goddesses are encapsulated in order to form the twelve limbs.[35] (69)

One should deposit 1) Nandā on the head, 2) the one called Bhadrā on the forehead, 3) Jayā on the right eye, 4) Kālī on the left one, 5) Karālī on the right ear and 6) Vikṛtānanā on the left one, 7) Kroṣṭukī on the tip of the nose, 8) Bhīmarudrā on the mouth and 9) Vāyuvegā on the throat; 10) Hayānanā resides in the heart, 11) Gambhīrā is in the middle of the navel and 12) Ghoṣiṇyā is in the middle of the genitals. In this way the supreme deposition of the goddesses generates a divine body. This, the deposition of the encompassing host (*āvaraṇa*), is called the Twelve Limbs. (Thus) the Yoginīs of the Lion of the Rule are said to be twelve.[36] (70-74ab)

Wherever a man goes, having first performed this deposition, he obtains extensive knowledge and great gain. O Maheśvara, (he achieves) union with the secret Yoginīs and, by the power of the twelve limbs (of the Vidyā), they impart knowledge to him. Pleased, they give (him) the divine sacrificial pap and quick progress. O Maheśvara, the yogi bears a divine form if (he keeps himself) concealed. (74cd-77ab)

The Deposition of the Enclosure of the Field

Once more, I will explain another sequence, that of the deposition of the Enclosure of the Field (*kṣetraparigraha*). Beginning with Nectar (A) and ending with the Individual Soul (Sa) conjoined with the letters Ha and KṢa, one should perform this deposition in accord with the sequence of the Assembly of Sounds (*śabdarāśi*). I will impart the supreme teaching (concerning) the enclosure (*parigraha*) of the goddess.[37] (77cd-79ab)

One should energize (*dīpaṇa*) each letter separately. Ha and KṢa are the two terms,[38] the place is the vital breath (Ha) and Anger (KṢa) is the power within the Void (*khe balam*). (70cd-80ab)

ताभ्यां न दीपनं देयं स्वभावेनैव[२७७] दीपिताः[२७८] ॥ ८० ॥
वर्णदीप्तात्मकं[२७९] पिण्डं आदिकादिक्रमेण तु ।

आदिकादिक्रमं[२८०] क्षेत्रं परादेवीपरिग्रहम्[२८१] ॥ ८१ ॥
दीपमानन्दयोगं[२८२] च शक्तेर्ज्ञेयं[२८३] परिग्रहम् ।

आदौ वै स्वरचक्रं तु[२८४] तत्त्वषोडशनिर्णयम् ॥ ८२ ॥
ये च उक्ता ककाराद्या जीवं ते[२८५] सर्वदेहिनाम्[२८६] ।
विसर्गेण तु निष्पत्तिः[२८७] एतत् क्षेत्रपरिग्रहम्[२८८] ॥ ८३ ॥

क्रोधः प्राणकला चोक्ता रुद्रशक्त्या च वेष्टिता[२८९] ।
ताभ्यां संयोगकरणं[२९०] गुरुवक्त्रात् समभ्यसेत् ॥ ८४ ॥

सृष्टिन्यायेन[२९१] मूर्धादिन्यासं[२९२] क्षेत्रपरिग्रहम् ।
क्षेत्रपरिग्रहे[२९३] हीने[२९४] मर्त्यैः साध्यं न[२९५] सिद्ध्यति ॥ ८५ ॥
तेषां तु साधनार्थाय आख्यातं[२९६] च परिग्रहम् ।

अनेनाभ्यसिते देव आज्ञायामभिषेचनम् ॥ ८६ ॥
अभ्यासाद् हि मासैकेन[२९७] प्रत्ययं[२९८] संप्रवर्तते ।
न शृणोति न पश्येत[२९९] तदा[३००] क्षेत्रपरिग्रहम् ॥ ८७ ॥

अतः परं प्रवक्ष्यामि अधिकारं[३०१] पुनस्त्रयं[३०२] ।
येन विज्ञातमात्रेण[३०३] अधिकारः प्रवर्तते ॥ ८८ ॥[३०४]
उलीनां[३०५] त्रितयं देव ज्येष्ठं[३०६] मध्यं कनीयसम्[३०७] ।

बालक्रमं तु कौमारं वृद्धमेव क्रमत्रयम्[३०८] ॥ ८९ ॥
तेषां[३०९] कूटत्रयं शम्भो परादेहाद् विनिर्गतम् ।

One should inflame (the letters) with these two who are in this way energized by their own nature. An Aggregate (*piṇḍa*) is (a seed-syllable) energized by a letter in accord with the sequence beginning with A (i.e. the vowels) and that which begins with Ka (i.e. the consonants). (80cd-81ab)

The field is in the sequence beginning with A and Ka. It is the form of the goddess. The flame (*dīpa*) is the Yoga of Bliss and should be known to be the form (*parigraha*) of energy (*śakti*). (81cd-82ab)

At the beginning comes the Wheel of the Vowels, which is the teaching of the sixteen principles (*tattva*). (The letters of the series) beginning with the letter Ka (i.e. the consonants) are said to be the living soul (*jīva*) of all embodied beings. Generation (*niṣpatti*) takes place by means of Emission (*visarga*).[39] This is the Enclosure of the Field. (82cd-83)

Anger (KṢa) is said to be the energy of the vital breath (Ha) that is enveloped with the energy of Rudra (AIṀ).[40] By means of these two, practice the instrument of conjunction (according to the method learnt) from the teacher's mouth. (84)

The Form of the Field is a deposition that begins from the head (and is performed) according to the order of emanation. Without the Form of the Field, mortals do not achieve (their) goal. (Therefore,) the Form has been explained so that they may have a means (to do so). (85-86ab)

O god, one who has practiced by this (means achieves) consecration (*abhiṣecana*) in the Command. The sign of accomplishment (*pratyaya*) comes about after practicing for one month. The Form of the Field (is realised) when (the yogi) neither sees nor hears.[41] (86cd-87)

The Deposition of the Triple Authority

Again, after this, I will tell (you) of the triple authority merely by knowing which (one has) authority. The triad of lineages (*uli*) (consists of) the Eldest, the Middle One and the Youngest. (88-89ab)

The Transmission (*krama*) of the Child, the Youth and the Aged is the triple Transmission. O Śambhu, the triad of their three Peak (seed-syllables) has emerged from the body (of the) supreme (goddess) (Parā). (89cd-90ab)

प्राणात्माद्यन्तनिकरं[३१०] आदिस्थं च नितम्बकम् ।। ९० ।।
वामस्तनं तथा कण्ठं दण्डं च स्कन्धदक्षिणम्[३११] ।
पुनः प्राणं पुनर्दण्डं[३१२] क्षीरमेकत्र[३१३] पिण्डितम् ।। ९१ ।।
एवमेकादशा रुद्रा एकत्र विनियोजिताः ।

रुद्रकूटं समाख्यातं खं चन्द्रार्धविभेदितम्[३१४] ।। ९२ ।।
दीपितं छिन्नमुण्डेन[३१५] एतद्[३१६] वृद्धक्रमोद्धृतम् ।

तदेव[३१७] क्षीरनिर्मुक्तं नासिकया[३१८] विभेदितम् ।। ९३ ।।
कौमारक्रमकूटेदमाख्यातं[३१९] तव सुन्दर ।

तच्चैव[३२०] चैव नासया रिक्तं वामकुण्डलभेदितम् ।। ९४ ।।
तृतीयं[३२१] च कनिष्ठं च बालक्रममुदाहृतम् ।
ओलित्रितयविन्यासं[३२२] कुर्यात् कूटत्रयं गुरुः[३२३] ।। ९५ ।।

ज्येष्ठं च विन्यसेच्चक्रे भ्रूमध्ये कोपमण्डले[३२४] ।
मध्यमं[३२५] नाभिदेशे तु कनिष्ठं कामरूपतः[३२६] ।। ९६ ।।

त्रिभिरौलिक्रमे[३२७] जाता ये शिष्याः[३२८] सिद्धसन्ततौ[३२९] ।
तेषां तु त्रिविधं न्यासं आख्यातं सततं हितम् ।। ९७ ।।
क्रमेणानेन देवेश इत्याज्ञा पारमेश्वरी ।

तत्क्षणात् तत्र[३३०] तच्छापं[३३१] क्रमं तत्र परांमुखम् ।। ९८ ।।
स्वतुल्यां गुरुडद्यं (?)[३३२] तु निर्बीजं पूजयन्ति ये ।
संसारे वर्तते[३३३] भूयः[३३४] संसारान्न निवर्तते ।। ९९ ।।

न तेषां दीपनं किञ्चित्[३३५] शाम्भवकूटदीपिताः[३३६] ।
तस्मात् कूटस्थविन्यासं[३३७] त्रिधा मन्त्रक्रमोद्धृतम् ।। १०० ।।

The Self (Sa), the vital breath (Ha) (and) the aggregate of the beginning and end (of the consonants) (KṢa) (are extracted) (then), in the beginning (of the following series is) the hip (Ma), the left breast (La), the throat (Va), the stick (Ra), the right shoulder (Bha), again the vital breath (Ha) and again the stick (Ra) along with the milk (Ā), (all) put together in one place. In this way the eleven Rudras are (all) applied in one place.[42] (90cd-92ab)

It is called Rudra's Peak (seed-syllable). The Sky (Kha) conjoined with the Half Moon and energized by the Severed Head (*chinnamuṇda*)[43] is extracted from the Transmission of the Aged. (92cd-93ab)

The same (seed-syllable) devoid of milk (Ā) and conjoined with the nose (Ṇa) is, O fair one, the Peak (seed-syllable) of the Transmission of the Youth. (And so) this (too) has been told to you. (93cd-94ab)

The same (seed-syllable) without the nose (Ṇa) and conjoined with the left earring (Ū) is the third (syllable) which is that of the Youngest, said to be the Transmission of the Child. The teacher should perform the deposition of the triple Lineage and form the three Peak (seed-syllables). (94cd-95)

The Aged should be deposited in the wheel between the eyebrows which is the Circle of Wrath (*kopamaṇḍala*). The Middle One (should be deposited) in the location of the navel and the Youngest in Kāmarūpa (i.e. the genitals). (96)

The threefold deposition, which is always beneficial, has been explained in this sequence, O Lord of the gods. This is the Command of the goddess. (It belongs to) those disciples who have arisen in the Transmission of the Lineages (*olikrama*) in the Line of Siddhas by means of these three (seed-syllables). (97-98ab)

Those who worship (a lineage that is) without seed-syllables are cursed there that very instant and the Transmission there is averse (to them) * * * * * (?) (He who commits this transgression) returns again into the world of transmigratory existence and is not freed from it. (98cd-99)

There is no (ulterior process required) to energize those (seed-syllables already) energized by the Śāmbhava Peak (syllables). Therefore, the threefold deposition based on (these) Peak (syllables) is extracted from the sequence of mantras. (100)

विपर्यायक्रमेणैव ते च सिद्धास्त्रिभिः[३३८] पुनः[३३९] ।
ओकारश्च[३४०] षकारश्च मिकारश्च त्रि–उलिकाः[३४१] ।। १०१ ।।
नायकास्तत्र विन्यस्य[३४२] तेषां[३४३] पिण्डं[३४४] स्वरूपतः ।

उपदेशेन विन्यासं करोत्यावेशमुत्तमम्[३४५] ।। १०२ ।।
कनिष्ठं मध्यमं ज्येष्ठं मध्यमं योनिमध्यतः[३४६] ।
अपरं यत् कनिष्ठं च योनिमध्ये[३४७] तृतीयकम्[३४८] ।। १०३ ।।
एवं क्रमेण विन्यासं न कुर्यादपि चान्यथा ।
अधिकारत्रयं[३४९] शम्भो ज्ञात्वा यजनमारभेत्[३५०] ।। १०४ ।।

रत्नपञ्चकविन्यासं[३५१] वक्ष्याम्याहमतः[३५२] परम् ।
सिद्धसंकेतसिद्धानां प्रोक्तं सर्वत्र पञ्चकम् ।। १०५ ।।

तृतीयं दशनं देव्यास्तस्यात्मानं[३५३] हृदि पुनः ।
नितम्बं च शिखा तस्या दक्षस्तनविभेदितम् ।। १०६ ।।
वामकुण्डलसंपूर्णं[३५४] खशक्तिशिवभेदितम्[३५५] ।

रत्नपञ्चकमाख्यातं प्रोक्तं सर्वजनप्रियम्[३५६] ।। १०७ ।।
ओषमैत्रचसिद्धानां[३५७] सिद्धं ह्यमरिकाक्रमम्[३५८] ।

लाभ्यं[३५९] तेन च गूढार्थं प्रकटं कुलकौलिकम्[३६०] ।। १०८ ।।
कर्मक्षयान्महादेव विद्येयं[३६१] पञ्चधा भवेत्[३६२] ।

सेव्या सन्ताने[३६३] सततं[३६४] ततः कर्मारिहो भवेत्[३६५] ।। १०९ ।।
रत्नाद्यं[३६६] यत् परं पिण्डं तच्च[३६७] आधारमण्डले[३६८a] ।
चतुर्थं कण्ठदेशे तु पञ्चमं तुर्यमण्डले ।। ११० ।।

Furthermore, there are the three Siddhas in reverse order. (The Siddhas) of the three lineages (are denoted by) the letters O (for Oḍḍīśa), ṢA (for Ṣaṣthīśa) and MI (for Mitreśa). They are the leaders there (of the three lineages) and their (mantric syllabic) form (*piṇḍa*) is to be deposited according to (their) essential nature. (101-102ab)

The deposition (performed) according to the teaching brings about the most excellent form of possession (*āveśa*). (The lineages are those of) the Youngest, the Middle One and the Oldest. The Middle One is in the centre of the Yoni. The other one, the Youngest, which is the third, (is also) in the middle of the Yoni. One should perform the deposition in this order and not in any other way. O Śambhu, once know the triple authority, one should commence the sacrifice. (102cd-104)

The Deposition of the Five Jewels

After this, I will explain the deposition of the Five Jewels.[44] (This) Pentad is everywhere said to belong to the Siddhas of the Convention of Siddhas (*siddhasaṁketa*). (105)

(Extract) the third tooth of the goddess (Ga) and (the following letter) again is her Self (Sa) in the heart (Pa). Her buttock (Ma) and topknot (Na), conjoined with the right breast (Cha), filled with the left earring (Ū) and conjoined with the Void of Śakti and Śiva (Ṁ).[45] (106-107ab)

The Five Jewels, said to be loved by all, have been explained. The transmission of Amarikā (the Immortal One) – which belongs to the Siddhas (called) O (for Oḍḍiśanātha), ṢA (for Ṣaṣṭinātha), Maitra and CA (for Caryānātha) – has been accomplished. (107cd-108ab)

The profound meaning made manifest (*prakaṭa*) of the Kulakaula (teaching) can be acquired by means of this. O Maheśvara, (this) fivefold Vidyā operates by the destruction of Karma. (This Vidyā) should always be practiced (*sevyā*) within the Tradition (*santāna*); (thereby one becomes) a destroyer of enemies. (108cd-109ab)

The first Jewel, which is the supreme seed-syllable (*piṇḍa*), is located in the Circle of the Foundation (*ādhāramaṇḍala*). The fourth is located in the throat and the fifth is in the Circle of the Fourth State (*turyamaṇḍala*).[46] (109cd-110)

एकवीरान्[३६८b] न्यसेत् पञ्च न तेषां दीपनं क्वचित्[३६९] ।
ऐंकारान्तरयोगेन[३७०] भगमध्ये लयंगताः ॥ १११ ॥
क्षेत्रस्था विन्यसेत् पञ्च स्वभावेन च दीपिताः[३७१] ।

चिरायुर्न्यासमात्रेण[३७२] अच्छिद्रो भवते नरः ॥ ११२ ॥
दिव्यपीठपुरक्षोभं वीरसिद्धिमवाप्नुयात्[३७३] ।

प्राप्नोति विविधान् भोगान् वीरैः पञ्चाशद्भिः[३७४] सह ॥ ११३ ॥
यद्यावर्तयते देव स्मरणात् पठनादपि[३७५] ।
सर्वसिद्ध्यालयं तस्य योगिनस्तु[३७६] प्रवर्तते ॥ ११४ ॥
दिव्यदृष्टिः[३७७] पुरक्षोभं सिद्धिः पञ्चाश्रितेन[३७८] तु ।

दशलक्षकृते जाप्ये[३७९] तीव्राज्ञा संप्रवर्तते ॥ ११५ ॥
पञ्चरत्नेन संसिद्धिः[३८०] निर्वाणं प्राप्यते पदम् ।

मतार्थं पूर्वतो ज्ञात्वा मन्त्रपदं[३८१] स्फुटम्[३८२] ॥ ११६ ॥
एतद् वै[३८३] कौलिकं सूत्रं षोढान्यासेन[३८४] वेष्टितम्[३८५] ।

षोडशान्वयमन्त्रौघं[३८६] क्रमं षोडशरूपिणम् ॥ ११७ ॥
एतद्[३८७] विमलविज्ञानं[३८८] कुलमार्गविनिर्गतम् ।

कुलं च षोडशैर्भेदैः सन्तानं[३८९] षोडशैः[३९०] पुनः ॥ ११८ ॥
षोडशाज्ञाप्रसूतिस्तु न्यासमञ्जूषकोद्धृतम्[३९१] ।

गोपनीयं प्रयत्नेन तान्त्रिकानां न दर्शयेत् ॥ ११९ ॥
एवं प्रभावमाख्यातं[३९२] षोढान्यासस्य सुन्दर ।

Deposit the five solitary ones (*ekavīra*) (directly just as they are). They (do not need to be) energized in any circumstance. One should deposit the five (Jewels) that, energized by their very nature, are located in the field and, by internal conjunction with the syllable AIṀ, have dissolved away in the middle of the Yoni.[47] (111-112ab)

By its mere deposition, a man becomes free from (any) physical defects (*acchidra*) and has a long life. He obtains the Accomplishment of a Hero (*vīrasiddhi*), namely, the arousal (*kṣobha*) of (the energies in) the body (*pura*), which is the divine seat (of the deity) (*divyapīṭha*). (112cd-113ab)

He gets diverse pleasures (*bhoga*) with the (the power of the) fifty heroes (who govern the letters). O god, if that yogi causes (the Vidyā) to rotate (through its phonemes) by recalling it or even by reading it, he comes to possess the repository of all accomplishments. One who is established in the Five (Jewels) (obtains) yogic power (*siddhi*), divine sight and the Arousal of the City. (113cd-115ab)

The intense (form of the) Command functions once one has repeated (this Vidyā) one million times. Accomplishment is attained by means of the Five Jewels (as is) the plane of *Nirvāṇa*. (115cd-116ab)

Once one has, first of all, understood the meaning of the scripture (*matārtha*), (each) part (*pada*) of (every) mantra (*mantrapada*) (becomes) clear. This indeed is the Kaulika *Sūtra*, enveloped by the sixfold deposition (*ṣoḍhānyāsa*). (116cd-117ab)

(It is) the Current of mantra (*mantraugha*) of the sixteenfold teaching (*anvaya*), that is, the sixteenfold transmission (*krama*).[48] This is the pure (*vimala*) knowledge that has emerged from the Kula path. (117cd-118ab)

Drawn from the casket (*mañjūṣaka*) of depositions, it is the Kula with sixteen divisions, the Tradition (*santāna*) with sixteen (parts) and the progeny of the sixteenfold Command. (118cd-119ab)

It should be kept hidden with effort and should not be shown to Tāntrikas. O fair one, the power of the sixfold deposition has thus been explained. (119cd-120ab)

गुरूपदेशतो[३९३] ज्ञेयं संहितार्थसमुच्चयम्[३९४] ।। १२० ।।
विस्तरं पूर्वमाख्यातं लक्षपादाधिके[३९५] मते ।
अत्र संक्षेपतः[३९६] प्राप्तं[३९७] चतुर्विंशत्सहस्रके[३९८] ।। १२१ ।।
षोढान्यासस्य सूत्रं तु आख्यातं तव सुन्दर ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये[३९९] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[४००] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां
अव्वाक्रमभाषिते[४०१] षोढान्यासमञ्जूषाक्रमवर्णने
क्रमोदयो नामानन्दः[४०२] ।। २४ ।।

The aggregate of the meaning of the scripture (*saṁhitā*) should be known from the instructions of the teacher. (Its) extent has been previously explained in the scripture (*mata*) of 125,000 (verses). It has been received in a concise form here, in (the scripture) of twenty-four thousand (verses) (*caturviṁśatsahasra*). O fair one, I have told you the *Sūtra* of the Sixfold Deposition (*ṣoḍhanyāsa*).
(120cd-122ab)

This is the (twenty-fourth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning the Transmission of the *Casket of the Sixfold Deposition*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's Command as uttered within the Tradition of the Mother (*avvākrama*).

पञ्चविंशानन्दः

श्रीनाथ उवाच[१]

कुलं च [२]षोडशैर्भेदैर्मया[३] ज्ञातं[४] महेश्वरि ।
विपर्यायेण[५] अपरं[६] स्वाभाविककुलं[७] कथम् ।। १ ।।

षट्चक्रं षोडशाधारं त्रिलक्षं व्योमपञ्चकम् ।
संस्फुटं[८] च न मे ज्ञातं[९] कुलमार्गक्रमेण[१०] तु ।। २ ।।
इदानीं कथ्यताम् देवि कुलभेदं यथा भवेत् ।

श्रीवक्रा उवाच[११]

एतत् प्रश्नं[१२] महाश्रेष्ठं देवदेवावतारितम्[१३] ।। ३ ।।
विचारं तस्य वक्ष्यामि कुलपञ्चाशिकाक्रमम् ।
कुलमूलक्रमं[१४] शम्भो[१५] शृणु वक्ष्यामि भैरव ।। ४ ।।

अधोमुखं तु प्रथमं[१६] कन्दनालसमुद्भवम् ।
गुप्तं तं[१७] कन्दचक्रं तु अधोमुखव्यवस्थितम् ।। ५ ।।
चतुर्दलसमायुक्तं[१८] पद्मरागसमप्रभम् ।
चत्वारस्तस्य भेदाश्च आधारे चक्रनायकाः ।। ६ ।।
पिण्डं तस्य प्रसादं तु[१९] हिमकुन्देन्दुनिर्मलम्[२०] ।

तस्य ऊर्ध्वे[२१] द्वितीयं च योगराजमधोमुखम्[२२] ।। ७ ।।
वह्निकपिलसंकाशं[२३] ज्वालाज्वलितविग्रहम्[२४] ।
तस्य भेदाः[२५] षडिर्ज्ञेयाः[२६] चक्रेशं[२७] स्वाधिष्ठानकम्[२८] ।। ८ ।।
तस्य पिण्डं[२९] महारावं आरक्तं[३०] शुद्धवासनम्[३१] ।

CHAPTER TWENTY-FIVE

The Fifty (Verses) concerning Kula.

Preamble

Śrīnātha said:

O Great Goddess, I have understood the Kula with sixteen divisions. (What is) the other innate (*svābhāvika*) (nature), which is (realised) by a process of reversal (*viparyāyena*)? (1)

I have not clearly understood the Six Wheels, the Sixteen Supports, the Three Signs and the Five Voids according to the Kula path. O goddess, tell (me also about) the Kula division (*kulabheda*).[1] (2-3ab)

The Six Wheels[2]

The venerable (goddess) Vakrā said:

This question, brought down (to earth by you), the God of the gods, is the best one. I will (now) tell (you) the teaching (*vicāra*) (concerning this, namely), the transmission of the Fifty (Verses) concerning Kula (*kulapañcāśikākrama*). O Śambhu, listen as I explain, O Bhairava, the Sequence of the Root of Kula (*kulamūlakrama*). (3cd-4)

The Wheel of the Foundation

The first one faces downwards[3] and arises from the tube in the Root (*kanda*) (genital centre). That is the hidden Wheel of the Root that faces downwards. It has four petals and is as brilliant as a ruby. Four are its divisions. The (residents thereon) are the masters of the Wheel in the Foundation (*ādhāra*). Its seed-syllable (*piṇḍa*) is Grace (*prasāda*) (HSRŪAUṀ), pure (white like) snow, the moon and jasmine. (5-7ab)

The Wheel of the Self-supported

Above it is the second one, the King of Yoga that faces downwards. It is tawny red like fire and its form burns with flames. Its divisions should be known to be six. It is the Self-supported (*svādhiṣṭhāna*), the Lord of the Wheel. Light red in colour, its seed-syllable (*piṇḍa*) is the Great Sound (*mahārāva*) (KHPHREṀ) and its abode is pure. (8-9ab)

तस्य ऊर्ध्वे[३२] तृतीयं तु चक्रं नाभिहुताशनम् ॥ ९ ॥
महारत्नं महादीप्तं तस्य भेदानि[३३] वै[३४] दश ।
स्वरषष्ठसमाक्रान्तं[३५] बिन्दुसंस्थशशाङ्कधृक्[३६] ॥ १० ॥
दाडिमीकुसुमप्रख्यं ज्वलन्तं[३७] भैरवानलम् ।
तं[३८] पिण्डं मणिपूरस्य सिद्धस्य इति निश्चयम्[३९] ॥ ११ ॥
चक्रनायकविख्यातं[४०] सुरसिद्धनमस्कृतम्[४१] ।

चतुर्थं तस्य ऊर्ध्वे[४२] तु हृदि चक्रमधोमुखम् ॥ १२ ॥
वर्णं[४३] तद्गैरिकाभासं तस्य भेदानि[४४] द्वादश[४५] ।
चक्रनायकविख्यातं[४६] तत्रानाहतभैरवम्[४७] ॥ १३ ॥
खेचरीहृदयं तस्य पिण्डं[४८] द्वादशवर्णकम् ।
ध्यानं[४९] तस्य भवेद् रक्तमीषद्श्यामविमिश्रितम्[५०] ॥ १४ ॥

अतोर्ध्वं[५१] संप्रवक्ष्यामि अपरं चक्रनिर्णयम् ।
हिमकुन्देन्दुधवलं[५२] तस्य भेदानि षोडश[५३] ॥ १५ ॥
विशुद्धं भैरवं तत्र कथितं चक्रनायकम्[५४] ।
तस्य पिण्डं[५५] भवेद् वाहं[५६] त्रिपदेन विभेदितम् ॥ १६ ॥

हरितं तस्य वर्णं[५७] तु नीलजीमुतसन्निभम् ।
तस्योर्ध्वं[५८] परमं चक्रं तुर्यस्थानगतं पृथु[५९] ॥ १७ ॥
गोक्षीरसदृशानन्दं[६०] तेजोरूपं भगाकृतिः[६१] ।
तस्य भेदद्वयं प्रोक्तं आज्ञाचक्रेश्वरं प्रभो[६२] ॥ १८ ॥
वाग्भवं तस्य तत् पिण्डं सिन्दूरारुणसन्निभम् ।

षट्त्यागात्[६३] सप्तमं ऊर्ध्वं[६४] आकाशे शून्यमण्डले ॥ १९ ॥
तुर्यातीतं[६५] तु तत् प्रोक्तं तस्मात् षट्कं[६६] विनिर्गतम्[६७] ।
सृष्टिक्रमेण ऊर्ध्वाद्धि[६८] चक्रौघं तत्[६९] विभाव्यते[७०] ॥ २० ॥

The Wheel of the City of Gems

Above it is the third Wheel, the fire in the navel.[4] (It is) the Great Jewel; greatly inflamed, its divisions are ten. Pervaded by the sixth vowel (Ū), it bears the Moon established in the Point. (Red) like a pomegranate flower, it is the burning fire of Bhairava. That is the seed-syllable of the accomplished City of Jewels (*maṇipūra*) (RŪṀ). This is the teaching. This is said to be the Lord of the Wheel, honoured by the gods and Siddhas. (9cd-12ab)

The Wheel of Unstruck Sound

The fourth (Wheel) is above it. It is the Wheel in the heart that faces downwards. Its colour is like that of red chalk and its divisions are twelve. The Lord of the Wheel there is said to be the Bhairava of (the Wheel of) Unstruck Sound (Anāhatabhairava). The Heart of the Skyfarer (*khecarīhṛdaya*), consisting of twelve letters, is its seed-syllable (*piṇḍa*) (HSKHPREṀ). Its visualized form (*dhyāna*) is red mixed with a little blue. (12cd-14)

The Pure Wheel

I will tell (you) another teaching concerning the Wheel above this. White as snow, the moon and jasmine, its divisions are sixteen. The Bhairava there, said to be the Lord of the Wheel, is the Pure One (*viśuddha*). Its seed-syllable is VĀHAṀ, divided into three parts. (15-16)

The Wheel of the Command

The colour (of the Wheel of the Command) is green and it is like a dark blue cloud. Above it is the supreme Wheel that, extensive, is located in the abode of the Fourth State. It is (white) like cow's milk and is bliss (itself). It is brilliant energy (*tejas*) and its form that of the Yoni. It is said to have two divisions and is the Lord who is the master of the Wheel of the Command (*ājñācakra*). Its seed-syllable is Vāgbhava, red as vermillion. (17-19ab)

The Circle of the Void

Abandoning the six (Wheels below), it is the seventh (Wheel, located) in the Sky – that is, within the Circle of the Void (*śūnyamaṇḍala*). That is said to be (the state) Beyond the Fourth[5] from which the group of six (Wheels) have emerged. That current of the Wheels is contemplated from above in accord with the process (*krama*) of emanation.[6] (19-20)

द्विरार[७१] तुर्यचक्रं तु कण्ठे[७२] वै षोडशारकम् ।
हृदयं द्वादशारं तु नाभिर्वै[७३] दशभिः[७४] स्मृतः ॥ २१ ॥
षडारं योनिचक्रं तु चतुरार[७५] गुद[७६] स्मृतम् ।

पुनः सिद्धक्रमं तेषां विशुद्धादिक्रमेण तु ॥ २२ ॥
विशुद्धं षोडशैर्भेदैः[७७] द्वादशैस्तु[७८] अनाहतम् ।
दशभिश्च मणिर्भिन्नः[७९] स्वाधिष्ठान[८०] षडात्मकम् ॥ २३ ॥
आधारे[८१] भेदाश्चत्वार[८२] आज्ञा[८३] भेदद्वयं विदुः ।

अकारादिविसर्गान्ता भेदानि[८४] षोडशः[८५] स्मृताः ॥ २४ ॥
ककारादिठकारान्ता द्वादशानि[८६] अनाहते ।
डकारादिफकारान्ता भेदानां दशकं मणौ ॥ २५ ॥
बकारादिलकारान्त[८७] भेदषट्कं क्रमेण तु ।
स्वाधिष्ठाने[८८] महादेव आधारे तु यथा शृणु ॥ २६ ॥

वकारादिसकारान्ता भेदाश्चत्वाराधारगाः[८९] ।
षष्ठं चक्रं भ्रूवोर्मध्ये[९०] हक्षद्वयविनिर्मितम् ॥ २७ ॥

हक्षद्वयविनिर्मुक्ताः[९१] श्लोकानि[९२] द्वादशः[९३] स्मृताः[९४] ।
षट्त्यागात्[९५] सप्तमे[९६] मुक्तिस्तत्रानन्द[९७] व्यवस्थितम् ॥ २८ ॥

अपरं षोडशाधारा[९८] लक्षत्रितयमेव च ।
अमृतादिविसर्गान्ताः कलाधाराणि[९९] षोडश[१००] ॥ २९ ॥
तेषां च योगिनीसिद्धाः स्वशरीरे व्यवस्थिताः ।

अनन्त[१०१] चैव आकाशं इन्दुः[१०२] ईश्वरसंज्ञकम् ॥ ३० ॥
उदयं ऊर्जनाथं च ऋक्षकर्णं च ऋषभम्[१०३] ।
लिप्ताङ्गं लूलिहश्चैव[१०४] एकपादं महेश्वर[१०५] ॥ ३१ ॥
तथा वै[१०६] रावणो नाम ओवली नाम औमुनिः ।
अम्बुनाथं अह्नवाह[१०७] आधाराः षोडशः[१०८] स्मृताः ॥ ३२ ॥

The Wheel of the Fourth State[7] has two rays while (the Wheel) in the throat has sixteen. The (Wheel of the) heart has twelve rays while the navel is said (to be divided) into ten. The Wheel of the Yoni (*yonicakra*)[8] has six rays while the rectum is said to have four. (21-22ab)

Again, the Sequence of the Siddhas[9] of these (Wheels) begins with the Pure (Wheel) (and continues) in due order. The Pure (*viśuddha*) (Wheel is formed) with sixteen divisions, (the Wheel of) Unstruck Sound with twelve. The (Wheel of the City of) Gems is divided into ten. (The Wheel of the) Self-supported is sixfold. There are four divisions in (the Wheel of the) Foundation and (the wise) know that (the Wheel of) the Command has two. (22cd-24ab)

The sixteen divisions are said to be the letters from A to Emission (*visarga*). The letters from Ka to Ṭha are the twelve in (the Wheel of) Unstruck Sound. The letters Ḍa to Pha are the ten divisions in (the Wheel of the) Jewel. (Next comes), O Great God, in due order, the sixfold division within (the Wheel of) the Self-supported consisting of the letters from Ba to La. (24cd-26abc)

(Now) hear how things are in (the Wheel of the) Foundation. The divisions within (the Wheel of) the Foundation are four, namely, the letters beginning with Va and ending with Sa. The sixth Wheel is between the eyebrows and is made of the two, Ha and KṢa. (26d-27)

The Twelve Verses are said to be free of the two, Ha and KṢa. By abandoning the (other) six, liberation is in the seventh (Wheel) and there Bliss is well established.[10] (28)

The Sixteen Supports

The next (topics are) the Sixteen Supports and the Three Signs. The sixteen supports of the energies (*kalā*) are (the letters) from A to Emission (*visarga*). Their Yoginīsiddhas reside within one's own body. (29-30ab)

O Great Lord, the Sixteen Supports are said to be Ananta (Endless) (A), Ākāśa (Space) (Ā), Indu (Moon) (I), the one called Īśvara (Lord) (Ī), Udaya (Arising) (U), Ūrjanātha (Lord of Strength) (Ū), Ṛkṣakarṇa (Bear Ears) (Ṛ), Ṛṣabha (Bull) (Ṝ), Liptāṅga (Oiled Body) (ḷ), ḶLiha (Ḹ), Ekapāda (One-footed) (E), Rāvaṇa (AI), Ovalī (Lineage) (O), Aumuni (the Sage Au) (AU), Ambunātha (Lord of Water) (Ṁ) and Ahvavāha (the Bearer of of the Call) (Ḥ).[11] (30cd-32)

एते चैव महासिद्धा आद्यन्ते ऐँसमायुताः[१०९] ।
एतैस्तु व्यापितं पिण्डं तेषां[११०] स्थानानि षोडश[१११] ॥ ३३ ॥

प्रथमं[११२] घण्टिकायां[११३] तु द्वितीयं तालुमण्डले ।
मज्जे[११४] मेदे तथा शुक्रे अन्यच्चैव[११५] तु कुण्डली[११६] ॥ ३४ ॥
स्नाय्वस्थित्वचरोमाणि[११७] केसरं[११८] च तथामृतम् ।
मांसं च रुधिरं चैव वाडवानल[११९] मारुतम्[१२०] ॥ ३५ ॥
आकाशं च तथा देव एवमाधारषोडशः[१२१] ।

तेषां ओलित्रयं देव सत्त्वरजस्तमस्त्रयम्[१२२] ॥ ३६ ॥
लक्षत्रयं[१२३] समासेन मनो बुद्धिरहंकृतिः[१२४] ।
तेषां वै त्रीणि[१२५] सिद्धाश्च कूटस्था ओषमित्र[१२६] च[१२७] ॥ ३७ ॥

एतेषां[१२८] तु लयं[१२९] देव पञ्चव्योमस्तु[१३०] भैरव ।
आधारे हृदये चैव तथा कुले[१३१] कपाटके ॥ ३८ ॥
पञ्चव्योमगतं लक्षं[१३२] भित्त्वा[१३३] चैव तु खेगतिः[१३४] ।

सोममण्डलमध्यस्थं अपरं सूर्यमण्डलम्[१३५] ॥ ३९ ॥
वायुमण्डलमध्यस्थं अपरं व्योममण्डलम् ।
आकाशं पञ्चधा प्रोक्तं अधो[१३६] मध्ये च मूर्धनि ॥ ४० ॥

एतेषां व्यापकाः पञ्च बिन्दुमार्गप्रभेदकाः[१३७] ।
शिवाद्यन्तसमायुक्तं तेषां वै सिद्धपञ्चकम्[१३८] ॥ ४१ ॥
पृथिव्यापस्तथा तेजो वायुराकाशमेव च ।
एते पञ्च महाभूता निर्मिताः[१३९] सृष्टिकारकाः[१४०] ॥ ४२ ॥
श्रीकण्ठः शङ्करोऽनन्तः सादाख्यः[१४१] पिङ्गलस्तथा ।
पञ्चैते[१४२] सृष्टिकर्तारः[१४३] सिद्धाः पञ्चकुले[१४४] तथा ॥ ४३ ॥

श्रीकण्ठः पृथिवी ज्ञेयः शङ्करो[१४५] आप उच्यते ।
तेजोऽनन्त इति[१४६] प्रोक्तः सादाख्यो वायुरुच्यते ॥ ४४ ॥
आकाशः पिङ्गलो ज्ञेयः पञ्चैते[१४७] सृष्टिकारकाः ।

These great Siddhas are conjoined with (the seed-syllable) AIṀ at the beginning and the end. The body (*piṇḍa*) is filled with them and their locations are sixteen.[12] (33)

The first is in the uvula (at the back of the throat and) the second in the Circle of the Palate; (the others are) in 3) the fat, 4) marrow and 5) semen. Another (support) is 6) Kuṇḍalinī and the 7) sinews, 8) bones, 9) skin, 10) hair, and 11) saliva (*amṛta*), 12) meat, 13) blood, 14) the Fire of the Aeons (*vāḍavānala*), 15) the vital breath (*vāyu*) and 16) the spaces (*ākāśa*) (in the body). Such, O god, are the Sixteen Supports.[13] (34-36ab)

The Three Signs

O god, their three lineages (*oli*) are the three, *sattva, rajas* and *tamas*. The Three Signs are, in brief, the mind, intellect and ego.[14] They correspond to the three Siddhas who are within (three) Peak (seed-syllable mantras), namely, O (Oḍḍīśanātha), ṢA (Ṣaṣṭhanātha) and Mitra (Mitranātha). (36cd-37)

The Five Voids

O Bhairava, their merger (corresponds to) the Five Voids in 1) the Foundation, 2) the Heart, 3) the Kula and 4 and 5) (the Two) Door (Panels) (*kapāṭaka*).[15] Once pierced through the Target within the Five Voids, (one achieves) flight (*khegati*).[16] (38-39ab)

In the middle of the Circle of the Moon is another one, namely, the Circle of the Sun. In the middle of the Circle of the Wind (there is also) another one, namely, the Circle of the Sky. Space (*ākāśa*) is said to be fivefold, below, in the middle and on the head.[17] (39cd-40)

The Five Siddhas

The five that pierce the Path of the Point pervade them. These five Siddhas are conjoined with Śiva at the beginning and the end. Earth, Water, Fire, Air and Space, these are the five gross elements. They are created (as well as being) the agents of emanation. Śrīkaṇṭha, Śaṅkara, Ananta, Sādākhya and Piṅgala: these five are the five Siddhas who are the agents of emanation in the five Kulas. (41-43)

Know that Śrīkaṇṭha is Earth and Śaṅkara is said to be Water. Ananta is said to be Fire and Sādākhya is said to be Air, while Piṅgala should be known to be Space. These five are the agents of emanation.[18] (44-45ab)

एतद् वै कुलमार्गं[१४८] तु तवाख्यातं रहस्यकम् ॥ ४५ ॥
गुप्ता कुलवधू यद्वत् तद्वद् गोप्यतरं कुलम्[१४९] ।

उद्धारं पूर्वतो ज्ञात्वा पश्चाद्[१५०] यजनमारभेत् ॥ ४६ ॥
एतत् कुलक्रमाचार[१५१] बिन्दुमण्डलभेदितम् ।
तत्र लक्षे[१५२] मति[१५३] कृत्वा रुद्रशक्तिः प्रवर्तते ॥ ४७ ॥

अधो मध्ये च ऊर्ध्वे[१५४] वा आत्मतुल्याधिकारकम्[१५५] ।
कुर्याच्चैव स्वदेहस्य चित्तं दमयते[१५६] ततः ॥ ४८ ॥
बहिरन्तरभावेन तदा चोत्पद्यते[१५७] सुखम् ।

तत्कुलाकुलमादाय[१५८] शरीरं षट्कभेदितम् ॥ ४९ ॥
नवसंज्ञ[१५९] पुनर्भूयः[१६०] कुलभेदार्णवं भवेत् ।

शङ्खं शक्तिस्तथा योग[१६१] महागृह[१६२] चतुर्थकम् ॥ ५० ॥
पञ्चमं च प्रभु[१६३] प्रोक्तं पादं तु[१६४] षष्ठमुच्यते[१६५] ।
अतीतमावली[१६६] चैव उत्तरौ[१६७] परिकीर्तितौ[१६८] ॥ ५१ ॥
तस्योत्तमं महादेव[१६९] आनन्द[१७०] नवमं कुलम्[१७१] ।
कुलं तु नवधा भिन्नं विख्यातं सर्वतोमुखम्[१७२] ॥ ५२ ॥

उड्डामरं सिद्धकौल[१७३] गणाख्य[१७४] खेचरीमतम् ।
चन्द्राख्य[१७५] रौरवं देव वीराख्य[१७६] भूतडामरम् ॥ ५३ ॥
नवमं तु महाकौल[१७७] प्रत्ययं स्वाधिकारकम्[१७८] ।
तेनावतारिता चाज्ञा[१७९] लक्षपादाधिके मते ॥ ५४ ॥

तस्मात् तत्[१८०] सिद्धकौल[१८१] तु तदा कौलस्य प्रत्ययम्[१८२] ।
अवस्था उन्मनी भाव[१८३] एतत् कौलोपदेशकम्[१८४] ॥ ५५ ॥

कुलकौलं समाख्यातं आद्यान्त[१८५] तमनाहत[१८६] ।
कुलमेकं विजानीयात्[१८७] व्योमपञ्चकभेदितम्[१८८] ॥ ५६ ॥
आसनं भेदनं तेषां कुलपञ्चाशिकाक्रमम् ।

This, indeed, is the secret Path of Kula and I have told it to you. Just as a widow of good family is (kept) hidden, so Kula is to be kept most secret. (45cd-46ab)

Once one has known the enunciation (of the seed-syllables), (only) then should one begin the sacrifice. This is the practice (*ācāra*) of the Kulakrama, associated with the Circle of the Drop. Rudra's energy (emerges) once the mind has been fixed on that target. (46cd-47)

Below, in the middle and above, one should form a controlling authority (*adhikāraka*) who is equal to the Self of one's own body; the mind is thereby controlled. Then bliss arises inwardly and externally. (48-49ab)

The Nine Kulas

Having assumed the (division into) Kula and Akula, the body is (further) divided into six. Then, there should be the nine names and the ocean of the Kula division. (49cd-50ab)

(The first three divisions are) Śaṅkha (Conch), Śakti (Energy) and Yoga (Union), with Mahāgṛha (Great House) as the fourth, while the fifth is said to be Prabhu (Lord) and Pāda is said to be the sixth. Atīta (Beyond) and Āvalī are said to follow after. O Great God, better than that is Ānanda (Bliss), the ninth Kula.[19] Kula, divided ninefold and facing everywhere, has been explained. (50cd-52)

1) *Uḍḍāmara*, 2) *Siddhakaula*, the one called 3) *Gaṇa*, 4) *Khecarīmata*, 5) the one called *Candra* (Moon), 6) *Raurava* (Terrible), 7) the one called *Vīra*,[20] 8) *Bhūtaḍāmara* and 9) *Mahākaula* as the ninth.[21] This is the sign of attainment (*pratyaya*) and is the self-regulating authority that brought the Command down into the scripture (*mata*) that consists of a hundred and twenty-five thousand (verses). (53-54)

Therefore that is the Siddhakaula. Thereafter (one experiences) the sign of accomplishment of a Kaula. The state is the Transmental (*unmanī*) and that condition imparts the Kaula (teachings). (55)

It is called Kulakaula and is conjoined, in the beginning and end, with Unstruck Sound. Know that there is (only) one Kula[22] conjoined with the Five Voids. Their seat (*āsana*) is their division, which is the tradition of the Fifty (Verses) Concerning Kula. (56-57ab)

इत्याद्यावतारे महामन्थानभैरवयज्ञे[१८९] अन्वये[१९०] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[१९१] विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्त्रसंहितायां अव्वाक्रम—
भाषिते[१९२] कुलपञ्चाशिकाधिकारवर्णने क्रमोदयो
नामानन्दः ।। २५ ।।

This is the (twenty-fifth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description the *Fifty (Verses) concerning Kula*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with ‘KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

षड्विंशानन्दः

श्रिनाथ उवाच

किं कुलं किं क्रमाचारं[१] का पूजा क्रममण्डले[२]।
कथयस्व महेशानि प्रसादाद् वद मे प्रभो[३] ।। १ ।।

श्रीवक्रा उवाच[४]

क्रमाद्यं मूलसूत्रं[५] तु वृत्ताध्युष्टप्रमाणतः[६] ।
तस्यारभ्य[७] क्रमात् सृष्टिः इत्याह[८] खेचरसमम्[९] ।। २ ।।

या[१०] सा[११] शक्तिर्भगाख्या[१२] त्रिविधगतियुता[१३] त्र्यक्षरा[१४] त्रिप्रकारा[१५]
तस्या[१६] श्री–ओड्डियाणं[१७] परकलसहितं[१८] मध्यसंस्थं सुदीप्तम्[१९] ।
तच्छ्रीजालन्धराख्यं[२०] प्रकटितनिलयं[२१] दक्षिणे चैव कोणे
वामे श्रीपूर्णपीठं[२२] पशुजनभयकृत्[२३] कामरूपं तदग्रे[२४] ।। ३ ।।

तस्योर्ध्वे तिस्रपीठं[२५] परमकलयुतं[२६] चन्द्रपीठं ललाटे
त्रिकोणान्ते[२७] समस्तं परमशिवकलाक्षोभितं[२८] दिव्यमोघम्[२९] ।
तन्मध्ये[३०] वक्रलिङ्गं[३१] परमसुखकरं बिन्दुरूपं त्रिभिन्नं[३२]
नित्यानन्दस्वरूपं[३३] तदुपरिमथनात्[३४] षट्प्रकाराधिकारम्[३५a] ।। ४ ।।

पूर्वाम्नायक्रमौघं[३५b] तदुपरि अपरं वृद्धकौमारबालम्
एवं व्याप्तं समस्तं[३६] स्थितिलयजननी[३७] रुद्रशक्तिस्त्रिभेदैः[३८] ।

CHAPTER TWENTY-SIX

The Root *Sūtra* and the Hymn to Māyā

Preamble

Śrīnātha said:

What is Kula? What is the Practice of the Krama (*kramācāra*)? How is the rite of worship in the *Kramamaṇḍala*? Tell (me), O Great Goddess; by (your) grace, O Lord, explain. (1)

The venerable (goddess) Vakrā said:

The first Root *Sūtra*[1] of the Tradition (*krama*) consists of three and a half verses. Starting from that, in due order (*krama*), comes emanation. Thus it is said to be equal to the Skyfarer. (2)

The Root *Sūtra*

That energy called the Yoni (*bhaga*), endowed with three dynamic modes (*gati*)[2] consists of three letters[3] and (triangular) has three aspects (*triprakāra*).[4] Well energized in the middle is the venerable Oḍḍiyāna, endowed with the Supreme Energy (*parakalā*). That venerable (sacred seat) called Jālandhara, whose abode[5] has been made manifest, is in the right corner. In the left (corner) is Pūrṇa, the venerable sacred seat that inspires fear in the fettered (*paśu*).[6] In the front of that (Yoni) is Kāmarūpa.[7] (3)

Above that is the sacred seat (called) Tisra[8] (and that too) is endowed with the Supreme Energy.[9] The sacred seat (called) Candra is on the forehead[10] (above the Triangle).[11] Within the Triangle is the entire Divine Current (*divyaugha*),[12] aroused with[13] Śiva's Supreme Energy.[14] In the centre of that (Triangle) is the Crooked Liṅga (*vakraliṅga*)[15] in the form of the Point that gives supreme bliss.[16] It is divided into three[17] and its nature is eternal bliss.[18] By churning it from above, the sixfold authority (is established).[19] (4)

Above the current of the transmission (*krama*) of the previous tradition (*pūrvāmnāya*)[20] is another one[21] consisting of the Aged, the Youth and the Child. In this way, everything is pervaded[22] by the three divisions[23] of Rudra's energy,

चिञ्चाज्ञा कादिभेदैरकुलकुलमयानन्ददा बोधरूपा[३९]
गुर्वाज्ञा[४०] षट्प्रकारा[४१] पशुभयहरणी[४२] चन्द्रबिम्बस्य मध्ये[४३] ॥ ५ ॥

नित्यक्लिन्ना सुरक्ताभयमुदितपरानन्दशक्तिः[४४] प्रसिद्धा[४५]
कुर्वन्ती शाम्भवौघं[४६] क्षुभितवरतनुः[४७] श्रीकुजा दिव्यलिङ्गम्[४८] ।

मयावतारितं[४९] तुभ्यमाद्यसूत्रमधोमुखम्[५०]
या सा शक्तिः पराख्याता सा च देवी भगाकृतिः ॥ ६ ॥

तस्यान्ते[५१] सा परा देवी पीठानां पीठदेवता[५२] ।
या सा शक्तिर्भगाख्याता गतिस्तस्यास्त्रिधा[५३] पुनः ॥ ७ ॥

आदिकादिथकारादिब्रह्मविष्णुमहेश्वराः[५४] ।
ज्येष्ठा वामा च रौद्री च द्वादशश्लोकभेदिताः[५५] ॥ ८ ॥

परा सा रुद्रशक्तिस्तु त्रिभिः[५६] स्थानैर्व्यवस्थिता[५७] ।
ललाटे हृदये योनौ क्षरते[५८] त्रिषु कारिषु ॥ ९ ॥

शुक्रं च[५९] शोणितं कृच्छ्रं[६०] नाडीत्रितयसन्धिषु ।
इडा च पिङ्गला चैव सुषुम्ना मध्यमा त्रयः ॥ १० ॥

एवमानन्दयोगेन त्रिशक्तिः स्वाधिकारिका[६१] ।
तस्यायातं[६२] क्रमं देव बालकौमारवृद्धकम् ॥ ११ ॥
पीठपञ्चकसंयुक्तं क्रममेकं[६३] त्रयोलिषु[६४] ।

आनन्दानन्दबिन्दुश्च[६५] अक्षरं[६६] परमा कला ॥ १२ ॥
पीठान्येते[६७] क्रमात् पञ्च अन्तरङ्गे प्रतिष्ठिताः ।

who is the mother of preservation and destruction.[24] She is Ciñcā's Command, which is consciousness (*bodha*) and, by means of the divisions of the (tradition) beginning with KĀ,[25] she bestows the bliss that consists of Kula and Akula.[26] (She is) the sixfold[27] Command of the teacher[28] who, in the middle of the lunar orb, removes the fear of the fettered.[29] She is well known as Nityaklinnā (Ever Wet); beautifully passionate (*suraktā*), (she is) the energy of supreme bliss, delighted by fearlessness.[30] Her excellent body is aroused[31] and she fashions the Śāmbhava current.[32] She is the venerable (goddess) Kujā, the Divine Liṅga.[33] (5)

The Wisdom *Sūtra*: An Explanation of the Root *Sūtra*

I have brought down (to earth) for you the First *Sūtra*, which faces downwards. That energy called 'Supreme' (Parā) is the goddess whose form is the Yoni (*bhagākṛti*). (6)

Within her, the same Supreme Goddess, are the deities of the sacred seats. The dynamic modality of that energy called the Yoni (*bhaga*) is then again threefold. (7)

The (series of) letters beginning with ‘A', ‘Ka' and ‘Tha' (correspond, respectively) to Brahmā, Viṣṇu and Maheśvara and (the three energies) Jyeṣṭhā, Vāmā and Raudrī conjoined with the Twelve Verses.[34] (8)

She is the supreme energy of Rudra established in three places. She oozes (nectar) into the three agents (*kārin*) (there), that is, into the Forehead, Heart and Yoni. (9)

Semen, blood and hardship (*kṛcchra*) (flow) in the junctures of the three psychic nerves (called) Iḍā, Piṅgalā and Suṣumṇā, the middle one. (10)

In this way, by the Yoga of Bliss, the triple energy exercises her own authority. O god, the sequence of the Child, Youth and Aged depend on her. (Ultimately), there is (only) one Krama, associated with the five seats, in the three lineages. (11-12ab)

Bliss (*ānanda*) (O), the Drop of Bliss (JĀ), the Letter (*akṣara*) (PŪ), the Supreme (*paramā*) (KĀ) and Energy (*kalā*) (TI): these, in due order, are the five internal sacred seats. (12cd-13ab)

बहिरङ्गे च ते कूटा[६८] ओजापूका[६९] च तिस्रकम्[७०] ॥ १३ ॥
समस्तं च कुलं[७१] कौलं शिवशक्तिकलावृतम् ।

आनन्दावृतवृन्दस्तु[७२] आनन्दे तु प्रवर्तते ॥ १४ ॥
उद्भवानन्दचित्तस्य समत्वं च प्रवर्तते ।
तन्मध्ये[७३] सूक्ष्मलिङ्गं[७४] तु दिव्यलिङ्गमधोमुखम्[७५] ॥ १५ ॥

परमाकाशमध्यस्थं[७६] चन्द्रमण्डलमध्यतः ।
तदा तत्[७७] सुषिरं[७८] याति[७९] लक्षितेनान्तरात्मना ॥ १६ ॥

पश्यते[८०] तु समाधिस्थो[८१] बिन्दुरूपं नभस्तलम्[८२] ।
चिदानन्दसमुत्पत्तिः[८३] आवेशः संप्रवर्तते ॥ १७ ॥
तद्रूपं च स्वरूपं च इत्याश्रावणप्रत्ययम्[८४] ।

मथिते चित्तचैतन्ये[८५] मथितं कर्मसंश्रयम्[८६] ॥ १८ ॥
मथनादपि चक्रस्य योगावेशं[८७] मुहुर्मुहुः ।
आरक्तं[८८] तत्कुले[८९] चक्रं तत्रस्थं बिन्दुमण्डलम् ॥ १९ ॥

भेदितं द्रावितं[९०] यस्मात्[९१] मथितं स्मरणेन[९२] तु ।
षट्प्रकारैर्विभिन्नं[९३] तु भेदैश्चैवाष्टविंशतिः[९४] ॥ २० ॥

चतुष्कं पञ्चकं[९५] षट्कं चतुष्कं पञ्चकं[९६] चतुः ।
षट्प्रकारक्रमं[९७] ह्येतत्[९८] यो वेत्ति[९९] स च कौलिकः ॥ २१ ॥

आदौ पीठचतुष्कं तु[१००] चत्वारः पीठदेवताः[१०१] ।
सिद्धपञ्चकमन्यं[१०२] तु ज्ञानषट्कसमन्वितम् ॥ २२ ॥

महन्तारीपञ्चकं[१०३] च[१०४] ओलित्रयकुलक्रमम्[१०५] ।
अष्टाविंशतिभिर्भेदैः[१०६] प्रकाराणि[१०७] षडिः[१०८] स्मृताः ॥ २३ ॥

Externally, they are the Peak (seed-syllables corresponding to) O (Oḍḍiyāna), JĀ (Jālandhara), PŪ (Pūrṇagiri), KĀ (Kāmarūpa) and Tisraka. Together (*samasta*) (they constitute) Kula,[35] while Kaula (the sixth component) is enveloped by the energy of Śiva and Śakti. (13cd-14ab)

The aggregate, enveloped in the bliss (of the energy of Śiva and Śakti), functions within bliss. (Thus) there comes about the equilibrium (*samatva*) of the mind which is the bliss of the outpouring (*udbhava*) (of bliss). In the middle of that is the subtle Liṅga, the Divine Liṅga that faces downwards.[36] (14cd-15)

It is in the core of the Supreme Void in the middle of the Circle of the Moon. Then, perceived by the Inner Self, it enters the cavity (*suṣira*) (of the Void). (16)

He who is established in contemplation (*samādhi*) sees the surface of the Void which is in the form of the Point. (Then) penetration (*āveśa*), which is the arising of the bliss of consciousness, takes place. The experience of the proclamation (of the scripture) (*āśrāvaṇapratyaya*) is that that is one's own nature.[37] (17-18ab)

When mental consciousness (*cittacaitanya*) is churned, the (very) foundation of Karma is churned. So too, by churning the Wheel, the possession of Yoga (*yogāveśa*) takes place again and again.[38] The Wheel in that Kula is the Circle of the Sun[39] and is light red (in colour). The Circle of the Point is located there. (18cd-19)

The First Sequence of Twenty-eight[40]

Churned by Passion (*smaraṇa*), (the Point) is split up and melted. It is (then) divided into six parts and twenty-eight divisions. (20)

A group of four, (then of) five, six, four, five and four: this is the sequence of the six units (*prakāra*) and he who knows it is a (true) Kaulika.[41] (21)

The first is the group of four sacred seats and the four deities of the sacred seats. Another (that follows) is the group of five Siddhas endowed with the sixfold knowledge.[42] (22)

And there is the pentad of Mahantārī[43] and the Kulakrama along with the three Lineages (*oli*). (In this way) the six parts are said to consist of the twenty-eight divisions. (23)

एतैर्भिन्न[१०९] कुलात्मान[११०] तदा आनन्दसन्ततिः ।
कलिस्यान्ते[१११] च कामाख्ये समीपस्थं च पञ्चकम्[११२] ।। २४ ।।

अवस्था च कुले कौले तिस्राख्ये[११३] जायते हि[११४] च ।
स चाष्टाविंशमो[११५] भेदो[११६] भविष्ये[११७] च भविष्यति ।। २५ ।।

एवं ते पञ्चभिः[११८] पीठाः[११९] पूर्वसूत्रे विसर्पिताः ।
तथा च देवतादीनि[१२०] सृष्टिन्याये अतः शृणु ।। २६ ।।

गजजिह्वा अग्निजिह्वा[१२१] तडिज्जिह्वा तृतीयका ।
शुक्रजिह्वा च अमरा[१२२] रसजिह्वा च पञ्चमी ।। २७ ।।

तेषां सिद्धीः[१२३] क्रमात् पञ्च इदानीं[१२४] प्रवदाम्यहम् ।
चन्द्रार्कानलबिम्बस्थ[१२५] बिन्दौ च[१२६] गणपञ्चकम् ।। २८ ।।

आवेश[१२७] घूर्णिरानन्दः[१२८] ऊष्मा क्रोषणशोषणम्[१२९] ।
एतद् वै ज्ञानषट्कं तु प्रकृतिस्थं प्रमेयतः ।। २९ ।।

माया च शाम्भवी शक्तिः[१३०] इच्छा ज्ञानी[१३१] क्रिया तथा ।
एतच्चतुष्कमाख्यात[१३२] पञ्चकं महन्तारिका[१३३] ।। ३० ।।
शब्दा[१३४] स्पर्शा रसा देवी रूपव्यापी[१३५] च[१३६] गन्धिनी[१३७] ।
एते[१३८] वै त्वदहंकार्याः[१३९] पञ्चक[१४०] परिकीर्तितम् ।। ३१ ।।

विमलान्तरमात्मान[१४१] एवं ओलित्रिक[१४२] स्मृतम् ।
एव[१४३] ते क्रमभेदानि कथितान्यष्टविंशतिः ।। ३२ ।।
एतैर्भिन्नं महालिङ्गं दिव्यमण्डलसंज्ञकम् ।
तेषां विद्यान्वय[१४४] यच्च[१४५] परा सा परमा कला ।। ३३ ।।

The Tradition of Bliss (*ānandasantati*) (arises) when the essence (*ātman*) of Kula is divided by these (divisions). At the end of the Age of Strife in Kāmākhya, the pentad is at hand. (24)

And there arises the state that is in Kula and Kaula within (the sacred seat) called Tisra. This is the twenty-eighth division that will occur in the future.[44] (25)

Such are your five sacred seats that have emerged in the previous *sūtra*. Now, in the same way, listen to the (teachings concerning) the deities and everything else, according to the order of emanation. (26)

The Second Sequence of Twenty-Eight

Gajajihvā (Elephant Tongue), Agnijihvā (Fire Tongue) with Taḍijjihvā (Lightning Tongue) as the third; (the fourth is) Śukrajihvā (Sperm Tongue) and the immortal Rasajihvā (Juice Tongue), the fifth. (27)

Now I will tell (you) their five accomplishments (*siddhi*) in due order. (This) group of five is located in the Moon, Sun, Fire, the Image (*bimba*) and the Point. (28)

Possession (*āveśa*), mystic inebriation (*ghūrṇi*), bliss (*ānanda*), (mystic) heat (*ūṣmā*), shouting (*ākroṣaṇa*) and drying out (*ṣoṣaṇa*): this, indeed, is the sixfold knowledge located in Nature (*prakṛti*) in the midst of objectivity. (29)

Māyā, (which is) Śāmbhavīśakti, will, knowledge and action: this is said to be the group of four. The pentad of Mahantārikā (consists of the goddesses) Śabdā (Sound) and Śparśā (Touch), the goddess Rasā (Juice i.e. Taste), Rūpavyāpinī (Form-pervading i.e. Sight) and Gandhinī (Smell). These, the products of your ego, are said to be the group of five.[45] (30-31)

The pure inner Self is in this way said to be the triad of Lineages (*oli*). Thus, I have explained the twenty-eight divisions of your Krama.[46] (32)

Concerning the Great Liṅga – the triangular Divine Maṇḍala in the Body

The great Liṅga, which is termed the Divine Maṇḍala, is divided with these (divisions). The lineage of knowledge (*vidyānvaya*) is the Supreme (Goddess) who is the paramount energy (*kalā*). (33)

नित्योदिता[१४६] सुसूक्ष्मा च नासाग्रे संव्यवस्थिता ।
ऊर्णतन्तुनिभाकारा[१४७] गोक्षीररहिमशीतला ॥ ३४ ॥

तयासौ जीवते[१४८] जीवो दिव्यलिङ्गं महेश्वर[१४९] ।
तस्य सिद्धान्वयं सर्वं भेदाश्चैवाष्टविंशतिः[१५०] ॥ ३५ ॥

तया प्राशितमात्रा या अन्तर्भावः प्रवर्तते ।
त्रिनाडिसंगमं[१५१] स्थूलं एकत्र[१५२] यत्र तिष्ठति ॥ ३६ ॥

तेन तं[१५३] त्रिपुरं पीठं त्रिभिः स्रोतप्रवाहकम्[१५४] ।
तिस्राख्यं[१५५] च ललाटस्थं[१५६] ब्रह्मग्रन्थिरधोमुखी[१५७] ॥ ३७ ॥

ललाटसुषिरं[१५८] चक्रं प्रत्ययं[१५९] ज्ञानरश्मयः ।
एवं व्याप्तं क्रमं मेरोर्योगिनी[१६०] च[१६१] अधोमुखी ॥ ३८ ॥

सा शक्तिः परमा तत्र स्थिता विश्रामकारिणी ।
दक्षिणोत्तरयोः पार्श्वे जननी चलते[१६२] पुरे ॥ ३९ ॥

भगमध्यमशृङ्गस्य[१६३] तस्याग्रे तु[१६४] लयं पुनः ।
एवं सा रुद्रशक्तिस्तु त्रिभिर्भेदैः[१६५] प्रतिष्ठिता ॥ ४० ॥

आदिस्थाने स्थिता तत्र देवदेवी कुलेच्छया ।
ददते ज्ञानसद्भावं कुटिलाङ्गी स्वतन्त्रतः ॥ ४१ ॥

तदानन्दः[१६६] प्रवर्तेत[१६७] मोक्षमार्गमहोत्सवः[१६८] ।
आज्ञां[१६९] गुरुमुखाद् लब्ध्वा रुद्रशक्तिः प्रवर्तते ॥ ४२ ॥

वक्त्राद् वक्त्रगता[१७०] आज्ञा बन्धुभूता कुलक्रमे ।
वाचासिद्धिः[१७१] कुले कौले[१७२] भवनात्[१७३] संप्रवर्तते ॥ ४३ ॥

Perpetually active (*nityoditā*), she is extremely subtle and is located (between the two channels of the breath) at the tip of the nose. Her form is (that of very subtle fibre) like a spider's thread, and (she) is as cool as snow and (white) as cow's milk.[47] (34)

O Great Lord, it is due to her that this living being (*jīva*), the Divine Liṅga, lives.[48] To it belongs the entire lineage of the Siddhas and the twenty-eight divisions. (35)

She is the assimilated energy (*prāśitamātrā*) (of Kuṇḍalinī). It is due to her, merely by her being eaten, that the inner (mystic) state (*antarbhāva*) comes about. It is where the gross union of the three psychic channels (*nāḍī*) abides together in a single place. (36)

Therefore that is the sacred seat of the Three Cities (*tripura*) that, by the three (lineages), transports the current (*srotas*) (of the teaching). Again, (the sacred seat) called ‘Tisra' is located in the forehead. It is the Knot of Brahmā that faces downwards.[49] (37)

The Wheel (corresponding) to the cavity (*suṣira*) in the forehead is the experience (*pratyaya*) (which is the sign of accomplishment) and (consists of) the rays of knowledge. In this way the Krama of Meru is pervaded and the Yoginī[50] faces downwards. (38)

She who is established there is the supreme energy who brings repose (*viśrāmakāriṇī*). The Mother moves in the City on the right and on the left. (39)

Again, merger (occurs) in front of that, in the middle corner of the Yoni.[51] In this way, she, Rudra's energy, is well established with (her) three divisions. (40)

The Goddess of the gods resides there, in the first place (*ādisthāna*), by the will of Kula. (And from there), she whose limbs are crooked freely bestows the essence of knowledge. (41)

Then the bliss, which is the great festival of liberation, arises. Once the Command has been obtained from the teacher's mouth, Rudra's energy[52] begins to function. (42)

(Transmitted) from mouth to mouth, the Command is (one’s) companion in the Kulakrama. It is the Accomplishment of Speech (*vācāsiddhi*), the contemplation (*bhāvanā*) that takes place within Kula and Kaula.[53] (43)

कर्मणा[१७४] मनसा वाचा त्रिशुद्धिर्भक्तिवत्सले[१७५] ।
तस्याज्ञा वर्तते शिष्ये भावहीनो[१७६] न सिद्ध्यति ।। ४४ ।।
पशुपाशभय[१७७] शिष्ये अन्यथा च[१७८] भवेद् ध्रुवम्[१७९] ।

रुद्रशक्तिर्महादेवी अमोघा च जगत्सुता ।। ४५ ।।
दिव्याज्ञायाः[१८०] स्वरूपा सा सिद्धरूपा त्वनेकधा ।

नित्यक्लिन्नाप्रभावेन अतिरक्तस्वरूपतः[१८१] ।। ४६ ।।
उदयं लभते शिष्यः[१८२] परमानन्दलक्षणम् ।

प्रतिरूपा च[१८३] या शक्तिः प्रसिद्धा च्छायजा[१८४] परा ।। ४७ ।।
कुर्वन्ती[१८५] नित्य[१८६] कर्माणि मनेच्छया[१८७] यथा सुधीः ।
मोचयेच्छक्तिचक्रस्थो[१८८] दिव्यलिङ्गतनुर्धरः[१८९] ।। ४८ ।।

चन्द्रादित्यजले च्छाया अग्निसोमार्कदर्पणे ।
तथा सा तारकान्ते[१९०] च परा देवी सुसूक्ष्मगा[१९१] ।। ४९ ।।

पशुर्धारा[१९२] यथा पश्येत्[१९३] कुटिला[१९४] च अधोमुखीम्[१९५] ।
सा च देवी ह्यहं मूर्तिः कुब्जिका कुलकौलिनी ।। ५० ।।

तस्याः[१९६] सूत्रक्रमं चोक्तं क्रम–ओघ[१९७] विनिर्गतम् ।
प्रज्ञार्थं संगतं पश्येन्मूलसूत्रोपदेशकम्[१९८] ।। ५१ ।।

इत्यागमविशुद्धस्य प्रज्ञासूत्रमय[१९९] हर ।
मलस्यैवोपघातार्थं[२००] निर्णीतामिह[२०१] संहिताम् ।। ५२ ।।

अनेन सूचितं सूत्रं[२०२] मूलसूत्रं तु मूलतः ।
प्रज्ञासूत्रविनिर्मुक्तो योऽन्यथा अवधारयेत् ।। ५३ ।।
न तस्य[२०३] सूत्रं न मूलं तु न ज्ञानं ज्ञेयरूपतः[२०४] ।

By action, mind and speech, the triple purity abides in one who is the darling of devotion. The Command of (such a one) abides within (his) disciple. Otherwise the disciple will certainly fear the bondage of the fettered.[54] One who is devoid of deep spiritual feeling (*bhāva*) is not successful. (44-45ab)

Rudra's energy is the Great Goddess; she is the unfailing mother of the universe. She is the essential nature of the Divine Command and (her) nature is (fully) accomplished in many ways. (45cd-46ab)

The disciple achieves elevation (*udaya*), the mark of which is supreme bliss, through the power of (the goddess) Nityaklinnā (Perpetually Wet) by virtue of (her) extremely loving (*atirakta*)[55] nature. (46cd-47ab)

She is the energy who is every form. Supreme and well known, she is born from the shade (of the Tree of Consciousness)[56] and always acts according to the mind's desire. The wise own who is established in the Wheel of Energies (*śakticakra*), and who has as (his) body (this) Divine Liṅga, is freed. (47cd-48)

The Supreme Goddess, established within the extremely subtle, is the shade (*cchāyā*) in the net (of the rays) of the Sun and Moon, (reflected) in the mirror of Fire, Moon and Sun. And in the same way she is within the Star (*tāraka* i.e. the Point).[57] (49)

Crooked and facing downwards, (she is seen below), just as the fettered soul sees the earth (below him). And I am that goddess, the Form (*mūrti*) (of Ultimate Reality) (called) Kubjikā, the Kaulinī (energy of) Kula. (50)

The Transmission of (the goddess's) *sūtra* (*sūtrakrama*) has been explained, namely, the Current of the Transmission (*kramaugha*) that has emerged (into the world). One should perceive the sense of (its) wisdom and coherence which instructs in (the true sense of) the Root *Sūtra*. (51)

O Hara, this is the Wisdom *Sūtra* of one who has been purified by the scripture. (This) scripture (*saṁhitā*) has been taught here in order to destroy (the individual soul's) impurity. (52)

(It is a) '*sūtra*' because it is by this that (the teaching) is expounded (*sūcita*). Moreover, it is the 'Root *Sūtra*' because (it is the very) root (of the teaching). He who does not possesses the Wisdom *Sūtra*, (or) who understands it in another (incorrect) way, does not possess the *sūtra*, nor the root (of the teaching), nor knowledge of that which is to be known. (53-54ab)

न कुलं च क्रमं नैव नाचार्य[२०५] नैव पुत्रकम्[२०६] ॥ ५४ ॥
तस्मात् सर्वप्रयत्नेन मूलसूत्रं समाश्रयेत्[२०७] ।

श्रीनाथ उवाच

क्रमौघं[२०८] मूलसूत्रं तु प्रज्ञासूत्रेण बोधितम् ॥ ५५ ॥
त्वन्मुखाच्च मया ज्ञातं सिद्धोऽहं नात्र संशयः ।
दिव्यानन्दप्रकाशोऽयं[२०९] उत्पन्नस्त्वत्प्रसादतः[२१०] ॥ ५६ ॥

ऐँ[२११] नमोऽस्तु ते महामाये अजिते तेजरूपिणि[२१२] ।
सोममण्डलमध्यस्थे[२१३] नादरूपे खमाश्रिते[२१४] ॥ ५७ ॥

ऐंकारविग्रहावस्थे[२१५] दिव्यलिङ्गे नपुंसके ।
कलिस्यां[२१६] परमे मातः[२१७] अन्ते[२१८] अम्बे[२१९] कुलाम्बिके ॥ ५८ ॥

आदिपीठसमुद्भूते[२२०] पञ्चाशत्पीठमाश्रिते[२२१] ।
वह्निकपिलसंकाशे[२२२] स्फुरन्नाडीप्रबोधके ॥ ५९ ॥

विसर्गान्ते[२२३] समुद्भूते वाग्भवे परमेश्वरि ।
हकारार्धकलाधारे शून्यभूते खगोदिते[२२४] ॥ ६० ॥

बिन्दुस्थे चैव चन्द्रस्थे खेचरीचक्रमाश्रिते ।
देवीनां गुरुमानाम्बे[२२५] कुब्जिके परमेश्वरि ॥ ६१ ॥

ईश्वरान्तर्गते मातः[२२६] आत्मानन्दविभेदिते ।
कूटस्थे देवदेवेशि[२२७] योगपीठे व्यवस्थिते ॥ ६२ ॥

दुर्गमार्गोदिते[२२८] भीमे मण्डलान्ते कलौ युगे ।
आवर्ते च निरावर्ते[२२९] लये[२३०] विश्रामकारिणि[२३१] ॥ ६३ ॥

(He has) no Kula, no Krama, no teacher and no disciple. Therefore, one should make every effort to attend (to the meaning of) the Root *Sūtra*. (54cd-55ab)

Śrīnātha said:

From your mouth I have know the Current of the Krama, that is, the Root *Sūtra*, explained by the Wisdom *Sūtra*. (Thus) I have achieved the goal (*siddho 'ham*): there is no doubt about it. This is the light of divine bliss which has arisen by your grace. (55cd-56)

The *Māyāstava*[58]

AIṀ! Salutations to you who are Mahāmāyā! Unconquered one! Radiant energy (*tejas*)! You who reside in the centre of the Circle of the Moon! You who are Sound! O you who reside in the Void (of Ultimate Reality)![59] (57)

O Mother! O Mother of Kula! (Salutations to you) who abide in the form of the syllable AIṀ! (O you who are) the Divine Liṅga (*divyaliṅga*)! O (female) Neuter (*napuṁsakā*)![60] O Supreme Mother in the end of the Age of Strife![61] (58)

(Salutations to you) who have arisen from the primordial sacred seat and are established in the fifty sacred seats,[62] tawny like fire and who, pulsing effulgently (*sphuran*), awakens the channel (*nāḍī*) (of Kuṇḍalinī)![63] (59)

(Salutations to you) O Supreme Goddess, O Vāgbhava (AIṀ)! (You) arise at the end of emission (*visarga*), the foundation of the energy of half of the letter Ha, the Void arisen as the Skyfarer![64] (60)

(Salutations to you who are) established in the Point, in the Moon and the Wheel of the Skyfarers (*khecarīcakra*), O Supreme Goddess Kubjikā! O mother respected as the most senior (*gurumānāmbe*) of (all) the goddesses![65] (61)

(Salutations to you) O Mother who are within the Lord (*īśvara*)! (You are) endowed with the bliss of the Self! O Mistress of the God of the gods! (You) reside in the Peak (seed-syllable)! (You) abide within the Sacred Seat of Yoga![66] (62)

(Salutations to you who have) arisen on the path (of Kuṇḍalinī) that is difficult to approach (*durgamārgoditā*)! O horrifying one (*bhīmā*) within the *maṇḍala* in the Age of Strife! O whirpool (of energy) (*āvartā*)! Free of rotation (*nirāvrtā*), (you) bring about repose within merger![67] (63)

मङ्गला त्वं महादेवि ॐकारपीठमाश्रिते[२३२] ।
देवि जालन्धरे[२३३] माये पूर्णपीठे अधोमुखि[२३४] ।। ६४ ।।

त्वं च कामेश्वरी क्लिन्ने योगिनी कामरूपके ।
माया त्वं भैरवीशक्तिर्नायकी[२३५] पीठपञ्चके[२३६] ।। ६५ ।।

काली त्वं चैव उज्जैन्यां[२३७] अर्धपीठेश्वरेश्वरी[२३८] ।
त्वं च पीठोपपीठेषु त्वमाद्या क्रममण्डले[२३९] ।। ६६ ।।

पञ्चप्रणवमध्यस्थे पूर्णान्ते कुलमातरे[२४०] ।
मातृचक्रस्थिते देवि षड्योगिनिपरावृते[२४१] ।। ६७ ।।

त्वं च सा डाकिनी[२४२] माया अप्रमेयातितेजसा ।
किङ्किणी ज्वालघोषाणां वीणापटहदुन्दुभी[२४३] ।। ६८ ।।

त्रिधामधामसंघट्टे[२४४] त्रिधागतिसमाश्रिते[२४५] ।
त्रिप्रकारगते[२४६] शान्ते मातृमन्त्रतनुप्रिये ।। ६९ ।।

ऐंकारासनमारूढे[२४७] बिन्दुरूपे त्रिधागते ।
ह्रींकारजननि[२४८] देवि[२४९] क्षाँ क्षाँ क्लींकारभेदनि[२५०] ।। ७० ।।

व्यापकि[२५१] व्याप्तिवर्णानां याँराँलाँवाँनिवासिनि[२५२] ।
हेमहेमावति[२५३] देवि हंसिनि[२५४] हंसमध्यगे ।। ७१ ।।

हंसनादेश्वरि[२५५] भीमे वक्रदेहे[२५६] अधोमुखि[२५७] ।
सुभगे[२५८] विमले शान्ते प्रमेयज्ञानवल्लभे ।। ७२ ।।

O Great Goddess! (you) reside in the sacred seat of OṀ! You are Maṅgalā (Auspicious)! (Salutations to you) O goddess! O Māyā! (You are in the sacred seat of) Jālandhara! (You) face downwards in the sacred seat of Pūrṇa(-giri)![68] (64)

O Klinnā (Wet One), you are Kāmeśvarī (Mistress of Passion), the Yoginī in Kāmarūpa. You are Māyā, the energy Bhairavī and mistress in the five sacred seats.[69] (65)

And you are Kālī in Ujjain and the mistress of the Lord of the Half Sacred Seat.[70] You (are present in all) the sacred seats, (both) primary and secondary;[71] you are the first (goddess) (*ādyā*) in the *Kramamaṇḍala*. (66)

(Salutations to you), O Mother of Kula (who is) within the Full (Moon) in the midst of the Five *Praṇavas*;[72] (you) reside, O goddess, in the Wheel of Mātṛkā surrounded by the six Yoginīs.[73] (67)

You are Ḍākinī who is Māyā, immeasurable due to (your) intense energy (*atitejas*). Not an object of knowledge, (you are) the radiant energy beyond. (You are) Kiṅkiṇī (Tinkle), the *vīṇā*, the barrel drum and kettledrum[74] of the roaring sounds of the flaming fire (of consciousness). (68)

O conjunction (*saṁghaṭṭa*)[75] of the abode of the three abodes! You who are established in the threefold movement (of energy) and are of three kinds! Peaceful one! You are the beloved whose body is mantra and the letters (*mātṛ*)! (69)

O you who are in the form of the Point! Threefold, you are seated on the seat that is the letter AIṀ! O (you who) are the mother of the syllable HRĪṀ! O goddess who pierces through (*bhedanī*) the syllables KṢĀṀ, KṢĀṀ and KLĪṀ.[76] (70)

You pervade (*vyāpakī*) the letters of pervasion (*vyāptivarṇa*)! (You) reside in (the seed-syllables) YĀṀ, RĀṀ, LĀṀ and VĀṀ! O goddess! O golden daughter of the mountains! O (you who are) amidst the Gander (*haṁsa*)! (Indeed, you are) the female Gander (*haṁsiṇī*)![77] (71)

O terrible one (*bhīmā*)! Your body is crooked and you face downwards! O (you who are) the mistress of (Unstruck) Sound! O fair one! O pure and peaceful one! O you who are the beloved of the knowledge of that which is to be known! (72)

ब्रह्मरूपस्वरूपे च ऐँ–ह्रीँ–श्रीँ–समयावृते ।
ह्रीँकारत्रिगुणावर्ते[२५९] ह्रीँ ह्रीँ मन्त्रतनु[२६०] प्रिये ।। ७३ ।।

मायारूपधरीदेवि गजजिह्वे गजेश्वरि ।
त्वमेव विद्युज्जिह्वा च[२६१] ह्राँ ह्रीँ ह्रूँ[२६२] च[२६३] भगोद्भवे ।। ७४ ।।

भवोद्भवे भवातीते तुर्यस्थे[२६४] तुर्यमूर्धनि ।
प्रशान्तपदमारूढे[२६५] षट्त्यागात्[२६६] सप्तमेश्वरि ।। ७५ ।।

सूक्ष्मे चैव सुसूक्ष्मे[२६७] च सुस्थिते[२६८] च सुराधिपे ।
आनन्दे[२६९] च निरानन्दे[२७०] अमरीक्रमभूषिते ।। ७६ ।।

ग्लूँकारे[२७१] पार्थिवे ब्राह्मी[२७२] स्लूँकारे[२७३] त्वं च[२७४] वैष्णवी ।
प्लूँकारे त्वं कुले रौद्री म्लूँकारे[२७५] त्वं च ईश्वरी ।। ७७ ।।

न्लूँकारे[२७६] नायकी नन्दा नित्यानन्दपरे[२७७] रता ।
माया त्वं सर्वसिद्धीना[२७८] पीठानां संस्थिता उमे ।। ७८ ।।

मे माते[२७९] परमे माये मे शिवे मे सरस्वति ।
मे माता मे च मे भार्या मे च जीवान्तरालये ।। ७९ ।।

प्रभुर्मे[२८०] दिव्यशक्तिस्त्वं आरक्ते[२८१] तत्त्ववाससे ।
सर्वाङ्गसुन्दरि[२८२] क्लिन्ने जीवनाडिगते शुभे ।। ८० ।।

ह्राँह्रीँह्रूँकारमन्त्रैस्तु[२८३] चलसे[२८४] स्यन्दसे[२८५] जगत् ।
मन्त्रावेशपदे गौरि शक्त्यन्ते[२८६] च समाश्रिते ।। ८१ ।।

O you whose nature is the absolute (*brahmarūpa*)! You are enveloped in AIṀ, HRĪṀ and ŚRĪṀ,[78] (which are the seed-syllables of the) Rule (*samaya*)! You are enveloped by the three qualities (*guṇa*) of the syllable HRĪṀ![79] You are the beloved whose body is the mantra HRĪṀ HRĪṀ! (73)

O goddess who bears the form of Māyā! O Gajajihvā (Elephant-tongued)! O Gajeśvarī (Mistress of the Elephants)! And you are also Vidyujjihvā (Lightning Tongue)[80]! HRĀṀ HRĪṀ HRŪṀ! O (you) who have emerged from the Yoni (*bhagodbhava*). (74)

O you who emerge out of phenomenal existence and are beyond it! You are established within the Fourth State at the head of the Fourth State! O you who are mounted on the plane of perfect tranquillity! By abandoning the six (lower states), you are the mistress of the seventh (supreme one)![81] (75)

O subtle one, O extremely subtle one! O mistress of the gods, well established! O bliss! O Bliss of Stillness! You are adorned with the Transmission of Amarī (the Immortal One)! (76)

You are Brāhmī in the earth syllable GLŪṀ and Vaiṣṇavī in the syllable SLŪṀ. You are Raudrī in the Kula in the syllable PLŪṀ and Īśvarī in the syllable MLŪṀ.[82] (77)

You are the mistress Nandā in the syllable NLŪṀ, devoted to the supreme and eternal bliss within it.[83] O Umā! You are established as the magic (*māyā*) of all magical powers (*siddhi*) of the sacred seats. (78)

O my mother! Supreme One! Māyā! My Śivā! My Sarasvatī! O innermost recess of my soul! You are my mother, you are my wife. (79)

You are my lord and my Divine Power. Intensely passionate one (*āraktā*)! (You) reside in (ultimate) reality (*tattva*)! O (you who) are beautiful in every limb! O wet one! O auspicious one! (You) are present in the Channel of the Soul (*jīvanāḍī*)![84] (80)

By means of the mantras consisting of the syllables HRĀṀ HRĪṀ HRŪṀ, you move and melt the universe.[85] O Gaurī! (You are) on the plane of possession (*āveśa*) (brought about by) mantra. You are at the extremity of Power![86] (81)

कुलमातङ्गिनीचक्रे विद्यादेवीति[२८७] कुब्जिके ।
पूर्णचन्द्रनिभाकारे चन्द्रपूर्णभगानने[२८८] ॥ ८२ ॥

सप्ताविंशपदैर्भेदै:[२८९] अष्टाविंशत्पदोद्भवे[२९०] ।
चक्रनायकि कौलीशे[२९१] ईश्वरीकुलमाश्रिते[२९२] ॥ ८३ ॥

सिद्धपञ्चाशरूपेण[२९३] कमले कमलेश्वरि ।
अट्टहाससमुद्भूते[२९४] हंसमण्डलभूषिते ॥ ८४ ॥

सोममण्डलमध्यस्थे माया त्वं सूर्यमण्डले ।
त्वमग्निमण्डलान्तस्थे दीप्तजिह्वे[२९५] महेश्वरि ॥ ८५ ॥

वायुवेगे मनान्तस्थे[२९६] परापरविसर्पिते ।
शून्ये शून्यान्तरावस्थे मारुति[२९७] सिद्धसेविते ॥ ८६ ॥

निरालम्बे गते देवि आकाशे दुरतिक्रमे[२९८] ।
ज्ञानविज्ञानगम्भीरे ज्ञेयरूपे[२९९] च केवले ॥ ८७ ॥

स्थितिलयकरीदेवि[३००] जननि[३०१] तत्त्वमण्डले ।
तत्त्वानां[३०२] क्षोभणी शक्ति:[३०३] अज्ञानतमभेदनी[३०४] ॥ ८८ ॥

मातरी[३०५] सर्वदेवानां मम प्राणप्रिये उमे ।
विश्वेश्वरी[३०६] जगद्धात्री संप्रदायप्रदायिनी[३०७] ॥ ८९ ॥

नमस्ते परनिर्वाणे जगद्योनिमहाम्बिके[३०८] ।
स्मर त्वं समयं[३०९] पूर्वं स्नेहेन मनविग्रहम्[३१०] ॥ ९० ॥
तुष्टा[३११] भव परेऽस्माकं माता[३१२] त्वं त्रिदशैरपि ।

इति मायास्तवं[३१३] प्रोक्तं योगीवाणीक्रमागतम्[३१४] ॥ ९१ ॥
तस्यावतारं कुरुते वक्रिका पीठदेवता ।

O Kubjikā! (You are) the goddess of the Vidyā (*Vidyādevī*) in the Wheel of Kulamātaṅginī (the Kula Sweeper-woman). O you whose face is the Yoni of the Full Moon, and whose form is like that of the full moon![87] (82)

O you who have emerged from the parts (*pada*) of the (Sequence of) Twenty-eight divided into twenty-seven parts (*pada*)![88] O Mistress of the Wheel! O Mistress of Kula! (You are) established in the Īśvarīkula! (83)

O Mistress of the Lotus! (You are) in the Lotus (Maṇḍala) in the form of the fifty Siddhas. You have come forth from Aṭṭahāsa[89] and are adorned with the Circle of the Gander (*haṁsamaṇḍala*)! (84)

O you who reside in the middle of the Circle of the Moon (*somamaṇḍala*)! In the Circle of the Sun, you are Māyā. O Maheśvarī! Flaming tongue! You reside within the Circle of Fire![90] (85)

O you who are the force of the Wind and reside within the mind! You have emerged from the supreme (transcendence) and the inferior (immanence)! O Void! You are the vital breath (*mārutī*)! (You) reside within the Void and are served by the Siddhas! (86)

O goddess! You are within Space which is unsustained and hard to traverse! You are profound with knowledge and consciousness! O (you who) should be known! O you who are alone (and unique)![91] (87)

O goddess who brings about persistence and merger! O Mother in the Circle of the Principles of Existence![92] (You) shatter the darkness of ignorance and are the energy that arouses the principles (to engage in their functions). (88)

O Umā! You who are dear to my (very) life! You are my mother and (the mother) of the gods. You are the mistress of all things, the benefactor of the universe, she who bestows the tradition.[93] (89)

Salutations to you who are the supreme *Nirvāṇa*! O Great Mother, Womb of the universe! Recall with affection the form of the mind, your ancient Rule. You who are the mother even of the gods, be satisfied with us![94] (90-91ab)

Thus the Hymn to Māyā (*Māyāstava*) has been uttered. It has come through the transmission of yogis' speech and Vakrikā, the deity of the sacred seat, brings it down (into the world). (91cd-92ab)

सुखमारोग्यसंपत्तिमवस्थां[३१५] लभते नरः ॥ ९२ ॥
सर्वपापविनिर्मुक्तो भवते तत्क्षणादपि ।
न तस्य पुनरावृत्तिर्मायास्तवमुदीरणात्[३१६] ॥ ९३ ॥

इहैव प्राप्नुयाद् भोगान्[३१७] लाभं[३१८] पूजायशः[३१९] श्रियः ।
अवस्था क्रमयुक्तस्य पारम्पर्येण[३२०] तस्य च ॥ ९४ ॥
समयाचारयुक्तस्य तीव्राज्ञा संप्रवर्तते ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[३२१]
लक्षपादाधिके आद्यपीठावतारिते[३२२] विद्यापीठमार्गे विमलषट्कनिर्णये[३२३]
कादिभेदे[३२४] आज्ञापारमेश्वरे[३२५] स्वामिनीमते श्रीचतुर्विंशत्सहस्र—
संहितायां[३२६] अव्वाक्रमभाषिते[३२७] मूलसूत्राधिकारवर्णने
मायास्तवाधिकारो नामानन्दः[३२८] ॥ २६ ॥

(Through it) a man achieves happiness, the state (of liberation) and the wealth of good health, and in that very moment he is freed of all sin. By reciting the Hymn to Māyā, there is no more return for him (into this world). In this very place he gains profit, enjoyments, the fame of (performing) the sacred rites (*pūjā*) and (many forms of) wealth (and power) (*śrī*). (92cd-94ab)

He possesses the state of one who is part of the transmission (*kramayukta*) because he belongs to the lineage. And, intent on the Practice of the Rule (*samayācāra*), an intense (level of the) Command operates (within) him. (94cd-95ab)

This is the (twenty-sixth) chapter dedicated to *the Hymn to Māyā that forms a part of the Description of the Authority of the Root Sūtra*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with ‘KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

सप्तविंशानन्दः

श्रीनाथ उवाच

देवि सिद्धे[१] जगत्स्वामि[२] आदिनाथे[३] कुलोद्भवे ।
ब्रूहि[४] ज्ञानोपदेशं तु यत् सारं पश्चिमान्वये ॥ १ ॥
प्रकटं कुरु[५] कौलीशे पूजा—आगममण्डलम्[६] ।

श्रीवक्रा उवाच[७]

सारं शैवस्य जगतो[८] भुवनाकृतिमण्डलम् ॥ २ ॥
बाह्यस्थं च स्वदेहस्थं अन्तरङ्गं चिदात्मकम् ।
तदहं संप्रवक्ष्यामि[९] गुरुमण्डलकं यथा ॥ ३ ॥

योऽसौ[१०] अनादिरव्यक्तः[११] शिवः परमकारणः ।
मन्त्रमूर्तिरभून्नाथ[१२] लोकानुग्रहहेतुना ॥ ४ ॥

अवतीर्णस्तु भूलोके[१३] अनुग्रहकरः परः ।
पूज्योऽसौ[१४] मण्डले देव नवात्मानन्दभैरवः ॥ ५ ॥

पञ्चमूर्तिधरो नाथः षोडशावयवान्वितः ।
नवधामूर्तिमाश्रित्य[१५] अवतीर्णः कलौ युगे ॥ ६ ॥
पञ्चाशद्रुद्रमूर्तिस्थो[१६] यथा पूज्यस्तथा[१७] शृणु[१८] ।

तस्योद्धारं[१९] महादेव श्लोकैः पञ्चभिः सूचितम्[२०] ॥ ७ ॥
अकारे चत्वरे[२१] मध्ये पञ्चमं[२२] च तथा पुनः ।
लकयक्षतनं[२३] रमडखं[२४] चेति विपर्ययेत्[२५] ॥ ८ ॥
ड[२६] ढ[२७] ठ ट दपर्यन्तं सृष्ट्या[२८] मेरोर्विनिर्गतम् ।
मण्डलं तं[२९] स्मृतं देव द्वितीयं चाधिकारयोः[३०] ॥ ९ ॥

CHAPTER TWENTY-SEVEN

The *Maṇḍala* of the Transmission (*kramamaṇḍala*) and the *Maṇḍala* of the Teachers (*gurumaṇḍala*)

The Maṇḍala of the Teachers

Śrīnātha said:

O goddess! O accomplished one (*siddhā*)! Lord (*svāmin*) of the universe! O first teacher (*ādināthā*)! O outpouring of Kula! Impart the teaching concerning the knowledge which is the essence of the Western Tradition (*anvaya*). O Kaulīsā, make the Maṇḍala of the Scripture and the rite of adoration clear (to me). (1-2ab)

The venerable (goddess) Vakrā said:

The essence of the Śaiva (scripture) is the *maṇḍala* of the universe whose form is that of the worlds. It is located (both) outside (in the external world) and within one's own body. The (most) internal one is (pure) consciousness. I will explain this, the Maṇḍala of the Teachers (*gurumaṇḍala*).[1] (2cd-3)

He who is beginningless, unmanifest, benign (*śiva*) and the supreme cause assumed, O Lord, a form consisting of mantra in order to grace the world. (4)

Having descended into the world, he is the supreme bestower of grace. He, the Bhairava of the bliss of Navātman should, O god, be worshipped in the *maṇḍala*. (5)

He is the Lord (*nātha*) who has five forms (*pañcamūrti*) and possesses the sixteen limbs (*avayava*). Having entered into the ninefold form,[2] he has descended down (into the world) during the Age of Strife and resides in the form of the fifty Rudras. Listen to how he should be worshipped. (6-7ab)

O Great God, the enunciation of his (mantra) is outlined in (the following) five verses: in the letter A, in the fourth, in the middle and, again, the fifth and (then) the reverse La Ka Ya KṢa Ta Naṁ and Ra Ma Ḍa Khaṁ. Ḍa Ḍha Ṭha up to Da have come forth from Meru by way of (the order of) emanation. That, O god, is said to be the second *maṇḍala* of the two who have authority.[3] (7cd-9)

इन्द्र आपस्तथा तेजो वायुराकाशमेव च ।
ज्ञानोऽय[३१] कुण्डली कोटिः[३२] तृतीया वरवर्णिनि[३३] ॥ १० ॥

हृदय[३४] समय[३५] चैव सर्वज्ञं च कदम्बकम् ।
खगीशं गुरुनाथं च रत्नबीजं चतुर्थकम् ॥ ११ ॥
कदम्बं विमलौघ[३६] च समयं भैरवावली ।
पादुकान्ते[३७] मनु[३८] स्मृत्वा पूजयेद्[३९] गुरुमण्डलम् ॥ १२ ॥

विद्यापीठाग्रतो देव गुरुमण्डलपूजनम् ।
पूर्वक्रमे[४०] यथा चोक्तं पञ्चासनसमन्वितम् ॥ १३ ॥

प्रसादत्रयसंभिन्नं अर्चयेत्[४१] गुरु[४२] पञ्चधा ।
ईशकोणात्[४३] समारभ्य यावन्मध्यं तु पञ्चमम् ॥ १४ ॥

मण्डलं चाधिकार[४४] च सिद्धाः[४५] समय[४६] योगिनी ।
पञ्चधा पञ्चभिर्भिन्नं[४७] पञ्चधाकौलिनीयुतम्[४८] ॥ १५ ॥

वाग्भवं मायया सार्धं लक्ष्मीप्रसादभेदितम्[४९] ।
नवात्मानन्दसंयुक्तं पञ्चभिर्गुरुमण्डलम्[५०] ॥ १६ ॥
पादुकान्तं महादेव पूजयेत् सततं वरम् ।

अन्तरङ्गगताः[५१] पूज्याः[५२] मण्डलानि तथात्मनि ॥ १७ ॥
आधारे प्रथमं प्रोक्तं द्वितीयं योनिमण्डले ।
तृतीयं नाभिचक्रे तु चतुर्थं[५३] च[५४] अनाहते ॥ १८ ॥
पञ्चमं कण्ठदेशे तु आदिनाथं तु मूर्धनि ।
श्रीकण्ठादि पिङ्गलान्त[५५] पञ्चधा पञ्च कल्पितम् ॥ १९ ॥

प्रभाते चैव मध्याह्ने[५६] सन्ध्याकाले[५७] तु सुन्दर ।
विद्यापीठाग्रतः कुर्यात्[५८] गुरोरग्रे तु पञ्चधा ॥ २० ॥
आराधनं तु[५९] कर्तव्यं संपूर्णं सिद्धिदं भवेत् ।
न रिक्तं मण्डलं कुर्यात्[६०] गुरोरग्रे कदाचन ॥ २१ ॥

Earth (*indra*), Water, Fire (*tejas*), Wind and Sky[4] – O most excellent lady of the gods, this is knowledge, Kuṇḍalī, which is the third polarity. (10)

One should worship the Maṇḍala of the Teachers having recollected the mantra which the (Teacher's) Sandals (*pāduka*), and (having worshipped therein) 1) the Heart, 2) the Rule, 3) the omniscient Kadambaka Tree, Khagīśa, who is the Lord and Teacher (*gurunātha*), 4) the seed-syllable of the Jewel (*ratnabīja*) as the fourth, 5) the Kadamba which is the pure Current (of the teaching), and 6) the Rule which is the series of Bhairavas. (11-12)

O god, the worship of the Maṇḍala of the Teachers takes place in front of the Seat of Knowledge (*vidyāpīṭha*) as explained in the preceding transmission (*pūrvakrama*).[5] (13abc)

The (Maṇḍala of the) Teachers has five seats and is conjoined with three (repetitions of the syllable of) Grace (*prasāda* – HSRŪAUṀ).[6] The teacher, fivefold, should be worshipped starting from the north-east corner up to the center, where the fifth (resides). (13d-14)

(The following should be worshipped): the Maṇḍala, Authority, the Siddhas, the Rule and the Yoginī. (Thus the Circle of the Teachers), divided into (these) five, is fivefold and is endowed with the fivefold Kaulinī (Vidyā).[7] (15)

The Circle of the Teacher (is formed) by means of (the following) five: (the seed-syllable called) Vāgbhava (AIṀ) along with Māyā (HRĪṀ), is conjoined with Lakṣmī (ŚRĪṀ) and Grace (KHPHREṀ) and is endowed with the bliss of Navātman (HSKṢMLVRYŪṀ).[8] O Great God, one should constantly worship (this, the) best of things within the (Teacher's) Sandals (*pādukā*). (16-17ab)

The Inner Worship of the Maṇḍala of the Teachers

One should worship the internal *maṇḍalas* within oneself in the same way. The first is said to be in the Foundation, the second is in the Maṇḍala of the Yoni, the third in the Maṇḍala of the Navel, the fourth in (the Maṇḍala of) Unstruck Sound, the fifth in the throat, while Ādinātha (the Primordial Lord) is in the head. The five, fivefold, are conceived to begin with Śrīkaṇṭha and end with Piṅgala.[9] (17cd-19)

One should do (this) five times at dawn, noon and at sunset, O fair one; one should worship in front of the Seat of Knowledge (*vidyāpīṭha*) and the teacher. (If the worship is) complete, (it) bestows success. One should never (leave) the *maṇḍala* empty at any time in front of the teacher.[10] (20-21)

यथावित्तानुसारेण कृत्वा संपूर्णपूजनम्[६१] ।
आरात्री[६२] चन्दनं दीप[६३] वीरद्रव्यसमन्वितम् ।। २२ ।।
निवेदनं प्रकर्तव्यं साष्टाङ्गं[६४] च नमस्करेत् ।
त्रिधा च पञ्चधा चैव साष्टाङ्गं[६५] दण्डवत् सुधीः ।। २३ ।।

प्रदक्षिणशतं कृत्वा पूजयेद् गुरुपादुकाम् ।
एतदाचारसमयं[६६] पालयेत् सततं बुधः ।। २४ ।।

पालनाद् भवते सिद्धिः[६७] अन्यथा नरकं व्रजेत् ।
ओलिपर्वेषु सर्वेषु नित्यनैमित्तिकेषु च ।। २५ ।।
मण्डलक्रमपूजायां सर्वं[६८] संपूर्णतां व्रजेत् ।

अतः परं प्रवक्ष्यामि शृणु भैरव तत्त्वतः ।। २६ ।।
श्रीक्रमं तु ततः पूज्यं[६९] यथोक्तं श्रीकुलागमे ।
तस्यावतारं संक्षेपात् पर्यङ्के सततं कुरु ।। २७ ।।

मृगाजिने तु संकल्प्य आसने वाग्भवं शुभम् ।
श्रीखण्डचन्दनं शुद्धं[७०] कंकुमं चालिमिश्रितम्[७१] ।। २८ ।।

अभिमन्त्र्य च विद्यायाः क्रमं लिख्य[७२] त्रिधाविधम्[७३] ।
आद्यक्रमस्य वृद्धस्य[७४] योगपीठं त्रिधोदितम्[७५] ।। २९ ।।
तद्बाह्ये लिख्य[७६] षट्कोणं[७७] ऐंकारेण[७८] तु वेष्टयेत् ।

अष्टारं पद्मकं बाह्ये मेखलात्रितयावृतम्[७९] ।। ३० ।।
चतुष्कोणं[८०] तु[८१] तद्बाह्ये संलिख्यं[८२] च सुसूत्रितम्[८३] ।

षट्कोणचक्रसंयुक्तं[८४] कौमारस्य क्रमं लिखेत् ।। ३१ ।।
अष्टारपद्मसंयुक्तं[८५] क्रमं बालक्रमस्य च ।
एवं ते क्रमभेदोऽयं[८६] मण्डलस्य प्रकाशितम् ।। ३२ ।।

Once one has made the mind full (and satisfied) according to one's means, one should make the offering of a flame (*ārātrika*), sandalwood and a lamp along with the substance of the Heroes, and salute (the *maṇḍala*) with a full-length prostration. The man of sound intellect should prostrate the full length (of his body, as straight as) a stick three or five times. (22-23)

Having circumabulated it a hundred times, one should worship the teacher's sandals. The wise man should always observe this, the rule of (right) conduct. (24)

By observing it (he gets) success (*siddhi*); otherwise, (if he fails to do so), he goes to hell. (He should perform this ritual) on the lunar days sacred to the lineages (*oliparva*) and in the course of the regular and occasional rites. Through the rite of worship (*krama*) of the *maṇḍala* everything is perfectly fulfilled. (25-26ab)

The *Kramamaṇḍala*

O Bhairava, now I will expound the next (teaching) as, in truth, it is. Listen. The Śrīkrama should be worshipped next, as explained in the scripture of the Śrīkula. You should always perform (the rite of) its descent onto the pedastal (*paryaṅka*) (of the *maṇḍala*).[11] (26cd-27)

One must first fashion the auspicious Vāgbhava (AIṀ) on a seat made of deerskin with pure sandalwood (paste) and vermillion mixed with wine. (28)

Having invoked and written the threefold transmission (*krama*) of the Vidyā, (next comes) the Sacred Seat of Yoga (*yogapīṭha*)[12] of the first sequence, which is that of the Aged, and which has manifest (*udita*) threefold.[13] (Then,) having drawn a hexagon outside it, (the Point) should be enveloped with the syllable AIṀ.[14] (29-30ab)

Outside (the hexagon) is a lotus of eight rays encompassed by three round enclosing lines (*mekhala*) and, outside that, a well-formed square should be drawn. (30cd-31ab)

Having done that, one must draw the Transmission of the Youth, in conjunction with the wheel of the hexagon and the sequence of the Transmission of the Child in conjunction with the lotus with eight rays. In this way, this division of the Kramas of the *maṇḍala* has been revealed to you. (31cd-32)

न्यासभेदं यथा[८७] देव वृद्धकौमारबालके[८८] ।

प्रथमः[८९] शब्दराशिस्तु द्वितीया मालिनी तथा ।। ३३ ।।
विद्यात्रितयमेवं तु तदङ्गानि चतुर्थकम् ।
अघोर्यष्टकमेवं तु तथा सिद्धाङ्गपञ्चकम् ।। ३४ ।।

षोढान्यासमिदं कृत्वा पश्चाद् यजनमारभेत्[९०] ।
वृद्धक्रमस्य[९१] ज्येष्ठस्य न्यासावरणमुत्तमम्[९२] ।। ३५ ।।

अथ मध्यमसिद्धस्य कौमारस्य[९३] यथाक्रमम् ।
प्रथमं[९४] तद्ग्रहं[९५] क्षेत्रं द्वितीयं बीजपञ्चकम् ।। ३६ ।।
द्वादशाङ्गं तृतीयं च सिद्धाङ्गं च चतुर्थकम् ।
पञ्चमं तु षडङ्गं स्यात् पीठन्यासं तु षष्ठकम्[९६] ।। ३७ ।।
खेचरं[९७] सप्तमं नाम कृत्वा यजनमारभेत् ।

अथ तृतीयकं वक्ष्ये[९८] क्रमस्यावरणं[९९] पुनः ।। ३८ ।।
प्रथमा समया विद्या सिद्धाङ्गं च द्वितीयकम् ।
तृतीयं तु षडङ्गं स्यात्[१००] श्लोकानि[१०१] तु चतुर्थकम्[१०२] ।। ३९ ।।
पञ्चमं चाधिकारं[१०३] स्यात् षष्ठं क्षेत्रपरिग्रहम्[१०४] ।
सप्तमं रत्नविन्यासं विद्यान्यासं तथाष्टमम् ।। ४० ।।
एवं न्यासक्रमं न्यस्य[१०५] पश्चाद् बालक्रमं यजेत् ।

क्रमाणां मण्डलं ज्ञात्वा एकचक्रे तु पश्चिमे ।। ४१ ।।
सिद्धाङ्गं च षडङ्गं च द्वावेतौ तु विशोधयेत् ।

The Depositions of the Three Transmissions

O god, (I will now tell you) of the various depositions (to be performed in the Transmissions) of the Aged, the Youth and the Child.[15] (33ab)

The Depositions of the Transmission of the Aged

1) The first is that of the Assembly of Sounds, 2) the second is Mālinī, 3) then the triple Vidyās and 4) its limbs as the fourth, 5) the Octad of Aghorī and 6) the Pentad of the Limbs of the Siddhas.[16] (33cd-34)

Once one has performed this sixfold deposition (*ṣoḍhānyāsa*), one should commence the sacrifice. (This), the covering of the deposition of the Transmission of the Aged – namely, that of the Eldest (*jyeṣṭha*) – is the best. (35)

The Depositions of the Transmission of the Youth

Now, in due order, comes (the Transmission) of the middle Siddha, that of the Youth. 1) The first is (the deposition of) the field of Tadgraha, 2) the second is the Five Seeds, 3) the Twelve-limbed is the third, 4) the Body of the Siddhas is the fourth, 5) the fifth is the Six Limbs (*ṣaḍaṅga*) while 6) the Deposition of the Sacred Seats is the sixth. And having performed the seventh, namely 7) that of the Skyfarer, commence the sacrifice.[17] (36-38ab)

The Depositions of the Transmission of the Child

Now, again, I will tell (you) the third sphere (*āvaraṇa*) of the Transmission. The first is the Samayā (Vidyā). The second is the Body of the Siddhas. The third is the Six-limbed. The (Twelve) Verses is the fourth. The fifth is (the Triple) Authority. The sixth is the Enclosure of the Field. The seventh is the deposition of the (Five) Jewels, while the eighth is the deposition of the Vidyā.[18] Having deposited the sequence of the depositions (*nyāsakrama*) in this way, one should afterwards offer sacrifice to the Transmission of the Child. (38cd-41ab)

Having learned the *maṇḍala* of the Transmissions within the one Wheel of the Western (Kula), one should purify these two, namely, the Limb of the Siddhas and the Six-limbed. (41cd-42ab)

विश्वामित्रकपालं तु सुसिद्धं योगिनां शुभम् ।। ४२ ।।
पीठाग्रे द्रव्यसंपूर्णं व्रतीनां नृकपालकम् ।

कोङ्कणास्त्रेण संशोध्य कवचेनावगुण्ठयेत् ।। ४३ ।।
मूर्तिं प्रविश्य[१०६] हृदये[१०७] नेत्रे[१०८] षण्मुखमाहरेत् ।
शिखासान्निध्यकरणं संपूर्णं तु शिरेण[१०९] तु ।। ४४ ।।

एवं षड्विधसंस्कारं[११०] मूलविद्यां[१११] नियोजयेत् ।
योनिमुद्रा महामुद्रा तयासौ[११२] मुद्रितो भवेत् ।। ४५ ।।

अवतारं ततो देव करालाख्यं[११३] नियोजयेत् ।
मूलविद्यां[११४] त्रिधा जप्त्वा सान्निध्यं क्रममण्डले ।। ४६ ।।

अपरं द्वितीयं[११५] पात्रं[११६] चन्दनामृतपूरितम् ।
पञ्चकाद्येन[११७] संस्थाप्य पुनस्तेनाभिमन्त्रितम्[११८] ।। ४७ ।।

अथ तृतीयकं पात्रं स्थापितं[११९] रत्नपञ्चके ।
तेन यष्ट्वा[१२०] पुनस्तत्र दक्षिणोत्तरमध्यतः ।। ४८ ।।

एवं[१२१] पात्रत्रयं पूर्वं कृत्वा पूजां[१२२] समारभेत् ।

चन्दनेन तु विन्यासं विद्याया आत्मसन्ततौ[१२३] ।। ४९ ।।
भकारादिचकारान्तं स्थाने स्थाने पृथक् पृथक् ।
आत्मानं धूपितं कुर्याद् विन्यासं मूलविद्यया ।। ५० ।।
अङ्गन्यासं समारभ्य स्व–ओल्या[१२४] तु यथाक्रमम् ।

The Worship of the Transmission (*kramārcana*)

The First Vessel – the Skull

[19]A coconut in place of a skull (*viśvāmitrakapāla*) is auspicious for yogis and is easily available (*susiddha*). For those who observe the Vow, a human skull (should be placed) in front of the *maṇḍala,*[20] well filled with the sacrificial substances. (42cd-43ab)

It should be enveloped with the Armour once it has been purified with the Weapon of Koṅkaṇa and, having introduced the Form (*mūrti*) (of the deity) into the Heart,[21] one should bring (Vaṭuka) the Six-faced One[22] into the (third) eye. The invocation[23] of the Topknot (*śikhā*) is completed by means of the Head. (43cd-44)

(Once performed) the sixfold purification (*saṁskāra*) in this way, one should apply the root Vidyā. (The adept) is sealed with the Great Gesture (*mahāmudrā*), that is, with the Gesture of the Yoni (*yonimudrā*).[24] (45)

Then, O god, one should apply the 'descent' (*avatāra*) called Karāla. Once (one has) repeated the root Vidyā three times, the presence (of all the mantras) (*sānnidhya*) (is established) within the *Kramamaṇḍala*. (46)

The Second Vessel

The other, that is, the second vessel, is filled with the nectar of sandalwood (oil) once it has been installed with the first group of five (mantras) and, again, invoked with those same (mantras). (47)

The Third Vessel

Now the third vessel is placed on the Five Jewels once offerings have been made there, again on the right, on the left and in the middle. (48)

Once the three vessels have been prepared in this way, one should commence the rite of adoration (*pūjā*). (49ab)

The Vidyā is deposited onto one's own lineage with sandalwood paste. The letters Bha to Ca (of the root Vidyā are placed) individually in (their own) particular place. Having begun the deposition of the limbs in due order within one's own lineage (*oli*), one should offer incense to the Self and (perform) the deposition with the root Vidyā (49cd-51ab)

तिलतैलाष्टदीपानि[१२५] पञ्चाद्येन प्रदीपयेत् ।। ५१ ।।
दिग्विदिक्षु च[१२६] पीठस्य अधिवासमनन्तरम् ।

चन्दनं धूपसौगन्धकुंकुमाक्षतसंयुतम्[१२७] ।। ५२ ।।
मूलमन्त्रस्य सिद्धस्य कुर्याद् दान[१२८] च सन्ततौ ।

मुद्रात्रितयं कृत्वादौ ततः पूजां समारभेत् ।। ५३ ।।
पूर्वक्रमेण कर्तव्यं देहस्थं क्रमपूजनम् ।
पश्चाद् बाह्ये तु पीठस्थं सबाह्याभ्यन्तरं क्रमम् ।। ५४ ।।

चन्दनाक्षतसंमिश्रैरादौ[१२९] कुर्यात् क्रमार्चनम् ।
श्वेतपुष्पैः सुगन्धैश्च तैस्तु पूज्यं कुलक्रमम्[१३०] ।। ५५ ।।

अभावाद् रक्तपुष्पैस्तु तथा पीतैः सुगन्धिभिः ।
सुमनाचम्पकैः पद्मैस्तथा[१३१] नीलोत्पलैः शुभैः ।। ५६ ।।
देशाचारेण[१३२] लब्धैस्तु[१३३] तैस्तु पूज्यं कुलक्रमम् ।

निर्गन्धैश्च सकण्टकैर्भग्नैः[१३४] संकुचितैर्द्रुमैः[१३५] ।। ५७ ।।
क्रमपूजा न कर्तव्या मनसापि[१३६] सुरेश्वर ।

धूपार्चनं पुनश्चैव पृथक्[१३७] आज्ञाक्रमं पुनः ।। ५८ ।।
अलिपूजा ततः कार्या वैष्णवीपदमात्रतः[१३८] ।
प्रत्यय[१३९] व्याकुलं तत्र महारावः प्रवर्तते ।। ५९ ।।
सान्निध्यमतुलं चोग्रं पशूनां च भयावहम् ।

मूलमन्त्रेण विद्याया वामपाण्यक्षसूत्रकम्[१४०] ।। ६० ।।
स्फाटिकं पुत्रजीवं वा मात्रा अष्टोत्तरं शतं ।
द्विमात्रां वा त्रिमात्रा[१४१] वा इच्छया वा मनीषिणाम्[१४२] ।। ६१ ।।
स्थूल[१४३] वा सूक्ष्ममणि[१४४] वा न मेरु[१४५] लङ्घयेत् क्वचित् ।

After the preliminary purification (*adhivāsa*), one should, with the first group of five mantras,[25] light eight lamps of sesame oil in the primary and secondary directions (around) the *maṇḍala* (*pīṭha*).[26] (51cd-52ab)

One should make an offering to the lineage (*santati*) of the accomplished root mantra of sandalwood along with vermillion, fragrant with incense and unbroken grains of rice. (52cd-53ab)

Having first made the three gestures,[27] one should commence the rite of adoration. One should perform the worship of the Transmission (*kramapūjana*) in the body in accord with the previous rite (*pūrvakrama*). Then (one should worship) the internal and external Transmission externally, in the sacred seat. (53cd-54)

One should first perform the worship of the Transmission (*kramārcana*) with mixtures of sandalwood paste and unbroken rice grains. One should worship the Kulakrama with white and fragrant flowers. (55)

If there are none, (one may do so) with red or yellow sweet-smelling flowers and with beautiful *campaka* flowers and auspicious (red) and blue lotuses. One should worship the Kulakrama with those (flowers) obtained according to the common practice of the place. (56-57ab)

O Lord of the gods, one should not worship the Transmission even mentally with flowers that are without smell, that have thorns and sharp points, or that are bent or wilted. (57cd-58ab)

One (should) again worship with incense and (then) (worship) the Transmission of the Command separately. Then the liquor should be worshipped (*alipūjā*) with the word 'vaiṣṇavī'.[28] (This) stimulates realisation (*pratyaya*) and the Great Sound (*mahārāva*) (of Ultimate Reality) arises there. By means of the root mantra of the Vidyā, (the adept experiences) an unequalled proximity (*sānnidhya*) (to the deity) which, for fettered souls, is terrible and frightening. (58cd-60abc)

The Rosary of the Hand

The left hand can serve as a rosary;[29] otherwise (one can use a rosary made of) crystal or Putraṁjīva.[30] (A single) measure (of the rosary consists of) 108 (beads). (It may be) of double or triple measure as the wise desire. Whether the beads are big or small, one should not cross over the Meru in any circumstance (*kvacit*).[31] (60d-62ab)

अंगुष्ट[१४६] वर्जयित्वा तु यथा प्राप्त[१४७] चतुष्टयम् ।। ६२ ।।
मध्यमौ[१४८] द्वौ तथा वर्ज्यौ[१४९] वामावर्तपरिभ्रमात् ।
एतत्[१५०] पाणिकृतं जप्यं अक्षसूत्रेण वा कृतम् ।। ६३ ।।

चूलाग्रममलं शुद्धं उपरिस्थमक्षमालया[१५१] ।
तं च[१५२] मेरुं विजानीयाल्लङ्घनान्नरकं व्रजेत् ।। ६४ ।।

वामावर्तक्रमेणैव[१५३] सद्योजातं विधीयते ।
तदारूह्य परं ध्यानं मन्त्र[१५४] वापि च मुक्तिदम् ।। ६५ ।।

स्व—ओल्यामात्मपीठस्य[१५५] आत्मान[१५६] मण्डलेऽपि वा ।
मन्त्रत्रिष्कोणमध्ये[१५७] तु अथवा पूर्णविद्यायाम्[१५८] ।। ६६ ।।
द्विचत्वारिंशत्संज्ञाया[१५९] जप्यं ध्यानं त्रिकोणके ।

कुर्यात् तन्मानसं जप्यं आत्मकूटमथापि वा ।। ६७ ।।
मुद्रितं योनिमुद्रायाममानामाङ्कित[१६०] शिवम् ।

आदौ तन्मूलविद्याया अग्निकुण्डस्य मध्यतः ।। ६८ ।।
ध्यानमारक्तकृष्णं तु कुर्यात् कर्मानुरूपतः ।
ऊर्ध्वमध्यमधः कुर्यात् संस्कारं च तथा पुनः ।। ६९ ।।
मम योनिगतं ध्यायेन्न बाह्ये विनियोजयेत् ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[१६१] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे[१६२] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रम—
भाषिते[१६३] क्रममण्डलगुरुमण्डलाधिकारवर्णने[१६४]
क्रमोदयो नामानन्दः ।। २७ ।।

Omitting the thumb, one reaches the fourth (finger). Similarly, the two middle (fingers) should be omitted while moving in an anticlockwise direction.[32] This is (the way mantra is) repeated with the hand or by means of a rosary. (62cd-63)

Know that the Meru is the stainless and pure peak of the crest (*cūlāgra*) that is at the top of the rosary. By crossing over it, one goes to hell. (64)

By moving (through the rosary) in an anticlockwise sequence, one attains Sadyojāta. Mounting up to him, (one achieves) supreme meditation (*dhyāna*) and the mantra bestows liberation. (65)

One should practice the repetition of mantra and meditation (*dhyāna*) in the Triangle in one's own lineage (*oli*) of one's own sacred seat and of the Self (*ātman*) in the *maṇḍala*. (This should be done) in the middle of the triangle of mantra or in the complete Vidyā[33] called that of the forty-two (syllables). (66-67ab)

Alternatively, one may perform the same mental recitation of the Peak (seed-syllable) of the Self.[34] Śiva is sealed and marked with (the energy of the Vidyā) called the New Moon (*amā*) within the Gesture of the Yoni (*yonimudrā*). (67cd-68ab)

Initially, in the middle of the heart, one should meditate on the root Vidyā which is light red or dark blue according to the work (*karman*). Then one should perform the purifying sacrament (*saṁskāra*) above, in the middle and below. One should meditate on (all this) as being within my Yoni. (This meditation) should not be directed outside. (68cd-70ab)

This is the (twenty-seventh) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of the authority of *the Maṇḍala of the Teachers (gurumaṇḍala) and the Maṇḍala of the Transmission (kramamaṇḍala)*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

अष्टाविंशानन्दः

श्रीनाथ उवाच

श्रुतं देवि मया सर्वं पूजाविधिं[१] यथाक्रमम् ।
अधुना श्रोतुमिच्छामि क्रममेकं त्रिधा[२] कथं ।। १ ।।

श्रीवक्रा उवाच[३]

शृणु नाथ प्रवक्ष्यामि क्रममेकं त्रिधा यथा ।
ओलित्रितयभेदेन बालकौमारवृद्धके[४] ।। २ ।।

वृद्धक्रमं तु प्रथमं ज्येष्ठ – ओलिक्रमागतम्[५] ।
मन्त्रिणां[६] तु यथा देव आयातं ज्ञाननिर्णयम्[७] ।। ३ ।।

पीठानामाद्यवर्णाश्च ओजापूकाचतुष्टयम्[८] ।
ते युगानि चत्वारस्ते[९] पीठानि[१०] ऐहिकीभुवि[११] ।। ४ ।।

ते च पञ्चमहाभूताश्चतुर्व्यापकसंयुताः[१२] ।
ॐकारादिक्रमेणैव व्योमतत्त्वादितः क्रमात् ।। ५ ।।

ॐकारं[१३] व्योमतत्त्वस्थं जाकारं[१४] तेजसि[१५] स्थितम्[१६] ।
पूकारमापतत्त्वस्थं[१७] काकारं[१८] पृथिवीगतम्[१९] ।। ६ ।।

कुर्याच्छक्तिमधस्तेषां[२०] अधःशक्त्याङ्गसंस्थया[२१] ।
तेषामधोगतं[२२] पार्थं[२३] आपो[२४] दण्डश्च मालिनी ।। ७ ।।

CHAPTER TWENTY-EIGHT

The Authority of the Triple Transmission

Preamble

Śrīnātha said:

O goddess, I have heard the entire method by which the rite of adoration should be performed in due order. Now I want to hear how (it is that) the one Transmission is threefold. (1)

The venerable (goddess) said:

O Lord, listen, I will explain how the one Transmission is threefold according to the division of the three lineages (*oli*) within (the Transmissions of the) Child, the Youth and the Aged.[1] (2)

The Transmission of the Aged

The Group of Four Sacred Seats

The first is the Transmission of the Aged, which has come through the Transmission of the Lineage of the Eldest (*jyeṣṭhā*). O god, it is how the teaching of the knowledge of those who recite mantra has came down (through the transmission of the Tantra). (3)

The initial letters of the sacred seats are the four O, JĀ, PŪ and KĀ. These, your four sacred seats, are the (four) Ages here in the world. (4)

And the five Great Elements are endowed with these four pervading (seats). Thus, (all five) beginning with Space (*vyomatattv*a) (correspond), in due order, to the (the sacred seat of) OṀ[2] and the rest. (5)

The (sacred seat of) OṀ is established in Space, JĀ (i.e. Jālandhara) resides in Fire (*tejas*), PŪ (i.e. Pūrṇagiri) is in Water while KĀ (i.e. Kāmarūpa) is in Earth.[3] (6)

Place Energy (*śakti*) below them by means of the energy that resides in the lower limb. Below them (all) is the Earth, (then comes) Water, the Stick *(daṇḍa*) and Mālinī. (7)

एवं पीठाश्चतुर्भिन्ना[२५] लाञ्छिता[२६] चन्द्रसूर्ययोः[२७] ।
आज्ञा मूर्ध्नि कृता ह्येषा[२८] ख्याता[२९] पीठचतुष्टयम्[३०] ॥ ८ ॥

तेषां[३१] चतुर्विधं ध्यानं वक्ष्ये[३२] आत्मगतं प्रिय[३३] ।
अघोरसदृशोद्याणं[३४] जाकारं[३५] पुरुषं विदुः ॥ ९ ॥

पूकारं वामदेवं तु काकारं[३६] सद्यरूपकम्[३७] ।
अन्तरङ्गे स्थिता[३८] देव्यो[३९] भ्रूमध्ये[४०] हृदि नाभिगाः ॥ १० ॥
योनिमध्ये समाख्यातास्तेषु[४१] देव्याचतुष्टयम् ।
ककारादिषु[४२] चत्वारः[४३] स्त्रीनपुंसकभेदिताः[४४] ॥ ११ ॥

पीठेश्वर्यः[४५] समाख्याताः पीठध्यानसमायुताः ।
तेषु सिद्धाश्च चत्वारः पूज्याः पीठचतुष्टये ॥ १२ ॥

हरशब्दश्चतुर्न्यासं[४६] हरशब्दश्चतुष्टयम्[४७] ।
आद्यदीर्घैश्चतुर्भिन्नं[४८] आज्ञायाः[४९] शिखराङ्कितम् ॥ १३ ॥
पीठबीजाश्च[५०] चत्वारः[५१] ध्यानं तेषां च पूर्ववत् ।

अतः परं प्रवक्ष्यामि व्योमपञ्चकनिर्णयम् ॥ १४ ॥
व्योमं[५२] तु[५३] पञ्चधा स्थाप्य शक्त्याधस्तेजबृंहितम्[५४] ।
दीर्घपञ्चकसंभिन्नं बिन्दुनादैरलंकृतम्[५५] ॥ १५ ॥

व्योमपञ्चकमेतद्धि ध्यानं तेषामघोरवत्[५६] ।
आज्ञासंक्रामकं देव तस्य मन्त्रक्रमं भवेत् ॥ १६ ॥

ये चोक्ता[५७] व्यापकाः[५८] पञ्च तेजोरूपा[५९] महाबलाः ।
तेषां स्थानानि[६०] वै पञ्च अस्मिन् शास्त्रे प्रचक्ष्महे[६१] ॥ १७ ॥
श्रोत्रे[६२] नासापुटे वक्त्रे ज्ञातव्यं व्योमपञ्चकम् ।

पृथिवी[६३] चापतत्त्वं तु तेजो वायुः खसंज्ञकम् ॥ १८ ॥
शक्तितत्त्वं तथा षष्ठं तेषां चैवाधो[६४] रविः ।

Divided thus into the four sacred seats and marked within the Sun (Ha) and Moon (Sa), this, the Command placed on the head, is said to be the four sacred seats. (8)

O dear one, I will now tell (you about) their visualized form (*dhyāna*) within myself. Udyāṇa is similar to Aghora. Know that JĀ (i.e. Jālandhara) is Puruṣa (i.e. Tatpuruṣa). (9)

PŪ (i.e. Purṇagiri) is Vāmadeva, while KĀ (i.e. Kāmarūpa) is Sadya (i.e. Sadyojyota). The goddesses reside within them. They are said to be between the eyebrows, in the heart, in the navel and in the Yoni. The four goddesses are in these (places). The four, divided into neuter and female, are in (the sacred seats) KĀ (i.e. Kāmarūpa) and the rest.[4] (10-11)

They are said to be the mistresses of the sacred seats (*piṭheśvarī*) and are associated with the visualization (*dhyāna*) of the sacred seats. Four Siddhas are to be worshipped within these four sacred seats. (12)

(Their mantra is) the word HARA, the fourfold deposition, (again) the word HARA and the group of four conjoined with the four long (vowels) beginning with Ā and marked with the Crest of the Command[5] along with the four seed (syllables).[6] Their visualized form (*dhyāna*) is as before. (13-14ab)

The Pentad of Space

Next I will explain the teaching concerning the Pentad of Space (*vyomapañcaka*). Having already established Space five times, it is augmented with the Brilliance (*tejas*) located below Energy, conjoined with the pentad of long (vowels) and adorned with Sound and the Point.[7] (14cd-15)

This, indeed, is the pentad of Space. Its visualized form is like that of Aghora.[8] O god, its sequence of mantras (*mantrakrama*) transmits (*saṁkrāmaka*) the Command.[9] (16)

The aforementioned five pervading (seed-syllables) consist of brilliant energy (*tejas*) and are very powerful. Their locations are five and we will tell (you where they are) in this scripture. One should know that the Pentad of Space is in the ears, nostrils and the mouth. (17-18ab)

The Hexad of the Command

(The hexad is comprised of) Earth (Va), Water (La), Fire (*tejas*) (Ra), Air (Ya), that (which is) called Space (Ha) with Energy (*śaktitattva*) (Sa) as the sixth and the Sun (Ha) below. (18cd-19ab)

तथा तद् वायुतत्त्वं च नादाक्षरविभेदितम् ॥ १९ ॥
बिन्दुस्थं नादशक्तिस्थं आज्ञाकूटं महेश्वर[६५] ।

गुदे[६६] योनौ तथा नाभौ हृदि कण्ठे[६७] भ्रुवोन्तरे[६८] ॥ २० ॥
एतेषां कथितं षट्कं संकेतेन च षड्विधम्[६९] ।

श्वेता[७०] च प्रथमा वर्तिर्द्वितीया[७१] पीतरूपिनी[७२] ॥ २१ ॥
तृतीया नीलवर्णा च चतुर्थी हरिता भवेत् ।
पञ्चमा[७३] गैरिकाभा च[७४] षष्ठी आरक्तवर्णिका ॥ २२ ॥

पञ्चकं[७५] चापरं[७६] वक्ष्ये महन्तार्या मनोहरम् ।
हंसेति[७७] पञ्चधा स्थाप्य अ–इ–उ–ए–ओसमन्वितम्[७८] ॥ २३ ॥
नादशक्तिसमाक्रान्तं[७९] महन्तार्याश्च पञ्चकम् ।

कुक्षिभ्यां[८०] स्तनयोर्मध्ये कुर्यात्[८१] पृष्ठेऽपि कारकं ॥ २४ ॥
श्वेतं[८२] पीतं च आरक्तं हरितं[८३] गणपञ्चकम्[८४] ।

ध्यानं[८५] वै पञ्चधा तेषां त्रिकमध्ये[८६] यथा[८७] भवेत् ॥ २५ ॥
त्रिकण्टकं समाख्यातं विद्यात्रितयमभ्यसेत् ।
आधारे हृदये तूर्ये[८८] तेषां स्थानत्रयं[८९] भवेत् ॥ २६ ॥
आरक्तं प्रथमं ध्यानं द्वितीयं पीतकं भवेत् ।
तृतीयं[९०] शुद्धधवलं[९१] सत्त्वराजसतामसम्[९२] ॥ २७ ॥

सप्ताविंशतिभेदैस्तु[९३] मन्त्रक्रमं[९४] समुद्धृतम् ।
तस्य संज्ञाक्रमं वक्ष्ये साम्प्रतं शृणु भैरव[९५] ॥ २८ ॥[९६]

ओजापूकाचतुष्कं[९७] तु कापूजा–ओचतुष्टयम्[९८] ।
प्रकटं[९९] पीठदेवस्य[१००] मन्त्रपीठे निरन्तरम् ॥ २९ ॥

Then that Air principle, conjoined with the letter (denoted by) Sound, established in the Point and the energy of Sound, O Great Lord, is the Peak (syllable) of the Command. (19cd-20ab)

(They are located) in the anus, the Yoni, the navel, the heart, the throat and between the eyebrows. (Thus) their group of six has (thus) been explained according to the sixfold convention. (20cd-21ab)

The first wick (*varti*) is white, the second is yellow, the third blue, the fourth green, the fifth brown and the sixth is light red. (21cd-22)

The Pentad called Beginningless

I will tell (you) of another pentad, namely, the beautiful one of (the Vidyā) of Mahantārī. First establish HAṀSA five times along with A, I, U, E and O and conjoin it with Sound: this is the pentad of Mahantārī. (23-24ab)

One should establish the (mantra's) agent (*kāraka*) in the two armpits, between the breasts and also on the back. The pentad of the group is white, yellow, light red and green. Their visualized form is (thus) fivefold.[10] . . . (24cd-25abc)

The Triple Thorn

. . . as it is in the midst of the Triad (*trika*). The Triple Thorn (*trikaṇṭhaka*) has been explained. It is the triple Vidyā that should be practiced. Their three locations are in the foundation, the heart and the skull (*tūrya*). The first visualized form is light red, the second yellow and the third pure white (corresponding) to *sattva*, *rajas* and *tamas* (respectively).[11] (25d-27)

The Conventions

The sequence of mantras with (its) twenty-seven divisions has been explained. O Bhairava, I will now tell (you) (the corresponding) sequence of denotations (*saṁjñākrama*); listen. (28)

The Group of Four Sacred Seats and Goddesses

The tetrad O, JĀ, PŪ, KĀ and the four KĀ, PŪ, JĀ, O belong to the deity of the sacred seat and are clearly manifest without break in the sacred seat of mantra (*mantrapīṭha*). (29)

तेषां वै गुप्तनामानि अवि–मे–ते–असंज्ञया ।
मन्त्रदेव्यस्ततो देव तेषां नामचतुष्टयम् ।। ३० ।।
सममेति च साकारं[१०१] इति देव्याः[१०२] परिग्रहम्[१०३] ।
उपदेशवशेनैव[१०४] पीठदेव्याः[१०५] समर्चयेत्[१०६] ।। ३१ ।।

व्योमपञ्चकमेवं तु मन्त्रयुक्तं समभ्यसेत्[१०७] ।
तेषां वै देवताः[१०८] पञ्च पूजाकाले प्रचक्ष्महे[१०९] ।। ३२ ।।

व्योमं[११०] तु पञ्चधा कुर्यात् तेषां पञ्चाधिकारकम्[१११] ।
कांसिरेफसिये[११२] पञ्चसंयोगाद् व्योमपञ्चकम् ।। ३३ ।।

ततश्चाज्ञा भवेत् षट्कं गुप्ता[११३] संज्ञा क्रमस्य वै ।
आज्ञाकुकारसंभिन्नं षड्विधं[११४] च नियोजयेत् ।। ३४ ।।

तेष्वग्रे[११५] संगता देव्यो[११६] अधिकारक्रमे[११७] स्थिताः ।
लवरहयशः षड्भिः[११८] संकेताश्च प्रकीर्तिताः ।। ३५ ।।

तथा सिद्धाश्च चत्वारः पूर्वोक्तक्रमसंयुताः[११९] ।
असन्ततिसु[१२०] पञ्चैतास्तेषां[१२१] गुप्ताभिधानकम् ।। ३६ ।।

विषुवं[१२२] संक्रमणान्तं[१२३] अनादिपञ्चक्षेत्रकम्[१२४] ।
त्रिकं त्रिकण्टकादीनि[१२५] विद्यात्रितयभूषितम् ।। ३७ ।।

एकारं[१२६] च अकारं च ककारं[१२७] च तृतीयकम् ।
एषां गुप्ताभिधानानि[१२८] कु कु कु देवतात्रयम् ।। ३८ ।।

चतुष्कं पञ्चकं षट्कं चतुष्कं पञ्चकं त्रिकम् ।
एतानि षट्प्रकाराणि[१२९] भेदानि[१३०] सप्तविंशतिः[१३१] ।। ३९ ।।

Their secret names are (indicated) by the terms AVI, ME, TE and A. O god, their four names are the goddesses of the mantra. SA, MA, METI and SĀ are the forms of the goddesses. One should worship the goddesses of the sacred seats in accord with the teaching. (30-31)

The Pentad of Space

One should practice the Pentad of Space along with mantra. I will (now) tell (you) of their five deities (worshipped) in the course of the rite of adoration (*pūjā*). (32)

One should fashion Space five times. They have five (spheres of) authority. By the conjunction of the five KĀṀ, SI, RA, SI, YE, (one obtains) the Pentad of Space. (33)

The Hexad of the Command

Thus the Command becomes the Hexad (which is) the secret name of the Krama. One should apply (the seed-syllable) which is sixfold conjoined with the Command and the letter KU. (34)

The goddesses that reside in the Transmission of Authority are united before them. They are known as the six conventions. LA, VA, RA, HA, YA and ŚA: these are said to be the six conventions. (35)

The Four Siddhas

Similarly, there are four Siddhas associated with the aforesaid Transmission. The five are in the lineages (*santati*) of A and they (each) possess a secret name. (36)

The beginningless fivefold field is the Equinox (*viṣuva*) located at the end of the transition (*saṁkramaṇa*). The triad is the Triple Thorn and the rest adorned with the three Vidyās. (37)

The letters (are) E, and A (with) KA, which is the third. Their secret names are the three deities KU, KU and KU. (38)

The six units (*prakāra*) are the Tetrad, the Pentad, the Hexad, the Tetrad, the Pentad and the Triad, (and so) the divisions are twenty-seven. (39)

आदौ पीठचतुष्कं तु चत्वारः पीठदेवताः[१३२] ।
व्योमपञ्चकमन्य[१३३] तु आज्ञाषट्कं तथापरम् ।। ४० ।।
पुनः सिद्धचतुष्कं तु अनादिरिति पञ्चकम् ।
त्रिकण्टकं तथा[१३४] वाच्य[१३५] ज्येष्ठ–ओलिक्रमोद्धतम्[१३६] ।। ४१ ।।

एतद्[१३७] वृद्धक्रमाख्यातं पञ्चप्रणवदीपितम् ।
स्थानमन्त्रसमायुक्तं ध्यानधारणसंयुतम् ।। ४२ ।।

देहस्थ[१३८] पूजयेद् यस्तु स भवेत्[१३९] कुलयोगिनः[१४०] ।
ज्येष्ठ–ओलिक्रमाख्यातं पूजितव्यं तु देशिकैः ।। ४३ ।।

विद्यापीठात् समारभ्य क्रमं पूज्य[१४१] यथार्थतः ।
उपदेशवशेनैव लब्ध्वा गुरुमुखाद् यजेत् ।। ४४ ।।
अन्यथा विघ्नदा चक्रे गुरोराज्ञा[१४२] न लङ्घयेत् ।

अथ द्वितीयक[१४३] वक्ष्ये कौमार[१४४] मध्यमोलिकम्[१४५] ।। ४५ ।।

वृद्धक्रमे[१४६] क्रमेणैव उपदेशयुतं यथा[१४७] ।
पूर्णपीठात् समारभ्य मध्यमोल्या[१४८] क्रमार्चनम् ।। ४६ ।।

तेषां नामानि[१४९] वर्णाश्च तत्त्वयुक्ता[१५०] मनीषिणाम् ।
शक्त्याधिष्ठितचत्वारः[१५१] हरमायासनस्थिताः[१५२] ।। ४७ ।।

आ–ई–ऊ–ऐस्वरैर्भिन्ना[१५३] नादबिन्दुकलाङ्किताः[१५४] ।
एवं पीठानि चत्वारि[१५५] पीठदेव्याश्चतुष्टयम्[१५६] ।। ४८ ।।

आद्यं वर्णं चतुर्न्यास[१५७] नपुंसकत्रिकं तथा[१५८] ।
चतुर्दीर्घसमाक्रान्ताः[१५९] खशक्त्या शेखराङ्किताः ।। ४९ ।।
उ–ऊ–शून्यकला[१६०] चन्द्रः[१६१] शिवबीज[१६२] चतुर्विधम् ।

The four sacred seats which come first are the four deities of the sacred seats. (Next comes) the Pentad of Space, then the Hexad of the Command, the four Siddhas and the Pentad (called) Beginningless. Then one should utter the Triple Thorn taken from the Transmission of the lineage (*oli*) of the Eldest. (40-41)

This is said to be the Transmission of the Aged, inflamed with the Five *Praṇavas* and endowed with mantra, location, visualized form and meditation (*dhāraṇa*). (42)

He who worships it in the body is a Kula yogi. (This is) said to be the Transmission of the lineage of the Eldest which should be worshipped by the teachers. (43)

One should worship the Krama correctly, beginning with the Sacred Seat of Knowledge (*vidyāpīṭha*). Having obtained it in accord with the teaching from the teacher's mouth, one should offer sacrifice (to it). Otherwise the teacher's Command causes obstacles in the Wheel. (Thus) one should not disobey it. (44-45ab)

The Middle Lineage and the Transmission of the Youth

Now I will tell (you) about the second one, namely, (the Transmission of the) Youth which is the Middle Lineage (*ulika*). (45cd)

The worship of the Krama (*kramārcana*) in the Middle Lineage takes place, according to the teaching, in due order, as in the Transmission of the Aged commencing from the Seat of Fullness (*pūrṇapīṭha*). (46)

Their names and letters, associated with the principles, are those of the wise. The four are presided over by Energy (Ba) and are on the seat of Hara (Bha) and Māyā (I). (47)

They are conjoined with the vowels Ā, Ī, Ū and AI and are marked with the energy of Sound and the Point. Such are your four sacred seats and the group of the four goddesses of the sacred seats. (48)

The first letter and the fourfold deposition along with the triad of neuters, united with the four long (vowels) and with the energy of Space, and marked with the Crest (*śekhara*), U, Ū and the energy of the Void and the Moon: (this constitutes) Śiva's fourfold seed. (49-50ab)

तच्चैक[१६३] सर्वतो देव द्वितीयं द्विगुणीकृतम् ।। ५० ।।
तृतीयं तु त्रिधा स्थाप्य[१६४] चतुर्थं च चतुर्गुणम् ।
पञ्चमं पञ्चगुणितमेतद् वै[१६५] कुलपञ्चकम् ।। ५१ ।।
पञ्चजो[१६६] भ्रजमानोऽसौ[१६७] प्रसाद[१६८] शिवमक्षरम्[१६९] ।

शम्भुशक्तेर्भवेत् षट्कं विद्याषट्कं यथा भवेत् ।। ५२ ।।
हर–ईषट्कषट्क[१७०] च क्षोभकेन कृतं शिरम् ।

फ–र–ए–मेति[१७१] चन्द्रार्कौ[१७२] द्वावेतौ[१७३] षड्विधा[१७४] कुरु ।। ५३ ।।
तेषामन्ते स्थिता षड्भिः[१७५] दीर्घबिन्दुशिखान्विता[१७६] ।
अक्षरा षडिभिर्विद्या[१७७] स्वयम्भोः[१७८] षट्कमित्यपि ।। ५४ ।।

व्योमपञ्चकनामानि[१७९] इदानीं व्याप्तिपञ्चकम्[१८०] ।

पृथिव्यादि[१८१] त्रिधा स्थाप्य ईश्वरेण विभेदितम्[१८२] ।। ५५ ।।
आप्तत्त्व[१८३] त्रिगुणीक्र्ट्य[१८४] दीर्घत्रयविभेदिताः ।

चतुर्थं वायुतत्त्व[१८५] तु रत्नत्रितयभेदितम् ।। ५६ ।।
पञ्चमं व्योमतत्त्व[१८६] तु त्रिकलाङ्कितभेदितम्[१८७] ।

त्रिधास्ते[१८८] व्यापकाः पञ्च बिन्दुनादपदाङ्किताः ।। ५७ ।।

तदादौ बिन्दुतत्त्वं तु पृथिव्यासनमेव च ।
आ–ई–ऊ–कारभिन्नास्ते खचन्द्रशिखराङ्किताः ।। ५८ ।।

एवं ते त्रीणि सिद्धास्तु[१८९] संस्थिता ज्ञानरूपतः ।
यथाक्रमेण वृद्धस्य मन्त्रक्रम[१९०] समुद्धृतम् ।। ५९ ।।

विधानं च महादेव यथा कौमारवृद्धकम् ।
तथा संकेतभाषा[१९१] च नामसंकेतसूचनम्[१९२] ।। ६० ।।

O god, everywhere that is the first one, while the second (is the same) doubled. Having established the third three times, the fourth is (the same) quadrupled. The fifth is (the same repeated) five times. This is the Pentad of Kula (*kulapañcaka*). This, born of (these) five, shining intensely, is Grace (*prasāda*) (HSRŪAUṀ),[12] which is Śiva's syllable. (50cd-52ab)

The hexad belongs to Śambhu's energy and is the same as the Hexad of Knowledge (*vidyāṣaṭka*). The hexad is the group of six (consisting of) Hara and Ī, while the Head is fashioned as (the letter which) arouses (the others) (*kṣobhaka*). (52cd-53ab)

Fashion (the Vidyā) sixfold (to comprise) Pha, Ra, E, Ma and those two, namely, the Moon and the Sun. At the end of (these letters), along with the six, is located the imperishable (*akṣarā*) Vidyā endowed with the long Topknot (*śikhā*) of the Point along with the group of six. This is Svayaṁbhū's hexad. (53cd-54)

(I have told you) the names of the Pentad of Space; now (I will tell you) the Pentad of Pervasion (*vyāptipañcaka*). (55ab)

Having established Earth and everything else three times, (thus) conjoined with Īśvara and, (having) tripled the principle of Water, they are conjoined with the three long (vowels). (55cd-56ab)

The fourth is the Air principle which is conjoined with the three Jewels. The fifth is the principle of Space which is conjoined with the sign of the three energies. (56cd-57ab)

These five pervaders, marked with the Sound and the Point, are (thus) each of three kinds. (57cd)

The principle of the Point comes at the beginning of that, and (then comes) the seat of Earth. They are conjoined with the letters Ā, Ī and Ū and are marked with the summit (*śikhara*) of the Moon of the Void. (58)

Your three Siddhas are thus established in the form of knowledge. (And so) the sequence of the mantras (*mantrakrama*) of the (Transmission of the) Aged has been enunciated in due order. (59)

O Great God, (next comes) the prescription concerning (the Transmission of) the Youth and the Aged, the language of the convention (*saṁketabhāṣā*) and the convention concerning the names (*nāmasaṁketa*). (60)

ओजापूकाश्च[१९३] चत्वार:[१९४] कापूजा—ओचतुष्टयम् ।
मा वि सज्ज समु चेति संकेतकमिदं[१९५] पुन: ।। ६१ ।।

एते गुप्ततरा:[१९६] पीठा:[१९७] गुप्ताश्च पीठदेवता: ।
पीठसिद्धाश्च चत्वार:[१९८] संकेतं[१९९] सुसूक्ष्मकम्[२००] ।। ६२ ।।

कुलपञ्चकमन्यं[२०१] तु तस्य संकेत[२०२] पञ्चधा ।
अकु सकु सकुश्चेति अंकु चैव अकुं[२०३] पुन: ।। ६३ ।।
कुलपञ्चकमेतद् हि[२०४] अम्भाषट्कमत:[२०५] परम् ।

अंभां च[२०६] षड्विधां[२०७] कुर्यात् चतु:स्वरविभेदिताम्[२०८] ।। ६४ ।।
तस्याग्रे चाधिकाराणि[२०९] वृद्धदेव्या:[२१०] षडिर्भवेत् ।
आप इति म अंकारं[२११] म अव्वा[२१२] क्रमं[२१३] तथा ।। ६५ ।।
ख[२१४] अ चेद् * भकाराव्वा[२१५] अम्भाषट्कमिति[२१६] स्मृतम्[२१७] ।[२१८]
एतद् वै कौलभाषायां[२१९] मन्त्रक्रममुदाहृतम्[२२०] ।। ६६ ।।

योगपञ्चकमेवं[२२१] तु तस्य संकेत[२२२] पञ्चधा ।
असा सस वयोगेति[२२३] सकु—ई[२२४] ससकौ[२२५] इति ।। ६७ ।।

गुप्तं प्रकटसंयोगात्[२२६] पूर्वक्रमसमायुतम् ।
सिद्धत्रिकं त्रिकस्यैव तेषु[२२७] संकेतकं[२२८] त्रिधा ।। ६८ ।।

सि सि द्ध इति सिद्धास्तु सर्वे[२२९] मन्त्रक्रमोदिता: ।
कृत्वा पूर्वक्रमाचारं[२३०] प्रकाराणि[२३१] समभ्यसेत् ।। ६९ ।।
उपदेशवशेनैव[२३२] कौमारक्रममुद्धृतम् ।
अधुना मध्यमोल्यायां[२३३] क्रमेदं[२३४] चैव[२३५] षड्विधम्[२३६] ।। ७० ।।
चतुष्कं पञ्चकं षट्कं चतुष्कं पञ्चकं त्रिकम् ।
एतानि[२३७] षट्प्रकाराणि भेदानि सप्तविंशति:[२३८] ।। ७१ ।।

आदौ पीठचतुष्कं तु चत्वार: पीठदेवता:[२३९] ।
पूर्णगिर्यं[२४०] समारभ्य उदयं[२४१] मध्यमोलिके[२४२] ।। ७२ ।।

अपरं च प्रवक्ष्यामि बालक्रममनुत्तमम् ।
पूर्वक्रमेण वक्ष्यामि[२४३] मुद्रापीठादित: क्रमात् ।। ७३ ।।

The convention is this: the four O, JĀ, PŪ, KĀ and the tetrad KĀ, PŪ, JĀ, O and MĀ, VI, SAJJA, SAMU. (61)

These are the most secret sacred seats and the deities of the sacred seats are also secret. The Siddhas of the sacred seats are four: this is the subtle convention. (62)

The Pentad of Kula is another (group of five). Its convention is fivefold: AKU, SAKU, SAKUḤ, AṀKU and AKUṀ. This is the Pentad of Kula. (63-64ab)

(Now) follows the Hexad of Aṁbhā. One should conjoin four vowels to AṀBHĀ, which is of six kinds. In front of it are the (fields of) authority, the group of six goddesses of (the Transmission of) the Aged. ĀPA, MA, AṀ, MA, AVVĀ, and KHA, A, along with with the letter BHA and AVVĀ: this is said to be the Hexad of Ambhā. This indeed is the sequence of the mantras uttered in Kaula language. (64cd-66)

Similarly, the convention concerning the Pentad of Yoga is fivefold, as follows: ASĀ, SASA, VAYOGA, SAKUĪ, and SASAKAU. (67)

It is hidden, (but) due to (its) clearly manifest conjunction, it is conjoined to the previous Krama. The three Siddhas correspond to the Triad and their convention is threefold. (68)

SI, SI, DDHA – these are the three Siddhas. They have all emerged from the sequence of mantras. Once one has performed the practice of the previous Krama, one must exercise the (six) units (*prakāra*) (of the Krama). (Thus) the Transmission of the Youth has thus been extracted in accord with the teaching. (69-70ab)

Now this sixfold Krama (will be explained) in the Middle Lineage. The Tetrad, the Pentad, the Hexad, the Tetrad, the Pentad and Triad – within this are the six aspects and twenty-seven divisions. (69cd-71)

The four sacred seats and the four deities of the sacred seats come in the beginning. The arising (of the mantras) in the Middle Lineage starts with Pūrṇagiri. (72)

The Transmission of the Child

(Now) I will explain the next one, namely, the Transmission of the Child, which is the best. I will tell (you) it according to the previous Transmission, in due order, beginning from the Sacred Seat of Gesture (*mudrāpīṭha*).[13] (73)

पीठानामाद्यलिङ्गानि चतूरत्नसमायुताः[२४४] ।
आत्माकूटाः[२४५] कृताः सर्वे पश्चात् पीठचतुष्टयम्[२४६] ॥ ७४ ॥[२४७]

मन्त्रदेव्यः[२४८] पुनस्तेषां चत्वारः[२४९] साम्प्रतं भवेत्[२५०] ।
प्रथमं वाग्भवं बीजं मायाबीजं द्वितीयकम् ॥ ७५ ॥
तृतीयं सूर्यबीजं तु खेचरं तु चतुर्थकम् ।
विद्यात्मानं[२५१] महाकूटं एकं देव[२५२] चतुर्विधम् ॥ ७६ ॥

पञ्चमं नवधा पिण्डं शुक्रादीनां[२५३] भवेद् यथा ।
शक्त्याकाशान्तजं[२५४] रुद्रं[२५५] इन्दुरानन्दबोधकम्[२५६] ॥ ७७ ॥
तरङ्गं[२५७] शक्तिपातं तु नवात्मानन्दविग्रहम् ।

खशक्तिमस्तकाक्रान्तं आक्रान्तं[२५८] नादमूर्धनि[२५९] ॥ ७८ ॥
ओजापूकेषु चेत्यादौ[२६०] शक्त्यावेशं[२६१] तु धारणा[२६२] ।

आदिनाथक्रमाख्यातं[२६३] पञ्चमं सिद्धनायकम् ॥ ७९ ॥
श्रीनाथं श्रीगुरुं[२६४] मूलं आज्ञासन्ततिनिर्णयम्[२६५] ।
सर्वं[२६६] क्रमेषु साधारं आधारमिति भैरवम् ॥ ८० ॥

तस्योच्चारणमात्रेण सर्वावस्थो भविष्यति ।
सिद्धपञ्चकमेवं[२६७] तु चतुःपीठेषु संस्थितम् ॥ ८१ ॥
पञ्चमं यत् परं नाथं श्रीगुरुं[२६८] मध्यनायकम् ।
सिद्धौ[२६९] द्वाविति विख्यातौ[२७०] आद्यपीठस्य सुव्रत[२७१] ॥ ८२ ॥

अपरं ज्ञानषट्कं तु वक्ष्ये कौलस्य नायकम् ।
विद्यायाः कारणं चात्र तच्च[२७२] एव चतुर्विधम्[२७३] ॥ ८३ ॥

सहजं माययारूढं आनन्दकुलभेदितम् ।
म–एखफरपिण्डस्थं[२७४] वाग्भवस्थं महेश्वर ॥ ८४ ॥
तुर्यतोरणशक्त्यधो[२७५] व्यापकं कुलयोगिनाम् ।

The Four Sacred Seats

The original (*ādya*) Liṅgas of the sacred seats are endowed with the four Jewels. All the Peak (syllables) of the Self[14] are formed (first) and then the four sacred seats. (74)

Now come the four goddesses of their mantras. The first is the seed-syllable (called) Vāgbhava (AIṀ). The second is the seed-syllable of Māyā (HRĪṀ). The third is the seed-syllable of the Sun (ŚRĪṀ), while (the seed-syllable) of the Skyfarer (KHPHREṀ) is the fourth. (Thus), O god, the one Great Peak (syllable), which is that of the Vidyā, is fourfold. (75-76)

(Now I will explain) how the fifth is the ninefold Body (*piṇḍa*) of Śukra and everything else. The blissful form of Navātman mantra is Energy (Sa), Space (Ha), the Last-born (KṢa), Rudra (Ma), Indu (La), Bliss (Va), the Awakener (Ra), the Wave (Ya) and the Descent of Power (Ū). (77-78ab)

The Head is covered with the Energy of Space (Ṁ), it is placed on the head of Sound. And (placed) at the beginning of O JĀ PŪ KĀ, the meditation (*dhāraṇā*) is the penetration of Energy. (78cd-79ab)

The Transmission of Ādinātha, the fifth lord of the Siddhas, has been explained. He is Śrīnātha, the venerable teacher (*śrīguru*), the root of the teaching of the lineage (*santati*) of the Command. Everything in the Transmissions has a base (*ādhāra*), and the base is Bhairava. (79cd-80)

One becomes (master of) every state by its mere utterance. In this way, the group of five Siddhas reside in the four sacred seats. The fifth is the Supreme Lord (*nātha*) who is the venerable teacher, the master (*nāyaka*) in the centre. O keeper of good vows, two Siddhas (Ādinātha and Oḍḍīśa) are said to belong to the Primordial Sacred Seat (*ādyapīṭha*). (81-82)

The Hexad of Knowledge

(Now) I will tell (you) of another Hexad of Knowledge, the master of Kaula. The cause of the Vidyā is here fourfold. (83)

The Innate is mounted on Māyā (Ī), conjoined with the Kula of Bliss, residing in the body consisting of Ma E Kha Pha Ra and in Vāgbhava (AIṀ); O Great Lord, located below the energy of the fourth arcade (*toraṇa*), it pervades (all) Kula yogis. (84-85ab)

तत् स बिन्दुरधो दण्डं अनिलार्णवपूरितम् ॥ ८५ ॥
घण्टानिर्घोषसहितं अंगुष्ठेन शिराहतम् ।
हंसवर्णोदये सिद्धं[२७६] द्विनपुंसकभेदितम् ॥ ८६ ॥

आक्रान्तं नादवर्णाभ्यां तथान्यं[२७७] व्यापकं भवेत् ।
चत्वारो[२७८] व्यापकाकाशे तदधः शक्तिबिम्बकम् ॥ ८७ ॥

विसर्गस्थं[२७९] महादेव्या व्यापकं सर्वतोमुखम् ।
सृष्टिक्रमेण मूर्धादि आज्ञाचक्रादिविग्रहं[२८०] सुधीः[२८१] ॥ ८८ ॥[२८२]
ज्ञानषट्कमिदं[२८३] तथ्यं देवानामपि दुर्लभम्[२८४] ।

अपरं च महन्तार्याः पञ्चकं साम्प्रतं विदुः ॥ ८९ ॥
तृतीयस्य तु वर्गस्य द्वितीयवर्णनायकम्[२८५] ।
कर्तव्यं पञ्चगुणितं[२८६] दीर्घपञ्चकभेदितम्[२८७] ॥ ९० ॥

आज्ञामण्डलमध्यस्थं[२८८] त्रिरावर्तं[२८९] महेश्वरम्[२९०] ।
स चैकं केवलं भूयस्तेषां[२९१] चादिस्थितं कुरु ॥ ९१ ॥

ओलित्रितयसिद्धाश्च त्रिकं तेषां यथा भवेत् ।
अनुनासिक[२९२] चत्वारि[२९३] अधो बिन्दुकृतानि[२९४] वै ।॥ ९२ ॥
एकीभूतं महाकूटं[२९५] योजयेत्[२९६] त्रिविधं पुनः ।
ऊकारं चैव ईकारं आकारादि विभेदयेत् ॥ ९३ ॥

नादशक्तिकलाभिन्नं ज्येष्ठमध्यमकं[२९७] न्यसेत्[२९८] ।
त्रिभिरोलीषु[२९९] ते[३००] देव मन्त्रचक्रं त्रिधोद्धृतम् ॥ ९४ ॥

एतन्मन्त्रक्रमं[३०१] चक्रं संकेतं[३०२] तस्य गीयते ।
देवीनामाद्यवर्णेन[३०३] गुप्तं पीठचतुष्टयम्[३०४] ॥ ९५ ॥

That is the Point; below (it) is the Stick filled with the Ocean and Wind along with the Sound of the Bell and the Thumb; conjoined with the Head, united with two neuters, (the seed-syllable) is complete (*siddha*) when the letter of the Gander arises. (85cd-86)

Another pervader is (formed when this seed-syllable) is covered by the two letters of Sound. The four are in the space of the pervaders below which is the Image of Energy (*śaktibimbaka*). (87)

The pervader residing in Emission along with the Great Goddess is present everywhere. The Head and the rest emerge in accord with the sequence of emanation; from (this they) have the forms of the Wheel of the Command and the rest (of the Wheels). This is the Hexad of Knowledge, the truth which is hard to obtain even by the gods. (88-89ab)

The Pentad of Mahantārī

Now know another (part), the Pentad of Mahantārī. The master of the second letter of the third group (of letters) should be multiplied five times and it is conjoined with the five long (vowels). (89cd-90)

The Great Lord of three turns is in the centre of the Circle of the Command (*ājñāmaṇḍala*). He is one and alone. Make him the first of them (all). (91)

The Triad of Siddhas

(Now I will tell you) about the Triad of the Siddhas of the three Lineages. Below there are four nasals (*anunāsika*) formed with the Point. One should then apply the Great Peak which has been made one and is of three kinds. One should divide up the letters Ū, Ī, Ā and the rest. (92-93)

One should deposit the Lineages of the Eldest and the Middle One conjoined with the power of the Energy of Sound with the three in the lineages. (In this way), O god, your wheel of mantras is extracted three times. (94)

That sequence of mantras (*matrakrama*) is the Wheel. (Now) its convention will be explained. The group of the four sacred seats of the goddesses is concealed by the first letter. (95)

तथा तेनैव पीठानां ज्ञेयं देव्याचतुष्टयम्[३०५] ।
अंकुनाथ[३०६] च[३०७] चि[३०८] चैव ककाराक्षरसंज्ञया ॥ ९६ ॥

एवं सिद्धं चतुष्कं तु युग्मसंज्ञा तु पञ्चकम् ।
शिखाशेखरमाक्रान्त[३०९] कु–इ–अवसमायुतम् ॥ ९७ ॥
सिद्धपञ्चकमेतद्धि[३१०] पीठेषु च समारभेत् ।

ज्ञानषट्कस्य संकेतं इदमाकर्णता[३११] प्रभो ॥ ९८ ॥
आखे इति विसश्चैव अविद्या च तथा परम् ।
मम[३१२] चेति तथा स्वासू[३१३] आ–मे–इ ज्ञानषट्ककम् ॥ ९९ ॥

अपरं च महन्तार्याः[३१४] पञ्चकस्य च सूचनम्[३१५] ।
अविमा ह्येकतो[३१६] व्याप्तिः[३१७] समु[३१८] चेति च यो मुखः[३१९] ॥ १०० ॥
स च अन्यक्रमेणैव[३२०] समस्तेष्विति[३२१] पञ्चकम् ।

एवं ते षट्प्रकाराणि भेदानि सप्तविंशतिः[३२२] ॥ १०१ ॥
आदौ पीठचतुष्कं तु चत्वारः पीठदेवताः[३२३] ।
सिद्धपञ्चकमन्यं[३२४] तु ज्ञानषट्कं तथापरम् ॥ १०२ ॥
महन्तार्याः[३२५] पञ्चकं च ओलित्रिकमनन्तरम् ।

एतद् बालक्रमाख्यात[३२६] पञ्चप्रणवभेदितम् ॥ १०३ ॥
लक्षाश्रमपदसंयुक्त[३२७] वृद्धकौमारक[३२८] स्मृतम् ।
आख्याता च कनिष्ठोलिः[३२९] कामरूपादितः[३३०] क्रमात् ॥ १०४ ॥

ज्येष्ठं मध्यमसंज्ञं च तथा बालं तृतीयकम् ।
आख्यातं पश्चिमाम्नाये क्रममेकं त्रिधाविधम्[३३१] ॥ १०५ ॥

ओलिभेदेन कर्तव्यं स्व–ओल्यां[३३२] क्रमपूजनम् ।
स्व–ओलि[३३३] मण्डलं चक्रं क्रमं मन्त्रोपदेशकम् ॥ १०६ ॥
पारम्पर्यमुखाम्नायं सिद्धसन्तानसन्ततौ ।
भाषासंकेतकं[३३४] सूत्रं ज्ञात्वा आज्ञा प्रवर्तते ॥ १०७ ॥

And one should know the four goddesses of the sacred seats by means of that same (letter). The lord (*nātha*) is AṀKU and CIṀ along with the designation of the letter Ka. (96)

The Tetrad is accomplished in this way, while the Pentad is the designation of the pair. Covered by the Crest (*śekhara*) and the Topknot (*śikhā*) and conjoined with KU I AVA: this, indeed, is the Pentad of the Siddhas, which should be applied within the sacred seats. (97-98ab)

Now listen to the convention concerning the Hexad of Knowledge. ĀKHE and VISA followed by AVIDYĀ and MAMA, and so too SVĀSŪ and Ā ME I: (this is the convention of) the Hexad of Knowledge. (98cd-99)

(Now follows) another presentation of Mahantārī's Pentad. A VI MĀ is the pervasion due to oneness and SA MU which is the face is by means of the other Krama within all of them (*samasta*). This is the Pentad. (100-101ab)

Such are your six aspects (*prakāra*) and twenty-seven divisions. The four sacred seats and the four deities of the sacred seats come in the beginning. Next comes the Pentad of Siddhas; after that (comes) the Hexad of Knowledge, the Pentad of Mahantārī and then the triad of Lineages. (101cd-103ab)

This is said to be the Transmission of the Child which is conjoined with the Five *Praṇavas*. (The Transmissions of) the Aged and the Youth are said to possess a hundred thousand parts (of mantras) (*pada*) (that are each) hermitages (for divine beings). The Lineage of the Youngest has been explained from Kāmarūpa onwards, in due order. (103cd-104)

The Eldest, that called the Middle One and that of the Child as the third: the one triple Transmission in the Western Tradition has been explained. (105)

The Importance of Worshipping the Triple Transmission (*śrīkrama*)

The worship of the Transmission (*kramapūjana*) should be performed within one's own lineage in consonance with the division of the Lineages. The Command operates (*pravartate*) once one knows one's own Lineage, the *maṇḍala*, the Wheel, the Transmission, the teaching concerning the mantras, the oral tradition of the line of teacher's (*pāramparyamukhāmnāya*) (transmitted) in the Family (*santati*) of Siddhas, and the *sūtra* that establishes the convention (*bhāṣāsaṁketaka*) concerning the (Kaula) language. The Kulakrama should be worshipped after (one has learnt this), never otherwise. (106-107)

पश्चात् कुलक्रमं पूज्यं[३३५] अन्यथा न कदाचन ।
ओलिरन्या[३३६] क्रिया चान्या[३३७] अन्यं[३३८] मन्त्रपरिग्रहम्[३३९] ॥ १०८ ॥
पूजाविधानमन्यं तु मण्डलं व्युत्क्रमेण तु ।
वृद्धकौमारबालं[३४०] वा अन्यं वा खेचरक्रमम्[३४१] ॥ १०९ ॥[३४२]
अशुद्धं श्रीक्रमं यस्मादभ्यस्तोऽपि न सिद्ध्यति ।
सिद्ध्यते वा प्रमादेन गुरुवक्त्राद् विनिर्गतम् ॥ ११० ॥
अन्ते[३४३] विघ्नप्रदं शिष्ये[३४४] अशुद्धं चैव[३४५] शोधयेत् ।

अशुद्धं पूजयेद् यस्तु दद्याद् यः शास्त्रलोपकृत् ॥ १११ ॥[३४६]
स तस्य हनते[३४७] नूनं शिष्यमाचार्यस्तत्क्षणात्[३४८] ।
शिष्यस्य ग्रहणात्[३४९] मृत्युरचिरादपि[३५०] नान्यथा ॥ ११२ ॥

सद्भक्तस्य[३५१] स्वशिष्यस्य शास्त्रलोपं[३५२] न कारयेत् ।
अभक्ते च शठे देव[३५३] क्रियालोपकरे तथा ॥ ११३ ॥
न तस्य दापयेद्[३५४] ज्ञानं क्रमं मण्डलकादिकम् ।
तथा कुलागतां चाज्ञां[३५५] उपदेशं च[३५६] गोपयेत् ॥ ११४ ॥

भयात्[३५७] प्रीत्यार्थलोभाद् वा महत्वपदकांक्षया ।
यो[३५८] ददेत् क्रममोघानां[३५९] स याति[३६०] नरकं ध्रुवम् ॥ ११५ ॥
अवियोगाच्च मरणं[३६१] संस्कारं नैवमर्हति ।

क्रमं विद्यागमं[३६२] योगं[३६३] गोपनीयं[३६४] प्रयत्नतः ॥ ११६ ॥
सर्वस्वं रक्षयेत् ज्ञानं चौरेभ्यो द्रविणं यथा ।

पञ्चोपचारपूजायां अर्चयित्वा कुलागमम् ॥ ११७ ॥
आद्योघं[३६५] चिन्तयेद् बुद्ध्या[३६६] अन्तरङ्गेन[३६७] सुव्रत ।
बहिरङ्गं यदा कुर्याद्[३६८] दर्शयेदितरे जने[३६९] ॥ ११८ ॥
आज्ञाभङ्गं[३७०] न संदेहः[३७१] ख्यापनान्नरके[३७२] गतिः ।

कर्मणा मनसा वाचा त्रिशुद्धिर्भक्तिवत्सल[३७३] ॥ ११९ ॥
सद्भक्तस्य[३७४] विनीतस्य द्वादशाब्दपरीक्षिते[३७५] ।
अनुग्रहं[३७६] प्रकर्तव्यं शास्त्रं तस्यावतारयेत् ॥ १२० ॥

(If) the Lineage (is one) and the rite (*kriyā*), the form of the mantras, or the prescibed method of performing the rite of adoration (*pūjāvidhāna*) are other (than those of that Lineage), or if the (worship of the) *maṇḍala* is not in the proper sequence, or if (the Transmissions of) the Aged, Youth and Child and the Skyfarer are other (than those of that Lineage), the Śrīkrama[15] is impure and, even if one is well practiced, he is not successful. Or even if (the Krama) is attained (but) has come from the teacher's mouth by mistake, it will ultimately cause the disciple difficulties and, impure, it should be purified. (108-111ab)

The teacher who, transgressing the scripture, worships an impure (Krama) and gives it (to others) will certainly destroy his disciple the very moment (he is initiated). And by taking (such) a disciple, (the teacher) will soon die (also). (Nor will it be) otherwise. (111cd-112)

One should not induce a disciple who is truly devoted to transgress the scriptures. (Nor) should (the teacher) give knowledge, the Transmission, the *maṇḍala* and the rest to one who is not devoted, who is deceitful or who omits (the required) ritual. (Rather) he should conceal the teaching and the Command that has come through the Kula. (113-114)

He who gives the Transmission of the Currents (*ogha*) (of mantras) out of fear, (mere sensual) affection, greed for wealth or with a desire for high position, will certainly go to hell. And by not desisting, (he will certainly) die and will not be worthy of (the last) rites (*saṁskāra*). (115-116ab)

(And so) one must strenuously conceal the Transmission, the Scripture of Wisdom (*vidyāgama*) and Yoga. One must protect the wealth of knowledge as one does riches from thieves. (116cd-117ab)

Having worshipped the Kula scripture in the course of the rite of worship in which five offerings are made (*pañcopacārapūjā*), one should, O keeper of good vows, inwardly (*antaraṅgeṇa*) think of the Primordial Current (*ādyogha*) with the intellect. If one does this outwardly and shows it to other people he will, without a doubt, transgress the Command and, by telling it (to others, he will) go to hell. (117cd-119ab)

O beloved of devotion, the triple purity is (achieved) by means of action, speech and mind. One should grant the true devotee grace and the scripture should be brought down for him once he has been tested for twelve years. (119cd-120)

अन्यथा नैव कर्तव्यं जिह्वोपस्थनिमित्तये ।
जिह्वोपस्थनिमित्तये[३७७] श्रीक्रमं प्रवदन्ति ये[३७८] ॥ १२१ ॥
कथयन्ति मुखाम्नायं आज्ञाशास्त्रमिदं[३७९] कुलम् ।
न तेषामैहिकी सिद्धिः परत्र च न[३८०] विद्यते ॥ १२२ ॥

अक्रमाल्लोभमोहाद् वा मिथ्याहंकारगर्वितः ।
अक्रमाद्[३८१] गृह्यते शास्त्रं आम्नायं मुखकौलिकम्[३८२] ॥ १२३ ॥
तत्[३८३] तस्य निष्फलं सर्वं[३८४] आकाशे कुमुदं यथा ।
तथा च निष्फला चेष्टा अक्रमाचरणाद् भवेत् ॥ १२४ ॥

क्रमपूजारताः[३८५] शान्ता रागद्वेषविवर्जिताः[३८६] ।
ते च योग्याः[३८७] कुले कौले शेषास्त्वन्तरजातयः[३८८] ॥ १२५ ॥

लोभाद् यो गृह्णते[३८९] शास्त्रं ऐहिकार्थं च सुन्दर ।
कीर्त्यर्थं च यशार्थं[३९०] वा पुत्रकस्य कृतेऽथवा ॥ १२६ ॥
मन्त्री क्रमपदस्यार्थे[३९१] अधिकारं प्रयच्छति[३९२] ।
स तस्य हनते[३९३] देव महाद्रोहो[३९४] न संशयः ॥ १२७ ॥
विष्ठामध्ये कृमिर्भूत्वा अमेध्ये[३९५] सूपजीवति[३९६] ।
प्रत्युत्तारं[३९७] न विद्येत तद्वत् तस्याधमा गतिः ॥ १२८ ॥

क्रमं च त्रिविधं प्रोक्तं स्थूलं सूक्ष्मं तथा परम् ।
शाक्तं[३९८] च शाम्भवं[३९९] चैव आणवं[४००] च तृतीयकम् ॥ १२९ ॥
परापरं[४०१] च अपरं परं चेति त्रिकण्टकम् ।[४०२]
एकं त्रित्रिकभेदेन त्रिधा ओलिक्रमं विदुः ॥ १३० ॥

स्थूलं वृद्धक्रमाख्यातं[४०३] ज्येष्ठ–ओल्याधिकारकम्[४०४] ।
सूक्ष्मक्रमं च कौमारं सुसूक्ष्ममिति[४०५] गीयते ॥ १३१ ॥
परं बालक्रमं भाव्यं[४०६] कनिष्ठोलितृतीयकम्[४०७] ।
एकं[४०८] एव[४०९] त्रिधा भिन्नं क्रममेकं त्रिकण्टकम्[४१०] ॥ १३२ ॥
श्रीक्रमं तु त्रिधा प्रोक्तं[४११] त्रिधा ओलिक्रमं विदुः ।

Otherwise it should not be done just for (the pleasure) of the tongue or the genitals. Those who speak of the Śrīkrama (simply) for (the pleasure) of the tongue or the genitals and who talk (openly) of the oral tradition, the scripture of the Command and this Kula, do not attain success (*siddhi*) here or in the next (world). (121-122)

All this is as fruitless as a lotus in the sky for one who, proud because of (his) false ego, takes up the scripture and the Kaula oral tradition (associated with it) out of sequence (*akrama*) and without a lineage (*akrama*) due to the delusion of greed. Similarly, (all ritual) action is fruitless by (performing it) without the Krama. (123-124)

Those who are devoted to the worship (*pūjā*) of the Krama and are devoid of attachment and aversion are fit (to belong) to Kula and Kaula; the rest belong to other castes. (125)

O handsome one! The reciter of mantra who takes the scripture out of greed or for a worldly purpose or for the sake of (personal) glory or a son (*putraka*) and (with these aims in mind) gives (others) authority (to explain) the meaning of the parts (*pada*) (of the mantras) of the Krama is, without a doubt, a great crook and his (life) will (certainly) be destroyed. Having become a louse (living) in the midst of feces, he spends his life in impure things. There will be no rising out of it and his course will be downward in the same way. (126-128)

The Transmission (*krama*) is said to be of three kinds: gross, subtle and supreme. (It is) the Triple Thorn (consisting of the modalities of) the Individual Soul (*āṇava*), Energy (*śākta*) and Śiva (*śāmbhava*) as the third. (These correspond respectively to) the Supreme (*para*), Middling (*parāpara*) and Inferior (*apara*) (levels). (The wise) know that the one Transmission of the Lineages, divided (thus) into three triads (*tritrika*), is threefold. (129-130)

The gross one is said to be the Transmission of the Aged which is the authority of the Lineage of the Eldest. The subtle Transmission is that of the Youth which is said to be extremely subtle. The Transmission of the Child – that is, the Lineage of the Youngest which is the third – should be considered to be supreme. (In this way) the one (Krama) is divided threefold. The one Krama is the Triple Thorn. (Thus) the triple Śrīkrama has been explained. (The wise) know it to be the triple Transmission of the Lineages.[16] (131-133ab)

मम देहाद् विनिष्क्रान्ताः[४१२] क्रमाश्चत्वारि[४१३] सुन्दर ।। १३३ ।।
खेचरं[४१४] च क्रमं चाद्यं वृद्धकौमारबालकम्[४१५] ।
तेषां चतुर्युगा[४१६] सिद्धिः स्व–ओल्यानुक्रमं[४१७] तथा ।। १३४ ।।

कृते तु खेचरं प्रोक्तं त्रेता[४१८] वृद्धक्रमं तथा ।[४१९]
द्वापरे क्रमकौमारं[४२०] कलौ बालक्रमं क्रमम् ।। १३५ ।।

एवं ते क्रमचत्वारः[४२१] युगान्ते चावतारिताः ।
कलौ युगे महादेव क्रमं ज्ञेयं चतुर्विधम् ।। १३६ ।।

तेषां च उदयं[४२२] वक्ष्ये तथा चास्तमनं[४२३] पुनः ।
उदयास्तमनेनैव ज्ञेयं क्रमचतुष्टयम् ।। १३७ ।।

मम देहाद् विनिष्क्रान्ता[४२४] विधानं तेषु[४२५] तच्छृणु ।

अनामानामसंलग्ना तन्मध्ये खेचरं[४२६] क्रमम् ।। १३८ ।।
निर्गतं ज्ञानसामर्थ्यान्मज्जमध्ये[४२७] लयंगतम्[४२८] ।

अपरं यत् क्रमं वृद्धं मम क्रोधाद् विनिर्गतम् ।। १३९ ।।
स्नायोरन्तर्गतं[४२९] देव एतच्चास्तमनं स्मृतम् ।[४३०]

कौमारं नाभिचक्रस्थं तस्मात् स्थानाद्[४३१] विनिर्गतम्[४३२] ।। १४० ।।
लयं[४३३] च शोणिते तस्य उदयास्तमनं[४३४] त्विदम्[४३५] ।

तथा बालक्रमं नाम योनिचक्राद् विनिर्गतम् ।। १४१ ।।
विलीनं शुक्रमध्ये[४३६] तु उदयास्तमनत्रयम्[४३७] ।

The Four Transmissions and their Origins

O handsome one, the four Transmissions have emerged out of my body. The Transmission of the Skyfarer is the first (while) the triple Transmission of the Aged, the Youth and the Child is another. They (achieve) success in the four Ages in due order according to their own lineage. (133cd-134)

The Skyfarer is said to be (the Transmission) in the *Kṛta* Age. The Transmission of the Aged is the one in the *Tretā* Age. The Transmission of the Youth belongs to the *Dvāpara* Age while the Transmission of the Child is the one in the Age of Strife. (135)

In this way, your four Transmissions have been brought down (to earth) at the end of (each) Age. O Mahādeva, one should know that in the Age of Strife the Transmission is of four kinds. (136)

I will (now) tell (you) their arising and then their falling away. The fourfold Transmission should be known along with (its) arising and falling away. (137)

(The four Transmissions) have emerged from my body. Listen to the method that concerns them. (138ab)

The Nameless (goddess) is conjoined with the Nameless (god); the Transmission of the Skyfarer is in between them. It has emerged from the power of knowledge and is merged into the marrow. (138cd-139ab)

The other Transmission, namely, that of the Aged, has emerged from my anger. O god, it is located in the sinew and that is said to be (its) falling away. (139cd-140ab)

(The Transmission) of the Youth is located in the Wheel of the Navel and has emerged from there. It merges in the blood. This is its arising and falling away. (140cd-141ab)

Similarly, the Transmission of the Child has emerged from the Wheel of the Yoni and has merged into the sperm. (These are) the three arisings and (their) falling away. (141cd-142ab)

क्रमत्रयसमायुक्त[४३८] उदयास्तमनसंयुतम् ॥ १४२ ॥
स शिष्यः पश्चिमाम्नाये शेषाऽन्ये नामधारकाः ।

शृणु नाथ प्रवक्ष्यामि क्रममेकं त्रिधा यथा ॥ १४३ ॥
यस्मिन् काले लयं सर्व[४३९] मम देहे प्रजायन्ते[४४०] ।
न चन्द्रार्कग्रहा[४४१] ऋक्षा[४४२] न लोको नैव[४४३] पर्वतः ॥ १४४ ॥
नाहं देव न च त्वं[४४४] वा शून्यं भूतं चराचरम् ।
तस्माच्चैव[४४५] निराकाराद्[४४६] दिव्याज्ञायाः[४४७] समुद्भवः ॥ १४५ ॥

शिवेच्छा[४४८] निर्गता शक्तिरंकुराकाररूपिणी[४४९] ।
तडिल्लता[४५०] समाकारा द्योतयन्ती नभस्तलम् ॥ १४६ ॥

तेन चीर्णं तपं[४५१] चोग्रं[४५२] दिव्याज्ञाया जितेन्द्रियम् ।
ततः[४५३] सा उन्मना जाता वृद्धत्वं समुपागता ॥ १४७ ॥

अंकुरं तु द्विधाभिन्नं साकारं[४५४] तु निरञ्जनम् ।
शिवशक्तिसमायोगः[४५५] गीयते सर्वजन्तुषु ॥ १४८ ॥

त्वं शिवो[४५६] देव कौलीश[४५७] अहं सा कुब्जिनी परा ।
मम रूपत्रयो[४५८] जातः[४५९] खेचरकारणेन[४६०] तु ॥ १४९ ॥

प्रत्यूषे बालरूपाहं युवाहं दिनमध्यतः ।
निशाचारेण वृद्धाहं मम एषा[४६१] त्रिधा गतिः ॥ १५० ॥
तस्मात् तु[४६२] त्रिविधं प्रोक्तं क्रममेकं कुलक्रमे[४६३] ।

बालक्रमे च बालाव्वा[४६४] तदा बालक्रमं भवेत् ॥ १५१ ॥
मध्याह्ने युवकौमारं तेनासौ[४६५] मध्यमः[४६६] स्मृतः ।
वृद्धं तु वृद्धरूपी स्यात् सन्ध्याकालसमर्पितम्[४६७] ॥ १५२ ॥

त्रिभिर्मूर्तिवशेनैव[४६८] क्रममेकं[४६९] त्रिधा भवेत् ।
तेषु विद्या[४७०] ह्यहं देव्या षड्वक्त्राङ्गसमन्विता[४७१] ॥ १५३ ॥
तथा कुलाष्टकं बाह्ये[४७२] क्रममण्डलवेष्टितम् ।

The one who possesses the three Transmissions and (their) arising and falling away is (a true) disciple was belongs to the Western Tradition. All others (merely) bear the name (of one but nothing more).[17] (142cd-143ab)

The Arising of the Triple Transmission

Listen, O lord, I will explain how the one Transmission is triple. When everything was merged into my body, (when) there were no sun, moon or stars, no constellations, no world or (even a single) mountain, O god, (when there was) neither you, nor I, the mobile and immobile (universe) was a Void. (Then) the Divine Command emerged out of that formless (state).[18] (143cd-145)

The energy of Śiva's will emerged in the form of the sprout (of emanation);[19] shaped like a lightning flash, she illumines the surface of the firmament. (146)

Thus the Divine Command, subduing the senses, (performed) long and terrible austerities. And so she developed[20] and became the Transmental. (147)

The sprout was divided into two. (One part became) the Formed (immanence) and (the other) the Stainless (transcendence) (*nirañjana*). (Such) is said to be the union of Śiva and Śakti (that takes place) within all living beings. (148)

O god Kaulīśa! You are Śiva and I am that Supreme (goddess) Kubjinī. My triple form has arisen by virtue of the (Transmission of) the Skyfarer.[21] (149)

At dawn my form is that of a young girl. I am a young woman in the middle of the day and by practice at night (*niśācāra*) I am old. This is my triple condition. This is why the one Transmission is said to be of three kinds in the Kulakrama. (150-151ab)

When Bālāvvā[22] (the Girl Mother) is in the Transmission of the Child, it is the Transmission of the Child. At midday comes (the Transmission) of the Youth and so it is said to be the Middle One. The (Transmission of the) Aged, of aged form, is offered at sunset. (151cd-152)

(Thus), the one Transmission is threefold because of (these) three forms. Within them I am the Vidyā, the goddess with six faces and limbs.[23] The Octad of Kula[24] is outside, enveloped by the *Kramamaṇḍala*. (153-154ab)

मण्डितं यैस्तु त्रैलोक्यं[४७३] नानारूपं नभाकृति ॥ १५४ ॥
तेन ते मण्डलाः[४७४] प्रोक्ता उद्यास्तमनवर्जिताः[४७५] ।
मण्डला द्योतगाः सर्वे त्रिधा बद्धमशेषतः[४७६] ॥ १५५ ॥
क्रमोदयमिदं ह्येतत् त्रिधा बद्धमशेषतः ।

अतः परं प्रवक्ष्यामि कुलदेव्याष्टकं यथा ॥ १५६ ॥
अष्टवर्गाक्षरान्यष्टौ[४७७] ऐंकारान्तविभेदिताः[४७८] ।
नादबिन्दुसमाक्रान्ता नाभिस्थाः[४७९] कुलदेवताः[४८०] ॥ १५७ ॥[४८१]

बीजत्रयं तु प्रासादं रावबीजं तु पञ्चमम् ।
अष्टावन्ते समासृज्या[४८२] वर्गदेव्यस्त्वनन्तरम् ॥ १५८ ॥

ब्राह्मी माहेशि[४८३] कौमारी वैष्णवी च वराहिका[४८४] ।
इन्द्राणी चैव आग्नेयी चामुण्डा चेति चाष्टमी ॥ १५९ ॥
नवमी च महालक्ष्मी[४८५] सविसर्गप्रदीपिताः[४८६] ।
पञ्चप्रणवादितः[४८७] कृत्वा संयोगान्नवकं प्रति[४८८] ॥ १६० ॥
विच्चेति[४८९] पादुकान्तं तु कृत्वा यजनमारभेत् ।

ओलीनामेतत्[४९०] समयं[४९१] समयायुक्तविद्यया[४९२] ॥ १६१ ॥
क्रमस्यावरणं[४९३] प्रोक्तं ज्ञात्वा सिद्ध्यारिहो[४९४] भवेत् ।

सप्ताविंशतिभेदानि[४९५] त्रिविधेन[४९६] क्रमेण तु ॥ १६२ ॥
उक्ता ये[४९७] च मया देव तेषां संकेतकानि[४९८] मे ।
पादुकानां च पीठानां[४९९] सिद्धनाथक्रमेण[५००] तु ॥ १६३ ॥
देवता ये क्रमे सर्वे[५०१] अव्वाशब्दं[५०२] नियोजयेत् ।
पादुकान्तं तथाग्रे तु क्रमं पूज्यं[५०३] यथाविधिः[५०४] ॥ १६४ ॥

एतेषां[५०५] च क्रमाणां च उदयास्तमनं[५०६] पुनः ।
आद्यक्रमस्य देवेश[५०७] उदयं[५०८] चाद्यपीठके ॥ १६५ ॥
लयं वै तिस्रपीठे तु आद्यस्य खेचरस्य च ।

Those are said to be your *maṇḍalas* that neither arise nor fall away, because the Triple World of diverse shapes, whose form is space, is adorned (*maṇḍita*) with them. All the *maṇḍala*s abide within the radiance (of ultimate reality). This is the Arising of the Transmission (*kramodaya*). Everything, in its entirety, is bound threefold. (154cd-156ab)

The Octad of Kula

I will now go on to tell (you) about the group of eight Kula goddesses.[25] The eight (goddesses correspond to) the eight classes of letters (of the alphabet) and are conjoined in the end with the syllable AIṀ. Pervaded by Sound and the Point, they are the deities of Kula and are located in the navel. (157)

(The order is as follows): the three seed-syllables,[26] that of Grace (*prasāda*) (HSRŪAUṀ)[27] and the seed-syllable of Sound (*rāva*) (KHPHREṀ) as the fifth. The goddesses of the classes are to be emitted, afterwards, at the end of the eight. (158)

(They are) Brāhmī, Māheśī, Kaumarī, Vaiṣṇavī, Vārāhikā, Indrāṇī, Āgneyī and Cāmuṇḍā as the eighth. The ninth is Mahālakṣmī. They are all illumined by emission (*visarga*). Once the Five *Praṇavas* have been placed first, by the conjunction with the group of nine (goddesses) and VICCE has been placed at the end of the Sandals, one should commence the sacrifice. (159-161ab)

This is the Rule (*samaya*) of the Lineages along with the Vidyā conjoined with the Samayā (mantra). The encompassing covering (*āvaraṇa*) of the Transmission has been explained. Once (this has been) learned, (the adept) is one who destroys the enemies of the Transmission. (161cd-162ab)

Conclusion

O god, I have spoken about the twenty-seven divisions according to the threefold Transmission and their conventions. One should add the word 'Avvā' to the (names of) the deities of the Sandals and the sacred seats and of all those in the Transmission. The Transmission should be worshipped, according to the enjoined method, within the Sandals and in front (of them).[28] (162cd-164)

(Now I will tell you) again (about) the arising and falling away of these (deities) and the Transmissions. O lord of the gods, the arising of the first Transmission takes place in the Primordial Seat. Merger takes place in the sacred seat called Tisra of the first (Transmission, which is that of) the Skyfarer. (165-166ab)

तथा वृद्धक्रमस्यैव उदयं तिस्रपीठके[५०९] ॥ १६६ ॥[५१०]
कामरूपे[५११] लयं तस्य[५१२] कौमारस्य तथा पुनः ।
उदयं पूर्णगिर्यायां लयं तस्याद्यपीठके[५१३] ॥ १६७ ॥
तथा बालक्रमस्यैव उदयं कामरूपके ।
लयमोंकारपीठे[५१४] तु एतत् क्रमविनिर्णयम् ॥ १६८ ॥

आख्यातं पूर्वसूत्रेऽस्मिन्[५१५] ज्ञात्वा चान्वयिको भवेत् ।
क्रमपूर्वे[५१६] समाप्ते तु आज्ञासूत्रं तु योगिनः[५१७] ॥ १६९ ॥
सकृदावर्तनात् तस्या[५१८] आज्ञासिद्धिर्मलक्षयम्[५१९] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे[५२०] मेरुमार्गविनिर्गते[५२१]
लक्षपादाधिके[५२२] आद्यपीठावतारिते[५२३] विद्यापीठमार्गे[५२४] विमलषट्कनिर्णये[५२५]
कादिभेदे आज्ञापारमेश्वरे[५२६] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[५२७]
अव्वाक्रमभाषिते[५२८] क्रमत्रिधाधिकारवर्णने
क्रमोदयो नामानन्दः ॥ २८ ॥[५२९]

Similarly, the arising of the Transmission of the Aged takes place in the sacred seat called Tisra. Its merger takes place in Kāmarūpa. Again, in the same way, the arising of (the Transmission of) the Youth takes place in Pūrṇagiri and its merger in the Primordial Seat. Similarly, the Transmission of the Child arises in the Kāmaūpaka and merges into the sacred seat of OṀ. This is the teaching concerning the Transmission. (166cd-168)

It has been explained in this, the first *sūtra*. Once known, (the adept) becomes a member of the tradition. The *Sūtra* of the Command of (accomplished) Yogis (comes next) when the previous Transmission is complete. By repeating it (*āvartana*) once, (the adept attains) the accomplishment of the Command and (his) impurity (*mala*) is destroyed. (169-170ab)

This is the (twenty-eighth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of *the Authority of the Triple Transmission*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with ‘KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

ऊनत्रिंशानन्दः

श्रीनाथ उवाच

अहं शिष्यः[१] स्वरूपेण कृपां [२]मे कुरु कौलिनि[३] ।
यत् किञ्चिदाज्ञया देवि प्रसादं क्रियतां प्रभो[४] ।। १ ।।

अनादिनिधने[५] शान्ते आदिनाथे कुलोद्भवे ।
कन्दगुह्यान्तरावस्थे[६] नमामि परमामृते ।। २ ।।

द्वादशान्ते त्रिकोणस्थे[७] कन्दाधारसमुद्भवे ।
वामे वामान्तरालीने[८] नमामि परमाव्यये ।। ३ ।।

सर्वकामैः सुसंपूर्णे इच्छाशक्तिरधिष्ठिते[९] ।
इच्छया सृजसे[१०] सर्वं[११] त्रैलोक्यं सचराचरम्[१२] ।। ४ ।।

कामेश्वरीति कामाख्ये कामरूपे स्वयंभुवे ।
कामपीठान्तरावस्थे कामरूपे नमामि ते ।। ५ ।।

बिन्दुमध्याद् विनिष्क्रान्ते[१३] कामेश्वरि[१४] भगालये ।
गुप्तकामाख्यगुह्यान्ते महासिद्धैरलंकृते[१५] ।। ६ ।।
सर्वरत्नेषु खचिते[१६] महामणिविभूषिते ।
मुक्ताफलप्रवालाद्यैर्भूषिते[१७] सुमनोरमे ।। ७ ।।
वज्रवैडूर्यरचिते[१८] इन्द्रनीलैर्विचित्रिते ।
अनेकरत्नसंदीप्ते महारत्नविभूषिते ।। ८ ।।
सुगन्धगन्धबहुले[१९] कुंकुमोदकचर्चिते ।
कर्पूरादिभिर्धूपैश्च[२०] मदिरानन्दनन्दिते ।। ९ ।।
सुगन्धामोदबहुले[२१] पञ्चकाद्ये मनोहरे ।
नानाकुसुमजातीभिर्नानावर्णैरधिष्ठिते[२२] ।। १० ।।
पूज्यसे सिद्धवृन्दैश्च[२३] चन्द्रतारागणावृते ।
खेचरीचक्रमध्यस्थे मन्दरस्थे[२४] नपुंसके ।। ११ ।।

CHAPTER TWENTY-NINE

The *Sūtra* of the Teaching concerning the Visualization of the Goddess's Form

Hymn to the Goddess Kubjikā

Śrīnātha said:

O Lord, I am (your) disciple by (my very) nature;[1] be gracious to me, O Kaulinī. O lord goddess, grace me in whatever way by (your) Command. (1)

O primordial mistress (*ādināthā*)! You are without beginning or end, tranquil, begotten of Kula; you reside in the Cave of the Root[2] (*kandaguhya*)! O supreme nectar! I salute you. (2)

O you, who reside in the Triangle in the End of the Twelve and have emerged out of the foundation of the Root! O Woman (*vāmā*)! Inwardly merged within woman! Supremely imperishable one! I salute you.[3] (3)

You who, sustained by the power of the will, are completely full of all (fulfilled) desires, emanate the Triple World along with all that moves and is immobile, by (your) will (alone). (4)

O self-born one! (You are) Kāmeśvarī (the Mistress of Passion) in Kāmākhya.[4] O passion who resides in the Sacred Seat of Passion! I salute you. (5)

O Mistress of Passion who has emerged from the centre of the Point! Abode of the Yoni in the cave of the hidden Kāmākhya! Adorned by great Siddhas! (You who) shine in the midst of all the jewels! Adorned with great jewels! Adorned with pearls, corals and (other semi-precious stones)! Most beautiful one! Made of diamonds and opals! Beautifully various with (many kinds of) topaz! Shining with countless jewels! Adorned with jewels of great (value)! Fragrant with sweet-smelling scent! Smeared with vermillion water! (Adorned) with camphor, incense and all else! Joyous with the bliss of wine! Fragrant with fine scent! (Worshipped) with the five (offerings) and the rest! O beautiful one! (Worshipped) with flowers of many kinds and attended by people of many castes! O you who are encompassed by the moon and hordes of stars, you are worshipped by (many) circles of Siddhas! Resident in the midst of the Circle of the Skyfarers! Resident on (mount) Mandara! Neuter one! (6-11)

पञ्चाशल्लिङ्गजननि[२५] योनिरूपे महाम्बिके ।
गुह्यान्तावस्थिते देवि गुहागहनवासिनि[२६] ।। १२ ।।

न स्त्री न च[२७] पुंलिङ्गं[२८] आनन्दं[२९] तन्नपुंसकम् ।
रत्नैकादशसंस्थाने[३०] त्वं हि देवि विराजसे ।। १३ ।।
ख्यातुं[३१] त्वां नैव शक्नोमि संक्षेपेणोदितं मया ।
महारत्नस्तवं[३२] गुह्यं दिव्यानन्दप्रवर्तकम् ।। १४ ।।

स्तुतिं[३३] कृत्वा तु पृच्छामि कामरूपे शृणु प्रिये ।
कश्चाहं त्वं[३४] च का देवि किं नाम इह[३५] गीयते ।। १५ ।।

न जानामि स्वरूपं ते तेजशक्त्याः[३६] प्रभावतः ।
प्रणामं[३७] वर्णरूपं वा पारम्पर्यव्यवस्थितम्[३८] ।। १६ ।।
पीठं मन्त्रोपदेशञ्च[३९] क्रमाचारं[४०] यथा स्थितम् ।
मम[४१] लीना सदा मग्ना[४२] नाहं जानामि ते पदम् ।। १७ ।।

देवदेवप्रिये देवि मम प्राणेषु वल्लभे ।
न त्वया रहितं किञ्चित् पश्यामि सचराचरे ।। १८ ।।

प्रसादं कुरु मे गौरि भक्तस्य मां[४३] सुलोचने ।
किञ्चिद् रहस्यं देवेशि[४४] कौलज्ञानं[४५] सुदुर्लभम्[४६] ।। १९ ।।
यस्यावतारमात्रेण[४७] सिद्धिर्भवति कलौ[४८] युगे ।
तदहं श्रोतुमिच्छामि निःसंशयं[४९] वदस्व मे ।। २० ।।

श्रीवक्रा उवाच[५०]

शृणु ईश्वर तत्त्वेन कारणं गूढमुत्तमम्[५१] ।
गुह्याद् गुह्यतरं गुह्यं गोपनीयं प्रयत्नतः ।। २१ ।।

योगिनीहृदयं गुह्यं अतिगुह्यं[५२] सुरक्षितम् ।
रक्षणीयं[५३] सदा शम्भो चौरेभ्यो[५४] द्रविणं यथा ।। २२ ।।

O you whose form is the Yoni! (You are) the mother of the fifty Liṅgas, O great mother! O goddess who lives in the secret place! You who live in the depths of the Cave! (12)

Neither male nor female, that bliss is neuter.[5] O goddess, you shine within the place of the Eleven Jewels. I cannot say (everything about) you, but I have uttered in a concise form the secret Hymn of the Great Jewel[6] that inspires divine bliss. (13-14)

O dear one, you who are Passion! (Now that I) have praised (you), I am asking (you a question); listen, O goddess! Who am I? Who are you? What is the name (of the deity) that is proclaimed here (in this world)? (15)

I do not know your (true) nature due to the influence of the power of (your) radiant energy (*tejas*). (Nor do I know the way to offer) salutation or (the true nature of each) phoneme as established by the tradition, (or that of) the sacred seat or the teaching concerning mantra, the practice of the Krama as it (truly) is. You are perpetually merged within me (and yet) I do not know your (true) state (*pada*). (17)

O goddess, beloved of the God of the gods, you who are the beloved within my vital breaths, I see that nothing is devoid of you in the moving and immobile (universe). (18)

O fair one with beautiful eyes! Grace me, (your) devotee. O mistress of the gods! I wish to hear the subtle secret, the Kaula knowledge which, hard to acquire, brings success in (this) the Age of Strife merely by its descent (into the world). Tell me (this in such a way that there can be) no doubt (about it). (19-20)

The venerable (goddess) Vakrā said:

O Lord, listen to the supreme and secret cause (of all things) as it truly is. (This), the secret which is more secret than (the greatest) secret, should be kept concealed with effort. (21)

It is the Heart of the Yoginī, the secret which is extremely secret and well guarded. O Śambhu, it should always be protected as one does wealth from thieves. (22)

परतेजाद्[५५] विनिष्क्रान्ता[५६] अव्यक्ता व्यक्तरूपिणी ।
दक्षभागे स्थितः शम्भुः वामे[५७] विष्णुः प्रकीर्तितः ।। २३ ।।
मध्यवर्ती स्थितो[५८] ब्रह्मा बिन्दुरूपी महाबलः ।
तन्मध्यवर्तिनी[५९] चाहं तेजोरूपेण संस्थिता ।। २४ ।।

भूर्भुवःस्वादिलोकेषु[६०] स्थावरेषु[६१] चरेषु च ।
नक्षत्रग्रहराशीषु[६२] कृमिकीटादिषु स्थिता ।। २५ ।।

मातृकावर्णरूपा च मम योन्यान्तरे स्थिता[६३] ।
पीठोपपीठक्षेत्राणि चत्वाराणि[६४] तथा परे ।। २६ ।।

योगिनीसिद्धनिलयं[६५] यत्[६६] किञ्चिद् वाङ्मयं स्थितम् ।
सृजामि सकलं विश्वं संहारिष्याम्यहं[६७] पुनः ।। २७ ।।

गुह्ये[६८] हृदि[६९] तथा वक्त्रे[७०] स्थिताहं परमा कला ।
स्थूलसूक्ष्मविभागेन शृणु[७१] मूर्तिं[७२] यथा[७३] स्थिताम्[७४] ।। २८ ।।

तां[७५] तेऽहं[७६] संप्रवक्ष्यामि[७७] दिव्यरूपां महाबलाम्[७८] ।
एकाक्षरा परा प्रोक्ता सिद्धानां ज्ञानभूमिका ।। २९ ।।

योगविद्या महाविद्या रुद्राणां हृदये स्थिता[७९] ।
रुद्रखण्डे[८०] तु रुद्राणां परा ज्ञानानुवर्तिनी[८१] ।। ३० ।।

कामाख्ये[८२] समया[८३] प्रोक्ता पीठदेवी च[८४] पूर्णके[८५] ।
योगिसंज्ञा[८६] च ॐकारे[८७] मुद्रात्रितयमण्डले ।। ३१ ।।

विद्यात्रितयसंयुक्तं अवतारं[८८] युगे[८९] युगे[९०] ।
ओलीनां[९१] गोत्रवर्गेऽस्मिन्[९२] अमर्यादिषु शासने[९३] ।। ३२ ।।

परा एकाक्षरा[९४] पूर्वं[९५] तव देव निदर्शिता[९६] ।
तां[९७] प्रवक्ष्याम्यहं[९८] सम्यक्[९९] सुसूक्ष्मां[१००] लक्षमध्यगाम्[१०१] ।। ३३ ।।

(I who am) unmanifest and (whose) form is manifest, have emerged from the supreme radiant energy (*tejas*). Śambhu is on the right, while Viṣṇu is said to be on the left. Brahmā, of great might and in the form of the Point, is between (them). I abide in the form of radiant energy in the midst of them.[7] (23-24)

(I) reside in the worlds of *Bhūḥ, Bhuvaḥ, Svā* and the rest, in (all) moving and immobile things, in the constellations and planets and (even) in such (insignificant creatures) as lice. (25)

My form is that of the letters of the alphabet (*mātṛkāvarṇa*) and in the Supreme (Reality) – that is, within my Yoni – are located the four primary and secondary seats. (26)

I create and destroy the entire universe, (including) the abode of the Siddhas and Yoginīs and whatever is made of words. (27)

I, who am the Supreme Energy (*kalā*), reside in the secret place (i.e. the genitals), the heart and the head. Listen (as I explain) (how my) form (*mūrti*) abides in (its) gross and subtle aspects. (28)

I will tell you of that divine and greatly powerful form (*rūpa*). The single syllable (Vidyā) (*ekākṣarā*)[8] is said to be Parā (the Supreme Goddess), the Siddhas' plane of knowledge. (29)

It is the Knowledge of Yoga (*yogavidyā*), the great knowledge that resides in the heart of the Rudras. She who follows after knowledge is the Supreme (Goddess) of the Rudras who reside in Rudra's part (*khaṇḍa*). (30)

In Kāmākhya she is called Samayā; in Pūrṇaka she is Pīṭhadevī (the Goddess of the Sacred Seat); (in the sacred seat of) OṂ she is called 'Yogi'; (these are the three) in the *Maṇḍala* of the Three Gestures (*mudrātritayamaṇḍala*).[9] (31)

The descent (*avatāra*) conjoined with the three Vidyās[10] takes place in every Age in the clans (*gotra*) and in Amarī and the rest of the lineages in the teaching. (32)

O god, I have shown you the Supreme (Vidyā) of one syllable before. Extremely subtle and located in the centre of the goal,[11] I will tell you about it properly. (33)

आदौ ह्रस्वस्वरा प्रोक्ता उन्नता किञ्चिद्[१०२] दृश्यते[१०३] ।
नीलोत्पलदलश्यामा[१०४] वीरभस्मसमप्रभा[१०५] ।। ३४ ।।

षड्वक्त्रा[१०६] षट्प्रकारा च[१०७] चिच्छक्त्यन्तरचारिणी[१०८] ।
नेत्रैरष्टादशैश्चैव[१०९] वर्तुलैश्चावलोकिनी[११०] ।। ३५ ।।
द्वादशैश्च[१११] भुजैर्युक्ता[११२] नानास्रग्दाममण्डिता ।
प्रेतसिंहासनासीना[११३] नानाभरणशोभिता[११४] ।। ३६ ।।
कुलकोटिसहस्राणां[११५] आरूढा कुलशासने[११६] ।

तस्या:[११७] पिण्डविधानोक्त[११८] देवानामपि दुर्लभम्[११९] ।। ३७ ।।

अनन्त[१२०] पादयोर्नित्य[१२१] नुपूरपरिमण्डणम्[१२२] ।
तक्षकं कटिबन्धे तु मेखलायां[१२३] विराजते[१२४] ।। ३८ ।।
कर्कोटक[१२५] कर्णौ[१२६] देव्या:[१२७] कण्ठे वासुकिभैरवम्[१२८] ।
मुकुटे कुलिकं चैव गोनास:[१२९] कर्णकुण्डले ।। ३९ ।।

खर्जुरमुद्रिकांगुल्यैरन्ये[१३०] नागकुलानि[१३१] च ।
भ्रूदण्डे[१३२] संस्थित:[१३३] पद्मो[१३४] महापद्मो[१३५] द्वितीयके[१३६] ।। ४० ।।

खट्वाङ्गं[१३७] पाशमभय[१३८] अक्षसूत्रं सुशोभनम् ।
मञ्जरीं रत्नखचित[१३९] विद्युतपुञ्जसमद्युतिम्[१४०] ।। ४१ ।।
कोट्यागमकरेणैव[१४१] शङ्खपालस्तथोत्तरे ।
कपालं वरद[१४२] चैव त्रिशूलं कर्मदर्पणम्[१४३] ।। ४२ ।।

दक्षिणे च करे देव्या अमरीद्रव्यपञ्चकम् ।
कलशं द्वानवत्याया: शतैर्द्विभि: विराजते ।। ४३ ।।

स्वरमाला शिरे[१४४] देव्या[१४५] वर्णहारावलम्बिनी[१४६] ।[१४७]
वृश्चिकैर्गलके हार[१४८] शतार्धेन[१४९] विराजते ।। ४४ ।।

The Visualization of the Twelve-armed Form of the Goddess Kubjikā[12]

It is said that she is the short vowel in the beginning and appears to be bent over (*unnatā*).[13] Dark blue like a blue lotus,[14] she has the lustre of Heroes' ashes. (34)

She is the inwardly-moving energy of consciousness[15] with six faces and (six) aspects (*prakāra*).[16] She (sees) with her eighteen round eyes[17] and, adorned with many garlands, she has twelve arms. Adorned with many ornaments, she is seated on a ghost[18] who serves as her throne (*pretasiṁhāsana*).[19] She is established in the Kula teaching concerning thousands of millions of Kulas.[20] (35-37ab)

The method concerning (the goddess's) body, hard to acquire even for the gods, has been explained. (37cd)

The (serpent) Ananta[21] is ever (coiled around her) feet as the anklets that decorate them. (The serpent) Takṣaka[22] appears beautiful as the girdle that is wraped around her waist. Karkoṭaka[23] (hangs from) the goddess's ears, while Vāsuki[24] Bhairava (adorns her) neck. Kulika[25] is on (her) crown and Gonāsa on (her) earrings. (38-39)

(She wears) scorpions as rings for (her) fingers and other families of snakes. On (one) eyebrow is (the snake) Padma and Mahāpadma is on the other.[26] (40)

(She carries) an ascetic's staff (*khaṭvāṅga*),[27] a noose and a beautiful rosary (while making the gesture of) fearlessness. (In her other hands she holds a) bouquet (of flowers) embossed with jewels, the light of which is like a net of lightning flashes, in (another) hand (she holds) countless scriptures (?) and in the left one, the sun. (In her other hands she holds) a skull, trident, the mirror of Karma[28] and (she makes the gesture of) bestowing boons.[29] (41-42)

In the goddess's right hand is a jar with the five potions of immortality (*amarīdravya*)[30] that look splendid (coupled with the goddess's Vidyā) of two hundred and ninty-two (syllables).[31] (43)

On the goddess's head is a garland of vowels. A necklace of letters hangs (from her neck). The necklace around her neck is made of fifty scorpions and looks beautiful.[32] (44)

परादेवीमुखं पूर्व[१५०] ऊर्ध्वस्थ[१५१] राजते[१५२] शुभम् ।
गोक्षीरधवल[१५३] दिव्य[१५४] कलासप्तादशीयुतम्[१५५] ॥ ४५ ॥[१५६]

द्वितीयं मूर्ध्नि[१५७] वक्त्र[१५८] तु गगन[१५९] नाम मालिनी ।
शङ्खेन्दुतुहिनाभासं सौम्यमूर्ति:[१६०] सुशोभनम् ॥ ४६ ॥

तृतीयं पूर्ववक्त्रं तु पाण्डुर[१६१] क्रोधविह्वलम्[१६२] ।
सिद्धयोगेश्वरीख्यात[१६३] मन्त्रविग्रहभूषितम्[१६४] ॥ ४७ ॥

नीलोत्पलनिभप्रख्यं कालिकाख्यं तु दक्षिणे[१६५] ।
दंष्ट्रं कराल[१६६] रौद्रं च किञ्चिद्रक्तायतेक्षणम्[१६७a] ॥ ४८ ॥

दाडिमीकुसुमप्रख्यं सौम्यमानन्ददायकम् ।
पञ्चमं त्रिपुरा नाम पूर्णचन्द्रेव[१६७b] वर्तुलम् ॥ ४९ ॥

उमाखेचरिपूर्वं तु पश्चिम[१६८] श्वेतरूपकम् ।
सर्वानुग्रहकृद् दिव्यं ध्यातं मोक्षफलप्रदम्[१६९] ॥ ५० ॥

स्वच्छदर्पणसंकाश[१७०] हृदयं तु विराजते ।
बालार्ककिरणप्रख्यं शिरस[१७१] तेजवर्चसम्[१७२] ॥ ५१ ॥

तडित्कोटिसहस्राभा[१७३] शिखा भास्वररूपिणी[१७४] ।
कवचं तेजदुर्भेद्य[१७५] दुष्प्रेक्ष्य[१७६] बहुरूपिणम् ॥ ५२ ॥

नेत्रौ चन्द्रार्कतुल्याभौ[१७७] तृतीयं वह्निसन्निभम् ।
अस्त्रं कालानलच्छायं लेलिहानं सुदु:सहम् ॥ ५३ ॥
सर्व[१७८] संहारयेत्[१७९] त्वेव[१८०] तेजसा परिभावयेत्[१८१] ।

पृथिवी जानुदेशे तु अपो नाभ्यां व्यवस्थित:[१८२] ॥ ५४ ॥
तेजो हृदयमध्ये तु कण्ठस्थाने तु मारुतम्[१८३] ।[१८४]
आकाशं तु[१८५] ललाटस्थ[१८६] ब्रह्मा नाभिगत[१८७] विदु:[१८८] ॥ ५५ ॥

The Goddess’s Six Faces and Six Limbs

[33]First comes the face of the Supreme Goddess. Auspicious, it is located above and shines (there). Endowed with the seventeenth (lunar) power,[34] it is divine and white as milk.[35] (45)

The second face is on the head; it is the sky and belongs to Mālinī. Very auspicious, its demenour is serious (*saumya*) and looks brilliant (white) like a conch, the moon and snow.[36] (46)

The third is the eastern face. It is white and distraught with anger. It is said to be Siddhayogeśvarī, adorned with the form of mantra.[37] (47)

In the south (is the face of the goddess) called Kālī. (Its colour) is like that of a blue lotus. It is fierce and terrible with protruding teeth and the eyes are long and slightly red.[38] (48)

The fifth (head) is (red) like a pomegranate flower and bestows tranquil bliss. Round like the full moon, it is (that of) Tripurā.[39] (49)

The western face is white and presided over by Umākhecarī. Divine and the bestower of grace to all, contemplated, it gives the fruit of liberation.[40] (50)

The Goddess’s Six Limbs

(The goddess’s) heart shines like a clean mirror and (her) head, brilliant with radiant energy (*tejas*), shines like the rays of the young (rising) sun.[41] (51)

(Her) topknot shines like a hundred million lightning flashes. (Her) armour, of many forms, is made of brilliant energy (*tejas*) which is hard to pierce, (or even) to look at.[42] (52)

The light of (her) two eyes is like that of the Sun and Moon,[43] while the third (eye) is like Fire. (Her) weapon, hard to bear, is like the Fire of Time which destroys (all things with its) licking (tongues).[44] One should overcome and destroy all things thus with (her) radiant power (*tejas*).[45] (53-54ab)

The Five Elements in the Goddess's Body and Conclusion

Earth is located in (her) knees.[46] (The gross element) Water is in (her) navel. Fire (*tejas*) is in the centre of (her) heart, while Air is in (her) throat and Space on (her) forehead. (54cd-55abc)

हृदि मध्ये स्थितो विष्णुः कण्ठस्थं रुद्रसंज्ञकम् ।
ईश्वर[१८९] तु ललाटस्थं तदूर्ध्वे शिवमव्ययम् ॥ ५६ ॥

सर्वव्याप्तिस्वरूपेण विश्वरूपा यशस्विनी[१९०] ।
अग्निवासपरीधाना[१९१] तेजपुञ्जसमप्रभा[१९२] ॥ ५७ ॥

ध्यायेद्[१९३] देव्यास्त्विदं रूपं आपूर्यन्तं विचिन्तयेत् ।
एषा सा उन्मना सूक्ष्मा सा[१९४] कला भुवनान्तरे ॥ ५८ ॥

उदिता[१९५] कलिकाले तु देवदेवी जगत्सुता[१९६] ।
आकाशे[१९७] मर्त्यलोके च[१९८] पाताले हाट्टकेश्वरे[१९९] ॥ ५९ ॥
संस्थिता ओलिवर्गे[२००] तु आज्ञारूपा च कोङ्कणे[२०१] ।
देव्या मूर्तिमिमां शम्भो ज्ञात्वा[२०२] यजनमारभेत् ॥ ६० ॥[२०३]

इत्याद्यावतारे[२०४] महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे[२०५] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रम–भाषिते देव्यामूर्तिध्यानोपदेशसूत्रं ॥ २९ ॥

(The wise) know that Brahmā is in (her) navel. Viṣṇu is in the centre of (her) heart, while Rudra is in (her) throat. Īśvara is on (her) forehead, while above that is the imperishable Śiva.[47] (55c-56)

Universal pervasion by nature, she is all things (*viśvarūpā*) and greatly renowned. (Her) garment, a shining network of brilliant energy, is (her) fiery abode. (57)

Meditate on this form of the goddess. Imagine that it is (perpetually) filling (all things).[48] This is the subtle Transmental (*ūnmanā*), the energy within the worlds. (58)

She is the goddess of the gods who has given birth to the universe and who has (manifestly) arisen in the Age of Strife.[49] She resides in space, in the mortal world, in the hell of Haṭṭakeśvara,[50] in the Lineages and in Koṅkaṇa as the Command.[51] O Śambhu, once one has known this form of the goddess, one should commence the sacrifice.[52] (59-60)

This is the *Sūtra of the Teaching concerning the Visualization of the Goddess's Form*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

त्रिंशानन्दः

श्रीनाथ उवाच

एतद्रूपं त्वया देवि कथितं गूढमुत्तमम्[१] ।
रहस्यं पुनः[२] पृच्छामि पूजा—आगममण्डलम्[३] ॥ १ ॥
व्याख्यालिखनकाले च विधानं संस्फुटं[४] वद ।

श्रीवक्रा उवाच[५]

लिख्यमाने महादेव चातुर्विंशसहस्त्रके[६] ॥ २ ॥
श्रीमते मतराजाने[७] खण्डत्रयमहाकुले[८] ।
विधिहीनस्य विघ्नानि जायन्ते[९] च यथा शृणु[१०] ॥ ३ ॥
उत्पाताः[११] संप्रजायन्ते विघ्नानि च अनेकधा[१२] ।
व्याधयश्च प्रकुप्यन्ते[१३] राजानः स्वजने अपि[१४] ॥ ४ ॥
स्वगृहे कलहो नित्यं उद्वेगश्चातिदारुणः[१५] ।
सगोत्राश्च[१६] प्रकुप्यन्ते कलहं च परस्परम्[१७] ॥ ५ ॥
अर्थहानिरलाभश्च वियोगश्च सुहृद्बधः[१८] ।
कपोताश्च गृहे नित्यं आरुहन्ति[१९] विशन्ति[२०] च ॥ ६ ॥
गृद्राः[२१] काकाश्च काकोलाः[२२] पर्यटन्ति[२३] गृहोपरि[२४] ।
परिवेशं[२५] तु सूर्यस्य[२६] अकाले कुहुकं[२७] भवेत् ॥ ७ ॥
गर्भान्[२८] स्त्रवन्ति गर्भिण्यो[२९] गर्जनं[३०] चापि जायते[३१] ।
उल्कापाता[३२] दिशो दाघो[३३] पार्श्वतश्चाग्निदीपनम्[३४] ॥ ८ ॥
रात्रौ स्वप्नानि रौद्राणि[३५] पश्यते[३६] सततं[३७] प्रिय[३८] ।
चन्द्रस्वातिप्रकोपेन[३९] वाता[४०] वायन्ति भीषणाः[४१] ॥ ९ ॥
प्रविशन्ति गृहस्यान्ते[४२] व्यालाश्चातिविषोत्कटाः[४३] ।
पठेदनादराद्[४४] यस्तु जायते तस्य तदृशम्[४५] ॥ १० ॥

CHAPTER THIRTY

The Prescribed way of Writing and Explaining the Scripture

The Copying and Worship of the Scripture

Śrīnātha said:

O goddess, you have told (me) about that form (of yours) which is secret and best. What I am (now) asking (you) about is the secret of the worship of the scripture and the *maṇḍala*. Tell (me) clearly what is to be done (*vidhāna*) when the (Tantra) is explained and written.[1] (1-2ab)

The venerable goddess said:

O Great God, when (this) the *Śrīmata*, the king of *Matas*, the Great Kula in three parts (*khaṇḍatraya*), consisting of twenty-four thousand verses,[2] is being transcribed, obstacles arise for one does so without the prescribed method. Listen to how this is. (2cd-3)

Evil omens, many kinds of obstacles and diseases arise. Kings become angry even with their own people. Quarrels go on constantly in one's own home and one suffers from terrible worry. Clan members get angry and quarrel with one another. (4-5)

One loses money and there is no gain. (One suffers) separation (from one's loved ones) and troubles occur to one's friends. There are always pigeons (boding misfortune) in one's house. They climb up it and enter (it). (6)

Vultures, crows and ravens walk about on top of (one's) house. The sun has a halo (boding misfortune) and the new moon (*kuhuka*) is at the wrong time. Pregnant women abort, it thunders (for no reason), comets fall, the directions burn and fires start next to one (without any cause). (7-8)

O beloved, one always sees terrible dreams at night and winds blow, instigated by the wrath of (the constellation) Svāsti and the moon. (9)

Wild animals, savage and very poisonous, enter one's house. This is what happens to one who reads (this scripture) without respect. (10)

रक्षन्ति सिद्धयोगिन्यः[४६] सिद्धाश्च दण्डधारकाः[४७] ।
कोटिकोटिस्त्वसंख्याता[४८] श्रीमतेद[४९] महाकुलम् ॥ ११ ॥

अदृष्टविग्रहा नित्यं योगसिद्धा महाबलाः[५०] ।
रक्षन्ति श्रीमत[५१] देव शासने कुलयोगिनः[५२] ॥ १२ ॥

दशदिक्षु[५३] प्रवर्तन्ते शिवारावा भयंकराः[५४] ।
पिङ्गलाश्च गृहे नित्यं शब्दं कुर्वन्ति दारुणम्[५५] ॥ १३ ॥

गृध्रचिता[५६] वरारोह[५७] विशन्ति तस्य मन्दिरे ।
एवमादि[५८] महोत्पाता[५९] विधिहीनस्य निश्चितम्[६०] ॥ १४ ॥

समयघ्नस्य विशेषेण[६१] विघ्नसंख्या न विद्यते ।
तदर्थस्तु[६२] विधिः कार्यो[६३] लिख्यमाने[६४] च प्रत्ययम्[६५] ॥ १५ ॥

संविधास्यामि[६६] ते देव सर्वविघ्नविनाशनम्[६७] ।
यत्नतो[६८] पुस्तक[६९] रक्ष्य[७०] संस्पर्शात्[७१] तद्बहिःकृतैः[७२] ॥ १६ ॥

यत्नेन[७३] तु[७४] विधिः कार्यो[७५] यावद्[७६] ग्रन्थः[७७] समाप्यते ।
तत्संस्थानविहीनत्वात्[७८] स्पष्टं[७९] नैव प्रजायते ॥ १७ ॥

तिथिं पूर्णां[८०] समासाद्य[८१] सूर्येण तु समन्विताम् ।
गुरुवारेऽथवा देव दुष्ट–ऋक्षं[८२] विवर्जयेत्[८३] ॥ १८ ॥
अष्टम्यां[८४] वा चतुर्दश्यां[८५] शुभ–ऋक्षणयोगतः[८६] ।

एकान्ते विजने रम्ये[८७] पशुदृष्टिविवर्जिते ॥ १९ ॥
गोमयेनोपलिप्ते[८८] च निम्नोन्नतविवर्जिते[८९] ।
कृत्वा मण्डलकं तत्र चतुरस्रं समन्ततः ॥ २० ॥
पुष्पप्रकरसंकीर्णे स्वस्तिकोपरि[९०] शोभिते[९१] ।

विदिक्षु दीपकास्तत्र दातव्या घृतबोधिताः[९२] ॥ २१ ॥
स्वस्तिकोपरि[९३] संस्थाप्य कुम्भं चालिप्रपूरितम्[९४] ।
पूजयेत्[९५] तु[९६] त्रिखण्डं वै[९७] पुष्पमालाविभूषितम्[९८] ॥ २२ ॥

Perfected Yoginīs and Siddhas, bearing sticks in countless millions, protect this *Śrīmata*, the Great Kula. (11)

The Yogasiddhas are always invisible and they are very powerful. O god, the Kula Yogis belonging to the tradition (*śāsana*) protect the *Śrīmata*. (12)

The frightening howls of jackals resound in the ten directions. There are always owls in the house and they make a frightening sound. (13)

O handsome one, vultures who attend funeral pyres enter his temple. These and other great (and terrible) omens (appear) to one who does not possess the prescribed (ritual) method. This is certain. (14)

Countless obstacles (arise) particularly for one who violates the Rule (*samaya*). Thus one should apply the prescribed method (*vidhi*) for that purpose, and (so) while writing (the *Śrīmata*), (instead of evil portents) a sign of accomplishment (*pratyaya*) (appears). (15)

O god, I will ordain the destruction of all your impediments. The book should be protected with great effort from being (even) touched by outsiders. (16)

The prescribed method should be applied with effort until the book is finished. It is because that (method) is not applied that (what is written in the book) is unclear.[3] (17)

(One should start to copy the *Śrīmata* when) the moon is full[4] on a Sunday.[5] Or else, O god, on Thursday. One should avoid (doing so on days when) harmful constellations (prevail). (One can also begin) on the eighth lunar day or on the fourteenth in conjunction with an auspicious constellation. (18-19ab)

One should first fashion a square *maṇḍala* in a lonely place[6] that is beautiful, where there are no people and out of sight of the uninitiated (*paśu*). (The ground should) be flat and smeared with cow dung. (It should be made) beautiful with heaps of flowers strewn on top of the *svastika* (drawn in the *maṇḍala*). (19cd-21ab)

There, in the intermediate quarters, one should place lamps that are kept lit with clarified butter. When the jar, full of wine, has been placed on top of the *svastika,* one should worship the *Trikhaṇḍa*[7] (i.e. the *Śrīmata*) that has been (previously) adorned with garlands of flowers.[8] (21cd-22)

आसने तु[९९] त्रिखण्डं तु खण्ड[१००] वै मातृखण्डकम्[१०१] ।
मन्त्रखण्डं तु वै मध्ये नवात्मानेन[१०२] पूरितम् ॥ २३ ॥

तत्र पुस्तकमारोप्य लिखितं वा[१०३] अलेखितम्[१०४] ।
वेष्टयेद् वस्त्रयुग्मेन हेमगर्भ[१०५] तु कारयेत् ॥ २४ ॥

पूज्यं पञ्चोपचारेण नैवेद्यं विनिवेदयेत् ।
बहिर्बलिः[१०६] प्रदातव्यो[१०७] आचार्येण[१०८] विधानवत्[१०९] ॥ २५ ॥

ततो मङ्गलनिर्घोषैर्लेखयेत्[११०] श्लोकपञ्चकम्[१११] ।_*
संवर्तामण्डलं सूत्र[११२] अवतारं क्रमस्य तु ॥ २६ ॥
व्याख्येय[११३] लेखयेत्[११४] क्वापि[११५] यथाविधिरनुक्रमात् ।

समयीसाधकान्[११६] पुत्रान् योगिन्यश्च कुमारिकाः ॥ २७ ॥
आरात्री[११७] पूर्वतः कार्या[११८] अलिपात्राणि पूरयेत् ।
शिरसा[११९] कुलकुम्भं तु नत्वा चैव ततः पुनः ॥ २८ ॥
कुमार्याह्वानयेच्चाष्टौ[१२०] गन्ध[१२१] धूप[१२२] प्रदापयेत् ।
योगीश्वरान्[१२३] समीपस्थान्[१२४] योगिनः[१२५] कुलदीक्षितान्[१२६] ॥ २९ ॥
पूजयेत् कुसुमैः श्रेष्ठैः श्रेष्ठधूपेन[१२७] धूपयेत् ।
संतर्प्य अलिना सर्वं मत्स्यमांसानि दापयेत् ॥ ३० ॥

तदन्ते[१२८] प्रार्थयेच्चाज्ञा[१२९] भगवत्याः[१३०] कुलदीक्षितान्[१३१] ।
श्रीमतं तु[१३२] लिखिष्यामि अविघ्नेन[१३३] प्रसिद्ध्यतु[१३४] ॥ ३१ ॥
लब्ध्वानुज्ञस्तु[१३५] योगीन्द्रः[१३५ख्ज] पूजयित्वा[१३६] कुलक्रमम् ।
संपूज्य पुस्तकं तत्र विधिना च प्रयत्नतः[१३७] ॥ ३२ ॥
देहस्था[१३८] देवताः सर्वाः[१३९] तर्पयेद् भक्तितत्परः[१४०] ।

ततो मङ्गलनिर्घोषैः शंखवादित्रनिःस्वनैः[१४१] ॥ ३३ ॥
दिव्याङ्गनासुगीतैश्च[१४२] संवर्तामण्डलं लिखेत् ।
लेखकश्च ततः पूज्यः स्रगवस्त्रासवादिकैः[१४३] ॥ ३४ ॥

माङ्गल्यैस्तूर्यनिर्घोषैः स्तोत्रवीणामहास्वनैः ।
प्रथमेऽहनि देवेश कुर्याच्चक्रप्रपूजनम्[१४४] ॥ ३५ ॥

The *Trikhaṇḍa* (should be worshipped) on (its) seats (*āsana*). One section (*khaṇḍa*) is the Section concerning the Mother (*mātṛkhaṇḍaka*),[9] while the Section concerning Mantra (*mantrakhaṇḍa*), filled with Navātman, is in the middle. (23)

The book, whether (fully) written or incomplete, is first placed there. Then one should wrap it in two pieces of cloth and have a golden container (*hemagarbha*) made (for it).[10] (24)

One should worship it with the five offerings and offer sacrificial food (*naivedya*). The teacher should offer external animal sacrifice (*bali*) in accord with the prescribed method. (25)

Thus, one should cause to write, along with auspicious acclamations, the Five Verses – that is, the *Sūtra* of the *Saṁvartāmaṇḍala*,[11] which is the descent of the Krama. (Then) it should be written and explained[12] somewhere, according to the enjoined method and in due order. (26-27ab)

One should first of all (worship) the ordinary initiates (*samayin*), adepts (*sādhaka*), (spiritual) sons, Yoginīs and virgins (by) waving lamps and filling the vessels with liquor. Then having bowed one's head to the Kula jar, one should invite eight virgins (*kumārī*)[13] and offer (them) scent and incense. One should worship with the best of flowers the Yogīśvaras, yogis and Kaula initiates who are nearby and make them fragrant with the best incense. Having sprinkled them all with wine, one should offer (them) fish and meat. (27cd-30)

Finally, one should request those who have been initiated into the Kula of the goddess (*bhagavatī*) for permission (*ājñā*), (saying): 'I will write the *Śrīmata*. May it be completed without impediment!' (31)

Once obtained permission, and the Kulakrama and the book have (both) been worshipped there with effort according to the prescribed method, the good lord of yogis,[14] intent on devotion, should offer lustration to the deities in the body.[15] (32-33ab)

Then, with auspicious acclamations, the sounds of conches and musical instruments and the beautiful songs of heavenly damsels, one should draw the *Saṁvartāmaṇḍala*. Then one should worship (the teacher who) has drawn it with garlands, clothes, wine and the rest. (33cd-34)

O lord of the gods, one should worship the *manḍala* (*cakra*) on the first day with the auspicious sounds of tabors, *vīṇās* and hymns. (35)

चक्रक्रीडां[१४५] समाश्रित्य[१४६] तुहिनं[१४७] क्षेपयेत् सुधी: ।
एवं तु प्रथमे दिने[१४८] प्रत्यहं शक्तित: पुन: ।। ३६ ।।

क्रियते[१४९] च विधिप्राज्ञै: बलि:[१५०] रात्रौ दिने दिने ।
यावत् समाप्यते[१५१] ग्रन्थ:[१५२] तावत्[१५३] कुर्याद् विधिं[१५४] त्विमाम् ।। ३७ ।।

अन्यथा[१५५] प्राप्नुयाच्छापं[१५६] महान्तं योगिनीकुलात्[१५७] ।
तदर्थं[१५८] भक्तिना[१५९] लेख्यं[१६०] अन्यथा विघ्नदायकम् ।। ३८ ।।

इति एवंविधं देव श्रीमतेदं[१६१] महाकुलम् ।
नापुण्यो[१६२] लभते मर्त्यो[१६३] योगिनीगर्भवर्जित: ।। ३९ ।।

इदं गुह्यं च[१६४] सर्वस्वं चातुर्विंशत्सहस्रकम्[१६५] ।
नैव देयमभक्तानां न शठान्[१६६] क्रूरकर्मिणाम् ।। ४० ।।

तान्त्रिकानां[१६७] न दातव्यं तार्किकाणां[१६८] विशेषत: ।
न दाम्भिकाय मूर्खाय न देयं क्लीवक्रोधिने[१६९] ।। ४१ ।।
नाहंकृते[१७०] च पापिष्टे[१७१] च्छद्मके चोपजीवके[१७२] ।

स्वर्गपातालिका[१७३] भोगा: येन त्यक्ता हि[१७४] सुन्दर[१७५] ।। ४२ ।।
संसारभयभीतात्मा गुरुस्मरणमाश्रित:[१७६] ।
देयं[१७७] गुर्वान्विते शिष्ये अभक्ते[१७८] च न दापयेत् ।। ४३ ।।

गुरुभक्ताय शान्ताय समयाचारनि:स्पृहे[१७९] ।
गूढज्ञानसुशान्ताय[१८०] सत्यवादीजितेन्द्रिये[१८१] ।। ४४ ।।
इहजन्मावधिर्येन[१८२] संन्यस्तं[१८३] गुरूणां प्रति[१८४] ।
मनोवाक्कायकर्मणा[१८५] गुरोरिच्छानुवर्तिन:[१८६] ।। ४५ ।।
तस्य देयमिदं गुह्यं द्वादशाब्दपरीक्षिते[१८७] ।

संकेतं यो विजानाति[१८८] तथा सांवत्सरं क्रमम् ।। ४६ ।।
मूलसूत्रं क्रमं देयं पारम्पर्यगुरुक्रमम्[१८९] ।
तथा वै षोडश:[१९०] पर्वा:[१९१] सूचितास्ते महीतले[१९२] ।। ४७ ।।

The wise man should pass that day engaged in play with the congregation (*cakrakrīḍā*). (By worshipping) in this way on the first day, he is empowered for each day (that follows). (36)

The wise who know the prescribed method offer animal sacrifice (*bali*) at night every day. One should practice this method until the book is finished. (37)

(If one does it) in any other way, he brings upon himself a great curse from the Yoginīkula. And so, that matter (*tadartha*) should be written with devotion, otherwise it gives rise to (many) obstacles (to one's goals). (38)

And so, O god, a mortal who is not meritorious and who is not the Yoginīs' son (*yoginīgarbha*) does not acquire this *Śrīmata* which, being such as it is, it is the Great Kula. (39)

This is the secret, the wealth of the Scripture of Twenty-four Thousand Verses (*cāturviṁśatsahasraka*). It should not be given to those who are not devotees or to those whose deeds are cruel. (40)

It should not be given to Tāntrikas and especially not to logicians. (It should not be given) to a deceitful man, a fool, an impotent or wrathful person, nor to an egoist, a greatly sinful person, a liar or one who lives off others. (41-42ab)

It should be given to one who has abandoned the experiences (*bhoga*) of (both) heaven and hell who, frightened by the fear of transmigratory existence, is intent on recollecting (his) teacher. It should be given to the disciple who has a teacher (he truly venerates), not to one who has no devotion. (42cd-43)

This secret should be given, after a trial period of twelve years, to one who is tranquil and devoted to the teacher. (To one) who, by virtue of the practice of the Rule (*samayācāra*), is free of desire and – perfectly tranquil due to (his) (profound and) hidden knowledge (*gūḍhajñāna*)[16] – has conquered the senses and speaks the truth. (He should be one) who has deposited before the teachers (everything he has done) up to this lifetime by means of the activity of (his) body, speech and mind and follows the teacher's will. (44-46ab)

The Root *Sūtra,*[17] the Krama and the teaching (*pāramparya*) of the transmission of the masters (*gurukrama*) should be given (only) to one who knows the convention (*saṁketa*)[18] and the liturgical year (*sāṁvatsarakrama*).[19] Similarly, I have told you of the sixteen sacred days (*parvan*) (that pass) on the surface of the earth. (46cd-47)

संप्रदायवशेनैव[१९३] तस्य देयं कुलागमम् ।

नाभिवर्त्तिरहीका[१९४] च वज्रसन्धिः[१९५] कपाटयोः[१९६] ॥ ४८ ॥
संकेतान् वेत्ति[१९७] योऽप्यत्र[१९८] तस्य देयं कुलागमम्[१९९] ।

श्रीनाथ उवाच

तव[२००] शिष्योऽहं[२०१] प्रीतः[२०२] सिद्धोऽहं[२०३] भैरवो हरः[२०४] ॥ ४९ ॥
कृतमन्त्राधिकारी च[२०५] अद्याहं कुलनायिके[२०६] ।
कुलक्रमं च कौलं च उपदेशः कथं क्रिया[२०७] ॥ ५० ॥
ब्रूहि ज्ञानं सुरेन्द्राख्ये[२०८] वक्राम्नायः कथं कुलम् ।

श्रीवक्रा उवाच[२०९]

नाभिवर्त्तिरहिस्तार्क्ष्यो[२१०] विद्या वज्रः[२११] कपाटयोः[२१२] ॥ ५१ ॥
ज्ञानमष्टप्रकारोऽयं[२१३] वैष्णवं पश्चिमान्वयम् ।
यो जानाति वरारोह[२१४] स भवेन्मतबोधकः[२१५] ॥ ५२ ॥

श्रीनाथ उवाच

का नाभिवर्त्तिका[२१६] देवि अहिर्वृक्षश्च[२१७] कौ[२१८] पुनः ।
का विद्या कश्च वज्राख्यः[२१९] कपाटौ[२२०] च कथं वद[२२१] ॥ ५३ ॥

श्रीवक्रा उवाच[२२२]

मूलं नाभिः[२२३] कुलं मेरुर्वर्त्तिरात्मा च[२२४] मालिनी ।
पारम्पर्यमहिज्ञानं[२२५] सन्धिराज्ञाक्रमोदयम्[२२६] ॥ ५४ ॥

वृक्षं[२२७] वज्रकुलं[२२८] द्वीपं षट्कोणाख्यं कपाटयोः[२२९] ।
एतद्[२३०] दीपनविज्ञानं कादिभेदे उदाहृतम् ॥ ५५ ॥

He should be given the Kula scripture (*kulāgama*) in accord with the (teachings of) the tradition (*saṁpradāya*). (48ab)

The Kula with Six Parts – the Convention Concerning the Thunderbolt

The Wick of the Navel is the female serpent and the Conjuction of the Thunderbolt (*vajrasandhi*) of the two Door Panels. The Kula scripture should be given to one who knows the conventions here also.[20] (48cd-49ab)

Śrīnātha said:

I am your beloved disciple; I am the Siddha, Bhairava and Hara. O Kulanāyikā, today I have been made fit to (recite) mantra. (What is) the Kulakrama, Kaula, the teaching and the rite (*kriyā*)? O you who are called the mistress of the gods, tell (me this) knowledge. (What is) Vakrā's tradition? How is Kula? (49cd-51ab)

The venerable (goddess) Vakrā said:

The Wick of the Navel is the serpent Tārkṣa. The Vidyā is the Thunderbolt (Conjunction) of the two Door Panels. This is the eightfold Vaiṣṇava knowledge of the Western Tradition. O handsome one, he who knows it awakens (others) to the teaching (*mata*). (51cd-52)

Śrīnātha said:

O goddess, what is the Wick of the Navel? And what are the serpent and the tree? What is the Vidyā? Again, what is called the Thunderbolt? (Finally) tell (me) what the two Door Panels are. (53)

The venerable (goddess) Vakrā said:

The Navel is the Root. Kula is Meru while the Wick is the Self and Mālinī.[21] (The teaching) belonging to the succession (of teacher's and disciples) is the Knowledge of the Snake. The Conjunction is the arising of the Transmission of the Command (*ājñākrama*). (54)

The Tree is the Thunderbolt Kula, which is the Island called the hexagon of the two Door Panels.[22] This, the knowledge of illumination (*dīpanavijñāna*), is taught in the Kādi division. (55)

पुनरन्यं[२३१] तु[२३२] भेदेन शृणु भैरव तत्त्वतः ।
नाभिर्मेरुक्रमं[२३३] कीर्तिः[२३४] भेदाज्ञा[२३५] सप्तविंशतिः ॥ ५६ ॥
षट् पदाः षडि मुद्राश्च[२३६] चतुरादौ चतुः पुनः ।
पञ्चकं च[२३७] तथा षट्कं पुनः पञ्चात्मकं चतुः[२३८] ॥ ५७ ॥

एवं क्रमोदयं[२३९] यत्[२४०] तत्[२४१] कर्णात् कर्णोपदेशकम्[२४२] ।
पूजाक्रमविधानं[२४३] तु नाभिज्ञानं कुलक्रमम् ॥ ५८ ॥

तस्य[२४४] वर्तिस्त्रिकोणे[२४५] तु त्रिष्कोणा[२४६] शक्तिरव्यया ।
सा भूमिः[२४७] स्थितिविश्रामं तस्याम्नायं[२४८] मुखागमम्[२४९] ॥ ५९ ॥

अहिराकाशमुदधिः[२५०] संवर्तमिति[२५१] मण्डलम् ।
सद्यावेशक्रमारुह्य[२५२] वामावर्तपरिभ्रमात् ॥ ६० ॥

वायुमण्डलमाख्यातं तुर्यस्थमहिसंज्ञया[२५३] ।
तत्र लक्षं विनिक्षिप्य भूमिकां[२५४] ग्राह्य वैष्णवीम्[२५५] ॥ ६१ ॥
सा कला[२५६] द्रवते[२५७] तत्र गोलकामृतचन्द्रिका[२५८] ।
एतत् समाधिकरणं[२५९] योगिनीनां प्रपद्यते ॥ ६२ ॥

ज्ञात्वाचारगतिं रुद्र अहिशब्दं समभ्यसेत् ।
तारणाद्[२६०] गुरुतार्क्ष्यञ्च[२६१] विद्याराजं नवात्मकम् ॥ ६३ ॥

स एव भैरवोऽनन्तः[२६२] शुक्रादिः[२६३] परिकीर्तितः ।
तार्क्ष्य एवं समाख्यातं[२६४] गुरूणां परमो[२६५] गुरुः ॥ ६४ ॥
भकारादिचकारान्ता[२६६] विद्याराज्ञी[२६७] शिवानना[२६८] ।
गुरोरुत्सङ्गगा विद्या[२६९] पञ्चान्ते पञ्चमूर्धनि[२७०] ॥ ६५ ॥

विद्या चन्द्रकला[२७१] ज्योत्स्ना महन्तार्या प्रकीर्तिता[२७२] ।
अनया[२७३] भावितात्मा तु[२७४] स[२७५] चात्मा नवधा[२७६] स्मृतः ॥ ६६ ॥

Listen, again, O Bhairava, to something else as it actually is in accord with (its) division. The Navel is the Transmission of Meru,[23] which is Fame, while the Command of (this) division is in twenty-seven (parts).[24] (These are) the six parts (*pada*) (of the Krama), namely, the six gestures, four in the beginning then four again, the Pentad, the Hexad and then that which consists of five (parts) and four. (56 -57)

Thus, the emergence of the transmission (*kramodaya*), is the teaching transmitted by word of mouth. The procedure of the liturgy of the rite of adoration (*pūjākrama*) is the Kulakrama which is the Knowledge of the Navel. (58)

Its Wick is in the Triangle and is (the goddess's) Triangle (*triṣkoṇā*) who is the imperishable energy (of the deity) (*śakti*). She is the Plane (*bhūmi*) (of ultimate reality), the repose of persistence. Her tradition (*āmnāya*) is the oral scripture (*mukhāgama*). (59)

(She is) the serpent, the ocean, the sky and the *maṇḍala* called 'Saṁvarta'. (She is such) once she has ascended upwards by (her) anticlockwise motion onto the Transmission (*krama*) that brings about immediate possession. (60)

The Circle of the Wind (*vāyumaṇḍala*), established in the Fourth State, is called the ‘serpent' explained before. Having fixed one's goal there, one should lay hold of Vaiṣṇavī's plane. That energy (*kalā*), the Ball of the Nectar of Moonlight, melts there. That instrument of the contemplation of the Yoginīs (*samādhikaraṇa*) is (thus) attained.[25] (61-62)

O Rudra, once one has known the way of conduct (*ācāra*), one should practice what is called the 'serpent'. He saves (*tāraṇa*) and so is the teacher Tārkṣya who is Navātman, the king of Vidyās. (63)

He is said to be Bhairava, Ananta, Śukra and so on. He is called Tārkṣya, the supreme teacher of (all) teachers. The queen of Vidyās, Śivānanā (Jackal-faced) (consists of) the letters starting with Bha and ending with Ca.[26] She is the Vidyā who sits next to the teacher[27] and (she is both) at the end of the five (*Praṇavas*) and at the beginning of the five (*Praṇavas*).[28] (65)

(This) Vidyā is the Energy of the Moon. She is the Moonlight (*jyotsnā*) and is called Mahantāryā.[29] The Self is sanctified by her and that Self (as Navātman) is ninefold. (66)

विद्योपदेशमाख्यातं[२७७] देवानामपि दुर्लभम् ।
वज्रात्मन:[२७८] स्मृतं पिण्डं वज्रपिण्डं[२७९] च षड्विधम् ।। ६७ ।।

कुलं तत् षट्प्रकारं तु उक्तं वै सर्वदेहिनाम् ।
आधारादिभ्रुवोरन्तं[२८०] षट्प्रकारमहार्णवम्[२८१] ।। ६८ ।।
वज्रसंकेतमाख्यातं[२८२] नात्र कार्या विचारणा ।

तं[२८३] च वृक्षं[२८४] स्वकं पिण्डं वृक्षस्य बाह्यत:[२८५] क्रमम् ।। ६९ ।।
तस्योदयं[२८६] च विलयं शिवशक्तिगमागमम्[२८७] ।
शक्तिर्मूलं[२८८] कलापूर्णं संपूर्णमिति पूरक:[२८९] ।। ७० ।।

तस्योर्ध्वे श्वसनो[२९०] यस्तु संहार इति[२९१] रेचक: ।
स शिव: कुलवृक्षस्य प्रलयोदयकारक:[२९२] ।। ७१ ।।
द्वाविमौ[२९३] च कपाटाख्यौ[२९४] प्राणापानस्वरूपकौ ।

एवमष्टप्रकारोऽयं[२९५] ज्ञानमालोक्य पश्चिमम्[२९६] ।। ७२ ।।
पश्चिमाज्ञाविशुद्धा[२९७] ये[२९८] श्लोकार्थप्रतिपादका:[२९९] ।
ते[३००] जानन्ति इदं शम्भो विमलं पारमेश्वरम् ।। ७३ ।।

ज्ञानमष्टप्रकारस्य श्रीमतं सप्तकोटिकम् ।
देवतानां मुखाम्नायं गूढार्थमुपदेशकम्[३०१] ।। ७४ ।।

महत् कष्टतरं दुर्गं रुद्रांशो[३०२] वेत्ति पश्चिमम् ।
न चापि विन्दते मर्त्य:[३०३] संप्रदायमहौषधम् ।। ७५ ।।

The teaching concerning the Vidyā, which is hard to acquire even by the gods, has (thus) been explained. It is said to be the Body (*piṇḍa*) of the Thunderbolt (*vajrātman*), and the Body of the Thunderbolt (*vajrapiṇḍa*)[30] is of six kinds. (67)

That is said to be the Kula with six parts (*ṣaṭprakāra*) of all embodied beings. The great ocean of the six parts extends from the (Wheel of the) Foundation up to the eyebrows. (Thus) the convention concerning the Thunderbolt has been explained; one need not reflect (further) here (about this).[31]
(68-69ab)

The Body as the Tree

And that Tree is one's own body (*piṇḍa*). Externally the Krama of that Tree is its arising and merger (that correspond to) the going and coming of Śiva and Śakti. Śakti is the Root that, full of (all the lunar) energies (*kalā*), is completely full (*saṁpūrṇa*). Thus it is (inhalation and is called) 'the one that fills' (*pūraka*). (69cd-70)

Exhalation (*recaka*), the breath which follows after that, is that of withdrawal (*saṁhāra*). That is Śiva (the Lord) of the Tree of Kula who brings about creation and destruction. These two are exhalation (*prāṇa*) and inhalation (*apāna*) and are called the Door Panels. (71-72ab)

O Śambhu, those who have become pure by the Command of the Western (Kula) and who expound the meaning of the verses (of the scripture) know this, the pure (scripture) of the Supreme Lord,[32] once they have perceived this eightfold knowledge of the western (tradition) in this way.[33] (72cd-73)

The Language of the Scripture, the Oral Tradition and Admonishments

The *Śrīmata*, which of consists of seventy million (*saptakoṭika*) (verses), is the knowledge of (this) eightfold (reality). It is the oral tradition of the gods that teaches the profound (hidden) reality (*gūḍhārtha*). (74)

He who is an aspect of Rudra (*rudrāṁśa*) (alone) knows the Western (Tradition), which is great, extremely hard (to comprehend) and difficult to penetrate. (An ordinary) mortal does not acquire the great medicine of the tradition (*saṁpradāya*). (75)

क्रियाकारकसंबन्धं विभक्तिलघुप्रत्ययम्[३०४] ।
समासै: सप्तकैर्भेदं[३०५] गुप्तं कुलवधू[३०६] इव ।। ७६ ।।

क्लिष्टशब्दैर्विभज्येत[३०७] तस्मात् क्लिष्टं[३०८] त्यजेद् बुध: ।
अपशब्दैश्च सरलैस्तैस्तु[३०९] शैवोऽभिगम्यते[३१०] ।। ७७ ।।

संकेतवर्णमेकेन[३११] मुखाम्नायेन शोधयेत् ।
न चापि लटलोटैस्तु[३१२] शुष्कतर्कादिभिस्तथा[३१३] ।। ७८ ।।

व्याख्यायामागमे[३१४] देव दिव्या वाणी स्वतन्त्रस्था[३१५] ।
विपरीतमिदं ज्ञात्वा दिव्याम्नाय: प्रवर्तते ।। ७९ ।।

एवं पाण्डित्यमुत्सृज्य सरलं[३१६] कौलिकागमम् ।
श्रोतव्यं च मुखाम्नायं[३१७] कर्णात् कर्णान्तरागतम्[३१८] ।। ८० ।।

अक्षरार्थोपदेशश्च[३१९] संप्रदायश्च[३२०] कौलिक: ।
निगर्भश्च[३२१] षडेवैते[३२२] संप्रदाया उदाहृता: ।। ८१ ।।

सारं श्लोकोपदेशं[३२३] च निर्णीतं[३२४] तव भैरव[३२५] ।
कौलिकाज्ञापरं नास्ति श्रीमतात् परतरं न हि ।। ८२ ।।
मुखाम्नायात् परं नास्ति शेषं त्यज्यं[३२६] पलालवत् ।
एवं सञ्चिन्त्य यत्नेन मुखकौलं समभ्यसेत् ।। ८३ ।।

आज्ञावर्ति: शिव: पन्था वृक्षच्छाया सोमो[३२७] रवि: ।
परं परमहंसं च[३२८] कुवेरं[३२९] पीठमावली[३३०] ।। ८४ ।।
कुमारी कर्तरी भाषा मात्रात्मा[३३१] मातरी तथा[३३२] ।

पूर्वपश्चिममध्यं[३३३] च वामदक्षिणकोणकम्[३३४] ।। ८५ ।।
योनिषट्कं[३३५] च शृङ्गाटं[३३६] आदिक्षान्तं[३३७] कुलेश्वरम् ।
यो हि वेत्ति[३३८] इदं ज्ञानं[३३९] स साक्षाद् भैरव: स्वयं ।। ८६ ।।

The relationship between the cases and the verb, case endings, short (and long syllables), verbal affixes and suffixes, classification into seven (types) of compounds – (all this) is kept hidden as one does a woman of good family. (76)

(The sense) is lost (*vibhajyeta*) by using difficult words. Thus the wise man should refrain from (using) difficult (expressions). The (true) Śaivite (can) understand (the meaning of the teaching even) by means of simple and (even) ungrammatical forms (*apaśabda*). (77)

One should purify (one's understanding of) the letter of the convention by (referring to) the one (true) oral tradition. (It should not be done) by those who speak like fools (*laṭa*) and blockheads (*loṭa*) by means of dry logic and the like. (78)

O god, there is a divine form of speech (*vāṇī*)[34] which is independent (*svatantrastha*) that (operates) in the scripture and (its) commentary. The Divine Tradition comes into being when this (reality), which is the reverse (of falsity), has been grasped. (79)

Abandoning in this way (dry) scholarliness, one should listen to the Kaulikāgama, which is easy (Sanskrit), and to the oral tradition, which has been passed down from ear to ear. (80)

These are said to be the six (kinds of) traditional teaching (*saṁpradāya*): the letter (*akṣara*), the meaning (*artha*), the teaching (*upadeśa*), the tradition (*saṁpradāya*), the Kaulika (meaning) and the implicit sense (*nigarbha*).[35] (81)

O Bhairava, the essence (of the scripture) and the teaching concerning the Verses has been taught to you. There is nothing higher than the Kaulika Command, there is nothing superior to the *Śrīmata*, there is nothing higher than the oral tradition – everything else should be abandoned like rotten meat. Having reflected (on the matter) thus with effort, one should practice the (teaching of) the oral Kaula tradition. (82-83)

(Consider the following): the Wick of the Command, Śiva, the Path, the Shade of the Tree, the Moon and Sun. The Supreme, the Supreme Gander, Kuvera, the sacred seat and the series (of teachers) (*āvalī*), Kumārī, Kartarī, Bhāṣā, Mātrā, and Mātarī.[36a] (84-85ab)

(The corresponding directions are) east, west and the middle and the corners in the north and south.[36b] (There is also) the (hexagram consisting of the) group of six Yonis (*yoniṣaṭka*), the Triangle (*śṛngāṭa*) and Kuleśvara (who consists of the letters) ranging from A to KṢa. He who knows this knowledge[36c] is Bhairava himself, directly apparent. (85cd - 86)

एवं[३४०] क्रमार्थतस्तत्त्वं सप्तकोट्याद्[३४१] विनिर्गतम् ।
यो हनेत् पशुभावात्मा[३४२] गुरुस्तेन[३४३] हनीकृत:[३४४] ॥ ८७ ॥
परत्रं हारितं तेन मेरु[३४५] तेनैव लङ्घितम् ।

इदं मतमिदं योगमिदं[३४६] तत्त्वं[३४७] कुलार्णवम् ॥ ८८ ॥
कुलौघं[३४८] क्रम—ओघं[३४९] तु ज्ञानौघं[३५०] च तथोत्तमम् ।
पूजनीयं प्रयत्नेन[३५१] हन्यते[३५२] न कदाचन ॥ ८९ ॥

पञ्चस्त्रोतात्मके[३५३] शैवे षष्ठे कुलविनिश्चये ।
अजवक्त्रात् परं शान्तमिदं[३५४] तत् सारसंग्रहम्[३५५] ॥ ९० ॥

सिद्धसन्तानसुभगं[३५६] प्रत्ययाज्ञाविशारदम्[३५७] ।
नाम्ना क्रमोदयज्ञानं[३५८] श्रीखगेशीमहामतम्[३५९] ॥ ९१ ॥

श्रीनाथ उवाच

सत्यमेतत् त्वया प्रोक्तं कौलिकं प्रत्ययात्मकम्[३६०] ।
कौलज्ञानात् परं नास्ति दुर्लभं मतसंग्रहम्[३६१] ॥ ९२ ॥

कोटिकोटिरसंख्याता मया शास्त्रावतारिता:[३६२] ।
पृच्छकानुमतेनैव सर्वे[३६३] ते च पलालवत्[३६४] ॥ ९३ ॥

विभागं च प्रमाणं च शास्त्रमञ्जूषकं शृणु ।
सप्तकोटिप्रमाणेन मतं वै पारमेश्वरम् ॥ ९४ ॥
कोटिपञ्चाशल्लक्षैकं[३६५] सहस्रं[३६६] शतसंख्यया ।
शतार्धं[३६७] शतपादं च सद्योजाताद् विनिर्गतम् ॥ ९५ ॥

नवनवतिर्लक्षाणि[३६८a] लक्षकोटिस्तथैव च ।
तथान्या:[३६८b] कोटिपञ्चाशद् वामदेवाद् विनि:श्रिता:[३६९] ॥ ९६ ॥

In this way, the truth (*tattva*) has emerged from the teaching (*artha*) of the Krama, that is, from the (scripture of) seven thousand million (verses) (*koṭi*). The teacher whose condition is that of (an uninitiated) fettered soul (*paśubhāva*) damages it and thus (by doing so) has caused (great) harm. He has stolen away the other world. He has crossed over Meru.[37a] (87-88ab)

This is the doctrine (*mata*). This is Yoga. This is the truth (*tattva*). This is the Ocean of Kula. One should worship with effort the Current of the Kula, the Current of the Krama and the most excellent Current of Knowledge. One is (thereby) never destroyed. (88cd-89)

The Descent of the Scriptures

This, the synopsis of the essence (of the teaching) (*sārasaṁgraha*)[37b] that has (come) from the Mouth of the Unborn (*ajavaktra*), is the supreme and tranquil (reality taught) in the the sixth (current) amongst the five currents of Śaiva (scriptures).[38] (90)

The finest part of the Line (*santāna*) of Siddhas, it is proficient in the Command of Insight (*pratyayājñā*). It is the knowledge that comes by the arising of the transmission called the great *Mata* of the venerable (goddess) Khageśī (the Mistress of the Skyfarers). (91)

Śrīnātha said:

You have told (me) that truth which is the Kaulika (teaching), the nature of which is the direct experience (*pratyaya*) (of ultimate reality). There is nothing higher than Kaula knowledge. The Compendium of the *Mata* is (indeed) hard to acquire.[39] (92)

I have brought countless millions of millions of scripture down (to earth) as the one who enquired (of me) wished. (But) they are all (useless) like rotten meat. (93)

Listen to the casket of scriptures, (its) division and extent. The extent of the (versions of) the *Pārameśvaramata* is seventy million (verses), ten million, five million, one thousand, one hundred, fifty and twenty five. It has came from (the mouth of) Sadyojāta. (94-95)

Another (series of scriptures) has emerged from (the mouth of) Vāmadeva. (These consist of) nine million nine hundred thousand (verses), one hundred thousand, ten million and five hundred million (verses). (96)

कोटीन्ययुतचत्वारि[३७०] लक्षाः[३७१] पञ्चाशकोटिकाः[३७२] ।
सहस्रशतसंख्या च सहस्रैकं[३७३] शतं तथा ॥ ९७ ॥
शतलक्षसहस्रं च अघोरात्[३७४] तु विनिर्गतम् ।

अर्बुदं चार्बुदं[३७५] चैव खर्वश्चैव परापरम् ॥ ९८ ॥
षट्सहस्राणि कोटिश्च लक्षपादं सहस्रकम् ।
शतमर्धं[३७६] च पादाख्यं तत्पुरुषाच्च विनिर्गतम् ॥ ९९ ॥

ईशानस्य तु वक्त्रस्य पञ्चमस्य महात्मनः ।
विचार्यतोऽपि[३७७] यत्नेन शास्त्रसंख्या न विद्यते ॥ १०० ॥

एवं वै शास्त्राम्नायं तु मतं ज्ञात्वा समभ्यसेत् ।
पञ्चश्रोतोद्भवा[३७८] ह्येते ग्रन्थसंख्यासमन्विताः[३७९] ॥ १०१ ॥

लोकाचारस्य हेत्वर्थे[३८०] मया ते परिकीर्तिताः[३८१] ।
षष्ठमं यन्महावक्त्रं तद् गुप्तं तु मया कृतम् ॥ १०२ ॥
ग्रन्थानां[३८२] तु शतं सार्धं तस्माद् वक्त्राद् विनिर्गतम् ।

स्थितं तत्[३८३] खेचरीचक्रे निगूढे[३८४] संप्रकाशितम्[३८५] ॥ १०३ ॥
शास्त्रावतारमञ्जूषं किञ्चिद् वक्ष्याम्यहं[३८६] शृणु ।

(A third series of scriptures) has emerged from (the mouth of) Aghora. (These consist of) four hundred thousand million (verses), five thousand million, one hundred thousand, one thousand, one hundred and ten thousand million. (97-98ab)

(A fourth series) has emerged from (the mouth of) Tatpuruṣa. (These consist of) one hundred million (verses), (then again) a hundred million, ten thousand million, one hundred thousand, ten million, twenty-five thousand, one thousand and (finally) fifty. (98cd-99)

The scriptures that have come from the mouth of the great-souled Īśāna, the fifth one, are innumerable. Even after much streneous thought (one could not number them). (100)

Having learned the tradition of the scripture, the *Mata*, practice it. These are (the scriptures) that have emerged out of the five currents along with the number of (their) verses. (101)

I have told you about them for the sake of the common, worldly practice (*lokācāra*). I have concealed the sixth great face. One hundred and fifty books have come from that face; they are within the secret Wheel of the Skyfarers (where they have been) revealed. (102-103ab)

Listen: I will (now) tell (you) something of the casket of the (tradition concerning) the descent of the scriptures. (13cd-104ab)

नि:शेष[३८७] (१) — प्रवर (२) — प्रचुर (३)[३८८] — रत्नचूडामणि (४) — तिलकमञ्जूष[३८९] (५) नि:श्वास (६)[३९०] — हारीत (७) — सोमार्कप्रलयसमोपेत[३९१] (८) — महाकालभैरव (९) — सोमार्क (१०) — त्रिपुरान्तर (११)[३९२] — वैहाय (१२) — कुलमञ्जरी (१३) — उदधि (१४)[३९३] — पञ्चरात्र[३९४] (१५) — वामनभट्टारक (१६)[३९५] — भट्टिनी (१७) — भट्टकुल (१८) — अनन्त (१९) — गर्भ (२०) — गरुड (२१) — अनन्त (२२)[३९६] — रुद्र[३९७] (२३) — ईश्वर (२४) — लाङ्गलि (२५) — मातङ्ग (२६) — मातङ्गी (२७) — मदनोन्मत्त (२८) — नीलाम्बर (२९) — नील (३०)[३९८] — कनकावली (३१)[३९९] — निर्वाणयोगसिद्धान्त (३२) — संख्योपेत[४००] (३३) — महात्रैलोक्य — लोकलोकेश्वर (३४) — वज्रवृन्द (३५)[४०१] — योगपट्टा (३६) लोकविचार (३७)[४०२] — सृष्टिविचार (३८) — अकुलशृङ्ग (३९) — शृङ्खुली (४०) — सद्य (४१)[४०३] — वाम (४२) — तत्पुरुषेश्वर (४३) — परब्रह्मबोधि (४४)[४०४] — ब्रह्मशान्ति (४५) — ब्रह्म्योपाख्यान (४६) — शब्दब्रह्म (४७) — सूक्ष्मब्रह्म (४८) — अनन्तादि (४९) — पृथु (५०) — स्कन्द (५१)[४०५] — नन्दि (५२) — महाकाल (५३) — वाथुल (५४) — शवर (५५) — अघोर (५६) — कपिल (५७) — जटेश्वर (५८) — गौरीश्वर (५९) — महाबोध्यन्तम् (६०)[४०६] ।

श्रीनाथ उवाच[४०७]

किमेभिर्वर्णितैर्देवि[४०८] न च किञ्चित् प्रयोजनम् ॥ १०४ ॥
चतुर्विंशतिसाहस्रं श्रीमतं वक्रिकामतम्[४०९] ।
तदहं श्रोतुमिच्छामि[४१०] प्रसादाद् वक्तुमर्हसि ॥ १०५ ॥

श्रीवक्रा उवाच

क्रियापादं[४११] तथा ज्ञानं[४१२] योगपादं तृतीयकम् ।
चर्यापादं चतुर्थं तु चतु:पादा तु संहिता ॥ १०६ ॥

रक्षणीया प्रयत्नेन मृगवत्ससुतो[४१३] यथा ।
श्वेतै: पुष्पै: सुगन्धाद्यैश्चन्दनेनाधिवासितै:[४१४] ॥ १०७ ॥
अलिना दिव्यधूपेन दीपकैश्चरुकै:[४१५] शुभै: ।
पूजनीयं हि[४१६] सततं[४१७] महाभक्तिसमन्वितै: ॥ १०८ ॥

(These scriptures are) *Niḥśeṣa, Pravara, Pracura, Ratnacūḍāmaṇi, Tilakamañjūṣā, Niḥśvāsa, Hārīta, Somārkapralaya, Mahākālabhairava, Somārka, Tripurānta, Vaihāya, Kulamañjarī, Udadhi, Pañcarātra, Vāmanabhaṭṭāraka, Bhaṭṭinī, Bhaṭṭakula, Ananta, Garbha, Garuḍa, Ananta, Rudra, Īśvara, Lāṁgali, Mātaṅga, Mātaṅgi, Madanonmatta, Nīlāmbara, Nīnla, Kanakāvalī, Nirvāṇayogasiddhānta, Saṁkhyā, Mahātrailokya, Lokalokeśvara, Vajravṛnda, Yogapaṭṭā, Lokavicāra, Sṛṣṭivicāra, Akulaśṛṅga, Śṛṅkhalī, Sadya, Vāma, Tatpuruṣeśvara, Parabrahmabodhi, Brahmaśānti, Brahmyopākhyāna, Śabdabrahma, Sūkṣmabrahma, Ananta* and the rest, *Pṛthu, Skanda, Nandi, Mahākāla, Vātula, Śavara, Aghora, Kapila, Jaṭeśvara, Gaurīśvara* and, finally, *Mahābodhi.*

The Worship, Writing, Protection and Efficacy of the *Śrīmata*

Śrīnātha said:

O goddess, what is the use of the (scriptures you have just) named? (They) serve no purpose. I want to hear the *Śrīmata*, (otherwise known as the) *Vakrikāmata* of twenty-four thousand (verses). By (your) grace, tell (it to me). (104cd-105)

The venerable (goddess) said:

(This) *Saṁhitā* is composed of four sections (*pāda*), namely, the *Kriyāpāda* and the *Jñāna (pāda)*, with the *Yogapāda* as the third and the *Caryāpāda* as the fourth.[40] (106)

One should make as great an effort (as possible) to protect it with care, as one would a newly-born animal. (The scripture) should be worshipped constantly with white flowers, sweet scents and the like, fragrant with incense and with liquor (*ali*), sacred incense, lamps and auspicious sacrificial food (*caru*), (all offered) with great devotion. (107-108)

व्यावृत्ताक्षिप्तचित्तेन[४१८] क्रमपूजा न सिद्ध्यति ।
गुरुमण्डलं[४१९] कृत्वादौ पूजयेत्[४२०] गुरुपञ्चकम् ॥ १०९ ॥

सिंहासनमिदं[४२१] पूज्य[४२२] त्रैलोक्यं पूजितं भवेत् ।
प्राणवद् रक्षणीयं तु पालनीयं गुरोर्वचम्[४२३] ॥ ११० ॥
* * *[४२४] नैव * * * (?)[४२५] पशूनां न प्रदर्शयेत् ।

एकान्ते[४२६] विजने रम्ये दुष्टसत्त्वविवर्जिते ॥ १११ ॥
सुगन्धगन्धबहुले[४२७] मिष्टधूपाधिवासिते ।
चन्द्रोदयपरिच्छन्ने[४२८] पूजासंभारसंवृते ॥ ११२ ॥
दीपार्घचरुकैश्चैव क्रमिकैर्भक्तिवत्सलैः[४२९] ।
हेमवस्त्राद्यलंकारैर्गुरुं[४३०] संपूज्य भक्तितः ॥ ११३ ॥

कुमारी योगिनी पूज्या[४३१] हेमदानादिसुवरैः[४३२] ।
अनुज्ञाताभिषिक्तैस्तु[४३३] अच्छिद्रं[४३४] तु मतं मम ॥ ११४ ॥
एवं भवतु[४३५] तैरुक्तं अर्चिता[४३६] पृच्छ्यते[४३७] शुभम् ।
अवधार्य गुरोर्वक्त्राद्[४३८] दीपनं मन्दबुद्धिनाम् ॥ ११५ ॥

आगमश्रवणादाशु[४३९] महावेशः[४४०] प्रवर्तते ।
गृहीतव्यं[४४१] महादेव सर्वस्वं योगिनीकुले[४४२] ॥ ११६ ॥

श्रीमतेदं[४४३] कुले दीपं दुर्लभं पारमेश्वरम् ।
विधिहीने[४४४] न[४४५] व्याख्येयं[४४६] न लेख्यं तु कदाचन ॥ ११७ ॥

म्लेच्छपत्रे न[४४७] लेख्यं तु[४४८] न लेख्यं ताडिपत्रके[४४९] ।
लिखितव्यं परे[४५०] भूर्जे सुशुद्धे ग्रन्थिवर्जिते ॥ ११८ ॥
भवेत्[४५१] सिद्धिप्रदं देव अन्यथा न कदाचन ।

मसिं च संप्रवक्ष्यामि यादृश्या लिख्यते मतम् ॥ ११९ ॥
अन्यथा विघ्नदं देव[४५२] न लिखेत[४५३] कदाचन ।
तच्छृणुष्व महाभाग मसीकरणमुत्तमम्[४५४] ॥ १२० ॥

The worship of the Krama (*kramapūjā*) is not successful (if performed) by (one with a) distracted and busy mind. Having fashioned the Maṇḍala of the Teachers, one should worship the Five Teachers.[41] (109)

When this throne has been worshipped, the Triple World has been worshipped. (The scripture) should be protected as one does one's life. The word of the teacher should be followed. ***** ***** ****.[42] It should not be shown to the uninitiated. (110-111ab)

The teacher should be worshipped with devotion by the votaries of the Krama who are beloved of devotion by (offering him) lamps, water, the sacrificial pap, gold, clothes and other such ornaments. (It should be done) in a solitary place where there are no people, one that is free of savage animals, which is beautiful, fragrant with fine scent, purified with sweet incense, covered (with the light of) the rising moon and equiped with the requisites of worship (*pūjāsaṁbhāra*).
(111cd-113)

A virgin Yoginī should be worshipped (there) with beautiful gifts of gold and the like by those who have received permission to do so and have been consecrated. Having said: 'my teaching *(mata*) is without fault. So be it; (let it be copied)!' and having worshipped (her), (they) ask (her) what is auspicious (or otherwise).
(114-115)

Having heard attentively from the teacher's mouth (the teaching), which is illumination (*dīpana*)[43] for those of slow intellect, the Great Penetration (*mahāveśa*) quickly takes place by listening to the scripture.[44] O Great God, one should (thus) lay hold of the essence of the Yoginīkula.[45] (116)

This, the *Śrīmata* of the Supreme Lord, is the lamp of Kula which is hard to acquire. It should not be explained to one who is devoid of the enjoined method, nor should it ever be written (by one such as him). (117)

It should not be written on paper (*mlecchapatra*) or palmleaf, but on the best, purest birch-bark free of knots. (O god, in this way the *Śrīmata*) gives success and never in any other.[46] (118-9ab)

Now I will tell you about the ink with which the *Mata* should be written. O god, it should never be written in any other way, otherwise it gives rise to (many) obstacles. Listen, O most handsome one, to the best way in which the ink is made.
(119cd-120)

सिन्दूरं लाक्षया तोयं दूतीकुंकुममिश्रितम् ।
स्त्रीपुष्पमलिनाथं तु तथा वै वैष्णवं रसम् ॥ १२१ ॥

उपदेशवशेनैव[४५५] अङ्कयेल्लोहकर्परि[४५६] ।
अर्धशेषं तु संगृह्य अघोरास्त्रेण मन्त्रवित् ॥ १२२ ॥
तच्च ते संप्रवक्ष्यामि विघ्ननिर्नाशनं परम् ।

ऐँ ह्राँ ह्रीँ ह्रूँ[४५७] प्रस्फुर प्रस्फुर[४५८] घोर[४५९] घोरतर तनुरूप
चट चट प्रचट प्रचट कह कह वम वम घाटय घाटय[४६०] हूँ हूँ हूँ[४६१] फट् फट् फट्।

अघोरास्त्रमिदं देव मम क्रोधाद् विनिर्गतम् ॥ १२३ ॥
सप्तोच्चारणमात्रेण षोढान्यासफलं लभेत्[४६२] ।

षट्प्रकारा मसी प्रोक्ता तया लेख्यं[४६३] मतं त्विदं ॥ १२४ ॥
अन्यथा न लिखेद्[४६४] देव लिखितं विघ्नदायकम् ।
यथा व्याख्याविधिः ख्याता तथा लेखनकर्म[४६५] च ॥ १२५ ॥

लेखकं भक्त[४६६] शुद्ध[४६७] च[४६८] पारम्पर्यविशारदम् ।
गुरुभक्तिरतं[४६९] शान्तं कुलागमप्रपूजकम् ॥ १२६ ॥

कुमारीयोगिनीभक्तं ब्रह्मचर्यपरायणम्[४७०] ।
कुलशास्त्ररतं दक्षं दम्भमायाविवर्जितम् ॥ १२७ ॥
सुस्नातं[४७१] मन्त्रपूतं च यक्षकर्दमचर्चितम्[४७२] ।

वस्त्रयुग्मं परीधाय[४७३] पुष्पमालाविभूषितम् ॥ १२८ ॥
सुधूपधूपितं कृत्वा अनामां[४७४] हेममुद्रिकाम्[४७५] ।
कटकङ्कणहारैश्च[४७६] हेमगोदानदक्षिणैः[४७७] ॥ १२९ ॥
तोषयित्वा[४७८] तु[४७९] स्वगुरुं यथाविभवविस्तरम् ।

(The ink should contain) vermillion (*sindūra*) with lac and water mixed with the consort’s red cosmetic powder (*dūtīkuṁkuma*), menstrual blood, liquor (*alinātha*) and Vaiṣṇava juice. (121)

(Then) the knower of mantra should enscribe it in accord with the teaching once he has laid hold of the remaining half (contained) in an iron bowl with the Weapon of Aghora. I will tell you that, the supreme destruction of obstacles. (122-123ab)

AIṀ HRĀṀ HRĪṀ HRŪṀ PRASPHURA PRASPHURA GHORA GHORATARA TANURŪPA CAṬA CAṬA PRACAṬA PRACAṬA KAHA KAHA VAMA VAMA GHĀṬAYA GHĀṬAYA HŪṀ HŪṀ HŪṀ PHAṬ PHAṬ PHAṬ

AIṀ HRĀṀ HRĪṀ HŪṀ Explode with light! Explode with light! O terrible one! Most terrible one! Subtle One! Crackle like fire! Crackle intensely! KAHA! KAHA! Vomit! Vomit! Beat! Beat! HŪṀ HŪṀ HŪṀ PHAṬ PHAṬ PHAṬ

O god, this is the Weapon of Aghora that has emerged from my anger. Merely by reciting it seven times, one gains the fruit of (the full) sixfold deposition. (123cd-124ab)

The ink (*masī*) with six ingredients (*ṣaṭprakārā*) has been explained. This *Mata* should be written with that. Otherwise (without this ink), O god, it should not be written, (for if it is) written (with the wrong ink), it gives rise to (many) troubles. (Thus) just as the method concerning the commentary has been explained, so has the procedure for writing (the *Śrīmata*). (124cd-125)

The writer (should be a) pure devotee, versed in the tradition, intent on devotion to (his) teacher, tranquil, a worshipper of the Kula scripture. (126)

(He should be) devoted to the virgin Yoginī and practice celibacy. (He should be) intent on the Kula scripture, skilful, free of deceit and magic (*māyā*), well bathed, purified by mantra and smeared with perfumed paste (*yakṣakardama*).[47] (127-128ab)

He should don a pair of pieces of cloth. Then, having adorned (his teacher) with garlands of flowers, having well fumigated (him) with incense and having placed a gold ring on (his) ring finger, (he should) satisfy his teacher according to his means with gold bracelets, necklaces and gifts of cows and gold as the sacrificial fee. (128cd-130ab)

आरात्री[४८०] कारयेत् पश्चात्[४८१] कुलकुम्भं प्रपूरयेत् ।। १३० ।।
तत्रस्थमागमं[४८२] पूज्य[४८३] दिव्यवस्त्रविभूषितम् ।
क्रमं च पूजयित्वा तु गुरुमण्डलपूर्वकम् ।। १३१ ।।
दातव्या[४८४] दीपमाला[४८५] तु मतराजस्य[४८६] सुन्दर[४८७] ।

वीरभोज्यं[४८८] प्रकर्तव्यं यथा ख्यातं पुरा मया ।। १३२ ।।
परशिष्ये न दातव्यं ददेदादेशपूर्वकम् ।

अन्यथा ददते यस्तु स विघ्नैश्चाभिभूयते ।। १३३ ।।
सुपरीक्ष्य[४८९] प्रदातव्यं दूतीनां क्रमभाषितम् ।

कर्मणा मनसा वाचा त्रिशुद्धिर्भक्तिवत्सले[४९०] ।। १३४ ।।
तस्येद[४९१] श्रीमतं दद्याद् अथवा स्वगुरोज्ञया ।

अन्यथा न प्रदातव्यं गुरुशुद्धिविवर्जिते[४९२] ।। १३५ ।।
अर्थलोभाद् भयात् प्रीत्या न[४९३] दद्याच्च कदाचन[४९४] ।

एतत् समयं[४९५] देवेश प्रयत्नाद् धारितो[४९६] मया ।। १३६ ।।
भक्तिहीने शठे क्रूरे निःसत्ये[४९७] कलहप्रिये ।
तान्त्रिके द्वेषदुष्टे च गर्विते च अहंकृते[४९८] ।। १३७ ।।
पारम्पर्यविनिर्मुक्ते[४९९] नैव लोभात्[५००] प्रदापयेत् ।

ओलिशुद्धिविनिर्मुक्ते[५०१] क्रमशुद्धिविवर्जिते ।। १३८ ।।
समयभ्रष्टे[५०२] च पापिष्टे[५०३] वञ्चके[५०४] गुरुदूषके ।
ईश्वरे चित्तलोभिष्टे तथा पापरते जने ।। १३९ ।।
ज्ञानोपजीवकासक्ते[५०५] कायस्थे हेतुवादिने ।

लक्षरागचले[५०६] शिष्ये कार्यार्थी[५०७] भक्तिवत्सल[५०८] ।। १४० ।।
अभक्ते चैव कृपणे[५०९] चपले पानलम्पटे[५१०] ।
देवार्चनविनिर्मुक्ते[५११] शौचाचारविवर्जिते[५१२] ।। १४१ ।।
कपटव्रतचारिणे[५१३] मतराजं न दापयेत् ।

Then he should wave lamps (before the *Śrīmata*). After that he should fill the Kula jar (with liquor). (After that) the scripture that is placed there and adorned with divine clothes should be worshipped. (Then) having worshipped the Krama after the Maṇḍala of the Teachers, O handsome one, a garland of lamps should be offered to the King of Matas. (130cd-132ab)

One should take a Hero's Meal as I have previously explained. It should not be given to another (teacher's) disciple, but should (only) be given with prior permission. (132cd-133ab)

He who gives it in any other way is overcome with troubles. The Krama taught by the Dūtīs should be given (only) after (the disciple) has been well tested. (133cd-134ab)

O beloved child of devotion, the triple purification (takes place) by means of action, speech and mind. This *Śrīmata* should be given to (such a) one (who is thus purified) or else (who is) in accord with the teacher's command. (134cd-135ab)

Otherwise, one should not give it to one who has not been purified by the teacher. It should never be given out of greed for money, fear or (mere) affection. (135cd-136ab)

O Lord of the gods, this is the Rule I have kept with effort. One should not give it out of greed to one who has no of devotion or to one who is deceitful, cruel, false, enjoys quarelling, a Tāntrika, a person who hates, (utters) malicious (words) or to one who is proud, egoistic or without a lineage. (136cd-138ab)

(It should not be given) to one who (has not undergone) the purification of the lineages (*oli*) and the Krama, to one who has fallen from the Rule, a great sinner, a cheat, one who denigrates the teacher, a (rich selfish) lord, one who is mentally greedy, a person devoted to sin, one who makes a living from knowledge, one who is attached, a clerk (*kāyastha*) or to a logician. (138cd-140ab)

O beloved child of devotion, one should not give (this), the king of Matas, to one who is deceitful because of (his) attachment to (some selfish) goal, a disciple who has (some ulterior) purpose, to one who is not devoted, mean, fickle, dedicated to drink, who does not worship the gods, who does not observe cleanliness or who practices deceit. (140cd-142ab)

स्थिरचित्ताङ्गभावे च सर्वस्वविनिवेदके ।। १४२ ।।
कर्मणा मनसा वाचा विशुद्धे[५१४] भक्तिवत्सले[५१५] ।
भिन्नदेहाङ्गभावे[५१६] च[५१७] गुर्वाम्नायविशारदे[५१८] ।। १४३ ।।
मतराजं प्रदातव्यं[५१९] द्वादशाब्दपरीक्षिते[५२०] ।

नार्थलोभाद् भयात् प्रीत्या नोपरोधेन[५२१] विद्यया ।। १४४ ।।
न दातव्यमिदं[५२२] रत्नं ज्ञानकोषं[५२३] कुलागमम् ।

पुत्रस्यापि न दातव्यं किं पुनरितरे जने[५२४] ।। १४५ ।।
विशेषेण[५२५] न दातव्यं कार्यार्थी[५२६] भक्तिवत्सल[५२७] ।

कलौ युगे महाघोरे स्वल्पचित्तैस्त्वचेतनैः[५२८] ।। १४६ ।।
आचार्यैः[५२९] शक्तिहीनैश्च ज्ञानहीनैश्च निश्चयैः[५३०] ।
ते तु[५३१] ये दीक्षिता देव शिष्याश्चैवापरीक्षिताः[५३२] ।। १४७ ।।
प्रमादेन[५३३] कथञ्चित् स्यात्[५३४] दुःखान्यनुभविष्यन्ति[५३५] ।

भक्तिहीनं[५३६] क्रियाहीनं भावहीनं तु चुम्बकम् ।। १४८ ।।
न ज्ञानं निर्मलं[५३७] तस्य नैव दद्यात् कुलागमम्[५३८] ।

आज्ञापहारः कर्तव्यः परिहार्यः प्रयत्नतः ।। १४९ ।।
तदा सिद्धिं[५३९] लभेन्मन्त्री[५४०] अन्यथा पापकृन्मतः ।

The king of Matas should be given to one whose mind and limbs are firm, who offers (freely his whole) wealth, who is pure by way of (his) action, speech and mind, to one who is a beloved child of devotion, one who is detached from the body, who is an expert in the Tradition of the Masters (*gurvāmnāya*)[48] and who has been tested for twelve years. (142cd-144ab)

This jewel, a treasury of knowledge, the Kula scripture, should not be given out of greed for money, fear, (mere) affection, constraint or for (mere intellectual) knowledge. (144cd-145ab)

It should not be given even to (one's) son (if he is not qualified to receive it), what (to say) of other people. Especially, O beloved child of devotion, it should not be given to one who has (some ulterior) purpose. (145cd-146ab)

O god, in this very terrible Age of Strife, untested disciples, initiated by mistake by thoughtless teachers with little intellect who are devoid of power and (whose) doctrines are devoid of knowledge, will experience (many kinds of) sufferings. (146cd-148ab)

The knowledge of one who has no devotion, who does not practice the rites, who is devoid of deep sentiment and who is a rogue (*cumbaka*) is not pure. One should not give (him) the Kulāgama. (148cd-149ab)

The Command should be taken away (from him) and (he) should be streneously avoided. Then the reciter of mantra attains success (*siddhi*), otherwise he is considered to be a sinner.[49] (149cd-150ab)

निर्वाणोत्तरयोगे[५४१] च तथा कालोत्तरे परे ॥ १५० ॥

ऊर्ध्वस्रोते च करणे[५४२] तथा स्वच्छन्दभैरवे[५४३] ।
नित्यातन्त्रे यामले[५४४] च तथा च त्रिपुरार्णवे ॥ १५१ ॥

यामले रुरुभेदे च तथा च ब्रह्मयामले ।
ओडामरे[५४५] डामरे वा तथा वै चर्चिकाक्रमे ॥ १५२ ॥

पिच्वाख्ये[५४६] तु महादेव अथवा कालिकाक्रमे[५४७] ।
तन्त्रे च भैरवे वापि[५४८] सोमसिद्धान्तलाकुले[५४९] ॥ १५३ ॥

तुम्बुरे चैकवीरे[५५०] वा जयातन्त्रे तु वासुके[५५१] ।
मातङ्गे ब्रह्मतन्त्रे च प्रतिष्ठापारमेश्वरे[५५२] ॥ १५४ ॥

आणवे[५५३] पिङ्गले[५५४] चैव रसस्वच्छन्दके तथा ।
वाचस्पते[५५५] च आद्ये वा लक्षपादेऽथ सुन्दर[५५६] ॥ १५५ ॥

वाममार्गे च गौर्यायाः सिद्धयोगेश्वरीमते ।
मते पिचुमते चैव तथा देव्यामते तु[५५७] च ॥ १५६ ॥

शिवादूतीमते देव खेचर्याश्च[५५८] मतोत्तरे[५५९] ।
मते डामरदूती[५६०] च तथा वै सुन्दरीमते ॥ १५७ ॥

मङ्गलाया मते चैव व्योमसन्तानसन्ततौ[५६१] ।
व्योमगर्भे[५६२] हृषीकेशे तथा चैव[५६३] तु गह्वरे ॥ १५८ ॥

दीक्षिता ये कलौ देव शिष्यास्तन्त्रागमेषु[५६४] च ।
कलौ युगस्य[५६५] संसिद्धिं न ते प्राप्यन्ति[५६६] पुत्रकाः[५६७] ॥ १५९ ॥

(The Tantras are): *Nirvāṇayogottara* and the *Kālottara*. *(*There is*) Para,* the *Ūrdhvasrota* and *Karaṇa* as well as the *Svacchandabhairava*. (There is the) *Nityātantra,* a *Yāmala* and the *Tripurārṇava*. (150cd-151)

(There is another) *Yāmala,* the *Rurubheda,* and the *Brahmayāmala*, *Oḍāmara, Ḍāmara,* as well as the *Carcikākrama*. (Another is) the one called, *Picu* and so too, O Mahādeva, the *Kālikākrama* as well as the *Bhairavatantra, Somasiddhānta,* and *Lākula.* (152-153)

(Others are) the *Tumbura, Ekavīra*, *Jayātantra* and *Vāsuka*. (There is the) *Mātaṅga* (Āgama)*,* the *Brahmatantra, Pratiṣṭhā,* and *Pārameśvara.* (154)

(Others are the) *Āṇava* (Tantra)*, Piṅgala, Rasasvacchandaka* and, O beautiful one, the *Vācaspati, Ādya,* and *Lakṣapāda*. (155)

(Others are) the *Vāmamārga of* (the goddess) *Gauryā,* the *Siddhayogeśvarīmata,* the *Mata,* the *Picumata,* as well as the *Devyāmata.* (156)

(There are the) *Śivādūtīmata, Khecarī, Matottara, Ḍāmaradūtīmata, Sundarīmata, Maṅgalāmata*, the lineage of the *Vyomasantāna,Vyomagarbha, Hṛṣīkeśa* and *Gahvara*. (157-158)

O god, those disciples and spiritual sons *(putraka*) who have been initiated in the Age of Strife into the Tantras and Āgamas (such as these) will not attain success in the Age of Strife. (159)

यावन्न कुलसिंहस्य क्रमोदय[५६८] महीपते ।
पश्चिमस्य गृहस्यैव पुत्रकानां प्रवेशनम्[५६९] ।। १६० ।।
तावत् तेषां कुतो भोग्यं कुतः प्रत्यय[५७०] कौलिकम् ।

कुतो मोक्ष[५७१] दरिद्राणां कुलक्रमविवर्जिताम्[५७२] ।। १६१ ।।
पुनर्दीक्षारिहाः[५७३] सर्वे मेरुमार्गविवर्जिताः[५७४] ।[५७५]
भविष्यन्ति कलौ देव पश्चिमे सिंहदर्शने[५७६] ।। १६२ ।।

कृत्वा[५७७] त्यागं गुरोः पूर्वं त्यक्त्वा पूर्वाश्रमक्रमम् ।
ततश्चानुग्रहं कुर्यात् सविशेष[५७८] तु पश्चिमे ।। १६३ ।।
अन्यथा पशवः[५७९] सर्वे भ्रामितास्ते मया कलौ ।

युगानुरूपतो[५८०] मोक्ष[५८१] दर्शनं दर्शनं प्रति ।। १६४ ।।
कृतयुगे[५८२] ऊर्ध्वस्त्रोत[५८३] वै त्रेतायां दक्षिणं तथा ।
द्वापरे[५८४] वामस्त्रोत[५८५] तु पश्चिम[५८६] कलिरुच्यते ।। १६५ ।।
कलौ तु पश्चिमं स्त्रोत[५८७] सद्योजातं कुलक्रमम् ।
उदय[५८८] चतुर्धा[५८९] प्रोक्तं युगानां शैवदर्शने ।। १६६ ।।

यस्य यस्य युगस्यैव अन्तर्धान[५९०] गतस्य च ।
तस्य तस्य भवेत् सिद्धिरन्यथा न कदाचन ।। १६७ ।।
युगोऽन्य[५९१] दर्शनं चान्यं तथा चान्य[५९२] गुरुस्तथा ।
सर्वं त[५९३] निष्फलं तस्य यथाज्यं भस्ममध्यतः[५९४] ।। १६८ ।।

एवं ज्ञात्वा तु प्रथम[५९५] कलिस्या[५९६] पश्चिम[५९७] गृहम्[५९८] ।
गुरुश्चाह[५९९] च पूर्वेषां श्रीमतार्थे[६००] महेश्वर[६०१] ।। १६९ ।।

मम[६०२] ॐकारपीठे तु अवतार[६०३] महेश्वर ।
तथाधिकार[६०४] सिंहस्य[६०५] आख्यातं दक्षिणापथे[६०६] ।। १७० ।।
तत्रैव प्रत्यय[६०७] शुद्धं चतुष्पादेषु[६०८] संस्थितम् ।

क्षेत्रमाहात्म्य[६०९] शिष्याणां वर्तते च गृहे गृहे ।। १७१ ।।
मुद्रास्फोटादि वेधञ्च कोङ्कणे दक्षिणापथे ।

O Lord of the Earth, unless the Transmission of the Lion Kula (*siṁhakulakrama*) arises and the spiritual sons (*putraka*) enter the Western House, how can they possess the object of pleasure (*bhogya*) (or achieve) Kaula realisation (*pratyaya*)? (160-161ab)

How is liberation possible for those poor people who do not have the Kulakrama? O god, in the Age of Strife they will become the destroyers and enemies of initiation and will not possess the Path of Meru in the Western Teaching of the Lion (*siṁhadarśana*).[50] (161cd-162)

Once one has given up the tradition of one's previous stage of life (*āśrama*)[51] and abandoned (all things) before the teacher, (the latter) should then grace him in a special way in the Western (Tradition). All those (who act) otherwise are fettered souls, deluded by me in the Age of Strife. (163-164ab)

Liberation and the doctrine (*darśana*) accord with the Age (of their revelation). In the Kṛta Age (the revealed doctrine is that of) the Upper Current, in the Tretā Age, the Right (Current), in the Dvāpara Age, the Left Current while the Western Current, which is the Kulakrama of Sadyojāta, is (the one revealed) in the Age of Strife. The fourfold arising (*udaya*) of the Ages has (thus) been stated according to Śaiva doctrine (*śaivadarśana*).[52] (164cd-166)

One has success (*siddhi*) if the Age in which (the teaching) has been hidden accords to the one that one is in, and never otherwise. (If) the Age is one and the teaching (*darśana*) and the teacher are another, then all that will be fruitless for him, like (offering) clarified butter into ashes. (167-168)

Once one has understood (the matter) thus, (one knows that) the Western House is the first (and best) in the Age of Strife. And, O Great Lord, I am the teacher of the meaning of the *Śrīmata* of the ones that (came) before. (169)

O Great Lord, I have descended into the sacred seat of OṀ and the authority of the tradition (*siṁha*) has been explained in the Deccan (*dakṣiṇāpatha*). There insight (*pratyaya*) is pure and established on (all) four legs. (170-171ab)

(A eulogy of) the glory of (that) sacred area (*kṣetra*) is in the home of every disciple. Explosions at a mere gesture (*mudrāsphoṭa*) and the piercing (of the inner centres by Kuṇḍalinī) take place (everywhere) in Koṅkaṇa, in the Deccan (*dakṣiṇāpatha*). (171cd-172ab)

तत्राज्ञा ख्यापिता पूर्वं मया पूर्णाख्यसंज्ञके ॥ १७२ ॥
नाख्यातं[६१०] मानवे गुह्यं गुरुणा दक्षिणापथे ।

तवाख्यातं तु सिद्धस्य रहस्यं मेरुमार्गगम्[६११] ॥ १७३ ॥
पीठोद्याणे[६१२] त्रिमुद्रायां मण्डलं च कुलागमम् ।

चतुर्विंशतिसाहस्त्रं उद्धृतं लक्षपादकात् ॥ १७४ ॥
मयापि खेचरात् प्राप्तं हिमवन्तान्मुखागमम्[६१३] ।

प्राप्ते[६१४] कलियुगे शंभो[६१५] म्लेच्छराज्ये तथोत्तरे ॥ १७५ ॥
मधुमन्थनावतारे[६१६a] [६१६b]रावणस्य समागमे ।
तस्मिन् चैवाद्यपीठस्य[६१७] श्मशाने करवीरके ॥ १७६ ॥
रुद्रांशकस्य सिद्ध्यस्य विद्धचित्तस्य[६१८] भैरव[६१९] ।

अधिकारं[६२०] प्रदातव्यं एतत् सिद्धकुलागमम् ॥ १७७ ॥
उपदेशं[६२१] यथावस्थं[६२२] निशाचारेण[६२३] कौलिकम्[६२४] ।

संहितार्थं महत्यर्थं कथनीयमदृष्टवत् ॥ १७८ ॥
दद्याद्[६२५] ज्ञानं[६२६] क्रमाम्नायं कीर्त्यर्थं दक्षिणापथे ।

सविशेषं च हृदयं[६२७] चातुर्विंशत्सहस्त्रकम्[६२८] ॥ १७९ ॥
दातव्यं धीपुरे शक्त्या रूपमाश्रित्य मानवम् ।

मानवस्य तु शिष्यस्य भावशुद्धस्य सुन्दर ॥ १८० ॥
तस्य दद्यान्न दोषोऽस्ति[६२९] अन्यथा दोषभाग्[६३०] भवेत् ।

तेनैवाराधिता पूर्वं अहं त्रिदशमण्डले ॥ १८१ ॥
तस्य तुष्टा ह्यहं शम्भो[६३१] निर्मितो[६३२] मर्त्यलोकतः[६३३] ।

मानवेन तु[६३४] रूपेण सिद्धोऽसौ[६३५] नात्र संशयः ॥ १८२ ॥
जन्मजन्मान्तराभ्यासात् अहमाराधिता हर ।

There, I imparted the Command in (the seat) called Pūrṇa. The secret that was not told amongst men was (imparted) by the teacher in the Deccan (*dakṣiṇāpatha*).[53] (172cd-3ab)

I have told you who are the Siddha, the secret on the Path of Meru, the *maṇḍala* and Kula scripture within (the Triangle called) the Triple Gesture which is in the garden of the sacred seats. (173cd-174ab)

The (*Śrīmata*) of twenty-four thousand (verses) has been taken from (that of) one hundred and twenty-five thousand. I too have obtained the oral scripture (*mukhāgama*) from Himavat, the Skyfarer. (174cd-175ab)

O Śambhu, when the Age of Strife comes and the rule of the barbarians (*mleccharājya*) (is established) in the north with Rāvaṇa's arrival[54] and the descent (of the teachings takes place by) the churning of the honey (of the ocean of the Yoni),[55] one should give authority, O Bhairava, to the Siddha whose mind has been pierced (with divine power) and who is a part of Rudra (*rudrāṁśa*). (This should be done) in the cremation ground (called) Karavīra belonging to the First Sacred Seat.[56] (175cd-177abc)

This is the scripture of the Siddhakula. This is the Kaulika teaching established by the practice that takes place at night (*niśācāra*). (177d-178ab)

The meaning of the scripture, its great meaning, should be told as if (the scripture) had not been seen. One should impart the knowledge, which is the Krama tradition, in the Deccan in order to (spread) the fame (of the deity). (178cd-9ab)

In particular, assuming a human form, one should impart the heart (of the scripture, namely) that of twenty-four thousand verses, within the citadel of the intellect (*dhī*) by means of the power (of grace). (179cd-180ab)

O handsome one, it should be given to a human disciple whose sentiment is pure. (Thus) there is no defect; otherwise, one shall have no share of it. (180cd-181ab)

O Śambhu, I was worshipped by him in the past in the midst of the Circle of the Gods (*tridaśamaṇḍala*). I was pleased with him (and so I) fashioned (him) in the world of mortals. (181cd-182ab)

He is, without a doubt, a Siddha in human form. O Hara, I was worshipped by (his) practice from one birth to another. (182cd-183ab)

पूर्वं[६३६] रुद्रांशको यस्तु स लभेद्धि[६३७] कुलागमम् ।। १८३ ।।
सिद्धो[६३८] मानुष्यरूपेण निर्मितो मर्त्यलोकत:[६३९] ।

उपकाराय जन्तूनां स लभेत्परमं[६४०] मतम् ।। १८४ ।।
वेत्त्यसौ[६४१] संहितार्थं तु दुर्बोध्यं देवदुर्लभम् ।

सूत्रसंकेतभाषार्थं पारम्पर्यक्रमागतम् ।। १८५ ।।
तत्राहं[६४२] मन्त्रमूर्तिस्था[६४३] त्वं[६४४] तत्र परमो गुरुः ।

तत्र पूजा त्रिकालं तु कर्तव्यं[६४५] मण्डलं पुन:।। १८६।।
यथाहं च तथा त्वं च[६४६] तथा वै खेचरं क्रमम् ।

यथागममहाज्ञानं तथासौ मतबोधक: ।। १८७ ।।
पश्यते[६४७] ज्ञानचक्षुभ्यां[६४८] न द्वैतं[६४९] गुरुणा सह[६५०] ।

तस्यापमानं[६५१] द्रोहं[६५२] च वचनलङ्घनं तथा[६५३] ।। १८८ ।।
न कर्तव्यं कदाचिद् वा[६५४] विद्वेषं न[६५५] समाचरेत् ।

अन्धकारे[६५६] यथा दीपो[६५७] निशायां तु निशाकर: ।। १८९ ।।
तथासौ दीपको मन्त्री ओलीनां गोत्रसन्ततौ[६५८] ।

तस्यैव[६५९] यत् कृतं किञ्चित् परार्थं[६६०] चैव[६६१] पुत्रकै: ।। १९० ।।
तत् सर्वं मे प्रमाणं तु तस्य तिष्ठाम्यहं पुरे ।

मन्त्रसिंहासनं तस्य अधिकारं[६६२] त्रयोलिषु ।। १९१ ।।
मतबोधकसिद्धस्य आख्यातं[६६३] दक्षिणापथे[६६४] ।

योजनशतदूरस्थं[६६५] पश्यते[६६६] ज्ञानचक्षुषा ।। १९२ ।।

रिक्तहस्तैर्न[६६७] सिद्धि:[६६८] स्यात् पूर्णहस्तेन[६६९] सिद्धिभाक् ।

The one who is a part of Rudra should, first of all, obtain the Kula scripture. (He is) the Siddha who has been fashioned in the form of a man in the world of mortals. (183cd-184ab)

In order to help people, he should obtain the supreme *Mata*. He (is the one who) knows the meaning of (this) scripture which is hard to understand and obtain (even) by the gods. (184cd-185ab)

(It is) the meaning of the language of the convention of the *sūtra* that has come down through the sequence of the line of teachers (*pāramparyakrama*). There I am established in the form of mantra and you are the supreme teacher. (185cd-186ab)

There the rite of adoration takes place at (all) three times, and (so) one should fashion the *maṇḍala* (there). Just as I am so are you – and such, indeed, is the Transmission of the Skyfarers (*khecarakrama*). (186cd-7ab)

Just as is the great knowledge of scripture, so is he the one who awakens to (the meaning of) the Mata. He (who) sees with the eyes of knowledge (realises) that there is no duality (between himself) and the teacher. (187cd-188ab)

One should never disrespect him, do violence (to him), disobey (his) words or despise (him). (188cd-189ab)

This reciter of mantra is the illuminater of the lineages of the family of the clan (*gotrasantati*), just as a lamp is in the darkness and the moon at night. (189cd-190ab)

Whatever he does is for the sake of others, and along with (his) spiritual sons (*putraka*), he is the means of my knowledge (*pramāṇa*) and I abide in the city of his (body). (190cd-191ab)

The lion throne of mantra, which is the authority in the three lineages of this accomplished one who awakens to (the teaching) of the *Mata,* has been explained in the Deccan. (191cd-192ab)

He (can) see with the eye of knowledge (an object even) at a hundred leagues distance. (192cd)

Those whose hands are empty (and do not bear offerings to their teacher and the deity do) not (achieve) success. (But, on the contrary), one whose hands are full is successful. (193ab)

पश्यत्यसौ महामन्त्री गुरुं प्रत्यक्षभैरवम्[६७०] ॥ १९३ ॥

अन्यगोत्रस्य शिष्येन[६७१] चर्चां[६७२] नैव[६७३] तु कारयेत् ।

कन्यसोऽपि[६७४] गुरोरोघे[६७५] स ज्येष्ठ इति[६७६] मन्यते ॥ १९४ ॥

स्व–ओल्यां[६७७] च क्रमं[६७८] तस्य शोध्यं[६७९] वक्राकुलागमे[६८०] ।
ततः सिद्धिर्भवेच्छिष्ये[६८१] अन्यथा न कदाचन ॥ १९५ ॥

यस्येदं[६८२] श्रीमतं देव गृहे तिष्ठति पूजितम्[६८३] ।
तस्य लक्ष्मी सदाकालं[६८४] अहं[६८५] तिष्ठामि[६८६] तत्पुरे ॥ १९६ ॥
यत्र[६८७] यत्र शुभं[६८८] किञ्चित् तत्राहं चाधिकारिणी[६८९] ।

पठते यस्तु तत्त्वज्ञः[६९०] सकलं वा तदर्धकम् ॥ १९७ ॥
अर्धार्धमथ पादं[६९१] वा[६९२] श्लोकमेकं[६९३] तदर्धकम् ।
तस्य ज्ञानफलावाप्ति इहलोके[६९४] च भुक्तिभाक्[६९५] ॥ १९८ ॥
स[६९६] पुनर्विन्दते[६९७] सर्वं चतुःपादं[६९८] क्रमेण तु ।

प्रत्यक्षं चिञ्चिणीनाथं[६९९] मायारूपेण मानवः ॥ १९९ ॥
यो योऽवलोक्यते[७००] जन्तुः[७०१] सोऽपि याति परे पदे ।

दर्शनात् स्पर्शनादेव[७०२] आलापात्[७०३] सह संगमात् ॥ २०० ॥
पापीनां[७०४] जायते सिद्धिर्ज्ञानदीक्षा[७०५] प्रवर्तते ।

पठितं शृणुते[७०६] यस्तु श्रीमतेदं[७०७] कुलागमम् ॥ २०१ ॥
मन्त्रोद्धारं तु यः पश्येत् प्रमादादविभावितः ।
तत्क्षणाद्[७०८] दीक्षितोऽसौ[७०९] वै गतोऽसौ पश्चिमे गृहे ॥ २०२ ॥

गुरुमण्डलकं कार्यं आगमस्य गुरोग्रतः[७१०] ।
साष्टाङ्गप्रणिपातैस्तु त्रिप्रदक्षिणपूर्वकैः ॥ २०३ ॥
नमस्कारेन्महाभक्त्या[७११] अभिवन्द्य पुनः पुनः[७१२] ।
तस्य वेत्ता पुनर्मन्त्री[७१३] पूर्णसिद्धिः[७१४] प्रवर्तते ॥ २०४ ॥

ते शिष्याः क्रमिकाः[७१५] शुद्धाः यैर्दृष्टं श्रीमतं त्विदम् ।
ते मुक्ता जीवमान्तोऽपि[७१६] अन्ये[७१७] जीवन्तका मृताः ॥ २०५ ॥

That great reciter of mantra sees his teacher as Bhairava directly visible. (193cd)

One should not discuss (matters of doctrine) with disciples of other spiritual clans (*gotra*). (194ab)

Even the youngest member of the teacher's spiritual current (*gurvogha*) is considered to be the oldest (amongst those who are not). (194cd)

The Krama in his own lineage is to be purified (in the manner taught) in the scripture of the Vakrākula. Thus the disciple will have yogic power (*siddhi*) within himself. Otherwise never. (195)

O god, I, the goddess of wealth (*Lakṣmī*) am always present in the home of one in which this *Śrīmata* is present and is worshipped. I am the authority wherever there is anything auspicious. (196-197ab)

The knower of reality who reads it all, or half or a quarter (of it), or (even just) one verse, or a half or a quarter (of one), gets the fruit (of it) in this world and he enjoys worldly benefits. He then gradually gets the entire (scripture) and (all) four parts (*pāda*) (of it). (197cd-199ab)

Ciñciṇīnātha is directly visible in (his) Māyā form as a man.[57] Whoever he gazes at, that person also reaches the supreme plane (of existence). (199cd-200ab)

Sinners gain yogic power (*siddhi*) (just) by seeing (him) (*darśana*), touching (him), speaking or meeting (with him), and the Initiation of Knowledge takes place.[58] (200cd-201ab)

He who hears this Kula scripture, the *Śrīmata* being read, or who, due to negligence, is unnoticed and sees the extraction of the mantras, is initiated that very moment and enters the Western House.[59] (201cd-202)

One should fashion the Maṇḍala of the Teachers of the scripture in front of the teacher.[60] It (should be) worshipped repeatedly with great devotion by performing full-length prostrations preceded by triple circumambulations. Then the reciter of mantra (comes to) know it and (he achieves) complete success. (203-204)

Those disciples are pure and belong to the tradition (*kramika*) who have seen this *Śrīmata*. They are liberated although still alive, while the others, (although) alive, are (as if) dead.[61] (205)

इह जन्म[७१८] समासाद्य येनाभ्यस्तं न श्रीमतम् ।
तथा नाकर्णितं भक्त्या वृथा तस्य तु जीवितम् ।। २०६ ।।
येनावधारितं नैव महारत्नं कुलागमम् ।
पुनस्तद्[७१९] दुर्लभं तस्य अन्यजन्मनि[७२०] जन्मनि ।। २०७ ।।
प्राप्तो मणिर्यथा शुद्ध:[७२१] चन्द्रकान्ति[७२२] त्यजेन्नर:[७२३] ।
भूयोस्त[७२४] दुर्लभं तस्य तथा श्रीश्रीमतं नृणाम् ।। २०८ ।।
यो द्विषेत् श्रीमत[७२५] देव आचार्यं मतबोधकम् ।
यात्यसौ[७२६] नरकं घोरं यावद्[७२७] भूतसंप्लवम्[७२८] ।। २०९ ।।
श्रीनाथं भैरवं चैव पादुकामिति उच्चरेत् ।
अग्रत: पार्श्वतो[७२९] वापि क्रमत:[७३०] स्वगुरोग्रत:[७३१] ।। २१० ।।
यत्र यत्र[७३२] गतो मन्त्री त्रितयं तु समुच्चरेत् ।[७३३]
शिवायेति[७३४] न वक्तव्यं मन्त्रमेतत्[७३५] षडक्षरम् ।। २११ ।।
नोच्चार्य[७३६] कौलिके[७३७] मार्गे पादुकामिति उच्चरेत्[७३८] ।
मण्डलं च क्रमोद्धारं कारयेन्मतसन्निधौ ।। २१२ ।।
अथवा भव्यते[७३९] भक्त्या गुरुमण्डलपूजनम्[७४०] ।
कृत्वादौ क्रमपूजां च पुष्पधूपादिभि: क्रमात् ।। २१३ ।।
चन्दन[७४१] कुंकुम[७४२] चैव कस्तूर्या च विलेपयेत्[७४३] ।
अलिपिशितसंयुक्तं दीपं प्रज्वाल्य[७४४] शोभनम् ।। २१४ ।।
पुष्पप्रकरं कर्तव्य[७४५] सुगन्धं गन्धमोदितम्[७४६] ।
कुमारी[७४७] पूजयेदेका[७४८] तथा आचार्यपुत्रकम् ।। २१५ ।।
आदौ मन्त्राश्च मुद्राश्च गुरुपञ्चकमण्डलम्[७४९] ।
मम[७५०] विद्यामूलसूत्र[७५१] नत्वा ध्यायेत्[७५२] कुलागमम् ।। २१६ ।।
एकान्ते विजने रम्ये दुष्टजन्तुविवर्जिते ।
आचार्यं स्वगुरुं वाथ गुरोर्मातामथापि[७५३] वा ।। २१७ ।।
एषामाज्ञा[७५४] प्रर्थयित्वा[७५५] ददादेशमिति[७५६] ब्रूयात्[७५७] ।
मतार्थ[७५८] भवत्वस्माकं तथा सिद्धिस्तु[७५९] कौलिकी ।। २१८ ।।
ईदृशेन विधानेन ततो वाच्यं महेश्वर[७६०] ।

The life of one who, born here (in this world), has not practiced the *Śrīmata* or listened to it with devotion, is useless. (206)

He who has not paid attention to the Kula scripture, the great jewel, (will find it) hard to acquire it again in subsequent lifetimes. (207)

Just as upon finding a flawless gem, a man should give up a moonstone (and keep the gem) which is hard to acquire again, such is the case with the venerable *Śrīmata* for men.[62] (208)

O god, he who hates the *Śrīmata* and the teacher who awakens (to the meaning of the) *Mata* goes to a horrible hell until all things are destroyed. (209)

One should utter (the words) 'Bhairava', 'Śrīnātha' and '*pādukā*' in due order, in front and to the sides, before his teacher. (210)

Wherever the reciter of mantra may be, he should recite ('*pādukā*' which is) the third one. He should not say '*śivāya*'. This six-syllabled mantra[63] should not be uttered on the Kaulika path. One should say '*pādukā*' (instead). (211-212ab)

One should cause the *maṇḍala* to be fashioned and the Krama extracted close to the *Mata*. Otherwise, one can contemplate the worship of the Maṇḍala of the Teachers with devotion. (212cd-213ab)

Having first worshipped the Krama with flowers and incense in due order, one must smear (it with) sandal paste and vermillion along with musk and (make offerings) of meat and wine. Having lit a beautiful lamp, one should make a sweet-smelling heap of flowers daubed with scent. (213cd-215ab)

One should worship a virgin along with the teacher and (his) apprentice (*putraka*). (And then, having) first (uttered) the mantras, (made) the gestures, (worshipped) the *maṇḍala* of the five teachers and bowed to the Root *Sūtra* of my Vidyā,[64] one should study the Kula scripture in a beautiful, solitary place where there are no people or ferocious animals. (215cd-217ab)

(The disciple) should request either the officiant (*ācārya*), his teacher or the teacher's mother[65] for the Command. (Then) he should say:

"Give (us your) permission (*ādeśa*). May we have the meaning of the Mata and the Kaulikī accomplishment (*siddhi*)." Then, O Maheśvara, it should be uttered (by the teacher) according to this prescription. (217cd-219ab)

अन्तरङ्गीसुभाषादिशुद्धं[७६१] चातिमनोहरम् ।। २१९ ।।
किञ्चित्काकलिशब्देन[७६२] सिद्धान्तं तत्र कारयेत् ।

सद्यातिललिता[७६३] भाषा गान्धर्वादिरनेकशः[७६४] ।। २२० ।।
तया[७६५] समयमेवोक्तं[७६६] श्रद्धया[७६७] तत्[७६८] पठेन्नरः ।
अन्यथा सिद्धिहानिः स्यात् साधकस्य[७६९] भवेत् ततः[७७०] ।। २२१ ।।

निशाचारेण व्याख्यातं[७७१] कुलाचारेण[७७२] कारयेत् ।

व्याख्याने या विधिः पूर्वं तवाख्याता वरानन[७७३] ।। २२२ ।।
कृत्वा[७७४] चाकर्णयेदेव नान्यथा तु कदाचन[७७५] ।

दिव्ये[७७६] मनोरमे[७७७] स्थाने पशुदृष्टिविवर्जिते ।। २२३ ।।
पुष्पप्रकरसंकीर्णे सुगुप्ते चाधिवासिते ।
महाधूपसुगन्धाढ्ये[७७८] आचार्यः पूर्वसंमुखः[७७९] ।। २२४ ।।
पश्चिमाभिमुखैः शिष्यैः श्रोतव्यं च कुलागमम् ।

गुप्ते प्रकाशयेच्छिष्यं[७८०] दातव्यं च मुखागमम् ।। २२५ ।।
तथा[७८१] गूढार्थचित्तं[७८२] स्यादचिरं[७८३] वा भविष्यति[७८४]।

तन्मूलक्रमविद्यां[७८५] च षोढान्यासं यदुद्धृतम् ।। २२६ ।।
अलिना कुंकुमेनैव लिख्य[७८६]पूज्य[७८७] प्रदापयेत् ।

गृहीत्वा क्षाम्यते[७८८] शिष्यः[७८९] अलिना शोधितं[७९०] पिबेत् ।। २२७ ।।
तत्पश्चात् समया श्राव्या संक्षेपेणाष्टकं[७९१] च यत्[७९२] ।

न निन्द्याद्[७९३] योगियोगिन्यो[७९४] नेक्षेन्नग्नां परस्त्रियम् ।। २२८ ।।
न जातु[७९५] कुत्सितं ब्रूयात् अनिच्छन्तीं न कामयेत् ।

गुरुपत्नीं[७९६] वीरभार्यां[७९७] वक्रिकां[७९८] वामनीं तथा ।। २२९ ।।[७९९]
कुमारीं[८००] व्रजिकां[८०१] चैव च्छिन्ननासां न कामयेत् ।

एवं वै समयाः श्राव्याः[८०२] संक्षेपेण वरानन[८०३] ।। २३०।।
पूरतः[८०४] कथयिष्यामि चतुःषष्टिसमयान्[८०५] यथा ।

The teaching (*siddhaanta*), which is very beautiful and pure with fine esoteric dictums, should be expounded there briefly in sweet tone of voice. (219cd-220ab)

The Rule has been uttered many times by that speech (*bhāṣā*) which is (charming) like that of the celestial musicians, and which is artistically expressive (*atilalitā*) and easy to grasp. Man should study it with faith. Otherwise, the adept's accomplishments are annulled. (220cd-221)

(The teaching) has been explained (essentially) as (being) the Conduct at Night (*niśācāra*).[66] (The teacher) should have (his disciple) apply (it) by the Conduct of Kula (*kulācāra*). (222ab)

O handsome one, the way (of listening to) the explanation (*vyākhyāna*) was told to you before. Once it has been applied, one should listen (to the scripture) in the same (way). It (should) never (be done) in any other way. (222cd-223ab)

One should listen to the Kula scripture in a sacred and pleasing place out of sight of the uninitiated. (It should be) strewn with heaps of flowers, well hidden, purified and rich with the fragrance of fine incense. The teacher sits facing east with the disciples facing west. (223cd-225ab)

The Kula scripture should be given and explained to the disciple in secret. In this way the mind should be (centred) on the deep (hidden) meaning (of the scripture), or it will be so in a short time. (225cd-226ab)

Once it has been written with vermillion and liquor[67] and worshipped, (the teacher) should give the Vidyā of the main Krama (*mūlakrama*) and the sixfold deposition (to his disciple). (226cd-7ab)

Taking (the sacrificial drink),[68] the disciple is graced and, once it has been purified, he should drink it with liquor. After that he should be made to hear the Samayā (Vidyā) in brief along with the group of eight (mantras of the Mothers). (227cd-228ab)

One should not criticise yogis or Yoginīs and one should not (look) at a naked woman of another (man). One should never use vulgar language or desire a woman who does not want (to be desired). (228cd-229ab)

One should not desire the wife of the teacher, the wife of a Kaula yogi (*vīra*), a hunchbacked woman, a female dwarf, a virgin, a nun or (an adulteress) whose nose has been cut off. (229cd-230ab)

In this way, O handsome one, (the teacher) should cause (the disciple) to hear the Rules in brief. Later on I will tell (you all) the sixty-four Rules[69] (completely). (230cd-231ab)

गुरोराज्ञां[८०६] न लङ्घेत लङ्घनान्नरकं भवेत् ॥ २३१ ॥
पालनाद् भवते सिद्धिः पदं प्राप्नोति शाश्वतम् ।

कुगृहे कुजने देव स्थाने चैव तु कुत्सिते ॥ २३२ ॥
पशुमध्ये न चाख्येय[८०७] आगमार्थं[८०८] मुखागमम् ।

नैव दद्यात्[८०९] तु सहसा पशूनां[८१०] न प्रदर्शयेत् ॥ २३३ ॥
संवृत्य तूष्णीमास्थाय[८११] तदा मौनं समाचरेत् ।

गुर्वोघं[८१२] यस्तु जानाति[८१३] तथा सांवत्सरं[८१४] क्रमम् ॥ २३४ ॥
मण्डलं मूलसूत्रं तु तस्य देयं मुखागमम्[८१५] ।

अन्यथा निर्गुणं शिष्यं ज्ञात्वा भक्तिसमन्वितम् ॥ २३५ ॥
स्वशिष्य[८१६] च ततः[८१७] कृत्वा तदा देयं मुखागमम् ।

अन्यथाभावुकं[८१८] शिष्यं नैव दद्यान्मुखागमम्[८१९] ॥ २३६ ॥
अवस्थां[८२०] उन्मनीभावं आज्ञाप्रत्ययपूर्वकम् ।
जानाति[८२१] देहजं चिन्हं सोऽस्ति[८२२] शिष्यः[८२३] कुलागमे ॥ २३७ ॥

स्फुरते[८२४] प्रत्ययावस्था[८२५] यस्य तिष्ठति भावना[८२६] ।
सहजमेलकं[८२७] शम्भो स भवेन्मतभाजनः ॥ २३८ ॥[८२८]

क्रमभक्तिरता ये च पीठाराधनतत्पराः ।[८२९]
तेष्वग्रे दर्शयेत्[८३०] देव भक्तिहीनान् विवर्जयेत् ॥ २३९ ॥[८३१]

There, with sweet-sounding words, (the teacher) should impart the doctrine (*siddhānta*), which by virtue of its esoteric, fine language and the rest is pure and very beautiful. (219cd-220ab)

One should not disobey the teacher's Command. By transgressing (his commands, the disciple goes to) hell. Success (*siddhi*) (is achieved) by observing it and he (who does so) attains the eternal plane (of existence). (231cd-232ab)

O god, the meaning of the scripture, the oral scripture, should not be explained in a bad household, amongst bad people, in a place of ill repute or amongst the uninitiated (*paśu*). (232cd-233ab)

It should not be given out hastily (*sahasā*). It should not be shown to the uninitiated (*paśu*). (But), covering (the scripture) quietly, one should practice (it in) silence. (233cd-234ab)

The oral scripture, the *maṇḍala* and the Root *Sūtra* should be given (only) to one who knows the Current of the Teachers (*gurvogha*) and the liturgical year (*saṁvatsarakrama*).[70] (234cd-235ab)

Or else, when (a teacher) comes to know of a disciple (of another teacher) who does not have the yogic power (*guṇa*) (imparted by initiation but) who possesses devotion, he should adopt him as his own disciple and then the oral scripture should be given to him. (235cd-236ab)

One should never, in any other circumstance, impart the oral scripture to a disciple who is otherwise disposed. He who knows the Transmental state heralded by the signs of attainment of the Command is (a true) disciple of the Kula scripture. (236cd-237)

He for whom the state of realisation (*pratyayāvasthā*) manifests, whose contemplative absorption (*bhāvanā*) abides (without change) and who (experiences) the spontaneous union (*sahajamelaka*) (of Śiva and Śakti), possesses the Mata. (238)

O god, the (scripture) should be shown (only) to those who are devoted to the Transmission (*krama)* and who are intent on worshiping the sacred seats. One should avoid those who are devoid of devotion. (239)

गुरोरुपजीवका[८३२] ये च कपटव्रतधारिणः ।
न तेषां सह संभाषं[८३३] श्रीमतं न[८३४] प्रकाशयेत्[८३५] ।। २४० ।।
मतमेकमिदं सारं[८३६] देव्यादेशात्[८३७] प्रकाशयेत् ।
ये बुध्यन्ति नरा देव ते मुक्ता नात्र संशयः ।। २४१ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये[८३८] सप्तकोटिप्रमाणे[८३९] मेरुमार्गविनिर्गते लक्षपादाधिके विद्यापीठमार्गे विमलषट्कनिर्णये[८४०] कादिभेदे आज्ञापारमेश्वरे[८४१] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रमभाषिते श्रीकुलागममाहात्म्यवर्णने[८४२] लिखनव्याख्यानविधिर्नामानन्दः[८४३] ।। ३० ।।

One should not converse with those who live off the teacher and who are intent on practicing deceit. The *Śrīmata* should not be shown (to them). This essence (*sāra*) (of the scripture), the one Mata, should be revealed (only) at the goddess's command. O god, those who understand (it) are, without a doubt, liberated beings. (240-241)

This is the (thirtieth) chapter called the *Prescribed Way of Writing and Explaining (the Scripture), which comes in the course of describing the greatness of the scripture of the Śrīkula*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Three
Part Two

Notes to the
Edition and Translation of
Chapters Seventeen to Thirty

Mark S. G. Dyczkowski

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NOTES OF THE SANSKRIT TEXT OF CHAPTER SEVENTEEN

1. घ्, छ्: श्रीवक्रोवाच २. घ्, च्, छ्: दिव्योघे
3. M → N. See above, note to 1/3a.
4. घ्, च्: –मार्गेण; AS: मेरुमार्गं च 5. AS: अन्वये चात्र देवता
6. घ्, छ्: –द्वय; all other MSs: –अन्वय
7. SamP and All MSs except झ्, ञ्: –ता; AS: निर्गमं पीठमप्यानं सिद्धाङ्गायुगभेदितम्
8. ग्: तष्णी; ङ्: देव; AS: –भूतं. M → N.
9. See above, note to 6/10b.
10. क्, ग्: चै; all other MSs except घ्, ङ्, च्, छ्, ज्: च
11. AS: गुहावासं वृक्षश्चैव * * * * 12. M → N. See above, note to 1/5d.
13. All MSs: अथा; AS: संकेतसिंहकं किञ्चिद्; SamP: अंवा. अथा is a frequent error for अव्वा. Many examples of this error are found in the colophons of this text.
14. घ्: –नि; AS: विद्यया गुहवासिनी
15. All MSs except ख्, घ्, छ्, ज्: गृह. M → N. See above, 3/49a.
16. The addition of a final *anusvāra* to the nouns and adjectives in the following passage has made all the masculine nouns neuter.
17. ङ्: –व; AS: भेदो मन्थानभैरव: 18. AS: श्रोत्रं
19. ख्, ङ्: –वाग्र; च्, ग्: मार्गं; ज्: –मार्ग
20. All MSs and SamP: प्रकल्पयेत्. This emendation agrees with the reading in the AS.
21. See above, note to 1/4a. 22. M → N. See above, note to 1/2c.
23. AS: आश्रम * * * * * (?) अविकारं तु कोङ्कणे
24. ङ्: + तिं; छ्: स्थितिर्व्रें; AS: शुद्धं स्थिति 25. AS: श्रीकामरूपके
26. ख्, घ्, च्, छ्, ज्: कीर्ति–; all other MSs and SamP: कीर्त्ति–; क्, छ्, ज्, झ्: –चिञ्चिणी–; AS: कीर्तिचिञ्चिनिवृक्षस्. See above, note to 6/10b.
27. AS: देवेशि 28. All MSs: कुलं क्रमं
29. IC. All MSs and the SamP agree on this reading. Cf. 17/55a.
30. ग्, घ्, ङ्, छ्, ज्: –त 31. AS: श्रीकौलिक उवाच
32. ख्, घ्, च्, छ्: –मार्ग; AS: मेरुमार्ग. M → N. IM 6. 33. AS: भेदं च
34. All MSs: अन्वय 35. AS: अन्वयोघा कथं भवेत्
36. AS: ॐकारं नाम किं पीठे 37. All MSs: सिद्धाश्चैव; AS: युष्मद्भेद:
38. AS: कथं भवेत् 39. ख्: गुहावास्यंतरं 40. AS: गुहावासं कथं तूष्णी
41. AS: वृक्षश्चैव कदम्बक: 42. AS: संकेतं सिंहकं गोत्रं
43. See above, note to 1/11c. 44. AS: विद्या किं गुहवासिनी
45. AS: गोत्रं अमरिका कीदृग् वाममार्गं कथं भवेत्।
46. ङ्: –य; घ्, च्, छ्: –यं; AS: आश्रमं
47. All MSs except घ्, छ्: प्रत्यये. See above, note to 1/4a.
48. AS: कोऽत्र 49. M → N. See above, note to 1/2c.
50. AS: कोङ्कणं च कथं भवेत् 51. ख्, घ्, ङ्, छ्, ज्: –शिला; all other MSs: शिलो–
52. All MSs: योनि; AS: किं तु ब्रह्मशिलाजन्म
53. क्, ङ्, छ्: निर्ग–; ज्: निर्गदस्वे 54. AS: स्थितं तत्र कथं भवेत्
55. IC. 56. All MSs: कीर्ति: 57. ङ्: कथं + च
58. All MSs: चिञ्चिणी; AS: कीर्तिचिञ्चिनिवृक्षं किं सागरं तु कथं भवेत्।
59. घ्, च्, छ्: सिद्धि 60. YKh (1): 61. छ्: –वक्रोवाच
62. M → N. See above, note to 1/5d. 63. IC.

64. See above, note to 1/11c. 65. छ्, ज्: षट्–

66. Missing in MSs घ् and छ्

67. Cf. 5/47a, 31/106c and 68/46a. See note to 3/22b.

68. ग्: भदे 69. M → N.

70. All MSs except ख्, घ्, च्, छ्: मेरुं. M → N.

71. The ending has been dropped for the metre. 72. ङ्: सा–

73. ग्, घ्, ङ्, छ्, ज्: –ट 74. घ्, ङ्, छ्: त्रयो–; ग्: त्रिभि–

75. Here, as usual, we notice the tendency to make neuter what would
normally be masculine proper names, especially when listed together. Thus, I
have emended चिंचि: accordingly. 76. All MSs: चिंचि:

77. ङ्: –द. M → N. See above, note to 3/46b.

78. ख्, ङ्, च्, छ्, ज्: –देवं 79. All MSs: सृष्टिं

80. ख्, घ्, च्: विकार–; छ्: विकाराज्ञा– 81. All MSs: स्थिता:

82. All MSs: एते–; झ्: विज्ञातमात्रास्तु; all other MSs: विज्ञान–

83. च्: व्यापिग्या. I take this to be a deviant stem derived from व्यापिनी. See
above, 2/34d and note. 84. A locative would be better here.

85. ग्: तरङ्गानीर्; घ्, छ्, ज्: तरंगानिर्; all other MSs: तरंगानि 86. घ्, च्, छ्: –चन्द्रा

87. क्: कायेभ्यु; ग्, च्: कायेव्यु; ङ्: कायेकायपु

88. घ्, छ्: –स्त्वंगे, च्: –स्तंगे; all MSs except घ्: –स्तुंगै:– 89. All MSs: दीपिता:

90. घ्, छ्, ज्: –गा. M → N. 91. घ्, च्, छ्: ऋ *; all other MSs: ऋजु

92. क्, ग्, ङ्: दाडिमि– 93. घ्, छ्: दौ 94. क्, ग्, झ्: गुहकामायारूं

95. ख्, ङ्: ऋश्यते; all other MSs: दृश्यते

96. The noun qualified here needs to be supplied; perhaps आश्रमम् is meant.

97. घ्, च्, छ्: –तवा 98. ग्: –श्रमद्; घ्: गुहाम्रमा; छ्: गुहाम्रमाद्

99. All MSs except ख्, ग्, घ्, छ्, ज्: शुद्ध:– 100. घ्, छ्, ज्: –द्या

101. घ्, छ्: इन्दुविन्दु–; all other MSs: इन्द्र–

102. ख्, ङ्: ख्यातौ; घ्, च्, छ्: –तो 103. There is a break in the syntax here
which needs to be bridged by inserting ताभ्याम् or the like. All MSs except छ्: भुषितां

104. क्, ग्: संहारेकर्त्तारम्; ख्, ङ्: –संघारे–; घ्, च्, छ्: –संघात–; all other MSs: –कर्तारं.
See above, note to 2/12.

105. ग्: स्थित; घ्, ङ्, छ्: स्थित:; ज्: स्थिता; all other MSs: स्थितम्

106. All MSs: ब्रह्ममयं. The emendation agrees with the reading in the SamP.

107. ग्, झ्: विष्णु अयं; all other MSs: विष्णु: अयं 108. All MSs: रुद्रमहेश्वर:

109. घ्: –देवे *यो; छ्: –देव *यो 110. ग्, घ्, ङ्: ज्येष

111. All MSs: ॐकारमिति 112. क्: + तु सा 113. छ्: –मनुंगे

114. All MSs: सामुद्र–. 115. छ्, ज्: त्रिष्कोणायां। For the unusual feminine
form त्रिकोणा cf. above, 16/72d. 116. The SamP adds: तत्र चौंकारनिर्गमा सिद्धान्वये
प्रकीर्तिता which is 17/2cd. 117. This *pāda* is one syllable too long.

118. गुहावासिनी is apparently meant here. Cf. above, 17/3d.

119. क्: विनार। I take this to mean बिन्दुरूपेण

120. M → N. See above, note to 1/5d. 121. All MSs: मेरु:

122. क्, ग्, ङ्, ज्: –तां. This is a defective compound meaning: संज्ञा भेदतया स्थिता

123. ग्, च्, छ्, ज्: देवीं 124. क्, ङ्: –वीं; छ्: हर–ई; all other MSs: हरयी.
Although I have chosen to make an emendation, one could postulate that हरयी is a
deviant derivation of the word हरा (→ हरया → हरयी).

125. F → N. 126. IC. 127. ख्, ङ्: –हाकं
128. क्, ग्, च्, ज्: अव्वा; Missing in MSs घ् and छ्. 129. च्: त्रय; घ्, छ्:
130. Missing in MSs घ् and छ.
131. घ्: रुद्वयत्रयसंस्थिता; छ्: अद्वयत्रयसंस्थिता; all other MSs except ख्: पञ्च स्वयं स्थिता
132. As elsewhere the root क्रीड् (1P) is treated as if it were *ātmanepada*.
133. घ्, छ्: भैरवे 134. All MSs except छ्: –ष्ठितं
135. घ्, छ्: –या 136. ङ्: सिहासमु– 137. ख्, ग्, च्: अवर–
138. क्, ग्: –विंव्यं; all other MSs except ख्, घ्, छ्, ज्: मह्य–
139. All MSs except ग्, ङ्: –षोडषस्वर–
140. M → N. See above, 3/49a.
141. SamP andAll MSs: सृष्टिमेवोक्तम्
142. SamP: कालसंभवं;। कला has been shortened to कल for the metre.
143. All MSs except घ्, छ्: अस्मि
144. क्, ङ्, झ्: अमरं त्वं; all other MSs: अवरत्वं. This emendation agrees with the reading in the SamP. 145. च्: प्रिये 146. IC.
147. N → M. 148. SamP: –संज्ञाया 149. ङ्: –त
150. All MSs: सा 151. ग्, ज्: प्रपुजयेत्
152. अमरत्वम् has been shortened to अमरत्व and followed by *sandhi.*
153. लम्बकनाम्ना विश्रुतम् would be better Sanskrit.
154. The form of this dative is that of masculine nouns stems ending in ‘i '. The regular form does not fit the metre.
155. तम्, or the like, needs to be added to complete the syntax.
156. ख्, ङ्: + त्सु; घ्, च्, छ्: पिवस्वम; ज्: पिवस्वम्
157. क्, ख्, ग्, ङ्, ज्: एषो 158. क्, ख्, ग्, ङ्, च्, ज्: मेरुमंदर–; छ्: मेरुमण्डर–
159. DS. See above, note to 6/153d. 160. छ्: वर्णावर्णंत–
161. ग्, घ्, छ्, ज्: पूजा 162. ग्: वु–
163. ग्, ङ्, ज्: योगिनीं; all other MSs: योगिनी
164. Possibly what is meant here is: ये तत्र स्थिता ते विश्वमध्ये क्रमार्चनं प्रकुर्वन्ति
165. च्, छ्, ज्: परिलखितं; परिलिखितम् is the correct form.
166. IC. 167. M → N. See above, note to 1/4a.
168. All MSs except घ्, च्, छ्: रुद्र: 169. ख्: प्रत्यख्यं
170. छ्: समु * हतां
171. All MSs except घ्, छ्, ज्: मयाधिकारे. M → N. See above, note to 1/2c.
172. Possibly तत्र ह्यहमधोमुखी is meant here. Otherwise, one could perhaps emend to ह्यधोमुखम् which would be in concord with अधिकारम् (M → N). But this is less likely. The goddess is frequently said to be in the middle of the Triangle where she rests facing downwards. See, for example, 3/49d and 7/50ab.
173. ख्, ग्, ज्: –कोंकणवतारे; घ्: –रं; च्: कोंकणावतार। कोंकणावतारे is correct but makes the fifth syllable long. Moreover, the sixth syllable is short instead of long as it should be. 174. क्, ख्, ङ्: –कमलाव्व; घ्: कमलाम्वा
175. क्: –थ; छ्, ज्: सृष्त्यर्थं 176. घ्: जन्मस्थाने 177. ङ्: –य
178. घ्: चांक्तरु–; all other MSs: चांकुरु–; SamP: तत्रां वा कुरु देवता
179. SamP: स्मृता: 180. क्, ग्, ङ्: तच्छुवेत्; च्: तछवेत्; छ्: तच्छवेत्
181. All MSs except छ्, ज्: महेश्वर:
182.क्, ग्, झ्: स्थित्या–; all MSs: –म

183. क्: कीर्ति; all other MSs: कीर्ति:

184. All MSs except घ्, छ्: सिंचाख्य–

185. क्, ग्, घ्, ङ्, छ्, ज्: –नं. व्याप्तम् is the correct form. Cf. 18/14a. Note how the correct form appears in 18/13c followed by this deviant form in 18/14a demonstrating clearly how the latter is an alternative form which serves to gain an extra syllable for the metre.

186. All MSs except घ्, च्, छ्: मेरुं

187. All MSs except घ्, च्, छ्: रमती

188. तत्र, or the like, is required to complete the sense.

189. All MSs except ख्, घ्: सागरं

190. घ्, छ्: –सिद्धीत्य–. F → N.

191. छ्: मत्राणि; all MSs: –णि. M → N. 192. All MSs: योगन्धा

193. छ्: सह: 194. च्: तस्य 195. Missing in घ्.

196. च्: अहं था; all other MSs: अथाहं 197. क्: + हे

198. ख्, च्, छ्, ज्: विन्दति 199. See above, note to 3/12c.

200. क्, ङ्: स्वानू–; च्: –भव; छ्: स्वान्भवं. M → N. The addition of विद्यते, or the like, would improve the syntax.

201. The final vowel of the proper name क्लिन्ना, which is the first member of this compound, has been shortened for the metre. 202. क्: तस्यात्

203. क्: सिद्धीन्न्–; अदूरमस्ति is meant. 204. छ्: या

205. ङ्: रमत्स्य 206. ग्, ङ्: * धकोत्तम:

207. क्: मेचियर्ज्जतूनं; all other MSs: मेचियर्ज्जतून्. The root मुच् is 2P and 6U मुञ्चेत् would be correct.

208. This reading and the irregular concord is confirmed by the reading in the SamP. See above, note to 1/5b. 209. ग्, षाड 210. All MSs: ततोपलक्षितम्

211. The root कथ् is 10U and so कथयेत् would be correct.

212. Although the genitive may be used with verbs meaning ‘to speak of’ it is not normally used as the case of the person that is spoken to. See above, note to 5/62a. 213. छ्: –हीनं– 214. ज्: इत्या * वतार

215. क्: –ज्ञ 216. छ्: मेरुमार्ग * * * ते

217. ग्: + णक्ष; छ्: लक्षपा * धिके 218. छ्: –र 219. छ्: स्वामिनीमे *

220. घ्, छ्, ज्: अथा–; all other MSs except ख्: अंबा–

221. क्, ग्, ङ्, छ्, ज्: –वर्णान; घ्: –वर्णनु

NOTES OF THE TRANSLATION OF CHAPTER SEVENTEEN

1. The first part of this chapter, from verses two to seven, is the *Santānasūtra*. The rest of the chapter is dedicated to an explanation; it is set in the technical and symbolic language of the Kubjikā Tantras. The *Santānasūtra* is a list of sixteen 'conventions' (*saṁketa*), that is, topics, points of doctrine or brief teachings (numbered one to sixteen in the translation) concerning the lineage of the transmission, its nature, founder and the *maṇḍala* from which it originates. The latter is the triangular core of the *Saṁvartāmaṇḍala,* which is described in the Root *Sūtra* (see chapters 26, 38 and 42). Recited in the course of the ritual, the adept would memorize this and other similar *sūtras* to enable him to recall each point along with the explanation he received from his teacher. Presumably, in the course of time the explanation was set to writing and came to form the second half of this chapter.

The *Saṁvartārthaprakāśa* (fl. 6a-6b) reproduces most of this chapter and comments on it in its usual brief manner. Chapter 53 below consists of another, shorter, *Santānasūtra*, which is also called the *Jñānasūtra*. A few of the 'conventions' we find in this *Santānasūtra* are also found in that one. They are compared in the notes. There is a more substantial correspondence with chapter 22 of the *Ambāmatasaṁhitā*. The first fifteen odd verses that introduce the *Santānasūtra* are essentially the same in the KuKh and AS. KuKh 17/2-6 = AS 22/2cd-7ab and AS 22/12-16ab essentially (but not literally) in large part correspond to KuKh 17/8-12ab. These have been compared in the critical apparatus of the edition.

These verses are a list of sixteen 'conventions' and a series of questions concerning them. The rest of the chapter is a response to these questions. Thus the sixteen 'conventions' are the same in both texts; however, the explanations, although compatible, differ. According to the AS, the sixteen 'conventions' are taught in the Transmission of the Child (*bālakrama*). They are as many mantras or seed-syllables that should be deposited on the body to purify it as a preliminary to the worship of the Śrīkrama. The teacher projects them onto the body of the disciple as a part of his consecration (*abhiṣeka*). As usual, if this is done correctly and successfully, the disciple shakes and exhibits the other signs of attainment (*pratyaya*) that accompany the penetration of the energy of the deity into his body. Our text prefers to focus on aspects and parts of the *maṇḍala* and their formation as symbols of phases or states of emanation and levels of sonic consciousness. In order to understand the answers to the questions we must know this language of symbols. By now the reader who has read attentively will have absorbed much of this language and have a sense of its meaning. Even so, he will be assisted in the more obscure cases with brief 'translations'.

2. The SamP says:

These Bhairavas who are 'on the Path of Meru' – that is, on Kailāśa – are mountains. Thus these, the aforesaid Bhairavas are Śivas, the most excellent, well known everywhere in the Tantra. Kubjā's mountain is to the west of Kailāśa. One should know that the Western tradition is there.

athavā | *merumārge kailāśe ete bhairavāḥ parvatasvarūpāḥ santi* | *tena te taduktabhairavāḥ [vā] śivās [śivā] tu varāḥ [varā] sarvatra tantre prasiddhāḥ* | *kailāśapaścime kubjācalas tatra paścimāmnāyatvaṁ veditavyam* |

Kubjā's mountain may be the World of the Lineage – the *Santānabhuvana* described at the beginning of the KMT, ŚM and the ṢSS. The World of the Lineage is 'the Western Tradition said to be the House of the Moon. Those who know this should know that (it is located) on the western side of Meru in the western region of the earth, east of mount Gandhamādana.' (ṢSS 1/26cd-7) Schoterman comments: 'The location of *Santānabhuvana* corresponds to that of the *Candraparvata* [Mountain of the Moon] in the KMT (1/56d ff.), and the *Candradvīpa* (Island of the Moon) in the 47th chapter of the ṢSS: *meru* (KMT: *meroḥ*) *paścimadigbhāge gandhmālyasamīpataḥ* (KMT 1/59cd = ṢSS 47/106ab).' The ṢSS (1/29) adds that:

The (World of the) Lineage of the Cavity of Brahmā should be imagined to be within a triangle. It is the *Saṁvartāmaṇḍala*. The Mountain of the Moon (*candraśilā*) is located there. And this (the Mountain of the Moon) is (also) said to be the Cave of the Moon situated in the locus of emission (*visargasthāna*). It should be known to be the Sacred Seat of Yoga (*yogapīṭha*) (as) I have clearly explained. It is the foundation (*ādhāra*) of Suṣumṇā, (both) the End of the Twelve and what is located at the end of it. That is the divine *maṇḍala*, that people should worship and visualize. That is the best Wheel and, divine, it is where the universe is well established.

brahmarandhrasya santānaṁ bhāvagamyaṁ trikoṇagam |
saṁvartamaṇḍalaṁ tac ca tatra candraśilā sthitā |
sā ca candraguhā proktā visargasthānam āśritā |
yogapīṭhaṁ ca vijñeyaṁ kathitaṁ mayā sphuṭam ||
suṣumṇādhārabhūtaṁ tu dvādaśāntaṁ tadantagam [k, kh: -ntaṁ tadaṅgatam] |
etat tu [k, kh: tan] maṇḍalaṁ divyaṁ pūjyaṁ dhyeyaṁ tu [k, kh: ca] sannaraiḥ ||
etac cakravaraṁ divyaṁ [k, kh: devi] yatra viśvaṁ pratiṣṭhitam | ṢSS 1/29-31ab

In other words, Meru is the triangular core of the *maṇḍala* which, as the source of scriptures and the teachings, is the Seat of Yoga where they are worshipped. It is the 'foundation of Suṣumṇā' which is the Path of Meru through which the teachings pour down into manifestation.

3. SamP: The lineage (*anvaya*) there is the deity. The lineage is the school of the Divine Current (*divyaughadarśana*). The deities in the scripture of the Western tradition, Brahmā, Viṣṇu, and Maheśvara, reside there in the Siddhakrama.

anvayaṁ tatra devateti | *anvayaṁ divyaughadarśanam* | *tatra paścimagranthe devatā brahmaviṣṇumaheśvarāḥ tatra siddhakrame sthitāḥ* |

4. The participle *nirgama-* literally means 'going out', 'coming forth', 'departing from', 'setting out', 'coming out' and hence appearing, as a flower does when the bud blossoms. As a substantive it is what has gone, or come out emerged and appeared. In this case, the SamP explains that 'what has emerged and appeared' is the Āgama (*nirgamam āgamaśāstram*). However, further ahead (see 17/27) Sādākhya is said to be that which has come forth (*nirgama*) from the sacred seat of OM. Perhaps Mukundarāja had the term '*nigama'* in mind. Although totally unknown to early Tantric literature, this became a common term for the Śākta Tantras from about the 14th century onwards. The earlier meaning of the term is, according to Monier-Williams: 'an insertion (especially of the name of a deity into a liturgical formula); the place or passage (especially of the Vedas) where a word occurs or the actual word quoted from such a passage; the Veda or the Vedic text; any work auxiliary to and explanatory of the Vedas; a sacred precept, the words of a god or holy man.'

5. AS 22/3ab: What has emerged is the imperishable sacred seat. It is the body of the Siddhas conjoined with the couple.

nirgamaṁ pīṭham avyayaṁ [-pyānaṁ] siddhāṅgaṁ [siddhāṅgā] yugmabheditam [yuga-] |

According to verse 17/26 below, there are only two Siddhas. One creates and the other destroys. Mukundarāja offers a different, generic explanation. He writes:

The Siddhas are the hosts of gods mentioned in the *Manthānabhairavatantra* who are Śiva's attendants (*dūta*). They are said to be fit to be a part of the lineage by virtue of the perfection (they have) attained in the lineage in order to counter the attendants of Yama (the Lord of Death).

siddhā manthānoktadevagaṇāḥ śivadūtās teṣām anvaye yamadūtanivāraṇārthe siddhatvalābhenānvayayogyatve [-tvaṁ] kathitāḥ [-tam] |

6. AS reads: *tūṣṇībhūtaḥ* – 'the Silent One'.

7. The SamP explains that:

The god is (called) Tūṣṇī (literally 'silent') because (he is a) Liṅga made of stone. He is Kubjakeśvara and the one who resides in the cave is Kubjikā, the mistress of the sacred seat and she also is a stone. She spoke to him (the god Tūṣṇī who is) Śrīnātha.

śilāliṅgatvāt tūṣṇī devaḥ kubjakeśvaras taṁ śrīnāthaṁ prati guhāvāsī [-vāsinī] kubjikā pīṭheśvarī sāpi śilāsvarūpā uvāceti śeṣaḥ |

Concerning Tūṣṇīnātha's cave dwelling, see above 3/1 and note. The Silent Nātha emulates the goddess who silently contemplates 'the energy of austerity and ecstatic celibacy' (above 6/3-4a) and where she induces her same 'state of flight' in others (ibid.).

8. Above in chapter four in the *Mālinīstava* the goddess is praised:
GLAUṀ! O mother of the Kadamba tree, (you who are) adorned with groves, gardens, mountains, bowers and caves!

The goddess is commonly associated with the Tamarind and, less often, with the Kadamba and Bilva. The SamP explains that:

There is a Kadamba tree there. One should understand by the word 'and' that there is also a Tamarind (*ciñcinī*) and a Bilva tree there as well. From the point of view of consciousness (these trees) are located in in the cave of the lotus of the Heart and other (inner centres). The Tree is the peak syllable made of the letters Ha and Sa.

tatra kadaṁbavṛkṣo 'asti | *ciṁcinīvṛkṣam apy asti bilvaṁ vṛkṣam api ca śabdād grāhyam* | *vijñānapakṣe hṛtkamalaguhādiṣu sthitāni [sthitā]* | *vṛkṣaṁ hakāra-sakārakūṭam* |

Concerning these three trees and their relationship to the Wheels in the body and states of consciousness see below 46/20-26.

9. The SamP comments: The sign of accomplishment in a Kaula lineage is like the bliss (one experiences) after having drunk (that sacrificial) substance (*dravya*) that is like nectar (i.e. wine). That (sign of accomplishment), such as dialogue with the host of tutelary deities, is the essence, that is, the excellence of travelling on that path.

anvaye pratyayaṁ sāram iti | *amṛtopamaṁ dravyaṁ pītvā yathānandaḥ tathānvaye kaule sati pratyayaṁ tadadhidevagaṇasaṁbhaṣaṇādikaṁ sāraṁ tanmārgagamanotkṛṣṭam* |
See above 17/38-39 and note.

10. The SamP says that: Koṅkaṇa is a particular country where there is complete authority and (the adept) can see (etc.) the deities of that Āgama (that is, the MBT).

koṁkaṇo deśaviśeṣaḥ | *tatra sarvādhikāratā tadāgamadevatādarśanādikaṁ labhate* |

Mukundarāja, the author of the SamP, was most probably a Newar. It is hard to say when he lived, but he was probably not very early. One wonders how much he actually knew about the worship Kubjikā in Koṅkaṇa. He says that she is worshipped in a cave in the form of a stone along with Tūṣṇīnātha who is represented by a Liṅga (see above, note 7). This seems quite possible. In the texts she is called the Goddess of the Stone – Śilādevī, perhaps a reflection of her outer form as it actual was. Unfortunately, the Portugese destroyed almost everything in the part of Koṅkaṇa they conquered in the 16th century. We have no way of knowing whether Kubjikā was a public deity there at any time.

11. The SamP explains that:

The Kulakrama is (a Kaula ritual) which includes the offering of lamps and the like. May the person who knows (this) in this way come to know (it more completely). This is the essence of the Kaula (teachings) that has emerged from the Kulakrama. He should recite this *sūtra* during the sacrifice. This is the intended sense. And having learned the sixteenfold convention, may he be a member of the lineage.

kulakramaś ca dīpayāgādikam | *yaḥ puruṣa evaṁ jānāti jānīyāt* | *ayaṁ tu kaulikaṁ sāraṁ kulakramavinirgatam iti yāgavelāyām etat sūtraṁ pathed ity abhiprāyaḥ* | *ṣoḍaśātmakasaṁketaṁ jñātvā cānvayiko [cānviyiko] bhaved iti* |

12. AS: How is Koṅkaṇa? The AS generally refers to Koṅkaṇa more often than the KuKh. Here the question 'what is authority?' is replaced by a question concerning Koṅkaṇa – the land where in the course of the development of her Tantras the goddess came to most clearly exercises her authority.

13. See above, note to 17/2.

14. The three Peaks are the corners of the Triangle of Meru. The three gods reside in the transmissions of the Siddhas in the three seats in the corners.

15. The subject appears to be the three gods, Brahmā, Viṣṇu and Rudra, who reside in the three Peak seed-syllables in the corner of the Triangle. They are related, presumably, to the three Transmissions. These are purified by projection into the body and identification with the three Principles Ātmā, Vidyā and Śiva that cover the entire range of Principles. The latter are well known and are routinely purified in Śaiva and Śākta rituals by rinsing the mouth (*ācamana*) three times. The *Ṭīkā* provides deeper parallels:

Thus the place (is triple as the place of) birth (i.e. the genitals), the heart and the head. That (group of places is the location of) the triple purification, (the transmissions of) the Child, the Middle One and the Eldest. It is the Triple Principle of Ātmā, Vidyā and Śiva. The most profound Lord resides there. That place is Śāmbhava, the omniscient Kulākula. That place is supreme and is (universal) pervasion. One should worship it with the flowers of the Command that are the unfolding of the outpouring of Śiva's energy.

tasmāj janmahṛdayaśirasthānam I *tad eva triśuddhimayaṁ bālamadhyamajyeṣṭham [k kh: -jyeṣṭha]* I *tad eva tritattvamayam ātmā [k, kh: ātma] vidyā śivaś ca* I *tatra vartate atigahaneśvaraḥ* I *tat [kh: ta] sthānaṁ śāṁbhavaṁ sarvajñaṁ kulākulaṁ [k kh: -la] param [k kh: panam +* I *sa]* I *vyāptimayaṁ taṁ sthānam* I *ājñāpuṣpaiḥ [k. kh: -puṣpaḥ] śivaśaktyollāsavikāsaiḥ pūjayet* I

16. The House of the Command of Kubjikā, the tree goddess Ciñcinī, is the Yoni.

17. See above note to 2/34cd-35ab. Taraṅginī is the normally the Transmental, not the Pervasive One – *vyāpinī,* and so I have translated '*vyāpinyā*' (= *vyāpinī*) as an adjective rather than a proper name.

18. The Great Goddess is the syllable AIṀ, which is so powerful it is 'energized' by itself. Even so, the goddess's triangular limb is 'adorned by the three jewels' which are, I suppose, the syllables in the corner of her Triangle, namely, the 'Triple Peak': HRĪṀ ŚRĪṀ KLĪṀ (ṭīkā (MS K fl. 173a: *trikūṭaṁ hriṁ kliṁ śrīṁ trikoṇam*).

19. The Path is the Path of Meru, which descends along Suṣumṇā in the body from the lower corner of the Triangle in the End of the Twelve.

20. The 'secret *maṇḍala*' is the triangular Yoni where the goddess's 'hermitage' is located, that is, the lunar Point in the centre that flows with the nectar of her lunar energy.

21. According to the AS, the first deity of the lineage (*anvayādyā*) is as follows: Śakti, who is called Śivā, is at the beginning. She is the Inexplicable (*anākhyā*) who is Mind Beyond Mind. (Like) the risen sun, (she is) the Supreme Terrible One (Parā Bhimā) who goes by the name Vakrā.

ādau śaktiḥ (śakti) śivākhyātā anākhyā yā manonmanī I
uditārkaḥ (-ko) parā (rarā) bhīmā vakrānāmena (cakra-) sā bhavet II AS 22/23

22. Concerning the two seasons, see above 14/121.

23. Cf. 14/21-22ab.

24. According to the ṢSS (42/65), the deity has seven faces. The first six faces are arranged along the axis of the body, that is, the central channel of Suṣumṇā. They correspond to the Six Wheels. The lowest face is that of the Yoginī Picu, who is said to have the form of a tortoise. This is possibly why the anus is called the Tortoise Machine (*kūrmayantra* – ṢSS 29/22, see below, note to 17/35-36ab). Thus Suṣumṇā that emerges out of it is called the Channel of the Tortoise.

In this verse the Tortoise Channel emerges out of the centre of the Triangle in the End of the Twelve and transports the Nectar produced there in the lunar Point. But in this case also the Tortoise Channel is Suṣumṇā as it is when it is associated with other centres in the subtle body. Thus according to the NT (7/3) the Tortoise – Kūrma – is one of the sixteen supports (*ādhāra*). It is located in the chest along with the Channel of the Tortoise, which is Susumṇā through which Kuṇḍalinī rises (see below 40/145). However, according to the ṢSS, the Support of the Tortoise (*kūrmādhāra*) is in the back of the mouth where the Yogi drinks the lunar nectar that drips from above. There we read:

The channel that is Śakti is located at the end of the uvula (*lambaka*). One should conjoin that (Śakti) to the end of it and pierce through it in the prescribed manner. One should conjoin the Vāḍavī energy in the Support of the Tortoise within the *maṇḍala*. That is said to be Śakti's Mouth in the most excellent and venerable *Kubjimata*. O fair lady, Mālinī (*nādiphānta*) is condensed by means of that division. (In this way) there is, without a doubt, the flight (of the liberated state).

ūrdhvaṁ [gh: ūrddha] nālā [gh: nālas] tu yā śaktir lambikānte [kh: śakti; k, kh: lambakāntaṁ] tu saṁsthitā [gh: -tāḥ] ||
tasyāgre yojayet tāṁ [k kh gh: taṁ] tu bhedayed upadeśataḥ [gh: -śitaḥ] |
maṇḍale [k, kh: -lā; gh: maṅgalā] vāḍavīśaktiṁ [k kh gh: -śaktiḥ] kūrmādhāre [kh: -ra] niyojayet ||
śaktivaktraṁ tad evoktaṁ śrīmatkubjimatottame [gh: śrīmatkuvjikāmatottame] |
tenaivākuñcyate [gh: tenaivakucyate] bhede [kh: bhedena; gh: nyena]
nādiphāntaṁ tu sundari ||
khagatir nātra [gh: khagati-] sandehas . . . . | ṢSS 10/144cd-147a

Commentary: Conjoin the upper Channel which is Śakti to the end of the uvula. Conjoin the energy, in the form of Fire, to the end of Energy from above that in the prescribed manner. When one repeats (the movement) above and below mutually then it is called Śakti's Mouth. By means of what? By means of that which begins with Na and ends with Pha, that is, Mālinī. Flight (is attained) by means of that Mouth of Śakti.
ūrdhvaṁ [k kh gh: ūrddhva] nālāṁ [k: -laṁ; kh: -lā; g gh: -la] śaktiṁ [k: śaktir-; kh: śaktiḥ; g gh: śakti] lambikānte [g: -nta; gh: -kāntaṁ] niyojayet || *vahnirūpāṁ [k kh g gh: -pā] śaktiṁ [k kh g gh: śaktiḥ] śaktyante niyojayet* || *tasmād ūrdhvam upadeśataḥ [k: tasmādūrdhvādaśaḥ; kh: tasmāt* | *ūrddhvāt* |*; g gh: tasmād ūrddha-adadhaḥ]* || *adhordhvam iti [kh: adhaḥ adhaḥ ūrddham* | *iti; gh: adhādūrddha iti] parasparaṁ kriyate abhyāsaṁ tadā [k: tathā hi; g gh: tathāpi] śaktivaktram ucyate* || *kena* || *nādiphāntena mālinyā* || *tena śaktivaktreṇa*

khegatiḥ ||

25. The KMT (10/120-128) describes how the letters line the sides of the goddess's Triangle. Forty-eight are distributed along the sides. The remaining two - the letters Ha and KṢa – are said to be two Siddhas in the middle of which is Kubjikā. In other words, the Two Siddhas are on the two sides of the Triangle of the goddess's Yoni. There they represent the two breaths and the polarities in general.

26. Concerning Oṁkāra, the first sacred seat, the AS teaches:

> The (first) sacred seat has come forth from (the deity's) will. It is born of mantra and in the midst of the Skyfarers. Contemplate its (reality) established in AIṀ and in the Endless, which is the Current (of the teachings) linked to Meru.

tasyecchānirgataṁ pīṭhaṁ manujaṁ (yānujaṁ) khagamadhyagam (khara-) ||
aiṁsthaṁ (estha) meruyutoghānaṁtasthaṁ tasya vicintayet | AS 22/25cd-26ab

27. As a comment the SamP inserts here: 17/2cd 'what has emerged is in the (sacred seat called) Oṁkāra and is said to be in the lineage of the Siddhas.'

28. Meru is a pyramid. Projected in two dimensions, it is a triangle with a point in the centre corresponding to its 'middle peak' i.e. the summit of the pyramid. Thus the goddess is at once on the peak of Meru and in the Void of the Cave in its very core. The Cave is where first the goddess, and then the god, attain the liberated Śāmbhava state of consciousness (see above 3/170). It is where the goddess practices 'austerity and ecstatic celibacy' (see 6/3). The goddess is herself the Ocean of the Yoni, the Triangle of energies that contains all the letters – *śabdarāśi* (see above, note on 14/64cd-66ab). Both the container and the contained, she is also within it and sustains it as the Point in the centre of the Triangle. The letters adorn her as would a garland. These energies are her divine qualities and so, as their foundation, she also transcends them, even as she 'wears' them.

29. The Tree in the centre is the seed-syllable of Navātman Bhairava – the Lord of the Tree. Its shade and roots fill the *maṇḍala* which is thus, by extension, also the Tree. The goddess in the AS teaches:

> O Bhairava, I will tell (you about) the Kadamba tree that is there in the middle. The Āmalaka (fruit) (i.e the Point) is in the scalpel (i.e Navātman) and above is the nondual plane. Having placed it in the City of the Moon, the Pure One (that is, the *maṇḍala*), which is the (fully) grown Kadambaka, venerated by all the gods, is always in the End of the Twelve.

tatra madhye kadambaṁ tu vṛkṣaṁ vakṣyāmi bhairava |
āmalako salakāyāṁ ūrdhvavarṇ advayaṁ padam ||
*vimalaṁ candrapuryasthaṁ (-purya *) kṛtvā vṛddhaṁ kadambakam* |

dvādaśāntasthitaṁ nityaṁ sarvadevanamaskṛtam || AS 22/-29-30

30. The abode of the Ocean of Letters is the Yoni. It encompasses the syllable AIṀ in the centre which is the most important place and so is rightly called the Great Place, which is the very essence of the energy of the Yoni (see above 17/39). This is the Point in the centre. It is the 'foundation' encompassed by the Yoni. Like the hub of a wheel, it is its support. This is called the Lion and so is the Lion Seat (or Throne) upon which the goddess sits.

The AS explains what the Teaching of the Lion (*siṁhasaṁketa*) and the Vidyā Guhāvāsinī (the Goddess who Dwells in the Cave) as follows :

I will tell (you) about the teaching (*saṁketa*) of the Lion that has come out of the (Point) whose form is a ball. The form of Bhairava is in the Lotus of the Heart and his deity (the goddess) is next to him. The Lion's Roar has come forth from the middle of the Island (which is the Triangle in the centre of the *maṇḍala*) in many forms (or 'from Bahurūpa'). It is the first and supreme syllable of the Wheel of the Mad Elephant (Mattamātaṅga) (that is, the Point). [. . .] The Principle of the Self is Guhāvāsinī, the Parā Vidyā. She has come forth in many forms (or : 'as Bahurūpa'), as one and as many, of many kinds. She is the Yoni of all living beings and (extends) from the head up to the feet. (She is) the Vidyā who is said to be the goddess of the Wheel who shines within the Cave. Possessing Fire, she is in the Wheel of the Island (i.e. the Triangle), adorned with the Lord of Meru. (The reality) made of the seed of the Cave (that is the Triangle) has come forth there from the midst of the Water. Located in the middle of the Pure Wheel (the Point), the Moon melts.

siṁhasaṁketakaṁ vakṣye golākārād vinirgatam |
hṛtpadme bhairavākāraṁ utsaṅge tasya devatā ||
siṁhanādaṁ dvīpamadhyān nirgataṁ bahurūpataḥ |
mattamātaṅgacakrasya ādisthaṁ paramākṣaram || [. . .]
ātmātattvaṁ parā vidyā aṣṭadhā guhavāsinī |
nirgatā bahurūpeṇa ekānekam anekadhā ||
sā yoniḥ sarvabhūtānāṁ mūrdhnādicaraṇāvadhiḥ |
cakradevī smṛtā vidyā guhāmadhye virājate ||
dvīpacakre agniyutā merunāthavibhūṣitā (-taṁ) |
guhābījamayaṁ tatra toyamadhyād vinirgatam ||
viśuddhacakramadhyastho [-sthaṁ] galitaḥ kulacandramāḥ | AS 22/31-32, 34-37ab

31. We are told that the House is the City of the Moon (above 17/4), that is, the *maṇḍala*. So this answers Śrinātha's question concerning the latter.

32. This is Khecarīcakra located at the End of the Twelve.

33. According to the ṢSS the Tortoise Machine is the anus (see above, note to 17/23-25). This is the location of the Tortoise Seat on which one sits to

worship the deity. It represents the cosmic tortoise – an incarnation of Viṣṇu – that served as the base on which the churning rod was fixed to churn the Milky Ocean. The well-known myth relates how the gods and demons churned the Ocean with the help of Viṣṇu's snake Ananta who served as the rope. In the context of the rich symbolism of the Kubjikā Tantras, this is the Ocean of Letters of the Yoni in the core of the *Saṁvartāmaṇḍala*. The Tortoise Seat is the fixed Point in the centre. The churning of this Ocean generates the waves of sonic energies and metaphysical principles that combine and flow together to form the flux of the stream of emanation and the Current of the Teachings (see below, 57/87cd-89).

Suṣumṇā threads through the centre of the *maṇḍala* like an axle through the hub of a wheel. The energy rising up through it as the Point of the Command energizes the *maṇḍala* and impels its rotatory motion – thus 'churning' the sonic energies within it, arousing them out of their potential state into activity. The centre thus abides immobile while the *maṇḍala* rotates around it, impelling the cyclic movement of Kuṇḍalinī, which is the inward breathing that rises and falls along the channel of Suṣumṇā.

Perhaps a practice is also meant here similar to the one described in chapter 29 of the ṢSS that leads to the attainment of the Vision of Form. Engaged in that at a certain stage:

One perceives yogis and those who have accomplished Yoga along with the (other) hosts that are in the Void (of consciousness) (*vyoman*). They are all in the form of Points (of light). They are visible in some places and in others they move (out of sight).

When the vital breath is in the Base of the Jar (*ghaṭādhāra*), fix the mind (*citta*) there. The Tortoise Machine (*kūrmayantra*) is said to be the anus. One should fix (the breath) there (also). (Thus) the Point becomes fixed. That is the vision of Form (*rūpadarśana*).

yogino yogasiddhā ye dṛśyante vyomagā gaṇāḥ [k: maṇāṁ] ||
bindurūpās tu te sarve kvacid dṛśyanti yānti ca |
ghaṭādhāragataṁ prāṇaṁ cittaṁ tatra sthiraṁ [k, kh:-taṁ] kuru ||
kūrmayantraṁ gudaṁ proktaṁ nirodhaṁ tatra kārayet |
sthiratā jāyate bindor etat [k, kh: viṁdur-] tad rūpadarśanam ||
ṢSS 29/20cd-21 (= KMT 19/57cd-58), 22

The commentary explains: 'The Base of the Jar' is the root of the throat. One should make the breath go there, that is, one should (hold the breath) without exhaling. One should then again fix the mind there itself. This is the upper place (*sthāna*). Again, the Tortoise Machine, which is a name for the location of the anus, is blocked in the lower portion. One should induce the process of contraction (*saṁkocavṛtti*) by the motion of the vital breath. Then the Point, which consists of multifarious manifestations (*nānābhāsa*), becomes fixed (*sthira*). It is fixed down below.

ghaṭādhāraṁ kaṇṭhamūlam || tatra gataṁ prāṇaṁ kārayet || nocchvased ity arthaḥ || cittaṁ punas tatraiva sthiraṁ kāryam iti ūrdhvasthānam || adhobhāge punaḥ kūrmayantrasya gudasthānanāmno [k, kh: -nāmnaḥ] nirodham || saṁkocavṛttiḥ prāṇagatyā kāryā || tadā bindurūpaṁ nānāvabhāsamayaṁ [k: nānābhāsamayaṁ] sthiraṁ bhavati || bindor adhaḥ [k: viṁvadhaḥ; kh: vindvadhaḥ] sthiratā [k, kh: sthirāḥ] jāyate [k, kh: jñāyante] ||

(This) Point is one hundred-thousandth part (of a drop of water) and it sustains the entire universe. O Pārvatī, it becomes clearly manifest (*sphuṭa*) by means of the Yoga of constant practice. When the vital breath is within the Base of the Jar, one should squeeze it with the Tortoise Machine. One should not exhale for a month. What the Lord says is true!

(Both) beyond the energies and within the energies, (the Point) is the abode whose nature blazes with (the energy of) the Command. Knowledge without end of all things, it reveals the unfailing Command. O fair lady, the gross form is visible everywhere.

lakṣāṁśena [k, kh: śaṁ tu] bhaved bindor bibharti sakalaṁ jagat |
satatābhyāsayogena sphuṭaṁ bhavati pārvati ||
ghaṭādhāragataṁ prāṇaṁ kūrmayantreṇa pīḍayet |
nocchvased māsam ekaṁ tu tathyam īśānabhāṣitam ||
kalātītaṁ [k, kh: -bījaṁ] kalāntastham ājñārūpojjvalaṁ puram |
anantasakalajñānam amoghājñāprakāśakam ||
sthūlarūpaṁ varārohe sarvatraiva pradṛśyate |
ṢSS 29/23-26ab (24 = KMT 19/58cd-59ab and 26ab = KMT 19/70ab)

Commentary: It is one hundred-thousandth part. Of what? Of a drop of water. As such, it is extremely subtle and ‘sustains', in the sense of filling and pervading, the entire universe. This is its power (*sāmarthya*) and this is a description of its vitality (*vīrya*). (Next comes) an exposition of the particular qualities of (the Point), which is such (as has been described). (It is) ‘beyond the energies', that is, without parts (and also) ‘within the energies', that is, it pervades the manifestation of parts. It ‘blazes with (the energy of) the Command', that is, it is made manifest by the power of knowledge (*jñānaśakti*). The conscious nature without end (which is both) supreme and (also) all things (*sakala*), it reveals the Command and is perceived everywhere by practice. This is the Northern Path, that is, the path of the entry (of the breath), because it is emanation. Thus it is of Bhairava's nature and gives rise to Bhairava's state.

iti lakṣāṁśena śatasahasrabhāgena || *kasya* || *bindor jalakaṇasya bhavet saṁtiṣṭhed ity arthaḥ* || *tādṛgbhūtaḥ sūkṣmātisūkṣmo [k, kh: -kṣmaḥ] bibharti sakalaṁ jagad iti bibharti pūrayati [ṭīkā: + vyāpayati] sakalaṁ jagat niḥśeṣaṁ viśvam iti sāmarthyaṁ yasya* || *iti vīravyāvarṇanam [k:-varṇaṁ]* || *tādṛgvidhasya viśeṣaṇaṁ kathyate* || *kalātītaṁ niraṁśaṁ [kh: * raṁśaṁ] kalāntastham aṅgāvabhāsavyāpakaṁ tathā ājñārūpojjvalaṁ jñānaśaktyāvabhāsitam* || *anantaṁ [k: anantaraṁ] paraṁ sakalaṁ [k: sakala] cidrūpaṁ ājñāprakāśakaṁ sarvatra dṛśyate abhyāsavaśāt* || *iti uttaraṁ mārgaṁ praveśamārgam ity arthaḥ sṛṣṭitvāt* || *ata eva bhairavarūpeṇa [k, kh: -rūpatvaṁ] bhairavatvaṁ [k, kh: -tve] karoti* ||

We recall that the yogi also contemplates the goddess Raudrī in the body by blocking the anus (see above 13/121).

34. The SamP reads: *kaulikaṁ kālasaṁbhavam* that is: '(the act of churning) is the Kaulika arising of Time'. Possibly this is a reference to the Poison of Time (*kālakūṭa*) produced when the gods and demons churned the Milky Ocean. The myth is well known and is a common metaphor. See Dyczkowski 1992: 62.

35. Suṣumṇā is the center; see below 26/10

36. The Five Jewels are a series of five mantras dedicated to the Yoginīs in the five spheres of the world. See below 44/32 and chapter sixty-two. It is also a name for the Five *Praṇavas*, which is what is meant here (see below 19/88-89). The goddess's clan is the series of sonic energies of the alphabet (see note to 1/2a above). The Five *Praṇavas* encapsulate them all both collectively and individually.

37. The clan is that of the goddess Amarikā (17/4). Like many other names that become popular in the later sources, Amarikā – the 'Little Immortal One' is unknown to the KMT. Even though also not common in the later sources, it is important enough that her tradition is called 'the Clan of Amarikā' (*amarikāgotra*). The fifty letters in the Yoni are the teachers of this spiritual clan. It is normally linked to the Five Jewels, (see 24/107cd-108ab and 62/61). As the AS (22/4ab) says: 'The Clan has come from Amarikā with the group of five seed-syllables (*gotraṁ amarikāyātaṁ pañcakaṁ bījarūpakam*).' The CMSS explains why their presence is essential:

O goddess, the Yoni is said to be the Cave of the Goddess. In this way, I have explained the Cave to you, O fair-faced (god). The word 'go' (denotes) the divine nectar that comes from the Five Jewels. O great goddess, there in the middle is the most excellent Clan of Amarikā.

bhagaṁ tu kathitaṁ devi guhā devyā udāhṛtā [all MSs: mudāhṛtam] ||
evaṁ tu kathitā [all MSs: kathitaṁ] tubhyaṁ guhā caiva varānane |
gośabdam amṛtaṁ divyaṁ pañcaratnasamudbhavam ||
tatra madhye [gh: missing] mahādevi amarikāgotram uttamam | CMSS 7/16cd-18ab

Filled with this divine nectar, the letters form powerful, blissful mantras. Thus the CMSS (9/121cd) enjoins: 'Extract these excellent and divine mantras in the Clan of Amarikā (*ete mantravarā divyā amarikāgotre uddharet*).'

38. In their own cryptic way, these verse explain why the clan of the goddess Amarikā is 'on the Path of the Left' (cf. above 17/4cd). Full of the letters of her Clan dripping with the goddess's divine nectar, the Yoni is in the End of the Twelve. She is on the left side of the god and so the nectar that flows from there down into the inner centre called Lambaka – in the the uvula at the back of the throat – flows along the 'Path of the Left' (*vāmamārga*). It is the 'Nectar of the Left' (*vāmāmṛta*), which is the most excellent inner form of the Kaula sacrificial substance. The Kaula Yogi who drinks the nectar of the Yoni in this way is engaged in the Practice of the Left through which he achieves immortality. Thus the SaṁP (top of fl. 6b) says: just as (the goddess) is on the left side, one must worship by means of the Practice of the Left (*yathā vāmabhāge sthitā yā sā vāmācāreṇa pūjayet*).

In the following reference from the AS, the word '*lambaka*' is implicitly derived from '*ālambana*' – 'support'. This 'support' is the *maṇḍala*, that is, the Yoni which is the City of the Moon, the Western House of the goddess Kubjikā. The Original Form (*bimba*) of the deity is there. Sight and worship of this Yoni, which contains all the teachings and from which they proceed, brings about the penetration of the Command.

The support (*ālambana*) is the Kaulika tradition in the first House, which is Candrapura. The Command that has come forth from the Great Original Form is spontaneously present there. The lineage of the House is twofold – the Kula clan (*gotra*) and (the Kula) family. He who knows it at the end of (this) Age is in the Western House. Otherwise one should not bow to one who does not know it. If one does not bow to the Yoni, the Command is taken away. Purification takes place by means of (the application of) the hundred energies (*mātrā*) (of the letters in the Yoni) – thereafter the Command functions. Penetration (by the Command) sent (by the deity), shaking, (yogic) sleep, and rolling (inebriation) are the signs of attainment; (thus even) great fear certainly ceases.

ālambaṁ (ālaṁva) kaulikāmnāyaṁ ādau candrapure (caṁdre-) gṛhe ||

nihitājñā svayaṁ tatra mahābimbād vinirgatā I
kulaṁ gotraṁ ca santānaṁ gṛhāmnāyam iti dvidhā II
yo jānāti yugasyānte sa bhavet (bhave) paścime gṛhe I
anyathā yo na jānāti praṇāmaṁ naiva kārayet II
praṇāmaṁ (-ma) na kṛtaṁ (kṛta) bhage (bhagaṁ) ājñāyā (ājñāṁ tu) haraṇaṁ bhavet I
mātrāśatena saṁśuddhis tadājñā saṁpravartate II
preśanāveśanaṁ (-nā) kampaṁ (kaṁpa) nidrā ghūrmis tu pratyayāḥ (-yaḥ) I AS 22/7cd-11ab

39. Cf. 17/33. The Great Place is the energy which is the Ocean of the energies of the letters. See 24/40-42ab

40. According to the AS: The light of the Moon that shines in the Void within the head is the Hermitage which is the sign of accomplishment. He who deposits it within oneness is penetrated (by the energy of the Command) at the end of oneness.

khe mūrdhni kṛtacandrābhaṁ āśramaṁ (āśrama) pratyayātmikam II
advaitānte nyased yas tu tasyāveśaṁ pravartate I AS 22/43cd-44ab

41. Concerning the Mountain of Jewels, see note 75 to 13/96. Regarding *varṇa* (= *svara*) and *avarṇa* (= *asvara*) see intro. vol. 1, p. 359 ff..

42. The letter in the centre of the Mountain, i.e. the triangle in the middle of the *maṇḍala*, is AIṀ. See 3/13-14ab.

43. The 'full sacred seat' is in once sense the goddess's *maṇḍala*, which is replete with all the sacred seats and so full and complete. In another sense it is the sacred seat of Koṅkaṇa, which is not just one seat amongst the others. Rather it is the seat that contains them all. There in the centre of Koṅkaṇa, the full and sacred *maṇḍala,* the goddess as the triangular syllable AIṀ 'faces downwards'. Cf. 3/49d and 7/50ab.

44. Cf. 3/49d and 7/50ab.

45. The MBT repeatedly extols the Deccan in general, and Koṅkaṇa in particular, as the land where the goddess descended into the world and established her seat of authority. From here the power of her Command radiates out through the rest of the subcontinent, just as the energy of Kuṇḍalinī in the base of the spine radiates throughout the body. Thus, as the AS (22/46ab) declares: 'Koṅkaṇa in the Root Wheel (*kandacakra*) is said to be authority (*koṅkaṇaṁ kandacakre tu adhikāraḥ prakīrtitaḥ*).' The following lines tell us that there is a lotus here, and so the the goddess is the Mother of the Lotus who gives birth to her sacred universe.

46. Brahmā, who presides over creation, is present at the two extremities of the Channel of Suṣumṇā. One is the Cavity of Brahmā on the crown of the head; the other is the Place of Brahmā at the base of the spine (see 3/103 and note). Enclosed in a blooming lotus, it is the Yoni (17/11) in the centre of the

goddess's *maṇḍala*, the Triangle of Meru full of the energies of the letters, which is here called the Stone (see above, 3/1 ff and 3/32). Like a sprout emerging from a seed, the goddess Kuṇḍalinī emerges from the Point in the middle of the *maṇḍala* and pervades it with her energy (see 3/119 and intro. vol. 1, P. 39-40 and 224-225). She is, in a sense, born there and so it is called Brahmā's Stone of Birth. Rising from here, the yogi attains every accomplishment (*siddhi*) of which the Stone of Birth is thus the source and embodiment (17/5).

47. Presumably, the Root of the Bulb is that of the Lotus in the Place of Birth. This is, I suppose, the Point that secretes its blissful, seminal fluid into the Yoni of the goddess who is aroused to receive it. Abiding there in the lower genital center, it is the Hermitage and *maṇḍala* of the goddess, which is appropriately called Passion – Kāmākhya. Here the yogi experiences the firm, unwavering state of his consciousness. Thus the AS (22/51cd) declares: 'Stability (*sthiti*), which is consciousness (*bodha*), is said to be within Kāmarūpa (*kāmarūpe (-rūpa) sthitiḥ proktā ākhyātā bodharūpiṇī*).' The adept who maintains his consciousness there, without falling into the grip of the disturbing fluctuations of desire, finds stability there where others are disturbed. Thus the SamP says: 'Stability is the abiding that those who reside there make and which they attain. And Kāmarūpaka ('in the form of passion') is the one place of that state (*sthitis tatsthalavāsibhir yathā sthitiṁ [sthiti] kṛtvā tathā gatāḥ | kāmarūpakaś ca taddeśaikasthalaḥ*).'

48. Literally: 'I will make fame in the (tree) called the tamarind.' In one respect, 'Fame' is the quality a being acquires by the grace of the deity by virtue of which the spiritual power received in this way is well known and praised in the world. In another deeper sense it is the energy of the goddess, which is embodied in her sacred syllable AIṀ – symbolized by the tamarind tree. The following passage from the AS describes how this energy is aroused by reciting the goddess's syllable and projecting it into the body.

Pierce the supreme syllable which is the seat (*āsana*) of (the goddess's *maṇḍala* called) the Wheel of the Mad Sweeper with (the Point, *anusvāra,* which is the letter) at the end of the Individual Soul (*pudgala*). (The energy) that moves within the modality (*prakāra*) in the Root should pierce the complete group of five sacred seats by means of the Point. (This is the) Vidyā of one syllable (AIṀ) which is Fame that is praised in (all the) universe.

One should deposit it in the locations of the doors in all the Lion transmissions (of the Kaula traditions). (It should be deposited) in the door of the anus in one's own form (*svākāra*) at the end of the letter Ma . . . in the door of the mouth and in the two ears and the eyes. One should recollect Fame of ten kinds (thus) collectively. Abiding there as Space, (she is) Bhagamālinī. Having repeated it ten million (*ayuta*) times, he is successful just by means of the deposition. . . . there are (seen) the signs of attainment. Otherwise, (just) by recollecting (it), (one attains) success (*siddhi*) and penetration (*āveśa*) takes place repeatedly. If this happens in the disciple, it generates his (spiritual) wealth in that City of the Moon at night (within Māyā) like the shore of the Ocean (of infinite energy) (from which one plunges into it).

(Thus) the Great Sound is withdrawn (into Silence), and the accomplishment (*siddhi*) which is said to be Ciñcinī unfolds, if the body has been opened out by consciousness. Having (thus) performed (the disciple's) consecration with the Vidyā, the surface of the earth shakes. (This is) the Fame in the Tamarind Tree that has been brought down into the Principle of the Vidyā. He who knows (this), the Western Tradition, is a hero who destroys the fetters.

mattamātaṅgacakrasya [-vaktrasya] hy āsanaṁ paramākṣaram |
vedhayet pudgalāntena prakārāntaracāriṇī [prakārāṁtaṁ-] ||
*khaṇḍe * bindunā pūrṇaṁ (?) vedhayet [-yat] pīṭhapañcakam* |
ekādaśākṣarī vidyā kīrtibhūtā jagatstutā ||
siṁhakrameṣu sarveṣu dvārasthāneṣu vinyaset |
*gudadvāre svakāre ca makārānte tu * * * (?)* ||
*mukhadvāre * * * * (?) karṇadvāradvayoḥ punaḥ* |
siṁhakrameṣu sarveṣu dvārasthāneṣu vinyaset |
*gudadvāre svakāre ca makārānte tu * * * (?)* ||
*mukhadvāre * * * * (?) karṇadvāradvayoḥ punaḥ* |
locanāś ca samāsena kīrtiṁ daśavidhāṁ [-dhā] smaret ||
saṁsthitā vyomarūpeṇa tatrasthā bhagamālinī |
japitvāyutam [-mutam] ekaṁ tu siddhyate nyāsamātrataḥ [-kaḥ] ||
** * * * * * * (?) nya vartante pratyayāni ca* |
athavā smaraṇāt siddhir āveśaś ca muhurmuhuḥ ||
yadā pravartate śiṣye karoty evāsya [karty eṣāmasya] saṁpadaḥ |
tasmin candrapure rātrau velā iva mahodadheḥ ||
saṁhṛtaṁ (?) ca mahārāvaṁ sā [sa] ca (?) siddhir vikāsinī |
ciñcinī kathitā [-taṁ] dehaṁ caitanyonmīlitaṁ yadā ||
tasya vidyābhiṣekaṁ tu kṛtvā kampati bhūtalam [-le] |
kīrtiś [kīrttiṁ] ciñcinivṛkṣe tu vidyātattve 'vatāritā [-taṁ] ||
yo vetti paścimāmnāyaṁ [-ya] sa śuraḥ pāśaho [-hā] bhavet | AS 22/52-61ab

49. The SamP says: The tamarind (*ciñciṇī*) is a particular kind of astringent fruit. One should imagine that fame is there (to be magically obtained from it).

ciñcinir [ciṁcini] amlaphalaviśeṣaḥ | *tatra kīrtiḥ [kīrti] kalapanīyā* |

It appears that Mukunda did not actually know what the Tamirind Tree symbolizes in the Kubjikā Tantras. The goddess resides in this tree and so she has the same name. This is the Tree in the centre of the *maṇḍala* – the triangular

Meru. This Tree is the goddess's seed-syllable. She pervades it and from there radiates out into the rest of the Triangle. The 'fame' of the tamarind is due to the presence of the goddess within it. It is, in other words, the energy of the goddess in her seed-syllable. The tamarind is in the City of the Moon. The first Siddha is said to have bent it with his power and so acquired fame.

50. The SamP explains that: The Ocean (in this case) is the Ocean of Words. There (one will find) accomplishment. (One attains) success by the study of the *śāstra*.

sāgaraḥ śabdasāgaraḥ | *tatra siddhir [siddho] bhavet* | *śāstrādhyayanena siddhir [siddho] bhavati* |

The Ocean is the Point, the Great Place, the Unbroken *Maṇḍala* of the Point encompassed by Meru (17/39) which, in the centre of the Triangle – here called the Heart – is at its apex and hence beyond it (24/41). See 14/64cd-66ab and notes; also 2/34cd-5ab and 65/10ff.

51. The Body of Kula is made of the energies of the letters. See note to 2/32 above.

52. The *maṇḍala* of Nityaklinnā is the Yoni.

NOTES OF THE SANSKRIT TEXT OF CHAPTER EIGHTEEN

1. क्: किञ्चिन्च्; all MSs: –चोद्यमहं 2. ज्: वुद्धिकौ *? ल्य–

3. ग्: वसस; घ्, छ्: वसते, ङ्, च्: वसनते 4. All MSs: विज्ञानभूयिष्ठे

5. Missing in MS क् 6. M → N. See above, note to 1/7d.

7. घ्, च्, छ्: मूल 8. छ्: किं न्वयं; other MSs: किन्वयं

9. All MSs: संज्ञाभेदा–. Interrogative pronouns need to be supplied throughout this and the next line. 10. घ्: –णा 11. ग्, छ्: कुल

12. ग्: न्यानि; other MSs: न्यासानि 13. घ्: न्यष्टव्यं; IM 5. 14. ङ्: योग–. M → N.

15. The final vowel of धारणा has been shortened for the metre.

16. All MSs: –विद्या 17. All MSs: आज्ञा 18. IM 5.

19. छ्: श्रीवक्रोवाच 20. घ्: येन्मे; छ्: जन्म

21. क्, ङ्: बहुर्भेदे–; ग्, घ्, छ्: –दैतत्सर्व्वं ख्, च्: –भेदै–; ज्: वहुर्भेदै–

22. छ्: प्रभो वैश्व 23. ग्, घ्, छ्, ज्: –णी 24. घ्: –रः

25. All MSs: स्थितः 26. घ्: –गै; छ्: –गैर्

27. व्याप्य would be correct. The direct object, त्वम्, should be supplied.

28. छ्: मंगुलो 29. ग्, घ्, ङ्, च्, छ्, ज्: –न्ध

30. The ending has been dropped for the metre.

31. क्, ख्, ग्, ङ्, छ्, ज्: –लः 32. All MSs: प्रबुद्ध–

33. All MSs: प्रबोधन्ते। The subject is missing. Perhaps a part of the text has been lost. 34. All MSs: पुनर्भवेत् 35. छ्: –कतृत्वं

36. All MSs: कुरुतेच्छया IM 5. 37. All MSs: ह्यहं

38. Missing in MS ग्; all other MSs: प्रेरितं

39. क्: पश्येत्; ख्, ज्: पश्येसे; ग्: पशेस; घ्, ङ्, छ्: पशेसे 40. ग्, ज्: –ह

41. तुत्यं. The dative has replaced the genitive to make the seventh syllable long. See above, note to 10/47d. 42. ग्, छ्: –ष

43. ख्, ङ्: भुवनीतिकं; ग्: भुवनातिकं 44. See 17/48c and note.

45. ङ्: –जाले * 46. All MSs: मोहितः

47. See above, note to 7/47a. 48. ग्: –स्त्राण्येनेकानि घ्, छ्, ज्: सर्वे–. Genitives are required here, not nominatives. See above, note to 10/47d. 49. ङ्: चिन्तिता

50 M → N. 51. See above, note to 3/12c.

52. क्, ख्, घ्, ङ्, च्: सर्वांगमनु–; ग्, छ्, ज्: सर्व्वंग–. In making this emendation, I presume that an ‘m' has been inserted between the last two members of this compound to maintain the metre. See above, note to 3/21b.

53. क्: विचरते त. See above, note 3/140d. 54. छ्: सर्व्वा

55. क्: न्यस्तं–; न्यस्तमात्रेण would be correct but too short for the metre.

56. छ्: –वक्रो वाच 57. See above, note to 6/1a.

58. All MSs: –तिः 59. ग्, छ्, ज्: विनिः– 60. क्: –नीं

61. ग्: –घोरिकाष्ठकं; all other MSs except छ् and ज्: –घोरिकोष्ठकं

62. All MSs: सिद्धाङ्गं– 63. All MSs: विद्या वै 64. M → N.

65. M → N. See above, note to 7/12d.

66. See above, note to 6/1a. 67. All MSs: पश्चाय

68. All MSs: मालिन्यादिसु M → N. See above, note to 6/115c.

69. क्: कृत्वो 70. A genitive is required here. See above, note to 10/47d.

71. The ending of एकाग्रेण has been dropped to accomodated the metre. Cf.
18/78d and 19/77b. 72. All MSs: रावस्याध– 73. क्, ग्: –न
74. SamP and all MSs except क्, झ्: स्या च 75. छ्: –योनश्च
76. घ्, च्, छ्: –र 77. विलोमाच्छिरोमालिका would be correct but
makes the fifth syllable long. शिरस् is treated as a thematic noun regularly
throughout the following passage. Cf. 10/25d and 15/19a.
78. ङ्: अद्य 79. छ्: –ध्वजास्याधौ 80. छ्: लोचनो
81. क्, ग्: पा * शिरं; A dual number is required here. See above, note to
5/46d. 82. See above, note to 5/64d. 83. छ्: द्वां वेतो
84. क्: कर्णा–; all other MSs except झ्: कर्णयोन्– 85. घ्, च्, छ्: –भ्या
86. ङ्: –त; SamP and all other MSs except झ्: –ता
87. ङ्: उ – ऊ–; घ्, च्: इ –उ–; all other MSs: इ –ऊमध्ये
88. ख्, घ्, ङ्, च्, छ्: विसर्गान्तपि; ग्, ज्: विसर्गान्तयि
89. SamP: क्, ख्, ग्, च्, छ्, ज्: –धो; झ्: –धौ; ङ्: –धे 90. SamP: सृष्टि–
91. This is a contraction of हनुमाननुज–. A dual number is required. See
above, note to 5/46d. 92. घ्, च्, छ्: –कालिका 93. All MSs: कर्णिकया
94. आद्यस्वर– would be the regular order.
95. छ्: वागीश्वरी; SamP and all other MSs: वागेश्वरी 96. छ्: न्यसे
97. The *anusvāra* required here would make the fifth syllable long.
98. All MSs: ल्हान्त–। स्कन्धयोरुभयोः, the correct *sandhi*, is one syllable too
long. 99. ग्, घ्: एठा–; ङ्: द्रठा–; छ्, ज्: डठासनौ. N → M. 100. क्: युं
101. IM 5. 102. क्: –न्तो; all other MSs except ख्, ङ्, छ्, ज्:
कुर्यान् 103. All MSs: गौर्याधः–; SamP: गोर्याध–
104. घ्, छ्: वस्त * ल–; SamP and all other MSs: वस्त–. A locative is required
here. 105. SamP: पुंगलस्य 106. All MSs: ज आंतं च इमातं
107. All MSs: हस्तांगुल्यो–; घ्, ङ्, छ्: –ग्रमु; ग्, ज्: –ग्रम; all other MSs: –ग्रमे;
SamP: –ग्रम 108. छ्, ज्: वामहस्तं –
109. ख्, ग्, घ्, छ्, ज्: इय–; ङ्: इ * मध्य– 110. ज्: संपूर्णणं
111. SamP: –धिस्थितम् 112. ग्, ङ्: –निमकं; SamP and all other MSs:
निधामकम् 113. SamP: क्, ग्, घ्, च्: –चोर्द्ध; छ्: चोद्ध
114. ज्: –भवेन; SamP: रजोद्भवेन 115. Here, as throughout the text वर्ण– (M) is
treated as neuter. 116. All MSs: प्राणेति
117. SamP: ग्, घ्, छ्, ज्: तस्यात् 118. घ्: मानसनंगाग्यं; च्: मानसमंगाह्यं; छ्, ज्: मानमनंगाग्यं;
all other MSs: मानमनङ्गांग्यं; SamP: मानंमनङ्गाग्यं
119. SamP and all MSs: सयां 120. SamP: ग्, घ्, छ्, ज्: तगं
121. ख्, घ्, ङ्, च्, छ्: शान्तं 122. छ्: दक्षिणात्तरतत्तस्या
123. SamP and all MSs: वान्तग 124. IC. A locative is required here.
125. See above, note to 2/22b. The same form occurs, for example, below
in18/43b and 18/44d.
126. क्, ग्: साधासाद्या; ख्: साध्यासाध्यौ; घ्, च्, छ्: –व्यो, ङ्, ज्: साध्यासाध्यो; छ्: साधासाव्यो; all
other MSs: –साध्या; SamP: साध्यसाध्यो 127. ग्: –रान्तां 128. IM 6 + 7.
129. SamP and all MSs except क्, झ्: कंभकं
130. SamP and all MSs: नाभि–
131. द्व्यभ्यस्तम् would be correct. Cf. 18/41b and see note to 1/2d.
132. घ्: च; SamP and all other MSs: व

133. क्: –थ; घ्, च्, छ्: षचा–; SamP: पवां–
134. क्: तु; SamP: –गान्तगं 135. क्, ग्, झ्: शुक्लेदं; ङ्: –द. M → N. See
above, note to 3/12c. 136. क्: –न्यासं. Cf. 18/41c and see note to
1/2d. 137. घ्, छ्: स्फि * वुभौ; च्: * * स्थितावुभौ। उभौ replaces द्वौ
138. ख्: रावणं; SamP and all other MSs: रावणां
139. SamP: क्, ग्: –गृह्ये. See above, note to 5/64d.
140. SamP and all MSs: –ज्जातुकौ
141. छ्: पुद्गलान्तांतगौ; ज्: पुड्गलान्तांतगौ; SamP: पुंगलांतांतगौ
142. ग्, छ्, ज्: –फन्तं समु–; all other MSs: –फान्तं समु–
143. ग्: +या; ज्: –या; SamP: –या. See above, note to 2/22b.
144. छ्: –स्त्व 145. छ्: सिव्यति
146. The root न्यस् is 4P so न्यस्यति would be correct. See 18/97b.
147. The regular form of the accusative plural of देवी is देवीः.
148. SamP: क्, ख्, ङ्, ज्: –या 149. SamP and all MSs: ग्रसनी
150. घ्, च्, छ्: चैत
151. ग्: शान्तिचा–; all other MSs except क्, झ्: शांति–; SamP: शान्तिः चा–
152. SamP: मोहिन्या 153. छ्: –शक्ति च 154. SamP: छ्, ज्: –न्या
155. ङ्: कालि * 156. This verb requires a direct object. But it
seems that here it simply functions as a filler to maintain the metre.
157. वाह्निनी would be the regular feminine form. Cf. 18/53c.
158. See above, note to 5/29d. 159. घ्: –देगिका 160. All MSs: उलामा
161. घ्, च्: –वक्ष्या; छ्: –यक्ष्या; ज्: –यक्ष्म; all other MSs: –क्ष्य; SamP: –यक्ष्म
162. SamP: क्, ख्, ग्, ङ्, ज्: संकायां; घ्, च्, छ्: संकार्यां; all other MSs: शकायां. This
emendation is very tentative.
163. All MSs: परि–; छ्: –जांनिका 164. SamP and all MSs: च्छिकला
165. क्: पूतनी 166. All MSs except घ्, च्, छ्: आमोदी
167. SamP: लंबोकोदरी 168. All MSs: संघारी
169. छ्: –युधाः; SamP and all other MSs except घ्, च्: चक्रसुनायुधाः
170. ताराक्षिणी would be correct. Cf. 18/50d.
171. SamP: क्, ख्, ग्, ङ्, ज्: दर्हनी 172. IM 5 + 6.
173. SamP and all MSs except ख्, ङ्, छ्: आश्रमं–
174. A singular would be better here.
175. त्रयाणाम् would be correct but is too long for the metre. 176. घ्: द्ये
177. SamP and all MSs: –ता
178. तेषाम्, or the like, is required to complete the syntax.
179. SamP: –न्याय 180. छ्: शिरोहीण–
181. क्, ख्, ङ्: चन्द्रा–; ग्: चन्द्राद्धा–; छ्, ज्: चन्द्रार्द्धांकित–; SamP: चन्द्राद्धांकितमेवं
182. SamP: –विनिमुक्तं 183. IC. 184. क्: स *
185. SamP: ग्, ज्: –ज्योतिःयेषु; The compound should have a plural ending.
186. All MSs: –ताः 187. N → M.
188. SamP and all MSs: सर्वतो 189. All MSs: ख्याता 190. छ्: –ला
191. SamP: सम्यज्ञातेषु 192. क्: पुनर्ज्ज
193. *Anusvāra* has been added for the metre. ; SamP: –कर्म
194. ख्: वर्त्तमानस्यैर्–; SamP and all other MSs: वर्त्तमानास्यै. कर्मनः is the implied
substantive. 195. SamP: छ्, ज्: ज्ञातैः–

196. ग्: ज्ञातै:बिजै:– ङ्: क्षयां 197. All MSs: भवत
198. क्: तस्मद् न्यास–; all other MSs: तस्मद्भ्यास–. IM 6 + 7.
199. च्: –कं 200. क्: सक्तिस्त्वं; ख्, घ्, ग्, ङ्, च्, छ्, ज्: शक्तिस्त्व
201. ग्, ज्: –शक्तिश्रीदा–; घ्: –शक्तिसिदात्मिका; च्: –शक्तिमिदत्मि *; छ्: –शक्तिस्त्रिदात्मिका
202. ज्: –न 203. घ्, च्, छ्: रविसोम– 204. N → M.
205. M → N. 206. घ्, च्: अर्द्ध; all other MSs: अर्द्धं
207. All MSs except ख्, ङ्: –नागवेगेन
208. M → N. See above, note to 3/46b. –मनसानन्दो would be regular. A
syntactically correct sentence could be formed by breaking up this sentence into
two dependent clauses thus: सैवावस्था प्रप्यतेयत् सुखाह्लादमनानन्दं पदं।
209. ख्, ङ्: –तेहाद्भवा; all other MSs except ज्: –देहाद्भवा
210. All MSs: –याधिकारकम्. DS. See above, note to 2/22b.
211. ख्, ग्, ङ्, च्, छ्, ज्: मध्यण् विषवह्निमध्ये गता is meant here.
212. ख्, ङ्, झ्: आवर्त्तांता; ग्, घ्, च्, छ्, ज्: आवर्त्तांत
213. See above, note to 7/13c. 214. क्: –ला:
215. All MSs except घ्, झ्: –णा:
216. क्: बिन्दू–; ख्, घ्, च्, छ्, ज्: –यायिनी; ग्: यागिनी; ङ्: –यायनी
217. छ्: व्याप्त 218. क्, ग्: + तशेषभुवनान्तिकं . DS.
219. छ्: वाग्भव; all MSs except ख्, ङ्, ज्: वाग्भवे 220. घ्: द्वीतीयं
221. दीपकत्रयम् would be correct but the sixth syllable would be short. See
above, note to 1/2c. 222. SamP and all MSs except घ्, झ्: बीज
223. The ending has been dropped for the metre.
224. SamP and all MSs: दीपनेषु 225. SamP and all MSs: मालिनी
226. M → N. 227. मुच्येत् would be correct. Cf. 18/87c.
228. छ्: –र्थ 229. All MSs: न्यासेदं च
230. The stem of the regular gentive plural of the agent noun योगिन् is
strengthened here, as in other places in this text, to accomodate the metre. See
32/20c, 58/35c, 59/11a, 62/74a, 80c, 65/16a, 66/31c (वियोगीनाम्), 45a, 54c, 57c and
79a. Note also that this form invariably appears to adjust for the long seventh
syllable in the first or third quarter of a verse and almost always appears in
passages that are common to YKh (1).
231. See 3/10d and note. 232. All MSs: शिरच्छेदक–. नाम्ना, the correct
form, is too short for the metre. See above, 6/57b.
233. See above, note to 3/74b. 234. छ्: एष
235. All MSs except क्, झ्: अव्यक्ता
236. See above, note to 3/52c. 237. All MSs: –द्यं. IC.
238. क्, ग्, झ्: भाविनी 239. M → N. 240. ख्: युक्तं. IC.
241. See above, note to 4/38c. 242. M → N.
243. ग्: तस्या– 244. Cf.18/24b and note.
245. घ्, च्, छ्: –मध्य: 246. ख्, ङ्: स्थित; घ्, च्, छ्, ज्: स्थित:
247. क्, ग्: नृ 248. Cf. 18/7cd.
249. All MSs except ग्, झ्: पुरुषे 250. Cf. above.
251. All MSs: जीवो. 252. च्: तदा; ते. Missing in MS ग्; missing in
MS च् from here to पञ्चभूतानि 253. क्, ग्: कर्मे. An accusative has replaced
the required locative. 254. The optative has replaced the present

tense. See above, note to 3/14c. 255. क्, ग्, ज्: ज्ञानं; ङ्: ज्ञान; other MSs: ज्ञातं
256. All MSs: पुरुषं 257. क्, ग्, ज्: तै:; छ्: तै. IC. 258. All MSs:
–तानि 259. All MSs: पुरुषस्य 260. All MSs: दृता: | IC. 261. ग्: कर्म्मा
262. ग्, छ्, ज्: कर्म्म: 263. क्: पर्त्तयन्ति; other MSs: प्रवर्तति। Missing in
MSs घ्, च् and छ् up to केवलम् 264. ग्: –ल
265. All MSs except ज्: –व्यदिषु 266. ख्: –त्वं. The
regular form, – तमसेकत्वे, does not fit the metre. See above, note to 13/2b.
267. ग्, ज्: –म: 268. All MSs: प्रवर्तति। Cf. above, 18/83cd.
269. IM 6 + 7. 270. All MSs: भूतानि–.
271. M → N.
272. ग्, घ्: तस्माद्भ्यासा; छ्, ज्: यस्माद्भ्यासा; all other MSs: यस्माद्यासा
273. ख्: प्रवर्तते 274. I take this to be in concord with पञ्चभूतानि.
275. Cf. 18/73a and note. 276. All MSs except क्, झ्: साधके
277. ग्, घ्, च्, छ्, ज्: –दा 278. All MSs except क्, ख्, ङ्: सर्व
279. ग्: –समासेमासेन 280. All MSs: मालिन्या.
281. MS च् ends here. क्: * न्मया 282. मालिनी has
developed to मालिन्या (on the analogy of देवी → देव्या cf. 2/34d) to make the seventh
syllable long. 283. घ्: अस्यामभ्यासकरं; छ्: अस्यामभ्यासकणं. IM 6 +
7. 284. SamP: भे * त् 285. SamP: छ्, ज्: षट्विधं
286. ग्: –यत् 287. छ्: षद्भि:; SamP: षट्भि:
288. SamP: छ्: –भेद्यैर् 289. छ्: कृतीं; SamP and all other MSs except
ग्: कृताम् 290. SamP and all MSs: द्वे
291. ज्: षट्विधम्– 292. SamP: ज्: षद्विधं 293. राजन् has been
made neuter, as it were, by developing the stem to राजन–. Compare the analogous
formation of आत्मान– from आत्मन्, for which see note to 3/10d.
294. SamP: ख्, ग्, घ्, ङ्, छ्, ज्: मालिन्यायानि–.
295. घ्, छ्: –रेश्च 296. घ्: चर्म–. Note how, in lists of this sort,
words can remain seperate or form coordinative compounds with other members of the list freely, as required by the metre. As such compounds are the result of simply dropping endings as required, they exhibit the case, gender and number of the last member, which simply retains the original form it has as a single, uncompounded word.
297. क्: थत्रि:; ख्, ग्, ङ्, ज्: थडि:; घ्: –षड्भि; SamP: –षडि:
298. क्: मालिन्यंमा:–; ग्, छ्, ज्: मालिन्यंगा:–; SamP: मालिन्यंगा:–
299. क्: सचरी 300. छ्: –ज्जिह्वाञ्च
301. छ्: क्रलांविका; all other MSs: कुलाम्बिकाम्
302. मोहिनी and मारिणी are the regular forms.; SamP: मारिणी
303. The change to neuter here can be conceived as setting this proper name in concord with बीजम्, as happens throughout with other names of the seed-syllables and with letters when वर्ण– is treated as neuter.
304. ‘M' has been inserted to gain a syllable for the metre. See above, note to 3/21b. ; SamP: + षष्ठी पृथगंगेषु देवता।। कुर्याद् बीजत्रयं चादौ तथा कामेश्वर पुन:।। देवतामाश्रमं
305. क्, ग्: षष्टी; ख्, ङ्, ज्: षष्ठि:; घ्, छ्: षड्भि; षड्भि
306. Missing in क्, ग् and ज्

307. क्, ग्: + पृथगं गेषु देवता; ज्: पृथगंगेषु देवता। कुर्याद् बीजत्रयं चादौ तथा कामेश्वरं पुनः।।
308. ग्, ज्: नयनेऽपि; SamP: न्यसनेपि 309. See 18/46cd.
310. छ्: पश्यत. This *parasmaipada* verb is here treated as being
ātmanepada. 311. All MSs except क्, ग्, छ्, ज्: –भजनः
312. झ्: मंगलाग्रे 313. घ्: –धी. The syntax in this line is so
imperfect that one wonders whether this may be due to the loss of part of the text
in this place. 314. घ्: –देवि; छ्: –दे * 315. SamP and all
MSs: उकार. M → N. 316. क्, ग्: –नमकितं; घ्: विंदुनामेकितं; छ्: विंदुनामकितं;
all other MSs: –विन्द्विनमकितं; SamP: विञ्द्विन्दुनमंकितं 317. All MSs: दीप–
318. क्, ख्, ग्, घ्, ङ्, छ्, ज्: बिन्दु इन्दु–; क्, ग्, घ्, छ्, ज्: –शिराक्रान्तं; ख्: शिरो–; ङ्:
शिर–; SamP: बिन्दु इन्दु शिराक्रांतं 319. All MSs: चक्र– –ले
320. All MSs: –धामं। This emendation agrees with the reading in the SamP.
321. All MSs: –चक्र– 322. This is the genitive of दीपनी; compare
the form मालिन्यायाः in 18/105b. See above, note to 2/22b.
323. SamP and all MSs: मोहनीधः 324. The hiatus in this
compound serves to gain an extra syllable for the metre. See above, note to 3/77d.
325. पश्चिमवक्त्रे would make the fifth syllable long.
326. N → M. 327. All MSs: –देवि
328. The same form occurs above in 18/45d, 67b, 103b; see note to 2/22b.
329. This line is missing in MS घ् and छ्.
330. घ्, छ्: –भेच्. The dropping of the nominative/accusative singular
ending, followed by *sandhi* with इदम्, is such a regular feature of the Sanskrit of
the text that no further notice need be taken of it. 331. घ्, छ्: छेष्टं
332. IC. The nominative neuter plural of पापानि is set in concord with a
masculine plural attribute throughout the next two lines also.
333. भविष्यन्ति would be correct. 334. क्: –र
335. अयम् is treated as if it were both masculine and neuter. Thus on the
one side it agrees with योगप्रयोगः and on the other it links with the neuter ending of
the substantive at the end of the line. In the next line, it links it with the
accusative. 336. ग्, छ्, ज्: गुरोराजा– 337. A personal
pronoun is required here, unless we take अयम् to be in irregular concord with
–राजकम् or as functioning as an acc. sing. See note to 1/5b. 338. IM 5 + 6.
339. क्: विदुंवके; ग्, छ्, ज्: विदंवके; all other MSs: विदंवकै 340. ज्: यावन्ने
341. M → N. 342. घ्, छ्: कुल 343. The meaning
here seems to be: तावत् कुलक्रमन्यासानां विषये 344. ख्, ङ्, ज्: काचिता; घ्:
काविता; छ्: कांचिता 345. घ्: –ग्य; छ्: –ग्यां 346. छ्: श्रय–. श्रेयः–
would be correct but makes the fifth syllable long. 347. ख्, ग्, ङ्: –र्य; घ्, छ्:
अर्थैश्वर्य 348. The plural required here would make the seventh syllable long.
349. घ्: –मद्–. M → N. 350. All MSs: –न्वयम् 351. घ्, छ्: तदा–
352. All MSs: नादिकान्त– 353. छ्: –वतारे 354. घ्, छ्: –विंशत्–
355. All MSs: अथा– 356. ग्: क्रमा; all other MSs except घ्, छ्, ज्: क्रमो

NOTES OF THE TRANSLATION OF CHAPTER EIGHTEEN

1. See intro. vol. 2, p. 254 ff.. 2. See below 19/17.

3. After discussing the Samayā Vidyā in previous chapters, the text has moved on to discuss other basic mantras and depositions of the Kubjikā Tantras. According to the ṢSS 12/87, Mālinī, Śabdarāśi, Trividyā and Aghorāṣṭaka, along with the deposition of twelve and six limbs, constitute the body of Kula. The first four of these six are treated in the same order in this and the following chapters.

4. It is standard practice to perform a series of six depositions of mantras and syllables onto the body. This identifies it with the body made of the mantras of the deity. This chapter of our text opens with the god addressing the goddess as 'you who are my body!' Possessing this body, the adept is identified with the god and, thereby purified, he is ready to worship the deity he has become. Indeed, he is the teacher himself:

O Mother of the Śrīkula, the teacher (*ācārya*) is accompanied by the guardians of the idols (*mūrtipāla*). He possesses supreme bliss and, self-controlled, he has performed the sixfold deposition.

ācāryo [kh, g: ācārya] mūrtipālaiś [kh: -pālaś] ca sametaḥ śrīkulāmbike |
paramānandasampannaḥ [g: -nnāḥ; other MSs: -panno] ṣoḍhānyāsakṛto yamī ||
KRU 14/145

Externally, the adept's body made of mantras is the 'outer' differentiated, immanent form of the deity. Inwardly, he is one with the deity's essential, formless and transcendental nature. This condition he renews daily, each time he performs the sixfold deposition in order to worship:

O mistress of the gods, having risen in the morning, having performed the morning rite and then having again offered *bali* to the ghosts (*bhūta*), he should purify the body. Once he has performed the great sixfold deposition and is conjoined to the presiding deity of the Wheel, he offers sacrifice. He should then make the offering to the fire (*homa*) along with (the deities) who possess a (divine) form (*mūrti*).

The best of teachers is himself as pervasive as am I (the god). O beloved, his form is the Void (*vyomarūpa*) and, endless, he has no master (but is himself the Lord) and is not present (in this world of bondage) (*anāśrita*). These are said to be those who possess a divine form who have taken up their abode on the plane of Stillness (*nirācāra*). Their bodies are girt (*sannaddha*) with mantras and they are skilled in ritual.

prātar utthāya deveśi kṛtvā [all MSs: kṛta] pūrvāhnikakriyām ||
punar bhūtabaliṁ datvā dehaśuddhiṁ tu [k, kh: -śuddhistu] kārayet |
kṛtvā ṣoḍhāmahānyāsaṁ yuktāṁ [sarve: yuktaṁ] cakrādhidevatām ||
yaṣṭvā paścāt prakurvīta [k, g: prakūrvita] homaṁ mūrtidharaiḥ saha |
svayaṁ vyāpī [kh: vāpī] yathaivāhaṁ [g: tathai-] tathā bhūtvā gurūttamaḥ [ṅ: gurutama] ||
vyomarūpas tathānantaḥ [kh: -nantaṁ; g: -nantā] anātho 'nāśritaḥ [kh: nāśitaḥ; g: hyanāthonāśrita] priye |
ete mūrtidharāḥ [kh: -dharāṁ] proktāḥ [g: -ktā] nirācārapadāśritāḥ ||
mantrasannaddhadehāś [kh: -saddhattadehāś] ca kriyācāraviśāradāḥ |
KRU 13/155cd-159ab

Intimately related to the deity, it is not surprising that the six depostions should vary in contents from school to school. Conversely, despite the normal variations, the six are recognisably the same in the Kubjikā sources. The earliest in time, one may take the basic set of six depositions to be the one in the KMT. Said to constitute the Body of Kula the six are (KMT 17/82 = KnT 2/11): Mālinī, the Assembly of Sounds, the Triple Vidyā, the Octad of Aghorikā, the Twelve Limbs and the Six Limbs (cf. *Agnipurāṇa* 145/1-5; Schoterman 1977: 936.).

This and the following chapters of our text describe the goddess's body made of mantras. Thus the KuKh reproduces in its own way the KMT where, from the middle of chapter 17, the goddess's body is described as the same set of mantras with a few variations. There the body is that of the goddess Mālinī. She emerges from the sixteen syllables that constitute the names of the four sacred seats. The KMT (17/80-84) goes on to explain:

> She is Mālinī and her body are the Siddhas. She burns intensely with the flames of the Three Principles. She is conjoined with Aghoryāṣṭaka and is filled with the Twelve Limbs. She possesses the Six Limbs and is generated from the body of Asitāṅga. She is Maheśvarī and her body is mantra. Mālinī, Śabdarāśi, the Triple Vidyā, Aghorikāṣṭaka, the Twelve Limbs and the Six Limbs: this is the body which is Kula. The Five Jewels are on (her) forehead, throat, chest, secret part and feet. Her garland is the Twelve Verses. She shines with the Thread of Brahmā that extends from the feet to the topknot. Her two shoulders are Tadgraha. Her face is formed with the five seed-syllables. This should be deposited along with five OṀs.

Mālinī is explained in this chapter of our text; the Assembly of Sounds in the following one and the Triple Vidya in the one after that. We note in passing that the KRU (10/15) considers these three to be the basic constituents of the Trika Tantra (see Dyczkowski 1986: 84). The Vidyā of the fourth deposition, the

Aghorikāṣṭaka, otherwise called Aghoryaṣṭaka, is presented next (in 21/1-29). The deposition of the Limbs of the Siddhas is only mentioned (21/30), and is not described fully. As a standard group, the Five *Praṇavas* may also be called the Sequence or Convention of the Sacred Seats (*pīṭhakrama-* KuKh 9/22; *pīṭhasaṁketa-* KuKh 9/31cd). For the pentad of seed-syllables and the five sacred seats, see 8/92cd–100 and cf. 9/19cd-26ab. The deposition of the Five *Praṇavas*, which is a part of this series, is presented in KuKh 21/31-48.

This series of depositions concludes with chapter 22 which is dedicated to a different *Ṣodhānyāsa,* called the Lion Throne of the Vidyā. *Ṣoḍhā*, in that context is the supreme (*parā*) energy, which we may understand to be vitalizing power and essence, as it were, of the previous six depositions that are the 'outer' form of this *Ṣodhānyāsa*.

5. These lines introduce a second set of six depositions. The Samayā Vidyā and its deposition is presented here as the one that 'has authority over the field of Tadgraha' (KuKh 23/62). The mantra called Tadgraha is deposited on the body first (23/1-20) and then the deposition of the goddess Vidyā completes it. In this way the Trika mantra Tadgraha, formed from the three Trika Vidyās - Parā, Parāparā and Aparā, is integrated into the Kubjikā system of mantras. The two depositions thus form a single composite whole. The Twelve Limbs is a name for another Trika mantra called Twelve Verses to which the first part of chapter twenty-four is dedicated (24/13-75). Next comes the deposition of the Enclosure of the Field, that is, of the syllables that line the walls of the Triangle in the centre of the *maṇḍala* (24/77cd-86ab) followed by those of the Triple Authority (24/88-104) of the three transmissions and the Deposition of the Five Jewels (24/105-112ab). Chapter 24 ends with the statement that it is the *Sūtra* of the Sixfold Deposition. Presumably, chapter 23 and 24 in which these six depositions are described make up this *sūtra.*

6. What follows is the deposition on the body of the letters of the alphabet in the Mālinī order. See appendix 1 where this data is tabulated and compared with presentations of the Mālinī sequence of the alphabet in other sources. I have put the corresponding letter in brackets after its location and noted variants in the footnotes. The code is based on the names of the letters listed in KuKh 8/34cd-40ab. It appears that this code is peculiar to the KuKh. Certainly, it is not common. Note that the position of the letters in relation to one another is with respect to their location in the *Meruprastāra*. The letters in brackets are those of the Mālinī alphabet.

7. The Topknot – *śikhā* – is Kubjikā herself in the form of a flame – *śikhā*. It is commonly represented as facing downwards, which is the direction of her penetrating movement down into the body. Referring to the 'inner' nature of the goddess's Vidyā in the centre of the Triangle in the End of the Twelve, the YKh (1) says:

Maheśvarī, the goddess Flame (*śikhā*) is within the three corners of the Three Peaks (*trikūṭa*). The Command of Kukārā, who is the mistress of the Wheel and the leader of the Siddhas, is said to be there.

śṛṅgatrayatrikūṭasthā [k: śṛṁgatrayaṁtrakūṭasthāṁ] śikhā devī maheśvarī | *[kh: śṛṅgatrayatrikūṭasthā saptakhaṇḍasamanvitā -kandha-* ||*]*
kukārājñā smṛtā [k: smṛtāṁ] tatra [k: taṁtta; kh: kukārā kakārā sā smṛtā khañjī] cakreśī siddhanāyikā [k: -nāyīkā] || YKh (1) 16/11cd, 14ab.

8. Ekapāda – the One-footed is the letter E, which is shaped like an inverted triangle. In this case, the One-footed is the downward-facing triangle of the entire *Meruprastāra*. However, in the following line it is the letter E.

9. These letters are indeed located at the end of the lowest row of letters in the *Meruprastāra* in reverse alphabetical order.

10. Pha is below Ca. So Ca can be said to precede it in the sequence down that column in the *prastāra.*

11. Ī is also the nose in the ṢSS and the MVT, but there it comes after the eyes. This is the location of the ears according to the KuKh of which the letter is Ṇa. The letter Ṇa also corresponds to the ears also in both the ṢSS and the MVT.

12. Note that according to the ṢSS the ears come after the nose. Here the two ornaments (presumably of the goddess's ears) come in between. In the ṢSS they follow after, thus: nose > ears > ornament of the right ear > ornament of the left ear. However, even so, the letters here for these limbs are the same as in the ṢSS.

13. The Sky is the letter Kha. The letter Gha is above it in the *Meruprastāra*.

14. According to the ṢSS this entry should be the tongue. I have chosen to emend the Sanskrit accordingly from *karṇikayā* ('(serves as) an earring') to *lalanayā* ('(serves as) the tongue)'. The goddess's ornaments have already been mentioned and these are presumably those of her ears, so another earring would be redundant. Moreover, Māyā is both the name of the Mālinīśakti of the tongue and the letter I. The Skull is the letter Ṭa in the Mālinī order of the alphabet according to ṢSS. The letter above it is indeed I in the *prastāra*.

15. Only the letter Ṭha is mentioned in the ṢSS for both palms.

16. The ṢSS agrees that Ḥ is on the back of the hands but places this letter after Jha and Ña. According to the ṢSS, Jha and Ña correspond to the fingers of the left and right hands, respectively. According to the KuKh they are the tips of the nails of the fingers. The Yoginī of this letter according to the ṢSS is Saṁjīvanī – 'She Who Gives Life' who may be related to the individual soul.

17. The goddess holds a vessel containing the five sacrificial substances, concerning which see *Ṭīkā* fl. 79b quoted in the note to KuKh 29/43. The substances are consecrated by the mantras of the Five Jewels.

18. Hara is Bha, Ja is the letter above it.

19. SamP reads: *rajodbhavena* – 'by that which is generated from the menses'.

20. Pa is in the heart according to the ṢSS.

21. Anaṅga is Ha. The letter that comes after it in the *prastāra* is Sa.

22. It appears that the text takes the three letters Pa, Ha and Sa that correspond to the heart, breath and Self, respectively, together as a triad consisting of three aspects of the heart of the goddess. At the individual level (*āṇava*), it is the heart itself. At the empowered (*śākta*) level and that of Śiva, it is the vital breath and the Self, respectively, both of whom reside in the heart. They can indeed be seen to form a separate group sandwiched between the trident of the goddess and her two breasts. Concerning this important triad, see intro. vol. 1, p. 441 ff..

23. Bha, which is Hara, precedes Cha in the *prastāra*.

24. Nectar is the letter A. The eighth letter in the column of letters headed by A is KṢa.

25. The seat of the letter A is the letter below it in the *prastāra*, namely, Jha. The seat of that is the letter below Jha which is Ma. In this way the 'seat is repeated twice'.

26. The daughter of the Mountain is the letter Dha whose seat is Ṁ.

27. Rāvaṇa is the letter Ṛ. The letters born from it are the remaining three 'neuter' vowels, namely. Ṝ ḷ and Ḹ. The two letters at the end of this series in the reverse order, with respect to their location in the *prastāra,* are E and AI.

28. See appendix 1 for a comparative table of the letters, names of the Yoginīs associated with them and parts of the body of the deity where they are located according to this and other selected sources.

29. Schoterman makes a few interesting observations concerning the order of the letter Tha in the Mālinī alphabet. These are summerized in the following lines; for details refer to Schoterman (1981: 217). In a good number of cases in the KMT and the ṢSS, the letter Tha is placed between Ḹ and Ca. This is also the case in the MVT (3/37b). In other, later Kubjikā texts, Schoterman notes, the letter Tha follows immediately after Na. He cites the KnT as an example along with the *Agnipurāṇa* (143-147), which has drawn from the Kubjikā Tantras. He also points out that this is the order found in the ŚM. This fact, Schoterman feels, supports his view that the ṢSS predates the ŚM. But this to me seems highly unlikely. In fact, the evidence generally indicates the contrary. Schoterman concludes that: 'Although it is rather hazardous to draw any conclusions at this phase of research it seems that the letter Tha was originally located between the Ḹ and the Ca, while in later texts its position was shifted forwards, following immediately after the Na. In this way the two initial letters of the *nādiphānta*-order correspond with the two final letters: Na, Tha, . . ., Da, Pha compared to the

usual order of the alphabet.’

30. The next letter, corresponding to Guhyaśakti in the ṢSS, is Ī. Here this energy has been shifted to the 43rd place. Ī is also the letter of the nose in our text but the position of this limb, as we have already noted, has been shifted. Here the sequential order of the limbs is: eyes > ears > ornaments of the ears > nose. In the ṢSS the order is eyes > nose > ears > ornaments of the ears. If the Śaktis corresponding to the limbs are the same in both texts, in the KuKh these should be Priyadarśinī > Nārāyaṇī > Mohanī > Prajñā > Guhyaśakti which is the serial order in the *Ṭīkā*. I suppose that this is also the correct order in the KuKh. Guhyaśakti in our list replaces Krūradevī in the ṢSS. Some sources have Śukrā as an alternative name for this energy because she is the energy presiding over the goddess's sexual fluids (*śukra*). Krūra is the name of the Bhairava who is the consort of the goddess who presides over this letter. She is accordingly called Krūraśakti in the Mālinī series in some sources. The placement of Guhyaśakti (meaning, in this case, ‘the Energy of the Genitals’) may have seemed appropriate as the goddess's sexual fluid is the energy of the goddess's genitals.

31. Gandhaśakti does not appear in any of the lists of the Mālinīśaktis I have seen. As her name suggests, she is the energy corresponding to the nose. This is indeed the location of this energy in both the *Ṭīkā* (where this energy is called Guhyaśakti) and in our text.

32. This energy is called Karālinyā according to the ṢSS. Kaṅkaṭā is also the name according to the *Ṭīkā*.

33. According to the ṢSS this energy is called Kapālinyā. She is called Kālikā in the *Ṭīkā*, as she is here.

34. ṢSS calls this energy Khirvarā. The *Ṭīkā* calls her Vīrā.

35. This energy is called Māyā in both the *Ṭīkā* and the ṢSS. This also appears to be her name above in verse 18/31.

36. She is called Śikhivāhinī, which is the grammatically correct form, in both the ṢSS and the *Ṭīkā*.

37. ṢSS calls this energy Bhīmā, and the *Ṭīkā,* Bhīṣaṇī.

38. Both the ṢSS and the *Ṭīkā* call this energy Lāmā while all the MSs of the KuKh and the SamP read Ulāmā. I have emended to Sulāmā.

39. ṢSS and *Ṭīkā* both call this energy Jhaṅkārī. She governs the letter Jha.

40. ṢSS and *Ṭīkā* both call this energy Kūrdanī. She governs the letter Ña.

41. The ṢSS calls this energy Saṁjīvanī and she governs Ḥ. According to the *Ṭīkā*, Dīpanī is in this place and governs the letter Ra.

42. According to the ṢSS this energy is called Dīpanyā.

43. This energy is called Pāvanyā in the ṢSS and Pāvanī in the *Ṭīkā*.

44. According to both the ṢSS and the *Ṭīkā* this energy is called Paramātmā. The text of KuKh here appears to be corrupt. All the MSs and SamP read this and the following entry together as ‘*parijāmbikā*’ which makes no sense.

I have therefore emended the reading to '*parajāmbikā*'. The corresponding entry in the list of the parts of the goddess's body reads '*prāṇātmānam*' (KuKh 18/38ab) in all the MSs.

45. The name of this energy according to the ṢSS is Chagalī. According to the *Ṭīkā* it is Chagalaṇḍī. It corresponds to the letter Cha and so as the name here tells us, it is the 'energy (*kalā*) of Cha'.

46. ṢSS calls this energy Lambodaryā and the *Ṭīkā* Lambodarī.

47. See note 31 above.

48. The correct form is Tārākṣiṇī, cf. 18/50d. This energy is called Tārā in both the ṢSS and the *Ṭīkā*.

49. The *Ṭīkā* calls this energy Jñānī.

50. A 'hermitage' (*āśrama*) is a place where a deity or Siddha resides. In this case, the 'hermitage' is the limb of the goddess's body where the corresponding letter is located. Thus variant reading – '*āsanam*' –(seat) found in manuscript Cha is significant. The body of the goddess is covered with 'hermitages' which are the seats of her energies, the letters of the Mālinī alphabet.

51. Thus each unit consists of 1) a part of the body, 2) a letter or syllable, and 3) the name of the goddess.

52. The KnT presents the Mālinī deposition in full. On the basis of this source Schoterman explains: 'It appears that Mālinī is of three kinds: 1) *bhavā* 2) *sthairyā* 3) *saṁhārī* – the threefold cycle of existence (creation, maintenance, absorption). The Mālinī-*nyāsa* in its creative aspect is composed of the *nyāsa* of all fifty letters and their *śakti*s in their usual order from A to KṢa. Thus '*a vāgeśvarī*' on the crest; '*ā āmoṭi*' on the head; etc. The *nyāsa* of Mālinī in her aspect of maintenance is composed of the fifty letters and their *śakti*s in the *nādiphanta*-order, and the third *nyāsa* (absorption) begins with KṢa and its *śakti* up to A with Vāgeśvarī. It is significant that the order of the various parts of the body is always the same (from the crest to the left foot) in all three *nyāsa*s: only the order of the letters with the accompanying *śakti*s is changed. In the mantra accompanying the actual *nyāsa* a distinction is made between the three kinds of *nyāsa* as well. In the *nyāsa* of creation the name of the *śakti* is always in the vocative singular ('*a vāgeśvari*'); in the *nyāsa* of maintenance the name of the *śakti* is in the first, or nominative singular case provided with the *visarga* ('*kṣa saṁhāryāḥ*'), as the KnT explicitly states (*prathamāntā visargayuktā*)." (Schoterman 1981: 218).

53. Anaṅga is either *visarga* or Ha. In this case, I suppose, it is *visarga*, which is written as two dots one on top of the other. If *visarga* is 'without a head', I suppose this means that only the bottom dot remains and so becomes *anusvāra*. The Unbroken Maṇḍala is probably the *Kramamaṇḍala* of this school, namely, the *Saṁvartāmaṇḍala*. Its simplified form is the letter AI. The Moon above it is *anusvāra*, the Moon of the Point – *Indubindu*. Above that is the series of subtle

principles that mark the stages of the upward, silent resonance of the nasalization as stages in the expansion of consciousness up to the Transmental. In other words, the text here prescribes that the syllable AIṀ should be deposited at the beginning of each of the fifty units – one for each letter – that constitute this deposition.

54. The solar and lunar breath (*prāṇa* and *apāna*) symbolized by the letters Sa and Ha are conjoined in the central channel of Suṣumṇā by the Wheel of the Point, that is, *anusvāra* (Ṁ), to form HAṀSA. Here HAṀSA is called Prasāda Bhairava. This is the upward-moving breath (*udāna*) that transports Kuṇḍalinī, which is the energy of bliss (*ānandaśakti*), upwards. The progressive development of this energy in its ascent culminates in the attainment of the plane of contentment (*āhlāda*) that expands out downwards to fill all things (cf. note 88 to 13/104).

Nirañjana – the Stainless – is the pervasive state of Śiva, said to be supreme bliss (13/79-80ab). This is the condition represented by the Point between Ha and Sa of HAṀSA. Sa is the pervasive state of the Principle of Poison (*viṣatattva*). This is the Sun. Ha is the emissive state of the Principle of Passion (*kāmatattva*). This is the Moon. The Point in between that marks the union of the two is the Stainless. It is the energy of the goddess (13/119) that pours out from the supreme level down to earth coupled with the pervasive, supremely blissful state of Śiva, the supreme principle (13/79-80ab). Concerning this triad see appendix 6 of vol. 2 of the edition and translation.

55. Kuṇḍalinī rises in an anticlockwise spiral. This is the movement which generates bliss and corresponds to the goddess in her aspect as the energy of bliss (see below 59/92). Thus, the end of the rotation of this energy comes at the climax of the ascent of Kuṇḍalinī and completes the development and the emergence of the liberating power of bliss. As we have seen above (note 13/76cd-7ab), Fire and Poison represent, amongst other things, the two polarities of the movement of Kuṇḍalinī. One is the downward clockwise spiral movement and the other is the upward anticlockwise one. The climax of the upward motion is the centre between them. This is where the Stainless Principle (*nirañjanatattva*) is located. This is the Yoni, the goddess who is the stainless form of Mahāmāyā (39/29cd-30ab). See appendix 6 of vol. 2 of the edition and translation.

56. The 'House whose form is Mālinī' is the Yoni that contains all the letters. The 'crooked line' is the spiral formed within the triangle of Mālinī by the arrangement of the letters within it (8/26cd-27). The supreme form of Mālinī is the 'authority of Mālinī' – the Transmental energy of the Stainless Principle that pervades the three corners of the Triangle marked by the sacrificial pits of the Moon, Sun and Fire. The subtle form of Mālinī is the Triangle and the gross, the 'crooked line' of letters that fills it.

57. See above, 13/119.

58. These three seed-syllables are uttered at the beginning of each unit of

the deposition. Like lamps, they give it light and energy.

59. One could also translate: (The adept) is free within the Lamps.

60. The body, made of the five elements, is the domain of Nature. By depositing Mālinī's sonic energies on the body it is immersed in the sacrificial pit, that is, the Triangle pervaded by Mālinī's energy, which absorbs and transforms it; and so, the individual soul is liberated from the tyranny of Nature and the five elements.

61. The Person is pervaded by the sixteen energies of the Full Moon (AS 5/156cd-157ab).

Notes Of The Sanskrit Text Of Chapter Nineteen

1. ङ्, छ्, ज्: अथा 2. क्, ख्, झ्: चान्यं 3. ङ्: पञ्चाण–; छ्: –रूपिणीं
4. छ्: –संकर्णिण 5. SamP: –राशि 6. ङ्: –रत्
7. ख्: तुर्यस्वं; ङ्: –स्व; छ्: तुर्येस्थंण् सुरेश्वरः treated as neuter, is the subject here.
8. छ्: –राव– 9. तम् replaces तत्, see 2/4b and note.
10. छ्: पचं 11. All MSs: शब्दमधिस्थितं; SamP: –मधःस्थितम्.
Concerning the formation of this compound, see above, note to 3/21b.
12. M → N. See above, note to 1/2c.
13. SamP: –पदास्थं. पदस्थं would be correct but too short for the metre. Cf.
19/9c. 14. छ्, ज्: –व्रह्मं 15. M → N.
16. घ्, ङ्, छ्, ज्: –न. M → N. 17. IM 5. 18. घ्, छ्: –पद
19. ख्: ज्ञेयतदा–; ग्, घ्: ज्ञेया–; ङ्: तदाधौर्ध्वे; छ्: ज्येयातदाधौर्द्ध; ज्: ज्ञेयातदाधौर्द्धे. DS. See
above, note to 7/51d. Although all the nouns in the preceding few verses have
been made neuter, ज्ञेयाः is masculine plural.
20. ङ्: गुरोगुरुतर–; other MSs: गुरोर्गुरुतर– 21. छ्: यो
22. घ्: –का 23. ख्: सर्वै
24. ग्, घ्, छ्, ज्: –वस्थात्तदा. Cf. 19/6c for the use of अवस्थ– as an equivalent of
स्थ–. 25. छ्: पर 26. क्: –वे
27. See 3/10d and note. 28. See above, note to 6/10b. 29. छ्: –संक्षया
30. M → N. See above, note to 1/7d.
31. See above, note to 1/11c. 32. M → N. See above, note to 3/46b.
33. Cf. above. 19/10c. 34. ज्: रुद्रात्वयं
35. All MSs: रुद्रानि। M → N. 36. ग्: ख–. M → N. 37. M → N.
38. M → N. 39. –राशिक is treated as a neuter noun
throughout the following section.
40. This numeral should be a singular substantive. Cf. above, 11/70a and
see note to 6/47b. 41. All MSs: प्रकृति–
42. क्, ख्, ग्, घ्, छ्, ज्: विज्ञानं. M → N.
43. ङ्: सन्तोन–. M → N. See above, notes to 1/3a and 1/5c.
44. Here, as in a few other places, the word शब्दराशिः is declined as if it were
feminine rather than masculine. 45. M → N.
46. देवता has become देवतः and is declined accordingly. See above, note to
5/81c. 47. ङ्: उलितये 48. ङ्: उलितर्ये
49. क्: क्रम; all other MSs: क्रमा 50. See above,
51. All MSs: राशी– 52. All MSs except ङ्, झ्: पूर्वोक्त 53. All MSs:
–मेदानीं 54. See above, note to 1/4a. 55. All MSs: स च 56. क्: मार्ग. M → N.
57. ङ्, छ्, ज्: तस्यो– 58. ख्, ग्, घ्, छ्, ज्: –देव; ङ्: पुनर्द् देवं
59. आत्मान– is treated as the strong stem here just as happens in the more
common deviant form आत्मानम् for the nominative singular. See above, note to
3/10d. 60. M → N.
61. ङ्: एत। KuKh 19/22cd-24 = 19/50 cd-55ab, 52. 50d: परं
62. M → N. See above, note to 7/12d.
63. ङ्: भगोंजातं; all other MSs: भर्गोजातं
64. See above, note to 1/4a. 65. All MSs: स च; 51c: एवं

66. This numeral should be a singular substantive. Cf. above, 11/70a and
19/16a and note to 6/47b. 67. See 18/72c and note.
68. 51d: आदिक्षान्तं क्रमेण तु 69. घ्, छ्: –वीन्यासं 70. छ्: –सस्कृतं
71. ङ्: + बीज 72. All MSs and SamP: बीजक्रम–; SamP and
all MSs except क्, ख्: –ता
73. घ्, छ्: + शब्दब्रह्मक्षरा (घ्: स–)यान्ति संस्कारा वृत रस्मय।
कृतकृत्यक्रमोघोरं प्रकृतिन्वे सुराधिप।
शव्दब्रह्माक्षराणाञ्च सृष्टिरास्या क्रमोदय:।
अनुलोमेन सिद्धस्य तेन त्वं शब्दराशिकम्।
शब्दन्तु पृथिव्याहञ्च * * * * * * * *।
मालिन्या शब्दराशिस्तु उतप्रातमसेषत:।
दीप तेन विनिर्मुक्तं अन्त:सुन्यं महेश्वर।
तस्माच्चारदो शब्दराश्यां दीपनं समुदाहृतं। These extra lines are found below as KuKh
19/53-56.
74. घ् ङ्: अनंगभ्य; SamP and all other MSs: अनंगत्य
75. ङ्, ज्: –याभ्य; SamP and all other MSs: यात्य
76. All MSs: त–
77. SamP and all other MSs except ग्, ङ्, झ्: प्रातं
78. ङ्: तेतस्य. See above, note to 4/11d.
79. घ्: –न्यास्य; SamP and all MSs: षोढा–
80. छ्: द्वावतौ
81. क्: गयतौ; other MSs: गयनौ 82. SamP: घ्, ङ्, छ्, ज्: चव
83. All MSs: कलं प्रोक्तं 84. ङ्: द्वया 85. ङ्: देवं
86. घ्: –याहृतौ; ङ्, ज्: मुदाहृतौ; छ्: मुपाहृतौ; other MSs: –सव्यमुद्रहृतौ; SamP: –मुदाहृतौ
87. SamP and all MSs: वेकलान्तं 88. Missing in MSs ख्,
ङ् and झ् up to दन्तपंक्तिषु
89. SamP and all MSs: महेन्द्राद्य 90 ज्: पात्य–; all other MSs: यात्य–; SamP: * *?
91. SamP: मुख– 92. DS. See above, note to 7/51d.
93. SamP and all MSs except क्, ख्: ऊर्द्ध। घ्, छ्: शुभाविते; SamP: सुभाषिते
94. SamP and all MSs except ग्, घ्, छ्: विह्ला–
95. SamP and all MSs except क्, ख्, ग्: स्मृत:
96. घ्, छ्: व्रह्मणी 97. ङ्: भुशं–
98. SamP and all MSs: अधोंगानि
99. क्: हीदानीं; घ्, छ्: –नी; SamP and all other MSs: चदेदानीं
100. SamP and all MSs: द्विजासन
101. SamP: ग्, ङ्, झ्: –पात्य; घ्, छ्: प्रभुंपात्य; ज्: प्रभूपात्य
102. All MSs except ङ्, झ्: बाहू 103. All MSs except घ्: कुर्परं
104. All MSs: हनुमंत
105. शिरस् is often but not invariably treated as शिरम्
106. ङ्: –दक्षहस्ते ; all other MSs except क्, ख्: –हस्त 107. All MSs: ततो–.
108. All MSs: मा–; ङ्: –र 109. ग्, ङ्, ज्: –नखाग्रम; घ्, छ्: –खाग्रसु झ्: –नखान्
मम; SamP: –नंखाग्रमे
110. ग्, ङ्: –वर्ग. M → N. वर्ग– is treated as neuter throughout the following
passage. 111. घ्, छ्: पञ्चमा
112. SamP and all MSs: –सूर्यस्य 113. All MSs: पदाधं

114. घ्, छ्: शिर; ङ्, झ्: शिरः; SamP: शिरः
115. घ्, छ्: –जोजितम् 116. छ्: हशिरं
117. SamP and all MSs except ङ्: कूर्परे
118. ङ्: माहेश्वर्या समायुतं; घ्: अ– 119. ङ्: + शक्तिसूर्यस्य विंवस्ययदाद्यं धमुत्तं
120. All MSs: –गुल्यो 121. घ्, छ्: –वर्ग
122. घ्, छ्: कोमा–; SamP: कौमारी
123. SamP and all MSs: गौर्यायाम्. If this reading – which is in all the MSs
and the SamP – is correct, a locative has replaced the required genitive (see above,
note to 10/47d). I have chosen to emend. Concerning the transformation of the
word गौरी to गौर्या, see note to 2/22b; cf. 21/8b, 12c, and 22b.
124. घ्, छ्: चार्य; SamP and all other MSs: चार्यं 125. ङ्: व
126. ग्, घ्, छ्: स्क्रिरे; SamP: * ?खिरं
127. ङ्: तस्यातनन्द; झ्: –तनं 128. All MSs except ख्, घ्, ङ्, झ्: दक्षते
129. घ्: रु–उ 130. ग्, घ्, छ्, झ्: अधः; ष न्: रुत्राधा
131. ख्, ग्, ङ्, झ्: –याः 132. ग्, ङ्, झ्: उकाराद्यं 133. घ्: गत
134. घ्, छ्: –ण 135. The final vowel of अंगुलि– has been
lengthened to make the sixth syllable long in this irregular compound.
136. SamP: ग्, ङ्, ज्, झ्: तखातया; घ्, छ्: –तया; all other MSs: तखातथा
137. SamP: घ्, छ्: वत्; all other MSs: व
138. SamP and all MSs: कौलिकाम् 139. ङ्: टवर्ग
140. SamP and all MSs except क्, ख्, ङ्: –सरं 141. घ्, छ्: –मार्ग
142. घ्, छ्: –जतैः; ङ्: विराजिते 143. घ्, ङ्, छ्, ज्: ऽध; SamP: पृथिव्याधस्य; IM 6.
144. क्: स्पिज–; ख्, झ्: स्पि * वामन्; स्पि* वामंतो; SamP: जवामंती.The word order in
this compound has been reversed.
145. क्: –वोरुकं; ख्: तोराधं वारुकं; ग्, ज्: –तीराधं वारुकं; घ्, छ्: निलाधश्चारुकं; ङ्: राधंवारुकं; झ्:
तोरोधं वारुकं; SamP: राधंवोरुकं. M → N. 146. ङ्: जघयांव 147. ख्, ङ्: कृतं
148. Missing in MSs घ् and छ् 149. घ्, ज्: धूम्रध्वजास्यधो; घ्, छ्: –ध्वजस्याधौ; all
other MSs: –धो. See above, note to 8/104a. 150. क्, ग्: –पृष्ठे–
151. SamP and all MSs: स्मृतः 152. ङ्: –सिरमाश्रित्य
153. SamP and all MSs except घ्, छ्: –ल्या
154. क्, ख्, ग्, ज्, झ्: नजा–; ङ्: नजाग्रतः; घ्, छ्: नखाग्रसु 155. SamP: वाराह्यादिस्थितं
156. घ्, छ्: पद्वयौ 157. घ्, छ्: वर्णादयो; ङ्, झ्: वर्णादय; all other MSs:
वर्णादये; SamP: वर्णादयः 158. SamP and MSs ख्, ग्, ज्: सीर्यं; घ्: श्रीर्यं; छ्:
शीर्घं 159. All MSs: –षु
160. SamP and all MSs: नाचान्तरगता 161. All MSs: कुक्षि
162. क्, ख्, ग्, ज्, झ्: –तन्तरा; ङ्: तत्ता; all other MSs: तन्नरा
163. घ्: सर्वतोसुखा; छ्: सर्वतौसुखा; all other MSs: –मुखा
164. घ्, छ्: ष्ठेशिरं; SamP and all other MSs: स्व–
165. क्, ख्, ग्, ज्, झ्: –वंससृ; घ्, छ्: –सस्थं; ङ्: ससृ *; all other MSs: –वंसस्तु;
SamP: पृष्ठवंससृ
166. ग्: सृक्मूर्द्धमुदरं; घ्, छ्: सृष्णर्द्वमुदरं; ङ्: सृव्भूर्धमुदर; झ्: सृकमूर्द्धेमुदरं; other MSs:
सृव्यूर्द्धमुदरं; SamP: सृक्मूर्द्धमविसं 167. घ्, छ्: तदला–; all MSs: तदरान्तं
168. SamP and all MSs: ह्रदयां 169. All MSs: –राशिक; SamP: –राशिकः
170. SamP and all MSs except घ्, छ्: इन्द्राद्या– 171. छ्: वर्ग
172. SamP and all MSs except ख्: योगिनीं

173. ख्, ङ्: त्वंचण् त्वच् is the regular form.

174. SamP and all MSs: कपालमाद्यस्थं. Neither the regular कपालस्योर्ध्व– nor कपालोर्ध्व– fit the metre. Concerning the formation of this compound, see above, note to 3/22b.

175. क्: शैध्वढाहारादिशोभितं, ख्: सौ; ग्: जटाहारादि– सौणिताम्, घ्, छ्: जटाहारादि शौनितां; ङ्: सौणिरां जटाहातादि, ज्: शौणितां जटाहारादि; झ्: सौशिरां जटाहारादि; SamP: जटाहारादिसौणितां

176. घ्: दृथान्तरगतं; छ्: ढथान्तरगतं; all other MSs: तथान्तरगतं

177. All MSs: स्नायु नङ्ग– अधस्थितम्

178. घ्: चकार; SamP and all other MSs: –र

179. ङ्: –तत्वा; SamP and all other MSs: व्यापका– 180. क्, ग्: –यो

181. झ्: विधि; घ्: विवि; छ्: विद्वि

182. ग्: प–; ङ्: तत्वयं–; झ्: –हं. See above, note to 3/12c.

183. झ्: स्वपिड–; घ्: स्वपिण्डंकलयोगनी; छ्: स्वपिण्डंकालयोगिनां; all other MSs except ग्: –कारयोगिनाम्; SamP: –कारयोगिताम्

184. ङ्: कुवलस्य; झ्: कुवरस्य 185. ङ्: सवास्थि–; all other MSs: स चा–

186. क्, ख्, ज्, झ्: हकारा– 187. क्: –मण्डले; घ्, छ्: सुक्र–

188. ख्, ङ्, झ्: –मं 189. M → N. See above, note to 6/133a.

190. घ्, छ्: वायुस्तत्व– 191. ङ्, छ्, झ्: –धिस्थितं; SamP: –दिस्थितं

192. घ्, छ्: परि * ज्यया 193. ङ्: वर्गतितमधस्थं–; all other MSs: वर्गातीतमध–

194. All MSs: प्रतिमामत्र– 195. SamP: ख्, ग्, ङ्, ज्, झ्: दैव

196. देवी has become देव्या 197. All MSs: महालक्ष्मी–

198. घ्, छ्: अमृतादिमनङ्गा; SamP and all other MSs: अमृतादिमनङ्गं च. KuKh 19/50cd-51b, 52 = KuKh 19/22cd-24.

199. KuKh 19/22cd: एतद् (ङ्: एत)

200. M → N. See above, note to 7/12d.

201. KuKh 19/23ab: —कुलमेकं

202. SamP: ख्, ग्, ङ्, ज्, झ्: भगा–; घ्, छ्: भर्गा–; KuKh 19/23ab ङ्: भगोंजातं; other MSs: भर्गोजातं

203. All MSs: प्रत्ययाम्. See above, note to 1/4a.

204. KuKh 19/23cd: स च

205. ख्, ग्, ङ्, झ्: पञ्चासद्भिभेदै–; ज्: –भिर्भेदंरादि–; KuKh 19/23cd: –भेदैः न्यस्त्वा क्षोभो

206. ङ्: क्रमंन–; KuKh 19/23cd: ऽभिजायते

207. All MSs: एतदक्षार–; KuKh 19/24ab: घ्, छ्: –वीन्यासं

208. Ms छ् of KuKh 19/24ab and MSs ख्, घ्, छ्, झ्: –सस्कृतं; ग्: –संस्कारे–

209. छ्: –क्रमोन्यासं; all other MSs except क्: –क्रमा–; KuKh 19/24cd: तदा (ङ्: + बीज) बीजक्रमन्यासं

210. All MSs except क्, ख् of KuKh 19/24cd and क्, घ्, छ्: –ता; SamP and all other MSs: अविजाता

211. KuKh 19/24cd: मुच्यते

212. घ्: शब्दब्रह्म–. Lines 19/53-56 are also found above after 19/24cd in MSs घ् and छ् The variant readings are labelled V.

213. घ्: –वृतरश्मयः; छ्: –रस्मयः; V घ्, छ्: संस्कारवृतरस्मय

214. क्: –क्रमाघौघं; ङ्: क्रमोघोघं; all other MSs: क्रमोघौघं; SamP: –क्रमौघौघं V घ्, छ्: –क्रमोघोरं 215. ङ्: प्रारा–

216. छ्: न्वे; V घ्, छ्: प्रकृतिन्वे 217. V घ्, छ्: –ब्रह्माक्षराणाञ्च

218. ङ्: सृस्थिरास्या; झ्: मृष्टिरास्या; Other MSs: सृष्टिराध्या; V SamP and all other MSs: –रास्या

219. All MSs: क्रमोदयम्. In an extra repeated passage above in MSs घ् and छ् after verse 19/24 where this line appears, we find the regular masculine form. Moreover, there is little support for a deviant gender in the rest of the text.

220. ङ्: –मेण; छ्: अतुलोमेन 221. M → N. 222. M → N.

223. Missing in MS घ्, झ्: पृथवीं–; ख्, ग्, ङ्, छ्, ज्: पृथिवीं–; V: पृथिव्याहञ्च IM 5. Next quarter missing in V. 224. All MSs: पृथिव्या 225. घ्: हञ्च * * *

226. छ्: –रास्यान्तु; all other MSs: –राश्यास्तु–; V: –राशिस्तु M → F. Cf. 19/59b.

227. घ्: –त; all other MSs: उतप्रोतं

228. All MSs: जग–। V: उतप्रातमसेषत: One wonders whether to emend or not. See above, note to 6/134d. 229. V: दीप तेन 230. घ्, छ्, ङ्: अन्त–

231. ङ्: –रं 232. घ्: तस्मान्–; ङ्: छब्दराश्यादौ; all other MSs: तस्मां तच्छराश्यादौ; V: तस्माच्चारदोशब्दराश्यां

233. SamP and all MSs: गजेन्द्रा– 234. घ्, छ्: बीज

235. क्: आद्यन्त 236. ङ्: संपुतं

237. SamP: –रास्या–. M → F. Cf.19/55c.

238. SamP: ख्, घ्, ङ्, ज्, झ्: न्यसे; छ्: न्यस 239. ङ्: –तंयुतं

240. ख्: गृह्यं. See above, note to 5/64d. 241. SamP: शक्त्याशन–

242. ङ्: –त 243. All MSs except ज्: तदध:स्थितम्. IC. But see above, note to 3/41c. 244. SamP : षडविधं 245. ङ्: –यत्

246. SamP and all MSs: सुरैर्भेद्य 247. Although these words are conjoined by *sandhi* they are treated together as a compound.

248. ख्, छ्, ज्, झ्: –मूर्द्ध; ङ्: ऊर्द्धमुर्द्ध; SamP: –मूर्द्धं

249. SamP: घ्, छ्, ज्: पूर्व; ङ्: पूर्वं

250. छ्: दक्षिणोत्तर; SamP and all other MSs: पश्चिमं

251. ग्, घ्, ङ्: –त्तर; छ्: पश्चिमं 252. झ्: –स 253. घ्: भुक्रीशं

254. M → N. Cf. above, 1/3d and note. 255a. एत; IC.

255b. All MSs: सिद्ध 256. SamP: –योक्तव्या; all MSs except क्: –यो–

257. ङ्: –षट्क

258. All MSs except ख्, छ्, ज्, झ्: वरानने; ङ्: वराणन

259. SamP: ख्, ग्, ङ्, ज्, झ्: –पेन; घ्, छ्: पेनै

260. SamP and all MSs except घ्, छ्: अतांदिषु 261. छ्: कुर्याद्

262. SamP: ख्, ङ्, ज्, झ्: ह्चिरेण 263. ङ्: –र

264. See above, note to 3/12c.

265. घ्, छ्: –धोच्चरेत्; ज्: षद्विधोद्धरेत्; SamP: षट्–; By dropping the neuter ending and forming *sandhi* with the stems कूट– and –विध– two syllables have been saved to accomodate the metre in this *pada.*

266. ज्: षद्–; SamP: षट्भि: 267. ङ्; स्वरै–

268. घ्, झ्: –भुषणाम्, ङ्: –भूषण; ण् शिरोभूषणम्, the regular form, makes the fifth syllable long.

269. छ्: नीलककण्ठं; झ्: –कंठ

270. घ्: शिखया; ङ्: शिषा; छ्, ज्: शिखां; SamP and all other MSs: शिकां; the instrumental required here, is too long for the metre.

271. SamP and all MSs except ख्, ग्, घ्: योज्य 272. SamP: वर्मस्थंमेक–

273. झ्: नेत्रयो–, ङ्: –योन्यस्य 274. ङ्: –रास्त्रे; SamP and all other MSs: कपिलास्त्रे
275. ङ्: भैरवीः
276. झ्: षड्भि–; SamP: षट्–. युक्तानि has been reduced to युक्ता for the metre.
277. घ्: –आध्यस्; छ्: –नाद्यस्; all other MSs: –नाद्यः; SamP: –नाद्यस्
278. SamP: झ्, छ्, ज्: भवेन्यासन् 279. Missing in MSs झ् 280. ङ्: संपुतेन
281. All MSs except क्: –गाः 182. SamP: व्यापकं त्वेन
283. SamP and all MSs: सदीप्ता 284. All MSs except घ्, ङ्, छ्, ज्: एषा
285. SamP and all MSs: सदीप्ता– –ता
286. ख्, ग्, ङ्, ज्, झ्: न्ययते; Cf. 18/46d.
287. ग्: –हा; other MSs except ख्, ङ्, छ्, ज्, झ्: –मुक्तारिहो
288. घ्, छ्: सा, ङ्: मोहि; all other MSs: सोहि
289. क्: –राश्य–; छ्: –राश्या–; other MSs: –रास्या– 290. ङ्: –क्षोभंस्तथा
291. See 5/33d and note. 292. M → N. 293. ङ्: परमंवित्तियत्र
294. ख्, ङ्, झ्: –प्राप्तिमुक्तो; ग्, घ्: –प्रप्तिमुक्तो; छ्, ज्: –स्थानेपदप्राप्तिमुक्तो
295. M → N. 296. घ्, छ्: अधिस्थानं
297. M → N. See above, note to 1/4a.
298. All MSs except क्, ग्, घ्: रासौ
299. See above, note to 1/5a. 300. All MSs except क्: –राशि
301. All MSs: स्मृतं 302. All MSs: रुद्र्तवं–; ग्, घ्: मुतिर्–, ङ्: मूर्त्ति–
303. घ्, छ्: यस्या; all other MSs: तस्या
304. ख्, ङ्, छ्, ज्, झ्: मूर्त्ति–; घ्: –नवात्तनं. See above, note to 3/10d.
305. See 18/24b and note. 306. ख्, ग्, ङ्, झ्: –वर्त्तः; घ्: हृगुर्ल्लाकलसंवर्त्त; छ्: भृगुर्लाकुलसंवर्तर्; ज्: भृगुर्लाकुलसंवर्तः; SamP: भृगुर्ला–; As often happens, this coordinative compound is in the singular. It is treated as masculine, whereas most members of this list are, as usual, treated as neuter.
307. ङ्, छ्, ज्: पिनाकितं 308. घ्: चाद्यं–; झ्: चार्घा–
309. M → N. 310. See above, note to 3/52c.
311. ग्: चतुतपिणं 312. ग्: + दीपनंशब्दराशिकं
313. घ्: एस; छ्: एष 314. M → N. 315. Cf. 3/10d.
316. ङ्: विछीशं; all other MSs: विच्छीशं
317. This line is missing in MS ग् 318. All MSs: कलस्यैव
319. This line is missing in MS ग्
320. IM 5 + 6. See above, note to 6/10b.
321. घ्, छ्: त्रिवलीं–; ज्: –लीत्तर– 322. This line is missing in MS ग्
323. SamP: ङ्, छ्, ज्: तूर्यन्तं 324. घ्: तत्र–
325. This line is missing in MS ग्
326. घ्: भंभावयोत्; ङ्: सभाद–; छ्: भंभावयेत्
327. This line is missing in MS ग् 328. IM 6 + 7.
329. ङ्: पुषोज्वलम् missing. 330. ग्, ज्: तद्वर्म–
331. –हारिणी would be correct but too long for the metre.
332. All MSs except क्, ख्, घ्, छ्, ज्: तेजाख्या. See above, note to 4/11d.
333. SamP: –स्थान 334. क्: दात्रि–
335. ख्, ग्, ङ्, ज्, झ्: स्फुरनाद्यं; घ्: स्फरत्काद्यां; छ्: स्फुरन्ताद्यां
336. All MSs: अंकुशा– 337. All MSs except क्, झ्: –ग्रन्थो

338. All MSs: इकारान्ता 339. All MSs: शिवः–; SamP: –शक्तिर्–
340. M → N. 341. ग्, घ्, छ्: ऊर्द्ध; ज्: ऊर्द्धे
342. ग्: + शिर्त्रषु देवंनवान्मानं विच्छिशंवृक्षनायकं; M → N. 343. M → N.
344. ग्: नास्ति 345. छ्: मुहुम्मुहुः 346. All MSs: तुर्यस्थं
347. M → N. See above, note to 3/46b.
348. ग्, घ्, छ्, ज्, झ्: –क्रम 349. IC. See above, note to 1/5b.
350. Cf. below, 58/16b and 64/24b. 351. SamP: भिहितो–
352. Missing in MS छ्
353. छ्: + च. A locative would be consistent here. 354. ङ्: –कं
355. ङ्: सवं 356. SamP: छ्: –धिस्थितं 357. All MSs: तयो
358. DS. The position of यथा तथा has been reversed.
359. All MSs: –संकाशं. IC. 360. घ्, छ्: –र; IM 6 + 7.
361. घ्: मंजिसकृशं; ङ्, ज्, झ्: मजिष्ठ–; छ्: –सहृशं
362. ज्: ह्यल्काग्निवग्; झ्: ह्य– 363. IM 6 + 7. 364. घ्: –यो
365. छ्: –श. IM 6 + 7. 366. M → N.
367. क्: सिद्ध्यारिभो; ख्, ग्, ज्, झ्: सिद्ध्यारिहो; घ्: –हो; ङ्: सिद्धारिहो
368. ज्: –वृंर्हितं 369. All MSs: –नेषु 370. घ्: षडेक्रम–
371. All MSs except घ्, छ्: –ने 372. ग्, घ्, ङ्, छ्, ज्: –गाः
373. झ्: कु *–. M → N. 374. M → N. 375. घ्, छ्, ज्: इत्याद्या–
376. ख्, ङ्, झ्: आद्यपीठमार्गे; घ्, छ्, ज्: –वतारिते
377. Missing in MS ख्, ङ् and झ्.
378. घ्, छ्: अम्वा–; other MSs: अथा–
379. ग्, ङ्, छ्, ज्: –धिकारे–

NOTES OF THE TRANSLATION OF CHAPTER NINETEEN

1. This is the Wheel of the Command where the Fourth state is experienced (see above 3/133). The Point there is identified with the Divine Will (*icchā*). It is in the centre of the triangle in which the letters of the alphabet that constitute the Assembly of Sounds are written. Placed above each letter in the form of *anusvāra,* it transforms it into a seed-syllable mantra. These seed-syllables are the waves of nectar of this, the Ocean of the Point (*bindvarṇava*).

2. *Varṇa* (lit 'letter'), *śabda* (lit. 'word') and *rava* (lit. 'sound') all denote the same ultimate reality, namely the Sound Absolute embodied in the figure of Bhairava, the Assembly of Sounds (*śabdarāśi*) who is the subject of this chapter. In these verses we are told that it is represented by the Point in the centre of the Triangle which, in the form of *anusvāra*, is conjoined with each letter making up the fifty aspects of the Assembly of Sounds. The Point, as we have had occasion to observe on several occasions, is the goddess as the Transmental (*unmanā*) which is the Command. Indirectly, therefore, we are told here that the divine energy of the Command is also the energy of mantra which, pervading the letters, transforms them into mantras. This is the Sound of Kubjikā, the Yoginī who is the energy of Speech (*vācchakti*).

3. These four Yogic states are discussed in the KMT chapter 17-19. There they constitute the last group of four of the Sequence of Twenty-eight. See also beginning of chapter 11 of the KMT where they are equated with the four seats, and below at 44/6cd-8ab for the same equation. This identification implies that the four states are included in the Triangle. Beyond Form is the Command, the Transmental in the center, from which the other three originate and which thus contains them. Here this is called the Stainless (*nirañjana*).

4. Kuṇḍalinī is also said to be the Body of fifty letters. As such she is Taraṅginī. See above note to 2/34cd-35ab.

5. Concerning the Tree of Speech see intro. vol. 2 p. 118 ff..

6. The expression '*kārikākramasantati*' also means 'the lineage of the transmission of the (goddess) who acts'.

7. The transmission begins with the Rudra called Bhargas or Bhargojāta – the sun. See above, note to 2/7cd-8ab. Above (see 8/26cd) the alphabet, each letter of which is governed by a Siddha, is called the 'sequence (*krama*) of *mātṛkā*s'. Śabdarāśi is the assembly of the fifty 'male' letters. When these are understood to be energies it is called the Sequence of Mātṛkās who are their fifty female counterparts. One could say, in general terms, that they are the partners of the Bhairavas but in more elaborate expositions and practical applications, they are the Yoginīs (who could also be called *mātṛkā*s) who govern the letters of the Mālinī alphabet. The Yoginī of the letter a particular Bhairava governs couples (with him) in the corresponding triangular compartment (i.e. *yoni*) of the

goddess's Triangle. We notice that the Yoginīs of the letters of the Mālinī alphabet give up their place in the Mālinī sequence when coupling with their corresponding Bhairava. In this case, the female must adapt to the male for union to take place. In other cases, as for example when Bhairava does the rounds of the sacred seats (as described in chapter six above), the mobile, transforming male must adapt to the fixed, unchanging female.

8. According to the *Ṭīkā,* the form of the mantra for each of the letters is: 1) the letter, 2) the name of the presiding deity, in the dative and 3) the part of the body where it is found in the locative. Thus, for example, the first letter is deposited on top of the head by touching that part with the fingers of the right hand whilst uttering *a śrīkaṇṭhāya śirasi*.

According to the *Ṭīkā* (fl. 140a) the Five *Praṇavas* are first deposited on the thumb and fingers up to the little finger in order to purify and energize them. They are then are deposited in the following five places on the head: AIṀ – right eye, HRĪṀ – left eye, ŚRĪṀ – left nostril, KHPHREṀ – right nostril, and HSŪAUṀ – mouth. Next, the sixteen vowels are deposited on sixteen parts of the head. Then the consonants are deposited in groups on the rest of the body. The first four groups of five are placed on the arms and legs, right and left. Then one group of five covers parts of the trunk of the body. Then two groups of four correspond to the bodily constituents (*dhātu*) along with the letter KṢa, which represents all the constituents collectively. According to the *Ṭīkā*, the group of vowels is governed by the male deity and the remaining groups by the Mothers, which in this case are seven, not eight. The layout in our text differs. Here there are eight Mothers, one for each of the groups. There is an extra principle, which is, perhaps, what the goddess refers to as 'the energy of my own body'. This is related to the semi-vowels that correspond to the first four of the eight constituents of the body. The remaining four constituents, represented by the spirants, are governed by Cāmuṇḍā. Thus, Mahālakṣmī, who governs KṢa, is the ninth. Unlike the account here, the *Ṭīkā* attributes the limb marked by the letters of each group to the presiding deity of that group as noted in the following table.

1. A Comparative Table of the Mothers Governing the Classes of Letters and their Locations

Category of letters	**Diety (KuKh)**	**Deity (*Ṭīkā*)**	**Limb (*Ṭīkā*)**
Vowels	Brahmāṇī	Mahākaulīśa	Head
Gutturals	Māheśvarī	Brahmāṇī	Right arm
Palatals	Kaumārī	Māheśvarī	Left arm
Cerebrals	Vaiṣṇavī	Kaumārī	Right leg
Dentals	Vārāhī	Vaiṣṇavī	Left leg
Labials	Indrāṇī	Vārāhī	Trunk of the body
Semi-vowels	?	Indrāṇī	Four *dhātu*s
Spirants	Cāmuṇḍā	Cāmuṇḍā	Four *dhātu*s
KṢa	Mahālakṣmī	Mahālakṣmī	Eyebrows. All *dhātu*s

9. See appendix 7 of this volume for a table of the letters and their corresponding B hairavas and locations on the body of the Assembly of Sounds.

10. All MSs and am SamP read *vekalāntaṁ* here. I have emended this to *dve kalānte*. If Kalā is Ū, then the end of Ū is Ṛ and Ṝ which is below Ū. But it seems that Kalā is U if the head of Mahendra is Ū. Otherwise Mahendra would be Ḍa which is inconsistant with what is said next.

11. If Mahendra is Ṝ, the two letter preceded by it are ḷ and Ḷ, which is correct.

12. Rājendra may be AI, which precedes O and AU. Or else, if the correct translation is ‘the two that precede Rājendra’, then Rājendra is Ṁ.

13. Dha is Girijā. Its seat is Ṁ.

14. This must be the uvula, whose letter is Ṁ.

15. The gods of the letters (variously called Bhairavas, Rudras and Siddhas) that preside over the letters that constitute the body of Śabdarāśibhairava are not mentioned. Instead, the Tantra takes care to refer to the Mothers who preside over the classes of letters. In other presentations of Śabdarāśi they are omitted or sometimes, as in the AS, their presence is emphasized (see appendix 5 of this volume). Note that in this context, at least, an equivalent male presence in the female body of Mālinī is absent.

16. The right hand is Gha. So it appears that Hanumān is Kha as Gha is above Kha.

17. The letter Ca is above Pha in the grid. In this sense, I suppose, Pha precedes it.

18. In this case I suppose the head of the letter Ca is the one that follows it in alphabetical order.

19. Gauryā or Gaurī is Ī. Ṭa is the letter that comes after it in the grid.

20. According to the ṢSS the limb of the body corresponding to this letter is the right buttock. According to the KnT it is the right shank. The ṢSS appears to be correct as the right shank is mentioned separately next.

21. The seat below Gaurī which is Ī is Ṭha.

22. The Great Conch should be the letter Śa. Below this is Da.

23. This should therefore be the letter Ṣa.

24. As Na is the required letter, Anaṅga must be *visarga*.

25. Blood is Ra. Above it is the letter Bha.

26. KṢa is located behind the letter Ha, which is in the centre of the *Meruprastāra*. This is represented by writing this conjunct consonant in a box attached to the bottom of the middle box in the bottom row of the *Meruprastāra*. See diagram in vol. 4, note 19. Here this conjunct consonant, treated as an independent letter, is said to be conjoined with Emission and so the form of its corresponding seed-syllable is KṢAḤ.

27. See below 24/96.

28. The AS explains the invariable relationship between Mālinī and Śabdarāśi as that between Śiva and Śakti, creation and destruction, that pervades every single thing:

Without Śabdarāśi, (Mālinī) has no power. In this way, the play of emanation and withdrawal takes place everywhere in the universe, the triple world, moving and immobile. When Śabdarāśi is present (*sthita*), this primordial (*ādi*) emanation is present in the lineage. When Mālinī is present, it is said to be beginingless withdrawal. (Thus) the triple world is woven warp and woof with the distinction (*bheda*) between being and non-being. One who knows this from the teacher (*guru*) is (himself) said to be an excellent teacher (*deśika*). Otherwise the accomplishment (*siddhi*) in the lineage, the Command endowed with pulsing radiance (*sasphura*), wanes away. He who is ignorant of this does not belong to (any) lineage, he is devoid of the teaching and authority. O Lord of the gods, if he knows the oneness (*sāmarasya*) of Mālinī and Śabdaraśi as Śiva and Śivā, then the Command is endowed with pulsing radiance. He is certainly qualified for the initiation by piercing.

śabdarāśiṁ [-rāśi] vinā cāsyāḥ [-syā] śaktitvaṁ [śaktistvaṁ] vidyate na hi ||
itthaṁ sarvatra jagati [-tāṁ] trailokye sacarācare |
sṛṣṭisaṁhārayogena etat krīḍanakaṁ sthitam ||
śabdarāśisthite [-to] ādisṛṣṭir eṣā sthitānvaye |
mālinī tu sthitānādiḥ saṁhāraḥ parikīrtitaḥ ||
astināstivibhedena otaprotaṁ [otatprota] jagattrayam |
etad yo vetti [veti] gurutaḥ sa deśikavaraḥ [-ra] smṛtaḥ ||
anyathā nānvaye [anvaye] siddhiḥ sasphurājñā vihīyate |
pāramparyavinirmuktaḥ [-kto] upadeśavivarjitaḥ ||
adhikāravihīnas tu bhavate [bhavante] yo na vetti tat [taḥ] |
sāmarasyaṁ [-rasya] śivābhyāṁ tu mālinīśabdarāśayoḥ ||
yadi jānāti deveśa tadājñā sasphurā bhavet |
vedhadīkṣādhikāras tu bhavet tasya na saṁśayaḥ || AS 5/112cd-118

29. Thus, I suppose, we get the following six syllables: KHSKṢMLYAṀ KHSKṢMLYIṀ KHSKṢMLYUṀ KHSKṢMLYṚṀ KHSKṢMLYEṀ KHSKṢMLYOṀ.

30.

2. Table of the Six Faces of Śabdarāśi

Direction of Face	Deity	Seed-syllable
Above the upper	Tūṣṇīśa	KHSKṢMLYAṀ
Upper	Kulīśa	KHSKṢMLYIṀ
East	Śrīkaṇṭha (Aghora)	KHSKṢMLYUṀ
West	Uttareśa	KHSKṢMLYṚṀ
South	Anantīśa	KHSKṢMLYEṀ
North	Sadāśiva	KHSKṢMLYOṀ

31. Unfortunately, I have not been able to decipher the code to arrive at the form of the seed-syllables of the limbs. The letters of the first one appear to be Kha Ha and Sa and the sixth limb La. To this seed-syllable the six long vowels (i.e. Ā Ī Ū AI AU and AḤ) and *anusvāra* are added to make the six varieties. Thus, the first syllable is KH H S * * LĀṀ.

32.

3. The Deities of the Limbs of the Assembly of Sounds

Limb	Bhairava (KuKh)	Bhairava (AS)
Heart	Aghora	Kulīśa
Head	Amogha	Vimala
Topknot	Nīlakaṇṭha	Ananta
Armour	Ekavīra	Ciñciṇī
Eye	Piṅgala	Kadamba
Weapon	Kapāla	Kālāgni

The second column records the names of the Bhairavas of the six limbs of Śabdarāśibhairava. Those in the third column are taken from the *Ambāmatasaṁhitā* (5/128cd-129).

33. Cf. 19/56.

34. The AS (5/131ff.) describes how the figure of 'the best of men' (*puruṣottama*) (AS 5/134ab) should be drawn and the letters of the Assembly of Sounds projected into him. This, I suppose, is the Person of the Word (*śabdapuruṣa*), who is transferred into the body of the adept.

35. Navātman i.e. HSKṢMLVRYŪṀ is the basic sonic form of the Bhairava who is Kubjikā's consort. According to the KRU (8/69ab), Navātman's subtle form is the Assembly of Sounds (*śabdarāśi*), that is, the fifty letters of the alphabet present in the inner movement of the sonic energy of Kuṇḍalinī, which in this verse is called 'the form of Rudra's being' (*rudratvamūrti*). His gross, visualized form, called Śabdarāśi-Navātman, is described in the KRU (8/70cd-79). By conjoining this syllable to each of the letters, they are transformed into mantras, each of which has its sphere of influence or 'wheel' (*cakra*). The Assembly of Sounds – Śabdarāśi – is thus essentially the Word Absolute –

Śabdabrahman – understood to be the assembly of the energies of the letters, transformed by the addition of Navātman into powerful mantras. The god explains this to the goddess in the KRU:

> O mistress of the gods, mantras and the Lords of Mantras have come forth from me. Mantras are said to be (the letters) beginning with A and ending with KṢa, which are fifty in number. O mother of Kula, the Lords of Mantra are (the Bhairavas) beginning with Śrīkaṇṭha and ending with Saṁvarta. The past, present and future are all accomplished by means of the Word (*śabda*), and Word originates from Letter. Word is nowhere perceived devoid of Letter. You and I, O large-eyed one, are established as Word. This (has assumed the form of) an aggregate (*samudāyagata*) in the imperishable liturgy of the Word. They are (all) associated with Navātman and (each) possessing Wheels are in the form of Wheels.

utpannā mama deveśi mantrā mantreśvarās tathā ||
ādikṣāntāḥ [k, kh:-khyātā] smṛtā mantrāḥ [gh: mantrā] śatārdhaparisaṅkhyayā |
śrīkaṇṭhādyāś ca mantreśāḥ saṁvartāntāḥ [kh: saṁsaṁvartānāḥ; g: -ntā; gh: savartātā] kulāmbike ||
bhūtaṁ [gh: bhūta] bhavyaṁ [gh: bhavī] bhaviṣyaṁ ca vartamānaṁ [kh: varṇṇamānaṁ] tathaiva ca |
śabdena sādhyate [g: sādhya] sarvaṁ [g: sarvasa] śabdo [k, kh: śabde] varṇasamudbhavaḥ [g: varṇamanudbhavaḥ] ||
na varṇena vinā śabdaṁ kvacid evopalabhyate [g: evoparabhyate] |
ahaṁ tvaṁ ca viśālākṣi śabdanāmapratiṣṭhitau [g: -tisthitau] ||
samudāyagataś cāyaṁ akṣarākṣarapaddhatau [g: -varddhatau] |
navātmanā yutā hyete sacakrāś cakrarūpiṇaḥ [k: -cakrakrarūpiṇaḥ] ||
KRU 5/71cd-75

36. Cf. above, 3/49.

37. Navātman is Vṛkṣīśa, more commonly known as Vṛkṣanātha, the Lord of the Tree (see above 2/29-31 and notes). The Tree grows out from the Point formed from the combined seed of the god and the goddess in the centre of the Triangle in the core of the *maṇḍala* (see above, note to 6/9). Like the goddess, the god also resides in a tree of which he is the master. Wrapped around this, the Tree of Brahmā, is Kuṇḍalinī, the energy of Speech that spirals around it in three and a half coils on which are strung the energies of the letters that fill the Triangle.

38. See above, 3/37cd-38ab where the Vidyā in the form of the goddess's triangle is depicted in the same way as sitting close to Śambhu, that is, in union with him (see note 96 to 3/63-64ab and cf. 7/52cd-53ab).

39. Concerning the Knot of Brahmā, see note to 7/40cd-41ab.

40. Alternatively one could translate: 'is Śiva's (extreme) limit (*avadhi*).'

41. In this context Śiva is Śabdarāśi and Śakti is Mālinī. Deposited from the top of the head to the tips of the nails of the toes and back, they generate energy which expands out in the Teacher's Mouth, the Triangle in the centre. This is Nirvāṇa and the Abode of the Thirty-two syllable Vidyā (see below 22/19). This is where they unite. Thus the yogi experiences the Fourth realised state of consciousness of Śabdarāśi Śiva and the Transmental energy of the Command of Mālinī, the Yoni, in a union with him that leads to the liberated state Beyond the Fourth (*turīyātīta*).

42. The Five Jewels in this case are the Five *Praṇavas* (see below 24/103cd-115). Thus the ŚM enjoins that: 'one should deposit Navātman encapsulated with the Five *Praṇavas* (*praṇavādyantasaṁpuṭena navātmānaṁ ca vinyaset* | ŚM 22/119cd). A variant of this deposition of the letters of Navātman is found in some manuscripts of the ŚM (after ibid. 22/117). Each of the nine units there consists of 1) The Five *Praṇavas* 2) a letter of Navātman 3) the place of depostion on the body in the locative 3) the salutation 'NAMAḤ' 4) the Five *Praṇavas*. Thus, for example, the first unit is: AIṀ 5 HA ŚIKHĀSTHĀNE NAMAḤ AIṀ 5. The variables are: 1) Ha – the location of the topknot 2) Sa – the head 3) KṢa – the forehead 4) Ma – the mouth 5) La – the heart 6) Va – navel 7) Ra –genitals 8) Ya – knees 9) ŪṀ – the two feet.

'The location of the topknot' may be taken to be the Cavity of Brahmā on the crown of the head. The second place – the head – is missing here, and instead of the knees there are the thighs and the shanks.

43. The text reads *āraktaṁ śuddhadhavalaṁ* but there is no substantive qualified by these adjectives. The armour is the next limb that follows in serial order, so presumably that is meant.

44. See above notes to 4/10-11ab.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY

1. ख्: अनुमा 2. ग्: श्रा– 3. ख्, ङ्: –नी
4. घ्, छ्: पुनरत्यन्तिकंटकं; ङ्: पुनरत्यविकंटकं; ज्: पुनरत्यविकश्रृकं; झ्: पुनलत्यविकश्रृकं; other MSs: - विकश्रृकं. 5. घ्, छ्: –यः 6. ग्: * भा
7. IM 5. 8. क्: प्रथम 9. घ्: * चचत्वारिंशा–; ङ्: –त्वारिशाक्षरो. The ordinal has replaced the cardinal –चत्वारिंशत् for the sake of the metre. See above, note to 3/9c. 10. घ्, झ्: आद्यमृतं
11. क्, ग्, ङ्, छ्, ज्, झ्: खा– 12. All MSs: –योनिः–
13. See above, note to 5/64d. 14. IC. बिन्दु is treated as if it were neuter.
15. ङ्: –तण्। अर्धचन्द्राकृत्यान्वितम् (M → N) would be correct but the fifth syllable is long. 16. All MSs: उका–
17. क्, ग्, झ्: –मसुकम्; ख् चानांमसुकं; ज्: चानंगमसूकं
18. ङ्: पादे; ग्: पाद्र; ज्: पाद्रे 19. All MSs except घ्: भद्रे
20. All MSs: –ग्रहस्यधि – 21. This line is missing in MSs छ् and झ्
22. क्: –सेन– 23. घ्: ए; all other MSs: स
24. घ्: एवै; ग्, ज्, झ्: एवधि 25. झ्: वेधक्रान्तं; ङ्: वेधका * न्तां; छ्: वैधका–; all other MSs except घ्: वेधकान्भांतं 26. क्, ग्, ज्: चै 27. क्, ग्: तृतीय
28. घ्: पूर्वाद्यं षोध; छ्: –वाद्यं षाध; all other MSs: क्, ग्: –धसंस्था; all other MSs: –ध ।
29. क्, ग्: मढन्तं; ङ्: + भानु; other MSs: मढान्तं
30. All MSs: घाधस्थं + तु । See above, note to 3/41c.
31. क्, ख्, ग्: गौरि– 32. All MSs: भवा– 33. ग्: ईश्वराक्रन्तं
34. क्, ग्, ज्: रावातं, ख्, ङ्, झ्: रावतं35. क्: ई
36. All MSs: चैवे–; क्, ख्, ग्, ङ्, ज्: त्व; ख्, ग्: त्वद्; झ्: त्वं
37. See note to 1/2d. 38. घ्: घनातं; ङ्, झ्: घनासं; all other MSs except छ्: घनांसं 39. All MSs except घ्, छ्: सार्द्ध
40. See note to 1/2d. 41. All MSs: पदामव
42. ख्, ङ्, झ्: द्विजा–; घ्, छ्: विधा– 43. All MSs except घ्, ङ्, छ्: एकारे च 44. क्, ग्, ङ्: पंज– 45. All MSs: विसर्गस्थो–
46. ग्: द्विरभासं. See note to 1/2d. 47. ग्: विच्च– 48. ङ्: –व
49. घ्, छ्: पञ्चचत्वारिंशति; all other MSs: पञ्चचत्वारिंशतिः. The adjectival form –चत्वारिंशती is attested in four places (see 9/68a, 13/151b, 68/64d and 68/80a) and is more appropriate than the deviant cardinal of the MSs (for which see note to 3/9c) and so has been emended accordingly. Note also that this *pāda* is one syllable too long. 50. घ्, छ्: प्रोक्तास्– 51. छ्: * *पराह्येषा
52. ङ्: आधारां; all other MSs: आधारान् 53. IC.
54. All MSs except ङ्, छ्: मृता–
55. All MSs except घ्, ङ्, छ्: क्षत–. कृत्वा– would be better but makes the fifth syllable long. See note to 3/10d. Cf. 31/40a.
56. ख्, ङ्: शावस्योर्द्ध–; छ्: रावस्योधमधः–; all other MSs except घ्: गावस्योर्ध–
57. See above, note to 3/119d. 58. छ्: सार्ध 59. All MSs: पुरं
60. क्, ग्: अष्कष्टा– 61. घ्, छ्: ज्वरिका
62. क्, ख्, ङ्, ज्, झ्: तस्योर्द्ध; घ्, छ्: तस्योर्द्धे. DS.
63. All MSs except घ्, ङ्, छ्, ज्: पक्षस्तु
64. All MSs except घ्, झ्: पृथु 65. घ्, छ्: तत्र

66. क्: –कयोति; ग्: कयाति 67. All MSs: जिह्ना
68. झ्: ज्ञेवेरा–; all other MSs except ङ्, घ्, छ्: ज्ञवेरा–
69. All MSs: स्मृत: 70. क्: वहुवासिनी. This line appears also above
as 8/94cd. See also note to 7/7d. 71. ङ्: सां–
72. क्, ग्: तटधरे व्यसनं; ख्, घ्: तदधभ्य–; ङ्: तदधस्थासनं; ज्: तदधस् व्यसनं. Although the
reading in three MSs is correct Sanskrit, I have chosen to emend to the standard
deviant form found in this text. See above, note to 3/41c.
73. M → N. 74. क्: हृदयं– 75. घ्: –ने
76. All MSs: स 77. Just as साम्भवम्, the spelling generally
found here, has been standardized throughout to शाम्भवम्, so too आनवम् has been
standardized to आणवम्. No note is made of this unless the difference may be
significant.
78. छ्, ज्: आनवं 79. छ्, ज्: एत 80. घ्, छ्: –क
81. Cf. 18/46a. 82a. घ्, छ्: निजायते; all other MSs जिजायते
82b. All MSs: मालिन्या 83. ग्, ङ्, ज्: एत; छ्: एवं 84. All MSs: येषां
85. For the use of this genitive with तुष्ट– rather than the required
instrumental, cf. below 26/90ab. See also above, note to 5/62a.
86. All MSs: ज्ञायन्ति 87. ख्, ग्, ङ्, छ्, ज्: –दा; all other MSs: भेदा:
88. क्, ख्: –ता:; all other MSs: –ता 89. घ्: –तां. IM 6 + 7.
90. M → N. See above, note to 7/12d.
91. झ्: त्रिणि. IC. See 1/2c, 6/22c and notes. 92. ङ्: तृपीठं
93. त्रिदेवता would be correct. 94. Here, apparently, is one of the rare
instances in which the masculine noun वृक्ष– is not treated as neuter. See above,
note to 6/10b. 95. छ्: गुहात्रीणि
96. ग्, झ्: * शक्ति–; घ्: * सप्ति–; ङ्, ज्: त्रिशक्ति–; छ्: त्रिसप्तिगुण–; all MSs except घ्,
छ्: –लाम्. M → N. 97. This line is found only in MSs छ् and ज्.
98. ख्, ङ्: * * मन्थान्– 99. Missing in MS घ् and छ् 100. ख्, ङ्:
–परमेश्वेरे 101. क्: विद्या–

NOTES OF THE TRANSLATION OF CHAPTER TWENTY

1. Line 20/2ab is too corrupt in the MSs to reconstruct.

2. Chapter 11 of the ṢSS deals with the Aghoryaṣṭaka, Trividyā and Tadgraha which are presented in chapters 21, this one and 23, respectively. The Triple Vidyā is presented in chapter 18 of the KMT (which corresponds to chapter 27 and 30 of the ṢSS). The Parāparā Vidyā is presented in KMT 18/4-24, the Aparā Vidyā in KMT 18/25-29 and the Parā Vidyā in KMT 18/30-31. The variants of the Vidyās in these sources will be compared with the ones here.

The passage there concludes by stressing the intimate relationship between the Triple Vidyā with Mālinī and Śabdarāśi and its essentially unitary nature, related to the Trika triad of goddesses Parā, Parāparā and Aparā:

> Conjoined with the utterance of the *Praṇava*, the (triple) Vidyā consists of the three principles (Śiva, Vidyā and the Self) and she is established in the form (*mūrti*) of Śabdarāśi and Mālinī. She burns with the qualities of a body made of the Vidyās. KMT 18/32.

3. The text of this chapter is corrupt in places in the MSs., It appears that the Parāparā Vidyā, reconstructed by comparing with its version embedded in the Tadgraha mantra presented in chapter twenty-three, is:

AGHORE HRĪṀ PARAMAGHORE HRAUṀ GHORARŪPE HAḤ GH(O)RĀMUKHI BHĪMABHĪṢAṆI VAMA VAMA PIVA PIVA HA HE RU KṢA RU KṢA RAḤ RAḤ VICCE AIṀ HRĪṀ HAUṀ

The whole Vidyā embedded in Tadgraha below in chapter 23 is:

AGHORE HRĪṀ PARAMAGHORE HRAUṀ GHORARŪPE HAḤ GHORAMUKHI BHĪMABHĪṢAṆI VAMA VAMA PIVA PIVA HA HE RU RU RA RA VICCE AIṀ HRĪṀ HŪṀ HRĪṀ AIṀ HRĪṀ AIṀ KṢAṀ HRĪṀ HSRAUṀ

The first forty-five syllables of the Triple Vidyā inserted into the mantra Tadgraha presented below in chapter twenty-three are as follows:

AGHORE HRĪṀ PARAMAGHORE HRAUṀ GHORARŪPE HAḤ GHORAMUKHI BHĪMABHĪṢAṆI VAMA VAMA PIVA PIVA HA HE RU RU RA RA VICCE AIṀ HRĪṀ HŪṀ HRĪṀ AIṀ

The remaining five syllables of the two other Vidyās combined embedded in Tadgraha are: HRĪṀ AIṀ KṢAṀ HRĪṀ HSAUṀ. See below footnote to 23/1.

The Parāparā Vidyā according to the KMT consists of forty-two and a half syllables (ibid. 18/24ab). The syllables are presented there (KMT 18/4-24) in the Śabdarāśi code in reverse order. What Goudriaan refers to as an 'extended' version of the Parāparā Vidyā (rather than all three) is inserted into the version of Tadgraha of the KMT. The variants and added syllables are noted in brackets:

AIṀ (Tadgraha: + HRĪṀ) AGHORE HRĪṀ HSAḤ PARAMAGHORE HŪṀ GHORARŪPE HSAUṀ GHORAMUKHI BHĪMABHĪṢAṆE VAMA (Tadgraha: + VAMA) PIVA PIVA HAḤ (Tadgraha: HA) HE RU RU (Tadgraha: + RU RU) RA RA (Tadgraha: + RA RA) HRĪṀ HRŪṀ (Tadgraha: HŪṀ) PHREṀ HŪṀ (Tadgraha: HSAUḤ) PHAṬ (Tadgraha: AIṀ)

The three parts of the triple Vidyā are also extracted in ṢSS 11/1 ff. There the Parāparā Vidyā is called Parā Vidyā and the Parā, Parāparā. The Parāparā (= ṢSS Parā) consists, as it does here, of forty-five syllables. According to the ṢSS (11/2-30) it is as follows:

AIṀ HRĪṀ AGHORE HRĪṀ HSAḤ PARAMAGHORE HŪṀ GHORARŪPE HSAUṀ GHORAMUKHI BHĪMABHĪṢAṆE VAMA VAMA PIVA HE HE HE RU RU RA RA SHAIṀ HRŪṀ PHREṀ HRŪṀ AIṀ

The version of the Parāparā Vidyā recorded in the TĀ (30/20-26a and ibid. 16/213-216a, where the Vidyā is presented in the reverse order) consists of thirty-nine and a half syllables and is as follows:

OṀ AGHORE HRĪṀ PARAMAGHORE HUṀ GHORARŪPE HAḤ GHORAMUKHI BHĪMABHĪṢAṆE VAMA PIVA PIVA HE RU RU RA PHAṬ HUṀ HAḤ PHAṬ

4. Here, as in the next few lines, it appears that a part of the text is missing. The three syllables of this part of the Vidyā, namely PARAMA, are clear; as is the last consonant, which is Ra. Following the model of the other versions of the Vidyā, I presume the complete form is PARAMAGHORE.

5. Again referring to the other versions of this Vidyā, it appears that the letter Gha in this part of it has not been mentioned or, more likely, there is a lacuna in the text.

6. Below (21/13bcd-14ab) Prasādabhairava is HRŪṀ. According to the appendix of the *Kubjikopaniṣad* (p. 158), the syllable of Prasādabhairava is HAUṀ.

7. The three parts of the Vidyā correspond to three 'principles'. Parā corresponds to Śivatattva, Parāparā to Vidyātattva (KMT 18/2) and Aparā to Ātmatattva. See KMT 18/32 and intro. vol. 1, p. 453-454.

8. Just as the previous Vidyā consisted of forty-five syllables in both the ṢSS and our text, the Aparā Vidyā is also three syllables long in both texts. According to the ṢSS (11/30-34) it is: HRĪṀ HŪṀ PHAṬ. The version in the TĀ (30/20cd) it is almost the same, namely: HRĪḤ HŪṀ PHAṬ. According to KMT 18/26b it consists of seven and a half syllables and appears to be: HRAṀ PHREṀ HŪṀ HRAṀ PHREṀ HŪṀ PHAṬ. KMT 18/28b-29 presents a variant (*bheda*) of the same, namely: AIṀ HRĪṀ HRŪṀ PHREṀ HŪṀ PHAṬ. This is the form found in the *Ṭīkā* (fl. 71a); the difference is that in the *Ṭīkā* the penultimate HŪṀ is missing. The two Vidyās, Aparā and Parā combined embedded in Tadgraha below in chapter twenty-three, are: HRĪṀ AIṀ KṢAṀ HRĪṀ HSAUṀ.

9. The first syllable is HRĪṀ so we should get HRĪṀ PHREṀ HRĪṀ. The form is similar to the one embedded in Tadgraha, namely, HRĪṀ AIṀ KṢAṀ HRĪṀ. Perhaps to get to the Vidyā which consists of three and half (*adhyuṣṭā*) we should add AIṀ. As the syllable of the goddess, who is Kuṇḍalinī in three and half coils, AIṀ could also be called this.

10. The third Vidyā according to the ṢSS (11/36-7ab) (mistakenly called Parāparā there) is HSRAUṀ, as it appears to be here. The last syllable of Tadgraha is this single-syllabled Vidyā. Cf. also below, 23/14.

11. The first line of this verse is the same as 8/92cd above. Above in 8/92cd-94ab the syllable AIṀ, which is the First *Praṇava* and called there Kuleśvarī Vidyā, is said to be the goddess who dwells in the fire. See note to 3/164-166ab.

12. The ṢSS (11/119 and commentary) explains that the Assembly of Sounds (*śabdarāśi*) is Śāmbhava, Mālinī is Śākta and the Triple Vidyā is Āṇava. According to 18/38 below, the Heart (consisting of the letters Pa, Sa and Ha) is also of these three types. See note there and intro. vol. 1, p. 474 ff. concerning this important triad.

13. The 'root with three thorns' is the Triple Vidyā which is in three parts. The verse also alludes to the mantra called Tadgraha. It consists of fifty parts (*pada*). Each part is formed from a letter of the Assembly of Sounds, the corresponding letter in the Mālinī alphabet and a syllable of the Triple Vidyā. The combination of these three, called Trika (below in verse 20/30), is fundamental to the Trika's mantric system and is also esteemed to be 'the root' in the Kubjikā Tantras. Tadgraha is presented below in chapter twenty-three (verses 1 to 20).

14. Each letter corresponds to the sacred seat where the Rudra of that letter resides. These fifty places are listed above 6/212-218. See Dyczkowski 2004: 158, map 1.

15. Cf. below 39/60cd-62 where some of these triads along with others are listed. The three Siddhas considered to be 'within the Triad (*trika*)' are, as we have seen, Mitranātha, Ṣaṣṭhanātha and Oḍḍīśanātha who reside in the three sacred seats of Kāmarūpa, Pūrṇagiri and Oḍḍiyāna, respectively (see above 2/28 and note). The

three deities are Brahmā, Viṣṇu and Maheśvara. The three trees are the Kadamba, Ciñca and the Bilva. Concerning these three trees and their relation to the Wheels in the body and to states of consciousness, see below 46/20-26. According to the KRP fl.15b as reported by Schoterman (1981: 51): Kulācāra holds three caves in high esteem: the Candrākhyā, the Yakṣiṇī and the Śaṅkhinī. According to the ṢSS (1/30), Candraguhā (the Cave of the Moon) is located where emission takes place (*visargasthāna*), that is, in the Cavity of Brahmā or the End of the Twelve. The three energies are will, knowledge and action. The three Vidyās are Parā, Parāparā and Aparā. The three three channels are Iḍā, Piṅgalā and Suṣumṇā. There are thus eight triads mentioned here, making twenty-four entities altogether. Four triads are listed in 39/60cd-62 where they are related to the three lineages, to conclude that the Tradition (*anvaya*) consists of triads that relate to the triple division of reality into gross, subtle and supreme.

The following is a table that integrates these two references. I presume that the three deities mentioned here are the three goddesses listed in 39/60cd-62.

4. A Table of Triads

	Supreme	**Subtle**	**Gross**
Siddhas	Oḍḍīśanātha	Ṣaṣṭhanātha	Mitranātha
Seats	Oḍḍiyāṇa	Pūrṇagiri	Kāmarūpa
Gestures	Maṭhamudrā	Guhāmudrā	Yonimudrā
Goddesses	Karālā	Padminī	Siddhi
Kula Trees	Kadamba	Ciñcā	Bilva
Caves	Candra	Yakṣiṇī	Śaṅkhinī
Energies	Will	Knowledge	Action
Three Lineages	Skyfarer	Youth	Child
Vidyās	Parā	Parāparā	Aparā
Three Channels	Suṣumṇā	Iḍā	Piṅgalā

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-ONE

1. ङ्: अथांन्या; छ्: –न्य 2. See above, note to 3/22b.

3. DS. See above, note to 6/153d.

4. All MSs: इ The long vowel, attested in other words of this mantra, appears to be more appropriate than the short one, so it has been standardized in all instances. The MSs link ई disjunctively in this way to words in this mantra in as many as four other instances – i.e. परमघोर्या + ई, घोररूपा + ई, घोरमुखा + ई and फेत्कार्या + ई. These are not, of course, regular Sanskrit forms. It would be easy to emend to the intended dative – घोर्या + ई > घोर्यायै – a reading supported by the KMT and SKh. Indeed it is possible that *sandhi* is intended to take place. This, perhaps, is what is meant by saying घोरमुखा ईकारस्वरभेदितम् (21/5ab). Either way, rather than emending repeatedly to the regular dative, the readings have been standardized to the long vowel and left to the learned reader to decide the most suitable form.

5. क्, ख्, ग्, ङ्, ज्: –घोर्या इ; all other MSs: –घोर्या *; ख्, ग्, घ्, छ्: + अत:; all other MSs: + इत:

6. ख्, ग्, ङ्: घोरक्षये; all other MSs except घ्, छ्: घोरेक्षये

7. All MSs except ङ्, झ्: हंसविसर्गं; all other MSs: हसविसर्गं

8. All MSs: इ 9. क्, ङ्, झ्: इवाह्यहम्; all other MSs: इवाद्यहं
10. All MSs: चतुर्थी 11. All MSs: –मुखायै 12. All MSs: इकार–
13. IM 5, 6 + 7. 14. See above, note to 5/29d.
15. All MSs: चतु:स्थिता 16. छ्: गौर्यां

17. As before we find the forms पञ्चमा, सप्तमा and अष्टमा in the place of the regular पञ्चमी, सप्तमी and अष्टमी See 16/9b and note.

18. क्, ख्, ग्, ङ्, ज्: हापींसषुतं; all other MSs: हापीं–

19. The ending has been dropped.

20. The ending has been dropped. 21. All MSs: –स्थान्तिमे

22. DS. Cf. 19/37c, 21/12c and 21/22b. See above, note to 2/22b.

23. छ्: मष्टमा 24. All MSs: साधुना
25. ङ्, ज्: –मेतद्धि; छ्: –मेतद्रि 26. See above, note to 1/5a and cf. 2/6c.
27. All MSs: दीपनेषु 28. All MSs: अघोरा–. 29. क्: प्रद
30. IM 6 + 7. 31. Cf. 19/37c, 21/8b, 12c, 22b. See above,
note to 2/22b. 32. ङ्: –समुज्वलं 33. क्, ग्: –स्थ; घ्, छ्: +
च, ङ्: –पवस्थं 34. घ्: –रं 35. All MSs except ख्,
ग्, घ्, छ्: वधिलोमाच्च– 36. All MSs: तस्याध:स्थितस्तथा 37. क्, ख्, ग्, ङ्,
ज्: चोर्द्ध 38. All MSs except घ्, झ्: –न 39. ग्: सुमं– 40. क्: तस्यार्ध्वं
41. छ्: पुर 42. M → N.
43. All MSs: यकारस्य 44. All MSs except झ्: ह
45. All MSs: मावृष्टं; . ङ्: कुचेरासनमावृष्टं
46. All MSs: –गुरोपरि. 47. IC.
48. All MSs: सुरसिद्धि–. Cf. above 6/186d and below 25/12b and see above,
note to 6/9a. 49. क्: षभ्द्यागात्; छ्: षद्भ्यागात्; ज्: षद्त्यागात्; all
other MSs except ख्, ग्: षड्यागात 50. All MSs: हतम् 51. All MSs: प्रोक्तं
52. ख्, ग्, ङ्, छ्, ज्: –प्रिय; all other MSs: प्रिय 53. घ्, छ्: लभ–
54. घ्, झ्: नाथं 55. All MSs except ज्: वाध्ये–

56. क्: –पुराहृतम्; छ्: –पुराद्धृतं 57. See above, note to 6/1a.
58. All MSs except घ्, ङ्, छ्: तोरण
59. ख्, ङ्: शिरंचंद्रार्द्ध; क्, ग्: शिरं * द्रर्द्ध; छ्: –र्द्ध; ज्: शिरंचन्द्रार्द्ध
60. छ्: आनन्द. M → N. See above, note to 3/46b.

61. राजन् is treated here in an analogous manner to आत्मन्. Just as आत्मानम् replaces आत्मा of the nominative singular (see note to 3/10d), similarly राजानम् replaces राजा.

62. ख्, ङ्: राजावस्थो–. The dropping of the ending and the subsequent *sandhi* has led to the formation of this irregular compound.

63. क्, ख्, ग्, छ्, ज्: कुर्याद

64. All MSs: घोर्यायाष्टकस्य. The form गौर्यायाः also occurs, for example, in 19/37c, 21/8b and 21/12c, see above note to 2/22b.

65. N → M. 66. क्: वीजस्य
67. See 21/21c and note. 68. घ्, छ्, ज्: पद्भ्यां 69. क्: आधार
70. छ्: पृष्टिवंशे; all other MSs: पृष्ठिवंशे 71a. झ्: –द्वयौ
71b. All MSs: स्मृतः 72. All MSs: षष्ठी– 73. All MSs: संघारं
74. All MSs except क्, झ्: अघोर्याद्यत्मकं 75. All MSs त्रिकण्ठा–
76. All MSs except झ्: शब्द 77. ख्, ग्, घ्, छ्: स्पर्शञ्च, ङ्, ज्: श्पर्शं च
78. All MSs except क्, झ्: रूपश् 79a. M → N.

79b. All MSs: स्मृतः 80. ख्, ङ्: –देवताद्यष्टो; घ्, छ्: –देवतान्यष्टौ. ब्रह्माणी has here become ब्रह्माण्या, just as अघोरी is sometimes अघोर्या.

81. The ending has been dropped for the metre.

82. क्, ग्, ज्: सिद्धांगा–; ख्, ज्: सिद्धांगांगसमायुतं; घ्, छ्: सिद्धा–
83. ख्, घ्, ङ्, छ्, ज्: पूर्वे; ग्: पूर्व 84. क्, ग्: –से 85. क्: –ण; ख्: महार्णवं
86. ख्: परम् 87. घ्, छ्: सहद्– 88. ख्: बीज * * कं

89. All MSs except क्, झ्: देव्यायाः तत्व–. This is the genitive of the deviant form देव्या. See above, note to 2/22b. 90. क्, ख्, ज्: –वीर्यं तु; ग्: वीप्र्यन–

91. क्, ग्: –कवि; 92. ङ्: –बीदं
93. All MSs: प्रतिष्ठिता. IC. 94. ङ्, छ्, ज्: अपो 95. ख्, ङ्: नास्ति
96. ख्, ङ्: नास्ति 97. ङ्: नास्ति 98. ख्, ग्, छ्, ज्: वायुहृ–
99. ङ्: –स्थानिना 100. क्, ग्, ङ्: –श्रमा 101. All MSs: आद्यं च
102. ज्: संयुटं; all other MSs except ख्, ङ्, झ्: संपुटं
103. ख्: + लज्वा गुरुपदेशुं न्यस्थव्यं बीजबिजपञ्चकं 104. ख्: भेव–
105. क्, ग्: –नीना 106. झ्: दधं; all other MSs: दयं
107. क्: चांस्त्रमनं 108. क्: सदास्वस्तेन्; all other MSs: सदाभ्यस्तेन
109. घ्, छ्: पुनर्ज्जन्मः 110. IM 5, 6 + 7.
111. See above, note to 3/12c. 112. All MSs: पंकजम्
113. ङ्: अधिकारे– 114. घ्: वसेनैवं; ग्: भनैवे; all other MSs: भवेनैव
115. क्: –सदं 116. क्, ग्: पंचको; छ्, ज्, झ्: –पंचके
117. All MSs except क्, झ्: पुर्व्वते; IC. 118. M → N.
119. क्, घ्: यसम्वित; ख्, ङ्, ज्: यससित; छ्: यसम्विन; झ्: यससितं; all other MSs: यसम्विते
120. All MSs: तेषामग्रत 121. घ्: न्यासे 122. क्: भेवेत्
123. क्: –माद्यं विभूषितम; ख्, ग्: –विभूषितं, ङ्, छ्, ज्: –द्यंतविभूषितं

124. ङ्: आरक्त 125. –याद्यन्तारोपितम् would be correct but the fifth syllable is long. Note also that the gender of nouns here, as throughout this

section, is treated as neuter because they are related to पीठम्.
126. ख्: मा– 127. All MSs except झ्: –रूपस्
128. घ्, छ्: प्रथमाद्यं * मध्यसं 129. क्: तिस्रोर्द्धवं; घ्: तिस्रोर्द
130. ख्, ङ्: –द्यतयोजितं; other MSs except झः –तद्योजितम्
131. All MSs: कण्ठ– 132. M → N. 133. झ्: रूपं
134. ग्: स्थितिवै; 135. All MSs except घ्: पूर्वगिर्यके; छ्: पूर्णगिर्यकै
136. ङ्: सहारं. M → N. 137. All MSs: स्थित:
138. M → N. 139. घ्: क्रमेन
140. ज्: + यथाध्यानं तु पीठानां कामरूपादि भैरव।
तथा क्रमेण तत्वानां कुर्याद् वै ध्यानपञ्चकं
141. ख्, घ्, छ्, ज्: मुच्यति. Cf. above 9/19b. 142. ङ्: बन्धना
143. M → N. See above, note to 1/2c. 144. M → N. See
above, note to 1/4a. 145. घ्, छ्: तस्मान्; ज्: तस्मा 146. क्, घ्, छ्:
दुल्लभम् 147. ङ्: * * मन्थान– 148. ङ्: –संहितां * 149. All MSs: अथा–

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-ONE

1. Variously called the Aghorāṣṭaka (KuKh 21/1), Aghoryaṣṭaka (ibid. 21/9cd), Aghoryādyaṣṭaka (ibid. 21/10d) Aghoryāṣṭaka and Ghoryāṣṭaka in the ṢSS (11/38ab and 11/105ab, respectively), this is a deposition in eight parts called Aghorās or Ghorikās. It is found in variant forms in several Kubjikā texts. In order to edit the text, I refer to three of these sources, the KMT, ṢSS and the SKh. The KMT and our text relate the Aghoryāṣṭaka to the subtle body called the City of Eight (*puryaṣṭaka*) (see below 21/27-28), which the KMT (18/33) explains is 'located in Aghorī'. It goes on to give eight mantras that are formed from eight parts of the Aghorī Vidyā that make up Aghoryāṣṭaka to which the City of Eight is conjoined. The adept, says the KMT, should deposit the eightfold body (*aṅga*) in eight vessels (18/35), which are, presumably, the eight constituents of the City of Eight listed below (21/28; see above, 13/4cd-6, note 4). The eight mantras are presented directly in eight lines of prose marked 'verse' 34 of chapter 18 of the edition of the KMT. Each section is deposited on a separate part of the body and on the eight petals of a lotus. The core of each unit is one of the words of the Aghorī Vidyā. This is first given in the vocative and then repeated in the dative; to these, two seed-syllables are added. The ṢSS (11/38-102) basically follows the KMT expanding it by adding syllables and altering some. In both texts the Vidyā is, essentially, as follows:

AGHORE PARAMAGHORE GHORARŪPE GHORAMUKHI BHĪMANĀME BHĪṢAṆE VAMA PIBA

The complete set of eight in the KMT is as follows. The words that appear to be the same as those in our text are in bold characters:

1) HEAD: HRĪṀ RU **AGHORE** HRĪṀ SHAUṀ **AGHORYĀYAI**
2) MOUTH: HRĪṀ RU **PARAMAGHORE** HŪṀ SHAUṀ **PARAMA-GHORĀYAI**
3) HEART: HRĪṀ RU SHAUṀ **GHORARŪPE** SHAUṀ **GHORARŪPĀYAI**
4) GENITALS: HRĪṀ RU SHAUṀ **GHORAMUKHI** SHAUṀ **GHORA-MUKHYAI**
5) RIGHT ARM: HRĪṀ PHAṬ BHĪMANĀME SHAUṀ BHĪMĀYAI
6) LEFT ARM: HRĪṀ HŪṀ BHĪṢAṆE SHAUṀ BHĪṢAṆĀYAI
7) RIGHT THIGH: SHAUṀ HRĪṀ HAḤ VAMA SHAUṀ VAMANYAI
8) LEFT THIGH: HRĪṀ HŪṀ PHAṬ PIVA HE SHAUṀ PIVANYAI

The version in the ṢSS is as follows:

1) HEAD: AIṀ HRĪṀ HRŪṀ HSAṀ **AGHORE** HSAUṀ PARAMARŪPAṀ (?) GHORYĀYĪ RĪPEMAḤ
2) MOUTH: HRĪṀ ṬHAṀ **PARAMAGHORE** HŪṀ HSAUṀ **PARAMAGHORYĀYĪ**
3) HEART: HRĪṀ HRASAUṀ **GHORARŪPE** HSAUṀ **GHORARŪPĀYAI**
4) GENITALS: HRĪṀ RAHSAUṀ GHORAMUKHYAI GHORAMUKHYA YAḤ KHĪ (76-79 ?)
5) RIGHT ARM: HRĪṀ HŪṀ PHAṬ BHĪMANĀME HSAUṀ BHĪMĀYĪ
6) LEFT ARM: HRĪṀ HRŪṀ HAṀSI (89 ?) BHĪṢAṆE BHĪṢAṆĀYAI
7) RIGHT THIGH: HRĪṀ HSAUṀ HAḤ VAMA VAMANYAI (96 ?)
8) LEFT THIGH: HRĪṀ AIṀ PHAṬ PIVA HE HSRAṀ PIVANYAI

The SKh (MS G fl. 11a) also presents a deposition of this group. It moves from the feet to the head and so is reversed. Nonetheless the units are those of the forward order in the other sources. This is the closest version to the one here I have been able to locate. It is as follows:

1) FEET: HRĪṀ **AGHORE GHORYĀYAI** HRĪṀ |
2) SHANKS: HŪṀ **PARAMAGHORE PARAMAGHORYĀYAI** HŪṀ |
3) FOUNDATION: PHREṀ **GHORARŪPE HAḤ GHORARŪPĀYAI** PHREṀ |
4) ARMPITS: HSRŪAUṀ **BHĪMABHĪṢAṆE BHĪMABHĪṢAṆĀYAI** HSRŪAUṀ |
5) BACK: KṢŪṀ **VAMA PIVA HE VAMA PIVA HĀYAI** KṢŪṀ |
6) HEART: HŪṀ **RU RU RA RA RU RU RA RĀYAI** HŪṀ |
7) MOUTH: KHPHREṀ **PHETKĀRĪ PHETKĀRĀYAI** KHPHREṀ |
8) HEAD: HSRAUṀ PARĀYAI PARAMAKALĀYAI HSRAUṀ |

2. This 'going and coming' can refer to the breath or the movement of Kuṇḍalinī. However, here it probably refers to the forward and reverse order of the mantra. See 9/59 and note to 3/122cd-123ab. Below (21/23cd) we are told that each of the eight units of the mantra should be conjoined with the word ‘Śiva’ at the beginning and end.

3. See note to the Sanskrit text.

4. I have chosen to follow the reading of the parallel sources, even though the MSs clearly suggest the reading ‘*ghorekṣaṇe*’.

5. Perhaps this means that in this version of the mantra the two ‘RA RA’ are changed to ‘RĪ RĪ’.

6. See above 7/43.

7. Below (21/13bcd-14ab) Prasādabhairava may be HRŪṀ. See above, note to 20/18.

8. Cf, 23/17-18ab.

9. The ‘six’ are the Wheels in the subtle body. By abandoning them, the yogi goes beyond them into the Circle of the Void (*śūnyamaṇḍala*) – the ‘seventh’ –where he realises liberation in the state Beyond the Fourth (*turīyātīta*) (see below, 25/19-20 and note). This is the ground of this seed-syllable and the ultimate state attained by uttering it.

10. The version of the Aghorāṣṭaka in the SKh (see above note to 21/1) is indeed structured in this way. Each of the eight units begins and ends with the same seed-syllable. In that case they are: HRĪṀ, HŪṀ, PHREṀ, HSRŪAUṀ, KṢŪṀ, HŪṀ, KHPHREṀ, and HSRAUṀ.

11. Cf. above 21/1.

12. The text reads *trikaṇṭāvaraṇa*-, which means ‘that which is has three thorns as an enclosure’. We have seen (above, note 18 8/26cd-27) that tridents energized by seed-syllables mark the corners of the *Meruprastāra* from which the letters of mantras are extracted. These, I suppose, are the ‘three thorns’.

13. See above, note 4 to 13/4cd-6.

14. See above, note to 10/14 and 10/26, also below 48/33-37ab and note. Above (18/19cd-20) we are told that the limbs of the body of the Siddhas (*siddhāṅga*) are five and so would fit with a deposition on the fingers of the hand. Depositions of the hand generally mirror those of the six limbs on the body (with the palm and back of the hand as the sixth). The Siddhas are probably the Five Siddhas – one for each limb and finger.

15. These are the Five *Praṇavas*, which are normally associated with the Five Elements and projected into the Wheels of the subtle body.

16. We may safely infer that the Circle of the Yoni (*yonimaṇḍala*) denotes the second Wheel, namely, *Svādhiṣṭhāna*. Compare this with the location of the Five Voids according to 55/2-4ab below. There, in order to make five, the navel centre is omitted; here, the throat centre.

17. The fifth sacred seat is Tisra and the primordial seat is Oḍḍiyāna. See note to 7/4-5ab.

18. The order in which the syllables are listed is that of their elemental counterparts ranging, as usual, from gross to subtle. Conversely, the sacred seats listed in their normal forward order, as they are here, range from subtle to gross. Thus, as we can easily see from the following table, the order of the two series is in reverse with relation to one another. The form of the *praṇavas* listed here is the most common one. KHPHREṀ is the usual form of the fourth *praṇava* in our text. The fifth one, here listed as HSAUṀ, is the form found in the KMT. It has several variants.

5. Table of Elements, *Praṇavas,* Wheels and States

Element	**Seed**	***Praṇava***	**Wheel**	**Sacred seat**	**Colour of the *Praṇava***	**State**
Earth	Energy	KHPHREṀ	Root	Tisra	Green	Extinction
Water	Moon	AIṀ	Yoni	Kāmarūpa	White	Arising
Fire	Sun	ŚRĪṀ	Navel	Pūrṇagiri	Yellow	Persistence
Air	Point	HRĪṀ	Heart	Jālandhara	Light red	Withdrawal
Space	Sound	HSAUṀ	Between the eyebrows	Oḍḍiyāna	Dark blue	Repose

19. The Point (*bindu*), which is identified with the goddess (here described as 'conjoined to the inner mental organ') as the energy of Transmental and the divine, creative Will, is the Unbroken Maṇḍala of the City, that is of the *Kramamaṇḍala*, here called the 'invisible' inner *maṇḍala*. The Kaulinī Vidyā is, normally, the syllable AIṀ.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-TWO

1. छ्: श्रीवक्रोवाच   2. ग्, घ्: कुर्याङ्

3. तस्यासनम् may be considered to be a case of double *sandhi* or irregular concord.

4. All MSs: षोडशा. As the cardinal normally assumes the form of an ordinal when the metre requires it (see above, note to 3/108b), I have emended accordingly.

5. All MSs: भेदा. Accusatives, not nominatives, are required here.

6. All MSs except क्, ग्, झ्: + शिरं; IM 5.

7. All MSs except ङ्, झ्: भिदितं 8. All MSs except घ्, ङ्, छ्: तस्यामा N → M.

9. घ्, छ्: द्वादशा   10. All MSs except झ्: ख्याताच्छाया–

11. IM 5, 6 + 7.   12. छ्: चाप्यासन; ज्: चाप्वासन; all other MSs: –सन

13. घ्, छ्: –वीर. As happens normally in this text, the proper name of a neuter object (here बीजम् or the like) is itself treated as neuter in accord with its own peculiar rules of concord.   14. घ्, छ्: स्याच्

15. The final *anusvāra* has been dropped for the metre.

16. ख्, ग्, ज्: जिह्माभुजस्यैव; घ्: जिह्माभुजासैव, ङ्: जिह्मा तु जस्यैव; छ्: जिह्मातु * * (?) व; all other MSs: –भजस्यैव. IM 6.   17. ङ्: देशमं

18. झ्: येति; all other MSs except घ्: थोनि

19. घ्: –शा; all other MSs: द्वादशां 20. See above, note to 3/52c.

21. All MSs: रुद्रा–   22. ग्, ङ्: द्वि   23. All MSs: गौर्यायां

24. घ्, छ्, झ्: द्वादश: 25. छ्: –सक्ति:–   26. ग्, घ्, ङ्, छ्: समाकृति:

27. All MSs: तस्य   28. ग्, घ्: किंचिङ्   29. All MSs: दीपिता:

30. All MSs except झ्: –नपुंसकं 31. All MSs: तस्यां   32. छ्: अदौ

33. ङ्: + पश्चात् कुर्याद्ङ्गन्यासं आदौ सृष्टिक्रमेण तु।।   34. M → N.

35. All MSs: स्मृत: 36. ङ्: कोपस्था *

37. The ending of कर्णौ has been dropped and the word incorporated into the compound. Thus, both the case ending and number of this compound is irregular.

38. ङ्: योनै:   39. घ्: –स   40. घ्: –नोक्तं

41. क्, ख्, ग्, ज्: गौर्यान्कादिगम:; घ्, छ्: गौर्य्यार्कादिगम:, ङ्: गौर्यान्कादिगम

42. M → N.   43. ग्, घ्, छ्, ज्: –शितं   44. ख्, घ्, ङ्, छ्: गमागम

45. छ्: वर्षे–   46. ख्, घ्, ङ्, छ्: –सान्   47. ग्: –शाब्द

48. ङ्: –नवि   49. ग्: –यत्; घ्, छ्: चूर्णायत्

50. घ्, छ्: पर्व्वत:–, ङ्: पर्वतं–. M → N.

51. M → N. See above, note to 5/29a.

52. ग्: विविधांश्चर्यान्; घ्, छ्: –श्चर्याद्. N → M.

53. All MSs: यो यो.   54. All MSs except झ्: वलोकयेज्जंतु

55. क्: के–. See 6/180b and note.

56. ख्: –नदं. See above, note to 3/12c.

57. All MSs except ङ्, छ्, ज्: कालान्तराङ्

58. See above, note to 3/9c.   59. छ्: क्रमै

60. घ्: मेरा–; छ्: मेरोर्–; all other MSs: मोरा–   61. झ्: समालभेत्

62. घ्, छ्: द्वादश: 63. क्, ग्: चित्र

64. क्, ग्: मयते. The regular form in this case of the root दम् (4P) in the active voice would be दाम्यति Cf. 25/48d. 65. क्: –भोगेन् 66. All MSs: –पादेक–
67. घ्: सिद्धि; छ्: सिद्धिल्; all other MSs: सिद्धिर्
68. All MSs: षोढा 69. All MSs: स च
70. घ्, छ्: –दै, ङ्: –भिभेदैः 71. घ्: –सने; all other MSs except झ्: –सन
72. All MSs: समुद्रितम् 73. All MSs: मध्य म कौलेशं
74. All MSs: –युक्तं त्रयोदशान्तेन भूषितम्
75. All MSs: प्लुतेस्वरविवर्जिताम् 76. All MSs except क्, झ्: –मायात; M → N. See above, note to 1/2c. 77. ङ्: गृरे
78. ख्, ज्: –यौपदे–, ङ्: पारम्यपौपदेशं. See above, note to 7/2c.
79. All MSs: ध्याक– 80. ङ्: सकुला 81. IM 6 + 7.
82. ङ्: श्रचमाना 83. ङ्: यनोन्मना
84. ख्, ङ्: रु–; घ्, छ्: को–; all other MSs: कू– 85. All MSs: संघ–
86. All MSs: चास्य 87. क्: देवं
88. क्, ख्, ज्: –जापात्; घ्, छ्: –जापा, ङ्: –जायाद् 89. ख्, ग्, ङ्, ज्: सिद्धिः–
90. छ्: गति 91. All MSs: –भैर *यज्ञे 92. ङ्: –कोति–
93. घ्, छ्: –मार्ग 94. घ्: –य
95. ख्, ङ्: पर–; घ्, छ्: –र 96. ख्: स्वामिनीचतु– 97. घ्: –र्व्विंशसहस्र–
98. क्: अधाक्रम; all other MSs: अथा–

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-TWO

1. See 22/11, cf. 21/1 and note.

2. Cf. 39/147.

3. The word '*ṣoḍhā*' is an indeclinable that means 'in six ways'. Indeed, above (18/19cd-20) we have come across a set of six depositions collectively called '*Ṣoḍhānyāsa'*. But this is not the only meaning of the word. Chapter 23 of the ŚM is dedicated to *Ṣoḍhānyāsa*. There it consists of a series of sixteen depositions. Thus in that case '*ṣoḍhā*' is equivalent to '*ṣoḍaśa*' – sixteen. In this line we are told that Ṣodhā has sixteen divisions; however, the exposition that follows is of a twelvefold deposition (22/11). An *Ekākṣaraṣoḍhānyāsa* is presented in the SKh (MS G fl. 13a) which is projected into twelve parts of the body. Another more extensive *Ṣoḍhānyāsa* is recorded in the SKh (MS G fl. 12b) in twenty-four units, however neither of these two appear to be the deposition described here.

Kubjikā is commonly said to be sixfold (*ṣaṭprakāra*), for reasons we have examined (see intro. vol. 1, p. 698). Possibly for this reason the Supreme Goddess is identified as an energy called Ṣoḍhā (lit. 'the Sixfold One'). According to the KMT, in her transcendental aspect she is 'devoid of the six letters' i.e. forms. In her immanent aspect, she assumes the form of six energies described in the following passage:

Ṣoḍhā is said to be power. She is supreme, the auspicious letter (*akṣarā*). She is Kuṇḍalī located in the navel. She is supreme and her form the Void. She is one, supreme, subtle, imperishable and consists of radiant energy (*tejas*). She should be known to be the Supreme Goddess (Parā Devī), the energy devoid of the six letters.

The 'natural' (*svābhāvika*) (deposition) is said to (takes place when) 1) the energy Sūkṣmā is in Brahmā's place. 2) (This energy) is called Calā in Viṣṇu's place. 3) She who is considered to be Dīptā is in Rudra's place. 4) She is called Stable (*sthirā*) within Īśvara. 5) Within Sadākhya (she is called) Born of the Melting (*dravasaṁbhavā*). 6) Those who know reality should know that, established in Śakti, she is the Void. She of Six Qualities (*ṣaḍguṇā*) is the foundation of the six yogic powers and awakens them; (she is) the Pervasive One, She Whose Form is the Void, the Endless One, She who is Without Lord (Anāthanā) and Entered In (Āśritā), She Who Connects and She Who Disconnects. Thus the one supreme energy, established in the attributes of Being (is various) according to her various functions. Her (various) types (*bheda*) are due to the variety of (her) functions. In reality there is no diversity (*bheda*). O goddess, once one performs the deposition in this way, it operates internally. Externally, she is in the form of letters. She is one and (operates) in many ways.

This deposition is the sixfold one with twelve divisions. It is said to take place within the ‘coming and going'. KMT 5/138cd-146ab.

4. The Moon is Sa. The letter above it is Bha. The Sun is Ha; above it is Ma. Perhaps the syllable is ṬHBHMĪṀ. Possibly the head of the Sun and Moon is simply the Half Moon, in which case the syllable is ṬHĪṀ. Either way, the Twelve Gaurīs mentioned below are probably this syllable repeated twelve times.

5. Gauryākā, I suppose, is the collective aggregate of the Twelve Gaurīs. These are the uttered in the 'going' phase marking the rise of Kuṇḍalinī that burns impurity (*dahana*) as it ascends. The 'coming' phase which is that of nourishment (*apyāyana*) is marked by the repetition of the second series of syllables that begins with the seed of emanation, that is, AIṀ which is also called the Lion Throne (see above 17/33 note 30) and the letter of the Lion (61/95cd-96).

6. ‘Coming and going’ is, amongst other things, the forward and reverse recitation of a mantra. See note to 3/122cd-123ab.

7. Mālinī is also said to be in the teacher’s mouth (above 18/90).

8. From what follows, it appears that in this case Parā Vidyā is AIṀ which is the goddess who is the Transmental that ‘faces downwards’ and is the female Neuter that flows with lunar nectar. The *Ekākṣaraṣoḍhānyāsa* presented in the SKh (MS G fl. 13a) consists simply of AIṀ SHAṀ AIṀ deposited in twelve places in the body from the head down to the genitals. Clearly that deposition differs from this one. Nonetheless, the dominant presence of AIṀ appear to be common. Indeed, it is likely that the energy Ṣoḍhā is this syllable. This is deposited in the twelve places in the body listed above (22/12), it seems, with twelve syllables formed from the consonants – Rudras – indicated above in code (22/4cd-8) to each of which is added a Gaurī i.e. the letter Ī is added at the end with the usual nasalization and, if I have understood correctly, with Ū at the beginning.

9. See intro. vol. 1, p. 309 ff. concerning the ‘Neuter’ and the goddess's condition as such.

10. See 24/96.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-THREE

1. घ्, छ्: –वक्रोवाच 2. All MSs except ग्, घ्, ङ्, छ्: अमूला

3. The fifty sections of the following Mantra are composed of three units, namely, a) one letter of the alphabet in its normal order; b) one letter of the Mālinī alphabet and c) one syllable of an extended form of the Parāparā Vidyā which reads as follows: अघोरे ह्रीं परमघोरे ह्रौं घोररूपे हः घोरमुखि भीमभीषणि वम वम पिव पिव ह हे रु रु र र विच्चे ऐं ह्रीं हूं ह्रीं ऐं क्षं ह्रीं ह्स्रौं. The Mālinī order of the alphabet in the KuKh is as follows: न थ ऋ ॠ ऌ ॡ च ध ण उ ऊ ई ब क ख ग घ ङ इ अ व भ य ड ढ ठ झ ञ अः ट र ज प स ह छ ल आ ष क्ष म श अं त ए ऐ ओ औ द फ.

Although the readings sometimes do not correspond exactly to the combined sequence of the syllables of the mantra, the normal order of the alphabet and that of Mālinī – especially the latter – clearly indicate that this was intended, and so the readings have been selected and emendations made accordingly. 4. All MSs: अ न जा इति 5. क्: पूर्वे

6. All MSs: ति. One wonders whether to emend to घ्विति 7. घ्, छ्: ए

8. ग्: स्मात्, घ्, छ्: स्या * 9. क्, ङ्: इ 10. घ्: ह्री

11. घ्, छ्: च चतुर्दशं 12. All MSs: र 13. घ्: पंचम

14. घ्, छ्: प्रथमं; all other MSs: व्ययं

15. All MSs except घ्: च * 16. Missing in क्; . ख्, ग्, ङ्, ज्, झ्: घे

17. All MSs: ने 18. All MSs: दत्वं 19. छ्: ह्रौं

20. All MSs: ज 21. घ्: ऐं

22. ‘M' has been inserted for the metre. See above, note to 3/21b.

23. All MSs: प 24. ग्: त्रयादशमं; घ्: त्रयादशं; छ्: –द * मं. IM 5, 6 + 7. 25. All MSs: एवे; छ्, ज्: एवेति. This is a DS of पे + इति. See above, note to 6/153d. 26. छ्: हन्

27. घ्: त्रिपंचदशं; छ्: त्रिपञ्च *; all MSs: त्रिपञ्चं * 28. क्: चः

29. Missing in MS क्; all other MSs except ख्, छ्, ज्, झ्: चः IM 5 + 6.

30. घ्: द्या; छ्: घा; all other MSs: मो 31. घ्, छ्: एति

32. All MSs: प्य 33. घ्, छ्, ज्: रा

34. क्: सप्तदश; all other MSs except च्, झ्: सप्तादशं IM 6.

35. छ्: खडः; all other MSs: खंडः 36. All MSs: मुश्च

37. अष्टादशक– would be regular. See above, note to 8/59b.

38. ख्, ङ्: ख 39. All MSs except घ्, छ्: ए

40. छ्: उनविंशश्च; all other MSs: ऊनविंशश्च 41. ग्: द्य; ङ्, झ्: य

42. All MSs: व

43. विंश– and विंशतितम – are the regular forms of the ordinal.

44. All MSs except झ्: च

45. क्, ग्, ङ्: द्वयं–। The regular forms are: द्वाविंश– or द्वाविंशतितम–. Cf. the form द्वयत्रिंशमम् in 23/9d. 46. छ्, ज्: च्छ 47. ङ्: य; छ्: थ

48. All MSs: ड 49. All MSs except ङ्, छ्: ऋ 50. All MSs: ढ

51. ग्, ङ्, छ्, ज्: य 52. All MSs: –विंशश्च 53. All MSs: ओ

54. All MSs except छ्: षट्विंशमं। षड्विंश– or षड्विंशतितम– would be regular.

55. All MSs: अः 56. All MSs: प 57. All MSs: –विंशश्च

58. All MSs except ङ्: ऋ 59. All MSs: मश्

60. अष्टाविंश– or अष्टाविंशतितम– would be regular.
61. ग्, ङ्, ज्ः नास्ति; घ्, छ्ः उ 62. घ्ः न्म; छ्ः न्स; all other MSs: ङ
63. All MSs except छ्ः ऊनत्रिंशति 64. All MSs except घ्, छ्ः वृ
65. त्रिंश– or त्रिंशत्तम– would be regular. 66. All MSs: –त्रिंशश्च
67. ख्, ङ्ः –त्रिंश *. The correct forms- द्वात्रिंश– and द्वात्रिंशतितम–.do not fit the
metre. Cf. the form द्वयविंशम– in 23/7b.
68. क्ः थ * ह इति; घ्, छ्ः ष प ह इति; all other MSs: थ प ह इति
69. All MSs: त्रयस्त्रिंश 70. छ्, ज्ः रुञ्च; all other MSs: रूं च
71. All MSs: –त्रिंशच्च 72. क्ः छ घ्, छ्ः ष; all other MSs: क्ष
73. IM 5. 74. ङ्ः ल 75. ङ्ः र
76. घ्ः त्र; ङ्ः प:; छ्ः त्र स:; all other MSs: र:
77. घ्ः –विंशश्च; all other MSs: –त्रिंशश्च. IM 5. 78. घ्, छ्ः अ
79. छ्ः रि 80. घ्, छ्ः प; all other MSs: ए
81. घ्, छ्ः व 82. ख्, ङ्ः ऊनचालिश; ग्, घ्, छ्, ज्ः ऊनचालिंश; च्, झ्ः
ऊनचात्रिंशं। ऊनचत्वारिंश– would be correct but is too long for the metre. See above, note
to 3/9c. 83. छ्ः क्षा
84. घ्ः –ति IM 5. चत्वारिंश– or चत्वारिंशत्तम– would be correct. See above, note
to 3/9c. 85. छ्ः स 86. छ्ः मर्
87. घ्, छ्ः थे; ङ्ः ऐ 88. क्ः एकचरिश–; छ्ः –शण्; all other MSs
except ग्ः एकचालिंश। This is a contraction of एकचत्वारिंश– made for the metre.
89. All MSs : * * ह्रीं 90. ख्, घ्, ङ्ः –ति; all other MSs: द्विचत्वारिंशति:.
Cf. 23/11d. 91. छ्, ज्ः अ
92. All MSs except झ्ः –श 93. क्, ख्ः चतुश्चत्वारिंशति:; घ्ः –ति; all other MSs:
चतुश्चत्वारिंशति: Cf. 23/11d. This emendation corresponds to the deviant form of the
ordinals shortened for the metre in this series (see 23/12a). Although one syllable
too long, it is better adapted than the reading of the majority of the MSs, which is
two syllables too long.
94. घ्, छ्ः पंचचारिंश; all other MSs: पंचचालिश. Cf. 23/12b. 95. छ्ः शे
96. छ्ः ए; ज्ः ऐं 97. छ्ः सट्चाधिका:; all other MSs: षड्वाधिका: IM 7.
98. ज्ः उ; all other MSs: ड 99. ग्, ज्ः ऐ; घ्ः स्हौं; छ्ः स्फौं
100. ग्, ङ्, ज्ः –चालिंश; घ्ः –चारिंशत्; छ्ः ससप्तचारिंशत्. Cf. 23/12a.
101. All MSs: ओ 102. All MSs except क्, झ्ः अष्टचारिंशत्; all
other MSs: अष्टचत्वारिंशत्। अष्टचत्वारिंशम् would be correct but does not fit the metre and
so I have emended to the deviant form. 103. क्, ख्ः ष ड; घ्, ङ्ः ड
104. क्ः ऐं; ख्ः ऐ 105. ऊनपञ्चाश– or ऊनपञ्चाशत्तम– would be
regular. 106. घ्ः ज्ज्व; छ्ः ज्व 107. ख्, ङ्ः प्र
108. घ्ः ह्म्र्यौं, ङ्ः ह्सौ; छ्, ज्ः ह्म्रौं; all other MSs: ह्य्रौं 109. छ्, ज्ः –हेन
110. This line is repeated in MS छ् 111. ख्, ग्, घ्, छ्ः –मर्त्या
112. ख्ः * वनात् 113. छ्ः पण– 114. घ्ः पठते
115. छ्ः –या. See above, note to 3/25d.
116. This word is missing in MS घ् and छ्; ङ्ः शत्र–
117. This word is missing in MS घ् and छ् 118. छ्ः दच्छिद्रो
119. IC. As often happens with nouns with the suffix ‘-in ', the nominative
plural here replaces the nominative singular. See above, note to 4/3c.
120. क्ः –अन्तस्य; छ्, ज्ः –टस्थं 121. घ्, छ्ः सदीप्त; all other MSs: सदीप्तं

122. छ्: * द्ग्रहं 123. M → N.

124. ङ्: विधावद्धमशेषत:; छ्, ज्: विधावद्वमशेषत:; all other MSs: विधावध्वमशेषत:

125. M → N. 126. घ्: तं

127. This is an other case of irregular *visarga sandhi* in which *visarga* changes to ‘o' before ‘a' without the dropping of the latter. See above, note to 3/22b. 128. All MSs: अन्यायान्न 129. छ्: श्रीवक्रोवाच

130. छ्: समया– 131. ग्, घ्, छ्: विचेति; all other MSs except ग्, घ्, छ्: विर्चेति 132. All MSs: –किं

133. All MSs: कि रि इ म सषट्कार्ध 134. ङ्, छ्, ज्: –त्रितीयकं; all other MSs: –त्रितयकं

135. All MSs: प्रोक्तं 136. घ्, छ्: वीरभी, ङ्: वीरभैं; all other MSs: वीरभै

137. All MSs: यमस 138. घ्, छ्: डम; all other MSs: उम

139. All MSs: मस– 140. M → N.

141. तस्य, or the like, is required to complete the syntax. There are several instances of the same construction in the following lines. See note to 1/2d.

142. The order of the components of this compound has been reversed. Moreover, षष्ठम् would be the regular form of the ordinal. See above, note to 2/25c.

143. M → N. 144. See note to 1/2d.

145. ख्, ङ्: –पद; all other MSs: –पदे। देवताष्टमपदं would be correct.

146. All MSs: ओ

147. ङ्: इ नेकोंकं; all other MSs: इणकंकों IM 5 + 6.

148. All MSs except घ्: द्विद्विपंचं. See above, note to 7/87a.

149. All MSs: णिकंकुं 150. ङ्, छ्, ज्: दशेकाधिकं. ऐकाधिकदशमम् would be a possible regular equivalent of the ordinal एकादशम्. See above, note to 2/25c.

151. ज्: हसक्ति: 152. All MSs: काल

153. ङ्, छ्, ज्: मेनणझङ, all other MSs except घ्: ऋङ 154. IM 6

155. All MSs: पदेदं एष एव 156. All MSs: हर 157. All MSs: पञ्चदश

158. All MSs: षोडश: 159. All MSs: मेनन 160. ङ्: –दश

161. IM 6. 162. All MSs: त र रं

163. घ्: * आष्टमं; छ्: * शाष्टमं. See above, note to 2/25c and 8/59b.

164. ज्: जने; all other MSs: जन. DS.

165. ङ्: विशेति DS. See above, note to 6/153d.

166. All MSs except ग्, घ्, छ्, ज्: श्री

167. All MSs except ख्, ङ्, छ्, ज्: ऐ

168. The final *anusvāra* has been dropped for the metre.

169. विंश– or विंशतितम– would be regular. 170. ङ्: –क्रमे

171. All MSs: एकारादिर् 172. ङ्: णुक्रमात् 173. M → N.

174. ख्, ङ्, ज्: –मार्गेणा 175. All MSs: राधनं 176. छ्: वर्णेश्च

177. छ्, ज्: षष्ठिभि: 178. क्, ग्, ङ्: समयाख्य

179. All MSs except ङ्: नांभ 180. क्: योजित 181. घ्, छ्: आद्यतेन

182. छ्: मनोत्सना

183. All MSs except क्, ख्, झ्: सप्त; all other MSs: स 184. छ्: –रिक्त

185. क्: महान्षाधिकारी, ङ्: षाधिकारां. DS. 186. All MSs: च

187. All MSs: न 188. Here, as often happens, the ordinal has replaced the cardinal for the sake of the metre. See note to 3/108b.

189. ज्: कोंकना 190. ग्, घ्, छ्: क्षर–; all other MSs: ज्वर–

191. See above, note to 2/25c. 192. All MSs: ज्ञातमात्राया IM 7.
193. ङ्: तत्क्षनान्मुछते 194. वद्यापीठेपवीठे. DS.
195. छ्: –पूर्ण 196. All MSs except घ्, छ्: –कपालकैः
197. ख्: –कपालैश्; ग्, ज्: –कपालै, ङ्: नृकलैश् 198. ङ्: तर्पणं
199. छ्: तपः 200. झ्: समया– 201. All MSs: विमुच्येत
202. छ्: –यु 203. M → N. 204. M → N.
205. ग्: यागिनीक्रम–; all other MSs: योगिनीक्रम– 206. ख्: विनिर्विशंके
207. All MSs: समयाकृमं 208. ख्, ङ्, ज्: –तः
209. घ्, छ्: –वा. IM 5 + 6. 210. ङ्: भवे 211. IM 5 + 6.
212. ङ्, ज्: –मायुः दरिद्रो 213. ज्: धनवाग्
214. This *pāda* is one syllable too long.
215. All MSs: –तुल. M → N. See above, note to 1/2c. IM 6 + 7.
216. This *pāda* is one syllable too long.
217. All MSs except क्, झ्: दारिद्रं. This *pāda* is one syllable too long.
218. All MSs except घ्, छ्, झ्: मरभा 219. छ्: सिद्धिरविचान्तरकं
220. M → N. See above, note to 1/7d. 221. छ्, ज्: गुर्वोघं
222. छ्: किंचि 223. All MSs: समयविद्याव्रतस्थेन

224. The regular derivative of the root प्राश् (9P) required here, would be प्राश्नीयात्. Note also that the derivatives of this root are invariably spelt with a dental rather than a palatal spirant. This spelling has been standardized everywhere to the regular form.

225. All MSs: भूचवा–. This emendation is tentative. 226. IM 6 + 7.
227. क्: मन्वितं; ख्, ङ्, ज्: मंच्चितं
228. Apparently मण्डलकस्य पूजां कृत्वा is meant here. 229. ङ्: पुरः
230. संयोगम् or the like needs to be supplied here. 231. ङ्: दह्य–; छ्: हेह्य–
232. उक्त्वा would be correct. 233. ङ्: सिद्धिःनिर्व्वि–
234. विद्यान्यासम् is meant here but does not fit the metre. 235. ङ्: सप्तक
236. All MSs: ना ना 237. All MSs: स्मृतं 238. M → N.
239. All MSs: चक्षुरे 240. घ्, छ्: * कान्ते 241. All MSs: ना ना
242a. ङ्: करणा–; छ्: छ्: करणाभयोदेव; ज्: कर्णो–. उभयकर्णयोः would be correct.
242b. All MSs: कुब्जिक 243. All MSs: भयोमे कुलनासिका
244. ङ्: अघोर 245. क्, ग्: नासिका *
246. ङ्: जिह्वाया; ज्: जिह्वापा, all other MSs except घ्, ङ्: जिह्वाया
247. क्, ख्, ग्, ङ्, ज्: रांव– 248. All MSs: वा– 249. ङ्: मखि

250. ग्, घ्: –द्वयोरोष्य, ङ्: –नोष्य; छ्, ज्: उष्ठद्वयोरोष्य. The ending here has been dropped followed by a *sandhi,* thus giving rise to an irregular compound.

251. All MSs: चकारं 252. All MSs: च्छकारं 253. All MSs: जकारं
254. क्, ग्, छ्, ज्: चकृ–; all MSs: –काद्याया 255. छ्: ऋ
256. छ्, ज्: ॡकारं; all other MSs: ऌकारं।
257. All MSs except घ्, छ्: हृदयालानं. See above, note to 3/10d.
258. क्: हं– 259. ख्, ङ्: कोकणि
260. ङ्: –मेवमु–; छ्, ज्: –मेवनु– 261. All MSs: कोंकणे 262. All MSs: ईकारं
263. क्, ग्: –ल; all other MSs except ख्, छ्, ज्: –मण्डलं
264. ख्, झ्: ह्लां 265. All MSs: कारयोः 266. All MSs: कक्षौ
267. M → N. 268. All MSs except छ्, ज्: पृष्टतः

269. All MSs: –शब्दं नितं 270. All MSs: ग्लुँकारं 271. घ्, छ्: हस–
272. A locative is required here. Cf. 23/59c.
273. A plural number is meant here.
274. ग्, घ्, ङ्, छ्, ज्: तथाधारे 275. छ्: च्छाँ; ज्: च्छ्राँ 276. छ्: च्छीँ
277. घ्: चैवोरु–, छ्: ऊरु *युग्मके; ङ्, ज्: ऊ * कयुग्मके
278. छ्: किनिति; all other MSs: किणिति 279. Cf. 23/58c.
280. छ्: किनि 281. झ्: द्वयो
282. क्: –प्राप्ते; all other MSs: –प्राते
283. घ्: स्थानो; ङ्: स्थान 284. ङ्, छ्, ज्: पादांतान् 285. IM 5.
286. क्: उदयो–। अस्तमनम् has apparently been shortened to अस्तमम् for the metre. 287. ङ्: –पुतं 288. घ्, छ्: अपसर्गाद्
289. ङ्: वनिर्गता 290. All MSs: एष 291. छ्: विद्यां * सेन
292. छ्, ज्: सिद्धेत; ङ्, झ्: सिद्धेत् 293. क्, ग्: कुतो–; घ्, छ्: कृतेनैव; ज्: कूतेनैव
294. गुरोरग्रत: would be correct *sandhi* but too long for the metre.
295. ख्, ङ्: मत्रा 296. कुत्राग्रत:
297. See above, note to 1/4a. 298. All MSs: देव्या च 299. ख्, ङ्, छ्, ज्: कारण्यं
300. All MSs except ग्, घ्, झ्: रुरुते
301. ख्: * * मन्थान–, ङ्: –मण्ठान– 302. ख्, ङ्: –परमेश्वरे
303. All MSs: अथा– 304. ख्: –क्रमोदया; घ्, छ्: –धिकारो * * * * *, ङ्: –नक्रमोदयो

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-THREE

1. The goddess's body is made of mantras and is adorned by them. Accordingly, in chapter 18 the KMT presents its exposition of the main Vidyās and mantras in this frame work. First comes the Triple Vidyā who 'burns with the qualities of a body made of Vidyā' (KMT 18/32). This is followed by the Aghorāṣṭaka, which corresponds to the goddess's subtle body (*puryaṣṭaka*) (ibid. 18/33-35). Then comes the deposition of the Twelve Limbs (*dvādaśāṅga*), which is the means through which the goddess's 'outer' body is generated (*dehaniṣpattikaraṇa*) (KMT 18/36-37). This is followed by the deposition of the standard six limbs by which the individual soul, firmly established (*sthirīkṛta*) in the body of the goddess by the previous deposition, is made manifest (*vyaktatvaṁ bhajate*) (KMT 1/348d). In this way the 'supreme body and supreme path' is generated (ibid. 18/40ab). Next comes the goddess's belt (*mekhalā*). This is the mantra called Twelve Verses (Dvādaśaśloka) (see below 24/13-17 and notes). Then comes Tadgraha which is the Thread of Brahmā, the Brahminical cord that, shining brilliantly and fiercely powerful, 'should be hung with the Yoga of Tadgraha from the head to the feet' to adorn the goddess (KMT 18/41ab, 55) .

Tadgraha is said to emerge from A because it begins with this letter. It is given in full in KMT 18/56 and ṢSS 11/102ff. It consists of fifty parts (*pada*) each of which is in three sections. First comes a letter from the Assembly of Sounds. This is followed by the equivalent letter drawn from the Mālinī alphabet and a syllable of the Triple Vidyā, which consists of the Vidyās Parāparā, Parā and Aparā, in that order. Located 'on the plane of bliss', this triad of the Assembly of Sounds and the rest is said to be the triple form of Kubjikā as Rudraśakti. (KMT 18/57; ṢSS 11/109cd). Thus the three sections of each the fifty parts of Tadgraha are called Raudras who encompass one another in concentric circles (*valaya*) (KMT 18/54cd-8). The ṢSS (11/109 ff) explains them as follows:

1) The left Raudra: This is Mālinī and is Śākta (i.e. it pertains to Śakti). It is on the right.
2) The right Raudra: This is the Assemby of Sounds and is Śāmbhava (i.e. it pertains to Śiva). It is on the left.
3) Raudrāraudra: This is the triple Vidyā and is Āṇava (i.e. it pertains to the individual soul).

The left is usually feminine and the right masculine. In this case, however, these positions are reversed. Thus the male letter of the Assembly of Sounds comes first and so is on the left, while Mālinī is on the right (KMT 18/58).

A permutation of this basic form is described in the ṢSS. This involves the encapsulation of each unit, placed first in the forward and then the reverse direction, with the Five *Praṇavas*. The first unit, for example, of this extended form of Tadgraha is as follows (ṢSS 11/110):

AI.Ṁ HRĪṀ ŚRĪṀ PHREṀ HSAUḤ A NA AIṀ NA A HSAUḤ PHREṀ ŚRĪṀ HRĪṀ AIṀ ।

The male letter of the Assembly of Sounds is united to the female letter of the Mālinī sequence. The energy generated from this conjunction is transmitted to a syllable of the Triple Vidyā. In this way a series of *conjunctios* take place that energize the Triple Vidyā from within, as it were, in each of its parts, and the entire range of principles from Earth to Śiva, which the Triple Vidyā represents, are energized and purified.

In this form they can serve as a part of the the seat upon which the god and goddess sit and consummate the ultimate *conjunctio*. Thus the KRU presents Tadgraha in the following passage, not as the goddess's thread, which hangs from her and is supported by her, but, on the contrary as the seat that supports both the goddess and the god. The KRU calls this marvellous seat the Lotus of Power (*śaktipadma*). Here the three part of Tadgraha are identified with the sections – *khaṇḍa* – of a long Vidyā called Trikhaṇḍā. Originally a Trika mantra, the Kubjikā Tantras consider this to be the 'big' (*bṛhat*) version of the Samayā Vidyā.

I will tell (you) what has to be understood according to the tradition. Having said that the universal Self (*viśvātmā*) (took up his) residence on the plane with no support (*nirādhāra*). Taking up the foundation by himself, he contemplated the Lotus of Power (*śaktipadma*). As he contemplated the excellent Lotus of Power, the Root of the Point (*bindukanda*) came into being in the middle of the Wheel of the Foundation. Then from the Root, the sprout of Sound and, in the same way, the stem (*nāla*) came into being. The Lotus of Power is at the end of that and it has fifty petals. It possesses a calyx and filaments and is as stainless as pure crystal. (21ab)

The series (*santāna*) of the letters of Mātṛkā has come forth by the upper path in the form of its covering, in order to cover its bed (*paryaṅka*). The Supreme Lord made it divine and possessed of three parts (*khaṇḍa*). That supreme seat was emitted endowed with (the powers of) will, knowledge and action. This supreme throne of mantras is the location of the fifty parts. (23)

There, one (part) is Rudrakhaṇḍa, the second is Mātṛkhaṇḍa, while one should know the third to be the excellent Cāmuṇḍākhaṇḍa. (This Vidyā) is called 'Trikhaṇḍā' because (it is formed) by the union of three parts. It accomplishes every purpose and is praised everywhere. (25)

kathayiṣyāmi [kh: kathayāmi] nirṇityaṁ [k, kh: nirṇitya] sampradāyasamanvitam ||
evam uktvā sa viśvātmā [kh: viśvo-] nirādhārapade [kh: -pada] sthitaḥ [gh: -tā] |

ādhāram ātmanotthāya śaktipadmam acintayat [k, g: -yet; kh: padmacintayet] ||
tasya cintayataś [kh, g: ciṁtayatāś] caiva śāktaṁ paṅkajam uttamam |
ādhāracakramadhye tu bindukandam abhūt tadā ||
kandān nādāṅkurodbhūtaṁ [g: -kandādākṣarobhūtaṁ] nālam [kh, g: tālam] evopajāyata |
tadagre [g: tadaṁge] śaktipadmaṁ tu śatārdhadalasaṁkulam ||
karṇikākeśaropetaṁ śuddhasphaṭikanirmalam [kh: -sphatika-] |
*ūrdhvamārgeṇa niṣkrāntaṁ mātṛkāvarṇasantānam [k, kh, c: -saṁtaṁ *; g: -saṁyut; gh, ṅ: -varṇasaṁyutaṁ]* ||
tasyācchādanarūpeṇa paryaṅkāstaraṇārthataḥ [kh, g: paryakāsta-] |
*khaṇḍatrayānvitaṁ divyaṁ nirmame [k: ni * me; kh: nirnime] parameśvaraḥ* ||
jñāna-icchākriyopetaṁ sṛṣṭaṁ tat [k, kh, g: sṛṣṭo 'yaṁ] param [kh: varam] āsanam [g: āyatam] |
śatārdhapadasaṁsthānaṁ [k: -ṣadasaṁ-; g: -ne] mantrasiṁhāsanaṁ param ||
tatraikaṁ rudrakhaṇḍaṁ tu mātṛkhaṇḍaṁ [k: -khanda] dvitīyakam |
tṛtīyaṁ caiva vijñeyaṁ [kh: vijñeya] cāmuṇḍākhaṇḍam [kh:-khandam] uttamam ||
khaṇḍatrayasamāyogāt trikhaṇḍā [kh: trikhandā] parigīyate [k: -gīyave] |
sarvārthasādhanī hyeṣā [g: hyeṣāṁ] sarvatrāpi praśasyate [kh: prasacyate] ||
KRU 5/17cd-25

Having thought thus in (his) mind and having come forth outside the body, the lord of the gods sat down there, along with the venerable Kujā. The doer of all things, supreme and imperishable, he who is eternal bliss and who is delighted by supreme bliss sat on that seat with the goddess. Sitting close to him, the goddess enquired of Ādinātha. Smiling and with eyes blooming with wonder, the daughter of the lord (*īśvarātmajā*) (asked): 'O Supreme Lord, who has offered this seat to us? O Ādinātha tell me (this) supreme wonder'. (29)

The venerable Ādinātha said:

'O mistress of the gods, who else could be capable of removing my seat. O mistress of the Śrīkula, I have brought (it here) myself. It is endowed with the sixfold Path (*adhvan*) and with the sciences (*vijñāna*) of Mudrā and *maṇḍala*. Endless, (it extends up to) the Endless, adorned with mantra and Vidyā. It is endowed with the Assembly of Sounds and the petals of the lotus of Mālinī.

In three states, corresponding to the three Vidyās, and possessing limbs, primary and secondary, I have fitted it out with leaves, filaments and a calyx. (All this is present) on the seat, in the body, and in the enclosures that adorn it. O goddess, that is Tadgraha which has come forth from my body.

evaṁ manasi [g: mānasi] saṁkalpya [gh: sakalpya] bahir niṣkrāmya [k, kh: -nikrāmya] dehataḥ |

tatropaviṣṭo deveśaḥ [kh: devaśaḥ] śrīkujayā [k, kh, g: -kujāyāḥ] samanvitaḥ ||
niviṣṭaś cāsane [kh: niviṣṭa-] tasmin sarvakartā paro 'avyayaḥ |
saha devyā sadānandaḥ paramānandananditaḥ ||
athotsaṅgagatā devī ādinātham apṛcchata [c: -taḥ] |
vihasyotphullanayanā vismayād īśvarātmajā [k: dhī-; kh: rī-; g: vismayodrī-] ||
kenedam āsanaṁ dattam āvayoḥ [kh: tadattam āvayoḥ; g: dattam avayāṣ] parameśvara [k, g: -raḥ; kh: -rā] |
ādinātha samācakṣva [kh: samācakṣa] paramaṁ vismayaṁ mama ||
śrī ādinātha uvāca
aparaḥ ko 'sti deveśi upāhartuṁ mamāsanam |
samarthaḥ śrīkuleśāni [kh: -śānti] svayam evāhṛtaṁ [k:- taṁ; kh: -hataṁ] mayā* ||
mudrāmaṇḍalavijñānaiḥ [g: -jñānaṁ; gh: -ne] ṣaḍvidhādhvasamanvitam |
anantānantaparyantaṁ [ṅ: -nta] mantravidyāvibhūṣitam ||
śabdarāśisamāyuktaṁ [kh: sakṣarāsi-] mālinījalajācchadam |
vidyātrayatridhāvasthaṁ patrakesarakarṇikaiḥ [kh: patrakeśala-; gh: -ke] ||
niveśitaṁ mayā devi sāṅgopāṅgasamanvitam [kh: sāṁgopāga-] |
āsane ca śarīre ca bhūṣaṇāvaraṇeṣu ca ||
ity etat tadgrahaṁ [kh: taḍ-; g: taṁd-] devi mama [gh: māhāme] dehād [kh: dehā] vinirgatam | KRU 5/26-34ab

2. The Triple Vidyā here appears to be:

AGHORE HRĪṀ PARAMAGHORE HRAUṀ GHORARŪPE HAḤ GHORAMUKHI BHĪMABHĪṢAṆI VAMA VAMA PIVA PIVA HA HE RU RU RA RA VICCE AIṀ HRĪṀ HŪṀ HRĪṀ AIṀ HRĪṀ AIṀ KṢAṀ HRĪṀ HSRAUṀ

The Mālinī order of the letters is:

Na Tha Ṛ Ṝ Ḷ Ý Ca Dha Ṇa U Ū Ī Ba Ka Kha Ga Gha Ṅa I A Va Bha Ya Ḍha Ḍa Ṭa Ha Jha Ña Ḥ Ṭa Ra Ja Pa Sa Ha Cha La Ā Ṣa KṢa Ma Śa Ṁa Ta E AI O AU Da Pha

3. Note that according to the ṢSS HSRAUṀ is the Parā (there mistakenly called Aparā) Vidyā with which the Triple Vidyā ends.

4. See above 21/15-16ab.

5. We have seen that the common basic form of Kubjikā's Samayā Vidyā consists of thirty-two syllables (see above 8/43-85ab). This form of the Samayā Vidyā, consisting of sixty-four syllables (23/31), is said to have emerged from the left (23/62), presumably of the goddess. Thus, the other much more common form comes from the right side of the goddess. This form of the Samayā Vidyā is addressed to Kubjikā as the goddess Koṅkaṇā. She is the Mistress of the Sacred Seat (see 23/32) of Koṅkaṇa. This special adaptation of the Samayā Vidyā is found only in the MBT – indeed, perhaps only here in the KuKh. This is another example of the close connection, in the period when this Tantra was redacted,

between the Kubjikā school and the land of Koṅkaṇa.

The Vidyā is taught first in the reverse order (23/22-29). The places on the body where the parts (*pada*) of the Vidyā should be projected are taught next in the forward order (23/52-60ab). As the manuscripts in these sections are even more than normally corrupt and it has not been possible to trace this Vidyā elsewhere, we can attempt to reconstruct it solely on the basis of these two accounts. I emend the corrupt text tentatively supposing that the following is the correct form:

AIṀ HRĪṀ ŚRĪṀ HSAUḤ KUBJIKE RĀ RĀ RE AGHORE PHREṀ AGHORĀMUKHI HRĀṀ HRĪṀ ṄAÑAṆANAME HSRĪṀ KOṄKAṆI KOṄKAṆI HRAUṀ HRAUṀ KAHA SAHA KAHA SAHA GLŪṀ SAMAYE BHAIRAVI AGHORE CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE AIṀ

6. According to the form of the Vidyā given in the deposition (below 23/59-60ab) the forward order is BHAIRAVI AGHORE. Here, it seems, the latter word is GHORE.

7. We arrive at KAHA SAHA KAHA SAHA in this way. However, according to description of the deposition, there are three pairs, not just two. But then the number of syllables in the Vidyā would be too many and so is probably incorrect.

8. Presumably, the fourteen seed-syllables in the Vidyā are: AIṀ HRĪṀ ŚRĪṀ HSAUḤ PHREṀ HRĀṀ HRĪṀ HSRĪṀ HRAUṀ HRAUṀ GLŪṀ CCHRĀṀ CCHRĪṀ AIṀ.

9. The eighth sinless life is the one in which the adept attains liberation. See KuKh 12/20cd-21ab and n. 8.

10. '*Cakra*' may mean either a centre in the subtle body or a gathering of initiates.

11. A skull on which seed-syllables or a mantra are inscribed can be worshipped as a representation of the deity. According to Abhinavagupta's sources, other objects include: a sword, blade, dagger, a mirror, fire, a piece of cloth, a Liṅga, a jar, lotus, *maṇḍala*, a vessel, arms and sacrificial thread (TĀ 27/44-46). Abhinava quotes the *Picumata* (otherwise known as the *Brahmayāmala*) and the *Siddhayogeśvarīmata* as saying:

> The sacrifice in a skull without defects is always praised and is the source of accomplishment. A skull in which there are old or new holes, more or less teeth (than there should be) or that has fractures causes loss. The sacrifice performed in a skull free (of these defects) is the most excellent of all. [. . .] The most excellent characteristic of a skull has been explained in the venerable *Siddhātantra* (i.e. *Siddhayogeśvarīmata*). (The best skull) is one that has one, two, three or four parts (*khaṇḍa*) and is shaped like a cow's face (*gomukha*) or a full moon, (it

should be) the colour of lotuses, orpiment (*gorocana*), pearls, water or crystal. (It should be) auspicious with one, two, three, four or five beautiful holes and fourteen lines (*vidyārekhā*). A bad (skull) is one that is uneven, distorted, incomplete, (too) long, with depressions or dots. All the various deities should be carved on its surface with a hard, thin scalpel and, beautiful, should be worshipped along with their limbs. TĀ 27/22-23ab, 25-8ab.

According to common Indian belief, the soul finally exits from the body after death only when the skull is broken open or destroyed. Thus, an unbroken skull still contains the presence of the person. Although this is not commonly explicitely stated, this presence keeps the skull alive, as it were, and so renders it particularly fit to be an object into which the deity can be invoked, no less than the living body.

The sacrificial function of the skull is very ancient. The following passage from the *Bṛhadaraṇyakopaniṣad* (Bṛ. Up. 2/2/3) is perhaps derived from an earlier passage in the *Atharvaveda* (AV 10/8/9). It teaches the interiorization of the outer sacrificial vessel into the skull. It also implies the use of skulls in non-Vedic rituals of the time:

> There is a cup with its mouth below and its bottom up.
> In it is placed every form of glory.
> On its rim sit seven seers.
> Voice as the eighth is united with prayer (*brahman*).

The Upaniṣad goes on to explain that this cup is the head. The glory it contains are the vital breaths as are the seven seers on its rim.

12. The rules (*samaya*) the initiate should observe are listed in detail in chapter 37.

13. Kaulinī, that is, the energy Kauleśī, is in the centre of the *Kramamaṇḍala*, which is thus her residence and city. See above 11/31-32ab and note to 3/13-14ab.

14. Referring to the teachers, the *Ṭīkā* explains that: 'one should request them for the remains of the offerings (*ucchiṣṭa*). One should eat this at all times. There is purity in the body by eating. The meaning is that sin is (thereby) destroyed.

teṣām ucchiṣṭaṁ [kh: mu-] yācayet [k kh: yācyate] | *bhakṣayet sarvakālam* | *bhakṣaṇāc charīre nirmalyatā bhavati* | *pāpakṣayam ity arthaḥ* | *Ṭīkā* fl. 136a.

15. Below (23/60ab) we are told that AIṀ (*vāgbhāva*) should be placed in the middle of the face. Thus, I suppose that the seven syllables are AIṀ RĀ RĀ RE KUBJIKE.

16. Above (23/26) this syllable is HSRĪṀ.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-FOUR

1. ख्: वक्त्रं 2. All MSs: त्वया
3. See above, note to 1/5a. 4. क्: अज्ञाता; ग्: मज्ञाता; छ्: तज्ञाता
5. ख्, ङ्: महा 6. क्, ग्: देव 7. क्: श्लोकाथ
8. छ्: श्रीवक्रोवाच 9. छ्, ज्: –शेन. पूर्णाहम्, or the like, needs to be
added to complete the syntax. 10. The regular form of the perfect participle
passive of the root प्रच्छ् (6P) required here is पृष्टा but this is one syllable too short
for the metre. 11. क्, ग्: याऽसौ, घ्, छ्: यासा; ज्: यासौ
12. क्, घ्, छ्: –तो 13. घ्: –र: 14. All MSs: परापरे. An
ablative would make correct syntax. 15. All MSs: युगैश्च चतुरशीत्। चतुरशीतिभि: would be
correct. 16. ख्, ङ्, ग्, ज्: –धत् 17. All MSs: ततोर्ध्वत:
18. As commonly happens in the Sanskrit of this text, the present tense is
used to narrate past action. See above, note to 3/14c. 19. छ्: सून्याकारे
20. छ्: तमेतत्वे; all other MSs: तमेकत्वे. तमसेकत्वे is meant here. See above, note
to 13/2b.
21. The nom. sing. of चेतस् has assumed the form of the acc. sing. for the
sake of the metre. See above, note to 5/35c.
22. क्: समनं; all other MSs: वमनं
23. Normally the root बुध् is 1U and 4Ā. बोधामि would be correct and fits the
metre. 24. M → N.
25. क्: संवर्त्तात्रं; all other MSs: संवर्त्तान्नं 26. ख्: तस्यच्छा; ङ्: तस्यछा
27. The accusative has replaced the required nominative to maintain the
metre. 28. घ्: तदा 29. छ्: सून्य–
30. This *pāda* is one syllable too long. 31. ख्, ङ्: मत्वो
32. ख्: गहमं 33. ङ्, छ्: प्रतिष्ठा; all other MSs: प्रतिष्टा
34. M → N. 35. All MSs: –द्विकुलं. As usual in this text this
coordinative compound is declined in the singular.
36. घ्: कलना; छ्: कलनाद् 37. ङ्: –दातं 38. ख्: नादि. M → N.
39. All MSs: स च 40. M → N.
41. All MSs except ङ्, छ्, ज्: कलाद्यं 42. ख्, ङ्, छ्, ज्: सातं
43. All MSs: + स–.
44. क्, ख्, ग्, ङ्, ज्: सविसर्गद्वि रालयं; घ्: सविसर्गाद्वि चालयं; छ्: सविसर्गाद्वि रालयं . External
sandhi has occurred within this compound to gain a syllable for the metre. Cf.
24/17b. 45. All MSs: कामिकं
46. ख्, ङ्: रूषाद्यं; घ्, छ्: कथाख्यं, all other MSs: रूषाख्यं 47. छ्: –पर:
48. क्: व्कलो–; ख्, ङ्, ज्: वक्ला– 49. All MSs: –पद्धति:
50. M → N. See above, note to 7/9d. 51. ङ्, छ्, ज्: कर्णागतानि
52. क्: सप्तोच्चोरे–, ग्: सप्ताचार–; घ्, छ्: सप्ताद्वार–; all other MSs: सप्तो–
53. क्: गृहूते, ख्, ग्: गृह्नीते; घ्, ङ्, छ्, ज्: गृह्नते. We have noted already that गृह्ण– >
गृह्न– is a common scribal error. The readings in MSs ख् and ग् therefore clearly
suggest the correct गृह्णीते. However, this form is not attested elsewhere in the
corpus whereas the deviant गृह्णते (< गृह्नते) appears several times. See above, note to
6/89d.
54. ग्: तस्य देयदेयमिदं; घ्: तस्यादेयमिति; झ्: तस्योदयमिति

55. All MSs except छ्ः कदाचनः 56. घ्ः –संघातः 57. All MSs: सामान्यैर्नैव
58. क्ः –हिव्यैः; ङ्ः महतैर्द्दिव्यैः; महद्भिः would be the regular form.
59. छ्, ज्ः –धिष्ठितैः. Cf. the compound in 24/13d. 60. All MSs: उद्धरे
61. All MSs except घ्, ङ्, ज्ः द्वादशः. See above, 6/67c. 62. All MSs: श्लोकाः
63. घ्ः षत्कूटाधिष्ठिता; all other MSs: –ता
64. घ्ः शुभा; all other MSs: शुभाः
65. ख्, ग्, ज्ः –भेदैः तथा. See above, note to 3/108b.
66. घ्ः षट् कोणभान्तरे; छ्ः षट् नभातरे. See above, note to 3/74b.
67. छ्ः षृष्तिमध्ये– 68. घ्, छ्ः षे 69. घ्ः फक्षस्था
70. क्ः द्वयभेदत 71. क्ः तदधा; all other MSs: तदधः
72. घ्, छ्ः रावमग्नि– 73. See above, note to 3/52c.
74. See above, note to 1/5a. 75. ख्, ङ्ः –मक्षर. M → N.
76. छ्ः व्योमं– 77. All MSs: श्र– 78. All MSs: क्रमो–
79. द्व्यभ्यस्तः would make better syntax. See note to 1/2d.
80. क्ः –र; ख्, झ्ः –क्षरः 81. घ्ः उद्धार्यां; छ्ः उर्द्धार्या
82. All MSs except घ्, छ्ः पद्धतिम् 83. M → N.
84. घ्ः भैरवी 85. See above, note to 5/35c.
86. All MSs: चितोनि 87. घ्, छ्ः अना
88. घ्ः गताः 89. Missing in MS क्
90. क्, ग्, घ्, छ्, ज्ः नंता; झ्ः चक्रेभौममन्त्रा; all other MSs: मंत्रा
91. घ्ः –ताः 92. क्ः गतानंज्ञं. M → N.
93. क्, ख्, छ्ः त च; all other MSs: स च
94. Like the other names for *bījas* and *akṣaras*, this too is treated as neuter.

95. (महात्मन् →) महात्मा is the regular form. It has become महात्मानम् here as if it were 'neuter ', just as आत्मन् becomes आत्मानम्. See note to 3/10d.

96. All MSs: ज्वरणाद्– 97. छ्ः भावेतौ

98. ताभ्याम्, or the like, needs to be supplied to complete the syntax.

99. All MSs: उतप्रोतं। उतप्रोतम् is the way ओतप्रोतम् is general spelt in this text. The spelling has been standardized throughout.

100. All MSs: जग–. But note that the deviant form जग– is well attested in this text. See above, note to 6/134d.

101. Note how the feminine of नाथ– is नाथा 102. All MSs: कि

103. क्ः कुतोत्पत्तो–; all other MSs: कुतोत्पत्तौ, or the like, would complete the syntax. 104. घ्, छ्ः निरामयं

105. All MSs: व्याकुलं मे समुत्पन्नं 106. छ्, ज्ः संदिग्वं 107. ख्ः वद *

108. छ्ः श्रीवक्रोवाच 109. M → N. 110. All MSs: अमोघाज्ञां

111. All MSs: इच्छा कामदुघा कला. Cf. 15/44d and 62/104b. See above, note to 3/22b.

112. ग्, झ्ः चिना–; ग्, घ्, छ्ः विद्घना–; all other MSs except ख्ः विद्यना

113. क्ः –तरुत्तागता; ग्, घ्, ङ्, छ्, ज्ः –ननुतांगता 114. All MSs: तृप्ति

115. DS. 116. Again the present tense serves to narrate past events. See above, note to 3/14c.

117. घ्ः हरः 118. घ्ः –व्योहं 119. All MSs: तं

120. M → N. 121. ग्ः –महच्छन; छ्ः शब्दान् ब्रह्मा–; all other MSs: शब्दानुब्रह्मा– 122. ङ्, छ्, ज्ः सांभवेछाख्या

123. All MSs: सशान्तमिति
124. All MSs: लक्षणाम्. This statement appears to be an abbreviated form of
सुशान्ता सेति तस्या लक्षणम् 125. ख्, ङ्: कारित्
126. ख्, घ्, छ्: कलाली–; all other MSs: कलोली–. I take कुलाली to be a deviant
feminine of कुलाल–. 127. क्, ग्, घ्: अकुला
128. See above, note to 2/5d. 129. All MSs: प्रवर्त्तितम्
130. घ्, छ्: शिखशेषरं. The regular form –शिरःशेखरम् (‘agreeing' with अक्षरम्)
would make the fifth syllable long. 131. IM 5. A dual number is required here.
132. घ्: एव 133. छ्: क्रममे त्वं; all other MSs except क्: क्रमे–
134. All MSs except घ्, छ्, झ्: विंद्याद्
135. घ्: व्योमेण. व्योम्ना would be the regular form but is one syllable too short
for the metre. See above, note to 3/135d. 136. घ्: चेष्टिता
137. M → N. 138. All MSs: नाममममृतं. this reading is possible
and is that of all the MSs. See above, note to 6/57b.
139. All MSs except घ्, छ्, ङ्: विद्व–. Here, as generally happens, the proper
name of a neuter noun, in this case अक्षरम् (M → N), has become neuter.
140. All MSs except झ्: तदा ते
141. घ्: द्वादश. For the sake of the metre the ordinal has replaced the
cardinal. See above, note to 6/67c. 142. All MSs: –गता
143. क्, ख्: सृष्टिहेतेपलक्षणा; झ्: –हेतोप–; all other MSs: सृष्टिहेतोपलक्षणा
144. क्: न 145. All MSs: सिद्ध– 146. M → N.
147. M → N. 148. घ्, छ्: –कुलांगतं
149. All MSs except घ्, छ्, झ्: तत्त्वाणि
150. त्रिविधो मन्त्री would be the regular form but is too long for the metre.
151. All MSs: णि 152. Compare this irregular concord with the
one in 1/2c.
153. क्: सिद्धाम्वयश्चोल्पात्रितत्वं, ख्, ग्, ङ्: सिद्धास्त्रयश्चोत्पात्रितत्वं; झ्: –श्चोपा–; घ्, छ्, ज्:
–श्चोल्पात्रित्वं; ङ्: –श्रोल्पा–. –स्त्रोतस्त्रय– or – त्रिस्त्रोतस्– would be correct.
154. ग्: त्रिपथातरं 155. All MSs: –ममरं 156. All MSs: विज्ञेया
157. All MSs: –भूषणा. N → M. 158. All MSs: सृष्टि
159. घ्, छ्: तद्भवा; all other MSs: तद्भरा 160. All MSs: च
161. क्: महानू * –; ख्: महानूर्मिज्योति–; घ्: महामूर्ति–; छ्: महामुर्तिर्–; all other MSs:
महानूर्मिर्–. See above, note to 3/52c.
162. मनोवेगेन, the regular form would make the fifth syllable long. See
above, note to 5/4a.
163. All MSs: माली 164. All MSs: –हत
165. All MSs: अस्यैवमासनं 166. घ्: इदा; ङ्: इदो; all other MSs except ग्, छ्,
ज्: ईडा
167. As usual, when the metre requires it, नामन् is declined as if it were a
thematic noun. See above, 6/57b. 168. All MSs: नन्ता
169. All MSs except घ्, छ्, झ्: –हतं; all other MSs: –हृतं
170. M → N. 171. ग्: + सू
172. All MSs: स च बिन्दुर् M → N. 173. घ्: विदुर्घनं
174. ग्: भेदन 175. ङ्: कलिति
176. क्, ङ्, ज्: मपहसख–; ख्, ग्: मपहसखरो–; घ्, छ्: म–एहसख–; झ्: मवहसख–; all other

MSs: मफ्रेहसख– 177. All MSs: –ताग्नि:

178. क्: स्वत्वरसजतमैकत्वं; घ्, छ्: सत्वं रजतमेकत्वे; झ्: सत्वरजतमकत्वे; all other MSs: सत्वरजतमेकत्वे. See above, note to 4/10c.

179. क्: व्योमातं–; ख्, ग्,ङ्, ज्: व्योमात–

180. All MSs: व्योमादिस्– 181. घ्, छ्: न्यजायत:; all MSs other: न्यजायन्त

182. IC. 183. ख्, ग्, ङ्, ज्: कलै:–; all MSs: –ज्ञेया F → M.

184. All MSs: पञ्च आदि– 185. N → M. 186. ङ्, छ्, ज्: सां–

187. ङ्, छ्, ज्: सांभवं 188. See above, note to 3/12c.

189. All MSs: रेफं–; क्: –खेसह– 190. ग्: रोक्तं; all other MSs except क्, झ्: –नोक्तं

191. All MSs: व्योमं. I have choosen to emend, but it is possible that व्योमन् is treated here as a thematic neuter noun. See above, note to 3/135d.

192. ङ्, ज्: वह्निरर्घिस–; all MSs: –युतं 193. क्: –नादेव

194. छ्: भेभेदितं 195. All MSs: विन्दुश्चन्द्र– 196. ङ्: अक्षर

197. Here, as we have had occasion to note in other instances, the gender of the proper name agrees with that of the object named.

198. क्: शून्य 199. छ्: –कलाकितं 200. घ्: एखा

201. ख्, ङ्, झ्: यस्य–; ग्: यसामध्य–; घ्, छ्: –मध्ये–

202. All MSs except घ्: दप–; all other MSs: हप–

203. छ्: षप–; all other MSs: षष–

204. See above, note to 5/64d.

205. क्: लतंतर–; झ्: लरान्त–; all other MSs: लगंतर–

206. This and the following two lines are not found in manuscripts ङ्

207. All MSs except ख्, ङ्, झ्: मायाया 208. घ्: –स्थिता:

209. धाम्ना, the regular form of the instrumental of धामन्, is too short for the metre. 210. All MSs: –गतेयुता 211. All MSs except घ्, छ्: र

212. घ्: शक्ति 213. घ्, छ्, झ्: हसरेकार; all other MSs: हसरैका–

214. क्, घ्: शांभवा 215. ख्, ङ्, ज्: षद्बीजानु–

216. ताम्, or the like, is required to complete the syntax.

217. ग्: गरु– 218. All MSs: –ति: 219. All MSs: महता

220. ख्, ग्, ङ्, ज्: श्लोकाथ– 221. छ्: जन्मन. जन्मन् is declined here as if it where a thematic noun and जन्मना (which would make the seventh syllable short) is replaced by जन्मेन. See above, note to 3/159a.

222. ख्: –धरौ; घ्: –धरी 223. See above, note to 6/45a and also 1/5d.

224. ग्, घ्, छ्, ज्: सर्व 225. All MSs: –न्यनेका– IM 5

226. Regarding the deviant thematic form of the noun राक्षस् see above, note to 6/155c. Cf. KMT 18/78 of which this line appears to be a shortened, garbled version:

तस्य दुष्टान्यनेकानि विघ्नानि प्रभवन्ति न।
शकिनीभूतवेताला: पिशाचोरगराक्षसा:।।

227. The root पलाय् is normally 1Ā.

228. Cf. above, 10/68b 229. All MSs except ग्, घ्, ङ्, छ्, ज्: –मेतमु–

230. घ्, छ्: य 231. All MSs: न्यसन्ति

232. क्, ख्, ग्, ज्: –ज्ञाते, घ्, ङ्, छ्: –ज्ञाने

233. ग्: गति; घ्, छ्: गति: 234. छ्: श्रीवक्रो वाच 235. घ्: चान्यं–; ज्: चान्ये–

236. See above, note to 1/5a. 237. All MSs: द्वादश:
238. All MSs except घ्, छ्, झ्: –योगिन्या. This is another example of irregular
visarga sandhi in which *visarga* changes to ‘o' before ‘a' without the latter being
dropped. See above, note to 3/22b.
239. ख्: अभिद्जान्येन; ङ्: अभिधान्येन 240. All MSs: ते 241. ङ्: भीमरुद्रा
242. All MSs except घ्: द्वादश:. See above, note to 6/67c.
243. क्, ग्: वाग्भव–; IC. See above note to 1/2c. 244. क्: देव्या
245. घ्: –येत् 246. All MSs: विन्यस्य 247. All MSs: भद्राच्चा
248. ग्: क्राष्टुकी 249. ख्, ङ्: –नन 250. क्: नांभि–; घ्: –मध्य
251. All MSs: +योगिन्यो; missing from here to सिंहस्ययोगिन्यो in MS क्
252. ख्, ग्, ङ्, ज्: पंच 253. All MSs except छ्: सिंघस्य
254. All MSs: –दश: 255. घ्, ङ्: एतन्याासं 256. ग्: य *
257. The root लभ् (1Ā) is treated as if it were *parasmaipada* here to keep
the fifth syllable short. See above, note to 4/35b. 258. घ्, छ्: पुष्पलं
259. Here, as in other instances, an compound has been formed with an
indeclinable.
260. Even though the syntax would be irregular, I take this adjective to be
in concord with योगिनीनाम् of the preceding compound. 261. All MSs: ते
262. छ्: प्रसन्ना त्वरिता गति; all other MSs: प्रसन्ना त्वरिता गति: 263. घ्, छ्: –धरा
264. All MSs: गुप्तं 265. घ्, छ्: पुनरन्यं– 266. क्: क्षत्र–
267. क्, ख्, ङ्, ज्: मृगादि; ग्: गृगादि 268. घ्: वीजानी; छ्: जीवाना
269. ङ्: रु– 270. घ्, छ्: तावन्यासं 271. ख्, ङ्: उपदेश
272. All MSs except क्: देव्या 273. क्, ग्: वर्ण
274. All MSs: प्राण. M → N. This masculine noun is regularly treated as
neuter in this text. Cf. 24/91c; see above, note to 6/133a.
275. M → N. For the same deviant gender see, cf. for example, 8/106a.
However below, 24/84a it appears in its regular gender.
276. All MSs: केवलम् 277. छ्: स्वभावनै च
278. ङ्: दीपिता; IC. दीपिताभ्याम् would make sense. 279. All MSs: वर्णदीपा–
280. ग्: आदिकादिक्रमेण तु आदिकादिक्रमे; all MSs except घ्, छ्: –क्रमे
281. M → N. See above, note to 7/12d. 282. M → N.
283. ग्: शक्तिज्ञयं; all other MSs: शक्तिज्ञेयं 284. छ्: स्वरं–
285. All MSs: तं 286. All MSs: यावदेहिनम्
287. ग्, ङ्, झ्: निष्पन्ति; घ्: निष्पत्ति, all other MSs: निष्यन्ति 288. क्: क्षत्र–
289. ज्: वेष्ठिता 290. IM 6 + 7. 291. झ्: सृर्ष्टि–
292. घ्, छ्: मूर्द्धानं– 293. घ्, छ्: क्षेत्रं–
294. क्: हीन; all other MSs: हीनं 295. क्, ङ्, ज्: मन्त्यो नाच;
ख्, झ्: मन्त्र्योनाच; ग्: मन्भ्यानाच; घ्: मर्न्भ्यानांच; छ्: मन्त्योनाञ्च 296. All MSs: आख्यानं
297. All MSs: अभ्यासादन्दमेकेन 298. See above, note to 1/4a.
299. दृश् is again treated here as if it were *ātmanepada*.
300. घ्, छ्: तत्रा 301. क्, ग्: अधिर; all other MSs: अधिकार
302. अधिकारत्रयम् or अधिकारान् त्रीन् would be correct. 303. झ्: विज्ञान–
304. घ्: + न शृणोति न पश्येत 305. छ्: गुलीनां
306. All MSs: ज्येष्ठ; ज्येष्ठम् and the rest appear to ‘agree' with उलि– (ओलि–)
taken to be neuter. 307. कनिष्ठम् is meant here.

308. क्, ग्, ज्: क्रमं–; घ्: –मेत्रयं 309. झ्: तेभ्यां 310. IM 6 + 7.
311. The regular order of the words in this compound has been reversed.
Note also how all the names of seed-syllables and letters in this list are, as usual,
treated as neuter. 312. All MSs: –दण्ड 313. All MSs: –क्षीय–
314. क्: खं खं द्रा–; घ्: ख; छ्: ख चन्द्रा– 315. घ्: च्छिव्द–
316. All MSs except घ्, छ्: एतत् 317. All MSs: स एव
318. All MSs: नाबिकाया 319. –कूटमिदम् would be correct but too long
for the metre. 320. All MSs: स चैव 321. All MSs: द्वितीयं
322. क्: ओलिं; ख्, ङ्, झ्: लोलि–; झ्: ओलौ 323. All MSs: गुरु
324. ख्: मण्डलं; घ्, छ्: कौप– 325. क्: मध्यमेय all other MSs except ग्, घ्: मध्यम
326. क्: –रूपतम् 327. See above, note to 3/11b.
328. All MSs except क्: शिष्या 329. क्: सिद्धसंमतौ; घ्: सिद्धिसंततु; ङ्, ज्, झ्: –संभतौ;
छ्: सिद्धिसंततौ; all other MSs: सिद्धसंभूतौ 330. All MSs: तस्य 331. M → N.
332. घ्: गुरु–उद्या; छ्: उद्यो; all other MSs: गुरु–उद्यं
333. IC. The required वर्तन्ते does not fit the metre. So the subject of this and
the following verb is treated as singular. 334. All MSs: भूयो
335. घ्, छ्: किंचि 336. क्, ख्, ग्, ज्: शांभवा–; घ्, छ्: च्छांभवा–
337. घ्: कुतस्थ– 338. IC.
339. क्: पुरनः; ख्, ङ्, झ्: नास्ति 340. All MSs: ॐ–
341. छ्: त्रि–ऊलिका; all other MSs: –का See above, note to 3/11b.
342. All MSs: विन्यस्य 343. छ्: तेयां
344. घ्: पिण्ड, all other MSs: पिण्डः 345. ग्, घ्: करोभ्यावेश–
346. ग्: –मध्यतिः 347. ख्: –मध्य 348. ख्: तृतीयं
349. All MSs: अधिकारस्– 350. घ्: –भेड 351. क्, ग्: –कन्यासं
352. छ्: वक्ष्याम्यहमतः; all other MSs except घ्: वत्सामा–
353. All MSs: देव्या. DS. See note to 3/10d. This and the following two lines
are derived from KMT 18/65-66ab which read: तृतीयं दशनं देव्या आत्मह्णृत्स्थं नितम्बगम्।
शिखान्तसहितं ह्येतत् स्तनवामोपरिस्थितम्।।
कर्णभूषणवामस्थं बीजेनाहतमस्तकम्।
354. घ्, छ्: –कुण्डस– 355. घ्, छ्: –शक्तिः–
356. क्: सर्वत्र पंचकं; ख्, ग्, ङ्, ज्, झ्: –प्रिय; घ्, छ्: –प्रिये. This line and the previous
three are repeated in manuscripts क् and ग्. The reading सर्वजनप्रियम् is supported in
this repeated section.
357. घ्, छ्: ऊषमेमैत्रम–, all other MSs: उषमैत्राम–
358. ग्: ह्येमरि–; घ्: ह्यमरिकाकमं 359. All MSs: लभ्य 360. All MSs: कल–
361. All MSs: विद्येय 362. घ्: लभेड; all other MSs: लभेत्
363. All MSs: संतान 364. All MSs: प्रथमं 365. घ्: भवेड
366. आद्यरत्नम् would be better Sanskrit. 367. All MSs: स च
368a. ङ्: आत्मर–; all other MSs except घ्, छ्: आत्सर– 368b. All MSs: –वीरा
369. घ्: –ड
370. घ्: एतारान्तर–; all other MSs: ऐकारान्तर– 371. ङ्: दी * ताः
372. घ्: चिरायुन्– 373. घ्: –याड
374. छ्: पञ्चाशद्भिस्तथापरा. This numeral should be a singular substantive. Cf.
above, 11/70a and 19/16a, 23c, 51c and note to 6/47b.
375. ङ्: पर्थना– 376. All MSs: योगिनस्य 377. All MSs: –दृष्टि

378. छ्, ज्: –सृतेन. A plural passive verb such as लभ्यन्ते is required to complete the syntax.

379. क्: जाप्य; ग्: जाप्य; घ्, छ्: जप्ये 380. घ्, छ्: –सिद्धिर्

381. All MSs except ग्, घ्: + ज्ञात्वा – 382. घ्: स्फुतं

383. घ्, छ्: एतच्चै; all other MSs: वौ 384. छ्: षोढ्यान्यासेन

385. All MSs except छ्, ज्: वेष्ठितं 386. छ्: –मन्त्रोघं

387. घ्: एत 388. क्: –बिज्ञान

389. M → N. See above, note to 1/5c.

390. घ्, छ्: षोडशिभिः; all other MSs: षोडशभिः. Although the regular instrumental is षोडशभिः it is one syllable too long for the metre and so has been emended to the common deviant form of the cardinal in this text, which is often replaced by the form of the corresponding ordinal. See above, note to 3/108b.

391. क्, ग्: न्यासं–; छ्: –मजूष– 392. M → N.

393. All MSs except क्, ङ्, झ्: गुरो– 394. M → N.

395. घ्: सक्ड– 396. घ्: –यतः 397. घ्, छ्: प्रोक्तं

398. झ्: –सस्त्रके. See note to the colophon of chapter one.

399. छ्: * न्वये 400. ङ्: आद्यापी * वतारिते; झ्: आद्यापीठा–

401. All MSs: अथा–. See note to the colophon of chapter one.

402. घ्, छ्: –नन्द

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-FOUR

1. '*Kumārikākhaṇḍa*' is both the name of this section of the MBT and the land of Bhārata, which is shaped like the trangular – 'part of the Virgin Goddess' that embodies her. Cf. KMT 2/118 and above 6/220cd-221ab.

2. We find several cosmogonies in the Kubjikā Tantras. Although they vary in detail, sometimes to a large extent, they all agree that prior to creation there is a primordial Darkness from which emerges, at the initial moment of creation, the Divine Will embodied in the goddess from whom creation proceeds. Variations in the understanding of the nature of the goddess account for the nature of the universe generated from her and its equivalent in the Kubjikā Tantra's system of representation. Thus, for example, further ahead (cf. below 28/143cd-145), the goddess's triadic nature is emphasized when she emerges out of the pre-cosmic Void as the Transmental as the source of the three Transmissions (*krama*).

Similarly, the following cosmogony at the beginning of chapter fifteen of YKh (2) serves to explain the progressive generation of the Siddhas. The part quoted extends up to the creation of the first three Siddhas. It goes on to talk about the generation of the Five (see below notes to 25/41-46ab) and Nine Siddhas (see above 7/60ff.) and then of the others (See also Yoga (2) 11/10cd-20):

O Great God (*mahādeva*), when the universe, mobile and immobile, was a formless Void there was neither you nor I, neither Brahmā nor Keśava (Viṣṇu), neither gods nor the worlds, neither Gandharvas nor Kinnaras, neither Nāgas nor the netherworlds (where they reside). I had burnt (them all) with the Fire of Time (*kālāgni*). Nothing came into being and all things were darkness wrapped in inertia (*tamas*). The divine Command arose there in (that) formless ocean. Once again I emanated that (Command), beautiful with the Earth and (the other principles of existence). The God of the gods, the Supreme Lord without beginning, the agent of the emanation of the radiant energy (*tejas*) (to which belongs all that) extends from Brahmā up to the end of the worlds, slept.

O Hara, the unmanifest god generated the Cosmic Egg (*aṇḍa*). O fair-faced one, there in the middle, you and I abided for a cosmic age (*kalpa*). O Bhairava, by the Yoga of the Sequence of Withdrawal (*saṁhārakrama*), I came to be (*saṁbhūtā*). O beautiful one, listen to what I, who had just come forth, did. Taking that Egg into (my) hand, I then churned it. Then when the Egg had been churned, Brahmā and Viṣṇu came into being. Thus, the Egg of Brahmā was adorned and (there arose) the great state (*pada*) of the three and, O god, the Supreme Lord without beginning abided self-established (*svayameva*). Brahmā, Viṣṇu and Rudra: these are the first Śāmbhava Siddhas. Brahmā resides in the Egg of Brahmā, Keśava in the location of the Yoni (*bhagasthāna*) and Rudra in that of the Liṅga. I who (thus) possess three natures am threefold, and I generated the three Siddhas in order to create, protect and withdraw (the universe).

yasmin kāle nirākāre [k, kh: -kare] śūnyabhūte carācare ||
na [k, kh: ta] tvaṁ nāhaṁ mahādeva na brahmā na ca keśavaḥ [k, kh: keśava] |
na surā na ca vai lokā gandharvā na ca kinnarāḥ [k, kh: -rā] ||
*na nāgā na ca pātālā dagdhāḥ [k: nagdhā; kh: na *(?)] kālāgninā mayā* |
utpattir [k, kh: utpattiṁ] nāsti sarveṣāṁ andhakāras tamovṛtaḥ [k, kh: -raṁ tamāvṛtam] ||
*tatrārṇave nirākāre [k: -rai; kh: nirākā *(?)] divyājñā yā [kh: (?)] samudbhavā [kh: -va]* |
*punar eva mayā sṛṣṭā * pṛthivyādir manoramā [k, kh: -dimanoramā]* ||
prasuptaṁ devadeveśaṁ [k: -devaśaṁ] anādiparameśvaram |
tejaḥsṛṣṭes tu [k: -ṣṭistu; kh: (?)] kartāraṁ ābrahmabhuvanāntikam ||
avyaktena tu devena aṇḍam utpāditaṁ hara |
tatra madhye ahaṁ tvaṁ ca sthitau [k, kh: -to] kalpaṁ varānana ||
saṁhārakramayogena saṁbhūtāhaṁ ca bhairava |
*mayā saṁjātamātre yat [k: -mātrāyā; kh: saṁjātamā * *(?)] yat kṛtaṁ śṛṇu sundara* ||
tac cāṇḍaṁ [k, kh: sa-] tu kare kṛtvā mathitaṁ tu mayā tadā |
tadā [k: tatsau; tatsyai] cāṇḍasya [kh: vāṇḍasya] mathite [k, kh: mathitu] brahmā [k, kh: brahma] viṣṇur ajāyata ||
brahmāṇḍaṁ bhūṣitaṁ tena [k, kh: tena bhūṣitabrahmāṇḍa] trayāṇāṁ ca [kh: (?)] padaṁ [kh: (?)] mahat |
*svayam eva sthito deva anādiparameśvaraḥ [k: -ra; kh: anādiparame * *(?)]* ||
brahmā viṣṇus tathā rudraḥ [kh: (?)] ādisiddhās tu [k: -sta; kh: (?)] śāmbhavāḥ [k: -vā] |
*brahmāṇḍasaṁsthito brahmā bhagasthāne tu [kh: (?)] keśavaḥ [kh: *(?)śavaḥ]* ||
*liṅgasthāne [kh: liṅgasthā *(?)] sthito [kh: (?)] rudras tridhāhaṁ [k: rudratri-; kh: (?)] trisvarūpiṇī [kh: (?)]* |
sṛṣṭipālanasaṁhāre siddhāś cotpāditā mayā || [kh: (?)] YKh (2) 15/10cd-20

The cosmogony with which this chapter begins serves to explain the origin of Sound and its progressive development to ultimately form the mantra called the Twelve Verses and with it the universe.

3. The Fire of Destruction is the letter KṢa. The last letter, it is the final energy into which all the energies of Speech of the other 49 letters are withdrawn. Note the feminine form of Samvartā. It is the name of the energy of the bliss which rises up out of the centre of the *maṇḍala*. It is the energy of the Fire of Time which is at once the Year and the energy of Rudra who is the all-consuming Fire. At the same time it is the Fire of the sacrifice (that of the Churning Bhairava, in this case) from which the universe is generated. The energy of Fire thus both

creates and destroys. This Fire is situated at the uppermost extremity of the movement of the Breath, and of Sound which is transported by it. It is thus the Śikhā which, as the two meanings of the word suggest, is both ‘flame' and ‘topknot' or ‘crest'.

4. Dakṣa’s incomplete Vedic sacrifice is completed as Bhairava’s Sacrifice. Just as, according to the famous *Puruṣasukta* of the *Ṛgveda* (10/90), the creation of the world takes place in a sacrificial session, in the same way, the mantras of the goddess’s Kula are generated through Bhairava’s sacrifice – and with them, the universe. The core of this sacrifice, like its Vedic precident, is the fire. But now the Fire is the goddess. When the fire is ‘cool’, hidden in its embers, the universe abides within the absolute as a potential. When the fire blazes and manifests, it is created. Similarly Kubjikā’s tradition, generated and transmitted through the empowering grace of the deity’s ‘Lion’s Gaze’, is the Lion. When it is hidden as a subtle – ‘atomic’ – potential form in the absolute being of the god, the universe is wrapped in the darkness of the unmanifest condition. When it blazes forth, the universe is illumined by the teaching, the transmission of which is the process of emanation (*sṛṣṭi*) by which it is created.

5. Kula is energy and Kaula (= Kulakaulika) is the union of Śiva and his energy that precipitates into the transformations through which the creative-*cum*-destructive process of manifestation takes place when the balance of this union is disturbed.

6. See below 24/42-3 where the five forms of Sound, which are related to the Five *Praṇavas*, are listed.

7. The same expression – ‘*kulāvalitayogena*’ – occurs again below in 24/24a. I suppose the meaning of ‘Kula’ here is the ‘series of energies’ of the letters of the alphabet that are embedded in the Twelve Verses.

8. *karṇāt karṇagataṁ* lit. ‘from ear to ear'.

9. The Kula liturgy refers in one sense to the whole current of the tradition, its transmission through all the phases of manifestation from the transcendent, its teachings and the sum total of the rituals, mantras and yogic practice (*kramaugha*) (KMT 2/49). It can also mean the *Divyaugha* (see below 57/92cd-93ab). In a more limited sense the KMT refers to the mantra called the Twelve Verses in this way and this is the meaning here. The mantra is divided into 48 units of eight syllables each. A letter of the alphabet is embedded in each unit. Thus this mantra, which serves as the goddess’s girdle, encompasses her with the energies of the letters enhanced by the energies of the seed-syllables and the mantra. Thus it is particularly powerful. The goddess in the KMT (18/48-54ab) declares:

The Kula liturgy (*kulapaddhati*) abides in this way (*vai*) as (the series of letters from) Śrīkaṇṭha (A) to Bhṛgu (Sa). O goddess, the Kula liturgy is divided up in this way. This group of ten and two verses is the plane of supreme nectar.

When this is recited the Mothers are always aroused. Immediate possession takes place and (the one who recites it) becomes a poet. Once this is recited, the accomplishment, which is the Piercing of the Command (*ājñāvedha*) and everything else, takes place. You should not tell (this) to those who are not devotees. This is the Supreme Goddess's Command. This is (the mantra called) Twelve Verses adorned with a garland of fire. One should respect it as the Doomsday Fire that starts from the feet and ends with the head. O goddess, this Girdle (*mekhalā*) should be deposited in the reverse order according to the teaching. Its utterance (*uccāra*) is possession (*āveśa*) that occurs at each place (within the body). It should be kept hidden with effort and not given to (just) anybody. This is the protector of the living being. Otherwise (if told to those who are unfit or not recited correctly and regularly), it is damaging.

See above note to 3/31-32 where the Twelve Verses are presented in full and discussed.

10. There are two forms of the Twelve Verses. One is the extended form within which are embedded the letters of the alphabet. This lines the sides of the goddess's Triangle in the manner described previously (see above 11/44cd-46ab and *Ṭīkā* fl. 124a-124b quoted there in the note). The other is the seed-syllable HSKHPHREṀ, described in chapter nine. The account in this chapter of the Twelve Verses begins with a brief summary of the first type and continues with a more extended explanation of the second.

11. According to the SvT (6/24cd-5ab), Haṁsa is the form of Śiva, the Supreme Self beyond the Five *Praṇavas*. It is the tranquil Śiva, the supreme cause (SvT 6/15). Similarly, below (24/60), the Five *Praṇavas* are said to be Śāmbhava with the sixth beyond as supreme consciousness. The latter is the syllable HSKHPHREṀ which is called the Peak of Consciousness (*caitanyakūṭa*). This syllable is commonly added to the Five *Praṇavas*. There are many examples in the mantras of the Kramas described in chapter twenty-three of the *Śrīmatottara* presented in appendix 9 of this volume.

12. The goddess is Parā and her 'form' – *mūrti* – is the syllable AIṀ. It is at the end and the beginning of the sonic energies embodied in the six syllables that, emited in and through it, are 'sustained' by the goddess's Supreme Form (see below 24/38-39). According to the KMT (18/40) the Twelve Verses is the girdle (*mekhalā*) of the body of the goddess Parā generated by the projection of the mantras of its six limbs. Thus the relationship of this mantra with Parā is represented concretely in her visualized form.

13. This verse refers to the structure of both modalities of the Twelve Verses, focusing especially on the extended form of the Twelve Verses and how it is emitted. It consists of twelve units of two lines each, thirty-two syllables long, that is, the measure of a verse set in *śloka* metre. Each line consists of sixteen

syllables or 'divisions' in two parts, thus making four in each 'verse'. The complete mantra has already been presented above in the note to 3/30-31ab. The following is the first 'verse' to which we may conveniently refer as an example:

*aiṁ haḥ a paramānande haḥ ā siddhidānandane **
haḥ i parāpare hrūṁ phreṁ phaṭ kṣaḥ ī śrīkulāmbike || 1 ||

In each 'verse' the goddess is invoked four times and there are four letters embedded in each 'verse' that run consecutively in alphabetical order so as to cover the first forty-eight letters in the whole mantra. Each verse begins with AIṀ – the seed-syllable of emanation. Thus the 'verses' are 'in the middle of Emanation' issuing forth from it like great waves of luminous sonic energy (cf. below 24/44-45). Again, the Twelve Verses, of which the most essential parts are the forty-eight letters embedded in it, lines the three sides of the goddess's Triangle, to which the text refers as her three 'girdles' (11/44cd-46ab) they form the enclosure (*parigraha*) of the Triangle (7/12-14ab). To the left and right are the two remaining letters Ha and KṢa 'divided in two' representing Śiva and Śakti (7/35-36ab; see 7/8-36ab).

We have seen that the single syllabic form of the Twelve Verses – HSKHPHREṀ – is in two parts. One is 'with sound' (*sasvara*) and the other 'without sound' (*asvara*). The first consists of the six audible letters 'with support' (*sālamba*) and the latter their development in six higher levels of sonic energy 'within the Void' 'without support'. The 'sixfold sequence' of the seed-syllable that emerges from the Immobile consititutes the Vidyā 'enveloped in Voidness', that is, with the energies of the resonance of the syllable (see below, 24/36-37 and note). It appears that here the full mantra is equated with the first 'immanent' aspect and the seed-syllable with the second 'transcendental' one.

14. The *Kulapaddhati* is another name for the Twelve Verses, especially when it is understood essentially as the letters embedded within it. Thus the KMT explains that it extends from A to Sa. It is divided into three to form the sides of a triangle. These are: 1) A to AḤ 2) Ka to Bha 3) Ma to Sa.

According to the KMT, as here, it is associated with seed-syllables, but those of the KMT appear to be different from the one here. Here they are only three (with the last recited twice). According to the KMT there are five syllables which are, presumably, to be recited with each letter. Presented in the Mālinī code they are: 1) HRĪṀ 2) AH 3) HPHRŪṀ 4) HPHREṀ 5) KṢAḤ (KMT 18/44-8). However, nothing is said about how these syllables should be applied. They are not a part of the main body of the Twelve Verses.

15. Cf. above 24/14d.

16. Kaulinī is Pūrṇā – the Full One, that is, the Full Moon (24/61). This is her supreme manifest form in which all her energies are displayed and active

(*sakalā*). She becomes the New Moon when she resumes her pure undifferentiated form (*niṣkalā*) within transcendental stillness. There she is Kuṇḍalinī, the power of Unstruck Sound, that is, Mālinī, who is the Transmental Yoni of manifestation (24/45). She generates the Śāmbhava state resonant with the Six Syllables of the manifest part of the Twelve Verses. See above, 3/121cd-123ab.

17. The seed-syllable form of the Twelve Verses is divided into two groups of six. One consists of the six letters – HA SA KHA PH R E which are the aspects of Kaulinī as the Full Moon into which she is differentiated in the Śāmbhava state (24/48). The other group consists of six subtle energies of Sound. They are represented by the New Moon. These two aspects emerge from each other and merge into one another in the perpetual dynamism of the 'churning' that takes place in the union between the god and the goddess, the fundamental polarities of the one ultimate reality.

18. Cf. above, 19/55 and note.

19. 'Churning' is an evident euphamism for the dynamic union of Śiva and Śakti. We have seen how the KMT (3/30-32) describes Bhairava and the goddess engaged in 'churning' after their marriage and that it is one of the reasons why the goddess is bent (intro. vol. 1, p. 70 ff.). The Yoga of the Churning of Śiva and Śakti is described in the KMT (12/53ab-67ab = ŚM 15/205-218 quoted and explained in the intro. vol. 1, p. 331 ff). The context is a description of the Wheel of the City of Gems located in the navel where it takes place. The HA of exhalation unites there with the SA of inhalation and Kuṇḍalinī, the Point (Ṁ) between them, rises from the Fire of the Navel generated by their 'churning' as the stream of Unstruck Sound of HAṀSA through which the Twelve Verses are generated. Thus the six syllables which represent the manifest aspect are said above to be those of HAṀSA, which, as Unstruck Sound, is the unmanifest aspect and source.

20. The Twelve Verses are the Sound (*rāva*) of Kālī (24/14), the energy of the New Moon. The emergence and differentiation of this Sound, first in six unmanifest stages and then as the six letters, will be described next.

21. Concerning Kubjikā as Kulālī or Kulālikā – the Female Potter, see intro. vol. 2, p. 104 ff.. Kula is the aggregate of all the energies emitted from the transcendental Void. Kaula are their permutation. The pure Will is identified with Kālī in the previous verse and Samvartā in the next is the energy generated from the transcendent Akula (i.e. the 'non-aggregated'). Here she is appropriately called Kulālī, the female potter. Kulālī's job is to spin the potter's wheel. Similarly, this energy activates the configurations – wheels – of energies, through which the 'pots' of creation are fashioned.

22. Instead of taking these to be a series of nouns, we could understand them to be adjectives qualifying the Nameless, that is, the inner, absolute nature of Bhairava, and translate as follows:

'The first is called the Nameless (*anāma*), which is eternal, the summit of (the deity's) head, and the light of the great Bhairava that pervades the Western House.'

However, the reference to the 'group of six' in the following sentence seems to support the first translation. If so, these six presumably correspond to the six stages of the utterance of the single syllable Vidyā that are 'Without Support' (see above 9/12-17). As the higher stages of Sound rising through the pervasive Unmanifest, they are 'enveloped with the Void'. Either way, in the following verse the six are treated collectively as the one reality, namely, Bhairava who is the Point (*bindu*). This Point, I suppose, is the Void that enevelops the goddess, who is also the Point. Indeed, in the Kubjikā Tantras, the Point most commonly represents the goddess rather than the god. And this is what is stated in the following lines where the goddess says that she is present in the Ocean, that is, the Point. So the two pervasive Voids of the two Points – Bhairava and the goddess – unite. Thus the goddess emerges as the Will from her unmanifest condition as the Triangle of the Transmental which generates the Twelve Verses.

23. The Great Place is the Ocean of the Point encompassed by Meru (17/36cd-39). In this context, the latter is Kula, the Triangle of Triads represented by the seed-syllables HRĪṀ, ŚRĪṀ and KHPHREṀ. Akula is HSRŪAUṀ. At 'the end of the Kula of Kulākula' is the Point between HA and SA of the Unstruck Sound. In its more developed form, the Point – also called the Unbroken Maṇḍala – is AIṀ in the centre of the Triangle. This is the goddess's 'lower' immanent form within the Point. As such she is Śāmbhavīśakti who differentiates into the energies of the Śāmbhava state embodied in the six manifest letters HASAKHAPHREṀ. Thus the two seed-syllables of the goddess represent her unmanifest (*niṣkala*) and manifest (*sakala*) states.

24. The Ocean is the Point, the nasalizing *anusvāra*, which together with the Sun – Śiva (SA) and Moon – Śakti (HA) to the right and left, make HAṀSA (cf. above, 24/28). This is the 'Unstruck Sound' of Kuṇḍalinī, the inner energy of the vital breath (*prāṇaśakti*). It is the inhaled solar breath (*prāṇa*), which makes the sound SA, and the exhaled lunar breath (*apāna*), which makes the sound HA. The two breaths travel to and fro from the bridge of the nose where the nasal *anusvāra* can be heard. This is the point where the breath ends and begins to move. From here originate the five ornaments of Kula, that is, the Five *Praṇavas* that make up the fivefold Kaulikī Vidyā (see above 8/109cd-110). They have been supplied in brackets after their corresponding 'yogic' name.

25. Cf. above (13/40) where the goddess declared that liberation takes place in the Vessel of Iḍā.

26. The energy of the New Moon generates the Full Moon as the Unmanifest becomes Manifestation and Unstruck Sound is articulated into mantric syllables through which the Elements are created. Thus from the Vessel of Energy, full of potencies ready to be actualized, dawns the Full Moon – the

luminary of the Night – and with it the Sun – the luminary of the Day – that together generate the immanent domain of the polarities.

27. MAPHREKHASAHA is the reverse of the audible part of the syllable of the Twelve Verses, that is, HASAKHAPHREṀ. MA is the Point – Ṁ – at the end of the syllable in the order of ascent in the course of its utterance 'from below'. This is the order of withdrawal into the transcendent Unstruck Sound beyond. In this context it is 'uttered' from above, that is, articulated in the order of emanation downwards and so its manifest, immanent form begins with the Point. The first of these six letters encompasses the others, as their source of emanation. The remaining five are embodied in the Five *Praṇavas*.

'Emanation' in the centre of the Triangle is AIṀ, which is condensed into the Point. It is the seat of the deity and the vessel of all its sonic energies gathered within it as Unstruck Sound. From this unmanifest, inner state arises the sixfold Śāmbhava state, which is represented by the syllable HASAKHAPHREṀ. The five Kaula *Praṇavas* are Śāmbhava. Their energy is contained and generated in this, the sixth syllable, which is supreme Śāmbhava consciousness (*caitanya*) (24/60). Thus the goddess first divides into three to assume the form of the triangular Yoni in the centre of the *maṇḍala* as AIṀ (see note to KuKh 3/13-14ab). This triad consists of the three Qualities of Nature united in a balanced state within the Void of the Point, just as they are within Unmanifest Nature (*avyaktaprakṛti, pradhāna*). From this First Principle arise the energies of the letters through which the universe of words is generated, just as the metaphysical principles (*tattva*) arise from Unmanifest Nature.

The Fire of the energy of the goddess burns in the Void in the Centre. Its silent Unstruck Sound is the Transmental energy of the cosmogonic Will that emanates the seed-syllables of the Five Elements, without lossing its essential condition as the Śāmbhava state. Thus, as the Twelve Verses, the outer sonic form of this energy manifests as the six syllables corresponding to its audible manifest letters in its 'lower' immanent aspect while retaining its essential 'supreme' state of transcendence, mirroring the six in their inner condition. The former is symbolized by the Full Moon and the latter by the New Moon. Thus the two groups of six – immanent and transcendent are united (24/62-63ab) in the Twelve Verses, the sonic form of the one lunar goddess.

28. Note that, unlike the previous condition (see 24/49), the Point – *anusvāra* – (which symbolizes the Void) is apparently missing. But this is not the case. Previously the perspective was from the transcendent that generated the expanse of immanence. Now in this immanent condition the Point represents the Śāmbhava state, which encompasses and generates the remaining five. In this condition the primary polarities 'Śakti – Anāmā' and 'Śiva – Anāma' have emerged. These are conjoined to the group of five syllables, which is the 'primary face' of the Point in the centre. In the following verses, the Five Kaula *Praṇavas*

that are emanated from that and contain and manifest their energy are presented in code.

29. The same set of Five 'Kaula' *Praṇavas* was extracted previously in chapter eight in the usual forward order, that is, in the 'sequence of emanation.' Kaulinī (8/93-94), Raudrī – there called Mahāmāyā Vidyā (8/98cd-99), the Śāṅkarī Vidyā (8/98cd-99), the Khecarī Vidyā (8/101cd-103ab), and Bhairava's seed-syllable, which there is called the Bhairavī Vidyā (8/104cd-105).

30. The Śāṅkarī Vidyā, the third Kaula *Praṇava*, extracted above (8/98cd-99) is, as we would expect, ŚRĪṀ. Here, it appears that at least one extra letter has been added at the beginning of it to make HŚRĪṀ.

31. KHA is the letter that denotes the transcendental Void, which I suppose is what is meant here by the 'inexplicable energy of the letters'.

32. Below (24/69) 'Vāgbhava', which is normally the name of the syllable AIṀ, may mean '*Praṇava*'. This is apparently the case here also. However, AIṀ may also be meant, which is normally the first *Praṇava*, along with HSHKPHREṀ. Indeed, we are told in the next verse that 'sixth' *Praṇava* is the latter syllable.

33. Caitanya is a name of the seed-syllable HSKHPHREṀ; see note 1 to 9/2cd-3ab and 24/16cd-17.

34. The Pūrṇā Vidyā is the Samayā Vidyā of the goddess who has six limbs and six faces. It is recited with the Five *Praṇavas* at the beginning in the forward order and at the end in the reverse. Here, it seems the extra syllable called Twelve Verses i.e. HSKHPHREṀ is added to them.

35. Normally, 'Vāgbhava' is the syllable AIṀ but in this case it may be a synonym for '*Praṇava*'. Although I have not been able to trace this usage of the word elsewhere, except perhaps in verse 24/59, this is probable as it makes no sense to say that they should be in a forward or reverse order if 'Vāgbhava' is AIṀ. Thus, presumably, the three Vāgbhavas are the first three *Praṇavas*, prefixed in the forward order and suffixed in the reverse order to each mantra. See the following note.

36. The SKh (MS G fl. 22a) records a similar deposition of the Twelve Limbs (*dvādaśāṅganyāsa*). The structure of each of the twelve units is as follows: 1) The first three *Praṇavas* i.e. AIṀ HRĪṀ ŚRĪṀ. 2) The initial letter of the Yoginī of that unit with the nasalizing *anusvāra*. 3) The name of the goddess in the nominative case preceded by the honorific 'ŚRĪ' followed by the word 'devī'. 4) The location on the body in the locative case followed by AIṀ.

The following is a comparative table of the names of the goddesses in each unit and their location according to the KuKh and the SKh. Note that, in all three manuscripts of the SKh, the tenth unit is missing.

6. Table of the Twelve Yoginīs of the Deposition of the Limbs of the Twelve Verses

Name of Yoginī (KuKh)	Name of Yoginī (SKh)	Location (KuKh)	Location (SKh)
Nandā	Nandā	Head	Place of repose
Rudrā / Bhadrā	Bhadrā	Forehead	Forehead
Jayā	Kālikā	Right eye	Left eye
Kālī	Kālasaṁkarṣaṇī	Left eye	Right eye
Karālī	Karāladevī	Right ear	Right ear
Vikṛtānanā	Vikarāladevī	Left ear	Left ear
Kroṣṭukī	Kaṭorākṣī	Tip of the nose	Tip of the nose
Bhīmabhadrā	Bhīmā	Mouth	Mouth
Vāyuvegā	Vāyughaṇṭā	Throat	Throat
Hayānanā	* * * *	Heart	* * * *
Gambhīrā	Gambhīrā	Middle of the navel	Navel
Ghoṣaṇī	Bhīṣaṇī	Genitals	Genitals

37. This subject has already been discussed in a different context in chapter seven (see 7/12 ff.). Recapitulating, we remind the reader that the word *parigraha-* can mean both 'form' and 'enclosure'. The former applies to the goddess, the latter to the Triangle of the Yoni. Both are implied here. The Triangle is lined with the energies of the letters embedded in the mantra Tadgraha. These are deployed in three rows of sixteen letters to form the sides or 'enclosure' of the Triangle. Thus the *Kulapaddhati* extends from A to Sa divided into three from 1) A to AḤ 2) Ka to Bha and 3) Ma to Sa. Ha and KṢa, the remaining two letters, are deposited to the left and right of the triangle.

The rows symbolize the range of the series of energies and metaphysical principles that constitute the 'form' of the goddess who is accordingly said to possess 'the beautiful form of the essential nature of (all) the principles of existence' (*tattvātmāsuparigrahā* 3/118). This is also the enclosure of the field – *kṣetraparigraha* – of the Triangle formed by the deployment of the three series of letters produced by the energies of the Moon, Sun and Śiva's will (7/12). This is the 'threefold enclosure of the (three) principles' (3/56), namely, those of the Vidyā, the Self and Śiva into which the principles of existence are divided.

38. Ha and KṢa represent Śiva and Śakti (7/35). Placed one on each side of a letter they give rise to an aggregate – *piṇḍa* – of letters, that is, a seed-syllable mantra that blazes like fire with energy and light. Thus the letters energized in this way are like rows of flames.

39. The vowels are Śakti and the consonants Śiva. The point of contact between them takes place through *visarga*, the last in the series of vowels. From this contact, emission – *visarga* – takes place, which generates the rest of emanation.

40. The energy of Rudra is commonly represented by the syllable AIṀ.

Thus the structure of each unit appears to be: AIṀ HA [letter] KṢA AIṀ.

41. The yogi thus shares in the experience of the goddess herself when she experiences Voidness (see above 24/8). This takes place when the vital breath reaches the Cavity of Brahmā. (see above note to 14/10-11ab).

42. The letters correspond to parts of Mālinī's body. We would therefore expect the corresponding deities to be goddesses or Yoginīs, whereas the text refers to them as Rudras. It appears that the syllable consists of the letters Sa Ha KṢa Ma La Va Ra Bha Ha Ra Ā.

43. I have not been able to identify '*chinnamuṇda*'. Cāmuṇḍā is Ca.

44. This important group of mantras is discussed at length below in chapter 62; see also 44/32-33. The Five *Praṇavas* and the five gods who preside over them are sometimes called the Five Jewels (see e.g. below 39/63 and 46/10d-14ab) and the two sets of mantras work together (62/3cd-5ab). They commonly appear in versions of the Krama as a group (this is the context of chapter 62 below). Here they form part of the series of depositions of the goddess's body. Our text follows the KMT, which also treats this deposition, along with the others that conclude with this one, as the KMT (18/74-78ab) declares:

> The body (*piṇḍa*) has sixteen limbs (*avayava*) and is well regulated (*yantrita*) by the sixfold deposition, it bears the garland of the (Twelve) Verses and is adorned with the series of Tadgraha. The Five Jewels are the supreme face endowed with Akula. Once the body endowed with the group of depositions within the body has been fashioned, that (becomes) the goddess's supreme body, grounded in the Śāmbhava plane. The body made of the parts (of mantra) and generated from the parts (of mantra) is established in the Yoga of the Doomsday Fire. The many evil obstacles do not overpower the yogi who is intent on the depositions in accord with the teaching concerning the body made of the parts (of mantras) and, having performed the entire deposition, abides blessed (*subhāvita*) (by the goddess).

The five mantras invoke the hordes of Yoginīs who reside in five worlds from which they derive their names. According to the KMT (18/63) they are the 'Jewels of the nectar' – *amṛtaratna* – of Gagana – the Sky, Svarga – heaven, Pātāla – the netherworlds, Martya – the mortal world and Nāraka – hell. Note that the last world is also identified in the sources as that of the snakes – the Nāga (see note to 44/33). Either way, a composite seed-syllable of the Five Jewels is derived from the first letter of the names of the five worlds, presented in code in the following verse.

45. These lines are derived from KMT 18/65-66ab, which are reproduced in the notes to the Sanskrit text. In that version, instead of the goddess's 'right breast' – i.e. the letter Cha, we find the left one, that is, the letter La. Thus,

whereas here the seed-syllable is GSPMNCHŪṀ, in the KMT it is GSPMNLŪṀ.

46. It appears that a part of text referring to the second and third Jewel are missing. Presumably these are projected into the navel and the heart.

47. The ‘field’, as we have seen, is the Yoni which is denoted by the syllable AIṀ. Thus, presumably what is meant here is that the syllables of the Five Jewels are encapsulated by the syllable AIṀ and so ‘dissolve away’ into it when it is uttered at the end of each one.

48. According to KMT 18/74, quoted above in the note to 24/105: ‘the body (*piṇḍa*) has sixteen limbs (*avayava*) and is well regulated (*yantrita*) by the sixfold deposition.’

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-FIVE

1. Missing in MS छ्. The following verses appear at the beginning of this chapter in manuscripts घ् and छ्:

श्रीमालिन्यादिसमूहेन सावद्वै रत्नपञ्चकं।।
तावन्न्यासं समायोगायो स्थिता कुब्जिकामते।।
क्रमसन्ततसन्यस्तं परामूर्ति (छ्: मूर्तिर्) विचिन्तयेत्।।
आदौ द्वादशभेदेन न्यासं कुर्याच्च कौलिकं।।
षडङ्गं वक्त्रसंयुक्ता गुरुरार्चा (छ्: –नार्च्चा) तु मूर्धनि।।
आत्मानं हृदये न्यस्य पश्चात् षोढा समारभेत् (छ्: समारभवेत् (?))।।
एककालं द्विकालं वा त्रिकालमिति मन्यते।।
अर्धरात्रे गते देव अस्यसेत् (छ्: अल्पसेत्) सततं प्रिये (छ्: प्रिय)।।
कृत्वा सत्वावृतं ज्ञेयं चक्रपूजीयथा विभुः (छ्: वभुः)।।
भवतै (छ्: भवते) ना च मन्त्रज्ञयथाहं च तथा त्वयि (छ्: त्वपि)।।
श्रीनाथं श्रीपति (छ्: श्रीपतिः) शक्त्या सिद्धभैरव (छ्: –हेरव) कौलिकः।।
सवरास्ववर स्वामी सद्यो ज्ञानन्तिरूपिणः।।
भर्तारं (छ्: हर्तारं) कन्दचक्रन्तु अधोमुखधोवस्थितम्।। (छ्: + श्रीनाथ उवाच)

2. ङ्, झ्: चे   3. ङ्, ज्: –दैमया. See above, note to 3/108b.
4. ङ्, छ्, ज्, झ्: ज्ञानं   5. ङ्: –न

6. The omission of *sandhi* has kept the fifth syllable short but even then the metre is defective as the sixth and seventh syllables are both short, rather then long, as they should be.

7. घ्, छ्: स्वाभाविस–; ङ्: स्वाभाविकं–   8. ङ्, छ्, ज्, झ्: सस्फुटं
9. All MSs except घ्, छ्: ज्ञानं   10. झ्: –क्रमेन   11. छ्: श्रीवक्रोवाच

12. घ्: + चण् प्रश्न–; छ्: + च This masculine noun is almost invariably treated as neuter throughout this text.

13. ख्, ङ्, झ्: देवदेवो–; घ्: देवदेवेनतवितं; छ्: देवदेवेनतारितं   14. ख्, ङ्, झ्: कुलमूल * *

15. The rest of this line and the following one up to –समुद्भवम् is missing in MSs ख्, ङ् and झ्   16. IM 6 + 7.

17. As often happens, तम् replaces तत्   18. घ्, छ्: चतुर्दस–
19. घ्, छ्: हि   20. ङ्: हिमकु * न्दु–   21. क्: ऊर्द्ध्व
22. राजन् has become राजम् for the metre.
23. ङ्, झ्: –कपिक–; all other MSs: वह्निः कपिकसंकाशं   24. ख्, ङ्, झ्: –ज्वलत–

25. All MSs: भेदा   26. क्: षड्विज्ञेया; घ्, छ्: षडज्ञेया; ङ्: षडिज्ञेयो; all other MSs: षडिर्ज्ञेया. See above, note to 10/24d.

27. This masculine proper name is treated here, as often happens, as neuter.   28. छ्: –थानकं   29. All MSs: पिण्ड

30. ङ्, ज्: आरक्तंश्च; छ्: आरक्त; झ्: आरक्तश्च

31. क्, ग्, झ्: आरक्तश्चद्विवासमम्; ख्: आरक्तश्चद्ववासस; ङ्, ज्, झ्: द्ववाससं; all other MSs: –वाससम्   32. क्: ऊर्द्ध; ग्: ऊर्द्ध

33. झ्: भेदा M → N. MS झ् repeats the previous lines from षडिर्ज्ञेया onwards up to here.   34. क्: वे

35. ख्, ङ्, झ्: रक्रान्तंस्वषष्ठसमा. The regular order of the first two words in this compound has been reversed.

36. All MSs except क्, ग्: विंदुसंस्थं–

37. ज्वलन् is the nominative singular ज्वलन्तम् is the accusative singular.

38. Again तत् has become तम्. 39. M → N. See above, note to 3/25d.

40. घ्, छ्: चक्रं. The final *anusvāra* of चक्रनायकम् (M → N) has been dropped for the metre, thus leading to the formation of an irregular compound. Cf. 25/13c

41. Cf. above 6/186d, 21/17d and 25/12b and see above, note to 6/9a.

42. क्, घ्: ऊर्द्ध; ख्, छ्, ज्: ऊर्द्धे

43. The noun वर्ण– (M) is invariably treated as neuter. 44. M → N.

45. क्, ख्, ग्, ज्: षोडश; all other MSs: षोडश:. Cf. below, 25/14b and 25/21c.

46. Cf. 25/12a and note.

47. All MSs: –भैरव. I have emended to the usual deviant neuter gender of proper names of the Sanskrit of this text.

48. All MSs: पिण्ड 49. ङ्, झ्: ध्यान्

50. All MSs except ख्: –मीषमविमिश्रितम्; all other MSs: –मीषत्स्यामविमिश्रितं

51. DS. 7/25c, 8/89c, and 15/31a. 52. IM 6 + 7.

53. All MSs: षोडश:. The reading has been emended but see above, note to
3/108b. 54. M → N. 55. छ्: पिण्ड

56. M → N. 57. Cf. above, 25/13a.

58. All MSs except क्: तस्योर्द्धे 59. घ्, छ्: पृथक्

60. घ्: गोजीर–. M → N. See above, note to 3/46b. The dropping of the ending of –सदृश, for the sake of the metre, has led to the formation of this irregular
compound. 61. ङ्: –कृति 62. All MSs: प्रभुं

63. ङ्, ज्: षद्भ्यागात्; छ्: षक्यागात्; झ्: षद्त्यागात् 64. ङ्, छ्, ज्, झ्: ऊर्द्धे

65. छ्: त्वर्यातीतं 66. All MSs: षट्क 67. ङ्, ज्, झ्: विनिर्गमं

68. All MSs: मुर्द्धादि 69. ग्: चक्रौघगमि; घ्, छ्: चक्रोषमिद; ङ्, ज्, झ्: चक्रौघमिद; all other MSs: चक्रोघमिद. The final *anusvāra* has been dropped for the metre.

70. क्: * भाव्युते; all other MSs: * भाव्यते

71. घ्: द्वितारं; ङ्: द्विरालं. As द्व्यारम् is too short for the metre, the word has been constructed by treating the numeral prefix द्वि– as a separate word- द्वि:.which, followed by *sandhi*, produces the peculiar deviant form द्विरारम्. See note to 1/2d.

72. All MSs: कण्ठं. As a shortened form of कण्ठचक्रम् कण्ठ– retains the neuter gender, as happens with गुदम् below in verse 25/22b and with विशुद्धम् and अनाहतम् in 25/23ab etc.

73. ङ्, ज्: –वे 74. All MSs except छ्: दशनि: This is an abbreviated form of दशभिरारैर्भिन्न:. Cf. below 25/23c.

75. घ्: चतुराव; छ्: चतुरावं; all other MSs: चतुरार 76. ङ्, ज्, झ्: शुदं

77. See above, note to 3/108b.

78. See above, note to 6/67c. 79. क्, ग्: मणि; छ्: मनिर्; all MSs: भिन्नं

80. ङ्, छ्: –स्थानं 81. छ्: –र

82. ख्, ङ्, ज्, झ्: –र:; घ्: –च; छ्: –च:. IM 5.

83. The ending of this word has been dropped for the metre.

84. As often happens, although the substantive has changed gender its attributes continue to agree with its original gender.

85. See above, note to 3/108b.

86. In this case द्वादशानि is meant to agree with भेदानि in its altered gender, but this neuter form of the numeral does not exist in regular Sanskrit. See above, note

to 7/9d. 87. घ्: –सकारान्तं; ङ्, झ्: चकारादि 88. छ्: –स्थाने
89. ङ्, ज्, झ्: भेदा: चत्वारधारगा:; छ्: –रधारगा: IM 5. DS. 90. छ्: भ्रूवौर्–. IM 5.
91. All MSs: –विनिर्मुक्त: 92. झ्: श्लोक. M → N. See above, note to 7/9d. Here, as in 7/46a, although the masculine noun श्लोक– is treated as neuter, it functions in concord as if it retains its masculine gender.
93. See above, note to 6/67c. 94. छ्: –त:
95. छ्: षह्यागा; ज्: षद्भ्यागात् 96. छ्: सत्यमे
97. All MSs except ग्, ङ्, ज्, झ्: –तत्रामंद; छ्: –तत्राणंदं. M → N. See above, note
to 3/46b. 98. DS. 99. M → N.
100. All MSs except घ्, ज्: षोडश:. See above, note to 3/108b.
101. As usual, masculine proper names are generally treated as neuter when listed together although reversion to the original gender is also possible.
102. घ्, छ्: इन्द्र:; ज्: इन्दु:. I take this to be a case of deviant *sandhi*.
103. All MSs: ऋरिभम्
104. क्: लृ * हाश्चैव; ग्: ऌलिहाश्चैव; घ्: लीलिहाश्चैच; छ्: लीलिहाश्चैव; all other MSs: लृलिहाश्चैव
105. घ्: –रं 106. ङ्, छ्, ज्, झ्: चै
107. छ्: अह्वराहं; all other MSs except ङ्, ज्, झ्: अद्वावाहं
108. Cf. above 25/24d and 25/28b. See above, note to 3/108b.
109. छ्: ऐ–; all MSs except क्, ङ् झ्: –ता 110. All MSs: तासां
111. षोडश: See above, note to 3/108b. 112. IC.
113. All MSs except ङ् झ्: घटिकायां 114. क्: मज्ज; छ्: मर्ज्जे
115. In place of this and the following words on this line MSs घ् and छ्
read: कुण्डली चान्यथा भवेत् 116. ग्: कुडली
117. ङ्, ज्, झ्: स्नाप्वस्थित्वचरोमाणि. ‘त्वच्’ is treated as a thematic noun for the sake
of the metre. 118. क्, ग्, घ्, छ्, ज्: कृसरं, ख्, ङ्, झ्: कृशरं
119. The ending has been dropped to keep the fifth syllable short.
120. The masculine noun मरुत् is treated here as if it were a thematic neuter noun.
121. The order of the components of this compound has been changed to fit the metre. See above, 1/5a and also note to 3/108b.
122. ख्, ङ्, ज्, झ्: सत्वंरज:–; all other MSs: सत्त्वं– 123. Missing in MS झ्
124. झ्: –वुधि– 125. IC. See above, 1/2c and note.
126. All MSs except घ्, छ्: ओघमित्र
127. All MSs except ख्: व 128. झ्: ऐषां; छ्: एतेषा
129. घ्, छ्: लये; झ्: ते लयं. M → N.
130. छ्: –मेस्तु See above, note to 3/135d.
131. क्: कुलं; all other MSs: घ्, छ्: कुल 132. All MSs: लक्ष
133. All MSs: भित्वा 134. क्: चे–; ख्, ग्, ङ्, ज्, झ्: च–; घ्, छ्: च्चे–
135. झ्: सूयो– 136. All MSs except क्: अध:
137. छ्: –मर्ग:– 138. छ्, ज्: सिद्धि– 139. All MSs: निर्मिता
140. One wonders whether निर्मितसृष्टिकारका: would not be a better emendation.
141. क्, ग्: सादाख्य, घ्, छ्: सादाक्षो; all other MSs: सादाख्यो This line is the same as YKh (2) 15/23ab.
142. छ्: –त; all other MSs except क्, ख्, ग्, ज्: पञ्चेते 143. छ्: –रा
144. छ्: कलास्

145. See above, note to 3/22b. Cf. YKh (2) 15/23cd: श्रीकण्ठः पृथिवीतत्त्वे शङ्करश्चापसंस्थितः।।

146. This and the next line are the same as YKh (2) 15/24. All MSs and YKH (2): तेजोऽनन्तमिति

147. ङ्, झ्: पञ्चेते. Cf. 25/43c. 148. M → N. 149. छ्: कलं

150. छ्: पंचाद्

151. छ्: कुलं–. M → N. See above, note to 1/7d. 152. छ्: लक्ष

153. All MSs: मतः. One wonders whether लक्षमतः might not be a better emendation. 154. छ्, ज्: ऊर्द्धे

155. M → N. See above, note to 1/2c.

156. छ्: दमयने. See 22/21b and note. 157. छ्: चात्पद्यते

158. घ्, छ्: –कुलंकरमा–; all other MSs: –कुलंकुलमा–. क्: –क्षय

159. क्: जव– 160. झ्: पुनभुयः

161. As noted before योग– is everywhere treated as neuter. KuKh 25/50cd-54ab = KuKh 39/138 -141.

162. All MSs: –गृह. M → N. See above, 3/49a. 163. All MSs: प्रभुः

164. ङ्, झ्: –त. These two words and the following ones in this line are missing in MS ख्. All the MSs read: अतीतं This emendation makes up for what would otherwise be the missing member in the series. See note to the translation.

165. ङ्, झ्: नास्ति; छ्, ज्: षष्ठ उच्यते This line reads in 39/138cd: पदं चन्द्रपुरं प्रोक्तं षट् पञ्चैव विरामनम् 166. ङ्, झ्: * * * – 167. छ्: उत्तमो

168. KuKh 39/139b: उत्तमं परिकीर्तितम्

169. KuKh 39/139c MS: घ्, छ्: वरारोह; all other MSs: वरारोहे

170. M → N. See above, note to 3/46b.

171. KuKh 39/139d: गृहम्

172. Instead of this line KuKh 39/140ab reads: कुले गृहाश्चयो वेत्ति स कले सिद्धिभाग्भवेत् 173. IM 5 + 6. 174. छ्: –यां

175. KuKh 39/141a and MSs ङ्, छ्, ज्, झ्: चंडाख्यं Although this reading is well attested the other has been chosen as a possible name of a known Tantra. Scribes frequently confuse the words चन्द्र– and चण्ड–

176. KuKh 39/141b: घोराख्यं 177. छ्: –कालं

178. See above, note to 1/4a. KuKh 39/141d: आज्ञायत्र प्रकाशिता

179. ख्, ङ्, झ्: चाक्षा 180. All MSs: सौ

181. All MSs: सिद्धि– 182. IM 5. See above, note to 1/4a.

183. M → N. 184. ज्: कौला–

185. All MSs except ग्, घ्, छ्: आयान्तं

186. ग्, घ्: तिमिरहतम्; छ्: तिमराहतं 187. छ्: –याद् 188. छ्: वौम–

189. क्, ग्, घ्: –यज्ञ; छ्: –भै * व–. The next word is missing in MS ख्.

190. घ्: * न्वय; छ्: * न्वये 191. छ्: –ता

192. All MSs: अथा–. See note to the colophon of chapter one.

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-FIVE

1. The Six Wheels are described in verses 5 to 28 of this chapter, the Sixteen Supports in verses 29 to 30ab, the Three Signs in verses 36cd to 37 and the Five Voids in verses 38 to 49ab. After this come a few verses concerning the Nine Kulas collectively referred to as 'the Ocean of the Kula division' (49cd-56ab). But these verses may be an interpolation. The name of this chapter suggests that it is only fifty verses long. And indeed, the previous topics are covered in this number of verses. Moreover, although the first four groupings are not found together in the KMT, they appear as a standard set in the later Kubjikā Tantras. A hymn in the SKh eulogizes them together as an integral part both of the goddess's *maṇḍala* and the body:

> I praise the Self present in the Point and the Triangle and (Hexagon) marked with the six energies by means of the path of the Sixteen Supports and the energy of the Three Signs within the lotus of the water of the Five Voids within the channels (of the vital breath) (*nāḍī*) in the abode of the Heart within the abode (of the body and the *maṇḍala*) that wanders within the form of Energy by checking the ten vital breaths.
>
> I praise the authority of the Command in the *maṇḍala* of the support and the sustained that abides constantly in (the Wheel of the) Self-supported in the abode Full of Gems. (I praise its) twofold state in (the Wheel of) Unstruck Sound and in the Pure (Wheel) in (the throat which is) the stick of the head that dissolves away in the Supreme Void by the power of the (Wheel of the) Command.
>
> I praise the radiant energy of the nature of Sound that is (constantly) replenished by Bhairava. Endowed with the three Kulas (of the Triangle, he is) the venerable teacher, clothed in nakedness who (abides) within the *Saṁvartāmaṇḍala* adorned with the fivefold Command (of the Five Siddhas) in the form of the tradition of the Siddhas as it is in reality, in accord with the modality of emanation.

vande bindugatātmānaṁ triṣkoṇaṁ ṣaṭkalāṅkitam [g: -kalānvitaṁ] |
ṣoḍaśādhāramārgeṇa lakṣatritayaśaktinā ||
pañcavyomāmbukamale nāḍyante hṛtpure [g: rhyahṛt] pure [g: missing] |
daśavāyunirodhena [g: dasa-] bhramate śaktivigrahe [g: sakti-] ||
vande ājñādhikāraṁ [k kh g: -re] tu ādhārādheyamaṇḍale [k: ādhārāceya-] |
svādhiṣṭhāne sthitaṁ nityaṁ maṇipūrṇapure tathā [k kh: tridhā] ||
anāhate dvidhāvasthaṁ viśuddhe daṇḍamūrdhani |
ājñābodhabalenāpi pare vyomni layaṁ vrajet ||
vande [g: caṁdre] nādātmakaṁ tejo [k, kh, g: tejaṁ] bhairaveṇānupūritam [k, kh: bhairavenānu-; g: bhairavenānatupūritaṁ] |

kulatrayasamāyuktaṁ [k kh: -samāṁ-] śrīguruṁ nagnavāsasam [g: -vāsasa] ||
saṁvartāmaṇḍalānte tu ājñāpañcakabhūṣitam |
siddhāmnāyasvarūpeṇa sṛṣṭinyāyena tattvataḥ || SKh 23/23-28

The SKh presents the mantras of these four groups together in serial order as 'the worship of the great Krama of thirty (parts)' (*triṁśātmakamahākramapūjā*) at the beginning of chapter fifteen that is dedicated to 'the regular and occasional worship of the great Krama (*nityanaimittikamahākramapūjā*)'. In response to Śrīnātha's question concerning the Krama 'consisting of thirty' (*triṁśātmaka*), the goddess responds:

The Six Wheels, the Sixteen Supports, the Three Signs and the Five Voids – this is the sequence of worship (*pūjākrama*) – I will explain the liturgy of knowledge within one's own body.

ṣaṭcakraṁ ṣoḍaśādhāraṁ [g: ṣoḍasā-] trilakṣaṁ vyomapañcakam |
hy etat [k kh: ataḥ] pūjākramaṁ vakṣye svadehe jñānapaddhatim || SKh 15/2

The first line of this verse recurs repeatedly in the Kubjikā sources as well as Tantras of other schools. Although eclipsed by the focus on the later traditions on the Six Wheels, the Sixteen Supports, the Three Signs and the Five Voids where considered to be, no less than the Six Wheels, basic features of the subtle body. Thus, after presenting the mantras of the Six Wheels and the Sixteen Supports the same line comes again to which the SKh adds: 'how can one who does not know (these four) in the body be a Kaulika?' (*śarīre yo na jānāti sa kathaṁ kaulikocyate [g: kaulikathyate]* ||). Indeed these are the Kaula adept's body. Thus the *Ṭīkā* explains these categories extensively in the course of commenting on the *Sūtra* of the Body which introduces the subject (*uddeśa*) with a similar verse that begins with the same standard line to conclude that:

He who knows the body is the beloved of the family (of initiates) (*kula*).

śarīraṁ yo hi [kh: bhi] jānāti sa bhavet [kh: -k] kulanandanaḥ || *Ṭīkā* fl. 147a

No less than Wheels, Supports, Signs and Voids, along with Knots (not mentioned here), are markers of the stages in the ascent of Kuṇḍalinī. This model was already well established when our text was written, although the KMT does not mention it. An important source, which may precede the KMT, is chapter seven of the *Netratantra* which begins with a variant of the standard line (*ṛtucakraṁ svarādhāraṁ trilakṣyaṁ vyomapañcakam* | NT 7/1cd). Dvivedi (NṢĀ intro. pp. 115) points out that the early Śrīvidyā tradition also accepted this model.

However, a major modification was introduced. This was the increase in number of the Wheels from six to nine to make them coincide with the nine triangles that constitute Śrīcakra, the famous *maṇḍala* of this school. Even so, the system of Six Wheels, Five Voids and Twelve Knots was know to the 12th century commentator Amṛtānanda (see *dīpikā* on the YHṛ p. 287-290) who must have felt that this was an established authoritative tradition and so tried to make it square with the innovation. Later Vidyānanda (c. 13th cent. ?) refers to this system in his commentary on the NṢĀ (p. 67) testifying to its continued importance. Indeed, It was important enough to be incorporated into the teachings of the *Gorakṣaśataka*. Attributed to Gorakhnātha (c. 14th cent. ?), this is one of the earliest and most authorative works on Haṭhayoga. Echoing the early Tantras with which the author must have been acquainted, he writes:

> How can those yogis who do not know the Six Wheels, Sixteen Supports, Three Signs and Five Voids in their own body be successful?

ṣaṭcakraṁ ṣoḍaśādhāraṁ trilakṣyaṁ vyomapañcakam |
svadehe ye na jānanti kathaṁ siddhyanti yoginaḥ || GŚ 13

2. The Six Wheels are also described above in 3/103ff. and below in 36/28 ff.. Although in the same text, the three descriptions of the Six Wheels do not entirely agree. Of the other two the one in chapter 36 is closer to the one in this chapter, which is closest to the basic model.

3. All the Wheels 'face downwards', presumably because the downward-facing triangle of the goddess is present in each one. As Kuṇḍalinī rises through the Wheels the triangles turn away from the downward path of immanence and face the upward path of transcendence.

4. The navel is the location of the inner fire. We find references to this fire in a wide variety of Tantric sources. According to the Siddhāntāgama, for example, this is the inner fire within which mental oblations (*homa*) are offered for the inner fire ritual (*antaragnikārya*). Brunner explains: it is not necessary, as is the case with the inner rite, to mentally perform all the phases of the external rite, as the fire has already been prepared; the sole oblations that is required is that of the nectar (*amṛta*) which is extracted from *Bindu* by yogic means. This rite is followed by deep meditation called *samādhi*, that brings into play a higher subtle centre (the *bindu* or the *dvādaśānta* according to the texts)'. (TĀBK vol. 1 2000: 125; see also SP 1, p. 136 and SiSār 47)

The Great Jewel is the Circle of the Navel. It is 'aflame like the fire of the stomach' (see 3/120-121 and notes). This is where the gastric fire (*jaṭharāgni*) that digests food is located. This is also the location of Bhairava's fire that feeds on the multiplicity of sense objects. According to Kashmiri Śaiva sources, very advanced adepts can realise the unity of consciousness directly by means of this fire through the most intense empowerment of grace (*tīvraśaktipāta*), by virtue of which duality is assimilated into consciousness rapidly and with great force (*haṭhataḥ*). Abhinava explains (TĀ 3/259-264):

> The masters have said that the form that transcends (these) limiting conditions is of two types according to whether it comes about by the non-arising of limitations or by their cessation (*praśama*). Again, (their) cessation is of two kinds according to whether it takes place peacefully or by a process of violent digestion (*haṭhapākakrameṇa*) (brought about in an instant by Bhairava) who is called the One Who Delights in Devouring Completely and whose nature is perpetually aflame. This cessation, brought about by violent digestion, the third type, which burns the fuel of differentiation (*bheda*), is worthy (most especially) of being taught. All existing things consigned in an instant (*haṭhataḥ*) to the fire that burns in the stomach of one's own consciousness abandon the division of relative distinctions and thus by their own power, serve as fuel (for it). When, by (this process of) violent digestion the differentiated nature of things is destroyed, the deities of consciousness feed upon the universe (thus) turned to nectar and, satisfied, repose at one with Lord Bhairava, the Sky of Consciousness who, full and complete (*pūrṇa*), resides solitary in the Heart.

Similarly, according to the Kashmiri Kālīkrama: Heat (*ūṣmāna*) belongs to the fire of the stomach, which is in the navel. Its heat is the one that digests. This is its location because even though it pervades the whole body, assimilation (*haṭhapāka*) can only take place in the stomach. (MP (1) p. 101)

5. The Upaniṣads teach that there is a fourth state of consciousness, beyond waking, dreaming and deep sleep, in which the Absolute-Brahman is experienced. In this state of illumined consciousness, the Self is realised to be the Absolute free of all phenomenal activity and differentiation. In the earliest Upaniṣads, which do not refer to a 'fourth state', this state was equated with lucid (i.e. consciously experienced) deep sleep. The rest people get in deep sleep is the result of an unconscious experience of the repose of Absolute Consciousness and Being. Deussen (1972a: 342) concisely outlines the psychology of the first three states from this perspective as follows:

> The soul is awake when, as a result of its connection with various limiting adjuncts (*upādhi*), namely, the ten senses that proceed from the mind (*manas*), it apprehends sensuous objects and examines their differences. When, dreaming, modified by the impressions these make, it sees dream pictures, it is said to be the mind (*manas*). In the state of deep sleep in which the two kinds of limiting adjuncts, the coarse senses and the subtle mind (*manas*) are in repose, and the difference conditioned by the limiting adjuncts ceases, the soul is as it were

dissolved into its own self and therefore it is said: it has entered into itself (ChāUp. 6/8/1).

However, after deep sleep, one returns into the diversity and limitation of the waking consciousness. The *Māṇḍūkyopaniṣad* therefore teaches that there is another, fourth, state beyond the three of waking, dreaming and deep sleep. It is described there as follows:

> Not inwardly cognitive, not outwardly cognitive, not bothwise cognitive, not a cognition mass, not cognitive, not non-cognitive, unseen, with which there is no dealing, ungraspable, having no distinctive mark, non-thinkable, that cannot be designated, the essence of the assurance of that which is the state of being one with the Self. *Māṇḍūkyopaniṣad* 7 (Hume's translation).

Finally, the *Maitropaniṣad* refers to this state as the Fourth – *Turīya* – a term which came to be well known in the later Upaniṣads and in all forms of Yogic literature as well as in the Tantras. There we read:

> He who sees with the eye, and who moves in dreams, he who is in deep sleep, and who is beyond the deep sleeper – these are a person's four distinct conditions. Of these the fourth (*turya*) is the greatest. In the three a quarter Brahma moves; a three-quarter in the last. For the sake of experiencing the true and the false, the Great Ātman (Soul, Self) has a dual nature! – Yea, the Great Ātman has a dual nature! MaiUp 7/11/7-8 (Hume's translation)

Four Aphorisms of Śiva sum up the way Kashmiri Śaivites came to understand these four states centuries later. They are: Knowledge (born of sensory perception) is the waking state. Dreaming consists of thought constructs. Deep sleep is Māyā, the lack of discernment. The consciousness which is the expanse of the Fourth State (abides constantly in) the various (states) of waking, dreaming and deep sleep. (ŚSū 1/7-10). Bhaskara explains (Dyczkowski 1992: 27):

> The Fourth State is said to be (contemplation, that is) the reflective awareness of the compact unity (and undivided Being) of one's own essential nature (*svasvarūpaikaghanatā*) because it pervades all (other states) of consciousness. It is consciousness, called the expanse of the Fourth State of the abiding condition in which ignorance has fallen away. It is the (inner) nature of the perceiving subject who abides clearly evident and extends (as one), even when the division prevails between the waking and the other states.

The Fourth state is the highest one according to the Upaniṣads. But Kashmiri Śaivism and the Kubjikā Tantras, amongst others, agree that although this state is the highest, it is not perfect, as latent traces of ignorance persist. Thus there is a possibility of falling from it. In an earlier publication (Dyczkowski 1987: 213) the difference between these two levels has been explained as follows:

> The Fourth and Beyond the Fourth . . . are higher, supermundane (*alaukika*) states of consciousness in which the yogi enjoys bliss and repose (*viśrānti*) in his own nature by penetrating (*samāveśa*) into the universal consciousness of the Self, through which he ultimately becomes liberated. Beyond the Fourth is the state of awareness Paramaśiva Himself enjoys when duality has entirely disappeared and everything is realised to be one with consciousness. The Fourth is the state of the awareness of the yogi who, catching hold of the pure subjectivity (*upaladhṛtā*) flowing through the lower three states, is still actively eliminating his sense of duality.

Abhinavagupta compares the state Beyond the Fourth to the alchemical mercury that transforms the metals it comes into contact with into gold. This transformation, he says, like that brought about by contact with the state Beyond the Fourth, is permanent. We find the same analogy in the KMT (3/104):

> Just as copper that has been pierced with mercury never again becomes copper, similarly, he who has been pierced by the Command (never) re-enters the world of transmigration.

This, the highest, most intense form of the Command is Khecarī, the energy that moves in the Circle of the Void; also called the Wheel of the Nameless (*anākhyacakra*) (see above 3/114), according to the Kubjikā Tantras, it is the state Beyond the Fourth.

6. Cf. below 25/28 and see note to 26/75. The Circle of the Void is the Wheel of the Skyfarers (*khecarīcakra*) in the End of the Twelve. The Yoni is in the middle of that Wheel replete with the energies of the letters that emanate down from it to form the flux of energies arranged in the Six Wheels below. As the yogi rose through the Wheels he viewed this process in reverse (*viparyāyena*) (25/1), that is, in the sequence of withdrawal. Liberated, the Skyfaring Yogi now contemplates it from there, beyond the Six Wheels, 'in accord with the process of emanation'.

7. Cf. above 3/101.

8. This is the Wheel of the Self-supported (*svādhiṣṭhāna*). According to the KRU, when the goddess is in the Liṅga, she licks this centre and drinks the seed that comes from it.

9. The expression 'sequence of Siddhas' refers to the Siddhas and their consorts in the Six Wheels. Chapter 15 of the SKh presents two sets of mantras

for each Wheel. The first set is dedicated to the Siddhas and the other to their consorts in that Wheel. Altogether there are fifty Siddhas and fifty goddesses, each corresponding to a letter of the alphabet. The names of the Siddhas begin, as far as possible, with their corresponding letter. The goddesses are those of the Mālinī alphabet arranged in the normal alphabetical order. The sequence begins from the Wheel of the Foundation. The four letters there are the last four of the alphabet but they are arranged in the reverse order and so appear in the normal forward order starting from the end of the group. The Siddhas and goddesses of the Wheel of the Self-supported are those of the six letters that follow going through the alphabet backwards. Here too their order is reversed as in the previous Wheel. The mantras continue in this way: ten (x 2) for Maṇipura, twelve (x 2) for Anāhata, and 16 (x 2) for Viśuddhi. The Wheel of the Command differs from the others as it contains the 32 Yoginīs and the Siddhas of the syllables of the goddess's Vidyā.

10. Chapter 15 of the ŚM, part of which deals with the 'Six Realities' i.e. the Six Wheels, is called 'concerning the Twelve Verses'. Thus, the ŚM understands, as our text does, that the energies of the letters in the Wheels are those embedded in this mantra, implying that the first five Wheels are collectively the Yoni, which is lined with the letters of the Twelve Verses. We have seen that only the forty-eight letters from A to Sa are embedded in the mantra called Twelve Verses. Ha and KṢa, the remaining two, are placed on the two sides of the Triangle. In this context, their presence in the sixth Wheel implies that, as the abode of the Fourth State, it is set apart from the others, although still related to them. Beyond is the transcendental *Śūnyamaṇḍala* (see above 25/19-20), the Void of the outer differentiated energies of the letters. See below note to 26/75.

11. The sixteen Siddhas noted are the lords of the sixteen vowels. Accordingly, most of their names begin with the vowel they govern. Another set of the Sixteen Siddhas are said to belong to the lineages of the Kubjikā Tantras (see above 7/75 ff. and below 46/181-199ab). But these may well be the same, as the second set of Sixteen Siddhas are also said to reside in the Sixteen Supports (46/132), which are accordingly called hermitages (46/191) or houses (46/195cd-196ab). The juxtaposition of the two sets may well be a carry-over from an earlier period when the Sixteen Siddhas were identified with the vowels and had not yet acquired, as it were, an historical identity.

The mantras of the Sixteen Supports taught in the SKh are dedicated to the following sixteen mother goddesses (*ambā*, *ādhāradevī*). Are they the consorts of these Siddhas? Ambikā, Vidyā, Paramakalā, Amoghā, Amṛtā, Vimalā, Viśuddhā, Pañcātmikā, Nandā. Virūpā, Nārāyaṇī, Māyāyī, Nirānandāyī, Ratnā, Sūkṣmā, Susūkṣmā, and Vidyunmālā.

12. It appears from the brief instruction given here that the mantra of each one is probably formed as follows:

AIṀ [name of the Siddha] + PĀDUKĀṀ PŪJAYĀMI AIṀ [name of the corresponding support in the locative]

If this is correct, the first mantra of the series should be:

AIṀ ANANTAPĀDUKĀṀ PŪJAYĀMI AIṀ LAMBIKĀYĀM

13. We find an interesting description of the Sixteen Supports in chapter four of the *Ciñciṇīmatasārasamuccaya.* Although the passage is long, it is worth quoting in full. The CMSS is describing practices related to three 'branches of Kula' (*kulaśākhā*). These are three states discussed extensively by Abhinavagupta and Kashmiri Śaiva masters after him, namely, those of Śiva – *Śāmbhava*, Śakti – *Śākta* and the Individual Soul – *Āṇava*. According to the CMSS, the practice, powers and experiences associated with the Supports relate to the condition of the individual soul (*āṇava*). There we read:

> The essential nature of the individual soul (*aṇu*) is the Self, supremely sanctified by the power of consciousness. It resides in a branch of the Kula by means of the Yoga of the penetration of the Supports. O goddess, the place (where a support is located) and the next one give rest to one another. The character (*bheda*) and accomplishment (of each) is individually sanctified by (the personal) experience (of each one). O goddess, I have explained this. It is said to be the state of the individual soul (*āṇava*).

aṇur ātmasvarūpaḥ [all MSs: anunāsvarūpaṁ] ca cicchakti-parabhāvitaḥ [kh: -prabhāvitaḥ] ||
ādhārabhedayogena kulaśākhāsamāśritaḥ [g: kulasākhyā-; gh: kulasā-] |
sthānaṁ sthānāntaraṁ devi viśramanti [k kh g: visramanti; gh: visramānti] parasparam ||
pṛthag bhedaṁ [k: bhadaṁ] pṛthak siddhir anubhāvena [all MSs: -madhubhāvena] bhāvitam |
etad [gh: eta] devi mayā khyātaṁ [k gh: kṣātaṁ] āṇavaṁ [all MSs: ānavaṁ] tat prakīrtitam || CMSS 4/27cd-29

Bhairava goes on to describe each of the Sixteen Supports, their location and the experience of the accomplishment (*siddhi*) attained there. This is the knowledge of this branch of the Kula (*śakhājñāna*).

1) The Universal Foundation (*sarvādhāra*): O beloved, one who resides in the Universal Foundation bursts open the foundation of poison (and counters it). He can move a mountain and shakes all the earth.

2) Contraction (*saṁkoca*): One who resides (in the Support of) Contraction, having attracted all the worlds, enters the cavity of the lower worlds. Without a doubt, he paralyses any army.

3) Wind (*vāyu*): The adept who resides in (the Support of) the Wind destroys (all) evil-minded (beings) and, having uprooted (them), steals away the pride of snakes.

4) The Wheel of Birth (*janmacakra*): He who is well established in the Wheel of Birth causes all women to melt (with desire) and brings the (whole) universe under his control. He gets supreme good fortune.

5) The Wheel of the Root (*kanda*): The Yogi who takes his support from the Wheel of the Root makes statues and the like move and attracts the women of the gods. He leaps into the sky.

6) The Support of Kuṇḍalinī: Mounted on the Support of Kuṇḍalinī, he invokes the troupe of Yoginīs. He pierces through mountains and the like. He gets whatever he wants.

7) The Jar (*kumbha*): The adept who is established (in the Support of) the Jar and does not go to others, fills the whole universe with the flood of his bliss. He pervades all things.

8) The Herb of Immortality (*saṁjīvanī*): One who has entered (the Support of) the Herb of Immortality attracts (all to himself) by the control (he has on others) by disturbing (their) minds. (He has the power to) prevent premature death and brings about the awakening that takes place by the initiation by piercing (of the inner centres).

9) The Support of the Tortoise (*kūrmādhāra*): This Support is said to be 'present in touch' (*sparśaga*) (CMSS 4/34c). The yogi who is established in the contemplation of the Support of the Tortoise enters another's body (at will). O beloved, (he transforms a woman) who has wrinkles to one without them and a man without wrinkles to one who has them.

10) The Capsule of the Soul (*jīvapuṭa*): This Support is the ninth in the summarial list of Supports that introduces their more detailed description. There it is said to be 'the capsule that contains the soul of living beings' (*bhūtānāṁ jīvasaṁpuṭam*) (CMSS 4/34b).

The adept who contemplates Yoga and abides in the Support of the Capsule of the Soul is the lord of all accomplishments and brings all things to an end.

11) The Lola: The adept who attains the place called Lola (in the throat) certainly quickly acquires many kinds of worldly benefits.

12) The Uvula (*lambika*): The yogi who abides within the Uvula conquers hunger and thirst completely. He attains the juice and elixir of immortality and, accomplished, he conquers death.

13) The Mouth of the Teacher (*guruvaktra*): This is also called Khañjavaktra

(CMSS 4/35b). The yogi who resides in the cave of the teacher's mouth and who is free of craving, becoming one whose body is imperishable, attains the supreme plane.

14) The Equinox (*viṣuva*): The great god who resides in the Equinox is worshipped by the troupes of Yoginīs and is, without a doubt, capable of elevating the (entire) universe.

15) The Place of Emission: The Yogi who has mounted on (the Support) of Emission attains omniscience and other divine attributes. Like the god Sadāśiva, he is the creator and destroyer (all things).

16) The End of Emission: The adept who, free of the body and unshaking, is properly established in the End of Emission has knowledge of other peoples' minds and of the past and the future. He knows correctly the speech of animals. Free of the stains of (limiting) energies (*kalā*), he shines in the (transcendental) Sky like the sun. He is a Hero, the lord of all passion (*kāma*) and is surrounded by the Yoginīs. Full of the juice of his own inherent bliss, his radiant energy is endless and he plays.

udgaṭṭayed [all MSs: udgataye] viṣādhāraṁ [k g gh: viṣadharā; kh: viṣadharaṁ] cālayec ca [k kh gh: svālayec ca] mahīdharam [all MSs: mahīdharām] ।
kampayed akhilāṁ [k gh: akhitnā; kh: -lā?] corvīṁ [k kh gh: corvī; g: coḍvī] sarvādhārasthitaḥ [g: -sthita; gh: sarvadhāla-] priye ॥
ākṛṣya sarvalokānāṁ pātālavivaraṁ [k g gh: -vicaraṁ] viśet ।
stambhayet sarvasainyāni saṁkocastho [k: sa-; all MSs: -sthe] na saṁśayaḥ ॥
dhvaṁsayed [g: -saye; gh: dhvasayed] duṣṭacetāṁsi [k gh: -cetāsi] unmūlaṁ [g: unmūla; k gh: utmūla] pratipādayan [k kh gh: pratipādapān; g: patipādapān] ।
darpaṁ [k: darpa; g: ḍharpaṁ] harati nāgānāṁ mārutasthas tu sādhakaḥ ॥
drāvayed yoṣitaḥ sarvāḥ [all MSs: sarvān] vaśīkuryāc carācaram ।
paraṁ saubhāgyam āpnoti janmacakre susaṁsthitaḥ ॥
cālayet [gh: -yat] pratimādīni ākarṣet surayoṣitaḥ [k g gh: surapoṣitāḥ; kh: -poṣitaḥ] ।
plavate [k gh: -tet] khatalaṁ [g: khetalaṁ] yogī kandacakrāvalambakaḥ ॥
kuṇḍalyādhāram ārūḍhaḥ [all MSs: -ḍha] āhvayet [g: āhṛyet] yoginīgaṇam [g gh: yogiṇīgaṇaṁ] ।
vedhayet [kh: vadhayet] parvatādīni [all MSs: paravādīnī] sādhayed yad yad īpsitam [g: yad īspipsitaṁ] ॥
pūrayed [k kh gh: purayed; g: pūrūyed] viśvam [all MSs: visava-] akhilaṁ svānandaughena [k gh: -dotghana; g: -pyena; kh: -doghana]

sādhakaḥ [g: mā-] |
sarvasaṁkrāmaṇaṁ kuryāt kumbhastho [kh gh g: -sthā] nānyagāminaḥ ||
cittakṣobhavaśākṛṣṭir apamṛtyunibarhanam [k kh: yaṣākṛṣṭi apamṛtyu-; g: -bhavaṣākṛṣṭi-apa-] |
vedhadīkṣātmasambodhaṁ [k kh: -kṣātsasaṁbodhaṁ] kuryāt saṁjīvanīgataḥ [k g gh: -gati; kh: -gatiṁ] ||
kūrmādhārasamādhistho [k gh: kurmodhāra-] yogī parapuraṁ vrajet |
sarujāṁ [g: sarujyāṁ] nirujāṁ [g: nirujyaṁ] caiva nirujaṁ [k kh gh: -jāṁ; g: nirujyaṁ] sarujaṁ priye ||
sthito jīvapuṭādhāre sādhako [gh: -kā] yogacintakaḥ [k kh: -cittakaḥ] |
nidhanaṁ yasyate [all MSs: pasyate] sarvaṁ sarvasiddhīśvaro bhavet ||
lolākhyaṁ sthānam āsādya bhogāni vividhāni ca |
prāpnoti sādhakaḥ kṣipraṁ nātra kāryaṁ [k g gh: kārya; kh: kāryā] vicāraṇam [k g gh: vicāraṇāt; kh: -raṇā] ||
*lambikāntasthito [g: lambi * ntasthito] yogī kṣutpipāsam alaṁ [k: -sa * laṁ] haret [k kh gh: daret]* |
rasaṁ rasāyanaṁ [k: rayāyanaṁ] siddhaṁ labhate mṛtyujid bhavet ||
guruvaktraguhāntasthaḥ [all MSs: -tastha] sādhako vigataspṛhaḥ [k kh: -smṛhaḥ] |
avināśatanur bhūtvā [all MSs: avināsa-] prāpnoti paramaṁ padam ||
viṣuvastho [k gh: visuvasthā; kh g: visuvastho] mahādevo jagaduddharaṇakṣamaḥ [all MSs: jagaduddharana-] |
bhavate nātra saṁdehaḥ [k g gh: -haṁ; kh: -haṁḥ] pūjyate [k kh: pūjaye g gh: pūjate] yoginīgaṇaiḥ [all MSs: yogiṇī-; k: -gaṇai] ||
vaisargikasamārūḍhaḥ [k: -ḍham; kh gh: -ḍhas; g: -samoruḍhaṁs] sarvajñādiguṇān [k kh gh: -guṇāl; g: -ḍhiguṇān] labhet [g: -nabhet] |
hartā kartā bhaved yogī yathā [g: pravo] devaḥ [k gh: -va; g: ḍheva] sadāśivaḥ ||
paracittagatajñānam atītānāgataṁ [gh: paracintagata-] ca yat |
ruditaṁ sarvabhūtānāṁ tattavato [g: tat tato] vetti sādhakaḥ [gh: -ka] ||
visargānte [k g gh: -nta; kh: -ntaṁ] yathāvatstho [k kh gh: yathāvastho; g: paṣāvastho] niṣkampo [k gh: nikampā; g: niṣkemyo] dehavarjitaḥ |
kalākalaṅkarahito [k gh: -kalaṅkāra-; g: kalākalaṁkālahito] bhrājate [gh: trājate] divi sūryavat [gh: mūryavat] ||
sarvakāmeśvaro vīro yoginībhiḥ [all MSs: yogiṇībhiḥ] parāvṛtaḥ |
svānandarasasaṁpūrṇaḥ [k g gh: -saṁpūrṇaṁ] krīḍate ‘nantavarcasaḥ [k kh: krīḍayenanta-; g: kṛḍatenanta-; gh: kriḍatenandavarvasaḥ-] ||

CMSS 4/37-54

The KMT does not refer to the Sixteen Supports. Instead in chapter 17 we find a system of Sixteen Knots (*granthi*), said to be Supports (*ādhāra*). The KMT relates the four syllables of the names of each of the four primary seats to them

(see intro. vol. 1, p 599 ff.), thereby probably taking over an earlier model that did not include them. Thus we find the same set listed in the KRU in a passage common with the KMT (KRU 5/143ab-150ab = KMT 17/71-78ab) but no mention is made there of the sacred seats. The Sixteen Knots (*granthi*) or Supports (*ādhāra*) are part of the body of the goddess Mahāmāyā. Moving in the vital breath, she fills it and the body with her sixteen energies. In the KRU we read:

> Vṛddhamāyā, born from the southern face (of the goddess), is most powerful. She possesses sixteen Knots, resides in Haṁsa and moves with Haṁsa. Haṁsa is said to be the vital breath and is the principle of radiant energy (*tejas*). She, in the form of the Sixteen Supports (*ādhāra*), resides between them. Thus she is said to have Haṁsa as her seat and so it is that she moves with Haṁsa (*haṁsagāminī*). The Supports of the venerable Kuleśānī are present (in sixteen parts of the body) beginning with the feet and ending with the head. The Knots should be known to be endowed with the seed of Haṁsa. (Thus) O Supreme Goddess, the one called Haṁsa possesses sixteen energies. This, the most powerful (*mahattarā*) goddess, is known as Mahāmāyā.

paścimānanasaṁbhūtā [k, kh, g: -tāṁ] vṛddhamāyā [k: -māyāṁ] mahattarā |
granthiṣoḍaśakopetā [all MSs: -tāṁ] haṁsasthā [k: -sthāḥ; g: hasasthā] haṁsagāminī [k: -minīṁ] ||
haṁsaḥ [g: -sa] prāṇaḥ samākhyātas tejastattvaṁ [k: -tejatatvaṁ; kh: -tejatatva] tathaiva ca |
*tābhyāṁ madhyasthitā [g: madhosthitā] hy eṣā [k: * pā; kh: hyepā; g: hyeṣāṁ] ṣoḍaśādhāravigrahā* ||
tena haṁsāsanā proktā tathā vai haṁsagāminī |
[k, kh: + tathā vai] ādhārāḥ śrīkuleśānyāḥ [g: śrīkujeśāntāḥ] pādādau mastakāvadhiḥ ||
granthayo 'syās tu vijñeyāḥ [g: -yā] haṁsabījasamanvitāḥ |
kalāṣoḍaśabhir bhinno haṁsākhyaḥ parameśvari ||
eṣā mahattarā devī mahāmāyā prakīrtitā | KRU 5/137-141ab

After listing the Knots / Supports, the KMT and KRU declare in a common passage:

> The goddess has (these) sixteen limbs. She is Khecarī, the mistress of the Skyfarers. She resides in the lotus, in the middle of the lotus. Residing in Haṁsa she moves with Haṁsa (KMT 'transports Haṁsa'). The goddess is both with (manifest) energies (*sakalā*) and without (*niṣkalā*). Her body is made of thunder (*vajradehā*) and she is the Transmental (*manonmanī*). KMT 17/77-78ab (= KRU 5/149-150ab)

The Sixteen Knots are then listed next along with their locations, as follows: 1) Ananta – middle finger. 2) Kāla – ankles. 3) Raudrī – sole (of the feet ?) 4) Jyeṣṭhā and Vāmā – (right and) left hips. 5) Kāma – foundation of the genitals. 6) Liṅga – just above (the location of the previous one). 7) Brahmā – above and below where the hairs of the body (*roma*) are located. 8) Soma – just above the previous one. 9) Sūrya – just above that again. 10) Prāṇa – just above. 11) Jīva – just above. Living beings live and die because of this. 12) Viṣṇu – throat. 13) Rudra – palate. 14) Īśa – above that. 15) Sādākhya – above *trikūṭi.* 16) Māyā – above that flooded with the bliss of desire (*icchānanda*).

The *Ṭīkā,* in accord with the source upon which it is commenting, presents an extensive projection of the the Six Paths (*ṣaḍadhvan*) that is, the cosmic order and its mantric equivalents distributed systematically in the sixteen places in the body where the Supports are located. In this context, the Supports are understood to be extensive world orders (*bhuvana*) that contain lesser worlds and their corresponding Principles, energies, mantra, parts of mantra and letters that constitute the Six Paths. The Supports are listed in the *Sūtra* of the Sixteen Supports quoted in full by the *Ṭīkā* as part of the *Sūtra* of the Body (*Dehasūtra*).

Although their names and identity vary, the group of Sixteen Supports (*ādhāra*) is common to many Tantric and Kaula systems and is carried on to later Yoga traditions. In his commentary on the NT (7/1cd, see Dvivedi 1985: 112-113), Kṣemarāja presents their projection into the body in two modalities (*prakriyā*). For the first, which is presumably the Tantric, he simply lists the locations of the Supports, which in that modality serve to sustain the individual soul in the body. The locations in the body are practically the same as those listed in the *Ṭīkā* (Rai 1975: 33). They are: 1) Toe 2) Ankle 3) Knee 4) Anus (*meḍhra*) 5) Genitals (*pāyu*) 6) Root (*kanda*) 7) Channel of the vital breath (*nāḍi*) 8) Stomach 9) Heart 10) The Channel of the Tortoise (*kūrmanāḍī*) 11) Throat 12) Palate 13) Middle of the eyebrows 14) Forehead 15) Cavity of Brahmā 16) End of the Twelve.

Kṣemarāja goes on to quote from an unknown source a list of the Sixteen Supports according to the Kaula modality (*prakriyā*) in which they are said to sustain everything, not just the individual soul. There we read:

One should know that Kula is below the anus (*meḍhra*) and the one called Poison (*viṣa*) is in the middle (of it). It is said that the Empowered One (*śākta*) that impels the Sound of Awakened Consciousness (*bodhanāda*) is in the Root (*mūla*). Then, the one called Fire is four fingers above that, below the navel in the Support of Fire (*pavanādhāra*). In the navel itself is the one called the Jar. The one called All Desire (*sarvakāma*) is halfway between the navel and the heart. The one called the Vivifier is in the middle of the calyx (*udara*) of the lotus of the heart. The Tortoise is in the chest and the one called Lola (the glottis) is said to be in the throat. The Support of Nectar (*sudhā*), that nature of which is nectar (*sudhā*), is located above the glottis (*lambaka*). The Lunar One (*saumya*), enveloped by the energies of the Moon, is located in the root of that same (glottis). The one called the Lotus of Knowledge is between the eyebrows in the Circle of the Sky (*gaganābhoga*). The Support on the surface of the palate is (called) Raudra and is sustained by Rudra's power. (The Support called) Cintāmaṇi is located on the Crossroad. The Support of the Fourth (state) is in the head, in the middle of the Cavity of Brahmā. The Support of the Channel (of the vital breath) (*nāḍyādhāra*) is subtle and supreme. It awakens to intense pervasion (*ghanavyāpti*). These are said to be the Sixteen Supports . . .

The Sixteen Supports are mentioned in the *Gorakṣaśataka* (verse 13) but they are not described there. The commentator refers the reader to the *Siddhasiddhāntapaddhati*. (Briggs 1973: 287 fn. 2). Referring to this source, Banerjea (1962: 182) lists and explains the details of the practice at each support. They are: 1) Big toe 2) The Root Foundation (*mūlādhāra*) 3) Rectum (*gudādhāra*) 4) Base of the genitals (*meḍhrādhāra*) 5) Udyāna 6) Navel 7) Heart 8) Throat 9) Uvula (*ghaṇṭikā*) 10) Palate 11) Tongue 12) Middle of the eyebrows 13) Nose 14) Root of the nose (*kapāta*) 15) Forehead 16) Cavity of Brahmā.

14. The three Signs, Marks or Targets can be variously conceived within the body and vary according to the practice (*sādhanā*). According to the *Ṭīkā,* the three Signs or Marks as follows:

The first is below the navel where Kuṇḍalinī is located (between the Wheel of the Self-supported and the Wheel Full of Gems. See above 7/40cd-41ab). It is the Knot of Brahmā and, (sparkling) like a firefly, it is red in colour. The essential nature of the mind stuff (*citta*) is located there, that is, the mind (*manas*) from which knowledge which is consciousness (*caitanya*) arises. Its form is like a burning coal and (the flame of a) lamp. Gross, it is the abode of the Sun. This is the one called the inner sign. By ‘inner' here is meant ‘in between'; thus one should make (one's) sign in the middle of the body where Kuṇḍalinī is located. In this way one sign called the ‘inner sign’ has been explained.

Now the outer sign will be explained. By ‘outer' is meant outside the inner sign, which is the location of Kuṇḍalinī, that is, above it, which is the location of the heart. It is called the Knot of Viṣṇu and is red and white in colour. It is the consciousness that is the basis of knowledge and is the subtle (*kaścit*) nature of the Self. It is the nature of substance (*dravya*) and is subtle. It is the abode of Fire. It is called the outer sign. Why is that? When in relation to the inner sign, which is the location of Kuṇḍalinī, travelling upwards (one reaches) the location of the Heart, then that is the ‘outer sign’. This is the outer sign, which is the second one.

Now the sign that is both will be explained. Why is it the sign that is both? When it resides within both the signs – the inner and the outer – in the supreme form (the other two being gross and subtle) then it is the sign that is both. How else is it? That is independent consciousness located in the Knot of Rudra within the locus of the Point. It is the light which is knowledge and is supreme. It is the abode of the Moon and is bliss 'beyond the Void' (*vyomātīta*).

prathamaṁ nābhyadhaḥ [k kh: nābhyā-] kuṇḍalinīsthāne brahmāgranthir indragopaka-saṁkāśā [k, kh: -granthiḥ -saṁkāśād; kh: idra-] raktavarṇā [k, kh: -varṇāḥ] | tatra cittarūpam | tad eva manaḥ yasmāc caitanyarūpaṁ jñānam utpadyate | ulkārūpaṁ dīparūpaṁ sthūlaṁ sūryadhāmarūpam ity antarlakṣābhidhānam [k kh: anta-] | tena [k kh: yena] kāraṇena ataḥ [kh: aṁta] antaḥśabdena [k: anta -; kh: ata-] madhyam | tasmāc charīramadhye kuṇḍalinīsthāne lakṣaṁ kartavyam | ity antarlakṣābhidhānaṁ lakṣam ekaṁ kathitam |

idānīṁ bahirlakṣaṁ [kh: -lakṣyaṁ] kathyate | yathā bahiḥśabdena antarlakṣasya kuṇḍalinīsthānasya yad bāhyaṁ tadūrdhvataḥ hṛdayasthānaṁ viṣṇugranthyabhidhānaṁ [k kh: -granthyā- -na] raktaśvetavarṇaṁ caitanyaṁ jñānāśrayaṁ [k kh: -ya] ātmarūpaṁ [k: ātmā-] kiñcit [k kh: kaścit] | tad eva dravyarūpaṁ sūkṣmaṁ agnidhāmarūpam | iti bahirlakṣābhidhānam | kena kāraṇena | yadā antarlakṣasya kuṇḍalinīsthānasthitasya ūrdhvagatyā [kh: -gatyāt] bāhyaṁ hṛdayasthānaṁ [kh: hṛdaye-] tadā bahirlakṣam | iti bahirlakṣaṁ dvitīyam |

idānīṁ ubhayalakṣaṁ kathyate yathā | ubhayalakṣaṁ kena kāraṇena | antarlakṣasya tathā bahirlakṣasya evaṁ lakṣadvayasya yadā pararūpeṇa antarvartate tadā ubhayalakṣam | anyac ca kiṁ viśiṣṭam | taṁ bindusthāne rudragranthau svatantrarūpaṁ cidrūpaṁ caitanyaṁ [kh: caitanyāṁ] jñānarūpam ālokaṁ paraṁ somadhāmānandarūpaṁ [kh: saumadhāmānanda-] vyomātītam |

Ṭīkā fl. 171b -172a

The main features of the Three Signs can be tabulated as follows:

7. The Three Signs according to the *Ṭīkā*

Sign	Location	Knot	Colour	Nature	Abode
Inner	Navel	Brahmā	Red	Mind-stuff	Sun
Outer	Heart	Viṣṇu	Red / White	Substance	Fire
Both	Point	Rudra	?	Self	Moon

Another version of the Three Signs is found in the context of the inner practice linked to the worship of the goddess Tripurabhairavī taught in the KuKauM. As usual, the Three Signs are visualized along the vertical axis of the body, whilst uttering the corresponding seed-syllable in the course of ascent. There this process is called 'meditation on mantra' (*mantradhyāna*) and it heralds the repetition of the mantra of Tripurabhairavī.

O goddess, the Foundation (*ādhāra)* is the arising (of mantra). The Heart is said to be (its) merger. Repose takes place in the Cavity of Brahmā. This is said to be the triple sign. The Foundation is said to be the anus. It is like the red filaments of a flower. Vāgbhava (AIṀ), radiant like a lightning flash, is in the middle of it. Kāmarāja (HRĪṀ) is in the Heart and is brilliant like red lac. The Cavity of Brahmā is said to be the (seed-syllable of) Śakti (ŚRĪṀ) and is like heated mercury.

ādhāram udayaṁ devi layo hṛdayam ucyate ||
viśrāmaṁ brahmarandre tu trilakṣaṁ parikīrtitam |
ādhāraṁ gudam ity uktaṁ raktakiñjalkasannibham ||
vāgbhavaṁ tasya madhye tu visphurantaṁ taḍitprabham |
hṛdaye kāmarājaṁ ca lākṣārasasamaprabham ||
brahmarandhraṁ tu śaktyākhyaṁ hutapāradasannibham |
KuKauM 5/103cd-106ab

8. The Three Signs according to the *Kulakaulinīmata*

Sign	Location	State	Seed-syllable	Form
Foundation	Anus	Arising	Vagbhāva – AIṀ	Red filaments
Heart	Chest	Merger	Kāmarāja – HRĪṀ	Red lac
Cavity of Brahmā	Top of the head	Repose	Śakti – ŚRĪṀ	Heated mercury

We may compare how Banerjee (1962: 189 ff.) interprets the Three Signs mentioned in the sources attributed to Gorakhnātha. His presentation can be summerized as follows:

1) The inner sign (*antarlakṣya*). Under this heading come internal objects. These include the Wheels but most particularly Kuṇḍalinī in the channel of Suṣumṇā. Important also are the centres within the head for the practice of concentration. One is the *golamaṇḍala*. This is just above the forehead and in front of the Cavity of Brahmā. A brilliant light shines there. Concentrating on this light, the yogi will be illumined inwardly with Divine Light.
2) The outer sign (*bahirlakṣya*): This term covers outer objects that are used as objects of concentration. Banerjee gives the example of colours visualized at various distances from the tip of the nose. The sky is also a good support for this type of concentration. The yogi should not be distracted by other objects he may see. 'Thus,' Banerjee explains, 'even with open eyes he may make his mind free

from all the diversities of the objective world and by the power of his abstraction and concentration may see only the differenceless sky before him.' In this way, the yogi experiences the transcendental emptiness (*śūnya*). He may do the same with sound or he may fix his mind on a celestial body, an idol or the figure of a saint. (ibid. p. 191-192)
3) The middle sign (*madhyalakṣya*). Banerjee explains that this is: 'any object of special attention, which is not to be conceived as either within the body or outside the body, upon which the mind is concentrated without any direct reference to location [. . .]. The chosen object for the practice of concentration for the time being may be real or imaginary, material or ideal, very small or very big, dazzlingly bright or soothingly cool, of any colour or shape or size, of any form or without form.' (ibid. p. 192).

We may notice here how terminology drawn from the Tantras is applied by Gorakhnāthīs to explain and classify forms of practice that are Yoga in the sense Patañjali understands as concentration, through which the fluctuations of the mind are stilled. Generally in the Tantras we find that although concentration is, of course, essential to the practices taught there, such as the repetition of mantras or inner projections, it is only incidental. The point of the practice is the worship and ultimate union with the deity or gaining power from it. There are a wide range of practices that lead the vital breath, and with it the consciousness of the adept, upwards to the transcendent condition of the deity. However, the stations of this ascent are rarely, if ever, understood to be stages of concentration. They can, of course, be interpretated in this way and this is what Gorakhnātha, as Banerjee has understood him, has done.

The set of Three Signs is the most common. However, we also find others. One we may mention here is a set of Nine Signs. This is found in the KuKauM which prescribes that that should be contemplated as the finest essence (*sāra*) within the body. The Nine Signs are described there as follows:

The foundation, which is in the genitals (*meḍhra*), is the form of a flame and its light is like well-heated gold. The one in the navel shines like the solar orb and has the brilliance of the young (newly risen) sun. The one in the heart has the form of the flame in the Yoni and the one in the throat the form of the sun. The (one at the) base of the uvula (*ghaṇṭa*) has the form of the flame of a lamp and (that one in) the cavity (of the mouth above) is said to have that (same) form. The one above, which is called the uvula (proper) (*lambaka*), is like the moon. The ninth is in between the eyes and, possessing the radiant energy of the universe, it looks like a gem. The yogi residing in these places should practice the Nine Signs. The Signs present in the nine places are called the Nine Places.

meḍhrādhāraṁ śikhākāraṁ sutaptakanakaprabham ǀ
nābhisthaṁ sūryabimbābhaṁ taruṇādityavarcasam ǀǀ
hṛdi yoniśikhākāraṁ kaṇṭhe vai bhāskarākṛtim ǀ
ghaṇṭaṁ dīpaśikhākāraṁ bilaṁ tadrūpam ucyate ǀǀ
tadūrdhvaṁ yat samākhyātaṁ lambakaṁ candrasannibham ǀ
ratnābhaṁ cakṣuṣor madhye navamaṁ viśvatejasam ǀǀ
etatsthānasthito yogī navalakṣaṁ samabhyaset ǀ
navasthānagataṁ lakṣaṁ navasthānaṁ tad ucyate ǀǀ KuKauM 5/131-134

15. The two Door Panels are the inhaled and exhaled breath. See below note to verse 30/48cd-49ab.

16. Elsewhere the Five Voids are equated with five of the Six Wheels within which the goddess, as the energy of the universal Void of the Transmental, moves (see 55/1-4ab below, also above 3/125). In this context, the missing Wheel is the navel (55/2-4ab), whereas the Five Elements (which are equated in places with the Voids) are accomodated into the Six Wheels by omitting the Wheel of the throat (21/35-36). The *Netratantra* (7/27-29) also fits the Five Voids into its own version of the Six Wheels in its own way as follows:

> The Endless (*ananta*) Void (*kha*) is called Birth. The second Void is in the navel. The third one is in the location of the heart. The fourth is in the middle of the Point (between the eyebrows). It is taught that (the fifth one) is called Sound (*nāda*).
>
> Now the Six Wheels will be declared. In the (Void) called Birth is the Wheel of the Channels (of the vital breath) (*nāḍicakra*). The excellent (Wheel) called Māyā is in the navel. The Wheel of Yogis is in the heart. The one located in the palate is said to be (the one called) Splitting Apart (*bhedana*). The Wheel of Illumination (*dīpticakra*) is in the Point and the one located in Sound is called Tranquil (*śānta*).

> Kṣemarāja comments: The Endless (Void) (is so called) because it is as if without end and because it is the abode (*āśraya*) of the universe. (The Void) named Sound (is called this) because it is the abode of Sound. (The Wheel of the Channels is so called) because it is the cause of the extension of the channels (of the vital breath). (The second Wheel is called Māyā) because it is the cause of the knowledge of all the expansion (*prapañca*) of Māyā in accord with the dictum: '(the yogi achieves) knowledge of the aggregate of the body in the Wheel of the navel' (*Yogasūtra* 3/25). (The Wheel of Yogis is called this) because it bestows concentration (*cittaikāgrya*). (The next one is called Spliting Apart) because it should be split apart with effort. (The next is called the Wheel of Illumination) because its nature is illumination (*dīpti*) and (the last one is called Tranquil) because it bestows tranquillity. . . . These Voids and Wheels should be abandoned

because (the former) induce entry into the state of deep sleep whilst (the latter) are the cause of the unfolding of duality.

17. Commenting on the *Dehasūtra* from which it also draws its account of the Six Wheels, Sixteen Supports and the Three Signs, the *Ṭīkā* (fl. 172a-173a) explains the Five Voids as follows:

1) **The Void of the Elements** (*bhūtākāśa*). The Void of the Elements is (that reality which) begins with Earth and ends with Space. The first is the Earth element. This is present as far as the aforementioned energy of Nivṛtti extends. Then the Water Element, the second one, is present from the ankles to the navel, that is for the extent of the pervasion of the energy of Pratiṣṭhā. In the same way the pervasion of the element Fire corresponds to that of the energy of Vidyā and the pervasion of the element Air to that of the energy of Śānti, whereas the pervasion of the element Space corresponds to that of the energy of Śāntyatīta. Thus the Void of the Elements has been explained as the one that brings together the five (gross) elements.

yat [k kh: taṁ] pṛthivyādivyomāntam [kh: -vyomātaṁ] tad bhūtākāśaṁ | *tathā [k kh: yadā] pūrvoktanivṛtikalāvyāptiparyantaṁ [k: pūrvoktavṛtti-; kh: pūrvvoktavṛtti-] yāvat tatra pārthivabhūtaṁ [k: -ta; kh: * thivabhūta] prathamam [k kh: -ma]* | *tathā [k kh: tadā] gulphādinābhyantaṁ pratiṣṭhākalāvyāptiparyantaṁ [k: -vyāptir-] yāvat tatra āpabhūtaṁ [k kh: apābhūtaṁ] dvitīyam* | *tathā punar vidyākalāvyāptir yāvat [k: -kalāṁvyāpti] tāvat tejobhūtasya vyāptis tathā śāntikalā [k, kh: śakti -] yāvad vyāptis tāvad vāyubhūtavyāptiḥ* | *tathā śāntyatītakalāvyāptir yāvat [kh: śātyātīt-] tāvad ākāśabhūtasya vyāptiḥ* | *evaṁ bhūtapañcakamelāpakena bhūtākāśaṁ vyākhyātam* | *Ṭīkā* MS K fl. 172a -172b

2) **The Void of the Principles**: Now the Void of the Principles is explained. As stated previously, (only) the Earth Principle, supported by the energy of Nivṛtti, is present in the big toe which, as stated before, is the location of the pervasion of the element Earth. Similarly, the Water element, supported by the energy of Pratiṣṭhā, extends from the Principle of Water up to that of Nature along with the Principle of the Qualities (of Nature); (thus) there (these) twenty-four (principles) pervade from the ankles upto the navel. In the same way the element Fire, supported by the energy of Vidyākalā, extends from the navel to the bottom of the uvula. In this way seven principles pervade from that of the Person up to that of Māyā. Again the element Wind, supported by the energy of Śānti, extends from the uvula up to the locus of the Point (between the eyebrows). Such is the pervasion here of the three principles from Pure Knowledge to Sadāśiva. Then the element Space, supported by the energy of Śāntyātīta, extends from the Point (between the eyebrows) up to the End of the Twelve. In this way there is one

principle here, namely, Śiva and Śakti (together in one).

*idānīṁ tattvākāśaṁ kathyate yathā pūrvoktapādāṅguṣṭhe pārthivabhūtavyāptisthāne pārthivatattvam ekaṁ nivṛttikalāśrayeṇa vartate [kh: varttati] | tathā prathiṣṭhākalāśrayena [k kh: kalāyena] ambutattvasya [k: aṁvutasyā; kh: aṁvutasya] vyāptir yāvat tāvad āpatattvādi [k: tāvadaptattvādi; kh: tāvat aptattvādi] prakṛtitattvāntaṁ [k, kh: -tatvaṁ] guṇatattvena saha [kh: saṁha] tatra caturviṁśativyāptiḥ [k kh: -viṁśavyāptiḥ] gulphādinābhyantā [k: nābhyantas; kh: -nābhyāṁtaḥ] | tathā vidyākalāśrayeṇa tejobhūtasya vyāptir yāvat tāvat nābher ārabhya [k: nābhyād ārabhya; kh: nābhyād ārabhyo] lambikādho yāvat | tathātraiva puruṣatattvādimāyātattvāntā [k kh: -tatvamāyātatvantaṁ] tattvasaptake vyāptiḥ | tathā śāntikalāśrayeṇa vāyubhūtasya vyāptir yāvat tāval lambikādibindusthānāntaṁ [k kh: tāvallaṁpikādi-] yāvat tathātraiva śuddhavidyādisadāśivāntatattvatrayāṇāṁ [k kh: -vidyā * sadāśivatatvāntaṁtatva-] vyāptiḥ | tathā śāntyatītakalāśrayeṇa ākāśabhūtasya vyāptiḥ yāvat tāvad bindvādiśivāntaṁ dvādaśāntaṁ yāvat | tathātraiva śivaśaktitattvam ekam [k: śivaśaktimekaṁ] | Ṭīkā* MS K fl. 172b

3) **The Void of Brahman**: Now the Void of Brahmā will be described. This is where the perception of the Brahman takes place. How is that place? That will be explained. It is the *Samvartāmaṇḍala* consisting of the three Peak (seed-syllables) within the End of the Twelve. The three Peaks (syllables) are HRĪṀ KLĪṀ ŚRĪṀ (that make the Triangle). The Triangle is conjoined with the powers of will, knowledge and action. It is adorned with the three qualities of *sattva, rajas* and *tamas*. It possesses the radiance of the Moon, Sun, and Fire. It is enveloped in the three times of the day – morning, midday and afternoon. It possess three ramparts, Brahmā, Viṣṇu, and Rudra, and three doors (made of the humours) wind (*vāta*) bile (*pīta*), and phlegm (*śleṣma*). It is bound with lust, anger, and greed, which are called the three obstructions, namely, the chain, the lock of the doors, and the nails, and it possesses the three channels, Iḍā, Piṅgalā and Suṣumṇā. Such is the form of the *Samvartāmaṇḍala* in the End of the Twelve. It has been explained here in brief. One should know the details extensively in the *Ṣaṭsahasra*, or in the *Bṛhadāgama*. Thus the Void of Brahmā has been explained.

idānīṁ brahmākāśaṁ kathyate yathā yatra brahmopalabdhir bhavati [kh: +yatra vrahmāpalavvir bhavati |] tat sthānaṁ kīdṛśaṁ | tat kathyate | dvādaśānte [k kh: + yataḥ] saṁvartāmaṇḍalaṁ trikūṭamayam [k kh: -kūṭasamayaṁ] | trikūṭaṁ hrīṁ klīṁ śrīṁ trikoṇam [k kh: trikoṇa] | ∇(citram) | icchājñānakriyāśaktitrayayuktam tathā sattvarajastamoguṇatrayeṇa [k kh: -rajastama -] bhūṣitaṁ [k kh: bhāṣitam] tathā candrasūryāgnivarcasaṁ tathā prātarmadhyāhnāparāhnāsandhyāveṣṭhitaṁ tathā [k kh: yathā] brahmāviṣṇurudraprakāratrayasaṁyuktam [k: -prākāratraya-

] tathā vātapittaśleṣmadvāratrayayuktaṁ tathā argaladvārabandhanakīlakatrayoparodhābhidhānaiḥ [k kh: -naḥ] kāmakrodhalobhairbadhvā [k kh: -lobhe vadhvā] tathā iḍāpiṅgalāsuṣumnānāḍitrayayuktam [k kh: iḍānāḍitrayamuktam] | *evaṁvidhaṁ [k kh: saṁvidhaṁ] saṁvartāmaṇḍalaṁ [kh: -maṇḍalamaṇḍala] dvādaśānte saṁkṣepād uddeśamātrāt kathitam* | *vistareṇa [kh: viṣṭhareṇa] ṣaṭsahasre vā bṛhadāgame jñātavyam* | *iti brahmākāśaṁ kathitam* | *Ṭīkā* fl. 172b

4) **The Supreme Void**: Now the Supreme Void will be described. The Supreme Void is located on top of the End of the Sixteen in the place of the mountain called Kaumāra at the end of the trail of smoke (*dhūmavarti*). It is said elsewhere that: 'Mount Kaumāra is the Inexplicable within the End of the Sixteen'. Thus the Supreme Void has been described (see intro. vol 1 p. 413 ff.).

idānīṁ parākāśaṁ kathyate yathā | *parākāśaṁ ṣoḍaśāntoparisthitaṁ [kh: -paristhane] kaumārākhye [kh: komārākhye] parvatasthāne dhūmavartiprānte* | *tathānyatroktaṁ kaumāraṁ parvataṁ yacca anākhyaṁ [kh: asākhyaṁ] ṣoḍaśāntike [kh: ṣoḍaśāṁtikā]* || *iti parākāśaṁ [kh: parā * śa] kathitam* | *Ṭīkā* fl. 172b

5) **The Void of Māyā**: Now the Void of Māyā will be explained. The Void of Māyā is located above the End of the Sixteen in the End of the Seventeenth, where the trail of smoke dissolves away. The Void of Māyā is in the place that is formless and free of (all) defects. That is said elsewhere: 'The one called Māyā is above that. It is the Supreme Void in the Supreme Place'. Such is the Void of Māyā.

*idānīṁ [kh: idānī] māyākāśaṁ [kh: mā*kāśaṁ] kathyate yathā* | *māyākāśaṁ ṣoḍaśāntordhve saptadaśamānte [k kh: saptā-] vartate [k kh: missing] yatra [k: yathā] dhūmravartinī [k kh: -ni] līnā bhavati* | *anāmaye [k kh: -mayo] nirākāre [kh: -kāra] sthāne tatra māyākāśam* | *tathānyatroktam* | *parākāśaṁ pare [k kh: -raṁ] sthāne [k kh: -naṁ] māyākhyaṁ [k kh: māyākhyāmaṁ] tadūrdhvataḥ* || *iti māyākāśam* || *Ṭīkā* fl. 172b

18. The Five Siddhas appear for the first time in the KMT (3/94-98) as forms Bhairava assumes as the universal teacher and creator. Related already to the Five Elements, through these forms he creates and instructs the universe. He is the Lord who has five forms (see 27/6-7ab, 25/43-44 = YKh (2) 11/23-4. See below 46/165-169ab) When Bhairava receives the Command that gives him the authority to be the teacher of the universe, he is called Ciñciṇīnātha who bestows his grace on the deserving and chastises the wicked (46/33cd). The disciples of four of these Siddhas are listed in chapter 43 where they are said to correspond to four cosmic ages.

19. Verses 25/50cd-54 are repeated below as 39/138-141. See the notes

there also. Matsyendranātha, the founder of Kula Tantrism in this Age, is said to have twelve disciples called 'princes' (*rājaputra*). Six of these did not have disciples, whereas the other six established six lineages (see Dyczkowski 1988: 70 for a chart). These are known to Abhinavagupta – who refers to them in chapter twenty-nine of his *Tantrāloka* (29/29cd-41) – and to the KMT (1/43) and the Kubjikā Tantras in general, just as they are known to the Kālīkrama Tantras. The KMT presents them as the preceding lineages (*pūrvasantāna*). These six are 1) Ānanda 2) Āvali 3) Prabhu 4) Yogī 5) Atīta and 6) Pāda. All the MSs read '*atītam*' in the place of '*pādam*'. But as the former is repeated twice and this set of six is well known, I have emended accordingly.

20. KuKh 39/141b reads *Ghorākhya* as the name of this Tantra.

21. This group of nine is mentioned again below in 39/140cd-141 where they are described as the ninefold root of the Kaula teachings. The *Siddhakaula* appears to be the name of a Kaula school whereas the rest, it seems, are Tantras. A text called *Candrakaula* is mentioned in the KJN (21/4). A Tantra called *Candragarbhā* appears in the list of sixty-four Tantras in the JY. One called *Candrā* and another called *Candralekhā* are mentioned in the *Śrīkaṇṭhīyasaṁhitā* quoted in the commentary on the *Tantrāloka* (Dyczkowski 1988: 121, 123). *Raurava* and *Vīra* are two Siddhāntāgama. *Gaṇa* appears in a list of Tantras in the KRU (1/16) as does the *Bhūtaḍāmara*, which is also mentioned in the list of sixty-four Tantras in the *Nityāṣoḍaśikārṇava*. The CMSS refers to the *Khecarīmata* (see above note to 16/5) as does Abhinavagupta, but does not quote it (TĀ 29/165).

22. Kula in this context means the body in the Void of the deity that the adept attains with realisation.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-SIX

1. All MSs except ख्, छ्, ज्: क्रमाचरं M → N. See above, note to 1/7d.

2. All MSs and SamP: –मण्डलम्

3. See above, note to 4/38c. 4. छ्: श्रीवक्रोवाच

5. घ्: प्रमाद्यंमुलसूत्रन्; छ्: प्रमाद्यंष्टलसूत्रन्

6. घ्, छ्: वृत्ताद्व्यष्ट–; ज्: वृत्ताद्व्युष्ट–; all other MSs: वृत्ताद्युष्ट–

7. तस्मादरभ्य would be correct but too long for the metre.

8. घ्, छ्: –हः; SamP: सृष्टिरित्याह

9. घ्, छ्: खेचरं मम; all other MSs: खेचरं समम् The emendation accords with the sense and is supported by the reading in the SamP, although it involves an irregular short sixth syllable.

10. क्: यो; CMSS घ्: पा. Other versions in the KuKh of the *Mūlasūtra* in chapters 38 and 42 are collated with this one as is the SamP which quotes it. Variants of this *sūtra* are also found in AS 25/5a, 6a, 7a, 8a and CMSS 1/4ff.. The following three and a half verses are set in *srgdharā* metre (see above, note on 1/1a). Here the eighth syllable of the first *pāda* is long and the fifth short, instead of the other way around.

11. CMSS क्, ख्, घ्, ङ्: शा 12. All MSs except घ्: –भगाख्याता

13. Missing in MS छ् of KuKh 38; KuKh 42, CMSS and MSs घ्, छ्: त्रिपथगतियुता; all other MSs: त्रिविधंगतिसंयुता; KrSūA क्: त्रिविधं–

14. SamP: त्रिरक्षरा; CMSS ग्: त्यक्षरा 15. छ्: त्रि * कारा

16. AS, KuKh 42 and CMSS तस्या

17. घ्, छ्: उड्डियाणे; all other MSs: उड्डियाणं; KuKh 42 घ्: –ओदियानं; AS: श्री – ओडियाणं; SamP: श्री – ऊडियानं. See above, note to 2/28a. This emendation agrees with the readings in most of the other sources.

18. KrSūA क्: पंचकलं– परकला– has been reduced to परकल– for the metre. Cf. below 26/4a. 19. AS: दिव्यसंस्थं सुदीप्तं

20. KuKh 38 घ्, छ्: –राख्ये; ज्: –जालांधराख्य; झ्: –ख्य; ठ्: जालांधराख्या; all other MSs: –जालांधरा–; KuKh 42 ग्, ज्: –जालांधराख्यं; घ्, छ्: –ख्य; AS: तस्या जालांधराख्यं

21. CMSS: –निलये; KrSūA ख्: प्रकतित– 22. KuKh 42 घ्: –पीठ

23. AS: पशुभयजनकृत्; KrSūA: पशुभयजनकं; SamP: –कृद्

24. KuKh 38: पूजितंयेन विश्वम् (छ्: विश्व); KuKh 42 and AS: पूरितंयेन विश्वं; KuSūA: कामरूपं तदन्त (ख्: तदन्ता) 25. घ्, छ्, झ्: तिम्र–

26. घ्, छ्: परमरस–. Cf. previous note. 27. All MSs except ख्, घ्, छ्: त्रिष्कोणान्ते; KuKh 42 क्, घ्, ज्: त्रिष्कोणान्ते; SamP: त्रिकोणान्ते. Concerning the form त्रिष– cf. below 38/7c and see above, note to 3/119d.

28. KuKh 38 and KuKh 42: –लङ्कृतं 29. क्, ग्: –माघं; KuKh 38 छ्: योनिवृन्दं; all other MSs, KuKh 38 and KuKh 42: योगिवृन्दम्

30. KuKh 38 MS ग् and KuKh 42 MS ग्: –मध्य

31. घ्, छ्: चक्र–; CMSS, KuKh 38 and KuKh 42: दिव्यलिङ्गं; KrSūA: लिङ्गरूपं

32. Missing in MSs ख्, ङ् and झ्; KuKh 38: खरूपम् (घ्: षरूपं); KuKu42: खरूपं (ख्, झ्: स्व–; घ्: षरूपं); CMSS and KrSūA: खरूपम्

33. घ्, छ्: नित्यानन्दः–; missing in MSs ख्, ङ् and झ्.

34. AS: तदुपरिमथितं; CMSS: तदुभयमथनं 35a. घ्, छ्: षत्प्रकारा–;

AS, CMSS, KuKh 38, KuKh 42 and KrSūA: षट्प्रकारैर्विभिन्नम् M → N. See above, note
to 1/2c. 35b. All MSs: –मोघं
36. KuKh 42: missing in MS क् 37. AS: क्षिति–
38. AS and KuKh 38 ठ्: –भेदैर्य KrSūA: –त्रिभागा. A connecting pronoun is
required, such as तस्याः, to complete the syntax.
39. SamP: –रूप 40. KrSūA and CMSS: यस्याज्ञा
41. KuKh 38: षट्प्रसूता; KrSūA and CMSS: बिन्दुभूता
42. KrSūA: –जननी; CMSS च्: –दरणी
43. KuKh 38: सिद्धदिव्यौघरूपा (क्, ग्: –दिव्याघ all other MSs: –दिव्योघ–); KrSūA
and CMSS: सिद्धिदा बोधरूपा
44. AS: –भग–उदितपरानन्दशक्ति; KuKh 38: स्वरूपा भगमुदितपरानन्दशक्तिः; KuKh 42: –
भगमुदितपरानन्दशक्तिः; CMSS: स्वरक्ता (ग्: स्वरक्तां) भवमुदितसदानन्ददात्री
45. AS: प्रसिद्ध; CMSS: स्वतन्त्रा
46. All MSs: –वोघं; KrSūA: स्थान (ख्: छानु) कामां; CMSS: तत्र कामं (ङ्: कामां; च्:
कामा) 47. All MSs and SamP: क्षुभनि–. This emendation agrees with the reading in
the KrSūA and the CMSS.
48. KrSūA: कुब्जिकाख्यां नमामि; CMSS: श्रीकुब्जिकाख्यं नमामि. As this is only a half
verse it has not been numbered separately.
49. क्: मायो–; all other MSs: माया–
50. क्: तुभ्यमाद्ये –; ख्, ङ्, झ्: तुभ्यं माद्य– 51. DS.
52. ख्: पीठ * वताः; झ्: –वस्थिताः, all other MSs: देवताः
53. क्, ख्: गमं तस्यास्–; ग्, घ्, छ्, ज्: गमन्तस्यास्–
54. This line and the following quarter are quoted in the SamP.
55. ग्, घ्, छ्: द्वादशाः–; all other MSs: द्वादशा– 56. घ्: त्रिभिस्; छ्: त्रिभि
57. घ्: स्थानेर्–; छ्: स्थानेर्व्यवस्थिताः
58. The root क्षर् is classified as 1P. This and the following two lines are
quoted in the SamP. 59. Missing in MSs घ् and छ्
60. ग्, घ्, छ्: कृच्छं 61. झ्: –ता 62. DS.
63. क्, ख्, ग्: –मेक; ङ्, ज्, झ्: –मेक 64. घ्, छ्: योस्त्रिषु
65. ख्, ङ्: आनन्दा * * विन्दुश्च DS. 66. ग्: अछरं 67. छ्: –न्यते. IC.
68. घ्, छ्: कूटे 69. ख्, झ्: –पूजा; ङ् –पू *
70. ख्, ग्, ज्: तिम्रकं; घ्, छ्: तिम्रके 71. ख्, ङ्, झ्: कुले 72. क्, ख्: –वृन्देस्तु
73. ज्: + तु 74. क्, ख्, ग्, ङ्, झ्: तु अलिंगम्; घ्, छ्: सुक्ष्मलिंगन्; ज्:
सु * लिंगन् 75. क्: –लिंगं–; ग्, ङ्, झ्: –लिंग–अधोमुखं
76. क्: –मध्यर्स्थ 77. All MSs: स 78. ख्: सुषिर
79. झ्: चाति 80. See 14/12a and note.
81. All MSs: –स्थं 82. छ्: –थलं
83. ख्, ग्, घ्, ज्: विदा– 84. All MSs: इत्याश्रवण–. See note to 1/4a.
85. क्: वित्तचैतन्य; all other MSs: –चैतन्य; SamP: –चैतन्यं. 26/18cd-24ab is quoted
in the SamP. 86. SamP and MSs क्, ख्, ङ्, ज् झ्: –संशयम्; ग्:
–कर्मशयम्; all other MSs: –संचयं 87. क्: –वेस्यं; all other MSs: –वेत्सं; SamP:
योगावरसं. M → N. 88. घ्, छ्: आरन्त् 89. घ्, छ्: * त्कुले
90. Missing in MS ख् 91. क्: यस्पात्; घ्: यस्मान् 92. ङ्, झ्: स्मरनं
93. ख्, ङ्, झ्: –र्विविभिन्न; SamP: –प्रकारैवि–
94. ग्: –श्चवाष्टविशति; SamP and all other MSs except क्, छ्: –ति. अष्टाविंशतिः is

correct but makes the fifth syllable long. Cf. 26/35d.
95. क्: पचकं 96. ग्: पंचतुकं
97. घ्, छ्: षट्प्रकार: क्रमन्; SamP: –क्रमा
98. घ्, छ्: त्येतद्; ङ्, ज्, झ्: त्येतत्; SamP: ण्येतत्
99. क्, घ्, छ्: वर्ति; ग्, ज्: वत्ति; झ्: वेर्त्ति 100. ख्, ङ्: च; SamP: च
101. ख्, ङ्, ज्, झ्: –ता 102. See above, note to 6/1a.
103. All MSs except घ्, छ्: स–; SamP: महंतारि– 104. IM 5 + 6.
105. I take this to be a coordinative compound, even though it should have
a plural ending. 106. घ्: –विंशैभेदै:. See above, note to 11/68b.
107. क्, ग्: प्रकोराणि. M → N.
108. षडि: stands for षट्. See above, note to 10/24d.
109. क्: एतेभिन्नं; ख्: वतैर्–; घ्, छ्: पत्रैर्भिन्नं; झ्: * तैर्भिन्नं
110. See above, note to 3/10d.
111. See above, 6/180b and note.
112. All MSs except घ्, छ्: पंचमम् 113. छ्, झ्: तिम्राख्ये
114. All MSs except क्, ग्: ति; all other MSs: ति
115. घ्, छ्: –विंशतिं; all other MSs: –मं. –विंश– or – विंशतितम–
116. All MSs: भेदं 117. All MSs: भविष्यं 118. IC.
119. ग्, ङ्, ज्, झ्: पीठा N → M.
120. The neuter ending is added here purely for the sake of the metre.
121. IM 5 + 6. 122. IM 6 + 7. 123. All MSs: सिद्धि
124. छ्: इडानीं 125. All MSs: –स्था
126. All MSs: इन्दुर्वा; SamP: इन्दुप् 127. M → N.
128. क्: पूर्णिमानन्दं; all other MSs: घूर्णिमानन्दं Cf. 5/33d and note. The SamP
reads घूर्णं and आनन्द: in its regular masculine gender. See above, note to 3/46b.
129. As often happens, this coordinative compound is treated as a neuter
collective. 130. छ्: शक्ति
131. See above, note to 2/8a. 132. ख्: –चतुष्कंमा–
133. क्, घ्: महतारिका. IM 5. A genitive is required here.
134. Note how easily a feminine noun is formed simply by suffixing a
long ‘a'.
135. –व्यापिनी would be the regular form of the feminine.
136. Missing in MS झ् 137. ख्: गधनी 138. एतद्
139. ख्, ङ्, झ्: एतद् वै महं ते कार्या:;, छ्, ज्: * महंकार्या:; all other MSs: त्वामहंकार्या:.
140. झ्: + पंचकं कार्या:–
141. ख्, ङ्: विमलं तालमा–, झ्: विमलं तालुमा–; all other MSs: विमलान्तारमा– See
above, note to 3/10d. 142. छ्, ज्: औलितृकं 143. घ्, छ्: एतत्
144. झ्: विद्यान्व * 145. All MSs: यश्च
146. क्: नित्योता; ग्, घ्, छ्: नित्यादिता 147. ङ्, झ्: ऊर्ण्णा–
148. जीवो. The root जीव् is normally classified as 1P.
149. घ्, छ्: –रं 150. Cf. 26/20d.
151. ङ्, झ्: तृनाति. तृनाति–. M → N. 152. ङ्, ज्, झ्: एकत्रे
153. Here तम् once again replaces तत्. Cf. above, .
154. All MSs: तृभि:श्रोत्रप्रवाहकं. स्रोतस् is treated here as if it were a thematic
noun (see above, note to 6/165a). The meaning here, effectively, is: स्रोतत्रयप्रवाहकम्.

155. झ्: तिम्रख्यं

156. ङ्, झ्: प्रवाहकम्; ङ्: + तिस्राख्यं च लास्थं; झ्: + तिम्राख्यं च लास्थं

157. All MSs except घ्, छ्, ज्: –मुखम्

158. ललाटसुषिरचक्रं is better but leaves the sixth syllable short.

159. See above, note to 1/4a. 160. क्, घ्: मेरु–; all other MSs except छ्: मेरुः

161. ख्, ङ्: य; झ्: द्य 162. All MSs: जनते The root चल् is regularly 1P but is also occasionally treated as *ātmanepadī* in the Epics and Purāṇas.

163. ङ्: –मध्यं–; छ्, झ्: –मध्ये–; ज्: सृंगस्य. IM 6. 164. घ्, छ्: तस्यागुरु

165. क्: तृभिभेदैः; घ्: –भेदै 166. ङ्: –नदः; छ्: –नन्द

167. प्रवर्तते – the reading of MSs ख्, ङ् and झ् would be better grammar but then the seventh syllable would be short.

168. घ्: मोक्षं–; छ्: मोक्षंमार्गमहोत्सवं; all other MSs except ग्: –सवं

169. All MSs: आज्ञा 170. All MSs except क्, घ्, ज्, छ्: वक्त्रा–

171. All MSs: सिद्धि 172. घ्, छ्: कुलकौलं

173. क्: भवनो; छ्, ज्: भावनात्; all other MSs: भवनात् 174. छ्: कर्मना

175. All MSs except ग्, घ्, छ्: त्वसुद्धिर्–; ङ्, झ्: त्वसुद्दिभक्ति–. This same line appears below as 28/119cd, 30/134cd and 30/143ab; cf. also 32/61cd.

176. All MSs except झ्: –हीने 177. M → N.

178. ख्, ङ्, झ्: व; घ्, छ्: स 179. क्, ग्: भवेद्वरं; घ्: भोद्वर; छ्: भवोद्धर; all other MSs: भवेद्वर 180. All MSs: ज्ञा च 181. ख्, छ्: अभिरक्त–

182. All MSs: शिष्यो 183. Missing in MS ख्, ङ् and झ्

184. च्छायाजा has been shortened to च्छायजा for the metre.

185. ङ्, झ्: कुर्व्वती 186. The final *anusvāra* of नित्यं has been dropped for the metre.

187. घ्: षनेच्छाया; all other MSs except ङ्, झ्: मनेच्छाया । मनसेच्छया would be regular Sanskrit.

188. क्: आचरेत शक्ति–; ख्, झ्: माचयेतशक्ति–; ग्, ङ्, ज्: माचरेत् शक्ति–; घ्, छ्: माचयेच्छक्ति–; ज्: माचयेत्शक्ति–. All MSs: –स्थं

189. घ्, छ्: –लिंगस्–. External *sandhi* has been retained within this compound in order to make the sixth syllable long.

190. ख्, ङ्: –कांताते; झ्: –तो ते 191. ङ्: * सुक्ष्मगा

192. घ्: पशुधारो; छ्: वशुधारो; ज्: पशुधारा; all other MSs: पर्शुधारा

193. तथा, or the like, is required to complete the syntax.

194. छ्: कटिला; all other MSs: कुटिला 195. All MSs: –खी

196. छ्: तस्या

197. ङ्: क्रम औधं; all other MSs except क्, झ्: क्रम औघं. It seems that a hiatus between words in a compound is so freely allowed, if the metre requires it, that it is made use of even when other alternatives are easy to find. See above, note to 3/77d. 198. क्: पश्यन्–; छ्: –मूत्रो–

199. अयम् is treated here, as in other instances, as neuter.

200. ख्: –पद्यातार्थं 201. All MSs: निर्णीत–

202. अनेन सूचितमिति सूत्रम् would a be syntactically complete.

203. क्: तत्; ख्: सु; all other MSs: स

204. A genitive is meant here.

205. छ्, ज्: नावार्यं; झ्: वार्यं M → N. 206. M → N.

207. All MSs: मूलसूत्रो वधारयेत्   208. छ्, ज्: क्रमाद्यं; other MSs: क्रमोघं

209. झ्: –शायं   210. All MSs except क्, ग्, घ्: उन्पन्नंत्वत्–

211. Note that the seed-syllable at the beginning of this line is not counted in the metre.

212. The regular form - तेजोरूपिणि – does not fit the metre. See above, note to 4/11d. The SamP also notes that this noun has been thematized: तत्र तेजःशब्दो (तेज–) अकारान्तपाठः (अकारान्त–)   213. घ्, ज्: –स्थं   214. SamP: –स्त्रिते

215. छ्: ऐँ–; ज्: एं–   216. SamP: कलिके. See 6/180b and note.

217. घ्: मात; छ्: माते; other MSs: मातो. ग्: + अष्थ; घ्: मात + अंवि. I have accepted the reading मातो as this form of deviant *visarga sandhi* is common throughout this text. See above, note to 3/22b.

218. ग्, घ्: अथं; छ्: अंवि; all other MSs and SamP: अन्थे

219. क्, ख्, ङ्, ज्: अंवै. See above, note to 3/65a.   220. ख्: समद्भूते

221. SamP: –सृते   222. ख्: –शं; all other MSs: वह्निः–. The order of the first two members of this compound has been reversed.

223. क्, ग्: विसर्गान्त; घ्, छ्: विसर्गान्तं–   224. DS.

225. क्: –मोनावे; ख्: –मानोवे; all other MSs: –मानावे. This emendation agrees with the reading in the SamP.

226. घ्, छ्: मात्रे; all other MSs except क्, झ्: मात   227. झ्: * * देवेशि

228. ङ्: दुर्गमाग्ते   229. ख्, ङ्: निलवर्त्ते; झ्: निलावर्त्ते

230. क्, ग्, ज्: लयि; घ्, छ्: लय; all other MSs: त्वयि   231. ख्: –कारिणी

232. SamP: –सृते   233. SamP: जारंधरे

234. घ्: –मुखे; SamP and all other MSs except छ्: –मुखी

235. All MSs except क्, घ्, छ्: शक्तिः–; SamP: –शक्तिः   236. SamP: पंचपीठके

237. ङ्, ज्, झ्: उजेन्यां; छ्: उर्जेन्यां; SamP: उजन्यां   238. ख्: पीठश्वरे–; छ्: –रि

239. झ्: –लो   240. SamP: –मातरि. Note how मातरे is another deviant form of the vocative मातः, along with माते. See above, note to 5/41b.

241. घ्, छ्: –समाश्रिते; all other MSs: –परिवृते. This emendation agrees with the reading in the SamP and, moreover, unlike the readings of the MSs, fits the metre.

242. झ्: दाकिनी   243. क्, ख्, ङ्, ज्: –पटभदुंदुभी; झ्: पतभ–, all other MSs except ग्, घ्: –पटै–; SamP: –भदुन्दुभी. This appears to be a peculiar *bahuvrīhi* compound in which all the elements are substantives. Moreover, even though the noun दुन्दुभि– can be either masculine or feminine, the final vowel of the stem has been lengthened, it seems, to give it a more feminine appearance.

244. ख्, ङ्, झ्: तृधामध्वा–

245. छ्: –समासृते; SamP: –सृते. त्रिधा replaces त्रिविध– here.

246. घ्, छ्: त्रिः–   247. घ्: ऐकारा–; all other MSs and SamP: एकारा–   248. All MSs: –नी

249. All MSs except छ्: देवी   250. All MSs except ग्, घ्, छ्, ज्: –भेदनी. The reading in the SamP supports this emendation. Cf. 26/88d.

251. All MSs: व्यापकी; SamP: व्यापिकी. A regular form would be व्यापिका. See above, note to 2/5d.   252. All MSs: –निवासिनी

253. SamP and MSs ख्, घ्, छ्, ज्: –हेमावती

254. SamP and all MSs except ग्, ङ्, झ्: हंसिनी

255. All MSs: –नादेश्वरी; SamP: –नाटेश्वरी   256. घ्, छ्: चक्र–

257. All MSs: –मुखी 258. घ्, छ्: शुभगे
259. All MSs: –कारस्–; SamP: ह्रींकारा–; all other MSs except ग्, घ्, छ्: –गुणावर्त्त
260. घ्, छ्: –मंत्रस्– 261. IM 5.
262. क्, ख्: ह्रीँ ह्रीँ हूँ; all other MSs: ह्रीँ ह्रीँ ह्रूँ
263. Missing in all MSs except घ् and छ्
264. Missing in MS झ् 265. SamP: प्रशान्ते–
266. ङ्, झ्: षद्भ्यागात्; छ्: षट्त्वागात् 267. ख्, ङ्, झ्: ससूक्षमे
268. ख्: स– 269. छ्, ज्: आनन्द
270. ख्, ङ्, झ्: निनानंदे; ज्: निरानन्द 271. क्: ह्लूं–; ख्: ह्लूँकार; ग्: ह्यूँ; ङ्: ह्सुँ–; ज्: ह्सूँ–; झ्:
ह्सु–; SamP: ह्सूँकार 272. ख्, ङ्, ज्, झ्: व्रीह्मी 273. ख्, झ्: म्लूं–
274. क्: नास्ति 275. SamP: स्लूँकारे 276. क्: ल्लूं–; ग्: म्लू–
277. क्, ग्: –परे. The order of the last two components of this compound
has been reversed. 278. झ्: –सिद्धिणा; SamP: –सिद्धानां
279. क्: मोते; It would be easy to emend to the regular vocative मात: but see
above, note to 5/41b. 280. All MSs except छ्, ज्: प्रभुमे
281. All MSs and SamP: आरक्तस्– 282. All MSs: –सुन्दरी
283. क्, ख्, झ्, ङ्, छ्: –मेत्रैस्तु; ङ्, छ्: हंहुंहूँकार–; all other MSs: हँहूँहूँकार. This
emendation is in accord with the one in 26/74cd.
284. घ्, छ्, ज्: चलस. The root चल् is 1P. It is only rarely *ātmanepadī* in
common usage. This and the following verb have a causative sense here.
285. घ्, छ्: स्यदसे; SamP. नन्दसे 286. All MSs: गौरी शक्त्यान्ते
287. क्, ग्: –देवीवि 288. The order of the first two components
of this compound has been reversed. See above, note to 1/11c. Cf. 7/57a and
7/61a.
289. ग्: सप्ताविंशपदै; घ्: सप्ताविंशत्पदोद्भेदै:; छ्: सप्ताविंशत् * * * *; ङ्, झ्: सप्तविंशत्–;
SamP: –पदै भेदा। सप्तविंशति– would be correct, but does not fit the metre. The deviant
सप्ता– before विंशति, विंश and दश is much more common in this text than the regular
सप्त–. See above, 5/63d and 7/7c.
290. Missing in MS घ्; क्, ख्: –भवेत्; छ्: * * * * पदोद्भवेत्; ज्: –पदोभवेत्
291. All MSs and SamP: कौलीश 292. SamP: –सृते
293. छ्, झ्: सिद्धा–; all other MSs: सिद्धा:–. The regular form- –पञ्चासद्रूपेण does
not fit the metre.
294. ख्, ङ्, झ्: अट्टाहास–; SamP: अट्टहासे– 295. ख्, ङ्: दीप्ते–
296. क्, ग्: मनान्तस्थ। मनसन्त– would be correct but is too long for the metre.
297. ङ्: मारुते; all other MSs and the SamP: मारुती 298. घ्: तुरति; छ्: तुरतिप्रिये
299. ग्: ज्ञेयेरूपं; all other MSs: ज्ञेयेरूपे 300. All MSs: स्थितिर्–
301. All MSs: जननी 302. झ्: –णां 303. SamP: घ्, छ्: शक्ति
304. छ्: आज्ञा–; SamP: –तमोभेदिनी. Cf. above 26/70d. तमो– would be correct
but makes the fifth syllable long.
305. घ्, छ्: मातर:; SamP: मातृका. The deviant form मातरी replaces the regular
form माता here to gain an extra syllable for the metre. Cf. above 4/3b and see note
to 5/41b. 306. झ्: विश्वेरी; SamP: विश्वेश्वरि
307. ख्, ङ्: संप्रदा * प्रदायनी; घ्, छ्: संप्रदाय:–; झ्: संप्रदाप्रदाययिनी
308. SamP: –महांबिबे 309. झ्: सयं 310. घ्, छ्: –हे; झ्: मन *
ग्रहं. The regular form, मनोविग्रहम्, would make the fifth syllable long.

311. ग्: तुषा; घ्: अष्ठा एव; छ्: स्रष्टा; all other MSs: नुषा 312. क्, ख्, ज्: मातास्–
313. M → N. 314. ख्: –ग्रत:; छ्: योगीयानिक्रमाग्रत:; झ्:
योगीयानिक्रमाश्रत:; all other MSs except क्: योगीयानिक्रमागत:; SamP: योगीमानिक्रमाग्रत:
315. ख्: सुखमोरोग्यसंपत्ति–आरोग्य; झ्: सुखमोरोग्यसंपत्ति अवस्था; all other MSs: –संपत्ति
अवस्था
316. ख्, ङ्, झ्: पुनरावृत्तिमायास्तव–. The letter 'm' has been inserted for the metre.
See above, note to 3/21b. 317. All MSs: भोगा 318. All MSs: ल्लाभं
319. क्: –यश 320. All MSs: पारंपर्यर 321. छ्: –मेरुमार्ग * * * ते
322. ख्, ङ्: –वतारे 323. ख्, झ्: –निर्णय 324. ख्, झ्: कादिभे *
325. क्: * * परमेश्वरि; ख्, ङ्, झ्: * * परमेश्वरे; ग्: –परमे * *; घ्, छ्: पारमेश्वरी
326. छ्: –सग * संहितायां
327. All MSs except क्, ख्, ङ्, झ्: अम्बा–. See note to the colophon of chapter
one. 328. ख्: ना * नन्द:

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-SIX

1. The Root *Sūtra* embodies in verbal form the essential nature of the place of origin of emanation and so is said to be equal to the Skyfarer, that is, the deity who resides in the transcendental Void. It describes in brief the essential nature, contents and dynamics of the triangle that lies at the centre of the *Saṁvartāmaṇḍala*, which represents the interface between the transcendent and its immanent emanation of which it is the source. A cardinal theme of the teachings of the Kubjikā Tantras, we have had occasion to examine this more than once in various contexts, both internally as part of the Yogic body, and externally as the site for the worship of the Krama.

There are two other versions of the Root *Sūtra* in chapters 38 and 42. A variant of the version in chapter 42 is found in the beginning of the CMSS (1/4-6). The Root *Sūtra* is also reproduced at the beginning of the *Kramasūtrādhikāra* where it functions as the initial invocatory verse (*maṅgalacaraṇa*). Apart from one minor variant, the first verse is the same as the one here (see notes to 42/5). Of the three versions in our text, the most elaborate and longest is the one in chapter 38, which we will analyse in due course. Mukundarāja, the author of the *Saṁvartārthaprakāśa*, quotes the version of the *sūtra* found here and paraphrases the following verses that explain it with a few additions of his own (SaṁP fl. 4b ff.). He informs the reader that the form of the goddess as power (*śakti*) is described in the *Manthānabhairavatantra* (*tatra manthāne yādṛśatvenākhyātā*) which is the source of all the *sūtras* he presents in his *Saṁvartārthaprakāśa*.

Here (26/2) we are told that this is the first Root *Sūtra*, which may simply mean that it is the first of the three versions of the Root *Sūtra*s in the KuKh, it may also be the earliest version. The six quarters of the following verse and a half correspond to 42/5cd, 42/4cd and 42/6b in that order. The second and last quarter are missing in the version of chapter 38. The remaining quarters correspond to 38/9d and 38/7d-8a, respectively. The first two and the last quarters are missing in the version here. The next three quarters correspond to 26/5b and 26/4cd, in that order. The first four quarters agree with CMSS 1/4. KuKh 38/2-3a agrees with KuKh 42/3-4a. The latter variant is one quarter longer than the former. It is hard to say which of the two versions is the original. This version fits exactly the four quarters of a verse. However, in this version the last of the four sacred seats is not qualified by an attributive compound (*bahuvrīhi*) as are the other three. The other version is complete in this respect but is one quarter too long (see translation below and the critical apparatus of the Sanskrit of 26/3d).

Further ahead (38/34) we are told that this is the first (*ādi*) *sūtra* of the tradition and that the *maṇḍala* is to be drawn 'as explained in the Root *Sūtra* in accord with the previous tradition (*krama*)' (33/62). Perhaps this reference to a 'previous tradition' may be evidence that the Root *Sūtra* belongs to an early strata of the development of the teachings of the Kubjikā Tantras. At some early stage it may have served the function of the *Saṁvartāmaṇḍalasūtra* of summarizing in brief the basic form of the *Kramamaṇḍala* of the Kubjikā school. If so, it would appear that the basic form of the *maṇḍala* was originally simply this triangle. Then, as the system developed, the *maṇḍala* expanded and the *Saṁvartāsūtra* that described it took the place of the Root *Sūtra* as the first one.

Whatever may be the case, describing as it does concisely the main features of Kubjikā's core *maṇḍala*, the Root *Sūtra* is emblematic of the entire system. Thus Śrīpuṇḍarīka, the author the *Vimalaprabhā* commentary on the Buddhist *Kālacakratantra,* chooses to quote the beginning of it as the view of this school which he refutes (see ibid. vol. 3 p. 147). The Root *Sūtra* was particularly popular with the redactors of the MBT and its related texts. Indeed, its very name suggests its special importance amongst the *sūtras* in the Kubjikā Tantras. Thus we find that there are several expanded versions of it that accommodate new features of the *maṇḍala* and deeper reflections on its content. One example is found in chapter 58 further ahead which is probably drawn from chapter 28 of YKh (1). Others in YKh (1) are in chapter 38 (79 ff.) and 54 (5 ff). Another is chapter 25 of the *Ambāmatasaṁhitā*.

2. This expression recurs throughout our sources to describe the goddess. The following is an interesting instance. It is found in the opening verse of YKh (2). Here we can clearly observe how Kubjikā's 'three dynamic modes' are derived from her original identity as Parā, the triadic goddess of the Trika:

I salute (the goddess) called Parā who, in the beginning, middle and end, is endowed with three dynamic modes. She who is subtle and unchanging Aparā, Parāparā the one called Parā who is the supreme will. Hard to understand, comprehensible (only by the enlightened) consciousness of the nature of Supreme Śiva, devoid of (phenomenal) qualities, her nature is the Void. Eternal bliss, venerated by the hosts of gods, she is famous as the (goddess) called Vakrikā.

*yā sūkṣmā nirvikārā [k, kh: -kā *] aparaparaparā yā parākhyā parecchā*
*durbodhā [k, kh: dūrvoma] bodhagamyā paramaśivamayī [k: -mayīr] nirguṇā [k: * guṇā] khasvarūpā [k, kh: svasvarūpo]* ǀ
*nityānandasvarūpā [k: * * * * svarūpā] suragaṇanamitā [k, kh: stuti-] vakrikākhyā prasiddhā*
ādau madhyāvasāne [k: -vasthāne; kh: -vaśāne] trividhagatiyutāṁ [k, kh: -tā] tāṁ [kh: nāṁ] parākhyāṁ [k: -khyaṁ; kh: -khāṁ] namāmi ǀǀ

3. The three letters are HRĪṀ KLĪṀ ŚRĪṀ. See above, note to 25/39cd-40 where the goddess's *maṇḍala* in the End of the Twelve is described as the Void of Brahmā.

4. See note to 6/28. Each variation, explanation or expansion of the *sūtra*

contributes (despite some repetition) a deeper insight into the dynamics of the goddess as the energy of creative bliss through which the universe is generated. It explains this process as one of self-replication that abides perpetually within its own absolute being. This is done by what could be called the dialectic of the centre and the circumference. The centre and circumference of a circle are relative and mutually dependent. They give rise to one another even as they order and circumscribe space. In the Space beyond space of absolute Being, centre and circumference cannot be distinguished. They collapse into one another. Diety is a circle of which the centre is everywhere and the circumference nowhere. It is everywhere the centre around which extends all that depends upon Deity for its existence.

Bliss is one with two aspects. One aspect is the bliss in the centre. This is bliss that gives bliss. The other is the encompassing bliss of what has been emanated by the bliss from the centre. This is bliss that is blissful by receiving bliss from the bliss in the centre. Thus there are two Yonis – two blissful sources of bliss. One is the encompassing Triangle; the other is the Point in the centre that crowns AIṀ, the goddess's syllable, which is also triangular. This Yoni is called by the synonym *bhaga* and its energy *bhagaśakti* (see below 63/76 and intro. vol. 1, 307-308).

The circumference marked by the corners of an equilateral triangle is the body of Emptiness of the centre that is Void. Collapsing and expanding out into one another, they represent the extremities of the divine pulsation. The energy of the play of the polarities of Oneness encompasses it in the eternal dynamism of the self-arousing and creative bliss of absolute consciousness and Being. In this way, the Womb (*bhaga yoni*) of the goddess emanates, encompasses and vivifies the triad of forces through which all things are created and destroyed at every level of existence.

In relation to the centre and one another, the corners of the triangle are demarcations of space. Right, left and below are the cordinates that serve to locate one thing in spacial relationship with another and demarcate the area of which they indicate the boundry, that is, the straight line that conjoins them. There are seven aspects of each of the triads that mark the corners according to the verses that follow. These have been arranged in the following table.

9. Table of Triads: The Encompassing Body of the Goddess.

Corner	Letter	God	Goddess	Sacred seat	Location	Bodily fluid	Channel
Right	A	Brahmā	Jyeṣṭhā	Jālandhara	Forehead	Semen	Iḍā
Left	Ka	Viṣṇu	Vāmā	Pūrṇagiri	Heart	Blood	Piṅgalā
Below	Tha	Maheśvara	Raudrī	Kāmarūpa	Yoni	Kṛcchra ?	Suṣumṇā

5. SamP: ‘the abode is the house of the Yantra’ (*nilayaṁ yantragṛhaṁ*).

6. SamP: The word ‘*paśu*' (denotes) is a person who has not been initiated or one who is ignorant. (This seat is) where, the sight of it frightens such people. (*paśuśabdena [-śabde *] adīkṣitaḥ ajño vā tādṛśajanānāṁ bhayaṁ taddarśanaṁ [-na] trāsaṁ karoti yatra* |)

7. SamP: Kāmarūpa is in the corner which is in the front of the Yoni (*tadbhagāgre koṇe kāmarūpaṁ*).

8. SamP: ‘That’ refers to Kāmarūpa and ‘above’ to the three sacred seats Oḍiyāna and the rest. The purpose of repetition here is respect. (*tasya kāmarūpasya* | *ūrdhvaṁ pīṭhatrayam oḍiyānādi* | *atra punaruktir ādarārthaḥ* |) It appears from what Mukundarāja is saying that he does not consider Tisra to be a separate sacred seat. In his view ‘*tisra*’ – lit. ‘the three’ – is the aggregate of the three seats in the Triangle above Kāmarūpa. But this is unlikely. The texts repeatedly refer to Tisra (= Trisrota) as a separate seat.

9. SamP: ‘Endowed with the Supreme Energy’ means ‘endowed with the energy of Śiva and Śakti (*paramakalayutam iti śivaśaktikalāyutam*).

10. Cf. KuKh 38/3. As the *Saṁvartāmaṇḍala* is on the *Brahmarandhra* or at the End of the Twelve, the Candrapīṭha, which is said to be on the forehead, should be below it. The sacred seat Tisra is also located here (26/37).

11. SamP: The Moon Point is above the Triangle in such a way that it has the form of the syllable AIṀ. Above that (Triangle which is) the condition of the sacred seats (*pīṭhatva*), it is said that there is a line that (looks) like a tail. By the word ‘forehead’ (is meant) the knowledge that is above the Yoni.

trikoṇe upari candrabinduḥ [-vindu] yasya [yāśca] aiṁ kārākāram iti yāvat | *tatpīṭhatvamupari puchaval lekhanam uktam* | *lalāṭaśabdena [-śabdana] bhagordhvasthānajñānam [bhagoddhaṁ(?)sthalajñānaṁ]* |

12. This consists of eighteen phases of expansion from the Transmenatal up to Śrīnatha. See above 2/20-6 and chapter 57 for an ‘inner’ explanation of these eighteen.

13. The other two versions of the Root *Sūtra* read ‘adorned with’.

14. ‘Within the Triangle is the entire (*samasta*) Divine Current.’ (This means that) in the centre of the Triangle is the aggregate (of all things) (*samasta*). Supreme Śiva is the condition of the letter Ha whose head is adorned with the letter Sa. (His) energy is the letter AU. It is ‘aroused’ – that is, ‘conjoined’ (with Śiva’s energy). Thus (we get the syllable) HSAUṀ. Or else (we may understand) the Triangle (to be) the letter E. Thus (we get) PHREṀ. The syllable PHRA is taken up as the ‘arouser’. Previously, the seed-syllable of Śrī (ŚRĪṀ) (was indicated) by the use of the word ‘*śrī*’ – ‘venerable’. Again, by the ‘Triangle’ (is meant) just the syllable AIṀ and by the word ‘energy’ the syllable HRĪṀ. Thus (the initiate) performs the daily rite to the divine, that is, the Divine Current, in the

Triangle adorned with the Five *Praṇavas*.

trikoṇamadhye samastaṁ | *sakāramastakabhūṣitam paramaśivaṁ hakāratvaṁ [hakārātvaṁ] kalā aukāraḥ [ākāraḥ]* | *kṣobhitaṁ [kṣaubhitaṁ] yojitaṁ* | *tena hsauṁ [slauṁ]* | *athavā trikoṇa aikāras tena phre [hlphre]* | *kṣobhatvena phrakāragrahaṇam* | *pūrvaṁ śrīśabdopādānāt śrībījaṁ ca* | *trikoṇāt puna aiṁkāramātraṁ* | *śaktiśabdena hrīṁkāraś ca* | *ataḥ pañcapraṇavabhūṣite trikoṇe nityapūjāṁ [-jā] karoti divyaṁ divyaughatvam* |

15. Other sources read: 'divine Liṅga'.

16. In the middle of that Yantra is the Crooked Liṅga, that is, the energy of the Moon. Or else the Liṅga (that is) in the form of the tail above (the triangular body of the syllable AIṀ). By virtue of its state of oneness (*samarasabhāva*) it generates 'supreme', that is, extreme, bliss and joy. 'The form of the Point' is the Point in the middle of the Triangle with the Half Moon above it.

tadyantrasya madhye vakraliṅgaṁ candrakalā | *athavopari puchākāraṁ liṅgam* | *paramam atyantaṁ sukhaṁ karoti samarasabhāvenānandam [samarasī-]* | *bindurūpaṁ trikoṇamadhye binduḥ sārdhacandraḥ tadupari ca* |

17. The other sources replace '*tribhinnam*' – 'divided into three' – with '*kharūpam*' – '(whose) form is the Void'.

18. 'It is divided into three' in the form of the Point divided into the energies of will, knowledge and action. 'Its nature is eternal bliss'. It is the Point that is 'eternal bliss' because it is not destroyed and is intense joy that can (only be) realised by Yoga and, subtler than the subtle, its nature is not perceived.

tribhinnam iti | *icchājñānīkriyāśaktibhinnabindurūpam* | *nityānandasvarūpam iti* | *nityam avināśenānandam atyantāhlādaṁ [atyāhlādaṁ] yogagamyaṁ yad binduḥ* | *adṛṣṭasvarūpaṁ sūkṣmāt sūkṣmataraṁ [sūkṣmakaṁ] yat* |

19. Variant from the other sources: 'by churning fom above, it is divided into six parts'. The energy of the 'churning from above', that is, the union of the Point and the Triangle – the Crooked Liṅga and Yoni – splits up the Point into six which expands out into the hexagram that envelops the Triangle. See above 2/10 and below, 26/18cd-24ab (especially 26/20), 42/4 and chapter 57,

20. Mukundarāja lists the six *āmnāyas* – ranged in the four directions, above and below – by way of explanation, concerning which see vol. 2 of the introduction p. 349 ff.. Thus for Mukundarāja, as for the later Kubjikā Tantras as a whole, the 'previous tradition' is the Eastern Tradition in relation to this one, which is the Western Tradition. However, in the present context the 'previous tradition' is the prior one in the Triangle, that is, the Divine Current.

21. SamP: 'Above that' - one should know that above the aforementioned modalities (*prakāra*), energies and the rest is another modality (*prakāraka*).

tadupari tat taduktaprakāraśaktyādyupari [-śaktyādhupari] bodhyam I *aparam anyat prakārakam* I

22. 'In this way everything' – all that is emanated is 'pervaded' and abides, having been pervaded by the modality of the inner meditation of Yoga.

evam antaryogadhyānaprakāreṇa samastaṁ sṛṣṭaṁ sarvaṁ vyāptaṁ vyāpakīkṛtvā sthitam I

23. SamP: (Everything) is pervaded by the three divisions (that is everything that) is said to be of three kinds such as mind, speech and action.

tribhedair iti tritriprakārakakathitair vyāptaṁ manovākkarmabhir ity ādibhiḥ I

24. Cf. 26/9 and 38/9. Rudra's energy is established in three places. SamP: She should be realised (to be) the mother, she who is the first to give birth (and as) each instrument of stability in the Six Wheels and the rest and the instrument of merger of the individual soul in Supreme Śiva who is united with Śakti. And she is Rudra's energy. She is the energy Kuṇḍalinī who is united with the Liṅga, that is, Rudra who is in the thousand-petalled lotus.

ṣaṭcakrādiṣu tat tat sthirīkaraṇārthakaṁ paraśive śaktiyukte jīvalayakaraṇārthakaṁ ca jananī [jananīm] cādijananakartrī [vādi-] bodhyā I *sā caiva rudraśaktiḥ* I *rudreṇa sahasradalakamalasthena liṅgena saṁgatā śaktiḥ kuṇḍalinī* I

25. SamP: The Ciñcā (tamarind) is a particular tree. The purpose (of this) tree is inner knowledge. It is encompassed by the leaves that are the Wheels of the body and consists of the two Peak (seed-syllables) of (the goddess) Ciñcā namely, the letter Ha and the letter Sa and the rest (that make HSKHPREṀ) or the Nine-syllable (seed HSKṢMLVRYŪṀ). The Command is (the goddess) Vakrā who is the object of designation (of the seed-syllables). (The divisions) beginning with 'Ka' are the consonants. Like (the tradition of the goddess) Ciñcā, there are three divisions due to the division of the Command (into the three transmissions) or the division of the Tantra into the Kādi (Hādi and Kahādi varieties).*

ciñcā vṛkṣaviśeṣaḥ antajñānārthe I *dehacakrapatravalitaṁ [-patrāvalitaṁ] vṛkṣaṁ ciñcākūṭadvayaṁ hakāraṁ sakārādikaṁ navākṣaraṁ vā* I *ājñā vakrā vākyarūpā* I *kādikā vyañjanavarṇāḥ* I *ciñcāvad bhedenājñābhedena kāditantrabhedena vā tribhedaḥ* I

* We have seen that the tradition of the Kubjikā Tantras is called the '*Kādibheda*' because in this Age it originates from Kāmarūpa (see intro. vol. 3, p. 72). However, instead of understanding the text in this way, Mukundarāja explains the expression '*kādibhedaiḥ'* in these two other ways that make little sense. One can understand that the energy of the Command, which is identified with that of

Speech, can be said to be divided into the energies of the letters. However, it is hard to understand why the vowels are excluded. Moreover, Kādi, along with Hādi and Kahādi, is a name of a branch of the Śrīvidyā tradition, not of this one.

26. SamP: Akula pertains to Śiva and Kula to Śakti. (The goddess's bliss) consists of those two. (Thus she is the goddess) who is made blissful by that and bestows knowledge. 'Consciousness' is Śakti who is like that, namely, her form is dense (compact) consciousness and (she is) of that nature.

akulaṁ śaivaṁ kulaṁ śāktikaṁ taddvayamayaṁ tenānanditā yā tathā jñānadā |
bodha etādṛśī śaktir iti vijñānaghanākārā tadrūpā |

27. SamP: (The goddess is) the sixfold (Command). In the (lotus) of the Foundation she is worshipped as Ḍākinī. In the six-petalled (lotus) in the (Wheel of) the Self-supported (her) nature is Rākinī. In the (lotus) of the City of Gems consisting of ten petals (her) nature is Lākinī. In (the lotus of) Unstruck Sound consisting of twelve petals (she is) Kākinī. (She is) Śākinī in (the lotus consisting of) sixteen petals in the Wheel of Purity and Hākinī in the two petals of (the lotus of) the Command. In these and others ways she is sixfold.

ādhāre caturdale [caturdaśe] ḍākinī pūjitā | *svādhiṣṭhāne ṣaḍdale [ṣaṭ-] rākinīsvarūpā* | *maṇipūre daśadale lākinīrūpā* | *anāhate dvādaśadale kākinī* | *viśuddhacakre ṣoḍaśadale śākinī* | *ājñāyāṁ dvidale hākinī ity ādi ṣaṭprakārā [-rāḥ]* |

28. To be more precise, she is the Command who is the teacher. The ultimate and true teacher is really the Command (see above 3/11). Mukundarāja explains that the teacher is Śrīnātha and his Command is the request he makes to know the answers of the questions he asks the goddess at the beginning of this chapter. This is one aspect of the Command. The other aspect is the 'Command of the reply' with respect to the 'question (inspired) by that Command' (*tadājñāpraśnaṁ prati cottarājñā*).

29. SamP: By means of (the practice of) the purification of the elements and the like she removes the fear, that is, the misfortunes of birth such as (adverse) planetary influences and the like of the fettered who are not skilled in (the practice of) Yoga.

bhūtaśuddhyādibhiḥ paśūnāṁ yoganaipunyābhāvānāṁ bhayaṁ grahādijanmaduritaṁ taddharaṇaśīlā [-dharaṇā-] |

30. SamP: (She is called Nityaklinnā because) in the regular (daily) (*nitya*) morning and other (rites) she is 'wet', that is, possesses the Command. She is '*suraktā*',* that is, the red colour of blood. She removes fear and so is 'delighted' that is, blissful with passion (*smera*) and (her) hand (offers) a boon and so she is 'supreme', that is, most excellent.

nitye [nityaṁ] prātaḥkṛtyādau klinnājñānvitā [klṛtājñāvitā] | *suraktāśoṇitarakta-varṇā* | *abhayakarā* | *tena muditā smerasukhā [-mukhā] varahastā ca* | *tena ca parā utkṛṣṭā* |

* *suraktā* may also means, as I have translated, '(she who is) beautifully passionate'.
SamP: A different view is that (she is *abhayamuditavarānandaśaktiḥ*). According to this reading she is delighted by boons (*vara*) and fearlessness. She is 'well known', that is, she has been revealed on the mountain to the west of Kailāsa.

pakṣe varā iti pāṭhe varābhayābhyām ānanditā [parābhayābhām] yā śaktiḥ kubjikā | *prasiddhā kailāśapaścimaparvate prakāśitā* |

31. Mukundarāja understands this epithet to be related to Śiva. Thus he asks: How is that Śiva? '(His) excellent body is aroused' – His body is most excellent, (as it contains) all the energies (including that of the) gesture of arousal and the Śāmbhava seed-syllable that bring about arousal and the rest.

taṁ śivaṁ kathaṁ bhūtam | *kṣobhamudrāśāṁbhavabījakṣobhakarmakādika-niḥśeṣakalāvaraśreṣṭhaṁ [śāṁbha * bīja- -karmakādikaṁniḥśeṣadala-] tanuḥ śarīram [śarīraḥ]* |

32. SamP: She is united with Kubjikeśa and awakens Śiva whose hands are adorned with a *vīṇā* etc. 'Sāmbhava (means) the Aghora Weapon and the other (mantras). Fashioning the instrument (of the mantras) VĪṆĀVĀDE SPHURA 2 PRACAṬA 2 KAHARA 2 and the rest she impels (her consort and devotees).

kubjikeśasyotsaṁgagatā [kubja-] ca vīṇākarādibhūṣitaṁ śivaṁ ca bodhayantī | *śāṁbhavaṁ cāghorāstrakādikam* | *vīṇāvāde sphura 2 pracaṭa 2 kahara 2 ity ādi vādyaṁ [cādyaṁ] kurvantī prerayāntī* |

33. SamP: Her form consisting of the Yoni, she is embarassed (*lajjitā*) by the fearful (*bhayarūpa*) Liṅga.

divyaliṅgaṁ liṅgabhayarūpaṁ prati lajjitā bhagamayarūpā |

Cf. 2/10 and 42/4. See chapter 57 and 26/20. The triad of the Triangle is the bliss that is received and the Point is the Bliss that is given. The Yoga of Bliss is enveloped by Bliss (26/14cd). The centre is the energy of supreme bliss (= Nityaklinnā) = the Point (that gives bliss) = Divyaliṅga = Kujā. The triangle is the cavity which is the body that is aroused and made blissful by passion.

34. For this Triangle see 3/31-32 and 7/12ff.. This verse compares especially with 7/13-15ab.

35. In this case Kula is the totality of the Five Seats that contain the energies and modalities of the Yoni. This is the totality – *samasta* – of the aggregate – *vṛnda* 'pervaded by the three divisions of Rudra's energy' (26/5b).

36. When the energy of the Point unfolds, it expands outwards, enveloping the subsequent stages and energies that pour out of its blissful expansion. In the centre, the Point (with the mental energies it contains) abides in a state of blissfully dynamic yet steady equilibrium. The Triangle is the Liṅga in the hexagram, the corners of which are the six sacred seats. The Point is the Liṅga in the Triangle. Śiva and Śakti are on the two sides of this Triangle and are Kula and Kaula.

37. Thus the dimensionless Point, the core of the transcendental Void in the midst of its divine lunar energies, enters the Void. This movement which is Stillness generates bliss that penetrates the yogi eneveloped in the Void of the rapture of pure, undistracted contemplation. This, the scriptures proclaim, is the Self.

38. The 'churning' of mental consciousness by the practice of the Yoga of Bliss leads to identification with the deity and realisation from which arises the Path along which flow the teachings and the scripture and the lineage of their transmission is generated. Thus YKh (2) explains:

Now I will explain the teaching concerning (spiritual) authority (*adhikāra*), just by knowing which the state of Great Penetration arises. When the plane of the Transmental has been attained and mind has reached a state beyond mind and the mind-stuff and consciousness have been churned in the division of the Churning Bhairava – the Self whose form is Bhairava, free of thought constructs and illusion – the form of Bhairavī and Bhairava shine, radiantly full of rays. Between those two (arises) the lineage, the Path of Meru, supreme (transcendent) and inferior (immanent).

*athātaḥ saṁpravakṣāmi adhikārasya nirṇayam [kh: ni * yaṁ]* I
yena vijñātamātreṇa [kh: -na] mahāveśaḥ pravartate II
unmanāyāḥ pade [k: pada] prāpte manaś conmanatāṁ [k: cānmanatāṁ; kh: manoconma-] gate I
mathite [k: maghite] cittacaitanye bhede manthānabhairave II
ātmānaṁ bhairavākāraṁ vikalpamohavarjitam I
bhairavībhairavākāraṁ sphurantaṁ kiraṇākulam [k, kh: kiriṇā-] II
tayor madhye [k, kh: tayo-] tu santānaṁ merumārgaṁ [k, kh: -mārga] parāparam I YKh (2) 30/1-4ab.

39. See above 3/10 and diagram in the note to verse 3/42.

40. There are two groups of six units (*prakāra*) listed here. The first of these is simply described in numerical terms in verse 26/21 as consisting of 4-5-6-

4-5-4 ‘divisions’ (*bheda*). This is the basic and most common grouping of the mantras that make up the Krama. It is the one of the *Saṁvartāmaṇḍalasūtra* (see above 1/1).

41. The first Sequence of Twenty-eight outlined in the following verses (22-25) consists of the following:
1) The four sacred seats.
2) The Five Siddhas.
3) The Sixfold Knowledge (possessed by the Five Siddhas)
4) The Four deities of the sacred seats.
5) The Five Mahantārīs.
6) The Kulakrama and the three Lineages (*oli*).

42. See below 26/37

43. See below 26/30cd-31.

44. Tisra (= Trisrotas) is the fifth sacred seat and it will come into existence in the future (cf. above 6/175-177ab and 6/189cd-190ab). The *Ṭīkā* adds this seat and Candrapīṭha but, in order to maintain the same basic set of four, they are deemed to pervade the others and so are not counted separately. The KuKh accepts the independent existence of both (38/3). The KuKh also refers to Koṅkaṇa as another sacred seat. Essentially, this is the Wheel of the Eight Mothers and is drawn separately (38/3).

45. The SamP lists these groups as follows:

Prakṛti, Prabhā, Māyā and Śāmbhavī: this is the group of four. Śakti, Icchā, Jñānī, Kriyā Mahantārikā is preceded by that. Śabda, Sparśa, Rasa, Rūpa, Gandha, and Vyāpinīni – this is the group of five consisting of the intellect (*mahat*) and the rest . . . Mukundrāja concludes by saying: (reckoned) together there are twenty-eight deities and their leader is Kubjā.
prakṛti 1 prabhā 2 māyā 3 śaṁbhavī 4 etac catuṣkāṁ | śaktiḥ 1 icchā 2 jñānī 3 kriyā 4 mahantāriketi etat pūrvakaṁ | śabda 1 sparśa 2 rasa 3 rūpa 4 gaṁdha 5 vyāpinīnitīdaṁ [-dhitaṁ] mahadādikaṁ pañcakam | [. . .] samāhāreṇāṣṭāviṁśatir devatāḥ [hāreṇā- tidevatā] | tadadhiṣṭhā kubjā |*

46. The six parts of this Krama are groups of 5-5-6-4-5-3, thus:
1) Five sacred seats.
2) Five goddesses of the sacred seats.
3) Six accomplishments linked to Prakṛti associated with objectivity.
4) Four energies linked to Māyā, here identified with Śāmbhavīśakti. The three energies form the triangular Yoni of Māyā.
5) The Pentad of Mahantārikā. This group is associated with five energies corresponding to the five sensations that are the subtle elements perceived by the five senses.
6) The Three Lineages. These are linked to the inner Self with which they are collectively identified.

47. As here, in the following extract from the *Māyāstava* of the KMT, the goddess is understood to be the energy of the vital breath which gives life to the individual soul. As such she is Kuṇḍalinī who moves in the channels (*nāḍī*) of the subtle body and resides in its inner centres. As the breath, she is present 'at the tip of the nose'. Notice that she is described here, as in this verse, as being similar to a thin thread and white, cool and subtle as a snowflake:

> (O goddess) located in the middle of Iḍā and Piṅgalā, shaped (like) a lotus fibre! You are in the centre of the Point, O goddess! Crooked one! Half Moon! You look like a crystal of snow and reside at the End of the Twelve (finger space)! You are called Umā! Gaurī, you are in the Heart! You shine with the brilliance of twelve suns! Void! You reside within the Void! You are called the Gander and support the vital breath! O Supreme Goddess, you are called the uvula (*lambā*) and you move to the right and the left! You are at the tip of the nose and are transcendent! You transport the thread in the centre! You are the line of the Heart! Supreme bliss, residing in the palate and the head! You are rubbed by the uvula of Sound and are endowed with the eight (yogic) qualities! Aroused one! You are gross and subtle! KMT 24/121-125cd

48. We have seen that the Divine Liṅga is the goddess in the form of the Point (*bindu*). Here it is identified with the individual who is, therefore, essentially one with the goddess, who gives him life and being.

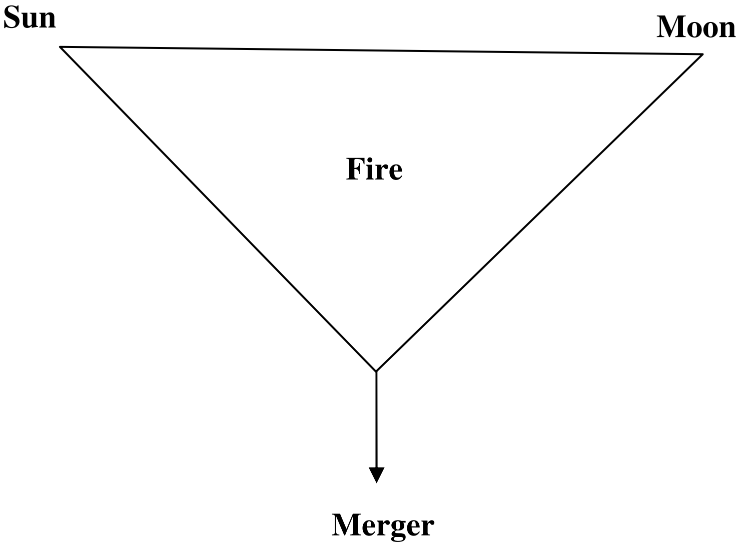
49. The Knot of Brahmā is Kuṇḍalinī who, 'facing downwards' and 'crooked', is located below the navel between the Wheel of the Self-supported and the Wheel Full of Gems (7/39cd-40ab). Kuṇḍalinī resides here in her lower, sleeping form as the downward-facing syllable AIṀ (60/30). As such it is identified with the energy of the first of the five deities of the *Praṇavas*. When the same Knot is above in the Triangle in the End of the Twelve, this is Kuṇḍalinī in her upper raised form. (see note to 7/40cd-41ab). This is her supreme form on the 'supreme plane of existence' (64/43) that extends through all the energies of the letters from A to Śiva (Ha) (19/84). Thus the Knot of Brahmā is both 'supreme' (*para*) and 'inferior' (*apara*) (60/31-32ab). I suppose, therefore, that Tisra is the sacred seat located above the head, not on the forehead. But this may be an inconsistency. Note that above we were told that the Seat of the Moon (*canrapīṭha*) is also on the forehead (26/4).

50. Kubjikā, whose seed-syllable is AIṀ, is the Yoginī (see above, 8/42ab).

51. The three divisions are the corners of the Triangle. When the energy of the goddess moves to the right and the left, she impels the movement of the ascending and descending breath. When Rudra's energy moves in the middle, that is, straight up and down, the breath and the phenomenal, fettered state that the other movement sustains dissolves away, as does the outer breath. Thus this

energy allows the Self to rest from the strain and fatigue of the activity of fettered existence.

Diagram 1. The Triangle of Sun, Moon and Fire



52. Rudra's energy is the Command. See 26/45cd-46ab.

53. Kula is the aggregate of the five sacred seats, that is, the Triangle. Kaula is the aggregate of the five seats, that is, Kula, enveloped in the energy of Śiva and Śakti.

54. Cf. above, 4/28cd-31ab and note.

55. *'Atirakta'* could also be translated as 'passionate'.

56. The Tree symbolizes the *niṣkala* aspect of the deity, and its shade, the *sakala*. The Tree is the Point and the shade the *maṇḍala* around it. (YKh (2) 11/18cd: *vṛkṣaṁ tu sakalaṁ vidyāt chāyā tasyaiva niṣkalā*)

57. According to ṢSS 25/66 ff. and commentary the Wheel of the Moon consists of the vowels. The Wheel of the Sun consists of the consonants from Ka to Ma and the Wheel of Fire those from Ya to Ha. See note to 11/45-46ab. The goddess is the 'shade' that is the energizing presence in the solar and lunar breath reflected in the energies of the letters, which are those of the body, mind and all emanation. Within the Star, that is the Point in the centre, the goddess is in her undifferentiated, formless aspect which radiates out as the energizing 'shade'.

58. There are at least two other hymns called '*Māyāstava'* in the Kubjikā sources. The first is the *Śivaśaktisamarasamahāmāyāstava* of the KMT (24/114-141), which is reproduced in the KuKauM (5/192cd-219). Another *Māyāstava* is chapter nineteen of the *Ambāmatasaṁhitā*. See intro. vol. 2, p. 21 ff. for a

translation of the first of these two and and ibid. appendix 1, for the second. This *Māyāstava* is reproduced and glossed in the SamP (fl. 9a). It has been collated with our text and the comments by Mukundarāja put in the notes.

Mukundarāja visualizes the setting of the *Māyāstava* to be Kubjā's mountain. She lives there with her attendants, who are embodiments of her epithets, in sacred bathing sites along the Kubjā Ganges river that flows down it. Thus he prefaces his presentation of the *Māyāstava* saying:

First of all, one should set forth from one's home and go to Kubjā's Ganges on Kubjā's mountain in order to perform the pilgrimage of the gods who are her limbs and attendants. (Then) having completed the pilgrimage concluding with (her) main sacred site (*mūlasthāna*), return. There are as many sacred seats of the gods (*devapīṭha*) and their sacred bathing sites (*tīrthaka*) as there are names (of deities) in this hymn.

tatra prathamataḥ kubjācale kubjagaṅgāyāṁ tadaṅgaparivāradevayātrārthaṁ svagṛhād gacchet mūlasthānāntaṁ yātrāsamāptikaṁ kṛtvā samāgamet | *etatstotre yāvanto nāmāni tāvanta eva devapīṭhās tattīrthakāś ca* |

59. The SamP explains that: Having gone there one should worship (*darśayet*) on each of the mountain peaks (on which these aspects of the goddess reside), beginning with the sacred seat of Mahāmāyā up to that of the Little Mother of the Gods (Tridaśamātṛkā). (1) The sacred seat of Mahāmāyā is the sacred bathing place of Mahāmāyā. It is where the demon (*asura*) was uprooted, that is, was killed etc. (2) The goddess Ajiteśvarī (The Unconquered One resides) on the Ajita (Unconquered) mountain. (3) (Then) in the course of circumambulating the main sacred place (*mūlasthāna*) (one comes to the goddess) who is Radiant Energy (*tejarūpiṇī*). There (in that case) the word '*tejas*' is thematic (*akārānta*). (4) (Then comes the goddess who) resides in the centre of the Circle of the Moon. (5) By (invoking the next goddess as) 'you who are sound' (what is implied is that) she sings. O you who reside in the Void (of Ultimate Reality)! is the sixth name.

mahāmāyāpīṭhārambhakatvena tridaśamātṛkāntaṁ yāvat tattatparvataśekhareṣu gatvā darśayet | *mahāmāyāpīṭhaṁ [-pīṭhaḥ] mahāmāyātīrthaḥ* | *mahāmāyāsuro yatroddhāro ghātaḥ [yātaḥ] ity ādi* | 1 | *ajitācale ajiteśvarī devī* | 2 | *mūlasthānasya prādakṣiṇyena gatiḥ [gati] tejarūpiṇī* | 3 | *tatra tejaśabdo [teja-] akārāntapāṭhaḥ [akāranta-]* | *somamaṇḍalamadhyasthā* | 4 | *saṁbodhanāt nādarūpe* | 5 | *gītaṁ [gītaḥ] karoti* | *khamāśrite iti ṣaṣṭhaṁ [ṣaṣṭha] nāma* | 6 |

Thus these vocatives refer to as many aspects of the goddess, situated on mountains arranged in a circle. As the initiate moves from one to another beginning with Mahāmāyā, he salutes the goddess who resides there addressing her in the vocative.

60. See above 3/18-19.

61. The SamP explains that the nine vocatives also in this verse refer to as many tutelary goddesses of the sacred seats (*navapīṭhādhidevīgaṇāḥ*).

62. See above 6/212-218.

63. According to the SamP, the four vocatives in this verse refer to the descent of the goddess into the four sacred seats. The fifty sacred seats of the goddess (*devīpīṭha*) are worshipped there by uttering the corresponding fifty letters of the alphabet each with a nasalizing *anusvāra* thus: AṀ *devīpīṭhe* ĀṀ *devīpīṭhe* and so on (*catuḥpīṭhāvatāraḥ* | *aṁ devīpīṭha āṁ [iṁ] devīpīṭha ity ādikaṁ pañcāśatpīṭhakān ca [paṁcātpīṭhakān ca] tatra darśayet pūjayet* |)

64. According to the SamP, six sacred seats are implicitly mentioned here as are the presiding seats (*ādhipīṭha*) of the fifty letters conjoined with *visarga*, Vāgbhava (AIṀ) and the rest. (*ṣaṭ pīṭhāḥ* | *visargavāgbhavādiyukta-pañcāśadvarṇādhipīṭhāś ca* |)

65. SamP: One should know that Kubjikā, the Supreme Goddess (*parameśvarī*), is the main goddess (*mūladevī*) in the five sacred seats (*pañcapīṭhānte mūladevī kubjikā parameśvarī jñeyā*).

66. The SamP simply comments: 'there are the five' (*pañcaiva*), thereby implying, I suppose, that the five vocative appellations of the goddess in this verse refer to her aspects in the five sacred seats contained in the Yogapīṭha, which here means the *Kramamaṇḍala*, that is, the *Saṁvartāmaṇḍala* (see below note to 27/29-30ab). Located in the End of the Twelve beyond the Cavity of Brahmā, it is the base of Suṣumṇā, which does not originate in the body but outside and beyond it. This is the location of emission (*visarga*) (Cf. ṢSS 1/29-32ab and ibid. 28/15cd-16ab quoted in the notes to 2/18 and 7/47, respectively). Thus established in the male deity, she generates the universe and so is the mother of creation. By virtue of the union with her consort and the emission that it brings about, she is full of the bliss of her own essential nature and, as the mistress of the God of the gods, she resides in the seed-syllable AIṀ and the others in the *maṇḍala* formed by the emission of her energy, empowering them in their cosmogonic functions.

67. Some MSs read *tvayi* 'within you'. The *Saṁvartāmaṇḍalasūtra* says that the goddess who is the power of bliss in the centre of the *maṇḍala* is 'pleasingly horrific' (*subhīmā*). The SamP says that: By adding the word '*durga*' – 'difficult to approach' (to the words in this verse we obtain the following epithets of the goddess. Thus she is) horrifying because she is difficult to approach (*durgabhīmā*). (She is the goddess whose) *maṇḍala* is difficult to approach (*durgamaṇḍalā*) (in the) Age of Strife that is difficult to approach. (She is a) whirpool (of energy) that is difficult to approach (*durgāvartā*). (She is also)

difficult to approach (in her motionless aspect) free of rotation (*durganirāvartā*). (She is) merger that is difficult to approach and repose that is difficult to approach (*durgaśabdayojanato durgabhīmā durgamaṇḍalā durgakaliḥ durgāvarttā durganirāvarttā durgalayā durgaviśrāmā ca*).

68. The SamP simply says that are 'seven sacred seats' (*sapta pīṭhāḥ*) here.

69. According to the SamP this verse refers to the guardians of eight sacred seats (*aṣṭapīṭhapa*). It appears, however, that the text itself in this and the previous verse along with the first line of the next refers to the goddesses in five sacred seats, thus:

1) Oṁkāra – Maṅgalā 2) Jālandhara – Māyā 3) Pūrṇagiri – Adhomukhī 4) Kāmarūpa - Kāmeśvarī (Klinnā) 5) Ujjain – Kālī. The goddess Māyā, identified with the energy called Bhairavī, is present in all the five sacred seats.

70. This is Arbuda, that is, mount Abu in Rajasthan. See reference in the ŚM above in note on 11/39 ff. and intro. vol. 1, p. 561 concerning the 'half sacred seat'.

71. SamP: Everywhere the (deities of the) fifty letters are present in the names and are conjoined with each of them; thus, (for these two reasons,) the corresponding secondary sacred seats should be considered to be (in the names).

sarvatra nāmasu pañcāśadvarṇatas tattannāmasaṁyojanatas tattadupapīṭhakāś ca mantavyāḥ |

72. SamP: There are are many types (of mantras formed) with the Five *Praṇavas* at the beginning and the words 'full mother' (*pūrṇāmbā*) at the end (*pañcapraṇavapūrvakena pūrṇāmbā śabdāntena bahavo bhedāḥ* |)

73. Concerning the six Yoginīs, to which a seventh has been added, see chapter sixty-three.

74. These are the 'unstruck sounds' that the Fire burning in the centre of the *maṇḍala* makes. The Fire is a form of the goddess, thus the Unstruck Sounds are her emanations.

75. Straining to extract the meaning he wants to find, Mukundarāja comments on the word '*saṁghaṭṭa*' – 'conjunction' – which he first reduces to '*ghaṭṭa*' – meaning 'bank of a body of water used to enter it to wash and bathe' - as 'the presiding sacred seat of a sacred bathing site' (*tīrthādhipīṭhaḥ*).

76. According to the SamP, the mantras indicated here are sacred seats (*pīṭhaka*). They are: 1) KṢĀṀ BHEDINĪ 2) KṢĀṀ KṢĀM BHEDINĪ 3) KLĪṀ BHEDINĪ 4) KṢĀM KṢĀṀ KLĪṀ BHEDINĪ

77. We were told above that the goddess is 'within the Lord' (26/62). In this verse we are told that the Lord is Haṁsa, that is, the embodiment of the Unstruck Sound of the inner vital breath. The goddess present within him as his

energy is his female counterpart, Haṁsī (see intro. vol. 1, p. 360 ff and 372 ff.).

According to the SamP, the mantras implied here are: YĀṀ VĀSINĪ, RĀṀ VĀSINĪ, LĀṀ VĀSINĪ, and VĀṀ VASINĪ – these are the manifest (aspects). (Along with them are) AṀ VYĀPIKĪ, IṀ VYĀPIKĪ, and so on, along with the fifty letters and their secondary seats.

yāṁ vāsinī rāṁ vāsinī lāṁ vāsinī vāṁ vāsinīti vyaktāḥ | *aṁ vyāpikī iṁ vyāpikī ity ādikāḥ paṁcāśadvarṇās [-varṇa] tadupapīṭhāś ca* |

Thus it appears that, according to Mukundarāja, the short vowels are the 'letters of pervasion' the goddess pervades.

Here, incidentally, Mukundarāja remarks that: sacred seats are stones whose form is mantra. And from the inner spiritual point of view (*adhyātmapakṣa*) they are realities (*mantrākāraśilāsvarūpāḥ (-rūpa) pīṭhāḥ* | *adhyātmapakṣatvenārthāś [-rthaś] ca* |).

78. These, the first three *Praṇavas,* are the seeds of creation, persistence and destruction, respectively. They are also the three Peak seed-syllables (*kūṭa*) in the corners of the goddess's Triangle, which is accordingly called *Trikūṭa*. See note to 7/35-36ab.

79. HRĪṀ, the energy of persistence, is called the seed of Māyā. Māyā is commonly identified with Nature (*prakṛti*) and so possesses its three qualities (*guṇa*) of *sattva*, *rajas* and *tamas.* At the higher, transcendental level, Māyā is Mahāmāyā, the energy of the Transmental embodied in the goddess who is the god's consort.

80. Presumably these are the seed-syllables of the three goddess mentioned here. As Gajajihvā and Vidyujjihvā are two of the goddesses of the five sacred seats (see above 26/27), perhaps Gajeśvarī also presides over another one of them. Maybe Bhagodbhavā presides over another seat or, as Māyā, is the embodiment of the three collectively.

81. We have seen that the sixth Wheel, which is that of the Command, is situated between the eyebrows and is where the yogi experiences for a while the Fourth state of consciousness. Above that, is the state called 'Beyond the Fourth', which is that of complete liberation without possibility of falling. Accordingly, 'by abandoning the six (Wheels)' the yogi achieves liberation (36/110cd) in the seventh which is the Circle of the Void (25/19) (*śūnyamaṇḍala*). This is where the Yoni in the Supreme Void is located (57/14cd-15ab). In 'the seventh', the yogi realises eternal bliss (25/28). In some places we find that the seventh plane is that of repose while on the eighth merger takes place and that this is the Abode of Bliss, which is Śiva's consciousness (61/81), the 'flawless' (65/9). However, here there is no direct reference to the Six Wheels. But even so, this is not anomalous,

as even when there is no such direct link established to the Six Wheels, liberation is said to be achieved on a seventh plane that is attained by abandoning the six lower ones. On the fifth plane the mind is conquered, so the sixth, presumably, is that of the repose of the Fourth State through which the yogi rises to realise the goddess Raudrī in the eternal abode of the Yoni and so, beyond that, attains the supreme plane which is the seventh (62/80). This is the empowered plane of grace which is that of Śiva, the Skyfarer (66/82). Another example of a set of 'six plus one' is found in the following passage in YKh (1):

> The Śiva principle is the first. Sound is another and is the second. The third is the End of Sound. Śakti is another and is the fourth. The Pervasive One is said to be the fifth. The sixth is the plane of oneness (*samarasa*). By abandoning (these) six, there is liberation in the seventh (plane) where she, the Transmental, is the supreme (goddess – Parā). Liberation is the plane beyond (the differentiated) energies (*kalātītapada*). One should contemplate it constantly at the end of power (*śaktyante*, that is, the Transmental). (The reality) beyond being (*bhāvātīta*) is incomparable. It is the great ocean within the End of the Twelve. It is taught to be the Western Tradition, the House which is said to be the City of the Moon (*Candrapura*).

śivatattvaṁ tu prathamaṁ nādam anyaṁ [k g: -nya] dvitīyakam [k: -kā] |
tṛtīyaṁ caiva nādāntaṁ [k: nācāṁtaṁ] śaktir anyac caturthakam |
vyāpinī pañcamaṁ [k: yaṁvake; g: pañcakam] proktaṁ ṣaṣṭhaṁ [g: ṣaṣṭaṁ] samarasaṁ [g: samaraṁsam] padam |
ṣaṭtyāgāt [k: ṣagadvyāgāt] saptame [k: same] muktir yatra sā unmanā parā |
kalātītapadaṁ mokṣaṁ [g: mokṣa] śaktyante [g: śaktānte] bhāvayet sadā |
bhāvātītam [g: bhāva-] anaupamyaṁ dvādaśānte [k: -śāṁti] mahodadhiḥ [k: -dadhi] |
nirdiṣṭaṁ [k: nirdiṣṭhaṁ; g: nirddiṣṭa] paścimāmnāyaṁ [g: -māmnāye] gṛhaṁ candrapuraṁ [k g: -ra] smṛtam | YKh (1) 43/23cd-26

I understand the expression 'at the end of power' to mean the 'at the end of the Transmental' which is, indeed, Śiva's power (*śakti*). If this is correct, then it appears that this is a scheme of eight, rather than seven levels. The first six are the 'six parts' which earlier in the text are said to be sustained by ŚuddhaVidyā. This appears to be the Transmental, as a little futher ahead we read that: 'In terms of emanation, the stainless reality (*nirañjaka*) possesses six parts (*ṣaṭprakāra*) within the Transmental' (*sṛṣṭinyāye unmanāyāṁ ṣatprakāraṁ nirañjakam*). The attainment of this level is a form of liberation 'with (differentiated) energy' (*sakala*). Beyond it is what is here said to be 'beyond being'. This is liberation 'without (differentiated) energy' (*niṣkala*). Here the two forms are not distinguished. By attaining the seventh level, one attains both; and so, we can say that there are only seven levels, not eight. See intro. vol. 1, p. 375 ff..

82. The SamP comments: There are many mountains of the nature of mantra on Kailāśa (*kailāśe mantrasvarūpācalā bahuvaḥ* |

83. The five seed-syllables of these two verses are those of the Five Jewels, concerning which see below, chapter 62.

84. SamP: And each is the dwelling of a sacred seat (*tat tat pīṭhanivāsaṁ [-nivāsaś ca]* |).

85. The SamP reads '*nandase*' – '(you) give delight' in the place of *syandase* – '(you) melt'. Accordingly the SamP comments that the names of the goddess are: the mover of the universe and the one who delights the universe and so on (*jagaccalā jagannandanā ity ādayaś ca* |).

86. See above, note to 26/75.

87. SamP: Having gone to the (places) in which Kulakubjikā, Mātaṅginīkubjā, Kubjavakrā and the rest (reside, one returns) again to the abode in the main place (*kulakubjikā mātaṅginī kubjā kubjavakrā ity ādiṣu gatvā punar mūlasthāne nivāsaḥ*). Here, we may add, the goddess resides as the Full One in her most complete form as the goddess of the Vidyā in her *maṇḍala*. Here she is not a royal goddess or a brahminical one. Instead she is the goddess of outcaste sweepers, who is worshipped here in this her supreme form. See below chapter sixty-eight (1-20) where the visualized form of the goddess in this aspect is described.

88. Here we are told that the goddess originated from the Sequence of Twenty-eight. This is the Krama of the *Saṁvartāsūtra* which is, indeed, the first one taught in the Kubjikā Tantras. Here in the KuKh and in the YKh, the main Krama consists of twenty-seven mantras. See above 3/54 and note.

89. According to the KMT, Aṭṭahāsa is the first of the twenty-four sacred sites worshipped in the *Pīṭhastava* (see table 17 in appendix 8 of KuKh vol. 4). But it is the second place she visits after her tour of the sacred seats (KMT 2/115). See above 16/33cd-34ab.

90. See above note on 26/49.

91. The SamP simply comments that she is the goddess 'who resides in each of the limbs' (*tattadaṅgavāsinī [tattadaga-]*)

92. The SamP adds: 'and (you) reside in each of the sacred bathing sites and at the confluence of each river' (*tattattīrthavāsinī ca tattannadīsaṁgame*).

93. SamP: In this way it is the tradition of the mother (*evaṁ mātṛsaṁpradāyaḥ [mātrā-]*).

94. Mukundarāja enjoins that at the conclusion of the pilgrimage around the sacred sites on Kailāsa: 'Having seen (and worshipped) the mothers of the gods, one should make an offering in the Cave which is Kubjā's place in the main site (*tridaśamātṛkādarśanaṁ kṛtvā mūlasthāne kubjāsthale guhāyāṁ samārpayet [-yat]*).

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-SEVEN

1. क्, ग्: सिद्ध Verses 27/1-2a are virtual repeats of 8/1-2a. This verse is repeated below as 59/1. 8/1a reads: देवि सिद्धिस्त्वं मे.

2. All MSs except घ्, छ्: उमे स्वामि; see above, note to 5/40c and 4/38c.

3. झ्: –नाथो 4. घ्: कादि; छ्: काहि; झ्: क्रुहि. Cf. this line with
59/2ab. 5. All MSs except घ्, छ्, झ्: + ते
6. KuKh 8: मेरुप्रस्तारमुत्तमम्; KuKh 59: सप्ताविंशद्विविक्रमम् 7. छ्: श्रीवक्रोवाच
8. घ्, छ्: –त; ङ्, ज्, झ्: –त: 9. Missing in MS झ् up to पूर्वक्रमे
10. छ्: योसो 11. All MSs: अनादिम– 12. छ्, ज्: –थ:
13. छ्: भूर्लोके 14. छ्: पूज्योसो
15. Missing in MS ख् up to पञ्चमं. ग्, घ्, ङ्, ज्: –मृत्य; छ्: –मास्त्रित्य
16. घ्, ङ्, छ्, ज्: –स्थ: 17. All MSs: पूज्यं 18. ज्: सृणु
19. M → N. 20. घ्, छ्: प्रसूचितं
21. घ्, छ्: अकारो चतुरा; all other MSs: अकारो चतुरो
22. MS ख् resumes here. 23. घ्: सर्कयक्षतप; छ्: लकयक्षत *
24. ख्, ङ्, छ्, ज्: –उखं 25. घ्: विषया भवेङ्; छ्: विपर्यभयेत्
26. All MSs except ख्, ग्: उ 27. ङ्: छ 28. छ्: सृष्त्या
29. तम् as often happens, replaces तत् here. 30. छ्: वाधिकारयो:
31. All MSs: ज्ञानायं. M → N. The regular ज्ञानमिदम् would not fit the metre.
32. ख्: कौटी; all other MSs: कोटी 33. घ्: सुरवोरिणी; all
other MSs: सुरवारिणी 34. All MSs except घ्, छ्: उदयं

35. M → N. See above, note to 6/115c. As usual the items in this list are, for the most part, made neuter.

36. छ्: विमलोघञ् 37. घ्, ङ्, छ्, ज्: –न्त 38. छ्, ज्: मनु
39. छ्: पूजनेद् 40. MS झ् resumes here.
41. छ्: अर्चयेद् 42. *Anusvāra* has been dropped for the
metre. I understand the intended sense here to be: पञ्चविधं गुरुम् अर्चयेत्
43. All MSs: ईशे– 44. घ्, छ्: वाधिकारे; झ्: –रे. M → N. See above,
note to 1/2c. 45. घ्, छ्: सिद्धा

46. This is a list of five items to be worshipped, समय is therefore not part of a compound but its ending has been dropped to keep the fifth syllable short. पूज्य–, or the like, should to be supplied for each word. 47. छ्: –न्न

48. Presumably गुरुमण्डलम् is the substantive here.

49. All MSs except घ्, छ्: –प्रासाद– 50. ख्, ग्, ज्: पंचभि:

51. क्: –गतान्; all other MSs: –गता. The correct form would be अन्तरङ्गगतानि. I have emended assuming an irregular concord between substantive and adjectives, which occurs occasionally in this text, rather than accept the reading of most of the MSs and assume that the last syllable has been dropped for the metre.

52. All MSs: पूज्य. IC. 53. ज्: चतुर्थ 54. छ्: तु

55. All MSs: श्रीकण्ठादि पिङ्गलान्तं IM 5 + 6. By reversing the word order here only the fifth syllable would be irregular. 56. घ्: मध्यान्ते

57. क्, ग्: –कालो– 58. छ्: कुर्याद्
59. All MSs: आराध्यस्यापि 60. छ्: कुर्याद्
61. क्: सुपूर्णतन्मना:; all other MSs: संपूर्णतन्मना:

62. आरात्रिकम् is the usual form of this word. Cf. 30/28a
63. M → N. 64. क्, ग्: साष्टंचगं. साष्टाङ्गप्रणामेन has been
contracted to साष्टाङ्गम् 65. प्रणमेत् or the like needs to be supplied.
66. M → N, IM 6 + 7. See above, note to 6/115c.
67. *Sandhi* need not take place between *pādas*. 68. All MSs: सर्व
69. छ्: पूज्य 70. ग्, झ्: शुर्द्ध 71. IM 6.
72. लिखित्वा would be the regular form.
73. As we have already noted, the adverb of manner formed from a
numeral with the suffix –धा frequently replaces the adverb of type formed by
suffixing –विध:. Here in this peculiar compound both forms are combined. Cf.
28/105d. 74. Missing in MS ख्.
75. ख्, ग्: त्यधोदितं; घ्: त्रिधादितं 76. क्, ख्, ग्: लिख. Cf. 27/29b.
77. The following replaces the end of this line in MS झ्: चक्रनिर्मुक्तं कौमारस्य क्रमं
लिखेत्। 78. घ्, छ्: ठ–; all other MSs: च–
79. All MSs: मेखलात्रिरवतारितम् cf. the form त्रिरावर्तम् in 28/91b. See above, note
to 3/119d. 80. ङ्: चयु:कोणं 81. घ्, छ्: + चैव
82. All MSs: संलिख्य 83. ख्, ङ्, ज्: मु–; घ्, छ्: सुमूत्रितम्; all other MSs
except क्, ग्: सुमुद्रितम्
84. All MSs except घ्, छ्: षट्कोणं–; all MSs: निर्मुक्तम्
85. क्: अष्टारं–; all MSs: निर्मुक्तं 86. See above, note to 1/5b and 10/14a.
87. तथा वदामि, or the like, is required to complete the syntax.
88. A plural ending is required here. 89. All MSs: प्रथमा
90. छ्: –यज * मारभेत् 91. IM 5. 92. क्, ख्, ग्: –मुर्त्तमं
93. ख्, झ्: कौमार * 94. The elements in the following list
presumably agree with न्यासम् (M → N).
95. A possessive is required here.
96. All MSs except घ्, छ्: षष्टमम्
97. खेचरं agrees with न्यासम् M → N. 98. All MSs: वक्ष्य
99. क्, ग्: प्रमस्या– 100. छ्: –स्या
101. M → N. See above, note to 7/9d. 102. छ्: चतुर्थकं
103. M → N. See above, note to 1/2c.
104. M → N. See above, note to 7/12d. 105. All MSs: न्यासं
106. क्, घ्: प्रवेश्य; all other MSs: प्रवश्य 107. IM 6 + 7.
108. क्, ख्, ग्: नेत्रेषु; all other MSs: नेत्रे *
109. The regular form – शिरसा – would make the sixth syllable short.
Thus, in accord with the general principle that nouns ending in a consonant can be
treated as thematic nouns, शिर– replaces शिरस्, as frequently happens when the
metre demands it.
110. ज्: षद्विध–. कृत्वा, or the like, needs to be supplied.
111. All MSs: –विद्या 112. All MSs: तेनासौ 113. All MSs: करालाख्या
114. All MSs: –विद्या 115. All MSs except घ्, छ्: द्वितीयकं
116. IM 5. 117. I take the order of the members of this
compound to be reversed. 118. घ्: –नाभिसंस्मृतम्; छ्: –संस्तृतं
119. All MSs: स्थापिते. An imperative, or the like, is required here to
complete the intended syntax. 120. See above, note to 8/13b.

121. घ्, छ्: एक 122. छ्: यूजां
123. क्: आत्मसन्तनौ; ख्, झ्: आत्मनंततौ
124. छ्: ष्व – उल्यान्. Cf. 27/66a and 28/106b. 125. M → N.
126. Missing in MS छ् 127. घ्: पुष्पसौगन्ध–; छ्: पुष्पंसौगन्ध–
128. ख्, ङ्, ज्: कुर्याद् कानं; ग्: कुर्याद्धारं; ङ्: कुर्याद्धानं; घ्, ज्: कुर्याद् कारं; छ्: कुर्यात् कानं; झ्: कुयाद् कानं. M → N. 129. All MSs: –मिश्रमादौ 130. घ्: –क्रमे
131. क्: * * –स्तथा; ग्: * * तथा; घ्: पुष्पै:; all other MSs: पद्मै:–
132. छ्: दैशाचारेण; all MSs except घ्: दशाचारेण 133. ज्: लध्वस्तु; झ्: लव्धस्तु
134. घ्, ज्: सकटैश्च; छ्: सकटकै–; all other MSs: सकटैश्च
135. क्, ग्: शंकुतै द्रुतै:; ख्: शंकुत द्रुतै:; छ्: संकुचितैद्रुमै:; ज्: शंकुरितैद्रुतै:; झ्: शंकुतद्रुतै:
136. क्, ग्: मनस्यापि 137. One could argue that the simple emendation पृथगाज्ञाक्रमम् would be better then leaving the text as it is. However, I prefer not to emend given the common occurrence of hiatuses of this sort throughout the text. Indeed, here, it seems, is another striking example of how the Sanskrit of this text tends to avoid *sandhi*, even when, as in this case, *sandhi* makes no difference to the metre.
138. घ्, छ्: वैष्णवा; ङ्: विक्रमा; all other MSs: विक्रषा
139. See above, note to 1/4a. 140. छ्: –पाण्येक्ष–
141. All MSs except क्: –त्रां 142. घ्, छ्: मनीषिणा:; all other MSs: मनीषिणा
143. IM 6. 144. घ्: –मण्यं–; छ्: –मणाम्
145. All MSs except घ्, छ्: मेकं 146. छ्, ज्: –ठं
147. घ्, छ्: प्राप्त 148. घ्, छ्: –मा 149. छ्: वर्ज्यो
150. All MSs: एष
151. All MSs except ङ्: उपलि–. Apparently, the genitive ending of अक्षमालाया: has been contracted to that of the instrumental for the metre. See above, note to 10/47d. 152. All MSs: स च 153. छ्: –नैव
154. छ्: मन्त्र. M → N. 155. छ्: स्व– तुल्या–. Cf. above 27/51b.
156. A genitive is required here to complete the syntax. The sense is आत्मनो ध्यानं कुर्यात्. See below 27/67bc.
157. घ्, ङ्, छ्: –त्रिकोण–. See above, note to 3/119d.
158. क्, ग्: –विद्याया; all other MSs: –विद्यया
159. छ्, ज्: –शसंज्ञाया; all other MSs except झ्: –रिंश–
160. All MSs: –ममनामांकितं 161. छ्: भैरव * ज्ञे 162. ख्: –परमेश्वरे
163. ङ्, छ्, झ्: अंवा–. See note to the colophon of chapter one.
164. छ्: क्रम * * * मण्डला–

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-SEVEN

1. The *Ṭīkā* (fl. 83a) also says that there are three forms of the *maṇḍala*. One is gross. This is the external *maṇḍala* 'with form' (*sākāra*) onto which the mantras of the Krama are projected. The second form of the *maṇḍala* is subtle. This is within the body. The third is supreme. This is the *maṇḍala* which is reality itself (*tattvabhūta*).

The Maṇḍala of the Teachers is described twice in our text. Once in this chapter and again in the first part of chapter forty-eight. The two are similar but not the same. The existence of two *maṇḍalas* appears to be recognised below (27/9) where we are told that the one described in this chapter is 'the second of the two *maṇḍalas* that have authority'. The syllable Navātman, as the sonic form of Bhairava who is Kubjikā's consort and the first teacher, is important in both *maṇḍalas* as are the Five Siddhas who embody the Five *Praṇavas*. However, the latter are the main object of worship in this one. Instead, the primary object of worship in the Maṇḍala of the Teachers in chapter forty-eight is linked to Navātman. A few verses there, probably drawn from the *Śrīmatottara* (KuKh 48/12-14ab = ŚM 23/38-40ab), outline how it is projected into that *maṇḍala*. The procedure is described at great length in chapter twenty-three of the *Śrīmatottara* and the *Ṭīkā,* which is based on it. See appendix 2 of intro. vol. 2, where the relevent sections in the *Ṭīkā* and the ŚM are presented in full.

The projection of the Five Siddhas, who are the core of the *maṇḍala* described here, into the Wheels of the body (27/17cd-19) may perhaps be an indication that this, 'the second *maṇḍala*', is the internal one, whereas the one in chapter forty-eight is the outer one.

2. These lines briefly describe the composite form of Bhairava who is the First Teacher worshipped in the centre of the *Gurumaṇḍala* from whom the other teachers emanate. The 'five forms' of Bhairava are the Five Siddhas also called the Five Nāthas. These should not be confused with the five Siddhas who preside over the five sacred seats (see above 8/112-114ab). The 'five forms' of Bhairava in this case are the Five Siddhas who preside over the five gross elements as the agents of emanation in these five Kulas (see above 25/41-45ab and KMT 3/94ab-110). The disciples of the Five Siddhas are listed below in chapter 43 (43/4-30). These five are worshipped in the centre of the *maṇḍala* (see note to 48/14cd-16ab) and, as we shall see (27/17cd-19), in the five Wheels in the body of the worshipper.

The sixteen limbs of Bhairava are the descendents of the Sixteen Nāthas (see above 7/77 ff. and below chapter 56). The ninefold form consists of the Nine Nāthas who embody the letters of Navātman. The Fifty Rudras are the fifty letters of the alphabet. Bhairava resides in this form in all mantras.

Only the Three Siddhas are missing in this setup, otherwise it would be the same as the one in chapter 25, which describes how the Siddhas in groups of three, five, sixteen and nine are distributed in the body and consciousness.

3. The edition and meaning of verses 8 to 12 are uncertain.

4. The five gross elements correspond to the Five *Praṇavas*. See above note to 3/99.

5. The Seat of Knowledge (*vidyāpīṭha*) in Śaivasiddhānta ritual is the place where the scripture is placed and worshipped. It is on the west side of the deity (ŚSP I p. 227). In this case, the Seat of Knowledge is the *Kramamaṇḍala* (cf. below 27/29-30ab). The Maṇḍala of the Teachers is normally drawn in front of it, as it is here. Thus the *Ṭīkā* (fl. 83a) enjoins: One should worship the *Kramamaṇḍala* behind the Maṇḍala of the Teachers (*gurumaṇḍalapṛṣṭhe kramamaṇḍalaṁ pūjayet*). The *Gurumaṇḍala* is drawn in front of the scripture and in front of the teacher (see below, 37/69-70ab). Clearly, as two *maṇḍalas* are located in the same place, the texts imply that they are the same. Indeed, the ritual procedures taught in the Kubjikā Tantras do not require that a separate *maṇḍala* be drawn for the Seat of Knowldge. The triangular core of the *Kramamaṇḍala* serves this function, thus 'Vidyāpīṭha' is one of its many names.

6. See above, 25/5-7ab.

7. The Maṇḍala of the Teachers is enclosed by a square. Flowers are placed in the corners of it while reciting the first four *Praṇavas*. The fifth *Praṇava* is recited whilst placing a fifth flower in the centre of the *maṇḍala*. See above, note to 11/28cd-29, also below 48/5cd-10. The *Praṇavas* are presented in code above as a single Kaulikā Vidyā (8/87cd-107, 109-110ab).

8. Navātman is worshipped in conjuction with the Five *Praṇavas* in the Maṇḍala of the Teachers. Possibly, therefore, the 'bliss of Navātman' may be conjoined to the fifth *Praṇava* HSAUḤ and the two considered to be a single unit. But it is more likely that Navātman has replaced the fifth *Praṇava*. An example of this substitution is found below (see 28/75-78ab). There too the seed-syllables are associated with the Five Siddhas.

9. This *Gurumaṇḍala* may be worshipped externally in the teacher's sandals. The places where its inner counterparts are worshipped along the axis of the body are listed here can be tabulated as follows.

10. Table of the Contents of the *Gurumaṇḍala*

Directions	Units	Elements	Syllables	Location	Siddhas
NE	Maṇḍala	Earth	AIṀ	Foundation	Śrīkaṇṭha
SE	Authority	Water	HRĪṀ	Yoni	Śaṅkara
SW	Siddhas	Fire	ŚRĪṀ	Navel	Ananta
NW	Rule	Air	KHPHREṀ	Unstruck Sound	Sādākhya
Centre	Yoginī	Space	HSKṢMLVRYŪṀ	Throat	Piṅgala
(Beyond)				Head	Ādinātha

Ādinātha is, presumably, Navātman Bhairava who is worshipped in the centre (this is the apex) of the *maṇḍala*. But if this is the case one wonders why Navātman has replaced the fifth *Praṇava*. Perhaps the reason for this is that each of these are worshipped with a mantra that includes the Five *Praṇavas* of which the fifth has been replaced with Navātman, as well as Navātman itself – as is the case in the other version of the *Gurumaṇḍala* described in chapter 48.

10. Offerings made to the teacher are placed on the *maṇḍala*. The injunction to never leave the *maṇḍala* empty thus amounts to saying that the disciple should worship the teacher constantly, as he should the deity. Moreover, he should not be stingy or dishonest in any way and always respect the teachers and the deities (see below 36/19cd-22ab).

The *Ambāmatasaṁhitā* admonishes:

> Once the *maṇḍala* of all the venerable ones has been fashioned one should never (leave) the *maṇḍala* empty if one desires the most excellent success. If a greedy person, having drunk (his fill of the liquor offering), empties the *maṇḍala* (of the offerings), he who has (thus) insulted the Yoginīs is cursed there (not blessed). If the sacrificial offerings and the rest cannot be obtained, one should offer one's own body, son, wife and family along with (his) worldly life. Giving (all this) to his lineage of knowledge (*vidyānvaya*) and to the Supreme along with himself, by virtue of (his) constant practice, he attains success in this fettered existence.

ārādhyānāṁ ca sarveṣāṁ maṇḍalaṁ ca kṛte sati ||
na riktaṁ maṇḍalaṁ kuryād yadīcchet siddhim uttamām [-mā] |
yadi lobhakaḥ [-ka] saṁpītvā riktaṁ [rikta] maṇḍalakaṁ kuryāt [guruḥ] ||
tatra śāpaṁ bhavet tasya yoginījananindakaḥ |
dravyādīnām alābhena svadehaṁ tu nivedayet ||
putraṁ [putra] dārāṁ [dāra] kuṭumbaṁ ca [kuṭuṁvāś ca]
saṁsāraparicaryayā |
tasya [tastā] vidyānvayaṁ dhatte abhyāsāt param ātmanā ||

satatābhyāsayogena bhave siddhyāruho bhavet | AS 20/16cd-20ab

11. The word '*paryaṅka-*' normally means in common usage a 'couch' or 'bed' (cf. below 37/13a). Here, it denotes the pedastal in which the *maṇḍala* is drawn or engraved.

The Śrīkrama is invoked into the the *maṇḍala*. This is done by drawing the *maṇḍala* in the proper way as prescribed by the scriptures. The procedure is equivalent to the rite of installation of a deity into an icon which, in the form of mantra (*mantramūrti*) and vital force (*prāṇa*), is 'brought down' into it. In this case the deity is the Śrīkrama, which is the mantric form of the goddess and of the deities that, also in the form of mantras, emanate from her; surrounding her, they constitute her body present in the *maṇḍala*.

12. Clearly, the Sacred Seat of Yoga (*yogapīṭha*) is the triangular core of the *Saṁvartāmaṇḍala,* previously referred to as the Sacred Seat of Knowledge (*vidyāpīṭha*) (cf. ŚSP I p. 227 where the two are clearly identified in a mantra used in Siddhānta ritual: *oṁ hāṁ yogapīṭhāya namaḥ* | *oṁ hāṁ hauṁ vidyāpīṭhāya namaḥ* | *iti vidyāpīṭhaṁ saṁpūjya* |)

13. It may appear at first sight that the text is saying that the *Kramamaṇḍala* it is describing is only that of the Transmission of the Aged, implying that two more need to be drawn for the Transmissions of the Youth and the Child. But this is not the case. The first form of the Krama that is worshipped is that of the Aged. The *maṇḍala* is therefore drawn initially to accommodate this one. After the mantras of this Krama have been deposited and uttered and the worship of the Krama is completed, the same is done for the next one in the same *maṇḍala*. Thus, presumably, when the text says that the Yogapīṭha has arisen 'threefold', the reference is to the three transmissions.

14. Perhaps a part of the text is missing here, thus rendering what remains obscure. According to MSs Gh and Ch, the letter is Ṭha. According to the other MSs it is Ca. But neither of these two possibilities appear to make sense. The utterance of AIṀ, the goddess's syllable, in order to 'envelop' it with her energy and presence makes much more sense.

15. Once the *Kramamaṇḍala* has been drawn, the next thing the adept needs to do is to prepare himself to worship the Krama (*kramapūjā, kramārcana*) by purify himself. This is done by projecting mantras onto the body. In this way it is purified and filled with the energies of the mantras that energize the body of the deity. This is done in three series of depositions that prepare the adept to worship the three transmissions.

Most of these depositions have been described in chapters 18 to 24 which is the subject of those chapters. This and the following chapter are dedicated to the worship of the *Gurumaṇḍala* and *Kramamaṇḍala*. If the layout of the text mirrors (as it appears to do) the liturgy, one would expect these two chapters to follow directly after chapter 24. This leads one to surmise that the two intervening chapters are interpolations.

16. These depositions are found above in: 1) Chapter 19 2) Chapter 18 3) Chapter 20 4) ? 5) 21/1-11 6) 21/30-35.

17. These depositions are found above in: 1) 23/1-20 2) 21/31-37 3) 24/66cd-72 4) 21/30-50 5) 10/25-27 6) 21/31-48 7) ?

18. These depositions are found above in: 1) 11/2-17ab 2) 21/30-50 3) 10/25-27 4) 24/13-75 5) 24/88-104 6) 24/76-86ab 7) 24/105 -112ab 8) 11/2-17ab

19. In the rite described in chapter 11, there are two jars. One, called Vīrapatra, is placed in the centre of the *Kramamaṇḍala* where the goddess resides. In the other, which is placed in front of it, her consort Navātman Bhairava is invoked. In this case the worship of the *Kramamaṇḍala* begins by placing three vessels containing offerings to the right, left and middle of it. Perhaps these three are meant as offerings to the basic triad of attendants to which *bali* is normally offered, namely, the Lord of the Field, Vaṭuka and the Yoginīs (cf. above 11/33cd-34ab). This may indeed be the case but it seems that two procedures have been combined. The third jar is placed on the Five Jewels. These mantras invoke the hosts of Yoginīs and so is meant for them. The text tell us that the Six-faced God, that is, Vaṭuka, is present in the middle jar. But as his presence there is invoked by means of the six limbs of the goddess's Vidyā, this suggests the goddess's presence there also. So, in this case he may function as the goddess's consort. But as he is related to just one of the goddess's limbs, this is unlikely. It is more probable that the 'descent called Karāla' (27/46) who is also invoked into the jar, is the goddess's Bhairava. It is unclear which deity is in the second jar. At any rate we may presume that the three jars function as containers of the deities who receive *bali* and, in the case of this jar, also as the residence of the goddess's consort.

20. The text reads '*pīṭha*', which refers to the Yogapīṭha of the Vidyāpīṭha which we have seen is the *Kramamaṇḍala*.

21. The six limbs of the goddess's Vidyā are used to invoke her presence and that of Vaṭuka, the Six-faced One. Note that the limbs are in the reverse order. This is because it is necessary to begin with the last two – the Armour and the Weapon – as it by means of these that the deity is introduced into the vessel. This is the procedure when only one jar (*kailaś*a) is placed in front of the *maṇḍala* (cf. above 11/37).

22. The iconography of Vaṭuka Bhairava resembles that of Skanda. Like Skanda, Vaṭuka has six faces and carries a staff (see below 47/3cd-6 and note). The Kaula Tantras and Vaṭuka's mantras repeatedly stress that he, again like Skanda, is the goddess's son (*devīputra*). The Newars enhance the remblance further in their iconographic representation of the god by having him sit on a peacock, which is typically Skanda's vehicle.

23. The text reads '*sānnidhyakaraṇam*' which is the process of 'bringing

(the deity) close by'.

24. Cf. above, 10/36 and note.

25. The five are, I suppose, the Five *Praṇavas*.

26. Cf. above 27/42cd-43ab and note.

27. The standard set of three gestures (*mudrātraya*) are those of the Lotus (*padmamudrā*), the Three Flames (*triśikhāmudrā*) and the Yoni. These gestures are linked with a complex series of transformations and motions of the vital breath and, with it, consciousness. They are discussed extensively in these perspectives in chapter six (49 ff.) of the KMT which is drawn from the TS. Despite their importance in the KMT and its expansions, the ŚM and ṢSS, they are not prominent in the rites of the MBT. It is possible therefore that these are not the three gestures meant here. According to a parallel description of the formation of the *maṇḍala* in chapter forty-eight below, the three gestures are made with the little finger, thumb and middle finger, respectively. They are the three gestures made when drawing the three girdles around the core of the *maṇḍala* (see above 48/14cd-16ab).

28. The text is corrupt. MSs Gh and Ch read '*vaiṣṇavā*-'; MS Ṅ reads: '*vikramā*-' and the others '*vikraṣā*-'. I suppose in making this emendation that Vaiṣṇavī is the goddess of the liquor – although, admittedly, I have not found this identification in the texts.

29. Concerning the use of the hand as a rosary, see above 11/55cd ff.

30. Rosaries are of differing types and give various benefits according to the material they are made of. These are described along with the inner rosary in the KMT (5/112cd-136) (= ṢSS 8/108-132ab). There we learn that:

> According to the teaching that comes from the teacher's mouth, a crystal (rosary is effective and so-called because) it manifests brilliantly (*sphuṭate*) in the head and exits from it twofold into the Void (ṢSS: *khe*). ṢSS 8/124 = KMT 5/128cd-129ab

Again:

> Placed in the belly, the Kuṇḍalinī of Nectar sleeps like a son (*putra*) (in the womb). O fair lady, the living being is led up and down by her. Thus she is (this rosary which is accordingly) called 'one who give life to a son' (*putrajīvaka*).' KMT 5/131cd-132 = ṢSS 8/127-128ab.

31. Cf. KMT 5/114ab = ṢSS 8/109cd; see above note to 11/58.

32. Cf. above, 11/59.

33. This form of the Vidyā includes the Five *Praṇavas* at the beginning and end of it.

34. This is HSKHPHREṀ. See 10/25 and note to 9/2cd-3ab.

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-EIGHT

1. M → N 2. त्रिधा stands, as usual in this text, for त्रिविधम्.
3. छ्: श्रीवक्रोवाच 4. A plural is required here.
5. The word ओलि seems to be particularly free to be incorporated in a compound without being subject to *sandhi*. Cf. above 27/51b and 27/66a, also below 28/41d. 6. घ्, छ्: मन्त्राणां 7. M → N.
8. All MSs except घ्, छ्: ओका–. All MSs: –पूजा–
9. ख्, ङ्, ज्, झ्: तु चत्वार: ते; घ्: नु चत्वार: ते; छ्: रु चत्वार:. IM 5. IC. चत्वारि would be correct. 10. All MSs: पीठा 11. All MSs: ऐहिका–
12. N → M. 13. As often occurs in the Sanskrit of this text, –कार, normally masculine, is treated as neuter.
14. ङ्: जकार; all other MSs: जकारं 15. ख्, झ्: तेजसं
16. ग्: स्थित 17. All MSs: घ्, छ्: पकारमपतत्वस्थं; all other MSs: एकारम– 18. All MSs: ककारं 19. All MSs: –गतां
20. ङ्, झ्: कूर्याछक्तिरधस्–; छ्, ज्: कुर्याच्छक्तिर–; all other MSs: कुर्यच्छतिर–
21. The regular order of the words of this compound has been changed to fit the metre. अधोऽङ्गसंस्थितशक्त्या is meant here.
22. क्: तेषां मध्यो– 23. पार्थम् is a contracted form of पार्थिवम्.
24. ङ्: आदौ; all other MSs except घ्, छ्: आपौ
25. चतुष्पीथभिन्ना is meant here. 26. All MSs except घ्, छ्: –ता:
27. An instrumental is required here.
28. All MSs except घ्, ङ्, छ्, झ्: –होपा 29. All MSs: ख्यात
30. छ्: पीठं– 31. घ्: तेषा 32. All MSs: वक्ष्येद्
33. क्: पृये 34. All MSs: अघोरे–; ग्: –सदृशाद्याणं; घ्, ङ्, छ् झ्: –द्यानं. IC and DS. See above, note to 2/28b.
35. All MSs: जकार: 36. All MSs: ककारं
37. The regular सद्यो– does not fit the metre. See above, note to 3/103d.
38. ख्: च्छिता 39. All MSs: देव 40. ग्: –मध्य
41. All MSs: –ख्यातातेषु 42. All MSs: ककारादिषु
43. चतस्त्र: is the regular feminine form. 44. ङ्: –ता
45. All MSs: पीठेश्वर्या: 46. All MSs except घ्, छ्: –चतुभ्यासं
47. ग्, घ्, छ्: हरशब्दचतुष्टयं 48. छ्: आद्यदीर्घेश्चतुर्भिन्नं. चतुर्भिर्– would be correct.
49. All MSs: आज्ञाया 50. N → N. 51. क्: चत्वारो; ङ्: * त्वार:
52. See above, note to 3/135d. Cf. 28/33a. 53. छ्: च
54. The correct form, तेजोबृंहितम्, would make the fifth syllable long. See above, note to 4/11d. 55. All MSs: –नादर–. A dual number is required here. See above, note to 5/46d. 56. क्: –द्योरवेत्
57. ग्, ङ्, झ्: चोक्तो This and the following two lines have been moved. See note to the English translation. 58. All MSs except ग्, घ्: त्यापका:
59. ख्, झ्: –रूपो 60. ङ्: स्थाननि; all other MSs except छ्, ज्, झ्: स्थानान् 61. ङ्: प्रक्ष्यहे; all other MSs: प्रवक्ष्महे
62. श्रात्रे. This word, like the following compound, should be dual in number. 63. All MSs: पृथिवीं 64. All MSs: चैवरधो
65. छ्: मदे– 66. घ्, छ्: गुद 67. घ्: कण्ठ

68. घ्, छ्: भ्रूवोत्तरे; भ्रुवोरन्तरे is correct but too long and so has been contracted.
Cf. 30/68c. 69. घ्: षविधं; ज्: षद्विधं 70. झ्: श्वेताश्
71. All MSs except क्: वर्त्तिद्वि– 72. All MSs: –णी 73. क्: पंचामार्; ग्: पंचामा
74. All MSs: भाव 75. घ्, छ्: पञ्चपं 76. All MSs: चोपनं
77. DS. See above, note to 6/153d. 78. This *pāda* is one
syllable too long. 79. घ्: याद–; छ्: पाद– 80. A locative is
required here. 81. क्: कुर्यातेष्ठ; all other MSs: कुर्यातेष्ट 82. झ्:
श्वेत्रं 83. All MSs: हरितां 84. All MSs except झ्: गार– 85. घ्, छ्: ध्यान
86. ग्, घ्, ङ्, झ्: तृक; All MSs except घ्: –मध्यं 87. तथा would make
better syntax. 88. All MSs: तुये 89. छ्, ज्: स्थाने–
90. ख्, झ्: + आरक्तं प्रथमं ध्यानं; ख्, झ्: द्वितीयं 91. घ्: शुद्धवलं; झ्: शुधवलं.
IM 6 + 7. 92. छ्: सत्वं–; all other MSs: सत्वंराजसनाममं। राजस्
has been lengthened to राजस for the metre. 93. ङ्, झ्: सप्त–. See
above, note to 7/7c. 94. All MSs: –क्रम 95. क्: भैरव:; झ्: मर्हति
96. Missing in MS झ् from here to 28/116cd. 97. All MSs except घ्,
छ्: ठजा– 98. क्, ङ्, झ्: क–; ख्: कामपूता – ओचतुष्टयं 99. All
MSs: प्रकटा 100. All MSs except क्, ख्, झ्: –देव्यस्य
101. All MSs except ख्: साकानं 102. All MSs: देव्या 103. M → N. See
above, note to 7/12d. 104. ग्: –वसनैव; छ्: –वसेनैव 105. All MSs:
–देव्य: 106. घ्: समर्च्च्ययेड 107. ग्: –सत् 108. An accusative is
required here. 109. All MSs: प्रवक्ष्महे Cf. above, 28/17d.
110. See above, note to 3/135d. Cf. 28/15a.
111. All MSs: –कां. M → N. See above, note to 1/2c.
112. क्, घ्: –रेह–; घ्, छ्: –सिसे 113. ङ्: गुप्त 114. घ्: षविध्ञ्; ज्: षट्विधं
115. क्, ख्: तेष्ठग्रे; घ्, छ्: तेषाग्र; तेषामग्रे is meant here.
116. ग्, घ्, छ्: देव्या. I take this to be another case of irregular *visarga sandhi*.
See above, note to 3/22b. 117. घ्: अधिकार– 118. ज्: षद्धि:
119. ङ्: पूर्वोक्तं– 120. All MSs: असंतसिसु
121. छ्: पंचैता: तेषा; all other MSs except क्, घ्, झ्: पंचैता:
122. घ्, छ्: रिपु * 123. घ्, छ्: + च
124. क्: अनान्तं अनादि:–. All MSs except क्: अनादि:– 125. घ्: –दीरि
126. ख्: अकारं 127. All MSs except घ्, छ्: एकारं
128. M → N. 129. M → N. This and the following line are
also found in 28/71cd-2ab (see notes there) and 28/101cd-2ab.
130. M → N. 131. ख्, ज्: –ति 132. ग्: –तां; घ्, छ्: –ता
133. See above, note to 6/1a. Cf. 28/63a.
134. All MSs: त्रिकंदूकस्तथा 135. क्, ग्, झ्: वाव्यं; all other MSs except घ्:
चाव्यं. IC. 136. Cf. 28/3b and 28/43c. See note to
3/11b. 137. ज्: एतत् 138. छ्: दैहस्थं 139. ङ्: स * वेत्
140. The plural in the place of the nominative singular –योगी gains an extra
syllable for the metre. See above, 4/3c.
141. All MSs: पूज्य 142. क्: –रोज्ञा. A connecting pronoun such as
ताम् is required to complete the syntax. 143. ख्: –क 144. घ्:
कौमार 145. घ्, छ्: मध्यमौलिकम्. See above, note to 3/11b. Cf. 28/46d.
146. ख्, ङ्, ज्: –क्रम 147. छ्: तथा 148. घ्, छ्: मध्यमौल्यां

149. All MSs: नामाद्य 150. All MSs: तत्त्वायुक्ता 151. छ्: –धिस्थित–
152. All MSs except क्, ङ्, झ्: –स्थिता 153. क्, ख्: –र्न्ना
154. ङ्: –तां 155. All MSs: ते पीठाश्चत्वार:
156. All MSs: देव्यश्चतुष्टयम् Cf. 28/96b.
157. घ्: चराभ्यासं; ङ्: चतुभ्यासं; छ्: चरार्भ्यांसं; all other MSs except चतुर्भ्यासं
158. All MSs: युता 159. All MSs except ङ्, झ्: –क्रान्ता
160. ख्: –कलोश् 161. All MSs except झ्: चन्द्र
162. ख्: –वीज 163 ख्: –चकं; other MSs: स चैक
164. क्: स्थाप्यु 165. ग्, घ्: व
166. All MSs: पंचजा 167. क्: भजमाना–; all other MSs: भजमानोसौ IC.
168. क्: प्रसांदं 169. शिवाक्षरम् is meant here but as this is too
short for the metre, the compound has been broken up. Alternatively one might
think of these as separate words with शिवम् treated as neuter.
170. घ्: ईग्रषट्षट्कं; all other MSs: हर–ई–मषट्षट्कं. This compound should be
split up into हर–ईषट्कं षट्कम्. 171. क्, ज्: मेचि–
172. क्, ग्: चन्द्रार्की; छ्: चन्द्रार्को 173. घ्, छ्: द्वारेतौ
174. ङ्, ज्: षद्विधा 175. क्, ग्: षभि:; ख्, ज्: षद्भि:; घ्: षभि; छ्: षड्भिर्
176. All MSs: शिखान्विता: 177. This is the instrumental plural of षडि:
which at times replaces षट्. See 10/24d and note.
178. All MSs: जयंभो 179. A verb or action noun is required here
to complete the syntax. 180. घ्, छ्: व्याप्त–
181. All MSs except ग्, घ्, ङ्: –दिस् 182. All MSs except
झ्: –तां 183. All MSs: अंतत्वा 184. कृत्वा would be correct. 185. All MSs
except ज्: तत्वत्वं 186. ङ्: –तत्व 187. त्रिकलाङ्कनभेदितम्
would be correct. 188. त्रिधा is treated here as an adjective rather
then an adverb and so is clearly seen to be equivalent to त्रिविध:.
189. See 1/2c and note. Also 24/41a and 25/37c. 190. All MSs: –क्रम
191. छ्: सके * भाषा 192. छ्: –सूचकं. A verb is required here to
complete the syntax. 193. क्: द्रजापुका *; ख्, ग्, ज्: उजापुकाश्च; घ्: –का *.
IM 5 194. घ्: चत्वार 195. M → N. See above, note to 1/5d.
196. छ्: –रा 197. N → M. 198. क्, ग्, घ्:
–सिद्धाश्चत्वार 199. M → N. See above, note to 1/5d.
200. All MSs: सुस्मकं; + छ्, ज्: अपं; all other MSs: अयं
201. All MSs except ङ्: कुलं–. See above, note to 1/1c and 6/1a; cf. 28/40c.
202. The ending has been dropped to keep the fifth syllable short. Cf.
28/67b. 203. ख्: अकं 204. ङ्: धि; छ्, ज्: वि
205. Cf. 28/54d. 206. All MSs: अंभा व
207. ज्: षद्विधा; all other MSs: षड्विधा 208. छ्: चतुस्वर–. All
MSs: –विभेदितात् 209. M → N. See above, note to 1/2c.
210. ख्, ङ्, छ्, ज्: देव्यो; all other MSs: देव्या 211. All MSs other
except क्, ख्, झ्: अकारं 212. क्, ग्: अर्व्वी; ख्: अम्वा; घ्, छ्: अथा– 213. घ्,
छ्: त्तमं 214. घ्: खि 215. घ्, छ्: चेद् रकारार्थी; ङ्, झ्: अ चेन्द्रकाराव्वा. This
pāda is one syllable short. 216. घ्, छ्: अभा–; ङ्: –षट्कमत:
217. ङ्: परं 218. These lines are repeated in MS ङ्, अंभावष
द्विधा to एतद् वै कौलभाषायां 219. घ्, छ्, ज्: –या 220. क्, ग्: –मुद्रा–

221. All MSs: योगि– 222. The ending of this word has been
dropped for the metre. Cf 27/63b. 223. क्ः अषासे– 224. ख्ः सक – ई
225. घ्ः ससक्यं 226. ख्ः प्रकठसंयोगान्; all other MSs except घ्, छ्ः
प्रकठ– 227. A locative has replaced the required genitive to accommodate the
metre. Cf. below, 28/138b. 228. M → N. See above, note to 1/5d.
229. क्, ख्, झ्ः सर्व 230. M → N. See above, note to 1/7d.
231. N → M. 232. छ्, ज्ः –वसे– 233. One wonders
whether to emend to मध्यमौल्यायाम्. Here as in other places (e.g. 28/45d and 28/46d)
all manuscripts except घ् and छ् have the other reading. The *sandhi* of ओलि/उलि –
evidences the same kind of inconsistencies as that of ओघ– for (see above, note to
1/4b). Feminines ending in –ई frequently have alternative forms ending in –या (see
above note to 2/22b). The 'original' form of the word is, therefore, ओली which is,
in fact, attested. See above, 7/93-94, and note to 3/11b. The form derived from
ओलिः \ ओली is much more common. See, for example, the locative मध्यमोल्याम् in
28/46d.
234. See above, note to 3/12c. 235. ख्ः चैवे
236. ज्ः षद्विधं 237. क्ः एतास्मि; ग्ः एताणि; झ्ः एतास्मिन्
238. घ्, ङ्, छ्ः –ति। एतेषु षट्प्रकारेषु भेदाः सप्तविंशतिः would be correct Sanskrit. This
and the following line are also found above as 28/39cd-40ab and below 28/101cd-102ab. I have accepted the irregular concord and not emended to सप्तविंशति. Cf.
below, 45/29b. 239. All MSs: देवता
240. An ablative is required here. See above, note to 10/24a.
241. ख्ः उदय. M → N. The word उदय– is generally treated as neuter.
242. क्, ग्, ङ्ः मालिके; घ्, छ्ः –मौलिके. See above, note to 3/11b.
243. The *ātmanepada* form, वक्षे, is more common.
244. All MSs: चतु– IC. चतु– has been emended to चतू– as *sandhi* rules
demand. One wonders, however, whether this is an irregularity in the Sanskrit or a
corruption of the text. 245. All MSs: आत्मकूटा 246. ख्ः पाठ–
247. Following three lines missing in MS ङ् and ज् 248. घ्ः –देर्व्या; छ्ः –दैर्व्या
249. IC. 250. The plural ending required here does
not fit the metre. This and the following two lines are found only in manuscripts घ्
and छ्. 251. All MSs except झ्ः –मान. See 3/10d and note.
252. घ्, छ्ः देवं 253. क्, झ्ः सक्रा–; all other MSs: सुक्रा–
254. क्ः –आकास्यंतेजं; ख्, छ्, ज्ः शक्त्याकाश्यं–; all other MSs: –आकाश्यंतजं. A plural
ending is required for this coordinative compound. As usual, the code names for
letters and seed-syllables are given in the neuter.
255. छ्ः रुद्र 256. छ्ः विन्दुवानन्दकोधकं; all other MSs: विन्दुरानन्द–
257. All MSs except घ्, ङ्, झ्ः तरङ्गा; all other MSs: तरङ्ग
258. All MSs except छ्ः आक्रीतं
259. छ्ः –ति 260. All MSs: ओजरेऽसौ त्रिभिर्वाधौ
262. M → N. 262. छ्ः –णात्
263. All MSs: आदिनाथं–; घ्ः –तां; छ्ः –ता। आदिनाथक्रममाख्यातम् is meant here but
does not fit the metre. 264. Cf. below, 28/82b
265. A genitive is meant here. See above, note to 10/47d.
266. All MSs except क्, ग्, घ्ः सर्व

267. ख्: सिद्धि– 268. Cf. above, 28/80a.
269. All MSs: सिद्धा 270. All MSs except घ्: विख्यातो
271. ग्, ङ्, ज्: सुव्रते; घ्: सुव्रता 272. All MSs: स च 273. All MSs: विध:
274. क्: म ए * फ– 275. घ्: –शक्त्यर्द्ध; ङ्: –शक्त्यूर्द्धे; all other MSs:
–शक्त्यर्द्धे 276. घ्, छ्: सिद्ध 277. See above, note
to 1/1c. 278. ख्, ग्, ङ्, ज्: चत्वार:; घ्, छ्: चत्वार 279. छ्:
–स्थ 280. ख्, ग्, ङ्, ज्: चक्रादिन:, all other MSs: चक्रादित:
281. ङ्, झ्: –विग्रह; घ्, छ्: –सुधी:। All manuscripts except झ् (in which verses
28/28cd-116ab are missing) repeat verses 28/78cd-84ab.
282. क्: +
खशक्तिसप्तकाक्रान्तं आक्रान्तं नादमूर्द्धनि।;
ख्, ग्, घ्, ङ्, ज्: + खशक्तिमस्तकाक्रान्तं (छ्: –मस्तमक्रान्तं) आक्रान्तं नादमूर्द्धनि।
ओजरेसौ तृभिर्वाधौ शक्त्यावेशं तु धारणा।
आदिनाथं क्रमाख्यातं पंचमं सिद्धनायकं।।
श्रीनाथं श्रीगुरुं (ग्: –गुरु) मूलं आज्ञासंततिनिर्ण्णयं।
सर्व्वे (ग्, घ्, ङ्, छ्, ज्: सर्व्व) क्रमेषु साधारं आधारमिति भैरवं।।
तस्योच्चारणमात्रेण सर्व्वावस्था (ङ्, छ्, ज्: –स्थो) भविष्यति।
सिद्धपंचकमेवं (छ्: –मवन्) तु चतु:पीठेषु संस्थितं।।
पंचमंयत् परं नाथं श्रीगुरुं मध्यनायकं।।
सिद्धा द्वाविति विख्यातौ आद्य पीठस्य सुव्रते।।
अपरं ज्ञानषट्कं तु वक्ष्ये कौलस्य नायकं।
विद्यायाः करणं चात्र (घ्: यात्र) स च एव चतुर्विध:।
सहजं माययारूढं आनंदकुलभेदितं (छ्: –त)। The following four lines are missing in
MS ख्. 283. ङ्: आज्ञा– 284. ङ्: दुल्लभं
285. ङ्: द्वितीये– 286. घ्: –तुशितं 287. क्, ग्: दीर्घम्–
288. ग्: –मण्डले– 289. All MSs except ख्, झ्: –वर्त्त. त्र्यावर्तं would
be correct but does not fit the metre. Cf. 27/30d and note and also see above, note
to 3/119d. 290. ख्: महेश्वर:; all other MSs: महेश्वर
291. ख्, ज्: भूय: तेषां 292. The ending has been dropped for the
metre. 293. क्, झ्: चत्वार; all other MSs: चत्वार: The numeral has been emended to the
regular neuter form, required here to be in concord with बिन्दुकृतानि which
presumably agrees with बीजानि or perhaps वर्णानि (M → N) that is implied at the end
of अनुनासिक 294. ख्: विन्दु:– 295. ग्: हहा–; छ्: हमा–
296. ज्: योजये 297. ख्, ङ्: –मध्येमक; ग्, छ्, ज्: –क. A dual
number is required here. See above, note to 5/46d and cf. above 15/39b.
298. All MSs except क्, झ्: न्यसं 299. The word here is
ओली declined like a feminine. Cf. 28/108c. 300. Missing in MS ख्
301. छ्: –मन्त्र * मं 302. छ्: मंकेतं. M → N. See above, note to
1/5d. 303. छ्: देवीना * द्य– 304. All MSs: पीठं– 305. Cf. 28/48d.
306. All MSs except ख्, घ्, छ्, ज्: –नाथ 307. ङ्, ज्: व
308. घ्, छ्: चि 309. ङ्: –शेषर–
310. घ्: –मेतद्वी; छ्, ज्: –मेतद्वि; ङ्, झ्: –मेतधि; all other MSs: –द्धी
311. All MSs: इदान्याकर्णतां 312. ङ्: ममे 313. घ्: ष्वामु; छ्: ष्वामू
314. All MSs except ज्: महंतार्या 315. ख्: सूचकम्
316. क्, ग्: अविमायेत; ख्, ङ्, ज्: अविमायेकत; घ्, छ्: अविमाद्येकत

317. All MSs: व्याप्ति 318. घ्, छ्: समुं–; ङ्: सेमु–
319. N → M. 320. छ्: –क्रमणैव
321. क्: समस्तयं तिणे; ख्, ङ्, ज्: समस्तर्यति; ग्: समस्तयन्ति; घ्: समस्तेयंति; छ्: समस्तेर्यैति; all
other MSs: समस्तेष्वेति 322. ख्, ग्, घ्, ज्: –विंशति. This and the
following line are virtual repetitions of 28/39cd-40ab and 28/71cd-72ab. See notes
there. 323. All MSs except ख्, ज्: देवता 324. See above, note
to 1/1c, cf. above, 28/40c and 28/63a. 325. All MSs: महन्तार्या.
IM 5 + 6. 326. बालक्रममाख्यातम् would be correct but too
long for the metre. Cf. 28/131a. 327. IM 6.
328. A dual number is required here. See above, note to 5/46d and cf.
above 13/111c. 329. ज्: कनिष्ठोली; all other MSs: कनिष्ठोलि
330. क्: कामे– 331. Cf. 27/29b and note.
332. Cf. 27/51b. 333. All MSs except ख्, घ्, छ्, ङ्: –ओलि
334. छ्: भाखासं– 335. All MSs: पूज्य
336. All MSs: ओलिमन्या. ओलिरन्य: क्रियाचर्यान्या appears to be the meaning here.
337. All MSs: चार्या 338. See above, note to 1/1c.
339. छ्: मत्र–. M → N. See above, note to 7/12d.
340. A plural ending is required here.
341. All manuscripts place this line between 28/111cd and 28/112ab.
342. Missing in all MSs except झ् 343. क्, ग्: अंत
344. क्, ग्, झ्: शिष्य 345. छ्: चैवं
346. All MSs except झ्: + वृद्धकौमारवालं वा अन्यं वा खेचरक्रमं।
347. घ्: हंन्यतेण् The root हन् is normally 2P. The regular form in this case
would be हन्ति. See above, note to 6/198a.
348. All MSs: शिष्यमाचार्य 349. क्: गृहूनात्; ख्: गृह्नन्नान्; घ्, छ्: गृह्नतान्; ङ्: गृह्नात्;
ज्: गृह्ननात्; झ्: गृहनात्
350. क्: वृत्युरेचिरादपि; ख्, ग्: मृत्युरविरादपि; घ्, छ्: मृत्युरविवादपि 351. घ्, छ्: सद्रक्तस्य
352. ख्: –लोप 353. घ्: देयं; छ्: देवं 354. All MSs: दापये
355. All MSs: –गतं चाज्ञा 356. All MSs: तु 357. क्: भेयात्
358. ग्, घ्, छ्, ज्: या
359. क्, ख्: क्रममाद्यानां; घ्: क्रमसुढ्यानां; ङ्: क्रममाध्यानां; छ्: क्रममढ्यानां; ज्: क्रमांाढ्यानां; all
other MSs: क्रममाघानां 360. क्: योति 361. IM 6 + 7.
362. झ्: विद्या * *. M → N. 363. M → N. As the noun योग– is invariably
treated as neuter, no further notice will be given of its change in gender.
364. IC. The plural is required here.
365. छ्, ज्: उद्घाद्य; all other MSs: उद्याद्य 366. All MSs: वुध्या
367. छ्: –ण. अन्तरङ्गक्रमेण is meant here. 368. छ्: –या
369. इतरान् जनान् would be correct. 370. M → N.
371. All MSs: संदेहो 372. All MSs except क्, छ्: नरकं
373. All MSs: –वत्सले This same line appears above as 26/44ab and below
as 30/134cd and 30/143ab; cf. also 32/61cd.
374. घ्: मद्भक्तस्य; ङ्: सभक्तस्य 375. All MSs except घ्, छ्: द्वादशाब्दं–
376. M → N. See above, note to 3/164a. 377. ङ्, ज्, झ्: –निमित्तंये
378. All MSs: च 379. ख्, झ्: –शस्त्र–
380. All MSs except क्, ग्: नि 381. घ्, छ्: अक्रमा; all other MSs: अक्रमात्

382. मुखाम्नायं कौलिकम् (M → N) is meant here. 383. All MSs: स
384. छ्: सर्व 385. All MSs: –रता 386. ङ्: –तां
387. All MSs: योग्या 388. ख्, झ्: शेषान्यंतर–; all other MSs: शेषाव्यंतर–
389. All MSs: गृह्नते. See above, note to 6/89d.
390. क्, ख्: यशोर्षं, ग्, ङ्,, छ्, ज्, झ्: यशोर्थं; घ्: यशोर्थ. यशसार्थं would be correct but
too long for the metre. 391. ख्: –पयस्यार्थे; घ्: –र्थ; झ्: –पथस्यथे
392. झ्: पृयक्षति 393. घ्, छ्: हरते. See above, note to 6/198a.
394. छ्: मदाद्रोहो 395. All MSs except क्: अमेध्य
396. All MSs: मुपजीवति 397. झ्: प्रत्यत्तार 398. घ्: शास्त्र; ङ्: शस्त्रं; all
other MSs: शास्त्रं 399. झ्: शाभवं 400. घ्, छ्: आनवं
401. IM 6 + 7. 402. Missing in MSs ख् and झ्.
403. झ्: वृद्धि–. –क्रममाख्यातं would be correct but too long. Cf. 28/103c.
404. M → N. The fiorm here appears to be (ओली) → ओल्या See above, note
to 1/2c. Cf. 28/3b etc. 405. छ्: मुसू– 406. क्: नावं; घ्, छ्: भावं;
all other MSs: जावं 407. घ्: कनिष्ठोसितृतीयकम्; छ्, ज्: कनिष्ठोली–
408. IC. 409. छ्: एक 410. छ्, ज्: त्रिकण्ठकं
411. ङ्: प्रोक्तो 412. घ्, ङ्, झ्: विरि:क्रान्ता; all other MSs: विनि:क्रान्ता
413. This is one of the very rare instances in which the noun क्रम– is treated
according to its regular masculine gender. Even here, however, the numeral is in
concord with its usual deviant neuter gender due to the constraints of the metre.
414. क्, ख्, ग्, ङ्, ज्, झ्: खचरं; छ्: खचक्रं 415. त्रिक्रममन्यम् (M →
N), or the like, is required to complete the syntax. 416. झ्: च तुयुगा
417. छ्: स्वे–ओल्या–. Cf. 27/66a. An ablative would be better here.
418. त्रेतायाम् would be correct here but too long for the metre.
419. Missing in MSs ख् and झ्. 420. The order of the
words in this compound has been reversed for the metre.
421. क्: –चत्वारो. This is an irregular compound. 422. ङ्: उदय
423. क्, ख्, झ्: –मन 424. All MSs: विनि:–
425. Note how the locative sometimes replaces the genitive. Cf. above,
28/68d and see above, note to 10/47d. 426. क्, ग्: खेचर
427. घ्: –सामर्थ्यं–; –छ्: –सामर्थ्यंमर्ज्ज–; all other MSs: –सामर्थ्या–
428. All MSs: –गत: 429. क्: स्नायतंतर्गतं; all other MSs: स्नायुरन्तर्–
430. The following three lines are missing in MS झ्.
431. क्, ख्, ज्: –नात् 432. ङ्: वि * र्गतं 433. M → N. लय– is
almost invariably treated as neuter. There will be no further note of its change in
gender. 434. All MSs except झ्: –मन 435. घ्: द्वि; छ्:
त्विद; all other MSs except झ्: त्विदां 436. क्: शुक्ल– 437. झ्:
–मनयत्रयं 438. IC. 439. A genitive is
required here. See above, note to 10/47d. 440. All MSs: प्रजायते
As usually happens in the Sanskrit of this text, the present tense serves to denote
past action. See above, note to 3/14c. 441. क्, ग्: चन्द्रार्कागहा; all
other MSs: चन्द्रार्काग्रहा 442. ङ्: रिक्षा; झ्: रिक्ष्या 443. छ्: नेव 444.
All MSs: तुभ्यं 445. छ्: तस्या– 446. छ्, ज्, झ्: –कारा
447. All MSs except क्, झ्: –दिव्याज्ञाया; झ्: दिव्यज्ञाया 448. छ्: चिवेन्था–
449. ज्, झ्: –रंकुला– 450. ज्, झ्: तदिल्लता 451. See above, note

to 5/22a. 452. A verbal form is required here to
complete the syntax. 453. All MSs: ततो 454. All MSs: साकरं
455. क्: –समायोगो 456. All MSs: शिवं 457. See 1/3d and
note. 458. N → M. 459. ख्, झ्: याता:; घ्, छ्: जाता; all other MSs:
जाता: 460. All MSs: खेचर:–; झ्: –कारणे * 461. All MSs: एष
462. ग्, घ्, छ्: तस्मात *; ज्: तस्मातु 463. ग्, घ्: –क्रमं
464. क्: वालांव्वा. यदा, or the like, is required to complete the syntax.
465. IC. 466. All MSs: मध्यम
467. All MSs except क्, ग्: –काले–
468. ख्, झ्: तृभिमूर्त्ति–। त्रिमूर्ति– would be correct but does not fit the metre.
469. क्: क्रमे– 470. घ्: देव्या
471. क्: –समन्विता:; ङ्, छ्, ज्, झ्: षट्व– 472. क्: वाह्य
473. छ्: तैल्लोक्यं 474. All MSs: मण्डला N → M.
475. छ्: उदस्त– 476. क्: वर्द्ध– 477. ख्: –न्यष्टो
478. क्, ग्: ऐकारा–; घ्: ऐंकारात्; छ्: ऐंकारात–. IC. 479. All MSs: –स्था
480. झ्: –ता 481. The following three lines are missing in
MS झ्. 482. झ्: समासृज्य; all other MSs: समामृत्यु
483. The ending has beeen shortened to keep the fifth syllable short.
484. This and the previous line are repeated in MSs घ् and छ्. The initial
vowel of वराहिका has been shortened for the metre.
485. All MSs except घ्, छ्: –लक्ष्मी:; इति ता:, or the like, is required to
complete the syntax. 486. घ्: –प्रदीपिका:
487. This *pāda* is one syllable too long.
488. All MSs except छ्: इति 489. ङ्, ज्, झ्: विछेति. DS. See above, note to
6/153d. 490. All MSs: ओलीनामेष IM 6 + 7.
491. M → N. See above, note to 6/115c.
492. All MSs: समयायुत– Presumably what is meant here is समयाविद्यायुक्तम्
qualifying समय– 493. क्, ख्, ङ्, ज्, झ्: क्रमल्या–
494. ख्: सिद्धा–; सिद्ध्याहिरा is correct but here, as generally throughout the text,
the suffixed – हन् is treated as if it were ह:
495. M → N. Concerning ths deviant numeral see above, note to 7/7c.
496. क्: त्रिविधेने 497. IC. 498. M → N. See
above, note to 1/5d. 499. झ्: पीथाठानां
500. क्, ग्: –नाथं– 501. झ्: स सर्व्वे 502. झ्: अवा–
503. All MSs: पूज्य 504. ख्, ग्, ङ्, ज्, झ्: –विधि
505. ङ्: एतांसां; all other MSs: एतासां 506. क्: –मनुं
507. घ्, छ्: देवेन 508. M → N. उदय– is in variably treated as
neuter. 509. झ्: तिम्रपीठक 510. ङ्: + तथा वालक्रमस्यैव उदयं कामरूपके।; ज्: + तथा
वालक्रमस्यैव उदयं 511. क्, ग्, ज्: –रूप 512. This quarter is
replaced by तथा बालक्रमस्यैव in MSs घ् and छ्. These two words appear in MS ग् but
they are put in brackets indicating an erasure. 513. छ्: तस्यादिपीठके
514. ङ्: –मौंकर– 515. झ्: पू * – 516. क्, छ्: –पर्व्व; ख्, ज्:
–पर्व्वे; घ्: –पूर्व 517. All MSs: योगिने
518. All MSs except ङ्, झ्: तस्य
519. See above, note to 1/17c. 520. छ्: –ने 521. क्,

ख्: मेरुमार्ग्ग * * * *; घ्, छ्, झ्: –मार्ग * * * ते; all other MSs: –मार्ग * * * *
522. Missing in all MSs except घ् and छ् 523. घ्, छ्: –तारे.
Missing in all other MSs. 524. Missing in all MSs except घ्
525. All MSs except झ्: –षट्के– 526. ख्, झ्: परमेश्वरे; घ्, छ्:
–पारमेश्वरि 527. क्: चतुर्व्विंशत्; छ्: –चतुर्विंतिसहस्त्रसं–; all other
MSs except घ्, ज्: –साहस्त्र– 528. घ्, छ्: अंवा–. See note to the colophon of
chapter one. 529. MS ङ् ends here.

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-EIGHT

1. All three Kramas described in this chapter consist of twenty-seven 'divisions' (*bheda*) – i.e. mantras – in six units (*prakāra*) configured 4-5-6-4-5-3. This appears to be the basic setup in the KuKh, which was probably inspired by the YKh (cf. chapter 17 of YKh (2) where a Krama of Twenty-seven mantras is described). Note that the Krama in chapter twenty-six consists of twenty-eight 'divisions' configured 4-5-6-4-5-4, as we find in the KMT. However, it seems in order to reconcile these two formats. The last unit is said to originally consist of three mantras, to which a fourth will be added which relates to the seat of the future – Tisra (26/25). Thus, the Krama of twenty-seven mantras is the present one, although in actual fact the one of twenty-eight is older.

2. The sacred seat of OṀ is Oḍḍiyāna.

3. Air is missing. Below in 44/15-17ab, the order is reversed. Oḍḍiyāna (OṀ) corresponds to the Earth element and so forth. Mātaṅga is the fifth seat that corresponds to Space. Cf. chart in chapter 21.

4.

11. Table of Correspondences between Seats, Faces and Locations

Element	Seat	Face	Location
Space	OṀ	Aghora	Between the eyebrows
Fire	Jālandhara	Puruṣa	Heart
Water	Pūrṇagiri	Vāmadeva	Navel
Earth	Kāmarūpa	Sadyojāta	Yoni

Cf. 11/19-21a.

5. The Crest of the Command is, I suppose, the Half Moon and Point.

6. The four seed-syllables may be: HRĀṀ HRĪṀ HRŪṀ HRAIṀ.

7. Perhaps the five seed-syllables are: KHRĀṀ KHRĪṀ KHRŪṀ KHRAIṀ KHRAUṀ.

8. Concerning the visualization of Svacchanda Bhairava / Aghora, see the note to 12/15cd-16ab above.

9. It seems that the MSs are corrupt here. The following lines (17-18ab) are misplaced in all MSs where they appear at the end of the following passage concerning the hexad of the Command, of which only the following four verses remain. In most Kramas this group of six is that of the Six Yoginīs, Ḍākinī and the others, which is here called by its 'secret name' (see below. 28/40-41). Moreover, the entire passage concerning the Four Siddhas that should precede it (see ibid.) is missing.

10. It appears that a few lines of text have been lost here.

11. The Vidyās of the Trikā goddesses Parā, Parāparā and Aparā are the

three ‘thorns’ of the Vidyā called the Triple Thorn. In the root Trika Tantra SYM, they were already identified with the three qualities of Prakṛti as they are here (see intro. vol. 2, p. 131).

12. See above, 25/5-7ab.

13. This is the seat in the centre corresponding to AIṀ.

14. *Ātmakūṭa* is the syllable HSKHPREṀ. What is meant is that this syllable is placed first. Thus there are four of them, rather than four varieties.

15. Cf. above 27/27ab.

16. The three transmissions prescribe the three procedures (*vidhi*) by which the Krama should be worshipped in the Āṇava, Śākta, and Śāmbhava modalities, collectively called the 'Triple Thorn'. This, we have seen, is the mantra called Tadgraha which incorporates the basic Trika triad, the Vidyās Parā, Parāparā and Aparā. The three Transmissions are not just a way of dividing the entire transmission (*krama*) of mantras and lineages into three groups (39/122cd-127); they are also the three energies of the Yoni (58/26cd-27ab), which, as we have seen, is original a Trika Yoni. Thus the transmissions are understood to be developments of the energies and deities of the Trika and so correspond to the Trika categories of Āṇava, Śākta and Śāmbhava; the correspondences are laid out in the following table:

12. Table of Correspondences between the Three Transmissions and Trika

Eldest	Youth	Child
Gross	Subtle	Supreme
Āṇava	Śākta	Śāmbhava
Apara	Parāpara	Para

Cf. 20/27-28: see also note 54 to 13/69.

17.

13. Table of Correspondences of the Four Transmissions according to Chapter Twenty-eight

Lineage	Level	State	Type	Age	Source	Place of merger	Time of day
Skyfarer	*	*	*	Kṛta	Knowledge	Marrow	
Aged	Apara	Gross	Āṇava	Tretā	Anger	Sinew	Sunset
Youth	Parāpara	Subtle	Śākta	Dvāpara	Navel	Blood	Midday
Child	Para	Supreme	Śāmbhava	Kali	Yoni	Sperm	Dawn

18. Cf above, 24/3cd-14 and below 35/78cd-81. One is reminded of the Vedic vision of creation expressed in the famous *Nāsadīya Sūkta* of the *Ṛgveda*. There we read:

Darkness was there, all wrapped around in darkness

And all was Water indiscriminate. Then
That which was hidden by the Void, that One emerging,
stirring, through power of Ardor (*tapas*), came to be

In the beginning Loving Desire (*kāma*) arose,
which was the primal cell of the mind.
The seers, searching in their hearts with wisdom,
discovered the connection of Being in Non-being. ṚV X/129/3-4 (Griffith’s translation)

According to the cosmogony outlined in this passage of our text, the sequence of emanation is preceded by the Transcendental Void, which is Absolute Being and Pure Consciousness that cannot be characterized in any way, even as Śiva or Śakti. Then, for no reason, the fundamental polarities form and Śiva's Śakti, understood to be his divine will, issues forth from him as the Command. This becames the Transmental that splits into two: transcendent Śiva and immanent Śakti. Thus, the emanation that issues from the union of the polarities is the result of a perpertual self-sustaining cycle of separation, union and transcendence of the opposites, in which the two – transcendence and immanence – paradoxically subsist together without contradiction or break, although, from our point of view, they come one after another and cancel each other out.

Kashmiri Śaiva cosmogony is also Kaula and so is basically the same, although couched in its own terminology. Thus Jayaratha writes (commentary on TĀ 3/67):

> The supreme reality is light itself. It is Anuttara of the nature of supreme reflective awareness. 'Unnameable' (*Anākhya*), it is full and cannot by given a particular designation such as Śiva or Śakti etc. That very (reality), desirous of manifesting the universe by its own innate freedom, initially manifests the nature of Śiva and Śakti within itself. As it is said:
>
> I always (*sadā*) offer salutations to the circle of rays of the Lord Absolute (Anuttara). (The circle) that is called Śiva and Śakti and bestows higher and lower fruits.

Similarly:

> Rudra and Rudra's power have dissolved into the 'Mindless' (*Amanaska*).

Moreover:

> O omniscient one, know that to be Kula, devoid of Śiva or Śakti, (as the

reality) from which this varegiated universe arises and wherein it sets.

Akula, characterized as Śiva, is made manifest as that which is other than Kula, which is full supreme consciousness characterized in this way. He who shines, one with the Light, possesses that supreme (power) whose nature is to fill the universe. Thus (it is said that) 'his powers are the entire universe . . . '.

We find similar cosmogonies in the Purāṇas, although there the emergent energy through which the universe is created is normally identified with Prakṛti – as sometimes happens in the Kubjikā sources. In chapter thirteen we noted how the goddess Kubjikā is not only the energy of the Transmental Command, she is also Mahāmāyā who is identified with Prakṛti. The following example of a Purāṇic cosmogony, which explains how the city of Kāśī originated, is drawn from the *Kāśīkhaṇḍa* of the *Skandapurāṇa* (4/1/26/8-24). Note that, in this account, desire is the cause of the generation of the male deity from the formless Absolute and also the female from the god. As we find in one of the most famous Upaniṣadic cosmogonies, this desire arises because initially the Absolute felt alone:

> At the time of the ultimate annihilation, when all mobile and immobile beings had perished, everything was in great darkness without sun, stars or planets. [. . .] The Supreme Absolute alone existed. It is what the Śruti always refers to as *Sat, Brahman* and *Ekam* (Single). [. . .] It is beyond the reach of the mind; it is not an object of expression in any manner whatsoever. [. . .] It is *Nirvikalpa* ('having no difference of any sort'), *Nirmāya* ('free of Māyā') and *Nirupadrava* ('free from troubles'). This being, whose names are being considered variously and who was moving about alone, had a desire for a second (entity). Hence a form was evolved sportingly by that formless Being. [. . .] After evolving that pure divine form, the supreme being, known as the Brahman that is immutable and all-reaching, vanished. O my beloved, I am the form of that formless one which is called the Supreme Absolute. Both modern and ancient scholars call me Īśvara. Thereafter from my own body, a being that does not swerve away from my person, was created by myself, moving about as I pleased, though alone. It is you [O goddess] that I created. They call you Prakṛti and Pradhāna; the greatest Māyā, possessor of all attributes. [. . .] Simultaneously, [Kāśī] this holy spot was created by me, the primordial Puruṣa, one in the form of eternal Time; in the company of you, the Śakti. (translation by Tagare)

19. Cf. 35/78cd-79.

20. The expression here is '*vṛddhatvaṁ samupāgatā*' – lit. '(she) became old'.

21. The Transmission of the Skyfarer is the Transmission of the union of

Śiva and Śakti which emerges in between. See above 28/138cd-139ab.

22. Concerning the deviant *ambā* > *avvā*, see intro. vol. 3, p. 277 ff., cf. below 28/162cd-164.

23. Concerning the goddess's six faces and limbs see above 10/28-41.

24. The Octad of Kula, i.e. the Eight Mothers, is described above in 14/93-94, especially 16/3 ff. and notes.

25. In this setup, the Wheel in the navel is an eight-petalled lotus. There is an eight-petalled lotus on each petal and a ninth in the centre. Forms of Navātman mantra are projected onto these lotuses, each of which is presided over by a Bhairava. In this arrangement the Mothers are, presumably, the consorts of the Bhairavas of these lotuses and they are thus all related to Navātman. This is perhaps why Cāmuṇḍā has been inserted in the scheme outlined in this passage as an extra Mother to make nine, rather than the usual eight.

26. I suppose that the three seed-syllables are the first three *Praṇavas* AIṀ HRĪṀ ŚRĪṀ, which are sometimes found together as a triad.

27. See 25/5-7ab.

28. In other words, the form of each mantra is as follows: Five *Praṇavas* > name of the goddess > AVVĀ > -PĀDUKĀṀ VICCE. Often the Five *Praṇavas* are also added, in the reverse order (cf. above 7/34-35ab), at the end of a mantra, but this does not appear to be the case here. Thus, for example, the first mantra of the series of Mothers is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSRŪAUṀ AḤ BRĀHMAṆĪ AVVĀ-PĀDUKĀṀ VICCE

NOTES OF THE SANSKRIT TEXT OF CHAPTER TWENTY-NINE

1. MS ङ् ends here. All MSs: शिष्य 2. ख्, घ्, छ्, ज्, झ्: कृपा
3. क्, ख्, ङ्: कौलिनी 4. See above, note to 4/38c.
5. In the hymn that follows, many of the numerous epithets of the goddess are formed simply by adding long ‘a' to the noun stems and then addressing the goddess in the vocative. This is a standard way of reducing grammatical complexities. Compare the *Māyāstava* above 26/5ff.
6. क्: –गुह्यात्रस्थं; ग्: चस्थ; –अवस्था is equivalent to –स्था Cf. 29/5c.
7. ख्, घ्, छ्, ज्: –स्थो; ग्, झ्: त्रिकाणस्थो
8. वामान्तर– would be correct but does not fit the metre.
9. इच्छाशक्त्यधिष्ठिते is meant here but is one syllable too short.
10. All MSs: सृजते. The root सृज् is normally 1P and 6P but neither of the two regular forms (सृजति and स्रक्ष्यति) fit the metre.
11. ख्, ग्, घ्, ज्: सर्व 12. क्: * चरा– 13. छ्, ज्: विनि:क्रान्ते
14. क्, ग्: कामेश्वरी 15. छ्: महासिद्धचैरलंकृते 16. IM 6 + 7.
17. झ्: –प्रवाराद्यैभूषिते 18. क्, झ्: वज–. IM 6 + 7.
19. IM 6 + 7. 20. छ्: कर्परादिभिधूपैश्च; ज्, झ्: –भिधूपैश्च
21. IM 6 + 7. 22. क्: –जातीभि:नी–; ख्, ग्, ज्, झ्: –जातीभि:नाना–. The regular form, जातिभि:, does not fit the metre. नानाजातिकुसुमै: is what is meant here.
23. झ्: वन्दैश्च 24. छ्: मण्डरस्थे; झ्: मंडलस्थे; ग्: मंदरस्थं
25. IM 6 + 7. All MSs: पंचाशलिंगजननी 26. All MSs: –वासिनी
27. छ्: त्रं (?) व 28. झ्: पुलिङ्गं
29. M → N. See above, note to 3/46b. 30. झ्: रत्नौ–
31. All MSs: स्नातुं 32. घ्, छ्: मया–. M → N.
33. ख्, ज्, झ्: भुतिं; घ्, छ्: भुति 34. Missing in MS ख् 35. All MSs: नाममिह
36. All MSs: –शक्त्या. Once again तेजस् is treated as if it were a thematic noun. See above, note to 4/11d. 37. M → N. 38. झ्: पारम्पर्य–
39. All MSs: मन्त्रोपदेशश्च 40. M → N. See above, note to 1/7d.
41. मयि would be correct. 42. All MSs: मार्गा 43. मम is apparently what is meant here but is too long for the metre and so has been reduced to माम्.
44. IM 5. 45. All MSs: –ज्ञान 46. छ्: सुदुल्लभं
47. क्: –मात्रेस्तु; ग्: –मात्रेन 48. ग्: कलै; all other MSs except क्: कलि
49. छ्, ज्: –य 50. छ्: श्रीवक्रोवाच 51. ख्, झ्: मूढ–
52. छ्, ज्, झ्: अतिगुप्तं 53. झ्: रकणीयं 54. ज्, झ्: चौरभ्यो
55. See above, note to 4/11d.
56. छ्, ज्, झ्: विनि:क्रन्ता; परतेजसो विनिष्क्रान्ता would be correct but disturbs the metre. 57. झ्: वम 58. छ्, ज्, झ्: स्थिता
59. छ्: तन्मध्ये– 60. All MSs except घ्, झ्, छ्: –भुव–
61. Missing in MSs क् and ग्. 62. –राशिषु would be correct but makes the seventh syllable short.
63. I take this to be a shortened form of स्थितानि, agreeing with क्षेत्राणि in the next line.
64. छ्: चत्वराणि. चत्वारि is the regular form of the nominative neuter of चतुर्.
65. IM 6 + 7. 66. झ्: यतत् 67. छ्, ज्: संघरिष्याम्यहं

68. ख्, झ्: गुह्या 69. ज्: ह्रदिस् 70. घ्, छ्: गुह्ये
71. छ्, ज्: सृणु 72. All MSs except ख्, झ्: मुर्त्ति
73. All MSs: यत् 74. छ्: –तं
75. YKh (1): क्, ख्: तं; घ्: त; ङ्: तत् 76. YKh (1): ङ्: वेहं
77. YKh (1): कथयिष्यामि (ख्: कथा–)
78. YKh (1): तव भक्तस्य शंकर 79. YKh (1): क्, ख्, घ्: * ता
80. YKh (1): क्, ख्: रुद्रैं खंडं; घ्: रुद्रैखडं
81. YKh (1): क्, घ्: –वर्णिनी; ङ्: ज्ञानातु–
82. YKh (1): क्, ख्, घ्: –ख्य; ङ्: कामाक्षे
83. YKh (1): क्, ख्, घ्: समाया 84. YKh (1): क्, ख्, घ्: तु
85. YKh (1): घ्: पूर्वके 86. YKh (1): क्, ख्, घ्: योग–
87. छ्: –र; YKh (1): क्, घ्: डंकार; ख्: डंका *; ङ्: ॐकार
88. M → N. See above, note to 1/2c. 89. YKh (1): क्, घ्: जुगे
90. YKh (1): क्, घ्: जुगे; ख्: यु * 91. YKh (1): क्, ख्, घ्:
ऊलिना; ङ्: उलीनां 92. ग्: गोप्रवर्गे; YKh (1): घ्: –स्मि 93. YKh (1):
क्, ख्, घ्: सासने; ङ्: मागन 94. YKh (1): घ्: यका– 95. YKh (1): देव (ङ्:
वेद) 96. YKh (1): पूर्वमेव निदर्शिता (क्: –तां; ख्: निर्दर्शिता)
97. YKh (1): क्, ख्, घ्: ताता; ङ्: तां
98. YKh (1): क्, ख्, घ्: –म्यंहं 99. झ्: सम्यकू; YKh (1): क्, ख्, घ्: सम्यकु
100. YKh (1): क्, ख्, घ्: सुसूक्ष्मं; ङ्: सुशुक्ष्मां
101. ख्, छ्, ज्, झ्: –यां; YKh (1): क्, ख्, घ्: लक्षमध्ययं; ङ्: लक्षमव्ययं
102. छ्, ज्: किंचि 103. YKh (1): दृश्यते किञ्चिदुन्नता (ङ्: –दुत्तमा)
104. YKh (1): क्, ख्, घ्: –मां 105. YKh (1): क्, ख्, घ्: वीरभस्मावगुण्ठितां; ङ्:
वीरभस्मसमप्रभा
106. Missing in MS झ्; all other MSs except छ्: षट्वक्त्रा; YKh (1): क्, ख्, घ्:
षट्वक्त्रा 107. YKh (1): क्, ख्, घ्: नास्ति 108. YKh (1): क्, ख्, घ्: चिछक्त्यंतर–; ङ्: चिछक्त्या
च स्वारिणी 109. YKh (1): नेत्रैरष्टादशैर्युक्ता (ख्: –दशैयुक्ता; ङ्:
–युक्त). Cf. 31/95c and note to 3/108b. 110. YKh (1): क्:
–वलाकिनी; घ्: वतुलैश्चावलाकिनी; ङ्: वित्तलैश्चवलाकिनी 111. झ्: द्वादश च; YKh
(1): ङ्: द्वादशै च + तुर्. See above, note to 6/67c. 112. YKh (1): ङ्:
भुजैयुक्ता 113. झ्: –सिंहासना * *; YKh (1): क्, ख्, घ्: –नां 114. YKh (1): क्, ख्,
घ्: –भूषितां; ङ्: –भूषिता 115. झ्: कुलकौटि–; all MSs: –सहस्रस्य।
सहस्रकोटिकुलानाम् would be correct. 116. YKh (1): क्, ख्, घ्: –सासन 117.
YKh (1): क्, ख्, घ्: तस्या; ङ्: स * 118. YKh (1): घ्: –नोक्त. The ending of the
first compound has been dropped for the metre leading to the formation of
another, irregular one. 119. छ्: दुल्लभं 120. YKh (1): क्, ख्:
अनंत; ङ्: अयन्त. As usual this and the following masculine proper names are treated
as neuter. 121. YKh (1): क्, घ्: पादपादयोनित्यं; ख्: पादयोनित्यं
122. All MSs: नुपूरो–. घ्: –परिमण्डलम्; छ्, ज्: –नं; YKh (1): क्, ख्, घ्: रूपुरोपरिमण्डितं;
ङ्: नूपुरोपरिमण्डितं 123. All MSs: –यो
124. क्, ख्: विराजिते; छ्: –जत; YKh (1); कार्कोटं (घ्: –ट; ङ्: ककीटा) मेखलाबन्धं (ङ्:
–लावंवं) कटिदेशे विराजते (क्, ख्, घ्: विनाजते) 125. झ्: कक्कोटकं
126. ज्, झ्: कर्णो. A locative is meant here. 127. IM 5. All MSs:
देव्या 128. छ्: –व; YKh (1): तक्षकश्चावतंसश्च (क्, घ्: –कश्चवांतश्च; ख्: तक्षकश्चवांतं च; ङ्: तक्षकश्चोपवीनं
च) कण्ठहारश्च (क्, ख्, घ्: –हार; ङ्: कंठेहारस्तु) वासुकिः (क्, ख्, घ्: वास्तकिः; ङ्: –की)।

129. क्: –नासो; all other MSs: नासा 130. क्, ख्, ग्: खर्जुरैद्रिका–; घ्, छ्: कर्जुरैमुद्रिका–
131. क्, ख्, ग्, झ्: कानाग–. IC. 132. All MSs: भूदण्डे This emendation agrees
with the reading in YKh (1). 133. All MSs except ग्, छ्, झ्: संस्थितो; YKh
(1): क्, ख्, घ्: –तं; ङ्: –ते 134. ख्, ग्, ज्, झ्: पद्म:; YKh (1): पद्मं. N → M.
135. YKh (1): –पद्मं 136. YKh (1): तथैव च 137. झ्: खत्वाङ्गं. IM 6 +
7. This and all the nouns in this and the following lines have a final *anusvāra*
added to them, giving them the appearance of neuter and accusative singulars.
138. घ्, छ्: * * मभयं 139. IM 6 + 7.
140. This line is found only in manuscripts घ् and छ्.
141. Missing in MS घ् and छ् 142. M → N.
143. All MSs: क्रम–; YKh (1): चाक्षसूत्रं (ङ्: चक्षु–) च अमरीद्रव्यपञ्चकं
144. शिरसि would be correct but too long for the metre.
145. YKh (1): तस्या: 146. YKh (1): क्, ख्, घ्: पीयुषोद्यप्रवर्षणीं; ङ्:
पीयूषोद्यप्रवर्षनी 147. YKh (1) adds: वर्णमाला गले (क्, ख्, घ्: मले)
देव्यायावत् (क्, ख्, घ्: व्यावत्) पादतलं (क्, ख्, घ्: –ले; ङ्: पाद * ले) स्थिता (क्, घ्: स्थता)।
148. YKh (1): वृश्चिकैश्च (ख्: + श्च) गले हारं. M → N. 149. YKh (1): ङ्:
सातेद्वनि 150. YKh (1): क्: पूर्व्व 151. YKh (1): मूर्तिस्थं (ङ्: मूर्द्धनिस्थं)
152. झ्: रा * ते 153. YKh (1): ङ्: –ववलं
154. YKh (1): क्, ख्, घ्: कान्तं; ङ्: काशं
155. YKh (1): चन्द्रकोटिसमप्रभं. The word ' सप्तदशीश is invariably spelt सप्तादशी in
this text. See above, note to 5/63d. The order of the first two words of this
compound has been reversed.
156. YKh (1) adds: श्रवन्तममृतौघं (क्, घ्: –द्यं; ङ्: –मृतोघं) तु कलामष्टादशीयुतं।
157. छ्: मूद्धिन 158. YKh (1): क्, ख्, घ्: ऊर्ध्ववक्त्रं; ङ्: दूर्द्धचन्द्रं
159. छ्: गगणं 160. छ्, ज्: –मूर्ति; YKh (1): श्वेतरूपं विभागेन
सुरासुरनमस्कृतं (ङ्: –नमस्तुते)। 161. All MSs: पान्दुरं; YKh (1): ख्: पांद्रुरं; ङ्: पादुरं
162. All MSs: क्रुद्ध–. The dropping of *anusvāra* to keep the fifth syllable
short has led to the formation of this irregular compound.
163. घ्: सिद्धि–; YKh (1): क्, घ्: –रिख्यातं; ङ्: –योगीश्वरीख्यातं
164. YKh (1): सिद्धयोगिनिसेवितं (ङ्: –शेवितं)
165. क्, ख्, ग्, ज्, झ्: दक्षिणं 166. छ्: दष्ट्रा; other MSs: दंष्ट्रा. IM 5
167a. छ्, ज्: किंचिदुक्ता– 167b. It appears that the ending of this word
has been dropped and *sandhi* has taken place with the following word.
168. छ्: –मां 169. झ्: माक्ष–
170. क्, ख्, घ्, छ्, ज्: स्वच्छं–; ग्: स्वच्छे
171. Accusatives have taken the place of nominatives here to maintain the
rhythm of the final nasalisation of the words in these verses.
172. See above, note to 4/11d. 173. All MSs: –सहस्राभां
174. All MSs: –रूपिणीम् 175. तेजस् has be thematized and the order of
the words in this compound reversed. See above, note to 4/11d.
176. छ्, ज्, झ्: दु:प्रेक्ष्यं 177. छ्, ज्: –तुल्योभौ 178. छ्, ज्, झ्: सर्व
179. छ्: संघारयेत्; ज्: संघारयत् 180. छ्, ज्: येव
181. YKh (1): स्वर्गं (ख्: श्वर्गं; घ्, ङ्: स्वर्ग) चाष्टविधं (क्, ख्, घ्: –विध्वं) प्रोक्तं प्रेतस्योपरि (क्,
घ्: प्रतस्यौपरि; ख्: प्रेतस्यौ–) आसनं (ङ्: आशनं)।
182. YKh (1): जङ्घने {क्, ख्, घ्, ङ्: जघने} पार्थिवं तत्त्वं आपो (क्, घ्: आपा) नाभ्यां व्यवस्थितम्

(क्, ख्, घ्ः नास्ति)। 183. YKh (1): वायु कंठे विजानतः. M → N.
184. YKh (1): क्, ख्, घ्ः नास्ति 185. YKh (1): च 186. YKh (1): ललाटे तु
187. IC. 188. YKh (1): तत्र सर्व व्यवस्थितं 189. M → N.
190. ङ्, झ्ः याशस्विनी 191. छ्ः –नां
192. झ्ः तेन–. See above, note to 4/11d.
193. छ्ः ध्याये 194. YKh (1) and All MSs: स
195. YKh (1): ङ्ः –तार् 196. YKh (1): क्, ख्, घ्ः जगद्गुरु; ङ्ः जगत्पते
197. YKh (1): ङ्ः –श 198. YKh (1): क्, ख्, घ्ः तु
199. All MSs except ङ्, छ्, झ्ः ह–
200. YKh (1): ऊलिवर्गे (घ्ः उलि–) 201. YKh (1): आज्ञा ददति कोंकणै (ङ्ः कोङ्कणे)
202. घ्, छ्ः आज्ञा 203. YKh (1): ङ्ः नास्ति 204. Missing in MS घ् from here to अव्वाक्रमभाषिते. 205. क्, छ्ः –पारमेश्वर; ख्, झ्ः –परमेश्वरे

NOTES OF THE TRANSLATION OF CHAPTER TWENTY-NINE

1. The god says that he is the goddess's disciple by his very nature. Their relationship is not just a possible one, as between husband and wife; it is an inherent one. The goddess is not just the god's consort; she is also his mother and, as such, his teacher. Cf. 5/8-14.

2. The Root is above, grounded in the transcendent. The Cave is the Void of the Liṅga (58/7cd-8ab). The Root is the Point and its foundation, the transcendent.

3. The goddess is praised in these two verses as Kuṇḍalinī. As such she has two aspects. Borrowing the terminology of the Kashmiri Śaiva texts, we may call them the upper (*ūrdhva*) Kuṇḍalinī and the other the lower (*adhaḥ*) one. These two correspond to her two movements of 'going and coming' (see 3/124 n. 161). In both aspects she resides in a triangle. The upper one faces downwards and is in the End of the Twelve. The lower one faces upwards and is in the Cave of the Root. The Root (*kanda*), which is said to be the location of the triangle (*trikoṇasthāna*) is located 'below the navel' (*nābhyadhaḥ*) (see Schoterman 1981: 81). We have already had occasion to observe that, according to the Kubjikā Tantras, the 'root of the navel' is the location of Kuṇḍalinī when she sleeps in the body in the form of a coiled snake (see above 3/120-121 and below 58/93cd-94ab and 59/75cd-76).

4. This is the seat of the Age of Strife. It replicates the entire Triangle.

5. Cf. 3/46.

6. The Great Jewel is the Circle of the Navel where Kuṇḍalinī resides and so, by extension, is a name of Kuṇḍalinī to whom this hymn is addressed.

7. Brahmā, Viṣṇu and Śambhu are the lords of the three energies, Vāmā, Jyeṣṭhā and Raudrī. The three couples emerge from the unmanifest energy of the goddess to form the triangle that surrounds her and contains her 50 energies that constitute Speech. The form and nature of this Triangle has been discussed above (see 7/12-15ab). Here this Triangle is called the Heart of the Yoginī. There it is called the House of the Yoginī.

8. This is the syllable HSKHPHREṀ; see above 9/1 ff. and notes.

9. This is the triangle in the centre of the *maṇḍala*. It is called this because it is formed by the energy of the three gestures corresponding to the three sacred seats (see notes 2/14 and 3/48, 8/87). In the KMT and its expansions, the ŚM and the ṢSS, the three Gestures are described in great detail each in three aspects, namely, gross, subtle and supreme. They are: Yonimudrā, Padmamudrā and Triśikhāmudrā. There they are are not specifically associated with sacred seats as is the standard practice in later Kubjikā sources. Note that here the model is triadic; there are only three sacred seats. In this case, I suppose that this is simply to accommodate the standard set of three Gestures. As usual in the triadic model,

Jālandhara is missing.

10. See chapter 20.

11. This is HSKHPHREṀ. It is explained in 9/1 ff. The 'goal' is the Point in the centre of the Triangle.

12. Two other forms of the goddess are described in our text. One is Juṣṭacaṇḍālinī Kubjikā who is described in chapter 49 (23cd-40ab). The other is Ciñcinī described in chapter 68 (1-19). The first is the goddess of the Transmission of the Aged. The second is the goddess of the Transmission of the Youth and the one described in this chapter is the goddess of the Transmission of the Child. The Kubjikā of the Transmission of the Child is Kāmeśvarī with six faces and twelve arms. The Kubjikā of the Transmission of the Youth is Tripurā with six faces and eighteen arms. The Kubjikā of the Transmission of the Aged is Mātaṅgi with six faces and six arms. All three forms are drawn from as many *sūtras* in the YKh (1) (chapter 19). The visualized form described in this chapter is very similar to the one in the *Agnipurāṇa* (144/30cd-37 quoted by de Mallman 1963: 287 and described ibid. 159-160). There she is called Vajrakubjinī or Vahnikubjinī. The latter name is probably a scribal error for the former. It appears that when the goddess is worshipped in her basic form without reference to the Lineages, this is the one. Concerning the visualized forms of the goddess in the Transmissions described in the Kubjikā Tantras, see intro. vol. 2 p. 142 ff..

13. The *Ṭīkā* (fl. 9a ff.) describes and explains this visualized form of Kubjikā, who is called there Kukārākṣā devī (the goddess of the syllable KU).

14. The *Ṭīkā* (ibid.) adds that she is not only dark blue in colour (*śyāmavarṇa*), but also red in lustre (*raktacchavī*).

15. The *Ṭīkā* adds that she is Kuṇḍalinī.

16. In relation to the goddess dwelling in the body, that is, Kuṇḍalinī, these are the Six Wheels in which the goddess resides and from which she radiates her phonemic energies.

17. According to the ṢSS (47/136cd-142), the goddess's eighteen eyes and six faces correspond to the vital breaths and the channels (*nāḍī*) that convey them. In the left, right and middle eyes of each face, they are as follows:

1) Upper face: Prāṇa – Iḍā, Piṅgalā and Suṣumṇā.
2) Eastern face: Apāna – Nāga, Gāndharī and Kūrma.
3) Northern face: Samanā – Gajajihvā, Puṣā and Kṛkarā.
4) Southern face: Udāna – Paśa, Alambuṣā and Devadatta
5) Western face: Kiṁkuvā (variant: Kujā), Śaṅkhinyā and Dhanañjayā.

I have (thus) told you these, the divine eyes of (the goddess's) faces. They are (aspects of the) pervasion of awakened (yogis). If they are unknown they delude (the unawakened). They are the instruments the adept should view through which the body is produced. Without them the embodied cannot attain an excellent body.

Above that is the goddess's (Krama) beginning and ending with groups of four present in the emanation (*sṛṣti*). The sixth face is unmanifest, pervasive and facing everywhere. O mistress of the heroes, I have explained the goddess's six faces. The lower face is called (the face of) the netherworld and its purpose is said to be creation.

Commentary: The sixth face is the Face of the Void (*khavaktra*). The seventh is the lower face. It is the face of emanation (and is called) the Face of Picu.

O goddess, it is said in the *Śrīmata* that this (is the place where) the sacrifice of the Six Paths (that constitute the universe) takes place. This is the Krama, O mistress of the gods, the imperishable world (*pura*) within the body. (All) effort in this world is useless for those who do not know (this). How can those who do not practice the inner sacrifice (attain) liberation in the (teachings of) the Kula tradition? O goddess, how can there be liberation if there is no inner sacrifice?

etāni vaktranetrāṇi devyās tu [k kh: divyāstu] kathitāni te ||
vyāptibhūtāḥ prabuddhānām ajñānād [kh: -nāṁ] bhramakārakāḥ [k kh: -kāṁ] |
dehaniṣpattikaraṇā [k kh: -ṇaṁ] draṣṭavyāḥ [k kh: -vyā] sādhakena [k kh: savakena] tu ||
taiś ca [k kh: taccair] vinā na siddhyate [k kh: -nti] dehināṁ deham uttamam |
tadūrdhve [k kh: tadārddhe] sṛṣṭigaṁ [k kh: -tā] devyācatuṣkādicatuṣkāntam [k kh: -catuṣkakam] ||
avyaktaṁ ṣaṣṭhamaṁ vaktraṁ vyāpakaṁ sarvatomukham |
ṣaḍvaktrāś ca mayākhyātā [k kh: mahā-] devyāyā [k kh: -yāṁ] vīranāyake ||
pātālākhyam [k kh: -kṣam] adhovaktraṁ sṛṣṭyarthaṁ [k kh: sṛṣṭā-] saṁprakīrtitam |
ṣaḍadhvayajanaṁ [k kh: -jananaṁ] devi śrīmate saṁprakīrtitam ||
*etat kramaṁ tu deveśi dehasthapuram ākhyātam [k kh: ā * *]* |
ye na jānanti loke 'smin vṛthā teṣāṁ pariśramam [k kh:-me] ||
antaryāgavihīnānāṁ kathaṁ muktiḥ [k kh: mukti] kulānvaye | ṢSS 47/139cd-145

The *nāḍīs* are listed below in KuKh 40/33-34. See the notes there concerning them and the forms of the vital breath.

18. According to the *Ṭīkā* (fl. 13a) the goddess's seat is made of eight types of beings, namely, gods, Dānavas, Nāgas, Yakṣas, Rākṣasas, Gandharvas, ghosts (*bhūta*), and planets. The word for 'ghost' – '*preta*' – literally means 'one who has gone forth'. This is the name given to a dead person who is in an

intermediate state between the living condition and that of an ‘ancestor' (*pitṛ*). This state normally lasts for thirteen days from the time of death. If for some reason the individual fails to make the transition to the state of an ancestor, he remains in the world of the living as a ghost. The goddess or god may have a ghost of this sort as a vehicle on which they stand (in the case of Kālabhairava, for example) or sit. They may be ghosts of human beings, or sometimes demons, but more usually, they are deities. These ghosts are almost always males. An interesting exception is the Buddhist deity Ekajāta who stands on a female ghost and, garlanded with the heads of female ghouls, brandishes the corpse of a woman. The five ghosts on which Tripurā sits are the five deities corresponding to the Five *Praṇavas*. One form of Guhyakālī also sits on these five (see *Mahākālasaṁhitā Guhyakālīkhaṇḍa* 1/44b-45). In her ten-armed form she sits on a lotus throne which is on top of Śiva. He lies prone on a lotus that emerges from Brahmā's navel, who lies below it. Kāmakhyā has a similar form. In this case, Śiva lies prone on a lion and a lotus emerges from his navel on which the goddess sits. Kubjikā's seat is also sometimes described in this way. This is the case in the visualized form described in the AP on which de Mallmann (1963: 226) comments: ‘Kubjikā's throne is superimposed on lions, a corpse and a lotus. In this strange description one should probably recognised a seat analogous to that of Cāmuṇḍā of Patna and Dinajpur. There one can distinguish certain elements of a throne, vegetal motifs and an extended body on which the goddess is sitting or on which she rests one of her feet.’

The symbolism is extensive. In the case of a female deity of this sort, it indicates that she is the active energy of the male deity on which she sits, sometimes even in sexual union. In the first five Wheels within the body where the Five *Praṇavas* are located, amongst other things, the corresponding deities become passive ‘lifeless' ghosts when the goddess Kuṇḍalinī traverses them. She ‘sits' on the five, corresponding to the five Elements, when she reaches the Wheel of the Command. Beyond that are the higher spiritual principles that are ascending aspects of her nature culminating in the Transmental. Apart from the important symbolic dimension of such vehicles, they also serve by implication to indicate orders of seniority and power. Buddhist deities trample Hindu deities with abandon. An unusual example of the opposite is a rare form of Kālī called Tathāgatanāśakālī described in the *Jayadrathayāmala*. She tramples the body of a Buddha and wears a garland of Bodhisattvas’ heads. I am grateful to Prof. Sanderson for pointing this out to me.

19. The throne – *siṁhāsana* (‘lion seat’) – may literally be a lion. That Kubjikā sits on a throne indicates the she is, as de Mallman (1963: 220) observes, ‘assimilated to a royal personage.’ Indeed, despite her more rustic, folk, vegetal and low-caste associations as a Yakṣiṇī, Yoginī, Sweeper (Mātaṅgī) and tribal Śabarī, Kubjikā is a royal goddess, just as these beings to which she is so closely

related attain to the status of royal attendants.

20. According to the *Ṭīkā* (fl. 9a), 'Kula' here means the body. Thus the goddess is 'in this Kula teaching the life of countless bodies, as the condition of the sustainer and the sustained'.

kulaśabdena śarīram | *tasmāt kulakoṭīnāṁ [kh: -koṭināṁ] asaṁkhyānāṁ śarīrāṇām ādhārādheyabhāvena [k: -bhāvanā] jīvabhūtā asmin kulaśāsane* |

21. Vinatā and Kadrū were two wives of Kaśyapa Prajāpati. Garuḍa was born as Vinatā's son and serpents like Ananta, Vāsuki, Takṣaka, and Kārkoṭaka were the sons of Kadrū. Ananta practiced austerities in various sacred places, for which Brahmā granted him the boon that he would support the world on his hoods. This he does from the bottom of the hell-worlds where, according to the *Viṣṇupurāṇa,* a *tāmasika* form of Viṣṇu called Ādiśeṣa Ananta resides. As the deluge at the end of a cosmic Age approaches, Kālāgni Rudra emanates from the faces of Ananta and consumes the three worlds. (cf. TĀ 6/140. For the corresponding inner microcosmic process, see my Doctrine of Vibration p. 211 and Aphorisms of Śiva p. 103-4.) As none can gauge the extent of his nature, shape and prowess, he is called Endless – Ananta (See Mani 1984: 34-35). Viṣṇu lies on him in the cosmic ocean that subsists between one creation and another.

Tantric cosmology, like the Purāṇic, locates Ananta in the hells from where he supports the world. Personifying the netherworlds (de Mallmann 1963 : 199), he is one of the supports of the divine throne. Closely associated with the lower region, he is the tenth of the ten guardians of the quarters (*dikpāla*) and guards the nadir. Similarly, drawing from Tantric sources, Abhinavagupta (TĀ 8/21-22ab) explains that:

Ananta is the leader of the Rudras of the Hells (lit. the 'frying pan') who are dedicated to sexual passion. He is seated in a boat in the water, drunk with wine; surrounded by snakes, he meditates on Bhairava.

22. Takṣaka is well known as the snake who killed king Parīkṣit who had been cursed to die by his bite. Parīkṣit's son, Janamejaya, in order to avenge his father, arranged a 'snake sacrifice' (*sarpasatra*) to attract the snake gods and then burnt them in the sacrificial fire. But Takṣaka, due his friendship with Indra, survived. (Mani 1984: 782-783)

23. This snake cheated the sage Nārada who, angered by this, cursed him that he would be paralysed and remain in the forest until Nala came to free him. (MhB *Vanaparva*, chapter 66, Mani 1984: 390-391)

24. The snake Vāsuki is famous for his great length and size. He was used by the gods and demons as the rope to churn the ocean of milk.

25. These are a standard group of snake gods who are considered to be particularly important. The snake ornaments of the goddess clearly indicate that she is the mistress of snakes. It seems natural that as Kuṇḍalinī, 'the serpent

power', she should be a snake goddess (*nāginī*), but I have never come across this association.

26. The MSs of the KuKh read '*bhūdaṇḍa-*' lit. 'the rod of the earth'. This reading has been emended to accord with the reading of YKh (1) which is the source and makes more sense. However, the *Ṭīkā* retains the corrupt reading which, somewhat forcedly, understands the expression to refer to the goddess's arm. Thus the *Ṭīkā* (fl. 9b) comments: 'Padma and Mahāpadma are on the two arms, the left and the right' (*padmamahāpadmau [k, kh: -padmo] vāmadakṣiṇe bāhudvaye*).

These seven snake gods make up a group of Great Snakes (*mahānāga*) (see de Mallmann 1963: 196-197). Sometimes Śaṅkhapāla or Kūrma is added to them to make a group of eight. According to the KuKauM there are two snakes of each caste (3/256cd-274ab; cf. de Mallmann 1963: 198). These are:
1 + 2) Two Brahmin snakes ('Kulikas'): Śveta and Karmavibhūṣaṇa
3 + 4) Two Kṣatrīya snakes: Vāsuki and Śaṁkha
5 + 6) Two Vaiśya snakes: Mahāvrata and Kṣākhya
7 + 8) Two Śūdra snakes: Karkoṭa and Padma.

27. A *khaṭvaṅga* is literally the leg (*aṅga*) of a bed (*kaṭu*). De Mallmann (1963: 245-246) explains: 'The word, constructed in the same way as a *rathāṅga*, a wheel, originally meant the leg of a bed, or of the bier used to carry bodies to burn. It appears that it can also denote the platform of this same bier [*Īśānaśivagurudevapaddhati* 3/43/114]. According to the *Tantrasamuccaya* [6/137], the effective use of a *khaṭvāṅga* is that of a club. Even so, in iconographic texts, it is never represented in this way. It is usually figured in the form of a fleshless skull attatched to a tibia: above that it is that of some kind of demon whose grotesque head is replaced by the head of a dead man. The whole is transformed into a 'magic wand', which is attributed exclusively to deities of a sombre nature, that are related to funeral pyres, cremation grounds and cemetaries.'

28. When female beings or goddesses hold mirrors, they are usually part of their cosmetic set. Accordingly in many visualized forms, they also hold a stick used to apply collyrium to the eyes (*śalākā*). In this case the mirror serves a different function. By means of this mirror, the goddess makes fettered souls see the consequences of their actions. One is reminded of the mirror held by the Buddhist Lord of Death in which the dead view the reflection of their own Karma and judge themselves accordingly.

29. The *Ṭīkā* presents as many as seven different lists of the goddess's twelve attributes drawn from various sources.
1) The following three are listed in an incomplete line of verse: a skull, rosary, and the Five Potions of Immortality (*amarīdravya*). The commentator goes on to list the attributes as follows: ascetic's staff, razor, fetter, gesture of fearlessness,

rosary and book are in the hands on the left side. A skull, a boon-bestowing gesture, spear, goad, mirror, and sword are on the right.
2) A skull, a book, a pointing finger, jewel ring, ascetic's staff, and the Five Potions of Immortality (*amarīdravya*) in the left hands. The right hands hold a rosary, trident, sword, a kind of snake (*saṅkhapāla*), fetter, and a razor. This list adds a seventh, namely, a jar 'made of the fifty principles', which is filled with Soma and wine (*surā*).
3) A third variant set is recorded in three lines quoted from the *Bṛhadāgama* and the *Kulamuṣṭā*. These are: an ascetic's staff, fetter, gesture of fearlessness, rosary, book, and dagger (*kaṭṭāraka*) in the left hands. A skull, a boon-bestowing gesture, trident, goad, mirror, and sword in the right hands. The skull is large and filled with the Five Potions of Immortality (*amarīdravya*). On the arm that holds it hangs a garland of wish-granting gems.
4) Next the commentator lists what he considers to be the attributes as follows: an ascetic's staff, skull, a boon-bestowing gesture, fetter, book and mirror in the left hands. A rosary, the gesture of fearlessness, a goad, trident, sword, and dagger in the right hands.
5) Rūpaśiva then quotes another list of attributes, which he says is recorded 'elsewhere' in another Tantra. These are: a skull, boon-bestowing gesture, fetter, book, mirror, and ascetic's staff on the left. Rosary, the gesture of fearlessness, goad, trident, sword, and dagger on the right. To each of these attributes corresponds a gesture (*mudrā*) the devotee makes as he visualizes the goddess. *Ṭīkā* fl. 9b-10a
6) Referring again to the *Bṛhadāgama* and the *Kulamuṣṭā*, Rūpaśiva lists another set of attributes, namely: a fetter, rosary, book, dagger, skull, trident, lance (*karpaṇa*), sword, the five potions of immortality, and the Five Jewels.
7) Finally, referring generically to 'other views' (*mata*), Rūpaśiva lists the following attributes: a skull, rosary, the boon-bestowing gesture, the gesture of fearlessness, fetter, goad, book, trident, mirror, sword, ascetic's staff, and razor. (ibid. 10b-11a).

30. The *Ṭīkā* (fl. 65a) explains, in the course of describing how the teacher performs the Worship of the Krama (*kramapūjana*):

With what? (He does so) with the (sacrificial) substance (of the) Immortals (*amarīdravya*). Brahmā, Viṣṇu. Rudra, Īśvara and Sadāśiva are in the sacrificial substance of the Immortals. (They are said to be) the Five Potions of Immortality (*amarīdravyapañcaka*). That is (now going, to be) explained. They are the main secretions (*viśvakṣāra*) (of the body), namely, urine (*prasrava*), blood (*śoṇita*), feces (*nāla*) (lit. yellow orpiment), clarified butter (*ajyā*), and semen (*śukra*). Once (the body has been) smeared (*udvartana*) with the Five Potions of Immortality (as one would with fragrant ointments), one should worship this

Tantra of the Hidden Liṅga, which is the Western Tradition. . . . The sacrificial vessel (*arghapātra*) should be prepared with these same Five Potions of Immortality. First of all (the body is) smeared with (the contents of that) same sacrificial vessel. Then having prepared one's own body to a degree by means of that very vessel, one should worship according to the Krama of the Secret Liṅga. Then, with that same vessel, purified with mantra, once the body has been again prepared, he should eat (what is in) it.

kena | amarīdravyeṇa [k kh: -tantreṇa] | tadamarīdravye [k: tat | amarītantre; kh: tat | amarītantra] brahmaviṣṇurudreśvarasadāśivāntāḥ | amarīdravyapañcakam | tac ca [k kh: teca] kathyate yathā | viśvakṣāraprasravaśoṇitanālājyāśukrāḥ [k kh: prasraviṁ śroṇitam | -śukra] iti amarī | iti amarīdravyapañcakena udvartanaṁ kṛtvā tataḥ idaṁ guptaliṅgatantraṁ paścimakramaṁ pūjayet | . . . anena amarīdravyapañcakena arghapātraṁ kārayet | prathamataḥ tenaivārghapātreṇa udvartya | īśat svaśarīrasamārabhya tatas tenaivārghapātreṇa [kh: tataḥ tenaivārghe-] guptaliṅgakrame [k kh: guptā-] pūjanaṁ kārayet | tatas tenaiva punaḥ mantrapūtenārghapātreṇa punaḥ śarīraṁ samārabhya [k kh: -labhya] tataḥ pātram āharet | Ṭīkā fl. 65a

There are two groups of such sacrificial substances. One consists of five and the other of nine constituents. They are given to the disciple when he receives a name at the conclusion of his initiation. They five are: 1) blood 2) meat 3) bone 4) marrow ('that comes from a skull' – *kapālodbhūta*) 5) skin. The *Ṭīkā* glosses this entry as '*kṛtti*'. This is 'a hide or garment made of skin; the hide or skin in which the religious student sits or sleeps' (Monier-Williams p. 304).

The nine substances are: 1) Scent – this is (a mixture of) the main secretions of the body (*viśvakṣāra*). 2) A flower – this is the 'flower of the vagina', that is (menstrual) blood. 3) Water – this is Śiva's water (i.e. urine). 4) Viṣṇu – (woman's ?) urine. 5) Accomplished Meaning (*siddhārtha*) – 'Meaning' is a word by which one accomplishes that (and so denotes) the locus of the tongue where that Accomplished Meaning, which is spittle, is located. 6) Ecstacy (*harṣaṇa*) – this is wine (*surā*). 7) Meat. 8) The Moon – this is Indra's sperm. 9) Sandalwood – this is feces.

gandha iti viśvakṣāram 1 | puṣpam iti [k kh: puṣpa iti] yonipuṣpaṁ raktam 2 | ambu iti [kh: + iti] śivāmbu 3 | viṣṇur mūtram [kh: -sūtraṁ] 4 | siddhārtha iti arthaḥ [k kh: arthāḥ] śabdaḥ [k kh: śabdāḥ] yasmāt siddhyate [k kh: -ti] taṁ jihvāsthānaṁ tatra yad bhavati sa [k kh: sā] siddhārthaḥ [k kh: siddhārthāḥ] lālā 5 | [k, kh: + muditā iti hṛdayaṁ 5 | gaṁdha puṣpaṁ aṁvu siddhārtha |] harṣaṇaṁ iti surā 6 | āmiṣam [kh: āmiyaṁ] iti māṁsam [kh: māsaṁ] 7 | candra indraśukraṁ 8 | candanam [k: candana; kh: cadana] iti viṣā [k, kh: viśā] 9 | iti *navadravyāḥ* | *Ṭīkā* fl. 79b

31. This is the Trikhaṇḍā Vidyā. Originally a Trika Vidyā, it is considered to be so important in the Kubjikā tradition that the texts refer to Trikhaṇḍā as the Goddess of the Samayā, just as Kubjikā is. The name of this Vidyā is called 'Trikhaṇḍā' because its fifty 'parts' (*pada*) and 292 syllables are divided into three sections (*khaṇḍa*). These are: 1) the *Stutikhaṇḍa,* 2) *Mātṛkhaṇḍa* and the 3) *Mantrakhaṇḍa* which are also called the 1) *Brahmakhaṇḍa,* 2) *Viṣṇukhaṇḍa* and 3) *Rudrakhaṇḍa*, respectively

32. According to the *Ṭīkā* the goddess wears a garland that extends to her feet consisting of the thirty-four consonants. Thus, along with the garland of vowels around her head, all the letters adorn her. The *Ṭīkā* refers to the goddess's necklace of scorpions but does not associate it with the letters. Here, the fifty scorpions probably symbolize all the fifty letters.

asya parameśvarī akārādivisargāntasvaraṣoḍaśakena śiromālā kṛtā | *tathā kādikṣāntavarṇacatustriṁśāṅgulā [k kh: -la] kaṇṭhe mālā pādatalāvadhiḥ śobhārthe kṛtā [k kh: kṛtāḥ] tathā vṛścikahāraṁ [k: phāraṁ] gale ity ābharaṇam* | *Ṭīkā* fl. 11a.

33. The faces of the goddess are described in the *Ṭīkā* (fl 11b-13a) and in six short *sūtras* in YKh (1) (19/57 ff.). The sixty-four Yoginīs associated with the six faces incorporated into the depositions of the goddess's faces (*vaktraṣaṭkanyāsa*) and energies (*catuḥṣaṣṭidevatāyoginīkalānyāsa*) are found in the SKh (MS G fl. 43b-44a). As we go along, these will be listed for each face. The main entry is taken from the *Ṭīkā* which, unlike YKh (1), normally supplies the colours of the Yoginīs. The variants from the other two sources are noted in brackets. Those from YKh (1) are bold and those from the SKh are in italics. Extracts from the *Ṭīkā* are presented first, followed by those from YKh (1). The main features of the faces presented in YKh (1) are tabulated in the chart in the note to verse 50. Note that throughout the description of these faces the sources repeatedly remind us that the goddess who is visualized and worshipped here is Parā. Kubjikā – her 'surface identity' – is never mentioned.

34. Concerning the seventeenth energy of the Moon, see intro. vol. 1 p. 353-356.

35. See above 10/37cd-38 and note, where the colours of the goddess's six faces according to various sources have been listed in tabular form. The *Ṭīkā* explains that:

Tranquil and the white colour of milk, that divine face shines like millions of moons. It possesses the seventeenth energy (of the Moon) that secretes (lunar) nectar. Here, before the first (face) is the sixteenth energy of the Moon that is at the end of the New Moon (*amāntā*). It is the seventeenth, more subtle than the most subtle, that pervades the sixteen energies. Such is the visualization of the uppermost face.

gokṣīravarṇaśvetaṁ ca saumyaṁ [k kh: saumyāṁ] candrakoṭisamaprakhyam ānanam taṁ mukhaṁ divyam amṛtasravamāṇam [k kh: -mṛtaṁ-; k:-sravaṇam; kh: -sravanaṁ] saptadaśakalāyuktam [kh: saptā-] | *atra pūrvādi – āmāntā candrakalā ṣoḍaśī [k: ṣoḍaśa; kh: ṣoḍaśaṁ; k kh: + sa ādaśe]* | *sā ṣoḍaśānāṁ kalānāṁ [kh: + kālānāṁ] vyāpikā [k kh: vyāpakāṁ] sukṣmātisūkṣmarūpā (11k b) saptādaśī* | *iti [k kh: missing] ūrdhvavaktrasya dhyānam* | *Ṭīkā* fl. 11a-11b

The four energies of this (face) have been described in the *Bṛhadāgama.* Here this is presented in brief:

The first goddess Parā is praised as having four energies. (They are) Aruṇā (Dawn), Ugrarūpā (Fierce Form), Anaṅgā (Disembodied) and Kusumāvatī (Possessing Flowers).

(Each has, like the goddess Parā,) one face with three eyes and holds a severed head, dagger, skull, and lotus. (Each) wears a cloak of human skin and is adorned with one garland of human heads and (another) of entrails. (Each) sits on a ghost, (their) tongue like a lightning flash, (they) grant boons to adepts (*sādhaka*). (They are) white, red, grey and flame coloured (respectively). Such are the four energies of the uppermost face.

asya punaḥ kalācatuṣkaṁ bṛhadāgame kathitaṁ [k kh: -ā] kintu ihoddeśaṁ kriyate |
aruṇā ugrarūpā ca anāṅgā [k kh: anagāṅ] kusumāvatī [k: -vīti [kh: -vītī] ||
kalācatasraḥ [k, kh: -catusraḥ] prathamā [k kh: -ma] parā devī tu kīrtitā ||
ekavaktrā trinetrā [k kh: -trāś] ca muṇḍakartaripāṇikā [k: -kaṭṭāri-; kh: -kattāri-] ||
kapālapadmasaṁyuktā naracarmottarīyakā [-kāḥ] ||
antrasragdāmakhacitā [k, kh: atra-] muṇḍamālāvibhūṣitā [k kh: -taṁ] ||
pretārūḍhā vidyujjihvā sādhakānāṁ varapradā ||
śvetarūpā ca raktā ca dhūmrābhā jvalarūpikā [kh: kvala-] ||
ity ūrdhvavaktrasya kalāś catasraḥ [k kh: kalācatuḥ] | *Ṭīkā i*bid.

According to the *Sūtra* of the Face of Parā (*parāvaktrasūtra*) of YKh (1):

The Great Face is both supreme (transcendent) and inferior (immanent). Pure, it has the lustre of a mirror. It is energized (*dīpita*) within Navātmaka by the Lord with eternal bliss. Mounted on the Transmission of the Skyfarers, it is very pure with the beauty of the Moon. Adorned with garlands of pearls, it causes the ocean of nectar to flow (from it).
parāparaṁ mahāvaktraṁ [k, gh: -vakraṁ] nirmalaṁ darpaṇaprabham |

nityānandena nāthena dīpitaṁ ca navātmake ||
khecarakramam [g: -cakrasam-] ārūḍhaṁ candrakāntisunirmalam [ṅ: -sanir-] |
śobhitaṁ muktamālābhiḥ [k, gh, ṅ: -ni] sravantam [g: śravataṁ] amṛtārṇavam ||
YKh (1) 37/58-59

(The goddess of this face) has two arms, three eyes, wears matted hair and a crown; attended by Skyfarers, (she is) divine, and resides at the end of the Transmental.

dvibhujaṁ ca trinetraṁ ca jaṭāmukuṭadhāriṇam [g: -makuṭa-] |
khecaraiḥ [k, gh, ṅ: -rai] sevitaṁ [k, gh, ṅ: śe-] divyaṁ unmanānte [k, gh: -nanti] vyavasthitam || ibid. 37/62

36. From the *Sūtra* of the Immortal Face (*amaravaktrasūtra*):

I will tell (you) about the second (face), attended by Siddhas and Gandharvas. It is the face of Amarī (the Immortal One) who is divine Parā. It is (white) like cow's milk and, terrible (*ghora*), it brings about immediate possession (*āveśa*) [. . .] Beautiful with every ornament, it has four faces. (The goddess of this face holds) a jar (full of the) drought of immortality (*amarīpāna*) and in the right (hand) a lotus. Surrounded by six female attendants (*dūtī*), (this face is) divine and marked with the sign of the Moon.

dvitīyaṁ kathayiṣyāmi siddhagandharvasevitam [g: siddhagandarva-] |
parādivyāmarīvaktraṁ [k, gh: divyamarīcakraṁ; g: cavāmarīdvaktra; ṅ: vivāmarīcakraṁ] gokṣīrasadṛśopamam ||
sadyāveśakaraṁ ghoraṁ . . . . | [. . .]
sarvābharaṇaśobhāḍhyaṁ caturvaktrasamānvitam [gh, ṅ: caturvāhusamanvitaṁ; g: caturvāṅga-] | *[k: ?]*
kalaśaṁ [g: ?] amarīpānaṁ [g: -panaṁ] utpalaṁ dakṣiṇe kare ||
ṣaḍdūtyāś cāvṛtaṁ [k:yadūtyā? ścābhṛtaṁ; gh: yahatpāś cābhṛtaṁ; ṅ: yaṁdūtyāś cābhṛtaṁ] divyaṁ candralāñchanalāñchitam | YKh (1) 37/68-69a, 72-73ab

This face has six energies. Entries in brackets in bold face are the variants of the names found in the *Ṭīkā*. Entries in italics are the variants in the SKh. Entries in bold italics are variants that are the same in the *Ṭīkā* and the SKh: 1) Mālinī (yellow and red) 2) Piṅgalā (form like the filaments of a flower) (**Kamalā**) 3) Caryā (black) (**Nārasiṁhī**) 4) Nārasiṁhā (white) (**Maheśvarī**) 5) Kevalā (blue) and 6) Bālyā (white) (**Śilpā /** *Vallī*).

37. According to the *Bṛhadāgama* quoted in the *Ṭīkā*, this face has nine energies, namely: 1) Nandinī (Joyous One) 2) Cinnamuṇḍā (Severed Head) 3) Ardhacandrī (Half Moon) 4) Anāmikā (Nameless) 5) Viḍālī (Cat) (***Vidyādharī***) 6)

Amṛtā (Nectarine ***Amṛtavatī***) 7) Siṁhikā (Lioness) 8) Bhīmavikramā (Terrible Valour) 9) Māyā Bhagavatī (Goddess Māyā).

All these Yoginīs look like Siddhayogeśvarī. They have one face and three eyes, matted hair, a garland of human heads and necklace of human entrails. Their cloak is human skin and they all wear earrings made of snakes (*vyāla*). Intoxicated by the Great Drink (*mahāpāna*), their faces are fierce. They sit on ghosts and hold a severed head, dagger, sword, ascetic's staff, skull, and lotus.

ekavadanās trinetrā [k kh: -vadanātri-] jaṭāmaṇḍitaśekharāḥ [k kh: -rā] ||
muṇḍasragdāmakhacitā narāntramālābharaṇāḥ [k kh: -ṇā] ||
naracarmottarīyakā vyālakuṇḍalikāḥ sarvāḥ [k: sarvā] ||
mahāpānena [k kh: -yānena] ghūrmitā [kh: -tāḥ] daṁṣṭrāḥ [k kh: daṁṣṭrā] karālavadanāḥ [k kh: -nā] ||
pretasyopari [kh: -syepari] saṁsthitāḥ muṇḍakartarihastāś [k kh: -hastā] ca ||
khaḍgakhaṭvāṅgapāṇikāḥ [k kh: -kā] kapālapadmasahitāḥ | *Ṭīkā* fl. 11b-12a

From the *Sūtra* of the Eastern Face (*pūrvavaktrasūtra*):

I will tell (you about) the third, which is the eastern face that has three eyes. Its form and colour is dark blue (like) an unmoving storm cloud. It is the face of the goddess and possesses fine radiant energy (*sutejasa*). Sixfold, (the goddess of this face holds) a jar, noose, double-headed drum, skull, ascetic's staff, and five arrows. (This is) the face of Siddhavāmeśvarī in the middle of the sacred seat of Kāma. The face is beautiful (with the pearls that adorn it) and bestows the three (energies) of (the most) intense Command. . . . Those who dislike the path of the Siddhas are obstructed by its mere recollection.

tṛtīyaṁ kathayiṣyāmi pūrvavaktraṁ trilocanam |
kṛṣṇābhramabhrakākāraṁ devīvaktraṁ [k, gh: -putraṁ; g: devīghanta; ṅ: devīṣataṁ] sutejasam || [. . .]
. . . . *ṣaḍvidhaṁ kumbhahastakam [ṅ: kuta-]* ||
pāśaṁ ḍamarukaṁ kādyaṁ khaṭvāṁgaṁ [g: ṣaṭvā-; gh: -ga] bāṇapañcakam |
siddhavāmeśvarīvaktraṁ kāmapīṭhasya madhyagam ||
vaktraṁ muktakaśobhāḍhyaṁ [g: -sobhāḍhyaṁ] tīvrājñātrikadāyakaṁ [k, gh, ṅ: -tripadāyakaṁ; g: triśajñā-] | [. . .]
dveṣiṇāṁ [k, gh: -ṇā ; g: dvekṣiṇāṁ] siddhamārgasya vighnanti [g, ṅ: nighnanti] smaraṇād api | YKh (1) 37/75, 76cd-78ab, 81ab.

38. According to the *Bṛhadāgama* quoted in the *Ṭīkā* (fl. 10b-11a), this face is black and is called Kālikā; it destroys all things. It has thirteen energies, namely: 1) Khecarī (Skyfarer) (vermillion) 2) Bhūcarī (Earth Wanderer) (white) 3) Gaganākhyā (Sky) (**Gaganadevī**) (red) 4) Trivikramā (Three Strides) (smoky

grey) 5) Dikcarī (Direction Wanderer) (colour of fire) (**Dikkarī**) 6) Gāyatrī (yellow) 7) Sāvitrī (white) 8) Caṇḍikā (Wrathful One) (black) 9) Kātyāyanī (like lightning) 10) Harisiddhā (bright red like the Indian madder) (**Parāsiddhā** *Harasiddhi*) 11) Nīlapatākinī (Blue Flag) (white) 12) Tripurābhairavī (dark blue) (13) Kāmeśvarī (Mistress of Passion) (lustre of clouds).

(These goddesses) have one face with big teeth and eight arms. They all hold a corpse, skull, goad, ascetic's staff, dagger, mace, lightning bolt, and bell. They possess all the ornaments and a skull as a crest jewel. They wear a garland of human heads and clothes of human entrails. They eat fat and the Great Nectar and they sit on ghosts.

daṁṣṭrāḥ [k: daṁṣṭrā; kh: daṁṣṭro] ekavaktrā bhujāṣṭakāḥ [k kh: -kā] ||
sarvā maṭakahastāś ca kapālāṅkuśapāṇikāḥ [k kh: -kā] ||
khaṭvāṅgakartṛsahitāḥ [k kh: -tā] satomaravajraghaṇṭikāḥ [k kh: satamarā-vajaghaṇṭikā] ||
sarvābharaṇaśobhāḍhyāḥ [k: -ḍhyā; kh: -dyā] kapālakṛtaśekharāḥ [k kh: -rā] ||
muṇḍasragdāmakhacitā narāntraparivesṭitāḥ ||
mahāmṛtavasābhakṣāḥ pretasyopari [k: pretasya-] saṁsthitāḥ || *Ṭīkā* fl. 10b

According to YKh (1), the southern face, which is that of Kālī, is the fifth one. Here it is the fourth face, as it is in the *Ṭīkā*.

From the *Sūtra* of the Southern Face *Dakṣiṇavaktrasūtra* YKh (1):

I will (now) tell (you about) the fifth, southern (face), which is black (*kṛṣṇa*). (The deity of this face) has twelve arms, three eyes, and is adorned with jewels. (It is associated) with the Fierce (*karāla*) Gesture* and sits along with Bhairava. (This is) Kālikā, the face of Parā, the supreme arising of the sacred seat of Jvāla (i.e. Jālandhara).

In the left (hands she holds) a double-headed drum, noose, razor, lightning bolt, goad, and sword. In the right (hands she holds) a skull, ascetic's staff, pestle, *darvipiṁgala* (?), (the sword called) Candragarbha, ***** (?), and the noose of time. A flag is (her) seat and (she is) comfortably seated on Mahāmudrā. Very powerful, (she) holds a conch [. . .].

(Accompanied) by the god Navātman (this is) the right face, which is very terrible (*sudāruṇa*); with big teeth, ferocious, it is fierce with large, long red eyes. [. . .] (Thus) on the right is the goddess Parā who is worshipped by the Siddhas and Bhairavas.

vāme [k, gh: bhāvyaṁ; g: bhāvyaṇ; ṅ: ḍācyaṁ] ḍamarukaṁ pāśaṁ kṣurikā vajrāṁkuśaṁ [g: vakrākuśe] asiḥ [k, g, gh, ṅ: asi] ||

dakṣiṇe kādyakhaṭvāṁgaṁ muśalaṁ darvipiṁgalam [gh: -le] ׀
*candragarbhaṁ ca * * * kālapāśaṁ dhvajāsanam* ׀׀
mahāmudrāsukhāsīnaṁ [g: -śina; ṅ: mukhīśīnaṁ] śaṁkhahastaṁ [g: saṅkhahastam; ṅ: śaṁkhehasta] mahābalam ׀ *[. . .]*
*navātmānaṁ ca [g: *] devaṁ ca [g: * * *] dakṣavaktraṁ [g: * kṣa-; gh: -vakraṁ] sudāruṇam* ׀׀
daṁṣṭraṁ [k, gh, ṅ: daṁṣṭrā; g: daṣṭrā] karālaṁ [ṅ: -la] raudraṁ ca mahāraktāyatekṣaṇam [k: mahārakṣāyate-; gh: mahāyakṣāyate-] ׀ *[. . .]*
dakṣiṇe [g: dakṣiṇā] ca parā devī [k: devīṁ] siddhabhairavapūjitā ׀׀
YKh (1) 37//92cd-94ab, 95cd-96ab, 98cd

* Each face is associated with a Gesture and a sacred seat. These are recorded in the table in the note to 29/50.

39. The corresponding face, according to both the *Ṭīkā* and YKh (1), is Mahālakṣmī. Thus the goddess says in the *Sūtra* of the Northern Face (*uttaravaktrasūtra*) of YKh (1):

I will (now) tell (you about) the fourth (face) which is that of Mahālakṣmī, the most excellent. (This) face, energized by the three seeds, is said to be the Conqueror of Death (*mṛtyuñjaya*). It is (red) like the pomegranate flower and shines like the ashes of Kaula ascetics (*vīra*). [. . .] (The deity holds) a flower, noose, goad, conch, dagger, and a severed head in the left (hands). (In the right it holds) an ascetic's staff, pestle, thorn. spear (*paṭṭiśa*), javelin, and club. The universe is pervaded by the northern (face) and is attended by the lords (*nātha*) and Yoginīs.

caturthaṁ saṁpravakṣyāmi [k, g, gh: -vakṣāmi] mahālakṣmīti cottamam [g: cottaram] ׀׀
vaktraṁ mṛtyuñjayaṁ proktaṁ bījatritayadīpitam [gh: -taḥ; ṅ: -dīptitaṁ] ׀
dāḍimīkusumaprakhyaṁ [k: dāḍimmī -; g: -kuśuma-] vīrabhasmasamaprabham ׀׀
[. . .]
*kusumaṁ [g: kumudaṁ] pāśāṅkuśaṁ [g: yāsāṅkuśa; ṅ: pāśāṁku *] śaṁkhaṁ [g: khaḍgaṁ; gh: śa.kha; ṅ: śaṁkha] kartarī muṇḍamuttare [k, g, gh, ṅ: -cottare]* ׀׀
khaṭvāṅgaṁ [k, gh, ṅ: -vāṁga; g: khaḍgīśaṁ] mudgaraṁ kuntaṁ [g: konta; all other MSs: *kontaṁ] paṭṭiśaṁ [g: ṣaṭviśaṁ] śūlakheṭakam* ׀
uttaravyāpitaṁ [k, gh: uttaraṁ-] viśvaṁ [ṅ: viśva] yoginīnāthasevitam [k, gh: yogiṇī-] ׀׀ YKh (1) 37/81cd-82, 85cd-86

According to the *Ṭīkā* (fl. 12a-12b) this, the northern face, is that of Mahālakṣmī who is red. She has thirteen energies, namely, 1) Lakṣmī (red), 2) Rudrā (white) (***Bhadrā***), 3) Surudrā (black) (***Subhadrā***), 4) Tvāritā (bright red like an Indian madder), 5) Naravāhinī (Transported by a Man) (white), 6) Madadravī (Oozing Ichor) (vermillion), 7) Vajriṇī (Thunderbolt Holder) (golden), 8) Bhogavardhinī (Increaser of Pleasure) (ash-coloured), 9) Jayā (Triumph) (like a cage of lightning flashes), 10) Vijayā (Victory) (heated gold), 11) Jayantī (Victorious) (**Vaijayantī**) (smoky grey), 12) Aparājitā (Unconquered) (white), and 13) Ghaṇṭī (Bell) (grey like a pigeon).

They all sit on ghosts and hold swords in their upraised hands and an ascetic's staff, spear, double-headed drum, dagger, a severed head, and skull. They are naked apart from a cloak of human skin. They wear garlands of corpses and hold severed human heads. They all wear garlands of entrails and are inebriated with the Great Drink (*mahāpāna*). They are always content with wine (*āsava*) and, seated on corpses, grant freedom from fear.

pretāsanasthāḥ [kh: pretasanasthā] sarvās tāḥ khaḍgaproddyutapāṇikāḥ [k kh: -prodyuta-] ||
khaṭvāṅgaśūlaḍamarukartṛmuṇḍakarārpitāḥ [k: -ḍamaruṁ- -tā; kh: katṛmuṇḍa-] ||
kapālahastā digvāsā vyāghracarmottarīyakāḥ [kh: vyārghra-] ||
śavasragdāmakhacitāḥ [k, kh: -racitāḥ] karamuṇḍaśiroruhāḥ ||
antramālādharāḥ [k kh: atra-] sarvāḥ [k: sarvā] mahāpānena [k kh: -pīnena] ghūrmitāḥ ||
sadāsavena saṁtṛptāḥ pretārūḍhābhayapradāḥ [k kh: -dā] || *Ṭīkā* fl. 12b

According to the KuKh the goddess of this face is Tripurā, not Mahālakṣṁī. This Tripurā is not the well-known Tripurāsundarī who is worshipped in Śrīcakra. She is Tripurabhairavī. Although she and Kāmeśvarī (of which Tripurabhairavī is an ectype) continue to be worshipped as independent deities, they are the main prototypes of the goddess Tripurasundarī of the Śrīvidyā tradition. We have already had occasion to note the close relationship established between the Kubjikā tradition and Śrīvidyā by the Triangle in the core of Śrīcakra. Here is another link.

The Kubjikā tradition asserts that Tripurabhairavī originated in its fold. Thus according to YKh (1):

The first descent (Tripurā) makes (into the world) (*avatāra*) is in the Western House. She is the Bhairavī in the northern face who is arousing and passionate in every (way).

avatāraṁ tu prathamaṁ kurute (g: kauṅkaṇe) paścime gṛhe |
bhairavī uttare (k: uttara) vaktre kṣobhaṇī sarvakāmikā || YKh (1) 43/90

These lines are part of a long section in YKh (1) dedicated to Tripurabhairavī. We notice that she is linked here to the 'northern face'. It appears, therefore, that when this visualized form of Kubjikā was recorded in the *sūtras* collected together in YKh (1), from which the KuKh largely draws its account, Tripurā was not yet an important part of the pantheon but was already known. Thus according to the *Sūtra* of the Southern Face, which is that of Kālī, Tripurabhairavī and Kāmeśvarī are two of its thirteen energies. Although unknown to the KMT, Tripurabhairavī rose by degrees to such prominence in the Kubjikā tradition that she came to be worshipped as the goddess of a Krama (see intro. vol 2 p. 216 ff.).

40. The western face is that of Kubjikā herself. Here she is called Umā, the Skyfaring goddess. Presumably, this is the form Umā assumed when she immolated herself in the sacrificial fire prepared by her father Dakṣa. But, as Kubjikā, she is not just Umā. She is Umā who is the Skyfaring goddess Khecarī.

From the *Sūtra* of the Western Face:

I will tell (you about) the sixth, the western (face) that bestows accomplishment. It is blue and red, has three eyes and is adorned with eighteen arms. It is in the middle of the sacred seat of Trisrotra and is like the young (morning) sun. It bears the weapon (*āyudha*) of the great iconic form (*mahāmūrti*) and is the ocean of the triple Command. It burns with the Great *Praṇava* and sits on the seat of the Gesture of the Yoni. It possesses the Point and Sound and is linked to Umā Bhagavatī. It is the foundation of the three lineages (*uli*) and is adorned with sixty verses. It is attended by the Siddhas and the rest and is supported by the great Śāmbhava (state).

ṣaṣṭhaṁ ca kathayiṣyāmi paścimaṁ siddhidāyakam [g, ṅ: -dāyikaṁ] |
śyāmaṁ [k, gh, ṅ: śyāma] raktaṁ trinetraṁ ca bhujāṣṭādaśabhūṣitam ||
tisrotrapīṭhamadhyasthaṁ [g: triśrotrapīṭha-] taruṇādityasannibhaṁ [k, gh, ṅ: -dityasaṁbhavaṁ] |
*mahāmūrtyāyudhadharaṁ [g: mahāsūryāyudhavaraṁ; ṅ: -varaṁ] ājñātritayasāgaram [gh: ājñātri * ya-]* ||
mahāpraṇavadīpyantaṁ [k, gh: -dīpāntaṁ] yonimudrāsane sthitam |
bindunādasamāyuktaṁ [k, gh, ṅ: bindunāthasamā-] umābhagavatīsaṁyutam ||
*ulitritayamādhāraṁ [k, gh: śū-; ṅ: * litri-] ṣaṣṭhaślokavibhūṣitam [g, gh: ṣaṣṭa-]* |
sevitaṁ siddhaughādyair mahāśāmbhavadhiṣṭhitam [k, gh: siddhaudyādyai mahāsaṁbhavadhiṣṭitaṁ; g: siddhidoghāghau hāsāmbhavadhiṣṭhitaṁ; ṅ: siddha udyādyaimahāsaṁbhavadhiṣṭhitaṁ] || YKh (1) 37/99-102

According to the *Ṭīkā* (fl. 10b-11a) this face has nineteen energies, namely: 1) Saṁhārī (Destructress) (bright red like the Indian madder), 2) Vyāpinī

(Pervasive) (blue), 3) Vyomā (Sky) (cloud-coloured), 4) Raktavasā (Red Clothes) (colour of fire) (*Raktavāsasā*), 5) Siddhidevī (yellow) (***Sitādevī*** *Siddhādevī*), 6) Śuṣkā (Emaciated) (dark blue), 7) Utpalā (Lotus) (black), 8) Śikhaṇḍinī (Peahen) (smoky), 9) Lalitā (Fondled) (vermillion), 10) Vināyakī (variegated), 11) Ambā (Mother), 12) Gaureśvarī (White Goddess) (red) (***Aghoreśvarī***), 13) Śrī (dark blue), 14) Mukhī (dark blue), 15) Trikhaṇḍā (ochre), 16) Anāmā (Nameless) (shines like fire), 17) Ṭaṅkinī (Axe), 18) Anantā (Endless) (golden colour), and 19) Sarvā, (Everything) (form of lightning) (**Sarasvati,** *Śūcī*).

* Instead of Śrī and Mukhī (13 and 14), YKh (1) reads Vijayā and Śrīmukhī. Moreover, Śaśinī appears there as the last Yoginī in the series and 'Anāmā', it seems, is not to be read as a separate entry.

According to the *Ṭīkā* they are all adorned with many jewels and skulls. They all wear garlands of severed heads and, omnipresent, they sit on ghosts and hold a thunderbolt, double-headed drum, ascetic's staff, bell, scissors, pestle, skull, severed head, bow and reed (*kāṇḍa*) as the tenth (attribute).

nānābharaṇaśobhāḍhyā [kh: -dyā] nānāturyopaśobhitāḥ [kh: nānāpuryyepa-; k kh: nānāpuryo- -tā] ||
muṇḍamālākṛtāḥ sarvāḥ [kh: sarvā] pretārūḍhāś ca sarvagāḥ [k kh: -gā] ||
vajraṁ [k kh: vajra] ḍamarukaṁ [k kh: taṁmarukaṁ] caiva khaṭvāṅgaṁ caiva ghaṇṭikā ||
kartrī [kh: kantrī] ca mudgaraṁ caiva kādyamuṇḍas [k kh: -ṇḍās-] tathā dhanuḥ ||
kāṇḍaṁ ca daśamaṁ proktaṁ sarvāsāṁ parikīrtitāḥ [k kh: -tā] || *Ṭīkā* fl. 11a

The goddess of each face is accompanied by a Bhairava. Mantras and seed-syllables adorn the goddess of each face. These are formed from parts (*pada*) of the Samayā Vidyā, recited along with the Five *Praṇavas*. These are called Śāmbhava, Śākta and Āṇava *Praṇavas* in the case of the first three faces, respectively. Along with them there are other mantras or set groups, as noted in the following table.

14. Kubjikā's Six Faces according to the *Yogakhaṇḍa*

Face	Goddess	Bhairava	Mantra	Mudrā	Colour	Seat
Upper	Parā	Amṛteśvara	Twelve Verses	Padma	Mirror	Moon
Amara	Mālinī	Meghanātha	Five Jewels	Piṅgalā	White	Tisra
East	Siddha-vāmeśvarī	Śilāśekhara	Rāva-pañcaka		Dark Blue	Kāma
South	Kālī	Navātman		Karāla/ Mahā-mudrā	Black	Jālandhara
North	Mahā-lakṣmī	Jyotinātha	Tri-khaṇḍā	Kuraṅgiṇī	Red	Pūrṇa
West	Umā-bhagavatī		Ṣaṣṭha-śloka	Yoni	Blue-red	Trisrota

41. From the *Sūtra* of the Goddess's Heart (*devyāhṛdayasūtra*):

(The Heart of the goddess) shines like the noonday sun and has five faces (each) with three eyes. It has ten arms, and matted hair that bears the moon. (It sits) on the seat of the White Gesture and is energized by the Five *Praṇavas*. White (*śubhra*), it is delighted by Navātman; very pure, it is very powerful (*sutejasa*). (Its) form is that of the lustre of a mirror and it is endowed with the rays of knowledge and bliss. (It holds) in the (left) hand a bow, arrow, sword, javelin, ascetic's staff and skull and, in the right, a terrible lance, book and the rest. It is the inner seat and support (*ādhāra*) of the fettered soul (*paśu*) and possesses thirty-eight energies. Endowed with the form of the energies of the heart, it is the first, single part (*pāda*) of the Vidyā. It is conjoined with Vidyānātha and is in the middle of the five *maṇḍalas*. It is accompanied by the seven verses, adorned with Kubjikā's Krama and associated with Mitranātha. (The wise) know this to be the first Ocean (*ārṇava*). O god, the Heart, which is the great arising of the Yoginīs, has been described.

madhyāhnārkanibhaṁ [g: -rkamidan; ṅ: -hnārkṣanibhaṁ] dīptaṁ pañcavaktraṁ [k, ṅ: -vaktra] trilocanam |
daśabāhu trinetraṁ ca jaṭājūṭendudhāriṇam ||
śvetamudrāsanasthaṁ tu pañcapraṇavadīpitam |
navātmānanditaṁ śubhraṁ sunirmalaṁ [all MSs: -la] sutejasam ||
darpaṇabhrajakākāraṁ [k, gh: darpaṇābhrajakāvāraṁ; g: darpanābhañjakādhāraṁ; ṅ: darpaṇābhrajakādhāraṁ] jñānānandakarānvitam [ṅ: -karonvitaṁ] |
cāpaṁ [ṅ: cāpaṁ] bāṇo 'siśaktiś ca [k, gh: -śaktiṁ; g: vāno-; ṅ: vāmavāṇosiśaktiñ] ca khaṭvāṅgaṁ kādyapāṇinam ||

dakṣiṇe bhīmapaṭṭīśaṁ [k, gh: bhiśi-; g: bhisa-; ṅ: bhisi-, g: yadvīśaṁ] pustakaṁ [g: pustaka] cāvaśeṣakaṁ [g: cāhuśeṣaka; ṅ: cavraśeṣakaṁ] |
paśorantāsanādhāraṁ [k, gh, ṅ: paśunāṁtrāsanakaraṁ; g: paśūnāntrāsana-] aṣṭatriṁśatkalair yutaṁ [g: aṣṭatriṁśakalairyutaṁ] ||
vidyāprathamapādaikaṁ [k, gh, ṅ: -pādeka; g: -pādekaṁ] hṛtkalākṛtisaṁyutam [k, g, gh: -kalāhṛti-; ṅ: kṛta-] |
vidyānāthena nirbhinnaṁ [g: ni-] pañcamaṇḍalamadhyagam ||
ślokasaptamakaṁ [k, g, gh, ṅ: -ke] sārdhaṁ [k, g, gh, ṅ: śārddhaṁ] kubjikākramabhūṣitam |
mitranāthena saṁyuktaṁ ārṇavaṁ [g: -va] prathamaṁ viduḥ [ṅ: vibhuḥ] ||
*hṛdayaṁ [g: hṛdaya] kathitaṁ deva [g: devaṁ] yoginīnāṁ [k, gh: yogi * nāṁ; ṅ: yogināṁ *] mahodayam [k, gh: grahodayaṁ; ṅ: pahodayaḥ]* |
YKh (1) 37/108-114ab

From the *Sūtra* of the Head (*śiraḥsūtra*)

(Now) I will tell (you about) the second one, namely, the Head that is worshipped by the gods. It has four faces, eight arms and is very powerful. Full of the ocean of nectar, it is endowed with consciousness (*caitanya*) (i.e. HSKHPHREṀ) and the part (of the Vidyā called) 'Kubjikā'. It has three eyes and is adorned with jewels. It is full of the sixteen energies and is adorned with millions of skyfarers. It shines like snow, the moon or gold and is endowed with the (Five *Praṇavas* that are the) Lamps of Kula. It is attended by the Yoginīs, all the Gandharvas and Lords of the Immortals. (The hands) make the gesture of fearlessness, (hold) the nine (sacrificial) substances, a garland of flowers, a mirror, bow, arrows, the *triphala* (fruits) and make the Gesture of the Cow.

*dvitīyaṁ kathayiṣyāmi śiras tridaśapūjitam [ṅ: śira * daśa-]* ||
*caturvaktraṁ [g: caturthañca] mahātejaṁ bhujāṣṭakasamanvitam [ṅ: bhujāṣṭa * samanvitaṁ]* |
amṛtārṇavasaṁpūrṇaṁ [all MSs: -rṇavenasaṁ-; ṅ: -pūrṇa] caitanyena [g: ceta-] samanvitam ||
kubjiketi [ṅ: kubjaketi] pade [ṅ: pada] yuktaṁ [ṅ: yukta] trinetraṁ [g: trinetra] ratnabhūṣitaṁ [k, gh: rakṣa-; g, ṅ: rakta-] |
*kalāṣoḍaśasaṁpūrṇaṁ vyomagāyutibhūṣitam [k, gh: vyāmagā-; ṅ: -yuti * -]* ||
himendukanakābhāsaṁ kuladīpasamāyutaṁ [k, g, gh: kulādīpā-; ṅ: kalādīpā-] |
yoginīsarvagandharvaiḥ [ṅ: -gandharvau] sevitaṁ amareśvaraiḥ ||
abhayā [g: amaryā; all other MSs: amayā] navadravyāḍhyaṁ [k, ṅ: -dravyādya; gh: nacadravyādya] puṣpamālā ca [k, g, gh: -mālāśca; ṅ: -mālāśva] darpaṇam |
kārmukaṁ vāṇatriphalaṁ [g: vāna-; all MSs: -tripalaṁ] dhenumudrāsamanvitam [all MSs except ṅ: dhanu-] ||

mahānādena [g: -nādotra] muditaṁ śiras [g: śivas-] trailokyapūjitam | *[k, gh, ṅ: missing]*
śiraḥsūtram [g: śira-] || YKh (1) 37/114cd-119ab

42. From the *Sūtra* of the Topknot:

O Lord of Kula, I will (now) tell (you about) the third, namely, the King of Topknots. The three cruel ones (*krūra*) are born of the eastern face and it is energized by them. He has three faces, six arms, is fierce and has flames of fire. (He is) Bhairava who, free of imperfections and well formed by Gesture (*mudrā*), is seated. He, the lord of the gods, is surrounded by numerous hosts of Yoginīs and, energized by the Five *Praṇavas*, he is in the company of Sarvarakṣā.* He possesses the beauty of the great Bhairava and he holds a banner, sword, thorn and a thunderbolt in the left. He is adorned with twelve energies. The venerable Kaulika lord who is the King of Topknots bestows liberation.
* MS G reads: Barbarākhyā

tṛtīyaṁ kathayiṣyāmi sikhārājaṁ [k, gh: -rāja] kuleśvara [k, gh: kuleśvaraṁ] ||
pūrvavaktrodbhavāḥ [g: -vā] krūrās [g: ktayas; ṅ: kūlās] trīṇi tābhiś ca [g: nābhiśca; ṅ: tabhiśca] dīpitam |
trivaktraṁ ṣaḍbhujaṁ cograṁ [g: cogra] agnijvālāsamanvitam ||
mudrāvikṛtam āsīnaṁ [g: -vikṛtatamāsīnaṁ] bhairavaṁ vigatāmayam |
anekayoginīvṛndair [k, g, gh: anekayogiṇī-; g: -vṛnde-] veṣṭitaṁ [gh: vaṣṭitaṁ] tridaśeśvaram ||
pañcapraṇavadīpyantaṁ sarvarakṣāsamanvitam [g: varvarākhyāsamāyutaṁ] |
mahābhairavaśobhāḍhyaṁ [ṅ: -dyaṁ] dhvajāsikuntahastakam [k, gh: -śikonta-; g, ṅ: -konta-] ||
vidyuc caiva [k, gh, ṅ: vidyu vaiva; g: vidyut caiva] tathā vāme [k, gh, ṅ: vāma] kalādvādaśamaṇḍitam [k, gh, ṅ: -khaṇḍitaṁ] |
śikhārājeśvaraṁ [g: -śvara] śrīmān kaulikaṁ [k, g, gh, ṅ: -kāṁ] bhuktidāyakam [ṅ: mukti-] || YKh (1) 37/119cd-123

From the *Sūtra* of the Armour:

O Lord of Kula, I will tell you the fourth, namely, the Armour. It is hard to pierce by (even) the gods and Rakṣasas, Śākinīs, and evil cave-dwelling spirits (*guhyaka*). Others' yantras, magic spells (*kṛtaka*), or magic rites (*karman*) that are hard to withstand are not capable (of harming) one who possesses (this) Armour. By the Yoga of its mere deposition, (one's) enemies come under control.

He has ten faces with three eyes and, blue-red, is very powerful. He sits on the Gesture of the Yoni and is adorned with twenty arms. He shines with the Five *Praṇavas* and possesses the ten seed-syllables. The seed-syllables of the right face and arm are all there and very powerful. He is accompanied by the pervasive (*vyāpinyā*) energy and has the brilliance of twelve suns. Bearing the weapons of the three gods, he abides pervading the world. Established in the resonance (*nināda*) of the Great Sound (*mahārāva*), he is attended by Yoginīs and Siddhas. Eternal, he bestows accomplishments, desires and the fruits of wordly enjoyment and liberation. Endowed with the tenth verse, he is the destruction of all sin.

caturthaṁ [ṅ: caturtha] saṁpravakṣyāmi [ṅ: saṁpravakṣyāmi] kavacaṁ te kuleśvara |
durbhedyaṁ [k: dubhedye; gh, ṅ: dubhedyaṁ] devarakṣābhyāṁ [k, g, gh, ṅ: -rakṣebhyo] śākinīduṣṭaguhyakaiḥ [k, g, ṅ: -kaṁ] ||
parayantrāś ca kṛtakāḥ parakarmāṇi duḥsahāḥ [k, g, gh, ṅ: -hā] |
hartuṁ [k, g, gh, ṅ: kartuṁ] na śakyante [k, gh, ṅ: śakyate; g: śaṣṭate] tasya kavacaṁ yasya saṁsthitam ||
vinyastamātrayogena [g: -yegena] vaśyam [gh: vaśyamam] āyānti śatravaḥ |
daśavaktraṁ [gh: -kraṁ] trinetraṁ [ṅ: dvinetran] tu śyāmaraktaṁ sutejasam ||
yonimudrāsamāsīnaṁ bhujair [g, ṅ: bhujer] viṁśatibhūṣitam [k, gh: vijñāti-; ṅ: vijāti-] |
pañcapraṇavadīpyantaṁ daśabījasamanvitam || *[k, gh, ṅ: missing]*
dakṣavaktre [gh: -kre] tu [k, gh, ṅ: bhu] ye [k, gh, ṅ: je] bījāḥ [k, gh, ṅ: bījā] sarve tatra [k, gh: tetra] mahābalāḥ |
vyāpinyāyāḥ [k, g, gh, ṅ: -yā] kalāsārdhaṁ dvādaśādityavarcasam ||
*tridevaśastradhāriṇaṁ [k, gh: tridevaścakariṇya *; g: -dhāriṇyaṁ; ṅ: tridevaṁ * svadhāriṇyaṁ] bhuvanaṁ vyāpya saṁsthitam* |
mahārāvaninādasthaṁ yoginīsiddhasevitam [k, gh: yogiṇī-] ||
siddhidaṁ kāmadaṁ [g: kamadan] nityaṁ muktibhuktiphalapradam [ṅ: bhuktimukti-] |
daśamaślokasahitaṁ sarvapāpapranāśanam || YKh (1) 37/124-130

43. The Moon is in the left eye and the Sun in the right.

44. From the *Sūtra* of the Eye (*netrasūtra*):

(Now) I will tell (you about) the fifth, namely, the Eye worshipped by the gods. It resides in the form (*mūrti*) of the Moon, Sun, and Fire and has the Gesture of the Trident. He has six arms, (his) light is fierce (*vikarāla*) and is accompanied by Amṛtanātha. Divine, he is worshipped by Mahantārī and is the lord proclaimed by the verse. He is endowed with fifty energies and is born from inexplicable knowledge. He is delighted by the Three Peaks and is endowed with the six sacred seats. He is mounted on the supreme light, (his) form is light and he is everywhere active (*udita*). Free of (differentiating) forces (*kalā*) and time, (he is) the omnipresent conqueror of death. By worshipping (him) (*yajana*) (one attains) all one desires, meditation (*dhyāna*) and all else and the eight (yogic powers) including the power to become small at will and the others. One gains control of all the gods. Auspicious, fire offerings are made to him and he is the object of devotion (*prīṇita*).

pañcamaṁ saṁpravakṣyāmi [g: -vakṣāmi] netraṁ [k, gh, ṅ: netra] tridaśapūjitam [sarve: -bhūṣitam] ।
candrārkānalamūrtisthaṁ [k, gh: -arkkānila-] śūlamudrāsamanvitam ।।
ṣaḍbhujaṁ vikarālābhaṁ [g: tri-] amṛtanāthasaṁyutam ।
*mahantāryārcitaṁ [k, gh: mahā * yārccitaṁ; g: -citaṁ; ṅ: mahāntāyorcitaṁ] divyaṁ ślokena [g: śloke] nāditaṁ [g: nādita] prabhu [all MSs: prabhuṁ]* ।।
kalā pañcāśabhir [k, gh: paṁcāśibhir-; ṅ: pañcāśibhi] yuktaṁ akathyajñānasaṁbhavam ।
kūṭatritayam uditaṁ pīṭhaṣaṭkasamanvitam ।।
[k, gh, ṅ: + ṣaḍbhujaṁ vikarālābhaṁ] parājyotiḥsamārūḍhaṁ [g: -jyoti-] bhārūpaṁ sarvatoditam ।
kalākālavinirmuktaṁ [g: -mukta] mṛtyujit [ṅ: -jita] sarvatomukham ।।
yajanāt sarvakāmāni [g: -māṇi] dhyānādi [g: -dir; ṅ: vyānādi] aṇimāṣṭakam [k, gh, ṅ: maṇimāṣṭakaṁ] ।
sādhayet [g: sādhaye; gh: -ye] tridaśān [ṅ: -śāt] sarvān prīṇitaṁ [g: prīṇitā] homitaṁ [g: homita] śubham ।। YKh (1) 37/131-135.

45. The goddess is Kuṇḍalinī, the energy of the all-consuming Fire of Time that blazes up from the hell-worlds at the end of a cosmic age to consume the universe of transmigratory existence.

46. The *Ṭīkā* (fl. 13a) says that the Earth is in the goddess's Yoni.

47. The *Ṭīkā* locates these deities differently as follows: 1) Brahmā – two feet and hips, 2) Viṣṇu – Yoni, 3) Rudra – heart, 4) Īśvara – throat, 5) Sadāśiva – forehead, 6) Śiva – on the head.

A similar series of projections is part of an initiation based on the Five Principles (*pañcatattvadīkṣā*), that is, the gross elements set in relation to the goddess's six faces and the Five *Praṇavas* (see KuKh vol. 8, appendix 1). Initiation thus establishes the original body of the deity in the body of the adept. In that way it mirrors the basic environment in which the goddess operates on the physical, embodied plane where the Five Elements serve as the support and medium of her activity, both within the body and in the outer world. This is true even if the locations in the body do not coincide in all accounts.

48. The *Ṭīkā* (ibid.) explains that she fills the expanse of Emptiness (*kha*) with nectar. One should visualize her in the Wheel of the Foundation as resembling the great lord of the snakes.

49. In the Age of Strife, the goddess, as the Transmental, rises up through the micro and macrocosm. The *Ṭīkā* (fl. 13b) explains that she resides in the *maṇḍala* of the Sun, Fire and Moon. Also called the *Tridhātumaṇḍala* (the

Maṇḍala of the Three Constituents), it consists of the energies (*kalā*) of these three luminaries that are parts of (the goddess's) body of radiant energy (*tejo'ṅga*). The energies should be united within the stainless Principle (*niṣkālikatattva*), that is, ultimate reality (*paramārtha*). Once the energies have thus been stilled, one should utter Kuṇḍalinī's mantra, the Vidyā of the 'crooked moving goddess', *kauṭilyānugameśvarī*. This is done by the upward movement of Kuṇḍalinī first in and through Kula, that is, the six Wheels from the Foundation to the Command. Then up above through Akula. This consists of 1) Vyāpinī (the Pervasive) 2) Samanā (the Equal One) 3) Unmanā (the Transmental). Above this is the Śāmbhava plane located at the End of the Twelve finger space (*dvādaśānta*). The rise is marked by a series of visible signs of attainment (*pratyaya*). These are essentially the immense powers the yogi acquires that, as the text says, enable him to even uproot mountains through the power of the Śāmbhava Command he has thus acquired, by practicing the Vidyā and worshipping the goddess Kubjikā.

50. According to the cosmology of the SvT, there are eight hells. The deepest of these is called Sauvarṇa or Hāṭaka, after the name of the Rudra who governs it (see See SvT 10/96b-114 and TĀ 8/30cd-31ab). Although Asuras, Nāgas and Rākṣasas live in the hells and individuals souls are tormented there as a punishment for their evil deeds, by purifying Hāṭaka all are purified (comm. TĀ 8/31cd). Those who worship Śiva as Hāṭakeśvara in the deepest hell, attain both accomplishment and even liberation. Abhinavagupta explains:

> According to the teaching of the *Rauravāgama,* Śrīkaṇṭha (as Hāṭakeśvara) reigns over each of the worlds and forcefully (*haṭhataḥ*) bestows various forms of yogic accomplishment (*siddhi*). Those who have taken vows (*vratin*) but have behaved in a manner prohibited by scripture and so are sinful (*vikarmastha*), those who, though initiated, have falled from the rule (*samaya*) and have failed to perform the rites of expiation (*prāyaścitta*), those who are adherents and (yet) detractors (*dūṣaka*) of the left-hand path (*vāmācāra*), those who live on the sacrificial offerings (*dravya*) to the gods and fire, those who, though adherents of higher doctrines, practice the mantras of lower doctrines such as those of Garuḍa and the like, all these in their various kinds are servants before the All-pervasive Lord Hāṭaka.
>
> However, those who even there worship (Hāṭaka) the Lord of the Gods with devotion merge into the Īśa principle and (from there merge) progressively into Supreme Śiva. For those who do not do so, it is otherwise. When the fruit of their actions (*bhoga*) is exhausted, they are burnt by the Fire of Time and cry pitifully. TĀ 8/31cd-36

Kaula traditions teach that, by a reversal of opposites, one can rise to the supreme hieghts from the lowest depths. What is hell for the unrepentent sinner, is the door to liberation for those who are devoted to the Deity. Indeed it is from here that the teachings arise, just as it is from here that the universe of transmigration is consumed from its very root. Thus in the DP of the Kālīkrama, the goddess Kālī hears the subtle Unstruck Sound of the god calling to her. She recounts:

> Having heard (that, I) went to the depths of hell, where Hāṭaka is the lord. I had entered into that Wheel and from that mouth of the God of the gods (which is also the lower mouth of the Yoginī) came forth Kulakaula, the most excellent Kaula knowledge.

śrutvā rasātalaṁ yātā yatra hāṭaka īśvaraḥ ||
tatra cakre praviṣṭāhaṁ kaulajñānam anuttamam |
tadvaktrād devadevasya kulakaulaṁ vinirgatam || DP 1/37cd-38

The goddess rises up from this, the lowest hell, piercing the spheres of existence. The CMSS opens with this vision, which is both of the origin of the teachings and their ultimate goal – the universal pervasion of the goddess who consumes the world of transmigration, returning it to its original condition of Emptiness:

> The supremely pure Siddhanātha, who is all things, resides in the womb in the calyx of the lotus of the consciousness of the divine Sun. Onto the Island of the Moon in the middle of the great ocean, he brought down the supreme light of the consciousness of (the goddess) Ciñciṇī.
>
> I salute the venerable Kukārā of the tradition of the Western Transmission who has emerged from the midst of that, piercing through the great Kula, within the worlds within the sky of the divine firmament, laying hold (all things from) within the cavity of the circle of the lower worlds.

divyārkabodhakamalodaragarbhasaṁsthaṁ viśvātmakaṁ [sarve: visvātmakaṁ] paramanirmalasiddhanātham |
yenāvatāritaṁ mahārṇavamadhyacandradvīpāntare [k: candraḥdvīpāntaraṁ; kh: -candraḥdvīpāntaraṁ; g gh: candreḥdvīpāntaraṁ] paramaciñcinicitprakāśam ||
tanmadhyanirgatamahākulavedhayantīṁ [k kh g gh: -vedhayanti] divyāntarikṣa-gaganāntarabhūtaleṣu |
*pātālacakravivarāntaragrāhayantīṁ [k: -grāha * ntīṁ; gh: grāha * ntī] namāmi paścimakramānvayaśrīkukārām [g: -kujārāṁ; gh: -śrīkukākhā]* || CMSS 1/1-2

51. The goddess dispenses her Command in the three lineages (*ovalli*) of the three worlds. The Lineage of the Eldest is in the sky. The Middle Lineage is in the mortal world, while the Lineage of the Child is in the hell-worlds (see above

notes to 1/1 and 7/60 ff.). The goddess resides in the End of the Twelve, the Heart and the abode of Kuṇḍalinī as these three lineages. (*Ṭīkā* fl. 13b-14a). Note that, according to the Svacchanda and other Tantras, the hells are triangular (*ete 'tighorā narakās trikoṇāḥ parikīrtitāḥ* | SvT 10/53ab). The goddess who resides in the triangle thus resides here as well.

52. The visualization of the goddess taught here should be coupled with that of Navātmānātha whom she embraces. Thus the goddess who is Vāgbhava (AIṀ) is coupled with Navātman (HSKṢMLVRYŪṀ). Rūpaśiva promises that he who regularly practices this visualization soon gets all he desires. He attains all the pleasures of the world (including sexual) (*kāmopabhoga*) as well as liberation while still alive (*jīvanmukti*). He attains all this no doubt because once he has learnt the *Dhyānasūtra*, he can go on to worship the Krama (*kramārcana*) (*Ṭīkā* fl. 14a). Indeed, this is the usual sequence in most rites of adoration (*pūjā*). After the preliminary purifications and the rest comes the visualization (*dhyāna*) of the deity, which is followed by the rite.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY

1. ख्: मुढ–; झ्: मुध– 2. घ्: पुन 3. झ्: पुज–. I take this
to be an attributive compound qualifying रहस्यम्. The hiatus between the first
member of this compound and the rest of it is due to the metre. 4. क्, ग्:
सस्फटं; ख्, ज्: सस्फुटं; ṢSS 3/3b: श्रीमतस्य कुलान्वये 5. छ्: श्रीवक्रोवाच
6. ख्, ज्, झ्: चातुर्व्विंशत्– 7. घ्, छ्: तमराजान. राजन् is treated as राजान– here
for the metre. 8. घ्, छ्: खड– 9. All MSs: जायते
10. ṢSS 3/3cd = ŚM 1/98ab: विधिहीनस्य विघ्नानियानि ते कथयाम्यहम् 11. घ्: उत्पातो
12. क्, ख्, ग्, ज्, झ्: –धा: 13. घ्, छ्: प्रकुप्यन्ते 14. All MSs: स्वजनादय:
This emendation agrees with the reading in the ṢSS 3/4ab. 15. घ्: तद्वेगश्चा–; छ्:
तद्वेगश्चातिदारुणं; all other MSs: –दारुणं; ṢSS: जायते सह मानुषै:; cf ŚM 1/98cd: कलहोद्वेगद्वन्द्वश्च (ग्:
–द्वेंग–) व्याधिशूलं (ग्: –शूल) ज्वरं तथा॥ 16. All MSs: सखायाश्च ṢSS 3/5a: गोत्राणां चैव उद्वेगं
17. कुर्वन्ति or the like needs to be supplied here. 18. ṢSS 3/5cd: महाहानि
वियोगं च सुहृद्भि: सह जायते 19. क्, ग्: आरहन्ति 20. All MSs except क्,
ख्: विसन्ति; ṢSS 3/6ab: कपोतश्च गृहे नित्यं काकाद्याश्च विशन्ति च 21. All MSs: गृध्रा
22. All MSs: काकुल्यो 23. The root अट् is 1P. It is also rarely
ātmanepada in general usage. 24. DS. 25. क्: परिवेसं
26. ख्, ग्, ज्: चन्द्रसूर्याल्यां; घ्: चन्द्रसूर्य्यो *; छ्: चन्द्रसूर्यौल्यां; all other MSs: चन्द्रसूर्योल्यां
27. M → N. ṢSS 3/6cd: परिशोचं तु श्वानाभ्यां अकाले मरणानि च
28. घ्, छ्: गर्भा; all other MSs: गर्भा:
29. छ्: गुर्विन्यो; all other MSs: गुर्व्विण्यो. गर्भिणीनाम् would be correct but does not
fit the metre. 30. ग्, घ्, छ्, ज्, झ्: गर्जन
31. All MSs: त्रे पिजायते. This line is, it seems, a corrupt version of ṢSS
3/7ab: गगनं गर्जते चैव गर्भपात: प्रजायते 32. घ्: –पाटा
33. क्, ख्, ग्, घ्, झ्: दाद्यात्; छ्, ज्: दाघात् These two emendations agree with the
reading in the ṢSS. 34. घ्, छ्: –दीपकं; ṢSS 3/7d: गृहे दाहश्च जायते
35. झ्: रौपाणि 36. ग्, ज्, झ्: पश्यत्; घ्, छ्: यस्यत्; all other MSs:
पश्येत् 37. घ्, छ्: पवित; all other MSs: पवितथं
38. घ्: पाष्ठयो; छ्: पाष्ठया The emendations in this line agree with the readings
in the ṢSS. 39. क्: –प्रकोयेत्; ख्, झ्: प्रकापेन; घ्, छ्: प्रकोनेन; ṢSS:
चण्डवेग– 40. घ्: वाता: 41. ṢSS 3/8d: वाता वान्ति
सुभीषना: 42. ṢSS: गृहस्थाने 43. ṢSS 3/9b: व्यालाश्चैव फणोत्कटा:
44. छ्: –राह् 45. घ्, छ्: वे–; all other MSs: ते–
46. All MSs: योगिन्यो 47. ṢSS 3/10b: श्रीमतेदं महाकुलम्
48. क्: कोटिकोटिस्त्वं– 49. See above, note to 3/12c.
50. घ्: –वला 51. क्: श्रीमते 52. All MSs: –योगिनी
53. क्: दसदिक्ष्यु:; ख्, ग्, ज्, झ्: दसदित्यु:; घ्, छ्: दशादित्यु:
54. ṢSS 3/10cd: विध्वंसकानां देवेशि शिवरव: प्रजायते
55. ṢSS 3/11ab: पिङ्गलानां गृहे शब्दं नित्यं कुप्यन्ति पार्वति
56. छ्, ज्: –चित्ता; झ्: –चिर्त्त; चिताग्रध्रा: is apparently meant here.
57. क्, ग्: वरारोहे 58. –आदि is treated here, as elsewhere, as if it
were an indeclinable. 59. All MSs except घ्: –ता:
60. इति is required. ṢSS 3/11cd: एवमादीनि विघ्नानि जायन्ते विधिवर्जिते
61. This *pāda* is one syllable too long.

62. झ्: तदर्थतु; all other MSs: तदर्थं तु 63. All MSs: कार्या
64. All MSs: लेख्यमाने 65. IM 5. See above, note to 1/4a. The
emendations in this line are supported by the readings in the ṢSS. ṢSS 3/13b:
व्याख्याकाले च लेखने 66. घ्: संविधो–
67. All MSs except घ्: –विनासनं 68. All MSs: यत्नतः
69. All MSs: प्रथमं 70. All MSs: * रक्ष्यः
71. All MSs: संस्पर्शं 72. घ्, छ्, झ्: –वहिकृतैः 73. छ्: यन्नेन
74. ख्, घ्, छ्, झ्: नु 75. ख्, ग्, छ्, ज्: कार्यः; घ्, झ्: कार्याः
76. All MSs except घ्: यावत् 77. क्: ग्रंथ; all other MSs: ग्रन्थं
78. All MSs: –संस्था च विही– 79. ग्: स्यष्थं; घ्, छ्: स्पष्ठ 80. All MSs: तिथि पूर्णा
81. ख्, झ्: समाण्णोयं; घ्, छ्: समानोयं; all other MSs: समाणोर्यं The emendations in
this quarter agree with the reading in ṢSS 3/18a.
82. ख्, ग्, घ्, छ्, ज्: –ऋक्ष; झ्: रिक्ष् 83. ख्: विवर्जत्; ग्, घ्, छ्:
विवर्ज्जिते 84. ग्: अष्टम्या 85. क्: चतुर्द्धेश्यां
86. घ्: नयोगतः; ṢSS 3/18d: दुष्टरिक्षविवर्जिते 87. झ्: रमो
88. घ्: –नापलिप्ते; छ्: गोमयोनापलिप्ते 89. ख्, झ्: –न्नत्रविवर्जिते 90. DS.
91. ख्: शोभते; घ्, छ्: सोभितं; झ्: शोभ * 92. All MSs: –ता
93. क्: स्वास्थेकोपरि; all other MSs: स्वस्तकोपरि
94. ṢSS 3/21d: कलशं तु सुशोभनम् 95. ग्, घ्, छ्, ज्: पूजये
96. घ्, छ्, झ्: त 97. All MSs: त्रिखंडायाः 98. ख्, ज्, झ्: –मालो–
99. ख्, ग्, छ्, ज्, झ्: आसने स्तु; all other MSs: आसनैस्तु
100. घ्, छ्: कठं, all other MSs: कण्ठं 101. All MSs: –मण्डलम्
102. नवात्मना would be correct. Here आत्मन् is treated as if it were आत्मान–. It
is the nominative of this deviant form (i.e. –आत्मानम्), which one encounters most
frequently. See above, note to 3/10d. 103. All MSs: च
104. The correct form – अलिखितम् – would make the sixth syllable short.
105. घ्: –गर्भ्भं 106. All MSs: –वलि 107. All MSs: प्रदातव्या
108. घ्, छ्: आचार्येन; झ्: आचायेण 109. ख्: विधावित्; all other MSs: विधानवित्
110. क्: मंगलंनिर्घोषैः–; ख्, छ्, ज्, झ्: मंगलनिर्घोषैः–; ग॰ मङ्गलंनिघोषैः; घ्: मङ्गलनिर्घोषैः लेखकः; ण्
छ्: –लेखकः; all other MSs: लेखक. The regular form would be लिखेत्. I have chosen to
emend to a deviant form in accord with the Sanskrit of this text, in order to
maintain the metre. Cf. 30/27a.
111. क्, ख्, ज्: स्त्वोक–ṢSS 3/29cd: ततो मङ्गलनिर्घोषैः पुस्तकं वाचयेत् ततः
112. The compound संवर्तामण्डलसूत्रम् has been broken up for the metre.
113. घ्, छ्: व्याख्यायं 114. ग्, घ्, छ्, ज्, झ्: लेखये. Cf. above, 30/26b.
115. ख्: कापि 116. क्, ख्: समया
117. All MSs: आरात्रीं। आरात्रिकम् is the usual form of the word. Cf. 27/22c.
118. घ्, छ्: पूर्वतोन्तायं; all other MSs: पूर्वतोन्तार्यं 119. ख्, ज्, झ्: सिरसा
120. क्: कुमार्याह्वानयेच्चाष्टौ DS. 121. All MSs: गंध
122. All MSs except घ्: रूपं 123. All MSs: –श्वरात् 124. All MSs: समीपस्थात्
125. All MSs: योगिन्यः 126. All MSs: –दिक्षितात् ṢSS 3/24cd-25ab:
आमन्त्रयेत् कुमार्याष्टौ चतस्त्रो वा वरानने॥
योगेश्वर्या चयोगिन्यः पूजयेत् कुलदीक्षिताः।
127. All MSs: सृष्टधूपेन 128. क्, ग्, घ्, छ्: तदंत 129. All MSs: –चाज्ञा
130. All MSs: भगवत्यः 131. All MSs: –ताः ṢSS 3/26cd: तदन्ते प्रार्थयेच्चाज्ञा

कुलजानां कुलागमे।। 132. All MSs: श्रीमतोऽहं 133. ग्ः अविघ्नन
134. ग्, घ्ः –तुः 135. क्ः –नुज्ञःसुघ्, छ्ः –नज्ञ; all other MSs: –नुज्ञसु
135 (ख) घ्ः योगीन्द्रौ, all other MSs: योगीन्द्रो; ṢSS: वीरेन्द्रः 136. ṢSS पूजयेच्च
137. ṢSS वरानने 138. All MSs except छ्, ज्ः देहस्थाः
139. All MSs: सर्वे; .SSS: तत्र 140. ṢSS 3/28d: भक्तितो गुरुः
141. ख्, झ्ः शंखावादि–; ग्ः शंखवाहित्रनिःस्वरैः; घ्ः –निःस्वनेः
142. झ्ः दिव्याऱ्गास्तु–; छ्ः दिव्याङ्गनास्तुगीतैश्च
143. The word स्रग् has developed to स्रग– to gain a syllable for the metre.
144. ख्ः कुर्मी– 145. ख्, घ्, छ्, ज्ः –क्रीडा
146. ग्, घ्, छ्, ज्ः समासृत्य 147. All MSs: तद्दिनं
148. घ्, छ्ः दिवसं; all other MSs: दिवसे IM 7. 149. ख्, झ्ः कृयते
150. All MSs: विधिः प्राज्ञैः बलिं 151. घ्ः ससाप्यते M → N.
152. झ्ः गंथं; all other MSs: ग्रन्थं 153. घ्, छ्ः तावन्
154. All MSs: विधिस् 155. झ्ः अ * था. यदि अन्यथा क्रियते तदा is meant
here. 156. All MSs except क्ः –च्छायं
157. All MSs except क्ः –कुलान्
158. See 30/15c and note. 159. See above, note to 9/41c.
160. क्ः लेख्ये 161. घ्, छ्ः श्रीमतेहं. See above, note to 3/12c.
162. क्, ख्, ग्, ज्, झ्ः नोपुण्या; छ्ः नापुन्यो 163. क्ः मर्त्या
164. घ्ः व; छ्ः चैव 165. All MSs: चातुर्व्विंशसहस्रकं
166. शठानाम् would be correct but does not fit the metre.
167. घ्, छ्ः तातृकाणां 168. घ्, छ्ः तार्क्किकानां; झ्ः तार्किकाशां
169. घ्, छ्ः –क्रोधिनः. A dual number is required here. See above, note to
5/46d. 170. अहऽम्कृत् is a synomyn of अहंकारः.
Although a noun, it can also function as an adjective in common usage.
171. ग्, घ्, छ्, ज्ः पापिष्ठे 172. क्ः चापजीवके
173. घ्, छ्ः –कात्; all other MSs: –कान्
174. All MSs: भोगान्येन त्यक्तानि 175. घ्ः सुन्दरः
176. घ्, छ्, ज्ः गुरुंसरणमासृतः; all other MSs: गुरुंशरणमाश्रितः
177. A connecting तस्य or the like is required. Cf. 30/46a.
178. झ्ः अभक्तो 179. All MSs except क्ः निस्पृहे
180. झ्ः हूढा– 181. घ्ः –जितेन्द्रियेः
182. ग्ः –वधियैत; घ्ः –वधियेत; all other MSs: –र्येत
183. घ्, छ्ः सत्यस्तं. सर्वम् or the like needs to be supplied here.
184. IM 5. 185. क्ः मनोवाक्तायकर्म्माणा; ख्ः मनोवाक्तायकर्म्माणो; ग्, ज्ः
–कर्म्माणा; घ्ः मनोवार्क्कीयकर्म्माणो; छ्ः मनोवार्क्कीयकर्म्माणौ; झ्ः मनोवाक्वायकर्म्माणो; all other MSs: –कम्माणो
186. See above, note to 4/3c. 187. क्, ख्, ग्, ज्, झ्ः –शाब्दं–; घ्, छ्ः –परिक्षते
188. क्, ग्ः विजानोति This and the following line are approximately repeated
below as 30/234cd-235ab. There this quarter reads: गुर्वोघंयस्तु जानाति
189. This line reads above in 30/235ab: मण्डलं मूलसूत्रं तु तस्य देयं मुखागमम्
190. See above, note to 3/108b.
191. पर्वन् (N) is treated here as पर्वः M.
192. All MSs except घ्, छ्, झ्ः महितले
193. घ्, छ्ः –वसेनैव; झ्ः –वसेनैक्त. वशेन here stands for अनुसारेण or the like.
194. अहिका would be the regular form but does not fit the metre. This line is

also found below as 30/51cd (version B). This and the following line appear below as 39/85 (version C) and 69/35 (version D). B: नाभिवर्तिरहिस्तार्क्ष्यो (all MSs: नाभिवर्ति–; क्: –अहिस्तार्क्ष्य, ख्: –अहिस्तार्द्ध्ये; ग्, घ्, छ्, ज्: –अहिस्तार्क्ष्ये; झ्: –अहिमर्क्ष्ये; all other MSs: अहिस्तार्क्ष्यो) This line is also found in the following passage in the YKh (1) (12/45-46) that appears suddenly there, strangely out of context:

संकेतं कथितं नाथ सप्तकं स्पर्शसंज्ञकं (घ्: स्पशं–)।
नाभिवर्तिरहिश्चैव (क्, ख्, घ्, ङ्: –वर्ति अहिश्चैव) वज्रसन्धिकपाटयो: (ङ्: सत्विकपाटयो:)।।
यो जनाति (ङ्: योजा * ति) स्वयं भेदं तस्य देयं (ङ्: भेदं) कुलागमम् (ख्: –गम)।
अन्यथा (क्: अंन्यथा) नैव दातव्यं कुलशापो (क्: कुलसायो; ख्, घ्: कुलसापो) विधीयते (क्, घ्: विधियते)।।

195. ग्: वज–; B: विद्या वज्र; C: छ्: –सन्वि; all other MSs: –संत्वि

196. घ्: कपाटय:; D: ग्: सन्विर् * जकपातयो:; झ्: सन्विवजकपाटयो:; all other MSs except घ्: सन्विर्वज्रकपातयो:.

197. घ्, छ्: संकेताच्चंति; all other MSs: संकेतार्चन्ति. This emendation agrees with the reading of versions B and D.

198. A: योयत्र 199. छ्: –गमे 200. IM 5.
201. All MSs: शिष्योह्यहं 202. All MSs: प्रीतो 203. ग्, घ्, छ्, ज्: सिद्धाहं
204. घ्, छ्: रह: 205. All MSs: –धिकारश्च
206. क्: –नायके; ख्, ज्, झ्: –नायक; घ्, छ्: –नायकम् 207. घ्, छ्: क्रमं
208. घ्, छ्: सुरेन्द्राक्षे 209. छ्: श्रीवक्रोवाच

210. See above, note to 30/48cd. All MSs: नाभिवर्ति–; क्: –तार्क्ष्य, ख्: –तार्द्ध्ये; ग्, घ्, छ्, ज्: –तार्क्ष्ये; झ्: –मर्क्ष्ये; A, C and D: नाभिवर्तिरहीका; YKh (1): नाभिवर्तिरहिश्चैव (क्: –वर्ति–)

211. All MSs: वज्र; A: ग्: वजसन्धि:; all other MSs: वज्रसन्धि:; C: छ्: वज्रसन्वि; all other MSs: वज्रसंत्वि

212. D: ग्: सन्विर् * जकपातयो:; झ्: सन्विवजकपाटयो:; all other MSs except घ्: सन्विर्वज्रकपातयो:

213. घ्: ज्ञानमस्त–. Although emendation to ज्ञानस्याष्ट– seems to be required here, the peculiar syntax of this sentence is best left as it is and one should assume that –प्रकारोऽयम् is functioning as the required accusative. See above, note to 1/5b, cf. 30/72c. 214. All MSs except ख्, ग्, छ्: वरारोहे

215. Cf.. AS 20/3cd-4ab: नाभिवर्तिरहिका (नाभिवर्त्ति अह्हीका) च आज्ञा वज्रकपाटयो:।।
यो जानाति क्रममाद्यं (–स्यान्यां) सो भवेन् मतबोधक:।

216. घ्, छ्, ज्: नाभि:–
217. घ्: अहितार्क्षश्च; all other MSs except छ्, ज्, झ्: अहितार्स्क्ष्यश्च
218. All MSs: का 219. क्, ग्: वक्राख्य: 220. झ्: कपातौ
221. घ्: वद: 222. छ्: श्रीवक्रोवाच
223. क्, ग्: मूलं नाभि: कुलं नाभि: 224. All MSs except क्: मेरुवर्त्तिरात्मा. All MSs read न in the place of च. This and the following line occur again below as 39/87.

225. All MSs read: –महीज्ञानं. This emendation is supoorted by 39/87c.

226. All MSs: संधिमा– 227. झ्: वृक्षे; all other MSs: वृक्ष. This and the following line are repeated below as 39/91. See above, note to 6/10b.

228. क्, ग्: वजकुलो; all other MSs: वज्रकुलो 229. घ्: कपाटयो
230. घ्: पटद्; all other MSs: पतद्
231. ज्: पुनरन्यो; all other MSs except घ्: पुनरन्ये 232. All MSs: न
233. झ्: * भिमेरु–; all other MSs: नाभिमेरु–

234. क्: कीर्त्तिर्भेदा–. Although manuscript क् has the correct *sandhi*, the other
reading has been chosen as the absence of *sandhi* between *pādas* is very frequent
in this text. 235. The order of the two members of this
compound has been reversed to eliminate a syllable for the sake of the metre.
236. घ्: षड्भि See 10/24d and note.
237. Missing in MSs ख् 238. All MSs: तथा
239. घ्, छ्: क्रमोदयो; all other MSs: क्रमोदये 240. All MSs: यस्य
241. Missing in all MSs except ग्. 242. This peculiar
expression is derived irregularly from the standard idiom कर्णात् कर्णम् (गतं ज्ञानम्).
243. घ्, छ्: –क्रमं– 244. क्: तस्यो; all other MSs: तस्यां
245. All MSs except ख्, झ्: –त्रिकोणं; ख्, छ्: –तृकोशं
246. See above, note to 3/119d. 247. All MSs: भूमि
248. DS. All MSs: तस्याम्नाय 249. झ्: सुखागमम्
250. झ्: –मु * धि:. IM 6 + 7. The ending of आकाश– is retained in this
compound to gain a syllable for the metre.
251. संवर्ता is the normal form of this word found in this text.
252. All MSs: –आवेश:–. The ending of क्रम has been dropped for the metre
leading to the formation of an irregular compound.
253. झ्: तुर्यस्थ:– 254. All MSs: भूमिका 255. वैष्णवी
256. ज्: कलो 257. See above, note to 3/125a.
258. The first member of this compound should be at the end of it.
259. IM 6 + 7. 260. क्, ख्, ग्, ज्, झ्: तारणात्
261. घ्, छ्: –ताक्ष्यश्च; all other MSs: –तार्क्ष्यश्च 262. क्, ग्: भैरवानंत:
263. All MSs: सुक्रीदि 264. IC. 265. ख्, ग्, ज्, झ्: परमा
266. झ्: भका * दि– 267. क्, ग्: विद्याचाङ्गी 268. घ्: –ना:; झ्: शिवानन
269. All MSs except घ्: विंद्यात् 270. This pāda is one syllable short.
271. All MSs: चान्द्र– 272. All MSs: –ता:
273. All other MSs except छ्, ज्, झ्: अन्या
274. All MSs: भाविताात्मानं 275. All MSs except ख्, ग्, छ्, ज्, झ्: सा
276. क्: सर्वात्मा नेवधा; ख्: स वात्मा नवधा; ग्, ज्: वात्मा नेवधा; घ्, छ्: –नवधा; झ्: वात्मा
नंवधा–; all other MSs: च चात्मा नवधा
277. ग्, घ्, छ्, ज्, झ्: विद्यापदेश–. M → N. 278. All MSs: वज्रात्मान:
279. ग्, छ्: वज– 280. ख्, झ्: –ब्रूवोन्न वै; ग्: –भुवोन्त वै; all other
MSS: –भ्रुवोन्तम् वै 281. घ्: षत्प्रकार– 182. M → N. See
above, note to 1/5d. 283. तम् here replaces तत्. 384. See
above, note to 6/10b. 285. All MSs: वृक्षेन्यं बाह्य तत्
286. उदय– (M) is regularly treated as neuter, as are words derived from
लय– (M). 287. All MSs except क्, ख्, ज्: शैव–; झ्:
–समागमं 288. All MSs: शक्ति
289. All MSs: पूरकं 290. All MSs: स्वशनं 291. All MSs: संहारमिति
292. छ्: –कं 293. छ्: द्वाविसौ 294. ख्, झ्: कपाटाक्षौ
295. क्, ख्: एतमट–; छ्, ज्, झ्: एतमष्ट–. Cf. above, 30/52a and see note to 1/5b.
296. Missing in MSs झ् 297. क्: + पश्चिमं– 298. छ्: य
299. झ्: शोकार्थ– 300. All MSs except ख्: ये; ख्, झ्: यो
301. The ending of the first part of this compound has been retained for

the metre. 302. झ्: रुद्राशो
303. छ्: मर्त्या; all other MSs: मर्त्यो
304. See above, note to 1/4a.
305. क्, ख्, ज्, झ्: सप्तभिर्भिन्नं; all other MSs: सप्तैर्भिर्भिन्नं 306. All MSs: वधूर्
307. All MSs: कष्ट– 308. All MSs: कष्टं
309. ख्, झ्: अपशब्दाश्च सरलोस्तेषु; all other MSs: अपशब्दाश्च सरलास्तेषु is here equivalent to तैः 310. All MSs: शैवा–
311. क्, ख्, छ्, ज्, झ्: संकेतं– 312. All MSs: नट– 313. ख्: शुष्कतकादि–
314. क्: व्याख्यापमागमे; ख्, ज्: व्याख्यापमागमं; छ्: व्याख्यापमोगमं; झ्: व्या * * कमागमं
315. All MSs: स्वतन्त्रता 316. घ्, छ्: सरसं 317. ख्: सुखाम्नायं
318. झ्: कर्णन्तरागतम्; all other MSs: कर्णतरागतं
319. ख्, छ्, ज्, झ्: अक्षराथोपदेशश्च. A plural is required here.
320. The word संप्रदाय–, instead of being treated as neuter, as it almost always is, here reverts to its original masculine gender.
321. ग्, घ्, झ्: निर्गर्भश्च 322. ग्, घ्: –वेते
323. ख्, ज्, झ्: श्लोका–. See above, note to 7/2c. 324. क्, ग्, ज्: निर्णातं
325. घ्: भैरवः; all other MSs: भैरवम् 326. All MSs: त्यज्य
327. क्: समो; all other MSs: समा 328. M → N.
329. M → N. 330. ‘M' has been inserted between the elements of this compound for the metre. See above, note to 3/21b.
331. All MSs: मात्रात्सं 332. क्: पात–; all MSs: -मिति. See above, note to 5/41b. 333. ख्: पूर्वे–. This irregular compound needs to be broken up into पूर्वं पश्चिमं मध्यं च but then the fifth syllable would be long. Lines 30/85cd-87ab, 88cd-91 are repeated below as 45/54cd-59.
334. All MSs: –कोणकं. 45/54d: –कौलिकं 335. झ्: योनिष्कं
336. All MSs except ग्, घ्: सृंगाठं
337. ख्, झ्: –ख्यान्तं; छ्: आरि– 338. All MSs: निवेत्ति. The root विद् does not normally take the prefix नि–. This quarter reads below in 45/55c: एवं वैयो विजानाति
339. ख्, छ्, ज्, झ्: प्रस्नं; all other MSs: प्रश्नं 340. घ्, छ्: पंच
341. The regular ablative plural of कोटि– is कोटिभ्यः, which does not fit the metre. The reading is confirmed below in 45/56b. Cf. 68/118d.
342. This, and the following line is not found in the corresponding passage below in chapter 45. 343. झ्: गुरस्तेन् 344. All MSs: – कृतं
345. All MSs: मेरुं. M → N. 346. M → N. 45/56c reads: इदं मतमिदं ज्ञेयं
347. क्, ख्, झ्: तत्त्व; छ्, ज्: तत्व 348. छ्: कुलोघं
349. This is a good example of how a hiatus can take place freely in a compound if the metre requires it. Cf. below, 45/57a and see above, note to 3/77d.
350. ख्, झ्: ज्ञालौघं क्रम–ओघं तु ज्ञानौघं 351. तदा, or the like, is required to complete the syntax.
352. The MSs घ् and छ् read 45/57d नंदित; झ्: नदिते and all others नन्दिते
353. All MSs: –श्रोतात्मके. See above, note to 6/165a and cf. below 45/58a.
354. ज्, झ्: शान्तं–. 45/58c reads this quarter: आख्यातं तु क्रमाम्नायं
355. See above, note to 5/14b. 356. IM 6 + 7.
357. All MSs: –विशारद 358. घ्, छ्: क्रमोदयो–; ख्, झ्: क्रमोदयं–
359. क्: –श्रीमहामतम्. 45/59d: श्रीकुजेशीमहामतम् 360. क्: परत्ययात्मेकं

361. See above, note to 5/14b. 362. N → M. DS. All
MSs except घ्: –आवतारिता 363. All MSs except क्: सर्व्व 364. छ्: पलाभवत्
365. क्: कौटि–; घ्: –पंश–; छ्: –क्षेकं. See above, note to 2/25c.
366. All MSs: सहस्र 367. ख्: शतार्द्ध
368a. All MSs: नवानवति– One wonders whether the MSs do not record a
deviant form of this numeral. Compare the recurrent सप्ताविंशति– concerning which,
see above, note to 7/7c. 368b. All MSs: तथान्या
369. छ्, ज्: –विनिसृता; झ्: विनि:सृता; all other MSs: विनि:श्रिता
370. F → N. 371. N → M.
372. घ्, छ्: –का. पञ्चाशत् would be correct but makes the fifth syllable long.
See above, note 6/47b. 373. See above, note to 2/25c.
374. क्, ग्, ज्: अघोरा; ख्: अघोर; छ्: –रान् 375. Missing in MS झ्
376. छ्: –मर्ध. The ending of the first number of this compound has been
retained for the metre. 377. All MSs except क्: विचार्यतापि
378. ख्, झ्: पंचश्रातोद्भवा 379. क्, ख्, ग्, झ्: ग्रंथा–; घ्, छ्, ज्: पन्था–. All
MSs: –समन्विता 380. झ्: हेत्वथे
381. All MSs: परिकीर्तिता. According to this deviant usage परिकीतित– is
equivalent to उक्त– or the like. 382. ज्: –णां 383. झ्: ततू
384. क्: मिगूढे 385. ख्, झ्: * प्रकाशितं 386. क्: वर्ज्याम्यहं
387. All MSs: नि:शेष: 388. घ्, छ्: –प्रचरे 389. All MSs: –षं
390. छ्: निश्वास 391. All MSs: –तं
392. क्: –त्रिपुरान्तेर; ख्, झ्: –तृपुरोत्तर 393. All MSs: दधि
394. ख्: –रोत्र 395. All MSs: –भट्टार * 396. झ्: अनन्त *
* * * * * * 397. All MSs: रुद्रम् 398. All MSs: + एता
399. घ्: कनका:– 400. All MSs: –तं 401. All MSs: –विंद्र
402. झ्: –विचाल 403. See above, note to 3/103d.
404. All MSs except घ्, छ्: परं– 405. ख्: पुथुम् कंद; झ्: पुथु स्कन्द
406. All MSs: –वोध्यन्तात् 407. All MSs except घ्, छ्: –नाथोवाच
408. क्: किमेभिर्वशितैर्दैवि; घ्: वर्स्मितैर्–; all other MSs except छ्: –वशितैर्
409. घ्, छ्: वक्रिया– 410. घ्, छ्: संप्रवक्ष्यामि 411. झ्: कृयापदं
412. All MSs: द्रव्यं. This reading makes no sense. Śaivāgamas are
theoretically said to be divided into four *pāda*s, invariably we find *vidyā*, or a
synonym, not *dravya*. However the reading is confirmed in the following line
found in both YKh (1) (12/42cd) and YKh (2) (2/11cd): क्रिया चर्या तथा द्रव्यंयोगपादं
चतुर्थकम्। It seems that this is an early scribal error that has been transmitted across
texts.
413. क्, ख्: मृत्तवत्त्यासुतं; ज्: मृतवभ्यासुतं; ग्: मृतवदभसुतं; घ्, छ्: मृगवतस्यासुतं; झ्: मृगवद्मयासुतं
414. क्, ख्, ज्, झ्: सुगन्धाद्यै:–
415. झ्: दीपैकै: * * * *; छ्: दीपकै: श्चरुकै:; ज्: दीपकै: चरुकै: 416. छ्: दि
417. IM 6 + 7. 418. All MSs: व्यावृत्या–
419. All MSs: –मण्डल The reading has been emended, but it is possible that
the final *anusvāra* was intentionally dropped to maintain the metre.
420. छ्: –येद् 421. क्, ग्: सिंहागनमिदं; ज्: सिंहागमंमिदं; all other
MSs: सिंहागममिदं 422. All MSs except घ्, छ्: पूज्यं The regular
gerund, पूजयित्वा or the like, needs to be supplied to complete the syntax.

423. छ्: गुरोर्चनः; all other MSs: –वचः
424. ग्: अपष्ठ्यं; घ्: अपष्ठां; छ्: अपप्व्यं (?); ज्: अपष्द्व्यं; all other MSs: अपष्द्यं
425. क्: मुष्याद्यं; ख्, झ्: मुद्व्याद्यं; ग्: मुद्व्याद्यं; घ्: मुघाद्यं; छ्: मुद्याद्यं; ज्: मुद्व्याद्यं
426. क्, ग्: एकोन्ते 427. IM 6 + 7. क्: सुगन्ध् * * अबहुले
428. क्, ख्, ग्: चन्द्रोदयो–; घ्, छ्: चन्द्रोदयोपरिच्छन्न; ज्, झ्: चन्द्रोयोपरिच्छन्ने
429. क्, ख्, झ्: क्रमिकैभक्ति–; घ्: –वत्सरैः
430. क्, ख्, ज्, झ्: हेमवस्त्राद्यलंकारैः–; छ्: –कारैर्गुरु 431. All MSs: पूज्य
432. All MSs: –दानादिवावरैः 433. All MSs: अनुज्ञातोऽभिषिक्तस्तु
434. झ्: अच्छिद्रे 435. ख्, झ्: भव *
436. All MSs: अर्चितं. Here the past passive participle is used in the transative active sense of a gerund (for other examples, see above, note to 5/38b).
437. All MSs: पच्यते. The past tense is needed here. See above, note to 3/14c. 438. ख्, ज्, झ्: –वत्रा
439. क्, ख्, ज्, झ्: –दासुः; छ्: –दासु
440. घ्: संहावेशं; छ्: संहावशः 441. ख्, ज्, झ्: गृहि–; छ्: कुहितव्यं
442. झ्: +यो– 443. M → N. See above, note to 3/12c.
444. All MSs: विधिहीनं 445. क्, ग्: ने 446. क्, ख्, ग्: व्योख्येयं
447. All MSs: म्लेच्छपत्रैर्न 448. क्: लेख्यं *; all other MSs: लेख्येयं
449. All MSs: पत्रकैः 450. All MSs: परं
451. तथा or the like needs to be supplied. 452. क्, ग्: देवं
453. The root लिख् (6P) is treated here as *ātmanepada* for the metre.
454. क्: –मुर्त्तमम्; ग्: मसि– 455. झ्: –वशनैव
456. क्: क्वाक्षयेत्–; छ्: क्वाठयेल्लोह–; all other MSs: क्वाठयेत्–
457. All MSs except क्, ख्, छ्, झ्: हूँ
458. Missing in MSs क्, ख् and झ्
459. Missing MSs ख् and झ्
460. क्: मातय घातय; ख्, ग्, छ्, ज्, झ्: घातय घातय
461. Missing in MS घ्, छ् and झ्.
462. See above, note to 4/35b. 463. All MSs: लेख्य
464. All MSs: लिखे 465. All MSs except ज्: लिखनकर्म. लिखनक्रिया would be better Sanskrit.
466. All MSs except ज्: भक्त 467. ख्, झ्: शु *
468. Missing in MSs क्, ग्; घ्, छ्: तु 469. झ्: –रंतं
470. झ्: –परा * णं 471. क्: सुस्रातं 472. ख्: –मर्र्च्चितं
473. क्: पराध्याप्य; ग्: पराधाप्य; all other MSs except ज्: परीधाप्य
474. झ्: अनाम; all other MSs: अनामा. A locative is meant here.
475. All MSs: –मुद्रिका 476. The order of the first two members of this compound has been reversed. 477. ख्, झ्: –द * णैः 478. IM 5, 6 + 7.
479. Missing in MS घ् and छ् 480. All MSs: आरात्री 481. छ्: पश्चा
482. छ्: –गतं 483. All MSs: पूज्य
484. ज्: उत्तरया; all other MSs: उत्तार्या
485. ख्, झ्: –मालां; घ्, छ्: –मालान् 486. ख्: मते–
487. घ्: सुन्दरः 488. ख्: –भोद्यं
489. All MSs except ख्, छ्, ज्: संपरीक्ष्य
490. ग्: त्रिशुद्धिभक्ति–. The same line occurs above as 26/44ab and 28/119cd

and below as 30/143ab; cf. also 32/61cd.
491. A connecting pronoun such as यस्य is required here to complete the
syntax. 492. All MSs except छ्: –शुद्धिर्–
493. All MSs: त्र 494. घ्: कदाचनः
495. घ्, छ्: समय. M → N. See above, note to 6/115c. 496. ग्, घ्: वारितो
497. क्, ख्, घ्, छ्: निःसत्य 498. ग्: अहकृते. Cf. 30/42a and note.
499. ख्, झ्: –विनिर्मुक्त 500. ग्: लाभात् 501. घ्: –विनिम्मुक्ते
502. घ्, छ्: –दुष्टे. This *pāda* is one syllable too long.
503. ख्, झ्: पापिष्ठं; ग्, घ्: पापिष्ठे 504. ज्: पंचके
505. घ्, छ्: –जीवकोशक्ते. DS. 506. All MSs: लक्षण–; झ्: राग च *
507. IC, cf. 30/146b. 508. All MSs: –वत्सले 509. IM 6 + 7.
510. घ्: योनलंपते 511. ग्: देवार्च्चने–
512. ग्: + नैव लोभात् प्रदापयेत्। ओलिशु– 513. All MSs: –चारिण्ये
514. ख्, घ्, छ्, ज्, झ्: त्रिशुद्धिर्; all other MSs: त्रिशुद्धि 515. The same line
appears above as 26/44ab, 28/119cd and 30/134cd; cf. also 32/61cd.
516. झ्: –देहाग– 517. क्: चे
518. क्: –विशारदो; झ्: गुर्वाम्नायर्– 519. All MSs: प्रमादाद्यदि दातव्यं
520. क्, ख्, ग्, ज्, झ्: द्वादशाब्दं– 521. झ्: –परादेन; All MSs: त्रो–
522. क्: न दातव्ये– 523. All MSs: ज्ञानशोकं 524. घ्, छ्: जनैः
525. ग्: विशेषण 526. A genitive, dative or locative would be
correct here. Cf. above, 30/140d.
527. All MSs: –वत्सले. भक्तिवत्सले would be the appropriate vocative for the
goddess, but as it is the goddess speaking, I have emended to –वत्सल here as well
as in the other places this form occurs in this long passage. It is likely that this
passage was drawn from a text in which the god is speaking.
528. क्: –वित्तेम; ख्: वित्तमे; ग्, घ्: वित्तम–; ज्, झ्: –वित्तमचेतने; all other MSs: –चित्तम–.
All MSs: –चेतने 529. ख्, झ्: आचार्यैं; all other MSs: आचार्यः
530. क्, ग्, घ्, छ्: निश्चयौ; ख्, झ्: * *यौ; all other MSs: निश्चयौः. The *bahuvrīhi*
ज्ञानहीननिश्चयैः has been broken up to gain a syllable for the metre.
531. All MSs: षु 532. घ्, छ्: –चैव परीक्षिता; all other MSs: चैव
परीक्षिताः 533. घ्, छ्: प्रसादेन 534. घ्, छ्: स्या 535. All MSs: स
दुःखान्यनुभविष्यति IM 7. 536. M → N. 537. ख्, झ्: निर्मल
538. झ्: कुलोगमम् 539. All MSs: सिद्धिर् 540. घ्: भवेन्मन्त्री
541. The order of the second and third word of this compound has been
reversed. 542. IM 6 + 7. Note that the word करण्ऽ– not
infrequently appears in this place in the *pāda,* thus disturbing the metre.
543. घ्: –भैरवः; छ्, ज्: –भैरव 544. IM 5 + 6. 545. क्, छ्: ओडामले
546. All MSs: पिचाख्ये 547. क्, ख्, ग्, ज्, झ्: कालिकाव्यथवा; all other
MSs: कालिकाप्यथवा 548. झ्: चापि 549. A dual ending
would be more correct here. See above, note to 5/46d and cf. below 30/154d.
550. क्, ख्, ग्, ज्, झ्: –वीपू 551. All MSs: वासुकी
552. A dual ending is required here. See above, note to 5/46d and cf.
above 30/153d. 553. घ्: आनत्वेः; झ्: आनवे 554. ग्: पिङ्गल
555. This locative is irregular. 556. घ्: सुन्दरः
557. All MSs: –मतेषु 558. All MSs: खेचर्याच्च

559. All MSs except घ्, छ्: मतोत्तमे
560. डामरदूतीमते does not fit the metre and so the word order of this
compound has been reversed.
561. Missing in MSs घ् and छ्. 562. ग्: व्या–; घ्: व्योमगर्व्भे
563. घ्: वैव 564. All MSs except घ्, छ्: सिम्या–
565. Note the peculiar syntax designed to produced an extra syllable for
the metre. 566. प्राप्नुवन्ति, the correct form, is too long for
the metre. This form does not appear again in this text. The unneccesary repetition
of कलौ leads one to suppose that some error was committed not by a scribe but by
the redactor. 567. झ्: पुत्रिका: 568. All MSs: क्रमोदय
569. ख्, घ्, छ्, ज्, झ्: प्रवेशने 570. The ending of this word has been
dropped to keep the fifth syllable short.
571. घ्, छ्: मोक्ष. M → N. 572. क्: –विवर्तम्; ख्, झ्: –विवर्जिता:. As above in
4/48d, विवर्जितानाम् has been reduced to विवर्जिताम् to save a syllable for the metre.
573. दीक्षारिहण: would be correct but does not fit the metre. The root हन् when
used as a noun at the end of a compound is, anyway, generally declined as if it
were –ह rather than –हन् throughout this text.
574. घ्: मेरुमार्गं– 575. Missing in MSs ख् and झ्
576. घ्, छ्: सिं * दर्शने 577. झ्: कृत्या 578. All MSs: सविशेषे
579. ख्: पाश्वव: 580. All MSs except छ्: युगान्–
581. M → N. 582. IM 5.
583. All MSs: –श्रोतं. स्रोतस् is treated as if it were neuter thematic noun. See
above, note to 6/165a. Note that the spelling often found in the manuscripts is श्रोतम्
584. All MSs except ग्, घ्, छ्, ज्: वापरे. IM 5. 585. All MSs: –श्रोतं
586. All MSs: पश्चिमे 587. All MSs: श्रोतं
588. उदय– (M) is regularly treated as neuter. 589. All MSs: पंचधा
590. ख्, झ्: अन्तरद्धानं; घ्, छ्: अनर्द्धानं 591. See note to 1/1c.
592. क्: तथान्यं 593. घ्, छ्: ते. तम् here replaces तत्
594. घ्: भस्म:मध्यत: 595. IM 5, 6 + 7.
596. See 6/180b and note. 597. घ्, छ्: पश्चिमे
598. M → N. See above, 3/49a. 599. झ्: गुरुचाहं
600. क्, ख्, ग्, ज्, झ्: –गतार्थे 601. घ्: –र: 602. All MSs: सच
603. M → N. See above, note to 1/2c.
604. M → N. See above, note to 1/2c. 605. घ्: सिंहस्य:
606. घ्: –पुथ 607. घ्, छ्: * त्ययं. See above, note to 1/4a.
608. क्, ख्, झ्: चतु:पादेषु 609. The ending of this compound has been
dropped to fit the metre.
610. यत् तत्, or the like, is required to complete the syntax.
611. All MSs: मार्गत: 612. घ्: पीठोद्याने; झ्: पीठोद्याशे. The position of the
members of this compound has been reversed. They are in the correct order in
60/84b. Cf. 6/25d, 54/11d, and 61/6b and see above, notes to 2/28b and 6/6b.
613. घ्: –मुपागमं। हिमवत: is the regular form. See above, note to 3/158d.
614. क्, ग्, ज्: संप्राप्ते 615. घ्: संभो 616a. घ्, छ्: –मथाना–.
IM 5 + 6. 616b. All MSs: + तु–
617. घ्, छ्: तस्मिस्तेवा–; all other MSs: तस्मिंश्चैवा 618. क्, ख्, ग्: विद्वच्चित्तस्य

619. घ्: भैरव: 620. M → N. See above, note to 1/2c.
621. See above, note to 7/2c. 622. यथावस्थितम् is meant here. 623. घ्: निसाचारेण
624. All MSs except ज्: कौलिके 625. क्: तद्या– 626. क्: तद्या–
627. IM 6 + 7. 628. घ्: चातुर्व्विशसहस्रकं; छ्: चातुर्विंशसहस्रकं
629. छ्: दोषास्ति 630. ग्, झ्: दोषवाग् 631. क्, ग्: शभो
632. ख्: निर्म्मतो 633. A locative is meant here.
634. All MSs except घ्, छ्, झ्: नु 635.All MSs except घ्, झ्: सिद्धासौ. DS.
636. All MSs: पूर्व्व 637. All MSs: लभेहं 638. ग्: सिद्धा
639. Cf. 30/181d. 640. All MSs: लभेन्नवमं
641. ख्: वेस्थासौ; घ्: वेभ्यसौ; ज्: वेत्भ्यसौ 642. घ्: त:त्राहं
643. क्, ख्, ग्: मन्त्रंमूर्तिस्था; all other MSs: –भूतिर्–
644. ग्: त्व 645. IC. 646. ख्: नास्ति
647. Here पश्यते here has a purely active sense, equivalent to पश्यति. Cf.
30/192cd 648. क्: ज्ञाने चक्षुर्भ्यां; ग्: ज्ञाने चक्षुभ्यां
649. ख्, झ्: नाद्वैत, all other MSs: नाद्वैतं 650. क्: सहा
651. M → N. 652. M → N.
653. ख्, घ्, छ्, ज्, झ्: वचन त्वथ लंघनम्; all other MSs: वचनं त्वथ लंघनम्
654. All MSs: स्याद् 655. क्, ग्: र; ख्, झ्: व 656. ग्, ज्: –कार
657. All MSs except क्: दीप: 658. ग्: –सततौ
659. An instrumental is required here. 660. घ्, छ्: परजार्थं
661. क्, ग्: व; all other MSs except ख्, ज्, झ्: च; ख्: + तु
662. M → N. See above, note to 1/2c. 663. ख्: पाख्यातं
664. ग्: –पथो 665. All MSs: योजनाशतदूरस्थो. The serial order
of the first two members of this compound has been reversed.
666. Cf. 30/188ab 667. A genitive is required here. See above,
note to 10/47d. 668. घ्, छ्: सिद्धि; all other MSs: सिद्धिं
669. All MSs except घ्, छ्: पूर्व्व–. A nominative is required here.
670. प्रत्यक्षभैरवरूपेण is meant here. 671. All MSs: गोत्रशैली
च विस्यर्द्धा 672. All MSs: चर्चा
673. घ्: तैच 674. छ्: कन्यसेपि. कनीयस– has contracted to
कन्यस–. 675. All MSs: गुरोघेन 676. All MSs: ज्येष्ठमिति
677. क्: स्व–ओल्या. Here the word ओलि is treated like a feminine noun ending
in 'i'. See also above, note to 3/77d. 678. घ्, छ्: क्रमसाध्य; ज्: क्रमशोध्यं; झ्: क्रमसोध्यं
679. Missing in MSs क्, ख्, ग्, छ्, ज्, झ्. All MSs except घ्, छ्, ज्: साध्य; घ्:
वक्त्रा 680. छ्, ज्: वक्त्राकुलागमं; all other MSs: वक्त्राकुलागम्
681. All MSs except ज्: सिद्धिं–; घ्: –भ:वेच्छिष्ये. Perhaps it would be better to
emend to सिद्धो भवेच्छिष्य:. 682. ग्: यस्यदं 683. All MSs: पूजित:
684. सदाकालं is a redundent expression and an irregular compound.
685. घ्, छ्: अदं 686. घ्: तिष्ठोमि
687. घ्, छ्: न तत्र चा; all other MSs: तत्र तत्र चा IM 5. 688. ख्, ग्, ज्, झ्: शुद्ध
689. ख्: रा– 690. झ्: तत्यज्ञो; all other MSs: तत्त्वज्ञो
691. ख्: पटं 692. क्: वो 693. M → N. See
above, note to 7/9d. 694. –फलावाप्तिरिह– would be the regular
sandhi. 695. झ्: –भाकू 696. All MSs: य:
697. ग्, घ्, छ्: पुनर्व्विदते 698. घ्: –पा:दं 699. क्: चिचिणीनाथं; घ्:

चिंचिनीनाथं. M → N. 700. घ्, छ्: –वलोकये; all other MSs: –वलोकाय
701. All MSs: जंतु 702. घ्, छ्: स्पर्शनाद्देव 703. घ्: आलायात्
704. All MSs: पापानां 705. All MSs except क्: सिद्धिः ज्ञानदिक्षा
706. The root श्रु is 5P. The correct form is शृणोति.
707. See above, note to 3/12c. 708. All MSs except घ्, छ्: –क्षणा
709. All MSs: -तः सो 710. Cf. 30/210d.
711. घ्: नमस्कारेमहाभक्त्या 712. क्: यकृत् सकृत्; all other MSs: सकृत् सकृत्
713. All MSs: पुनर्मंत्री, IM 5 + 6. 714. घ्, छ्: पूण्य–
715. All MSs: क्रमिका 716. ख्, घ्, छ्, झ्: –मानापि; all other MSs: –मानोपि
717. घ्, छ्: अन्यं 718. घ्, छ्: जन्यं; all MSs: जन्मं But see note to
3/160c. 719. All MSs: पुनस्त
720. ख्, झ्: –जन्म * 721. All MSs: प्राप्तं मणिंयथा शुद्धं
722. ग्, घ्, छ्, ज्, झ्: –कान्ति 723. क्, ख्, ग्: स्त्वजेन्नरः; घ्, छ्, ज्, झ्: स्त्यजेन्नरः
724. ग्, घ्, छ्, झ्: भूयोतं; ज्: भूयोमं 725. क्: श्रीमदं 726. ग्, घ्, ज्: याभ्यसौ
727. All MSs: यावदा 728. क्, ख्, छ्, ज्, झ्: हूत–; ग्: ह्वत–; घ्: ह्नत–
729. ग्: पाश्वता; घ्: पश्यतो; छ्: पश्वतो 730. क्: कमतः; all other MSs: क्रमतो 731.
Cf. 30/203b. 732. घ्: तन्त्र all other MSs: तत्र
733. Following two lines are missing in MSs ख् and झ् 734. ग्: –यति
735. M → N. 736. क्: नोच्चार्य; घ्: नोच्चोर्ध्यं
737. ग्: कौलिक 738. घ्: मुचः रेत्; all other MSs: मुच्चरेत्
739. ग्, ज्, झ्: पव्यते; घ्, छ्: पच्यते all other MSs: यव्यते 740. घ्: –मंदल * * *
741. This and the following word should be a genitive or instrumental.
742. घ्, छ्: कुसुमं 743. All MSs: या विलेपनम्
744. IM 5. M → N. 745. घ्, छ्: –मादितं
746. All MSs: कुमारी 747. All MSs: –देका
748. क्: गुरुपंच * मण्डलं. As the verb is missing it is not possible to say
whether the nouns in this line are in their regular case or not.
749. All MSs: सम 750. IM 5 + 6. घ्, छ्: समय–
751 घ्, ज्, झ्: नत्वोद्व्याद्यं; छ्: नत्वोद्ध्याद्यं all other MSs: नत्वाद्ध्याद्ध्यं
752. Assuming that an accusative is required (as the object of प्रर्थयित्वा) the
correct form would be मातरम्. The deviant acc. sing. माताम् appears also above in
16/53c. See also note to 5/41b. 753. All MSs except क्: –माज्ञा 754. छ्, ज्:
प्रार्थ–. IM 5 + 6. 755. ख्, ज्, झ्: ददादेशेमिति
756. क्: क्रुवत्; ख्, ज्, झ्: क्रवत्; ग्: क्रुचत्; all other MSs: ध्रुवम्
757. ख्, ग्: मताथ; घ्, छ्: मातार्थं; ज्, झ्: मतार्थ 758. घ्, छ्: सिद्धिसु
759. घ्: महेश्वरः 760. All MSs: अन्तरङ्गीत–; घ्, छ्: –सुद्ध; all other
MSs: –शुद्धिं 761. घ्, छ्: काकिल– 762. All MSs: सद्यादि–
763. All MSs: गन्धर्वादि–; घ्, छ्: –वनेकशः
764. All MSs: एतत् 765. M → N. See above, note to 6/115c.
766. घ्, छ्: स्त्रद्धया 767. All MSs: वा 768. घ्: साधकःस्य
769. ख्, ग्, ज्, झ्: नतः; घ्, छ्: नरः 770. All MSs except घ्, छ्, झ्: वाख्यातं
771. ख्: कु * चारेण; झ्: कु * रारेण 772. All MSs except ख्, ग्, छ्, ज्: वरानने
773. ताम्, or the like, is needed to complete the syntax.
774. घ्: कदाचनः; झ्: कदाचने 775. ख्, ग्, ज्, झ्: दिव्य 776. झ्: मनोरम
777. घ्: –सुगन्धाढ्यै 778. All MSs: आचार्यं पूर्वसंमुखम् To complete the

syntax भूत्वा or the like is required. 779. झ्: प्रकाशायेत्–; all MSs: –ष्ये
780. All MSs: अथ 781. घ्: –च्चित्त
782. क्, ज्: –विरं; ग्: –धिरं; all other MSs: –षिरं
783. झ्: भा भविष्यति 784. All MSs: –विद्या 785. घ्: लिष्य
786. All MSs except झ् + लिखित्वा। पूजयित्वा would be correct.
787. छ्: क्ष्याम्यते 788. क्: शिष्ये: 789. ग्: शोषितं; घ्: शोधिते
790. क्: संक्षे * णाष्टकं; घ्: संक्षेपेनाष्टकं 791. घ्: येत्; झ्: च भ *
792. छ्: निद्याद् 793. The correct accusative plural required
here is योगियोगिनी: but it does not fit the metre.
794. क्, ख्, झ्: जासु; घ्, छ्: जानु; all other MSs: जामु 795. ग्: –पत्नी
796. क्: –भार्या 797. क्: वक्तिकां; घ्, छ्: चक्रिकां
798. The following three lines are missing from here up to 30/231ab पूरत:
कथयिष्यामि– in MS: झ् 799. All MSs except घ्, छ्: कुमारी
800. क्, ख्: व्रजीता:; ग्, घ्, छ्, ज्: व्रजितां 801. ग्: समया श्राव्यो; all
other MSs: समया श्राव्या 802. All MSs except ग्, घ्, छ्: वरानने 803. घ्:
पुरत: 804. छ्, ज्: षष्ठिसमया; all other MSs: –समया 805. घ्, छ्: –राज्ञा
806. घ्: वाख्येयं; छ्: व्याख्येयं; ज्: व्यख्येयं 807. क्: –मार्थ
808. IM 6 + 7. क्: नैवोद्द्याघं; ख्: नैवोद्घोद्यं; ग्, ज्: नैवोद्घाद्यं; घ्: नैवोढ्याद्यं; छ्: नैवोढ्याद्यं; झ्:
नैवोद्योद्यं; all other MSs: नैवोद्याद्यं 809. घ्, छ्: पशुना
810. घ्: भूष्णीमास्थाय:. IM 5. 811. ख्, ग्, झ्: गुर्व्वाघं; घ्, छ्: गुर्व्वाद्यं This line is
the same as 30/46 cd above. There this quarter reads: संकेतंयो विजानाति
812. क्: जानानि 813. घ्, छ्, ज्: –सरे
814. This line reads above in 30/47ab: मूलसूत्रं क्रमं देयं पारम्पर्यगुरुक्रमम्
815. घ्: स्व:शिष्यं 816. All MSs except घ्, छ्: तत्
817. घ्, छ्: –विवकं; all other MSs: –भुंवकं
818. क्, ख्, ग्, ज्, झ्: दद्यात्– 819. All MSs: अवस्था
820. य: is required to complete the syntax.
821. घ्: नास्थि:; all other MSs: नास्ति 822. All MSs: शिष्यं
823. See above, note to 5/48c. 824. missing in MS झ्:
क्, ग्: प्रत्यषा–; झ्: + देवभक्ति हिनान्वि वर्जयेत् 825. Missing in MS झ्; घ्, छ्: भावया
826. All MSs: सहजा–; ग्: –मेलक 827. This line is
missing in MS झ्. 828. Missing in MS झ्
829. क्, ख्, ग्: पव्यते; all other MSs: पश्यते 830. Missing in MS
झ्. 831. क्, ग्: ग्रण्वोप–; ख्: गुण्ठोप–; घ्, छ्, ज्: ग्रश्चोप–; झ्: गष्थो– IM 5 + 6.
832. संभाष:, संभाषा and संभाषणम् are the regular forms.
833. झ्: च 834. झ्: प्रकाशियेत् 835. M → N. सार– is
generally treated as neuter. 836. ग्, घ्, छ्: –देशान् 837. घ्: अनवय 838. घ्:
–प्रमाण 839. ख्: –निर्णय; झ्: वि * लषट्कनिर्णय 840. ख्: –परमेश्वरे; घ्:
–पारमेश्वर 841. झ्: –महात्म्येवर्णे 842. ख्, झ्: लिखन * * *
विधिर्नामानन्द:

NOTES OF THE TRANSLATION OF CHAPTER THIRTY

1. After the disciple has received initiation, the teacher dictates the Tantra to him, explaining it as he goes along. This twofold process is called '*vyākhyālekhana*' (see below 30/27 and note).

2. KuKh 30/2-33ab roughly corresponds to ṢSS 3/3-28cd. The texts do not coincide completely, although verses, lines and quarter-verses are the same here and there. In some cases, one line of text in the ṢSS is expanded into two in the KuKh. There are extra lines in both texts not found in the other as well as reworking of common lines. The reader is referred to the notes of the edition of the Sanskrit text for details.

According to the ṢSS, the *Śrīmata* is the KMT as well as its expanded version, the ṢSS. Here the *Śrīmata* is the *Manthānabhairavatantra* 'consisting of twenty-four thousand verses'.

3. This passage, which continues up to 30/47, describes how the scripture should be copied and transmitted from the teacher to his disciple and how it should be worshipped on that occasion. ṢSS 3/19-29 deals with the same subject. Here it is resumed from 30/111cd and continues up to the end of the chapter concluding with admonishments to worship and preserve the scripture and conceal it from the unworthy.

4. Sch oterman translates the version of this line in the ṢSS as follows: 'On the *tithi* [called] Pūrṇā there should be neither sun nor moon.' This occurs when there is a lunar eclipse.

5. The text reads: '*sūryeṇa tu samanvitām*' which literally means 'along with the sun' that is, I suppose, on a Sunday or possibly, when the sun is in a favourable asterism.

6. The ṢSS 3/19 says that this should be done in a temple (*mandira*). As this is a secret ritual meant only for initiates, this is surprising. Thus, presumably, an isolated, deserted temple is meant. Apparently, in order to circumvent this problem, Schoterman has translated this word as 'spot' i.e. place.

7. This is the scripture of twenty-four thousand verses, that is, the *Manthānabhairavatantra*. See above 30/2cd-3ab. It is named again this way below in 68/48. The three sections (*khaṇḍa*) are listed below in 69/28cd-29ab. The first section is said be this one, namely, the *Kumārikākhaṇḍa.* The second is the *Siddhkhaṇḍa* and the third is the *Ādyakhaṇḍa*. See intro. vol. 3, p. 99 ff..

8. Concerning the worship of the scripture see appendix X.

9. The MSs read '*mātṛmaṇḍalam*' which makes no sense. I have emended to '*mātṛkhaṇḍakam*' which may be the *Kumārikākhaṇḍa*. The *Mantrakhaṇḍa* may be the *Siddhakhaṇḍa*.

10. Schoterman translates the equivalent passage in the ṢSS (3/19-23a) as follows:

On a smooth and pleasant spot bright with scattered flowers; on a place heavily scented with incense, [provided] with saffron, aloe and sandal; there he should make a *maṇḍala* in the form of a regular square. He should mark it with *svastika*s, and at each corner he should put a lamp. The lamps should burn on ghee and rice-flour, and be bright. On the [central] *svastika* he should place a beautiful jar, filled to the brim with gems, gold and flowers. It is brightly decorated with mango-twigs; around it a white thread is knotted. He covers the [the jar] with a pair of garments.

The Sanskrit that follows reads: *tatpṛṣṭhe sthāpya pustakam* | *pūrṇapātraṁ tadagreṇa sauvarṇatāmbūlapūritam*. Schoterman translates: '[he] places the book on top of it [viz. the jar]. In front of the jar is the *Pūrṇapātra* filled with gold and betel.' I suggest that a more correct translation would be: '[he] places the book behind it. In front of that [book] is the *Pūrṇapātra* filled with gold and betel.'

11. See note 1 to KuKu 1/1; cf. ṢSS 3/33. The teacher begins by explaining the sequence of twenty-eight mantras (*padakrama*) to which the 'Five Verses' in the beginning of the ṢSS refer. This makes sense. Mantras are the essential substance of the teaching. The series of mantras that constitute the Krama are the sum of all the Transmission – the Krama in the broader sense. Thus the *Saṁvartāmaṇḍalasūtra* with which the Tantra begins heralds the 'descent' of the Krama into the human world.

Note that the reference to the "Five Verses' is missing in the version of this passage in the ṢSS, even though the ṢSS begins with this form of the *sūtra*. It is possible that at an early stage of the redaction, this form of the *Saṁvartāmaṇḍalasūtra* was transmitted independently. At some stage it was furnished with a written commentary and the two prefixed to the KuKh to make its first two chapters. Thus, although the text here does not necessarily imply that the *Kumārikākhaṇḍa* is meant to be transcribed first before the other two *khaṇḍa*s of the MBT, it appears, at least, that a redactor of the KuKh chose to begin his text with this *sūtra* to add to the KuKh's prestige.

12. This explanation is probably not to be written. The statement above (30/1-2ab) that it should be written and explained clearly implies this. See also 30/117.

13. The version in the ṢSS enjoins that just four virgins may be worshipped instead of eight. The eight virgins probably represent the eight Mothers.

14. See above, 5/43 and note.

15. Schoterman's translation of the equivalent passage in the ṢSS (3/24-28) reads:

Thus [are the preparations]. Having paid homage to the Kula-jar, again and again, he should invite eight or four virgins, O Varānanā, and honour these women consecrated in the Kula-[tradition] with the thought: "The Yoginīs are on the same line with Yogeśvarī". With beautiful garments, blossoms, incense and with all kinds of nourishment including liquor and meat, he should honour them properly. Next he should ask the permission of the Kulajās with regard to the one who has entered the Kula-[tradition] with the words: "I intend to explain [the *Śrīmata*] to [this] pupil. Let it succeed without hinderances." Having obtained [their] consent, the Vīrendra should worship the Kulakrama. Having honoured the book there according to the rules, O Varānanā, next the guru should honour with devotion the deities of the body.

After this, the ṢSS (3/29) enjoins that: 'the pupil should then honour his teacher with [a gift of] cows, land, gold, garments etc. Next he should read the book aloud with a pleasant voice.' Thus Schoterman (1981: 18) concludes that: 'it was the rule that a manuscript was not simply copied from another manuscript, but it was written down from a recited text'. He points out that this practice may account for some errors in the transmission of the text that are derived from hearing (rather than reading) incorrectly. Our text presents a more complex picture. We are told that the disciple listens to the scripture uttered by the teacher (30/116, cf. 30/206). If he is in the right state, he will experience a great penetration of power, just as may happen by the utterance of a Vidyā (especially the Samayā) or by the deity's or teacher's powerful gaze. Again, the teacher should also explain, not just recite. The oral transmission (*mukhāgama*) that accompanies the text is the basis of the latter. It is considered to be so fundamental that the Kubjikā Tantras are said to be this oral transmission (30/174). Nonetheless, the teacher not only dictates the scripture to his disciple, he may also give it to him to copy. Thus the text repeatedly admonishes that it should not be shown to the uninitiated (30/111ab), but only to those who are worthy (30/238cd-239ab). Again, the scripture is hard to acquire (30/92), implying that it was also physically given in written form. Just as hearing it is a grace, those who see it are liberated while still alive (30/204cd-205ab).

16. The term *gūḍhajñāna* can also be translated as 'secret knowledge'. This is the knowledge that is transmitted through the esoteric Kaula traditions. Thus the DP, a Kālīkrama text, declares that: 'the secret (*gūḍha*) is in the oral scripture' (*gūḍhaṁ vaktrāgame sthitam*) (DP 2/45a). It is the knowledge of the true nature of ultimate principles – of Kula, Akula and Kaula. The goddess says in the DP:

I have heard that in which the Yoginīs believe, free of thought contructs, tranquil, terrible (for the worldly) and profound (*gūḍha*) Śāmbhava, Śākta and Āṇava.

yoginīnāṁ ca viśvāsaṁ [g: viśyāsaṁ] nirvikalpaṁ mayā śrutam ||

śāntaṁ [g: śānta] ghoraṁ tathā gūḍhaṁ śāmbhavaṁ [g: śāṁḍavaṁ] śāktam āṇavam | DP 1/15cd-16ab

Again: O god, the most excellent Kula is present everywhere in what is kept well hidden (*sugūḍha*) like the scent present in a flower, or oil in a sesame seed, or the like.

sarvatra saṁsthitaṁ deva sugūḍhe [g: sugūḍhai] kulam uttamam |
puṣpe [g: puṣpai] gandha ivāsaktas [kh g: -śaktas] tailaṁ [k: melaṁ; g: tairaṁ] yadvat tilādiṣu || Ibid. 2/36

17. This important *sūtra*, also called the First *Sūtra* (and the *Sūtra* of Action (KuKh 42/2), appears above 26/3-5 and again below in 38/2 ff. and 42/2-5.

18. These lines approximate to 30/234cd-235ab below. There instead of the 'convention' we read the 'Current of the Teachers' (*gurvogha*), which may be taken to be equivalent. Similarly, instead of 'the teaching (*pāramparya*) of the transmission of the masters (*gurukrama*)', the text there reads 'the oral scripture' (*mukhāgama*), which we may also take to be equivalent.

19. The sacred days (*parvan*) are not listed in the KuKh. In the following reference, the KMT (25/196) enjoins that the scripture should be worshipped regularly on the eighth and fourteenth day of each lunar fortnight:

If the worship is performed according to the prescribed method on the eighth and the fourteenth and one worships the supreme tradition (*āmnāya*), the one (who does so) is (himself) worshipped by the rays (of the deity's radiance).

Further ahead, virtually at the end of the KMT (25/215-219), the following eight days are listed:

(Bhairava says:) One must practice and keep secret your doctrine (*mata*). This is the Command of the Supreme Goddess. O fair lady, one must worship it particularly on the third day of the bright fortnight of Vaiśākha and on the thirteenth of the dark fortnight, on the ninth of Nabhasya (i.e. Bhadra) and that of the bright fortnight of Āśvin, the full moon of Phālguna, Āṣāḍha and Śrāvaṇa as well as the fourteenth of the bright fortnight of Bhādrapadī. On these days one should fashion the sacred thread (*pavitraka*) (and offer it and perform the rituals) which, according to one's material means, are lower, middling or best. O mother of Kula, (each of these days) is dedicated to the teacher (*guruparvan*) and should be observed.

The sacred days are listed in the first chapter of what has survived of the KuKauM. The first four sets are those dedicated to the teachers and their wives (*guruparvan*). They are the teachers' birthdays. By worshipping them on these days, the adept is promised the liberated state of flight (*khecaratva*). The first group of eighteen days are those of the teachers who belong to the Divine Current (*divyaugha*) (see below chapter 57). They are:

1) The bright sixth of Bhādrapada. 2) The dark fourteenth and 3) eighth of Āśvin. 4) Bright ninth of Kārttika. 5) The dark fifth of Mārga. 6) The full moon of Pauṣa. 7) The bright fourteenth in Māgha. 8) The bright twelfth of Phālguna. 9) The bright eighth of Caitra. 10) The thirteenth of Madana. 11) The bright and 12) dark twelfth of Vaiśākha. 13) The bright third of Jyeṣṭha. 14) The second fourteenth of Āṣāḍha.15) The bright fifth of Śrāvaṇa. 16) The third, 17) full moon and 18) dark eighth of Caitra. (KuKauM 1/194cd-198)

The following are the four days dedicated to the Lords of the Ages (*yuganātha*) from Khagendra to Matysendra and the Siddhas of the four sacred seats:

1) Khagendranātha – Oḍḍīśanātha: the third of Vaiśākha. 2) Kūrmanātha – Jālandharanātha: The bright ninth of Kārtika. 3) – Meṣanātha – Ṣaṣthanātha: The dark thirteenth of Nabha. 4) Matsyendra – Mitranātha: the fifteenth of Māgha. (Ibid. 1/200-201)

The days sacred (*parvan*) to the Nine Siddhas are: 1) The bright fifth of Āṣāḍha. 2-3) The bright thirteenth and fourteenth of Vaiśākha. 4) The bright fourteenth of Śrāvaṇa. 5) The fourteenth and 6) dark eighth of Bhādrapada. 7) The bright seventh of Bhādrapada. 8) The bright tenth of Jyeṣṭha. 9) The dark thirteenth of Āśvin. (Ibid. 1/203-205ab)

The sacred days of the Sixteen Siddhas with their wives are: 1) The dark fourteenth of Phālguna. 2) The (dark?) fifth of Vaiśākha. 3) The full moon of Māgha. 4) The full moon of Pauṣa. 5) The bright thirteenth of Caitra. 6) The dark eighth of Vaiśākha. 7) The bright ninth of Jyeṣṭha. 8) The bright first of Āṣāḍha. 9) The dark eleventh of Śravaṇa. 10) The dark (or bright?) eighth of Bhādrapada. 11) The bright ninth of Aśvin. 12) The bright ninth of Kārttika. 13) The bright eighth of Māgha. 14) The dark eighth of Vaiśākha. 15) The dark eighth of Śrāvaṇa. 16) The dark eighth of Kārttika. (Ibid. 1/202cd-210)

The following are nine sacred days for union between Siddhas and Yoginīs (*melāpa*). Two more are added for the yearly ritual Offering of the Garland (*damanārohaṇa*) and the Sacred Thread (*pavitrārohaṇa*) to the deity: 1) The new moon and 2) the bright fourteenth of Phālguna. 3) The bright eighth and 4) fourteenth of Caitra. 5) The dark eighth and 6) fourteenth of Āṣāḍha. 7) The bright eighth and 8) fourteenth of Śrāvaṇa, 9) Bhādrapada and 10) Āśvin. 11) Śivarātri. (Ibid. 1/211-214ab)

The following are the great sacred days (*mahāparvan*) declared in the Kula Tantras (*kulatantraka*). These may be the sixteen sacred days to which our text refers: 1) The bright fourth and 2) fifth of Āṣāḍha. 3) The fourteenth and 4) full moon of Bhādrapada. 5) The bright eighth and 6) ninth of Āśvin. 7) The full moon and 8) first day of Kārttika. 9 -10) The dark thirteenth and fourteenth night of Pauṣa. 11) The bright fourteenth and 12) fifth of Māgha. 13) The new moon and 14) dark thirteenth of Phālguna along with the 15) fourteenth and 16) fifteenth. (Ibid. 1/215cd-219)

Cf. above 27/25-26ab and also TĀ 28/10-60ab.

20. The following passage up to verse 73 appears to be an interpolation. The main subject of this chapter – the copying and worship of the Kula scripture – is resumed from there. Echoing 30/46cd-47ab where the Tantra enjoins that a knowledge of the 'convention' is essential to gain access to the scripture, the insertion of the following passage is justified by asserting that this is the convention that should be known. It concerns the Vajra body (*vajrapiṇḍa*). Both the *maṇḍala* and the body of the adept, it is pierced by the energy of the Vidyā. Kuṇḍalinī should be awake and active in both the *maṇḍala* and the body. Purified by the inner flow of the energy of the Command, the disciple is capable of understanding the meaning of the scripture.

The Wick of the Navel is the Wick of the Command (*ājñāvarti*), which is the goddess who is the Transmental energy in the centre of the *maṇḍala* (see above, note to 7/42cd-43ab). The two Door Panels are the inhaled and exhaled breath (30/71-72ab) represented by the upward – and downward-facing triangles of the Hexogram in the centre of the *maṇḍala*. Thus it is called the Hexogram of the Two Door Panels (39/90cd-91) and the Body of the Thunderbolt (*vajrapiṇḍa*) (30/67). The Conjuction of the Thunderbolt is the Thirty-two syllable Vidyā in the centre – the sonic form of Kuṇḍalinī – the Wick of the Navel. The two 'Door Panels' are united and fuse in the dynamics of the movement of the energies of the Vidyā along the central axis, upwards and downwards. How this process takes place within the body has been described in chapter 13 (13/110 ff., cf. 39/85ab).

21. KuKh 30/51cd-52 = KuKh 39/85; see there further ahead for more explanations.

22. See 39/90cd for a similar line.

23. The Navel is the Thunderbolt (see 3/98 and notes), that is, Kuṇḍalinī. This is the Transmission of Meru (*merukrama*) in the deepest sense. Those in whom it is active possess true inner, spiritual fame (*kīrti*) – not just worldly renown. It is this 'fame' that spreads as and through the Transmission. This, the

Command, thus manifests most concretely in and as the Krama. From the Point comes the Wick of the Navel, that is, from the Point comes the triangular syllable AIṀ. This is the goddess Triangle – Triṣkoṇā, to which verse 59 refers. This emanates into Meru, the Triangle as the energies of the letters. From these energies emerge the mantras of the Krama which is spontaneously deployed in the six corners of the Hexagon. The Triangle that 'utters' the Krama in this way is the Mouth of the Teacher (*guruvaktra*), that is, the Mouth of the Yoginī (*yoginīvaktra*). Thus the Krama that emerges from it is the 'oral scripture' (*mukhāgama*).

The Command of this division – *bhedājñā* – is the Command of the Division beginning with KĀ, that is, the Paścimāmnāya – the 'western' or 'last' or 'bottom' tradition because it comes from the bottom or last part of the downward-facing Triangle, where Kāmarūpa – KĀ for short – is located.

24. The six gestures associated here with the six parts of the Krama may be those linked to the six limbs of the Samayā Vidyā (see above 10/34-35). Here the Krama appears to be divided in groups of 4-4-5-6-5-4 mantras.

25. The Krama is projected into the Hexogram as Kuṇḍalinī travels down through the Six Wheels of the Six Parts of the Krama, passing through the corners of the Hexagram in a clockwise direction as she does so. This is the emergence of the Transmission, which is maintained by the 'repose of persistence' of the supreme plane of being in the Centre where the goddess abides. Then, in the third phase, she withdraws, moving anticlockwise through the Hexogram and upwards into the Centre. The adept who can follow her movement here experiences the most immediate and intense form of possession.

There the Circle of the Wind, which encompasses the whole inner breathing of this movement, established in the 'fourth state' beyond these three, is Kuṇḍalinī. She is wrapped in the Ball of the Nectar of Moonlight of the lunar Point in the centre. There she 'melts' releasing the nectar that immerses the Yoginīs of the energies of the letters and mantras in the Triangle and the Hexogram in the contemplation of the Supreme State the goddess experiences. Here the goddess presents herself initially as Vaiṣṇavīśakti and is contemplated as such at the end. Thus this is the 'Vaiṣṇava knowledge of the Western Tradition' (30/51cd-52).

26. This is the goddess's Samayā Vidyā. See note to 7/51cd-52ab.

27. Mālinī who sits next to Kucandra is the Full Moon (7/51cd-52ab).

28. In other words the Vidyā is encapsulated by the Five *Praṇavas*, at the beginning and end of it.

29. See 28/100ff.. Moonlight (*jyotsnā* or *candrikā*) paradoxically characterises the New Moon. But above in chapter seven Mahantāryā (= Mahāntārikā) appears to be the 42-syllable Vidyā of the Full Moon. See note to 7/36cd-37ab.

30. The Body of the Thunderbolt (*vajrapiṇḍa*) is the Body of Kula (*kulapiṇḍa*) made of the energy of all the letters.

31. The two doors are the upward-and downward-facing triangles of the Hexagon. The superimposition of the two triangles creates six smaller triangles at each of the corners. These six triangles are also Yonis in which the energy of the goddess is present and from which it flows. The corners of the downward facing triangle contain the first three Wheels beginning with the Wheel of the Foundation (*ādhāracakra*) up through to the Self-supported (*svādhiṣṭhāna*) and then the City of Gems (*maṇipura*) in the navel. The upward facing triangle contains the remaining three Wheels – Unstruck Sound, Purity and the Command, successively. Thus the Wheel of the Foundation, which is the lowest, is represented by the downward-facing triangle at the bottom and the highest Wheel, that of the Command, is represented by the upward-facing triangle at the top. The former Wheel is called the Stone of Birth (*janmaśilā*) because, like the triangle in the centre of the *Saṁvartāmaṇḍala*, which is called the Stone, it is within a triangle that faces downwards. The Thunderbolt that connects the two halves is here called the Wick of the Navel and the female Snake, that is, Kuṇḍalinī who resides in the navel, which is the centre of the body. As the energy of the vital breath, Kuṇḍalinī travels down to the navel in course of exhalation and up from it when inhaling. These are the two door panels that Kuṇḍalanī keeps closed together, as it were, when she is in between the two in the navel.

Again, the Hexogram is the Island (30/55) in the centre of which is the Triangle called the Stone. In the centre of that is the Point which is the goddess's Liṅga of Space. Here this is called the Circle of the Wind. It is the male Serpent Tārkṣya, who is Navātman Bhairava, the goddess's consort and the First Teacher. Here the goddess is called Mahantaryā and Śivānanā, 'who sits next to the teacher' – now in the complete form of the Vidyā, not just the seed-syllable as she is in the initial 'descent', when stimulating the emission of the Krama as the Wick of the Command.

Apart from the Six Wheels, many equivalent realities are in six parts. Amongst them are the *maṇḍala* and, above all, the goddess herself, of which they are all ultimately an emanation. Concerning the goddess, her 'six parts' and the Hexagram, see intro. vol. 1, p. 319 ff..

32. '*vimalaṁ pārameśvaram*' is possibly an allusion to the *Ājñāpārameśvara* mentioned in the colophons, just as 'pure' (*vimala*) may allude to the *Vimalaṣaṭka* mentioned there.

33. The knowledge relates to the sixfold Kula Body, that is, to the Hexagram representing the six inner Wheels. Along with Śiva and Śakti, the two breaths, it is eightfold.

34. See note to 5/59cd-61ab.

35. The *Yoginīhṛdaya* (2/15-16ab) similarly refers to six meanings of the

Kaula scripture, which it defines as follows:

1) The literal meaning (*bhāvārtha*): O Supreme Goddess, the literal meaning is just the meaning of the words.
akṣarārtho hi bhāvārthaḥ kevalaḥ parameśvari || Ibid. 2/16cd
2) The traditional teaching (*sampradāya*): The traditional teaching is said to be that which is received through the line of teachers (*gurukrama*).
gurukrameṇa saṁprāptaḥ saṁpradayārtha īritaḥ | Ibid. 2/48ab
3) The implicit sense (*nigarbhārtha*): O Great Goddess, the field of the implicit sense is Śiva, the teacher and the Self.
nigarbho 'pi mahādevi śivagurvātmagocaraḥ | Ibid. 2/48cd
4) Kaulika meaning: I will tell (you) the Kaulika (meaning) that pertains to the Wheel and the deity. . . . It is the oneness of the Vidyā, teacher and the Self.
kaulikaṁ kathayiṣyāmi cakradevatayor api | *vidyāgurvātmānām aikyaṁ* Ibid. 2/51cd-52a
5) The most secret of all (*sarvarahasyārtha*): This meaning is Kuṇḍalinī. It is explained as follows:

> O sinless one, I will explain the most secret meaning of all to you. The Vidyā, in the shape of the fifty letters and conjoined with the thirty-eight energies, is in the form of Kuṇḍalinī who pierces the three Circles (of Moon, Sun and Fire). (She is) in the (Wheel of) the Root Support (*mūlādhāra*) whose nature, (powerful and brilliant as a) lightning flash, has assumed the form of Vāgbhava (AIṀ).
>
> (Kuṇḍalinī) is as brilliant as tens of millions of lightning flashes and her form (is subtle) like a lotus fibre. She is a stream of nectar, (and) she is attached (*āsaktā*) to the lunar orb in the (inner) sky. Her nature perpetual bliss, she is always pervaded by the entire universe and realises that: 'this (energy) is my own nature!' O Great Goddess, this is the secret meaning. Ibid. 2/69-72

6) The sixth meaning is the great ultimate sense (*mahātattvārtha*), which the YHṛ does not define.

36a. If I have understood these lines correctly, they record a series of three corresponding groups of five that are placed in five directions, as tabulated in the following chart:

15. Table of Five Goddesses of the *Maṇḍala*

Directions	Parts of the Maṇḍala	Power-holders	Energies
East	Ājñāvarti	Para	Kumārī
West	Śivapantha	Paramahaṁsa	Kartarī
Middle	Vṛkṣachāyā	Kuvera	Bhāṣā
North	Soma	Pītha	Mātrātmā
South	Ravi	Āvalī	Mātarī

The Wick of the Command (*ājñāvarti*) is represented by the Half Moon (see 7/43). The Tree is the Point and the seed-syllable in the centre of the *maṇḍala*. The shade of this Tree is the *maṇḍala* that surrounds it and so it is identified with all of it. The Sun and Moon are the letters Ha and KṢa on the two sides of the Triangle that represent the two breaths. The Supreme Gander is Unstruck Sound, the Lord of the Transmental energy in the centre of the *maṇḍala*.

36b. KuKh 30/85cd-87ab, 88cd-91 = KuKh 45/54cd–59. KuKh 45/54cd: It consists of the Northern (*vāma*) and Southern (*dakṣiṇa*) Kaulika (Transmissions) along with (those of) the East (*pūrva*) and the West (*paścima*).

36c. KuKh 45/55c: He who knows this.

37a. Cf. above, 27/62 where the adept is admonished to never 'cross over Meru', that is, the main bead of a rosary.

37b. Concerning the (*Śrīmata-*) *Sārasaṁgraha* see intro. vol. 3, p. 382 ff..

38. Concerning the Five Currents of the Śaiva Āgamas, see Dyczkowski 1986: 31 ff. The Mouth of the Unborn, also called the Lower Mouth, the Mouth of the teacher, and the Mouth the Yoginī. When called Picu it is the source of the Kaula current of scriptures, which is the sixth (See ibid. p, 66).

39. The descent into the world of the scripture is discussed in the intro. vol. 2, p. 42 ff..

40. Instead of '*jñānaṁ*' all MSs and other sources agree on the reading *dravyaṁ*, which makes no sense. Concerning this emendation see notes of the edition.

41. This form of the *Gurumaṇḍala* is described in chapter 271-17 above. Cf. 30/203-4, 216-7ab. The Five Teachers are the Five Nāthas, Śrīkaṇṭha and the rest. The common symbolism of groups of five (a paradigm derived from the Five Elements) found in Śaiva and Buddhist Tantras leads to a parallelism between these Five Teachers and the Five Buddhas – Vairocana, Amitabha, Amoghasiddhi, Ratnasambhava and Akṣobhya.

42. The text of this quarter verse is too corrupt to emend.

43. A '*dīpana*', which literally means an 'illuminator', may also be a mantra or seed-syllable that illumines the mind of the disciple and prepares him to receive the empowerment that comes through listening to the meaning of the

scripture.

44. These lines are corrupt and look incomplete; nonetheless, the meaning is clear. Before copying the scripture the teacher and disciple should worship a Kumārī who embodies the goddess. She is propitiated and then questioned as to the most aupicious time and place to undertake this important task. The scripture should not be simply copied mechanically. It is essential that the disciple understand clearly and deeply what is written. For this he requires the illuminating penetration of the energy of the teacher's grace that comes by listening to his explanation of its meaning.

45. Below in 30/177d-178ab this scripture is said to be that of the Siddhakula. See intro. vol. 2, p. 278 ff..

46. Cf. the Buddhist *Hevajratantra* (2/7/2-4): O listen, goddess, greatly blessed, and I will speak on the subject of books. The book should be written by one of our tradition on leaves of birch-bark twelve *aṅgula* [fingers] long, with collyrium for ink and with a human bone as a pen. But if someone unworthy should see either book or painting, one will fail to gain perfection either in this world or the next. To one of our tradition it may be shown at any time. Then, on a journey, the book should be hidden in the hair or under the arm.

47. *Yakṣakardama* is an ointment made with camphor, musk, sandalwood and Kakkola. Monier-Williams, p. 838.

48. See above, note to 4/8.

49. Similarly, YKh (1) admonishes:

The king of Matas (*matarājaka*) should not be shown to greedy Tāntrikas, Buddhists, devotees of the Sun, Vaiṣṇavas, Śaivas, logicians who have no (spiritual) teacher or to those who do not participate in ritual, are ignorant and have no faith (*śraddhā)* or devotion. (It should not be shown) to clerks (*kāyastha*), quacks, Somasiddhānta Lākulas, Jains or sorcerers. Keeping their company, eating or sleeping with them is not auspicious.

Or if one who is deluded were to give the *Śrīmata* for some (selfish) gain, the teacher who knows the rites purifies (that) fettered soul by maintaining celibacy and repeating (the appropriate mantra) 300,000 times for the three sections (*khaṇḍa*) (of the *Śrīmata*).

One should allow those who are devoted to the teacher and the god and observe the conventions and pledges and who are not greedy or deceitful to touch (it). One should allow those who know everything that has be taught about their own (true) nature and are beloved of the Yoginīs and teachers to see (it) and it should be dictated to them (*lekhyaṁ tu ca vācayet*). Otherwise one should not give it, if one desires the best accomplishment (*siddhi*).

tāntrikān lolupān [k, gh: lālupān] bauddhān [ṅ: voddhāṁ] saurabhaktān [ṅ:

sārabhakṣāṁ] ca vaiṣṇavān [ṅ: -vaṁ] ।
śaivānāṁ hetuvādināṁ [k, kh, gh: hetukādīnāṁ; ṅ: -kādīnā] tārkikān [k, kh: nārkikāṁ; gh: nākiṁkāṁ] guruvarjitān ।।
kriyāhīnāvettānāṁ [k, kh, gh: -hīnāṁmavettānāṁ; ṅ: -macettānāṁ] śraddhābhaktivivarjitān [kh:- varjitāṁ]* ।
*kāyasthān cumbakān [k, kh, gh: vuṁvakāṁ; ṅ: cu * kāṁ] vaidyān saumasiddhāntalākulān [ṅ: somasiddhānulākulāṁ]* ।।
*jinān ca [ṅ: car] yātudhānān [k, kh, gh: yādharāṇāṁ; ṅ: yāvarāṇāṁ] ca na [ṅ: *] darśen matarājakam [ṅ: darśemetat tadrājakaṁ]* ।
na teṣāṁ saha saṁparkaṁ [k, gh, ṅ: saṁparkka] bhojanaṁ [ṅ: bhā-] śayanaṁ śubham [k, kh, gh, ṅ: sabhā] ।।
athavā mohitaḥ kaścil lobhād [ṅ: kaścitalokemvi] vā [ṅ: missing] śrīmataṁ [ṅ: missing] dadet [ṅ: missing] ।
*tribhir lakṣais trikhaṇḍāyāṁ [k, gh: tribhilakṣaustri-; kh: trabhilakṣaustri-; ṅ: * * * * khaṇḍāyā] brahmacaryeṇa saṁsthitaḥ [ṅ: -tāḥ]* ।।
śuddhyati [k, kh, gh, ṅ: -te] paśum ācāryaḥ kriyākāṇḍasamanvitaḥ [kh: -śama-] ।
gurudevaratānāṁ ca saṁjñāsamayapālakāḥ [k, kh, gh: -sammayapālakāṁ; ṅ: -kāṁ] ।। *[ṅ: + tri * nādi svapaṁktisthā saṁdhyātraya prapālakām* ।*]*
alaulyā [k, kh, gh, ṅ: alaulyam] aśaṭhānāṁ ca teṣāṁ sparśaṁ [gh: sparśa] pradāpayet [k, gh, ṅ: na dāpayet; kh: naṁ dāpayet] ।
sarvasvātmānivedajñā yoginyācāryavatsalāḥ [k, kh, gh: yominyā- -lā; ṅ: -lāṁ] ।।
*teṣāṁ vai [gh: caiva] darśanaṁ [k, kh, gh, ṅ: darśanā] deyaṁ [k, kh, gh, ṅ: deva] ca [k, kh, gh: na; ṅ: *] lekhyaṁ [k, kh, gh: lekhya; ṅ: lekhyā] tu [k, kh, gh, ṅ: na] ca [ṅ: *] vācayet [ṅ: vācane]* ।
anyathā naiva dātavyaṁ yadīcchet [k, kh, gh: yadichet] siddhim uttamāṁ [k, kh, gh: siddhirattamā; ṅ: -maṁ] ।। YKh (1) 20/15-21

50. See intro. vol. 2, p. 344 ff..

51. See note to 31/6-7ab.

52. The division of the teachings into currents is an echo of a common system of classification, found in the Śaivasiddhānta Āgamas, according to which Āgamic Śaivism is divided into five major currents (*srotas*) of teachings that flow in the form of scriptures from Sadāśiva's five mouths arranged in five directions. Each mouth presides over five forms of Śiva amongst which is Sadyojāta to whom is asigned the western one (see Dyczkowski 1989: 30ff.). This division into five is here implicitly juxtaposed, somewhat clumsily with the analogous classification of the schools of Kaula Tantra found in the YKh, the CMSS and other Kubjikā texts, according to which there are four traditions (*āmnāya*) taught successively in the four Ages and arranged symbolically in the four directions (see intro. vol. 2, p. 340 ff.). This division into the four Ages is significant because, as the next verse tells us, it is essential to belong to the tradition of the Age to which one belongs. Consequently, the Western (*paścima* which also means 'Last') Current is not just

the best, it is the only one fit for this Age, especially because we are close to the end of it.

53. ‘Pūrṇa’ is short for Pūrṇagiri, which according to our text, at least, is located in the Deccan (*dakṣiṇāpatha*). See above, 6/72 ff. and and note to 13/107cd-8ab; see also Dyczkowski 2004: 105.

54. For the references to Muslim invasion and establishment of Muslim rule, see above 6/174cd-176 and note; also Dyczkowski 1989: 11-12.

55. See note 54 of 38/30 below.

56. Karavīra is normally associated with Oḍḍiyāṇa, the first seat both in the Kubjikā Tantras and in the Kālīkrama.

57. Cf. above, 3/25.

58. These four are modalities of the Initiation of Knowledge that takes place at the individual (*āṇava*) level. See below, 33/31cd-37. Cf. KMT (4/70-74):

Touch (*sparśana*) takes place in the Heart, the Look (*āvalokana*) in the throat, Conversation (*saṁbhaṣa*) in the palate. The Vision of the Self (*ātmadarśana*) in the middle of the Point (between the eyebrows) and, Spontaneous penetration (*svayamāveśana*) takes place, without a doubt, in the Cavity of Kubjī.

One should know that trembling (*kampana*) takes place in the course of touch (*sparśana*). Shaking (*dhunana*) when the look (*āvalokana*) takes place. In the course of Conversation (*saṁbhaṣa*), paralysis (*stobha*) takes place and one understands the meaning of the scripture. By the Vision of the Self (*ātmadarśana*) one attains (yogic) qualities, namely, the eight including the power to make oneself small at will and the rest. O goddess, when spontaneous penetration (*svayamāveśana*) occurs, (the adept) certainly flies upwards. Once one knows the modality of mantra in this way, one is certainly successful.

59. Cf. 30/235cd-236ab

60. The *Gurumaṇḍala* can be drawn in front of the teacher's sandals or visualized on them. See above, 27/1-17.

61. One gets the impression by this statement that copies of the scripture were not so easily available (cf. 30/207cd-208ab). Those who have received initiation but have not even seen, yet alone studied, the scripture are admonished in strong terms to remedy this omission. The closure of esoteric traditions such as this one, at a time when these forms of religious practice were flourishing, was one of the reasons for the development of so many of them. At the same time, however, the danger grew that their scriptural base could be lost if the texts were not carefully studied and copied.

62. Cf. Above 30/163–164ab.

63. The common six-syllabled mantra of Lord Śiva is OṀ NAMAḤ ŚIVĀYA. Presumably this is the mantra meant here.

64. Note similar preliminaries are observed to worship the Krama. Written with the same substances as the *Kramamaṇḍala* (30/121, 226cd-7ab), the scripture is no less the repository of the Krama and the deity.

65. The goddess, as we have noted already, is both the god's mother and his consort (see 26/79). If the teacher is like his divine exemplar of whom he is considered to be an embodiment his consort is also is his mother.

66. See above 6/3-4ab and note concerning the Conduct at Night and 15/39cd-50 for a brief explanation.

67. Cf. above 30/121. These substances are also used to draw the *maṇḍala*.

68. A part of the text is missing here. If the remaining part is not corrupt, it presumably referred to something the disciple is given to drink by his teacher. The disciple's ingestion of this substance marks the culmination of what is essentially an inititation, which allows him access to the scripture and the teaching. Then, as usually happens at the conclusion of an initiation, the disciple is told the Rules he should observe.

69. Concerning these Rules, see below, chapter 37.

70. These lines approximate to 30/46cd-47ab. See the notes to the text there.

Appendix I

The Forty-seven Depositions of the *Siddhakhaṇḍa*

The *Nyāsasūtra*

The *Siddhakhaṇḍa* of the MBT is called 'the Accomplished Section' because it presents the mantras and Vidyās required for the Kubjikā rites directly in their full 'accomplished' form. The structure of the text is loosely modelled on that of the rite, which it outlines as it proceeds. Accordingly, as one of the first things the worshipper must do is to purify himself by depositing mantras on his body, this is the first major subject of the SKh. The long passage in which the depositions are presented begins with the *Nyāsasūtra*[1] which lists their names. Following the *sūtra*, the SKh presents most of these depositions in full. Their names and serial order are listed below.

The SKh presents a series of Kramas, each of which is treated as a separate rite. Accordingly, the preliminary depositions must be repeated each time and differ for each Krama.[2] The depositions are divided into three groups, one for each of the Kramas, beginning with that of the Aged (*mahāvṛddhakrama*). The SKh declares in one place that there are twenty-seven depositions. This statement is repeated in a passage in which the three forms of the goddess, one for each of the three lineages, are described. In that context we are told that this is the number of depositions required for the worship of each one of them. Accordingly, each of the three forms of goddess[3] is covered with twenty-seven depositions. The same number also appears in a description of the constituents of the Western Transmission in YKh (1).[4] However, the SKh presents 47 depositions, not 27 or 81. This is probably because a number of depositions are common to more than one Krama.

These depositions are as follows:

1) The Deposition of Mālinī[5]
2) The Deposition of the Assembly of Sounds.[6]
3) The Deposition of the Three Vidyās.[7]
4) The Eight Aghoryās (*Aghoryāṣṭakanyāsa*).[1]

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[1] SKh MS G fl. 9a-9b.
[2] See below, 27/33cd-41ab where the depositions for each of the three lineages are listed.
[3] See chapter five of the intro. for the visualized forms of the goddess.
[4] Quoted in a note to 30/16.
[5] See chapter 18.
[6] See chapter 19.
[7] *vidyādhikāratrayaṁ*. These are the three principles - Śivatattva, Vidyatattva and Ātmatattva.

5) Deposition of the Sixteen Knots (*Ṣoḍaśagranthinyāsa*).[2]
6) The Deposition of the Verse (*Ślokanyāsa*)[3]
7) The Deposition of the Mothers of the Six Peaks (*Ṣaṭkūṭamātarīnyāsa*).[4]
8) The Deposition of Tadgraha.[5]
9) The Deposition of Ṣoḍhā.[6]
10) The Deposition of the Sixteen Energies (*Ṣoḍaśakalānyāsa*).
11) The Sixfold Deposition of the single syllable Vidyā (*Ekākṣaraṣoḍhānyāsa*).[7]
12) The Deposition of the Heroes (*Vīranyāsa*)
11) The Deposition of the Principles (*Tattvanyāsa*)
12) The Deposition of the Samayā Vidyā and Tadgraha.[8]
13) The Deposition of the Series of Heroes (*Vīrāvalīnyāsa*).[9]
14) The Deposition of the Syllables (*piṇḍa*) and Tadgraha.[10]
15) The Deposition of (Kuṇḍalinī) the Crooked One (*Kuṭilānyāsa*)
16) The Deposition of the Samayā Vidyā (*Vidyānyāsa*)
17) The Deposition of the Ciñcinī Vidyā (*Ciñcinīnyāsa*)
18) The Deposition of the Sixteen Energies (*Ṣoḍaśakalā*)
19) The Deposition of the Worlds (*Bhuvananyāsa*)
20) The Deposition of the Five Jewels (*Ratnapañcakanyāsa*)[11]
21) The Deposition of the Mothers of the Rule (*Samayamātṛnyāsa*)
22) The Deposition of the Sonic Form of the Goddess (*Mūrtinyāsa*)
23) The Deposition of the Kālikā Vidyā.
24) The Deposition of the Twelve Limbs (*Dvādaśāṅganyāsa*).[12]
25) The Deposition of the Nine Limbs (*Navāṅganyāsa*)

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[1] See chapter 21.
[2] See note to 48/49.
[3] One would expect this to consist of sixteen syllables. However, only fifteen are mentioned.
[4] These are the Yoginīs in the six Wheels.
[5] See KuKh chapter 23.
[6] See ibid. chapter 22.
[7] See ibid. chapter 22.
[8] The Rudras of the Śabdarāśi alphabet are coupled with the energies of the corresponding letters of the Mālinī alphabet. The two are placed at the beginning and end of a syllable of the Samayā Vidyā which is thus energized by them. Appropriately, this is then projected onto the part of the body where the corresponding letter of the Mālinī alphabet is located.
[9] The Heroes are the letters.
[10] This deposition, like the previous one, consists of the series of letters of the Assembly of Sounds. In this case each letter is linked to a Rudra and the energy of the coresponding letter of the Mālinī alphabet. The units are in groups of five. The first group is marked with the Five *Praṇavas* each of which is linked to a unit in the forward serial order. The next group is marked by the Five *Praṇavas* in the reverse order. The unit is projected onto the part of the body where the correponding letter of the Aggregate of Sound is located.
[11] See KuKh chapter 62.
[12] See ibid. chapter 24.

26) The Deposition of the Six Limbs of the Goddess (*Ṣaḍaṅganyāsa*).[1]
27) The Deposition of the Stone of Brahmā (*Brahmaśilānyāsa*).
28) The Deposition of the Five Seeds (*Bījapañcakanyāsa*).
29) The Deposition of the Group of Eight (*Puryaṣṭakanyāsa*).
30) The Deposition of the Ninefold Thunderbolt (*Navadhāvajranyāsa*).
31) The Deposition of the Mothers of the Kālikā Vidyā (*Kālikāmātṛnyāsa*).
32) The Deposition of Tadgraha with the sequence of the Assembly of Sounds.[2]
33) The Deposition of the Assembly of Letters (*Varṇarāśinyāsa*).
34) The Deposition of the Sequence of the Assembly of Sounds (*Śabdarāśikramanyāsa*).
35) The Five Faces (*Vaktrapañcaka*).
36) The Twelve Verses (*Dvādaśaśloka*).[3]
37) The Deposition of the Teachers (*Gurunyāsa*).[4]
38) The Deposition of the Five *Praṇavas*.
39) The Deposition of the Three Principles (*Tattvatritayanyāsa*).[5]
40) The Deposition of the Doomsday Fire (*Vāḍavanyāsa*)
41) The Deposition of the Five Great Syllables (*Mahābījapañcakanyāsa*).
42) The Thread of Brahmā (*Brahmāsūtra*).[6]

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[1] See KuKh chapter 10.

[2] *śabdarāśikrameṇa tadgrahanyāsaḥ* In this deposition the Triple Vidyā is imbedded in Tadgraha (see KMT 18/56). The form of the Triple Vidyā noted here is as follows (cf. KuKh chapter 20):

AGHORE HRĪṀ PARAMAGHORE HŪṀ GHORARŪPE HSAUṀ GHORAMUKHI BHĪMABHĪṢAṆE VAMA VAMA PIBA PIBA HA HE RURU RURU RARA RARA HŪṀ PHREṀ KHPHREṀ HRĪṀ HŪṀ HŪṀ HSRAUṀ

[3] See KuKh chapter 1, note 44.

[4] This deposition is formed from the letters of Navātman (SAHAKṢAMALAVARAYŪṀ). Each unit starts with the Five *Praṇavas* recited in the forward order and ends with them in the reverse order. The seed-syllable of each unit is formed from a letter of Navātman and one from the following mantra to which *anusvāra* is added.

SA KṢA HA BHAIRAVĀNANDA BHAIRAVAVĪRĀDHIPATAYE ||

[5] See KuKh chapter 1, note 171.

[6] The units of this deposition are those of Tadgraha. Each unit consists of a letter of the alphabet in the normal serial order followed by its equivalent in the Mālinī series of letters. These two are then followed by a syllable of the Triple Vidyā. The form of the Vidyā according to Manuscripts K of the SKh is:

AIṀ GHORE HRĪṀ HRĪṀ PARAMAGHORE HŪṀ * HSAUṀ GHORAMUKHI BHĪMABHĪṢAṆE VAMA VAMA PIBA PIBA HRŪḤ RU PI RU HRĀṀ RU RU HRĪṀ RA RA HRŪAUṀ RE RPHAṬ RPHAṬ AIṀ

The version in MS Kh is:

43) The Deposition of the Thunderbolt for the Practice at Night.[1]
44) The Deposition of the Triple Vidyā (*Vidyātrayanyāsa*).[2]
45) The Deposition of the Nasals (*Anunāsikanyāsa*).[3]
46) The Deposition of the Nine Principles (of Navātman) (Navatattvanyāsa)
47) The Deposition of Gāyatrī.[4]

The purpose of the depositions is to purify the officiant of the rite. This is brought about by the activity of Kuṇḍalinī. Accordingly, the SKh describes how the vital centres are pierced by the rise of Kuṇḍalinī and impurity (*dahana*) is burnt away. The subtle body is then nourished (*apyāyana*) by the nectar that falls when Kuṇḍalinī returns.[5]

AIṀ GHORARŪPE HSRAUṀ GHORAMUKHI BHĪMABHĪṢAṆE HSRŪAUṀ VAMA VAMA HSRAUṀ PIBA PIBA HŪṀ RURU HRĪṀ RARA KRĪṀ RARA KRAUṀ PHREṀ PHREṀ * PHAṬ AIṀ

[1] *niśācāre vajranyāsaḥ*

[2] See KuK chapter 20.

[3] The 'dentals' are the series ṄA ÑA ṆA NA ME of the Samayā Vidyā.

[4] The first 46 depositions are presented just after the *Nyāsasūtra*. They precede the Krama ritual. The *Gāyatrīnyāsa* is presented separately as it is done in the course of the the daily ablutions (*snāna*). It is a Kaula version of the Vedic Gāyatrī called Kulagāyatrī or Kuladīpa.

[5] SKh MS G fl. 28a-28b) See note to 13/111 where the passage is quoted and translated in full.

Appendix II

The Deposition of the Mālinī Alphabet according to Chapter Five of the *Ambāmatasaṁhitā*

Chapter eighteen and nineteen of our text are dedicated to two alphabets used to extract the mantras of the Kubjikā Tantras, namely, Mālinī and Śabdarāśi ('Assembly of Sounds'). Mālinī is treated in this and the following two appendices and the Assembly of Sounds in the following three. The manner of presentation in both cases is the same. Chapter five of the *Ambāmatasaṁhitā* is dedicated to the deposition of these two alphabets onto the body. The part of this chapter dedicated to Mālinī is presented in this appendix. The part dealing with the Assembly of Sounds is presented in appendix VI. Appendix III contains a description of the fifty Yoginīs who govern the lettters of the Mālinī alphabet drawn from chapter seven of the *Śrīmatottara*. The Bhairavas who govern the letters of the Śabdarāśi alphabet described in chapter twenty-four of the *Śrīmatottara* are presented in appendix VI. Appendix IV contains a comparative table of the Yoginīs of the Mālinī alphabet and their location in the body according to some selected sources. A corresponding comparative table of the Bhairavas governing the letters of Śabdarāśi is presented in appendix VII.

The sonic energies contained in the letters and embodied in the Yoginīs who preside over them are transferred from the body of the goddess Mālinī onto the body of the adept. In order to do this he draws the goddess in two forms and invokes her presence into them. One is her abstract, geometric form as the *Meruprastāra*, which in the following passage is called her Liṅga or 'City', that is, the *maṇḍala*. The other is the goddess's 'concrete', visualized form represented by a small standing anthropomorphic figure. Both procedures are common. A Tantra may describe the figure of the deity, listing the locations of the letters that constitute its body and then denote the letters with reference to these locations. Another way of naming the letters is with reference to their location in the grid. In this case the two representations are identified.

Both representations are oriented east to west. The feet of the figure are in the west as is the front corner of the downward facing triangular grid. This orientation is in keeping with the common procedure of the rites of the Kubjikā Tantras that belong to the 'western tradition' (*paścimāmnāya*) and so, naturally, privilege that spatial orientation.

The goddess's presence is established by transferring the letters from the grid onto the anthropomorphic form. As this takes place externally the same takes place in the body of the adept. In this way he is gradually transformed into the image of the goddess and is purified as he is filled with her energies. Let us turn now to the text of the *Ambāsaṁhitā*:

> That is the Liṅga, the City and Meru. One should extract Mālinī from that. One should extract the letters from Na to Pha from the tip of the topknot up to the tip of the (toe) nails. Looking content, one should draw it twelve finger spans (in size) in a solitary, pleasing place which is smeared with cow dung and strewn with flowers. Extract the auspicious Mālinī (who is) in the Meru (drawn) in the western quarter.[1]
>
> Mālinī has one face, three eyes, and wears white clothes. She is white like the moon and jasmine. Her waist is slim and she holds a spear. In the left hand she holds a skull bowl (from which) she drinks the supreme nectar. Her thighs are big and the feet should be fashioned in the west.[2]

In order to establish `the sequence of the deities in the body' (*śārirdevatākrama*) of the goddess Mālinī, the AS goes on to 'extract' the letters that form her body from the grid. They are denoted by the names of the sacred sites to which they correspond. The AS then goes on to list the names of the goddesses coresponding to each letter.[3] We have seen that Mālinī and Śabdrāśī are linked to the triadic Vidyā of the Trika goddesses Parā, Parāparā and Aparā. Mālinī, who is the basic Trika goddess of which they are aspects is thus appropriately referred to as the undifferentiated triple Vidyā (*vidyātritayaniṣakalā*). This, one could say, is Kubjikā's fundamental Trika identity. This is also her fundamental condition as pure energy – Śakti – the god's Kuṇḍalinī who empowers the teachings and all who receive it, including the deity itself. This is Kubjikā's universal, 'abstract' aspect – her 'Liṅga'. Her unique, specific identity emerges by identifying her with her Vidyā. As such she is not just 'another name' or variant form of the Trika goddess. The AS continues:

> All these deities with divine forms (*mūrti*) have arisen within the body (*vigraha*) of Śakti beginning from the top of (her) topknot

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[1] *liṅgam etat puraṁ meru mālinīṁ [mālinī] ca tatoddharet* ||
śikhāgrādinakhāgrāntān [sikhāyādinakhāgretu] uddharen nādiphāntagān [-phantagāḥ] |
ekānte vijane ramye gomayenopalepite ||
puṣpaprakarasaṁkīrṇe gandhadhūpādhivāsite |
prasannavadano bhūtvā dvādaśāṅgulam ālikhet ||
merupaścimadigbhāge uddharen mālinīṁ [-nī] śubhām [śubhā] | AS 5/16cd-19ab.

[2] *ekavaktrāṁ trinetrāṁ ca mālinīṁ śvetavāsasām* ||
sitāṁ kundendudhvalāṁ śūlahastāṁ tanūdarām |
vāmahaste kapālaṁ tu pibantīṁ paramāmṛtam ||
viśālakṛtajaṅghau [-jaṁghā] ca pādau kuryād vai [vi] paścimau | Ibid. 5/19cd-21ab.

[3] AS 5/61-69.

down to the tips of the (her) toenails. All this grid (*prastāra*) is the great Kuṇḍalikākrama that has arisen in accord with the Great Tradition (*mahāmnāya*) in the Western House in order to (empower and) bestow authority. The deposition of supreme yogis, that is, the body of Mālinī, has been declared. It is the Liṅga of (the goddess Kubjikā who is the Vidyā) of thirty-two syllables. It has emerged out of Oḍḍiyāṇa, from the secret place (*guhya*) and faces downwards. The yogi who deposits (her) regularly (on his body) on the sacred days (*parvan*) in accord with the teacher's Command (propitiates) the goddess who is in (his) body and she gives him (many) boons.[1]

Along with the wealth (he acquires) and great growth in (his) good luck, (he is blessed by) the intensely (powerful) Command that operates (within him). The divine sequence (*krama*) is, in brief, the one beginning with Na and ending with Pha, in due order. Without a doubt I am all (the energies) gathered together in one place, that venerable and joyous Mālinī, the Supreme goddess (Parā devī) 'with energy' (*sakalā*) whose face is tranquil (*saumya*) and is beautiful.

Having formed the (first) three seed-syllables (of the Five *Praṇavas*) in the beginning, the fourth one should be placed in the middle and the fifth at the end.[2] Once this is done (Mālinī) becomes Bhairavī. One should perform the deposition in conjunction with the Five *Praṇavas* within the *maṇḍala*. In this way, Bhairavī's iconic form, which is that of the Self, is active and then Bhairavī is inwardly present and (one attains) Bhairava's plane by means of (this) just this deposition alone.[3]

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[1] *ity etā devatāḥ sarvāḥ saṁjātāḥ śaktivigrahe* ||
śikhāgrādinakhāgrāntā [-ntaṁ] divyamūrttiparigrahāḥ |
mahāmnāyena sakalaṁ mahākuṇḍalikākramam ||
prastāram adhikārāya uditaṁ paścime gṛhe |
kathitaṁ mālinīdehaṁ nyāsaṁ paramayoginām [-nā] ||
dvātriṁśākṣarikāliṅgaṁ prakaṭaṁ samudāyakaṁ [-yikaṁ] |
oḍḍiyāṇād [-ṇed] viniṣkrāntaṁ [viniḥkrāntaṁ] guhyasthānād adhomukham ||
yo nyaset satataṁ yogī parvakāle gurvājñayā [gurūjñayā] |
tasya sā varadā devī śarīrasthā tu kārayet || Ibid. 5/69cd-73.

[2] I suppose that this simply means that the first three *Praṇavas* are uttered before the letter and the last two after. Thus, adding the nasalization to the letter as usual, the first unit is: AIṀ HRĪṀ ŚRĪṀ NAṀ KHPHREṀ HSAUḤ

[3] *dhanadhānyasamṛddhaiś ca tīvrājñā ca pravartate* |
divyakramaṁ [-ma] samāsena nādiphāntam anukramāt ||
yā sā śrīmālinī nandā saumyavaktrā ca [-vaktraśca] rūpiṇī |
aham ekatra sakalā [sakala] parā devī na saṁśayaḥ ||
ādau bījatrayaṁ [vījaṁ-] kṛtvā caturthaṁ madhyam āśrayet |

If she is not known in (her proper) sequence, (the ignorant adept) has fallen in this tradition and does not attain (the supreme) plane here. One who does not possess the Mālinīkrama worries every step (he takes). How can he achieve success in the (teachings of the) tradition? What use is the *Kramamaṇḍala* to him? Where does he reside (blissful) in his own body? Therefore one should practice (Mālinī's) deposition. Having established (Mālinī who is) the form of the Vidyā (in one's own body) on each sacred day and each age, one should form the (*maṇḍala* that contains) the Krama teaching on the mirror (on which the *maṇḍala* is drawn) and (within the *maṇḍala*) of one's own essential nature. Mālinī is said to be the differentiated (*sakalā*) (form of the deity) with (her) energies (active) in (the letters) beginning with Na and ending with Pha, in due order. Having (thus) purified the body that should be purified (*saṁskāradeha*), the worship (of the deity has, in a way, already) clearly taken place.[1] [. . . .]

She whose form is the Liṅga (consisting of the letters) beginning with Na sleeps within body of the Vīras (who govern the letters). They are not made manifest within the Triad (*trikabheda*) without the teacher (who is one with the empowering goddess). The letters devoid of the Triad are not successful (*siddha*) in the Age of Strife. They are said to be mere (powerless) letters. How is success possible through (those) solitary (unempowerd letters)? Where (do we find) a flower (growing) in the sky?

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pañcamaṁ cāvasāne tu kṛtvā sā bhairavī bhavet ||
pañcapraṇavayogena nyāsaṁ kuryāc ca maṇḍale |
tenāsau bhairavīmūrtir ātmanaḥ [-mūrttirnātmanaḥ] saṁpravartate ||
tadāsau bhairavyantasthā [bhairavīvasthāṁ] tadā tad bhairavaṁ padam |
labhate nyāsamātreṇa . . . . || AS 5/74-78abc.

[1] . . . . *avijñātā anukramāt* ||
anvaye 'smin paribhraṣṭā na cātra labhate padam |
mālinīkramanirmuktaḥ [-kta] socanīyaḥ [stocanīya] pade pade ||
kiṁ tasya anvaye siddhiḥ [siddhi] kiṁ tasya kramamaṇḍalam |
svadehe vartate kutra [kotra] tasmān [tasmā] nyāsaṁ samabhyaste ||
vidyāmūrtisamāsthāya parve parve yuge yuge |
tataḥ kramānvayaṁ [kramānuṇaṁ] kuryād darpaṇasthaṁ svabhāvikam ||
anyathā na prakartavyaṁ na vinā mālinīkramam |
sakalā mālinī proktā nādiphānte anukramāt [manukramāt] ||
saṁskāradehasaṁśuddhiṁ [-śuddhi] kṛtvā pūjā sphutaṁ kṛtā [pūjāṁ kṛtasphuṭam] | Ibid. 5/78d-83ab.

After explaining the importance of adding the Five *Praṇavas* to the letters, the AS focuses on the first three placed in front of each letter. Collectively called the 'Triad', they are AIṀ HRĪṀ and ŚRĪṀ. These are the seed-syllables of the three Principles of the Self (*ātmatattva*), Vidyā (*vidyātattva*) and Śiva (*śivatattva*). They span the entire range of Principles from Earth to Śiva.[1] Charged with the goddess's energy (*kalā*) that operates in all the principles of existence, the addition of these syllables empowers the letters. Thus, like the mirror on which they and the Krama are drawn, they reflect within themselves the expanse of their cosmic counterparts. The impurity of their finite nature as just phonemic sounds thus removed, the letters are 'complete' and 'with seed', are productive. The solitary letters, alone without the seed-syllables are powerless.

> Therefore just as is done when depositing (the letters) according to the Kulāgama, by means of the grid (of letters) (*prastāra*), the venerable mother Kujā says (one should apply the syllables of) the principles of the Self (AIṀ), the Vidyā (HRĪṀ) and Śiva (ŚRĪṀ) that are (the one reality that is both) supreme (transcendent) and inferior (immanent). This triad of syllables (*trikūṭaka*) is the root that completes the Vidyā (*nirvāṇadāyaka*) of the aggregate of letters that extends from the top of the topknot down to the tips of the (toe) nails.[2]
>
> Then the impurity (*mala*) of these letters is destroyed in their location in the Hermitage (of the *maṇḍala*). That is the formation of the Principles (*tattvakaraṇa*). Once that has been done, one should perform the deposition. The goddess of the garland of letters (*varṇamālinī*) who was not been purified previously becomes energy (*kalā*) `with seed' (*sabījā*) by the power (*dharma*) of the purification (*saṁskāra*) (brought about by the seed-syllables of the Three Principles).

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[1] See KuKh chapter 1, note 171.

[2] *nakārādi [ekārādi] ca yal liṅgā suṣuptā vīravigrahe* |
na teṣāṁ bhavate vyaktis trikabhede vinā gurum [guruḥ] ||
trikabhedavinirmuktā [-bhede-] ye yathā varṇarūpakāḥ [-rūpakaḥ] |
na te kaliyuge siddhās te [siddhā ye] varṇāḥ [varṇā] kevalāḥ [-lā] smṛtāḥ ||
kevaleṣu kathaṁ siddhir ākāśe kusumaṁ kutaḥ |
tasmāt yadvat [tadvat] kṛtaṁ kuryāt nyāsakāle kulāgame ||
prastāreṇa prakurvīta ity āha śrīkujāmbikā |
ātmatattvaṁ ca vidyā ca śivatattvaṁ parāparam ||
etat trikūṭakaṁ [trikaṭūkaṁ] mūlaṁ vidyānirvāṇadāyakam |
śikhāgrādinakhāgrāntavarṇagrāmātmakasya [-grāntaṁvarṇagrāsā-] ca || Ibid. 5/85-89.

> (Mālinī’s energy) in the form of Letter (*varṇarūpā*) was first revealed in the *Mālinīvijaya* and the other (related scriptures). There can be no doubt that when she is fixed (*kīlita*), she does not give (any) fruits to the disciple. (But when she is unlocked by conjoining her with these syllables) she who is the bliss that is the essential nature (of every) seed-syllable gives endless bliss. She gives success to (her) disciples by means of the power (*prabhāva*) of the divine nectar (that flows from her).[1]
>
> Having gathered together (*malayitvā*) (all the letters into herself, subtle) as the measure of a grain of wheat (*yavamātrā*), that energy (*mātrā*), moving laterally (and so penetrating the supreme being) pierces through (every) mental state by roasting (them and hence destroying) impurities (*mala*). Thus she is (called) Mālinī in the Kula.[2]

These lines refer to two common didactic etymologies of the name Mālinī. One relates her name to the act of ‘gathering together’ (*malayitvā*). Mālinī literally means ‘the (goddess who wears) a garland’ – *mālā*. This garland is made of the letters of the alphabet arranged in the Mālinī order of the alphabet. The other etymology derives Mālinī’s name from the word ‘*mala*-’. This is the impurity of ignorance that is removed by the ‘cooking’ or ‘roasting’ that takes place by means of the knowledge of the deity imparted by initiation.[3]

The goddess goes on to describe the six limbs of Mālinī’s body. The sacred seat in the middle of the Circle of Meru is the supreme leader of the seats. It is located within the city of the oblation (*homapura*) and is like a white lotus. It is the Heart of the goddess Mālinī who satisfies the three worlds. The luminosity of the seed-syllables is stressed repeatedly in various ways and their power to destroy sin. The seed-syllables are centres of tremendous energy. The energy of the letters is condensed and focused through them. They radiate in the limbs of the body – in the heart, which the centre of man's being; on top of the head, his uppermost part. One functions like armour to protect the whole of his body; another is his third eye. The final one, which completes the limbs of the body, is his weapon. These are all lit up by the energy of the seed-syllables that radiates from the three principles, Ātmā, Vidyā and Śiva. Accordingly, the text enjoins that the seed-syllables of the limbs should be deposited with care in conjunction with those of the Three Principles (*trika*). The chapter concludes by explaining that Śabdarāśi and Mālinī, who are forms of Śiva and Śakti, are invariably found together. Just as they generate and withdraw the universe, respectively, they work together in the adept who has deposited them on his body and is thereby empowered to worship the deity.[1]

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[1] *tadā malakṣayaṁ teṣāṁ varṇānāṁ sthānamāśrame* ǀ
etad dhi tattvakaraṇaṁ kṛtvā nyāsaṁ samācaret ǁ
varṇamālinī yā pūrvaṁ saṁskāreṇa vinā yadā ǀ
tadā saṁskāradharmeṇa sabījā sā bhavet kalā ǁ
mālinīvijayādyādau varṇarūpā prakāśitā ǀ
kīlitā sā [sa] na saṁdeho [-dehe] na hi śiṣye phalapradā ǁ
bījarūpātmikānandā [-naṁda] anantānandadāyikā ǀ
divyāmṛtaprabhāveṇa śiṣyāṇāṁ siddhidā [-do] bhavet ǁ Ibid. 5/90-93.

[2] *malayatvā [-tve] sthitā cādau [nādau] yavamātrāntare tu yā* ǀ
yā mātrā tiryagā śāntā [sāntā] manobhāvavibhedinī ǁ
malānāṁ jñānapākena tena [tenā] sā mālinī kule ǀ Ibid. 5/94-95ab.

[3] Concerning Mālinī and the didactic etymologies of her name, see Somadeva Vasudeva 2004: XLVI ff..

These three syllables is an addition prescribed by the AS. The ŚM, for example, requires that only the Five *Praṇavas* should be placed at the beginning and end of each letter along with the name of the Yoginī who governs it. The procedure is analogous for the letters of the Śabdarāśi alphabet.

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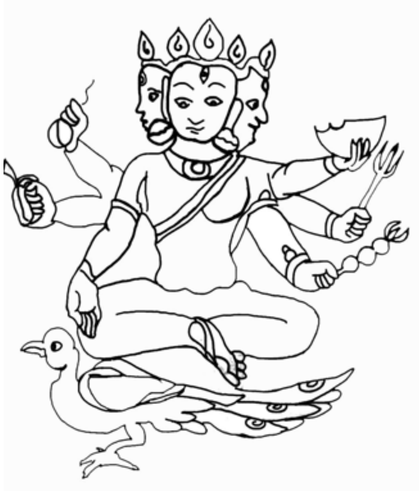
[1] AS 5/112cd-116, quoted above in note to 19/55.

Appendix III

The Fifty Yoginīs of the Mālinī Alphabet

The *Śrīmatottara* often supplies additional details not found in the other sources. Thus, it not only prescribes the order of the letters of Mālinī alphabet and their location (*lakṣa, sthāna*) in the body, it also links them to a series of ritual gestures (*mudrā*). However, the *Śrīmatottara* contributes most substantially to the Kubjikā tradition by providing descriptions of iconic forms of the deities not found elsewhere. This appendix contains a translation of a long passage in chapter seven of the ŚM where the visualized forms of the Yoginīs who govern the letters of the Mālinī alphabet are described.

1) **Nādinī (Na)** – Nādinī has three faces and burns with nine eyes. (Her) face content, (she is) tranquil and is adorned with earrings and a beautiful diadem made of many jewels. She has six arms and is adorned with many ornaments. (She holds) a skull (*kādya*), trident, and an ascetic's staff in the left hands and makes a wish-bestowing gesture with the right and holds a rosary and citrus fruit. (Slender, she has) three wrinkles in the middle (of her belly) and fat upraised breasts. (Dark) blue like a storm cloud, one should visualize her sitting on a peacock (*śikhi*). She has beautiful ornaments and is marked with all the (auspicious) signs. That Śakti who is supreme and divine, residing in the Skyfarer (*khaga*) and has the form of a Skyfarer (*khaga*) is the primordial (*ādyā*) energy of the Great Lord. She is Mālinī who resides in a divine body. Her topknot (*śikhā*) (flame) has arisen with the name Nādinī.[1]



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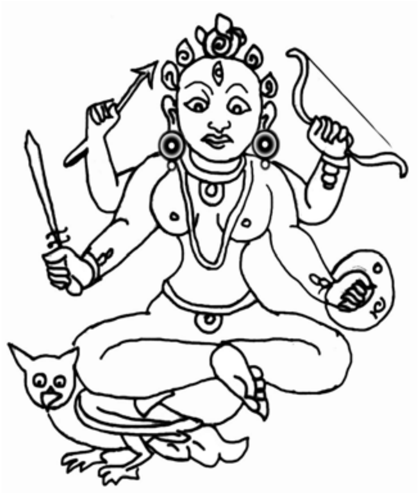
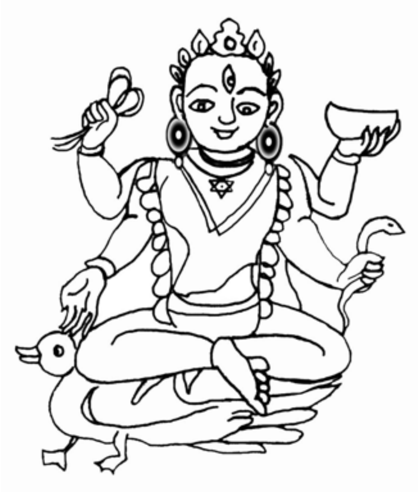
[1] *nādinī ca trivaktrā ca [g: trivaktrasthā] tritrikanayanojjvalā [kh: tritrikaraparājvalā; g: tritrikaṁ-]* |
prasannavadanā saumyā karṇakuṇḍalabhūṣitā [kh: -bhuṣitā] |
mukuṭena vicitreṇa nānāratnamayena tu |
ṣaḍbhujā ca vicitrā ca nānālaṁkārabhūṣitā [kh, g: cāṁgadabhūṣitā] |
kādyaṁ triśūlakhatvāṅgaṁ vāmasthāś [kh g: -sthā] ca virājitāḥ [kh: virājate; g: -tā] |
varadaṁ cākṣasūtraṁ ca bījapūrakaṁ [kh g: -ka] dakṣiṇe |
trivalītaraṅgamadhyasthā [g: -sthāṁ] pīnonnatapayodharā [g: pīnā-] |
nīlajīmūtasaṁkāśā [kh g: -sā] dhyātavyā śikhivāhinī [kh: si-; g: -nā] |
divyābharaṇasaṁyuktā divyavastravibhūṣitā |
madirānandacetaskā [g: -cetasthā] sarvalakṣaṇalakṣitā |

2) **Grasanī (Tha)** – Grasanī is very fierce. She has three eyes and her face is turned upwards. She has four arms and is adorned with very beautiful earrings, necklace and diadem. Her arms are adorned with bangles. O fair lady, she holds a bow and club in the left (hands) and sword and arrow in the right. She is white, with a slim divine body. She is adorned with all the ornaments and, possessing her own radiant energy, she has equal and large breasts. The great goddess sits on an owl and, her face averted upwards, she moves upwards. She is called Grasinī and is as if devouring (*grasantī*) the moving and immobile (universe).[1]





3) **Nivṛtti (Ṛ)** – Nivṛtti's face is tranquil (*saumya*) and is as if full of the moon (*soma*). The great goddess (has one face) with three light red eyes. Beautiful earrings (adorn her) ears and (she has) a diadem (that shines) with divine radiant energy. She has four arms and great power. Her auspicious face is light brown (*kapila*). In the left hands she holds a skull and a snake, with the right she makes a boon-bestowing gesture and holds a noose. The opening in (her) bodice (reveals a charming) line between her breasts (*hṛllekhā*) and she wears a long, beautiful necklace. She has a deep

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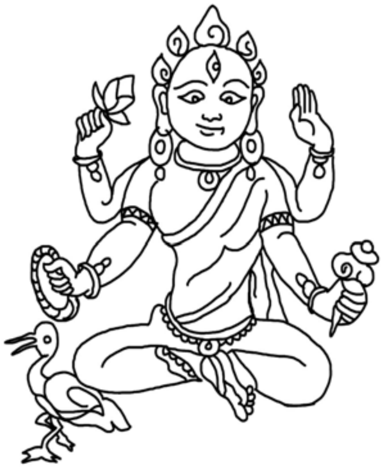
yā sā [kh: taṁ] śaktiḥ [g: śakti] parā divyā khagasthā khagarūpiṇī |
ādyāśaktir maheśasya [g: ā āśakti-] mālinī divyadehagā |
tasyāḥ [g: tasyā] śikhā samudbhūtā nādinī nāmanāmataḥ | ŚM 7/132-138ab.

[1] *grasanī ca mahā ugrā trinetrā ūrdhavaktragā [kh: -vaktratā]* |
caturbhujā mahādivyā hārakuṅḍalabhūṣitā [kh: -bhuṣitā] |
mukuṭena vicitreṇa bhujāḥ [kh: bhujau; g: bhujā] kaṅkaṇamaṇḍitāḥ [kh: -tau; g: -tā] |
vāmamārge varārohe dhanukheṭakasaṁyutāḥ [kh g: -tā] |
khaḍgabāṇadharā [kh: -dharāṁ] devī dakṣiṇena virājate |
śvetābhā [kh: śvetātmā] divyadehā ca sarvābharaṇabhūṣitā |
madhyakṣāmā svatejāḍhyā samapīnapayodharā |
ulūkasthā [g: -stha] mahādevī ūrdhavaktrordhvagāminī |
grasanīti [g: ugranīti] samākhyātā grasantīva [kh: grasantiva] carācaram | Ibid. 7/138cd-142.

navel and is adorned with beautiful clothes. The goddess sits on a swan and views divine knowledge. I have (thus) described Nivṛtti.[1]



4) **Pratiṣṭhā (Ṝ)** – I will tell (you about) Pratiṣṭhā. She is white (*gaura*) and (emits) a white light. Her face is tranquil and she has a long nose. She has a beautiful round face with three eyes. (She wears) a beautiful earring and (her) diadem is adorned with jewels. O fair lady, she has four arms and a divine attractive form. She makes a gesture of fearlessness and holds a conch with the left hands and a rosary and lotus in the right. Complete with every ornament and adorned with beautiful clothes she sits on a crane (*sārasa*), her thighs and shanks firmly placed (*supratiṣṭha*). (This is) Pratiṣṭhā, the supreme goddess.[2]

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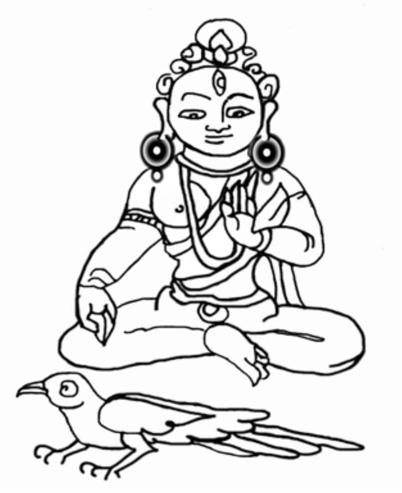
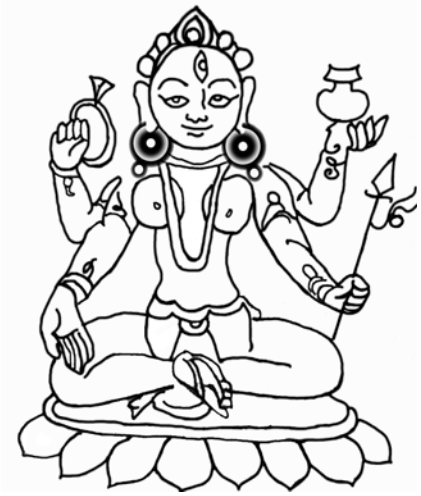
[1] *nivṛttiḥ [kh: nivṛrtti; g: nirvṛtti] saumyavaktrā [g: vaktra] ca somapūrṇā [kh g: -pūrṇa] samānanā* |
trinetrā ca mahādevī [kh: śubhā trinayanā devī] kiṁcidraktāyatekṣaṇā [g: -kṣaṇāt] |
divyakuṇḍalakarṇasthā mukuṭaṁ divyaṁ tejasam |
caturbhujā mahātejā kapilā ca śubhānanā |
kādyaṁ bhujaṅgaṁ [kh g: bhujaṁga] vāmena [g: vāme ca] varadaṁ pāśaṁ [kh g: pāśa] dakṣiṇe |
bhinnakañcukahṛllekhā [kh: cuṁccukahṛllagnā; g: cuccukahṛllekhā] divyahārāvalambinī |
madhyasthūlā [kh: madhye sthalā] sudīptā ca kiṁciccodaralambinī |
gambhīranābhiprodbhinnā sarvalakṣaṇalakṣitā [g: śobhitāḥ] |
divyābharaṇaśobhāḍhyā divyavastropaśobhitā [kh: -vastrāpa-; g: -sobhitā] |
haṁsāsanasthitā devī [g: devi] divyajñānāvalokinī [kh: divyā[; g: divyaṁ-] |
nivṛttiś [g: nivṛtti] ca mayākhyātā . . . . | Ibid. 7/143-148a.

[2] *. . . . . pratiṣṭhāṁ [kh g: pratiṣṭhā] ca vadāmy aham* |
gauravarṇā ca gaurābhā saumyāsyā dīrghanāsikā |
ekavaktrā [k: vakrā; g: vaktra] surūpā [g: svarūpā] ca trinetrā vartulānanā [g: -rānanā] |
divyakuṇḍalasaṁpūrṇā mukuṭaṁ ratnabhūṣitam |
caturbhujā varārohe divyarūpā manoharā |
abhayakambusaṁyuktā [g: abhayaṁ- -yuktāṁ] vāmamārge virājate |
*akṣasūtrābjasaṁyuktā [k: sūtrā * saṁ-] dakṣiṇena virājate [kh: kare sthitā]* |
sarvālaṁkārasaṁpūrṇā [g: saṁyuktāṁ] divyavastropaśobhitā |
supratiṣṭhitajaṅghoruḥ [kh: supratisthita-; g: -ru] sārasasyāsane [g: sārasamyāsane] sthitā |
pratiṣṭhā paramā devī [g: devi] . . . . | Ibid. 7/148b-152c.



5) **Vidyā (Ḷ)** – I will tell (you) the form of Vidyā. She is red, has a red glow and long, red eyes. She has one head, three eyes and is adorned with a diadem and earrings. She makes gestures of wish-bestowing and fearlessness (with her two hands). She is adorned with many ornaments and sits on a *cakravāka* bird. She has a garland round her head and wears a necklace of letters. The form of (the goddess) Vidyā has (thus) been described.[1]



6) Śānti (Ý) – I will tell (you) Śānti's form. She is white and (her) light is brilliant (white like) jasmine and the moon. Her face is like the full moon. She has three eyes and her creeper–like, eyebrows are curved and brilliant with divine radiance. She is adorned with divine earrings and is aflame with many jewels. She has four arms and, possessing great radiant energy, is adorned with many ornaments. In the left (hands she holds) a jar and javelin and with the right (hands) she makes a wish-bestowing gesture and holds a divine rosary made of all knowledge. Complete with all the (auspicious) charateristics, she is adorned in all her limbs. She sits in the lotus posture on a lotus. Her radiant energy divine, she is very powerful. (Thus) Śānti's form has been described.[2]

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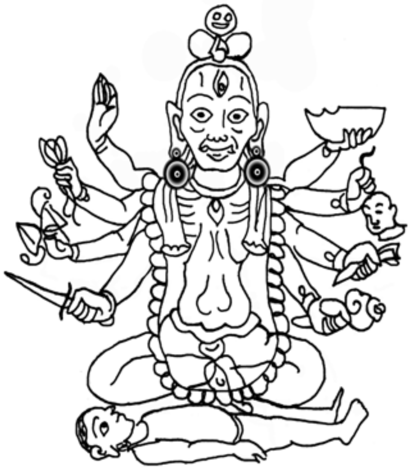
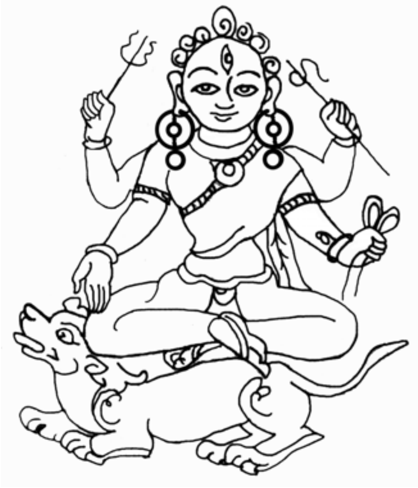
[1] *. . . . . vidyāmūrtiṁ [kh g: -mūrti] vadāmy aham*
raktābhā raktadīptā ca raktāntāyatalocanā [g: raktānnā-] |
ekavaktrā trinetrā [k: trinetraṁ] ca mukuṭakuṇḍalabhūṣitā [kh: makuṭa- -bhuṣitā] |
varadābhayasaṁyuktā nānābharaṇamaṇḍitā [g: maṁḍitaṁ] |
cakravākāsanasthā ca divyābharaṇaśobhitā [g: sobhitā] |
vaḍamālā śire [g: śiro] tasyā varṇahārāvalambinī |
vidyāmūrtiḥ [g: -mūrtti] samākhyātā . . . . | Ibid. 7/152d-155c.

[2] *. . . . . śāntyā mūrtiṁ [kh g: mūrtti] vadāmy aham* |
śvetā [kh: svetā; g: śveta] kundendudīptābhā saṁpūrṇendunibhānanā |
trinetrā vartulā dīptā bhrūlatā [k: bhūnnatā; g: bhru-] divyatejasā [kh: lālasā; g: lolasā] |
divyakuṇḍalaśobhāḍhyā nānāratnasamujjvalā [kh g: -samujvalā] |



7) Cāmuṇḍā (Ca) – I will (now) describe Cāmuṇḍā. She is dark coloured and very beautiful. She is very thin (lit. `has no flesh') and the tendons of her body are clearly visible. She has stern eyes and is very fierce. She has a skull as a crest-jewel and seals as earrings. The goddess is adorned above with matted hair. She has eight arms and is adorned with snakes. In the left (hands) are a skull, severed head, spear, and conch. In the right (hands) are a dagger, a double-headed drum and a noose and (she makes) a boon-bestowing gesture. Very fierce and with a frightening face she sits on a funeral bier (*śavayāna*). A garland of severed heads hangs (from her neck) and she has a shawl of elephant hide. This is the form of Cāmuṇḍā.[1]



8) Priyadarśanī (Dha) – (Now) Priyadarśanī is described. She is yellow and (radiates) yellow light and is radiant with yellow ornaments. She has three large, red eyes and is adorned with earrings. She is smiling and, divine, is radiant with a golden diadem. She makes a boon-bestowing gesture and a trident is on the right. In the left (hands) is a goad and great noose. She is beautiful with necklace and anklets and is adorned with divine clothes. The great goddess is mounted on a lion and is endowed with all (auspicious) marks. Priyadarśanī has (thus been)

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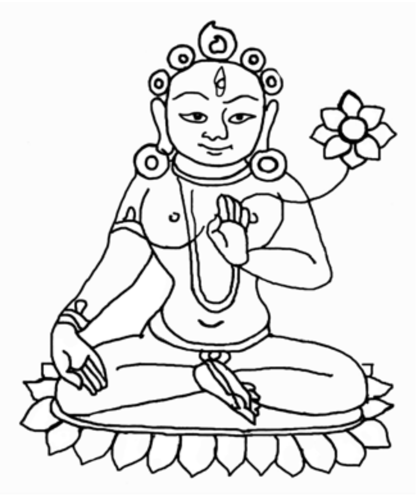
mukuṭena tu divyena [g: divyeṇa] sarvaratnamayena [k: -jñānamayena; kh: -mayaṁna] ca |
caturbhujā mahātejā nānābharaṇabhūṣitā [kh: -maṇḍitā] | *[k: missing]*
kalaśaṁ [g: kalasaṁ] śaktirvāmasthā [kh g: śakti-] dakṣiṇe varadā priye | *[k: missing]*
akṣasūtreṇa divyena [g: divyeṇa] sarvajñānamayena ca |
sarvalakṣaṇasaṁpūrṇā sarvāvayavaśobhitā [g: -sobhitā] |
padmāsanā ca padmasthā divyatejā mahābalā |
śāntyā mūrtiḥ samākhyātā . . . . | Ibid. 7/155d-160c.

[1] *. . . . . cāmuṇḍāṁ [g: cāmuṁḍā] kathayāmy aham* |
kṛṣṇābhātīvaśobhāḍhyā [g: kṛṣṇacātīva-] nirmāṁsā snāyudīpitā [kh: dīpikā] |
koṭarākṣī mahābhīmā kapālakṛtaśekharā [g: -śeṣarā] |
mudrākarṇakṛtā [g: -karṇe] devī jaṭājūṭordhvamaṇḍitā [kh: -jūṭendu-] |
bhujāṣṭakasamopetā bhujaṅgābharaṇānvitā |
kādyaṁ muṇḍaṁ tathā śūlaṁ kambu [g: kaṁvuṁ] vāme virājate |

described.[1]

9) Guhyaśakti (Ī) – (Now) I will tell (you about) Guhyaśakti. She resides in a secret place (*guhya*) and her form is secret. She is red and is adorned with red ornaments. She is radiant like a red lotus. She has three eyes and her laugh is charming. O goddess, she has large eyes and is adorned with a crown and earrings. In the left hand she holds a Mudrā flower and with the right see makes a boon-bestowing gesture. She is slender and smiles. She has big breasts and hips and arouses the (entire) moving and immobile (universe). She is replete with all the (auspicious) marks and adorned with all the ornaments. Her form divine, she sits on a lotus and illumines all knowledge.[2]



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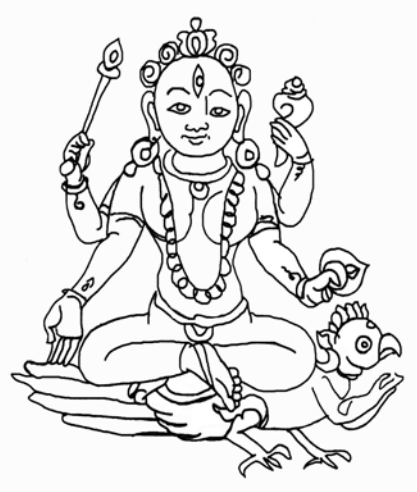
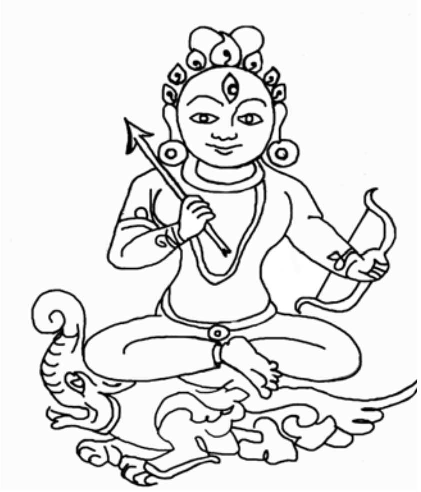
kartikā [k: kartṛkāṁ; g: karttikāṁ] ḍamaru [kh g: -rukaṁ] pāśaṁ varadaṁ caiva dakṣiṇe |
śavayānoparisthā ca mahāraudrā bhayānanā |
muṇḍamālā pralambā ca gajacarmaparicchadā [kh g: -dāṁ] |
cāmuṇḍāyās tv iyaṁ [k g: imā] mūrtiḥ [g: mūrtti] . . . . | Ibid. 7/160d-165a.

[1] . . . . *priyadarśinī [k: -darśini; kh: priyanāmā ca] kathyate* |
pītābhā pītavarṇā ca pītābharaṇadīpitā [k kh: pītāruṇasudīpitā] |
tryakṣā [k: akṣa; kh: akṣā; g: trikṣā] raktā viśālākṣī karṇakuṇḍalabhūṣitā |
īṣad dhāsyadharā [kh g: īṣaddhāsyā] divyā [k: devī] kāñcanamukuṭojjvalā [k g: kāṁcanaṁ-; kh: -mukuṭājvalā; g: -mukuṭojvalā] |
varadaṁ ca triśūlaṁ ca dakṣiṇe 'syā [kh g: dakṣiṇasthā] virājate |
aṁkuśaṁ ca mahāpāśaṁ vāmamārge virājate |
hāranūpūraśobhāḍhyā divyavastrair alaṁkṛtā [kh: divyavastrara-] |
siṁhārūḍhā mahādevī [g: -devi] sarvalakṣaṇasaṁyutā |
*priyadarśanī [k: priya * * *; g: -darśi] samākhyātā* . . . . | Ibid. 7/165cd-169a.

[2] . . . . *guhyaśaktiṁ [kh: guhyaśaktyā; g: nārāyiṇyā] vadāmy aham* |
guhyasthā [missing from here to the end of this passage in MS G] *guhyarūpā ca raktābhā*
raktābharaṇabhūṣitā [kh: raktasannibhā] |
raktotpalanibhā dīptā trinetrā cāruhāsinī |
viśālanayanā devi mukuṭakuṇḍalabhūṣitā [kh: -bhuṣitāḥ] |
mudrāpuṣpadharā vāme varadā dakṣiṇena tu |
vajrāyudhadharā [kh: -varā] divyā tanvaṅgī hasitānanā |
kucabhāranitambāḍhyā kṣobhayantī carācaram |
sarvalakṣaṇasaṁpūrṇā sarvābharaṇabhūṣitā [kh: -tāṁ] |
padmasthā divyarūpā ca sarvajñānaprakāśinī [kh: -prakāsinī] | Ibid. 7/169b-173ab.

10) Nārāyaṇī (Ṇa) – Nārāyaṇī's supreme form is (light blue) like a hemp flower (*atasī*). She has three eyes and four arms. She is radiant with (her) earrings and diadem. She wears a garland of forest (flowers) and divine, she sits on Garuḍa. In the left (hands she) holds a conch and a wheel, with the right she makes a boon-bestowing gesture and holds a mace. Beautiful, she is radiant and brilliant like gold. The goddess is bent with the weight of (her) breasts and bestows boons on the adept.[1]





11) Mohanī (U) – Mohanī deludes all the triple world along with the moving and immobile (universe). She is a pleasing dark blue (*śyāmā*) colour. She has one face with three eyes and holds a bow and arrow. The goddess deludes the moving and immobile (universe). She is beautiful and has a long necklace that hangs (from her neck) and she has fat upraised breasts. The goddess has divine dreadlocks and (her) ears are adorned with earrings. She sits on a crab (*makara*). Beautiful, every limb enhaces (her) beauty. The goddess Mohinī has (thus been) described.[2]

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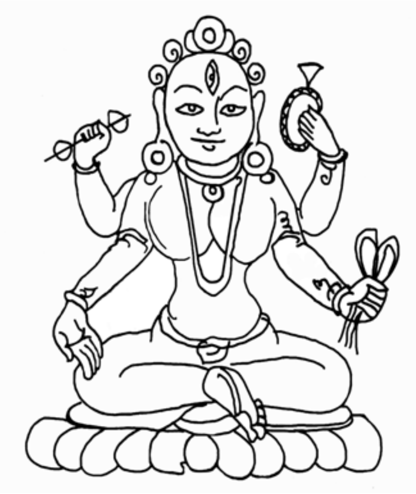
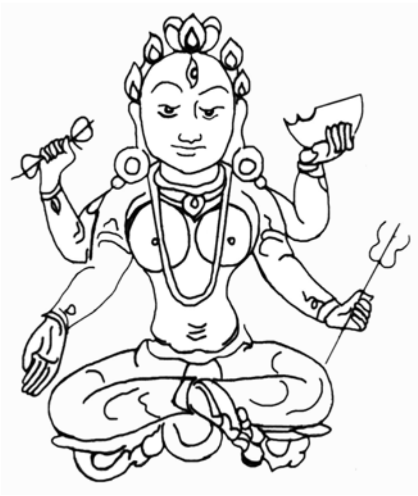
[1] *nārāyaṇyāḥ [g: nārāyiṇyā] parāmūrtir atasīpuṣpasannibhā [kh g: -mūrtti atasī-]* |
caturbhujā trinetrā ca kuṇḍalair mukuṭojjvalā [kh: mukuṭakuṇḍalojvalā; g: kuṇḍalaimukuṭojvalā] |
vanamālādharā [kh g: vaḍa-] divyā vainateyāsanasthitā [kh: vainateyoparisthitā] |
śaṁkhacakraṁ [k: śaṅkhe-; kh: cakra] dhṛtaṁ [kh: dhṛtā] vāme varadā [k: varadaṁ] dakṣiṇe kare |
apare [g: aparā] ca gadā divyā sudīptā kanakojjvalā [kh: -kojvalā; g: -kojvarā] |
kucabhāronnatā devī sādhakasya varapradā | Ibid. 7/173cd-176ab.

[2] *mohanī mohayet sarvaṁ trailokyaṁ sacarācaram* |
śyāmā [kh: syāmā] susnigdhavarṇā ca ekavaktrā [g: -varṇā] trilocanā |
dhanurbāṇadharā devī mohayantī carācaram |
hārapralambaśobhāḍhyā pīnonnatapayodharā [kh: -rau] |
divyajūṭadharā [g: -vṛtā] devī karṇau kuṇḍalabhūṣitau [kh: -bhūṣinī] |
makarasthā surūpā [kh: svarūpā] ca sarvāvayavaśobhitā |
mohanī kathitā devī . . . . | Ibid. 7/176cd-179c.



12) Prajñā (Ū) – I will (now) tell you the form of Prajñā. She is (red) like vermillion and beautifully radiant, her face, round and with three eyes, is like the full moon. She is radiant with (her) earrings and diadem. She wears a crown and other ornaments. She has four arms, and very brilliant, she is adorned with many ornaments. Her two breasts are round. A necklace hangs from her throat. One right hand makes a boon-bestowing gesture and the other holds a thunderbolt. In the left (hands are) a rosary and a noose. She is replete with all the (auspicious) marks and beautiful in all her limbs. She sits in the lotus posture and very beautiful she is adorned with many gems. The goddess Prajñā, who causes the intellect to develop, has been described.[1]



13) Vajriṇī (Ba) – Vajriṇī has the form of a thunderbolt and, auspicious, she shines brilliantly like a thunderbolt or like a fireball in the sky and is like the rising sun. She has three, slightly open eyes and an illumined face. She is beautiful with earrings and a crown adorned with jewels. Very beautiful, she is adorned with many ornaments. She has four arms. In the right (hand) the goddess (holds) a thunderbolt and makes a boon-bestowing gesture. She is adorned on the left with a skull (*kādya*) and trident. (Slender, she has) three wrinkles in the middle (round her belly) and tranquil (*saumyā*), she has (large) upraised breasts. Established in a thunderbolt, she sits on a thunderbolt and is on top of a thunderbolt lotus. Replete with all the (auspicious) marks, she is beautiful in all (her) limbs. The form of Vajriṇī has been described.[1]

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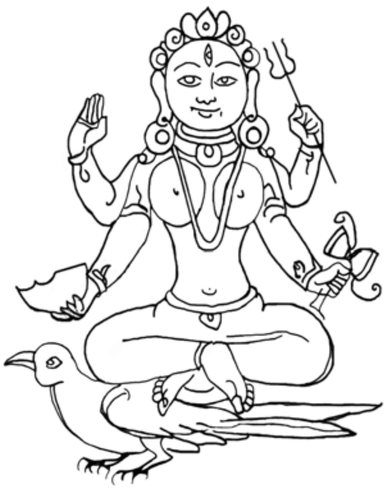
[1] . . . . *prajñāmūrtiṁ [kh g: -mūrtti] vadāmy aham* |
*kuṅkumābhā [g: kuṁkumā *] sudīptā ca pūrṇacandranibhānanā* |
trinetrā vartulākārā [g: catulākārā] kuṇḍalair mukuṭojjvalā [kh g: -mukuṭojvalā] |
caturbhujā mahādīptā nānālaṅkāramaṇḍitā |
vṛtākārau stanau [g: stanaus] tasyāḥ [kh g: tasyā] kaṇṭhe [kh: kaṁṭha] hārāvalambinī |
varadā vajrahastā ca dakṣiṇena virājitā [g: virājate] |
akṣasūtraṁ ca pāśaṁ ca vāme [kh: vāmeś] caiva [k: vāmenaiva] virājate [k: varānane] |
sarvalakṣaṇasaṁpūrṇā sarvāvayavaśobhitā [g: -tāḥ] |
padmāsanā [kh: padmāsana; g: mahāsanā] mahādivyā nānāratnavibhūṣitā [kh: nānābharaṇabhūṣitā] |
prajñā ca kathitā devī [g: mūrtti] prajñābuddhivivardhinī [kh: -vivarddhanī] | Ibid. 7/179d-184ab.



14) Kaṅkaṭā[2] **(Ka)** – Listen now (to a description of) Kaṅkaṭā. Kaṅkaṭā is (grey), the colour of smoke. She has three eyes and a round face. Divine, she has large eyes and her ears are adorned with earrings and she has a diadem made of many jewels. The great goddess has four arms and is adorned with many ornaments. On the left (she holds) a trident and a double-headed drum. On the right (she holds) a skull and makes a boon-bestowing gesture. She sits on a crow, looks the colour of a crow and is greedy for meat and liquor. She has a thin waist and upraised breasts. Possessing many ornaments, she is beautiful and pleasing to see. The form of Kaṅkaṭā has been described.[3]

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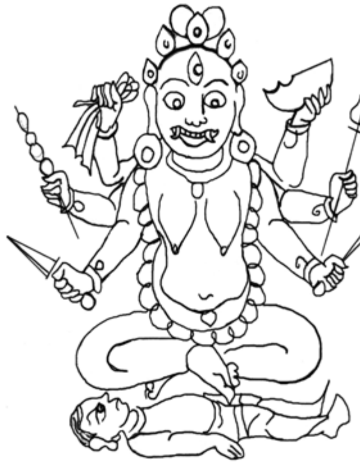
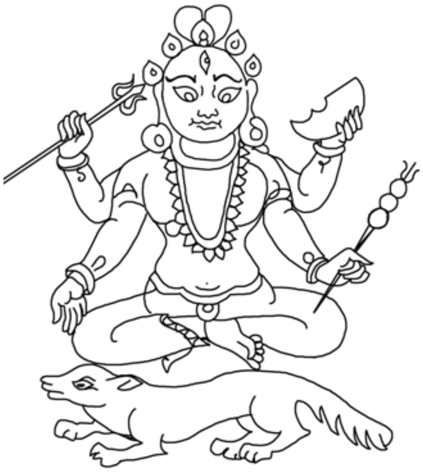
[1] *varjriṇī [g: vajrinī] vajrarūpā ca varjadīptidharā [g: vajrarūpādharā] śubhā* |
ākāśolkaprabhā [k: ākāśolkā-] dīptā [k kh divyā] udayādityasannibhā |
trinetrā dīptavaktrā ca kiñcidunmīlitekṣaṇā |
karṇakuṇḍalaśobhāḍhyā mukuṭaṁ ratnamaṇḍitaṁ [kh: -bhūṣitaṁ] |
caturbhujā mahādivyā [g: mahādīptā] nānābharaṇaśobhitā [kh: -maṇḍitā] |
vajraṁ [g: cakraṁ] ca varadaṁ devī [g: devi] dakṣiṇena virājate |
kādyaṁ caiva triśūlaṁ ca vāmenaiva [kh: vāmavāhau] suśobhitā [k: -tam; kh: ca śobhane] |
trivalītaraṅgamadhyasthā saumyonnatapayodharā |
vajrasthā vajram ārūḍhā vajrapadmoparisthitā |
sarvalakṣaṇasaṁpūrṇā sarvāvayavaśobhitā |
vajriṇyāḥ [g: vajriṇyā] kathitā mūrtiḥ [g: mūrtti] . . . . | Ibid. 7/184cd-189c.

[2] Schoterman: Karālinyā.

[3] . . . . *kaṅkaṭāṁ [kh g: kaṁkaṭā] śṛṇu sāṁpratam* |
kaṅkaṭā dhūmravarṇābhā trinetrā vartulānanā |
viśālanayanā divyā karṇau [kh: karṇa] kuṇḍalamaṇḍitau [kh: -maṇḍitā] |
mukuṭena vicitreṇa nānāratnamayena tu |
caturbhujā mahādevī nānābharaṇabhūṣitā |
*triśūlaṁ ḍamaruṁ [kh g: ḍamarukaṁ] vāme kādyaṁ varadā [k: vara *; kh g: -da] dakṣiṇe* |
kākasthā kākavarṇābhā piśitāsavalampaṭā [kh g: pisitā-] |
madhyakṣāmā [k: madhyasthāmā; kh: madhye kṣyāmā] sutanvaṅgī [k: tu-] samunnatapayodharā [kh: samapīnapayodharau] |
nānābharaṇasaṁyuktā surūpā priyadarśanī [k: -darśinī] |
kaṅkaṭā kathitā mūrtiḥ [kh g: mūrtti] . . . . | *[k: missing]* Ibid. 7/189d-194a.



15) Kapālinī / Kālikā (Kha) – I will tell (you about) Kapālī. She is black like a dark storm cloud or blue collyrium. She has one face with three long red eyes. She has large sharp teeth and is adorned with earrings.[1] Her form is fierce and, adorned with snakes, she has six arms. In her left (hands she holds) a skull, trident, and stick; in the right a dagger, ascetic's staff and fishing net (*mīnabhakṣa*). She wears a garland of skulls and she plays on a corpse. Her breasts are long and she has a big belly. She is adorned with black clothes. The goddess Kālī has been described.[2]



16) Śivā (Ga) – I will tell (you about) Śivā's form. Supreme Śivā is (black) like collyrium and, very brilliant, she has one face and three eyes. She is good looking and, frightening, makes the sound of a female jackal (*śivā*). The goddess's matted hair is tied up and seals hang from her ears. She has four arms and is very terrible. She is adorned with many ornaments. (Her) left hands are adorned with a skull and an ascetic's staff;[3] in the right (she holds) a trident and makes a boon-bestowing gesture. The goddess wears a garland of flowers and has a big stomach. She is pleasingly disturbed (with passion). She has long breasts and, very fierce, sits on a jackal. The form of Śivā has been described.[1]

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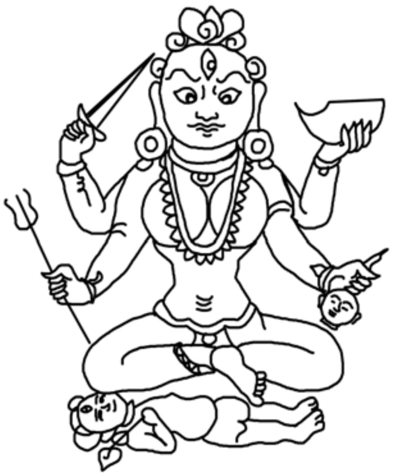
[1] Note that the fierce forms do not generally wear crowns.

[2] . . . . *kapālīṁ [kh: -lī, g: -li] kathayāmy aham* | *[k: missing]*
kṛṣṇajīmūtavarṇābhā [g: -jītamūta-] nīlāñjanasamaprabhā |
ekavaktrā trinetrā ca raktāntāyatalocanā |
daṁṣṭrā karālavadanā karṇakuṇḍalamaṇḍitā [k: karṇakuṇḍalabhūṣitā; kh: karṇaukuṇḍalabhūṣinī] |
ṣaḍbhujā bhīmarūpā ca sarpābharaṇamaṇḍitā [g: sarvvā-] |
kādyaṁ triśūladaṇḍaṁ [k g: -śūlaṁ-] ca vāme 'syāś [kh g: vāmasthā] ca virājate |
kartrikā [k: kartṛkāṁ; kh g: karttikā] caiva khaṭvāṅgaṁ mīnabhakṣaṁ [k: -makṣaṁ] ca dakṣiṇe |
kapālamālābharaṇā krīḍantī śavasaṁsthitā |
lambastanī bṛhatkukṣī [k: -kukṣiḥ] kṛṣṇavāsasuśobhitā [k: kṛṣṇavāsaḥsusaṁvṛtā; g: kṛṣṇavāsāsusaṣṭanā] |
kālikā kathitā devī [kh: mūrttiḥ] . . . . | Ibid. 7/194b-198c.

[3] MS K reads: *piśitakhaṇḍaṁ* – a piece of meat.

17) Ghorā[2] **(Gha)** – I will tell (you about) Ghorā. Ghorā has a fierce (*ghora*) form and is (dark) like a blue (storm) cloud. She is mad with intoxication and sways around. She has one face, which is beautiful and fierce. She has four arms, three eyes, and is adorned with dreadlocks and a crown. She has earrings and a necklace hangs from her neck. Her breasts are upraised and waist adorned with three wrinkles. In the left (hands) there is a skull and a swaying severed head; in the right, O beloved, there is a trident and an upraised dagger. She has many ornaments and wears blue clothes. She is replete with all the (auspicious) marks and sits on Time (*kāla*). She is said to be Ghorā.[3]



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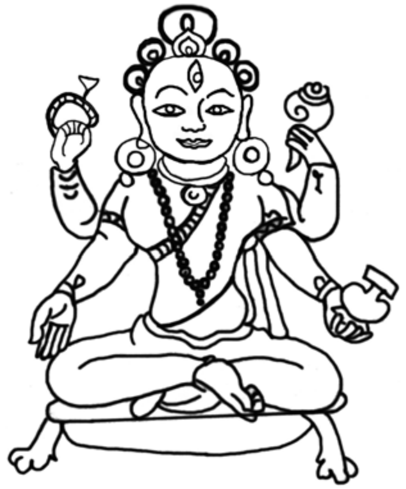
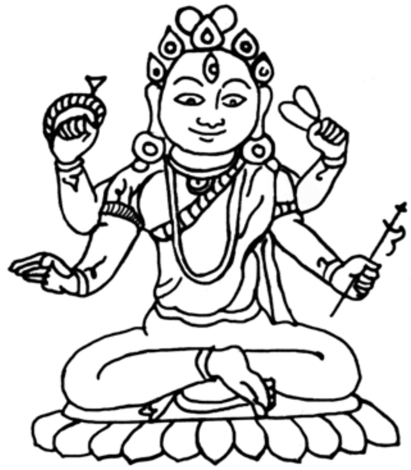
[1] *. . . . . śivāmūrtiṁ [kh g: -mūrtti] vadāmy aham* |
rocanābha [g: locanābhā] sudīptā ca trinetrā ca śivā parā |
ekavaktrā surūpā [g: svarūpā] ca [k: nāsti] śivārāvā [kh: -rāva; g: -nāda] bhayaṅkarī [k: bhaṅkarī] |
ūrdhvajūṭadharā devī karṇau [g: karṇa] mudrāpralambitau [kh: mūdrāpralaṁvinau; g: -pralaṁvitā] |
caturbhujā mahābhīmā nānālaṅkāramaṇḍitā |
kādyaṁ piśitakhaṇḍaṁ ca [kh: khaṭvāṅga; g: khaṭvāṅgaṁ] vāmasthau karaśobhitau [kh: -sthā ca suśobhitā] |
triśūlaṁ [kh: + ca] varadaṁ caiva dakṣiṇena virājate |
puṣpamālādharā devī lambodarī [k: lambodara; kh: laṁvodarā] suvihvalā [k: suviklavā] |
lambastanī mahābhīmā jambukāsanasaṁsthitā |
śivā ca kathitā mūrtiḥ [g: mūrtti] . . . . | *[k kh: missing]* Ibid. 7/199-202a.

[2] Schoterman: Ghoraghoṣā

[3] *. . . . . ghorāṁ [g: ghorā] ca kathayāmy aham* | *[k, kh: missing]*
ghorā [k: ghoṣā] ca ghorarūpā ca nīlameghasamaprabhā [kh: nīlāñjanasama-] |
ghūrṇantī [k: ghūmmaṁntī; kh g: ghūrmmantī] ca madonmattā ekavaktrā subhīṣaṇā |
caturbhujā trinetrā ca jaṭāmukuṭamaṇḍitā |
karṇakuṇḍalasaṁyuktā kaṇṭhe [kh: kaṇṭha] hārāvalambinī [g: hārapralaṁvinī] |
unnatau ca kucau tasyās trivalīmadhyabhūṣitā [g: tayā-] |
kādyaṁ [kh: kādya] lalanamuṇḍaṁ [k: caiva tu muṇḍaṁ] ca vāmamārge virājate |
triśūlaṁ kartarī [g: karttinī] caiva dakṣiṇe connatā [k: contā; g: cānnatā] priye |
nānālaṅkārasaṁyuktā nīlavastraparicchadā |
sarvalakṣaṇasaṁpūrṇā kālasthā [k: lokasthā] ca virājate |
ghorā ca kathitā hy eṣā . . . . | *[k kh: missing]* Ibid. 7/202cd-208a.

18) Cchirvarā[1] **(Ṅa)** – I will tell (you about) Cchirvarā. She is red and yellow and, very brilliant, has the face of a chirvarā (?). She has four arms and three eyes. She is radiant with (her) earrings and diadem. A jewel necklace is on her head. Replete with many ornaments, she is beautiful in all her limbs. In the left (hands she holds) a conch and jar, (with the right) she makes a boon-bestowing gesture and (holds) a rosary. She wears yellow clothes and sits on a cot. The form of Cchirvarā has been described.[2]





19) Vāgeśī (A) – Now listen (as I tell you about) Vāgeśī. She is brilliant white like milk and very brilliant. She has a round face and three eyes. She has a necklace of pearls around her head and (her) ears are adorned with earrings. (Slender, she has) three wrinkles in the middle (around her belly) and upraised breasts. Very tranquil (*mahāsaumya*), she is adorned with many ornaments and has four arms. In the left (hands) she holds a noose and goad and on the right she makes a gesture of fearlessness and in the other she holds a rosary. She wears white clothes, sits on a lotus and, (beautiful) like a lotus, is marked by all the (auspicious) signs. The form of Vāgīśī has been explained.[3]

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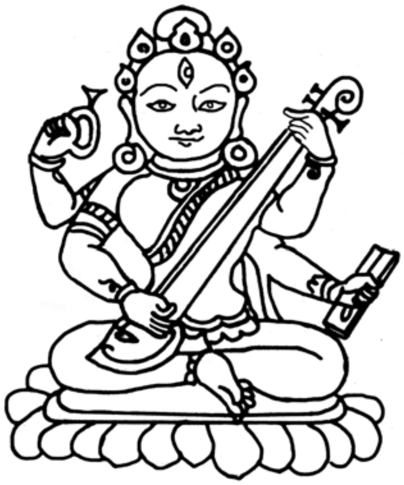
[1] ŚM MS G: Chicarā; Schoterman: Khirvarā.

[2] . . . . *chirvarāṁ [g: chicarā] kathayāmy aham* | *[k, kh: missing]*
raktapītāruṇacchāyā sudīptā [k: sudīptiś] chirvarānanā |
caturbhujā trinetrā ca kuṇḍalair mukuṭojjvalā [kh g: -mukuṭojvalā] |
maṇiratnakṛtā mālā śiraḥsthā [kh g: śira-] ca virājate |
nānābharaṇasaṁpūrṇā sarvāvayavaśobhitā |
śaṁkhaṁ ca kalaśaṁ [kh g: kalasaṁ] vāme varadaṁ cākṣasūtrakam |
pītavastrāvṛtā [g: -strādhṛtā] devī paryaṅkasthā virājate |
kathitā chirvarāmūrtir [kh: chirvarā kathitā mūrtti; g: chirvarā kathitā devī] . . . . |
Ibid. 7/208cd-211c.

[3] . . . . *vāgeśīṁ [kh g: vāgeśī] śṛṇu sāṁpratam* |
gokṣīrābhā sudīptā ca trinetrā vartulānanā |

20) Sarasvatī (I)[1] – I will tell (you about) Sarasvatī. She shines like the moon and, illumined by moon rays, (her) face is (like) the moon and gaze auspicious. Her waist is thin, hips (large) and breasts round. She has four arms and three eyes and is adorned with all the ornaments. In the right (hands she holds) a vīṇā and in the left a book. (Again) on the right is a rosary and (on the left) a sparkling crystal. The goddess sits on a lotus and wears white clothes. She is replete with all the (auspicious) marks and is beautiful in all her limbs. (Thus) Sarasvatī has been described.[2]



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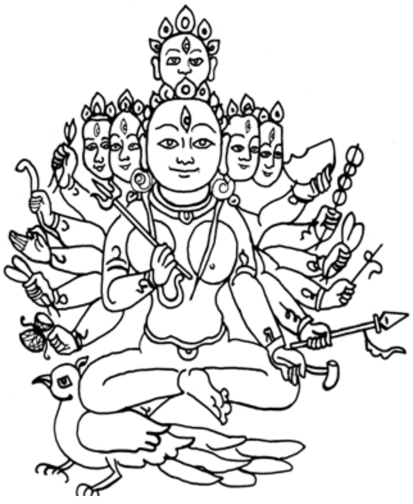
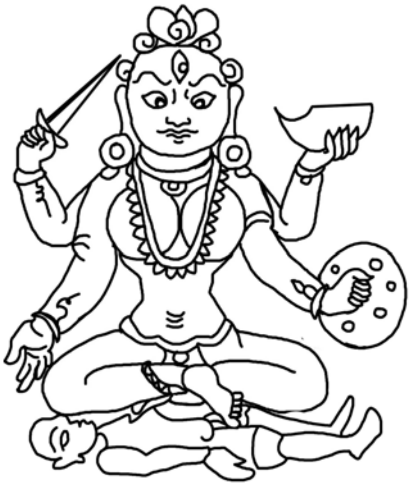
muktāmālā [k: mauti-; kh: maukta-; g: maukti-] śire tasyāḥ [kh g: tasyā] karṇau [k g: karṇa] kuṇḍalabhūṣitau [k g: maṁḍitā] |
trivalītaraṅgamadhyasthā samunnatapayodharā |
caturbhujā mahāsaumyā nānālaṅkāramaṇḍitā |
pāśāṅkuśadharā vāme abhayaṁ dakṣiṇe priye |
apare cākṣasūtraṁ ca śvetavastraparicchadā |
padmāsanā padmanibhā sarvalakṣaṇalakṣitā [g: -lakṣiṇa-] |
vāgīśī kathitā mūrtiḥ [g: mūrtti] . . . . | *[k kh: missing]* Ibid. 7/211d-215.

[1] The letter I follows Ṅa and precedes A in the ṢSS and the *Ṭīkā* where the presiding goddess is Māyā or Māyā Devī. The same is the case in the KuKh where the goddess is called Ajayā. Here this entry is missing. Instead we find Sarasvatī, who is not mentioned in the other sources. Presumably, she stands for the letter I.

[2] . . . . *sarasvatīṁ [g: sarasvatī] vadāmy aham* | *[k, kh: missing]*
candrābhā candrikair dīptā [kh: candrikā-; g: candrakai-] candrānanaśubhekṣaṇā |
madhyakṣāmā nitambāḍhyā vṛttākārau payodharau [g: payaudharau] |
caturbhujā trinetrā ca sarvābharaṇamaṇḍitā |
dakṣiṇe tu sthitā vīṇā vāme [g: vāma] pustakadhāriṇī [g: puṣṭakadhāriṇe] |
dakṣiṇe cākṣamālā [k: svakṣamālāṁ] ca sphāṭikā ca [k: -kāṁ ca; g: kāṁ va] suvarcasā [k: suvarcasam; g: suvarcasāṁ] |
padmāsanasthitā [kh: padmāsane-] devī śuklavastraparicchadā [k: rakta-] |
sarvalakṣaṇasaṁpūrṇā sarvāvayavaśobhitā |
sarasvatīyaṁ kathitā . . . . | *[k kh: missing]* Ibid. 7/215d-218c.



21) Śikhivāhī (Va) – I will tell (you about) Śikhivāhī. She shines (diversely) like a peacock's tail and, beautifully radiant, she burns with rays (of light). O beloved, she has six faces with eighteen eyes and twelve arms. She wears a beautiful crown and earrings of snakes. The great goddess sits on a peacock and is adorned with snakes as ornaments. In her left (hands she holds) a skull, an ascetic's staff, noose, goad, javelin and malet (*tomara*). O fair lady, listen (to what she holds) in her right (hands) – a trident, double-headed drum, noose, makes a boon-bestowing gesture, serpent and thread. She has many ornaments and is dressed in a snakeskin.[1]



22) Bhīmā (Bha) – O beloved, I will tell (you about) Bhīmā. Listen attentively. Bhīmā is (brown) like copper and has a long face with three eyes. She has a necklace made of wishgranting gems wrapped round her head. She has divine earrings and crown ornaments made of human bone. She has four arms and is very powerful. She has a long belly and frightening face. (She holds) a skull (*kādya*) and club (*kheṭaka*) with the left (hands) and with the right a sword and makes a boon-bestowing gesture. She sits on an attendent (*kiṁkara*) and disturbs the moving and immobile (universe). The goddess Bhīmā has (thus) been described.[2]

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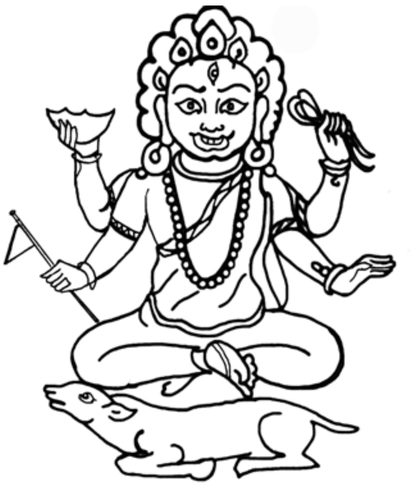
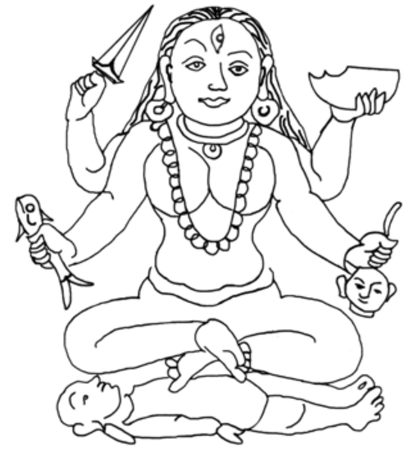
[1] . . . . *śikhivāhīṁ [g: -hī] kathāmy aham* | *[k, kh: missing]*
mayūracandrikābhāsā sudīptā [kh g: sudīpta] kiraṇojjvalā [kh g: kiraṇojvalā] |
ṣaḍvaktrā dvādaśabhujā netrair aṣṭādaśaiḥ [kh: -daśeḥ] priye [kh: priyā] |
mukuṭena ca vicitreṇa ghonāsakarṇakuṇḍalau [kh: ghoṇāsā-; g: ghonāsā-; k: -lā] |
mayūrasthā mahādevī sarpābharaṇamaṇḍitā |
kādyaṁ khaṭvāṁgapāśaṁ ca aṅkuśaṁ śaktitomaram |
vāme 'syāś ca [kh g: vāmasthā ca] varārohe dakṣe 'syāḥ [kh g: dakṣasthā] śṛṇu sāṁpratam |
triśūlaṁ ḍamaruṁ [kh g: ḍamarukaṁ] pāśaṁ varadaṁ sarpasūtrakam [k: -akṣakam] |
nānālaṅkārasaṁyuktā sarpakañcukavāsasā [kh: -vāsasī; g: kaṁcūkavāsasī] | Ibid. 7/219d-223.

[2] *bhīmāṁ [g: bhīmā] ca kathayiṣyāmi śṛṇuṣvaikamanā [k kh: -ṣvekamanāḥ] priye* |



23) Vāyuvegā[1] (Ya) – I will tell (you now about) Vāyuvegā. She is very fierce (*mahācaṇḍā*) and has the (grey) colour and lustre of smoke. She has three eyes, a long nose, hair tied up on top of the head and a frightening face. She has earrings and a golden cloth wrapped around her forehead. A crystal necklace hangs from her neck. She has a big stomach, long (hanging) breasts and four long arms. She holds a skull and flag in the right hands and in the left a noose and makes a gesture of fearlessness. She sits on the back of a deer and is adorned with many ornaments. The goddess wears divine clothes and (her) feet are adorned with anklets.[2]



24) Lāmā (Ḍha) – Lāmā is the (white) colour of a campaka flower and looks like heated gold. Her hair is dishevelled and her face crooked with three eyes, she is frightening. She has four arms and sits on a ghost. She holds a skull and a severed head in the left hands and a dagger and fish in the right. A pearl necklace hangs from her neck and she wears red clothes. She is beautiful in all her limbs and is marked with all the (auspicious) marks.

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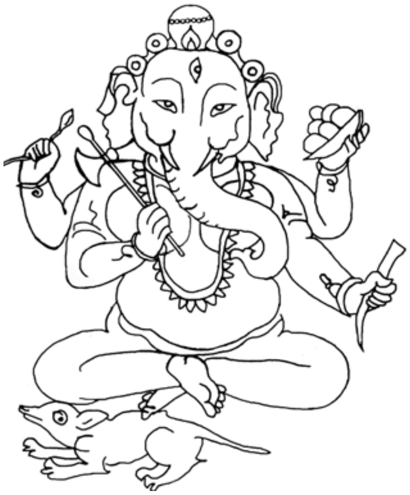
bhīmā ca tāmravarṇābhā trinetrā dīrghamānanā ǀ
cintāmaṇikṛtā [k, g: nīlā-; kh: cīntāmaṇi-] mālā śiraḥsthā [g: śirasthā] ca virājate ǀ
kuṇḍalair mukuṭair divyair narāsthikṛtabhūṣaṇā [kh: bhūṣaṇau] ǀ
caturbhujā mahātejā lambodarabhayānanā [g: saṁvādari] ǀ
kādyaṁ [kh: kādya] kheṭakaṁ [kh g: khetaka] vāmena khaḍgaṁ varadā [k: varadaṁ + ca; kh g: -da ca] dakṣiṇe ǀ
kiṁkarasthā [g: kikara-] varārohe kṣobhayantī [g: kṣobhayaṁti] carācaram ǀ
bhīmā ca kathitā devī . . . . ǀ Ibid. 7/224-227c.

[1] Lāmā precedes Vāyuvegā in MS K of the ŚM.

[2] . . . . *vāyuvegāṁ [k: rāmāmūrtiṁ; kh: vāyūvegā; g: -gā] vadāmy aham [kh: mataḥ śṛṇū]* ǀ
vāyuvegā mahācaṇḍā [g: -vegā] dhūmrābhā [g: dhūṁmrābhā] dhūmravarcasā [g: dhūṁmra-] ǀ *[k: +* verses 232-234*]*
trinetrā dīrghanāsā ca ūrdhvakeśā [kh: -keśo] bhayānanā ǀ
karṇakuṇḍalasaṁlagnā [kh: -saṁttaptā] lalāṭe hemapaṭṭikā [g: haima-] ǀ

She is called Lāmā.[1]

25) Vināyakī (Ḍa) – I will tell (you about) Vināyakī. She is blue, red and brown and her light is blue. She has an elephant's face with three eyes and a big body. She shines brilliantly with (her) crown. She has a large belly and, (both) gross and subtle, (her) four arms are (her) weapons. In the left hands she holds a sweetmeat (*modaka*) and a tooth and in the right, an axe and a thread. She wears a garland of flowers on her head and a necklace of letters. She is mounted on the back of a rat (*ākhu*) and is adorned with all the ornaments. The great goddess Vināyakī wears an elephant skin.[2]



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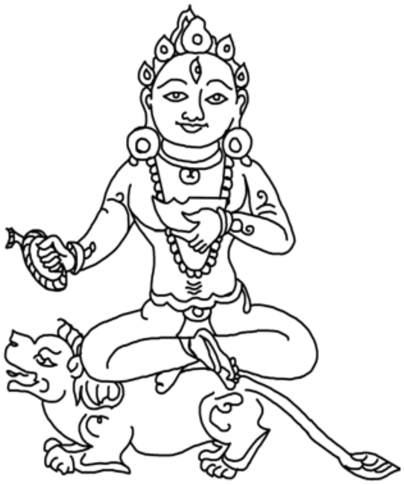
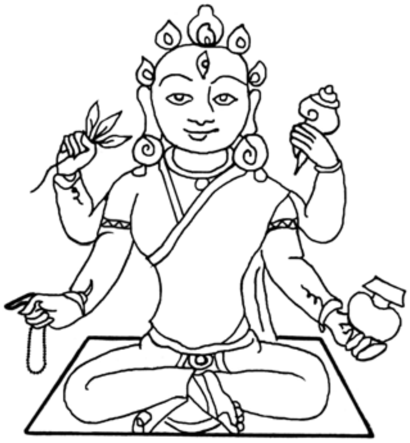
sphaṭikena [k g: sphāṭikena] kṛtā mālā kaṇṭhe tasyāḥ [k: tasya; g: tasyā] pralambitā [k: virājate] |
lambodarī lambastanī [kh: lambo-] lambabāhuś caturbhujā [kh g: -vāhu-; kh: -jāṁ] |
kādyaṁ dhvajaṁ [kh: vajraṁ (dhvajaṁ)] kṛtaṁ [kh: kṛtā] vāme dakṣiṇe pāśakābhayam [kh: pāśābhayaṁ tathā; g: pāśa cābhayaṁ] |
mṛgapṛṣṭhasamārūḍhā nānālaṅkāramaṇḍitā |
divyavastrāvṛtā [g: -vastraivṛtā] devī pādau nūpuramaṇḍitau | Ibid. 7/227d-231.

[1] *lāmā campakavarṇābhā [g: capaṁ-] taptakāñcanasannibhā* | [This passage is missing in MS K]
muktakeśā [g: śukla-] trinetrā ca vakrānanabhayaṅkarī [kh: vajrānanabhayaṁkarā; g: vaktrā-] |
caturbhujā ca pretasthā cañcukarṇavibhūṣitā [g: caṁcuvarṇa-] |
kādyaṁ muṇḍaṁ [kh: muṇḍa] kṛtaṁ [kh: kṛtā; g: kṛtau] vāme mīnaṁ kartṛkaṁ [kh: karttṛ] ca dakṣiṇe |
mauktimālā [kh: maukta-] gale tasyā raktavastraparicchadā [g: parichada] | *sarvāvayavaśobhāḍhyā [kh: -saṁpūrṇā] sarvalakṣaṇalakṣitā [kh: sarvvā-]* |
lāmā caiva samākhyātā . . . . | *[kh: missing]* Ibid. 7/232-235a.

[2] *. . . . . vināyakīṁ [g: vināyi] vadāmy [g: kathayāmy] ahaṁ* |
nīlābhā nīlavarṇā ca nīlalohitapiṅgalā |
gajavaktrā mahākāyā trinetrā mukuṭojjvalā [kh: makuṭojvalā; g: mukuṭojvalā] |
lambodarā sthūlahrasvā caturbhujakṛtāyudhā |
modakaṁ daśanaṁ vāme paraśu [kh: paraśū; g: paśuḥ] sūtraṁ [kh: sutraṁ] ca dakṣiṇe | [This and the next two lines are missing in MS G.]
vaḍamālā śire tasyā varṇahārāvalambinī |
ākhupṛṣṭhasamārūḍhā [kh: ākhusthāsanamārūḍhā] sarvābharaṇamaṇḍitā |
vināyakī [kh: vināryakī; g: vināyikī] mahādevī gajacarmaparicchadā [kh: -dāḥ] || Ibid. 7/235b-238.

26) Pūrṇimā (Ṭha) – Pūrṇimā has the light of the full moon and a round face with three eyes. She is brilliant with (her) jewel earrings and beautiful with (her) flaming diadem. (She has) a necklace of great jewels. In (her) left (hand) the goddess holds a skull and in (her) right (hand), a rosary. (Slender, she has) three wrinkles (around her belly) and has fat upraised breasts. She sits on the back of a lion and is adorned with all the ornaments.[1]





27) Jhaṅkārī (Jha) – The great goddess Jhaṅkārī is (subtle) like space (*suśira*), the water (*ambha*) of a cloud or like the filament (of a lotus stem) and is beautifully radiant. She has three eyes and four arms and is adorned with a necklace and bangles. (Slender, she has) three wrinkles in the middle (around her belly) and equal fat breasts. In (her) left (hands she holds) a conch and jar, (in the right) a young shoot and rosary. She sits on a square, adorned with many jewels, has all the ornaments and wears white clothes.[2]

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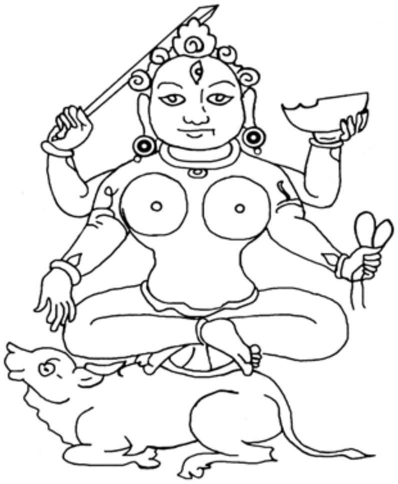
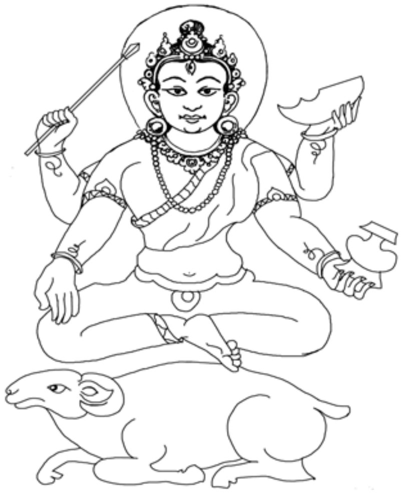
[1] *pūrṇimā pūrṇacandrābhā trinetrā vartulānanā [g: vatulā-]* ǀ
ratnakuṇḍalasaṁdīptā mukuṭojjvalaśobhitā [kh g: mukuṭojvala-] ǀ
mahāratnakṛtā mālā kaṇṭhasaṁsthā virājate ǀ
vāme kādyadharā [kh: ddhṛtā] devī dakṣiṇe cākṣasūtrakam ǀ
trivalītaraṅgaśobhāḍhyā [g: -sobhā-] pīnonnatapayodharā [kh: -payodharau] ǀ
siṁhapṛṣṭhasamārūḍhā sarvālaṅkāramaṇḍitā ǀ Ibid. 7/239-241.

[2] *jhaṁkāriṇī [k: ḍaṁkāriṇī] mahādevī suṣirābhā [g: suthirābhā] suvarcasā* ǀ
meghābhasannibhākārā [kh: meghāmbhaḥ-; k: medayābha-] mṛṇālatantusannibhā [kh: -tantū-; g: -saṁnnibhā] ǀ
caturbhujā trinetrā ca hārakeyūramaṇḍitā ǀ
trivalītaraṅgamadhyasthā samau [kh: sama] pīnau [k kh: pīna] payodharau ǀ
śaṅkhaṁ ca kalaśaṁ [g: kalasaṁ] vāme pallavaṁ cākṣasūtrakam ǀ
caturasrasamārūḍhā nānāratnavibhūṣitā ǀ
sarvālaṅkārasaṁyuktā śvetavastraparicchadā [kh: sveta-] ǀ Ibid. 7/242-245ab.

28) Kurdanī (Ña) – Kurdanī looks (red) like vermillion. She shine brilliantly, yellow and red. She has one face with three eyes and burns radiantly with her earrings and diadem. She has a large body with four arms and is adorned with great snakes. In the left (hands she holds) a skull and noose and in the right a sword and makes a gesture of fearlessness. Beautiful in all her limbs and very powerful, she sits on a bull.[1]





29) Dīpinī[2] (Ra) – Dīpinī's light is the form of fire and shines like a flame of fire. She has one face with three eyes and is adorned with jewel earrings. She has brown eyebrows and hair and a pearl necklace hangs (from her neck). She has four arms and, very powerful, is adorned with many ornaments. (She holds) a skull and jar in (her) left (hands) and makes a boon-bestowing gesture (and holds) a spear with the right. She sits on a ram and wears yellow clothes. She is replete with all the limbs and marked with all the (auspicious) marks. Born from the letter Ra, she possesses great energy (*tejas*) and is very powerful.[3]

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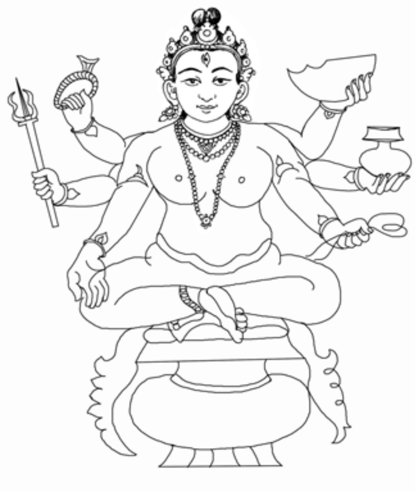
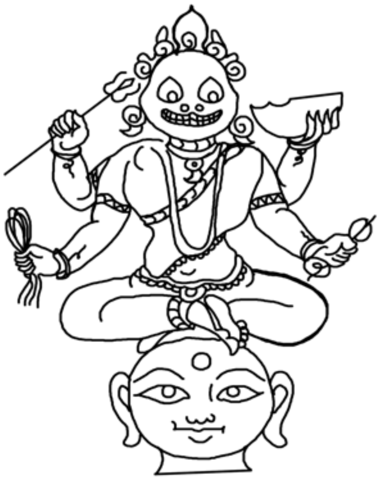
[1] *kurdanī [k: kuddhanī; g: karddanī] kuṅkumābhā ca pītāruṇasudīpitā* ǀ
ekavaktrā trinetrā ca kuṇḍalair mukuṭojjvalā [g: kuṇḍalekaṭakojvalā; kh: -ṭojvalā] ǀ
caturbhujā mahākāyā mahāghoṇāsamaṇḍitā [k: mahāgolāṁsa-; kh: -goṇāsamanvitā] ǀ
kādyapāśadharā [kh: -ddhṛtā] vāme khaḍgaṁ cābhayaṁ [kh g: cābhaya] dakṣiṇe ǀ
vṛṣabhasthā mahādīptā sarvāvayavaśobhitā ǀ Ibid. 7/245cd-247.

[2] Dīpanī follows Jayantī in MS K. In Schoterman's version Sañjīvanī (Ḥ) and Kapālinyā (Ṭ) precede this goddess. Dīpanī is R in both those sources.

[3] *dīpanī vahnirūpābhā vahnijvālā samaprabhā* ǀ
ekavaktrā trinetrā ca ratnakuṇḍalabhūṣitā [kh: -bhuṣitā] ǀ
piṅgabhrūḥ [kh: piṅgabhru; g: piṁgabhū] piṅgakeśā ca muktamālāpralambitā [kh: muktā-] ǀ
caturbhujā mahādīptā nānālaṅkāramaṇḍitā ǀ
kādyakumbhadharā [kh: -dhṛtā; g: kādyaṁkuṁbhaṁdharā] vāme varadaṁ śūlaṁ [kh g: śūla] dakṣiṇe ǀ
meṣāsanasamārūḍhā pītavastraparicchadā ǀ
sarvāvayavasaṁpūrṇā sarvalakṣaṇalakṣitā ǀ



30) Jayantī (Ja) – Jayantī is the supreme goddess. Her lustre is blue and red. She has a tranquil face with three eyes and and is adorned with jewel earrings. She has a jewel crown and a necklace hangs from (her) neck. She has a large body and belly and burns with the radiant energy of a lightning flash. She has six arms. She makes a boon-bestowing gesture, (holds) a trident and rosary (in the right hands) and a skull, jar, and noose in her left. She sits on a jar and wears yellow clothes.[1]



31) Kapālinī (Ṭa) – Kapālinī looks like a skull and is adorned with skulls. She has four arms, three eyes and fat upraised breasts. In (her) left (hands she) holds a skull and thunderbolt and a trident and fetter in the right. A skull is her seat and she wears black clothes. She is beautiful in all her limbs and is adorned with all the ornaments.[2]

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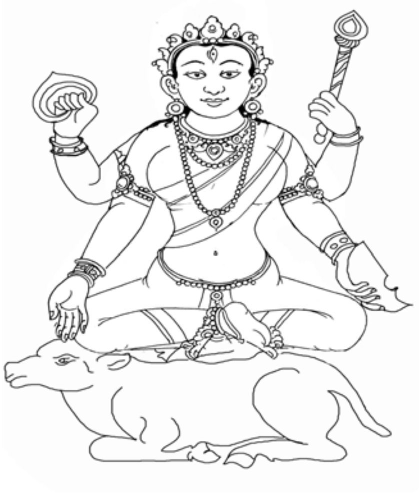
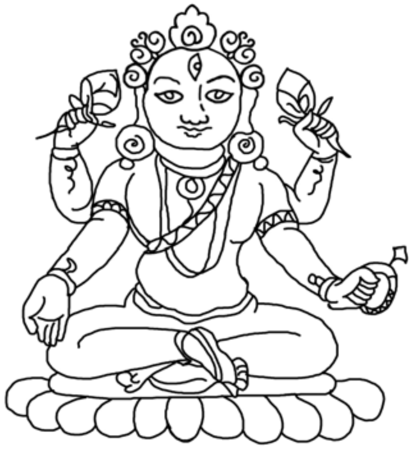
rakāravarṇasaṁbhūtā [g: raktāra-] mahātejā [kh: mahātejo; g: mahāvara] mahābalā [g: parākramāḥ] | Ibid. 7/248-251.

[1] *jayantī paramā devī nīlalohitavarcasā* |
trinetrā saumyavaktrā ca ratnakuṇḍalabhūṣitā [k kh: -maṇḍitā] |
ratnamarkaṭasaṁyuktā [k: -marakata-; g: -marakaṭa-] kaṇṭhe [g: kaṇṭha] mālā pralambitā |
mahodarā mahākāyā vidyujjvalitatejasā [kh: vidyūjjvalita; g: vidyujvalita] |
ṣaḍbhujā varadā devī triśūlaṁ cākṣasūtrakam |
kādyaṁ kumbhaṁ tathā vāme pāśaṁ [k: pātraṁ] tasyā [g: tasyāṁ] virājate |
kumbhāsanasamārūḍhā pītavastraparicchadā | Ibid. 7/252-255ab.

[2] *kapālinī kapālābhā kapālābharaṇānvitā* |
caturbhujā trinetrā [kh: trinetrāṁ] ca pīnonnatapayodharā |
kādyavajradharā [g: kādyaṁ-; kh: -dhṛtā] vāme triśūlaṁ pāśaṁ [k: pātraṁ; kh g: pāśa] dakṣiṇe |
kapālaṁ cāsanaṁ tasyāḥ [kh g: tasyā] kṛṣṇavastraparicchadā [kh: -vastraṁ-] |
sarvāvayavaśobhāḍhyā [kh: -saṁyuktā; g: -śoḍhyā] sarvālaṅkāramaṇḍitā | *[k: missing]*
Ibid. 7/255cd-257.

32) Pāvanī (Pa) – Pāvanī resides in the force of the wind. She looks like a lotus and has its lustre. She has four arms and three eyes and is adorned with many jewels. In (her) left (hands) are a club (*gadā*) and skull and in the right a wheel and makes a gesture of fearlessness. She wears garlands of flowers that hang down to her feet. She is mounted on a donkey and wears (grey) smoke - coloured clothes.[1]





33) Icchāśakti[2] **(Ḥ)** – (Icchāśakti) is (blue), the colour of sliced sapphire (*vaidurya*) and she has the lustre of pearls. She has a beautiful face with three eyes and is adorned with divine earrings. She shines with pearl ornaments and, very powerful, has four arms. In (the upper) left and right hands are beautiful lotuses. O beloved, in the other (left hand she holds) a rosary and makes a boon-bestowing gesture with the right. She sits in the lotus posture on a lotus and wears white clothes. She is replete with all the limbs and beautiful with all the (auspicious) marks. Icchāśakti has been described.[3]

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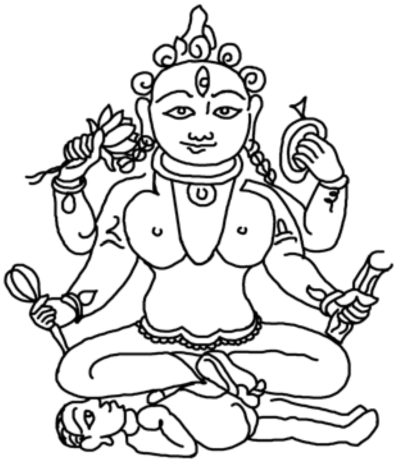
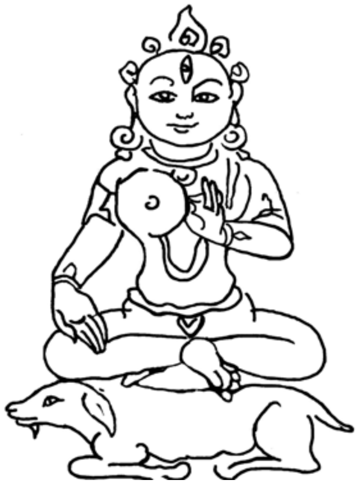
[1] *pāvanī pavanavegasthā padmābhā [g: padmā *] padmavarcasā* |
caturbāhus [k: caturbhujā; kh: caturbāhū] trinetrā ca nānāratnavibhūṣitā |
gadā kādyaṁ sthitau [k: sthitaṁ; kh: sthitā; g: sthiti] vāme cakram abhayaṁ [k: cakraṁ cābhayaṁ] dakṣiṇe |
puṣpamālyaiḥ [kh g: -mālaiḥ] pralambābhir āpādatalalambinī [g: pralaṁvābhiḥ-] |
kharāsanāsamārūḍhā dhūmravastraparicchadā | Ibid. 7/258-260ab.

[2] Paramātmā precedes Ambikā in the ṢSS and the *Ṭīkā*. But this appears to be the entry after Ambikā here. Icchāśakti commonly denotes *visarga*, which is governed by Sañjīvanī in the ṢSS and is missing here.

[3] *bhinnavaiḍūryavarṇābhā [k: -vaidūryya-; g: -vaiḍuryya-] mauktādīptidharā [k: maukta-; kh g: maukti-] priye [kh: priya]* |
cāruvaktrā trinetrā ca divyakuṇḍalamaṇḍitā |
caturbhujā mahādīptā mauktikābharaṇojjvalā [kh g: -bharaṇojvalā] |
vāmadakṣakarābhyāṁ [kh: vāme-] ca kamalau ca suśobhanau |
apare [g: aparaṁ] cākṣasūtraṁ [kh: -śūtraṁ] ca varadā [kh: varadaṁ] dakṣiṇe priye |

34) Ambikā (Ha) – I will (now) tell (you about) Ambikā. Ambikā's face is averted downwards. She has three eyes and sways with intoxication. Her face is tranquil. The goddess sits on a swan and has four arms. In her left hand is a necklace of jewels and she holds a book. In the right (she holds) a lotus and a noose. She resides in the vital breath and transports the vital breath. She wears a beautiful diadem made of jewels and is adorned with lightning flashes for earrings. Ambikā's form bestows success.[1]





35) (Paramātmā)[2] (Sa) – She shines like pure crystal and illumines supreme bliss. She has three eyes and one face. Completely free, she smiles beautifully. One hand makes a boon-bestowing gesture, the other that of fearlessness. She is adorned with all the ornaments and is replete with all the (auspicious) marks. Beautiful in all her limbs, she is the supreme goddess in the supreme sky and (there) she illumines (her) supreme

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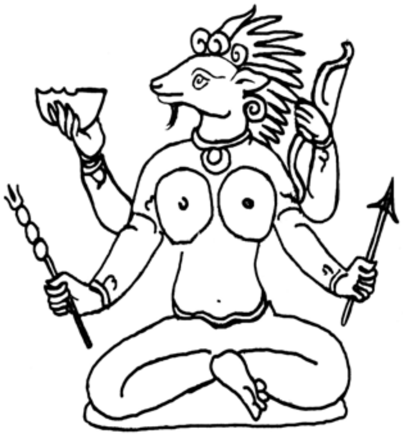
*padmāsanā [kh: padmāsano] padmasaṁsthā śuklavastraparicchadā [kh: śūkla-; g: śukla * * parichadā]* ǀ
sarvāvayavasaṁpūrṇā sarvalakṣaṇaśobhitā [k: -lakṣitā] ǀ
icchāśaktiḥ [kh g: śakti] samākhyātā . . . . ǀ Ibid. 7/260cd-264a.

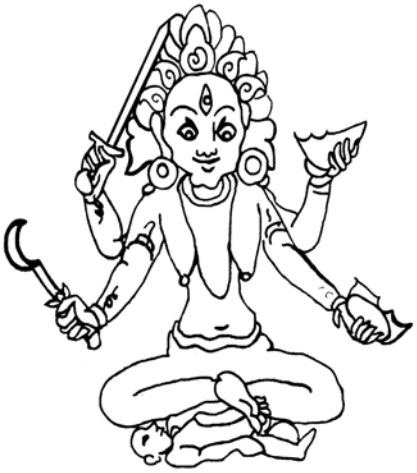
[1] *. . . . . ambikāṁ [kh g: amvikā; g: aṁvikā] ca vadāmy aham* ǀ
ambikā cāpyadhovaktrā [kh: caika-; g: cādho-] trinetrā madyaghūrṇitā [k: mada-; g: -tāḥ] ǀ
prasannavadanā devī haṁsasthā ca caturbhujā ǀ
ratnamālā kare [kh: gale] divyā vāme [g: vāma] pustakadhāriṇī [g: puṣṭaka-] ǀ
padmaṁ ca dakṣiṇe pāśaṁ prāṇasthā prāṇavāhinī [k: -vāsinī] ǀ
sarvalakṣaṇasaṁpannā sarvāvayavaśobhitā ǀ
mukuṭena [kh: makuṭena] vicitreṇa sarvaratnamayena tu ǀ
vajrakuṇḍalaśobhāḍhyā ambikāmūrtiḥ [kh g: -mūrtti] siddhidā ǀ Ibid. 7/264b-267.

[2] The names of this and the following goddess are missing in the MSs of the ŚM. The entries in the lists of the Yoginīs of the Mālinī alphabet suggest that one of the two is Chāgalī – the She-Goat. The iconic form of the following one fits with this name. This one may be Paramātmā who, with respect to Schoterman's list, has been replaced above by Icchāśakti.

iconic form.[1]

36) (Chagalī) (Cha) – She sits on a goat. She is black and wears black clothes. She has the face of a goat and three eyes. Her hair is dishevelled and she is naked. She is very fierce and powerful. She has long ears and likes (to eat) meat. She has four arms and, very powerful, is beautiful with (her) long nipples (*cūcuka*). The goddess holds a bow and arrow, skull and ascetic's staff. She possesses great radiant energy and is adorned in all (her) limbs.[2]





37) Pūtanā (La) – Pūtanā is deformed and fierce. She is emaciated and is (red) like blood. She has three red eyes, dishevelled hair and is naked. The goddess has long (protruding) teeth and wears a garland of bones. She wears earrings and is beautiful in all her limbs. She has four arms and possesses great radiant energy. She is radiant with the sword and cleaver (*kaṭṭārika*) (she holds in her right hands) and the skull (*kādya*) and piece of meat in the left. The goddess Pūtanā sits on a child and is frightening.[3]

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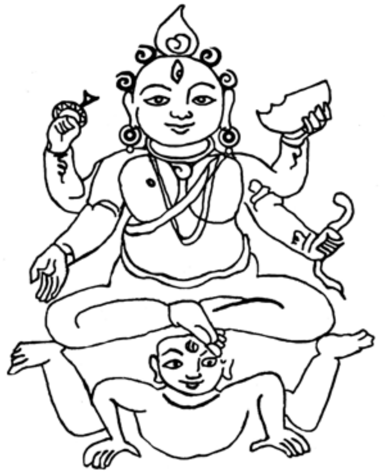
[1] *śuddhasphaṭikavarṇābhā parānandaprakāśinī* |
trinetrā caikavaktrā ca nirmuktā [kh: nṛmukuṭā] cāruhāsinī |
varadā cābhayahastā [kh: + ca] sarvālaṅkārabhūṣitā |
sarvalakṣaṇasaṁpūrṇā sarvāvayavaśobhitā |
parākāśe parā devyā parāmūrtiprakāśinī | Ibid. | 7/268-270ab.

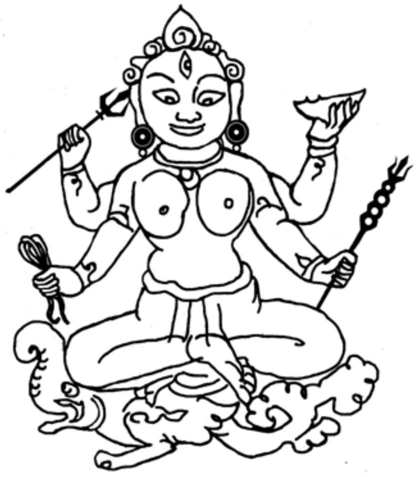
The description of this goddess is missing in MS K.

[2] *chāgasthā kṛṣṇavarṇābhā [g: -varṇā *] kṛṣṇavarṇaparicchadā [kh: kṛṣṇacarmmaparisthitā]*
ajavaktrā trinetrā [g: ninetrā] ca muktakeśā [k: nāsti] digambarā [k: nāsti] |
mahāraudrā [k: nāsti] mahātejā [k: nāsti] lambakarṇāmiṣapriyā |
caturbhujā mahāvīryā [g: -viryyā] lambacūcukaśobhitā [g: laṁvaṁ-; kh g: -cuṁcuka-; g: -sobhitā] |
dhanurbāṇadharā devī kādyakhaṭvāṅgādhāriṇī [g: padmakhaḍgāṁga-] |
mahādīptidharā [kh: -dīptī-] devī sarvāvayavabhūṣitā [kh: -śobhitā] | Ibid. 7/270cd-273ab.

[3] *pūtanā vikṛtā raudrā śuṣkāṅgā raktasannibhā [g: -saṁnnibhā]* |
raktanetrā trinetrā ca muktakeśā digambarā |
pralambadaśanā [g: pralaṁvavadanā] devī asthimālāpralambitā |

38) Amoṭī (Ā) – (Amoṭī) has the lustre and colour of milk. Her limbs are small and she has a big belly. She has four arms and three eyes. (With the right hands) she makes a boon-bestowing gesture and (holds) a rosary. In the left, she holds a skull and snake. She is adorned with all the ornaments and sits on a woman's back and wears beautiful (*divya*) clothes. She is adorned with pearl earrings and all the ornaments. (Thus) Āmoṭī, who protects from all misfortune, has been described.[1]





39) Lambikā[2] **(Ṣa)** – I will tell (you about) Lambikā. Now listen carefully. She is very tall (*atidīrghā*) and very fierce. She has one, tranquil face with three blood – red eyes and four arms. Her form is like that of a yellow flower. She shines with (her) well inflammed energy. She has divine earrings and burns with (her) crown and diadem. In the left (hands are) a skull and ascetic’s staff; in the right a trident and noose. Replete with all the (auspicious) signs, (she) sits on a crocodille (*makara*) and is adorned with (her) beautiful radiant energy and blue and yellow clothes. The goddess Lambikā has (thus) been described.[3]

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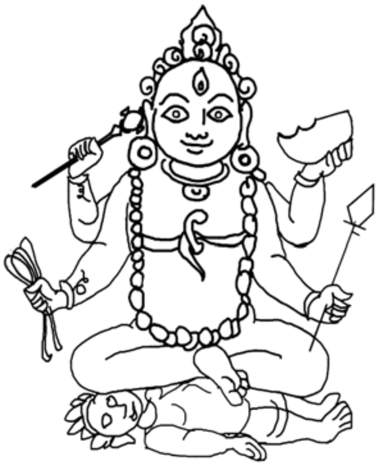
karṇamudrādharā [kh: -dhṛtā; g: karṇe mudrāvṛtā] devī sarvāvayavaśobhitā |
caturbhujā mahādīptā [k: mahādivyā] asikaṭṭārikojjvalā [kh: -kojvalā; g: -kodyatā] |
kādyaṁ piśitakhaṇḍaṁ [k: kādyapiśitakhaṇḍena; kh: -pisita-; g: -khaḍgaṁ] ca [k: nāsti] vāmapārśve [k: sthā; g: -sthāne] virājate |
bālāsanagatā devī [kh: vālapretāsanāsīnā] pūtanā ca bhayāvahā | Ibid. 7/273cd-276.

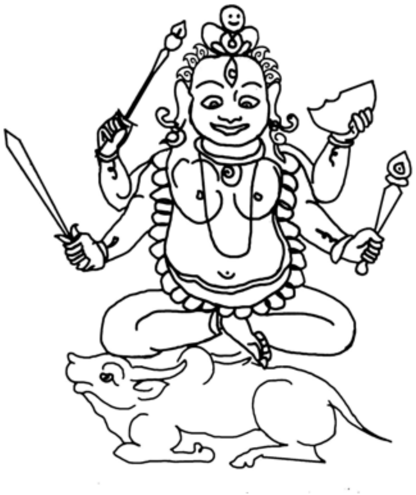
[1] *kṣīrābhā kṣīravarṇā ca hrasvāṅgī [kh: hrasvāṅgā] ca mahodarā* |
caturbhujā [kh: -bāhū; g: -bāhu] trinetrā ca varadaṁ cākṣasūtrakam |
kādyasarpakarā [g: kādyaṁ-] vāme sarvābharaṇamaṇḍitā |
striyāḥ [kh: strīyaḥ; g: striya] skandhe [k kh: skaṁdha] samārūḍhā divyavastraparicchadā |
hārakuṇḍalaśobhāḍhyā [k: bhāra-] sarvālaṅkāramaṇḍitā |
āmoṭī [g: -ḍī] ca samākhyātā sarvāpadānivāriṇī [g: sarvāpāpanivāraṇam] | *[k kh: missing]*
Ibid. 7/277-279.

[2] Schoterman: Lambodaryā.

[3] *lambikāṁ [g: laṁvikā] kathayiṣyāmi śṛṇuṣvaikamanādhunā* |



40) Saṁhārī[1] **(KṢa)** – O mother, listen to (a description of) Saṁhārī. She is black and possesses beautiful, radiant energy. She has one face and a large belly. She has three red eyes that roll slightly, brown hair and four arms. She has large fierce teeth and her lustre is beautiful. She is adorned with yellow earrings. Her matted hair is tied up with a snake and her sacred thread is a snake. In the right (hands she holds) a stick and a noose and a skull and spear in the others. A garland of red flowers (hangs from her) neck. The goddess wears yellows clothes and she sits on a Rākṣas. (Thus) the form of Saṁhārī has been described.[2]



41) Mahākālī (Ma) – Now listen to (the form of) Mahākālī. Mahākālī has a big body and (is dark blue) like lapis lazuli (*rājāvartaka*). She is (light blue) like a hemp flower (*atasī*), has three eyes and a large stomach. Her eyes are copper coloured and illumined (*dīptā*). She is greedy for the bliss of wine. Very powerful, she has four arms and is adorned with earrings made of snakes. The goddess has matted hair and a skull as a crest jewel. She is adorned with a garland of skulls and holds a skull and a club (*kheṭaka*) (in the left hands) and a stick and sword in the

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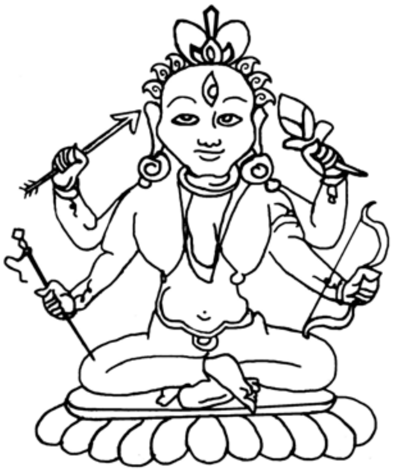
atidīrghā pracaṇḍā ca trinetrā ca caturbhujā ǀ
ekavaktrā prasannāsyā raktāruṇanibhekṣaṇā ǀ
pītapuṣpanibhākārā [g: -nirākārā] sudīptatejabhāsurā [kh: sudīptātejabhāsurā; g: dīptatejasurāśubhā] ǀ
divyakuṇḍalasaṁyuktā kirīṭamukuṭojjvalā [kh g: -mukuṭojvalā] ǀ
kādyaṁ [kh: kādya] khaṭvāṅgaṁ [kh g: khaṭvāṁga] vāme ca [k: nāsti; kh: na] triśūlaṁ pāśaṁ [k: pātrā ca] dakṣiṇe ǀ
sarvalakṣaṇasampūrṇā makarasthā [kh: nakrasthā ca; g: -stho] virājate ǀ
nīlapītena vastreṇa śobhitā [g: sobhitā] ca sutejasā ǀ
lambikā kathitā devī [kh: mūrttiḥ] . . . . ǀ Ibid. 7/280-284a.

[1] Schoterman: Saṁhāryā.

[2] *. . . . . saṁhārīṁ [kh g: saṁhārī] śṛṇu [kh: śṛṇū] cāmbike [kh: sāṁpratā]* ǀ

right. She wears yellow clothes and, replete with all the (auspicious) qualities, she sits on a bull. I have (thus) described the goddess Mahākālī who gives good accomplishment.[1]

42) Kusumā[2] **(Śa)** – Kusumā looks like saffron (*kusumbha*) and saffron water. She has a divine form with three eyes and is adorned with beautiful earrings. The goddess has dreadlocks and the Half Moon as a crest jewel. (Slender, she has) three wrinkles in the middle (around her belly) and fat, upraised breasts. She has four arms and one face. She is adorned with necklace and anklets. In the left (hands she) holds a flower and a bow and in the right an arrow and a goad. The goddess wears red clothes and sits on a lotus. (Thus) the form of Kusumā has been described.[3]



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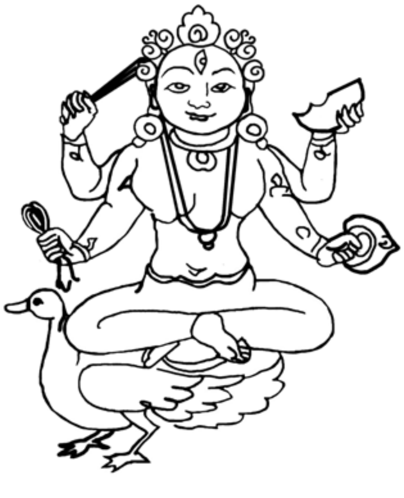
kṛṣṇavarṇasutejāḍhyā [kh: sutejādyā] ekavaktrā mahodarā |
caturbāhu [k: caturbhujā] trinetrā ca piṅgakeśā suvarcasā [kh: sū-] |
raktanetrā mahāraudrā īṣadghūrṇitalocanā [kh g: īṣat-; kh: ghurmmita-; g: ghurṇita-] |
daṁṣṭrā karālavadanā pītakuṇḍalamaṇḍitā |
ūrdhvajūṭaṁ [g: -jūṭā] phaṇibaddhaṁ [g: -baddha] nāgayajñopavītinī |
daṇḍapāśadharā [kh: -dhṛtā] dakṣe kādyaśūladharāpare [g: kādyaṁ-; k: -priye] |
raktapuṣpakṛtā mālā kaṇṭhasthā ca virājate |
pītavastrāvṛtā [g: -vastra-] devī rākṣasasyāsane sthitā [kh: sthite] |
saṁhārīmūrtir ākhyātā . . . . | Ibid. 7/284b-287c.

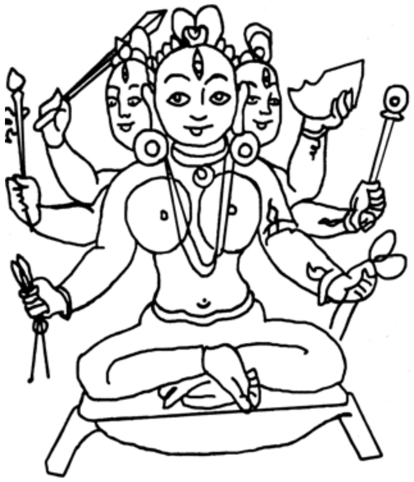
[1] *. . . . . mahākālyām ataḥ [k: -kālīmataḥ] śṛṇu [g: śṛṇuḥ]* |
mahākālī mahākāyā rājāvartakasannibhā [k: lājāvartaka-; g: rājavarttakasaṁnnibhā] |
atasīpuṣpasaṁkāśā [kh: -saṁkāsā; g: -saṁkāśaṁ] trinetrā ca mahodarā |
ātāmranayanā dīptā madirānandalālasā |
caturbhujā mahātejā sarpakuṇḍalamaṇḍitā |
jaṭājūṭadharā devī kapālakṛtaśekharā [g: -śeṣarā] |
kapālamālābharaṇā kādyakheṭakadhāriṇī |
daṇḍakhaḍgadharā dakṣe [kh g: devī] pītavastropaśobhitā [k: -sevitā] |
sarvalakṣasaṁpūrṇā vṛṣārūḍhā virājate |
kathitā ca mayā devī mahākālī [kh: + sarvakarma] susiddhidā | Ibid. 7/287d-293ab.

[2] Schoterman : Kusumāyudhā.

[3] *kusumā ca kusumbhābhā kusumbhodakasannibhā [k: kusumodaka-; g: kusubhodaka-]* |
trinetrā divyarūpā ca divyakuṇḍalamaṇḍitā |
jaṭājūṭadharā [kh: -vṛtā] devī ardhendukṛtaśekharā [kh: arddhendū-; g: kapālakṛtaśeṣarā] | *[g: + 7/291cd- 294]*
trivalītaraṅgamadhyasthā pīnonnatapayodharā |
caturbhujaikavadanā [kh g: -vṛttavadanā] hāranūpuramaṇḍitā |

43) Śukrā Devī[1] **(Ṁ)** – I will (now) tell (you about) the goddess Śukrā. The goddess is (white) like the moon and jasmine. (Her) face is the full moon and she has three eyes. She is adorned with red earrings and burns with crown and diadem. A red garland is around her head and she is adorned with a necklace and bangles. She has four arms and, intensely illumined, she is adorned with many ornaments. In the left (hands she) holds a skull and wheel and a sword and noose in the right. She is beautiful with the three wrinkles (around her belly) and has fat, round breasts. She sits on a swan and wears white clothes. (Thus) the goddess Śukrā has been described.[2]





44) Tārā (Ta) – Now listen (to a description of) Tārā. Tārā looks like a star and possesses the light and lustre of a star. She has three eyes and three faces adorned with divine earrings. She has a garland made of white flowers on her head. She wears a crown of jewels and a necklace of pearls hangs (from her neck). She has a divine body with six arms and is adorned with many jewels. O Mistress of the Heroes (*vīranāyikā*), on the left side (she holds) a skull, club and noose, on the right a sword, stick and

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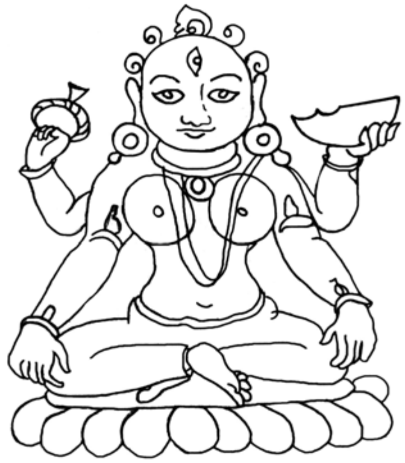
puṣpacāpadharā [g: puṣpaṁ-] vāme bāṇaṁ [k: bāṇaś] cāṁkuśaṁ [kh: aṁkuśa; g: -śa] dakṣiṇe |
raktavastrāvṛtā devī padmasthā ca virājate |
kathitā kusumāmūrtiḥ [g: -mūrtti] . . . . | ŚM 7/293cd-297a.

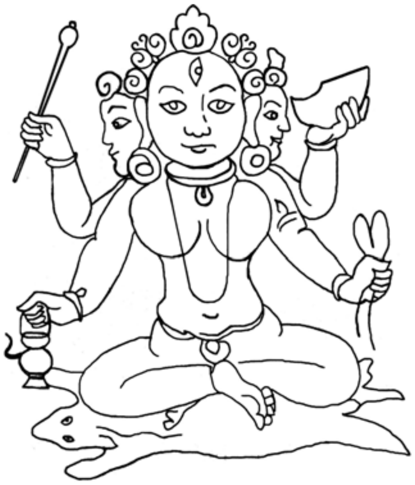
[1] Schoterman : Krūrā Devī.

[2] . . . . *śukrādevīṁ [kh: -devī; g: śuklādevī] vadāmy aham* |
śaśikundanibhā [g: -kuṇḍa-] devī [k kh: dīptā] trinetrā pūrṇimānanā |
raktakuṇḍalaśobhāḍhyā [kh: -sobhāḍhyā] kirīṭamukuṭojjvalā [kh: kirīṭi-; g: kirīṭo-; kh g: -mukuṭojvalā] |
raktamālā śire tasyā [kh: devyā] hārakeyūramaṇḍitā |
caturbhujā mahādīptā nānālaṅkārabhūṣitā [kh: -maṇḍitā] |
kādyacakradharā [kh g: kādyaṁ; g: -cacakra-] vāme khaḍgaṁ pāśaṁ ca dakṣiṇe |
trivalītaraṅgaśobhāḍhyā pīnavṛttapayodharā |
haṁsāsanasamārūḍhā śuklavastraparicchadā |
śukrādevī [kh g: śuklā-] samākhyātā . . . . | Ibid. 7/297b-301a.

thread. The goddess wears blue clothes and sits on a cot. The goddess Tārā has been described.[1]



45) Jñānī[2] **(E)** – Listen now (to a description of the goddess) Jñānī. She is (red) like a Bandhuka and pomegranate flower. She has three eyes and one face. She burns radiantly with (her) crown and earrings. A necklace of jewels, gems and coral hangs (from her neck). She is beautiful with the three wrinkles (around her belly) and has fat round breasts. She has four arms and, very powerful, she is adorned with many ornaments. Her right and left hands rest on her thighs. There is a skull in the (remaining) left hand and rosary in the right. Auspicious, she sits in a lotus in the lotus posture. (Thus) the goddess Jñānī has been described.[3]



46) Kriyā (AI) – (Now) I will tell (you about) Kriyā. She has one face with three eyes, dreadlocks and wears a crown. She has four arms and is very powerful. Her colour and lustre is black. She is adorned with earrings, bracelets and anklets. In the left (hands she) holds a skull and a noose and in the right a stick and ascetic's pot. She sits in the lotus posture on a black antelope's skin. Kriyā's form has been described. Visualized it bestows the fruit of liberation.[1]

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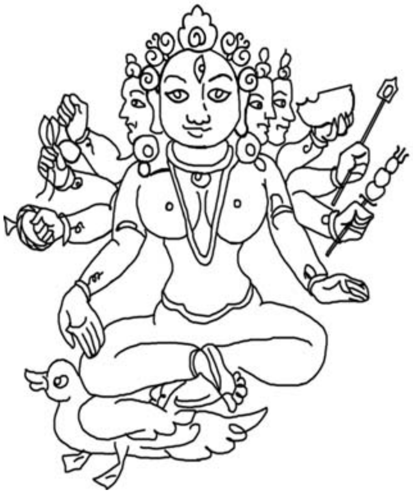
[1] . . . . *tārāṁ [g: tārā] ca śṛṇu sāṁpratam* |
tārā tārānibhā [k kh: tāra-] dīptā [kh: devī] tārābhā tāravarcasā |
trinetrā ca trivaktrā ca divyakuṇḍalamaṇḍitā |
śuklapuṣpakṛtā mālā śirasthā [k: śiraḥsthā] ca virājate |
kirīṭaratnasaṁdīptā [k: kirīṭi-; kh: kirīti-] mauktamālāpralambinī [kh: -pralaṁvitā] |
ṣaḍbhujā divyadehā ca nānābharaṇabhūṣitā [g: -tāṁ] |
kādyaṁ kheṭakapāśaṁ [k: kheṭakaṁ-] ca vāmamārge [k: -mārge (bhāge)] virājate |
khaḍgaṁ daṇḍaṁ tathā sūtraṁ dakṣiṇe vīranāyike |
nīlavastrāvṛtā devī paryaṅkāsanasaṁsthitā |
tārā ca kathitā devī . . . . | Ibid. 7/301b-304c.

[2] Schoterman: Jñānaśakti.

[3] . . . . *jñānīṁ [kh g: jñānī] ca śṛṇu sāṁpratam* |
bandhukapuṣpasaṁkāśā [kh: -saṁkāsāṁ; k: bandhūka-] dāḍimīkusumaprabhā [g: dāḍinīkusumopamā] |



47) Gāyatrī (O) – I will (now) tell (you) Gāyatrī's form as it is. She has four faces and three eyes and burns brilliantly with her crown and earrings. She has eight arms and is white and wears white clothes. She is thin with large equal breasts and thighs. In the left (hands) are a skull, ladle, ascetic's staff and she bestows fearlessness. O mistress of the gods, with the right (hands) she makes a boon-bestowing gesture[2] (and holds) a rosary, noose, and ascetic's pot. She has a divine form and is very powerful. She is mounted on the back of a swan and is endowed with all the (auspicious) qualities. (Thus) the form of Gāyatrī has been described.[3]

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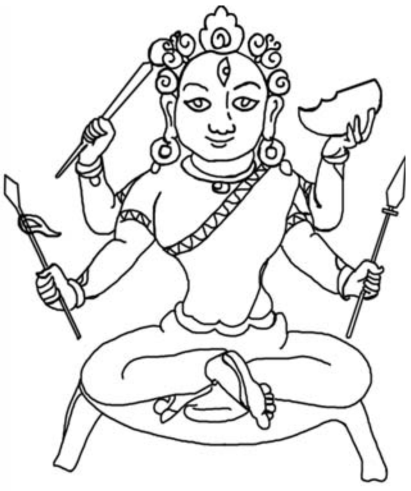
trinetrā caikavaktrā ca kirīṭakuṇḍalojjvalā [kh g: kirīṭi-; kh: -lojvalā; g: -lojvalāḥ] |
maṇiratnapravālāḍhyā [k: -dye; kh: -ḍhyai; g: -dyai] ratnamālāpralambitā |
trivalītaraṅgaśobhāḍhyā [kh: -sobhā-] pīnavṛttapayodharā |
caturbhujā mahātejā nānālaṅkāramaṇḍitā |
vāmadakṣau [kh: -dakṣe] karau devyāḥ [kh g: devyā] saṁsthitau ūrukopari [kh: uruko-] |
vāmahaste sthitaṁ kādyaṁ dakṣiṇe cākṣasūtrakam |
padmasthā padmamadhyasthā padmāsanagatā śubhā |
jñānī ca kathitā devī [kh: mūrttiḥ] . . . . | Ibid. 7/305d-310a.

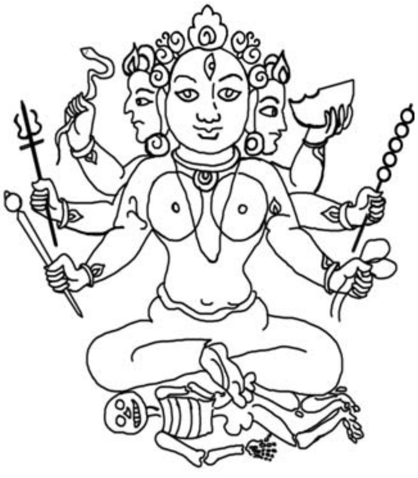
[1] *. . . . . kriyāṁ [g: kriyā] ca kathayāmy ahaṁ [kh: śṛṇu sāṁprataṁ]* |
ekavaktrā [k kh: -vaktrā] trinetrā ca jaṭāmukuṭadhāriṇī |
caturbhujā mahātejā kṛṣṇābhā [g: -kṣā] kṛṣṇavarcasā |
kuṇḍalābharaṇopetā hārakeyūramaṇḍitā [g: mahākeyūra-] |
kādyapāśadharā [kh: -dhṛtā] vāme dakṣe daṇḍakamaṇḍalu [kh g: -luṁ] |
kṛṣṇājinasthitā [kh: kṛṣṇāṁ-] devī padmāsanavyavasthitā |
kriyāmūrtiś [kh: -mūttiś] ca kathitā dhyātā mokṣaphalapradā | Ibid. 7/310b-313ab.

[2] The hand that makes a boon-bestowing gesture is very rarely the upper one. Usually, it is the last at the bottom. It appears, therefore, that the sequence in which the attributes are ennumerated has been reversed.

[3] *gāyatrīṁ [kh g: -trī] kathayiṣyāmi mūrtirūpāṁ [k g: -rūpā] yathā sthitām [k g: -tā]* ||
caturvaktrā trinetrā ca kirīṭakuṇḍalojjvalā [kh: kirīṭikuṇḍalo-; g: kirīṭomukuṭojvalā] |
bhujāṣṭakasamopetā [g: -samāyuktā] śvetābhā [kh: sve-] śvetavāsasā [kh: sve-] ||
madhyakṣāmā nitambāḍhyā samapīnapayodharā [kh: -rau] |
kādyaṁ [k: kādya] śruvaṁ [k: śruvarca; g: cakraṁ] ca khaṭvāṅgaṁ [k: khatvāṅga] vāmasthāś cābhayapradā [k g: -sthā cā-; kh: -sthā ca-] ||
varadaṁ cākṣasūtraṁ ca pāśaṁ [g: pāśa] caiva kamaṁḍalu [k kh g: -luṁ] |
dakṣiṇenaiva deveśi divyarūpā mahābalā [k: mahāvalāḥ] ||



48) Sāvitrī (AU) – (Now) I will tell (you about) Sāvitrī, She is dark blue (*śyāmā*), and her eyes are blood red. She has one face and three eyes. She is radiant with (her) crown and earrings. She has a jewel necklace wrapped around her head and a long necklace hangs (from her neck). (Slender, she has) three wrinkles in the middle (around her belly) and fat round breasts. O beloved, she has four arms and, very powerful, she holds a skull and spear (in the left hands) and a stick and javelin in the right. She has many ornaments, wears yellow clothes and sits on a cot adorned with all the ornaments. The (form of) the goddess Sāvitrī has been described.[1]



49) Dahanī[2] **(Da)** – (Now) I will tell (you about) Dahanī. Dahanī is very powerful. She shines like a flame of fire. She has three eyes, three faces and six arms. She is very powerful. She has brown eyes and hair and is adorned with jewel earrings. She wears a garland of wild flowers on her head and a necklace of letters. In the left (hands she holds) a skull, ascetic's staff and noose; in the right, a snake, trident and stick. O beloved, possessing a beautiful radiant lustre she is slim and has somewhat long (sagging) breasts. She is replete with all the (auspicious) marks and is beautiful in all her

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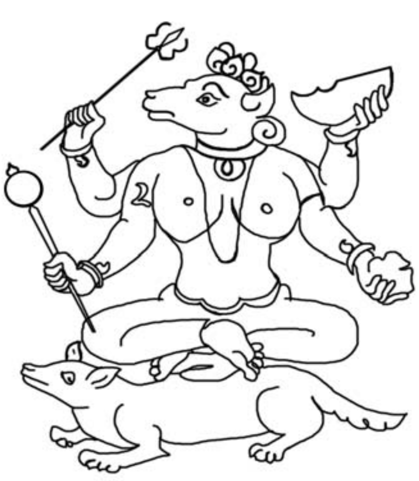
haṁsapṛṣṭhasamārūḍhā sarvalakṣaṇasaṁyutā |
gāyatryāḥ [g: gāyatryā] kathitā mūrtiḥ [g: mūrtti] . . . . || Ibid. 7/313cd-317c.

[1] . . . . *sāvitrīṁ [g: -trī] ca vadāmy aham* ||
śyāmā ca śyāmavarṇābhā raktāruṇanibhekṣaṇā |
ekavaktrā trinetrā ca kirīṭakuṇḍalojjvalā [kh: -kuṇḍalojvalā; g: kirīṭīmukuṭojvalā] ||
ratnamālā śire tasyā [kh: tasyāṁ] divyahārapralambinī [k kh: -pralambitā] |
trivalītaraṅgamadhyasthā vṛttapīnapayodharā [kh: pīnavṛtta-] ||
caturbhujā mahādīptā [k kh: mahātejā] kādyaśūladharā priye |
daṇḍaśaktidharā [kh: -dhṛtā] devī dakṣiṇena virājate ||
nānālaṅkārasaṁyuktā [g: -raṁkārasahitā] pītavastrasamāvṛtā [kh: -paricchadā] |
paryaṅkāsanamārūḍhā sarvālaṅkārabhūṣitā ||
sāvitrī kathitā devī . . . . | Ibid. 7/317d-322a.

[2] Schoterman: Dahanyā.

limbs. She sits on a skeleton and burns up the moving and immobile (universe). Dahanī's form has (thus) been described.[1]



50) Phetkārī (Pha) – Listen now (to a description of) Phetkārī. She has the face of a female jackal, three eyes and, frightening, she makes the sound of a jackal. She is smoke coloured and is adorned with crown and earrings. She has four arms and, very radiant, is adorned with many ornaments. O mistress of the heroes, in the left (hands she holds) a skull and a piece of meat and in the right there is a trident and a stick. She has a big belly and wears a necklace of jewels. She has long breasts and hair. Her form is fierce and is very powerful. She sits on a jackal (*jambuka*) and is adorned with divine ornaments. Phetkārī's form, which gives the fruit of all accomplishments, has been described.[2]

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[1] . . . . *dahanīṁ [kh: -nī] kathayāmy aham* |
dahanī ca mahātejā vahnijvālāsamaprabhā [kh: -prabhāṁ] ||
trinetrā ca trivaktrā ca ṣaḍbhujā ca mahābalā |
piṅgākṣī piṅgakeśā ca ratnakuṇḍalabhūṣitā [g: pīta-] ||
vaḍamālā [k: varṇa-] śire tasyā varṇahārāvalambinī [g: -hālā-] |
kādyaṁ khaṭvāṁga [k: khaḍgaṁ gadā] pāśaṁ ca vāmenaiva [kh: caiva] virājate ||
nāgaṁ triśūladaṇḍaṁ [k kh: triśūlaṁ-] ca dakṣamārge [g: dakṣi-] virājate |
madhyakṣāmā sutejāḍhyā kiñcillambastanī [g: -stunā] priye [g: vṛtā] ||
sarvalakṣaṇasaṁpūrṇā sarvāvayavaśobhitā |
kaṅkālāsanasaṁsthā [kh: kaṁkālāsanamārūḍhā; g: kaṁkālamāsanasthā] ca dahate sacarācaram ||
dahanyā mūrtir [k g: mūrttim] ākhyātā . . . . | Ibid. 7/322b-327a.

[2] . . . . *phetkārīṁ [kh g: -rī] śṛṇu sāṁpratam* |
śivāmukhī trinetrā ca śivārāvā [kh g: -rāva] bhayaṅkarī |
dhūmrābhā dhūmravarṇā ca mukuṭakuṇḍalamaṇḍitā |
caturbhujā mahādīptā nānālaṅkāramaṇḍitā |
kādyaṁ piśitakhaṇḍaṁ [kh g: pisita-] ca vāmasthau [k: -stha; kh g: -sthā] vīranāyike |
triśūlaṁ ca tathā daṇḍaṁ dakṣiṇena virājate |
lambodarā bṛhatkukṣī ratnamālāvalambinī [k kh: -pralambinī] |
lambastanī lambakeśī [kh g: laṁvakeśā] raudrarūpā mahābalā [g: -ravā] |
jambuke tu [g: ca] samārūḍhā divyābharaṇamaṇḍitā |
phetkāryā mūrtir ākhyātā [g: rūpamākhyātā] sarvasiddhiphalapradā [g: -siddhyabhayapradā] |
Ibid. 7/327b-331.

Appendix IV

Comparative Chart of the Mālinī Order of the Alphabet

This table has been prepared on the basis of the following sources. 1) KuKh 18/25 ff. 2) ṢSS chapter 7. The data from this source has been tabulated by Schoterman (1982: 216-217). 3) *Ṭikā* (fl. 142b) 4) MVT (3/37-41a). The latter is Abhinavagupta's source for his presentation in the *Tantrāloka* (15/121-125a). This deposition is very common in the Kubjikā Tantras. In the ṢSS and KMT alone, it occurs eight times. The Mālinī letters and their corresponding Yoginīs and parts of the body are listed in KRU 5/82-98. The sequential order of this series differs substantially from the others, although the content is largely the same. The last two columns on the right of the following table record the names of the goddesses of the Mālinī letters according to the ŚM. The names listed in the penultimate column are drawn from chapter seven of the ŚM where the goddesses are described as recorded in the previous appendix. The last column contains the names of the goddesses linked to the Bhairavas of the letters of the Assembly of Sounds described in chapter twenty-four recorded in appendix VI below.

16. Comparative Chart of the Mālinī Alphabet

KuKh ṢSS Ṭīkā	**Goddess KuKh ṢSS Ṭīkā**	**Location KuKh. ṢSS and Ṭ**	**MVT**	**Goddess MVT**	**Location MVT**	**ŚM 7**	**ŚM 24**
Na	Nādinī	Crest	Na	Nādinī	Crest	Nādinī	Nādinī
Tha	Grāsinī	Head	Ṛ	Nivṛtti	Head-band	Grāsinī	Nivṛtti
Ṛ	Nivṛtti	Head-band	Ṝ	Pratiṣṭhā	Head-band	Nivṛtti	Pratiṣṭhā
Ṝ	Pratiṣṭhikā	Head-band	ḷ	Vidyā	Head-band	Pratiṣṭhikā	Vidyāśakti
ḷ	Vidyā	Head-band	Ḷ	Śāntā	Head-band	Vidyā	Śāntiśakti
Ḷ	Śānti	Head-band	Tha	Satī (Umā)	Head	Śānti	Grasanīśakti
Ca	Cāmuṇḍā Ṭ: Caṇḍā	Third Eye	Ca	Priya-darśanī	Eye	Cāmuṇḍā	Cāmuṇḍā
Dha	Priyadarśanī	Eyes	Dha	Guhyaśakti	Eye	Priyadarśanī	Priyadarśanī

KuKh ṢSS Ṭīkā	**Goddess KuKh ṢSS Ṭīkā**	**Location KuKh. ṢSS and Ṭ**	**MVT**	**Goddess MVT**	**Location MVT**	**ŚM 7**	**ŚM 24**
Ṇ ṢSS: Ī Ṭ: ?	Nārāyaṇī ṢSS: Guhyaśakti KRU Ṭ: ?	Ears ṢSS: Nose Ṭ: ?	Ī	Cāmuṇḍā	Nose	Guhyaśakti	Nārāyaṇī
U ṢSS and Ṭ: Ṇa	Mohanyā ṢSS and Ṭ: Nārāyaṇī	Earring ṢSS: ears	Ṇa	Vajriṇī	Ears	Nārāyaṇī	Mohanīśakti
Ū ṢSS and Ṭ: U	Prajñā ṢSS: Mohanī	Earring ṢSS and Ṭ: Right earring	U	Kaṅkaṭā	Earring	Mohanī	Prajñāśakti
Ī[1] ṢSS and Ṭ: Ū	Gandhaśakti ṢSS and Ṭ: Prajñā	Nose ṢSS and Ṭ: Left earring	Ū	Kālikā	Earring	Prajñā	Guhyaśakti
Ba	Vajriṇyā	Mouth	Ba	Śivā	Mouth	Vajriṇī	Vajriṇīśakti
Ka	Kaṅkaṭā ṢSS and Ṭ: Karālinyā	Teeth ṢSS: Lower right teeth	Ka	Ghoraghoṣā	Teeth	Kaṅkaṭā	Karālīśakti
Kha	Kālikā ṢSS and Ṭ: Kapālinyā	Teeth ṢSS: Lower left teeth	Kha	Śivirā	Teeth	Kālikā	Kapālīśakti
Ga	Śivā	Teeth ṢSS: Upper right teeth	Ga	Māyādevī	Teeth	Śivā	?
Gha	Ghoraghoṣā	Teeth ṢSS: Upper left teeth	Gha	Vāgīśvarī	Teeth	Ghorā	Ghoraghoṣā

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[1] The texts also often link the letter Ī with Sarasvatī.

KuKh ṢSS Ṭīkā	**Goddess KuKh ṢSS Ṭīkā**	**Location KuKh. ṢSS and Ṭ**	**MVT**	**Goddess MVT**	**Location MVT**	**ŚM 7**	**ŚM 24**
Ṅa	Vicitrā ṢSS: Khirvarā Ṭ: Vīrā	Teeth ṢSS: Front teeth	Ṅa	Nārāyaṇī	Teeth	Cchirvarā	Cirvarāśakti
I	Ajayā ṢSS and Ṭ: Māyā	Tongue	I	Mohanī	Tongue	Vāgīśīśakti	Vāgīśīśakti
A	Vāgeśvarī	Speech	A	Prajñā	Speech	Sarasvatī	Ghoraghoṣā
Va	Śikhivāhī	Throat	Va	Śikhivāhinī	Throat	Śikhivāhī	Vīraśakti
Bha	Bhīṣaṇā ṢSS: Bhīmā Ṭ: Bhīṣaṇī	Shoulder ṢSS and Ṭ: Right shoulder	Bha	Lāmā	Right shoulder	Bhīmā	Bhīṣaṇīśakti
Ya	Vāyuvegikā	Shoulder ṢSS and Ṭ: left shoulder	Ya	Vināyakī	Left shoulder	Vāyuvegā	Vāyuvegā
Ḍha	Sulāmā ṢSS and Ṭ: Lāmā	Arm ṢSS and Ṭ: right arm	Ḍa	Pūrṇimā	Arm	Lāmā	Lāmāśakti
Ḍa	Vināyakī	Arm ṢSS and Ṭ Left arm	Ḍha	Jhaṅkārī	Arm	Vināyakī	Vināyakīśakti
Ṭha	Pūrṇimā	Palms Ṭ: Two hands	Ṭha	Kundanā	Two hands	Pūrṇimā	Pūrṇāśakti
Ḥ ṢSS and Ṭ: Jha	Icchāśakti ṢSS and Ṭ: Jhañkārī	Back of the hands ṢSS: Fingers of the right hand Ṭ: Nails of the right hand	Jha	Kāpālinī	Nails	Jhañkārī	Jhañkārī

KuKh ṢSS Ṭīkā	**Goddess KuKh ṢSS Ṭīkā**	**Location KuKh. ṢSS and Ṭ**	**MVT**	**Goddess MVT**	**Location MVT**	**ŚM 7**	**ŚM 24**
JH ṢSS and Ṭ: Ña	Sakāyā ṢSS and Ṭ : Kurdanī	Tips of the nails of the hand ṢSS: Fingers of the left hand T: Nails of the left hand	Ña	Dīpanī	Nails	Kurdanī	Kurdanī
Ñ ṢSS: Ḥ Ṭ: ?	Raktā ṢSS and Ṭ: Saṁjīvanī	Tips of the nails of the hand ṢSS and Ṭ: Back of the hand	Ja	Jayantī	Trident	Dīpanī	Icchāśakti
Ṭa Ṭ: ?	Kāpalinī Ṭ: ?	Skull ṢSS: skull in left hand Ṭ: ?	Ra	Bhīṣaṇī	Trident	Jayantī	Kapālīśaśakti
Ra	Nandinī ṢSS and Ṭ: Dīpanyā	Bottom of Shaft of the Trident in the right hand	Ṭa	Vāyuvegā	Skull	Kapālinī	?
Ja	Jayantī ṢSS and Ṭ: Jayantyā	Upper part of the Trident ṢSS: Points of the Trident	Pa	Pāvanī	Heart	Pāvanī	Jayantī
Pa	Padminī ṢSS: Pāvanyā	Heart	Cha	Lambikā	Breast	Icchāśakti .	Pāvanī .

KuKh ṢSS Ṭīkā	Goddess KuKh ṢSS Ṭīkā	Location KuKh. ṢSS and Ṭ	MVT	Goddess MVT	Location MVT	ŚM 7	ŚM 24
Sa Ṭ: Ha	Parajā ṢSS and Ṭ: Ambikā	Self Ṭ: Breath	La	Saṁhārikā	Breast	Ambikā	Parāśakti
Ha Ṭ: Ḥ	Ambikā Ṭ: Icchā	Breath Ṭ: Intellect	Ṇa	Chagalī	Milk	(Paramātmā)	Ambikā
Cha[1]	Chagalā Ṭ: Cchagalaṇḍī	Right breast	Sa	Pūtanā	Jīva	(Chagalī)	Chagalī
La	Pūtanā	Left breast	Ḥ	Moṭarī	Jīva[2]	Pūtanā	Pūtanā
Ṇa	Amoṭī	Milk	Ha	Paramātmā	Prāṇa	Amoṭī	Amoṭī
Ṣa	Lambakodarī	Belly	Ṣa	Ambikā	Belly	Lambikā	Lambikā
KṢa	Saṁhārī	Navel	KṢa	Icchāśakti	Navel	Saṁhārī	Saṁhārī
Ma	Mahākālī	Buttocks	Ma	Mahākālī	Buttocks	Mahākālī	Mahākālī
Śa	Kusumāyudhā	Genitals	Śa	Kusumāyudhā	Genitals	Kusumā	Kusumāyudhā
Ṁ	Guhyaśakti ṢSS: Krūrā Ṭ: Śukrā	Sexual fluid	Ṁ	Śukrā	Thighs	Śukrā Devī	Śukrāśakti
Ta	Tārākṣī ṢSS and Ṭ: Tārā	Thighs	Ta	Tārā	Thigh	Tārā	Tārāśakti
E	Jñānaśakti Ṭ: Jñānī	Knee ṢSS and Ṭ: Right knee	E	Jñāna	Knee	Jñānī	Jñānīśakti
AI	Kriyāśakti	Knee ṢSS and Ṭ: Left knee	AI	Kriyā	Knee	Kriyāśakti	Kriyāśakti

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[1] The letter CH is also commonly associated with Chikkarī or Chivarā.

[2] The letter SA is the *jīva* conjoined with *visarga*. After that it is said (comes) the vital breath.

sa jīvo visargayuk tatparaḥ kathitaḥ prāṇaḥ | MVT 3/39d-40a

KuKh ṢSS Ṭīkā	**Goddess KuKh ṢSS Ṭīkā**	**Location KuKh. ṢSS and Ṭ**	**MVT**	**Goddess MVT**	**Location MVT**	**ŚM 7**	**ŚM 24**
O	Gāyatrī	Right shank	O	Gāyatrī	Shank	Gāyatrī	Gāyatrī
AU	Sāvitrī	Left shank	AU	Sāvitrī	Shank	Sāvitrī	Sāvitrī
Da	Dahanī	Foot ṢSS and Ṭ: Right foot	Da	Dahanī	Foot	Dahanī	Dahanī
Pha	Phetkārikā	Foot ṢSS and Ṭ: Left foot	Pha	Phetkārikā	Foot	Phetkārī	Phetkārikā

Appendix V

The Assembly of Sounds

The Production of the Assembly of Sounds from the *Meruprastāra*

The following passage concerning the Assemby of Sounds is drawn from chapter five of the *Ambāmatasaṁhitā*. It follows directly after the one concerning Mālinī translated in appendix II. It begins by explaining how the Assembly of Sounds is generated. The first thing to do is to 'lay out',[1] that is, draw the grid (*prastāra*) in a solitary place on clean, level ground, smeared with liquor and sandalwood. He also draws the standing figure of the 'best of men' thirty-six finger spans in length. He has three eyes, long ears and his hands hang freely. This is Śrīkaṇṭha, the Rudra who presides over the first letter and is the leader of the others. The officiant should offer a libation of liquor (*vīradravya*) to the image (*bimba*) as he utters the Five *Praṇavas* (*pañcārṇa*). Then he should worship the chalk (*khaṭikā*) with which he drew it and utters the letters serially one by one along with the names of the sacred sites in which they are located. Then he marks his forehead with a *tilaka* and puts betel in his mouth. His eyes are coloured with collyrium and he places his consort (*śakti*) on his left. Adorned in this way, the teacher imparts the teaching at one with Śiva and Śakti.

The fifty letters are then extracted from the *Meruprastāra* and projected into the image of the body of Śrīkaṇṭha. Extracting the fifty letters again from the *Meruprastāra*, they officiant should project them in serial order onto his own body. In this way, the text says, the letters that constitute Śrīkaṇṭha's Kula are placed in the field of Akula. The AS continues:

> These fifty (letters) have (thus) come forth from the front of the venerable seat (*śrīpīṭha*) (of the *Meruprastāra*). By means of them the body (*piṇḍa*) is made into a single organic unit (*piṁḍīkṛta*) and it is that which develops (*vikāsaka*) the body (of sonic energies).[2] The Person (*puruṣa*) who is the vessel (that contains them) is established beyond Nature. His form is the unbroken circle (of the Point) by which (the universe) is pervaded without a break. He is a certain (inscrutable) one who, terrible (*raudra*), is radiant energy (*tejas*) and is adorned with the light of Śakti. He is the circle of the

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[1] The verb here is '*prastāryate*', which literally means 'is spread out'. The grid – *prastāra* – from which the letters are extracted is thus something that has been 'extended', 'spread out' or 'laid out'.

[2] Cf. KuKh 2/34cd-35ab.

> Full Moon pervaded by the sixteen energies (*kalā*) (of the lunar vowels). One should know that he is the Person who abides (equally without change in both) bondage and liberation. In this way, (O god) your Assembly of Sounds (*śabdarāśi*) abides with (these) sixteen divisions. The one word (*śabda*) has been explained. Imperishable Śiva is beyond words. Thus the division of the letters is (present) there within the divisions and subdivisions.[1]

Each letter is uttered along with each of the sixteen vowels and so each of the letters of the Assembly of Sounds has 'sixteen divisions'. In this way the letters participate in the liberated, energized condition of the Self, that is, 'Imperishable Śiva' who is 'beyond words'. As is done with the letters of the Mālinī alphabet, the seed-syllables of the Three Principles are added to the aggregate of each letter. The AS goes on to describe how the energies of the letters conjoined to the syllables and vowels are progressively elevated into the Śiva. The mind of the adept, united with the first syllable that goes on to develop into the second and that into the third and so on, is thus elevated and transformed along with the energies of the letters. In this way he participates in the union of Śiva – the 'imperishable' (*akṣara*) 'letter' (*akṣara*) – and Śakti who is the totality of all the energies and the ultimate nature of each one. This takes place in two stages. First all the energies of the letters are united in the Void of the 'City of Śiva'. This is located in the glottis – *lambaka* – of the subtle body. All articulated sounds originate from the glottis of the physical body, which thus contains them in a potential form. Analogously, the Void of the glottis of the subtle body contains the pleroma of the energies of the Assembly of Sounds. Once all the energies of the letters have been replaced, one by one, into this original Emptiness they are merged into the universal energy of the goddess in her original most basic form as the cosmogonic will. Flowing downwards from the uppermost Void of pure transcendence it differentiates into the energies of the letters through which the World of Speech (*vāṅmayajagat*) is created. Flowing back up it merges into the Emptiness from which it emerged. Thus the AS continues:

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[1] *śrīpīṭhasya tadagre hi [vacāgresī] pañcāśat te vinirgatāḥ* |
ebhiḥ piṇḍīkṛtaṁ piṇḍaṁ ādau [pādau] piṇḍavikāsakam ||
yo 'sau puruṣa tatpātraṁ prakṛtyante vyavasthitam |
akhaṇḍamaṇḍalākāraṁ vyāptaṁ yena nirantaram ||
kiñcit tejomayaṁ raudraṁ śaktibhāsamalaṁkṛtam |
kalāṣoḍaśabhir vyāptaṁ saṁpūrṇacandramaṇḍalam [apūrṇaṁ-] ||
puruṣaḥ sa [sā] tu vijñeyaḥ [-yā] saṁsthito bandhamokṣayoḥ |
evaṁ te ṣoḍaśair bhedaiḥ saṁsthitaṁ [-tā] śabdarāśikam [-śivaṁ] ||
śabdam ekaṁ samākhyātaṁ śabdātītaḥ [-te] śivo 'vyayaḥ |
bhedopabhedayos tatra varṇānāṁ bhedanaṁ tataḥ || AS 5/154-158.

Having placed the mind (*manas*) within the Principle of the Self and what is born of the mind within the body (*deha*) of the Vidyā (Principle), the Vidyā (Principle) of Śiva arises there within the City of Śiva. This knowledge is beyond the letters. It is above, in the sphere (*maṇḍala*) of Lambaka (the glottis). Once one has penetrated through the sequence of the Assembly of Sounds, one should move up again above that with the fifty (letters) and (their) eight classes into the uppermost Void (*vyomamaṇḍala*) along with the (absolute) will (*icchā*), which is the energy Mālinī who resides within the triple world.[1]

That is Śiva, the Assembly of Sounds whose beautiful form (is made of the) letters beginning with A. O Lord, Śakti deploys (*saṁstārayet*) each individual letter (compounding them) until the letters in the garland of letters number fifty billion. In this way the letters begin with Śrīkaṇṭha (A) and end with Saṁvarta (KṢ). They are said to be fifty within the Krama and they pervade the entire universe. O most excellent of the gods! All of them reside in the middle of Śakti and should be known.[2]

The reciter of mantra, who accomplishes both visible and invisible (works), is not without them. Each letter, beginning with Śrīkaṇṭha (A) should be uttered separately and then (the utterance) should be completed with the principles of the sixteen energies (of the vowels by reciting each letter with each one of them). Those letters attain complete (*pūrṇa*) (perfection) to the degree in which (they are in an) imperishable (*akṣara*) (state of) union (*saṁyoga*) (with the supreme principle). One should contemplate everything, that is, the divine sacred seats and the rest, by means of Śakti in every way. Thus all other mantras (*vācaka*) are (also) energized (*pradīpta*). Their energizer (*saṁdīpana*), extracted in each part (of a

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[1] *ātmatattve [-tatva] manaṁ kṛtvā vidyādehe manodbhavam* |
vidyā śivapure [-pūre] tatra utpatyate [utpatyante] śivasya ca ||
varṇātītam idaṁ jñānam ūrdhve [ūrddha] lambakamaṇḍale |
śabdarāśikramaṁ bhitvā tata ūrdhvaṁ vrajet punaḥ ||
pañcāśais tu ca vargāṣṭair [citaṣṭaistu] ūrdhvordhvavyomamaṇḍale [rurdhvordhva-] |
icchayā mālinīśaktiḥ saṁsthitā yā jagattraye || Ibid. 5/159-161.

[2] *sa śivaḥ [śiva] śabdarāśis tu [-rāsistu] akārādisuvigrahaḥ [-havigrahaḥ]* |
ekaikaṁ tu yathā varṇaṁ śaktiḥ [śakti] saṁstārayet [sas-] prabho ||
svaramālāgatā varṇā yāvat pañcāśakoṭayaḥ |
śrīkaṇṭhādi tathā varṇāḥ saṁvartāntāvasānagāḥ [sacaṁrttāntā-] ||
pañcāśac ca [-śaś ca] krame proktā yair vyāptam akhilaṁ [ye-] jagat |
sarve te śaktimadhyasthā jñātavyās tu surottama [-maḥ] || AS 5/162-164.

> mantra), is the Command.[1]
>
> One who is established in his own nature (*svabhāvastha*) is not conscious of (the lower) state of meditation (*dhāraṇā*) (based on) words. He is not established in letter (*varṇastha*), or in mantra nor does he possess (any of the) limbs of ritual. Residing between the Wind (of the vital breath) and the Fire (of Śakti), he abides as does the Unnameable (Absolute). One should contemplate (the plane of being) where the Self, Śakti and Śiva is all this (manifest reality) in a state of vibrant union (*lolībhūta*) and form radiant energy that has dissolved away into the abode of Śakti. It shines with its radiant (*sphurat*) rays and is brilliant like ten million lightning bolts. (Thus) one whose purpose is (to attain) liberation wonder (freely in the domains of) Dharma, Artha, Kāma and liberation.
>
> All that has emerged from within the fifty (letters) beginning with the letter A are said to be the Rudras, the sacred seats and the deities in the Mālinīkula. Said to be the Heroes and Bhairavas, they are, undoubtly, Siddhas. It is due to this that (one achieves) success (*siddhi*) and realisation on the sacred days of accomplishment (*siddhaparva*). The pure deposition (of the Assembly of Sounds) established in the Krama is considered to be the essential nature (*svarūpa*) (of all things).[2]

The AS goes on to explain how the letters are deposited in the eight phonetic groups (*varga*) into which the alphabet is normally divided. Each of these classes of letters is the domain of one of the Eight Mothers who are projected into the body along with the letters. In union with their Bhairavas, they are the immediate sources of the letters that are thus differentiated into eight groups. As such they are the major aspects of the one energy and serve as intermediaries between it and the individual energies of the letters that emanate from them and are deployed in the body and the universe of Speech in association with them. Thus the AS continues:

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[1] *na tair vinā ca vai [tair] mantrī dṛṣṭādṛṣṭasya [-astu] sādhakaḥ* |
ekaikaṁ varṇam uccāryaṁ [-rya] śrīkaṇṭhādi [śrīkhaṁḍādi-] vibhāgaśaḥ ||
kalāṣoḍaśatattvaiś [-tatve] ca vinivartyaṁ [-vartya] ataḥ param |
te [ye] varṇāḥ [varṇāt] pūrṇāḥ [pūrṇa] siddhyante yāvat saṁyogam akṣaram ||
bhāvayet [-ye] śaktinā sarvaṁ divyapīṭhādi sarvaśaḥ |
tasmāt pradīptā [-dīptaṁ] bhavanti [bhavati] śeṣānye vācakāś ca ye ||
teṣāṁ saṁdīpanam [saṁdiptam ity] ājñā uddhṛtaṁ tu pade pade | Ibid. 5/165-168ab.

[2] *na śabdadhāraṇāvasthaṁ [śabdaṁ-] svabhāvasthena buddhyate* ||
na varṇastho na mantrastho na kriyāṅgasamanvitaḥ |
anilānalamadhyastha [anilānila-] ity anākhyam [urākhyam] iva sthitaḥ ||
ātmaśaktiśivaṁ [-vo] yatra tejorūpaṁ vicintayet |
lolībhūtam idaṁ sarvaṁ śaktisthāne layaṁ gatam ||
sphuratkiraṇasaṁkāśaṁ taḍitkoṭisamaprabham |
vicaren mokṣahetuś ca dharmārthakāmamokṣeṣu [-rthaṁ kāmamokṣayayoḥ] ||
akārādiṣu yat sarvaṁ pañcāśeṣu [-seṣu] vinirgatam |
te rudrās te smṛtāḥ [-tā] pīṭhā devās te mālinīkule ||
bhairavās te smṛtā vīrās te siddhā nātra saṁśayaḥ |
*tenāpi * * * siddhiḥ [siddhi] siddhaparveṣu niścayam* ||
svarūpaṁ śuddhavinyāsaṁ [-yaṁ] mataṁ [matā] ca kramasaṁsthitam | Ibid. 5/168cd-174ab.

> There are eight classes (of letters). The source (*yoni*) of the classes (of letters) is always present in one's own body. Beginning with the feet up to the entirety (of the letters), it is present in (all) living beings. The source of the class (of letters), that begin with Ananta and end with Śiva, has been brought down (into the world and the body). That is said to be the sequence of the aggregate (of letters) that, eightfold, is present in the body. On the forehead, the throat, the triangular *maṇḍala*, along with the right and left eyes, the right and left ears, in the same way in the two nostrils, navel, right and left cheeks, and in the calyx (of the lotus) within the cavity of the mouth. The (first) lord of the class of letters, as brilliant as millions of moons, is in the root of that (lotus). He is called Vidyārāja and is present within the billions (of mantras). Endowed with the sixteen vowels, he is the great king Bhairava. Accompanied by Mahālakṣmī he is the first Lord of the classes of letters.[1]
>
> Another is on the back of the shoulder and on the elbow of the arms, the wrist, hands, middle and back of the hands, the fingers – one should place the class of gutturals there up to the end of the nails. (It is) on the right. It is called the class of Agni and one should think its form to be radiant energy. Placing it under the authority of Brahmaṇī, it

---

[1] *varga – aṣṭau vargayoniḥ [-ni] svadehe nityasaṁsthitā* ||
pādādārabhya sakalaṁ yāvan martyeṣu saṁsthitam [-tā] |
anantādiśivāntaṁ tu vargayonyavatāritam [vargayogyāvatāritaṁ] ||
sa ca rāśikramaḥ śastaḥ [sastor] aṣṭadhā dehamāśritaḥ [-taṁ] |
lalāṭe kaṇṭhadeśe ca maṇḍale ca trikoṇake ||
dakṣiṇottaranetrābhyāṁ dakṣiṇottarakarṇayoḥ |
evaṁ nāsāpuṭe nābhau dakṣiṇottaragaṇḍayoḥ ||
vaktrarandhre karṇikāyāṁ tanmūle varganāyakam |
prathamaṁ tu samākhyātaṁ candrakoṭisamaprabham ||
vidyārāja iti khyātaṁ lakṣakoṭyantanihitam [-koṭyāntaniścayam] |
ṣoḍaśasvarasaṁyuktaṁ (-nirmuktaṁ) mahābhairavarājakam ||
mahālakṣmīsamāyuktaṁ prathamaṁ varganāyakam | AS 5/174cd-180ab.

should be known to be the second one. In the same way, the third lord of the classes of letters is that of the cerebrals and is on the left. He is said to be the face of Kāla and one should think that he is black. He is the third Lord of the classess of letters and is presided over by Maheśvarī.[1]

The right ankle, the thighs, the shanks and knees, the soles of the feet, the back (of the feet) and the nails of the toes – the class of cerebrals, that brings fear to the demons, is said (to be in these places). It is associated with Kaumārī. Placing it fivefold above that and on the left, in due order, the fifth lord of the classes of letters (is formed).

(The Lord of the next class of letters) is said to be yellow and, supreme, he is accompanied by Vaiṣṇavī.

One should know that the sixth is the group of labials and its lustre is blue. It is in the skin, in the midst of all the limbs and in the blood in all the limbs.[2]

Deposit the god (of the next group) along with Vārāhī in the sinews of all the body. (This is) the group of semi-vowels, which is said to be the seventh. Here it is said to be the face of the Moon. It is said to be white and is adorned with Indrāṇī. O pervasive Lord, deposit it in the bones of all the limbs collectively.

The excellent Point is pure, stainless (white like) snow, jasmine and the moon. During a battle and child birth one should deposit it in this way within Suṣumṇā in the breath, in the the sixteen letters, and in the joints.

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[1] *aparaḥ skandhapṛṣṭhe tu tathaiva bāhukūrpare* ||
maṇibandhe karau madhye karapṛṣṭhe karāṅgulī |
nakhāntaṁ yāvad [yāva] dātavyaṁ kavargaṁ dakṣiṇe sthitam ||
agnivargaṁ samākhyātaṁ tejorūpaṁ vicintayet |
brahmaṇyādhiṣṭhitaṁ kṛtvā jñātavyaṁ tu dvitīyakam ||
evaṁ vāme cavargaṁ tu tṛtīyaṁ varganāyakam |
kālavaktram idaṁ śastaṁ [sasto] kṛṣṇavarṇaṁ vicintayet ||
adhiṣṭhitaṁ maheśvaryā tṛtīyaṁ varganāyakam | Ibid. 5/180cd-184ab.

[2] *sphije dakṣiṇe ūru ca ū * re jānujaṅghayoḥ* ||
tathā pādatale pṛṣṭhe pādāṅgulinakheṣu ca |
ṭavargaṁ nāma [nāmam] ity uktam asurāṇāṁ bhayaṅkaram ||
kaumārīsahitaṁ cātra tadordhve [navarddhā?] cottare [cettare] tathā |
krameṇa pañcadhā sthāpya pañcamaṁ varganāyakam [varamānanaṁ] ||
pītavarṇaṁ samākhyātaṁ vaiṣṇavyā sahitaṁ param |
ṣaṣṭhaṁ pavargaṁ [--varga] vijñeyaṁ nīlavarṇaṁ tathā prabham ||
tvaci sarvāṅgamadhye tu tathā sarvāṅgaśoṇite | Ibid. 5/184cd-188ab.

One should deposit (the groups of letters), beginning from the lower door up to the end of the Topknot. In this way, one delights within the Wind in the body of the vital breath. The group of sibillants, stainless like pure crystal, is said to be the eighth. Very full and conjoined with emanation (it is present) in the same way in the middle of the Liṅga.

It is called Īśāna's mouth and is attended by gods and Gandharvas. His (consort), the goddess Īśvarī, is the mistress of Kula. Bhairava's Yoni made of the eight classes (of letters) is very special, as is his group of eight that is extracted by the Path of Kula. In the same way, the secret group of eight faces is this eightfold field (*kṣetra*).[1]

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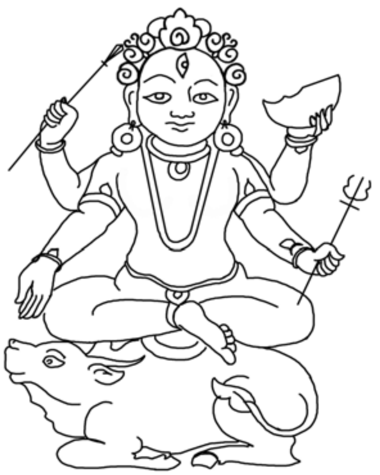
[1] *vārāhīsahitaṁ devaṁ [deva] nyaset sarvāṅgasnāyuṣu* ||
yavargaṁ saptamaṁ proktaṁ somānanam ihocyate |
śvetarūpaṁ samākhyātaṁ indrāṇyā samalaṁkṛtam ||
asthiṣu sarva – aṅgeṣu nyaset sarvātmanā vibho |
binduvaraṁ [-varṇaṁ] bhavec chuddhaṁ himakundendunirmalam ||
evaṁ taṁ ca suṣumnāyāṁ [suṣumnāni] saṁgrāmasūtikālayoḥ [saṁgrāme tu kālayoḥ] |
prāṇe ṣoḍaśavarṇeṣu sandhisthāneṣu vinyaset ||
adhodvārāt samārabhya śikhāntaṁ yāvad [yāva] vinyaset |
tāvat prāṇātmake dehe vāyunā saha modate ||
tathaiva liṅgamadhye tu supūrṇaṁ [kūpūrṇaṁ] sṛṣṭisaṁyutam |
savargam aṣṭamaṁ proktaṁ śuddhasphaṭikanirmalam ||
īśānavaktram ākhyātaṁ devagandharvasevitam |
tasya sā īśvarī devī vargasya kulanāyikā ||
aṣṭavargātmikā yonir (yoni) bhairavasya viśiṣyate |
tathā ca sāṣṭakaṁ tasya kulamārgeṇa uddhṛtam ||
tathā vaktrāṣṭakaṁ guhyaṁ kṣetram idaṁ [kṣatedaṁ] tu aṣṭadhā | Ibid. 5/188cd-196ab.

Appendix VI

The Fifty Bhairavas of the Assembly of Sound

The following visualized forms of the fifty Rudras (*rudrapañcāśaka*) (also called Bhairavas and Siddhas) who govern the letters that constitute the body of Śabdarāśibhairava are drawn from chapter twenty-four of the *Śrīmatottara*. They are listed in the normal forward order. Each of them is coupled with a corresponding goddess of the Mālinī alphabet. They are coupled in serial order, not according to the letters. Thus, for example, the first Rudra – A – is coupled with the first Śakti of the Mālinī series who governs the letter Na.

Note that while the goddess of the letters of the Mālinī alphabet are alone, the Bhaiarvas are not just in the company of their consorts, they are intensely engaged in intercourse with them. The bliss one Bhairava experiences makes him powerful (*krīḍānandabalotkata*).[1] Another is pleasingly distraught by it (*suvihvala*).[2] Another's eyes are disturbed with bliss.[3]



1) Śrīkaṇṭha (A) – (Śrīkaṇṭha) is white like jasmine and the moon. He has three eyes and four arms. He has matted hair and, divine, is adorned with divine earrings. With the left (hands he holds) a skull and trident, with the right (hands) he makes a boon-bestowing gesture and (holds) a spear. He is adorned with many ornaments. He is complete in all (his) limbs and marked with all the (auspicious) marks. Nādinīśakti (Na) is on his left and her eyes are full of the bliss of (love) sport. Very powerful he sits radiant on a bull. The form of Śrīkaṇṭha bestows boons to the adept.[4]

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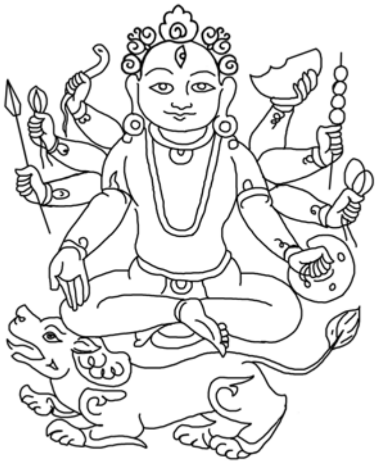
[1] ŚM 24/97.

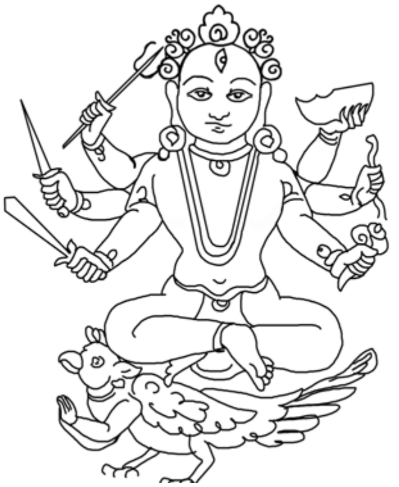
[2] Ibid. 24/101.

[3] Ibid. 24/109.

[4] *sitaṁ kundendusaṁkāśaṁ [kh: śita-; g: -kuṁdedu-] trinetraṁ ca caturbhujam* ||
jaṭājūṭadharaṁ divyaṁ divyakuṇḍalamaṇḍitam |
kādyaṁ triśūlaṁ [g: triśūla] vāmena varadaṁ śūlaṁ [kh: śūla; g: sūtra] dakṣiṇe ||
nānālaṁkārasaṁyuktaṁ [g: -saṁyuktā] nānābharaṇamaṇḍitam [g: -tāṁ] |
sarvāvayavasaṁpūrṇaṁ [g: saṁpūrṇā] sarvalakṣaṇalakṣitam [g: -tāṁ] ||
nādinīśaktir vāmasthā krīḍānandākulekṣaṇā [kh: -nandakuleśā] |
vṛṣabhāsanam ārūḍhaṁ dīpyamānaṁ [kh: dīvyamānaṁ] mahaujasam ||
mūrtiḥ [kh: mūrtti; g: sūttiḥ] śrīkaṇṭhanāthasya sādhakāya varapradā | ŚM 24/6cd-10ab.



2) Ananta (Ā) – (Ananta) is (red) like the colour of a bandhūka flower and is radiant (like) the dawning sun. The god has three eyes, eight arms and is illumined by (his) divine earrings. He is adorned with a beautiful diadem and many ornaments. In the left (hands are) a skull, ascetic's staff, noose and shield (*kheṭaka*). On the right he makes a boon-bestowing gesture (and holds) a spear, thread and the king of snakes. He is illumined by many ornaments and is beautiful in all (his) limbs. He wears a snake as a necklace and smiles slightly. He is in the company of Nivṛtti (Ṛ)[1] who sits on his left (thigh). He is mounted on the back of a lion. He shines with beautiful radiant energy. This is the form (*mūrti*) of Ananta, which is in the circle of the face.[2]



3) Sūkṣmīśa (I) – (Sūkṣmīśa) is the red colour of musk and has the lustre of heated gold. He has three eyes and six arms and, divine, is adorned with pearl earrings. (His) crown shines with gems and a garland hangs from his neck. (His) left hands are adorned with a skull, thread and conch. A trident, knife and sword are on the right. He has many ornaments and is adorned with a necklace of gems. His chest is wide and has red anklets. (His) left hands are adorned with a skull, thread and conch. A trident, knife and sword are in the right. He has many` ornaments and is adorned with a necklace of gems. His chest is broad and he wears red anklets. The goddess is on his left and her form is mad with (the passion of) youth. She is the goddess called Pratiṣṭhā (Ṝ) and she sits next to him. Sūkṣmīśabhairava is full of the bliss of (love) sport. He is mounted on Vinata and is brilliant like a cage of lightning.[1]

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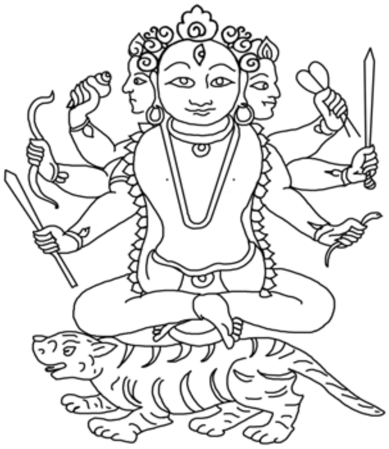
[1] Grasanī, who governs the letter Tha, normally follows Nādinī. Here she appears as further ahead as the consort of Arhgīśa, the sixth Bhairava.

[2] *bandhūkapuṣpavarṇabhaṁ [g: -varṇabha] udayādityavarcasam* ||
tryakṣaṁ [g: trikṣaṁ] cāṣṭabhujaṁ devaṁ divyakuṇḍaladīpitam |
mukuṭena vicitreṇa [g: vicitrena] nānābharaṇamaṇḍitam ||
kādyaṁ khaṭvāṅgapāśaṁ ca kheṭakaṁ vāmamāśritam |
varadaṁ śūlasūtraṁ [g: sūtraśūlaṁ] ca nāgarājā [k: -rājaṁ] ca dakṣiṇe ||
nānālaṅkārasaṁdīptaṁ sarvāvayavaśobhitam |
nāgahārakṛtāṭopam īṣatprahasitānanam ||
nivṛttyā [g: nivṛtyā] saha saṁyuktaṁ vāmāṅgotsaṁgagāminī |
siṁhapṛṣṭhāsanārūḍhaṁ [g: -vṛṣṭasanārūḍhaṁ] dīpyamānaṁ sutejasam ||
anantasya iyaṁ [kh g: imā] mūrtiḥ [kh: mūrttim; g: mūrtti] mukhamaṇḍalasaṁsthitā [k: -tam] |
Ibid. 24/10cd-15ab.



4) Trimūrti (Ī) – (Trimūrti) has three faces and six arms. He is fierce and brilliant like the Fire of Time. He is illumined by the beautiful diadem of the Half Moon. He is adorned with a necklace of skulls and (his) ears are adorned with seals. (His) weapons shine – a noose, sword, thread, conch, bow and pestle – hard to bear, they are like licking tongues (of the flames of the fire of universal) destruction (*lelihāna*). He is replete with every (auspicious) mark and is beautiful in all (his) limbs. He sports united with Vidyāśakti (Ḷ) and his radiant energy is beautiful. Trimūrti Bhairava gives every accomplishment. He is mounted on a tiger, as if devouring the moving and immobile (universe).[2]

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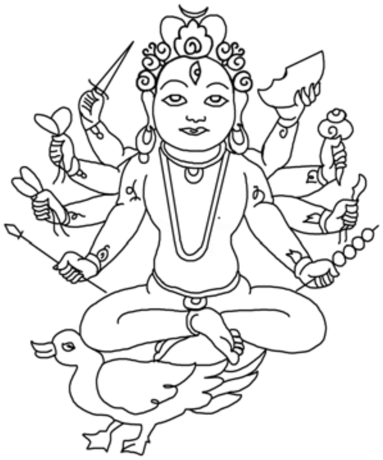
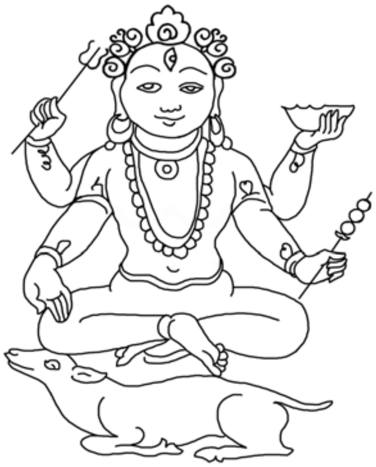
[1] *rocanāruṇavarṇābhaṁ taptacāmīkaraprabham [g: -prabhāṁ]* ||
trinetraṁ ṣaḍbhujaṁ [k: khaḍgajaṁ] divyaṁ hārakuṇḍalamaṇḍitam |
kirīṭiratnakhacitaṁ [k: kirīṭa- -khacitā] kaṇṭhe [g: kaṇṭha] mālā pralambitā ||
kādyaṁ sūtraṁ tathā kambu [k kh g: kaṁvuṁ] vāmasthāḥ [kh g: -sthā] karadīpitāḥ [k: dīpitam; g: -tā] |
triśūlaṁ kartarī khaḍgaṁ dakṣiṇe ca [k kh g: na] virājante [k kh g: -jate] ||
nānālaṅkārasaṁyuktaṁ ratnamālāvibhūṣitam |
bṛhadvakṣasthalābhogaṁ [g: -sthalāṁ-] nūpurāruṇadarpitam [kh: ranannūpura-; g: -vigrahaṁ] ||
vāmabhāge [k: -bhāga] sthitā devī yauvanomattavigrahā [k kh: -nmatta-] |
pratiṣṭhā [k kh g: pratiṣṭā] nāma sā devī tiṣṭhaty utsaṅgagāminī [g: -stvaphaṁdagāminī] ||
sūkṣmīśaṁ [kh: śūkṣmīśaṁ] bhairavaṁ nāma krīḍānandaikanirbharam |
vinatāsanam ārūḍhaṁ [g: ārūḍhāṁ] vidyutpuñjasamaprabham || Ibid. 24/15cd-20.

[2] *trivaktraṁ ṣaḍbhujaṁ [g: + vaktraṁ] raudraṁ kālānalasamaprabham* |
mukuṭena vicitreṇa ardhacandreṇa dīpitam ||
kapālamālābharaṇaṁ karṇau [kh: karṇo] mudrāvibhūṣitau |
pāśaṁ khaḍgaṁ tathā sūtraṁ [kh: sutraṁ] kambu cāpaṁ samudgaram ||
*dīpyamānāni [kh g: -mānā *] cāstrāṇi [kh: mahāstrāṇi; g: mahāsthāne] lelihānāḥ [k g: -nā] suduḥsahāḥ [kh: dussahā; g: dāruṇāḥ]* |
sarvalakṣaṇasaṁpūrṇaṁ [g: -saṁpūrṇā] sarvāvayavaśobhitam ||
vidyāśaktisamāyuktaṁ [kh: -śaktiḥ-; k kh: samoyaṁtaṁ] krīḍamānaṁ [g: kriḍa-] sutejasam [g: suvisvalaṁ] |



5) Balīśa[1] **(U)** – (Balīśa is) blue like a (storm) cloud and sapphire. He has three eyes and eight arms and his head is adorned with dreadlocks and the moon. He is replete with divine earrings and adorned with a divine crown. In the right (hands he holds) a dagger, double-headed drum, noose, and a spear. In the left (hands he holds) a skull, conch, thread and is adorned with an ascetic's staff. He possesses all the ornaments and is beautiful in all (his) limbs. A divine garland made of gems is on (his) neck. The Bhairava called Balīśa possesses Śāntiśakti (Ḷ) and, delighted, he plays full of divine bliss. Mounted on a swan he shines with beautiful radiant energy.[2]



6) Arghīśa (Ū) – (Arghīśa), red as vermillion, shines brilliantly. His mouth is slightly (open) like a lotus. He has three eyes (and wears a) flaming diadem. A necklace made of radiant pearls hangs from (his) neck. He has four arms and, possessing all the (auspicious) marks, he is very fierce. In the right (hands he holds) a trident and makes a wish-bestowing gesture and in the left (hands he holds) a skull and ascetic's staff. (His) great weapons shine like the light of millions of suns. He is beautiful with many ornaments and resounds with the sound

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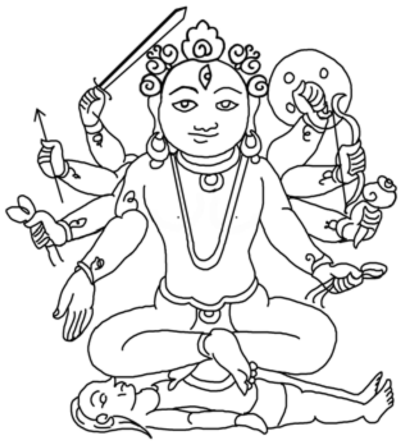
trimūrtibhairavaṁ devaṁ sarvasiddhipradāyakam ||
vyāghrāsanasamārūḍhaṁ grasan iva carācaram | Ibid. 24/21-25ab.

[1] This Rudra is called Amarin in the ṢSS.

[2] *nīlameghapratīkāśaṁ nīlavaidūryasannibham [g::vaiduryyasaṁnnibhaṁ]* ||
tryakṣaṁ cāṣṭabhujaṁ bhīmaṁ [k kh: dīptaṁ] mūrdhajūṭendubhūṣitam |
divyakuṇḍalasaṁpūrṇaṁ divyakirīṭabhūṣitam [g: -kirīṭidivya] ||
kartṛkā [kh g: karttikā] ḍamarukaṁ pāśaṁ śūlaṁ dakṣiṇataḥ [g: -ta] sthitāḥ [g: sthitaṁ] |
kādyaṁ śaṅkhaṁ [g: śaṁkha] tathā sūtraṁ [kh: sutraṁ] vāme khaṭvāṁgaśobhitam [k, kh: -te] ||
sarvālaṅkārasaṁyuktaṁ [g: sarvalakṣaṇa-] sarvāvayavaśobhitam [k kh: bhūṣitam] |
divyaratnakṛtā mālā kaṇṭhasthā ca virājate ||
balīśo [kh: varīśo; g: śramarī] bhairavo nāma śāntyā śaktyā samanvitaḥ [kh: samanvitāḥ; g: samaṁnvitāḥ] |
krīḍamāno [k: krīḍamānā; kh g: krīḍamānaṁ] saṁhṛṣṭātmā [kh: hṛṣṭātmānaṁ; g: saṁhṛṣṭhātmā] divyānandaikanirbharaḥ [k kh: -ram] ||
haṁsapṛṣṭhasamārūḍhaṁ [k: haṁsayāna-] dīpyamānaṁ sutejasam | Ibid. 24/25cd-30ab.

of (his) anklets. He is in the company of Grasanīśakti (Tha), sporting and blissful. Mounted on a bear,[1] he goes by the name of Arghīśa.[2]



7) Bhūtīśa[3] (Ṛ) – (Bhūtīśa) is dark blue like collyrium. He is black, brown and blue. He has three eyes and eight arms. He is fierce and (his) dreadlocks (are tied) up. He is very powerful. There are earrings on his ears and he shines with great energy. In the right (hands) is a sword, arrow, noose and (he makes a) fear-dispelling gesture. In the left are a shield (*kheṭaka*), bow, conch and thread. (His) necklace is made of many kinds of conch shell and he is adorned with many garlands. He is conjoined with Cāmuṇḍā (Ca) and, sporting, (he is) very powerful. Mounted on a ghost, Bhūtīśa pervades the elements (*bhūta*).[4]

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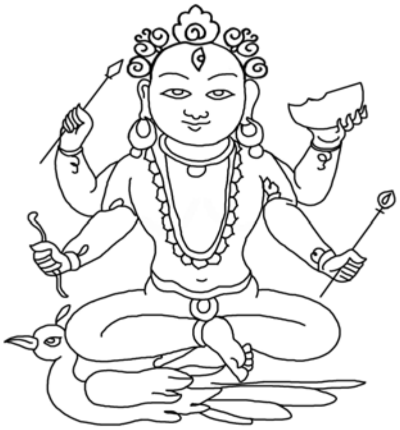
[1] According to some MSs he sits on a deer.

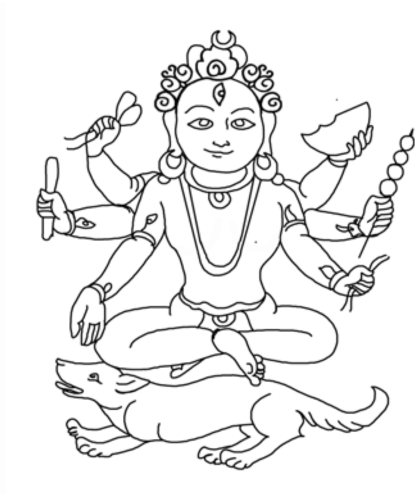
[2] *kuṁkumāruṇadīptābhaṁ madirānandananditam* ||
īṣaḍvaktrābjasaṁkāśaṁ [kh: īṣaṭ-] trinetraṁ mukuṭojjvalam [k kh g: mukuṭojvalaṁ] |
dīptamuktikṛtā [k: dīptamūrti-] mālā kaṇṭhasthānād [k kh g: -sthānna] pralambitā [g: virājate] ||
caturbhujaṁ mahābhīmaṁ sarvalakṣaṇasaṁyutam |
triśūlaṁ varadaṁ dakṣe kādyaṁ khaṭvāṅga vāmake ||
dīpyamānā [k: -māna] mahāstrāṇi sūryāyutasamaprabhāḥ [k kh g: -prabhaṁ] |
nānālaṁkāraśobhāḍhyaṁ [kh g: -śobhāḍhyā] nūpurārāvanāditam ||
grasanīśaktisaṁyuktaṁ [kh: grasaṁnyāśaktyā-] krīḍamānaṁ mudānvitam |
jaṁbukāsana-m-ārūḍhaṁ [k kh: mṛgā-; k: -samārūḍham; g: -rūḍhā] arghīśaṁ nāmanāmataḥ [k kh: nāma-; g: nāmatat] || Ibid. 24/30cd-34.

[3] This Rudra is called Bhārabhūti in the ṢSS.

[4] *kṛṣṇāñjananibhākāraṁ kṛṣṇapiṅgalalohitam* |
tryakṣaṁ [k kh g: -kṣa] cāṣṭabhujaṁ raudraṁ ūrdhvajūṭaṁ [g: mūrddhajataṁ] mahotkaṭam ||
karṇau kuṇḍalasaṁyuktau [kh: -saṁyukto] dīpyamānaṁ mahaujasam |
khaḍga [g: khaḍga] bāṇaṁ [g: vāṇa] tathā pāśam abhayaṁ [g: pāśaṁmābhayaṁ] caiva dakṣiṇe ||
kheṭakaṁ dhanuṣaṁ kambu [kh: kamvuṁ] sūtraṁ vāme virājante [g: -jate] |
nānāśaṅkhakṛtā mālā [k: -bhūyaṁ; kh: -bharaṇaṁ] nānāsragdāmamaṇḍitam [kh: -manditaṁ] ||
cāmuṁḍayā [k: cāmuṇḍādi; kh: cāmuṇḍāyāḥ] samāyuktaṁ krīḍamānaṁ mahotkaṭam |
pretāsanasamārūḍhaṁ [g: -rūḍha] bhūtīśaṁ bhūtavyāpakam || Ibid. 24/35ab-38.

8) Atithīśa (Ṝ) – (Atithīśa) is (grey) like an autumn cloud. He has three eyes and four arms. He has divine earrings and shines with (his) diadem and crown. There is a necklace made of many jewels around (his) neck. In the right (hands) are a spear and thread; in the left a skull and stick. He possesses many ornaments and is adorned with them. (His) radiance is generated by many jewels and he is adorned with pearl anklets. He possesses all the (auspicious) marks and is beautiful in all (his) limbs. He is united with Priyadarśanī (Dha) and sports, blissful. Very powerful, Atithīśa sits on a peacock.[1]





9) Sthāṇu (Ḷ) – (Sthāṇu) is like a blue storm cloud. He has three eyes and six arms. He has lightning bolts for earrings and is adorned with dreadlocks and the moon. (His) light is that of (his) divine radiance and is well illumined by a garland of gems. Subtle and gross, he has great arms and possesses all the (auspicious) marks. (In his) left hands are a skull, ascetic's staff and thread; with the right (he makes) a boon-bestowing (gesture) and (holds) an iron bar and noose. He is beautiful with many ornaments and is smeared with many kinds of scent and the like. He is united with Nārāyaṇī (Ṇa)[2] and, sporting, his gaze is auspicious. Very fierce, (his) name is Sthāṇu and he sits on the back of a wolf.[3]

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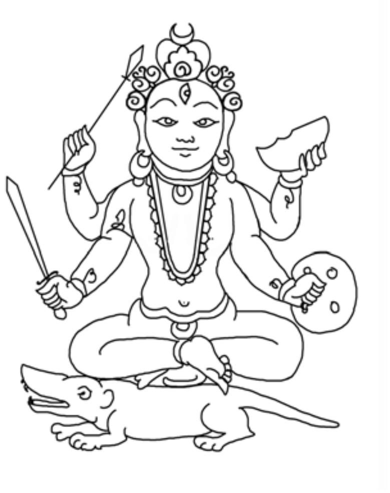
[1] *śaradāmbudasaṁkāśaṁ trinetraṁ ca caturbhujam* ǀ
divyakuṇḍalasaṁyuktaṁ kirīṭamukuṭojjvalam [kh: kirīṭi-; g: kirīṭī-] ǁ
nānāratnakṛtā mālā kaṇṭhasthā ca virājate ǀ
śūlaṁ sūtraṁ sthitaṁ dakṣe kādyaṁ daṇḍaṁ tu vāmake ǁ
nānālaṅkārasaṁyuktaṁ nānābharaṇmaṇḍitam [g: -saṁyutaṁ] ǀ
nānāratnakṛtoddyotaṁ hāranūpuramaṇḍitam [k kh: hārakeyūra-] ǁ
sarvalakṣaṇasaṁyuktaṁ [g: -saṁpūrṇa] sarvāvayavaśobhitam ǀ
priyadarśanisaṁayuktaṁ [kh: -darśini-; g: -darśanī-; g: samā-] krīḍamānaṁ mudānvitam ǁ
mayūrāsanasaṁsthaṁ ca [g: mayurā- -saṁsthaśca] atithīśaṁ mahābalam ǀ Ibid. 24/39-43ab.

[2] Guhyaśakti (Ī) follows according to the serial order of chapter seven of the ŚM. Here she has slipped down to the twelfth place where she is the consort of Bhūtīśabhairava.

[3] *nīlajīmūtasaṁkāśaṁ [k kh: -varṇābhaṁ] trinetraṁ ṣaḍbhujaṁ tathā [k kh: priye]* ǁ

10) Hara (Ý) – (Hara) is red like heated mercury. He burns and possesses divine radiant energy. He has three eyes and four arms. Radiant, he is adorned with jewel earrings. He is beautiful with a divine crown and is adorned with dreadlocks and the moon. A necklace made of blue gems is on (his) neck. A skull and shield are in the left (hands) and a spear and sword in the right. He shines with (his) great weapons and is adorned with many ornaments. He is replete with all the limbs and is marked with all (auspicious) signs. He is accompanied by Mohanīśakti (U) and he plays as he wishes. Very powerful, (the Bhairava) called Hara is mounted on a crocodile.[1]



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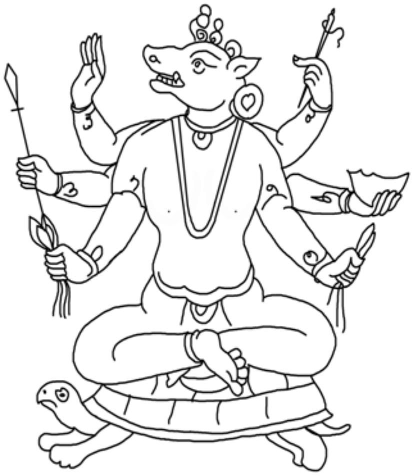
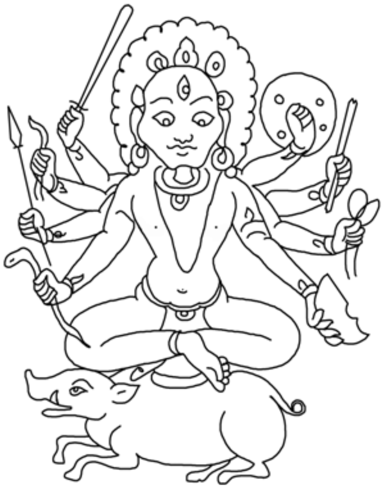
vajrakuṇḍalasaṁyuktaṁ [kh: vakra-; g: -kuṁṇḍala-] jaṭājūṭendumaṇḍitam |
divyatejaprabhaṁ divyaṁ [k kh: diptaṁ] ratnamālāsudīpitam ||
hrasvaṁ [g: hrasva] sthūlaṁ [g: sthūla] mahābāhu [k kh: -bāhuṁ; g: -rāṁga] sarvalakṣaṇasaṁyutam |
kādyaṁ khaṭvāṅgasūtraṁ ca vāmasthāḥ [g: -sthā] karadīpitāḥ [g: -dīpitaṁ] ||
varadaṁ parighaṁ pāśaṁ dakṣiṇe ca [k kh g: na] virājante [g: -te] |
nānābharaṇaśobhāḍhyaṁ [g: nānāṁ-; kh: śobhādyaṁ] nānāgandhādilepitam ||
nārāyaṇyā samāyuktaṁ krīḍamānaṁ śubhekṣaṇaṁ [kh: śubha-; g: subhe-] |
sthāṇunāma [kh g: -nāmā] mahārudraṁ [kh g: -raudraṁ] vṛkapṛṣṭhāsanasthitam [kh g: -pṛṣṭā] || Ibid. 24/43cd-47.

[1] *dīptapāradasaṁkāśaṁ [kh g: dīpti-; g: -sārada-] jvalantaṁ divyatejasam [g: dīpa-]* |
tryakṣaṁ caturbhujaṁ dīptaṁ ratnakuṇḍalamaṇḍitam ||
divyakirīṭiśobhāḍhyaṁ [k kh: divyaṁ-; k: -kirīṭa-] jaṭājūṭendubhūṣitaṁ [k: -maṇḍitam] |
nīlaratnaiḥ [kh: -ratnaḥ; g: -ratnai] kṛtā mālā kaṇṭhasthā ca virājate ||
kādyaṁ [kh g: kādya] kheṭakaṁ [kh: khetaka; g: kheṭaka] vāmasthau [k: vāmasthaṁ; kh g: vāmasthā] śūlaṁ khaḍgaṁ ca dakṣiṇe |
dīpyamānaṁ [k: -māna; kh: -mānā; g: -mālā] mahāstraiś ca [k kh g: mahāstrāṇi] nānālaṅkāramaṇḍitam ||
sarvāvayavasaṁpūrṇaṁ [g: -saṁpūrṇā] sarvalakṣaṇalakṣitam |
mohanyāśaktinā [g: -mā] sārdhaṁ [k: sārddhaṁ śaktyā ca mohanyā] krīḍamānaṁ tu svecchayā ||
makarāsana-m-ārūḍhaṁ haraṁ nāma mahābalam [kh: -varaṁ] | Ibid. 24/48ab-52ab.



11) Jhaṇṭīśa (E) – (Jhaṇṭīśa) shines and is blue like sapphire. He has the face of a bear and is very powerful. He has three eyes and six arms and is fierce. He has a crown and earrings and the garland around (his) neck is made of a great conch. Radiant in (his) left (hands) are a goad, skull and thread and, on the right, very brilliant, (he makes a) gesture of fearlessness and (holds) a spear and noose. Possessing Prajñāśakti (Ū) and bliss, he sports, (his) eyes delighted. O beloved, mounted on a tortoise, (he is) Jhaṇṭīśa Bhairava.[1]



12) Bhūtīśa (AI) – (Bhūtīśa) shines like the Fire of Time and is adorned with meatless bones. He has three eyes and is violent and fierce. He has sharp teeth and a frightening face. He has eight arms and is delighted with the bliss of wine. In the left (hands he holds) a shield, iron bar, noose and skull. In the right (he holds) a sword, thread, spear and the king of snakes. Accompanied by Guhyaśakti (Ī),[2] he sports delighted. Mounted on a boar, he is the Bhairava called Bhūtīśa.[3]

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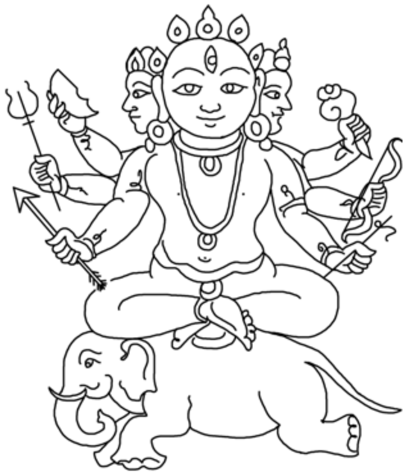
[1] *nīlaratnanibhaṁ [g: nīlāṁjananibhā] dīptaṁ [g: devi] ṛkṣavaktraṁ [k: rukṣavaktraṁ; g: vṛkṣaraktaṁ] mahābalam* ||
trinetraṁ ṣaḍbhujaṁ [g: -ja] raudraṁ [k kh: dīptaṁ] kirīṭikuṇḍalānvitam [k: kirīṭa-; g: kirīṭī-] |
mahāśaṅkhakṛtā mālā kaṇṭhasthā ca virājate ||
aṅkuśaṁ [g: aṁku] kādyasūtraṁ [k kh: kādyaṁ-] ca vāmasthāś [k: -sthaṁ; g: -sthāna] ca sudīpitāḥ [k: sudīpitam; g: sudīpitaḥ] |
abhayaṁ śūlapāśaṁ [k: śūlaṁ-] ca dakṣiṇe ca [k kh g: na] mahojjvalāḥ [k: mahojjvalam; kh: mahojvalāḥ; g: mahojvalāṁ] ||
nānāsragdāmaśobhāḍhyaṁ [kh: -śragdāma-; g: -sudāma-] nānālaṅkāramaṇḍitam |
prajñāśaktidharānandaṁ [g: -naṁda] krīḍamānaṁ mudekṣaṇam [kh: sudakṣaṇaṁ; g: + paṁcādbhairavamānaṁdaṁ krīḍamānaṁ mudekṣaṇam |] ||
kacchapāsana-m-ārūḍhaṁ [g: -rūḍha] jhaṇṭīśaṁ [g: jaṁṭhī] bhairavaṁ priye | Ibid. 24/52cd-56ab.

[2] Guhyaśakti is in the ninth place in the Mālinī sequence. Replaced by Nārāyaṇī above, she has moved down to this place.

[3] *kālānalapratīkāśaṁ nirmāṁsaṁ cāsthimaṇḍitam* ||
trinetraṁ vikaṭaṁ ghoraṁ tīkṣṇadaṁṣṭraṁ [g: daṁṣṭra] bhayānanam [k: bhayānakam] |

13) Sadyojāta (O) – (Sadyojāta) is (the white) colour of snow, jasmine and the moon. He has three faces and flaming eyes. He has a crown and earrings and has made the moon his crest-jewel. A garland of gold and gems hangs from (his) neck. He has six arms and (each) face has three eyes. He burns black, yellow and red. In the left (hands he holds) a conch, bow and goad, in the right a greatly flaming skull, trident and a radiant, very powerful arrow. (His) many ornaments emit a brilliant light and (he is adorned) with many garlands. He is accompanied by Vajriṇīśakti (Ba) and is full of the bliss of (love) sport. Sadyojāta Bhairava is mounted on the back of an elephant.[1]



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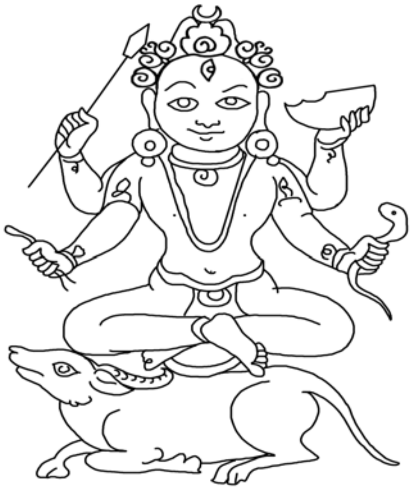
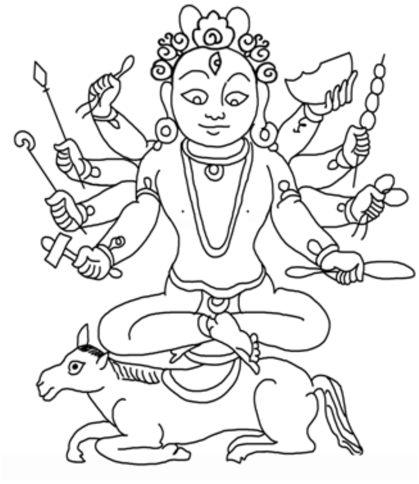
bhujāṣṭakasamopetaṁ madirānandananditam [g: naṁditā] ||
kheṭakaṁ parighaṁ pāśaṁ kādyaṁ vāme surānvitam [kh g: surā-] |
khaḍgaṁ [g: khaḍga] sūtraṁ tathā śūlaṁ nāgarājaṁ ca dakṣiṇe ||
krīḍamānaṁ suhṛṣṭhātmā guhyaśaktisamāvṛtam [g: -vṛtaḥ] |
varāhāsana-m-ārūḍhaṁ [kh: vārāhā-; g: rāsabhā] bhūtīśaṁ [g: bhūtīśo] nāma bhairavam [g: bhairavaḥ] || Ibid. 24/56cd-59.

[1] *himakundenduvarṇābhaṁ trivaktraṁ nayanojjvalam [k kh g: nayanojvalaṁ]* |
kirīṭikuṇḍalayuktaṁ [k: kirīṭa-; k kh: -kuṇḍalayutaṁ; g: kirīṭīkuṇḍalaṁyuktaṁ] śaśāṁkakṛtaśekharam [kh g: -śeṣaraṁ] ||
hemaratnakṛtā mālā kaṇṭhasthā ca pralambitā |
ṣaḍbhujaṁ tryakṣavadanaṁ [kh: tryakṣavaranaṁ] kṛṣṇapītāruṇojjvalam [g: kṛṣnepātrī-; kh g: -ruṇojvalaṁ] ||
kambu cāpāṅkuśaṁ vāme dakṣe kādyaṁ mahojjvalam [kh g: mahojvalaṁ] |
triśūlaṁ ca tathā bāṇaṁ dīpyamānaṁ [g: -mānā] mahotkaṭam ||
nānālaṅkārakṛddyotaṁ [kh: -kṛtdyotaṁ; g: -kṛtodyotaṁ] nānāsragdāmamaṇḍitam [g: -maṇḍitaḥ] |
vajriṇīśaktisahitaṁ [k kh: -cetaskaṁ] krīḍānandaikanirbharam ||
gajaskandhasamārūḍhaṁ sadyojātaṁ [g: -jāṁtaṁ] tu bhairavam | Ibid. 24/60ab-64ab.

14) Anugrahin (AU) – (Anugrahin) is replete with all the (auspicious) marks and is beautiful in all (his) limbs. (He) has the (yellow) colour of heated gold and is like the rising sun. He has three eyes and one face and is adorned with jewel earrings. He has dreadlocks and is adorned with the moon and a divine crown. He has four arms and, very brilliant, is adorned with many ornaments. In the left (hands are) a skull and snake, in the right a spear and thread. He is accompanied by Karālīśakti (Ka)[1] and is joyful with the bliss of (love) sport. Anugrahin, very powerful, is mounted on a buffalo.[2]





15) Krūra (Ṁ) – (Krūra) is (dark) like black collyrium and lapis lazuli. He is fierce and (his) mouth has big frightening teeth. (His) eyes are red and (his) dreadlocks are brown and tied up. He is adorned with seals for earrings and has eight arms adorned with snakes. On the left are a skull, ascetic's staff, noose and pestle. Raised up on the right are a thread, spear, stick and hammar (*tomara*). In the company of Kapālīśakti (Kha), he is full of the bliss of wine. Mounted on a horse and very powerful with great energy, is (the Bhairava) called Krūra.[3]

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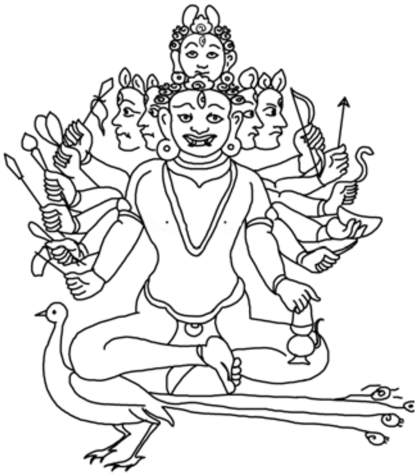
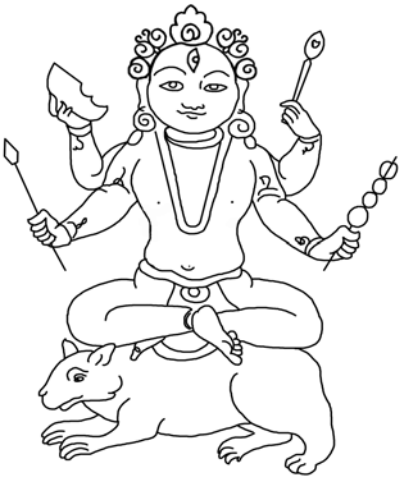
[1] This goddess is called Kaṅkaṭā in the series presented in chapter seven of the ŚM. She is called Karālinyā in the ṢSS.

[2] *sarvalakṣaṇasaṁpūrṇaṁ [kh: -pūrṇa; g -pūrṇā] sarvāvayavaśobhitam* ||
taptahāṭakavarṇābhaṁ udayādityasannibham |
trinetraṁ caikavadanaṁ ratnakuṇḍalamaṇḍitam ||
jaṭājūṭendusaṁyuktaṁ divyakirīṭibhūṣitam [k: kirīṭaṁdivyabhūṣitaṁ; kh: kirīṭidivyabhūṣitaṁ; g: kirīṭīdivyabhūṣitaṁ] |
caturbhujaṁ mahādīptaṁ nānālaṅkāramaṇḍitam ||
kādyaṁ [k: kālaṁ] nāgaṁ tathā vāme śūlaṁ [g: śūla] sūtraṁ ca dakṣiṇe |
karālīśaktisahitaṁ [k: -śaktinā sārddhaṁ; g: -śaktyā sārddhaṁ] krīḍānandasunanditam ||
mahiṣāsana-m-ārūḍhaṁ anugrahī [kh: anugrahīśa; g: anugrahīśaṁ] mahābalam |
Ibid. 24/64cd-68ab.

[3] *kṛṣṇāñjanasamākāraṁ [k kh: -nibhākāraṁ] rājāvartasamaprabham [k: lājāvarta-; g: rājavarṇa-]* ||
karālavadanaṁ ghoraṁ daṁṣṭrograṁ [kh g: daṁṣṭrāgraṁ] raktalocanam |

16) Mahāsena (Ḥ) – (Mahāsena) is red like vermillion. He has six faces and (his) vehicle is a peacock (*śikhi*). He has a crown and earrings, three eyes and large teeth. He has twelve arms and is adorned with many bracelets. Shining and very powerful (he holds) with the right (hands) great weapons – a javelin, noose, stick, spear, thread and hammar and with the left (he holds) a bow, arrow, snake, skull, daggar and waterpot. Greatly inflammed and passionate, pervaded by the juices of Śiva and Śakti,[1] (he is) the very powerful Mahāsena.[2]





17) Krodhīśa (Ka) – (Krodhīśa) shines (dark) like the clouds of doomsday and is very powerful. He has three eyes and one face and is adorned with lightning flashes as earrings. He is beautiful with dreadlocks and the moon and a garland of skulls hangs (from his neck). Very fierce, he has four arms. In the right (hands he holds) a skull and spear; with the left a stick and ascetic’s staff. (Thus he is) illumined by (his) weapons and his radiance is intense. He is in the

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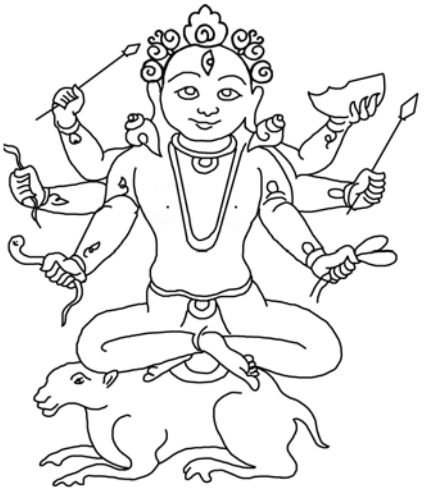
piṅgajūṭordhvasaṁyuktaṁ [g: -samāyuktaṁ] mudrākuṇḍalamaṇḍitam [g: -dīpitaṁ] ||
bhujāṣṭakasamopetaṁ nāgagonāsamaṇḍitam [g: nānāgonāsamaṁnvitaṁ] |
kādyaṁ khaṭvāṅgapāśaṁ [k: khaṭvāṅgaṁ-] ca mudgaraṁ vāmam āsthitam ||
sūtraṁ śūlaṁ tathā daṇḍaṁ tomaraṁ dakṣiṇodyatam |
kapālīśaktinā [k: -śakti] sārdhaṁ [k: sahitaṁ] madirānandanirbharam [k: -nanditam] ||
aśvārūḍhaṁ [k g: -ḍho] mahātejaṁ [k g: -jā] krūranāma [k kh g: -mā] mahābalam [k g: -laḥ] |
Ibid. 24/68cd-72ab.

[1] The name of the goddess is not mentioned here. The next in serial order would be Śivā (Ga).

[2] *sindūrāruṇaprakhyaṁ [g: siṁdurā-] tu ṣaḍvaktraṁ śikhivāhanam* ||
kirīṭikuṇḍalayutaṁ [k: kirīṭa-; g: kirīṭī- -yuṭaṁ] trinetraṁ ca karālinam [g: kalālinaṁ] |
bhujadvādaśakopetaṁ nānākeyūramaṇḍitam ||
śaktiḥ [k kh: śaktiṁ; g: śakti] pāśaṁ tathā daṇḍaṁ śūlaṁ [g: śūla] sūtraṁ [kh: sutraṁ] ca tomaram [g: tomalaṁ] |
dakṣiṇena mahāstrāṇi dīpyamānaṁ mahābalam || *[g: + pralayāṁvudasaṁkāśaṁ dīpyamānaṁ mahāvalaṁ* |*]*
cāpaṁ [g: kṣapa] bāṇaṁ tathā nāgaṁ kādyaṁ kartrikamaṇḍalu [kh g: katṛ- luṁ; g: -lūṁ] |

company of Ghoraghoṣā (Gha)[1] and is greedy for sport and sex (*mathana*). Called Krodhīśa Bhairava, he is mounted on a bear (*jambuka*).[2]

18) Rudra (Kha)[3] – (Rudra) is yellow and red. Radiant, he has three eyes and a flaming diadem. Illumined by conch earrings, a garland of gems hangs (from his neck). He has six arms and, possessing great energy, he is adorned with many ornaments. The left hands are illumined by a skull, javelin and noose; a spear, thread and snake are on the right. Possessing all the ornaments and adorned with them, with Cirvarāśakti (Ṅa) sitting (next to him), very powerful, he sports. Mounted on the back of a camel, he is called Caṇḍa and is very strong.[4]



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vāmena karasaṁdīptaṁ [k: -saṁdīta; kh: -sadīptā; g: sīdīptaṁ] mahāmadaṁ [k kh: mahāstrāṇi; g: -madā] mahojjvalam [kh: mahojvalāḥ; g: mahojvalaṁ] ||
śivaśaktirasair bhinnaṁ [g: sivāśaktiramair-] mahāsenaṁ [kh: -sena] mahābalam |
Ibid. 24/72cd-76ab.

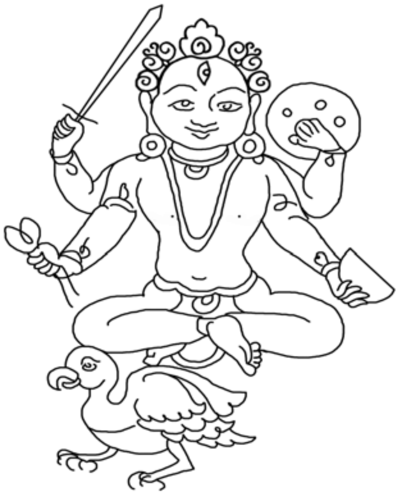
[1] Ghoraghoṣā is also said to be the consort of Śiva (see below entry 20). According to ŚM 7 the goddess here is Ghorā.

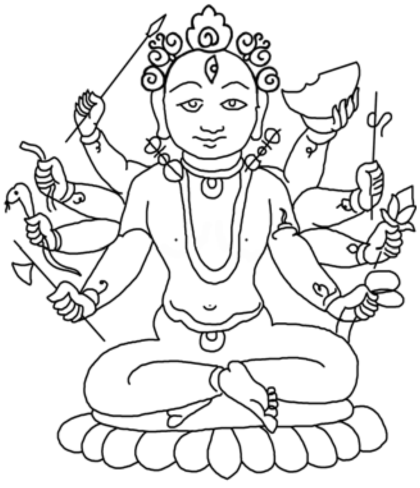
[2] *pralayāmbudasaṁkāśaṁ [k: malayā-] dīpyamānaṁ mahābalam* ||
trinetraṁ caikavadanaṁ vajrakuṇḍalamaṇḍitam |
jaṭājūṭenduśobhāḍhyaṁ kādyamālāpralambitam ||
caturbhujaṁ mahāraudraṁ kādyaṁ śūlaṁ ca dakṣiṇe |
daṇḍaṁ [g: daṁḍa] khaṭvāṅgaṁ [kh g: khaṭvāṁga] vāmena dīptāstraṁ [g: dīptāṁgaṁ] dīptivarcasam [g: dīpta-] ||
ghoraghoṣādharākrāntaṁ [k, kh: -bharā-; g: -bharākrāṁtaṁ] krīḍāmathanalālasam |
jambukāsana-m-ārūḍhaṁ [g: jaṁvūkā-] krodhīśaṁ nāma bhairavam || Ibid. 24/76cd-79.

[3] In the ṢSS this Rudra is called Caṇḍa or (in MS Kh) Pracaṇḍa.

[4] *pītāruṇanibhaṁ dīptaṁ trinetraṁ mukuṭojjvalam [kh g: mukuṭojvalaṁ]* |
śaṅkhakuṇḍalasaṁdīptaṁ [k kh: -dīptaṁ ca] ratnamālā pralambitā [g: pralaṁvitaṁ] ||
ṣaḍbhujaṁ ca mahātejaṁ nānālaṅkāramaṇḍitam |
kādyaṁ śaktis tathā [k g: śaktiṁ tathā] pāśaṁ vāmasthāḥ [g: -sthā] karadīpitāḥ ||
śūlaṁ sūtraṁ tathā nāgaṁ dakṣiṇe ca [k kh g: na] virājante [k kh g: -te] |
sarvālaṅkārasaṁyuktaṁ [k kh: -saṁpūrṇaṁ] sarvābharaṇamaṇḍitam ||
chirvvarāśaktinotsaṅgaṁ [k: cirvarā-; g: chirddharāśaktitotsaṁgā; k kh: -bhogāṅgaṁ] krīḍamānaṁ mahotkaṭam [g: balo-] |
uṣṭrapṛṣṭhasamārūḍhaṁ [g: hra/ṣṭrāpṛṣṭi-] caṇḍaṁ [k kh: rudraṁ] nāma [g: nāmā] mahābalam ||
Ibid. 24/80ab-83.

19) Pracaṇḍa (Ga)[1] – (Pracaṇḍa) is (light blue) like a hemp flower, his radiance is pleasing and illumined. He is beautiful with divine earrings. He has three eyes and a flaming diadem. He has four arms and, intensely energized, he is adorned with many ornaments. On the right is a sword and noose and in the left (hands) a shield and skull. United with Vāgeśīśakti (A), distraught (with passion), he sports (with her). Mounted on a vulture, he is the Bhairava called Pracaṇḍa.[2]





20) Śiva (Gha) – (Śiva) is blue like a blue lotus and has the radiance of blue sapphire. He has lightning flashes for earrings and a flaming crown and diadem. His face is tranquil and divine. (His) teeth are (white) like jasmine and the moon. He has eight arms and a great body, adorned with many jewels. In (his) left (hands are) a skull, goad, lotus, and noose. Raised up in the right (hands are) a spear, thread, snake, and axe. Replete with all the (auspicious) marks, he is beautiful in all (his) limbs. Ghoraghoṣā (Ṭa)[3] sits next (to him) and, very passionate, he sports. Mounted on a lotus and very powerful, he is called Śiva.[4]

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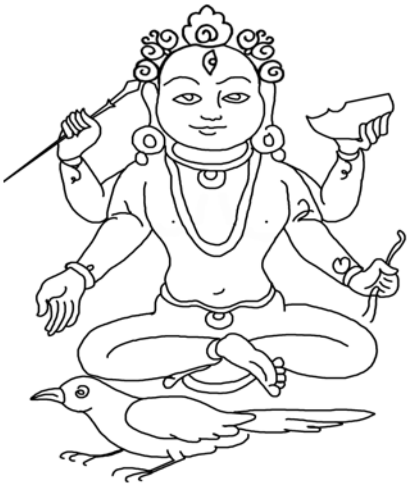
[1] This Rudra is called Pañcārtha in MS Kh of the ṢSS.

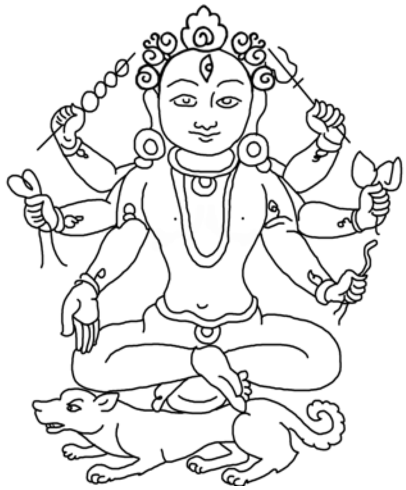
[2] *atasīpuṣpasaṁkāśaṁ snigdhadīptābhavarcasam [kh: -dīpābha-]* |
divyakuṇḍalaśobhāḍhyaṁ trinetraṁ mukuṭojjvalam [kh g: mukuṭojvalaṁ] ||
caturbhujaṁ mahādīptaṁ nānālaṅkāramaṇḍitam [g: -maṁditaṁ] |
dakṣasthaṁ [g: + ca] khaḍgapāśaṁ ca [g: nāsti] kheṭakaṁ kādya vāmake [k g: vāmagaṁ] ||
vāgeśīśaktisaṁyuktaṁ [g: vāmeśrī] krīḍamānaṁ suvihvalam |
gṛdhrāsanasamārūḍhaṁ [g: gṛddhāsana-] pracaṇḍaṁ [kh: pracaṇḍa] nāma bhairavam [g: -vaṁḥ] ||
Ibid. 24/84ab-86.

[3] Ghoraghoṣā is also said to be the consort of Krodhīśa (see above entry 17). Sarasvatī (more commonly called Māyā Devī) is in this place in the serial order in ŚM 7.

[4] *nīlotpaladalaśyāsaṁ nīlavaidūryavarcasaṁ [g: -vaiduryya-; k: -sannibham]* |
vajrakuṇḍalasaṁyuktaṁ kirīṭimukuṭojjvalam [k: kirīṭa-; g: kirīṭī-; kh g: mukuṭojvalam] ||
prasannavadanaṁ divyaṁ daṁṣṭraiḥ [g: daṣṭrai] kuṇdendusannibhaiḥ [g: sannibhaṁ] |
bhujāṣṭakaṁ [kh: -ka] mahākāyaṁ [k kh: -bhīmaṁ] nānāratnavibhūṣitam ||

21) Ekapāda (Ṅa)[1] – The (grey) colour and lustre of smoke, (Ekapāda) is like a blue storm cloud. The god has three eyes and four arms and is adorned with divine earrings. He shines with beautiful radiant energy and is beautiful with the jewels in (his) crown. Accompanied by Vīrāśakti (Va),[2] he is fatigued by the weight of the bliss of (love) sport. On the right, shining brightly, (he makes a) boon-bestowing gesture and (holds) a spear. In the left (hands he holds) a skull and thread. He shines with (his) beautiful radiant energy. Mounted on a pigeon, he is Ekapāda Bhairava.[3]





22) Kūrma (Ca) – (Kūrma) with (his) yellow and red colour is like the lunar orb. The god has three eyes and six arms and is adorned with jewelled earrings. A garland made of pearls (hangs on his) neck. Very powerful, an ascetic's staff, noose and fear-removing gesture are on the right and the left hands shine with trident, double-headed drum and thread. He is beautiful with many ornaments and is adorned with many

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kādyam ṅkuśapadmaṁ [k: -maṅkuśaṁ-] ca pāśaṁ vāme virajante [k kh g: -te] |
śūlaṁ sūtraṁ tathā nāgaṁ paraśu [g: phalasaṁ] dakṣiṇodyatam ||
sarvalakṣaṇasaṁpūrṇaṁ sarvāvayavaśobhitam |
ghoraghoṣā [g: -ghoṣa] ca [g: ya] utsaṅge [k kh: utsaṅgaṁ; g: tetsaṁgaṁ] krīḍamānaṁ sulālasam ||
padmāsanasamārūḍhaṁ śivaṁ nāma [g: nāmā] mahābalam | Ibid. 24/87ab-91ab.

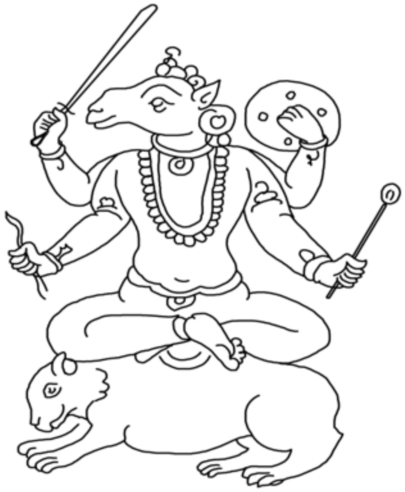
[1] This Rudra is called Ekarudra in the ṢSS.

[2] ŚM 7: Śikhivāhī.

[3] *dhūmrābhaṁ dhūmravarṇaṁ [g: dhūṁmra-] nīlajīmūtasannibham* ||
tryakṣaṁ caturbhujaṁ devaṁ divyakuṇḍalamaṇḍitam |
kirīṭiratnaśobhāḍhyaṁ [k: kirīṭa-; g: kiriṭī-] dīpyamānaṁ sutejasam ||
varadaṁ ca tathā śūlaṁ dakṣiṇasthāḥ [k kh: -sthā; g: dakṣiṇe ca] pradīpitāḥ [g: pradīpite] |
kādyaṁ vāme tathā sūtraṁ dīpyamānaṁ sutejasam [k kh: mahaujasam] ||
vīrāśaktisamopetaṁ [g: -petā] krīḍānandabharālasam [g: -nanabhalālabhaṁ] |
kapotāsana-m-ārūḍhaṁ ekapādaṁ ca bhairavam || Ibid. 24/91cd-94cd.

garlands. Bhīṣaṇīśakti (Bha)[1] (sits) on his left (thigh) and is powerful with the strength that comes from (love) sport. Mounted on a dog is the Bhairava who goes by the name of Kūrma.[2]

23) Ekanetra (Cha) – (Ekanetra) has the face of a horse and is very fierce. He has a crown and earrings and, with four arms, he is very fierce and beautiful in all (his) limbs. (He is white), the colour of a conch, jasmine and the moon and is illumined by moonlight. He has a sword and club and thread and stick. (His) necklace is made of divine gems and a gold thread hangs (from his neck). (He has) placed Vāyuvegā (Ya) next (to him) and is pleasingly distraught by the bliss of (love) sport. Mounted on the back of a bear (*ṛkṣa*), he is Ekanetra Bhairava.[3]



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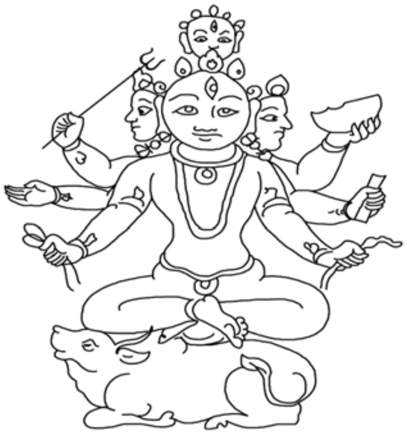
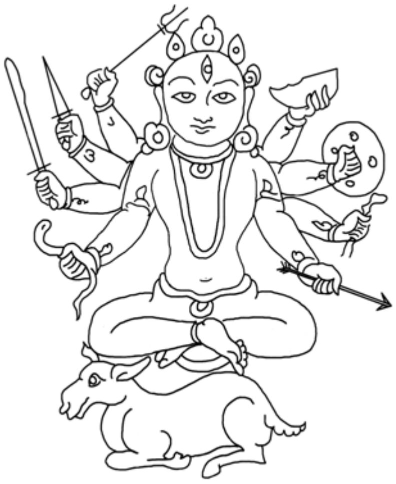
[1] ŚM 7: Bhīmā

[2] *pītāruṇena varṇena candramaṇḍalasannibham* |
trinetraṁ ṣaḍbhujaṁ devaṁ ratnakuṇḍalabhūṣitam [g: -maṁḍitaṁ] ||
muktāphalakṛtā mālā kaṇṭhasthā ca virājate |
khaṭvāṅgaṁ [kh g: khaṭvāṁga] pāśamabhayaṁ dakṣiṇasthā mahotkaṭāḥ [kh: -ṭā; g: mahājvalā] ||
triśūlaṁ ḍamaruṁ [kh g: ḍamarukaṁ] sūtraṁ vāmena karadīpitāḥ [k g: -dīpitaṁ] |
nānābharaṇaśobhāḍhyaṁ nānāsragdāmamaṁḍitaṁ [kh: --śragdāmabhūṣitaṁ; g: -laṁkāra-] ||
bhīṣaṇīśaktirvāmāṁge [k: bhīṣaṇā; kh g: -śakti-] krīḍānandabalotkaṭā [kh: krīḍamānaṁ; k g: krīḍānaṁdā; g: mahotkaṭāḥ] |
śvānāsanasamārūḍhaṁ kūrmaṁ [k g: kurmma] nāmena [k: nāmānaṁ] bhairavam [g: -va] ||
Ibid. 24/95ab-98.

[3] *aśvānanaṁ [k kh: aśvavaktraṁ] mahābhīmaṁ kirīṭikuṇḍalānvitam [k: kirīṭa-; g: kirīṭī-]* |
caturbhujaṁ mahāraudraṁ sarvāvayavaśobhitam ||
śaṅkhakundenduvarṇābhaṁ jyotsnākiraṇadīpitam |
khaḍgakheṭakasaṁyuktaṁ sūtradaṇḍasamudyatam [g: sūtraṁdaṇḍaṁ-] ||
divyaratnakṛtā [k kh: -hema-] mālā [k kh: bharaṇaṁ] hemasūtraṁ [g: -sūtra] pralambitam [g: -tā] |
vāyuvegākṛtotsaṅge [g: -kṛtātsaṁgā] krīḍānandasuvihvalam [g: -svavihvalaṁ] ||
ṛkṣapṛṣṭhāsanārūḍhaṁ [kh: -pṛṣṭā-; g: -pṛṣthasamādāyam] ekanetraṁ ca bhairavam |
Ibid. 24/99ab-102ab.



24) Caturānana (Ja) – (Caturānana) has four faces and possesses beautiful radiant energy. He has three eyes and a flaming diadem. He is illumined by the jewels of (his) crown and is adorned with lightning for (his) earrings. A garland made of divine gems is on (his) neck. He is very fierce and, adorned with many ornaments, he has six arms. A skull, (the book of) wisdom (*jñāna*) and a thread on the left illumine (his) hands. On the right raised up by (his) hands are a trident, boon-bestowing gesture and noose. United with Lāmāśakti (Ḍha), he possesses the bliss of (love) sport. Mounted on a bull, he is Caturānana Bhairava.[1]



25) Ajita (Jha) – Red, the colour of blood, (Ajita) shines and possesses great energy. He has jewelled earrings, three eyes and a crown. Possessing eight arms, he is adorned with many ornaments. Beautiful in all (his) limbs, he is endowed with all (the auspicious) marks. In the right (hands are) a trident, daggar, sword and the king of snakes. In the left (hands are) a skull, shield, thread and arrow. He is united with Vināyakīśakti (Ḍa) and his eyes are disturbed with the bliss of sex (*rati*). Mounted on a mule (*vesara*), he is the Bhairava called Ajeśa.[2]

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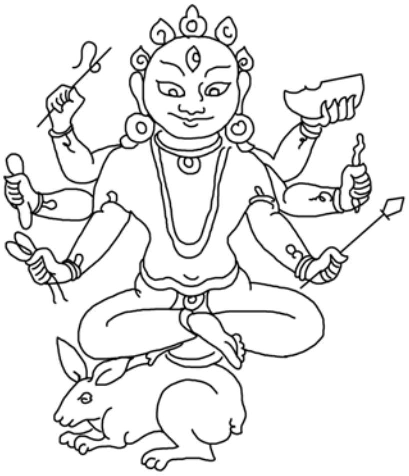
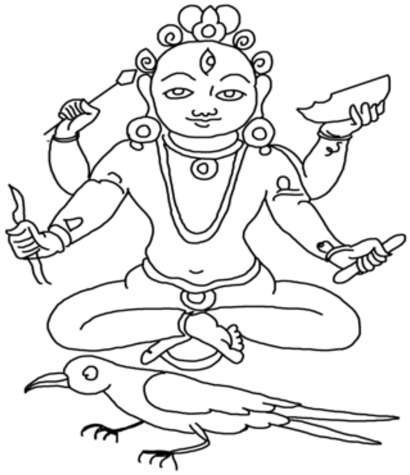
[1] *caturvaktraṁ sutejāḍhyaṁ trinetraṁ mukuṭojjvalam [kh g: mukuṭojvalaṁ]* ||
kirīṭiratnasaṁdīptaṁ [k: kirīṭa-; g: kirīṭī-] vajrakuṇḍalamaṇḍitam |
divyaratnakṛtā mālā kaṇṭhasthā ca virājate ||
ṣaḍbhujaṁ ca mahāraudraṁ nānālaṁkāramaṇḍitam |
kādyaṁ jñānaṁ [g: sūtraṁ] tathā sūtraṁ [g: jñeyaṁ] vāmasthāḥ [k: -stha; kh: -sthaṁ] karadīpakāḥ [k: varadīpitam; kh: -dīpitam; g: -dīpitā] ||
triśūlaṁ varadaṁ pāśaṁ dakṣiṇe ca [kh g: na] karodyatāḥ [kh: -tā; k: udyataṁ dakṣiṇe kare] |
lāmāśaktisamāyuktaṁ [k: rāmā-] krīḍānandasamanvitam [k kh: -mudānvitam; g: -mudāhṛtaṁ] ||
rāsabhāsana-m-ārūḍhaṁ [k: vṛṣabhā-] bhairavaṁ caturānanam | Ibid. 24/102cd-106ab.

[2] *lohitāruṇavarṇābhaṁ dīpyamānaṁ mahaujasam* ||
ratnakuṇḍalasaṁyuktaṁ trinetraṁ ca kirīṭinam |
bhujāṣṭakasamopetaṁ [g: bhujāṣṭakaṁ-] nānābharaṇamaṇḍitam ||
sarvāvayavaśobhāḍhyaṁ [g: -saṁpūrṇā] sarvalakṣaṇasaṁyutam [g: -lakṣaṇalakṣiṇasaṁyutaṁ] |
triśūlaṁ kartarī khaḍgaṁ nāgarājaṁ ca dakṣiṇe ||



26) Śarma (Ña) – (Śarma) is brilliant (white) like a jasmine and beautiful in all (his) limbs. He has three eyes and four arms, fierce, he has a crown and earrings. He is beautiful with all the ornaments and is adorned with a divine garland. He shines with the goad, iron bar and noose (held) by the right (hands) and (he holds) with the left upraised hands a skull, thread and spear. He has Pūrṇāśakti (Ṭha)[1] and (his) mind is enthusiastic for the sport of making love. Mounted on a hare he is the Bhairava called Śarma.[2]



27) Someśa (Ṭa) – (Someśa) is white and red and, very brilliant, he possesses all the (auspicious) marks. He has three eyes and four arms and, fierce, he is adorned with crown and dreadlocks. He shines with golden earrings and (he has) made the Half Moon his crest jewel. There is a garland made of pearls around (his) neck. With the left (hands he holds) a skull and iron bar and in the right a spear and thread. He is beautiful with many ornaments and is adorned with a garland of lotuses. He is united

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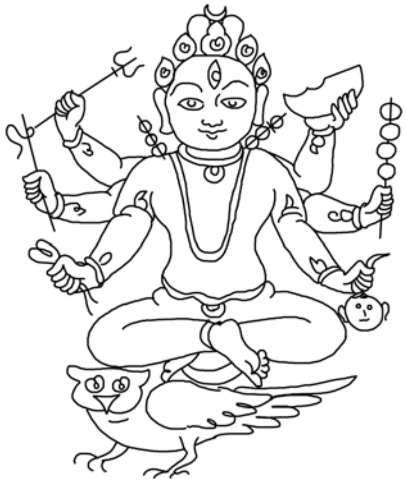
kādyaṁ kheṭakasūtraṁ [k: kheṭakaṁ-; g: sūtraṁ ca kheṭaṁ] ca iṣur [k kh: iṣu-; g: iṣṭaṁ-] vāme virājate |
vināyakīśaktiyuktaṁ [kh: vināyakyā- -yutaṁ; g: -śaktīsaṁyuktaṁ] ratyānandākulekṣaṇam [k: -ṇā; g: -naṁdakulekṣaṇaṁ] ||
vesarāsana-m-ārūḍhaṁ [g: vesavā-] ajeśaṁ [k: ajitaṁ] nāma bhairavaṁ [k kh: nāmataḥ] |
Ibid. 24/106cd-110ab.

[1] ŚM 7: Pūrṇimā.

[2] *śaśikundendusaṁdīptaṁ [k kh: -kundanibhaṁ dīptaṁ; g: -sadīpta] sarvāvayavaśobhitam* ||
tryakṣaṁ caturbhujaṁ bhīmaṁ kirīṭikuṇḍalair yutam [k: kirīṭa-] |
sarvābharaṇaśobhāḍhyaṁ divyasragdāmamaṇḍitam ||
aṁkuśaṁ parighaṁ pāśaṁ dakṣiṇena [k: -ca] pradīpitam |
*kādyaṁ sūtraṁ tathā śūlaṁ vāmena [k: kare vāme] ca [k: *] karodyatāḥ [k: tathodyatam; kh: -tā]* ||
pūrṇāśaktyā [k g: pūrṇa-] samopetaṁ ratikrīḍāmanotsukam |
śaśakāsana-m-ārūḍhaṁ [g: -ḍho] śarmma nāma [k kh g: nāmā] ca [k: naṁ] bhairavam [g: bhairavaḥ] ||
Ibid. 24/110cd-113.

with Jhaṅkārīśakti (Jha) and is greedy for the love of (love) sport. Mounted on a white crow he is the Bhairava called Someśa.[1]



28) Lāṅgalīśa (Ṭha) – (Laṅgalīśa) is like a blue storm cloud. He roars and is very frightening. He has three eyes and six arms. Fierce, he is adorned with lightning flashes for earrings. Divine, he has dreadlocks and is adorned with a crest jewel. A garland made of pearls hangs down to (his) feet. He is complete in all (his) limbs and is adorned with all the ornaments. (His) hands shine on the left with skull, ascetic's staff and severed head and on the right there is a trident, goad and noose. On his left is Kūrdanīśakti (Ña) and he is filled completely with the bliss of love (sport). Mounted on an owl, he is Lāṅgalīśa and is very powerful.[2]

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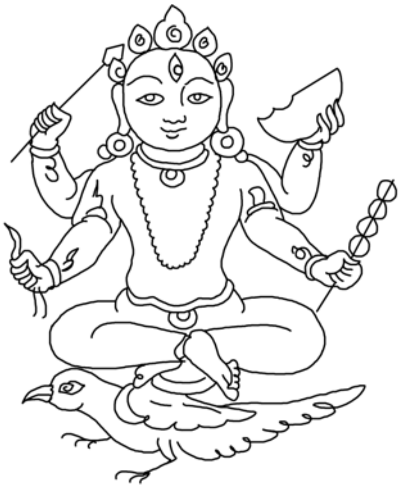
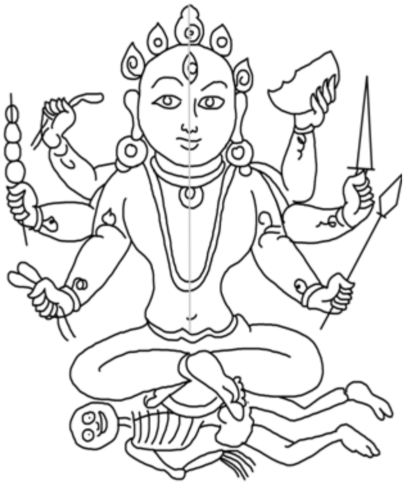
[1] *śvetāruṇaṁ [kh: -ruṇa] mahādīptaṁ sarvalakṣaṇasaṁyutam* |
tryakṣaṁ caturbhujaṁ bhīmaṁ kirīṭijūṭamaṇḍitam [k: kirīṭa-; g: kirīṭīratna-] ||
hemakuṇḍaladīptābhaṁ ardhendukṛtaśekharam [g: ma-; kh: -śeṣaraṁ] |
muktāphalakṛtā mālā kaṇṭhasthā ca virājate [k kh: pralamvitā] ||
kādyaṁ parigha [k: parighaṁ] vāmena śūlaṁ [g: -la] sūtraṁ [kh: sutraṁ] ca dakṣiṇe |
nānābharaṇaśobhāḍhyaṁ [g: -laṁkārahobhāḍhyaṁ] padmamālāvibhūṣitam ||
jhaṅkārīśaktisaṁyuktaṁ [kh: -śaktinā sārddhaṁ] krīḍānandaikalālasam |
sitakākasamārūḍhaṁ [kh: śita-; g: -śaṁkasamā-] someśaṁ nāma bhairavam || Ibid. 24/114ab-117.

[2] *nīlāmbudapratīkāśaṁ garjamānaṁ subhīṣaṇam* |
trinetraṁ ṣaḍbhujaṁ raudraṁ vajrakuṇḍalamaṇḍitam ||
jaṭājūṭadharaṁ divyaṁ ratnaśekharamaṇḍitam [g: maṁditaṁ] |
muktāphalakṛtā mālā āpādatalalambitā ||
sarvāvayavasaṁpūrṇaṁ [kh g: -pūrṇā] sarvābharaṇamaṇḍitam [g: -maṇḍitā] |
kādyaṁ khaṭvāṁgaṁ [g: khaṭvāṁga] muṇḍaṁ ca vāmena karadīpitaṁ [k: kare vāme sudīpitaṁ; kh: vāmakareṣu saṁsthitaṁ] ||
triśūlaṁ cāṅkuśaṁ [kh: aṁkuśaṁ] pāśaṁ dakṣiṇe ca [k kh g: na] virājante [k: virājitam; kh g: -te] |
kūrdanīśaktir vāmasthā [k: kūrdanī-; g: -śakti-] krīḍānandaikanirbharā ||
ulūkāsana-m-ārūḍhaṁ [kh: ulukā-] lāṅgalīśaṁ mahābalam | Ibid. 24/118ab-122ab.



29) Dāruka (Ḍa) – (Dāruka) is rich with radiant, blood-red energy. He has three eyes and four arms. He is beautiful with divine earrings and has a flaming crown and diadem. A necklace made of conch and gems is around his neck. On the left are a skull and ascetic's staff and on the right a spear and thread. Beautiful with all the ornaments, he possesses all the (auspicious) marks. He is accompanied by Icchāśakti (Ḥ)[1] and is very greedy for the sport of love making. O beloved, mounted on a Cakravāka bird, he is Dāruka Bhairava.[2]



30) Ardhanārīśa (Ḍha) – Well illumined with white and red light, (Ardhanārīśa) has three eyes, six arms and is great. He has earrings made of gems and a flaming crown and diadem. Beautifully brilliant, a garland of great conches is around his neck. In the left hands shine a skull, daggar and spear. On the right are a thread, ascetic's staff and noose. Replete with all the (auspicious) marks, he is adorned with all the ornaments. He is accompanied by Kapālīśaśakti (Ṭa)[3] and (his) eyes are filled with the bliss of of (love) sport. Mounted on a skeleton he goes by the name of Ardhanārīśa.[4]

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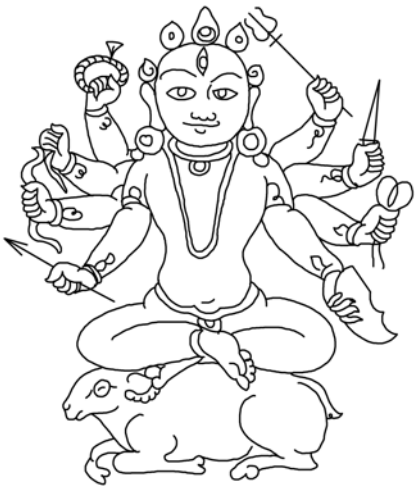
[1] ŚM 7: Dīpanī (R).

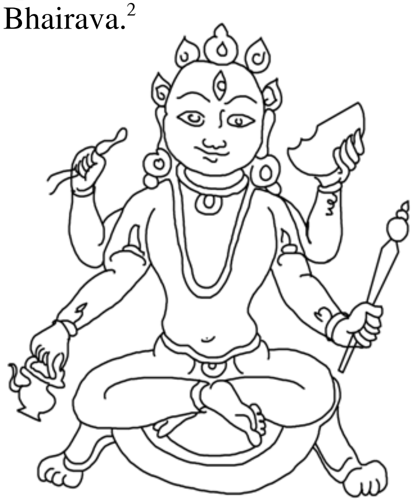
[2] *rudhirāruṇatejāḍhyaṁ [k: rucirā-] trinetraṁ ca caturbhujam* ||
divyakuṇḍalaśobhāḍhyaṁ kirīṭimukuṭojjvalam [k: kirīṭa-; g: kirīṭī-; kh g: -mukuṭojvalaṁ] |
śaṅkharatnakṛtā mālā kaṇṭhasthā ca virājate ||
kādyaṁ khaṭvāṅga [k: khaṭvāṅgaṁ] vāmasthau [k: -sthāḥ; kh g: -sthā] śūlaṁ sūtraṁ ca dakṣiṇe |
sarvābharaṇaśobhāḍhyaṁ sarvalakṣaṇasaṁyutam ||
icchāśaktisamopetaṁ krīḍāratisulālasam [g: -salālaśaṁ] |
cakravākāsanārūḍhaṁ [g: -vākāsamārūḍhaṁ] bhairavaṁ dārukaṁ priye || Ibid. 24/122cd-125.

[3] Jayantī (J) is missing here, she is with the consort of the 32nd Bhairava below.

[4] *śvetāruṇasudīptābhaṁ [g: sudīptaṁca] trinetraṁ ṣaḍbhujaṁ mahat* |
ratnakuṇḍalasaṁyuktaṁ kirīṭimukuṭojjvalam [k: kirīṭa-; g: kirīṭī-; kh g: mukuṭojvalam ||
mahāśaṅkhakṛtā mālā kaṇṭhasthā ca sudīpitā [g: pra-] |
kādyaṁ kartristathā [kh: kartī-; g: kartṛ-] śūlaṁ vāmakareṣu [g: vāmenakara] dīpitāḥ [k kh: -tam; g: -tā] ||



31) Umākānta (Ṇa) – (Umākānta) is blue like a blue lotus and a blue storm cloud. He has three eyes, eight arms and, lit up, he is beautiful in all (his) limbs. A necklace of pearls is on (his) neck and he has a crown and earrings. He is aflame with the radiance of (his) jewels. In the left (hands) is a trident, daggar, noose, and skull, in the right a rosary, snake, bow, and arrow. He is beautiful with many ornaments and possesses all the (auspicious) marks. (His) mind (is on his consort) and he is full of the bliss of (love) sport.[1] Mounted on a ram, he is Umākānta Bhairava.[2]



32) Āṣāḍhin (Ta) – Yellow and red, (Āṣāḍhin) is endowed with all the (auspicious) marks. He shines with the jewels of (his) crown and is adorned with divine earrings. He has three eyes, four arms and is adorned with many ornaments. On the left is a skull and club and on the right a thread and waterpot. Jayantīśakti (Ja) is on the left and is well distraught with the bliss of (love) sport. O beloved, Āṣādhī Bhairava is mounted on a lion.[3]

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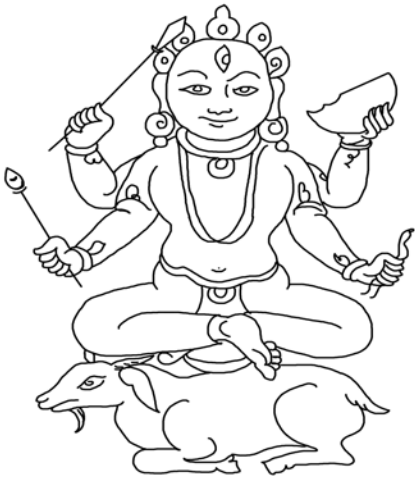
sūtraṁ khaṭvāṅgapāśaṁ [k: khaṭvāṅgaṁ-] ca dakṣasthāś [k kh: -sthaṁ; g: -sthā] ca virājante ǀ
sarvalakṣaṇasaṁpūrṇaṁ sarvābharaṇamaṇḍitam ǀǀ
kapālīśaktinā [k: -śakti; g: -śaktīnā] sārdhaṁ [k: sahitaṁ] krīḍānandākulekṣaṇam ǀ
kaṅkālāsana-m-ārūḍham ardhanārīśanāmataḥ ǀǀ Ibid. 24/126ab-129.

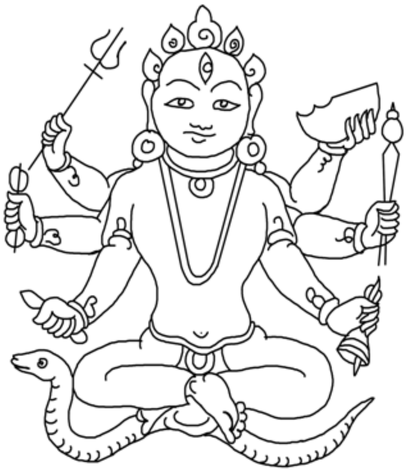
[1] The name of the consort is not mentioned. ŚM 7: Kapālinī.

[2] *nīlotpaladalaśyāmaṁ nīlajīmūtasannibhaṁ [kh: -jīmutasaṁnibham]* ǀ
tryakṣaṁ cāṣṭabhujaṁ dīptaṁ sarvāvayavaśobhitam ǀǀ
muktāphalakṛtā mālā kaṇṭhasthā ca virājate ǀ
kirīṭikuṇḍalayutaṁ [k: kirīṭa-; g: kirīṭī-] ratnadīptyā samujjvalam [kh g: samujvalaṁ] ǀǀ
triśūlaṁ kartarī [k: kartarīṁ] pāśaṁ kādyaṁ vāme virājante [k kh g: -te] ǀ
akṣasūtraṁ tathā nāgaṁ [k: gandhaṁ] cāpaṁ [g: cāpa] bāṇaṁ ca dakṣiṇe ǀǀ
nānābharaṇaśobhāḍhyaṁ sarvalakṣaṇasaṁyutam ǀ
dīpanīśakticetaskaṁ [g: -śaktīcetaṣkā] krīḍānandasunirbharam [k:-ndaṁ-; g: -dāsubhairavaṁ] ǀǀ
meṣāsanasamārūḍham [g: memā- -rūḍhāṁ] umākāntaṁ ca bhairavam ǀ Ibid. 24/130ab-134ab.

[3] *pītāruṇeṇa [g: ruṇa *] varṇena sarvalakṣaṇasaṁyutam* ǀǀ

33) Daṇḍīśa (Tha)[1] – (Daṇḍīśa) has three eyes and four arms. The god (wears) a flaming crown and diadem. Of pleasing blue colour, he is adorned with jewelled earrings. A garland made of divine lotuses hangs down to the soles of (his) feet. In the left (hands he holds) a skull and thread and a spear and stick in the right. He is endowed with all the (auspicious) marks and is adorned with many ornaments. He is accompanied by Pāvanīśakti (Pa) and is completely full of the bliss of the sport (of love making). Mounted on the back of a goat, he is called Daṇḍīśa Bhairava.[2]





34) Dhātrīśa (Da) – (Dhātrīśa) is the colour of a grey cloud and, possessing beautiful radiant energy, he shines intensely. He has three eyes, six arms and, fierce, he is adorned with many ornaments. He is illumined by a beautiful diadem and jewelled earrings. He is beautiful in all (his) limbs and is adorned with pearl anklets. (His) left hands are adorned with a skull, club and bell and the right hands hold a trident, lightning bolt and iron bar. He delights with Parāśakti[3] and sporting, he is well filled (with

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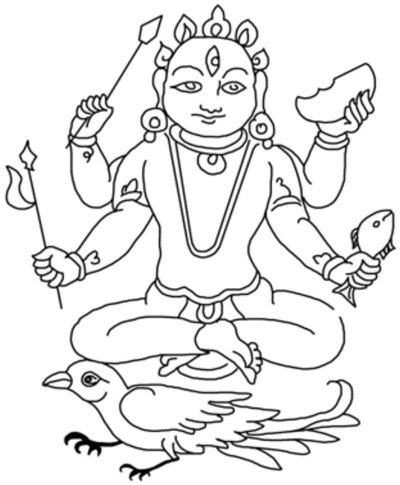
kirīṭiratnakhacitaṁ [k: kirīṭa-; kh g: kirīṭī-] divyakuṇḍalamaṇḍitam |
tryakṣaṁ caturbhujaṁ [g: -ja] raudraṁ [k: dīptaṁ] nānābharaṇamaṇḍitam [g: maṁditaṁ] ||
kādyaṁ [k: kādya] kheṭaka vāmasthaṁ [g: vāmasthā] dakṣe [g: dakṣa] sūtraṁ [kh: sūtra] kamaṇḍalum [kh: kamaṁṇḍalum; g: kamaṁḍalaṁ] |
jayantī [k: jayanti] śaktirvāme ca [k: śaktyā-; kh g: vāmena] krīḍānandasuvihvalā [k kh: -lam] ||
siṁhāsanasamārūḍhaṁ āṣāḍhībhairavaṁ priye | Ibid. 24/134cd-137ab.

[1] In the ṢSS this Rudra is called Diṇḍi (Kh: Daṇḍi).

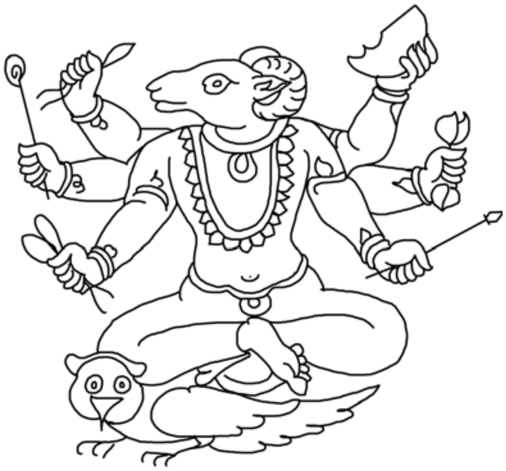
[2] *tryakṣaṁ caturbhujaṁ devaṁ kirīṭimukuṭojjvalam [k: kirīṭa-; kh g: kirīṭī-; kh g: -mukuṭojvalam]* ||
snigdhaśyāmena [g: snigdhāṁ-] varṇena ratnakuṇḍalamaṇḍitam |
divyapadmakṛtā [kh: divyaratna-; g: dīpyapadmā-] mālā āpādatalalambinī ||
kādyaṁ sūtraṁ tathā vāme śūlaṁ [g: -la] daṇḍaṁ ca dakṣiṇe [g daṁkṣiṇe] |
sarvalakṣaṇasaṁpannaṁ [kh: -sampūrṇaṁ] nānābharaṇamaṇḍitam ||
pāvanīśaktisahitaṁ [kh: śaktinā sārddhaṁ; g: -nāma śaktiśca] krīḍānandaikanirbharam |
chāgapṛṣṭhasamārūḍhaṁ [kh g: -pṛṣṭi-] daṇḍīśaṁ nāma bhairavam || Ibid. 24/137cd-140.

[3] According to ŚM 7 Pāvanī comes after Icchā (Ḥ) but 34 is Ambikā (H) who is in the next entry here.

joy). Mounted on the hood of a serpent, he is called Dhātrīśa Bhairava.[1]



35) Mīneśa (Dha) – The form of (Mīneśa is white) like a pearl and, possessing beautiful radiant energy, he shines intensely. A garland made of blue lightning bolts hangs from (his) neck. He is beautiful with gold earrings and he has a crown of rubies. The god has three eyes and four arms and is beautiful in all his limbs. Replete with all the (auspicious) marks, he is adorned with many ornaments. In the left (hands) is a skull and a fish and a spear and javelin in the right. Amabikāśakti (Ha) is next to him and his eyes are full of supreme bliss. Mounted on a heron (*krauñca*), (he is) the Bhairava called Mīneśa.[2]



36) Meṣa (Na) – (Meṣa) is like (the colour) of blue smoke and, possessing beautiful radiant energy, he shines intensely. He has the face of a ram and three eyes. He has a crown and earrings. A garland of letters is tied around his neck and a garland of jewels hangs (down from it). He is beautiful with all the ornaments and, possessing six arms, he is very powerful. (His) hands are adorned on the left with a skull, lightning bolt, and spear and on the right a thread, stick and noose. Chāgalī (Cha) sits next to him and he is well filled with the bliss of (love) sport. Mounted on an owl (*pecaka*), (he is) the very powerful Meṣa Rudra.[1]

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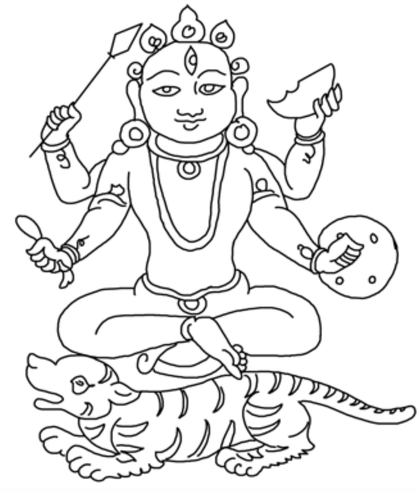
[1] *dhūmrāmbudapratīkāśaṁ [g: dhūṁmrā-] dīpyamānaṁ [kh: divya-] sutejasam* |
trinetraṁ ṣaḍbhujaṁ bhīmaṁ nānābharaṇamaṇḍitaṁ [k kh: ratnakuṇḍaladīpitam] ||
mukuṭena vicitreṇa ratnakuṇḍaladīpitaṁ [k kh: nāsti] |
sarvāvayavaśobhāḍhyaṁ [k kh: nāsti] hāranūpūramaṇḍitam ||
kādyaṁ kheṭaṁ [kh: kalasaṁ; g: ghaṭā] tathā ghaṇṭhā [g: phalā] vāmasthāḥ [kh g: -sthā] karadīpitāḥ [g: -dīpitā] |
triśūlaṁ vajraparighaṁ [k: vajraṁ-; g: -parigha] dakṣiṇena karayutam ||
parāśaktyā kṛtānandaṁ krīḍamānaṁ sunirbharam [g: ca-] |
dhātrīśabhairavaṁ [g: dhātrīśobhairavo] nāma nāgābhogāsanasthitam || Ibid. 24/141ab-144.

[2] *muktāphalanibhākāraṁ dīpyamānaṁ sutejasam* |
nīlavajrakṛtā mālā kaṇṭhasthā ca pralambitā [g: virājate] ||
hemakuṇḍalaśobhāḍhyaṁ [g: śobhādya] padmarāgakirīṭinam |



37) Lohita (Pa) – (Lohita's) body is radiant with the colour of ocre and, very fierce, he shines intensely. He has three eyes and four arms and, radiant, he has the face of a cow and wears a crown. On (his) head is a jewelled necklace adorned with gold seals. In the left (hands are) a skull and a shield; in the right a spear and thread. Possessing many ornaments, he looks beautiful with Pūtanā (La) sitting next to him. Mounted on a tiger, he is the Bhairava called Lohita.[2]

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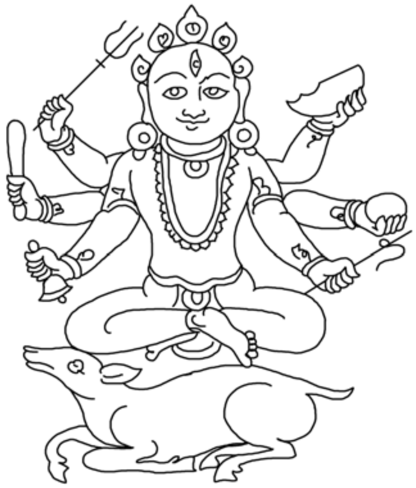
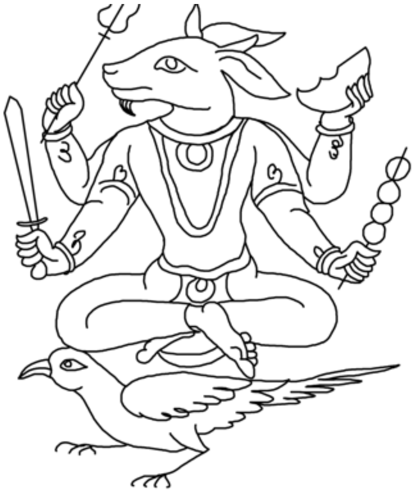
tryakṣaṁ caturbhujaṁ devaṁ sarvāvayavaśobhitam ||
sarvalakṣaṇasaṁpūrṇaṁ nānālaṅkāramaṇḍitam |
kādyaṁ mīnaṁ [g: mīna] kṛtaṁ [g: kṛtā] vāme śūlaṁ [kh g: śūla] śaktiś ca [g: śaktiṁ ca] dakṣiṇe ||
ambikā śaktiś cotsaṅge [kh: -rutsaṁge; g: -rutsaṁga] parānandākulekṣaṇā [kh: -kulakṣaṇam; g: -kulekṣaṇaṁ] |
krauñcāsanasamārūḍhaṁ mīneśaṁ nāma bhairavam || Ibid. 24/145ab-148.

[1] *nīladhūmrapratīkāśaṁ [g: -dhūṁmra-] dīpyamānaṁ sutejasam* |
meṣavaktraṁ trinetraṁ ca kirīṭikuṇḍalānvitam [k: kirīṭa-; kh g kirīṭī-] ||
varṇamālā gale baddhā ratnamālā pralambitā |
sarvābharaṇaśobhāḍhyaṁ ṣaḍbāhu [k kh: ṣaḍbāhuṁ; g: ṣaḍvādgaṁ] ca mahābalam ||
kādyaṁ vajraṁ tathā śūlaṁ vāmena [k: vāmasthaṁ] karadīpitam [g: -dīpitā] |
sūtraṁ daṇḍaṁ tathā pāśaṁ dakṣiṇena virājate ||
chagalī ca [k: chagalīṁ ca; g: chagalaṁḍāt] kṛtotsaṅge [g: kṛtotsaṁgaṁ] krīḍānandasunirbharam |
pecakāsana-m-ārūḍhaṁ meṣarudraṁ mahābalam || Ibid. 24/149ab-152.

[2] *gairikāvarṇadīptāṅgaṁ [kh: dīptāṁṅgaṁ; g: girikādīptābhaṁ] dīpyamānaṁ subhīṣaṇam* |
tryakṣaṁ caturbhujaṁ dīptaṁ gomukhaṁ ca kirīṭinam [g: kirīṭīnaṁ] ||
ratnamālā śirodeśe [k g: śire divyā] hemamudrāvibhūṣitā [kh: -vibhūṣitam] |
kādyaṁ [k kh: kādya] kheṭaka vāmasthaṁ [g: vāmasthā] śūlaṁ [g: śūla] sūtraṁ ca dakṣiṇe ||
nānābharaṇasaṁyuktaṁ pūtanotsaṅgaśobhitam |
vyāghrāsanasamārūḍhaṁ lohitaṁ nāma bhairavam | | Ibid. 24/153ab-155.



38) Śikhīśa (Pha) – (Śikhīśa) is well illumined like a star and is the colour of the ashes strewn (on his body). He has six arms and a fierce face. His ears are adorned with palm leaves. Very powerful, he wears a crown and a necklace of letters hangs (from his neck). In the left (hands) are a skull, piece of meat and goad. He holds a trident, pestle and bell with the right. (His) bliss is Āmoṭīśakti (A) and his mind is filled with the sport (of love making). Mounted on the back of a deer, he is the Bhairava called Śikhīśa.[1]



39) Chagalaṇḍa (Ba) – (Chagalaṇḍa) is the (black) colour of a crow, nightingale or black (storm) cloud. He has the face of a goat and three eyes. His ears are long and he wears a crown. A garland made of divine conch shell is around his neck. He has a big body with four arms and is adorned with a garland of forest (flowers). On the left is a skull and ascetic's staff, on the right a trident and sword. Replete with all the (auspicious) marks, he is full ofLambikāśakti (Ṣa). Chagalaṇḍa, very powerful, is mounted on a nightingale.[2]

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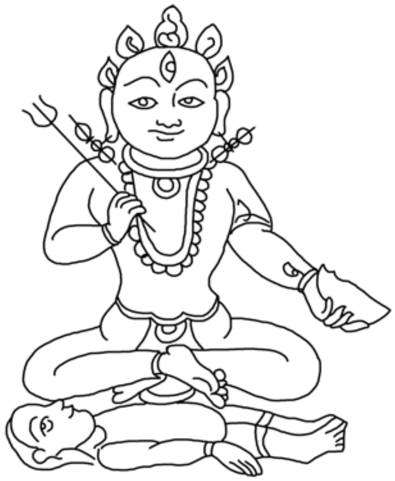
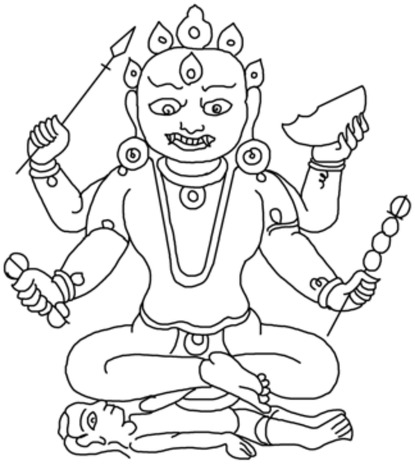
[1] *bhasmoddhūlitavarṇābhaṁ tārām iva sudīpitam |*
ṣaḍbhujaṁ cogravadanaṁ karṇau [g: karṇo] tālakamaṇḍitau [kh: tāṭaṅka-; g: tāḍaka-] ||
kirīṭinaṁ [g: kirīṭīnaṁ] mahātejaṁ varṇahārāvalambitam [g: -valavinaṁ] |
kādyaṁ piśitakhaṇḍaṁ [k: piśitaṁkhaḍgaṁ; g: paśitakhaṁḍaṁ] ca aṅkuśaṁ vāma-m-āśritam [g: -māśritaḥ] ||
triśūlaṁ mudgaraṁ ghaṇṭā [k: ghaṇṭāṁ; kh: caṇṭāṁ; g: ghaṁṇṭhā] dakṣiṇena karodyatā [k: -dyatam] |
āmoṭīśaktir ānandaṁ [k: āmodī-; kh: āmoḍhī-] krīḍānirbharamānasam ||
mṛgapṛṣṭhasamārūḍhaṁ [kh g: -pṛṣṭhi-] śikhīśaṁ [g: śikhiśaṁ] nāma bhairavam |
Ibid. 24/156ab-159ab.

[2] *kākakokilavarṇābhaṁ [g: -kokīla-] kṛṣṇāmbudasamaprabham [k: kṛṣṇāmbara-] ||*
chāgavaktraṁ trinetraṁ ca lambakarṇaṁ [g: -karṇa] kirīṭinam [g: kiriṭinaṁ] |
divyaśaṅkhakṛtā mālā kaṇṭhasthā ca virājate ||
caturbhujaṁ mahākāyaṁ [g: devaṁ] vanamālāvibhūṣitam [k kh: vaḍa-] |

40) Dviraṇḍa (Bha) – O beloved, as if white and red, (Dviraṇḍa) shines with three eyes and two arms. He is beautiful with thunderbolts for earrings and his crown and diadem are aflame. He has a skull and trident and is adorned with many ornaments. He is united with Saṁhārīśakti (KṢa) and is filled with the sport of love making. He is mounted on a corpse. He is the Bhairava called Dviraṇḍa.[1]





41) Mahākāla (Ma) – Dark blue like a storm cloud, he makes the sound of a bass drum. A seal made of a great conch adorns his ear. He has three eyes and four arms. He is fierce with big teeth and red eyes. He wears a crown and a garland of letters, (red) like blood, hangs (from his neck). A skull and ascetic's staff is on the left and a spear and thunderbolt on the right. He has many ornaments and is beautiful in all (his) limbs. Accompanied by Mahākālī (M), he is filled with the bliss of wine. Mounted on the back of a ghost (*preta*), he is Mahākāla Bhairava.[2]

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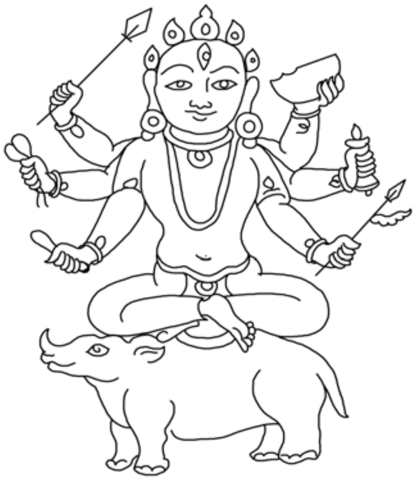
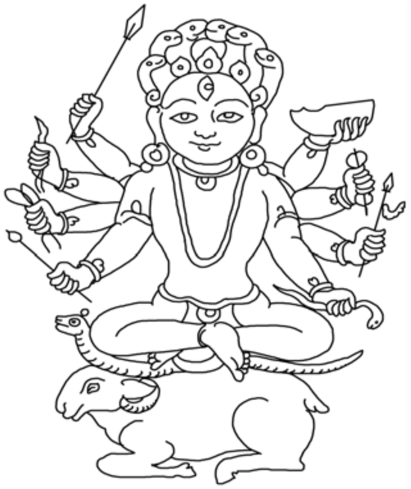
kādyaṁ [k: kādya] khaṭvāṅga vāmasthaṁ [g: vāmasthā] triśūlaṁ khaḍgaṁ [kh g: khaḍga] dakṣiṇe ||
sarvalakṣaṇasampūrṇaṁ lambikāśaktinirbharam |
kokilāsana-m-ārūḍhaṁ chagalaṇḍaṁ [kh: chāga-] mahābalam || Ibid. 24/159cd-162.

[1] *śvetāruṇanibhaṁ dīptaṁ trinetraṁ dvibhujaṁ priye [g: prīyeṁ]* |
vajrakuṇḍalaśobhāḍhyaṁ kirīṭimukuṭojjvalam [k: kirīṭa-; g: kirīṭī-; kh g: mukuṭojvalam] ||
kādyaṁ [k: kādya] triśūlasaṁyuktaṁ nānālaṅkāramaṇḍitam |
saṁhārīśaktisaṁyuktaṁ [k: śaktisahitaṁ; kh: śaktināsārddhaṁ] krīḍāratisunirbharam ||
śavayānasamārūḍhaṁ dviraṇḍaṁ nāma bhairavam | Ibid. 24/163ab-165ab.

[2] *nīlajīmūtavarṇābhaṁ dundubhisvanagarjitam [kh: duṁdubhiḥ-; k: -svara-]* ||
mahāśaṅkhakṛtā mudrā karṇasthā ca virājate |
tryakṣaṁ caturbhujaṁ bhīmaṁ daṁṣṭrālaṁ raktalocanam ||
kirīṭī [k: kirīṭa; kh: kirīṭi] raktasaṁkāśā [k, kh: -śaṁ] varṇamālā pralambitā [k: pralambitam] |
kādyaṁ khaṭvāṅga vāmasthaṁ [k: khaṭvāṅgaṁ-; k: -vāmasthā; kh: -vāmasthāṁ] śūlaṁ vajraṁ [k: cakraṁ] ca dakṣiṇe [k, kh: -ṇaṁ] ||
nānālaṅkārasaṁyuktaṁ sarvāvayavaśobhitam |
mahākālīsamopetaṁ madirānandanirbharam [k: -nanditam] ||
pretapṛṣṭhasamārūḍhaṁ [kh: -pṛṣṭa-; g: -pṛṣṭhi-] mahākālaṁ ca bhairavam | Ibid. 24/165cd-169ab.



42) Vālīśa (Ya) – The yellow colour of a palmleaf and possessing beautiful radiant energy, he shines intensely. The god has three eyes and six arms and is adorned with many ornaments. He has earrings and a crown and is adorned with pearl anklets. (His) left hands are adorned with a skull, bell, and javelin. The weapons in the right hands are a spear, noose and iron bar. Accompanied by Kusumāyudhā (Śa), he desires sex and is very powerful. Mounted on a rinocerous (*godha*), he is the Bhairava called Vālīśa.[1]



43) Bhujaṅga (Ra) – Blood red, (Bhujaṅga) is like a flame of fire. His head is covered by six serpent hoods and he wears a crown of jewels and gems. He has gold earrings and is adorned with a garland of forest (flowers). He has eight arms and is adorned with many ornaments. On the left he has a skull, thunderbolt, javelin, and snake. On the right a spear, thread, noose and excellent stick. He is filled with the bliss of Śukrāśakti (Ṁ) and mounted on a ram, he is Bhujaṅga.[2]

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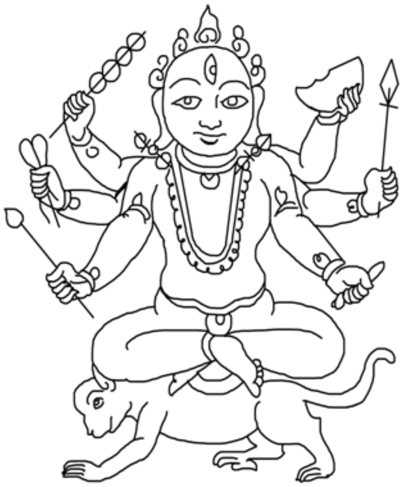
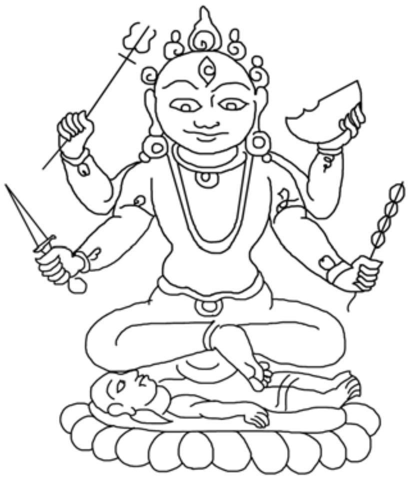
[1] *pītatālakavarṇābhaṁ dīpyamānaṁ sutejasam* ||
trinetraṁ ṣaḍbhujaṁ [g: sadbhujaṁ] devaṁ nānālaṅkāramaṇḍitam |
kirīṭikuṇḍalayutaṁ [k: kirīṭa-; kh g: kirīṭī-] hāranūpuramaṇḍitam [k kh: -keyūramaṇḍitaṁ] ||
*kādyaṁ ghaṇṭā [g: ghaṇṭhāṁ] tathā śaktir vāmena [k: vāme *; g: śakti-] karadīpitāḥ [k: kare sudīpitam; kh g: -dīpitā]* |
śūlaṁ pāśaṁ ca parighaṁ [g: parigha] dakṣiṇe ca [k kh g: na] karāyudhāḥ [g: -yudham] ||
kusumāyudhasamopetaṁ [kh: -yudhā-; g: -śakti-; kh: saṁyuktaṁ] ratikāmaṁ balotkaṭam |
godhāsanasamārūḍhaṁ vālīśaṁ nāma bhairavam || Ibid. 24/169cd-172.

[2] *raktāruṇapratīkāśaṁ vahnijvālānalaprabham [k kh: vahnikālā-]* |
ṣaḍbhogaṁ śirasākrāntaṁ maṇiratnakirīṭinam [kh: -ratnaṁ-; k kh: pradīpitam] ||
hemakuṇḍalasaṁyuktaṁ [k kh: -saṁpūrṇaṁ] vanamālāvibhūṣitam [kh: vaḍa-; g: pūna-] |
bhujāṣṭakasamopetaṁ nānālaṅkāramaṇḍitam ||
kādyaṁ vajraṁ tathā śaktiḥ [k kh g: śaktiṁ] nāgaṁ vāmena saṁyutam |
śūlaṁ [g: śūla] sūtraṁ tathā pāśaṁ dakṣiṇe daṇḍam uttamam ||
śukrāśaktibharānandaṁ [g: bhavānaṁdaṁ] bhujaṅgaṁ meṣasaṁsthitam | Ibid. 24/173ab-176ab.

44) Pinākīśa (La) – (Pinākīśa) is white and very pleasing in colour. He is subtle and gross with the belly of a wolf. He wears a crown and shines like a jewel. He is adorned with a thunderbolt as an earring. A necklace made of pearls shines (around his) neck. He has three eyes, six arms and, fierce, is adorned with many ornaments. On the left his hands are adorned with a skull, spear and iron bar. In the right upraised hands are an ascetic's staff, noose and stick. (He has) placed Tārāśakti (Ta) next to himself and is greedy only for the bliss of (love) sport. Pinākīśa, with a great body, sits on a monkey.[1]





45) Khaḍgīśa (Va) – (Blue), (Khaḍgīśa) shines like split sapphire. He has three eyes and four arms. Earrings of snake hang (from his ears) and he has a flaming crown and diadem. (In the left hands are) a skull and an ascetic's staff, in the right a trident and a dagger. Jñānīśakti (E), mad with passion, is united with Khaḍgīśa. Mounted on a lotus and a ghost, he is the Bhairava called Khaḍgīśa.[2]

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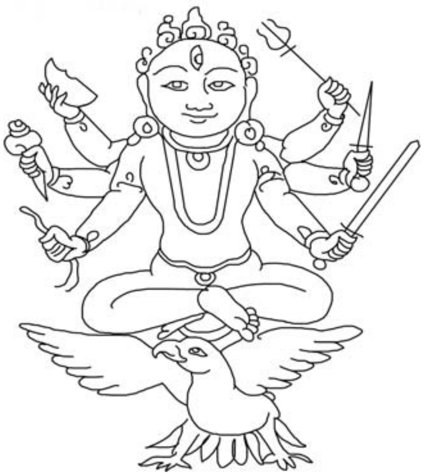
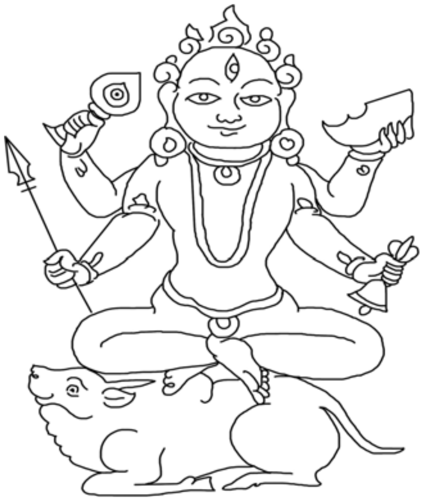
[1] *gauraṁsnigdhena varṇena hrasvaṁ [g: hrasva] sthūlaṁ vṛkodaraṁ [k kh: vṛho-; g: vṛto-]* ||
kiriṭī [k: kirīṭa; kh g: kirīṭī] ratnavaddīptaṁ [g: ratnakhacitaṁ] vajrakuṇḍalamaṇḍitam |
muktāphalakṛtā mālā kaṇṭhasthā ca pradīpitā ||
trinetraṁ ṣaḍbhujaṁ raudraṁ nānālaṅkāramaṇḍitam |
kādyaṁ śūlaṁ ca [g: triśūla] parighaṁ vāmena karadīpitam [g: -dīpitā] ||
khaṭvāṅgaṁ [g: khaṭvāṁga] pāśadaṇḍaṁ [k: pāśaṁ-] ca dakṣiṇasthāḥ [k kh: -sthaṁ; g: -sthā] karodyatāḥ [k: karodyatam; g: karodyatā] |
tārāśaktikṛtotsaṅge [k: -śaktiḥ-; kh: -saṅgaṁ] krīḍānandaikalālasam ||
pinākīśaṁ mahākāyaṁ [g: -kālaṁ] vānarāsanamāśritam | Ibid. 24/176cd-180ab.

[2] *bhinnavaidūryadīptābhaṁ [g: -vaiduryya-] trinetraṁ ca caturbhujam* ||
sarpakuṇḍalalambantaṁ [kh: sarva-; g: -levantaṁ] kirīṭimukuṭojjvalam |
kapālaṁ caiva khaṭvāṁgaṁ triśūlaṁ [k: trinetraṁ] kartrī [k: kartri; kh: kartṛ; g: katṛ] dakṣiṇe ||
nānālaṅkāraśobhāḍhyaṁ sarvāvayavaśobhitam [k: -saṁyutam] |
jñānīśaktir madonmattā [g: -śaktisamopetaṁ] khaḍgīśotsaṅgagāminī ||
padmapretasamārūḍhaṁ khaḍgīśaṁ nāma bhairavam | *[k g: nāsti]* Ibid. 24/180cd-183ab.

46) Bakīśa (Śa) – (Bakīśa) is white like white jasmine and the moon. He has a long neck and the belly of a wolf. His mouth is large and he has three eyes. He has a diadem and earrings. He has a garland of Javā flowers, six arms, and yellow clothes. (He holds) with the right, upraised hands a skull, conch and thread. His left hands are adorned with a trident, dagger and sword. Replete with all (the auspicious) qualities, he is lauded by Kriyāśakti (AI). The Lord of Rudras called Bakīśa sits on a Bengal kite (*cilhā*).[1]





47) Śvetarudra (Ṣa) – (His) light, well illumined, is white and red and he is adorned with bones and the wind. (Śvetarudra) has stern eyes, deformed teeth, three eyes and wears a crown. Very fierce, he has four arms and is adorned with many ornaments. On the left are a skull and a bell and on the right a mirror and a spear. Delighted to have Gāyatrī (O) by his side, he desires the bliss of the sport (of love making). Mounted on a bull, Śveta Rudra is very powerful.[2]

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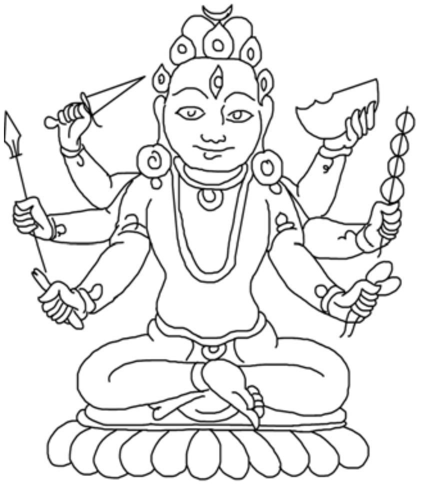
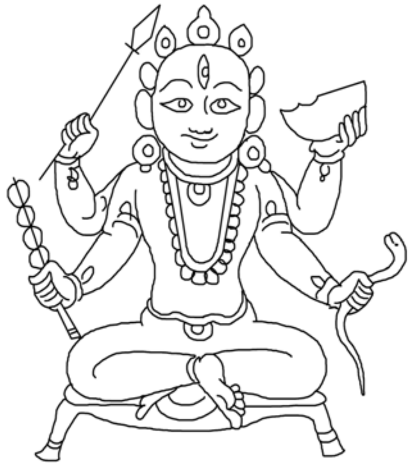
[1] *sitakundenduvarṇābhaṁ [kh: śita-; g: -kuṁdedu-] dīrghagrīvaṁ vṛkodaram* ||
vistīrṇāsyaṁ trinetraṁ ca kirīṭī [kh: kirīṭa] kuṇḍalair yutam [g: kuṇḍalai-] |
javākusumamālāḍhyaṁ [k: japā-] ṣaḍbhujaṁ pītavāsasam [g: -vāsaśaṁ] ||
kādyaṁ kambu [kh: kambuṁ; g: kaṁbūṁ] tathā sūtraṁ [kh: sutraṁ] dakṣiṇena [k: dakṣiṇe ca; kh: dakṣiṇasthaṁ] karodyatāḥ [k: karodyatam; kh: sudīpitam; g: -tā] |
triśūlaṁ kartarī khaḍgaṁ vāmasthāḥ [kh: vāmasthaṁ; g: vāmasthā] karadīpitāḥ [kh: ?; g: -dīpitā] ||
sarvalakṣaṇasaṁpūrṇaṁ [g: -pūrṇā] kriyāśaktyābhinanditam |
bakīśaṁ [kh: ?] nāma rudreśaṁ cilhāsanavyavasthitam [g: cillā-] || Ibid. 24/183cd-186.

[2] *śvetāruṇasudīptābhaṁ [kh: -ruṇaṁ-] asthivāyu-r-alaṅkṛtam* |
koṭarākṣaṁ vikṛtadaṁṣṭraṁ [kh: vṛka-; g: vinā-] trinetraṁ ca kirīṭinam ||
lambakarṇaṁ [g: -karṇa] sutejāḍhyaṁ nūpurārāvanāditam |
caturbhujaṁ mahāraudraṁ [k kh: mahā ugraṁ] nānābharaṇamaṇḍitam ||
kādyaṁ ghaṇṭā [g: ghaṁṇṭhāṁ] sthitā vāme darpaṇaṁ śūlaṁ [kh g: śūla] dakṣiṇe |
gāyatryotsaṅgasaṁhṛṣṭaṁ [kh: gāyatryū-; g: gāyatryā- -saṁkṛṣṭaṁ] krīḍānandamanotsukam ||
vṛṣabhāsana-m-ārūḍhaṁ śvetarudraṁ mahābalam | Ibid. 24/187ab-190ab.

48) Bhṛgu (Sa) – Brilliant like blue collyrium, (Bhṛgu) has made the moon (his) crest jewel. O beloved, he is illuminated by (his) jewel earrings and he has three eyes and six arms. He has big eyes and tranquil, he smiles slightly. The attributes he holds on the left are a skull, ascetic's staff and noose. On the right (are) a dagger, spear and iron bar. He is beautiful with many ornaments and is beautiful in all (his) limbs. On his left is Sāvitrīśakti (AU) and he is filled solely with the bliss of the sport (of love making). The very fierce (Bhairava) called Bhṛgu sits on a lotus vehicle.[1]





49) Lakulīśa (Ha) – (Lakulīśa) is the (white) colour of a conch, jasmine and the moon. His body is tall body and he is naked. He wears a crown and has a big body. He has three eyes and four arms. A garland made of divine gems is on his neck. In the left (hands) are a skull and snake; in the right, a spear and an ascetic's staff. Dahanīśakti (Da), who resides in radiant energy, is pleasingly distraught (*suvihvalā*) with the bliss of (love) sport. Lakulīśa, who is very fierce, sits on a cot (*paryaṅka*).[2]

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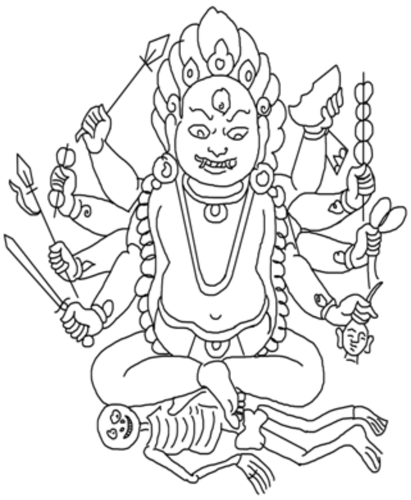
[1] *nīlāñjananibhaṁ dīptaṁ śaśāṅkakṛtaśekharaṁ [g: śaṁ-; kh: -śeṣaraṁ]* ||
ratnakuṇḍalasaṁdīptaṁ [g: -kuṁdala-] trinetraṁ ṣaḍbhujaṁ priyam |
viśālanayanaṁ [g: -nayana] saumyam [g: saumya] īṣatprahasitānanam ||
kapālaṁ caiva khaṭvāṅgaṁ pāśaṁ vāme [g: vāmaṁ] dhṛtāyudham [k: kṛtāyudham; g: virājate] |
kartarī śūlaparighaṁ [k: śūlaṁ-] dakṣiṇena virājate [g: kṛtāyudhaṁ] ||
nānālaṅkāraśobhāḍhyaṁ sarvāvayavaśobhitam |
sāvitrīśaktir vāmāṅge [kh g: -śakti-] krīḍānandaikanirbharam [kh: -nirbharā] ||
bhṛgu nāma mahārudraṁ [g: -raudraṁ] padmayānāsanasthitam | Ibid. 24/190cd-194ab.

[2] *śaṅkhakundenduvarṇābhaṁ dīrghakāyaṁ digambaram* ||
kirīṭinaṁ [g: kirīṭīnaṁ] mahākāyaṁ [k kh: -tejaṁ] trinetraṁ ca caturbhujam |
divyaratnakṛtā mālā kaṇṭhasthā ca virājate ||
kādyaṁ nāgaṁ [g: nāga] sthitaṁ [g: sthitā] vāme śūlaṁ khaṭvāṅgaṁ [kh g: khaṭvāṁga] dakṣiṇe |
dahanīśaktis tejasthā [kh g: -śakti-] krīḍānandasuvihvalā [k kh g: krīḍānaṁdā-] ||
lakulīśaṁ mahārudraṁ [g: -raudraṁ] paryaṅkāsanasaṁsthitam [kh: paryyaṁko-] |
Ibid. 24/194cd-197ab



50) Saṁvartaka (KṢa) – (Saṁvartaka) is (brilliant) like the Fire of Time. He is like the conflagration at the end of (a cosmic) age. He has three brown eyes (stare) fixedly. He has big teeth and (his) form is fierce. He is adorned with a garland of skulls and is beautiful in all (his) limbs. He wears a snake as a sacred thread and, possessing eight arms, he is very powerful. O beloved, a skull, ascetic's staff, noose and severed head, are held in the left. Upraised in the right are a spear, thunderbolt, javelin and sword. His chest is broad, belly large and face frightening. He is replete with all the limbs and is endowed with all the (auspicious) marks. He possesses many ornaments and he wears an elephant hide. He is in the company of Phetkārīśakti (Na) and is fatigued by the extent of the bliss of (his love) sport. Very fierce, Saṁvartaka, sits on a skeleton.[1]

After describing the fifty Bhairavas, the speaker of the ŚM continues:

> These are the Rudras who, possessing great vitality, engender (cosmic) creation and destruction. Born from the letters (*mātṛkāvarṇa*), they bring about the Great Pervasion. They are born from the fifty letters and (each) possesses a Śakti and a vehicle. I have not described them in any other Tantra. They have been described in the *Śrīmatottara*. He who, having visualized (each) form, and deposits (it on the body) becomes a Skyfarer in six months.

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[1] *kālānalapratīkāśaṁ yugāntadahanopamam* ||
trinetraṁ stabdhapiṅgākṣaṁ daṁṣṭrālaṁ [g: -raṁ] ghorarūpiṇam |
kapālamālābharaṇaṁ sarvāvayavaśobhitam ||
nāgayajñopavītaṁ [g: -pavitaṁ] ca bhujāṣṭakamahotkaṭam |
kādyaṁ khaṭvāṅgapāśaṁ [k: khaṭvāṅgaṁ] ca muṇḍaṁ [g: muṁḍe] vāme dhṛtaṁ priye ||
śūlaṁ vajraṁ tathā śaktiḥ [k kh: śaktiṁ] khaḍgaṁ dakṣe samudyatam [g: samudyatā] |
vistīrṇavakṣābhogāḍhyaṁ [k: -vakṣo-; kh: -vakṣa-; g: -vahu-] lambodaraṁ [g: -ra] bhayānanam ||
sarvāvayavasampūrṇaṁ [g: -pūrṇa] sarvalakṣaṇasaṁyutam |
nānālaṁkārasaṁpannaṁ [g: -saṁpanna] gajacarmavṛtāmbaram ||
phetkārīśaktinā [k: -śakti * *] sārdhaṁ [k: sahitaṁ] krīḍānandabharālasam* |
saṁvartakaṁ [g: saṁvarttaka] mahārudraṁ [g: -raudraṁ] kaṅkālāsanasaṁsthitam [k: svaṅkālā-; g: kaṁkārā-] || Ibid. 24/197cd-202.

The (triangular) Wheel made of the Ocean of the Yoni should be drawn with effort on a cloth. The Rudras are each in a Yoni. (Thus the one god) possesses fifty forms. They should be worshipped with scent, flowers and the like along with liquor, meat and lamps. Within six months the adept gets the accomplishment he desires.[1]

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[1] *ete rudrā mahāvīryāḥ [g: viryyā] sṛṣṭisaṁhārakārakāḥ [kh: śṛṣṭi-]* ǀ
mātṛkāvarṇasaṁbhūtā [kh: -saṁbhutā] mahāvyāptikarās tv ime ǀǀ
pañcāśadvarṇasaṁbhūtāḥ [kh: -saṁbhutāḥ] śaktivāhanasaṁyutāḥ [g: -saṁyutā] ǀ
nānyatantre mayā khyātā akhyātāḥ [kh: -tā; g: mākhyātaṁ] śrīmatottare [g: ca mato-] ǀǀ
dhyātvā mūrtiṁ [g: mūrtti] nyased yastu ṣaṇmāsāt [g: ṣan-] khecaro [g: khecaraṁ] bhavet ǀ
yonyārṇavakṛtaṁ [k: yonyaṇave-; g: -rṇavaṁ-] cakraṁ paṭe likhya prayatnataḥ ǀǀ
ekaikayonimadhyasthā rudrāḥ [g: rudra] pañcāśamūrtimān ǀ
pūjayed [kh: pūjayad] gandhapuṣpādyair aliphalgusadīpakaiḥ [g: -puṣpaitu-; k: -sadīpakam] ǀǀ
abhiṣṭāṁ [k kh: abhiṣṭā; g: abhiṣṭhā] kāmikīṁ [k: kāmikī] siddhiṁ [k: siddhiḥ] ṣaṇmāsāt sādhako labhet [k: bhavet] ǀ Ibid. 24/203-207ab.

Appendix VII

A Comparative Chart of the Contents of the Assembly of Sounds

The series of letters, Bhairavas and corresponding parts of the body of the Assembly of Sounds are listed in several places in the Kubjikā sources. These include the KMT (24/4-20 (in the reverse order), ṢSS (7/45-66), KRU (5/50 ff.) and the *Ṭīkā* (MS K fl. 140a–140b). Morever, the series is well known generally in the Tantras of other schools of the early period and the later ones. We also find it, for example, in the *Svacchandatantra* (2/29-35), *Agnipurāṇa* (145/28-30; 293/41-47), and the *Śāradātilaka* (2/29-35).

The fifty letters and their location in the body are noted in chapter 19 of the KuKh, however the Bhairavas are not named there. Presuming that their names are those listed in chapter six (KuKh 6/14-20), they have been entered first in column two. The variants of these names in the KMT (24/2-20) and ṢSS (38/4-20) are noted next to those of the KuKh. The first variant is from the KMT and the second from the ṢSS. Significantly variant names found in the *Śāradātilakatantra* (2/29-35) are noted in the third column along with those of the *Ṭīkā*.

The locations of the letters and Bhairavas in the body noted in the fourth column are taken from chapter nineteen of the KuKh. Variants in the KMT and ṢSS are noted in brackets in italics. Those of the KnT have been noted in the last column on the right. A compartment is left empty if the entry agrees with the corresponding one to the left of it.

17. A Table of the Letters, Bhairavas and Locations of the Assembly of Sounds

Letter	Bhairava KuKh / KMT, ṢSS	Bhairava *Ṭīkā* and ŚT	Location in the Body KuKh (KMT, ṢSS)	Location in the Body (KnT)
A	Śṛīkaṇṭha		Topknot (*forehead*)	
Ā	Ananta		Mouth	
I	Sūkṣma		Right eye	
Ī	Trimūrtikā/ Trimūrti/ Caturmūrtika (?)		Left eye	
U	Amarīśa / Amarin	Varīśa	Right ear	
Ū	Arghīśa / Arghin	Arghīśa	Left ear	
Ṛ	Bhārabhūti		Right nostril (*piṅgalā*)	
Ṝ	Atithīśvara/ Tithīśa / Atithi	Adhvarīśa / ŚT: Tithīśa	Left nostril (*iḍā*)	

Letter	**Bhairava KuKh / KMT, ṢSS**	**Bhairava *Ṭīkā* and ŚT**	**Location in the Body KuKh (KMT, ṢSS)**	**Location in the Body (KnT)**
Ḷ	Sthāṇu		Right cheek	
Ḹ	Hara		Left cheek	
E	Jhaṇṭhīśa		Lower teeth	
AI	Bhauktika/ Bhauktī / Bhautin	Bhauktika	Upper teeth	
O	Sadyojāta / Sadyadeva		Lower lip	
AU	Anugraha		Upper lip	
Ṁ	Aṅkurīśa / Krūra/	Krūrasena / ŚT: Akrūra	Uvula	
Ḥ	Mahāsena	Mahāmana	Tongue (*Cavity of Brahmā*)[1]	
Ka	Krodha	Kruddha	Right shoulder	
Kha	Caṇḍīśa / Caṇḍa (ṢSS Kh: Pracaṇḍa)	Caṇḍīśa	Right arm (*middle of the arm*)	
Ga	Pracaṇḍarāṭ / Pracaṅḍa (ṢSS Kh: Paṅcārtha)	Ṭ and ŚT: Pañcāntaka	Right elbow	Right hand (also in KuKh)
Gha	Krūra / Śiveśa Śiva	Ṭ and ŚT: Śivottama	Right wrist (*upper part of hand*)	Fingers
Ṅa	Ekarudra		Fingers of the right hand (*front of hand*)	Nails
Ca	Kūrma		Left shoulder	
Cha	Ekanetraka / Ekanetra		Left arm (*armpit*)	
Ja	Caturmukha / Caturānana		Left elbow	Left hand
Jha	Ajeśa/ Ajita	Arghīśa	Left wrist (*left arm*)	Fingers
Ña	Śyena / Śarman	Kūrma (?) / Śarva	Fingers of the left hand (*hand*)	Nails
Ṭa	Someśvara		Right buttock (*buttock*)	Right thigh
Ṭha	Lāṅgulin (ṢSS K: Lāṅgalin)	Lāṅgalīśa	Right thigh (*thigh*)	Right shank
Ḍa	Ḍārukeśa / Dāruka / Ḍāru	Raka / ŚT: Dāruka	Right knee (*middle of knee*)	Right foot
Ḍha	Ardhanārīśvara / Ardhanārin	Ardhnārīśa	Right shank (*shank*)	Right toes

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[1] See above, note to 6/31-33ab.

Letter	**Bhairava KuKh / KMT, ṢSS**	**Bhairava *Ṭīkā* and ŚT**	**Location in the Body KuKh (KMT, ṢSS)**	**Location in the Body (KnT)**
Ṇa	Umākānta		Toes of right foot (*right foot*)	Nails
Ta	Āṣāḍhin		Left buttock (*buttock*)	Left thigh
Tha	Ḍiṇḍina / Diṇḍi (Daṇḍi)	Diṇḍin / ŚT: Daṇḍin	Left thigh (*thigh*)	Left shank
Da	Dhātṛrudraka / Dhātrin	Kṣameśa or Dhātrīśa / ŚT: Syadri	Left knee (*middle of the knee*)	Left foot
Dha	Mīna		Left shank (*shank*)	Left toes
Na	Meṣa		Toes of the left foot (*left foot*)	Nails
Pa	Lohita		Right diaphragm	
Pha	Śikhivāhin / Śikhin		Left diaphragm	
Ba	Chagalaṇḍa		Spine	
Bha	Dviraṇḍa		Navel	
Ma	Mahākāla		Heart	
Ya	Vālīśa		Skin	
Ra	Bhujaṅgama / Bhujaṅga		Blood	
La	Pinākīśa / Pinākin		Flesh	
Va	Khaḍga / Khaḍgin	Khaḍgīsa	Sinews	
Śa	Bakānanada / Vakīśa (ṢSS K: Dhakīśa)		Bones	
Ṣa	Śvetaka / Śveta		Marrow	
Sa	Lakulin/ Bhṛgu		Semen	
Ha	Bhṛgu / Lakulīśa (ṢSS Kh: Lakulin)		Breath	
KṢa	Saṁvartaka	Saṁvarta	Anger	

Appendix VIII

The Krama and its Worship

The core of every major Tantric system is a *maṇḍala*. The same deity may be worshipped in many different traditions. If they are not Tantric there is no *maṇḍala*. But if they are, the *maṇḍala* will vary. Thus the *maṇḍala*, even more than the deity, is emblematic of the tradition to which it belongs. Each substantial Tantric tradition has its own specific primary *maṇḍala*. Usually there are also many other secondary *maṇḍalas* that individually or collectively, in a variety of groupings, are suited for various functions.

A *maṇḍala* may be a drawn or visualized geometric figure or diagram. It may also be a stone or any other natural object. Sacred spaces in and around towns and villages or large areas of land with its topographic features can be *maṇḍalas*. Indeed, the whole world order is a *maṇḍala*. *Maṇḍalas* may be internal, within or on the body of people and other living beings. They may be projected into the breathing cycle, senses, or even consciousness and its states. Whatever or wherever they may be *maṇḍalas* are assemblies of sacred beings who have their own places within the *maṇḍala*. A *maṇḍala* is thus a configuration of sacred, powerful places where divine or supernatural beings reside. Worshipped and propitiated there they help the worshipper attain his desired goals.

These beings are the outer, 'embodied' forms of forces, energies, states and metaphysical principles variously understood according to the school in which they are worshipped. As representations of the world order and the realities that are its most essential nature and metaphysical components, *maṇḍalas* are graphic representations of a perception of reality. Seeing the *maṇḍala* is to see reality in all its aspects and complexity united in a single vision of the sacred. The Kubjikā Tantras do not expound a metaphysical system. Instead, in their own way, they teach a phenomenology of mystical states. In the deepest sense, these are the realities represented by the *maṇḍala* and the beings who are worshipped in it embody them. Their iconic and geometric forms symbolize them. But, although they are important, these are of secondary interest to the Kubjikā tradition. Much more important are their sonic bodies made of the mantras that are intoned or mentally recited to worship them, because it is through them that they are experienced more directly and with less effort than through their icon forms. Mantras (which refer to male beings) and Vidyās (which refer to female beings) work together in the *maṇḍala*. The main deity and his or her consort are present there in the form of their mantra and Vidyā, as are their attendents. The core *maṇḍala* envelops the presiding deities as does the body the soul. And this body is the supreme Śāmbhava state of the deity and all his and her energies. Thus the

KRU explains:

> The form (*vigraha*) (of the deity) is wrapped in *maṇḍalas*[1] and it is made of all the mantras. (These) self-generated *maṇḍalas* are the supreme Śāmbhava form (*mūrti*) (of the deity). O fair faced lady! this is the body enveloped by *maṇḍalas* that (arises) along with you. O goddess, placed (in this way) within the (main) *maṇḍala*, it should be worshipped with effort in accord with reality.[2]

In the manifest 'differentiated' state (*sakala*) the *maṇḍala* and the deity sustain each other, as do the body and the soul. When the deity is in its 'undifferentiated' (*niṣkala*) aspect, there is no *maṇḍala* and external worship is replaced by pure contemplation. Mediated by the *maṇḍala*, the deity is realised to be in both conditions – embodied in the *maṇḍala* and disembodied in the transcendental Void – without contradiction. Thus deity is at once free in its essential, transcendental nature and is also the fettered soul in the body:

> He can be realized (only) through the bliss of contemplation (*bhāvanā*) and is free of the locations of the (inner) *maṇḍalas* (*cakra*). (He is) the Void (*śūnya*) and the Void is (his) seat. Inconceivable, he has no (spatial) location (*aniketana*) and is devoid of the stain (of limitation) (*niṣkalaṅka*). He is all things and is the innate nature of (all that) exists (*vastusvabhāva*) and is free of the differentiation of the energies (*kalākalanā*). Distant and near, although close by, he is far away. Stainless and pure, he is not associated (with anything) and is both born from Karma (even as) he is devoid of Karma.[3]

Descending from the Sky of transcendental emptiness into this 'embodied' condition the deity becomes accessible to worship and operates in the world. When it 'descends' into its differentiated aspect (*sakala*) it assumes a divine body, sonic as mantra and geometric as *maṇḍala*. In its most essential form it takes up its residence in the centre of the *maṇḍala* just as the individual soul does in the Heart of the body. In the centre the deity is in its most essential manifest form as its seed-syllable. Ordered around it in the surrounding *maṇḍala*, like the limbs and organs of the body, are the mantras of the attendent pantheon made up of its energies and aspects encompassed and sustained by the complete form of the goddess's Vidyā. Collectively, this unity-in-diversity, is the supreme oneness (*paramadvaya*) of the Śrīkrama, which is the entire tradition. It is the Great Krama, the sequence of mantras and energies that stream from the one energy as aspects of it that emerge from it even as it emerges from the god as his universal will embodied in the goddess. The deployment of her energies as the series – Krama – of mantras generates the *maṇḍala*¸which is the body of the god. The complete projection of the Krama is the complete body of mantra. The female body of the god.

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[1] Concerning the *maṇḍalas* located in the body, see 50/20-23 and notes.

[2] *sarvamantramayaṁ devi maṇḍalāvṛtavigraham* ||
śāmbhavīyā parā mūrtiḥ svayaṁsaṁbhūtamaṇḍalāḥ |
maṇḍalāvṛtadeho 'yaṁ tvayā sārdhaṁ varānane ||
niviṣṭo maṇḍale devi yaṣṭavyaḥ paramārthataḥ | KRU 6/140cd-142ab.

[3] *bhāvanānandasaṁvedyaś cakrasthānavivarjitaḥ* |
śūnyaḥ śūnyāsano 'cintyo niṣkalaṅko 'niketanaḥ ||
vastusvabhāvaḥ sarvātmā kalākalanavarjitaḥ |
dūrastho nikaṭaś caiva nikaṭo 'pi ca [sarve: na] dūrasthaḥ ||
virajo vimalo 'saṅgī karmajaḥ karmavarjitaḥ | KRU 1/49-51ab.

Thus the identification of the officiant with the deity, which is the necessary prerequisite for its proper worship, entails a twofold condition of unity. One is between the 'essence' of the deity and that of the officiant and the other of their bodies. In this way he participates in the worship the deity himself offers to himself and his own body by offering himself and that same body. This profound experience Deity has of 'non-dual worship' (*advayapūjā*) in which he unites with the goddess who is the Krama which is his body, is beautifully described in the opening chapter of the *Kularatnoddyota* where we read:

> O great goddess, in the beginnining Ādinātha fashioned the lineage of the Western Transmission (*paścimakrama*) and then, O dear one, he worshipped it himself. O fair one, he worshipped (this), the best of Kramas (*kramavara*), which bestows the fruit of enjoyment and liberation, with the sacrificial substances (*dravya*) born from his own body, possessing marvellous power (*tejas*).
>
> O one of good vows, once enacted the most excellent union (*melāpaka*) with the goddess of Ādinātha I mentioned (previously) who originates from his body, and externalized all the *Kramamaṇḍala* within his own body, the lord of the gods worshipped it, along with (its) mantras, Vidyās and (their) limbs. (He did so) with the heaps of sacrificial substances (*dravya*) mentioned previously, as divine and excellent offerings and with lamps (*dīpaka*) of many forms feed with the Great Clarified Butter (*mahāghṛta*) (of his bodily fat) along with food offerings (*naivedya*) born from the energy (*śakti*) of his will, with human flesh and beef (*mahāpala*), divine offerings of flowers and tasty food (*bhakṣabhojya*), (each offered) separately.[1]

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[1] *ādāv eva mahādevi ādināthena nirmitam* |

> (He worshipped thus) established in supreme non-duality with excellent Great Incenses (made of human fat and flesh) and many divine (offerings of) ornaments along with (substances) born from (his) great bodily essence (*mahādhātu*). Endowed with supreme bliss and holding the great *argha* vessel (filled with sacrificial wine), the Lord of the gods, worshipped, O dear one, the great and excellent *maṇḍala* (*cakra)* and he, the emperor and Lord of the Śrīkula, deftly put all the Śrīkramas in due order in (each in their) place, including the Krama of the Child and the rest.
>
> (Thus) he worshipped the Great Krama with hymns and excellent divine lauds, by exhibiting the Great Gestures and with salutations and the waving of lamps along with divine words of praise and rites of adoration centered on the *maṇḍala* and the Krama. Then taking up the Lamp (*dīpaka*), O fair one, he who does all things, was conjoined (*yukta*) with the goddess.[1]

The union of the god with the goddess in the centre of the *maṇḍala* is the model and the culmination of numerous unions great and small through and for which the parts of the *maṇḍala*, more or less complex, are configured. A *maṇḍala* has no existence apart from its parts but it is much more than just their sum. *Maṇḍala* is the spatial ordering of its parts by virtue of which they work together as a whole. A *maṇḍala* is like a machine. Machines work because their parts are

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paścimaṁ kramasantānaṁ svayaṁ yaṣṭaṁ tataḥ priye ||
svakāyasaṁbhavenaiva dravyenādbhūtatejasā |
yaṣṭaṁ kramavaraṁ bhadre bhuktimuktiphalapradam ||
yā sā devī mayākhyātā ādināthasya suvrate |
svadehotthā tayā sārdhaṁ kṛtvā melāpakaṁ varam ||
svadehasthaṁ bahiḥ kṛtvā aśeṣakramamaṇḍalam |
pūjayāmāsa deveśo mantravidyāṅgasaṁyutam ||
upahāravarair divyaiḥ pūrvoktair dravyasañcayaiḥ |
dīpakair vividhākārair mahāghṛtavibodhitaiḥ ||
nijecchāśaktisaṁbhūtair naivedyaiś ca mahāpalaiḥ |
puṣpopahārair divyaiś ca bhakṣabhojyaiḥ pṛthak pṛthak || KRU 2/12-17.

[1] *mahādhūpavarair divyair nānālaṁkārabhūṣaṇaiḥ* |
mahādhātuprasūtaiś ca paramādvaitasaṁsthitaḥ ||
paramānandasampannaḥ mahāpātrārghahastakaḥ |
pūjayāmāsa deveśo mahācakravaraṁ priye ||
sthāne sthāne niveśyāsau yathānukramayogataḥ |
bālakramādikān sarvān śrīkramān śrīkuleśvarāṭ ||
stutistotravarair divyair mahāmudrāpradarśanaiḥ |
nīrājananamaskāraiḥ divyavācābhivandanaiḥ ||
maṇḍalakramapūjābhiḥ pūjayitvā mahākramam |
ādāya dīpakaṁ bhadre [gh: bhadreḥ] devyā yuktaḥ sa [kh: nāsti] sarvakṛt || Ibid. 2/18-22.

configured correctly. If we pull apart the parts of a watch it no longer tells the time. In the case of *maṇḍalas* these parts are mantras. One of the major processes at work in the formation of any Tantric system is the ordering and development of groups of mantras. This ordering – Krama – of the formal bodies of the beings who inhabit a *maṇḍala* is paralleled by the ordering of their sonic bodies in a series of mantras in what is thus appropriately called the *Kramamaṇḍala*.

Mantras may have a visible form and the writing of mantras in *maṇḍalas* is an important part of practice. However, most essentially, mantras are formless sound. Just as forms are deployed in space and both constitute and are configured by the spatial order; analogously, sounds deployed in time and are related to the temporal order. In this case the sequence – Krama – of their intonation is their configuration. The sequence of intonation is the sonic *maṇḍala* which corresponds to the configuration of forms of the formal *maṇḍala*. Form and sound work together in the ritual. Both are coherent, significant and powerful because of their ordered appearing – Krama. The SKh explains:

> The rite of adoration takes place by means of (the goddess's) mantras in accord with (their) subtle and gross sequence (*krama*). The subtle (form of her energy) is within the body and is extracted from (both) inside and within. The gross (form of her energy) is Vidyā and her Command is the complete *maṇḍala* (that contains all the Kramas).[1]

The configurations that constitute a *maṇḍala* are based on some essential feature they share that makes them members of a group. Moreover, essence and form coincide. A set of mantras in a group are generally structured in the same way. Within the common, basic structure, individual components vary. In this way a group of mantras is easily generated for a group of entities. The member of a group shares basic typological features with other members of the group. These features are reflected in the structure of their corresponding mantras. Thus when entites are listed with their mantra we can observe a regular sequence of component parts in each mantra. Some of these are fixed and remain the same in each mantra in the series. Others vary according to the entity to which they refer. Thus some components are common and others particular.

The sequence in which the component parts of mantras are uttered, just as the sequence in which the mantras themselves are, is significant and important. Often they are fixed and in some cases necessarily so as, for example, when the mantras relate to a series of the teachers in a lineage. The sequence of the transmission of the teaching thus clearly corresponds to the sequence of mantras that contain the energy of each teacher. The `current' of teachers and of the transmission of the teaching is thus visibly that of a stream of mantric energy manifest in the sequence of the mantras.

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[1] *asyā mantrair bhavet [g: matrabhavet] pūjā sthūlasūkṣmakrameṇa tu* ||
antaraṅge sthitā sūkṣmā bahirante [kh g: bahiraṁgaiḥ] samuddhṛtā ||
vidyārūpā bhavet sthūlā ājñā saṁpūrṇamaṇḍalā || SKh MS G fl. 28b.

Changes in the sequences are no less significant. In some cases the regular serial order is ineffective in the ritual. In other words, that *maṇḍala* does not work there. A different one is required made of the same parts, but in a different order. In some cases, the energies of mantras may be effective only when they are out of their usual order and a fresh network of connections is set up between the components. This new ordering brings into effective conjunction the individual components within each mantra and with the others in the series. This `mix' can be used in the ritual. It can be applied because it is effective and it is effective because, it is part of the universal, common order, even if some of the individual components are out of order. This rearrangement may take place at the level of the single units of the mantra, right down to the individual syllables of which they are composed or concern the configuration of each single mantra in relation to the others. Most frequently the changes are regular permutations. A common example is the progressive addition of the vowels one after another to a consonant to form a series of syllables. Sometime the syllables of two or more mantras are uttered alternately or along with the series of letters. The possibilities are virtually endless.

Such manipulations are basic in Vedic recitation which focuses on the order in which the syllables of a mantra may be recited and the permutations of that order. While this is a less common modality of permutation of Tantric mantras, the term Krama has been adopted by the Tantras from the technical lexicon of Vedic ritual procedure where it denotes

> a particular manner or method of reading and writing Vedic texts so called because the reading proceeds from the Ist member, either word or letter, to the 2nd, then the 2nd is repeated and connected with the 3rd repeated and connected with the 4th and so on; this manner of reading in relation to words is called *padakrama*, in relation to conjunct consonants *varṇakrama*; the words or letters themselves when combined or arranged in said manner.[1]

The Vedic gods were early on understood to reside in the Vedic mantras that invoked them insofar as the Vedas – understood as the totality of all mantras – are the source and ground of everything to which they refer. Speech, Word, and even just the Sound of the Vedas is thus understood to be the manifest form of the

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[1] Monier-Williams p. 319.

Unmanifest Absolute Being from which all things come and to which they return, like Sound that emerges from Silence and returns to it. All Tantric traditions take over this fundamental Audition of Divine Sound. Deity, like the Veda, is the embodiment of mantras that possess a natural, internal principle which orders them into the limbs and ornaments of the deity. The utterance of the mantras reproduces the body of the deity. Thus the sequence in which they are uttered is no less important than their form and must be observed in order to maintain the 'embodied' sonic identity of the deity which the officiant–cum–yogi worships and whose body he assumes as his own. Accordingly, major Kaula schools focus on this principle – the order or Krama. This they understand to be the most distinctive feature of their tradition as a reflection of the deity and the cosmic order it embodies.

Two types of groups of mantras are distinguished in the liturgies of the goddess Kubjikā. These are the mantras of the core of the *maṇḍala* that are ordered in 'Kramas'. There are also other groups called 'oghas' lit. 'currents' or 'fluxes'. These are also used to worship attendent configurations of beings that may be projected into subsidiary *maṇḍalas* drawn close to the main *Kramamaṇḍala,* which is the 'abode of the sacrifice' (*yāgasadana*)[1] – or within it around the central core. All the mantras that form a part of the Kula liturgy (*paddhati*) 'mounted on the Void'[2] can be said to be the Krama in a broader sense. And one must know the Krama. In this context this means both the ritual procedure as well as the means through which it can take place, that is, the deities and their mantras. The rite must be performed in the correct way, in the right place, and at the right time. But this is not enough. It must be performed by one who is empowered to do it. The liturgy is effective not just because of what is done but more essentially because of the energy that is transmitted through it. The reception and knowledge of the transmission of this energy is an essential aspect of the Krama. Indeed, ultimately, it is the Krama. In order to know the Krama in this supreme sense the officiant must be properly initiated and instructed. Otherwise he is not a *kramika*, that is, he neither knows the procedure nor is he connected to the flux of divine power that makes him a true member of the tradition. The YKh (1) warns:

> Once known one's own particular place, one should perform

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[1] O goddess, I will explain. The Kula liturgy should be worshipped. There (in order to do that) one should first cause the (*maṇḍala* which is the) abode of the sacrifice to be fashioned in an auspicious place.

kathayāmi yathā devi pūjyā śrīkulapaddhatiḥ [k kh: -ti] |
tatrādau yāgasadanaṁ [kh: yogadanaṁ; g: jāga-] śubhadeśe tu kārayet || KRU 7/7.

[2] YKh (1) 26/15.

the worship of the Krama (*kramārcana*). Otherwise there will be obstacles and mistakes (*duryoga*)[1] at every step. All that is devoid of the knowledge of the Krama is out of order (*akrama*). He who does not have the knowledge of Kula and performs rituals is one who is `one who is without the Krama' (*akramin*) and (his rite) is only conterproductive. It is useless for one to worship who is devoid of the Krama, without differentiation of place and the arising of the Siddhas (i.e. the production of mantra). Devoid of the knowledge of his own Krama and the three junctures, one should not consider (one such as he) who is `without the Krama' to belong to the tradition (*kramika*). He is a sinner, a fallen (fettered soul). One who does not have (knowledge of) the sequence (*krama*) of the planes (*bhūmikā*) and is devoid of the twelve sequences is not a member of the tradition (*kramin*); he is a sinner. The Lord of the Maṇḍala should not be worshipped without (knowing) the measure (*māna*) of the Maṇḍala. (He who does so) should not be considered to be a teacher (rather) he is a great sinner. The fool who, devoid (of the knowledge) of the deposition of his own Krama, makes a deposition out of order (*vyutkrama*) should be considered to be a fettered soul, not a member of the Kulakrama.[2]

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[1] The word '*duryoga-*' literally means 'bad conjunction'. One of the earliest uses of the term 'yoga' is with reference to the proper performance of the Vedic sacrifice. In that context, as in this one, it refers to the 'union' i.e. mindful involvement of the sacrificer (*yajamāna*) with the rite he is sponsoring and the correct ordering of the rite in such a way that each phase is properly linked to the others. Mistakes in this respect are 'bad conjunctions'.

[2] *kramārcanaṁ prakartavyaṁ sthānaṁ jñātvā svakaṁ [k, gh: * *] svakam* ||
anyathā vighnasaṁghātaṁ duryogaṁ ca pade pade |
akramaṁ vartate sarvaṁ [ṅ: sarva] kramajñānavivarjitam [k, gh: -tāṁ; ṅ: kramājñāna-] ||
kulajñānavinirmuktaḥ [ṅ: -mukta] kriyākāṇḍaṁ karoti [k, gh: kareti; ṅ: katipa] yaḥ |
akramī [ṅ: -mā] bhavate [ṅ: -to] 'sau [k, gh: sā; ṅ: so] vai [k, gh: nai] pratyaṅgiry eva [k, gh: -gīry eva; ṅ: -girye ca] kevalam ||
kramahīno [k, gh: -hīnaṁ; ṅ: -na] yajet [ṅ: japet] kaścit [k, gh: kaści] sthānabhedavivarjitaḥ [ṅ: -ta] |
siddhodayavinirmukto [k, gh: siddhāṁdadāvinirmuktā; ṅ: siddhodayavinirmukto] yaṣṭo 'pi [k: yeṣṭopi; gh: yeṣṭhopi] hi nirarthakaḥ ||
svakramajñānanirmuktaḥ [k, gh: -nimuktaḥ] sandhyātrayavivarjitaḥ |
*nākramī [k, gh: nākramā] kramiko [k, gh: kramīko] jñeyaḥ sa pāpī [k, gh: pāpāṁ] patito [k, gh, ṅ: patitaḥ] bhavet [k, gh: * *; ṅ: paśuḥ]* ||
bhūmikākramanirmuktaḥ kramadvādaśavarjitaḥ [k, gh: krame-] |
na [k, gh: ū] kramī bhavate 'sau [k, gh: bhavaśo; ṅ: bhavateso] hi pātakī patito bhavet ||
*maṇḍalamānanirmuktam apūjyaṁ [k, kh: maṁḍalaṁmānanirmukta * pūjayaṁ; ṅ: maṁḍalaṁmānanirmuktaṁpūjayen] maṇḍaleśvaram [k, gh: maṇḍalaiśvaraṁ]* |
na so 'pi deśiko jñeyaḥ [k, gh, ṅ: vidyā] sa pāpī [k, gh: pāyī] gurutalpagaḥ [k, gh: guruvalpagaḥ] || [MS Kh illegible up to here]

The Kubjikā Tantras tirelessly remind the adept that Kubjikā is not only the deity of the tradition, she is its ultimate identity and power. The transmission of the teachings is the transmission of the goddess's presence and her purifying and transformative power. This deploys itself concretely in the entire range of activities and forms involved in her worship, both mantric and iconic, in the parts and aspects of the goddess and all the beings that accompany her beginning with her consort down to the many individual members of the multitudes that attend on her in all their aspects. These representations are linked most specifically to three major Kramas, which are the forms in which the goddess has descended down into the world, and those that she has converted to herself in the external seats of their transmission and their internal equivalents.

This descent and movement does not only take place just once when the tradition is founded. It recurs repeatedly in each Age and within the adept. The ritual reproduces the conditions at the origin of things. The ritual regenerates the adept into the form of the divine being who acted and was acted upon in the beginning of the transmission, which coincides with the creation of the world. In this perspective, purification is a process whereby the adept returns to this original prestine state, the state in which the goddess descended into the world in and through the body of the god who is her consort and the divine archetype of the adept himself.

The location of these places in the body are normally indicated in the liturgies and their recollection forms an essential part of the worship of the Krama. Indeed, all the aspects of the worship of the Krama, including that of the lineage of teachers must also be contemplated internally for the ritual to be fruitful and significant.[1] The body of the adept, energized by the mantras, is the deity's body and it is from the deity's body that the Krama arises. In this perspective, the process whereby the Krama is generated and withdrawn is one of coming down from above, that is, from the upper `outer' transcendence into the inner embodied immanence, and the reverse back. The Kramas arise and fall away internally within the body renewing it as they renew themselves in this perennial cycle. Thus the Kramas in the following passage are four. One for each of the four Ages. The extra sequence – that of the Skyfarer (*khecarakrama*) is the sequence of the

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svakramanyāsanirmuktaḥ [gh: -muktaṁḥ; ṅ: svakramavyāsa-] vyutkramaṁ [k, kh, gh: vyaklamā; ṅ: vyutkramā] nyasate [k, kh: nyasase; gh: nyasame; ṅ: vyasane] yadā |
sa mūḍhaḥ [ṅ: mūhaḥ] paśu - vijñeyaḥ [k, kh, gh: vijñayaḥ; ṅ: -ya] nānvayī [ṅ: -pī] sa kulakrame || YKh (1) 10/18cd-25

[1] He who knows the practice of the sequence of sacred sites in the body (*pīṭhapiṇḍa*) and the sequence of the family of the line of teachers within the body is the beloved of the Kula.

pīṭhapiṇḍakramācāraṁ gurupaṅktikulakramam ||
śarīre [kh: -raṁ] yo [kh: yāṁ] vijānāti sa bhavet kulanandanaḥ || SKh MS G fl. 27b.

movement of energies within absolute being. In this passage the goddess is speaking:

> I will (now) tell (you) their arising and then their falling away. The fourfold Krama should be known along with (its) arising and falling away. (The four Kramas) have emerged from my body. Listen to the method which concerns them. The Nameless (goddess) is conjoined with the Nameless (god), the Krama of the Skyfarer is in between them. It has emerged from the power of knowledge and is merged into the the marrow. The other Krama, namely, that of the Aged, has emerged from my anger. O god, it is located in the sinew and that is said to be (its) falling away. (The Krama) of the Youth is located in the Wheel of the Navel and has emerged from that place. It merges with the blood. This is its arising and falling away. Similarly, the Krama of the Child has emerged from the Wheel of the Yoni and merges into the sperm. (These are) the three arisings and (their) falling away.[1]

The Kramas and their arising and falling away are thus related not only to the physiological cycles of the body, they also form a part of the dynamics of consciousness, the movement of vitality through the psychic centres and the energies that emanate from the deity. Just as they operate in the body, the streams of mantras constituting the Krama energize and characterise the rhythm of time in the world. The Kramas originate from the body of the goddess in this case also, but instead of merging with the bodily processes they manifest as the cycles of time. We have already mentioned that they correspond to the great cycles of the Ages (*yuga*). They also correspond to the moments of their microcosmic equivalent – the times of the day. Thus the three Kramas are those of the goddess of the dawn, midday and sunset:

> At dawn my form is that of a young girl. I am a young woman in the middle of the day and at night I am old. This is my triple condition. This is why the one Krama is said to be of three kinds within the Kulakrama.
>
> It is the Krama of the Child when Bālāvvā (the Girl Mother) is within it. At midday comes (the Krama) of the Youth and so it is said to be the Middle One. The (Krama of the) Aged, of aged form, is offered at sunset.[2]

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[1] KuKh 28/137-142ab.

[2] KuKh 28/150-152.

In this case the goddess manifests herself directly without the mediation of the body:

> Listen, O lord, I will explain how the one Krama is triple. When everything was merged into my body, (when) there were no sun, moon or stars, no constellations, no world or (even a single) Mountain, O god, (when there was) neither you, nor I, and the immobile (universe) was a Void. (Then) the Divine Command arouse out of that formless (state). (Such was) the energy of Śiva's will, the sprout (of emanation). Shaped like a lightning flash, she illumined the surface of the firmament. Thus the Divine Command subduing the senses (performed) long and terrible austerities. And so she developed and became the Transmental.
>
> The sprout was divided into two. (One part became) the Formed (immanence) and (the other) the Stainless (transcendence – *nirañjana*). (Such) is said to be the union of Śiva and Śakti (that takes place) within every (living being). Your are Śiva and I am that Supreme (goddess) Kubjinī. My triple form has arisen by virtue of the (Krama of the) Skyfarer.

The Kramas

The first verses of the KuKh, collectively known as the *Saṁvartāmaṇḍalasūtra,* lay out in the concise manner of an aphorism – *sūtra* – the most essential constituents of the teachings of the Kubjikā Tantras. These are deployed in the form of mantras in the two main *maṇḍalas* of this school. One is the *Saṁvartāmaṇḍala*. In this *maṇḍala* the goddess Kubjikā and her consort Kujīśā are worshipped in the centre of a triangle set in a hexagram. This is the core of the *maṇḍala.* The inner triangle is worshipped as the Yoni of the goddess and is elaborately described in the Root *Sūtra*.[1] It basically consists of the sacred seats (*pīṭha*) and their presiding Siddhas and consorts. A sequence of six groups of mantras is projected onto the six corners of the hexagram that surrounds the triangle. This set of six is the Krama. These six groups, like all the other permutations of the six groups that constitute a Krama, are projected onto the corners of a hexagram to form the Six Parts (*ṣaṭprakāra*) into which the *maṇḍala* is divided and is common to all the Kramas.[2]

The Krama outlined in the *Saṁvartāsūtra* in the beginning of the KMT is considered to be the most basic one, common to all the modalities.[1] Known as the Krama of Twenty-eight (*aṣṭāviṁśatikrama*), it is divided into six groups of 4, 5, 6, 4, 5 and 4 mantras. This is the only form of the Krama found in the KMT and the ṢSS. Although this term does not appear in the KMT,[2] it is common in the later texts and is virtually a synonym for the Krama of the Kubjikā cult amongst Newar initiates for whom this is the basic form. Despite the varieties of Kramas we find in the KuKh, it remains fundamental. When the primordial Liṅga bursts apart to generate the *maṇḍala* it forms itself first into the triangle of the Yoni and then by uniting ('churning') with itself it 'splits up and melts' by the passion of that union to form the 'six parts and the twenty-eight divisions'.[3]

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[1] See KuKh chapters 26, 38 and 42.

[2] This, the *Ṭīkā* confirms (in the corrupt Sanskrit typical of these texts), is common to all the Kramas *etāsāṁ sarvāsāṁ ṣaṭkoṇaṁ vidyate tadā maṇḍalaṁ sarvasādhāram* | Ibid. MS K fl. 121b.

Throughout our text the goddess herself is repeatedly said to consist of six parts, as is her *maṇḍala*. Similarly, the goddess is worshipped by worshipping the Krama (*kramārcana*), which is sixfold as is the entire tradition (*āmnāya*).[4] It is surprising therefore, that the KMT refers to this series in this way again in only one other place.[5] But this may be simply to guard its secrets. Indeed, chapters 11-19, which are a considerable part of the KMT, deal with these six groups.[6] Arranged there in the directions of the corners of the Hexagram, they are:[7]

1) East – the First Group of Four: These are the four sacred seats - Oḍḍiyāṇa. Jālandhara, Pūrṇagiri and Kāmarūpa. In the process of emanation this group is associated with Akula and the energy of the will.
2) South-east – the First Group of Five: These are five stages in the development of Speech namely, the Point (*bindu*), Power (*śakti*), Sound (*nāda*), Obstruction (*nirodha*) and the Half Moon (*ardhacandra*). This group is related to Kula and the energy of knowledge (*jñānaśakti*).
3) South-west – the Group of Six: These are the Six Wheels that emanate from the Wheel of the Command (*ājnā*) to that of the Foundation (*ādhāra*). They are associated with the energy of action.[8]
4) West – the Second Group of Four: These are the four sacred seats again but this

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[1] KuKauM 2/1-2.
[2] Heilijgers-Seelen 1994: 31.
[3] KuKh 26/20.
[4] KuKh 3/54.
[5] This is 3/112cd where it appears as list of things a disciple must know.
[6] The commentary on KMT 1/1 simply states that these six groups are associated with the six stages of the subtle manifestation of Speech namely, the Transmental (*unmanā*), the Equal One (*samanā*), the Pervasive (*vyāpinī*), Power (*śakti*), End of Sound (*nādānta*) and Sound (*nāda*).
[7] See Heilijigers-Seelen 1992: 29 ff..
[8] See KMT 11/6–31. The remaining part of this chapter and the two that follow deal with the Six Wheels. The KMT relates only the first three groups to an energy. The KRP (3/22–28) relates the last three groups to the energies, Vāmā, Jyeṣṭhā and Raudrī.

time treated in associated with four Ages[1] to which they correspond.
5) North-west – the Second Group of Five: These are the Five Wheels called Devī, Dūtī, Mātṛ, Yoginī and Khecarī.[2]
6) North-east – the Third Group of Four: The four meditative states called *Piṇḍa, Pada, Rūpa* and *Rūpātīta.*[3]

The independent texts that were redacted after the KMT developed triads of Kramas related to the three lineages. In the world, the transmission – Krama – has three forms. Each one is propagated by a Siddha in one of the sacred seats and so is associated with three lineages, called those of the Aged, the Youth and the Child. Concretely, these are three ritual procedures centred on the projection into the hexagram in the centre of the *maṇḍala* of three series – Krama – of mantras that uttered in the course of the liturgy, which is also called Krama. The core of these series of mantras is a sequence of six groups. This configuration and the number of mantras may vary in each of these three lineages according to different texts. According to the ŚM,[4] for example, the configuration of the sequence in the lineage of the Aged corresponds to the one presented in the *Saṁvartāsūtra* (i.e. 4, 5, 6, 4, 5 and 4). The sequence of the Youth, also called the Middle lineage, consists of twenty-six mantras in groups of 5, 5, 5, 6, 4 and 1.[5] The sequence of the Child, or the Youngest, as it is called in the ŚM, consists of twenty-seven mantras in groups of 4, 5, 6, 4, 5, and 3.[6]

The KMT does refer to the three Kramas and relates a form of Kubjikā to each one, however, it describes the contents of only one of them, as does the ṢSS. So the ŚM represents an advance in this respect on the KMT. However, as the three Kramas are hardly mentioned elsewhere in the ŚM it is likely that the chapter where the Kramas are described, which is summerized below, is not part of the earliest redaction of the text.

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[1] KMT 14/7–11ab. The four sacred seats appear twice in this version of the Krama, associated with different deities. The first set is Susūkṣma, Sūkṣma, Amṛta and Antima (see KMT 11/8a and, in a different sequence, KRP 6/39–48ab). The second variety links the four sacred seats with the Four Ages. The deities in this case are Ādhārīśa, Kuraṅgīśa, Cakrīśa and Mathana (see KMT 24/83 and KRP 6/48cd–52ab and KnT fl. 53 where they are called the *yugādicatuṣka*).

[2] These Wheels are discussed in KMT from 14/11cd up to the end of chapter 16. The reader is referred to Heilijgers-Seelen's detailed study (1994).

[3] These four are described in detail in chapters 17 to 19. In KMT 24/66 ff. Various groups of deities are listed that should be worshipped in the external rite of adoration (*pūjā*). Amongst them are six groups that resemble the the six groups of the series of twenty-eight, although they are actually thirty. These are the four sacred seats, five Yoginīs, the six Yoginīs Ḍākinī etc., the five Mahāntārikas, sixfold knowledge (*jñāna*) and four Siddhas. See Heilijgers-Seelen 1994: 31 note 40.

[4] ŚM 23/63-64.

[5] ŚM 23/71.

[6] ŚM 23/72

In other sources we find that the number of mantras in each of the six parts may vary between twenty-four and twenty-eight. Although the KuKh begins with the *Saṁvartāsūtra* which outlines the Krama of Twenty-eight, the basic form of the Krama in the KuKh is that of the YKh which consists of twenty-seven mantras or 'divisions' (*bheda*). Indeed, it is expressly said to be the one which is specific to the MBT as a whole[1] and is even claimed to be the main form of the Krama in the entire tradition of the Kubjikā Tantras.[2] Accordingly, the goddess whose sonic body is the Krama is said in our text to have twenty-seven divisions[3] and the Krama of Twenty-seven Divisions is said to be divine[4] to distinguish it from other less excellent Kramas. Originally transmitted orally,[5] it is linked with both Śiva and Śakti[6] and so is the Kulakrama of Bhairava and Bhairavī.[7] The Krama of Twenty-seven Divisions is in the majority of cases presented in our text as consisting of 4, 5, 6, 5, 4 and 3 units, although the contents of these units may vary.[8] But this is not always the case. In chapter 28 all three Kramas consist of 27 mantras but one of the three is not configured this way.[9]

The KuKh could sort out these inconsistencies, as do other Kubjikā Tantras, by attributing different Kramas to the different lineages. We have noted that the ŚM, for example, attributes the Sequence of Twenty-eight to the Transmission of the Aged (*vṛddhakrama*).[10] Generally, as happens in the the ŚM and SKh, the three sequences transmitted through the lineages of the Aged, Youth and the Child are not configured the same way. However, the three sequences described in the KuKh[11] all consist of twenty-seven units although their contents and configurations vary. Two sequences of twenty-eight units are outlined in chapter twenty-six of the KuKh. This is the Krama that will be revealed in Tisra, the sacred seat of the future.[12] A ploy that allows for innovations, what will take place in the future generally enjoys a special prestige. In chapter 44 we find another Krama of Twenty-eight divided 4-5-5-6-5-2.[1] Other configurations are mentioned in the KuKh but not described at length. Chapter 39 contains several which, unless we find other sources, will remain hardly more than just groups of cifers. Although the KuKh considers the sequence of twenty-eight to be important, it prefers the sequence of twenty-seven units in line with the MBT in general. Conscious, no doubt, of the change with respect to the earlier tradition, the goddess is addressed in the KuKh as having emerged, divided into twenty-seven parts, from the Krama of Twenty-eight.[2] Accordingly, in chapter eight of the AS, which professes to be part of the MBT, the goddess begins by saying that a true member of the tradition (*kramika*) is one who knows the six parts (*prakāra*) both internally and externally. These are the groups of 4, 5, 6, 4, 5, and 3 that constitute the Krama of Twenty-seven.

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[1] The division of Manthānabhairava has twenty-seven divisions. KuKh 53/6 = YKh (2) 25/6; see also 28/162cd-164, 45/24-29, 58/95, and 60/23.

[2] KuKh 58/96cd-97ab = YKh (1) 28/100

[3] KuKh 19/17, 26/83.

[4] KuKh 45/36.

[5] KuKh 3/54 and 45/35.

[6] KuKh 53/6.

[7] KuKh 7/7cd.

[8] One such Krama is described in KuKh 45/24-28.

[9] See KuKh 28/3-104. The Krama of the Child is divided up 4-4-5-6-5-3. The other two are as above.

[10] ŚM 23/55.

[11] See chapter 27 of the KuKh. Also, compare the Kramas outlined in chapters 28 and 44.

[12] KuKh 26/25.

In the beginning of chapter fifty of our text[3] we find a brief exposition of the places in the body where the six groups of the Krama of Twenty-eight divisions should be worshipped. This passage is also found in the SKh.[4] It is likely that it was drawn from there by someone who forgot or was unaware that the basic Krama of twenty-seven divisions is the one taught in the rest of the KuKh. It is also possible that this took place in an earlier phase of the redaction of the KuKh when it had not yet adopted the Krama of Twenty-seven. The same considerations apply to the *Saṁvartāsūtra*. The redactor(s) of the KuKh, struck by the long form of the *Saṁvartāsūtra* found at the beginning of the ṢSS not only took it from there but also wrote the commentary on it that constitutes the second chapter of our text.

Chapters fifty-nine to sixty-four of the KuKh are taken wholesale from chapter twenty-nine to thirty-two of YKh (1). There we find an exposition of the Krama of YKh (1) which is the Krama of Twenty-seven[5] in six groups of mantras divide 4-5-6-4-5-3 that constitute the Kaumārakrama. The groups are the four sacred seats (KuKh chapters 59 to 61), the Five Jewels (*Ratnapañcaka*) (KuKh chapter 62), the Six Yoginīs of the Hexad of Knowledge (*Jñānaṣaṭka*) (KuKh chapter 63), the Group of Five Pure Ones (*Vimalapañcaka*) and the Triad (*Trikabheda*) (KuKh chapter 64). These chapters present six complex and obscure 'esoteric explanations' (*bhūmikā*) of the energies of the planes of existence (*bhūmikā*) to which they correspond. Most of chapter 66 corresponds to YKh (1) 33 that deals with the Octad of Kula associated with this Krama.

There are two recensions of the *Yogakhaṇḍa* of the MBT. Although there are several chapters common to both, YKh (2) contains a good deal of material not found in YKh (1) that exhibits several substantial developments in the system. One is the growth of the lineages of teachers.[1] Another parallel development is the extension of the Krama. This is presented there not only as triple but ninefold. Each Krama is expanded into three more Kramas of the Child, the Youth and the Aged so that all three Kramas are repeated within each one. Thus the initiate worships the three Kramas in all three lineages, which makes a total of nine Kramas.[2] YKh (1) is oblivious of this development. Indeed, although it does refer to the triple transmission and the three Kramas, it focuses on just one, finding in its components a wealth of meaning and symbolic significance. The YKh (2) explains:

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[1] See note to 44/34-35ab.

[2] KuKh 26/83.

[3] KuKh 50/5cd-12ab.

[4] KuKh 50/4cd-11ab = SKh 7/90cd-99ab.

[5] KuKh 59/1-2ab.

> The transmission of the Child, the Youth and then the transmission of the Aged. These traditions of the (goddess) Kujā are preceded in this by the teaching. The transmission of the Aged is divided into three and so is the Middle One. O god, the transmission of the Child is threefold and (so) the Kulakrama is ninefold. [. . .] Above there is that one (Lord) Ciñciṇīnātha (who is) the Śāmbhava plane. It is bliss and (perfectly) pure and Ciñciṇī is (of that) same (nature). [...] Threefold, threefold and again threefold, the Krama of (the goddess) Kujā is ninefold. Authority operates once known that division of the transmissions. (If this is omitted) even inadvertently, (one does not have) the authority of the Siddhas in the four Ages.[3]

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[1] See intro. vol. 2 chapter 6.

[2] According to the AS the nine Kramas are called:
1) Bālakrama: Siddha, Ārṇava, Śarvarī
2) Kaumārakrama: Ānanda, Vinaya, Āṇava
3) Vṛddha: Mātṛ, Vidyā, Adhikāra

siddhabhedaṁ tu prathamaṁ ārṇavaṁ ca dvitīyakam |
tṛtīyaṁ śarvarībhedaṁ tridhā bālakramaṁ tridhā ||
kaumāraṁ tu yathā jātaṁ tena kuryātmanugraham |
ānandabhedaṁ prathamaṁ vinayaṁ [vinaye] ca dvitīyakam ||
tṛtīyaṁ āṇavabhedaṁ [anatabhedaṁ] ca ato vṛddhasya nirṇayam |
mātṛbhedaṁ ca vidyā ca adhikāramiti trayam ||
triguṇaṁ [triguṇā] vṛddhamākhyātaṁ tridhā mantraparigraham |
pāramparyeṇa vai śastaṁ [śastu] jñātvā jyeṣṭhasya [jyeṣṭhastu] olikam || AS 7/146-149.

[3] *bālakramaṁ [kh: bālakramañca] kaumāraṁ vṛddhakramam ataḥ param* |
kujāmnāyāś ca [yā ca] te cāsmin [k: tāve 'smin; kh: tā 'smin] upadeśaṁ tu pūrvataḥ ||
vṛddhakramaṁ [kh: -krama] tridhā bhinnaṁ madhyamaṁ ca tridhā punaḥ |
tridhā bālakramaṁ deva navadhā ca kulakramam || *[. . .]*
ekaṁ taṁ ciñciṇīnāthaṁ tatrordhve śāmbhavaṁ padam |

A further development is the permutation of these nine, three time again in the same way, thus making twenty-seven, which the SaṁP says is the result of 'a great expansion of consciousness'.[1] Out of these, the *Ṭīkā* presents the nine sequences belonging to the transmission of the Child. The author then refers the reader to the *Bṛhadāgama* for details of the remaining two sequences of nine each.[2] Similarly, the SKh refers to this set of twenty-seven and stresses that it is important to know and practice it. Even so, it presents the mantras of only nine sequences. The mantras presented in the SKh differ in many details from those presented in the *Ṭīkā* although the overall structure of the Kramas is recognisably the same. Moreover, it appears that the nine Kramas presented in the SKh are also those of the Transmission of the Child, which the SKh stresses is the one that is revealed in this Age of Strife and enjoins the adept to worship this Krama which is `endowed with the nine conventions', that is, the nine Kramas within the Transmission of the Child.[3] The YKh (1) prefers the Transmission of the Youth[4] on which it focuses as its sole Krama. However, although, as noted above, the KuKh draws the entire exposition of this Krama from the YKh (1), it repeatedly refers to the Transmission of the Child as the Krama this Age. Moreover, virtually contradicting what it itself does, the KuKh stresses that only the worship of the Krama of one’s own Age is effective. Indeed, one wonders why YKh (1) has not chosen this one. Perhaps the redactor assumed that the Transmission of the Aged, consisting of twenty-eight mantras, is the one taught in the KMT and wished to present the one in YKh (1) as an earlier one.[5] It is possible that following the same logic of retrogression, the later Tantras adopted the Transmission of the Child as the primary one. Thus it remained as the basic standard one in the later Kubjikā sources.

Whatever be the case, it seems that the complete worship of all twenty-seven Kramas, although it became the most prestigious option, was rarely adopted.

ānando [k, kh: -nda] vimalaṁ caiva ciñciṇī ca tathaiva ca || *[...]*
tridhā tridhā tridhā caiva navadhā ca kujākramam ||
olibhedaṁ tu taṁ [k, kh: rā] jñātvā adhikāraḥ pravartate |
*pramadād [k, kh: * mād] api siddhānāṁ nādhikāraś [k: -ra; kh: nāmādhikāra] caturyuge [k kh: -gām]* || (YKh (2) 6/4-6, 9cd-10).

[1] *mahābodhavikāsena bhedā vai saptaviṁśatir iti vākyaṁ* SaṁP fl. 3a.

[2] *kathitam evaṁ vākyānandakramasya [k kh: vāhyā-] kramanavakaṁ bālakrame kathitam* | *anyad [kh: anyat] bṛhadāgame [kh: -gamo] jyeṣṭhakramasya kramanavakaṁ tathā madhyamakramasya [kh: -kra * sua] kramanavakaṁ jñātavyam* | *evaṁ krameṇa [k kh: kramena] ca [kh: va] trikena saptāviṁśatikramā bhavanti* | Ṭ K fl. 64a. Concerning the *Bṛhadāgama*, see intro. vol. 3, p. 343 ff..

[3] *nyāsāṣṭakaṁ purā kṛtvā tadā [g: nāsti] bālakramaṁ yajet* ||
navasaṁketasahitaṁ [g: navamaṁ-] mūlasantānasaṁyutam || SKh 5/13cd-14ab.

[4] See KuKh 59/56-57ab and note.

[5] The Transmission of the Aged presented in the *Śrīmatottara* is, in fact, very similar to the Krama of the KMT. See the following appendix.

Even in its ninefold form, the worship of the Krama takes a great deal of time. It is not surprising that this shorter form is preferred. Indeed, in common contemporary practice amongst the Newars, the simpler single or threefold form of the Krama is the most popular.

Appendix IX

The Krama of the *Śrīmatottara*

The Krama of Twenty-eight expounded in the commentary of the *Śrīmatottara* on the *Saṁvartāsūtra*.

The following presentation is drawn from a commentary on the short version of the *Saṁvartāsūtra*[1] with which the KMT begins. Written in prose, it is found in a good number of the many MSs of the first chapter of the ŚM. It also circulates independently in numerous manuscripts. The commentary explains the six divisions of the Krama of Twenty-eight. Although, as we have seen, Kramas differ, several groups are common to most of them. For example, as the source of all the Kramas, it is not surprising that mantras of the four seats should commonly be the first group in a Krama. Thus the inner explanation of the groups of this particular Krama is generally instructive.

For no stated reason, the commentary reverses the order of the Krama of the KMT. In the forward order it consists of:

1) The Four Sacred Seats.
2) The Five Jewels.
3) The Six Yoginīs.
4) The Four Lords of the sacred seats.
5) The Five Pure Ones
6) The Four Siddhas and their Energies.

This is also the basic Krama worshipped in the KnT which presents it in a well ordered and systematic way. It is virtually the same as the Transmission of the Aged described in chapter twenty-three of the ŚM, presented below. This chapter of the ŚM, like the commentary, may well be a later addition. The ŚM as a whole, like the KMT it closely follows, hardly refers to the three Kramas. Moreover, the Krama outlined in one place in the body of the text, although very similar, is not the same.[2] Before turning to the mantras through and as which the Kramas are worshipped according to the ŚM, we begin with an exposition of the the realities the Krama of Twenty-eight represent.

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[1] The reader is refered to note 1 of chapter one of the translation of the KuKh for the version of the *Saṁvartāsūtra* with which the KMT begins of which the following is a commentary.

[2] The passage reads:

> First come the four sacred seats and then the group of five Yoginīs. O goddess, this is followed by the Hexad of Knowledge and the four deities of the seats along with the group of five Aged Ones and the four Siddhas.

The Last Group of Four

The energy of the transmission through which the universe is generated emanates from the four sacred seats. Thus they are normally worshipped first in accord with 'the order of emanation' (*s.r.s.tinyaaya*), which the Kubjikaa Tantras prefer. In this case the commentary presents the sequence of the Krama in reverse, that is, in the order of withdrawal. Thus we begin from the end.

In the most general sense, the Krama represents the cosmic process. However, although this macrocosmic dimension is always present, the commentary is mostly concerned with how the energies of the entities that constitute the Krama operate in the pyscho-physical organism and where they do so within it. As usual, they are associated with the energies of Speech and the circulation of the vital force in the subtle body that replicates their cosmic activity. Depending on one's knowledge or ignorance of it, this activity may be either liberating or binding. The Krama explains the total human condition in terms of the dynamism of its embodied state, vital essences, perceptions, emotions, impulses, and underlying vital forces, both individual and universal. Throughout the presentation this fettered, conditioned state is shown to have an opening towards the liberated, unconditioned state built into it insofar as they constitute the Krama which originates from one universal energy and are aspects of it.

The four Siddhas and their energies, which constitute the last group of four at the end of the Krama, represent the final resultant condition of this process. Accordingly, they are represented by the last eight consonants of the alphabet. Bound by their four energies, the individual soul wanders incessently through the emotive states that bind it. At the same time the same energies fill it and the body in which it is lodged with vitality so completely that it overflows into the outer world to generate time and with it the cosmic process from the most minute details illumined in the smallest spans of time to the vastness of its entirety manifest in the great cosmic cycles. We turn now to what the *Śrīmatottara* has to say:

> The (last) four are the four Siddhas and the rest. Who are

ādau pīṭhāni catvāri yoginīpañcakaṁ tathā |
jñānaṣaṭkaṁ punar devi [g: devī] catvāraḥ [kh: -ra] pīṭhadevatāḥ [kh g: -tā] ||
vṛddhapañcakasaṁyuktaṁ tathā [k: -saṁyuktāstathā] siddhacatuṣṭayam | ŚM 9/50-51ab

Other forms of the Krama of Twenty-eight are found in KRP 3/21-29 and AP 143/7cd-14 and 144/19-25.

those Siddhas? (They are) the Siddhas beginning with Bakīśa (i.e. the letters Śa, Ṣa, Sa and Ha). In (this) fourfold manner, in accord with the sequence of the many letters, (the deity) emanates the universes in association with the sequence of (energies) beginning with Vāmā who is governed (as are the others) by (the one) energy.

What is Vāmā? By the word Vāmā (is meant) the energies beginning with Vāmā. (These are) Vāmā Jyeṣṭhā and Raudrī and (the powers of) will (knowledge and action). By means of this and sustained by (this) energy (*śakti*) (Bhairava) emanates the four aspects. These four aspects are lust, anger, greed, delusion and the like. It is due to this that (each) fettered being (*prabaddha*) wanders (in this world) in the form of the individual soul (*aṇu*).

(The four energies) generate light and bliss fourfold from the soles of the feet up to the topknot by means of (the reality) hidden within the heart in order to unfold one's own nature. By the rotating movement within (these) nine[1] (*navāntasthāvartena*), which is full (of the vital energy imparted by) the inhaled breath (*pūraka*), the fluxes of the four energies are filled and, like overflowing banks (of a river in flood), fill (all things).

What are (these) energies? (These energies are) the letters A U M (of the cosmogonic OṀ). In terms of the measure (of time) ranging from a twinkling of an eye (*unmeṣanimeṣa*) to a few seconds (*kāṣṭha*) and the rest (of the measures of time) and, having formed the years, *yugas* and *manvantara* etc in accord with the succession of lunar fortnights and months and the sequence of energies (*kalā*), it establishes that reality which fills (all things) (*pūraṇārtha*) in according with its essential nature in relation to the measure of time (*vāra*). Again, the (group of) four is, in reality (*tattvataḥ*), Ya Ra La Va. This is the meaning.[2]

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[1] Presumably, the nine are the four Siddhas and four energies along with the fundamental transcendental reality that sustains them.

[2] *caturaś catuḥ siddhādayaḥ* | *ke te siddhāḥ* | *bakīśādayaḥ* | *catuḥprakāreṇa nānāvarṇakrameṇa sṛjati viśvān śaktyādhiṣṭhitena vāmādikramayogeṇa* || *vāmā iti kim* || *vāmāśabdena vāmādiśaktayaḥ* || *vāmā jyeṣṭhā raudrī icchādayaś ceti* || *anena śaktyadhiṣṭhitena catuḥprakāraṁ sṛjati* | *ete catuḥ prakārāḥ kāmakrodhalobhamohādayaś ceti anenāṇurūpeṇa prabaddho bhramatīti* || *catuḥprakāreṇa āpādatalaśikhāvadhiṁ yāvat hṛccakrāntaritena svabhāvomīlanārthena prakāśam ānandam utpādayanti* || *navāntasthāvartena pūrakapūrṇa-svarūpeṇa catuḥkalāpūritapravāhā velā iva ativartamānāḥ pūrayanti* || *kalā iti kim* || *akāra - ukāra - makāra iti kalā unmeṣanimeṣakāṣṭhādipramāṇena pakṣamāsakrameṇābdayugamanvantarādayaḥ kṛtvā kalānukrameṇa vārapramāṇayogena pūraṇārthaṁ pratipādayati yathā svarūpeṇa* || *punar api caturas tattvato yaralavety arthaḥ* |

The other Group of Five – the Five Pure Ones

The Five Pure Ones focus on the production of the conditions of the outer world, although their embodied counterpart is not ignored. This is one aspect of the energies of the Pure Knowledge they contain. Another is the Pure Knowledge of liberating Yoga. Thus the first Pure Knowledge – the one without beginning – contains all five. Externally, they are equated with the Five Elements and inwardly with the universal causal factors – cause, effect and agency – that operate in the production of every phenomenal entity. The second Pure Knowledge is that of the Omniscient Ones. It relates to the energies of the letters that generate the universe of Speech and Form and with it the human social order. The third Pure Knowledge is that of the the four Siddhas who taught Kaulism in the four Ages. They represent the cosmic cycle grounded in the transcendental reality that moves through emanation, persistence and destruction. The fourth Pure Knowledge is the Yoga of the Fire at the End of the Aeons practiced by these Pure Ones. Confirming our understanding of the twofold aspect of the processes at work in the Krama we are taught that Yoga has two aspect. Yoga for the ignorant is engagement in the state of transmigration. For the wise it is the 'association (*sambandha*) with the reality which is the instrument' of this process and hence liberating. Finally the Pure Knowledge of the Rule is knowledge of Ku.n.dalinii, the energy of the Rule – Samayinī – through which the universe is generated. Ascending up through the subtle body, it merges in its highest state with the transcendent. Let us see what the "SM has to say.

A) *Anādivimalajñāna* – The Pure Knowledge without Beginning

> What (is meant by) 'another pentad' (mentioned in the *Saṁvartāsūtra*). (This) pentad consists of the emergence of the essential nature of Earth and the other (four) gross elements. According to its other nature, that is, as the Pure Sequence (*vimalakrama*), the pentad (is also another). What (is meant by) Pure? The meaning is that it generates the Pure Division that has no Beginning (*anādivimala*) by abiding in its own essential nature as the cause, effect and agent, conjoined and vibrant up to the Beginningless Aeon as the Pure nature which is (that of the five Pure Ones, namely) the Beginngless (*anādi*), the Omniscient (*sarvajña*), the Pulinda Siddhas, Yoga and the Rule (*samaya*).[3]

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[3] *pañcako 'nya iti kim* || *pṛthivyādibhūtānāṁ svarūpotpattir iti pañcakam* || *pañcako 'nyasvarūpeṇa vimalakrameṇa* || *vimala iti kim* || *anādi-sarvajña-pulindasiddha-yoga-samaya iti vimalasvarūpeṇa anādiyugaparyantena lolībhūtasvarūpeṇa kāryakāraṇakartṛtvena yathā svarūpavartamānena iti anādivimalabhedam utpādayatīty arthaḥ* ||

B) *Sarvajñavimala* – The Pure Omniscient One

As the (reality that) illuminates all knowledge, the purpose of Pure Knowledge is to generate the universe, which is the object (*artha*) of all knowledge, along with its (essential) reality (*tadartha*), by (the power) of (its) omniscience. The union (*yoga*) of the colours white, red, black, and yellow (takes place) by the union of Letter (*varṇa*) and what is beyond Letter (*avarṇa*)[1] in order to generate all (the forms of) emanation and differentiate all the sequences by union with that Letter (*varṇa*) (which is the energy of all the letters).

Again the word '*varṇa*' also (denotes categories of) people and other (living beings). (This includes) the castes (*varṇa*) Brāhmaṇa, Kṣatriya, Veśya, Śūdra and the rest. The castes serve to establish all things in their proper place (*viśvasaṁsthāpana*) (in the social order) for the common commerce (*vyavahāra*) of the three worlds.

It (also) generates (something) else by means of the special (qualities) of the letters (*varṇa*). It emanates by conjoining the letters from A to KṢa. It generates the essential nature of the (one energy called) Letter of (all the energies of the) letters in countless forms. This is the (energy called) the Omniscient Pure One (*sarvajñavimalā*).[2]

C) *Siddhavimalajñāna* – The Pure Knowledge of the Siddhas

The Siddhas in the form of the Pure Knowledge (*vimalajñāna*) of the Siddhas, abide in (their) essential nature as the sequence of Siddhas beginning with (the condition of) pervasion of the Skyfarer, (followed by) merger, generation and persistence. The Siddhas are Khagendra, Kūrma, Meṣa, Mīna and the rest. They generate the qualities by means of (their) essential nature which is light (*prakāśa*). The meaning is that the Siddhas generate the reality (*artha*), the essential nature of which is certainty (*niścayārtha*), (ultimate) reality (*tattvārtha*), consciousness (*vijñānārtha*) and liberation (*muktisvarūpārtha*) as the pure nature that is attained by means of the reality which is the essential nature of the sequence of the series (of teachers).[1]

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[1] The word '*varṇa-*' means both 'colour' and 'letter' and the negative '*avarṇa-*' means both 'no letter' and 'no colour'. In other words '*varṇa-*' denotes the manifest state on the analogy of articulated sounds that combine to form the words that constitute the universe of meaning. It also denotes the primary colours that combine to form the universe of visible forms. Thus manifestion is a process of combination and separation. It is sustained in its fundamental being by the unmanifest transcendent from which it is derived and with which it is essentially linked.

[2] *sarvajñānārthaṁ tadarthena sarvajñatvena viśvotpādanārthaṁ vimalajñānaṁ sarvajñānaprakāśakatvena sarvakramaprabhedanārthena sarvasṛṣṭisṛjanārthena varṇāvarṇayogena śvetaraktakṛṣṇapītavarṇayogaḥ tadvarṇayogena* || *punar api varṇaśabdena janādayaḥ* || *brāhmaṇakṣatriyaveśyaśūdrādayaḥ iti varṇāḥ* || *lokatraye vyavahārārthe viśvasaṁsthāpanārthe iti varṇāḥ* || *anyaṁ ca varṇaviśeṣeṇotpādayati* || *akārādikṣakārāntavarṇayogena sṛjati* || *varṇasvarūpaṁ varṇānām anekākārarūpeṇotpādayati iti sarvajñavimaleti* ||

D) *Yogavimalajñāna* – The Yoga of Pure Knowledge

Yogavimala is explained (next). The pure division is (also) the Yoga of Saṁvartaka – the Doomsday Fire, that is, the Yoga of the arising of the state (*vyavasthāna*) in which the commerce of the ocean of transmigratory existence is emanated. Its purpose is to generate the condition of life and death (brought about by) the conjunction and disjunction (respectively) of the Knowledge of Yoga. Thus, because it is the instrumental cause (of this existence), the association (*sambandha*) with the reality which is the instrument (of this process) is said to be Yoga.[2]

E) *Samayavimalajñāna* – The Pure Knowledge of the Rule

Now *Samayavimala* is explained in order to impell (*pravartamāna*) the practice of the Rule (*samayācāra*). The term `*samaya*' denotes the place where the Cavity (of Brahmā) is located. The energy of the Rule (*samayinī*) that resides in the practice of the Rule is located there and moves down and up. The immobile state (*acārāgati*) of the vital breath is in the twelve finger space in the form of the seventeenth energy (*saptādaśīkalā*) (of the Moon). She enters the locus of the uvula united with the perpertual flux (of the vital force). Kujā who is in contact (*upayoga*) with the Cavity is the Kujā of the Pure Practice (*Samayavimala*) who is established in the essential nature of Śakti.

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[1] *siddhavimalajñānarūpeṇa siddhakrameṇa khecarādivyāptipralayotpattisthitisvarūpavartamānāḥ siddhāḥ* || *khagendrakūrmameṣamīnādaya iti siddhāḥ* || *prakāśasvarūpeṇa guṇān utpādayanti* || *siddhā niścayasvarūpārthaṁ tattvasvarūpārthaṁ vijñānasvarūpārthaṁ muktisvarūpārthaṁ pāramparyakramasvarūpārthasiddhavimalasvarūpeṇotpādayantīty arthaḥ*

[2] *yogavimalaṁ kathyate yogajñānasaṁyogaviyogajīvitamaraṇotpādanāya vimalabhedena saṁvartakayogena saṁsārārṇavavyavahārasṛṣṭivyavasthānotpattiyogeneti tasmād nimittahetor nimittārthasaṁbandho yoga ity ucyate* ||

> Then again, established in the form of Wind,[1] she is established in Space, Fire (*tejas*), Water and Earth in (her) multifarious form, that is, as the Pure Form (*vimala*) conjoined with the Will, she emanates (the universe) in accord with the principle of emanation (*sṛṣṭinyāya*). This is the `other group of five'.[2]

The Second Group of Four

This group of four consists of the four Siddhas of the sacred seats. They are related to the Bhairavas of the first four consonants and so, along with the last group of four that is related to the last four consonants, they encapsulate the entire outer order of outer manifestation represented by the consonants. In their positive aspect they are related to the four sacred seats and reveal the liberating knowledge of the tradition. As such they represent the four states of consciousness – waking, dreaming, deep sleep and the Fourth State. In their negative, binding aspect they are located firmly in the physical body where they generate excreta and the rest of the grossest bodily products. At the embodied, gross mental level they are related to the most intense and base emotive states, even as they protect from them. Thus, as the sequence is in the reverse order, they follow as the gross products of the Group of Six that governs the vital constituents of the body. The ŚM continues:

> Who are the four? They are the four Siddhas who are the lords of the sacred seats. Who are those Siddhas that are the lords of the sacred seats and how are they present in an external body? Khecara, Ratna, Mahat[3] and Megha[4] and the rest – these are the lords of the sacred seats. The fundamental reality (*artha*) of the (four) Siddhas are the four states.
>
> (Their status) as lords is for the benefit of the lineage (*santāna*), for the (fourfold) purpose of emanation, to reveal knowledge, to reveal liberation and to serve as a means to

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[1] Variant: established in the pervasive nature – *vyāptarūpasthā.*

[2] *samayavimalaṁ kathyate samayācārapravartanārtham* || *samayaśabdena randhrasthānam* || *tatrasthā samayinī samayācāravartinī* || *adha – ūrdhvena vartate cāragatyā* || *tvacārā tu gatiḥ prāṇasya vartate dvādaśānte saptādaśīkalārūpeṇa* | *lambakasthānaṁ sāviśantī satatapravāhayogena* | *kujā randhropayogasthā samayavimalakujā śaktisvarūpasthā* || *punar vyāptarūpasthā ākāśasthā tejorūpasthā dravarūpasthā pṛthivīrūpasthā anekākārarūpeṇa vimalarūpeṇa icchāyuktena sṛṣṭinyāyena sṛjati* || *iti pañcako 'nyaḥ* ||

[3] Heilijgers-Seelen (1994: 31, note 42) lists this name as Marutānandadeva.

[4] Some MSs read Meṣa. Heilijgers-Seelen (ibid.) notes that these are probably the secret (*gupta*) names of the Siddhas of the four sacred seats in their *yuga* variety. namely, Ādhārīśa, Cakrīśa, Kuraṅgīśa and Śrīmadandhrīśa (see intro. vol. 1, p. 625 table 4).

accomplishment (*siddhi*).

(They assume) the form of Siddhas who possess the power of the (universal) will to be the guardians of the four transmissions (*krama*) of the Ages (*yuga*). In accord with the division of the location of the transmissions (they accomplish their purpose) as the illuminators of many matters universally. (Thus) the Siddhas are the lords of the sacred seats in order to (establish and maintain) the four conditions.

Again, the four in the form of letters are the four letters beginning with Ka and ending with Gha. The four Siddhas who are the lords of the sacred seats are Krodha (Ka), Caṇḍa (Kha), Pracaṇḍa (Ga), and Śiva (Gha). In the body, they are located in the foundation, navel, heart, and throat, respectively. They are there in order to guard the individual soul (*pudgala*) and to give rise to the four goals of human life (*varga*), in due order. They are associated with the conditions (*sattva*) that undergo many changes. (These include) laughter, weeping, rolling around, dance, music, as well as the passion that brings delight, anger, greed and delusion in order (simply) to play. (Their) purpose is (also) to emit urine, excreta, and blood. The four Siddhas reside in the external body and pervading (it) abide (there for such purposes). These are the four.[1]

The Group of Six

The Group of Six consists of the six Yoginīs who govern the vital constituents of the body (*dhātu*). If properly propitated they nourish and sustain them, whereas they deplete those of one who is sinful and disrespects them. As usual they have a cosmic, universal aspect related to the energies of their mantras. These are presented schematically in the following table. The reader is referred to chapter sixty-three of the edition and translation for a detailed exposition of this group of Yoginīs.

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[1] *catvāra iti kim* || *catvāraḥ pīṭhādhipāḥ siddhāḥ* || *ke te pīṭhādhipāḥ siddhā bāhyadehe ca yathā sthitāḥ* || *khecara-ratna-maruta-meghādaya iti pīṭhādhipāḥ* ||
ādhipatyarūpeṇa santānārthaṁ sṛṣṭisvarūpārthaṁ jñānaprakāśanārthaṁ muktiprakāśanārthaṁ siddhinimitārthaṁ siddhasvarūpeṇa icchāśaktiyuktena yugacatvārakramapālakena kramasthānabhedena anekārthaprakāśatvena viśvarūpeṇa catvāravyavasthārthaṁ pīṭhādhipāḥ siddhāḥ || *punar api catvāro varṇasvarūpeṇa kakārādau ghakāraparyantāś catvāraḥ* || *krodhaś caṇḍaḥ pracaṇḍaḥ śiva iti catvāraḥ siddhāḥ pīṭhādhipāḥ* || *ādhāranābhihṛtkaṇṭhakrameṇa dehasthāḥ pudgalapālanārthāya caturvargakrameṇotpādanārthāya nānāvikārasattvasthā hāsyarodanavallananṛtyagītāhlādajananakāmakrodhalobhamohakrīḍārthe viṅmūtrāsṛkasṛjanārthahetvarthe catvāraḥ siddhā bāhyadehasthā vyāpya vyavasthitā iti catvāraḥ [ph: -ra]* ||

18. Table of the Six Yoginīs

Yoginī	Dākinī	Rāmaṇī	Lākinī	Kākinī	Śākinī	Hākinī
Metaphysical Principle	Transmental	The Equal One	Skin and eyes	Sound	Power of Sound	End of Sound
Bodily Constituent	Skin	Blood	Flesh	Fat	Bone	Sperm

A) Ḍākinī

> What is the group of six. It is the group of six – Ḍa Ra La Ka Sa and Ha – that is, the Six Yoginīs associated with the Krama whose form is the Hexagram and nature to grace and chastise (*nigraha*). First of all, for many varied causes, the sacred seats are generated from the location of the Transmental by a series of conjunctions (*yogakrama*) in the course of moving through the aggregate (*kula*) (of the Triangle) with the four (energies). Then, once the group of six is generated beginning with the supreme and the body has been differentiated, then, (when that energy) has taken up its residence in the locus of the skin, it is called Ḍākinī.[1]

B) Rāmaṇī

> In the same way, by means of the lower path and the sequence of the path of the two polarities (*koṭi*) (it comes down) to reach the plane called Samanā (the Equal One). Then, having abandoned the aggregate of gross elements by means of the Pure Sequence (the same energy) takes up its residence, as the pervader of the pervasion of the plane of the eighty-one (*pada*s of Navātman), in the location of the (constituent essence of) blood. It is then called[2]

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[1] *ṣaṭkam iti kim* || *ḍaralakasahā iti ṣaḍiḥ ṣaḍ yoginyaḥ ṣaṭkoṇākṛtikrameṇa nigrahānugrahārtha-svarūpeṇa* | *nānāvicitrakāraṇahetvarthe caturbhiḥ kulāvartena yogakrameṇa prathamaṁ unmanasthānāt pīṭhodaya utpādya parādyam aṅgaṣaṭkam utpādya tato dehaṁ vibhedya tvaksthānāśritena ḍākinīty abhidhānapadam āropitam* ||

[2] Some of the MSs read Rākinī as the name of the this Yoginī, which is the one we most commonly find.

Rāmaṇī.[1]

C) Lākinī

Again, (the same energy), established in the flesh, is called Lākinī. It is both supreme and inferior, gross and subtle and is in many modalities (*nānāprakāra*). It comes (down) (to this state and is given this name when it does so) by means of the sequence of the skin and the eyes in order to generate and establish the duality (*bheda*) of the condition of transmigratory existence.[2]

D) Kākinī

Next comes the Pervasive One (*vyāpinī*) (who) inwardly (pervades) the body as the lordship of the divine body and as the lord of the entire aggregate of mantras. The (same energy) is called Kākinī in the locus of (bodily) fat. It is invisible, free of characterizing phenomenal features and, pervading the Void (*kha*) as (the movement that travels) above and below, it is Sound.[3]

E) Śākinī

Again, (the same) endless energy assumes a fierce form as the Fire of Time. It is present in the body of space, time and the rest. Filling (it) with the resonances of the (Cosmic) Path, it is the energy (*mātrā*) called the Power of Sound that (acts) as the fundamental (principle) (*pradhāna*) of all the aggregate of energies. Once it has divided up its own body, it takes up its residence within the (essential constituent of) bone and is then called Śākinī.[4]

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[1] *tadvidhā dvikoṭimārgakrameṇa adhomārgeṇa samāgatya samaneti nāma padaṁ vimalakrameṇa bhūtagrāmaṁ vihāya ekāśītipadavyāptivyāpakatvena asṛksthānamāśritya rāmaṇīty abhidhānapadam āropitam* ||

[2] *aparaṁ parāparasthūlasūkṣmatvena nānāprakārasvarūpeṇa saṁsārasthitibhedotpādanārthaṁ tvakcakṣuṣīkrameṇa vyāpādanārthaṁ māṁsasthānaṁ samāgatya lākinīty abhidhānapadam āropitam* ||

[3] *aparaṁ divyāṁgādhipatyena samastamantragrāmasya nāyakatvena kāyāntavyāpinī* || *adṛṣṭagocaratvena alakṣasvarūpeṇa khavyāpakatvena adhordhvena nādasvarūpeṇa medasthānāśritena padam āropya kākinīty abhidhānapadam āropitam* ||

[4] *aparaṁ anantaśaktiḥ punar eva raudrarūpeṇa kālāgnisvarūpeṇa dikkālādidehāntargatā adhvādhvanibhir āpūryamāṇā nādaśaktyabhidhānamātrā yā sakalasamastakalāvyūhasya pradhānatvena svatanuṁ vibhajya asthisthānam āśritya śākinīty abhidhānapadam āropitam* ||

F) Hākinī

> Again, (the same energy in the form of) Ratnamālinī, is in the locus of the End of Sound. (She shines) like a sunstone and is aroused. Once (she has) generated the group of four doors there, she divides up her own nature in accord with the sequence of all the seed-syllable mantras by means of the sequence of the parts (*pada*) of the utterance of Haṁsa. Thus, she who moves within the extremity of the twelve finger space, reaches the locus of (the essential constituent of) sperm and enters it. (Then this energy) is called Hākinī. One should understand the attainment (*upalabdhi*) which is the complete knowledge of (this) group of six in this way.[1]

The Five Jewels

The Five Jewels are mantras dedicated to the millions of Yoginīs who reside in the five spheres of the world-order. These are the Sky, Heaven, Wind, Mortal and Hell Worlds. Here they are explained to be the rays of energies that radiate from the one energy who operates variously, as described, in these five spheres and pervades them. The reader is referred to chapter sixty-four of the edition and translation for a detailed account of the Five Jewels with which this account can be compared.

> What is the group of five? The group of five '(comes from) Akula and enters Kula'.[2] What (comes from) Akula and enters Kula? Kula means energy and Akula Śiva. The pentad consisting of the five gross elements is generated by the union of Śiva and Śakti. The (spheres of the universe, namely,) the sky (*gagana*), heaven (*svarga*), wind (*pavana*), and worlds of mortals and snakes are pervaded by the twenty-five principles. They are related (to one the other) as is the pervaded to the pervader, in the form of the Five Jewels divided into struck and unstuck sound (*varṇa* and *avarṇa*) in the sequence of the letters Ga Sa Pa Ma and Na.[3]

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[1] *punar api ratnamālinī nādāntāśrayasthāne sūryakāntimaṇir iva saṁkṣubhitā tatra dvāracatuṣkam utpādya sakalabījakrameṇa cātmānaṁ vibhajya haṁsoccārapadakrameṇa samāgatya āropitā dvādaśāntacāriṇī śukrasthānam āviśantī hākinīty abhidhānapadam āropitam* || *iti ṣaṭkaparijñānanāmopalabdhir jñātavyeti* ||

[2] See KuKh 1/1 and notes.

[3] *pañcakam iti kim* || *akulakulagataṁ pañcakam* || *akulakulagatam iti kim* ||
kulaśabdena śaktir akulaśabdena śivaḥ || *śivaśaktisamāyogena pañcabhūtasvarūpeṇa pañcakam utpādyate* || *pañcaviṁśatitattvena vyāpyavyāpakabhāvena ratnapañcakarūpeṇa varṇāvarṇa-*

A) The Jewel of the Sky

> (The energy of the first Jewel) resides in the Skyfarer and is unsupported. Pervaded by sixty-four hundred million rays (of energy), she resides in the Transmental, that is, in the Void (of absolute being). Mounted on the Wheel, she moves in accord with the division into Kula and Akula. Her nature is motion (*ācāra*) and her form the Jewel (of Kuṇḍalinī); she gives rise to the knowledge of the Jewels. This is the pervasion of the first Jewel.[1]

B) The Jewel of Heaven

> Another is the pervasion of heaven (*svarga*). (This energy) resides in heaven in many ways. Established in thirty-two hundred million (rays of energy), she abides in a state of multifarious pervasion. Established in the twelve divisions (of the vowels) free of the (four) neuter (ones), this supreme energy (*kalā*) emanates (the universe). Thus she generates the flow of emanation of the twelve energies (of the other vowels) in the form of the multiple and wonderful diversity (of the universe). This is the pervasion of the second Jewel.[2]

C) The Jewel of the Wind

> Again, (another aspect of this fivefold energy) is located in the Wind (*pavana*). Her form is Wind and is an unimpeded (force). She resides in the womb of the enjoyment (*bhoga*) of the world of the Wind. The meaning is that she is the pervasive (*vyāpinī*) (energy) who experiences (this) (*bhoginī*).[3] She measures sixteen hundred millions (Yoginīs) and as the energy (of the letters) she emanates in many forms in accord with the (deployment of) the letters (*varṇanyāyena*).

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bhedena gasapamanavarṇakrameṇa gaganasvargapavanamartyanāgalokādayo vyāptibhūtā vyavasthitāḥ ||

[1] *khecarasthā nirālambā catuḥṣaṣṭhikoṭimarīcibhiḥ vyāptibhūtā unmanasthā ambarasthā cakrārūḍhā kulākulavibhāgena caranty ācārarūpiṇī sā ratnākārā ratnajñānam utpādayati* || *iti prathamaratnavyāptiḥ* ||

[2] *aparā svargavyāptir nānāprakāreṇa svargasthā dvātriṁśatkoṭisthā nānāvyāptibhāvasthā sṛjaty eṣā paramā kalā dvādaśabhedasthā napuṁsakarahitā iti dvādaśakalāsṛṣṭipravāhaṁ nānāvicitra-rūpeṇotpādayati* || *dvitīyaratnavyāptir iti* ||

[3] Variant: ‘*yoginī*’.

What does that mean? There are sixteen energies (here). As (Kuṇḍalinī), the energy (of the letters located) on the tip of the nose, she resides in the (sixteen) letters ranging from A to emission. She moves inwardly constantly as the (vital) breath (*vāyu*). She moves inwardly and so is the inwardly moving one. By `inwardly' is meant `within the sixteen' (or 'the end of the sixteen'). She resides there. This is the pervasion of the third Jewel.[1]

D) The Jewel of the Mortal World

Again, (another of the five aspects of this energy) resides in (the world of) mortals and emanates (her energies). Pervasive, she is the mortal (world) and resides in the womb of the enjoyment of the mortal world as the division of eight hundred million (*koṭi*) (Yoginīs) of many forms. She is the fourfold Yoni as the throng (of all) the two legged, four legged, legless and (many) legged (creatures). She has may forms and so emanates (her energies) in association with the (subtle body called the) City of Eight.[2] She resides in the Wheel of the Heart. Seated on the Wheel, she generates, by (the Wheel's) anticlockwise rotation, lust and the rest, that is, lust, anger, greed, delusion, mad passion (*mada*), fear, aversion, jelousy, meanness and the like. Associated with this City of Eight, she emanates (them) and so withdraws (them also). This the pervasion of the fourth Jewel.[3]

E) The Jewel of the Hell World

Again, (the same energy) is located in the netherworld (*naraka*). She pervades by the sequence of the lower path. She resides in the womb of the enjoyment of the (world of the) snakes (*nāga*) and is established in the (midst of the) four hundred million (Yoginīs). She is in a pervasive (state) and is born as many Yoginīs in order to protect the stability (*sthiti*) (of the universe). She pervades at the End of the Nine[1] as the Sun and Moon and as Śakti by means of the sequence from Na to Pha.

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[1] *aparaṁ pavanasthā pavanarūpiṇī avyāhatā vartate* || *pavanalokabhogagarbhasthā yoginī vyāpinīty arthaḥ* || *ṣoḍaśakoṭipramāṇabhūtā sṛjaty eṣā nānārūpeṇa varṇanyāyena kalāsvarūpeṇeti kim* || *kalāḥ ṣoḍaśa ceti akārādivisargāntasthā kalārūpeṇa nāsikāgreṇa sadā vāyubhūtāntacāriṇī* || *antaś caratīti antacāriṇī antaśabdena ṣoḍaśāntaḥ vartate* || *tṛtīyaratnavyāptir iti* ||

[2] Concerning the City of Eight, see note 4 to KuKh chapter 13.

[3] *aparaṁ ca martyasthā martyabhūtā vyāpakatvena martyalokabhogagarbhasthā* || *aṣṭakoṭyanekākāraprabhedena dvipadacatuṣpadāpadapadasaṁkulatayā caturyonisaṁbhūtā sṛjantyā vicitrākārarūpatayā puryaṣṭakayuktena hṛccakrasthāmbujakrameṇa vāmāvartena cakrārūḍhā kāmādyotpādayantī* || *kāmakrodhalobhamohamadabhayadveṣairṣyāpaiśunyādaya iti puryaṣṭakayuktena sṛjantyā saṁharantyāpi* || *caturtharatnavyāptir iti* ||

In the form of a Liṅga, she is mounted on the Wheel of the Foundation. She resides in the essential nature of the letters in the division of the twelve jewels (of the vowels). (Thus) she is mounted on the wheel of twelve spokes that extends from Someśvara (Ṭa) to Śikhin (Pha) and emanating them one at a time in due order, she resides in the body and she is present outside (it) as the Jewel (of Kuṇḍalinī).

(Thus) one should know the group of five '(that comes from) Akula and enters Kula'.[2]

The (first) group of four

This consists of the four sacred seats. This passage is quoted complete elsewhere[3] to which the reader is referred.

The Worship of the Krama (*kramārcana*) according to Chapter Twenty-three of the *Śrīmatottara*

Chapter twenty-three of the *Śrīmatottara* is dedicated to the worship of the *maṇḍala*. This takes place in two modalities. Firstly, as the *Gurumaṇḍala*[4] in which Bhairava and his emanations are worshipped as the teachers. This is followed by the worship of the Krama in the *Kramamaṇḍala*. After expounding the first in the first half of this chapter, the second goes on to treat the second. The exposition begins, as usual, with the three Kramas corresponding to the lineages (*oli*). They are the three basic ones. There is no reference to any subsidiary permutations. The Transmission of the Aged, Middle One and Child consist of 28, 26 and 27 mantras, divided 4-5-6-4-5-4, 5-5-5-6-4-1 and 4-5-6-4-5-3, respectively.

The Kramas are worshipped with meat and wine. And also, more elaborately, with menstrual blood, fish and sexual fluids (*kuṇḍagolaka*).[1] Offerings of bodily fluids and flesh is consonant with the essentially embodied nature of the Krama. The external form of the Krama (*bāhyakrama*) in the *maṇḍala* is only one of two aspects the worshipper should recollect. The other is the internal one (*antakrama*). Indeed, this is the basic one. The parts of the Krama are energies that sustain the constituents of the body, gross and subtle, pneumatic, sensorial, mental, and biological and those of the metaphysical principles that trail off from it progressively, step by step into their transcendental source. Thus the organic offerings to the Krama in the *maṇḍala* are appropriate. They feed the deities who embody these energies with those substances that are their food in the inner Krama. Satisfied, they nourish the body and the energies that stream into it and out of it.

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[1] See intro. vol. 1, p. 417 ff..

[2] *narakasthā vyāpinī adhomārgakrameṇa nāgabhogagarbhasthā catuḥkoṭisthā vyāptibhūtā nānāyoginīsaṁbhūtā sthitipālanārthāya nādiphāntakrameṇa śaktisvarūpeṇa somasūryasvarūpeṇa navāntavyāpinī* || *ādhāracakrārūḍhā liṅgākārasvarūpeṇa maṇidvādaśabhedavarṇarūpasthā* | *someśvarādi śikhāntaṁ yāvad dvādaśāracakrārūḍhasthā ekaikakrameṇa sṛjantyā tanusthā bāhyasthā ratnabhūtā* || *akulakulagataṁ pañcakaṁ jñātavyam iti* ||

[3] See intro. vol. 1, p. 612 ff..

[4] See appendix 2 of intro. vol. 2 for an exposition of this *Gurumaṇḍala*.

The Transmission of the Aged

The Group of Four Sacred Seats

The structure of the mantras: 1) The Five *Praṇavas* followed by the syllable HSKHPHREṀ. 2) The name of the sacred seat ending with ‘*-pīṭha*’. 3) The name of the goddess. This is formed from the name of the sacred seat by adding ‘*īśāmbādevī*’ to it and prefixing with ‘*śrī*–‘. 4) The name of the Siddha is formed similarly but is suffixed with ‘*-ānandadeva*’. 5) The syllable KHPHREṀ. 6) The name of the tree growing in that seat prefixed with *‘śrī-’* and ending with ‘*-vṛkṣa*’ 7) The syllable KHPHREṀ. 8) The name of the cremation ground in that sacred seat prefixed with *‘śrī-’* and ending with ‘*śmaśāna*’. 9) The name of the guardian of the field prefixed with *‘śrī-’* and ending with ‘*-kṣetrapāla*’. 10) The phrase ‘*tayor yugmapādukāṁ pūjayāmi*’ – i.e. ‘I worship their pair of sandals’. For example, the first mantra is:

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[1] He who worships (the Krama) regularly with meat and wine has knowledge and is free. Having learnt the knowledge (of the Krama) he possesses the Śāmbhava (state). (Only then) should he be known to be a member of the tradition, otherwise (he is so) (only) by name.

yas tu pūjayate nityam aliphalgvādisaṁyutam [kh: -phalavā- g: -phalavyā-] ||
tasya jñānaṁ ca mokṣaṁ ca jñānajñāte 'sya [k: -jñāsyaṁ ca; g: -jñātesyaṁ] śāṁbhavaṁ [g: śābhavaṁ] |
kramikaḥ [k: kramaikaḥ] sa tu vijñeyo [g: vinyeyo-] anyathā nāmadhārakaḥ [g: -vālekaḥ] ||
ŚM 23/62-63ab.

Again:

Scent, flowers and a lamp along with the food offering (*naivedya*). Liquor, menstrual blood, fish, meat and sexual fluids (*kuṇḍagolaka*) – O beloved, worshipped during the regular and occasional rite as prescribed, (the Krama) bestows enjoyment and liberation and, divine, it is the means to obtain every object of desire. (He who worships in this way has a) long life, good health, lordship and the intense (grace of the) Command. He who knows the three Transmissions and reveals the types of the Transmissions is an elder in the Kula lineage and is like Bhairava himself. One should worship him with (all the) activities of speech, mind and body.

gandhaṁ puṣpaṁ tathā dīpaṁ [g: dīpa] naivedyasaṁyutaṁ ||
ali puṣpaṁ tathā mīnaṁ piśitaṁ kuṇḍagolakam |
pūjayitvā vidhānena nityanaimittikaṁ [kh: -naimityakaṁ] priye ||
bhuktimuktipradaṁ [g: -de] divyaṁ [g: dīvyaṁ] sarvakāmārthasādhanam |
āyur ārogyam aiśvaryam ājñā [k: -maiśvarye ājñā] tīvrā pravartate ||
kramatrayasya yo vettā kramabhedaprakāśakaḥ [k: kriyā-] |
sa jyeṣṭhaḥ [g: jyeṣṭha] kulasantāne sa ca bhairavavat svayaṁ ||
tasya pūjā prakartavyā vāṅmanaḥkāyakarmabhiḥ [g: -karmmabhi] | ŚM 23/85cd-89ab.

AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ HSKHPHREṀ ŚRĪ – OḌḌIYĀNAPĪṬHA ŚRĪ – OḌḌĪŚĀMBĀDEVĪ KHPHREṀ ŚRĪ – OḌḌĪŚĀNANDADEVA ŚRĪBILVAVṚKṢA KHPHREṀ ŚRĪLAGUḌAKAŚMAŚĀNA ŚRĪGOMUKHAKṢETRAPĀLA TAYOR YUGMAPĀDUKĀṀ PŪJAYĀMI

19. Table of the Contents of the Four Sacred Seats of the Transmission of the Aged

Sacred seat	Oḍḍiyāna	Jālandhara	Pūrṇagiri	Kāmarūpa
Consort	Oḍḍīśā	Jālā	Pūrṇā	Kāmākhyā
Siddha	Oḍḍīśa	Jāleśvara	Ṣaṣṭhīśa	Kāma
Tree	Bilva	Kadamba	Vaṭa	Ciñciṇī
Cremation Ground	Laguḍaka	Lāṅgala	Hatavipahata	Bhūtaprabha
Guardian	Gomukha	Jāleśvarādhipati	Agnijihva	Ḍambara
Location in the Triangle	Left	Right	Front	Middle
Location in the body	Heart	Throat	Nose	Forehead

The Group of Five Jewels

The Five Jewels are a series of five mantras dedicated to the Yoginīs who reside in five spheres of existence and the Lord – Nātha – who governs them. 1) All the mantras begin with the Five *Praṇavas*. 2) HRĪṀ. 3) The seed-syllable of the Jewel. 4) The name of the sphere to which is added ‘*lokāmṛtaratnabhogagarbhagāminī*’. This attributive compound qualifies the Yoginī of that sphere who ‘moves in the womb of the enjoyment of the Jewel of the nectar of the world of . . . ’. 5) The Yoginī characterized by the number of Yoginīs in billions (*lakṣakoṭi*) she leads. 6) The name of the Lord – Nātha prefixed by ‘śrī’. 7) The mantra ends with ‘*tayor yugmapādukāṁ pūjayāmi’*. For example, the first mantra is:

AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ HRĪṀ GLŪṀ GAGANALOKĀMṚTA-RATNABHOGAGARBHAGĀMINĪ CATUḤṢAṢṬHIYOGINĪ ŚRĪCIÑCINĪ-NĀTHA TAYOR YUGMAPĀDUKĀṀ PŪJAYĀMI ||

This group is worshipped in the middle of the Krama and in the places in the body noted in the following chart.

20. Table of the Contents of the Five Jewels of the Transmission of the Aged

Seed-syllable	**Sphere**	**Number of Yoginīs**	**Lord**	**Location in the Body**
GLŪṀ	Gagana	64	Ciñcinī	Lotus
SLŪṀ	Svarga	32	Vimalanātha	Forehead
PLŪṀ	Pavana	16	Ratna	Nose
MLŪṀ	Martyaloka	8	Ānanda	Heart
NLŪṀ	Nāga	4	ṇdhāra	Navel

The Hexad of Knowledge

All the mantras begin with the Five *Praṇavas* and end with *tayor yugmapādukāṁ pūjayāmi*. 1) Seed-syllable of the Yoginī. 2) Series of seed-syllables formed from the first letter of the Yoginī's name to which six long vowels are added. 3) The name of the Yoginī. 4) The name of the mother. This ends with the title '-*kubjikāmbā*'. 5) The syllable KHPHREṀ. 6) The name of the Lord, prefixed with *'śrī-'* and ending with '-*ānandadeva*'. The first mantra of the series is:

AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ ḌMLVRYŪṀ ḌĀṀ ḌĪṀ ḌŪṀ ḌAIṀ ḌAUṀ ḌAḤ ḌĀKINĪ ḌĀMARAKUBJIKĀMBĀ [KH: + ŚRĪ] KHPHREṀ ŚRĪḌĀMARĀNANDADEVA TAYOR YUGMAPĀDUKĀ.M PŪJAYĀMI ||

The Hexad of Knowledge is worshipped in the Hexagram and in the places of the body noted in the following table.

21. Table of Contents of the Hexad of Knowledge of the Transmission of the Aged

Seed-syllable	Yoginī	Mother	Deva	Location in the Body
ḌMLVRYŪṀ	Ḍākinī	Ḍāmarī	Ḍāmara	Throat
RMLVRYŪṀ	Rākinī	Raktā	Rakta	Breath
LMLVRYŪṀ	Lākinī	Lalitā	Lalita	Breath
KMLVRYŪṀ	Kākinī	Kamalā	Kamala	Navel
SMLVRYŪṀ	Śākinī	Śavarī	Śavara	Nose
HMLVRYŪṀ	Hākinī	Haṁsī	Haṁsa	Mouth

The Group of Five Pure Ones

All the mantras begin with the Five *Praṇavas* and HSKHPHREṀ and end with '*ambāpādukāṁ pūjayāmi*'. 1) The name of the Pure One in the locative. 2) The syllable KHPHREṀ. 3) The name of the Mother (*ambā*). They are worshipped in the middle of the Triangle and in the locations in the body recorded in the following table.

22. Table of the Five Pure Ones of the Transmission of the Aged

The Pure One	The Mother – Ambā	Location in the Body
Anādivimala	Mātaṅgī	Between the Eyebrows
Sarvajñānavimala	Śrīśabarī	Throat
Yogavimala	Pulindī	Heart
Siddhivimala	Campā	Navel
Samayavimala	Kubjikā	Liṅga

The Four Leaders of the Siddhas

The four leaders of the Siddhas are Oḍḍīśa and the others who preside over the sacred seats. All the mantras begin with the Five *Praṇavas* and HSKHPHREṀ and end with '*nāthapādukāṁ pūjayāmi*'. The names of the four Siddhas are prefixed with the honorific '*śrī-*'. This, the 'second group of four, is worshipped in the middle of the Triangle and in the body. The four Siddhas and their locations in the body are as follows.

1) Oṁkāra – anus 2) Ṣaṣṭhīśa – penis 3) Cakrīśa – navel 4) Mitrīśa – heart

The Middle Transmission

The First Group of Five – The Five Sacred Seats

All mantras begin with the Five *Praṇavas* and Navātman and end with '*pādukāṁ pūjayāmi*' followed by the Five *Praṇavas* in reverse. 1) The name of the sacred seat beginning with *'śrī-'* and ending with '*-pīṭha*'. 2) The syllable HSKHPHREṀ. 3) The goddess of the seat ending with '*-ambādevī*'. 4) The syllable KHPHREṀ. 5) The name of the god of the seat ending with '*-nātha*' in the first mantra and in the second alternately '*-ānandadeva*'.

AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ HSKṢMLVRYŪṀ ŚRĪJĀLANDHARAPĪṬHAṀ HSKHPHREṀ CAṆḌAKUBJIKĀMBĀDEVĪ KHPHREṀ ŚRĪKUṆḌALĪŚANĀTHA PĀDUKĀṀ PŪJAYĀMI ||

The first group of five is worshipped in the middle of the triangle and in the body in the places listed in the following table. Note the serial order of the seats. It normally begins with Oḍḍiyāna (= Oḍḍi), however in this case it begins with Jālandhara.

23. The First Group of Five Sacred Seats of the Middle Transmission

Seat	Goddess	God	Location in the Body
Jālandhara	Caṇḍakubjikā	Kuṇḍalīśa	Lotus
Pūrṇagiri	Karālinī	Pūrṇānanda	Forehead
Kāmarūpa	Ucchuṣmā	Kāmadeva	Between eyebrows
Oḍḍi	Oḍā	Oṁkāra	Nose
Candradvīpa	Kubjikā	Candra	Mouth

The Group of Five Siddhas

All the mantras begin with the Five *Praṇavas* and Navātman and end with *pādukāṁ pūjayāmi*. The Five Siddhas are Bhairavas of the Assembly of Sounds. The corresponding letters are noted after the names, which end with '*-ānandadeva*'. They are worshipped in the 'middle of the triad (*trika*)', that is, the Triangle, and in five places in the mouth, as follows: 1) Bālīśa (Ya) – lip 2) Bhujaṅga (Ra) – lips 3) Khaḍga (Va) – row of teeth 4) Pinākin (La) – row of teeth 5) Vakīśa (Śa) – tip of the tongue.

The Group of Five Mothers, the Aged Ones

All the mantras begin with the Five *Praṇavas* and HSKHPHREṀ and end with them. The mantras begin with the Mother's name prefixed with *'śrī-'* and end with '*ambādevīyugmapādukāṁ pūjayāmi*'. This group of Mothers called the Aged Ones (*vṛddhā)* is worshipped in the middle of the Triangle and in the five Wheels of the body. They are: 1) Rambhā – Foundation. 2) Sundara – Self-supported. 3) Cakra

– City of Gems. 4) Vakrā – Unstruck Sound. 5) Ambikā – Purity.

The Group of Six

This group of six consists of the Six Yoginīs of the Hexad of Knowledge in the Transmission of the Aged. After the Five *Praṇavas* with which each mantra begins comes the seed-syllable of the Yoginī, which is the same as in the previous Transmission. This is followed by the name of the Yoginī and the Wheel in the body in which she is worshipped in the dative. Then comes the syllable KHPHREṀ and then the name of the Yoginī prefixed with *'śrī-'* and ending with '*ambāpādukāṁ pūjayāmi*'. Thus the first mantra is:

AIṀ HRĪṀ ŚRĪṀ PHREṀ HSAUṀ ḌMLVRYŪṀ ḌĀKINĪ ĀDHĀRĀYAI KHPHREṀ ŚRĪḌĀMARĪ AMBĀPĀDUKĀṀ PŪJAYĀMI ||

24. The Group of Six of the Middle Transmission

Seed-syllable	Yoginī	Wheel	Location in the Body
ḌMLVRYŪṀ	Ḍākinī / Ḍāmarī	Foundation	Base of the body
RMLVRYŪṀ	Rākinī	Self-supported	Breast
LMLVRYŪṀ	Lākinī	Filler of Gems	Throat
KMLVRYŪṀ	Kākinī	Unstruck Sound	Heart
SMLVRYŪṀ	Śākinī	Pure One	Stomach
HMLVRYŪṀ	Hākinī	Command	Navel

The Group of Four Siddhas

All mantras begin with the Five *Praṇava*s followed by the name of the Siddha prefixed with *'śrī-'* and end with '*-nāthadevapādukāṁ pūjayāmi*'. The four are worshipped in the Square surrounding the Triangle in the *maṇḍala* and in the following parts of the body: 1) Ānanda – middle of the eyebrows. 2) Vimala – heart. 3) Vidyākhya – navel. 4) Ādhārīśa – foundation.

The Transmission of the Youngest

The Four Sacred Seats

The structure of the mantras: 1) The Five *Praṇavas* followed by Navātman. 2) Name of the sacred seat prefixed with *'śrī-'* ending with '*-pīṭha*' in the locative followed by HSKHPHREṀ. 3) Name of the goddess. This is formed from the name of the seat by prefixing '*śrī–'* to it and suffixing '*-maṅgalāmbā-*

devī'. 4) The syllable KHPHREṀ.[1] 5) The name of the Siddha prefixed with *'śrī-'* and suffixed with '-*ānandadeva'*. 6) The name of the tree growing in that seat prefixed with *'śrī-'* and ending with '-*vṛkṣa*'. 7) The syllable HSKHPHREṀ.[2] 8) The name of the guardian of the field prefixed with *'śrī-'* and ending with '-*kṣetrapāla'* followed by the syllable KHPHREṀ.[3] 9) The name of the cremation ground in that sacred seat ending with '*śmaśāna'*. 10) The name of the Maṭha prefixed with *'śrī-'* and ending with '-*maṭha*'. 11) The name of the gesture prefixed by *'śrī-'* 12) The name of the cave prefixed with *'śrī-'* and ending with '-*guhā*'. 13) The phrase '*pādukāṁ pūjayāmi'*. For example, the first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HSKṢMLVRYŪṀ ŚRĪKĀMARŪPAPĪṬHE HSKHPHREṀ ŚRĪKĀMAMAṆGALĀMBĀDEVĪ KHPHREṀ ŚRĪMITRĀNANDADEVA ŚRĪCIÑCIṆĪVṚKṢA HSKHPHREṀ ŚRĪḌAMBARAKṢETRAPĀLA KHPHREṀ BHŪTABHASMAŚMAŚĀNA ŚRĪŚAṀKHIṆĪMAṬHA ŚRĪTRIŚIKHĀMUDRĀ ŚRĪSIDDHAGUHĀ PĀDUKĀṀ PŪJAYĀMI ||

25. Table of the Contents of the Four Sacred Seats of the Transmission of the Youngest

Seat	Kāmarūpa	Pūrṇagiri	Jālandhara	Oḍḍiyāna
Consort	Kāmadevī	Pūrṇadevī	Tejodevī	Oḍudevī
Siddha	Mitra	Cakra	Jāla	Oḍa
Tree	Ciñciṇī	Kaḍaha	Bilva	Kadamba
Guardian	Ḍambara	Agnijihva	Mukha	Kambala
Cremation ground	Bhūtabhasma	Hatavihata	Laguḍa	Karavīra
Maṭha	Śaṅkhiṇī	Siṁhikā	Rudra	Śakti
Gesture	Triśikhā	Yoni	Padma	Khecarī
Cave	Siddha	Śāvarī	Kapālī	Ājñā
Location in Triangle	Front	Left	Right	Middle
Parts of the Body	Ear	Ear	Nostril	Nostril

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[1] In the equivalent series of mantras in the Transmission of the Eldest this syllable comes after the name of the Siddha.

[2] In the equivalent series of mantras in the Transmission of the Eldest this syllable is KHPHREṀ

[3] In the equivalent series of mantras in the Transmission of the Eldest this syllable follows the name of the cremation ground.

The Group of Five Jewels

The core structure of this set of Five Jewels is the same as the set in the Transmission of the Aged. However, there is no male partner and each mantra ends with 'KHPHREṀ *śrīkubjikādevīpādukāṁ pūjayāmi'*. Before this comes the name of a Wheel in the subtle body in the dative. All the mantras begin with the Five *Praṇavas*. For example, the first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HRĪṀ GLŪṀ GAGANALOKĀMṚTARATNAGARBHAGĀMINĪ CATUḤṢAṢṬHILAKṢAKOṬIYOGINĪ ĀJÑĀYAI KHPHREṀ ŚRĪKUBJIKĀDEVĪPĀDUKĀṀ PŪJAYĀMI ||

Externally the ŚM says the Five Jewels are projected into the 'second' triangle. Presumably this is the downward facing triangle of the Hexagram. The variables that differ from the mantras of the Five Jewels of the Transmission of the Aged are recorded in the following table.

26. Table of the Contents of the Five Jewels of the Transmission of the Youngest

Sphere	Wheel	Location in the Body	Location in the Triangle
Gagana	Command	Head	Left
Svarga	Unstruck Sound	Heart	Right
Pavana	Filler of Gems	Navel	Front
Martya	Self-supported	Anus	Middle
Nāga	Foundation	Liṅga	Above

The Group of Six Yoginīs

All the mantras begin with the Five *Praṇavas* and HSKHPHREṀ. 1) The seed-syllable of the Yoginī. This is the same as in the other Transmissions. 2) A seed-syllable preceded by *'śrī-'* and formed from the initial letter and vowel of the Yoginī's name. 3) The Yoginī's name ending with '*-kubjikāmbādevī*'. 4) The syllable KHPHREṀ. 5) The name of the Bhairava prefixed with *'śrī-'* and ending with '*-ānandadevapādukāṁ pūjayāmi*'. The first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HSKHPHREṀ ḌMLVRYŪṀ ŚRĪḌĀṀ ḌĀMARAKUBJIKĀMBĀDEVĪ KHPHREṀ ŚRĪKRODHĪŚĀNANDADEVAPĀDUKĀṀ PŪJAYĀMI ||

As usual, the Six Yoginīs are worshipped in the Hexagram. The corresponding locations in the body are listed in the table.

27. Table of the Contents of the Five Jewels of the Transmission of the Youngest

Yoginī	Consort	Location in the Body
Ḍāmarī	Krodhīśa (Ka)	Head
Rākinī	Pracaṇḍa (Kha)	Between eyebrows
Lākinī	Caṇḍa (Ga)	Throat
Kākinī	Śiva (Gha)	Heart
Śākinī	Dāruka (Ṅa)	Navel
Hākinī	Kūrma (Ca)	Genitals

The Group of Four Mothers

The mantras begin with the Five *Praṇavas* and Navātman followed by the name of the Siddha prefixed with *'śrī-'* and ending with *'-ānandadeva'*. Then comes the syllable KHPHREṀ followed by the name of the consort prefixed with *'śrī-'* and ending with '*-ambāpādukāṁ pūjayāmi*'. The first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HSKṢMLVRYŪṀ KHECARĀNANDADEVA KHPHREṀ CAṆḌĀKṢĪ – AMBĀPĀDUKĀṀ PŪJAYĀMI

This group of four Mothers – Ambā – is worshipped in the Triangle. Their locations there and in the body are noted in the following table.

28. Table of the Contents of the Group of Four of the Transmission of the Youngest

World	Siddha	Goddess	Location in the Triangle	Location in the Body
Sky	Khecara	Caṇḍākṣī	Middle	Navel
Jewel	Ratna	Khaṇḍamālinī	Left	Heart
Wind	Maruta	Vīrāvalī	Right	Throat
Cloud	Megha	Vikṛtā	In front	Tip of the nose

The Pentad of Mothers

This is a group of five Mothers worshipped alone without consorts. As usual all the mantras begin with the Five *Praṇavas*. These are followed by the syllable HSKHPHREṀ. Then comes the name of the goddess prefixed with '*śrī-*' and ending with '*-ambāpādukāṁ pūjayāmi'*.

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HSKHPHREṀ ŚRĪŚAṀKHINĪ – AMBĀPĀDUKĀṀ PŪJAYĀMI |

Externally, the ŚM simply says that they are worshipped 'in the middle of the triangle'. They are projected onto the face thus: 1) Śaṁkhinī – ear. 2) Kuṭilā – ear. 3) Antyajā – eye. 4) Viśvarūpiṇī – eye. 5) Bhṛṅgī – nose.

The Triad of the Aged Mothers (*Vṛddhātrika*)

The mantras begin with the Five *Praṇavas* followed by Navātman. Then comes the name of the mother prefixed by "śrī-" and ending with '– *ambāyai pādukāṁ pūjayāmi'*. The three Aged Mothers are 1) Vāmā 2) Jyeṣṭhā 3) Raudrī. This triad is worshipped in the 'middle', presumably on the corners of the Triangle. No locations on the body are mentioned. The first mantra is:
AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HSKṢMLVRYŪṀ ŚRĪVĀMĀMBĀYAI PĀDUKĀṀ PŪJAYĀMI ।

The Worship of the Thirty-two goddesses of the Vidyā

The ŚM presents two variant forms of the *Kramamaṇḍala* that accomodates the Krama. The core of both is the same, namely the usual Triangle, surrounded by the Hexagram and three circle ('girdles' – *mekhalā*). This is the basic form of the *maṇḍala* that is described in the ŚM and the KuKh.[1] It is normally augmented with lotuses that are set around it in which the remaining parts of the Krama are worshipped. The account in chapter twenty-three presents two versions which may well have originally been independent. The first has one lotus with thirty-two petals[2] on which the the goddesses of the syllables of Kubjikā's Vidyā are worshipped. The names of these goddesses and how they are worshipped have been recorded previously and so need not be repeated here.[3]

The Six Dūtīs

The worship of this form of the *maṇḍala* concludes with that of the six 'Dūtīs' in each of the 'feet' of the Hexagram. These are, in due order: Kṣobhiṇī (the

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[1] See KuKh 11/31cd-32ab and notes.

[2] The triangle and the six groups (*prakāra*); the triangle and the (circle of) three girdles possessing a (lotus of) thirty-two petals and then a square (outside it) – such is the Krama, great and divine consisting of six groups that should be worshipped.

trikoṇaṁ [kh: ekoṇaṁ] ṣaṭprakāraṁ ca trikoṇaṁ ca trimekhalaṁ ||
dvātriṁśaddalasaṁyuktaṁ [kh: -śadala-] caturasraṁ tatopari ।
evaṁ kramaṁ mahādivyaṁ [g: maha-] ṣaṭprakāraṁ [k kh: ṣaṭpadārthaṁ] prapūjayet ||
ŚM 23/71cd-72.

[3] See Appendix 4 and 5 of vol. 2 of the edition and translation.

Disturbing One), Ākarṣaṇī (the Attractive One), Mohanī (the Deluding One), Jṛmbhaṇī (the Yawning One), Stambhinī (the Paralysing One) and Kṣudrānyutsādinī (the Remover of Vulgarities). Their mantras begin with the Five *Praṇavas*. These are followed by a seed-syllable formed by adding *anusvāra* and the six long vowels Ā, Ī, Ū, AI, AU and Ḥ to HSHPR. Then comes the name of the Dūtī in the dative prefixed with '*sarvajana-*' 'all people'. It ends with the diction '*pādukāṁ pūjayāmi*'. Thus, the first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ HSPHRĀṀ SARVAJANA-KṢOBHIṆYAI PĀDUKĀṀ PŪJAYĀMI ||

Vajrakubjī is worshipped in the middle. This Vidyā consists of sixty-four syllables. It is formed from Kubjikā's standard thirty-two syllables and what one could say is the Vidyā of Vajrakubjī proper by alternating a syllable from each. According to the *Ṭīkā* (MS K fl. 18a) it is as follows:

AIṀ BHA VA GA JRA VA KU TI BJI A KE MBE HSKHPHRĪṀ HSKHPHREṀ TRAI SHKHPHRĪṀ LO KU KYĀ BJI KA KE RṢA HSRĀṀ ṆI HSRĪṀ HRĪṀ HSRAUṀ KĀ ṄA MĀṀ ÑA GA ṆA DRĀ NA VA ME ṆE A KLĪṀ GHO STRĪṀ RĀ MA MU HĀ KHE KṢO CCHRĀṀ BHA CCHRĪṀ KĀ KI RI ṆI ṆI KI AIṀ ṆI SAUḤ VI ŚRĪṀ CCE |

The two Vidyās are:

BHAGAVATI AMBE HSKHPHREṀ SHKHPHRĪṀ KUBJIKE HSRĀṀ HSRĪṀ HSRAUṀ ṄAÑAṆANAME AGHORĀMUKHE CCHRĀṀ CCHRĪṀ KIṆI KIṆI VICCE |

AIṀ VAJRAKUBJIKE HSKHPHRĪṀ TRAILOKYĀKARṢAṆI HRĪṀ KĀMĀṀGADRĀVAṆE KLĪṀ STRĪṀ MAHĀKṢOBHAKĀRIṆI AIṀ SAUḤ ŚRĪṀ |

(AIṀ O Vajrakubjikā! HSKHPRHĪṀ O you who attract the three worlds! HRĪṀ O you make the body of Passion melt! KLĪṀ STRĪṀ O you who cause great arousal! AIṀ SAUḤ ŚRĪṀ)

In this way the initial primary phase of the worship of the Krama concludes with the application of the *maṇḍala* as a powerful magical device over which the goddess in her 'attractive' magical form presides. She deludes the wicked even as she arouses the spiritual energies of her devotees. Thus she protects from the first and inspires the latter.

A similar way of shifting attention from the core of the *maṇḍala* to its surrounding parts in association with the worship of other aspects of the goddess is outlined in chapter 44 of the ṢSS. According to that procedure the goddesses of the thirty-two syllables of the Vidyā are worshipped first in eight groups of four each governed by a Mother. In this case, the eight petalled lotus on which they are worshipped surrounds the Triangle in the centre. Kubjikā resides there as her Samayā Vidyā with her syllable – the Kula Peak – HSKHPHREṀ and Navātman. She is worshipped with the Siddhas who govern the letters of Navātman first. Then the Six Limbs around them. After that comes the eight petalled lotus. The goodesses of the syllables are worshipped in groups of eight along with Mothers and the Siddhas who govern the letters of Navātman. Thus the centre enshrines a complex and thourough union of the god and the goddess along with their component deities, energies and letters. Once this has been achieved the six parts of the Krama that radiate from that union as the 'pulsing energy of the Command' (*sasphurājñā*), are worshipped in the Hexagram. Vajrakubjī is worshipped in the middle of each of the six groups and in the centre of the Hexagram, as if this were a separate *maṇḍala* projected onto the one in the centre formed around the core Triangle. The .SSS enjoins:

> He should worship Vajrakubjeśvarī who resides in the Krama of Twenty-eight within the group of six in the middle conjoined with Ḍa (Ḍākinī), Ra (Rākinī), La (Lākinī), Ka (Kākinī), Śa (Śākinī), and Ha (Hākinī). (This is the group of the six restraints – *nigrahaṣaṭka*). He should worship (this) with the Kula Peak and the aforementioned seed-syllable of each one.
>
> (In this way, he should worship) the goddess who is mounted on the seat of AIṀ and is on the thunderbolt lotus (*vajrapadma*), she who has assumed six aspects (*ṣaṭprakāra*) and is said to be the one who is called Samayā.[1]

Samayā Kubjikā is the form of the goddess worshipped in the centre of the Triangle. When worshipped in the centre of the Hexagram she is Vajrakubjī. The former aspect is concerned with the Samayā, the latter with the magical powers and energies related to the worship of the Krama.

The Worship of the Krama with Siddhakubjī and Navātman

The rite continues with the second form of the *maṇḍala*. This one has two lotuses of eight and sixty-four petals on which the Eight Mothers and the Sixty-four Yoginīs are worshipped, respectively. This is the form of the *maṇḍala* of the

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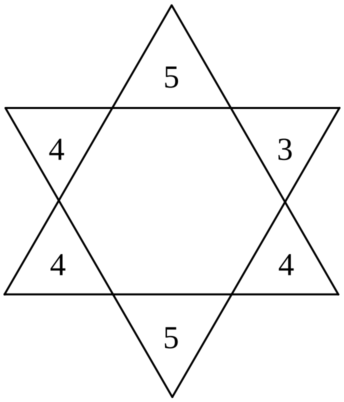
[1] .SSS 44/70cd-72ab.

‘Sequence of Sixty-four’[1] a modality that is known to the later Kubjikā Tantras, including the KuKh, but not the KMT. In this setup the Vidyā is worshipped in the Hexagram along with the six parts of the Krama, not on a separate lotus. Thus it is ‘in the six parts’ rather than ‘made of six parts’. Siddhakubjī is worshipped in the centre with Navātman, that is, HSKṢMLVRYŪṀ. Siddhakubjī’s Vidyā is formed from the thirty-two syllables of the standard Samayā Vidyā which alternate with as many consonants in the normal serial order from K to S, thus:[2]

KA BHA KHA GA GA VA GHA TI ṄA A CA MBE CCHA HSKHPHREṀ JA HSKHPHRĪṀ JHA KU ÑA BJI ṬA KE ṬHA HSRĀṀ ḌA HSRĪṀ ḌHA HSRAUṀ ṆA ṄA TA ÑA THA ṆA DA NA DHA ME NA A PA GHO [KH: RGHO] PHA RĀ BA MU BHA KHE MA CCHRĀṀ YA CCHRĪṀ RA KI LA ṆI VA KI ŚA ṆI ṢA VI SA CCE ǀ

The parts of the Krama of Twenty-eight are arranged around this couple in the corners of the surrounding Hexagram beginning with the one in the north-east, moving clockwise, as follows:

Diagram 2. The Hexagram of the Krama of Twenty-seven



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[1] The triangle, the six ramparts (*prakāra*), the eight petal lotus and the square is differentiated again above that. It is endowed with three girdles and sixty-four petals. Such is the Krama, greatly divine, attended by divine and non-divine (beings).

trikoṇaṁ ṣaṭprakāraṁ ca aṣṭāraṁ paṁkajaṁ [kh: pañcakaṁ] priye ǁ
caturasraṁ tatordhve ca punareva vibhajyate [kh: vibhajyete] ǀ
mekhalātrayasaṁyuktaṁ catuḥṣaṣṭhidalānvitaṁ ǁ
evaṁ [k: ekaṁ] kramaṁ mahādivyaṁ divyādivyair niṣevitam ǀ Ibid. ŚM 23/94cd-96ab.

[2] *Ṭīkā* MS K fl. 18a.

The Eight Mothers of the Kulas

After worshipping the Krama in the hexagram, the Eight Mothers and Sixty-four Yoginīs are worshipped in the lotuses that surround it. The mantras of the Mothers begin with the Five *Praṇavas* and HSKHPHREṀ. This is followed by: 1) the name of the place where the Mother resides prefixed with '*śrī*–'. 2) The syllable KHPHREṀ. 3) The caste of her embodiment in that place suffixed with '*ambā*'. 4) The syllable KHPHREṀ. 6) A syllable formed from the eight short vowels with *anusvāra*, one each in serial order. 7) The name of the Bhairava. 8) The syllable KHPHREṀ. 9) A syllable formed from the eight long vowels with *anusvāra.* 9) The name of the Mother ending with '*-ambāpādukāṁ pūjayāmi'*. The first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ ŚRĪPRAYAGĀKṢETRE KHPHREṀ KULAJĀMBĀ HSKHPHREṀ AṀ ASITĀṄGABHAIRAVA KHPHREṀ ĀṀ BRAHMĀṆĪ – AMBĀPĀDUKĀṀ PŪJAYĀMI ||

The following is a table of the directions of the corresponding petal of the lotus on which each Mother and her Bhairava are worshipped.[1]

29. Table of the Eight Mothers

Direction	Mother	Field	Woman	Bhairava
East	Brahmāṇī	Prayāga	Kulajā	Asitāṅga
South	Māheśvarī	Varaṇā	Śauṇḍakī	Ruru
West	Kumārī	Kolāpura	Khaḍgī	Caṇḍa
North	Vaiṣṇavī	Aṭṭahāsa	Kaṇḍukī	Krodha
South-east	Vārāhī	Jayantī	Rajakī	Unmatta
South-west	Aindrāṇī	Caritrā	Śilpikā	Kapālin
North-west	Cāmuṇḍā	Ekāmraka	Kaivartī	Bhiṣaṇa
North-east	Mahālakṣmī	Devīkoṭta	Antyajā	Saṁhāra

The Sixty-four Yoginīs

The sixty-four Yoginī (here called 'great goddesses') are worshipped in the end on the outer lotus 'on top' of the *maṇḍala*. They are arranged in groups of eight set in the directions, each of which is governed by the corresponding Mother. The intimate connection between them is underscored by the utterance of the Mother's mantra first and then those of the eight Yoginīs she governs. The form of the mantras are the same. Each begins with the Five *Praṇavas* followed by KHPHREṀ then the name of the Mother or Yoginī in the dative prefixed with *'śrī-'* followed by the usual

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[1] Cf. KuKh 14/92-94ab and chart in Dyczkowski 2004: 133.

‘*pādukāṁ pūjayāmi’*. The first mantra is:

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUṀ KHPREṀ ŚRĪBRAHMĀṆYĀYAI PĀDUKĀṀ PŪJAYĀMI ||

The Krama of Twenty-eight of the *Ṣaṭsāhasrasaṁhitā*

The following is a translation of chapter forty-seven of the ṢSS. The ṢSS, like the ŚM, is an expansion of the KMT. Its six thousand verses include almost all of the 3,500 verses of the KMT. But there are chapters that are original, of which there are no equivalents in the KMT. This is one of them. The same is the case with the chapter in the ŚM dealing with the Krama we have just examined.

The Krama presented in the ṢSS is structured as is the one in the KMT into six groups of 4-5-6-4-5-4 and is closely related to it. However, although the Krama of the KMT inspired the one in the ṢSS, we find the version found in the ṢSS in other sources, not the one in the KMT. Muktaka, for example, presents it as the basic Krama of the liturgy he learnt from his teacher and presents it in his KnT. It is also found in chapter two of the *Kulakaulinīmata*. There it is considered to be the basic Krama which is common to all (*sādhārakrama*) the tradition. As such, it generates the most radiant form of the Command (*saṁsphurājñā*).[1]

The ṢSS refers to this same series three times.[2] Taking care to maintain essentially the same Krama, the ṢSS presents it twice, first in chapter two and then in chapter forty-seven, in such a way that the two versions suppliment each other. The former has already discussed by Schoterman,[3] so just a few words will suffice here. The Krama is presented the first time in the context of the production of the letters. These arise from the union of the male and female principle – Śrīkujeśa and Ānandaśakti – in the centre of the *maṇḍala*. The six parts of the Krama correspond to the six higher energies of the utterance of mantra. They are distributed evenly in the twelve finger space above the Cavity of Brahmā up to the End of the Twelve as noted in the following table.

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[1] *sarvasādhāraṇaṁ nātha kramaṁ caiva śubhoditaṁ* |
tvatprasādena me śrutaṁ sasphurājñāpravartakam || KuKauM 2/7.

[2] ṢSS 2/21ff., 44/70-5, and 47/13ff..

[3] See Schoterman 1981: 76-89 for a translation and explanatory notes of ṢSS 2/21-37.

30. Table of the Krama in Relation to the Energies Leading to the End of the Twelve

Group	Number	Principle	Location in the Body
Four Sacred Seats	Four	Transmental (Unmanī)	Forehead
Pentad of Knowledge (*Jñānapañcaka*)	Five	Equal One (Samanā)	Stream of Kula and Akula
Six Yoginīs (*Kriyāṣaṭka*)	Six	Pervasive One (Vyāpinī)	Place of the Jar (Ghaṭasthāna) – the Throat
Four Siddhas of the Seats	Four	Energy (Śakti)	Heart
Five Cakras	Five	End of Sound (Nādānta)	Navel
The Four Goddesses (*Devīcatuṣka*)	Four	Sound (Nāda)	Triangle in the Root – Kanda

These identifications and others in the presentation of the Krama in the ṢSS preserve the essential link between the Krama and higher metaphysical principles that is extensively elaborated in the presentation of it in the KMT. What one could call the concrete contents of the Krama, the divine beings and their mantras, are of relatively minor concern to the KMT, although of course, not ignored. The Krama of the KMT is not so much a liturgy as an object of contemplation of the subtle energies, states of consciousness and the processes at work through which they lead into one another and interact. The exposition of this complex dynamism takes up several chapters of the KMT.

It is also essential to know how the Krama is linked to the body and sustained within it by the Deity, who is the First Lord (*ādyanātha*)[1] of all its energies. Thus more space is dedicated in this Krama to the pyschophysical organism than the metaphysical principles. This is the where the individual soul leads the 'inner life' in its embodied state. Thus the exposition of the Krama is introduced by a warning that it is essentially to know the Krama in the body, not just in the outer *maṇḍala*. As Bhairava says:

> Disease, sorrow, fear, death and the destruction of the family certainly takes place by neglecting the inner life (*adhyātmā*). Therefore the Krama should be known both externally and internally by one who has devotion and not by others who are devoid of it. The fettered soul who worships the body, deluded does not know (its true

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[1] *parameśvareṇa ādyanāthena tanu [k, kh: tanuṁ] śarīraṁ dhṛtam parisamantāt [k: parasamantāt] ‖ katham ‖ kramarūpeṇa* Comm. to ṢSS 44/74.

nature).[1]

In brief the Krama is as follows. The four seats are related to the four gross elements from which the physical body is made. The five goddesses of the second group are related to the five subtle elements of sound and the rest, that are perceived by the senses. This is called the ‘pentad of knowledge’ (*jñānaṣaṭka*). The following six (*nugrahaṣaṭka*) are related to negative emotive states and conditions which they cause, if ignored, and from which they liberate if worshipped with the proper mantras. The four Siddhas that come next represent the three humours of the body and their mix. Next the Five Jewels are the outer cognitive senses and the inner Wheels. The Four Mothers are the organs of action and the six Yoginiis the bodily constituents (*dhātu*). The Octad of Kula and the following group of eight are the remaining metaphysical principles that make up the set of thirty-six. Let us see now what the text says.

1) The Group of Four Sacred Seats (*Pīṭhacatuṣka*)

Oḍḍiyāṇa

> Oḍḍiyāṇa is within Ilā Kaulapura in the cavity (in the head) (*randhra*) situated at the extreme end of the cavities to the left and the right.[2] It (is spherical), the shape of a bud of a Kadamba (tree) (*kadambagola*) and is (subtle) like a bubble of foam. The sacred seat is situated there, (but even so) it pervades the body.[3] (16)

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[1] *vyādhiḥ [k, kh: vyādhi] śokaṁ bhayaṁ mṛtyuḥ [k, kh: mṛtyuṁ] kuṭumbasya vināśanam [k, kh: -tā]* |
jāyate nātra sandeho adhyātmaparivarjanāt [k: -varjitāṁ; kh: -varjitā] ||
tasmāt sarvaprayatnena sabāhyābhyantaraṁ [k: sarvāhyā-; kh: savavāhyā-] kramam |
jñātavyaṁ bhaktiyuktena nānyaiś ca [k, kh: -nyaiva] bhaktivarjitaiḥ ||
śarīraṁ pūjayet [k, kh: -yat] paśur na [k, kh: pāsuna] jānāti [k, kh: jānanti] vimohitaḥ [k, kh: -tāḥ] | ṢSS 47/8-10ab.

[2] The translation follows the commentary which reads:
kadambagolakākāraṁ karandhrasthānaṁ vāmadakṣiṇarandhrābhyāṁ prānte sthitam |

Presumably, the cavities on the left and right mark the end of the channels of Iḍa and Piṅgalā. They come together at the end of Suṣumṇā in the Cavity of Brahmā.

[3] *vāmadakṣiṇarandhrasya [k, kh: kavāmadakṣa *-] ilākaulapurāntagam* |
kadambagolakākāraṁ phenabudbudasannibham ||
oḍḍiyāṇaṁ sthitaṁ tatra pīṭhaṁ dehe tu [k, kh: stha] sarvagam | ṢSS 47/13-14ab.

Jālandhara

> The sacred seat Jālandhara is located below Rudra and should be known to be within Carvīpura. He should savour all that falls from it. It is common to all people and there is no life without it.[1]

Pūrṇagiri

> O mistress of the gods, the sacred seat of Pūrṇa (the Full One) is in the middle of the town called Jīva (Living Being). (It is) a Wheel facing downwards. May it fill all living beings (from within). O mistress of the gods, the sacred seat of Pūrṇa is the foundation of the universe. One should fill all the universe, that is, the triple world with (all that) moves and is immobile.[2]

Kāmarūpa

> That subtle energy of passion (*kāmakalā*) whose source is Emptiness (*khamukhī*) is active (*yāti*) day and night. There, one should worship the (sacred seat) called Kāma which is in the middle of the Moon, Sun, and Fire.[3]

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[1] *jālandharaṁ tu tat [k, kh: yat] pīṭhaṁ rudrādhaḥsthaṁ [k, kh: - dhasthaṁ] vyavasthitam* ||
patitaṁ [k: -ta] svādayet sarvaṁ jñeyaṁ carvīpurāntagam |
sarvajantuṣu sāmānyaṁ na vinā tena jīvitam || ṢSS 47/14cd-15.

The commentary explains that: The sacred seat of Jālandhara is Carvīpura, the Kaula location of the glottis (*jālandharapīṭhaṁ [kh: jālā-] carvīpuraṁ [k, kh: carcī-] kaulaṁ lambikāsthānam*).

The word '*carvī*' is derived from the root '*carv*' 'to chew or taste'. In this centre the yogi relishes the vivifying nectar that drips from the glottis.

[2] *pūrṇapīṭhaṁ ca deveśi jīvākhyapuramadhyagam* |
pūrayet sarvajantūni sthitaṁ cakram adhomukham [k, kh: cakra adho-] ||
pūrṇapīṭhaṁ tu deveśi jagadādhārarūpiṇam |
pūrayen nikhilaṁ viśvaṁ trailokyaṁ sacarācaram || Ibid. 47/16-17.

The commentary explains: The sacred seat of Pūrṇa is the town called Jīva. It is the Kaula (reality) that contains the inhaled and exhaled breath (*prāṇāpāna*) (*pūrṇapīṭhaṁ [k: -pīṭha] jīvākhyapuraṁ [k, kh: -pura] kaulaṁ prāṇāpānagarbham [k, kh: prāṇopāna-]*).

This sacred seat represents the vital breath, which is the essential nature of the individual soul in the body. Just as the individual soul, filled by it, lives in the body, similarly, his cosmic counterpart animates the universe.

[3] *yā sā kāmakalā sūkṣmā khamukhī yāty aharniśi* |
somasūryāgnimadhyasthaṁ kāmākhyaṁ tatra pūjayet || Ibid. ṢSS 47/18.

31. Table of the Group of Four Sacred Seats (*Pīṭhacatuṣka*)

Sacred Seat	Siddha	Goddess	Siddha	Goddess
Oḍḍiyāṇa	Oḍiśanātha	Oḍāmbā	Ādhārīśa	Raktā
Jālandhara	Jālīśanātha	Jālāmbā	Madandrīśa	Karālā
Pūrṇagiri	Pūrṇīśanātha	Pūrṇāmbā	Cakrīśa	Caṇḍākṣī
Kāmarūpa	Kāmīśanātha	Kāmāmbā	Kuraṅgīśa	Mahocchuṣmā

2) The Five Pure Ones (*Vimalapañcaka*)

According to the ṢSS this group is called the Group of the Five Pure Ones (Vimalapañcaka).[1] However, the commentary calls it the Group of Five Aged Ones. It is also called the Group of Five Mahantārikās (Mahantārikāpañcaka)[2] as each one is 'in the place of Mahantarī'.[3] Thus these five goddesses are aspects of Kubjikā as Mahantārikā.[4] Their names are those of low caste or tribal women and they reside in the five subtle elements of the objects of the senses. As they are related to sensory perception, they are also called the Group of Five (forms of) Knowledge (Jñānapañcaka).[5]

> Cāṇḍālī, who is without beginning, is purity itself (*vimalatva*). Those men who belong to the tradition (*kramika*) should know that she resides in the town of the Kaula of Sound.
>
> Pulindī is there in the middle of the town of the Kaula of Touch. O goddess, she should be known by those who belong to the tradition in accord with the teaching that comes from the teacher's

---

The seat Kāmarūpa 'whose form is passionate desire' is the abode of the three lights that illumine the world and all living beings. The driving force of the will directs all activity. Deprived of intention and stimulus to action all would be in darkness. It arises out of the 'darkness' of the emptiness of pure transcendental consciousness and ultimately returns to it. Cf. above 28/143cd-145 and note.

The commentary on ṢSS 40/66 supplies the names of the Siddhas and consorts of these seats. There are two sets. The names in the first set are derived from those of the sacred seats. The second set are the Siddhas and consorts mentioned in the account of the seats in the second chapter of the KMT. The KnT (MS K fl. 22a) presents the mantras of this set, which it calls the Group of Four Lords of the Ages' (*yugādhipacatuṣkam*).

See intro. vol. 1, p. 635 for a table of the contents of the four sacred seats that constitute this part of the Krama. The parts of the Krama are related to the consonants and vowels. According to the commentary on ṢSS 40/66, the letters of the first group of four are Ka, Kha, Ga, and Gha. See ṢSS 2/16-20, 25 and comments by Schoterman (1981: 74 ff.).

[1] ṢSS 47/30.

[2] comm. ṢSS 2/27.

[3] *mahantāryāṁ yathā sthāne* ṢSS 2/26c.

[4] See intro. vol. 2, p. 76 ff..

[5] ṢSS 2/27.

mouth.[1]

Śavarī resides there in the town of the Kaula of Form (*mūrti*) in the manifest state of all the universe. She is impelled in the Kula teaching.

Campakā resides in the town of the Kaula of Taste (*rasa*) and tastes everything. She is the goddess who gives great satisfaction and (her) abode there is of two kinds.[2]

Kubjinī, who is established in the Rule, is the goddess who exercises her authority in the great location of the Kaula of Smell and is worshipped by the gods. Accompanied by the Siddhas (called) Anādi (Beginningless), Sarvajña (Omniscient), Yoga, Siddha and Samaya, they are said to be five. They should be placed at the beginning as Sound and the rest accompanied by the Pure One (*vimala).*[3]

The commentary explains: Then comes the Group of Five Aged ones which is as follows. The pure Mātaṅgī who is in the Beginningless Rule (*anādisamaya*) resides in the Kaula of Sound, that is, (in the subtle element of) Sound. Pulindī in the Rule of Omniscience resides in the Kaula of Touch (which is in the subtle element of) Touch. Śauṇḍī who is in the Rule of Yoga, resides in the Kaula of Form (which is in the subtle element of) Form. Campakā, who is in the Rule of the Siddhas, resides in the Kaula of Taste (which is in the subtle element of) Taste. Kubjikā, that is, the Kubjikā of the Rule, resides in the Kaula of Smell (which is in the subtle element of) Smell. This is the Group of Five Aged Ones (*vṛddhapañcaka*) which is in (the subtle elements of) Sound, Touch,

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[1] *ādihīnā ca cāṇḍālī vimalatvena yā sthitā* ||
śabdakaulapurāntasthā jñeyā sā kramikair naraiḥ |
sparśakaulapuraṁ nāma pulindī tatra madhyagā [k, kh: -māḥ] ||
jñātavyā kramikair devi guruvaktropadeśataḥ | ṢSS 47/23cd-25ab.

[2] *mūrtikaulapure [k, kh: -raṁ] nāma śavarī tatra saṁsthitā* ||
vyaktatve sarvaviśvasya īritā [k, kh: itinā] kulaśāsane |
campakā carvate [k, kh: carate] sarvaṁ ratnakaulapurasthitā ||
mahātuṣṭikarī devī [kh: devi] dvividhaṁ tatra [k, kh: tasya] cāśrayam | Ibid. 47/25cd-27ab.

[3] *gandhakaulamahāsthāne samayasthā tu kubjinī* ||
kurute svādhikāraṁ tu devī devaiḥ [k: divye; kh: devye] prapūjitā [k, kh: prapūjyatāṁ] |
anādisarvajñayutā [restored from KuKauM 2/202cd] *siddhayogasamanvitā [k, kh: -tāḥ]* ||
siddhasamayaṁ [k, kh: samāna-] cānte siddhāḥ [k, kh: siddha] pañca prakīrtitāḥ [k, kh: -tā] |
ādau śabdās tv ime deyā vimalena samanvitāḥ [k, kh: -tā] || Ibid. 47/27cd-29.

Form, Taste, and Smell.[1]

The commentary relates the five goddesses to as many '*samayas*'. The word literally means 'rule' or 'pledge'. The goddesses attend to their sensory spheres of influence, sustating their essentially spiritual essence as members of the goddess's Kula attending on her and acting in harmony with it. In other words, the world of sensory perception is part of the Krama and the 'body' of the goddess and the initiate who devotely worships this aspect of it as he does the others. The mantras of this group recorded in the KnT invoke the consorts of the five goddesses with these names. Thus the first is Anādivimalanātha and so on.

32. Table of the Five Pure Ones (*Vimalapañcaka*)

Goddess	Location (*Kaula*)	Rule (*samaya*) / Nātha
Cāṇḍālī[2]	Sound	Beginingless (*anādi*)
Pulindī	Touch	Omniscient (*sarvajña*)
Śavarī	Form	Yoga
Campakā	Taste	Siddha
Kubjinī	Smell	Rule (*samaya*)

3) The Hexad of Grace (*Nugrahaṣaṭka*)

> Kukārā resides there in the great Kaula called Māra. All the triple world with (all) that moves and is immobile is pervaded by her. She causes the teacher or adept who is cruel and afflicted with evil habits to fall in a single day into the terrible hell of Sādākhya.
>
> O beloved, Khiṅkhiṇī always resides in the Town of the Wicked (*duṣṭapura*). She certainly casts down those who are devoted to false (*asat*) paths.[3]
>
> Ṣaṣṭhāvvā is always present in the supreme and divine Town

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[1] *tato vṛddhapañcakaṁ yathā - anādisamaye [k, kh: -samayaṁ] vimalamātaṅgī sā śabdakaule [k, kh: śarva-] vasati* || *śabde ity arthaḥ 1* || *sarvajñānasamaye pulindī [kh: pulīndī] sparśakaule vasati* || *sparśe 2* || *yogasamaye śauṇḍī [k, kh: śauṇī] mūrtikaule vasati rūpe 3* || *siddhasamaye campakā rasakaule [k, kh: ratna-] vasati rase 4* || *kubjikā samayakubjikā gandhakaule vasati gandhe 5* || *iti vṛddhapañcakaṁ śabdasprśarūparasagandhe sthitam* ||

[2] Comm: Mātaṅgī.

[3] *mārākhye tu mahākaule kukārā tatra saṁsthitā* ||
yayā [k, kh: jayā] vyāptaṁ samastaṁ hi trailokyaṁ sacarācaram |
deśikaḥ [k, kh: -ko] sādhako vāpi krūras tu [k, kh: krūrītu] vyasanāturaḥ ||
niraye pātayed [k, kh: -ye] ghore sādākhye [k, kh: -khyaṁ] dinam ekataḥ |
sadā duṣṭapurāntasthā [k, kh: tuṣṭa- -sthāṁ] khiṅkhiṇī vasate priye ||
asanmārgaratā ye tu adhastāt [k, kh: adhastā] pātayed dhruvam [k: śruvam] | Ibid. 47/30cd-33ab.

of the Greedy (*lolupa*). She makes the person who always acts (only) out of greed, suffer.

Maṇi Avvā is always present (in the Town) called the Conjoiner of All Things (*viśvasandhānaka*). She resides (there) as bondage (*bandha*) within gods, demons, and men. She breaks those who are on a false path and are devoid of devotion.[1]

O goddess, Suśirāvvā resides in the Kaula Town of Pride (*garva*). She quickly kills those who, penetrated with energy (*tejas*), are wrongly endowed with (too) much power (*tejas*).

Rantnasundarī resides in the Town of the Belly of the Fish (*matsyodara*). She binds those who are overcome with envy.[2]

The commentary explains: In this way the Hexad of Grace resides in lust, anger, greed, delusion, false elation, and envy.[3] This is said to be the group of six goddesses present in the body of Kula yogis. (The power of) these goddesses prevails in the bodies of mortals by lust, anger, greed, delusion, false elation, and envy.

These goddesses who reside in the body of those who are not absorbed in the contemplation of the supreme spirit (*brahmāniṣṭha*) and speak badly of the deity, fire, and teacher are angered and cause (them) to fall into a terrible hell because of (their) past conduct. (The does this especially to those who pretend to) devotees of the deity, teacher, and the fire and (even more so if they are) women.

One see those of the lowest and (most) degraded caste (*pukkasa*) and Brahmins and others of the (first) three castes who have devotion and are firm in (the fulfilment of their) vows with an equal eye.

These goddesses reside in the body and illumine the path to liberation. A mortal is led (by them) to Ahasta (?) where mother Kujā resides.[4]

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[1] *lolupaṁ tu puraṁ [k, kh: paraṁ] divyaṁ ṣaṣṭhāvvā [k: ṣaṣṭhāṁvā] tatragā [k, kh: -gāḥ] sadā* ||
laulyārthe carate nityaṁ duḥkhaṁ tasya dadāti sā |
viśvasandhānako nāma maṇi-avvā [k: vaṁvā] tatragā [k: - gāḥ] sadā ||
vasate bandharūpā ca devadānavamānuṣe [k, kh: -mānuṣaiḥ] |
bhañjate bhaktahīnān [k, kh: -nā] yān [k, kh: ya] amārgapathagān ca [k, kh: -gāśca] yān [k, kh: ye] || Ibid. 47/33cd-35.

[2] *garvakaulapure devi suśirāvvā [k: suśirāṁvā] samāśritā* |
hanty āśu [k, kh: hantyāsau] tejasāviṣṭā tejāḍhyā asamañjasā ||
matsyodarapurāntasthā vasate ratnasundarī |
mātsaryopahatā ye ca teṣāṁ bandhanakārikā [k, kh: -rakāḥ] || Ibid. 47/36-37.

[3] *evaṁ anugrahaṣaṭkaṁ kāma - krodha - lobha - moha - mada - mātsaryeṣu sthitam*

[4] *devyāṣaṭkam idaṁ proktaṁ śarīre kulayoginām* |

33. Table of the Hexad of Grace *(Nugrahaṣaṭka)*

Goddess	Location	Vice
Kukārā	Kaula of Death (*Mārakaula*)	Lust
Khiṅkhinī	Town of the Wicked (*Duṣṭapura*)	Anger
Ṣaṣṭhā	Town of Greed	Greed
Maṇyavvā	Conjoiner of All Things	Delusion
Suśirāvvā	Kaula of (the Town called) All the World	(False) elation (*mada*)
Ratnasundarī	Town of the Belly of the Fish	Envy

4) The Group of Four Siddhas (*Siddhacatuṣka*)

> She who, having contracted (herself), enters (into the body) (and is bent over) is for this reason (the goddess whose name begins with) Ku (*kukārā*). O mistress of the God of the gods, she is present in all living beings in the process of the conjunction of the vital breath (*prāṇayogakrama*) (which serves to vitalize the body) of embodied beings. O mistress of the God of the gods, she is Sound and resides in the Void (of consciousness) (*kha*).
>
> Mitranātha is said to be the supreme deity (who presides over the) exit (from the body) (*niṣkāsa*). O mistress of the gods, Mitranātha is on the same level as Śrīkaṇṭhanātha.[1] He is together with the goddess when asking for the (boon of the goddess's) Command. Śrīkaṇṭha is called `Mitra' by virtue of the power of Śiva's Command (*śāmbhvājñā*). He is then Mitranātha in the family, which is the lineage of teachers. He is famous in the lineage of

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martyānāṁ tu imā devyaḥ śarīre prabhavanti hi ||
kāmāt [k: kāman; kh: kāmā] krodhāc ca [k, kh: krodhā ca] lobhāc ca [k, kh: lobhā ca] mohān madāc ca [kh: mohā madā] mātsaryāt [k: matsarāt; kh: matsarā] |
brahmāniṣṭhajanā [k, kh: brahma-] ye ca devāgnigurunindakāḥ ||
teṣāṁ caiva imā devyaḥ śarīrasthāḥ prakupyante [k, kh: - te] |
*pātayanti durācārāt [k, kh: purāvārā] atighore [k, kh: * ghore] narake [k, kh: -kaṁ] kule* ||
devāgnigurubhaktānāṁ striyāṇāṁ tu viśeṣataḥ |
brāhmaṇādyās trayo varṇā antyajātās tu pukkasāḥ ||
draṣṭavyāḥ samadṛṣṭyā ca bhaktiyuktā dṛḍhavratāḥ |
imā devyaḥ śarīrasthā mokṣamārgaprakāśikāḥ [k, kh: -śakāḥ] ||
ahaste (?) nīyate martyo yatrasthā tu kujāmbikā | Ibid. 47/38-43ab.

[1] *ākuñcya praviśed yā tu kukārā tena sā smṛtāḥ* ||
prāṇayogakrame sā tu dehināṁ sarvajantuṣu |
sthitā sā devadeveśi nādarūpā khamāśritā ||
niṣkāse paramo devo mitranāthaḥ ucyate |
śrīkaṇṭhanātho [k: -thaṁ; kh: -tha] deveśi mitranāthasamāśrayaḥ [k, kh: -nāthaṁ-] ||
Ibid. 47/43cd-45.

Siddhas and is always present in the tradition (*anvaya*).[1]

O supreme goddess, he resides in the middle of the town of Vārdhikya. Vulgar men do not know their own sixfold nature (as the Krama) and (so) they profess to be teachers in (their) ignorance, deluded by greed. Present in the body of (all) people, he breaks apart even (the most) fierce (people, as a punishment for their wickedness).[2]

O great goddess, Oḍḍadeva resides in the town of Pilipiccha. (If) one behaves unjustly and keeps the company of the wicked he is angered and then, O goddess, he causes the body to wander about (aimlessly in distress).[3]

He blends (*śleṣayet*) the six constituents of the body together thus in every way. O supreme goddess, he resides in the middle of the Town called Śleṣma (Saliva). (Thus) because (he is) associated with the Town of the group of Six, he is called Ṣaṣṭhadeva.[4]

He moves in (the land of) Bharata (throughout) all that is made of words, (that is, all that each) living being (there) has named (*jīvasaṁjñaka*) and, O goddess, he worships everybody with the juices of the supreme nectar (of immortality). (Thus he is) then (known as) Caryānātha who resides in the Town of Sannipāta (the Aggregate). O supreme goddess, this should be known to be the group of four Siddhas.[5]

The commentary relates the first three Towns to the three humours – Vāta, Pitta and Śleṣma, which is more commonly called Kapha. The fourth Town consists of the aggregate of these three.

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[1] *ājñāprārthanakāle tu devyāḥ saha samāśritaḥ [k, kh: -taṁ]* |
śāmbhavājñāprabhāveṇa śrīkaṇṭho mitrasaṁjñakaḥ ||
tadāsau mitranāthas tu anvaye gurusantatau |
prakhyātamanvaye siddhasantāne [k, kh: -naṁ] tu sadāśritaḥ [k, kh: -taṁ] || Ibid. 47/46-47.

[2] *vārdhikyapuramadhyasthaḥ [k: śrīmā * tmarddhikā-] saṁsthitaḥ parameśvari* |
svātmānaṁ tu ṣaḍātmānaṁ na jñāsyanti narādhamāḥ ||
ācāryatvaṁ [k, kh: ācāryetvaṁ] kariṣyanti ajñānalobhamohitāḥ [k, kh: ajñāne-] |
dehāviṣṭas tu jantūnāṁ pracaṇḍān [k, kh: -ny] api bhañjayet || Ibid. 47/48-49.

[3] *pilipicchapurāntastha [k, kh: -sthā] oḍḍadevo maheśvaraḥ [k, kh: -rī]* |
*anyāye calate yastu [k, kh: calabhe * *] asatsaṅgaprapālane [k, kh: -lāpitām]* ||
tadāsau bhrāmayed devi kupitas tu kalevaram | Ibid. 47/50-51ab.

[4] *śleṣayet sarvathā hyevaṁ dhātuṣaṭkaṁ tu sarvataḥ* ||
śleṣmākhyapuramadhyasthaḥ [k, kh: śleṣmāśca- -stha] sthito.asau [k, kh: kṛto.asau] parameśvari |
ṣaṭkapurasamāyogāt [k, kh: [k, kh: ṣaṭkāturasaṁyogā] tadāsau ṣaṣṭhadevakaḥ [k, kh: -kam] ||
ibid. 47/51cd-52.

[5] *carate vāṅmayaṁ sarvaṁ bharate jīvasaṁjñakam* |
parāmṛtarasair [k, kh: parānmṛtarase] devi sarvajantūn [k, kh: -tuṁ] prapūjayet ||
tadāsau caryanāthastu [k, kh: caryanāmaṁtu] sannipātapure sthitaḥ |
etat siddhacatuṣkaṁ tu jñātavyaṁ parameśvari || Ibid. 47/53-54.

34. Table of the Group of Four Siddhas (*Siddhacatuṣka*)

Siddha	Location	Humour	Activity
Mitranātha	Vārdhikyapura	Vāta	Punishes false teachers
Oḍḍadeva	Pilipiccapura	Pitta	Punishes backbitters
Ṣaṣṭhadeva	Śleṣmapura	Śleṣma (Kaphā)	Blends six bodily fluids (*rasa*)
Caryānātha	Sannipāta	Aggregate	Worships everybody with supreme nectar.

5) The Five Jewels (*Ratnapañcaka*)

The Houses of the mantras of the Five Jewels are the five Wheels (*cakra*) in the body. They are also present in the locuses of the five senses of perception.[1] The ṢSS continues:

> O goddess, the Town of the Foundation is the is the support (*āśraya*) of phenomenal existence. O fair lady, the Town of Tvagdīpti (Radiance of the Skin) is said to be (the Wheel of the) Self-supported. Go (Sight) is the Town of the god (of the Wheel of the City of) Jewels. One should know that the Town of (the Wheel of) Unstruck Sound in the body is Sarvasvādi (Tastes All). Now listen to what concerns the Pure (Wheel). (It possesses the Town) that transports the sense of smell and is present in the three channels (of the vital breath). This is the name of the Pure (Wheel). O fair lady, their division corresponds to (their) locations beginning with the anus (which is that of the) first (Wheel), (that of the Wheel of the) Self-supported, the Gem and (those located in the) heart and throat. O fair lady, one should perceive them thus in front (of oneself) objectively (*prameyeṇa*). This is the group of Five Jewels.[2]

The commentary explains that: The house of the (Wheel of)

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[1] See chapter 62 of the KuKh, concerning the Five Jewels,.

[2] *ādhārasya puraṁ devi puraṁ [k: paraṁ] caiva bhavāśrayam* ।
tvagdīptaṁ tu puraṁ bhadre svādhiṣṭhānaṁ [k, kh: sā-] prakīrtitam ॥
gopuraṁ maṇidevasya sarvasvādipuraṁ [k, kh: sarvāsvādī-] tanau ।
anāhatasya [k, kh: anahatasya] vijñeyaṁ viśuddhasya ataḥ [k, kh: mataḥ] śṛṇu ॥
*nāḍītrayasamāviṣṭaṁ [k, kh: tāḍātrayasamāviṣṭa] ghrāṇaṁ yad vahate [k, kh: va * te] tu tam* ।
viśuddhasya tu saṁjñeyaṁ saṁvibhāgaṁ varānane ॥
gudādyāḥ [k, kh: -dyā] sthānakās teṣāṁ ādisvāmaṇihṛtkaṇṭhagāḥ [k, kh: bhi- -hṛtkaṇṭha-] ।
evaṁ te pūrvaṁ [k, kh: pūrva] lakṣeta prameyeṇa varānane ॥ Ibid. 47/55-58.

> the Foundation is in the Kaula within Sound (*ravāntara*) and is in the location (*sthāna*) of the sense of hearing. The house of (the Wheel of the) Foundation is located in the Kaula of Tvagdīpti in the location of the skin. The house of (the Wheel of the) City of Jewels is in Gopura Kaula in the two eyes. The house of the (Wheel of) Unstruck Sound is in the Town of Sarvādī in the tongue. The house of (the Wheel of) Purity is in the Kaula of smell in the nose. This is the group of Five Jewels which is located in the ear, skin, eyes, tongue, and nose.[1]

35. Table of the the Five Jewels (*Ratnapañcaka*)

Jewel	House	Sense	Location	Wheel
Sky	Ādhāra	Ear	Anus	Foundation
Heaven	Tvagdīptī	Skin	Belly	Self-supported
Wind	Gopura	Eyes	Navel	City of Jewels
Mortal World	Sarvasvādi	Tongue	Heart	Unstruck Sound
Netherworld	?	Nose (Smell)	Throat	The Pure One

6) The Group of Four Mothers (*Ambācatuṣka*)

The KuKauM calls this group the Group of Four Beautiful Women – *Sundarīcatuṣka*. These goddesses reside in four organs of action. The ṢSS continues:

> O mistress of the gods, Kuṇḍalyā resides in the Town of Vāsikā. The teacher who has not been pierced (by the energy of the Command) is said to be a fettered soul (*paśu*) (from whose boat his disciples fall) into the ocean of suffering. Kuṇḍalyā is angry there and causes (him) to fall into the ocean of hell.
>
> Mother Vṛddhā resides in the town of Pāṣaṇḍa and emanates all things. She is angry with the teacher who explains (the Tantras empowered) by a false Command. He is bound by his own hands and by the fetters of many kinds of doubts. Mother Bhīmā causes (the fettered soul) to wander in Bhīṣaṇa's location by the force of (his) sin. Mother Lambā kills (the sinner and causes him) to fall on the

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[1] *ādhāragṛhaṁ ravāntarakaule sthitaṁ śrotrasthāne 1* || *svādhiṣṭhānagṛhaṁ tvagdīptikaule sthitaṁ tvaksthāne 2* || *maṇipūrakagṛhaṁ gopurakaule sthitaṁ netrayoḥ 3* || *anāhatagṛhaṁ sarvasvādipure [k, kh: sarvasvādhī-] sthitaṁ jihvāyām 4* || *viśuddhigṛhaṁ ghrāṇakaule [k: prāṇa-] sthitaṁ ghrāṇe 5* || *iti ratnapañcakaṁ śrotratvakcakṣurjihvāghrāṇe sthitam* ||

path the anus.[1]

The commentary explains: Mother Kuṇḍalī resides in Vāsikā Kaula in the location of speech. Mother Vṛddhā resides in Pāṣaṇḍa Kaula in the location of the hands. Mother Bhīmā resides in Bhīṣaṇa Kaula in the location of the feet. Mother Lambā resides in the Kaula of Pāyu in the location of the anus (*pāyu*). In this way the group of four mothers (*ambā*) is in the location of (the organ of) speech, the hands, feet, and anus.[2]

36. Table of the Group of Four Mothers (*Ambācatuṣka*)

Mother	Location	Organ of Action
Kuṇḍalī	Vasikākaula	Speech
Vṛddhā	Pāśāṇḍakaula	Hands
Bhīmā	Bhīṣaṇakaula	Feet
Lambā	Pāyukaula	Anus

The Fierce Group of Six Restraints (*Ugranigrahaṣaṭka*)

The goddess who is the abode of these six (groups) is called 'Twenty-eight'. She destroys the delusion of the mind and should be known through the teacher's instruction.

In this context, I will (now) tell (you about) the group of six called that of the goddesses. O beloved, listen carefully (to an exposition) of the great group of six which serves to chastise (and control others) (*nigraha*). Ḍākī resides in Kṛtti Kaula and Rākī in the Rāsaka Kaula. Lākī resides in the Māṁdhātu Kaula (of the flesh constituent of the body), while Kākinī is in the Meda Kaulika. Śākinī is in Aṅgavāha and Hākinī in the great Town of Śukra. The seventh is the goddess Yakṣiṇī who resides in the great Town of the Moon. O mistress of the gods, these goddesses are the mothers (*mātṛ*) of the Fierce Group of Six (*ugraṣaṭka*). They are the protectors in the Kula teaching and reside in the bodies of all (living beings).[1]

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[1] *kuṇḍalyā tu sureśāni nivased vāsikāpure* |
vedhasaṁkrāmanirmuktaḥ ācāryaḥ sa paśuḥ smṛtaḥ ||
asmān asmā nāve (?) tu taḍate duḥkhasāgare |
kuṇḍalyā tatra kruddhā sā pātayen [kh: -ye] narakārṇave [kh: -rṇavet] ||
vṛddhāvvā [k: vṛddhāṁvā] sṛjate sarvaṁ pāṣaṇḍapurasaṁsthitā [k, kh: -taḥ] |
ācāryasya [k, kh: -ryastu] kupet sā tu mithyājñābhāṣakasya ca ||
*svahastabaddhamānaḥ [k, kh: svahaste-; k: -varddhamānaṁ; kh: - mānaṁ] sa [k, kh: *]*
śaṅkāpāśair anekadhā [k, kh: saṁkāpeśair-] |
bhīmāvvā [k, kh: -dvā] bhīṣaṇasthāne bhrāmayet pāpavegataḥ [kukauma: pāda-] ||
lambāvvā [k, kh: -dhvā] pāyor adhvani [k, kh: pāyurādyāni] pātayan [k, kh: -yen] mārayan [k, kh: -ye] sthitā | Ibid. 47/59-63ab.

[2] *kuṇḍalyambā vāsikākaule sthitā vāksthāne [k: vākṣāne] 1* || *vṛddhāmbā pāṣaṇḍakaule sthitā pāṇisthāne 2* || *bhīmāmbā bhīṣaṇakaule sthitā pādasthāne 3* || *lambāmbā pāyukaule sthitā pāyusthāne 4* || *evaṁ ambācatuṣkaṁ vākpāṇipādapāyusthāne sthitam* ||

(These) six goddesses gobble up (part by part) progressively the seven bodily constituents (*dhātu*) of those teachers who are cheats and are cruel, who have not been pierced by the transmission (of the Command) (*vedhasaṁkrāma*) and so, ignorant of the teachings of the Āgamas, explain the scriptures in another (incorrect way). They cause those wicked men to fall into the great and terrible ocean of hell.[2]

The commentary explains that: Ḍākinī in Kānti Kaula is in the location of the skin. Rākinī in Rasa Kaula is in the location of blood. Lākinī in the Māṁsa Kaula is in the location of flesh. Kākinī in the Maṇicandra Kaula is in the marrow. Śākinī resides in Aṅgavāha Kaula and is in the fat. Hākinī in the great Śukra Kaula is in sperm.[3]

37. Table of the Group of Six Yoginīs

Yoginī	Location	Constituent of the Body
Ḍākinī	Kṛtti (Kānti) Kaula	Skin
Rākinī	Rāsaka (Rasa) Kaula	Blood
Lākinī	Māṁdhātu (Māṁsa) Kaula	Flesh
Kākinī	Maṇicandra Kaula	Marrow
Śākinī	Aṅgavāha Kaula	Fat
Hākinī	Śukra Kaula	Sperm

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[1] *etatṣaṭkapurā devī aṣṭāviṁśatiḥ [k, kh: -ti] kīrtitā* ||
jñeyā gurūpadeśena manobhrāntividārikā [k, kh: mana- - rakāḥ] |
devyākhyasya [k, kh: tṛtīyasya] tu ṣaṭkasya prasaṅgena vadāmy aham ||
nigrahārthaṁ mahāṣaṭkaṁ śṛṇuṣv āvahitā [k: -hitaṁ; kh: -hite] priye |
kṛttikaule sthitā ḍākī rākī kaule tu rāsake [k, kh: rābhase] ||
lākī māṁdhātukaule [k, kh: māṁdhāta-] tu kākinī medakaulike |
śākinī [k, kh: sā-] aṅgavāhe tu hākinī śukramahāpure ||
saptamī yakṣiṇīdevyā sthitā candramahāpure [k, kh: candramāpure] |
etā devyās tu deveśi ugraṣaṭkasya mātaraḥ [k, kh: -rāḥ] ||
sthitāḥ [k: sthirā; kh: sthitā] sarvaśarīreṣu rakṣakāḥ [kh: -kā] kulaśāsane | Ibid. 47/63cd-68ab.

[2] *śaṭhāḥ [k, kh: śaṭhā] krūrās [k, kh: krūrā] tu ācāryā vedhasaṁkrāmavarjitāḥ* ||
āgamoktiṁ [k, kh: āgamoktā] na jānanti śāstravyākhyā [k, kh: śāstrā vyākhyāṁ] tu anyathā |
ṣaḍdevyās tasya bhakṣyanti saptadhātukrameṇa tu ||
niraye mahārṇave ghore pātayanti durātmanaḥ | Ibid. 47/68cd-70ab.

[3] *ḍākinī kāntikaule sthitā tvaksthāne 1* || *rākinī rasakaule sthitā raktasthāne 2* || *lākinī māṁsakaule sthitā [k: sthitāṁ] māṁsasthāne 3* || *kākinī maṇicandrakaule sthitā [kh: nāsti] medasthāne 4* || *śākinī aṅgavāhakaule sthitā vasāyāṁ 5* || *hākinī śukramahākaule sthitā śukre 6* ||

The Octad of Kula

The physical body, its senses, humours and vital constituents is now complete. What remains are the mental and higher principles up to Śiva. These correspond to the following two groups of eight. The first is the Octad of Kula that consists of the eight Mothers (*mātṛkā*) who reside in the three mental organs and the following five Principles. The ṢSS continues:

> Out of (all) the sacred seats, Brahmāṇī resides in the seat of the mind. She brings about emanation which is of many kinds by many means. O Kauleśī, the Great Mother (Mahāmbikā) resides in (the seat) of those who act in the intellect (Dhīcara). She does many things by many means.[1]
>
> Kaumārī, who has many forms, resides permenantly in the town of Ahaṁkaula. Endowed (with all) the attributes of (spiritual) wealth, she plays in many ways. The goddess Vaiṣṇavī resides permanently in Pracaṇḍa Kaula, protecting the entire universe from the Fire of Time up to Śiva.
>
> The goddess Vārāhī resides in the town of Puṇḍarīka. Indrāṇī resides in Rājīva and inspires passion (*rañjayet*) in all people. The fierce Cāmuṇḍā (resides) in the middle of Niṣedha Kaula. She binds those who lack devotion with nets of impediments of many kinds.
>
> Mahālakṣmī, who bestows great enjoyment, generates all that is made of words and resides in the middle of the Town of Kalyāṇa. The one called Kukāra (i.e. Kubjeśa), who is Bhairava himself, resides in the town of Kaṁkāla[2] and, the destroyer of the mass of fetters, he shines in the midst of the troupe of Mothers.[3]

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[1] *pīṭhānāṁ tu manaḥpīṭhaṁ [k, kh: mahā-] brahmāṇī vasate tu sā* ||
kurute 'nekadhā sṛṣṭim upāyair bahubhiḥ [k, kh: sṛṣṭirū-] sthitā |
dhīcarāṇāṁ [k, kh: -marāṇāṁ] tu kauleśi [k, kh: -śa] tatrasthā tu mahāmbikā ||
kurute 'nekakarmāṇi [k, kh: -naikakarmāṇi] upāyair bahubhiḥ sthitā [ik, kh: sthitāḥ] |

Ibid. 47/70cd-72ab.

[2] The commentary explains: Then, with another name, the one called Kukāra is Bhairava in Kaṁkālapura Kaula in the location of Time (MS K: 'in the location of the throat')

tataḥ nāmāntareṇa kukārākhyaḥ [k: -khye; kh: -khyaṁ] bhairavaḥ [k, kh: -vaṁ]
kaṁkālapurakaule [k, kh: kaṁkāra-] sthitaḥ [kh: sthitaṁ] kālasthāne [k: kaṇṭhasthāne] ||

[3] *ahaṁkaulapure nityaṁ kaumārī bahurūpiṇī* ||
kurute 'nekadhā [k, kh: -naikadhā] krīḍāṁ [k, kh: krīḍā] sarvasvaguṇaśālinī [k, kh: silisva-] |
pracaṇḍakaulagā devī vaiṣṇavī vasate sadā ||
pālayanty akhilaṁ [k, kh: pālayen nikhilaṁ] viśvaṁ kālāgnyādiśivāntikam [k, kh: kālyā-] |
puṇḍarīkapure devyā vārāhī saṁvyavasthitā ||

38. Table of the Octad of Kula

Mother	Location	Principle[1]
Brahmāṇī	Maṇi Kaula	Mind
Māheśvarī	Dhīcara (Dhīvaṁkara)[2] Kaula	Intellect
Kaumārī	Ahaṁ (Ahaṁkāra) Kaula	Ego
Vaiṣṇavī	Pracaṇḍa Kaula	Nature
Vārāhī	Puṇḍarikā (Puṇḍarī) Kaula	Person (*puruṣa*)
Aindrī	Rājīva Kaula	Attachment (*rāga*)
Cāmuṇḍā	Niṣedha Kaula	Natural Law (*niyati*)
Mahālakṣmī	Kalyāṇapura Kaula	Limited Energy (*kalā*)

The Last Eight Locations

> O mistress of the gods, Brāhmaṇī and the rest (are the Mothers) and Ananta and the rest are the Bhairavas. The goddesses reside in the cosmic form of all embodied beings in couples (along with their Bhairavas).
>
> (The gods) beginning with Śarva and ending with Īśa are the protectors (residing) in all living beings. They quickly fulfill the desires of those who, belonging to the Kumārī Yoginī Kula are devoted to the goddess, the fire and the teacher and are, amongst all people, devoted to women, Brāhmaṇī and the other (Mothers).
>
> (But these same goddesses), residing in the body (of those who even though they) belong to the Kumārī Yoginī Kula speak falsely and are averse to both the deity (*brahmadveṣṭa*) and to people, are angered and devour these wicked souls with the rays (of their divine power).[3]

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rājīvasthā tu indrāṇī rañjayet sarvamānuṣān [k, kh: -ṣaṁ] |
niṣedhakaulamadhye tu cāmuṇḍā caṇḍarūpiṇī ||
*niyamate ‘pabhaktānāṁ [k, kh: niyāma pa * bhaktānāṁ] vighnajālair anekadhā [k, kh: -lānyanekadhā]* |
kalate vāṅmayaṁ sarvaṁ kalyāṇapuramadhyagā ||
tiṣṭhate ca mahālakṣmī mahābhogapradāyikā |
kaṅkāle [k, kh: -la] kukārākhyas tu [k, kh: kāmukākhye tu; kukauma: kaṅkālakālikākhyaṁ] purastho bhairavaḥ [k, kh: -va] svayam ||
rājate mātṛsaṅghe tu pāśasaṅghanikṛntakaḥ | Ibid. 47/70cd-78ab.

[1] The corresponding metaphysical principle (*tattva*) is noted in the commentary.

[2] The entries in brackets are the names listed in the commentary.

[3] *brāhmaṇyādyās tu deveśi anantādyās tu bhairavāḥ [kh: -vā]* ||
viśvarūpe [k, kh: vaiṣṇa-] sthitā devyo yugmatve sarvadehinām |
śarvādyā [k, kh: sarvā-] īśaparyantāḥ [k, kh: -ntaṁ] rakṣakāḥ [kh: -kā] sarvajantuṣu ||
devyāgnigurubhaktānāṁ kumārīyoginīkule |
brāhmaṇyānāṁ striyāṇāṁ tu ye bhaktāḥ [k, kh: bhaktā] sarvajantuṣu ||

Kamalā is in the town of Vidyut and Kubjinī resides in Kaula. Barbarā is here called Vidhi in Śuddha Kaula. Bahurūpā is in the (the Town) called Īśa and Mahantā resides in the Town of Kha. Kuṁkuṇā is where the town of Śakti Kaula is located.

O noble lady, these, the six towns in the six limbs, have been told to you. These goddesses who reside in the six limbs protect devotees (but) are angry with those who lack devotion, are cheats, cruel and preach false doctrines.[1]

The commentary explains: Kamalā (resides) in the Kaula of the town of Vidyut which is the location of (the principle of limited) knowledge. Kubjinī (resides) in the Kaula of Māyā which is in (the principle of) Māyā. Mother Kuṁkuṇā resides in the town of Śuddha Kaula in (the principle of) Pure Knowledge. All this is the Krama of six parts which pervades (all things) in the Kula.

The first (of all the) Siddhas (*ādisiddha*) has three locations as does the supreme Kubjinī. These three locations are in the End of the Twelve and are as follows. (They are) the locations of Īśvara, Sadāśiva, Śakti, and Śiva. She who consists of the thirty-two lettered Vidyā is called Kubjinī. The First Lord (Ādyanātha) is Navātman. The Three Places do not have a form as do (the lower) adventitious realities (*āgata*). Thus those two are beginningless and well known.[2]

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manepsitān tu tān kāmān dāsyanti acireṇa tu |
brahmadveṣṭo [k, kh: -dveṣṭa] janadveṣṭaḥ [k, kh: janādvetu] kumārīyoginīkule ||
asatpralāpavādī [k, kh: -vādaṁ] tu śarīrasthāḥ [k, kh: -sthā] prakupyante [k, kh: -te] |
tāsāṁ [k, kh: teṣāṁ] caiva marīcayo [k, kh: marīcyā tu] bhakṣayanti durātmanaḥ [k, kh: -nā] ||
Ibid. 47/78cd-82.

[1] *vidyutpure tu kamalā kaule tu kubjinī sthitā* |
śuddhakaule [k, kh: -la] vidhir nāma yad [k, kh: vard] barbarātra [k: varṣarātra] saṁsthitā ||
īśākhye bahurūpā tu mahantā khapure [k, kh: sapure] sthitā |
śaktikaulapuraṁ yatra tatra sā kuṁkuṇāmbikā [k, kh: -dhikā; kukauma; koṅkaṇāmbika] ||
ṣaḍaṅge ṣaṭ purā hyetāḥ [k, kh: hyetā; KuKauMa; ṣaṭprakāre] kathitās tava [k, kh: kathitā-] bhāvini |
ṣaḍaṅgasthās tu [k, kh: -sthā tu] yā devyās tair bhaktān [k, kh: devyā-] rakṣayanti ca ||
abhaktā ye [k, kh: yai] śaṭhāḥ [k, kh: śaṭhā] krūrā mithyāvādaprabhāṣakāḥ |
teṣāṁ vai [k, kh: tasyaiva] tu imā [k, kh: imāṁ] devyāḥ kruddhās teṣu [k, kh: kruddhā tasya] bhavanti hi || Ibid. 47/83-86.

[2] *kamalā vidyutpurakaule vidyāsthāne* || *kubjinī māyākaule [kh: mā *] māyāyām* || *kuṁkuṇāmbā śuddhakaulapure sthitā [kh: missing] śuddhavidyāyām* || *etat sarvaṁ ṣaṭprakāraṁ kramaṁ kulaṁ [k, kh: kule] vyāpya sthitam* ||

ādisiddhasya sthānatrayaṁ yathā parā kubjinī ca || *tat sthānatrayaṁ dvādaśānte sthitaṁ yathā - īśvarasthānaṁ sadāśivasthānaṁ śaktisthānaṁ śivasthānaṁ ca iti sthānāni* ||
kubjinīti dvātriṁśadakṣaramayī tasyāḥ saṁjñā || *ādyanāthaṁ navātmarūpaṁ na punaḥ rūpatvaṁ [k: rūpatvena; kh: puruṣatve] āgatānāṁ etat sthānatrayam* || *tasmāt tau anādyau prasiddhau* ||

Vaṭuka and the guardian of the field, reside in the town of Ulkāmukha. (Vaṭuka) bestows accomplishment to the adept (if) he is devoted to the teacher, not otherwise. He casts down into hell one who despises the deity, fire and the teacher.

Again, O mistress of the host, Gaṇeśa resides in the great town above the anus. He removes the obstacle the Yoginī (creates) for one who is devoted to the deity, fire, and the teacher and is devoted to the knowledge of the Self. O beloved, he causes those who despise women and Brahmins and who, most sinful, take pleasure in quarrelling, to fall into the terrible world of transmigration from birth to birth.[1]

The commentary explains: Here (in this context) the location of Vaṭuka is the town of Ulkāmukha which is at the extremity of the penis, where the aperture (*cchidra*) is located. The guardian of the field is also there. Gaṇeśa is above the anus. This is the Krama.[2]

The text of the ṢSS, it seems, does not coincide with the explanation of it in the commentary. The layout presented in the table, with six goddesses ranging from Kamalā to Kuṅkuṇā, corresponds to the one in the ṢSS. The commentary omits the penultimate two goddesses and shifts Kuṅkuṇā up to the third place, leaving the last three empty. The three goddesses are treated, it seems, as aspects of Kubjinī. The last three locations are in the End of Twelve. They are those of the three highest principles – Īśvara and Sadāśiva together with Śakti and Śiva combined. These are considered to be aspects of Ādisiddha who, unlike the lower realities, is unconditioned. As such, he and his aspects do not have locations – Towns – in the way the principles below do and so, according to the commentary, they are not mentioned. However, nothing of the sort is suggested by the text of the ṢSS that has come down to us. It possible, therefore, that the commentator had a variant form of the text before him.

[1] *ulkāmukhapurasthau ca vaṭukaḥ kṣetrapālakaḥ* ǀ
sādhakasya dadet siddhiṁ gurubhaktasya nānyathā ǀǀ
devāgnigurudveṣṭasya niraye tu nipātayet [k, kh: nipātitā] ǀ
vasate tu gaṇeśaś ca [k, kh: -sya] upasthordhve mahāpure ǀǀ
devāgnigurubhaktasya ātmājñānaratasya ca ǀ
vighnaṁ harati yoginyā [k, kh: yoginya] iti satyaṁ gaṇādhipe [k, kh: -ke] ǀǀ
striyāṁ [k, kh: striyā] brāhmaṇavidviṣṭān [k, kh: - dviṣṭā] pāpiṣṭān [k, kh: pāpiṣṭān] kalahapriyān [k, kh: -yāḥ] ǀ
pātayet [k: -yer; kh: -ye] ghorasaṁsāre yoniyonyantre [k, kh: yonīyonyantara] priye ǀǀ
Ibid. 47/87-90.

[2] *atra vaṭukasthānam ulkāmukhapuraṁ liṅgasya prānte [kh: prāntaṁ] cchidradeśe [kh: -deśaṁ]* ǀǀ *tatraiva kṣetrapālaḥ* ǀǀ *gaṇeśa [kh: gaṇeśaḥ] upasthasyordhve* ǀǀ *iti kramaḥ* ǀǀ

39. Table of the Last Eight Locations

Deity	Location		Principle
Kamalā	Vidyutpura		Limited Knowledge (Vidyā)
Kubjinī	Māyā Kaula		Māyā
Barbarā	Śuddha Kaula		Pure Knowledge
Bahurūpā	Īśapura	The End of the Twelve	Īśvara
Mahantā	Khapura		Sadāśiva
Kuṁkuṇā	Śaktikaula		Śakti and Śiva
Vaṭuka and Kṣetrapāla	Ulkāmukha	Tip of the penis	
Gaṇeśa	Above the anus		

Appendix X

The Worship of the Scripture

The worship of the scripture is an important part of the liturgy. The rite is already extolled in the KMT, although only described briefly. It is amplified in the ŚM, ṢSS and MBT. In the ṢSS, as here and in the YKh (cited below), it includes the procedure for the copying of the text and the transmission of its meaning. The way in which scripture should be copied is a topic also discussed in Siddhānta Āgamas as well as Vaiṣṇava and Buddhist Tantras. However, the earliest Kubjikā sources, the KMT and the ŚM, make no mention of it. While the dictation and writing of the scripture may not originally have been part of the rites of initiation, its worship was an important part of the regular rites from the beginning. Thus it is described in the very first chapter of the *Śrīmatottara* and the third of the ṢSS, after an exposition of the *Kramamaṇḍala,* as it is here in the KuKh. Although details vary, the rite is recognisably the same. The one described in the beginning of the ŚM is as follows:

> First, a golden jar is placed on level ground that has been smeared with cow dung, strewn with flowers and well fumigated with sacred aloe. (It is then) filled with liquor (*ali*), covered with young mango leaves and wrapped in a sacred cloth. It is smeared with sandal paste etc and, well fumigated with sacred incense, a lamp is offered to it (*dīpotsava*) with a food offering (*naivedya*) and a bell is loudly rung before it.
>
> One should worship the Kumārīs there along with Kumāras and Yoginīs, the teacher and one's elders, the senior initiates in the lineage and other servants (of the deity) (*praticāraka*). One should worship (them) with many kinds of clothes and ornaments.[1]

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[1] *susame bhūpradeśe tu gomayenopalepite* |
*puṣpaprakaraśobhāḍhye [k: * ṣpa-; kh: -śobhāḍhyā; g: śobhāḍhyaṁ] divyāgarusudhūpite [kh g: -guru-; j: -gurusudhūpitaṁ]* ||
hemakumbhaṁ tu saṁsthāpya alidravyaprapūritam |
cūtapallavasaṁcchannaṁ [g: -sacchannaṁ] divyavastrāvaguṇṭhitam [g: -vaguṁthitaṁ] ||
carcitaṁ candanādyaiś ca divyadhūpasudhūpitam [kh: mṛṣṭā; g: miṣa-] |
dīpotsavaṁ [g: va] sanaivedyaṁ ghaṇṭāśabdasunāditam ||
kumārīḥ [kh: -rī; g: -rīṁ] pūjayet [g: -yat] tatra kumārān [k: -rā] yoginīs tathā |
guruṁ [k: + ca] gurutarāṁś [k: gurutaś] caiva ye cānye gurubhrātaraḥ [g: -bhrātarāḥ] ||
anvaye [kh: anvaya] kramikajyeṣṭhā [kh: kramikā hyeṣā; g: kramikāyaṣṭha] ye cānye [kh: caiva] praticārakāḥ [kh: -cārakā] |
pūjayed vividhair vastrair nānālaṅkārakādibhiḥ [g: -laṁkālakādibhiḥ] || ŚM 1/85-89.

First, one should worship the teacher with beautiful and sacred clothes, a straw mat, gold bracelets, necklaces and rings with supreme devotion and not be stingy. The Āgama should be worshipped devoutly with jewels and corals. Then, after offering three handfuls of flowers with golden lotuses, it should be wrapped first in white cloth and then with pieces of black, red, yellow and blue cloth and (then) with one of all colours as the sixth. (The Āgama is then) placed on a divine seat (*pīṭha*) with beautiful (offerings) shining with gold. One should (use) blindfolds, necklaces of pearls and jewels along with beautiful ornaments to adorn it. It is covered with an awning and adorned with a bell and chowrie. One should offer vessels of liquor and three kinds of meat to it. (The teacher) should explain and write it with special (care) in a solitary place out of sight of the uninitiated. This should be done in accord with the prescribed method and not otherwise.[1]

I will tell you the troubles one who is devoid of the prescribed method suffers. There will be quarrels, worry, strife, disease, fever, harm from attacks by (enemy) kings, loss of wealth and suffering. Kites (*cilla*), crows, ravens, pigeons and jackals that howl terribly rise and enter his house.[2]

---

[1] *guruṁ saṁpūjayet pūrvaṁ divyavastraiḥ [kh: -vastra; g:-vastrai] suśobhanaiḥ [kh: suśobhanai; g: śuso-]* |
kaṭakaṅkaṇakeyūraiḥ kaṇṭhīmudrāṅgulīyakaiḥ [k: kāñcī; kh: kaṁṭhāmudhraṁ-] ||
pūjayet parayā bhaktyā vittaśāṭhyavivarjitaḥ [kh: -sāṭhya; g: vivarjita] |
āgamaṁ [g: āgame] pūjayed bhaktyā maṇiratnapravālakaiḥ ||
kanakābjamayair divyaiḥ puṣpāñjalitrayaṁ dadet |
veṣṭayec chuklavastreṇa [kh g: veṣṭayet śuklavastreṇa] kṛṣṇavastraṁ [kh g: -vastra; k: kṛṣṇena ca] dvitīyakam [kh: dvitīyake] ||
tṛtīyaṁ raktavastreṇa pītenaiva [g: pītena ca] caturthakam |
pañcamaṁ nīlavastreṇa sarvavarṇena [kh: -vastreṇa] ṣaṣṭhamam ||
suvarṇakhacitair divyair divyapīṭhoparisthitam [g: -divyai-] |
netrapaṭṭāni divyāni mālāmuktāphalāni [g: -mukta-] ca [g: caḥ] ||
*ratnamālāni divyāni bhūṣayed divyabhūṣaṇaiḥ [k: bhūṣa * * *; g: bhūṣayad-]* |
vitānoparisaṁcchannaṁ [kh: vittānopari-] ghaṇṭācāmarabhūṣitam ||
alipātrāṇi divyāni phalguṣatrividhāni [k, g: phagluṣā-; kh: phalguṣaṁ-] ca |
ekānte vijane [kh: vyajane] ramye paśudṛṣṭivivarjite ||
vyākhyānaṁ ca prakartavyaṁ lekhanaṁ [kh: likhinaṁ] ca viśeṣṭaḥ |
vidhiyuktaṁ prakartavyaṁ vidhihīnaṁ na karayet || Ibid. 1/90-97.

[2] *vidhihīnasya vighnāni yāni te kathayāmy ahaṁ* |
kalahodvegadvandvaś [g: -dveṁga-] ca vyādhiśūlaṁ [g: -śūla] jvaraṁ tathā ||
rājopadravahāniś ca dravyahānī [kh: -nāśa; g: -hāni] rujaṁ [kh: -nāśarujaṁ] tathā |
cillāḥ [kh: cihlā-; g: cillā] kākāś ca kākolāḥ [k, g: kākulyo; kh: kākullyau] śivāḥ [kh g: śivā] phetkāradāruṇāḥ ||

The worship of the scripture is so important that the KMT concludes with a section concerning the sacred days when it should be worshipped and a list of Kaula substances that are offered to it. For, as the KMT (25/221ab) says: ‘When the scripture is worshipped, the (entire) ocean of knowledge is worshipped’.[1] Similarly, following the lead of the KMT, the ŚM ends with a lengthy eulogy of the worship of the scripture and how it should be done. Bhairava is speaking:

> O Mother of the Kula, listen, to the merit of one who, free of deceitful (desire for) lucre, causes this, the King of *Matas* to be written out of devotion, in accord with the method prescribed by the Āgama. The merit of gifting millions of cows and (that) of hundreds of millions of sacrifices and (the merit) one gains by being consecrated with (the water) of all the sacred bathing places is present in the teaching (*naya*). One possesses that (same) merit by writing the *Śrīmatottara*. O goddess! (One acquires) the fruit of a thousand horse sacrifices and a hundred *Agniṣṭoma* (sacrifices) by writing the *Mata*.[2]
>
> O sinless one! the Tantras I have uttered, born of the five currents (of scripture), are not worth a sixteenth part of the King of *Matas* (*matarāja*). O goddess, the country in which there is (a copy of) the venerable *Matottara* is pure (*pūta*) and the town (that has one) is equal to a sacred seat. O goddess, (one's) house (becomes) Candrapura (itself) by the power of the King of *Matas*. O mistress of the gods, he who, endowed with devotion, having praised (this) the foundation (*utthāna*) of the *maṇḍala* at the three times (of the day) worships (it), attains, O mistress of the gods, the plane of the Skyfarer. The emperor is pleasing to (his vassel) kings. (One's) health, good fortune, fame and reputation grow. O (goddess) praised by heroes! He obtains all (his) desires (only in this way and) in no other.[3]

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kapotāś ca gṛhe tasya āruhanti viśanti [kh g: visanti] ca । Ibid. 1/98-101ab.

[1] KMT 25/221ab.

[2] *yas tv idaṁ matarājānaṁ likhāpayati bhaktitaḥ* ।
āgamoktavidhānena vittaśāṭhyavivarjitaḥ ।।
tasya yad bhavate puṇyaṁ tac chṛṇuṣva kulāmbike ।
gavāṁ koṭipradānasya yajñakoṭiśatasya ca ।।
sarvatīrthābhiṣekena [k: -bhiṣekeṇa] tat puṇyaṁ bhavate naye [kh: nadye] ।
tat puṇyaṁ bhavate tasya śrīmatottaralekhanāt ।।
aśvamedhasahasrasya agniṣṭomaśatasya ca ।
yaṣṭasya yat phalaṁ devi tad bhaven matalekhanāt ।। Ibid. 26/220cd-221ab, 225cd-229ab.

[3] *pañcasrotodbhavā [k kh: -śrotodbhavā] ye ca tantrāṇy uktā mayānaghe* ।
te sarve [kh: sarvva] matarājasya kalāṁ [kh: kalā] nārhanti [kh: nārghanti] ṣoḍaśīm ।।
śrīman matottaraṁ devi deśe yatraiva tiṣṭhati ।

O goddess, according to the declared injuction of the scripture (*āgama*), listen to the fruit which is the merit one (accrues) who, endowed with faith, causes (the scripture) to be installed in the proper manner (*vidhinā*). The fruit that one attains, having donated all (one's) wealth of countless millions of gold coins, is the fruit (found) in the *Śrimatottara*. What is the use, O mistress of the gods, to describe again and again the auspicious (merit one) possesses who has (a copy) in his house that is worshipped and pondered. (It may be worshipped) at (all) three times (of the day) or one time (daily) with many kinds of fragrant flowers.[1] [. . .]

O goddess, it is (to be) worshipped regularly with camphor and other such things, (pieces of) sandalwood, vermillion and the like, incense, perfumes, divine musk and the like. And after worshipping (it), (one should worship) eight virgins (*kumārī*), four, two or (just) one. The glory (*śrī*) of one (who does this) always increases and he is always happy. The Yoginīs who are the goddesses that move in the sky (*khecarī*) and on the earth (*bhūcarī*), those Born of Yoga, of Kula and, especially, the Innate (*sahajā*) ones always abide intent on (giving him their) blessing. The deities are satisfied with him and give him whatever he desires. O god, as long as he lives, he is happy, and at the end (of his life) he goes to the supreme plane. O lord of the gods, (this) has been explained to you in brief in the *Śrīmatottara*.[2] [. . .]

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tad [kh: taṁ] deśaṁ bhavate pūtaṁ puraṁ pīṭhasamaṁ bhavet ||
gṛhaṁ candrapuraṁ devi matarājaprabhāvataḥ |
trikālaṁ [kh: tris-] maṇḍalotthānaṁ stutvā bhaktisamanvitaḥ ||
pūjayed yas tu deveśi labhate khecaraṁ padam |
maṇḍalīko [kh: -ka] narendrāṇāṁ priyo bhavati nityaśaḥ ||
ārogyaṁ caiva [kh: kānti] saubhāgyaṁ yaśaḥ kīrtiś ca vardhate |
sarvakāmān [k: sarvān-] avāpnoti nānyathā [k: missing] vīravandite [k: missing] ||
Ibid. 26/229cd-234ab.

[1] *yaḥ [kh: ya] pratiṣṭhāpayed devi vidhinā śraddhayānvitaḥ* | [k: missing]
āgamoktavidhānena tasya puṇyaphalaṁ śṛṇu || [k: missing]
śatakoṭisuvarṇasya datvā dānam aśeṣataḥ | [k: missing]
yat tat phalam avāpnoti [k: ********] *tat phalaṁ śrīmatottare* ||
kiṁ varṇitena deveśi vāraṁ vāraṁ punaḥ punaḥ |
tiṣṭhate [kh: tiṣṭate] ca gṛhe yasya pūjitaṁ carcitaṁ śubham ||
trikālam [kh: triṣkālaṁm] ekakālaṁ vā nānāpuṣpaiḥ sugandhibhiḥ | [. . .] Ibid. 26/234cd-237.

[2] *karpūrādibhir [kh: karparādibhir] anyaiś ca kasturyādisugandhibhiḥ* || [k: missing]
dhūpāmodasugandhādyaiḥ divyair agurukādibhiḥ |
pūjyānte ca kumāryo 'ṣṭau [kh: kumāryāṣṭau] catvāro dve 'tha caikā vā ||
tasya śrīr vardhate nityaṁ bhavate sarvadā sukhī |
khecarībhūcarīdevyo [kh: devyā] yoginyo yā [kh: ye] vyavastitāḥ ||

> (All) the sacred seats, fields and meeting grounds that give accomplishment, (all) the mantras, Vidyās and divine Yoginīs and many kinds of accomplishments are present where there is (a copy of the) *Matottara*. One is free of all impediments, suffering, the opposites, and there is no fear from (any) enemy. One obtains all (one) desires and the fruit of all accomplishments. By worshipping (this) the essence of the Tantras, one attains the eternal plane. Fashioning the *maṇḍala* at the three times (of the day), one should worship (this scripture, which is) the essence of the Tantras. By worshipping it one attains accomplishment (*siddhi*) and the (divine) rays (of the deity) are satisfied.[1]

Here the ŚM ends. Chapter 20 of YKh (1) is called 'the prescribed method for worshipping the *Śrīmata*' (*śrīmatapūjārcanavidhi*). It begins with a section that describes the iconic form of Bhairava who embodies the *Śrīmata*. The goddess continues saying:

> Next I will explain how the *Śrīmata* should be worshipped. One should make a pure, even square, well smeared with the five substances. A jar is placed in the middle and then filled with liquor. One should deposit four clay auxiliary jars (*vardhanī*) in the four directions along with it. All four (should) be filled with water and contain cloth and gems. They should be worshipped with the sacred seats by means of the (energy of the) Command (that comes from) the parts (*pada*) and syllables (*piṇḍa*) (of their mantras). The jar in the middle is on top of a *svastika* and having placed it (there, wrapped) with a blindfold (*netrapaṭṭa*), one should worship the pure

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yogajāḥ [kh: yogajā] kulajāś caiva sahajāś ca viśeṣataḥ |
nityam eva hi tiṣṭhanti [kh: tiṣṭanti] āśīrvādaparāyaṇāḥ ||
devatās tasya tuṣyanti dadanti manasepsitam |
yāvaj jīvet sukhī deva [k, kh: devi] ante yāti paraṁ padam ||
kathitaṁ tava deveśa saṁkṣepāt śrīmatottare | [. . .] Ibid. 26/240-246.

[1] *tatra pīṭhāni kṣetrāṇi [g: kṣetrāni] saṁdohāni ca siddhadāḥ [kh: siddhiye; g: siddhyaya]* |
tatra [g: taṁtra] mantrāś ca vidyāś [k kh: vidyāś ca mantrāś] ca tatra divyāś ca yoginyaḥ [kh, g: yoginī] ||
siddhayo vividhās tatra yatra tiṣṭhen matottaram [kh: tiṣṭen-; g: tiṣṭhan-] |
sarvavighnavinirmuktaḥ sarvaduḥkhavivarjitaḥ ||
sarvadvandvavihīnaś ca śatruto [kh: śatrūto] na bhayaṁ bhavet |
sarvakāmān avāpnoti [g: kāmārthavāpnoti] sarvasiddhiphalaṁ labhet ||
pūjanāt tantrasārasya [k: -rājasya] labhate śāśvataṁ padam |
trikālaṁ maṇḍalaṁ kṛtvā tantrasāraṁ prapūjayet ||
pūjanāt siddhim āpnoti tuṣyanti ca marīcayaḥ [kh: -ya] | Ibid. 26/249cd-253.

Transmission (*krama*) and the *Matarājaka* with the special sacrificial substances, fragrant incense and flowers. One should worship it according to the division of the Transmission with musk, fine incense, the unbroken rice grains of the sacred seats, lamps, food offerings (*naivedya*), food, jewels, beautiful clothes, necklaces, ornaments and vehicles with ritual gestures, mantras and ritual – (all) purified with visualization and concentration.[1]

After that one should commence the sacrifice in a solitary, beautiful place, free of thorns and animals, as before, in a hidden pavilion where there are no sunrays. (The teacher) should introduce his disciple through the western door. The god faces north and the teacher west and he should worship the *Mata* with his left hand and with the Vidyā. Lit lamps should be waved (*āratī*) after having arranged a row of lamps (in front of it). (He should) salute it with great devotion and repeated prostrations. The virgin Yoginī should be worshipped. She should be worshipped in secret according to the prescribed method. Then one should eat the sacrificial pap filled with meat (*dīpaka*) and liquor. Having done that one should offer one's wealth and, desirous of accomplishment, receive the benediction of the assembly (*cakra*).[2]

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[1] *ataḥ paraṁ pravakṣyāmi [k, kh, gh: pravakṣāmi] śrīmatasyārcane vidhim [k, kh: vidhiṁḥ; gh: vidhiḥ]* |
catuṣkoṇaṁ [k, kh, gh, ṅ: catuḥ -] samaṁ śuddhaṁ pañcadravyaiḥ [k, kh, gh: -dravyā; ṅ: -dravyo] sulepitam [k, gh: yalepitaṁ; kh, ṅ: palepitaṁ] ||
madhye tu kalaśaṁ [k, kh, gh, ṅ: kalasaṁ] sthāpya alinā pūritaṁ bhṛśam |
caturdikṣu [ṅ: catuścakṣu] tu [k, kh, gh, ṅ: ṣu] catvāro vardhanyāḥ [k, kh, gh: vardhanyā; ṅ: varddhavyā] sahitā nyaset ||
ratnavastrānvitāḥ [ṅ: ratnāvastrāccitāḥ] sarvāś [k, gh: sarvva] catvāras toyapūritāḥ [k, kh, gh: -tā; gh, ṅ: -topa-] |
pīṭhabhedena te pūjyāḥ [k, kh, gh, ṅ: pūjyā] sarvapiṇḍapadājñayā [gh, ṅ: sarve-] ||
madhyasaṁsthaṁ [ṅ: madhyasthaṁstaṁ] ca yat [ṅ: ya] kumbhaṁ [ṅ: saṁsthālaṁ] svastikasyopari [k, kh, gh: sthālaṁtasyopari; ṅ: tasyopari] sthitam |
netrapaṭṭena [gh: netrapeṭena] saṁsthāpya [k, kh, gh, ṅ: saṁsthādya] pūjayed vimalaṁ kramam ||
viśeṣadravyayogena sugandhaiḥ [kh: suganvaiḥ] puṣpacandanaiḥ |
śaśinābhisudhūpaiś [k, kh: śasinābhistradhūpaiś] ca pūjayen matarājakam [gh: mantra-; ṅ: -mana-] ||
pīṭhākṣatair [k, gh: pīṭhākṣitaira-; kh: pīkṣitaira-; ṅ: pītākṣarair] akhaṇḍaiś ca dīpanaivedyabhakṣakaiḥ |
ratnair vastrair [k, kh, gh: ratnai vastrai] vicitraiś ca hārabhūṣaṇavāhanaiḥ ||
pūjayet [k, kh: pūjayeṁ; gh: -ye] kramabhedena mudrāmantrakriyānvitaḥ [kh: mudrāmantrakriyākriyānvitaḥ] |
dhyānadhāraṇaśuddhāḥ [k, gh: -śuddhā; kh: -saṁsuddhyā; ṅ: -karaṇasaṁsudhyā] paścād yajanam ārabhet || YKh (1) 20/22-28.

[2] *ekānte vijane [kh: + ra; gh: -ye] ramye paśuśalyavivarjite* |

Whether a Yoginī or a virgin, (she should) place the *Mata* in his hand. He should take it with (a bow of) the head and (say) with faith 'be propitious and forgive (my sins)'. Then (the teacher) should cause it to be done according to the prescribed method, whether it is to be written (if it is the scripture) or not written (if it is the explanation). O god, having worshipped the great wheel with offerings of money, gold, cloth and the like, (in this way) both will certainly be free of troubles. Then, having prayed to the teacher for forgiveness, he should offer (his) wealth (to him). By taking the blessing of the assembly (*cakra*) it bestows accomplishment. [. . .]

The *Mata* should be worshipped in the course of the sacrifice and in particular, on sacred days, when going on a journey, when making love (*smarakāla*) and during a consecration ceremony. O god, worshipped, it certainly gives what one desires. It (gives) six times more merit than the sacrificial area, fifty times more than a Siddha Liṅga, 500 times more than a Bāṇa Liṅga and 100,000 more than a self-generated one.[1]

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pūrvavan maṇḍapagupte [ṅ: -maṇḍape pūjya] ravikiraṇavarjite [ṅ: vikiraṇavivarjite] ||
ānayet paścime dvāre svaśiṣyaṁ [ṅ: suśiṣyaṁ] ca praveśayet |
uttarābhimukhaṁ devaṁ gurur vai [k, gh: puruvai; ṅ: guruvai] paścime [ṅ: -mā] mukhaḥ [k, gh, ṅ: mukhaṁ] ||
pūjayec ca [k, gh: pūjayecaṁ; ṅ: pūjayettan] mataṁ tasya vāmahastena [k: vāṁmahestena; gh: vāṁma-; ṅ: -hastina] vidyayā |
āratīṁ [k, gh, ṅ: -tī] kārayet paścād [gh, ṅ: paścā] dīpakāvalipūrvikām [k: chadādarpeṇa chāgayet; ṅ: chaṁdādarpeṇa bhrāmayet] ||
namaskāro [ṅ: -ra] mahābhaktyā daṇḍapātaiḥ [n" daṁḍepānaiḥ] punaḥ punaḥ | *kumārī yoginī pūjyā guhye pūjyā [n" pūjya guhyaṁ pūjya] vidhānataḥ* |
carukaṁ prāśayet paścād dīpakāliprapūritam [n": -pūrvakaṁ] ||
evaṁ kṛtvā tataḥ paścāt [k, gh: paścā] sarvasvaṁ vinivedayet [k: sarvvasvamīvavedayet; gh: sarvasvabhīvavedayet; ṅ: sarvacaṁvūnivedayet] |
āśīrvādaṁ ca cakrasya [k: cakraṁsya; ṅ: kramasya] gṛhnīyāt siddhim icchataḥ [ṅ: -chatā; this quarter is missing in MSs K and Gh] || Ibid. 20/29-33.

[1] *yoginī vā kumārī [k, gh: kramānī] vā tasya haste mataṁ [k, gh: mata; ṅ: nataṁ] dadet* |
grāhyaṁ mūrdhnā [k, gh: mūrdhā; ṅ: muddhnā] ca śraddhayā [k, gh: śraddhāyāṁ ṅ: śraddhāyā] prasīdeti [sarve: prasādeti] kṣamāpayet ||
paścād [ṅ: paścod] lekhyam alekhyaṁ [k, gh: vākhyap alekhya; ṅ: vākhye layekhyaṁ] vā kārayed vidhipūrvakam |
mahācakraṁ pūjayitvā hemavastrādidakṣiṇaiḥ [ṅ: -ṇaṁ] ||
nirvighnaṁ [gh: nivi-] bhavate deva ubhayor nātra [k, gh: ubhayonātra] saṁśayaḥ |
guruṁ kṣamāpayet [k, gh: -yat] paścāt sarvasvaṁ [k, gh: sarvvasva] vinivedayet ||
āśīrvādaṁ [k, gh: āsīrvvāda] ca cakrasya grahaṇāt [k: gṛhnāṇat; gh: gṛhāṇat; ṅ: gṛhnīyāt] siddhidaṁ bhavet |
yāgakāle mataṁ pūjyaṁ parvakāle viśeṣataḥ ||
gamane smarakāle [k, gh: skāra-] vā abhiṣeke [k, gh: ābhiṣeke] tathaiva ca |

(The accomplishment attained by) the worship of the scripture is endless. Therefore one should worship the Kulāgama. One should worship with faith (the scripture) of 125,000 (verses), or that consisting of half the number, half again, half or a quarter of that. (He who does so obtains both) worldly benefit and liberation and is certainly Bhairava himself. The Maṇḍala of the Teachers (*gurumaṇḍala*) should always be worshipped and praised at all three times (of the day). Mantra and (its) parts (*pada*) function wherever there is the *Śrīmata*. All that is equal to a sacred seat by virtue of the power of the King of Matas (*matarāja*).[1]

Thus, it should be protected with effort and not given without having tested (the recipient). O god, the merit that comes from the erection of Liṅgas and millions of sacrifices (or) when the renovation (of a temple) has been completed (or) the sacred seat is worshipped regularly in the land of Bhārata on a Kula mountain, is acquired by one when the *Śrimata* of 24,000 (verses) is present (before him). The Command of the goddess is that there is no merit (to be found) in any other *Mata*.[2]

---

pūjitaṁ [k, gh: -tā; ṅ: -to] vāñcchitaṁ [k, gh: vāchitaṁ; ṅ: vākitaṁ] deva dadate [ṅ: dadota] nātra [ṅ: rātra] saṁśayaḥ [k: śaṁsayaḥ] ||
sthaṇḍilāt [ṅ: sthaṁḍilitriṁ] ṣaḍguṇaṁ [k, gh: śadguṇa] puṇyaṁ [k, gh: puṇya] siddhaliṅgāt [k, gh: -liṅge; ṅ: -liṅga] śatārdhakam |
bāṇāc [ṅ: vāṇā] caiva sahasrārdhaṁ lakṣaṁ caiva svayaṁbhuvaḥ [k, gh: -vo] || ibid. 20/34-39.

[1] *anantā āgama pūjā tasmāt [k: tatsyāt; gh: tatsmāt] pūjyaṁ kulāgamam* |
sapādaṁ [ṅ: -da] lakṣapādaṁ vā tasyārdhārdhaṁ [ṅ: tasyaddhārddhaṁ + vāta] tadardhakam ||
tadardhārdhaṁ [ṅ: -rddha] ca pādaṁ vai pūjayec chraddhayānvitaḥ [k, kh, gh: pūjayechadbhayānvitaḥ; ṅ: pūjayeśuddhayānvitāḥ] |
tasya bhuktiś ca muktiś ca bhairavo 'sau na saṁśayaḥ ||
pūjyaṁ [k, kh, gh, ṅ: pūjya] vandyaṁ [k, kh, gh: vadyaṁ; ṅ: vasva] sadā [ṅ: mahā] deva trikālaṁ [k, kh, gh: trikālāṁ] gurumaṇḍalam |
*yatraiva śrīmataṁ [ṅ: śrīmaṁ *] tiṣṭhet [k, kh, gh: tiṣṭe; ṅ: tiṣṭa] padamantraḥ [k, kh, gh: -maṁtra; ṅ: yatrarāṣṭra] pravartate* ||
*tat sarvaṁ pīṭhatulyaṁ [k, kh, gh: -tulya] tu matarājaprabhāvataḥ [kh: matarāja * * * *?]* |
Ibid. 20/40-43ab.

[2] *tasmād rakṣyaṁ [k, kh, gh: rakṣya] prayatnena aparīkṣya [gh: -rikṣa; ṅ: amarīkṣya] na dāpayet* ||
koṭiyajñasya yat puṇyaṁ [k, kh, gh: puṇya] liṅgānāṁ [k, kh, gh: ligānāṁ] sthāpanād [k, gh: sthāpanā] bhavet |
tadbhave śrīmate [kh, ṅ: cchrīmate] deva jīrṇoddhāre [k, kh, gh: jīrṇodvārai] kṛte sati ||
nityaṁ pīṭhe [ṅ: pāṭhe] ca pūjāyāṁ [k, kh, gh: -yā] caturviṁśasāhasrake |
jāyate [ṅ: japate] tasya saṁsiddhiḥ [k, kh, gh: saṁśiddhi; ṅ: saṁsiddhi] bhārate kulaparvate ||
nāntaramate [k, gh: anaṁtaramate; kh: anatara-; ṅ: anantaṁ ca mate] puṇyaṁ [kh: ?] ity ājñā [kh: ?] pārameśvarī | Ibid. 20/43cd-46ab.

It should always be protected from (the impure touch of) the toe and from being loosely tied. It should always be protected from (profane) requests and from (being kept) in broken-down hovels. He who gives it to one who (has not been initiated and) is devoid of the prescribed procedure or explains (it to such a person) is a sinner (*prāyaścittin*) (who can only be) purified by repeating the mantra 100,000 times.[1]

---

[1] *nityam aṅguṣṭakād [kh: ?; ṅ: -gu * kād] rakṣen [k, kh, gh: rakṣe] nityaṁ śithilabandhanāt [ṅ: śiṣilaṁviṁvadhāt]* ||
nityaṁ yācanayād [k, kh, g: -yod; ṅ: pāvanapād] rakṣyed nityaṁ kāṇḍakuṭīrakāt [k, kh, g: -kān; ṅ: kāṭakuṭīrakān] |
*vidhihīnaṁ daded yas tu vyākhyānaṁ [k, kh, gh: vyākhyārṇa; ṅ: -na] kathyate ‘pi [k, kh, gh: * khane.api; ṅ: li * nepi] vā* ||
*prāyaścittī [k, gh: -ttā] bhavet so hi lakṣajāpād [k, gh: lajāyādi] viśuddhyati [k, gh: * śuddhyati]* |
Ibid. 20/46cd-48ab.

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Four
Part One

Edition and Translation of
Chapters Thirty-one to Forty-seven

Mark S. G. Dyczkowski

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।। ॐ स्वस्ति ।।
श्रीनाथपादुकाभ्यां नमः। श्रीगणेशाय नमः।

मन्थानभैरवतन्त्रे कुमारिकाखण्डे

एकत्रिंशानन्दः

श्रीनाथ उवाच

कुलागमविधानं[१] तु मया ज्ञातं महेश्वरि ।
अधुना श्रोतुमिच्छामि दीक्षाविधिं[२] यथाक्रमम् ।। १ ।।
तदहं[३] श्रोतुमिच्छामि[४] यत् सारं पश्चिमान्वये ।
दीक्षायानन्तरं[५] सर्वं पूजा—आगममण्डलम्[६] ।। २ ।।

दीक्षाशब्दं[७] किमित्युक्तं प्रसादाद् वक्तुमर्हसि ।

श्रीवक्रा उवाच[८]

शृणु नाथ प्रवक्ष्यामि दीक्षां ते[९] प्रवदाम्यहम् ।। ३ ।।
दीयते ज्ञानसद्भावं क्षीयते पाशपञ्जरम् ।
दानक्षपणधर्मित्वाद्[१०] दीक्षा तेनेह कीर्तिता ।। ४ ।।

श्रीनाथ उवाच

कतिविधं भवेद् वेधं[११] कस्मिन् स्थाने[१२] प्रयोजयेत् ।
कथमाज्ञाप्रभावं[१३] तु पशूनां मलशोधनम् ।। ५ ।।

समयी पुत्रकश्चैव[१४] साधकस्तु कथं भवेत् ।
आचार्यत्वं समासेन चतुराश्रमनिर्णयम् ।। ६ ।।
सर्वं कथय देवेशि यदि तुष्टासि वक्रिके ।

CHAPTER THIRTY-ONE

The Initiation by Piercing (*vedhadīkṣā*)

Initiation and Initiates

Śrīnātha said:

O Great Goddess, I have understood the method enjoined (for the copying and explanation of) the Kula scripture. Now, in due order, I want to hear the prescription concerning initiation. I wish to know this, the essence of the Western Tradition. Everything (comes) after initiation – the rite of adoration (*pūjā*), the scripture and the *maṇḍala*. (1-2)

Why is the word '*dīkṣā*' used (to mean initiation). By (your grace) please explain this (to me). (3ab)

The venerable (goddess) Vakrā said:

O Lord, listen, I am speaking. I will explain (the true nature of) initiation to you. It is called '*dīkṣā*' here (in this world) because it has the power to `give' and `destroy'. It gives (*dīyate*) the essence of knowledge (*jñānasadbhāva*) and destroys (*kṣīyate*) the cage of the fetters.[1] (3cd-4)

Śrīnātha said:

How many kinds of piercing (*vedha*) are there?[2] Where should it be applied? What is the power of the Command and the purification of the impurities of the fettered? (5)

How is the follower of the Rule (*samayin*), the spiritual son (*putraka*) and the adept (*sādhaka*)? (What is) the state of the teacher (*ācārya*)? In brief, (what is) the teaching concerning the four stages of life (*āśrama*)?[3] O mistress of the gods, tell me all (this) if you are pleased (with me), O Crooked One. (6-7ab)

श्रीवक्रा उवाच[१५]

अथार्घपात्रसंशेकात्[१६] क्रमपूजावलोकनात् ।। ७ ।।
समयानां श्रवणाद्[१७] वाथ समयित्वं लभेन्नरः ।

दन्तकाष्टेन[१८] संजल्पात्[१९] पुत्रकत्वं प्रपद्यते ।। ८ ।।
वेधितश्चाभिषिक्तश्च[२०] साधकः सिद्धशासने ।

संक्रान्तज्ञानविज्ञानः[२१] क्रमौघसुविशारदः[२२] ।। ९ ।।
अभिषिक्तः प्रमुक्तिज्ञो[२३] देशिकः प्रविधीयते ।

अथायत् परमं गुह्यं वेधविज्ञानमुत्तमम् ।। १० ।।

अध ऊर्ध्वविभागेन[२४] वेधक्रममिहोच्यते ।

मन्त्रवेध[२५] तु नादाख्यं बिन्दुवेधमतः परम् ।। ११ ।।
शाक्तं भुजंगङ्गवेधं तु परं वेधमुदाहृतम् ।

मन्त्रवेधं तु मन्त्रेण चक्रादिपरिभावनात् ।। १२ ।।

ज्वालामालाकुलं ध्यायेत्[२६] षडार[२७] चक्रमुत्तमम् ।
द्वादशारेऽथवा[२८] व्याप्तिः श्वासकुम्भकयोगतः ।। १३ ।।
परं चित्त[२९] प्रबोधव्य[३०] मन्त्रवेधमुदाहृतम्[३१] ।

The Four Types of Initiate

The venerable (goddess) said:

Now, a man attains the status of a follower of the Rule by the (purifying) consecration (*saṁśeka*) of the sacrificial vessel, by seeing the worship of the Krama (*kramapūjā*) or hearing the rules. (7cd-8ab)

He attains the status of a spiritual son through the rite of the stick for brushing the teeth.[4] An adept in the Teaching (*śāśana*) of the Siddhas is one who has been consecrated and pierced (by the power of grace). (8cd-9ab)

The teacher (*deśika*) should be a man to whom (a correct) understanding of the knowledge (of the tradition) has been transmitted. (He should be) well versed in the Current of the Krama, consecrated and know the state of total liberation.[5] (9cd-10ab)

Types of Initiation by Piercing[6]

Now, (I will tell you) something else, namely, the supreme secret which is the most excellent knowledge of (the various types of) piercing (*vedha*). (10cd)

Here it is said that the piercing process (*vedhakrama*) is divided into (two phases, namely, the piercing that takes place) below (in the lower centres) and (the one that takes place) above (in the upper centres).[7] (11ab)

Varieties of the Lower Piercing

The Piercing with Mantra, the one called (the Piercing with) Sound after which comes the Piercing with the Drop and (the Piercing with) Energy, the Piercing with the Snake and the one said to be supreme. (This) is said to be ‘piercing’ (*vedha*).[8] (11cd-12ab)

The Piercing with Mantra

The Piercing with Mantra (takes place) by contemplating (*paribhāvana*) the Wheels and the rest (in conjunction) with mantra.[9] (12cd)

One should visualize (*dhyāyet*) the excellent Wheel of Six Spokes surrounded by a garland of flames. Or else, (one experiences) pervasion (*vyāpti*) within the Twelve-spoked (Wheel) in conjunction with the retention of the breath. (The teacher) should awaken the mind of the other (i.e. his disciple). (This) is said to be the Piercing with Mantra.[10] (12cd-14ab)

हृच्चक्रे च महेशान बिन्दुज्वालाकुलप्रभा[३२] ॥ १४ ॥
तेन[३३] संबोधयेच्छिश्यं[३४] बिन्दुवेधमुदाहृतम् ।

शाक्तं[३५] शक्तिं[३६] समुच्चार्य[३७] ऊर्ध्वचारेण[३८] सुन्दर ॥ १५ ॥
शृङ्गाटकासनस्था[३९] तु कुब्जिका कुटिलाकृतिः ।
आधारादिसमुच्चार्या दीपाकारा[४०] शिखोपमा ॥ १६ ॥

स्थिरचित्ताङ्गभावेन वेधयेदखिलं[४१] जगत् ।
भ्रमदण्डमहावेगः[४२] शाक्तवेधमुदाहृतम् ॥ १७ ॥

एषा सा परमा शक्तिः[४३] परानन्दविकासिनी ।
जन्मस्थानात् परं याति पञ्चपञ्चकभूषिता[४४] ॥ १८ ॥

तान्येव परतत्त्वाच्च[४५] कलापञ्चकं[४६] दक्षिणे[४७] ।
व्योमा शान्ता च विद्या च प्रतिष्ठा च निवृत्तिका[४८] ॥ १९ ॥
नन्दा भद्रा जया रिक्ता पूर्णा सूक्ष्मा परामृता ।
कुलपञ्चकसंयुक्ता व्योमपञ्चकभूषिता ॥ २० ॥
ब्रह्मपञ्चकसंयुक्ता पञ्चकारणसंयुता ।

एवं पञ्चप्रकारा[४९] तु ब्रह्मस्थानाद् विनिर्गता ॥ २१ ॥
ब्रह्मस्थाने तु[५०] विश्रान्ता तडिद्रूपा विराजते[५१] ।
प्रतिष्ठा वेधयेत् कायं परात्मानं[५२] च बोधयेत्[५३] ॥ २२ ॥
एवं भुजङ्गवेधं[५४] तु कथितं कुलशासने ।

The Piercing with the Drop

O Great Lord, there is a light in the Wheel of the Heart which is full of the flames of the Drop. One should awaken the disciple with that. This is said to be the Piercing with the Drop.[11] (14cd-15ab)

The Piercing with Energy

O handsome one, the Empowered (Piercing takes place) once one has projected forth (*samuccārya*) Energy by the upward movement. Kubjikā, whose form is crooked, sits on the seat of the Water Chestnut. Her form is that of a lamp, like a flame (*śikhā*). She should be led upwards from the Foundation onwards. (15cd-16)

With the mind and limbs firm, pierce the entire universe. The Empowered Piercing is said to be the mighty force that wanders in the (Cosmic) Egg (*bhramadaṇḍamahāvega*).[12] (17)

The Piercing with the Snake

She is this Supreme Energy who brings about the expansion of Supreme Bliss. Adorned with the five groups of five,[13] she travels from the Abode of Birth to the Supreme (Place).[14] (18)

O skillful one, these (pentads ranging) from the Supreme Principle are (firstly) the Pentad of Energies (*kalāpañcaka*). (These five are) Vyomā (Sky), Śāntā (Tranquil), Vidyā (Knowledge), Pratiṣṭhā (the Established One) and Nivṛttikā (Cessation).[15] (Again), the subtle (goddess who is) supreme nectar (is) Nandā,[16] Bhadrā (Auspicious), Jayā (Victory), Riktā (Empty) and Pūrṇā (Full). She is endowed with the Pentad of Kula, adorned with the Pentad of Space and, conjoined with the Pentad of Brahmā, is endowed with the Five Causes.[17] (19-21ab)

In this way, (the goddess) with five aspects, has emerged from the Abode of Brahmā. Reposing in the Abode of Brahmā she appears in the form of a lightning flash. She who is well-established (*pratiṣṭhā*) should pierce the body and awake the Supreme Self. This is the way the Piercing by the Snake is explained in the Kula Teaching.[18] (21cd-23ab)

संस्फुरकादिवेध[५५] तु कलापादाध्वोदाहृतम्[५६] ।। २३ ।।
नाख्येयं कस्यचिद् देव गोपनीयं प्रयत्नतः[५७] ।
गुह्याद्[५८] गुह्यतरं गुह्यं रक्षणीयं शरीरवत् ।। २४ ।।

क्षीणे[५९] चित्ते[६०] सुरेशान[६१] परानन्दमुदाहृतम्[६२] ।
नेन्द्रियाणि न च प्राणं[६३] नान्तःकरणगोचरम् ।। २५ ।।
न मनो नापि मन्तव्यो[६४] मन्तान्यो नैव विद्यते ।
सर्वभावपरिक्षीणे परं वेधमुदाहृतम्[६५] ।। २६ ।।

एतत्[६६] ते कथितं सर्वं भक्त्या परमया मया ।
गोपितव्यं[६७] प्रयत्नेन चौरेभ्यो द्रविणं यथा ।। २७ ।।

मध्यमेनैव चारेण मध्यमान्ते प्रवेशनम् ।
मध्यमा रुद्रशक्तिस्तु अधश्चोर्ध्वं[६८] प्रपीडयेत् ।। २८ ।।

बिन्दुरूपी[६९] तदा प्राणं शक्त्यग्रे विनियोजयेत् ।
तद्रूपं लक्ष्येदात्मा सूक्ष्मं खद्योतसन्निभम् ।। २९ ।।
पादांगुष्ठात् समारभ्य विशतेऽलक्ष्यलक्षितम्[७०] ।
यावन्नाभिप्रादेशे[७१] तु रुद्रशक्तिं[७२] नियोजयेत्[७३] ।। ३० ।।

पुरे शृङ्गाटकाकारे[७४] कुण्डलाकृतिविग्रहाम् ।
सुसूक्ष्मां[७५] भ्रममाणां च ज्वालामालासमप्रभाम् ।। ३१ ।।
ज्वलन्तीं[७६] सर्वरन्ध्रेषु[७७] मध्यदेशे विचिन्तयेत् ।

मुहूर्तं[७८] यावद्[७९] देहे तु शक्तिस्तिष्ठति रन्ध्रगा ।। ३२ ।।
तदा चोत्पद्यते[८०] मूर्छा सर्वव्याप्तिस्वरूपिणी[८१] ।
एजते[८२] नात्र संदेहो च्छिन्नमूलं द्रुमं यथा ।। ३३ ।।
निःशंको विह्वलश्चैव काष्ठवत् पतते[८३] भुवि ।
अमृताख्या तु या शक्तिः पूर्णचन्द्रस्वरूपिणी ।। ३४ ।।
तया[८४] व्यापितमात्रस्तु[८५] ससंज्ञो भवते ततः ।

The Piercing (with its different types) such as the Illuminating (Piercing) (*saṁsphuraka*) is said to be the Path of Energy and of the Parts (*pāda*). O god, it should not be told to anybody but should be kept secret with great effort. (This) secret is more secret than secret and should be protected as one does (one's own) body. (23cd-24)

The Supreme Piercing

O Lord of the gods, when the mind ceases, (that) is said to be Supreme Bliss. (In that state) there are no senses, vital breath or field of the inner (mental) senses. There is no mind, no object of the mind nor cogitating subject (*mantṛ*). When all phenomenal existence (*bhāva*) ceases, that is said to be the Supreme Piercing.[19] (25-26)

I have told you all this out of supreme devotion (for you). It should be kept concealed with effort, as one does wealth from thieves. (27)

Entry into the Centre takes place by the movement in the Centre. The (Goddess of the) Centre (*madhyamā*) is Rudra's energy. One should squeeze (it) above and below.[20] (28)

Then the vital breath (*prāṇa*), in the form of a Drop, should be applied to the Tip of Energy (*śaktyagre*). The Self should mark that Form which is subtle like (the light of a) firefly.[21] Commencing from the big toe of the foot (it moves upwards until it) enters the Undefinable (*alakṣyalakṣita*). Rudra's energy should be applied up to the location of the navel.[22] (29-30)

She is in the citadel whose form is (triangular like) a water chestnut.[23] Her shape is (round like) an earring (*kuṇḍala*). She is subtle and rotates (on herself constantly). (Her) light is like a garland of flames. One should visualize her within the centre of all the cavities (of the body) as burning fiercely. (31-32ab)

If Energy abides (even) for a short time in the body within the cavities,[24] a state of swoon (*mūrchā*) arises which is (the initial experience of) universal pervasion. (When that happens the adept) invariably shakes as does a tree cut (down from the) root.[25] Fearless (of pain) (*niḥśaṅka*) and distraught, he falls (senseless) to the ground, like a stone. Then, pervaded by the energy called Amṛtā (Nectar), the Full Moon, he regains consciousness. (32cd-35ab)

अधो वेधः[८६] समाख्यातः ऊर्ध्ववेधमतः शृणु ।। ३५ ।।

उन्मनान्ते[८७] मनं[८८] कृत्वा परा सामनरूपिणी ।
पूरयन्ती जगत् सर्वं आसप्तभुवनान्तिकम्[८९] ।। ३६ ।।

तस्यान्ते व्यापिनी[९०] शक्तिर्मेरोः[९१] शृङ्गाटशेखरे ।
सा एव ब्रह्मरन्ध्रस्था हिमकुन्देन्दुनिर्मला ।। ३७ ।।

संघट्टे[९२] शशिसूर्यान्ते[९३] भूतासननभाकृतिः[९४] ।
नाभिपद्मस्य मध्ये तु भित्त्वाहता[९५] विनिर्गता[९६] ।। ३८ ।।

सुसूक्ष्मां[९७] भावयेद् देव कण्ठनालान्तरे परा[९८] ।
भुजङ्गकुटिलाकारा[९९] यावद्[१००] ब्रह्मबिलं गता[१०१] ।। ३९ ।।

तत्र लयं कृत्वात्मना[१०२] ब्रह्मद्वारं विभेदयेत् ।
पूर्णिमा कामरूपेण अमावास्या प्रवर्तते ।। ४० ।।

धरातत्त्वाच्छिवान्तं च विद्युज्जिह्वा महाज्वला[१०३] ।
निर्गच्छेदूर्ध्वरन्ध्रेण[१०४] यावत् साध्यस्य मूर्धनि ।। ४१ ।।
द्वादशार्कसमाकारा प्रलयाग्निसमप्रभा ।
मध्यमाकर्षणं[१०५] प्रोक्तं सर्वज्ञानप्रदर्शकम्[१०६] ।। ४२ ।।

षट्चक्रे षोडशाधारे उल्लसन्ती परा कला ।
काकचञ्चुपुटस्था सा[१०७] अक्षपक्षक्षयंकरी ।। ४३ ।।
तालुमध्ये[१०८] तु नादान्ते बिन्दु[१०९] वेधयते[११०] परा ।

Varieties of the Upper Piercing

Entry Through the Cavity of Brahmā

The lower piercing has been explained; now listen to the upper piercing. (35cd)

Once one has fixed the mind within the Transmental, then the Supreme (Energy), in the form of the Equal One (*sāmana*), fills the entire universe, up to the end of the seven worlds. (36)

The Pervasive (*vyāpinī*) Energy is at the end of that, on the peak of the triangle (*śṛṅgāṭa*)[26] of Meru. She resides in the Aperture of Brahmā and is as pure (white) as snow, the jasmine (flower) and the moon.[27] (37)

Within the conjunction between the Sun (Ha) and the Moon (Sa), (her) form Space, (she is) the seat of the Elements. Penetrating into the middle of the lotus of the navel, she has emerged as Unstruck (Sound).[28] (38)

O god, contemplate the subtle Supreme (Energy) within the channel of the throat in the form of a snake until she enters the Aperture of Brahmā. (39)

Once merger has been brought about there, the Self should perforate the Door of Brahmā. (Then) the Full Moon in the form of (the divine) will (*kāmarūpeṇa*) becomes the New Moon. (40)

She is a great flame of fire and her tongue is a lightning flash. She emerges out of the Principle of the Foundation and (moves upward) by means of the Upper Cavity until she reaches the deity's (*sādhya*) head. Her form is like that of (all the) twelve suns (of the year). Her light like that of the Doomsday Fire (*pralayāgni*).[29] (Thus the process) that reveals all knowledge (whereby) the Centre is draw towards oneself (*ākarṣaṇa*), has been explained.[30] (41-42)

Entry through the Beak of the Crow

The Supreme Energy moves up joyfully (*ullasantī*) through the Six Wheels and the Sixteen Supports. Located in the encapsulated Cavity of the Beak of the Crow,[31] she destroys the aspect (which relates to the manifest, differentiated) letters (*akṣapakṣa*). She, the Supreme (Energy), pierces the Drop in the centre of the palate at the End of Sound. (43-44ab)

काकिनी काकरूपेण हंसिनी हंसविग्रहा ।। ४४ ।।

विश्वेशी[१११] विश्वसंहारी[११२] संसारसरसारसी ।
एषा सा उन्मना सूक्ष्मा सर्वद्वन्द्वनिकृन्तनी[११३] ।। ४५ ।।

अतीतानागता[११४] चैव वर्तमाना[११५] तु योगिनी[११६] ।
खेचरीचक्रसामान्या[११७] स्वेच्छया भवते तत:[११८] ।। ४६ ।।

तस्योर्ध्वे[११९] खेचरीसिद्धिर्जायते वीरवन्दित[१२०] ।
खगमा[१२१] खगतिश्चैव[१२२] खगतिखगमध्यगा[१२३] ।। ४७ ।।

खस्वरूपा[१२४] खगेशी च कुब्जिका खगमा परा ।
षट्प्रकारा[१२५] खगेशी सा[१२६] सुषुम्णा[१२७] व्योमरूपिणी[१२८] ।। ४८ ।।

तत्र संपश्यते[१२९] योगी सिद्धांश्चैव[१३०] अनेकधा ।
तदूर्ध्वे[१३१] मोक्षमालय[१३२] भेदयित्वा च सुस्फुटम्[१३३] ।। ४९ ।।
प्रयत्नाद्[१३४] दिव्ययोगीन्द्र:[१३५] पूरयेच्छक्तिमुत्तमाम्[१३६] ।
विशेन्निरामये[१३७] तत्त्वे व्यापके निर्गुणे परे ।। ५० ।।
सर्वज्ञता[१३८] सुतृप्तिश्च अनादिबोधमालयम्[१३९] ।

स्वतन्त्र[१४०] नित्यमलुप्तमनन्त[१४१] शाश्वत[१४२] ध्रुवम्[१४३] ।। ५१ ।।
व्यापिन[१४४] व्योमरूपान्त[१४५] अनन्तनाथेनाश्रितम्[१४६] ।
सुसूक्ष्मं च परं शान्तं गमागमनवर्जितम् ।। ५२ ।।
तं ध्यायेद्[१४७] नित्ययुक्तात्मा घनमाकाशसन्निभम् ।
निरञ्जनं परं शान्त[१४८] निर्वाण[१४९] निर्विकारकम् ।। ५३ ।।
कुलोद्भवं कुलं कौलं अकुलं तु परापरम् ।

सा[१५०] च रौद्री मयाख्याता राहुमुक्तो रविर्यथा ।। ५४ ।।
सूर्यकोटिप्रतीकाशा कालानलसमप्रभा ।
ध्यायेत् तां नित्ययुक्तात्मा यावच्छक्त्या[१५१] लयंगत: ।। ५५ ।।

Kuṇḍalinī

In the form of a crow (she is called) Kākinī (the Female Crow). In the form of a gander, she is Haṁsinī (the Female Gander).[32] (44cd)

Mistress of the universe, who destroys the universe, she is the female swan (who swims) in the lake of transmigratory existence. She is that subtle Transmental (Energy) who uproots all duality. (45)

She is the Yoginī who was in the past, is in the present and will be in the future. Then by her own (free) will, she is the universal (Energy) of the Wheel of Khecarī. (46)

O you who are praised by the Heroes (*vīra*), above that is the Accomplishment (of the energy) of the Skyfarer (*khecarīsiddhi*). She moves in the Sky and is (herself) the movement in the Sky. She is in the middle between the one who moves in the Sky and the movement. (47)

She is Khageśī (the Skyfaring Goddess) who is (both) the Void (*kharūpā*) and Kubjikā, the Supreme (Energy) who moves in the Void. She, Khageśī, is sixfold and (as) Suṣumṇā, she is the Void *(vyomarūpiṇī*). (48)

Again and again the yogi sees many kinds of Siddhas there.[33] Above that is the clearly evident abode of liberation. Having penetrated (into it), the divine yogi should fill (that) most excellent energy with effort and enter the Pure Principle, which is pervasive, free of the qualities (*nirguṇa*) and supreme. (Therein) is omniscience, perfect satisfaction and the abode of beginningless consciousness (*bodha*). (49-51ab)

The (yogi) who is ever intent (*yukta*) should contemplate (therein the Principle) which is free, eternal, never destroyed, endless, perennial, stable, pervasive, within the Void (*vyomarūpānta*)[34] occupied by the endless Lord (*anantanātha*), extremely subtle, supreme, tranquil, free of going and coming,[35] dense (and uninterrupted) like the sky. It is stainless (*nirañjana*), supreme, tranquil, unchanging, *Nirvāṇa*, generated out of Kula, Kula (itself), Kaula, Akula, both supreme (transcendent) and inferior (immanent). (51cd-54ab)

And she is the (goddess) Raudrī I have told (you about who is brilliant) like the sun freed from Rāhu (who obscures it). The constantly attentive soul should contemplate her, whose light is like that of the Doomsday Fire, brilliant as a hundred million suns, until by means of (that)[36] energy he dissolves away. (54cd-55)

सन्निरीक्षत्यसौ[१५२] तत्र रुद्राणां चरण[१५३] सदा ।
एवमभ्यस्यमानस्तु योगी तत्रैव लक्षयेत् ।। ५६ ।।

नाभिमध्याद् विनिष्क्रान्ता[१५४] शिखा दीपशिखोपमा[१५५] ।
पश्यते[१५६] तत्र मध्ये तु हुताशकणिकाकृति:[१५७] ।। ५७ ।।

बिन्दोर्विसर्पते[१५८] सा तु स्फुरमाणा स्वतेजसा ।
प्रवेशे[१५९] हृदयान्तस्था[१६०] कृत्वा तस्यैव[१६१] कल्पनाम्[१६२] ।। ५८ ।।

ऊर्ध्वे[१६३] तु सर्पते[१६४] तस्मात् स्निग्धदीपशिखोपमा ।
स्फुरल्लिङ्गनिभां तन्तु[१६५] सूक्ष्मरूपां तु भेदयेत् ।। ५९ ।।

सा च देवी ह्यहं तत्र कुब्जिकाकाररूपिणी ।
कण्ठरन्ध्रमनुप्राप्य विरमेत्[१६६] सूक्ष्मरूपिणी ।। ६० ।।

ऊर्ध्वं सा च विनिष्क्रम्य तालुरन्द्रान्तगोचरे[१६७] ।
घण्टिकाद्वारमार्गेण क्रमाख्ये बिन्दुगोचरे ।। ६१ ।।
लक्षयेद् बिन्दुमध्ये तु शब्दस्तत्र[१६८] नानाकृति:[१६९] ।

बिन्दोरूर्ध्वं विनिष्क्रान्ता[१७०] कला सा[१७१] कालकर्षणी ।। ६२ ।।
ज्योतिरूपस्वरूपा[१७२] सा निर्धूमाङ्गारवर्चसा[१७३] ।

निर्वाणा[१७४] शान्तरूपाख्या[१७५] प्रसुप्ता अहिरूपिणी[१७६] ।। ६३ ।।
निराभासा सुप्रकाशा द्वादशान्ते समाश्रिता[१७७] ।
शब्दाम्बरधराकारा श्वासनि:श्वासवर्जिता[१७८] ।। ६४ ।।

There he views the plane (*caraṇa*)[37] of the Rudras constantly. The yogi who always practices in this way should mark (her) there. (56)

Another Ascent

The Navel

The Flame (*śikhā*) (is Kuṇḍalinī) who, similar to the flame of a lamp, has emerged from the centre of the navel. She is seen there in the centre, her form (like) a spark from a fire.[38] (57)

The Heart

She emerges out of the Drop and scintillates with her own radiant energy (*tejas*). In (the phase of) entry, once (the yogi) has conceived (her through meditation) she resides in the heart. (58)

The Throat

From there, like the flame of a (well) oiled lamp, she crawls upwards. She should split apart the subtle thread (of Suṣumṇā) which is like a radiating Liṅga.[39] (59)

I am the goddess who resides there in the form of a hunched-back woman.[40] (Her) form subtle, she rests when she reaches the throat's cavity. (60)

The End of the Twelve and Ultimate Realisation

She exits upwards through the field of the cavity of the palate by the path of the door of the uvula into the sphere of the Drop called the Krama.[41] Then one should perceive (*lakṣayet*) (her) in the centre of the Drop. There is a Sound there of many forms. (61-62ab)

That Energy (*kalā*) that exits upwards above the Drop is Kālakarṣinī (the Attractrix of Time). Her nature and form is light that shines like a smokeless burning coal.[42] (62cd-63ab)

She is Nirvāṇā (Cessation) and is called the Form of Peace (*śāntarūpā*). In the form of a snake, she sleeps.[43] The unmanifest (*nirābhāsā*), she is the beautiful light within the End of the Twelve. Devoid of inhalation and exhalation, her form is the flow (*dharā*) of the Void of Sound (*śabdāmbara*). (63cd-64)

निःशब्दं परमं तत्त्वं अव्यक्तस्थानमुच्यते ।
तं[१७९] वै स्थानं तु संप्राप्य[१८०] योगी दिव्यगुणान्वितः ॥ ६५ ॥

दिव्यज्ञानं दिव्यचक्षुर्दिव्यतेजो[१८१] नभाकृतिः[१८२] ।
दिव्यदेहे प्रविष्टोऽसौ[१८३] संसारत्यक्तचेतसः ॥ ६६ ॥

कालत्रयस्य वेत्तासौ अदृष्टज्ञानविग्रहः ।
स्वयं कर्ता स्वयं हर्ता[१८४] इच्छारूपधरो भवेत् ॥ ६७ ॥

दिव्यं[१८५] च कुरुते[१८६] कर्म व्रतिनो[१८७] योगवित् सदा ।
रन्द्रत्रयेण[१८८] निर्गत्य पश्यते[१८९] सूर्यबिम्बवत् ॥ ६८ ॥
कदम्बगोलकाकारं स्फुरन्तं तेजवर्चसम्[१९०] ।
लक्षयेत्[१९१] शिखा सूक्ष्मा द्वारत्रयविनिर्गता ॥ ६९ ॥

लीयते मण्डले तस्मिन् कदम्बाकारगोलके[१९२] ।
भित्त्वा[१९३] सूर्यं च सोमं च तृतीयं वह्निमण्डलम् ॥ ७० ॥

इच्छाज्ञानीक्रिया[१९४] तत्र ब्रह्मविष्णुमहेश्वराः ।
तत्र देवगणाः सर्वे सशैलवनकाननाः[१९५] ॥ ७१ ॥

रेखात्रयं ततः पश्येन्महानासाग्रसंगमे ।
भस्मे वा सलिले वापि ज्ञानशूलं च विन्यसेत् ॥ ७२ ॥

तेन विन्दितमात्रेण प्रत्यक्षं देविदर्शनम् ।
तत्क्षणात् कुरुते वेधं[१९६] जगत्स्थावरजङ्गमे[१९७] ॥ ७३ ॥

प्रत्यक्षे वा परोक्षे वा शङ्खे पुष्पाञ्जलीघटे ।
चालनावेशनं[१९८] कम्पं[१९९] तडित्तरलगोचरम्[२००] ॥ ७४ ॥
कुरुते तानि[२०१] कर्माणि अस्य योगप्रभावतः ।

The Supreme Principle is devoid of Sound (*niḥśabda*). It is said to be the Place of the Unmanifest. Once the yogi reaches that place, he is endowed with divine qualities. (65)

His mind has abandoned the world of transmigratory existence and his form is (the transcendental) Void.[44] He has entered the divine body (of the deity) and possesses divine power (*tejas*), sight and knowledge. (66)

He knows the three times and his form is that of unseen knowledge. He is himself the agent and the destroyer and assumes (whatever) form he desires. (67)

He observes (the Kaula's) vow (*vratin*), he performs divine works and knows (the supreme state of) Yoga at all times. Once he has left (the body) by means of the Three Cavities, (the Drop) becomes perceptible. (Its) form is (round like) the bud (*golaka*) of a Kadamba (tree) and is luminous with radiant energy (*tejas*) like the solar orb. (68-69)

He should mark it attentively (*lakṣayet*). The subtle Flame, which has come forth through the Three Doors, penetrates through the Sun, the Moon and the Circle of Fire, which is the third. It then merges into that Circle shaped (like) the bud of a Kadamba (tree).[45] (70)

(The energies of) will, knowledge and action (are located) there (along with) Brahmā, Viṣṇu and Maheśvara. The hosts of gods are all there and there are (many) mountains, forests and groves.[46] (71)

Then he should see the three lines at the great junction at the end of the Great Nose (*mahānāsa*). He should deposit the Trident of Knowledge onto water or ashes.[47] (72)

The Fruits of Attainment

A direct vision of the Goddess through the senses is only (possible) by attaining this. In that very moment (she) pierces through (all) that is moving and immobile in the universe.[48] (73)

The power of his Yoga evokes the modalities of motion, penetration (*āveśa*), trembling and the pulsing field of lightning, whether the conch and the jar (to which one offers) the handful of flowers are directly apparent to the senses or not. (74-75ab)

तदासौ मानवो[२०२] सिद्धः सिद्धिं प्राप्नोत्यखण्डिताम्[२०३] ।। ७५ ।।
दिव्या[२०४] च जायते कान्तिं[२०५] अणिमादिगुणाष्टकम् ।

भूतवेतालयोगिन्यो गुह्यका मातृकास्तथा[२०६] ।। ७६ ।।
एतेभ्यः[२०७] सिद्धिमाप्नोति वेधसिद्धो वरानन[२०८] ।

पद्मपत्रे फले[२०९] तोये[२१०] स्थावरे जङ्गमेषु च ।। ७७ ।।
काष्ठे लोष्टे च पाषाणे योगी सर्वत्र वेधकः ।
नातः परतरं किञ्चित्[२११] त्रिषु लोकेषु विद्यते ।। ७८ ।।

ज्ञात्वा वेधक्रमं देव त्रिषु लोकेषु दुर्लभम् ।
वेधयेन्मन्त्रतन्त्राणि परतत्त्वावलोकनात् ।। ७९ ।।

अमृताख्या तु या शक्तिश्चन्द्रगर्भाद् विनिर्गता ।
ब्रह्मरन्ध्रं तु संप्राप्ता वेधयेद् भुवनान्तरम्[२१२] ।। ८० ।।

भुवने भुवने वेधं विग्रहे विग्रहे[२१३] स्मरेत् ।
आकारे तु महावेधं[२१४] विग्रहे[२१५] तरलकारकम् ।। ८१ ।।

निर्धूमे धूमजं वेधं अर्केण[२१६] चार्कजं[२१७] विदुः ।
अनाख्ये तीव्रवेधं तु कथितं ते महेश्वर ।। ८२ ।।

खद्योतेन[२१८] महावेधं ज्योतिरूपं[२१९] तथैव च ।
बिन्दोर्वेधं तथा नादे कलायां च तृतीयकम् ।। ८३ ।।

घटवेधं महादेशं[२२०] खवेधस्तथैव च ।
शक्तिवेधं[२२१] तथा चोग्रं नानाश्चर्यप्रवर्तकम्[२२२] ।। ८४ ।।

शक्तिगर्भस्तथा[२२३] हक्को[२२४] व्योमचक्रे प्रवर्तते ।
वर्णजालं[२२५] च शब्दस्थं व्यापकं तमनुस्मरेत् ।। ८५ ।।

Then that man (becomes) a Siddha and he achieves unconditioned success. (He acquires) a divine beauty and the eight (yogic) qualities including the power to make himself small at will (*aṇimā*) and the rest.[49] (75cd-76ab)

O handsome one, the (yogi) who has managed to pierce (through the inner centres) acquires yogic power (*siddhi*) from ghosts, Vetālas, Yoginīs, Guhyakās and the Mothers (*mātṛkā*). (76cd-77ab)

The yogi pierces through everything, a lotus leaf, a fruit, water, the immobile, the moving things, wood, iron and stone. There is nothing higher than this in the three worlds. (77cd-78)

O god, once one has known the process of piercing (the inner Wheels) (*vedhakrama*), which is hard to acquire in the Three Worlds, one should pierce the mantras and Tantras by gazing at the Supreme Principle. (79)

The Energy called Amṛtā (Nectar) has come forth out of the womb of the Moon. Once it reaches the Aperture of Brahmā, it should (go on to) pierce through the inside of the worlds. (80)

The piercing (motion passes) through every single world. One should recall it in each corporeal form (*vigraha*). The Great Piercing takes place in (all that has) shape; within (one's own bodily) form it causes trembling. (81)

The piercing born of smoke takes place within the smokeless.[50] (The wise) know that (the piercing that takes place) by means of the Sun is born of the Sun. O Great Lord, it is said that your Intense Piercing (takes place) in the Nameless (*anākhya*). (82)

In the same way, the Great Piercing which is Light (takes place) by means of the Firefly.[51] The piercing of the Drop (takes place) within Sound and the third one within Energy (*kalā*). (83)

There is the Piercing of the Jar (that is the body), the Great Command (*mahādeśa*) and the Piercing of the Sky. Again, there is the fierce Piercing of Energy which brings about many wonders. (84)

A Sound (*hakka*) full of Energy arises within the Wheel of the Void. One should (then) recollect the net of letters (*varṇajāla*), that pervading (all things), is established in the Word. (85)

मनोबुद्धिरहंकारं[२२६] यत्नतः सर्वरन्ध्रतः ।
प्रथयेत्[२२७] परमे धाम्नि हृत्कण्ठे[२२८] तालुमध्यतः ॥ ८६ ॥

नासिकान्ते यथा[२२९] प्राप्तं कुरु कर्म यथेच्छया ।
वेधयेत् काष्ठपाषाणान्[२३०] वृक्षाणि[२३१] च वरानन[२३२] ॥ ८७ ॥

काष्ठेन काष्ठवेधं तु तच्च[२३३] ज्ञानविवर्जितम् ।

एवंयोगविधौ[२३४] देव लब्धलक्षस्तु[२३५] योगवित् ॥ ८८ ॥
प्रत्यक्षं कुरुते सर्वं यत्र यत्रैव योजिता[२३६] ।
योगसिद्धो महादेव जायते भैरवः स्वयम् ॥ ८९ ॥

मदीयाज्ञाप्रभावेन कुलक्रमरतः सदा ।
अभिषेकं[२३७] तस्य संजातं[२३८] श्रीमच्चन्द्रपुरे गृहे ॥ ९० ॥

कुचन्द्रशेखरो नाम आज्ञाधरो[२३९] महाबलः ।
श्रीनाथं[२४०] मित्रसंज्ञोऽयं श्रीकण्ठः[२४१] तूष्णिसंज्ञया[२४२] ॥ ९१ ॥
षष्ठमोडीशाचार्योऽयं[२४३] सदाख्यं[२४४] पिङ्गलं महत् ।
नवनामकृतं[२४५] नाथं चिञ्चिवृक्षावलोकनात् ॥ ९२ ॥
नवधा तत्त्वमाख्यातं भूगृहं[२४६] देवतालयम् ।

योऽसौ[२४७] आज्ञापयेद्[२४८] देवान्[२४९] नाम्ना करणसंज्ञया॥ ९३ ॥
भविष्यन्ति[२५०] भवे ह्येते भविष्यन्ति हि दक्षिणे ।

एकधात्रिस्वरूपेण पञ्चसप्तनवार्णकम्[२५१] ॥ ९४ ॥
षोडशान्तं क्रमान्तं[२५२] च[२५३] आयातं क्रमपद्धतौ ।
युग्ममष्टादशैर्भेदैः[२५४] कथिता क्रमपद्धतिः ॥ ९५ ॥

(The yogi) should make an effort to perceive the mind, the intellect and the ego through all the cavities in the Supreme Abode, (namely) the heart, the throat and the centre of the palate. (86)

When (the Plane) at the extremity of the Nose (*nāsikānta*)[52] has been attained, then do what you like. O handsome one, he should pierce through trees, stones and wood. (87)

The Wooden Piercing (*kāṣṭhavedha*) takes place with difficulty (*kāṣṭhena*) and that is devoid of knowledge (*jñāna*).[53] (88ab)

O god, the knower of Yoga who has attained the goal in this kind of yogic practice, makes all things visible to the senses wherever (that energy) is applied.[54] O Maheśvara, one who has accomplished Yoga becomes Bhairava himself. (88cd-89)

By the power of my Command he is always devoted to the Kulakrama and his consecration has taken place in the House of the venerable City of the Moon. (90)

The Nine forms of the First Teacher and the Lineages of Teachers

[55]The one called Kucandraśekhara who, very powerful, is the bearer of the Command is Śrīnātha, the one called Mitranātha, Śrīkaṇṭha with the name Tūṣṇī(nātha), Ṣaṣṭha(nātha), Oḍīśācārya, the one called Sadā(śiva) (Sadākhya) and the great Piṅgala. The Lord (*nātha*) assumed nine names by gazing on the Tamarind Tree.[56] (Thus) the ninefold Principle, which is the house of the world and the abode of the gods, has been explained. (91-93ab)

The gods he commands by name and by their causal terms (*karaṇasaṁjñā*) will come into existence in the world of bondage (*bhava*). They will come into being in the South of India (*dakṣiṇa*). (93cd-94ab)

Of one kind with three natures, five, seven and nine letters and the End of the Sixteen which is the culmination of the transmission (*krama*) has come into the Krama liturgy. The Krama liturgy is said to be the Couple, along with the eighteen divisions (of the Divine Current).[57] (94cd-95)

एवं यो विन्दते देव वेधमार्गं[२५५] कुलागमे ।
अग्निना[२५६] दह्यते नैव[२५७] शस्त्रैश्चापि न भिद्यते ।। ९६ ।।
नोदके[२५८] मृयते[२५९] देव न च[२६०] दुष्यति[२६१] जन्तुभिः[२६२] ।
भुञ्जते[२६३] विविधान् भोगान् सदेवासुरमानुषान् ।। ९७ ।।
दिव्यरूपो[२६४] महाकान्तिः त्रिष्कालज्ञो[२६५] भवत्यसौ ।

विद्धोऽयं[२६६] तत्त्वतः प्रोक्तो[२६७] यावद् देवं[२६८] निरामयम् ।। ९८ ।।
दर्शयेत् सर्वलोकस्य मायां च रचनाकुलाम्[२६९] ।

शक्तिं[२७०] तु कमलाकारां[२७१] सूर्यकोटिसमप्रभाम् ।। ९९ ।।
चन्द्रकोटिसहस्राणि विद्युत्कोटिशतानि च ।
हुताशनान्यनेकानि वायुवेगान् बहून्यपि[२७२] ।। १०० ।।
ईदृशं चिन्तयित्वा तु शक्तिरूपं विशेत् क्षणात् ।
वेधयेच्च[२७३] जगत् सर्वं दिव्यशक्तिप्रभावतः ।। १०१ ।।

सर्वध्यानमशेषस्य[२७४] शाक्तं ध्यानं विशिष्यते ।
एवं यो जानते[२७५] देव स च कौलीशमीश्वरः[२७६] ।। १०२ ।।

स चात्मा सर्वलोकानां स एव शाश्वतं पदम् ।
स वै ब्रह्मा[२७७] स शक्रश्च चन्द्रादित्यौ[२७८] स वै वह्निः[२७९] ।। १०३ ।।
यमश्च[२८०] स च धर्मो[२८१] वै स च वै मरुतो[२८२] भवेत् ।
सर्वगः स विमुक्तात्मा तिष्ठते[२८३] हंसवत् स्वयम् ।। १०४ ।।

भवितस्तारणार्थाय[२८४] अवतीर्णः[२८५] कलौ युगे ।
यथाहं च यथा त्वं च तथासौ साधकोत्तमः ।। १०५ ।।

संसाराच्चैव[२८६] सारस्य[२८७] सारमुत्तारणक्षमः ।
यो जानाति इदं[२८८] शम्भो अग्रजन्मः[२८९] स उच्यते ।। १०६ ।।

वेधक्रमं च देवेश यो जानाति स देशिकः ।
पशुग्रहणवेधं[२९०] तु सद्यःप्रत्ययकारकम् ।। १०७ ।।
करोत्याज्ञाप्रसादेन कुलभेदेन भैरव ।

The Fruits of Attainment (continued)

O god, he who attains the Piercing Path (*vedhamārga*) in the Kula scripture is not burnt by fire and is not cut by weapons. O god, he does not die (of drowning) in water and is not harmed by anybody. He constantly enjoys many kinds of enjoyments, including those of men, gods and demons. He possesses a divine form, great beauty and knows the three times. (96-98ab)

In truth he is said to be pierced to the extent the stainless god shows (him) the Māyā of all the world, full of (its own) creation. (98cd-99ab)

The Contemplation of Energy

Having contemplated Energy (*śakti*) in the form of a lotus whose light is like a hundred million suns and (contemplated) tens of billions of moons, billions of lightning bolts, countless fires and multitudes of violent winds, he should enter (that) Energy in a moment. He should pierce the entire universe by the power of divine Energy. (99cd-101)

Of all (types of) contemplation (*dhyāna*), that of Energy is the most important. O god, he who knows (reality) in this way is the Lord, the Lord of Kaula. (102)

He is the Self of all the worlds. He himself is the eternal plane. He indeed is Brahmā, Śakra, the Sun and the Moon. He is Fire, Yama, Dharma and the Wind. Omnipresent, the liberated soul is like the Gander (the Supreme Soul) himself. (104)

He is venerated (by the fettered) for (their) salvation and so descends (into the world) during the Age of Strife. This most excellent of adepts is as you are and I am. (105)

He is able to understand completely the essence of the essence of transmigratory existence. O Śambhu, he who knows this is said to be in his last life. (106)

He who knows the piercing procees (*vedhakrama*), O Lord of the gods, is a (true) teacher. O Bhairava, by the grace of (his) Command and the splitting apart of Energy (*kulabheda*), he instigates the piercing which lays hold of the fettered soul and immediately brings about realisation (*pratyaya*). (107-108ab)

एका[२९१] शक्तिः परा सूक्ष्मा विज्ञानानेककारिका[२९२] ।।१०८ ।।
गोपनीया प्रयत्नेन यदीच्छेद्[२९३] दीर्घजीवितम् ।

श्रीनाथ उवाच

ईदृशं वेधविज्ञानं महदाश्चर्यकारकम्[२९४] ।।१०९ ।।
कीदृशं करणं चैव पशुवेधं वद प्रभो[२९५] ।

श्रीवक्रा उवाच[२९६]

शृणु नाथ प्रवक्ष्यामि सारात् सारतरं[२९७] परम् ।।११० ।।

षट्त्रिंशदंगुलाधारात्[२९८] हृत् कण्ठं द्वादशांगुलम् ।

पशुं[२९९] सन्मुखमास्थाय शक्तेरुच्चारसंवृतम्[३००] ।।१११ ।।
लोलीभूतं ततो गृह्य[३०१] आनयेच्च स्वकं पुरम् ।

रेचकेन तु विश्राम्य कुम्भकेन विदारयेत् ।।११२ ।।
संस्कारं[३०२] पूरकेणैव प्रशान्तेन तु शोधनम् ।
निष्कले निर्मले शान्ते निष्प्रपञ्चे निरामये ।।११३ ।।

रेचकेन तु उद्धृत्य पूरकेन तु निक्षिपेत् ।
कुम्भके कुम्भवत् तिष्ठेदुद्भवं[३०३] गोलकामृतम्[३०४] ।।११४ ।।

तत्त्वे तत्त्वे तु संयोज्या[३०५] विद्रुमाकाररूपिणी ।
शक्तिः कुटिलरूपेण[३०६] सर्वसिद्ध्यर्थदायिका ।।११५ ।।

If one wishes to live a long life, one should keep the one subtle and supreme Energy who brings about countless forms of consciousness, concealed with great effort. (108cd-109ab)

The Initiation by Piercing Devoid of Outer Means

Śrīnātha said:

Such knowledge of the act of piercing inspires great wonder. O Lord, tell (me) about the instrument (of realisation) (*karaṇa*), namely, the piercing of the fettered. (109cd-110ab)

The venerable (goddess) Vakrā said:

Listen, O Lord, I will tell (you) the supreme (teaching), more essential than the (very) essence. (110cd)

The heart is (at a distance of) thirty-six fingers from the Foundation. The throat is twelve fingers (from the heart).[58] (111ab)

Having placed the fettered soul, who is enveloped in the utterance of Energy and in dynamic union (with it) (*lolībhūta*), in front of himself and, having laid hold (of him), (the teacher) should lead him to his own abode (*pura*). (111cd-112ab)

Having brought him to rest by means of exhalation (*recaka*), he should (then) be penetrated by suspending the breath (*kumbhaka*). Latent traces of past action (*saṁskāra*) are purified within the pure, undifferentiated (*niṣkala*), tranquil and flawless transcendent (reality) by means of tranquil inhalation (*pūraka*). (112cd-113)

Having first extracted it by means of exhalation, he should throw it into the jar (of breath retention) (*kumbhaka*) and abide (therein immobile and vacuous) like a jar (while) the ball of nectar (*amṛtagolaka*) is generated (within it). (114)

The Energy whose form is the Tree (*vidruma*) (of the Transmental), who bestows all the goals of accomplishment (*siddhi*), should be conjoined within every single principle in her 'crooked' aspect (as Kuṇḍalinī).[59] (115)

श्रीनाथ उवाच

सूचिता वेधदीक्षेयं उपायरहिता प्रभो[३०७] ।
शाम्भवं ब्रूहि देवेशि[३०८] न च योन्यां[३०९] पुनर्भवः ॥ ११६ ॥

श्रीवक्रा उवाच[३१०]

सरहस्यं कृतं चोद्यं संस्फुटं[३११] शृणु[३१२] भैरव ।
श्रूयतां[३१३] परमं ज्ञानं प्रत्यक्षं सर्वतोमुखम् ॥ ११७ ॥
योगिनीनां यथा बीजं त्वया गोप्यं तु सर्वदा ।

काकचञ्चुमयं[३१४] स्थानं[३१५] अध–ऊर्ध्वविवर्जितम् ॥ ११८ ॥
तालुमण्डलमध्यस्थं षोडशारं महाद्युतिः[३१६] ।
तत्र सा रमते काचित् सर्वकामिकसंज्ञिका ॥ ११९ ॥

तस्मिन् स्थाने यदा स्पर्शस्तदा[३१७] वेधयते पशून् ।
विन्दते च परं स्थानं शिवं सर्वगतं स्मरेत् ॥ १२० ॥

एतत् ते कथितं वेधं[३१८] श्रीमताख्ये मतोत्तमे ।
यो विजानाति तत्त्वेन तस्य तुष्यन्ति देवताः ॥ १२१ ॥
चतुःषष्टिमहाचक्रे[३१९] खेचरीचक्रनायके ।

खेभूपातालवासिन्यो गुह्यकाश्चान्त्यजाश्च[३२०] ये ॥ १२२ ॥
सहजाः[३२१] कुलजाश्चैव[३२२] तुष्यन्ति च पदे पदे ।
स्निग्धपद्मदलाकारैस्तारैस्तरलतारकैः[३२३] ॥ १२३ ॥
आकर्णजातैः[३२४] सरसैर्ललितैर्लोचनैः[३२५] प्रिय[३२६] ।
वीक्षन्ति[३२७] योगिनीजस्य[३२८] साधकस्य न संशयः ॥ १२४ ॥

यत्रस्थः[३२९] स[३३०] लभेदेव[३३१] विधिना सुसमाहितः ।
निग्रहानुग्रहं वाथ सिद्ध्यते ह्यविचारतः ॥ १२५ ॥

The Śāmbhava Piercing

Śrīnātha said:

O Lord, the Initiation by Piercing devoid of (outer) means has been explained. O mistress of the gods, tell (me about) the Śāmbhava one by means of which there is no further rebirth. (116)

The venerable (goddess) Vakrā said:

The question (you) have asked (concerns a) secret. O Bhairava, listen to the clear (reply). Listen to the supreme knowledge that is visible to the senses and is present everywhere. You should always keep it hidden as one does the seed of the Yoginīs. (117-118ab)

(There is a) place made of the Beak of the Crow,[60] which is devoid of upper and lower. It is a (Wheel of) sixteen spokes that possesses great lustre and is located in the middle of the Circle of the Palate. There that certain (subtle Energy) called `she who desires everything', sports. (118cd-119)

If a (subtle) tactile sensation (*sparśa*) occurs within that place, (the teacher) then pierces (all) fettered souls and (each one) attains the supreme abode. (Thus) he should recall the omnipresent Śiva. (120)

This, the (act of) Piercing, has been explained to you in the *Śrīmata*, the best of Matas. The deities residing in the leader (of all the Wheels), namely, the Khecarīcakra (the Wheel of the Skyfarers),[61] which is the great Wheel of the Sixty-four (Yoginīs), are pleased with one who knows it correctly. (121-122ab)

The Guhakas who live in the sky, on the earth and the lower regions, (the Yoginīs called) Antyajā (Last Born), Sahajā (Innately Born) and Kulajā (Born of Kula) are pleased (with him) at every step. Certainly, O beloved, they view (this) adept, the son of a Yoginī, (lovingly) with their long, playful, swan-like eyes that shine like twinkling stars and whose form is like charming lotus leaves. (122cd-124)

Well attentive, wherever he may be, he gets (whatever he wants) by (this) practice. Without (needing) to reflect, he accomplishes (both) chastisment (*nigraha*) and grace (*anugraha*). (125)

चलचक्रविभागेन षट्चक्रे लक्ष[३३२] योजयेत् ।
पुनश्चाल्य[३३३] पुनावेश्य[३३४] पुनश्चाल्य प्रसन्नधीः ॥ १२६ ॥

चालनावेशनाच्चैव[३३५] तदा वेधयते पशून् ।
योगेन वेधयेत् पिण्डं पिण्डोदरपुटीकृतम् ॥ १२७ ॥

पिण्डेन वेधयेत् पिण्डं पिण्डं पिण्डेन साधयेत् ।
स्वमात्मा[३३६] बहिरात्मा च एकत्र विनिवेशितौ ॥ १२८ ॥

आत्मनात्मा[३३७] पुरा शोध्यः[३३८] शक्तिपातेन[३३९] तत्त्ववित् ।
एतन्मे कथितं देव तव भक्त्या तु भैरव ॥ १२९ ॥

अकुलास्ते विभाषन्ते[३४०] सर्ववर्णाद् विजातयः ।
भविष्यन्ति युगस्यान्ते म्लेच्छराज्यसमुद्भवे[३४१] ॥ १३० ॥

अल्पायुषोऽल्पचैतन्या[३४२] नराः[३४३] पलितयौवनाः ।
अगम्यगमनाश्चैव[३४४] सदाचारविवर्जिताः ॥ १३१ ॥

अतिलौल्याः[३४५] प्रसक्ताश्च विप्लवन्ति[३४६] यतस्ततः ।
गुरुसुश्रुषणं[३४७] नास्ति[३४८] न[३४९] मातापितृसुश्रुषाः[३५०] ॥ १३२ ॥

भविष्यन्ति कलिस्यान्ते[३५१] साधकाः कौलसंस्थिताः ।
चातुर्वर्णा भविष्यन्ति ब्राह्मणाश्च[३५२] विशेषतः ॥ १३३ ॥

उत्तमा वेदविद्वांसा अन्त्यजाश्च तथापरे ।
अन्त्यजानां द्विजानां च एकत्र चरुभोजनम् ॥ १३४ ॥

The Practice of the Moving Wheel (*calacakra*)

One should fix one's mark in the Six Wheels in accord with the division of the Moving Wheel (*calacakra*).[62] The (adept) of contented intellect should again set (them) in motion and then having again penetrated (into them) set (them) in motion once more. (126)

By setting (them) in motion and penetrating (them thus), he then pierces (all) fettered souls. By means of Yoga, he should pierce the body (of the letters) (*piṇḍa*)[63] that has been encapsulated in the belly of the body. (127)

By means of the body (of the letters) he should pierce the body (of the universe). He should conquer the body (of the universe) by means of the body (of the letters). (Thus) one's own (inner) Self and the external Self are brought together in one place. (128)

O knower of reality, the Self should be purified by the Self through the power of grace (*śaktipāta*). O Bhairava, because of your devotion (for me) I have told you this, O god. (129)

Conclusion – The Evils at the End of the Age of Strife

At the end of the Age, when barbarian rule is established, there will be those who belong to none of the castes, speak incorrectly and have no lineage (*kula*).[64] (130)

Men (will be) young and pale. (They will be) short lived and have little consciousness. Devoid of right conduct, (they) go to places where one should not go. (131)

Extremely greedy and attached (to material things), they lay waste (the world). There will be no desire to listen to a teacher nor will they want to listen (to even their own) mother and father. (132)

(But at the same time), at the end of the Age of Strife, there will be adepts who belong to Kaula (lineages). They will be members of (all) the four castes and, in particular, Brahmins. (133)

The best (will be), well versed in the Veda (but) there will also be others who belong to the lowest caste. Those of the lowest caste and the twice born eat the sacrificial pap together in one place. (134)

भविष्यति[३५३] कलिस्यान्ते[३५४] तवाख्यातमशेषतः ।
तेन मन्दतरा[३५५] आज्ञा भविष्यति[३५६] न संशयः ।। १३५ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[३५७]
लक्षपादाधिके विद्यापीठमार्गे विमलभेदोत्तरषट्कनिर्णये[३५८] कादिभेदे आज्ञा–
पारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रमभाषिते[३५९]
वेधदीक्षाधिकारवर्णने क्रमोदयो नामानन्दः ।। ३१ ।।

I have told you everything (that) will take place at the end of the Age of Strife. And so the Command will certainly be extremely weak. (135)

This is the (thirty-first) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of *the Initiation by Piercing*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

द्वात्रिंशानन्दः

श्रीवक्रा उवाच[१]

अधुना संप्रवक्ष्यामि मेरुमध्योदयं[२] महत् ।
येन विज्ञातमात्रेण[३] अवतारः[४] प्रवर्तते[५] ॥ १ ॥

सुमन्तः[६] प्रमुखो भूतिः[७] सुमुखो बलवान् निधिः[८] ।
प्रतापी[९] च प्रमाधी[१०] च प्रहर्षो विजयोऽनुरक्तः[११] ॥ २ ॥
सुधन्यो धनवान्[१२] धारी कालो वै श्रवणो[१३] यमः ।
मरीचिर्विरजो[१४] वाग्मी[१५] विपुलश्च कुली[१६] पतिः ॥ ३ ॥
इन्द्रजित्[१७] हिमवान्[१८] मौली कामदः शंखबोधकौ[१९] ।
विश्वाङ्गी[२०] शुभदः[२१] क्रूरः[२२] अचिन्त्यो विजयी पतिः ॥ ४ ॥
सुमाली शर्वरः[२३] कान्तः[२४] शुचिर्वादी शुचिव्रतः ।
कुलजिह्वः[२५] समः[२६] शक्रः सुमन्त्री वनवान् मधुः[२७] ॥ ५ ॥
गान्धारी टंकवृत्[२८] शार्वः[२९] शूरो भट्टश्च[३०] विक्रमः ।
उद्घोषो[३१] भृगुः[३२] श्रीवत्सः कौस्तुभो मलयो रथी[३३] ॥ ६ ॥
विकटः[३४] शंकरो गर्वः[३५] सुनन्दो हनुमन्तकः ।
विश्वाङ्गो[३६] विश्वजिद्[३७] वाग्मी कश्मलश्चामलस्तथा ॥ ७ ॥
भीमसेनः[३८] सुभीमश्च भीमरूपो[३९] महाबलः ।
वसुर्वसुभृतो[४०] धाता वसवो वासवो[४१] गुरुः ॥ ८ ॥
तेजस्वी सर्वदर्शी च सर्वात्मा प्रियवादिनः[४२a] ।
प्रेतवासः[४२b] प्रियः[४३] स्वाती विशाल[४४] अभयः शशिः[४५] ॥ ९ ॥
शृङ्गारी[४६] सुन्दरो रत्नः[४७] विचित्रो भोगडम्भकः[४८] ।

CHAPTER THIRTY-TWO

The Characteristic Signs of Teachers and Disciples.

The Arising of the Years (*abdodaya*)

The venerable (goddess) Vakrā said:

O Lord, I will now explain the great arising from the centre of Meru by knowing which alone, the descent (of deity into the world) takes place. (1)

Sumanta, Pramukha, Bhūti, Sumukha, Balavat, Nidhi, Pratāpin, Pramādhin, Praharṣa, Vijaya, Anurakta, Sudhanya, Dhanavat, Dhārin, Kāla, Śravaṇa, Yama, Marīci, Viraja, Vāgmin, Vipula, Kulin, Pati, Indrajit, Himavat, Maulin, Kāmada, Śaṅkha, Bodhaka, Viśvāṅgin, Śubhada, Krūra, Acintya, Vijayin, Pati, Sumālin, Śarvara, Kānta, Śuci, Vādin, Śucivrata, Kulajihva, Sama, Śakra, Sumantrin, Vanavān, Madhu, Gāndhārin, Ṭaṁkavṛt, Śārva, Śūra, Bhaṭṭa, Vikrama, Udghoṣa, Bhṛgu, Śrīvatsa, Kaustubha, Malaya, Rathin, Vikaṭa, Śaṁkara, Garva, Sunanda, Hanumantaka, Viśvāṇga, Viśvajit, Vāgmin, Kaśmala, Amala, Bhīmasena, Subhīma, Bhīmarūpa, Mahābala, Vasu, Vasubhṛta, Dhātṛ, Vasava, Āsava, Guru, Tejasvin, Sarvadarśin, Sarvātman, Priyavādin, Pretavāsa, Priya, Svātin, Viśāla, Abhaya, Śaśi, Śṛṅgārin, Sundara, Ratna, Vicitra, Bhoga, Ḍambhaka, Mahāharṣa, Mahājihva, Krakaca, Śūladaṇḍin, Śatakratu and Dakṣa. This year is one of a hundred sacrifices. (2-10ab)

महाहर्षो[४९] महाजिह्वः[५०] क्रकचः[५१] शूलदण्डिनः[५२] ॥ १० ॥
शतक्रतुश्च दक्षश्च वर्षमेतच्छतक्रतुः[५३] ।
अब्दोदयमिदं[५४] प्रोक्तं सुमन्तादौ दक्षान्तिकम्[५५] ॥ ११ ॥
चक्रवत् परिवर्तन्ते सुमन्ताद्युदयो[५६] भवेत् ।
दक्षान्ते तु क्षये प्राप्ते सुमन्ते च प्रवर्तते[५७] ॥ १२ ॥

उदयास्तमने चैव ज्ञातव्यास्तु कृतादिषु ।
दक्षः शतशतातीते शताब्दशतकेन[५८] तु ॥ १३ ॥

ततो[५९] दक्षांशके शेषे शिवमासे शिवाष्टमी ।
पश्चिमे उदयं[६०] जातं सिद्धनाथाभिषेचितम्[६१] ॥ १४ ॥

एवमब्दोदयं[६२] नाम दैविकं समुदाहृतम्[६३] ।
वेत्ति यो देशिकेन्द्रस्तु[६४] सोऽधिकारी[६५] कुलान्वये ॥ १५ ॥

श्रीनाथ उवाच

ऐहिकामौष्मिकं[६६] चैव पशूनां पापमोचनम्[६७] ।
कथं गुरुं[६८] परीक्ष्येत[६९] वेधविज्ञानपारगम्[७०] ॥ १६ ॥

बहवो विचरन्त्यस्मिन्[७१] गुरवः पृथिवीतले[७२] ।
सद्गुरोर्लक्षणं ब्रूहि श्रोतुमिच्छामि तत्त्वतः ॥ १७ ॥

शिष्याणामपि देवेशि लक्षणं तु यथार्थतः ।
ब्रूहि दीक्षाविधानेन[७३] स्फुटार्थं पुनरेव हि ॥ १८ ॥
समयाचरणं[७४] चैव[७५] निर्वाणं[७६] च वदस्व मे ।

श्रीवक्रा उवाच[७७]

साधु साधु महाशम्भो पृच्छसे मां[७८] सुविस्तरम् ॥ १९ ॥
सर्वं[७९] यथाक्रमेणैव वक्ष्यामि शृणु साम्प्रतम् ।
येन सर्वत्र योगीनां[८०] महाव्याप्तिः[८१] प्रवर्तते ॥ २० ॥

This is said to be the Arising of the Years (*abdodaya*) which begins with Sumanta and ends with Dakṣa. (They) change (one after another) like a (rotating) wheel. The arising (of the years) commences with Sumanta. When it ends with Dakṣa, it (again) starts in (the year) Sumanta. (10cd-12)

(All the members of the series) should be known in the course of (their) arising and falling away (in this way) within (the four Ages) beginning with Kṛta and the rest. Dakṣa (lasts for) for a hundred centuries after the passing of ten thousand (years). (13)

Thus the arising (of the tradition) when (only) Dakṣa's part remains, that is, the eighth (lunar day) of Śiva in Śiva's month consecrated by Siddhanātha, occurs in the West. (14)

The arising of the years (*abdodaya*) in this way is said to be that of the gods (*daivika*). The best of teachers who knows this possesses authority in the Kula tradition.[1] (15)

True and False Teachers and Disciples

Śrīnātha said:

(The true teacher) frees the fettered from sins in this and the next world. How, (then), should one test the teacher (to see if) he is one who has completely understood (*pāraga*) the science of piercing (the psychic centres)? (16)

There are many teachers who wander on this, the surface of the earth. Tell (me) the characteristic of a true teacher. I wish to hear (it) as it truly is. (17)

O mistress of the gods, tell (me) correctly the characteristic of (true) disciples also. Tell me clearly about the practice of the Rule and *Nirvāṇa* in accord with the prescribed method of initiation. (18-19ab)

मायारूपधरा[८२] देव आचार्याः पृथिवीतले ।
देशिकाचारमाश्रित्य[८३] जीविकां कल्पयन्ति ये ॥ २१ ॥

कुलभ्रष्टाः[८४] कृपाहीनाः[८५] कुत्सिते[८६] सर्वदा रताः ।
मद्यमांससमासक्ताः[८७] चपलाश्च सडम्बकाः ॥ २२ ॥

पैशुन्यनिरताश्चैव[८८] क्षूद्रकर्मरताः[८९] सदा ।
अहंकृताः[९०] शठाः[९१] क्रूराः मिथ्याज्ञाज्ञानभाषकाः[९२] ॥ २३ ॥
कलिकर्ता[९३] मदोन्मत्ताः[९४] सततं परनिन्दकाः[९५] ।
लोभासक्ताश्च[९६] मोहाढ्या[९७] वञ्चने सततोद्यताः ॥ २४ ॥

परोपदेशं चिन्वन्ते[९८] कृत्रिमव्यवहारकाः[९९] ।
एतैरेव[१००] गुणैर्युक्ता[१०१] आचार्यनामधारकाः[१०२] ॥ २५ ॥

भक्षाद्वैतरता नित्यं न ते पूज्या महीतले ।
गुरुद्रव्याभिलाषिन्यो योगिनीद्रव्यभक्षकाः ॥ २६ ॥

चण्डाश्च[१०३] हिंसकाश्चैव कापालिका[१०४] विशेषतः ।
वीरद्रव्याभिलाषिनः[१०५] च[१०६] पूजासंस्कारवर्जिताः[१०७] ॥ २७ ॥

प्रायाश्चित्तीचलाचार्या[१०८] अभक्षभक्षणे[१०९] रताः ।
अपेयपाननिरताः[११०] परिहार्याः[१११] प्रयत्नतः ॥ २८ ॥

गुर्वाज्ञां[११२] लङ्घयेद् यो हि नरकान्न निवर्तते ।
तैस्तु[११३] ये दीक्षिताः[११४] शिष्या न ते कल्याणभाजनाः[११५] ॥ २९ ॥

The False Teacher

The venerable (goddess) Vakrā said:

O great Śambhu, wisely indeed have you asked me about (this) most extensive (matter). Now listen, I will explain everything in due order by virtue of which the Great Pervasion yogis (experience) occurs everywhere. (19cd-20)

O god, those teachers who earn a living by being teachers on the surface of the earth wear Māyā's (deluding) form. (21)

They have fallen from (their) Kula, they have no mercy and are always intent on what is despicable. They are attached to meat and wine and are fickle and deceitful. (22)

They are ever devoted to slander and vile actions. They are proud, dishonest and cruel. They impart ignorance (born of) false empowerment (*mithyājñājñana*). They are quarellsome, garrulous and always speak badly of others. They are attached to (their) greed, full of delusion and are always ready to deceive (others). (23-24)

They collect the teachings of others (but do not practice anything) and their behaviour is false. Those who have these (defective) qualities are teachers (only) in name. (25)

(Caring nothing about purity and pollution, they profess to be) always intent on oneness in the food they eat. These (teachers) should not be venerated in the world. They desire the substances (offered) to a teacher and (deceitfully) eat the (sacrificial) substances (offered) to the Yoginīs. (26)

They are fierce and violent, particularly (those who call themselves) Kāpālikas and they crave for (the wine and meat that are) the (sacrificial) substances of Heroes. (27)

They are false teachers who (profess to be engaged) in penance (although) devoted to eating what should not be eaten and drinking what should not be drunk. (Such teachers) should be streneously avoided. (28)

He who disobeys the teacher's Command never leaves the hell (he is condemed to enter). The disciples they initiate will not possess auspicious good fortune (*kalyāṇa*). (29)

दीक्षयन्ति च लोभेन मोहविषयकंक्षया[११६] ।
वेधदीक्षाविहीनाश्च चुम्बकाः क्रमतल्पगाः[११७] ॥ ३० ॥

ते[११८] पूजारहिता[११९] देव पतन्ति नरकार्णवे ।
तरुस्तारयते[१२०] नद्यां न शिलां तारयते शिला ॥ ३१ ॥
तथैव निर्गुणाचार्यस्तारयेन्न[१२१] भवार्णवात् ।
वर्जनीयः[१२२] प्रयत्नेन मतबाह्यो विधीयते ॥ ३२ ॥

चातुर्वर्णेषु आचार्यान्[१२३] श्रूयतां कमलानन[१२४] ।
ब्राह्मणः क्षत्रियो वाथ वेश्यः[१२५] शूद्रोऽपि मद्यपः॥ ३३ ॥

चातुर्वर्ण[१२६] मया चोक्त[१२७] आचार्याणा[१२८] लक्षणं यथा ।
तीव्राज्ञाबोधसंपन्नाः श्रीमतार्थावबोधकाः ॥ ३४ ॥

ज्ञानविज्ञानसंपन्ना[१२९] गुर्वाज्ञाप्रतिपालकाः ।
निर्मला निष्प्रपञ्चाश्च निर्ममा निष्परिग्रहाः ॥ ३५ ॥

अनुद्विग्नाः[१३०] सदानन्दा[१३१] निर्लेपा[१३२] निर्विकल्पगाः[१३३] ।
क्षमान्विता दयायुक्ता[१३४] सत्यवादी[१३५] जितेन्द्रियाः ॥ ३६ ॥

अहिंसातत्परा[१३६] सर्वे[१३७] सर्वजीवदयापराः ।
शान्तचित्ताः[१३८] सदाचाराः[१३९] द्वन्द्वत्यागी[१४०] दृढव्रताः ॥ ३७ ॥

न स्त्रीलोल्या न च क्रूराः क्षुद्रकर्मपरान्मुखाः ।
दिव्यज्ञानेन संतृप्ताः उदाराश्च प्रसन्नधीः ॥ ३८ ॥

गोत्रवात्सल्यसद्भक्ताः[१४१] राजद्रव्यमुपेक्षकाः ।
गुरुपर्वाधिकारिनो[१४२] आज्ञापरा[१४३] महाबलाः ॥ ३९ ॥

They give initiation out of greed and crave for the objects of delusion. Devoid of the initiation by piercing (*vedhadīkṣā*), they are lustful and have sex with the wives of (those who taught them) the Krama. (30)

O god, devoid of the rite of adoration (*pūjā*), they fall into the ocean of hell. Wood gets one across a river; a stone does not get one across stone. Similarly, a teacher devoid of (good) qualities does not save one from the ocean of phenomenal existence. He should be strenously avoided and excluded from the Teaching (*mata*). (31-32)

The True Teacher

O lotus faced one, listen to (the qualities of true) teachers belonging to the four castes. (The teacher can be a) Brahmin, Kṣatriya, Veśya or Śudra who drinks wine. (33)

I have explained the (true) sign of the teachers belonging to the four castes. They possess the awakened consciousness of an intensely powerful Command and enlighten as to the meaning of the *Śrīmata*. (34)

They are endowed with both knowledge and understanding and carry out the teacher's Command. They are pure and thought-free, selfless and detached. (35)

They are not troubled, but are always blissful, without stain and without (obscuring) ideation, they are merciful, compassionate, truthful and have conquered the senses. (36)

They are all intent on non-violence and have compassion towards all living beings. Their mind is tranquil, their behaviour correct, they have abandoned duality and firmly maintain their vows. (37)

They are not greedy for women or cruel and are averse to vile actions. They are satisfied with divine knowledge, dignified and (their) intellect is tranquil. (38)

They are always devoted to the loving affection of (their spiritual) clan and are indifferent to kingly riches. They are fit (to be worshipped) on the teacher's day and intent on (his) Command. They are very powerful. (39)

योगिन:[१४४] प्रियवादिनो[१४५] दाता[१४६] भोक्ता अयाचका:[१४७] ।
वेदान्तं वाथ[१४८] सिद्धान्तं तथान्य[१४९] वामदक्षिणम्[१५०] ॥ ४० ॥
न दूषयन्ति[१५१] शास्त्राणां सद्भक्ताश्च[१५२] कुमारीनाम्[१५३] ।

योगियोगिनिवीराणा[१५४] देशद्रष्टा[१५५] न क्षुद्रक:[१५६] ॥ ४१ ॥
त्रिष्कालज्ञानिनो[१५७] धीर: शापानुग्रहकारक:[१५८] ।
प्रत्यक्षे[१५९] च परोक्षे वा वेधदीक्षाविशारद:[१६०] ॥ ४२ ॥
अनुष्ठानरत:[१६१] शान्तो[१६२] लघ्वाशी च सुयन्त्रित:[१६३] ।
दिव्यानन्दरतो नित्यं नित्यं शुचि:[१६४] पवित्रक: ॥ ४३ ॥

कुलकौलाप्तविभव: पश्चिमान्वयपारग: ।
अजुगुप्सी सर्ववेत्ता धातुर्वरमुपेक्षक:[१६५] ॥ ४४ ॥

समयाचारपालज्ञ:[१६६] पारम्पर्यविशारद: ।
संकेतज्ञानी विद्वांस:[१६७] सतताव्यक्तलिङ्गिन: ॥ ४५ ॥

साधुमार्गप्रपन्नस्तु[१६८] असन्मार्गमुपेक्षक: ।
लोकधर्मप्रपन्नश्च वेलाशी निष्परिग्रह: ॥ ४६ ॥

क्रियाकाण्डरत: शान्त:[१६९] एकान्त:[१७०] पुरवासिन:[१७१] ।
सुभट्टो[१७२] मानधारी च[१७३] सर्वशास्त्रार्थपारग:[१७४] ॥ ४७ ॥

सर्वदा हृष्टमानस:[१७५] त्यागी सर्वजनप्रिय: ।
दीक्षाप्रतिष्ठाकुशल:[१७६] तत्तदर्थपरिग्रही[१७७] ॥ ४८ ॥

स[१७८] त्यागी धर्मपालज्ञ:[१७९] कालसेवी न हिंसक:[१८०] ।
वीरमार्गप्रपन्नात्मा[१८१] मद्यगोष्टिमुपेक्षक:[१८२] ॥ ४९ ॥

भट्टभार्यो[१८३] विशुद्धस्तु पशुमार्गमुपेक्षक: ।
उन्मनो मदनावस्थ:[१८४] तन्त्राचारविवर्जित: ॥ ५० ॥

They are yogis and speak in a pleasing way. They are benefactors, enjoyers (of the best things of life) and ask nothing of others. They do not find fault with the Vedānta, (Śaiva) Siddhānta or other (schools of the Tantras whether) of the Left (*vāma*) or the Right (*dakṣiṇa*). They are true devotees of the scriptures and the virgins (*kumārī*). (40-41ab)

(The true teacher is one who) sees the land of yogis, Yoginīs and Heroes. Not vulgar, he is compassionate and knows the three times. Steadfast, he both blesses and curses. He is well versed in the initiation by piercing, both when (the disciple is present) visible (before him) and when (he is) out of reach of the senses. He is devoted to the practice of austerity, tranquil, desires little, is disciplined, always intent on divine bliss, he is always pure and saintly. (41cd-43)

His greatness is in conformity with Kula and Kaula and he has mastered the Western Tradition. He does not feel disgust, knows everything and is indifferent to the gift of a benefactor. (44)

He knows how to maintain the practice of the Rule (*samayācāra*) and is well versed in the (teaching handed down through) the lineage. He knows the conventions and is learned (but) never sports any (external) sign (of his attainments). (45)

He is given to the path of the wise and rejects the false one. He is dedicated to (his) worldly duty, eats at the correct time and is detached. He is devoted to ritual and, tranquil, is solitary (although) he lives in a town. He is a learned versed and respected man who has mastered all the scriptures. (46-47)

He is always joyful, a renounciate and liked by all. He is an expert in the rites of initiation and installation (of idols) (*pratiṣṭhā*) and grasps every single meaning (of the scripture). (48)

He is a renounciate and knows how to follow Dharma. He attends to (the auspicious and inauspicious) times and is not violent. He is set on the Heroes' Path (but) avoids drinking parties. (49)

His wife is learned (*bhaṭṭabhārya*), he is pure and rejects the path of the fettered. (He) is beyond mind and his state is one of (spiritual) inebriation. He is free of (lower) Tantric practice (*tantrācāra*). (50)

प्रतिष्ठादिविनिर्मुक्तः सत्यशौचरतः सदा[१८५] ।
शिष्यवर्गविचारज्ञः[१८६] निर्मुक्तः[१८७] शुद्धचेतसः ॥ ५१ ॥

श्वेतवस्त्रपरीधानः[१८८] मुक्तकेशी[१८९] दिगम्बरः ।
सुभगो दर्शनी वाग्मी नानाव्रतमुपेक्षकः ॥ ५२ ॥
स्वेच्छावेशधरो वाथ सुधौतो[१९०] मतिलम्पकः[१९१] ।

रागद्वेषसमासक्तो दुराचारोऽथ वा भवेत् ॥ ५३ ॥
प्रत्यन्तवासी आचार्यः[१९२] दूरतः परिवर्जयेत् ।

साधुदेशसमुद्भूतो[१९३] निग्रहानुग्रहक्षमः ॥ ५४ ॥
आचार्येदृक् समाख्यातः[१९४] अन्वयेऽस्मिन् शुभप्रदः ।
ईदृशं[१९५] तु गुरुं प्राप्य[१९६] को न मुच्यति[१९७] बन्धनात् ॥ ५५ ॥

आचार्यलक्षणं प्रोक्तं शिष्याणामधुना शृणु[१९८] ।
नापरीक्षितशिष्याणां[१९९] योग्यता पश्चिमान्वये[२००] ॥ ५६ ॥

सुभक्तश्च[२०१] विनीतश्च पितृमातृप्रपूजकः ।
सदा धर्मरतः[२०२] शान्तः[२०३] त्यागी आचारवान् सदा ॥ ५७ ॥

गुरुपादार्चनरतः[२०४] देवाग्निगुरुपूजकः[२०५] ।
संसारभयभीतात्मा मुक्तिमार्गाभिलाषिणः[२०६] ॥ ५८ ॥

अधूर्तो[२०७] मतिमान् शान्तस्तर्कशास्त्रमुपेक्षकः[२०८] ।
योगिनीनां[२०९] सदा भक्तः[२१०] कुमारीणां प्रपूजकः ॥ ५९ ॥
अक्रोधिनो[२११] अपिशुनः[२१२] यत्नेन[२१३] सुपरीक्षितः ।
उदारार्थपरिच्छेदी[२१४] अशठः सत्यवाक् सदा[२१५] ॥ ६० ॥

शरीरं प्राणसर्वस्वं गुरवे विनिवेदकः[२१६] ।
कर्मणा मनसा वाचा त्रिशुद्धो[२१७] भक्तिवत्सलः[२१८] ॥ ६१ ॥

He is free of (concern for) the rites of installation and the like and is always intent on truth and purity. He knows his disciples views; he is free and his mind is pure. (51)

He wears a white cloth (or) is naked and has dishevelled hair. Handsome, he wears (the yogi's) earrings (*darśanin*), speaks well and is unconcerned with (the ostentatious performance) of many vows. He dresses as he likes,[2] is very clean and desires sound understanding (*matilampaka*). (52-53ab)

One should avoid (and maintain) a great distance from the teacher who is attached to attachment and aversion or who behaves badly and lives far away (in inauspicious places) (*pratyantavāsin*). (53cd-54ab)

One who is born in a country of wise people and can both grace (good disciples) and chastise (the wicked) – such is the teacher in this tradition who bestows (all that) is auspicious. Once attained a teacher like this, who is not liberated from bondage? (54cd-55)

The True Disciple

The mark of a (true) teacher has been explained. Now listen to that of the disciples. Disciples who have not been tested are not fit for the Western Tradition. (56)

(The true disciple is one who is) a good devotee, well behaved, reveres (his) mother and father, is always intent on virtue, tranquil, a renounciate and practices (spiritual disciplines) constantly. (57)

He is intent on worshipping the teacher's feet, the gods, fire and the teacher (himself). He is frightened of the fear (inherent in) transmigratory existence and desires the path of liberation. (58)

He is not malicious. (He is) wise, tranquil and has no interest in (dry) logic. He is always devoted to the Yoginīs and venerates virgins. He does not get angry, does not backbite and has been well and streneously tested. He distinguishes profound matters (from the trivial). He is not a cheat, (but) always speaks the truth. (59-60)

He offers (his) body and the very essence of (his) life to the teacher. Triply pure by (his) action, speech and mind, he is a dear child of devotion. (61)

शाठ्यमात्सर्यनिर्मुक्तः[२१९] परदारमुपेक्षकः[२२०] ।
मुक्तिज्ञानाभिकांक्षी च शिष्योऽयं कुलदीपकः ॥ ६२ ॥

अविवादी न[२२१] विद्वेष्टो[२२२] नतो ज्येष्ठजने[२२३] सदा ।
समयाचारपालज्ञः[२२४] निमित्तक्रमपूजकः ॥ ६३ ॥
देवार्चनरतो नित्यं गोत्रवात्सल्यतत्परः ।

एवंभूतगुणी[२२५] शिष्यः[२२६] नानात्वेन[२२७] परीक्षितः ॥ ६४ ॥
दीक्षार्हो[२२८] हि[२२९] भवेत् सो[२३०] वै तीव्राज्ञयावलोकनात्[२३१] ।
अन्यथा विपरीतार्थयुक्तो[२३२] दीक्षयते शिशुः ॥ ६५ ॥
स आचार्यः स शिष्यस्तु रौरवं नरकं[२३३] व्रजेत् ।

व्राह्मणा क्षत्रभृच्छूद्रा[२३४] अन्ये वा अन्त्यजातयः[२३५] ॥ ६६ ॥
सर्वे शिष्याः प्रकर्तव्या[२३६] नात्र कार्या विचारणा ।
भावभक्तिविशुद्धा ये विरक्ताः[२३७] पृथिवीतले ॥ ६७ ॥
जातिं तेषां न गृह्णीयाद्[२३८] भक्तिमेषां[२३९] परीक्षयेत् ।

ब्राह्मणस्तु[२४०] अभक्तश्च चण्डालः स विधीयते ॥ ६८ ॥
भक्तिमान् यदि चण्डालो[२४१] ब्राह्मणः स[२४२] विधीयते ।
जातिभेदेन[२४३] किं तेन भक्तिरेवात्र कारणम् ॥ ६९ ॥

पण्डितोऽप्यविवेकी तु[२४४] मूर्खतुल्यो[२४५] महीतले ।
मूर्खोऽपि[२४६] हि विविक्तश्चेत्[२४७] विशुद्धो भक्तितत्परः ॥ ७० ॥
विबुधस्तु स विज्ञेयः स योग्यः कुलसन्ततौ[२४८] ।

कुपात्रे[२४९] कुत्सिते[२५०] मूर्खे[२५१] भक्तिहीने[२५२] कुसंगते ॥ ७१ ॥
शठे च दूषके[२५३] चैव कौलत्वं न[२५४] समाचरेत्[२५५] ।

He is free of deceit and envy and is indifferent to the wives of others. He craves for the knowledge of liberation. This disciple is the very light of Kula. (62)

He does not quarrel, is not disliked and is always respectful towards elders. He knows how to keep the practice of the Rule and worships by means of the occasional (rites of the) Krama (as well as by the regular ones). He is always intent on worshipping the gods and is intent on the loving affection of (his spiritual) clan. (63-64ab)

The disciple who has such qualities and has been variously tested, deserves initiation by means of the most intense Command (transmitted through the teacher's) gaze. Otherwise, if (the teacher) initiates a neophant who has opposite aims (to the correct ones), (then both) that teacher and student will go to the Raurava hell. (64cd-66ab)

Brahmins, Kṣatrīyas, Śūdras or members of other low castes should all be made disciples. One should not hesitate to do so. One should not take into consideration the caste of those who, in this world, are detached and whose feelings (*bhāva*) and devotion (*bhāvabhakti*) are pure. (Instead of inquiring into their caste) one should test their devotion. (66cd-68ab)

A Brahmin who is not a devotee is considered to be an outcaste (*caṇḍāla*). If an outcaste possesses devotion, he is considered to be a Brahmin. What is the use of caste distinctions? Here, (in this case), devotion alone is the prime factor. (68cd-69)

Even a scholar who lacks discrimination in the world is no better than a fool. And even a fool who has discrimination and is intent on devotion, is perfectly pure. He should be known to be well awake. He is fit (to belong to) a Kaula Family. (70-71ab)

Do not confer Kaula status to one who is a bad recipient of it, is vile, a fool, devoid of devotion, keeps bad company, is a cheat and is hard to bear. (71cd-72ab)

अथवाप्याचरेद् यो वै द्रव्यलोभेन मोहितः ॥ ७२ ॥
योगिन्यस्तस्य कुप्यन्ति भक्षयन्ति वसामिषम् ।
तस्मात्[२५६] सर्वप्रयत्नेन[२५७] दीक्षां लोभान्न[२५८] कारयेत् ॥ ७३ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिकारे आद्यपीठावतारिते[२५९] विद्यापीठमार्गे[२६०] विमलषट्क–
निर्णये[२६१] कादिभेदे[२६२] आज्ञापारमेश्वरे स्वामिनीमते गुरुशिष्य–
लक्षणाधिकारवर्णने[२६३] क्रमोदयो नामानन्दः ॥ ३२ ॥

Otherwise, if (a teacher), deluded by greed for wealth, does confer (it on one such as this), the Yoginīs will be angry with him and eat the fat and the meat (of his body). And so one must make every effort not to confer initiation (motivated) by greed. (72cd-73)

This is the (thirty-second) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Characteristics of Teachers and Disciples*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

त्रयस्त्रिंशानन्दः

श्रीवक्रा उवाच[१]

सुपरीक्षितशिष्यस्य कुलदीक्षां ब्रवीम्यहम् ।
योगदा भोगदा चैव दीक्षा च द्विविधा स्मृता[२] ॥ १ ॥
परोक्षे[३] योगदा प्रोक्ता प्रत्यक्षे[४] भोगदा भवेत् ।
द्वावेतौ[५] संप्रवक्ष्यामि तव भक्त्या च भैरव[६] ॥ २ ॥

हृदयं चलते[७] वेगादग्निज्वालामिवात्मनि[८] ।
तालुरन्ध्रं[९] व्रजत्याशुः[१०] स्फोटशब्दं[११] तदा भवेत् ॥ ३ ॥

तन्मनश्चञ्चलं विद्धं[१२] मनो निश्चलतां व्रजेत्[१३] ।
दीपवत् दृश्यते[१४] रौद्री हंसस्य गतिपूरणात् ॥ ४ ॥

पश्यते तेन[१५] शक्तिं[१६] * उच्छालत्वं[१७] प्रपद्यते ।
तत्त्वदृष्टिः[१८] समायाति त्रितीयं नयनं भवेत् ॥ ५ ॥

निर्वाणस्य तदा प्राप्तिर्बिन्दुरूपं[१९] प्रपश्यति ।
अद्वैतपदसंप्राप्तिर्यदा[२०] निश्चलतां गतः ॥ ६ ॥

द्वन्द्वत्यागं[२१] कालग्रन्थ्या[२२] लोलीभूतं परे[२३] पदे[२४] ।
दृढलक्षाजडत्वं[२५] च मातृचक्रपरिग्रही[२६] ॥ ७ ॥
भूतं[२७] चैव भविष्यं च वर्तमानं हितायते[२८] ।

CHAPTER THIRTY-THREE

Concerning the Initiation with Seed

The venerable (goddess) Vakrā said:

(Now) I will explain the Kula initiation of a well-tested disciple.[1] Initiation is said to be of two kinds according to whether it bestows worldly benefits (*bhogadā*) or Yoga (*yogadā*). The one that bestows Yoga[2] does so invisibly, while the one which bestows worldly benefits, does so visibly. O Bhairava, I will explain both of these out of devotion (to you). (1-2)

The Initiation that bestows the Yoga of the Command

The Heart moves within the Self due to the force (*vega* of Energy) as does a flame of a fire. (Kuṇḍalinī) moves quickly (up) to the cavity of the palate and then the sound of a powerful explosion (*sphoṭaśabda*) occurs. (3)

When that fickle (*cañcala*) mind is pierced, it becomes immobile (and) Raudrī is perceived (like the motionless flame of a) lamp by completing the movement of the Gander. (4)

Thus one perceives Energy, which (thereby) moves upwards; a vision of reality arises and one (obtains) the third eye (of inner vision). (5)

Then one attains *Nirvāṇa* and clearly sees the form of the (Supreme) Drop and (so) if (the mind) becomes motionless, one attains the plane of nonduality. (6)

(Then one) abandons the duality of the Knot of Time and (everything) is merged together on the supreme plane (of existence). (One's) aim becomes firm and, (freed of) insentience, one lays hold of the Wheel of the Mothers. Past, present and future each do good (to such a one). (7-8ab)

जलधारा पतत्याशुर्नाडीसंकोचनं[२९] तथा ।। ८ ।।
अग्निप्रवेशमपरं समाधौ च प्रपश्यति[३०] ।

वेतालैः[३१] सह संवादमाशीर्वादं[३२] च श्रूयते[३३] ।। ९ ।।
दिव्यज्ञानं प्रपश्येत[३४] दिव्यकान्तिश्च जायते ।
एवं ते चतुराशीतिः[३५] अवस्थाः[३६] परिपाठतः[३७] ।। १० ।।

यथा ह्येका तथा[३८] सर्वाः[३९] चिन्हमेतत् कुलक्रमे ।
निर्दिष्टं[४०] शिष्यपुत्राणां तेषां ये मुक्तिभाजनाः[४१] ।। ११ ।।

अवस्थाहीना[४२] ये शिष्याः[४३] क्रमिकं[४४] लङ्घयन्ति[४५] च ।
न ते मुक्तिमवाप्यन्ते[४६] कल्पकोटिशतैरपि[४७] ।। १२ ।।

बीजहीनान्[४८] विजानीयात्[४९] तेषां[५०] नैवोद्भवं[५१] क्वचित् ।
पुनर्दीक्षाहीनाः सर्वे[५२] मलक्षयविवर्जिताः[५३] ।। १३ ।।

तीव्राज्ञा शक्तिपातेन वेधाज्ञाया[५४] महेश्वर ।
अवस्थाज्ञां[५५] विना देव प्रत्ययं[५६] नैव जायते ।। १४ ।।
प्रत्ययेन विहीना ये[५७] पशवस्ते प्रकीर्तिताः ।

परोक्षवेधं[५८] देवेश अवस्थाः[५९] संप्रवक्ष्यते[६०] ।। १५ ।।
षडध्वकृतसंस्कारा[६१] अवस्थापरिवर्जिताः[६२] ।
दीक्षितास्तेऽपि[६३] पशवः कीर्तिताः[६४] सिद्धशासने[६५] ।। १६ ।।
परोक्षवेधविद्धानां[६६] अवस्थाः[६७] प्रभवन्ति हि ।
मलक्षयं[६८] तदा जातं इत्याज्ञा पारमेश्वरी ।। १७ ।।
योगदा कथिता दीक्षा आज्ञाया योजनाशतैः ।

In deep contemplation (*samādhi*) he sees a fast falling waterfall, the contraction of the psychic channels and entry into fire. (8cd-9ab)

(He) converses with ghosts (*vetāla*) and he hears (them) blessing him. He perceives sacred knowledge and divine beauty manifests (everywhere). Such are your eighty-four states enumerated completely.[3] (9cd-10)

Just as one is, so are they all. This is the sign taught in the Kulakrama of disciples who are (as close to the teacher as are his) sons and are (veritable) vessels of liberation. (11)

Those disciples who possess none (of these) states and disobey (the teachings of) the transmission (*kramika*) do not achieve liberation even in countless millions of aeons. (12)

Know that they have no seed (that can give rise to the liberated state) and they do not develop anywhere. None of them are initiated and their impurity (*mala*) has not been destroyed. (13)

O Great Lord, an intensely powerful Command (is transmitted) by the grace (*śaktipāta*) of the Command that brings about the piercing (of the inner centres). O god, without the Command (that gives rise to) the states, no sign of attainment (*pratyaya*) arises. Those who are devoid (of any) sign of attainment are said to be fettered souls (*paśu*). (14-15ab)

O lord of the gods, (now I) will explain the invisible (*parokṣa*) piercing[4] and (its corresponding) states. Even those who have been initiated and purified the Six Paths (*ṣaḍadhvakṛtasaṁskāra*),[5] but are devoid of the state (of attainment) are said to be fettered souls according to the teaching of the Siddhas (*siddhaśāsana*). (15cd-16)

The states (of attainment) of those who have been pierced by the invisible piercing (*parokṣavedha*) develop in strength.[6] Then the destruction of impurity (*malakṣaya*) takes place. This is the Supreme Goddess's Command. (Thus) the initiation of the Command that bestows Yoga (that can be performed) even at a great distance (*yojanāśata*)[7] has been explained. (17-18ab)

तत्त्वदीक्षा षडध्वनि[६९] तत्त्वमन्त्रपदात्मिका ।। १८ ।।
वर्णभुवनसंयुक्ता[७०] रजकुण्डसमण्डला[७१] ।

अस्मिन् श्रीकुलसन्ताने[७२] दीक्षा च द्विविधोदिता[७३] ।। १९ ।।
तन्त्रकौलिकभेदेन[७४] होत्री[७५] वेधवतीति[७६] च[७७] ।
मन्त्रजापप्रसक्तानां होत्री[७८] सर्वत्र दर्शिता ।। २० ।।
आज्ञापूर्वा[७९] योगदा च[८०] वेधदीक्षा सुदुर्लभा ।
स्वगुरोः[८१] पादुकाध्यानात् कम्पते देहपञ्जरम् ।। २१ ।।

विधानं वेधदीक्षायां साम्प्रतं कथयाम्यहम् ।
वेधान् च[८२] मानवे शिष्ये दीक्षाकाले[८३][८४] प्रयोजयेत् ।। २२ ।।
पुष्पं[८५] शङ्खाभिषेकं[८६] च तुलाप्रत्ययमेव[८७] च ।
स्तोभनं पालनं[८८] चैव दीक्षा पञ्चविधा[८९] स्मृता ।। २३ ।।

पुष्पैरञ्जलिमापूर्य[९०] स्वयमारुह्य मस्तके ।
मन्त्रशक्तिप्रभावेन[९१] तदा पुष्पाभिषेचनम् ।। २४ ।।

करस्थं[९२] शङ्खपात्रं यत्[९३] पुष्पाक्षतसमन्वितम्[९४] ।
आरुहेत्[९५] क्रमशो मूर्ध्नि तदा शङ्खाभिषेचनम् ।। २५ ।।[९६]

तुलया शोधितः[९७] शिष्यो दीक्षयेत्[९८] तदनन्तरम् ।
कर्मच्छेदात्[९९] लघुत्वं हि तुलाप्रत्ययः[१००] स्मृतः ।। २६ ।।

Varieties of the Initiation by Piercing

The Initiation by means of the Principles (*tattvadīkṣā*) (that takes place) on the Six Paths, consists of the Principles, mantra and the parts (of mantra) along with the letters and worlds and (involves the use of) coloured powders (*rajas*), a fire pit and *maṇḍala*. (18cd-19ab)

The initiation that takes place in this, the family (*santāna*) of the Śrīkula, is of two kinds, according to whether it is Tāntrika or Kaulika. (The former involves) sacrificial offerings to the fire (*hotrī*) and (the latter) is one that takes place by piercing (*vedhavatī*). The one requiring offerings to the fire is everywhere said to be for those who are engaged in the repetition of mantra. (The second type is) the initiation by piercing which bestows Yoga. It is heralded by the Command and is very hard to acquire. (In the course of this type of initiation) the cage of the body shakes by meditating on the teacher's sandals. (19cd-21)

Now I will explain the method enjoined for the initiation by piercing. One should make use of the (various forms of) piercing in the course of initiation in the case of a disciple who is at the human (*mānava*) (level).[8] The Flower and the Consecration of the Conch, the Sign of the Balance (*tulāpratyaya*), Paralysis (*stobhana*) and Protection (*pālana*) – initiation is said to be of five kinds. (22-23)

The Consecration of the Flower

The Consecration of the Flower takes place by the power of the energy of mantra when, having filled the folded hands with flowers, (the neophant) lifts them up by himself to (his own) head. (24)

The Consecration of the Conch

The Consecration of the Conch takes place when (the neophant) gradually lifts a conch bowl held in (his) hand, along with flowers and unbroken rice, to the head. (25)

The Sign of the Balance

The disciple who has been purified by the Scale should be initiated after that. The decrease in (his) weight that results from the elimination of Karma is said to be the Sign of the Balance (*tulāpratyaya*).[9] (26)

लिखित्वा षड्दलं पद्मं बाह्यतो[१०१] वज्रमण्डलम्[१०२] ।
तन्मध्ये स्थापयेच्छिष्यं योगिनीद्रव्यसंयुतम् ॥ २७ ॥

संपूज्य योगिनीवृन्दं गन्धधूपस्रगादिभिः ।
अवलोकनात्[१०३] तदा व्याप्तिः[१०४] सर्वाङ्गेषु प्रकम्पनम्[१०५] ॥ २८ ॥

विद्धः[१०६] पतति निःसंज्ञो नात्र कार्या[१०७] विचारणा[१०८] ।
एवं दीक्षाविधिर्भाव्या पारम्पर्यक्रमागता ॥ २९ ॥

दीक्षा च त्रिविधा प्रोक्ता आणवा[१०९] शाक्तशाम्भवा[११०] ।
प्रत्यक्षे आणवा[१११] प्रोक्ता शाक्ता[११२] या सा च पञ्चधा ॥ ३० ॥[११३]
षडध्वकृतसंस्कारा दीक्षा सा शाम्भवा स्मृता[११४] ।

येन केनापि मन्त्रेण पाशस्तोभोऽभिजायते[११५] ॥ ३१ ॥
कालान्तरगतातीता[११६] आणवा संप्रकाशिता ।
दर्शनात् स्पर्शनाच्चैव[११७] वाचिका[११८] मानसी[११९] तथा ॥ ३२ ॥
एवं चतुःप्रकारा च आणवा[१२०] सा विधीयते ।

दण्डं कन्था पटं पात्रं इत्यादिस्पर्शनेन तु ॥ ३३ ॥
अङ्गस्य स्पर्शनाद् वापि स्पर्शवेधस्तदुच्यते ।

योजनानां शतैर्वापि पञ्चभिर्वा वरानन[१२१] ॥ ३४ ॥
दूरादपि क्रमेदाज्ञा[१२२] त्रिशुद्धिर्भक्तिवत्सल[१२३] ।
तस्य शक्तिर्गुरोराज्ञा[१२४] कारुण्याद्[१२५] देवता[१२६] भवेत् ॥ ३५ ॥
तदेव गुणसंप्राप्तिर्मानसीवेध[१२७] उच्यते ।

(The teacher) should first draw a six petal lotus with a circle of thunderbolts (v*ajramaṇḍala*) outside (around) it. He should place the disciple in the middle of it along with the sacrificial substances (offered) to the Yoginīs. (27)

Having worshipped the host of Yoginīs with scent, incense, garlands and the rest, then, by (the power of the teacher's) gaze (the disciple experiences) pervasion (*vyāpti*) and shaking in all the limbs of (his) body. (28)

Pierced (by that divine power) he falls down unconscious. (This is certain), one need not reflect here (about this). One should understand this, the prescribed method of initiation transmitted through the succession (of teachers), in this way. (29)

Three kinds of Initiation by Piercing

Again, initiation is said to be of three kinds, namely, Individual (*āṇava*), Empowered (*śākta*) and Śāmbhava.[10] The one that takes place in a visible way is called Individual. The Empowered one is of five kinds. The initiation in which the Six Paths have been purified is said to be Śāmbhava. (30-31ab)

The Individual (*āṇava*) Initiation

The Individual (initiation) is manifest when the fetters are paralysed by means of a mantra, whatever it may be. It is (both) within time and beyond it. The Individual (initiation) is of four kinds, namely, by seeing, by touching, verbal and mental.[11] (31cd-33ab)

Piercing by Touch

(The initiation a teacher imparts) by touching (his disciple) with (his) staff (*daṇḍa*), quilt (*kanthā*), cloth (*paṭa*), (drinking) vessel or the like or else by touching a limb (of his body directly) is said to be piercing by touch. (33cd-34ab)

Mental Piercing

O handsome one! O beloved child of devotion! The triple purification (takes place) even if the Command traverses a distance of five hundred leagues. The power of one (initiated this way) is (his) teacher's Command that, out of compassion (for the disciple), is deity. This same attainment of (spiritual) qualities is called Mental Piercing.[12] (34cd-36ab)

मानसं वेधन[१२८] शम्भो स्पर्शवेध[१२९] द्वितीयकम्[१३०] ।। ३६ ।।
दृष्टिवेध[१३१] तृतीयं तु दुर्गवेध[१३२] चतुर्थकम् ।
एवं चतुष्प्रकारा[१३३] तु ज्ञानदीक्षा प्रतिष्ठिता[१३४] ।। ३७ ।।

अन्तजं दीक्षयेच्छिष्यं दृष्टिवेध: स उच्यते ।
एवमुक्ता महादीक्षा सद्य:प्रत्ययकारिका ।। ३८ ।।

ज्ञानदीक्षाविधानेन शिष्यो[१३५] लब्धगुर्वाज्ञो य:[१३६] ।
दीक्षोपकरण[१३७] सर्वमानयेद् गुरुसन्निधौ ।। ३९ ।।
सुगन्धमक्षत[१३८] पुष्पं धूप[१३९] दीपं चरुं तथा ।
भक्ष[१४०] भोज्यं तथा[१४१] पानं वस्त्रादिसहिरण्यकम्[१४२] ।। ४० ।।
गजाश्ववाहनादीनि द्रव्योपकरणानि[१४३] च ।

कृत्वा संपूर्णत:[१४४] सर्वं विनिवेद्य गुरोग्रत:[१४५] ।। ४१ ।।
पूजयेद् योगिनीवृन्दं कुमार्याश्चैव भक्तित: ।
कटकंकणवस्त्राद्यैर्दिव्यैराभरणैस्तथा[१४६] ।। ४२ ।।

गुरुपूर्वाणि सर्वाणि परिधाय[१४७] स्वशक्तित: ।
तत: पश्चाच्छरीर[१४८] स्व[१४९] श्रीगुरुभ्यो निवेदयेत् ।। ४३ ।।
अथवा वित्तहीनोऽसौ[१५०] गुरो:[१५१] क्लेशपरायण:[१५२] ।
कृत्वा दण्डनमस्कार[१५३] सर्वस्वं विनिवेदयेत् ।। ४४ ।।

धनाढ्य[१५४] धनहीन[१५५] वा त्रिशुद्धिर्भक्तिवत्सल[१५६] ।
ज्ञात्वा परीक्ष्य आचार्य:[१५७] कारुण्यादवलोकयेत्[१५८] ।। ४५ ।।
भवते दृष्टिविश्रामात् स विद्ध: पतति क्षणात् ।
अकथ्यं ज्ञानसद्भाव[१५९] स शीघ्रं समुदीरयेत् ।। ४६ ।।

O Śambhu, Mental Piercing (is the first). The Piercing by Touch is the second. The Piercing by Sight is the third, while the Arduous (*durga*) Piercing is the fourth.[13] In this way, the fourfold Initiation of Knowledge is well established. (36cd-37)

Initiation by Sight

If one initiates a disciple of the lowest caste, this is called Piercing by Sight. Such is said to be the great initiation that gives immediate realisation. (38)

The Empowered (*śākta*) Initiation

In accord with the prescribed method for the Initiation of Knowledge, the disciple who has received the teacher's Command should bring all the offerings for initiation close to the teacher. (These include) fragrant unbroken rice, flowers, incense, a lamp, the sacrificial pap, food and drink, clothes and the like along with gold, elephants, horses and other vehicles as well as offerings of the sacrificial substances. (39-41ab)

Having done that and offered everything completely before the teacher, (the neophant) should worship devoutly the troupe of Yoginīs and virgin girls[14] with divine ornaments, bangles, gold, clothes and the rest. (41cd-42)

Dressing (them with these things), as far as he can, on all the days sacred to the teacher, he should then offer his own body to the venerable teacher. (43)

Or else, (the neophant) who seeks refuge from (his) aflictions (*kleśaparāyaṇa*) (but) has no (great) wealth, should, after he has made a full prostration before the teacher, offer (him) all he possesses. (44)

The Arduous Initiation by the Gaze

O beloved child of devotion, once the teacher has known and tested (the disciple, irrespective of whether) he is rich or poor, (the teacher) should gaze upon him out of compassion. And so, by resting (his) gaze (upon him, the disciple receives) the triple purification and, pierced, he falls (to the ground) in a moment.[15] Rapidly, (the teacher) should utter the essence of knowledge which should (otherwise) not be spoken. (45-46)

आनन्दमुद्भव:[१६०] कम्पो[१६१] निद्रा घूर्मिस्तु[१६२] पञ्चमी[१६३] ।
तत्त्वविद्धस्य शिष्यस्य पञ्चावस्था प्रपद्यते ।। ४७ ।।

भूमित्याग[१६४] पुरक्षोभ[१६५] मुद्रावेधास्त्वनेकधा[१६६] ।
दूराच्छ्रवणविज्ञान[१६७] कौलभाषाप्रवर्तनम्[१६८] ।। ४८ ।।
सर्वमन्त्रमनोन्मादो गीतं च[१६९] हसितं तथा ।
नृत्यं च वलन[१७०] चाद्यं स्वेच्छया[१७१] संप्रवर्तते[१७२] ।। ४९ ।।

पूर्वोक्ता हि[१७३] गुणा:[१७४] सर्वे उत्पद्यन्ते[१७५] न संशय: ।
तद्विश्रामात्[१७६] सहस्रं तु तल्लीने[१७७] लक्षमेव च ।। ५० ।।
तस्मिनेव[१७८] लयातीते तीव्राज्ञाया:[१७९] प्रभावत: ।
प्राप्नोति परमं स्थानं जरामरणवर्जितम् ।। ५१ ।।

एवं दीक्षाविधानं तु त्रिविधं योगनायक[१८०] ।
मानव: स्मरणाच्चैव तृतीयश्चावलोकनात् ।। ५२ ।।
एवं सा विविधा दीक्षा पञ्चावस्थाप्रपादिका[१८१] ।

श्रीभैरव उवाच[१८२]

अद्य मे सफलं जन्म येन[१८३] त्व[१८४] वरदा मम[१८५] ।। ५३ ।।
योगदीक्षा मया ज्ञाता[१८६] सद्य:प्रत्ययकारिका[१८७] ।
षडध्ववर्जिता[१८८] या सा ज्ञाता मे त्वत्प्रसादत: ।। ५४ ।।

किन्तु पृच्छाम्यहं देवि तत्त्वाम्नायकमागतम्[१८९] ।
षडध्वदीक्षाभेदं च ब्रूहि मे परमार्थत: ।। ५५ ।।

The Five Signs of Attainment of the Empowered Initiation

The disciple who has been pierced by the (Supreme) Principle (experiences) the fivefold state. This is joy (*ānanda*), an upward movement (*udbhava*), a tremor (*kampa*), sleep (*nidrā*) and vibration (*ghūrṇi*) as the fifth.[16] (47)

(The initiate acquires the power to) quit the ground (*bhumityāga*), agitate (and sexually arose) the citadel (of any woman's body) (*purakṣobha*). (He has the power to) pierce by making a gesture,[17] which is of many kinds, and (possesses) the knowledge of how to hear from a great distance. (He) starts (to speak spontaneously in) Kaula language (*kaulabhāṣāpravartana*).[18] (Divine) madness (is induced) by every mantra. Song, laughter, dance, rolling around and the like come about spontaneously.[19] (48-49)

The Śāmbhava Initiation

All the aforementioned yogic powers (*guṇa*) certainly come about (within the disciple). By his resting a thousand and when merged in that, one hundred thousand times. In that very (condition) beyond merger (*layātīta*),[20] he attains the supreme place, free of old age and death, by the power of the intense (form of the) Command. (50-51)

O master of Yoga, such is the threefold method of initiation, namely, the human one, (the initiation) by recollection and the third by the gaze (of the teacher). Such is the initiation which is of many kinds and gives rise to the five states.[21] (52-53ab)

Initiation by Means of the Six Paths

The venerable (god) Bhairava said:

Today my birth has born fruit for you have given me a (great) gift. I have understood the initiation by Yoga that gives immediate realisation. By your grace I have come to know the (form of initiation) devoid of the Six Paths. (53cd-54)

Even so, O goddess, (the question) I am (now) asking (you concerns) the form of initiation by means of the Six Paths which is a part of the tradition concerning (the ultimate) Principle that has come down (through the line of teachers). Tell me (this) as it truly is.[22] (55)

श्रीवक्रा उवाच

शृणु नाथ प्रवक्ष्यामि यत् त्वया परिपृच्छितम्[१९०] ।
तत् सर्वं[१९१] निपुनं[१९२] देव तथ्येन[१९३] मुनिनायक[१९४] ॥ ५६ ॥
षडध्वसंस्कृता दीक्षा योगदा तत्त्वविस्तरात् ।
विद्यमाना कुलाम्नाये तत्र तेऽद्य ब्रवीम्यहम् ॥ ५७ ॥

आदौ परीक्षयेद्[१९५] भूमिं[१९६] वास्तुविद्याविशारदः[१९७] ।
खानयेत् सप्तहस्तानि[१९८] पुनः खातं[१९९] प्रपूरयेत् ॥ ५८ ॥
पांसुरभ्यधिका[२००] यत्र सा भूमिः[२०१] सर्वकामदा ।

शोधयेत्[२०२] तां[२०३] प्रयत्नेन[२०४] तुषशल्यविवर्जिताम्[२०५] ॥ ५९ ॥
कण्टकाङ्गारकेशाद्यैः[२०६] कारयेत् तां[२०७] प्रयत्नतः[२०८] ।
मध्याज्यं[२०९] च तथा क्षीरं[२१०] तक्रं[२११] पञ्चद्रुमत्वचा[२१२] ॥ ६० ॥
त्रिफला बीजवृक्षस्य[२१३] सारं[२१४] चैव तु खादिरम् ।
एतैस्तु उदकं[२१५] कृत्वा सिञ्चयेत् तां[२१६] पुनः पुनः[२१७] ॥ ६१ ॥

ईशान्यां[२१८] तु प्रकर्तव्यं[२१९] मण्डलं सर्वकामदम्[२२०] ।
तच्च पूर्वक्रमेणैव मूलसूत्रेण कथ्यते ॥ ६२ ॥

अष्टम्यां वाथ भूताख्या[२२१] पौर्णमास्याथ[२२२] सप्तमी ।
दशमी नवमी वाथ तृतीया द्वादशी भवेत्[२२३] ॥ ६३ ॥
कृष्णपक्षेऽथ शुक्ले वा[२२४] कारयेन्मण्डलं शुभम् ।
ग्रीष्मे वाथ वसन्ते वा शिशिरे शरदेऽपि वा[२२५] ॥ ६४ ॥

उपसन्ना[२२६] महावीरा भक्तिवन्तः[२२७] शुचिव्रताः[२२८] ।
परीक्षा यैः[२२९] समुत्तीर्णा[२३०] यथा शास्त्रे[२३१] निदर्शिता[२३२] ॥ ६५ ॥

शूद्रो[२३३] द्वादशभिर्वर्षैर्वैश्यो[२३४] नवभिरेव च ।
क्षत्रियः[२३५] षड्भिरब्दैश्च ब्राह्मणस्तु तदर्धतः[२३६] ॥ ६६ ॥
परीक्षेद्[२३७] विपरीतेन[२३८] कर्मणा कथयाम्यहम् ।[२३९]
अधमश्चोत्तमे[२४०] कर्मे[२४१] उत्तमोऽधमकर्मणि[२४२] ॥ ६७ ॥

The venerable (goddess) Vakrā said:

Listen, O lord, I will tell (you) truly and well all that you have asked about, O god, leader of the sages. The initiation that has been purified through the Six Paths bestows Yoga by virtue of the extension of the Principles (of existence). It is a part of the Kula tradition. Today I will tell you about it. (56-57)

The Construction of the Pavilion for the *Śrīyāga*

First of all (the teacher) who is well versed in architecture (*vāstuvidyā*) should examine the ground. He should dig (to a depth of) seven hand spans and then fill (the hole he has) dug. The ground which gives all that one desires is one where the soil is greater (than the hole). (58-59ab)

It should be cleaned with effort and made free of thorns and chaff, embers, hair and the like. It should (then) be sprinkled repeatedly with water (mixed) with wine, clarified butter, milk, buttermilk, the skins of five trees, the three myrobalans, the sap of a citron tree, and khadira wood. (59cd-61)

(Then), in the north-east quarter, one should fashion a *maṇḍala* that fulfils all desires as explained in the Root *Sūtra* in accord with the previous procedure (*krama*).[23] (62)

One should cause the auspicious *maṇḍala* to be fashioned on the eighth (lunar) day, on the fourteenth (*bhūtākhyā*),[24] the full moon, the seventh, the tenth, the ninth, the third or the twelth (day) in either the dark or the bright (lunar) fortnight. (It may be done) in the summer, spring, winter or autumn. Great heroes (should be present) who possess devotion and whose vows are pure along with those who have passed the test as prescribed in the scripture. (63-65)

The Selection of the Disciples

A *śūdra* should be tested for twelve years, a *veśya* for nine, a *kṣatriya* for six and a brahmin for half that (time). (The teacher) should test (them) by (engaging them in) work that is contrary (to the one appropriate to their caste status in the manner) I am (about to) explain. The lowest (should do) the highest work and a (member of) the highest (caste should be made to do) the lowest work. (66-67)

एवं नानाप्रकारैस्तु[२४३] सुपरीक्ष्याः[२४४] प्रयत्नतः[२४५] ।
परीक्षायाः[२४६] समुत्तीर्णाः[२४७] सुयोग्याश्च[२४८] सुशासिताः[२४९] ॥ ६८ ॥
तेषामनुग्रहः[२५०] कार्यो यथायोग्यं[२५१] फलस्य तु ।

विलोमान्[२५२] वर्जयेद् यत्नान्न[२५३] ते चान्वयभाजनाः[२५४] ॥ ६९ ॥
नायोगिनीकुले जाता दीक्षां[२५५] विन्दन्ति[२५६] शासने[२५७] ।
कुशिष्यान्[२५८] यदि[२५९] लोभेन[२६०] मोहाद् वा यदि दीक्षयेत् ॥ ७० ॥
उभयोरचिराद्[२६१] विघ्नं[२६२] जायते नात्र संशयः ।

एवं ज्ञात्वा महामन्त्री उपसन्नो[२६३] महाधीमान्[२६४] ॥ ७१ ॥
आज्ञापयेत् तदाचार्यो द्रव्यसंभारसंभृतिम् ।
क्रियतामविकल्पेन ततः पूज्या[२६५] कुमारिका[२६६] ॥ ७२ ॥

पूजयेत् तत्र देवेशं महाश्रीयागमण्डपे[२६७] ।
लोकपालैः समायुक्तं द्वारपालैः समन्वितम् ॥ ७३ ॥

चूतपल्लवसंच्छन्नं[२६८] स्त्रगमालावलम्बितम्[२६९] ।
कलशाष्टकं[२७०] दिग्विदिक्ष्वीशान्यां[२७१] कुलकुम्भकः[२७२] ॥ ७४ ॥

अस्त्रवर्धनिसंयुक्तं[२७३] पुष्पमालासुपूजितम् ।
पूजयेत् तत्र देवेशं नवात्मानन्दभैरवम् ॥ ७५ ॥

कुण्डं[२७४] तु कारयेद् देव विधिविस्तरशोधितम्[२७५] ।
हस्तमात्रमधः खातं त्र्यश्रं चैव त्रिमेखलम् ॥ ७६ ॥

एवं कृत्वा तु[२७६] देवेश पश्चाद् यजनमारभेत् ।
आदौ तु मण्डले पूजां कारयेत् सुसमाहितः[२७७] ॥ ७७ ॥

पूजयेद् देवदेवेशं[२७८] नवात्मानं[२७९] महाद्युतिम् ।
तस्योत्संगगता[२८०] देवी[२८१] परा चैकाक्षरा भवेत्[२८२] ॥ ७८ ॥

They should be streneously tested in many such ways. Those who have passed the test and are well fit and instructed should be given, as is appropriate, the grace of the fruit (of their efforts). (68-69ab)

One should carefully avoid those who (behave in a manner) contrary (to their caste norms) (*viloma*). They do not possess the tradition. Those who are not born into the Yoginīkula do not get initiation into the teaching. If one initiates bad disciples out of greed or delusion, both (the teacher and the taught) are certainly very soon afflicted with troubles. (69cd-71ab)

The *Śrīyāga*

Then, once the very wise teacher and great reciter of mantra, has know (his disciples) in this way and is present (there), he should order that the sacrificial substances and (other) requisites for the rite (be brought). He should do this without a thought. Then a virgin girl[25] should be worshipped. The lord of the gods, along with the guardians of the quarters and the doors, should be worshipped there in the pavilion of the great Śrīyāga (the Venerable Sacrifice). (71cd-73)

A group of eight jars, covered with mangoe leaves and bedecked with garlands (should be placed and worshipped) in the primary and secondry directions with the Kula jar in the north-east.[26] (74)

There, one should worship the lord of the gods, that is, Navātman Ānandabhairava.[27] He is associated with the jar of the weapon (*astravardhani*)[28] and is properly worshipped with garlands of flowers. (75)

O god, one should cause the construction of a fire pit purified in accord with the prescribed procedure. (It should be) dug only (to a depth of) a single handspan. (Its shape should be) triangular and (it should have) three (round encompassing) girdles (*mekhala*). (76)

O lord of the gods, once one has done this, one should commence the sacrifice. The well attentive (priest) should first cause the rite of adoration (*pūjā*) to be performed within the *maṇḍala*. (77)

He should worship the Lord who is the God of the gods, Navātman of great lustre and the goddess Parā, the One-syllable (Vidyā), should be next to him.[29] (78)

पद्महस्ता महाकाया[२८३] शान्तरूपा वरप्रदा[२८४] ।
पिबन्तीं मदिरां दिव्यां[२८५] विहसन्तीं मदोत्कटाम्[२८६] ॥ ७९ ॥

तथा मातृगतां बाह्ये यथोक्तं संप्रपूजयेत्[२८७] ।
नैवेद्यं द्विविधं[२८८] दद्यात् सुरासवसमन्वितम्[२८९] ॥ ८० ॥

एवं[२९०] पूजा प्रकर्तव्या क्रमं[२९१] संपूज्य भक्तितः[२९२] ।
पूर्वं[२९३] यत् सूचितं तुभ्यं दिव्यसंभारसंभृतम्[२९४] ॥ ८१ ॥

तथा संपूज्य देवेशं विज्ञायेत्[२९५] परमेश्वरम् ।
अच्छिद्रं कुरुते नाथ[२९६] अस्मिन् श्रीयागमण्डपे[२९७] ॥ ८२ ॥
तथा संसिद्धिदं[२९८] देव[२९९] भवते त्वत्प्रसादतः[३००] ।

गत्वा[३०१] चाग्निसमीपे तु यथानुक्रमयोगतः[३०२] ॥ ८३ ॥
गर्भाधानादिकं कर्म शिवान्तं[३०३] यावदेव हि[३०४] ।
कर्तव्यमविचारेण[३०५] आहुतिं[३०६] पञ्चपञ्चभिः[३०७] ॥ ८४ ॥

हुत्वा चैव ततः पश्चात् पूजनं पूर्ववत् कुरु[३०८] ।
तर्पयेन्मण्डलान्तःस्थं[३०९] द्वात्रिंशाक्षरविद्यया[३१०] ॥ ८५ ॥

स्थण्डिलस्थं वरारोह[३११] आत्मस्थं[३१२] च विशेषतः[३१३] ।
कर्तव्या विधिवत् पूजा सदा एकान्तसत्क्रिया[३१४] ॥ ८६ ॥

बलिं च वटुकं देवं[३१५] क्षेत्रपालादि[३१६] योगिनीम्[३१७] ।
दत्वा निवेद्य संकल्प्य[३१८] विद्यापीठे क्रमस्य च ॥ ८७ ॥
ततः प्रवेशयेच्छिष्यं[३१९] पुष्पहस्तं[३२०] सुयन्त्रितम् ।

देवस्य पश्चिमे भागे पुष्पं मुञ्चापयेत्[३२१] ततः ॥ ८८ ॥
प्रणिपत्य महादेवं[३२२] गच्छेत्[३२३] कुण्डसमीपतः[३२४] ।
षडध्वं[३२५] मनसा ध्यात्वा शरीरे विनिवेशयेत्[३२६] ॥ ८९ ॥

Her body is large and she holds a lotus. Her form is tranquil and she bestows boons. She drinks divine wine and, inebriated, she laughs.[30] (79)

She should be worshipped, in the manner explained (previously) outside (the *maṇḍala*) in the midst of the Mothers.[31] Two kinds of food offering should be made (to them, one) with wine (*surā*) and (the other) with liquor (*āsava*).[32] (80)

Having worshipped the Krama with devotion, one should perform the rite of adoration in this way.[33] (One should offer), in the manner previously indicated to you, the divine requisites of worship. (81)

Once worshipped the Lord of the gods in this way, one should address the Supreme Lord (thus): "O Lord, in this pavilion of the Venerable Sacrifice (*śrīyāga*), (the Lord) makes one free of defects (*acchidra*). O god, in the same way by your grace, (may the sacrifice) bestow complete success (*saṁsiddhi*)."[34]
(82-83ab)

Having approached close to the fire, one should perform, without (unnecessary) reflection, (all the) rites (of the life cycle) beginning with impregnation and ending with (the funerary rite that conjoins with) Śiva, in due order. (83cd-84c)

Then after having made twenty-five offerings to the fire perform the rite of adoration as before. One should offer libation to (the deity) residing in the *maṇḍala* with the Thirty-two syllable Vidyā.[35] (84d-85)

O fair hipped one, (one should also offer libation to the deity) in the sacrificial area (*sthaṇḍila*) and, in particular, to the one in the Self. One should always perform the rite of adoration according to the prescribed method, in a solitary place and correctly.[36] (86)

Entry into the Pavilion

Having offered animal sacrifice[37] to the god Vaṭuka, the guardians of the field and the rest and the Yoginī and made food offerings to the Krama in the Sacred Seat of Knowledge (*vidyāpīṭha*)[38] and determined (in his mind his purpose),[39] (the teacher) should cause the well disciplined disciple to enter with flowers in his hand. Then he should cause him to release the flowers (from his hands) to the west of the god. Having prostrated before the Great God, he should go near the the fire pit and, having mentally meditated on the Six Paths, he should introduce them into the body. (87-89)

तर्पणं[३२७] सन्निधानार्थं[३२८] आदिक्षान्तस्य[३२९] सुव्रत[३३०] ।
चरुकं[३३१] प्राशयेन्मन्त्री[३३२] क्षीरेणामृतवत् सदा[३३३] ॥ ९० ॥

श्यामाकन्दलैर्देव[३३४] शालिना वा[३३५] प्रियंगुभिः ।
मसुराश्च यवा देव तथा गोधूमव्रीहिभिः[३३६] ॥ ९१ ॥
सौवर्णे[३३७] रौप्यताम्रे[३३८] वा अथवा मृन्मयेऽपि वा[३३९] ।
पात्रे च निर्व्रणे[३४०] स्निग्धे[३४१] बालबालुकवर्जिते[३४२] ॥ ९२ ॥[३४३]

अस्त्रेण शोधयित्वा[३४४] तु ज्वालयेन्मूलविद्यया[३४५] ।
शिवाग्नौ[३४६] चोल्मुकं[३४७] गृह्य[३४८] बहिरन्ते[३४९] तु[३५०] दीपयेत्[३५१] ॥ ९३ ॥[३५२]

स्थापयेत्[३५३] तत्र[३५४] चाग्नौ[३५५] तु कृतरक्षः[३५६] प्रसन्नधीः[३५७] ।
घृतादिना[३५८] ततः स्थालीं[३५९] कृत्वा क्षीरपरिप्लुताम् ॥ ९४ ॥

स्थापयेद् वह्निमध्ये तु यथा[३६०] सा निश्चला[३६१] भवेत् ।
चालनं[३६२] मूलमन्त्रेण द्वात्रिंशाक्षरविद्यया[३६३] ॥ ९५ ॥

सितासितपिधानं[३६४] तु कर्तव्यं मूलविद्यया ।
प्रोक्षणं चालनं[३६५] चैव कर्तव्यं सततं[३६६] बुधैः[३६७] ॥ ९६ ॥

सिद्धपात्रं[३६८] स्थितं कृत्वा[३६९] दशभागानि[३७०] कारयेत् ।
प्रथमं स्थण्डिले देयं[३७१] द्वितीयमुत्तरे[३७२] दिशि[३७३] ॥ ९७ ॥
तृतीयं चैव[३७४] आग्नेयं[३७५] चतुर्थमात्मनस्य[३७६] तु ।

नैवेद्यं तु[३७७] त्रिभिः[३७८] स्थानैः बलिं[३७९] दत्वा[३८०] तु बाह्यतः ॥ ९८ ॥
पालानां[३८१] तु मातराणां[३८२] तु क्षेत्रभूतप्रपालकान्[३८३] ।
एवं संतर्पयित्वा तु पश्चादाचमनं कुरु[३८४] ॥ ९९ ॥

प्रणिपत्य[३८५] ततो देवं स्तुत्वा[३८६] चैव समासतः[३८७] ।
दन्तकाष्ठं ततो दद्यात्[३८८] सक्षीरं[३८९] ग्रन्थिवर्जितम् ॥ १०० ॥

O (observer of) good vows, libation (is offered to the deity of the letters) from A to KṢa in order to invoke the presence (of the deity) (*sannidhānārtha*). The reciter of mantra should always eat the sacrificial pap with milk (as he would) nectar. (90)

O god, (he should offer) red lentils and barley, along with dark blue Kandala flowers, the Priyaṅgu creeper, wheat and rice, both cultivated and wild, in an unbroken and beautiful vessel without hair or dust, made of gold, silver or earth. (91-92)

Once purified with the Weapon, it should be set alight with the Root Vidyā. Laying hold of a firebrand in Śiva's fire, one should light up (everything) inside and outside. (93)

Libations and Food Offerings

The man of contented intellect who has performed (the rites) of protection should place it there in the fire once the caldron has been flooded with milk, clarified butter and the like. (The vessel) should be placed in the middle of the fire in such a way that it does not move. It is stirred (*cālana*) (inwardly) with the Root mantra, namely, the Vidyā of Thirty-two Syllables.[40] One should fashion a white and black cover with the Root Vidyā. The wise should constantly sprinkle (*prokṣaṇa*) and stir it (*cālana*) (it). (94-96)

Once the Vessel of the Siddhas has been prepared, (the contents) should be divided into ten parts. The first (part) should be given to the sacrificial area. The second (is offered) in the northern quarter,[41] the third is (for the south-east which is) fire's (quarter) and the fourth belongs to the Self. (97-98ab)

A food offering is made to the three places and then (the remaining parts are) offered outside as *bali* to the protectors, the Mothers and the protectors of the fields and ghosts (*bhūta*).[42] After having offered the libations, (the officiant) should rinse (his) mouth. (99)

The Stick for the Teeth

Then, having prostrated before the god and praised him briefly, one should offer, along with milk, a stick to brush the teeth without knots. (100)

तालमेकायतं[३९०] कार्यं[३९१] ऋजुः[३९२] स्निग्धं[३९३] सुशोभनम्[३९४] ।
चूतमर्जुनवृक्षोत्थमश्वत्थमथापि[३९५] वा ॥ १०१ ॥
अथाश्वत्थादिकं देव उक्तं पुष्पादिसंहितम्[३९६] ।
दद्यान्मन्त्राणि[३९७] मन्त्रित्वा[३९८] सर्वकामफलप्रदः ॥ १०२ ॥

पातं[३९९] तस्य[४००] विलक्ष्येत[४०१] शोभनं[४०२] वाप्यशोभनम्[४०३] ।
वारुण्यां[४०४] भवते[४०५] श्रेष्ठं सन्मुखश्चोत्तमं[४०६] भवेत् ॥ १०३ ॥
उत्तरा सा[४०७] शुभा[४०८] विद्याद्[४०९] ईशान्यां[४१०] च तथोत्तमम् ।
अन्येषु[४११] तु महादेव दिशेषु च विलोमतः[४१२] ॥ १०४ ॥

लक्षयेत[४१३] प्रयत्नेन आचार्यः सुसमाहितः ।
शुभे सिद्धिमवाप्नोति अशुभे होममाचरेत् ॥ १०५ ॥

संस्वयेन्द्र[४१४] जनीं तौ[४१५] तु सखायैः सहितः स्थितः ।
स्वप्नमानवकं[४१६] तेषां शिष्याणां प्रतिपादयेत् ॥ १०६ ॥

प्रत्युषे[४१७] विमले गत्वा सन्ध्योपासनपूर्वकम्[४१८] ।
देवान् पितॄन्[४१९] नमस्कृत्वा[४२०] आगत्य गुरुसन्निधौ[४२१] ॥ १०७ ॥
स्वप्नं[४२२] प्रकाशयेच्छिष्यः[४२३] शुभं[४२४] वा यदि वाशुभम्[४२५] ।
शुभे[४२६] सिद्धिमवाप्नोति[४२७] अशुभे होममाचरेत्[४२८] ॥ १०८ ॥
एवं कृते[४२९] भवेत्[४३०] सिद्धिर्विघ्नोपशमनं[४३१] भवेत् ।

पिष्ठगोवलकान्[४३२] कृत्वा श्रीवराश्रयने[४३३] प्रिय ॥ १०९ ॥
उन्मत्तपत्रबिल्वाद्यैराहवेत्[४३४] तत्[४३५] प्रयत्नतः ।
करणीं[४३६] गृह्य[४३७] कर्पासीकसमुद्भवम्[४३८] ॥ ११० ॥
खटिकां[४३९] ग्राहयेत्[४४०] शुद्धां[४४१] शुक्लां चैव समाहरेत् ।

It should be made the length of the palm (of the hand) and be pleasing and beautiful. (It may be) made of mango, Arjuna or Aśvattha wood. O god, the Aśvattha and all else that has been mentioned along with flowers and the rest should be offered once the mantras have been intoned. (In this way the rite) gives the fruits of all (one's) desire. (101-102)

(The disciple throws the stick. The teacher) should observe (where) it falls (to see) whether (the direction in which it falls) is auspicious or otherwise. The most excellent is in (the west), Varuṇa's direction. In front of one's self it is (also) excellent. The north should be known to be auspicious and it is also excellent (if it falls) in the north-east. O Great God, in the other directions it is otherwise. (103-104)

The well attentive teacher should careful observe (all this). If (the direction is) auspicious, he attains success; if inauspicious, he should make a fire offering. (105)

******* (?) along with his companions ****** he should give (an effigy of) the 'little man of sleep' (*svapnamānavaka*) to those disciples.[43] (106)

Prognostication of the Disciple's Dreams

Having first performed the morning rite (*sandhyopasana*) and gone (to the sacrificial area) at dawn when the sky is clear, saluted the gods and ancestors, and come close to the teacher, the disciple should tell (him his) dream, whether it is auspicious or not. If auspicious, he attains success, if inauspicious, he should make a fire offering.

When this has been done there is success and the impediments are stilled. O dear one, once one has fashioned crushed *govalakas* (?) in the abode of the most excellent splendour (*śrīvara*) (?) one should, with effort, make a fire offering with thron-apple leaves, bilva and the rest. (107-110ab)

The Drawing of the Maṇḍala

Having first taken a barbed arrow, knife and (a thread) made of cotton, one should take a piece of pure, white chalk and draw it towards oneself. (110cd-111ab)

ब्रह्मस्थानगतं[४४२] सूत्रं[४४३] स्थापयेत्[४४४] पूर्वतो दिशि[४४५] ॥ १११ ॥
दक्षिणाच्च तथा देव सूत्रपातं[४४६] विशिष्यते[४४७] ।
उत्तरांशे[४४८] तु योगेन[४४९] साधयेत्[४५०] तत् प्रयत्नतः[४५१] ॥ ११२ ॥

चतुर्भागान्[४५२] ततः[४५३] कल्प्य[४५४] पूर्वसूत्रे समाश्रितान्[४५५] ।
चतुर्थं यद् भवेद् भागं तेन मत्स्यद्वयं[४५६] भवेत्[४५७] ॥ ११३ ॥

साधयेद्[४५८] दिग्दिशाष्टौ च[४५९] पूर्वपश्चिमपातनात्[४६०] ।
दक्षिणोत्तरमेवं[४६१] स्यात् पश्चात् कोणान्[४६२] तु साधयेत्[४६३] ॥ ११४ ॥

आग्नेयां नैर्ऋतिं[४६४] तावद्[४६५] वायव्यान्तां[४६६] यथाक्रमम् ।
एवं तु साधिते क्षेत्रे साधयेच्चतुरश्रकम्[४६७] ॥ ११५ ॥

चतुरश्रीकृते[४६८] क्षेत्रे पश्चात् पद्मं[४६९] प्रकल्पयेत्[४७०] ।
चतुर्विंशांगुलायातमालिखेत् पद्ममुत्तमम्[४७१] ॥ ११६ ॥

अष्टपत्रं[४७२] समं[४७३] कार्यं कर्णिकाकेसरोज्ज्वलम्[४७४] ।
प्रथमे कर्णिकाभागः[४७५] केसराणि द्वितीयके[४७६] ॥ ११७ ॥
त्रितीये दलसन्धीनि[४७७] दलाग्राणि चतुर्थके ।
प्रतिवारणरेखां तु दद्यात् पद्मस्य बाह्यतः ॥ ११८ ॥

पत्रकं[४७८] बाह्यतो[४७९] देयं चतुरंगुलमानतः[४८०] ।
तेषां तु[४८१] बाह्यतो[४८२] वीथीं[४८३] हस्तमात्रप्रमाणतः[४८४] ॥ ११९ ॥

पद्ममानं स्मृतं[४८५] द्वारं[४८६] तदर्धेन अथापि वा[४८७] ।
एवं वै सूत्रयित्वा तु रजांसि[४८८] विनिपातयेत् ॥ १२० ॥

रक्ताः[४८९] पीतास्तथा[४९०] तथा शुक्लाः[४९१] कृष्णास्ते[४९२] समुदाहृताः[४९३] ।
समा रेखा[४९४] प्रकर्तव्या[४९५] अव्युच्छिन्ना[४९६] सुशोभना[४९७] ॥ १२१ ॥

रेखानामन्तरं योगं[४९८] यवमात्रं प्रकल्पयेत्[४९९] ।
कर्णिका पीतिका कार्या[५००] पुष्करं[५०१] रक्तवर्णकम्[५०२] ॥ १२२ ॥

The thread is in Brahmā's abode One should place it in the eastern direction. O god, the placing of the thread from the southern direction is especially important. Accomplish that in the northern part with effort by the conjunction (of the threads).[44] (111cd-112)

Then having made four parts in the thread in the east, two fish are formed from the fourth part. (113)

One should form the eight quarters by (first) measuring out the (direction) from east to west. It should be the same in the south and north. After that one should form the corners. (114)

(Finally), (one should form the intermediate quarters) in due order (beginning with) the south-east and south-west up to the north-west in the end. Once the field has been formed in this way, one should make a square (around it). (115)

The Drawing of the Lotus

Then, when the square field has been made, one should fashion a lotus. One should draw an excellent lotus twenty-four fingers in breadth. (116)

(The lotus has) eight petals that should (all be) made the same (size). It is brilliant with (its) calyx and stamens. The calyx is the part (of the lotus) in the first (section), the stamens in the second, the conjunctions of the petals in the third, and the tips of the petals in the fourth. A line that wards off (evil influences) should be placed outside (around) the lotus. (117-118)

A leaf should be made outside (the lotus), measuring four fingers. Outside (all of) these, one should fashion an enclosure (*vīthī*) measuring just one handspan. (119)

The door (on each side of the square) is said to be the same size as the lotus or it may be half (the size). Having first marked it out with the thread in this way, one should then spread (coloured) powders (along the lines). (120)

(The lines) are said to be red, yellow, white and black. (Each) line should be straight, unbroken and beautiful. (121)

The junction between the lines should be made the size of a grain of wheat. The calyx should be yellow and the lake,[45] red. (122)

केसरा[५०३] रक्तपीताढ्याः[५०४] शुक्लाश्चैव[५०५] तु कारयेत् ।
दलाः[५०६] शुक्लाः[५०७] प्रकर्तव्याः[५०८] सर्वतः[५०९] समलंकृताः[५१०] ॥ १२३ ॥

संक्षेपेण[५११] वरारोह[५१२] विधियुक्तस्तु साधकः ।
अस्मिन् युक्तो[५१३] महादेव न भूयो जन्ममाप्नुयात्[५१४] ॥ १२४ ॥

तावद् भ्रमति संसारे यावत्[५१५] तत्त्व[५१६] न विन्दति ।
एकीभावगते चित्ते न बद्धो[५१७] न च मुच्यते ॥ १२५ ॥

वर्णाध्वान[५१८] समासेन कथयामि शृणुष्व[५१९] तत् ।

सर्वसंहारकर्तारं[५२०] स्वखपादतले[५२१] बुधः ॥ १२६ ॥
अर्चयेद् भैरवं देवं व्योमचक्रे[५२२] यथास्थितम् ।

गन्धैः पुष्पैश्च नैवेदैः सुधूपैश्चापरैः[५२३] शुभैः ॥ १२७ ॥
पूजयित्वा प्रयत्नेन[५२४] पश्चाच्छिष्यमाषेचयेत्[५२५] ।
अङ्गन्यासविधानेन स्तोभयेत् तावत्[५२६] तत्त्ववित् ॥ १२८ ॥

क्षकारादि–अकारान्तं[५२७] शब्दराशिं[५२८] प्रयोक्तव्यम्[५२९] ।
क्षकार[५३०] विग्रहं[५३१] ज्ञेयं तत्त्वन्यासस्य अध्वनि[५३२] ॥ १२९ ॥

उक्तोऽयं मातृकान्यासः संहारतत्त्वसंपुटः[५३३] ।
तत्त्वध्याते[५३४] च विन्यस्ते[५३५] ततो दीक्षा[५३६] शुभप्रदा[५३७] ॥ १३० ॥

यथात्मनि तथा शिष्ये योजयेत् तत्त्वमातृकाम् ।
पाशस्तोभं ततः कृत्वा कलायोगेन योगवित् ॥ १३१ ॥
सन्मुखं योजयित्वा तु ततः शिष्यं तु वेधयेत् ।

One should make the stamens red, yellow and white. The petals (should be) white and adorned in every way. (123)

In brief, O handsome one, the adept intent on (following) the prescribed method (should do all this). O Great God, he who is engaged in this (work) is not reborn gain. (124)

He wanders in the world of transmigratory existence until he attains the (Supreme) Principle (of existence). When the mind is solely intent on God, he is neither bound nor (needs to be) freed. (125)

Initiation by Means of the Letters

I will now briefly tell (you about) the Path of the Letters.[46] Listen to that. (126ab)

The wise man should worship the god Bhairava, who brings about universal destruction, as he is in the Wheel of Space (*vyomacakra*) on the plane of his own Emptiness (*svakhapādatala*).[47] (126cd-127ab)

After he has worshipped him with effort with perfumes, flowers, food offerings, fine (varieties of) incense and other auspicious things, he should consecrate the disciple. The knower of reality should thus paralyse (the disciple's fetters) by depositing (the letters) on (his) limbs. (127cd-128)

One should apply the Assembly of Sounds (*śabdarāśi*) (in the reverse order) beginning with the letter KṢa and ending with the letter A. One should know that the letter KṢa is the one that separates (*vigraha*) (the series of letters)[48] on the path of the deposition of the Principles. (129)

The deposition of the letters (*mātṛkā*), encapsulated by the principle of withdrawal (KṢa), has been explained. Once the Principles have been visualized and deposited (in the body), then initiation bestows auspicious (results). (130)

(The teacher) should conjoin the sonic energy of the principles (*tattvamātṛkā*) within the disciple as he does within himself. Then, once the knower of Yoga has paralysed the fetters (of the disciple) by conjoining the energies (*kalāyoga*) (to his body) and caused the disciple to face him, he should pierce him (with the energy of the Command). (131-132ab)

श्रीनाथ उवाच

वर्णदीक्षा परं सार[५३८] संसारोत्तारणक्षमा[५३९] ॥ १३२ ॥
साम्प्रत[५४०] तत्त्वदीक्षां तु श्रोतुमिच्छामि[५४१] तत्त्वतः ।

श्रीवक्रा उवाच[५४२]

तत्त्वदीक्षा[५४३] प्रवक्ष्यामि[५४४] शृणुष्वायतलोचन[५४५] ॥ १३३ ॥[५४६]

पृथिव्यापस्तथा तेजो वायुराकाशमेव[५४७] च ।
एतैः शुद्धैस्तु[५४८] शुद्ध्येत[५४९] षट्प्रकार[५५०] वरानन[५५१] ॥ १३४ ॥

एव[५५२] कर्मेन्द्रियाः[५५३] प्रोक्ताः[५५४] पञ्च बुद्धीन्द्रियास्तथा[५५५] ।
तन्मात्राः[५५६] पञ्च विज्ञेया लक्षणं च अतः परम्[५५७] ॥ १३५ ॥

शब्दः[५५८] स्पर्शो[५५९] रसो रूप[५६०] गन्धस्तन्मात्रपञ्चकम्[५६१] ।
श्रोत्रं त्वक् चक्षुषी[५६२] जिह्वा घ्राण[५६३] करणपञ्चकम्[५६४] ॥ १३६ ॥[५६५]

बुद्धीन्द्रियाणि[५६६] कथिताः[५६७] श्रूयतां पञ्चकात्मकम्[५६८] ।[५६९]
वाक्पाणिपाद[५७०] पायुश्च उपस्थश्चेति[५७१] पञ्चमः[५७२] ॥ १३७ ॥
कर्माख्यः पञ्चको[५७३] ह्येष कथितस्ते त्रिलोचन[५७४] ।

मनो बुद्धिरहंकारः[५७५] प्रकृत्यन्त[५७६] यथाक्रमम् ॥ १३८ ॥
सत्त्व[५७७] रजस्तमश्चैव[५७८] प्रधानगुणसंभवाः[५७९] ।
अव्यक्तं च[५८०] समाख्यातं पञ्चविंशमुदाहृतम्[५८१] ॥ १३९ ॥

षड्विंशं पुरुष[५८२] ज्ञेय[५८३] सुखदुःखनिवेदकम्[५८४] ।
क्षेत्रज्ञः[५८५] कर्मसंबद्धः[५८६] प्रकृत्या यदुपार्जितम्[५८७] ॥ १४० ॥

तत् कर्मवासनाशेष[५८८] भोग्यं तत् समुदाहृतम् ।
तेन ज्ञानेन[५८९] शुद्ध्यन्ते[५९०] भवबीजान्यशेषतः[५९१] ॥ १४१ ॥

Initiation by Means of the Thirty-six Principles

Śrīnātha said:

(This), the Initiation by the Letters (*varṇadīkṣā*), is the supreme essence (of the teachings) that can free from transmigratory existence. Now I want to hear about the Initiation by the Principles (*tattvadīkṣā*) as it truly is. (132cd-133ab)

The venerable (goddess) Vakrā said:

Listen, O long eyed one, I will tell (you) about the Initiation by the Principles (*tattvadīkṣā*).[49] (133cd)

Earth, water, fire (*tejas*), air and space - O handsome one, one should purify the (reality) consisting of six parts (*ṣaṭprakāra*)[50] with these purified (Elements).[51] (134)

Thus, there are said to be (five) organs of action and five organs of knowledge. One should know that there are (also) five subtle elements (*tanmātra*). Now follows the characterization (of these principles). (135)

Sound, touch, taste, form and smell. (This) is the pentad of the subtle elements. The group of five senses (consists of) the ear, skin, eyes, tongue and nose. (136)

The (names of the) sense organs of knowledge have been stated. Listen to (the next) group of five. Speech, hands and feet, the genitals and the anus as the fifth. O three eyed one, you have been told this, the pentad of action. (137-138ab)

The mind, intellect and ego up to Nature (*prakṛti*), in due order; *sattva*, *rajas* and *tamas* that arise as the qualities of Fundamental (Nature) (*pradhāna*) and the Unmanifest (*avyakta*), said to be the twenty-fifth. (138cd-139)

The twenty-sixth should be known to be the Person (*puruṣa*) who experiences pleasure and pain. He is the Knower of the Field (*kṣtrajña*) bound by the Karma he has accumulated due to Nature.[52] (140)

It is said that (the result of) all action and the latent traces (it leaves behind) must be experienced (*bhogya*). All the seeds of conditioned existence are purified by this knowledge. (141)

शेषा[५९२] ये क्रमशः सर्वे[५९३] अध्वाने तु[५९४] यथा स्थिताः[५९५] ।
तदूर्ध्वे[५९६] नियतिः[५९७] ख्याता[५९८] नियमिकाध्वनि स्थिता[५९९] ॥ १४२ ॥

कालसंख्यौ प्रकर्तारौ[६००] यत्[६०१] कृतं तस्य शोभने[६०२] ।
कलया व्यापितं[६०३] तत्त्वं[६०४] कलितं[६०५] तु यथा[६०६] स्थितम् ॥ १४३ ॥
तेनैषा[६०७] च[६०८] कला प्रोक्ता रागाद् दलितचेतसः[६०९] ।
रागेन[६१०] रञ्जितो ह्यात्मा[६११] मायया वलितो[६१२] भवेत्[६१३] ॥ १४४ ॥

विद्या[६१४] वेदनिका ज्ञेया विद्या वेत्ति शुभाशुभम् ।
पराविद्यार्थवेत्तारः[६१५] शुद्धमार्गमवाप्नुयात्[६१६] ॥ १४५ ॥

अदृष्टाधिष्ठितो[६१७] भूयो[६१८] जन्ममृत्युमवाप्नुयात्[६१९] ।
मोक्षं[६२०] वा यदि वा भोगमीश्वरेण[६२१] प्रचोदितम्[६२२] ॥ १४६ ॥

सदाशिवस्तु वेत्ता[६२३] वै पशूनां[६२४] मोचको[६२५] भवेत्[६२६] ।
मायाबीजपदं त्यक्त्वा[६२७] भोगान्[६२८] भुक्त्वा अशेषतः[६२९] ॥ १४७ ॥

शक्तिस्तु[६३०] व्यापिनी सूक्ष्मा शिवधर्मानुवर्तिनी[६३१] ।
शिवं[६३२] तु सर्वगं[६३३] प्रोक्तं[६३४] शान्तरूपं व्यवस्थितम्[६३५] ॥ १४८ ॥

एवं शोध्यतमं[६३६] देव[६३७] अध्वानं[६३८] तत्त्वसंख्यया[६३९] ।
षट्त्रिंशतिपदा ह्येते[६४०] शोधनीया[६४१] मनीषिभिः[६४२] ॥ १४९ ॥

नवतत्त्वस्वरूपेण प्रकृत्यादिक्रमेण तु[६४३] ।
शोधनीया[६४४] वरारोह[६४५] अणूनां[६४६] चित्तभोगिका[६४७] ॥ १५० ॥

आत्मविद्याशिवाख्यं[६४८] तु तत्त्वत्रयमुदाहृतम् ।[६४९]
मुख्यास्त्वेते[६५०] समाख्याताः[६५१] शोधनीयास्तु[६५२] देशिकैः[६५३] ॥ १५१ ॥

एतैः शुद्धैर्विशुद्ध्येत[६५४] षडध्वानं[६५५] त्रिलोचन[६५६] ।
तद्वत्तैर्भाविताः[६५७] सर्वे द्रष्टव्याश्च मरीचिभिः[६५८] ॥ १५२ ॥

(Now I will ennumerate), in due order, all the remaining ones on the Path. (The Principle of) constraint (*niyati*) is said to be above (the previous Principles). Established on the Path, (its function is) to constrain and regulate (the lower principles) (*niyamikā*). (142)

O fair one! Time and number (*kālasaṁkhyā*) are the two (that measure) what (the Person) has done. Reality (*tattva*) is pervaded by energy (*kalā*) and is differentiated (*kalita*) according to (its phenomenal) condition. For that reason (this Principle) is called `*kalā'*. The mind (of the individual) Self is broken apart by passion and is coloured (*rañjita*) by it. (Due to it) he is encompassed by Māyā. (143-144)

(The Principle of limited) Knowledge (*vidyā*) should be know to be that which knows. It knows what is auspicious and inauspicious. He who knows the object of supreme knowledge, attains the pure path. (145)

The one who is governed by fate (*adṛṣṭa*) is subject repeatedly to birth and death. Whether it be (the experience of) liberation or worldly experience (*bhoga*), it is impelled by the Lord. (146)

Sadāśiva is the knower. He liberates fettered beings once (they have) abandoned the plane of the seeds of Māyā and have experienced all (their) worldly experiences. (147)

The Pervasive *(vyāpinī*) energy is subtle and is in accord with Śiva's nature (*śivadharma*). Śiva is said to be omnipresent and abides in a tranquil form.[53] (148)

O god, such is the Path that is to be purified in terms of the number of Principles. These thirty-six planes should be purified by the wise. (149)

O handsome one, (the energy) that experiences the mind of the individual souls is to be purified by means of the nine principles that constitute the sequence of (the Principles) beginning with Prakṛti. (150)

Ātman, Vidyā and Śiva are said to be the Triad of Principles. These are said to be the main ones the teachers should purify.[54] (151)

O three - eyed one, one should purify the Six Paths with these pure (principles). Everything is sanctified by those who possess this (Triad). They should be perceived by means of the rays (of the deity). (152)

सांप्रतं तु[६५९] कलाध्वानं तव[६६०] वक्ष्यामि सुव्रत[६६१] ।

कलाभिर्व्यापित[६६२] तत्त्वं तत्त्व[६६३] वै कलारूपिणम्[६६४] ॥ १५३ ॥
कलारूपो[६६५] महादेवः[६६६] सर्वज्ञः परमेश्वरः ।

निवृतिश्च[६६७] प्रतिष्ठा च विद्या शान्तिस्तथैव च ॥ १५४ ॥
शान्त्यातीता परा ज्ञेया पृथिव्यादिकलाः[६६८] स्मृताः[६६९] ।

सूक्ष्मा[६७०] चैव सुसूक्ष्मा[६७१] च व्यापिन्या[६७२] देवेशस्य[६७३] च[६७४] ॥ १५५ ॥
व्यापिनी व्योमरूपा[६७५] च[६७६] अनन्ता नाथेनाश्रिता[६७७] ।
कलाध्वान[६७८] समासेन कथितं च तवानघ[६७९] ॥ १५६ ॥

एभ्यस्त्वेकमतः[६८०] शोध्य[६८१] देशिकेन्द्रो[६८२] महामतिः[६८३] ।
मन्त्राध्वान[६८४] तु संशोध्य[६८५] विद्यया तु परापरम्[६८६] ॥ १५७ ॥[६८७]

भुवनाध्व[६८८] महेशान[६८९] बोधयेत् तत्त्वचिन्तकः[६९०] ।
कलादिमादितः[६९१] कृत्वा शिवान्तं यावदेव हि ॥ १५८ ॥
षट्प्रकारा[६९२] विधिस्त्वेषा[६९३] वर्णार्थेषु[६९४] यथाक्रमम् ।[६९५]
कर्तव्यं हि महादेव[६९६] शास्त्रदृष्टेन[६९७] कर्मणा[६९८] ॥ १५९ ॥

एभ्यो ह्येकमतो[६९९] देव[७००] शोधनीय[७०१] प्रयत्नतः[७०२] ।
संसारावधितः[७०३] कृत्वा गुरुणाध्वानवेदिना[७०४] ॥ १६० ॥
कर्तव्योऽनुग्रहो[७०५] देव[७०६] पशूनां यथेच्छया[७०७] ।
सृष्टिसंहारभेदेन[७०८] ज्ञात्वा कर्मानुरूपतः[७०९] ॥ १६१ ॥

संसारी[७१०] पशुरेवोक्त[७११] धर्माधर्मैरधिष्ठितः[७१२] ।
पूर्वमायात्मके बन्धे[७१३] वसते पाशपञ्जरे[७१४] ॥ १६२ ॥[७१५]

The Path of the Forces (*kalādhvan*)

O virtuous one! Now I will tell you about the Path of the Forces (*kalā*). (153ab)

The (one) Principle is pervaded by the forces (*kalā*). The (one) Principle is indeed force. Force is the form of the Great God, the omniscient, Supreme Lord. (153cd-154ab)

The (five) forces (*kalā*) corresponding to Earth and the other (principles) are said to be Nivṛtti (Contentment), Pratiṣṭhā (Establishment), Vidyā (Knowledge), Śānti (Tranquillity) and Śāntyātītā (Beyond Tranquillity) which one should know to be supreme. (154cd-155ab)

The pervasive energy (*vyāpinī*) of the Lord of the gods is subtle, very subtle. Pervasive, its form is the Void and endless; it is present (*āśritā*) in the Lord (*nātha*). (And so), O sinless one, you have been told about the Path of the Energies in brief. (155cd-156)

In this way, one out of these (Paths) should be purified by the high-minded teacher. The Path of Mantra, supreme and inferior, should be purified by means of the Vidyā. (157)

O Great Lord, the Path of the Worlds should be awakened by the one who contemplates (the Supreme) Principle.[55] Starting with the first force (*kalā*)[56] up to Śiva, this procedure is in six parts (*ṣaṭprakāravidhi*). O Great God, it should be applied, in due order, within the letters and the entities (of the Paths) by means of (ritual) action seen in the scripture. (158-159)

The Nature of Impurity, Karma and Māyā

Thus, O god, one out of these (Paths) should be purified with effort. Once the teacher who knows the Path has done this up to the extreme end of transmigratory existence, he should grace fettered souls as he pleases. (This can be done) once he has know (the Path) in its (phases of) emanation and withdrawal in accord with (the disciple's past) action (*karmānurūpataḥ*).[57] (160-161)

He who is subject to transmigratory existence and is governed by virtue (*dharma*) and vice (*adharma*) is said to be a fettered soul.[58] He resides in the cage of the fetters that constitute the bondage of (his) previous (Karma and) Māyā. (162)

यस्त्वनादिमलो ह्येको[७१६] बीजभूतो[७१७] व्यवस्थितः ।
प्ररोहत्वमिति[७१८] धर्मक्षेत्रमाश्रित्य[७१९] क्षेत्रमाश्रित्य सुव्रत[७२०] ॥ १६३ ॥

क्षेत्रं[७२१] माया भवेत् तस्य सहजस्य पशोर्मलः[७२२] ।
यथाश्वत्थस्य[७२३] बीजं तु[७२४] पतितं च[७२५] प्ररोहति[७२६] ॥ १६४ ॥
शाखास्कन्धसहस्रैस्तु[७२७] क्षेत्रस्याश्रययोगतः[७२८] ।
एवं मायाश्रितो[७२९] ह्यात्मा[७३०] नित्यं मायात्मको[७३१] मतः[७३२] ॥ १६५ ॥

माया या[७३३] सन्निमित्तत्वात्[७३४] प्रवर्तते[७३५] अणोर्हि सा[७३६] ।
अनिमित्तस्य देवेश[७३७] नैव माया प्रवर्तते ॥ १६६ ॥

कदाचिद् भाविनोऽप्येवं[७३८] शुद्धाध्वं न[७३९] प्रवर्तते[७४०] ।
न शिवो[७४१] विद्यते देव[७४२] माया ह्येका[७४३] भवेत् तदा ॥ १६७ ॥

सा तु[७४४] बन्धः[७४५] स्वभावेन[७४६] न मोक्षो[७४७] विद्यते क्वचित्[७४८] ।
विद्याशक्तिः[७४९] स्मृता सा[७५०] तु मोक्षयोगे[७५१] स्मृता भवेत्[७५२] ॥ १६८ ॥
न तेषां भवते मोक्षो[७५३] अनिमित्तो[७५४] यदा भवेत् ।[७५५]

यथा राजा[७५६] स्वदोषे[७५७] तु बद्धो[७५८] बन्धे प्रवर्तते ॥ १६९ ॥
न मोक्षो[७५९] बन्धनं तस्य[७६०] तत्त्वात्मा यत्[७६१] प्रसह्यते[७६२] ।

आश्रयः सहजः[७६३] पुंसां मलो[७६४] ह्येकः[७६५] प्रबन्धकः ॥ १७० ॥
तदा तस्य[७६६] प्रवर्तेत[७६७] माया सन्तानबोधिता[७६८] ।
बोधितो[७६९] मायया तत्त्वे[७७०] विश्लेषं[७७१] चाधिगच्छति[७७२] ॥ १७१ ॥

कलावलितचैतन्यं[७७३] विद्यादर्शितगोचरम्[७७४] ।
रागेन[७७५] रञ्जितश्चासौ बुद्ध्यादिकरणैर्युतः ॥ १७२ ॥

O virtuous one, the one beginningless impurity abides in the form of a seed (*bījabhūta*). It grows when it enters the field of Dharma (and Adharma).(163)

The field of Māyā is the impurity (of the fettered soul) that is born along with it (*sahaja*).[59] Just as the seed of an Aśvattha (tree) that has fallen (on the ground) grows with thousands of branches and parts by virtue of its association with the field (in which it grows), in the same way the (individual) soul who resides in Māyā is always considered to be of the (same) nature as Māyā. (164-165)

The Māyā that operates due to some (specific) cause is that of the individual soul (*aṇu*). O Lord of the gods, Māyā does not function in the absence of an instigating cause (*animittā*). (166)

Thus the Pure Path never operates for the worldly man (*bhāvin*). O god, then there is no Śiva. There is only Māyā. (167)

By its very nature (Māyā) is bondage (and when the soul is under its influence) there is no liberation (for him) anywhere.[60] (But) in the Yoga of Liberation (*mokṣayoga*) that (same Māyā) is said to be the power of knowledge (*vidyāśakti*). (Otherwise) if liberation were devoid of (any) means (of attainment) those (fettered souls) could not (be liberated). (168-169ab)

Like a king who, bound in his own defects, (finds himself) in prison (but nonetheless remains a king), he who is the (Supreme) Principle, is not (really) subject to bondage or liberation. (169cd-170ab)

The only support individual souls (*puṁs*) have is the binding impurity that is born (*sahaja*) (along with them). Then (when the time comes) Māyā begins to function, awakened by the chain (of the soul's previous births) (*santāna*). (When the soul) is awakened by Māyā, he is is released into (a particular) Principle (in accord with his Karma). (171)

The field (of his) consciousness, which is associated with the power of limited action (*kalā*), is displayed by (limited) knowledge (*vidyā*) and, coloured by passion, he is linked to the organs (of perception), the intellect and the rest. (172)

एवं[७७६] मायात्मकं[७७७] बन्धं[७७८] प्रसज्जते[७७९] शुभाशुभम्[७८०] ।
तदाश्रयगुणोऽधर्मस्तद्धर्माच्च[७८१] समासतः ॥ १७३ ॥

तदात्मकौ[७८२] स्मृतौ[७८३] पाशौ[७८४] पाशितस्तैस्तु[७८५] तिष्ठति ।
तेषां[७८६] ज्ञात्वा[७८७] तु[७८८] विश्लेषं आत्ममायाशिवस्य[७८९] तु ॥ १७४ ॥
पाशशैथिल्यतः[७९०] पश्चात्[७९१] यथा भवति तच्छृणु[७९२] ।

अचेतनः[७९३] प्रमादेन[७९४] अहिदष्टोऽगतायुषः[७९५] ॥ १७५ ॥
चलते[७९६] स्पन्दते चैव तीर्थे[७९७] वै प्रार्थयति[७९८] च ।

दृश्यते[७९९] मन्त्रसामर्थ्यं[८००] किमत्र[८०१] प्रविचार्यते[८०२] ॥ १७६ ॥
शिलानां कम्पनं[८०३] स्तोभं स्तम्भनं[८०४] गतिरागतिः[८०५] ।
तेषां तु प्रवराः[८०६] श्रेष्ठाः[८०७] प्रत्ययास्तु[८०८] वरानन[८०९] ॥ १७७ ॥

धर्माधर्मात्मको बन्धः[८१०] आत्मनस्य[८११] न चान्यथा[८१२] ।[८१३]
तस्यैव[८१४] क्षपणं[८१५] कार्यं[८१६] दीक्षया परमेश्वर[८१७] ॥ १७८ ॥[८१८]

कृतानि यानि कर्माणि इदानीं[८१९] यान्[८२०] करोति च ।
क्षीयन्ते[८२१] दीक्षया[८२२] तस्य[८२३] पिण्डपाते शिवं व्रजेत्[८२४] ॥ १७९ ॥

क्षीणे धर्मात्मके पाशे[८२५] अधर्मे[८२६] ये व्यवस्थिताः[८२७] ।
अपरो[८२८] नास्ति देवेश[८२९] येनासौ[८३०] तिष्ठतेऽध्वनि[८३१] ॥ १८० ॥

पाशैर्मुक्तो[८३२] यदा ह्यात्मा निराधारश्च तिष्ठति[८३३] ।
पतते[८३४] कम्पते चैव च्छिन्नमूलो यथा द्रुमः[८३५] ॥ १८१ ॥[८३६]
यथा[८३७] वृक्षो बहिर्घातैर्च्छिन्नः[८३८] कम्पति[८३९] भूतले[८४०] ।
पतते[८४१] च न संदेहो[८४२] तथा ह्यात्मा मलच्युतः[८४३] ॥ १८२ ॥

वियोगश्चैव[८४४] पाशानां कर्तव्यो दीक्षया बुधैः[८४५] ।
वियोगस्तु[८४६] यदा जातस्तदा[८४७] स्तोभो[८४८] न संशयः ॥ १८३ ॥

Thus, bondage, which is Māyā, auspicious and inauspicious, follows as a consequence. In brief, vice (*adharma*) as an attribute (of the fettered condition) takes its support from that, while (Adharma is derived) from Dharma.[61] (173)

The two fetters are said to be those two (Dharma and Adharma); (the fettered soul) is bound by (all of) them. Once one has known (their true nature), the (individual) Self, Māyā and Śiva are disassociated (from each other). (Now) listen to what happens after the fetters have become loose. (174-175ab)

The Disjunction and Paralysis of the Fetters

A distracted person (*acetana*) who, because of he is careless, has been bitten by a snake, (but has) survived, moves about, trembling in the sacred bathing site (*tīrtha*) (to which his well wishers) send (him to be cured). (175cd-176ab)

The power of mantra is visible. There is nothing to reason about here. (By the power of mantras) rocks shake, (the body is) paralysed, (armies are) checked (in their course), (Kuṇḍalinī) comes and goes (ascending and descending). O handsome one, (these) are their best and most excellent signs of attainment (*pratyaya*). (176cd-177)

Bondage is nothing but the Dharma and Adharma of the (individual) Self. O Supreme Lord, this must be destroyed by (the rite of) initiation. (178)

Whatever deeds (the fettered soul) has done, or is doing at present, they are all destroyed by initiation and when the body drops (at death) he attains Śiva.[62] (179)

When the fetter of Dharma has been destroyed, those (fetters that are) grounded in Adharma (are also destroyed). O Lord of the gods, nothing else keeps him on the Path. (180)

If the Self is freed of (its) fetters, it is left without support. (And so the body) shakes and falls, like a tree whose roots have been cut. Just as a tree that is cut by external blows shakes (and then ultimately) certainly falls to the ground. Such is the case with the Self from which impurity has fallen away.[63] (181-182)

The wise should bring about the disjunction of the fetters (from the fettered soul) by means of initiation. If (this) disjunction has taken place, (the fetters) are certainly paralysed. (183)

स्तोभो[८४९] नाम[८५०] समुद्दिष्टः[८५१] कम्पनं पतनं[८५२] तथा[८५३] ।
कस्यापि तत्र[८५४] संस्थस्य[८५५] योगश्चैव निरामयः[८५६] ॥ १८४ ॥

पाशस्तोभो[८५७] भवत्येवं मुक्तो धर्मादिबन्धनैः[८५८] ।[८५९]
मोक्षं[८६०] तु भवते तस्य इत्यागमप्रचोदनम्[८६१] ॥ १८५ ॥

पाशस्तोभाद्[८६२] भवेत्[८६३] सिद्धिः संसिद्धः[८६४] सोऽपि संवरे[८६५] ।
संवरो नाम चित्तस्तु[८६६] यथा मुक्तिरसंशयात्[८६७] ॥ १८६ ॥

तस्मात् मुक्तिः[८६८] स्फुटा ह्येषा[८६९] योगदा भोगदा शुभा[८७०] ।
यो जानाति महेशान स मुक्तो मोचयेत् पशून् ॥ १८७ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके[८७१] विद्यापीठमार्गे[८७२] विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[८७३]
अव्वाक्रमभाषिते[८७४] सबीजदीक्षाधिकारो[८७५]
नामानन्दः ॥ ३३ ॥

It is taught (in the scripture) that whoever is established there (and experiences) the paralysis (of the fetters), (his body) shakes (*kampana*) and falls (*patana*) (to the ground). And (ultimately, he attains) flawless Yoga. (184)

The paralysis of the fetters takes place in this way and one is freed of the bonds of Dharma and the rest. The scripture prescribes that such a one is liberated. (185)

Yogic accomplishment (*siddhi*) is attained by the paralysis of the fetters. (The soul who attains this) is accomplished in religious observance (*saṁvara*). Religious observance is the mind (*citta*); without a doubt it is like liberation (itself). (186)

Therefore, this auspicious liberation clearly bestows both Yoga and worldly enjoyment. O Great Lord, he who knows this is liberated and he frees the fettered. (187)

This is the (thirty-third) chapter called *Concerning the Initiation with Seed*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

चतुस्त्रिंशानन्दः

श्रीनाथ उवाच

दीक्षितस्य[१] च शिष्यस्य कथं होमो विधीयते ।
नित्यकर्मणि युक्तस्य[२] सिद्धिर्नैमित्तिकी[३] कथम् ॥ १ ॥

श्रीवक्रा उवाच[४]

परोपजीवकानां[५] तु रागोपहतचेतसाम्[६] ।
न तेषां हुतिकर्माणि[७] विद्याजापं न शस्यते[८] ॥ २ ॥

गार्हस्थ्यनिरतानां[९] तु देवाग्निगुरुपूजकाम्[१०] ।
व्यवस्थेयं[११] गृहस्थानां[१२] विद्याहोमः प्रशस्यते ॥ ३ ॥

एकान्ते विजने रम्ये भूमिं[१३] संशोधयेत् ततः ।
वास्तुयागादिकं कृत्वा कारयेद् यागमण्डपम् ॥ ४ ॥

चक्रे दक्षिणभूमूर्तौ[१४] च त्रिरस्त्रं[१५] च त्रिरस्त्रकम् ।
कुण्डं सलक्षणं प्रोक्तं खातं कुर्याच्च तत्समम् ॥ ५ ॥

CHAPTER THIRTY-FOUR

the Teaching Concerning the Offering to the Fire.

Preamble – The Sacrifice to the Fire for Regular *(nitya)* and Occasional *(naimittika)* Rites

Śrīnātha said:

How is the offering to the fire (*homa*) of the initiated disciple to be performed? How is the accomplishment of the occasional rites of one who is engaged in the regular ones (*nityakarman*)? (1)

The venerable (goddess) Vakrā said:

Neither the ritual offering to the fire nor the the repetition of the Vidyā is meant for those who live off others and whose minds are smitten with attachment.[1] (2)

The fire offering along with the (repetition of the) Vidyā (*vidyāhoma*) is enjoined for those who are devoted to the householder's life[2] and those who worship the gods, the teacher and the fire. This is the condition of householders. (3)

The Construction and Purification of the Fire Altar, Sacrificial Area and the Introduction of the Fire

Thus, one must purify a piece of ground in a isolated, beautiful place where there are no people. Once performed the sacrifice of the site (*vāstuyāga*) and the rest, one should have the pavilion erected. (4)

(One should draw) a triangle in the Wheel which is within the icon on the right.[3] The fire pit is (also) said to be triangular and is dug equal (in size and shape) to that (Wheel) with (all the neccesary) characteristics. (5)

वेदीं[१६] कुर्वीत षट्भागे वर्तुलां[१७] भुवनाकृतिम्[१८] ।
ऊर्ध्वे[१९] पीठत्रयं कुर्यात् कापूजा तु क्रमेण तु ॥ ६ ॥

शतपञ्चैक[२०] सन्त्यादौ[२१] अङ्गुलानि समासतः[२२] ।
अज्ञत्वे[२३] विपुलत्वे च[२४] प्रजानां[२५] न विधीयते ॥ ७ ॥

त्रिःकोणं[२६] समुदायेन[२७] साधारं[२८] सर्वसिद्धिदम् ।
मुमुक्षूणां[२९] विमुक्त्यर्थमन्वये[३०] होमकर्मणि ॥ ८ ॥

आज्ञास्त्रैः[३१] प्रोक्षणं कुर्यात् कवचेनावगुण्ठनम्[३२] ।
उन्मूलनं तु नेत्रेण महन्तार्या[३३] अनन्तरम्[३४] ॥ ९ ॥
पूरणं खेचरीचक्रे[३५] समीकरनं[३६] वाग्भवैः[३७] ।
सिञ्चनं[३८] चन्द्रगर्भेन[३९] कुट्टनं[४०] भैरवेच्छया ॥ १० ॥

मार्जनं परमानन्दैर्विद्याबीजैस्तु[४१] लेपनम् ।
प्रोक्षणामन्त्रणं[४२] कुर्यात्[४३] शोषणं[४४] पीठपञ्चकैः[४५] ॥ ११ ॥

प्रोक्षणागुण्ठनं[४६] चैव उन्मूलनं[४७] प्रपूरणम् ।
समीकरणं सिञ्चनं च कुट्टनं[४८] संमार्जनम्[४९] ॥ १२ ॥
लेपनं[५०] प्रोक्षणं चैव शोषणं[५१] नाम उच्यते ।
इत्येकादशसंस्काराः करणेनाभयप्रदाः[५२] ॥ १३ ॥

सम्यग्मूर्तिचतुष्कं[५३] तु कुण्डस्यात्र[५४] प्रवर्तते ।
असंस्कृतं[५५] कृतं यस्मात् तदा कुण्डमसिद्धिदम् ॥ १४ ॥

तत्रासनमघोरास्त्रं बिम्बमध्ये[५६] च कारयेत् ।
त्रिःकोणं[५७] कूटभुवनं शलाकास्त्रेण[५८] उद्धरेत्[५९] ॥ १५ ॥

The altar should be made in six parts, round and the shape of the world (*bhuvana*). Above (it), one should fashion the three sacred seats, namely, KĀ (Kāmarūpa), PŪ (Pūrṇagiri) and JĀ (Jālandhara), in due order.[4] (6)

In brief there are 106 fingers (in length) in the beginning (?).[5] This is not enjoined on (common) initiates (*praja*) because (the form of this type of altar) is very large (and complex). Moreover, (they would) not know (how to construct) it. (7)

The triangle which, as an aggregate (of parts), has a (solid) base bestows all the accomplishments. It is (used) in the rite of the fire offering and is (taught) in the tradition so that those who desire liberation may achieve it. (8)

The ritual washing (*prokṣaṇa*) (of the sacrificial area) should be done with (repetitions of the) Weapon of the Command and it should be enveloped (*avaguṇṭhana*) with the Armour (of the goddess's Vidyā).[6] The uprooting (*unmūlana*) (of obstacles should be done) with the Eye and then with the Mahantārī (Vidyā). (The holes in the sacrificial area) are filled with (the mantra) in the Khecarīcakra (the Wheel of the Skyfaring Goddess) and it is levelled with Vāgbhavas (AIṀ). It is sprinkled with (the mantra called) Candragarbha and pounded with Bhairava's will (AIṀ). (9-10)

It is cleaned with (repetitions of the syllable of) Supreme Bliss (AIṀ) and smeared with the seed-syllables of the Vidyā. Ritual washing with invocation (*prokṣaṇāmantrana*)[7] and drying (*śoṣaṇa*) should be done with the five sacred seats (that is, the Five *Praṇavas*). (11)

(Those two along with) ritual washing (*prokṣaṇa*), envelopment (*avaguṇṭhana*), uprooting (*unmūlana*), filling (*prapūraṇa*), levelling (*samīkaraṇa*), sprinkling (*siñcana*), pounding (*kuṭṭana*), cleaning (*saṁmārjana*), smearing (*lepana*), washing (with invocation) (*prokṣaṇa*) and drying (*śoṣaṇa*) - these are the thirteen purifications (*saṁskāra*) (brought about) by the instrument (of mantra) that grants fearlessness. (12-13)

(Even if) the four (divine) forms (*mūrti*) of the fire pit are functional, (if) the fire pit has not been purified here, it does not give success. (14)

One should make the Aghora Weapon[8] the seat there in the middle of the image (*bimba*). One should enounciate (AIṀ) the Triangle, which is the world (*bhuvana*) of the Peak (syllable) with the Weapon of the Scalpel.[9] (15)

सूर्यकान्तिसमुद्भूतं[६०] अथवा[६१] होमशालायाम्[६२] ।
आनयेदस्त्रराजेन वह्निं[६३] कपिलपिङ्गलम् ॥ १६ ॥

आदौ शक्तिं समुत्थाप्य वाग्भवाकाररूपिणीम्[६४] ।
रेचकेन[६५] परामुद्रां[६६] विनिवेश्य[६७] प्रसन्नधीः ॥ १७ ॥

भगवत्या च देवेशि[६८] कुलवागीश्वरीक्रमम्[६९] ।
आदौ कृत्वावतारं तु विच्चेपादान्तसंस्थितम्[७०] ॥ १८ ॥

हृदाद्यङ्गेन सकला[७१] वागीशी[७२] ज्ञानमण्डले[७३] ।
स्थानशुद्धिं ततः कृत्वा तन्मध्ये लिङ्गमध्यसेत्[७४] ॥ १९ ॥

कूटमेकं पुरा कृत्वा ततो बीजमनन्तरम् ।
सृष्टिं सृष्टिगतां[७५] कृत्वा चक्रं[७६] योनिगतं[७७] स्मरेत् ॥ २० ॥

तस्य मध्ये तु चैतन्यं यावत् पूर्वक्रमेण तु ।
तदङ्गाज्जायते[७८] सृष्टिर्भवते चानुवर्तिनी[७९] ॥ २१ ॥

एवं संपूज्य सकलं[८०] पश्चात् कर्माणि[८१] होमयेत्[८२] ।
आत्मा[८३] तेजोमयं ध्यात्वा[८४] शुक्रवत्[८५] वह्निमण्डले[८६] ॥ २२ ॥
तेजोरूपधरं बीजं गर्भे[८७] तस्य प्रवर्तते ।

कालाग्निरुद्रविख्यातं[८८] भैरवे सकले[८९] कृतम् ॥ २३ ॥
जायते च परे तत्त्वे परमानन्दभूषिते ।
चन्द्रगर्भेण संभूते[९०] गर्भाधानक्रमं भवेत् ॥ २४ ॥

One should bring the fire, red and tawny, born of the sun's beauty, into the pavilion of the fire sacrifice, by means of the king of weapons.[10] (16)

The Rites of Passage (*saṁskāra*) of the Fire

Impregnation (*garbhādhāna*)

First, Energy is generated in the form of the syllable Vāgbhava (AIṀ) as the man of contented intellect forms the Supreme Gesture (*parāmudrā*) while exhaling the breath. (17)

O mistress of the gods, once formed the Transmission (*krama*) of Kulavāgīśvarī[11] with *`bhagavati'* in the beginning, the descent (of the Vidyā is completed) at the end of the word *`vicce'*. (18)

Vāgīśī (Vidyā), with her energy (*sakalā*) and body (consisting of the six limbs) beginning with the Heart, is in the Circle of Knowledge (*jñānamaṇḍala*). After the site has been purified, place the *Liṅga*[12] in the middle of it. (19)

Having initially formed one Peak syllable (AIṀ) and then (another) seed-syllable (AIṀ) and (so) having placed Emanation (*sṛṣṭi*) within Emanation, one should recollect the Wheel in the Yoni. (20)

In accord with the previous liturgy (*krama*), Consciousness (*caitanya*) (HSKHPHREṀ) is in the centre of that.[13] Emanation comes from that limb and it follows after it (and serves it) (*anuvartinī*). (21)

After one has worshipped everything (*sakala*) in this way, one should offer (one's) actions to the fire. Once the Self which is radiant energy (and white) like sperm has been visualized in the Circle of Fire,[14] the seed-syllable whose form is radiant energy (*tejas*) functions within its womb. (22-23ab)

He who is called Kālāgnirudra is formed (in this way) within the differentiated (*sakala*) (form) of Bhairava. He arises within the Supreme Principle, which is adorned with Supreme Bliss (AIṀ). Generated by the Womb of the Moon, (this) is the process (*krama*) of impregnation (*garbhādhāna*). (23cd-24)

त्रिराहुतीन्[९१] हुनेदग्नौ[९२] हृदयेन तु पूजयेत् ।
ततः प्रसवनं तस्य हृत्कूटेन परान्मुखात्[९३] ॥ २५ ॥

आहुतिभिस्त्रिभिः[९४] कृत्वा शिखाबन्धेन[९५] पूजयेत् ।
सीमन्तोन्नयनं[९६] शक्त्या[९७] तदीकारसमायुतम्[९८] ॥ २६ ॥
आहुतिभिः[९९] शिरं[१००] पूज्य सीमन्तोन्नयनं[१०१] भवेत् ।

सन्मुखीकरणं तस्य आहुतिभ्यां[१०२] चतुष्कले ॥ २७ ॥
कवचेनार्चनं[१०३] कुर्यात् ततो निवृत्तिपञ्चके[१०४] ।
आहुतीनां समासेन नेत्रमन्त्रेण[१०५] पूजयेत् ॥ २८ ॥
ततः कङ्कणकं केशैर्वामहस्ते[१०६] तु सन्मतम्[१०७] ।
विद्यास्त्रेण विशालाक्ष अतस्तत्त्वविनिर्णयम्[१०८] ॥ २९ ॥

पृठिव्यापस्तथा तेजो[१०९] वायुराकाशमेव च[११०] ।
शब्दः[१११] स्पर्शों[११२] रसो[११३] रूपं गन्धस्तन्मात्रपञ्चकम्[११४] ॥ ३० ॥

वाक्पाणिपादं[११५] पायुश्च उपस्थः कर्मपञ्चकम् ।
श्रोत्रं[११६] त्वक् चक्षुषी जिह्वा घ्राणेति[११७] करणपञ्चकम्[११८] ॥ ३१ ॥

मनो बुद्धिरहंकारो[११९] रागो[१२०] विद्या कला तथा ।
माया कामेश्वरीतत्त्वं शुद्धविद्या शिवाख्यं च[१२१] ॥ ३२ ॥
आज्ञादेवी परावस्था द्वात्रिंशत्तत्त्वनिर्णयम्[१२२] ।

The Parting of the Hair (*sīmāntonnayana*)

One should make three offerings into the fire and worship with the (seed-syllable of the) Heart. Then he is born (*prasavana*) from the supreme mouth by means of the Peak (syllable) of the Heart. (25)

Having done (this) with three offerings to the fire, one should worship by tying the topknot. The parting of the hair (*sīmantonnayana*), conjoined with the the letter `Ī', is done by means of Energy. Having worshipped the head with offerings to the fire, (the sacrament of) the parting of the hair is (complete). (26-27ab)

Placing the Disciple Before the Teacher (*sanmukhīkaraṇa*)

His placing before (the teacher) (*sanmukhīkaraṇa*) (is done) by making two fire offerings within the four energies (*catuṣkala*). Then worship with the (mantra of the) Armour in the Pentad of Nivṛtti. One should worship with the mantra of the Eye and (a few) brief fire offerings. It is agreed that then, O wide eyed one, (one should hold) a bracelet with hairs (of the head) in the left hand (and offer them) with the Weapon of the Vidyā. (27cd-29c)

The Purification of the Newborn Child

The Thirty-Two Principles

Next (comes) the teaching concerning the principles. Earth, water, fire (*tejas*), air and space (these are the gross elements). Sound, touch, taste, form and smell – (this) is the pentad of the subtle elements. (29d-30)

Speech, hands and feet, the genitals and the anus are the pentad of action. The pentad of the senses (consists of) the ear, skin, eyes, tongue and nose. (31)

The mind, intellect and ego, attachment (*rāga*), (limited) knowledge (*vidyā*), (limited) power (of action) (*kalā*), Māyā, the principle of Kāmeśvarī, Pure Knowledge (*śuddhavidyā*) and (the Principle) called Śiva, the goddess who is the Command and the Supreme State – this is the teaching concerning the thirty-two principles.[15] (32-33ab)

आदौ बिन्दुयुता विद्या कालाग्निरुद्रमण्डले ।। ३३ ।।
वाषोऽर्थः[१२३] रूणसंयोगात्[१२४] देवो[१२५] नादः सबिन्दुकः ।
महाबीजकर[१२६] बीजं बीजौघ[१२७] तत् पुनः पुनः ।। ३४ ।।

ततः[१२८] सूतकसंशुद्धिर्विद्यास्त्रेण[१२९] तथाहुतिः[१३०] ।
त्रिभिः[१३१] क्रमेण कथिता[१३२] मुमुक्षूणा[१३३] विमुक्तये[१३४] ।। ३५ ।।

केशकंकणक[१३५] मुक्त्वा[१३६] अलिना[१३७] भावित[१३८] हुनेत्[१३९] ।
तेनैव शुद्धिमाप्नोति[१४०] तदा नामाभिषेचनम्[१४१] ।। ३६ ।।

कलिकाले कुचन्द्राख्य[१४२] द्वापरे षष्ठसंज्ञया[१४३] ।
त्रिते[१४४] चर्याधरो वह्निः कृते[१४५] मित्रो[१४६] विधीयते ।। ३७ ।।

एव[१४७] सिद्धचतुष्केन[१४८] अग्नित्व[१४९] प्राप्नुवानसि ।
आत्मामन्त्रचतुष्केन[१५०] आहुतिभिस्त्रिभिस्त्रिभिः[१५१] ।। ३८ ।।

संज्ञाकरणचत्वारि आदौ कृतचतुष्टये[१५२] ।
दन्तानामुदय[१५३] शोध्य[१५४] कवर्गेण तु पञ्चधा ।। ३९ ।।

बिन्दुभिर्देवदेवेश कर्तव्या आहुतिस्त्रिभिः[१५५] ।
अन्नप्राशनमन्त्रेण[१५६] त्र्यक्षरेण[१५७] तु होमयेत् ।। ४० ।।

वाग्भवं नाममाश्रित्य[१५८] जुहुयादाहुतित्रयम्[१५९] ।
आहुतिभिस्त्रिभिश्चान्यैर्विद्युज्जिह्वा[१६०] गरीयसी ।। ४१ ।।
चूडाकरणमित्युक्तं यत् सुरैरपि दुर्लभम्[१६१] ।

Initially, the Vidyā, conjoined with the Point, is in the Circle of Kālāgnirudra (KṢa).[16] VAṢA, conjoined with RŪṆA and the god of the Sound along with the Point. (This is) the seed-syllable that generates the Great Seed-syllable. (One should repeat) the current of seed-syllables again and again. (33cd-34)

Then the newborn child is purified by means of the Weapon of the Vidyā along with three offerings to the fire. This (purification) has been explained in due order to liberate those who desire liberation. (35)

By this same (rite) one attains purity (*śuddhi*). (In order to do this) one should, omitting the hair and the bracelet,[17] make an offering to the fire sanctified with liquor. (36abc)

The Consecration of the Name

Then comes the consecration of the name. The one called Kucandra(nātha)[18] belongs to the Age of Strife. (He goes) by the name of Ṣaṣṭha(nātha) in the Dvāpara Age, in the third Age the fire bears (the form of) Caryā(nātha) and Mitra is (the name) enjoined in the Kṛta Age.[19] (37)

In this way, you have attained the status of fire along with the four Siddhas by means of their four mantras[20] and three offerings to the fire (for each one). (38)

The First Feeding of Solid Food (*annaprāśana*)

First (one should utter) the four names that serve as the instruments (of mantra) in the four (Ages) (beginning with) *Kṛta*. The arising of the dental (letters) should be purified five times with (the five) gutturals.[21] (39)

O god of the gods, the offering to the fire should be made with three drops. One should make the offering to the fire with the three-lettered mantra of the (first) feeding of solid food (*annaprāśana*). (40)

The Tonsure (*cūḍākarman*)

One should make three offerings to the fire of Vāgbhava in association with the name (of the Siddha). With another three offerings to the fire (the goddess) Vidyujjihvā (Lightning Tongue) is (lauded as) the greatest.[22] Thus the (sacramental) Tonsure (*cūḍākaraṇa*), which is hard to acquire even by the gods, has been explained. (41-42ab)

अतः परं प्रवक्ष्यामि मेखलासूत्रतबन्धनम्[१६२] ॥ ४२ ॥
व्यापकादिचतुष्कं तु संहार[१६३] बिन्दुसंयुतम् ।
मन्त्रेण पञ्चधा हुत्वा सन्निधानाय योगिनीम्[१६४] ॥ ४३ ॥
उपनयनसर्वस्व[१६५] शोध्यमध्वनि[१६६] तत्पुरे[१६७] ।

हृच्चक्रे व्रतबन्ध[१६८] तु वह्निबीजे[१६९] त्रितीयके[१७०] ॥ ४४ ॥
हुत्वाचार्यो[१७१] हुनेन्मन्त्री[१७२] नवात्मानन्दभैरवम्[१७३] ।
व्रतनिष्पत्तिसंसिद्ध्यै[१७४] योगेश्वर विशोधयेत् ॥ ४५ ॥

आदौ मायापुरी[१७५] बन्ध[१७६] संहार[१७७] दीर्घबिन्दुना ।
गर्भाधानादिक[१७८] कुर्यात् संस्कारकृतकर्मणि ॥ ४६ ॥
चतुर्भिश्चाष्टभिः[१७९] सर्व[१८०] तद्ध्यानेन[१८१] तु होमयेत् ।

रुद्रैः परिवृतो मन्त्री पञ्चाक्षरविभूषितः ॥ ४७ ॥
निरालम्बगतश्चोर्ध्वं वह्निर्वै[१८२] खेचराज्ञया ।
ब्रह्मविद्याधरः[१८३] श्रीमान् होमयेद्[१८४] ब्रह्मविद्यया ॥ ४८ ॥

आदौ शक्तिसमूहेन खेचरान्तमनुक्रमात् ।
तावद् विद्याक्रमे होम[१८५] संस्कारेण यथागतम् ॥ ४९ ॥

ब्रह्म[१८६] विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः[१८७] ।
पञ्चेते[१८८] सृष्टिकर्तारः[१८९] पञ्चार्णेन[१९०] तु पूजयेत् ॥ ५० ॥

The Investiture of the Sacred Thread (*upanayana*)

Now I will explain the investiture of the thread of the girdle (*mekhalāsūtrabandhana*).[23] (The girdle is) the group of four, consisting of the Pervasive One (*vyāpakā*) and the rest, Withdrawal conjoined with the Point.[24] Having made the offering to the fire five times with the mantra in order to (invite) the Yoginī to be present (*sannidhāna*), the whole of the sacred thread (*upanayana*) should (then) be purified on the Path in that place (*pura*).
(42cd-44ab)

The vow is sealed (*vratabandha*) in the Wheel of the Heart within the seed-syllable of fire[25] which is the third. Once the teacher has made a fire offering he, the reciter of mantra, should make a fire offering to Ānandabhairava of the Navātman (mantra). O Lord of Yoga, one should purify (it) in order to successfully complete the vow. (44cd-45)

Impregnation and the other (rites) should be performed. When (these) rites of passage (*saṁskāra*) have been completed, one should offer everything to the fire with four and eight (offerings) along with that visualization. (46-47ab)

The Purification of the Fire Pit

The Offering to the Fire with the Five *Praṇavas* and Location in the Directions

The reciter of mantra, adorned with the five-syllable (mantra),[26] is surrounded by the Rudras. By the Command (of Śiva) who is the Skyfarer (*khecara*), the fire is freed from the support (to which it is attached) and (travels) upwards.[27] The venerable (adept) who possesses the Brahmā Vidyā (AIṀ)[28] should make fire offerings with the Brahmā Vidyā. (47cd-48)

Beginning with (AIṀ), the aggregate of energies (*śaktisamūha*)[29] and ending with the Skyfarer[30] (KHPHREṀ), in due order, such is the fire offering in the Vidyākrama[31] along with the rites of passage (*saṁskāra*) as it has come (down through the tradition). (49)

Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva - these five are the authors of emanation and should be worshipped with the five-syllable (mantra).[32] (50)

ब्रह्मा दक्षिणमूर्तौ तु विष्णुरुत्तरतः[१९१] स्थितः ।
रुद्रः[१९२] पश्चिमदिग्भागे ईश्वरः[१९३] पूर्वसन्ततौ[१९४] ॥ ५१ ॥[195]
सदाशिवो[१९६] भगस्यान्ते पिण्डमेको हि[१९७] पञ्चधा ।

ब्रह्मनः शुष्कगोमयं[१९८] आसनं विष्टरेण तु ॥ ५२ ॥
तिलपिण्डिकया विष्णोः रुद्रस्यासनमागमम्[१९९] ।
शिरोर्ध्वे[२००] ईश्वरस्यात्र द्रव्यासनं[२०१] सदाशिवे[२०२] ॥ ५३ ॥
विष्टरेषु पुरा कृत्वा पञ्चमूर्तिधरो भवेत् ।

बाह्यतो[२०३] लोकपालान् च[२०४] पूर्वादीशानमन्तगान्[२०५] ॥ ५४ ॥
पूजयेदस्त्रविधिना[२०६] रक्षाकुण्डस्य संस्कृते ।

इन्द्रमग्निर्यमो[२०७] रक्षो[२०८] वरुणो वायुरेव च ॥ ५५ ॥
कुवेरमीशपर्यन्ताः[२०९] पूजनीया यथाक्रमम्[२१०] ।

वज्रं[२११] शक्त्यायुधं दण्डं[२१२] नागेन्द्रं[२१३] कुण्डलं ध्वजम्[२१४] ॥ ५६ ॥
मुद्गरं[२१५] च त्रिशूलं च अष्टमं समुदाहृतम्[२१६] ।
मायाश्रीमादितः[२१७] कृत्वा[२१८] पादं ततोऽभिधीयते[२१९] ॥ ५७ ॥

ऊर्ध्वं[२२०] ब्रह्मा अधो विष्णुः पद्मचक्रायुधद्वयम् ।
एवं संपूज्य यत्नेन[२२१] सर्वविघ्नव्यपोहनम्[२२२] ॥ ५८ ॥

ज्वलनं दीपनं चैव वेधनं त्रासनं[२२३] परम्[२२४] ।
अमलीकरणाप्यायं[२२५] अभिषेकं[२२६] च सन्मुख्यम्[२२७] ॥ ५९ ॥
प्रकृत्यानलसंस्कारा अष्टाभिः[२२८] पूर्वशासने[२२९] ।
एतैः प्रजुह्वते[२३०] वह्निर्जायते[२३१] मुखपञ्चकम् ॥ ६० ॥

Brahmā is in the southern image (*mūrti*).[33] Viṣṇu is in the north. Rudra is in the western quarter. Īśvara is in the eastern family (*santati*),[34] while Sadāśiva is within the Yoni (in the centre). (Thus) the one aggregate (*piṇḍa*) is fivefold. (51-52ab)

Brahmā's seat is made of dry cow dung, Viṣṇu's (seat) with a ball of sesame seed. Rudra's seat is the scripture. Īśvara's (seat) is above the head,[35] while a seat made of (sacrificial) substances (*dravya*) (is prepared) for Sadāśiva. First of all, (they are placed) on seats of Kuśa grass (*viṣṭara*).[36] (In this way, the sacrificial area) possesses the five (divine) forms (*mūrti*).[37] (52cd-54ab)

The Guardians of the Quarters

The guardians of the quarters are outside (located in the directions) from the east to the north-east. When the fire pit that serves as protection (*rakṣā*) has been purified, they should be worshipped with the Weapon in accord with the prescribed procedure. (54cd-55ab)

The (quarters) should be worshipped in due order, namely, the east, south-east, south, south-west, the west, the north-west, up to the north and north-east.[38] (55cd-56ab)

1) The Thunderbolt, 2) the Weapon of Power, 3) the Staff, 4) the King of Snakes, 5) the Earring, 6) the Flag, 7) the Pestle and the Trident, said to be the eighth. (The seed-syllable of) Māyā (HRĪṀ) and Śrī (ŚRĪṀ) should be placed at the beginning (and then) the word (i.e. the name of the deity) is uttered (next). (56cd-57)

Brahmā is above, Viṣṇu is below and (their) two weapons are the lotus and the wheel. Having worshipped it in this way with effort all impediments are removed.[39] (58)

The Eight Rites of Purification and the Five Faces of the Fire

Burning (*jvalana*), inflaming (*dīpana*), piercing (*vedhana*), causing fear (*trāsana*), which is supreme, purification (*amalīkaraṇa*), satisfying (*apyāyana*), consecration, and placing (the deity) in front of oneself (*sanmukhya*) – the purification (*saṁskāra*) of the fire takes place naturally by means of (these) eight in accord with the previous teaching. Offerings to the fire are made with these (eight rites of purification). (Thus) the group of five faces comes into being. (59-60)

उड्डियानसमूहेन[२३२] उलिभेदे[२३३] पृथक् पृथक् ।
विन्यसेत्[२३४] पूर्वविधिना जिह्वान्यासं[२३५] तु पञ्चधा ।। ६१ ।।

कपाली चैव कापाली काकिनी च कुमारिका[२३६] ।
कुब्जिका च क्रमादेता जिह्वा बीजत्रयेण[२३७] तु ।। ६२ ।।
होमयेद् योगपीठस्य[२३८] ततोऽष्टकलमादिशेत्[२३९] ।

नादिफान्ताक्षरवृन्दैः[२४०] मालापञ्चाशदेवताः[२४१] ।। ६३ ।।
संस्मृत्य[२४२] परया भक्त्या ततः सिद्धाङ्गपञ्चकम् ।
अङ्गानि[२४३] पूर्वविधिना आदौ त्रिकण्टकादितः[२४४] ।। ६४ ।।
सकलं न्यासमार्गेण[२४५] कृत्वा[२४६] प्रत्ययमादिशेत् ।
प्रकृत्यात्मनि[२४७] संस्कारं[२४८] यजनक्रमनुक्रमात्[२४९] ।। ६५ ।।

कर्तव्यमुडनाथस्य[२५०] ज्वलनादिसमूहतः ।
ऊर्ध्वाधोऽग्निं[२५१] समासेन भानुमध्यगतं[२५२] स्मरेत् ।। ६६ ।।

त्रिपादेन अधः[२५३] कृत्वा सृष्टिवर्गे[२५४] समाहितः ।
ज्वलं[२५५] नाम[२५६] तदाख्यातं वायुषट्कसमन्वितम्[२५७] ।। ६७ ।।

आभ्यां[२५८] मध्यगतं रेफं[२५९] बिन्दुस्थं दीपनं भवेत् ।
षट्कं शक्तिगतं कृत्वा अधःशक्तिनियोजितम्[२६०] ।। ६८ ।।
वेधनं तत् समुद्दिष्टम्[२६१] त्रासनं रावपञ्चकम् ।

One should deposit (the mantras of the five faces of the fire) along with the group of (sacred seats, namely) Uḍḍiyāna (and the rest) with the previous method, individually, according to the division of the lineages (*uli*). (Thus) the deposition of the tongues (of flame) is fivefold. (61)

The tongues (of flame) are, in due order, Kapālī, Kāpālī, Kākinī, Kumārikā and Kubjikā.[40] One should make fire offerings (to these five who) belong to the sacred seat of Yoga[41] with the three seed-syllables and then one should indicate the eight energies (*kalā*). (by uttering their mantras).[42] (62-63ab)

The Purification of the Self, the Descent of the Vidyā and the Rise of Kuṇḍalinī

A garland of fifty deities (is formed) with the aggregate of the letters ranging from Na to Pha. Having first recalled them with devotion, (one should worship) the five limbs of the Siddhas. First of all, the limbs are (marked with) the Trikaṇṭhakā (Vidyā) as in the previous procedure. (Then) having fashioned everything (*sakala*) by means of the deposition (of mantras), one should indicate the sign of attainment (*pratyaya*) (that manifests when this is done). (Thus) the rite of passage (*saṁskāra*) takes place within the (individual) Self who is related to Nature (*prakṛtyātman*) by following the sequence of the liturgy (*krama*) of the sacrifice.[43] (63cd-65)

It should be done for Uḍanātha by means of the (mantra of) ignition[44] and the other (rites performed) together. One should recollect briefly the Fire, which is above and below in the middle of the Sun (*bhānu*). (66)

It is placed below in the category of emanation with the three sections (*pāda* of the Vidyā).[45] Then it is called the Flame (*jvala*) and is endowed with the group of six winds. (67)

The letter Ra in the middle is in between these two, while the (fire) is inflammed (*dīpana*) within the Point. Having placed the group of six within Energy, it is conjoined to the lower Energy. That is said to be the (act of) piercing (*vedhana*). The (act of) frightening (*trāsana*) consists of the group of Five Sounds (*rāvapañcaka*). (68-69ab)

अमलीकरणमन्त्रेण[२६२] विद्यादेव्यावतारयेत्[२६३] ॥ ६९ ॥
आप्यायं[२६४] चन्द्रगर्भेन[२६५] आज्ञायामभिषेचनम् ।
अस्त्रेण[२६६] सन्मुखीकुर्यान्न[२६७] कुर्यादन्यथाक्रमे[२६८] ॥ ७० ॥

सकलस्योडनाथस्य[२६९] चक्रकालानलस्य च ।
ज्वलनाद्यैस्तु[२७०] संस्कारैरष्टाभिः[२७१] प्रत्ययः कृतः ॥ ७१ ॥
समाप्य सर्वतः[२७२] ह्येवं विद्याहोममनुत्तमम्[२७३] ।

एतदेव[२७४] क्रियायातं संस्कारं[२७५] होमपद्धतौ[२७६] ॥ ७२ ॥
अविज्ञात्वा न होमोऽस्ति प्रत्ययो वा[२७७] स्वतन्त्रता[२७८] ।

कुण्डसंस्कारनिर्मुक्तो यः कश्चिद् होममाचरेत्[२७९] ॥ ७३ ॥
विकर्मस्थः स[२८०] विज्ञेयो[२८१] न[२८२] मोक्षाय[२८३] विधीयते ।

नाभिस्थानात् समुत्थाप्य[२८४] स्पन्दकुण्डलिनीं[२८५] पराम्[२८६] ॥ ७४ ॥
नादेन सहजा[२८७] बोध्या[२८८] त्रिःकोणान्ते[२८९] च चित्पुरे ।
वक्त्रकूटमनुस्मृत्य[२९०] आरक्तं वह्निवर्चसम्[२९१] ॥ ७५ ॥

सा च देव्या[२९२] ह्यहं नाथ स्मृता[२९३] आवेशमाप्नुयात् ।
तद्गतं[२९४] च मनः कृत्वा त्वप्येवं कृतमात्मनि ॥ ७६ ॥
मन्त्रं[२९५] ध्यात्वा[२९६] हुतिं[२९७] कृत्वा क्रमविद्यामहेश्वर ।
दशांशे[२९८] यवराजाभ्यां सिद्धिः[२९९] कर्मानुरूपतः[३००] ॥ ७७ ॥
स्फाटिका[३०१] चाक्षमाला[३०२] च अनुलोमविलोमतः ।

हुतिकर्म[३०३] समासेन दशांशस्य[३०४] तु[३०५] निर्णयम् ॥ ७८ ॥

The Completion of the Purification with the Fire Offering to the Vidyā

One should bring the goddess of the Vidyā down to earth with the mantra of purification (*amalīkaraṇa*). Filling (*āpyāya*) (takes place) by (means of the mantra called) Candragarbha[46] and consecration (takes place) within the Command (AIṀ). One should place it in front of oneself with the Weapon. This should not be (done) in any other order. (69cd-70)

Having thus concluded in every way the most excellent fire offering of the Vidyā (*vidyāhoma*), Uḍanātha in all his parts (*sakala*) and the Wheel of the Fire of Time have been realised (*pratyayaḥ kṛtaḥ*) by means of the eight purifications (*saṁskāra*) beginning with 'burning' (*jvalana*) and the rest.[47] (71-72ab)

This is the purification (*saṁskāra*) based on (ritual) action (that forms a part of) the liturgy of the fire offering. Without knowing (this), there is no fire offering, realisation (*pratyaya*) or freedom. (72cd-73ab)

Know that he who has not purified the fire pit and makes offerings to the fire acts wrongful. He is not ordained for liberation. (73cd-74ab)

The Offerings to the Fire, their Number, Benefits and Timings.

Having elevated the supreme *Kuṇdalinī* of vibration (*spanda*) from the locus of the navel, and having recollected the Peak (syllable of the goddess's) face, light red with the splendour of fire, she who is born along with Sound (*nāda*) should be experienced (in the End of the Twelve) within the Triangle in (the Point which is) the abode of consciousness. (74cd-75)

O Lord, I am that goddess. One attains the penetration (*āveśa*) (of my power by) recollecting (me).[48] O Great Lord of the Vidyā of the Krama, having placed the mind there and, in the same way, in the Self, and having meditated on the mantra and made fire offerings (one should make offerings) with barley and rice (*rājā*)[49] of the tenth part (*daśāṁśa*).[50] (Thus one attains) success (*siddhi*) in accord with one's actions. The rosary of letters (should be) made of crystal (and in the course of repeating the mantra is to be moved through the fingers) forwards and backwards.[51] (76-78ab)

(Now follows), in brief, the teaching (*nirṇaya*) concerning the fire offering of the tenth part. (78cd)

मात्रैकया[३०६] च आवेशं[३०७] शरीरे[३०८] संप्रवर्तते ।
सर्वशान्तिपदावाप्तिर्मात्राद्वितीयहोमतः[३०९] ॥ ७९ ॥

मात्रात्रयेन[३१०] मेधावी चतुर्भिः श्रेयमाप्नुयात्[३११] ।
मात्रापञ्चकृते होमे[३१२][३१३] सौभाग्यं[३१४] वर्तते सुखम्[३१५] ॥ ८० ॥

मात्राषट्ककृते होमे वपुस्थैर्यं[३१६] प्रवर्तते ।
सप्तभिः[३१७] प्राप्यते कीर्तिरष्टभिर्ज्ञानप्रत्ययम्[३१८] ॥ ८१ ॥

नवमात्राकृते[३१९] होमे[३२०] वागीशत्वं प्रवर्तते ।[३२१]
दशमात्राकृते[३२२] होमे[३२३] विद्यादेहमनामयम्[३२४] ॥ ८२ ॥

द्विसहस्त्रकृते[३२५] होमे परोक्षे[३२६] पशुवेधनम् ।
घटकाष्ठादिषु[३२७] स्तम्भं वर्तते मूलविद्यया ॥ ८३ ॥

मुद्रास्फोटं[३२८] त्रिभिर्विद्या चतुर्भिर्वृक्षपातनम्[३२९] ।
आगारस्फोटनादीनि सर्वकार्याणि[३३०] साधयेत्[३३१] ॥ ८४ ॥

पञ्चभिः पर्वतानां[३३२] च समुद्रस्यापि शोषणम्[३३३] ।
षड्भिर्द्वारावलीस्तम्भं[३३४] पलितानां[३३५] निवारणम् ॥ ८५ ॥
सप्तभिर्देवतानां च वश्यं नायति[३३६] नान्यथा ।
किं पुरुषाश्च[३३७] कन्याश्च[३३८] यक्षकन्यास्तु[३३९] का कथा ॥ ८६ ॥

अष्टभिर्ज्ञानमासाध्य[३४०] ब्रह्मरूपधरो भवेत् ।
नवभिर्भैरवं रूपं रुद्ररूपं द्विपञ्चके[३४१] ॥ ८७ ॥
खेगतिः[३४२] पश्चिमे भागे उत्पतेन्नात्र[३४३] संशयः ।

Possession (*āveśa*) (by the goddess) in the body takes place with one measure (*mātrā*) (of the offering). By offering the second measure to the fire one attains the state of complete tranquillity. (79)

(A man becomes) wise (*medhāvin*) with three measures and with four one attains the (supreme) good (*śreyas*). Having made an offering to the fire with five measures, (one attains) good fortune and happiness. (80)

When the fire offering with six measures has been made, the body becomes firm (and free from disease). One gains renown with (the offering) of seven (measures) and with eight the realisation of knowledge. (81)

When the fire offering of nine measures has been made, (the adept attains) mastery over speech. When the fire offering of ten measures has been made, (one acquires) the flawless body of the Vidyā. (82)

When two thousand fire offerings have been made the fettered soul is invisibly pierced (with the piercing that penetrates) through the jar, wood and the rest. (This way the fetters are) paralysed (*stambha*) by means of the root Vidyā. (83)

The explosive radiance of gesture (is experienced) with three (thousand offerings); with four (thousand), (the adept) accomplishes all (magical) feats. (He can) fell a tree (with his magical power), cause houses to explode and more. (84)

With five (thousand offerings, he bursts apart) mountains and even the sea dries up (at his command). With six (thousand), the series of entrances (to the body) are blocked and (his) grey hairs are removed. With seven (thousand), he brings the gods under his control, (a feat that is impossible) in any other way. (If he can do this to the gods) then, what to say of men, young women or (even) the maidens of the Yakṣas. (85-86)

With eight (thousand offerings) he obtains knowledge and bears Brahmā’s form; with nine (thousand) (he attains) Bhairava's nature and when (he has made) ten (thousand) that of Rudra. (He attains mystical) flight (*khegati*) and flies up (when) the last portion (*bhāga*) (is offered). There is no doubt about this. (87-88ab)

एवं सिद्धिविभागेन दशांशस्य[३४४] विधीयते ॥ ८८ ॥
वीरभद्रेण कर्तव्यं विद्याहोममनुत्तमम्[३४५] ।
* * * * * * * * वायुवर्गेण[३४६] कारयेत्[३४७] ॥ ८९ ॥
सिद्धिं होमविभागेन लिङ्गाग्रे तु[३४८] समाचरेत् ॥

नित्यकर्मणि शान्त्यर्थं[३४९] अष्टम्यां वा[३५०] चतुर्दशी[३५१] ॥ ९० ॥
मात्राहोमं प्रकर्तव्यं दीक्षाकालेऽथवा सुधीः[३५२] ।

होमयेच्च शतान्यष्टौ तदा ते सिद्धिभाजनाः ॥ ९१ ॥
एवमष्टशतान्येव[३५३] शिवरात्र्यादौ[३५४] सर्वशः[३५५] ।

सदा पवित्रके वापि पर्वकालेषु पूजयेत् ॥ ९२ ॥
वीरत्वं प्राप्यते सिद्धिः[३५६] रुद्रलोकमवाप्नुयात्[३५७] ।

क्रतुयज्ञसहस्रेषु अश्वमेधशतेषु च ॥ ९३ ॥
यत् फलं प्राप्नुयान्मन्त्री[३५८] तस्माच्छतगुणं लभेत्[३५९] ।

नित्यहोमकृते[३६०] मन्त्री गङ्गास्नानफलं लभेत् ॥ ९४ ॥
अष्टम्यां[३६१] च कृते[३६२] होमे वाराणस्यां च[३६३] तत् समं ।

चतुर्दश्यां कृते होमे केदारे[३६४] सदृशं फलम् ॥ ९५ ॥
सर्वतीर्थाभिषेकं[३६५] च होमराजपवित्रकम्[३६६] ।

सर्वमन्त्राधिपत्यं तु सर्वहोमे[३६७] कृते सति ॥ ९६ ॥
सिद्धिहोमप्रदानेन[३६८] सर्वसिद्ध्यारिहो भवेत् ।

In this way, the (fire offering) in ten parts has been prescribed in accord with the types (*vibhāga*) of accomplishments (*siddhi*) (it gives). One should make the most excellent fire offering of the Vidyā by means of Vīrabhadra. * * * * * * * * one should cause this to be done with the Wind (*vāyuvarga*). One should practice (the attainment of) accomplishment in front of the *Liṅga* in accord with the parts of the fire offering. (89-90ab)

The wise man should make the fire offering with (these) measures (*mātrāhoma*)[52] to pacify (adverse influences) during the daily rite on the eighth and fourteenth (of the lunar fortnight) or during (the rite) of initiation. (90cd-91ab)

One should make eight hundred offerings to the fire. Then (those who do so) possess the accomplishments (*siddhi*). In this way, eight hundred (are to be offered) in every way on Śiva's Night (*śivarātri*) and other (such occasions). (91cd-92ab)

One should always worship (in this way) when the rite of offering the sacred thread (*pavitraka*)[53] is performed and on the sacred lunar days (*parvan*).[54] (Thus) one attains success (*siddhi*), the heroic state (*vīratva*) and Rudra's world. (92cd-93ab)

The reciter of mantra gets a hundred times more fruit (from this ritual) than a thousand Vedic sacrifices (*kratuyajña*) or a hundred horse sacrifices. (93cd-94ab)

The reciter of mantra who has made the (daily) obligatory fire offering, gets the fruit of having bathed in the Ganges. When a fire offering is made on the eighth (lunar day), it is the same as doing it in Vārāṇasī. (94cd-95ab)

When the fire offering is performed on the fourteenth (lunar day), the fruit is similar (to that obtained by doing it) in Kedāra. (This), the sacred king (of all) fire offerings, (is equivalent) to the consecration (obtained) in all the sacred bathing sites (*tīrtha*) (put together). (95cd-96ab)

Once all the fire offering has been completed (one attains) mastery over all mantras. By offering the fire sacrifice of accomplishment (*siddhihoma*), (the adept) becomes the destroyer of all the enemies of accomplishment. (96cd-97ab)

गृहस्थानां सदाचारं[३६९] विद्याहोमं विधीयते ।। ९७ ।।
क्रमस्य दक्षिणे[३७०] मूर्तौ अलिना शोधितं[३७१] हुनेत्[३७२] ।
श्वेतार्कैश्च[३७३] हयारैश्च[३७४] श्वेतपुष्पैर्मनोरमैः[३७५] ।। ९८ ।।

नैमित्तिके[३७६] महाद्रव्यैरणिमादिगुणाष्टकम्[३७७] ।
अतीतानागतं[३७८] किञ्चिद्[३७९] वर्तमाने[३८०] प्रवर्तते ।। ९९ ।।

श्रीनाथ उवाच

द्रव्यमानं[३८१] कथं चात्र सविधानं[३८२] च निर्णयम् ।
होमसंभारमानं तु कथं मात्रा विधीयते ।। १०० ।।

श्रीवक्रा उवाच[३८३]

अत[३८४] ऊर्ध्वं प्रमाणं तु द्रव्याणां[३८५] परिभावना[३८६] ।
नित्यकर्मणि सक्तानां शान्त्यर्थं सर्वकामदम्[३८७] ।। १०१ ।।

श्वेतार्कं[३८८] तिलपात्रेण युक्तं कृत्वा तदश्नुते[३८९] ।
सर्पिषा[३९०] अग्निबीजेन अग्नीनां कृतकृत्यता ।। १०२ ।।

प्रसिद्धश्चात्मज्ञानेन[३९१] दक्षिणेन करेण तु ।
गुग्गुलगुटिका[३९२] शस्ता वनराण्डप्रमाणतः[३९३] ।। १०३ ।।
तिलाक्तामर्दितां[३९४] कृत्वा सर्पिषैकपलं[३९५] हुनेत्[३९६] ।

नगरे शुभकार्येषु आहुतीः[३९७] सर्वसिद्धिदाः ।। १०४ ।।
विद्यावक्त्रेषु पीठानां पक्वान्नाहुतिपञ्चकम्[३९८] ।

The Substances Offered to the Fire

The fire offering of the Vidyā (*vidyāhoma*) is enjoined as the regular (daily) practice (*sadācāra*) for householders.[55] One should make a fire offering, purified with liquor, to the image (*mūrti*) on the southern side of the Krama (*maṇḍala*) with white Arka (flowers),[56] Hayāras[57] (and other) beautiful white flowers. (97cd-98)

In the case of an occasional rite, (the offering is made) with the great (Kaula) substances (*mahādravya*). (Thus one attains) the power to make oneself small at will (*aṇima*) along with the other eight yogic powers (*guṇa*) and whatever has past or will be occurs in the present (and is known to the adept). (99)

Śrīnātha said:

What is the extent (and form) of the sacrificial substance (offered) here (in this case)? (What is) the teaching and the prescribed rite (*vidhāna*)? What is the extent (and nature) of the accessories (*saṁbhāra*) to the fire sacrifice? In what measure (*mātrā*) is it enjoined? (100)

The venerable (goddess) Vakrā said:

Now follows a reflection on the extent (and form) of the sacrificial substances (offered) in the regular rite for those engaged (in this practice) to pacify (adverse forces) and fulfil all one's desires. (101)

(The adept) attains that by combining the white Ark flower with sesame leaf. The fires have fulfilled their function when (this is offered) along with clarified butter and the seed-syllable of fire.[58] It is perfectly complete when (offered) with knowledge of the Self and the right hand. (102)

It is enjoined that a ball of *guggula*[59] resin the size of a monkey's testicle (should be offered to the fire).[60] Once it has been smeared with sesame (oil) and kneeded, it should be offered to the fire (with) one *pala*[61] of clarified butter. (103cd-104ab)

The offerings to the fire confer complete success in all the auspicious (public) works (one may undertake) in (one’s) town. Five fire offerings of cooked rice (*anna*) are made to the sacred seats in the faces of the Vidyā. (104cd-105ab)

पिशितस्य[३९९] पलान्[४००] पञ्च गुटिकां होमयेत्[४०१] ततः ॥ १०५ ॥
मात्रामानेन[४०२] संसिद्धिर्नित्यहोमफलं[४०३] महत् ।

रुद्रशक्त्या[४०४] हुनेन्मन्त्री[४०५] विचरेत[४०६] यथासुखम् ॥ १०६ ॥
अणिमादीनि सिद्धीनां[४०७] त्राता भवति नान्यथा ।
मात्राहोममयं[४०८] कृत्वा ततश्चासौ अन्वयी[४०९] भवेत् ॥ १०७ ॥

अतो[४१०] नैमित्तिकस्यात्र[४११] विधानं[४१२] संप्रगीयते ।
तिलाक्तासर्पिणा[४१३] सार्धं प्रस्थान्यष्टशतानि च ॥ १०८ ॥
कृत्वा चैव तु[४१४] गुटिकां अर्केन्दुफलमानतः ।
गुग्गुलेन[४१५] पुरा कृत्वा[४१६] होमयेत[४१७] विचक्षणः[४१८] ॥ १०९ ॥
एवं मासस्य मानं[४१९] तु अप्रमाणं[४२०] न होमयेत् ।

शतमष्टोत्तरं[४२१] रक्तं[४२२] गोक्षीरं[४२३] सर्पिमेव[४२४] च ॥ ११० ॥
चतुर्वर्णाानि[४२५] पुष्पाणि होमयेत[४२६] विधानतः ।

आदौ त्रिकण्ठकं[४२७] न्यासं[४२८] कुण्डमध्ये तथात्मनि ॥ १११ ॥
विद्यान्यासं[४२९] तथैवेह अपरं सिद्धपञ्चकम्[४३०] ।
षडङ्गमालिनीं[४३१] कृत्वा मुखजिह्वान्[४३२] यथाक्रमम् ॥ ११२ ॥
मात्राणां[४३३] होमयेत् कुण्डे पृथग्रूपविभागशः[४३४] ।

उड्डियाणं[४३५] महावक्त्रं सिद्धयोगिनिसेवितम्[४३६] ॥ ११३ ॥
कुण्डमध्ये[४३७] स्मरेद्[४३८] देवं जालवक्त्रं तु दक्षिणे ।
उत्तरे पूर्णगिर्यं तु कामरूपं[४३९] तदग्रतः ॥ ११४ ॥
तदूर्ध्वे पीठमेकं तु पञ्चमं तिस्रनामतः[४४०] ।

एते पीठमुखाः[४४१] पञ्च तेषु जिह्वाः[४४२] क्रमेण तु ॥ ११५ ॥

(First), one should offer five *pala*s of meat to the fire and then the ball (of *guggula*). According to the size of the measures (*mātrā*) (offered one attains) complete success. The fruit of the regular (*nitya*) fire offering is (indeed) great. (105cd-106ab)

The reciter of mantra should make offerings to the fire with Rudra's energy and (then) wander as he pleases. In this way alone he becomes the guardian of the powers (*siddhi*) to become small at will (*aṇima*) and the rest. (Indeed), he who has made the fire offering in the (right) measures (*mātrāhoma*) becomes a member of the tradition (*anvayin*). (106cd-107)

The Fire Offering for the Occasional Rites

Next the prescribed method of performing the occasional rite is discussed. Having prepared eight hundred and fifty *prastha*s[62] of sesame seed smeared with clarified butter and a ball (*guṭikā*) of *guggula* the size of the fruit of the Ark tree, the expert should offer (all that) to the fire. Such is the measure of the monthly (offering). One should not make an offering to the fire that has no measure (*apramāṇa*). (108-110ab)

One should offer according to the prescribed method, blood, cow's milk, clarified butter and flowers of four colours, one hundred and eight times. (110cd-111ab)

First comes the deposition of the Three Thorns (*trikaṇṭhaka*)[63] in the centre of the fire pit and within oneself. (One should perform) the deposition of the (Samaya) Vidyā in the same way and after that the (*Praṇavas* of) the five Siddhas. (One should) then form, in due order, the six-limbed deposition of Mālinī and (that of the) faces (of the fire) and the tongues (of flame). One should offer the measures (*mātrā*) in the fire pit part by part (each according to their own) separate form. (111cd-113ab)

Uḍḍiyāna is the Great Face, attended by Siddhas and Yoginīs. One should recollect the god in the centre of the fire pit. The face of Jālandhara is in the south. (The face of) Pūrṇagiri is in the north and Kāmarūpa is in front of it. Above that is one (more) seat, the fifth, called Tisra. (113cd-115ab)

These are the five faces of the sacred seats. The tongues within them (will now be explained) in due order. (115cd)

व्यापकादिचतुष्कं तु संहारं[४४३] बिन्दुसंयुतम्।
रेफषष्ठसमाक्रान्तं[४४४] पूर्वनामविभागशः ।। ११६ ।।

कुलदेवीं[४४५] च कुब्जेशीं[४४६] मध्यपीठे हि[४४७] विन्यसेत् ।
वटुकयोगिनीनां[४४८] तु बलिं[४४९] बाह्ये विनिक्षिपेत् ।। ११७ ।।
अपरं पूजयेत् तत्र विद्यादेव्या महाक्रमम् ।

वक्त्राङ्गैस्तु[४५०] समोपेतं[४५१] तथा पीठचतुष्टयम् ।। ११८ ।।[452]
देवतैश्चतुरोपेतं[४५३] कुलदेव्या तथाष्टकम् ।

श्रुक्श्रुवं[४५४] ज्वालयेद् देव अस्त्रराजेन बुद्धिमान् ।। ११९ ।।
ज्वालयित्वा महेशान कवचेनावगुण्ठयेत् ।

ब्रह्मा विष्णुश्च रुद्रश्च दर्भेषु[४५५] हि[४५६] पुरत्रयम्[४५७] ।। १२० ।।
श्रुक्श्रुवं[४५८] स्थापयेत् तत्र विद्याबीजेन सन्मुखम् ।
सर्पिपूर्णं[४५९] श्रुवं[४६०] कृत्वा विद्यादेवी प्रपूजिता[४६१] ।। १२१ ।।
योनिमुद्रा[४६२] निरालम्बा पूरकेन तु होमयेत् ।
वामहस्तेन तत्सर्वं[४६३] कर्तव्यं होमकर्मणि[४६४] ।। १२२ ।।

पुष्पाञ्जलिं[४६५] ततो विद्यां विनिवेश्य प्रसन्नधीः ।
वक्त्राङ्गपूर्णतां[४६६] कृत्वा होमयेत[४६७] विचक्षणः[४६८] ।। १२३ ।।

षडङ्गेन तु संपूर्णं[४६९] हुत्वा जिह्वाचतुष्टयम्[४७०] ।
कुलदेव्यस्तथा[४७१] चाष्टौ होमयेत् पूर्वमाहुतिम्[४७२] ।। १२४ ।।
इति पञ्चाहुतीः[४७३] पञ्च हुत्वा होमः प्रवर्तते ।

गमागमेनाक्षमालावामहस्तेन[४७४] चित्पुरे[४७५] ।। १२५ ।।
होमयेत् सात्विकं होमं[४७६] विद्यासकलकामदम् ।

The group of four, consisting of the Pervasive One (*vyāpaka*) and the rest, Withdrawal conjoined with the Point (KṢAṀ).[64] They are conjoined with six letter Ras[65] separately in accord with their previous name. (116)

The Kula goddess, Kubjeśī, should be deposited in the sacred seat in the centre.[66] One should throw an animal offering (*bali*) outside (the sacrificial area) for Vaṭuka (Bhairava) and the Yoginīs.[67] One should worship the rest (*apara*) there, namely, the great Krama of the goddess of the Vidyā. (117-118ab)

Similarly, (one must worship) the four sacred seats along with the faces and limbs (of the goddess), the four deities, the group of eight (Mothers) and the goddess of Kula. (118cd-119ab)

O god, the wise man should ignite the two spoons (*śruk* and *śruva*) with the King of Weapons.[68] O great lord, once they have been ignited (in this way), he should envelope them with the Armour. (119cd-120ab)

Brahmā, Viṣṇu, and Rudra, (installed on seats made of) Darbha (grass) are the three locations. The two spoons should be placed there, in front of oneself with the seed-syllable of the Vidyā. Having filled one of the spoons (the *śruva*) with clarified butter and the goddess of the Vidyā has been worshipped, it should be offered to the fire while making the self-sustained (*nirālambā*) Gesture of the Yoni (*yonimudrā*) and inhaling. All that should be done with the left hand, when performing the ritual offering to the fire. (120cd-122)

Then the man of contented intellect, offers a handful of flowers once he has penetrated into the Vidyā. Having completed (the rite and the mantras) of the faces and limbs, the expert should make the offering to the fire. (123)

Once the four Tongues along with the six-limbs have been completely offered to the fire, one should then offer the first fire offering to the eight Kula goddesses. Once one has made (all) five of the five offerings, then the fire offering is complete. (124-125ab)

Holding a rosary in the left hand, one should offer in the Citadel of Consciousness, with the going and coming,[69] the spiritual (*sāttvika*) offering to the fire that bestows all one (could) desire of the Vidyā. (125cd-126ab)

न मेरुं[४७७] लङ्घयेत् कश्चिन्मेरुच्छायां[४७८] न लङ्घयेत् ॥ १२६ ॥
तिलाश्च सर्पिणा[४७९] भाव्या अग्निबीजप्रदीपिताः ।

होमयेच्च दशांशेन जपसंख्याप्रमाणतः[४८०] ॥ १२७ ॥
पुष्पयुक्ते तिलाक्ते[४८१] तु सर्वसिद्धिप्रदो भवेत् ।

अपामार्गं[४८२] च शार्दूलं[४८३] सोमराजा[४८४] तु पिप्पलम्[४८५] ॥ १२८ ॥
ईश्वरं च तथा ब्रह्म[४८६] जीमुतं[४८७] मेघवाहनम् ।
इत्यष्टौ समिधाः[४८८] प्रोक्ता[४८९] होमयेत् सर्पिणा[४९०] सह ॥ १२९ ॥
तिलाक्तैश्च सुपुष्पैश्च[४९१] सहस्राणि[४९२] त्रयः[४९३] स्मृताः[४९४] ।
शतद्वयं वरारोह[४९५] अर्धं[४९६] वा सर्ववक्त्रेषु[४९७] ॥ १३० ॥
संक्षेपेण[४९८] चतुर्भागं अत[४९९] अर्धमसिद्धिदम्[५००] ।

आज्ञाविद्यां[५०१] विशालाक्ष[५०२] वक्त्राङ्गानि तथा पुनः ॥ १३१ ॥
जिह्वानां कुलदेवीनां लोकेशानामनन्तरम् ।
होमयेच्चाधिकं होमं अघोरास्त्रमतः[५०३] परम् ॥ १३२ ॥
शतमष्टोत्तरं[५०४] हुत्वा पश्चादाहुतिपञ्चकम्[५०५] ।

वक्त्राणां तु षडङ्गस्य[५०६] जिह्वानां कुलदेवीनाम्[५०७] ॥ १३३ ॥
वृत्तं[५०८] माषेण[५०९] चारुकां[५१०] आहुतिं[५११] देव तर्पयेत् ।
ततः पूर्णाहुतिं[५१२] दद्याद् यजमानोऽपि साधकः ॥ १३४ ॥

सर्वसिद्धिप्रसादं तु गुरूणां[५१३] पूजिते सति ।
दानं वित्तानुसारेण स्वशरीरं[५१४] निवेदयेत् ॥ १३५ ॥
दक्षिणादानात्[५१५] ते[५१६] सिद्धिर्भवेद् यज्ञफलं[५१७] तदा ।
वित्तशाठ्येन[५१८] नरकं कृतं तदकृतं[५१९] भवेत् ॥ १३६ ॥

None should cross over the Meru (of the rosary while repeating the Vidyā).[70] (None) should cross (even) the shade of the Meru. The sesame seeds should be sanctified with clarified butter and inflammed with the seed-syllable of fire. (126cd-127ab)

The number of offering to be made to the fire should be a tenth of the repetitions (of the Vidyā). (If the offering is made) with flowers and sesame seed smeared (with clarified butter), (the offering) grants every accomplishment (*siddhi*). (127cd-128ab)

Apāmārga, Śārdūla, Somarājī, Pippala, Īśvara, Brahmā, Jīmuta and Meghavāhana[71] - these are said to be the eight fuels (for the sacrificial fire). They should be offered to the fire with clarified butter, sesame seed smeared (with clarified butter) and beautiful flowers. O handsome one, (the offerings) are said to be three thousand two hundred, or half of that, for (each of) all the Faces. Shortened to a quarter or (even) a half, (the sacrifice) does not give success (*siddhi*). (128cd-131ab)

O long-eyed one, one should make an extra fire offering for the Vidyā of the Command, the mouths and limbs, the tongues, the goddesses of Kula and then the Lords of the Worlds. Then (one should recite) the Weapon of Aghora. Once a hundred and eight offerings have been made, then come the five fire offerings. (131cd-133ab)

Once (this) has been completed with lentils (*māṣa*), one must make a libation to the fire offering consisting of the sacrificial pap for the faces, six limbs, the tongues and the Kula goddesses. Then the patron (*yajamāna*) and the adept (*sādhaka*) should make the (final) complete offering to the fire (*pūrṇāhuti*). (133cd-134)

Once the teachers have been worshipped, (one receives) the grace (*prasāda*) of every accomplishment (*siddhi*). Money (should be offered to the officiant) according to one's means and one’s own body. Then, by donating the sacrificial fee (*dakṣiṇā*), they (achieve) success (*siddhi*) and the fruit of the sacrifice.[72] Hell (is the result) of cheating about (one's) means. Moreover, (even if the fire offering) is performed, it is (as if) it had not been done. (135-136)

इत्याद्यावतारे महामन्थानभैरवयज्ञे[५२०] अन्वये[५२१] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[५२२] विद्यापीठमार्गे विमलषट्कनिर्णये[५२३]
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[५२४]
अव्वाक्रमभाषिते[५२५] होमनिर्णयो नामानन्दः[५२६] ॥ ३४ ॥

This is the (thirty-fourth) chapter called *the Teaching Concerning the Offering to the Fire*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

पञ्चत्रिंशानन्दः

श्रीनाथ उवाच

श्रुतं भेदं[१] तन्त्रमार्गे[२] वामदक्षिणसंग्रहे ।
त्रिकभेदं[३] समस्तेषु यामलादिष्वनेकशः[४] ।। १ ।।
नित्यातन्त्राण्यनेकानि[५] आगमा[६] गह्वरादयः ।

अधुना श्रोतुमिच्छामि कुलभेदं[७] त्रिकं यथा ।। २ ।।
येन विज्ञातमात्रेण त्रिकभेदः प्रवर्तते ।

श्रीवक्रा उवाच[८]

साधु साधु महाशम्भो सम्यक्पृष्टा त्वयाधुना ।। ३ ।।
तथाहं कथयिष्यामि तव भक्त्या वरानन[९] ।
न मया कस्यचित् ख्यातं तव प्रीत्या वदाम्यहम् ।। ४ ।।
ममापि[१०] अशरीरेण पूर्वमीशेन भाषितम् ।

यस्मिन् देव निराकारे शून्यभूते चराचरे ।। ५ ।।
अनन्तदेवा गन्धर्वा[११] यक्षोरगराक्षसाः[१२] ।
न चन्द्रार्कौ[१३] ग्रहा ऋक्षा नाश्रमा ऋषयस्तथा[१४] ।। ६ ।।

नाहं देव न त्वं तथा[१५] न गणाः[१६] शैलकाननाः ।
तमार्णवे निराकारे अद्वैते घोरदारुणे ।। ७ ।।
निरानन्दात्[१७] परास्थानात्[१८] दिव्याज्ञा संप्रवर्तिता[१९] ।
शिवेच्छा[२०] निर्गता[२१] शक्तिः साहं चैव पुनः शिवा[२२] ।। ८ ।।

शिवशक्तिरयं[२३] भेदः[२४] संजाता[२५] कुटिलाह्यहम् ।
त्रिधा[२६] सृष्टमिदं[२७] तेन त्रिःकोणाकारविग्रहा[२८] ।। ९ ।।

CHAPTER THIRTY-FIVE

The Emanation of the Triple Division and its Authority.

The Emanation of the Triangle of the Sacred Seats

Śrīnātha said:

I have heard about the variety of types (*bheda*) on the Tantric Path, which consists of the collection of the (Tantras of) the Right and the Left. (I have heard) about Trika (*trikabheda*) which is in all (the Tantras), including the Yāmalas and the rest of many kinds, the numerous Nityā Tantras, the Āgamas, the Gahvara (Tantras)[1] and the rest. (1-2ab)

Now I wish to hear about the Kula variety, namely, the Trika by knowing which the triple division (*trikabheda*) functions. (2cd-3ab)

The venerable (goddess) Vakrā said:

O Great Śambhu! Congratulations! This time you have questioned me well. So, O handsome one, because of your devotion, I will tell you this. I have not told (this) to anybody, but out of love for you I will tell (you), (just as) the disembodied Lord (Īśa) previously told me. (3cd-5ab)

O god, when the moving and immobile (universe) was a void, there were (none of) the endless number of gods, heavenly musicians (*gandharva*), Yakṣas, Snake (deities) and Rākṣasas, there was no moon or sun, no planets, constellations, hermitages or the Ṛṣis. (5cd-6)

O god, I did not exist and nor did you. The host (of our attendents) did not exist and there were no mountains or forests. In the (one) non-dual, formless, and fearsome ocean of darkness (*tamas*), the Divine Command was impelled out of the Abode of the Supreme Goddess (*parāsthāna*), the Bliss of Stillness (*nirānanda*).[2] I am that Energy who emerged (thus). (I am) Śivā (who is) Śiva's will. (7-8)

This division is that of Śiva and (his) Energy. (In this way) I, the Crooked One (*kuṭilā*), have come into being. This has been emanated (*sṛṣṭa*) created threefold and so its form is the shape of a triangle. (9)

अधोर्ध्वमध्यभागेन[२९] व्याप्याशेषमिदं[३०] स्थितम्[३१] ।
कुलमार्गगता देवी अव्यक्तपदचिन्तका[३२] ।। १० ।।

अव्यक्ता व्यक्तरूपेण[३३] तेन सृष्टिः[३४] प्रकाशिता ।
अव्यक्ताव्यक्तनादात्मा जाता[३५] प्रीतिः[३६] परस्परम् ।। ११ ।।

उभौ तौ[३७] ईश्वर आज्ञा तयोः[३८] सृष्टमिदं[३९] जगत् ।
इच्छया सृज्यते[४०] सर्वं त्रैलोक्यं सचराचरम् ।। १२ ।।

पीठोपपीठक्षेत्राणि[४१] चन्द्रार्कौ[४२] देवदानवाः ।
गणा[४३] नागा ग्रहा यक्षाः[४४] सिद्धगन्धर्वमानुषाः ।। १३ ।।
शैलाश्चैव समुद्राश्च एवं सर्वे[४५] विनिर्मिताः ।

त्रिभिर्भागैर्गता देवी त्रैलोक्यं सृजते[४६] क्षणात् ।। १४ ।।
ब्रह्मा विष्णुश्च रुद्रश्च त्रयो देवा विनिर्मिताः[४७] ।
पीठत्रिकं च देवेश[४८] समासाच्च विनिर्मितम्[४९] ।। १५ ।।
यत्र स्थिता च देवेशी एकानेकस्वरूपतः ।
तया[५०] सृष्टमिदं[५१] सर्वं जगत् स्थावरजङ्गमम् ।। १६ ।।

क्रीडामात्रविनोदेन सृष्टिसंहारकारिका ।
त्रिधा च सृजते विश्वं श्रङ्गाट[५२] पुरमुत्तमम् ।। १७ ।।

तत्र देवास्त्रयो जाता ब्रह्माविष्णुमहेश्वराः[५३] ।
त्रिकोणाकाररूपेण पीठत्रय[५४] विनिर्मितम्[५५] ।। १८ ।।
तन्मध्ये चाधिकारिण्या सुखोपायेन कौलिनी ।

पूर्वकोणे तु कामाख्यं पूर्णगिर्य[५६] तथोत्तरे ।। १९ ।।
दक्षिणे जालपीठं तु उड्डियाण[५७] तु पश्चिमे ।
उपपीठानि क्षेत्राणि[५८] संदोहानि ह्यनेकधा[५९] ।। २० ।।
दिशि च विदिशि चैव[६०] अत्र मध्ये व्यवस्थिताः[६१] ।

It abides having pervaded all this with (its) lower, upper and middle portion. The goddess is (thus) on the Path of Kula and contemplates the plane of the Unmanifest. (10)

It is because the unmanifest (goddess appears) in manifest form that the emanation (of all things) has been made manifest. (Thus) the unmanifest (*avyaktā*) love between us which is unmanifest Sound (*nāda*) came into being. (11)

Those two are the Lord and the Command. This world has been emitted from them. The entire triple world with all that moves and is immobile is emanated by (the Lord's) will. (12)

Everthing has been created in this way – the (sacred) fields, the sacred seats, primary and secondary, the sun and the moon, the gods and demons, the (celestial) hosts, the snake (gods), the planets, Yakṣas, Siddhas, Gandharvas and men, the mountains and the seas. (13-14ab)

The goddess who assumes three parts emanates the triple world in a moment. O lord of the gods, the three gods, Brahmā, Viṣṇu and Rudra and (so too), the three sacred seats are fashioned collectively (*samasāt*) where the one mistress of the gods resides, through (her) multiple nature. All this moving and immobile universe has been created by her. (14cd-16)

She brings about the emanation and withdrawal (of all things) merely for the pleasure of play. She emanates the triple universe, the most excellent City of the Triangle (*śṛṇgāṭa*). (17)

Three gods have arisen therein, namely, Brahmā, Viṣṇu and Maheśvara. The three sacred seats have been fashioned in the form of a triangle in the centre of which is Kaulinī who possesses authority (which she applies) through blissful means (*sukhopāya*). (18-19ab)

Kāmākhya is in the eastern corner, Pūrṇagiri is in the north, Jālandhara is in the south, while Uḍḍiyāṇa is in the west. The secondary seats, the (sacred) fields and many kinds of sacred meeting places (*saṁdoha*) are (also) located here, in the middle and in the primary and secondary directions. (19cd-21ab)

श्रीनाथ उवाच

पूर्वं[६२] बहिस्त्वया[६३] ख्यातं देव्याः[६४] पीठत्रिकं[६५] विभो ॥ २१ ॥
अधुना श्रोतुमिच्छामि समासात् कथयस्व मे ।

श्रीवक्रा उवाच[६६]

कथयिष्यामि[६७] ते[६८] नाथ अतिस्नेहेन[६९] भैरव ॥ २२ ॥
यन्न कस्यचिदाख्यातं स्कन्दनं हि[७०] पुरे गतम्[७१] ।
मह्यमीशेन[७२] कथितं देहे[७३] पीठत्रयं पुरम् ॥ २३ ॥

पीठाधिपा हि[७४] देवेश पीठदेव्यस्तथा[७५] पुनः ।
अधोर्ध्वमध्यभागेन[७६] देहे पीठत्रयं शुभम् ॥ २४ ॥

त्रिकोणाकाररूपेण[७७] त्रिभिः[७८] स्थानैर्व्यवस्थिता ।
स्वाधिष्ठाने[७९] तु कामाख्यं[८०] उड्डियाणमनाहते[८१] ॥ २५ ॥
नासा पूर्णगिरिर्ज्ञेया[८२] उज्जेनी[८३] बिन्दुसंस्थिता ।

इच्छाशक्तिः क्रियाशक्तिर्ज्ञानशक्तिस्तृतीयका ॥ २६ ॥
स्वे स्वे स्थाने[८४] स्थिता देव्यः[८५] परिवारेण संयुताः[८६] ।
इच्छाशक्तिस्तु कामाख्ये[८७] उड्डियाणे[८८] क्रियात्मिका ॥ २७ ॥
ज्ञानशक्तिस्तु देवेश पूर्णपीठे[८९] तृतीयका ।
षट्चक्राधारभेदेन भेदोऽयं परिकीर्त्यते[९०] ॥ २८ ॥
डरलकसहयादिभेदषट्कसमन्वितः[९१] ।
तेषां भेदं[९२] न जानन्ति अज्ञानतममोहिताः[९३] ॥ २९ ॥

The Projection of the Sacred Seats into the Wheels (*cakra*) of the Body

Śrīnātha said:

Previously you talked about the external (location of these sacred places). Now, O all-pervasive one, I want to hear about the three sacred seats of the goddess (as they are) collectively (*samasāt*). Please tell me (this). (21cd-22ab)

The venerable (goddess) Vakrā said:

O lord Bhairava, out of the great love (I have for you), I will tell you what has not been told to anybody, namely, the emission (of energy) (*skandana*) within the abode (*pura*) (of the three seats in the body). The Lord (Īśa) has told me that the abode (*pura*) of the three sacred seats is within the body. (22cd-23)

The rulers and the goddesses of the sacred seats are also (within it). The three auspicious seats within the body are divided into upper, lower and middle.[3] (24)

(The goddess) resides (in the body) in the form of a triangle with these three places. Kāmākhya is in the (Wheel called) Self-supported (*svādhiṣṭhāna*). Uḍḍiyāṇa is in (the Wheel of) Unstruck Sound *(anāhata*). One should know that Kuṇḍalinī (*nāsā*)[4] is Pūrṇagiri, while Ujjain[5] is in the Point (in the centre of the triangle). (25-26ab)

The goddesses (who correspond to) the powers of will, action and knowledge as the third, reside in their own places along with their entourage. The power of the will is (located) in Kāmākhya. She who is (the power of) action is in Uḍḍiyāṇa, O lord of the gods, the power of knowledge, which is the third, is in Pūrṇagiri (*pūrṇapīṭha*). This variety (*bheda*) is said (to be formed) in accord with the division of the foundation of the Six Wheels. It possesses the first division of six, namely, Ḍa Ra La Ka Sa Ha and Ya.[6] Those who don't know (this) variety (*bheda*) of these (Yoginīs) are deluded by the darkness of ignorance. (26cd-29)

श्रीनाथ उवाच

अतिसंशयमुत्पन्नं व्याकुलं हृदय[९४] मम[९५] ।
न जानामि अहं देवि[९६] विज्ञानज्ञानदायिनि ।। ३० ।।
भैरवि[९७] देवदेवेशि सर्वज्ञे[९८] परमेश्वरि[९९] ।
कथं पीठत्रये[१००] देव्या[१०१] उत्पन्ना सपरिग्रहा[१०२] ।। ३१ ।।
षट्चक्रे षडिदेव्यश्च[१०३] एकानेकविभेदशः[१०४] ।
त्रिधाभेदेन संभिन्नाः[१०५] षट्प्रकारे[१०६] व्यवस्थिताः[१०७] ।। ३२ ।।

श्रीवक्रा उवाच[१०८]

अतिगुह्यतर[१०९] प्रश्न[११०] त्वयोदित[१११] सुरेश्वर[११२] ।
रक्षणीयं त्वया शम्भो नायिका[११३] पीठसंभवा[११४] ।। ३३ ।।

एकापि बहुधा भिन्ना सबाह्याभ्यन्तरे[११५] स्थिता[११६] ।
क्षेत्रे क्षेत्रे स्थिता देव्या[११७] पीठे पीठे व्यवस्थिता[११८] ।। ३४ ।।
यथाज्ञायाता[११९] ते देव[१२०] नाम[१२१] चिह्नं तथा शृणु[१२२] ।

एकापि व्यापिका सूक्ष्मा कलानाहतवर्षणी[१२३] ।। ३५ ।।
चन्द्रपूर्येति[१२४] सा[१२५] ज्ञेया तुर्यातीतावलम्बिनी ।
हिमकुन्देन्दुधवला[१२६] बालाग्रशतभागिका ।। ३६ ।।
श्रवन्ती[१२७] स्वेन[१२८] रूपेण ॐकारे सा च गीयते ।

हकारार्धार्ध[१२९] या मात्रा अर्धेन्दुपदमध्यगा ।। ३७ ।।
उड्डियाण[१३०] तदाख्यातं अर्धचन्द्राद्[१३१] विनिर्गतम् ।

शक्तिर्विमलरूपेण इच्छयाज्ञा विनिर्गता ।। ३८ ।।
सुषुम्नानाडिभेदेन[१३२] तालुरन्ध्रं समागता[१३३] ।
वाडवानलयोगेन पूरयन्ती समन्ततः[१३४] ।। ३९ ।।

Śrīnātha said:

O goddess who bestows knowledge and wisdom, a great doubt has arisen (within me) and my heart is troubled, O Bhairavī! Mistress of the God of the gods! Omniscient Supreme Goddess! How has the goddess arisen in the three sacred seats with (her) enclosure[7] (*saprigrahā*)? (How is it that) the six goddesses in the Six Wheels have been, by single and multiple divisions, divided threefold and reside in the (*maṇḍala* with) six aspects? (30-32)

The venerable (goddess) Vakrā said:

The (reply to the) question you have asked, O lord of the gods, is extremely secret. O Śambhu, you should guard (the answer as a great secret). (33abc)

The Mistress (*nāyikā*) has arisen threefold within the sacred seats. Although she is one, she is divided in many ways and is both within and outside. The goddess is in every (sacred) field and in every sacred seat. O god, listen to the characteristic feature and name (of these realities) according to the Command that has come down to you. (33d-35ab)

Oṁkāra – the End of the Twelve

There is one, all-pervasive and subtle energy (*kalā*) of Unstruck Sound that rains down (nectar). Sustained by the State beyond the Fourth (*turīyātīta*), it should be known to be the Island of the Moon. White as the moon, snow and the jasmine flower, (it is as fine) as the hundreth part of the tip of a hair. It oozes (nectar) spontaneously by its very nature and is said (to be) within the syllable OṀ.[8] (35cd-37ab)

Oḍḍiyāṇa – The Half Moon

The measure of Half of Half of Ha[9] is located in the centre of the Half Moon. It is called Oḍḍiyāṇa and it has emerged from it. (37cd-38ab)

The Cavity of the Palate

The (Divine) Command is the Energy that emerges in a pure form by the will (of the Supreme Principle). (Then), by spliting apart the channel of Suṣumṇā, she reaches the cavity of the palate. She fills (everything) all around by (her) conjunction with the Fire of Time (*vāḍavānalayoga*). (38cd-39)

इदं[१३५] तस्य परं दिव्यं पीठं चैवातिदुर्लभम् ।
तत्सकाशात्[१३६] समुत्पन्ना[१३७] ऋजुरेखा[१३८] ह्यधोमुखी ॥ ४० ॥

आकर्षयन्ती[१३९] सर्वात्मा ज्वालामाला करालिनी ।
अनाहते तु संप्राप्ता या सा[१४०] हंसविकासिनी[१४१] ॥ ४१ ॥
ज्वालामुखी समाख्याता पीठे[१४२] जालाख्यसंज्ञके[१४३] ।

सा कला कालरूपेण काकिनी हंसविग्रहा ॥ ४२ ॥
मणिपूर्णे महानीला पूर्णिमाकाररूपिणी[१४४] ।

पीताम्बरधरा दिव्या नागा[१४५] सुप्ता[१४६] च कुण्डली ॥ ४३ ॥
क्षोभयन्ती जगत् सर्वं पूर्णपीठे स्थिता स्वयम् ।
मणिनाभिस्थिता मध्ये[१४७] त्रिकोणाकृतिविग्रहा[१४८] ॥ ४४ ॥

कदम्बगोलकाकारा[१४९] ज्ञानविज्ञानभैरवी ।
स्वयमुत्पन्ना सा[१५०] देवी[१५१] आदिकादिसमायुता ॥ ४५ ॥
थकारादि[१५२] च सा भिन्ना सा शिला[१५३] सिद्धनिर्मला[१५४] ।

जननी[१५५] सर्वदेवीनां सदेवासुरमानुषी[१५६] ॥ ४६ ॥
उत्पन्ना कामरूपे तु कामिनी कलुषापहा ।

षट्पीठं[१५७] च समाख्यातं षट् चक्राणि तथा शृणु ॥ ४७ ॥

This is his supreme and divine seat (*pīṭha*) which is extremely hard to attain. From its presence (the goddess) has arisen (in the form of) a straight line and faces downwards.[10] (40)

Jālandhara (Anāhata)

Terrible (*karālinī*) and encompassed by a garland of flames, she is all things and attracts (them all) to herself. When she who expands out the Gander (*haṁsa*) (of Unstruck Sound), reaches (the Wheel of) Unstruck Sound (*anāhata*), she is called Jvālāmukhī (Flame Mouth) and (resides) in the sacred seat called Jāla. (41-42ab)

Pūrṇagiri (Maṇipūrṇa)

That (same) energy (*kalā*), as Time, is (the goddess) Kākinī who, in the form of the Gander (of Unstruck Sound), (resides) in *Maṇipūrṇa.* She is deep blue in colour (*mahānīla*) and She is shaped (like) the Full Moon. (42cd-43ab)

Divine and wearing yellow clothes, she is the sleeping serpent (who, coiled, is circular like an) earring (*kuṇḍalī*). She disturbes (*kṣobhayantī*) the entire universe and resides alone in the sacred seat of Pūrṇa. She resides in the centre of the navel of the (Wheel of the City of) Jewels and her form is that of a triangle. (43cd-44)

Kāmarūpa (*ādhāra*)

The Bhairavī of knowledge and wisdom, shaped (like) the bud of a Kadamba tree (*kadambagolaka*), is self-generated (*svayamutpannā*). She is the goddess endowed with (all the vowels) from A onwards and (the series of consonants) from Ka onwards (up to Tha). She is also divided up into (the consonants ranging from) the letter Tha (up to the end of the alphabet). She is the Stone (*śilā*) which is perfect (*siddha*) and pure.[11] (45-46ab)

She is the mother of all the goddesses, gods, demons and men. She is Kāminī who arises in Kāmarūpa and removes impurity. (46cd-47ab)

A Description of the Six Wheels and the Triangle Beyond

The six sacred seats have been explained. (Now), in the same way, listen to (a description of) the Six Wheels. (47cd)

आधारं प्रथमं चक्रं चतुर्दलसमन्वितम् ।
सिद्धकोटीश्वर[१५८] नाम डाकिनी[१५९] तत्र देवता ॥ ४८ ॥

द्वितीयं स्वाधिष्ठान[१६०] तु दलषट्कसमन्वितम् ।
मुद्राकोटीश्वरं नाथं राकिनी[१६१] तत्र जृम्भते ॥ ४९ ॥

तृतीयं दशपत्रं तु मणिपूर्णे विरामतः[१६२] ।
मन्त्रकोटीश्वर[१६३] नाथ[१६४] अम्बा[१६५] चैव तु लाकिनी ॥ ५० ॥

चतुर्थ[१६६] द्वादशारं तु नाम्ना चैवमनाहतम्[१६७] ।
विद्याकोटीश्वरं तत्र काकिन्यया[१६८] समन्वितम्[१६९] ॥ ५१ ॥

विशुद्धं[१७०] पञ्चमं नाम षोडशार[१७१] तु शोभनम्[१७२] ।
समयकोटीश्वरं नाथ[१७३] साकी[१७४] संज्ञास्वरूपिणी[१७५] ॥ ५२ ॥

षष्ठमाजस्वरूपेण शिवशक्तिपदद्वयम् ।
बिन्दुकोटीश्वरं तत्र हाकी आज्ञास्वरूपिणी ॥ ५३ ॥

हंसेश्वरीति विख्याता[१७६] सृष्टिसंहारकारिणी[१७७] ।
एकापि व्यापिका सूक्ष्मा सा[१७८] सृष्ट्यभिमुखी[१७९] स्थिता ॥ ५४ ॥

ज्ञानशक्तिस्तदूर्ध्वे[१८०] तु त्रिभिर्भेदैर्विनिर्गता[१८१] ।
इच्छाशक्तिः[१८२] क्रियाशक्तिर्ज्ञानशक्तिस्तृतीयका[१८३] ॥ ५५ ॥

इच्छाशक्तिस्तु वामे तु[१८४] क्रियाशक्तिस्तु दक्षिणे[१८५] ।
ज्ञानशक्तिस्तयोर्मध्ये दिव्यज्ञानानुवर्तिनी ॥ ५६ ॥

रौद्रीभावे[१८६] स्थिता देवी[१८७] रुद्रशक्तिस्तु कथ्यते ।
तत्र पीठत्रयं देव परमेव[१८८] व्यवस्थितम्[१८९] ॥ ५७ ॥

वामे तु[१९०] कामरूपाख्य[१९१] पूर्णगिर्यं तु दक्षिणे ।
उड्डियाण[१९२] तयोर्मध्ये उज्जेनी[१९३] बिन्दुसंस्थिता ॥ ५८ ॥

The Foundation (*ādhāra*) is the first Wheel and it has four petals. (The god) there is the Lord of the Thousand Million Siddhas and the deity is Ḍākinī. (48)

The second (Wheel) is the Self-supported (*svādhiṣṭhāna*) and it has six petals. The lord (*nātha*) there is the Lord of the Thousand Million Seals (*mudrā*) and (the goddess) Rākinī unfolds there. (49)

The third (Wheel) has ten petals and (is attained) by resting in (the Wheel called) Full of Jewels (*maṇipūrṇa*). The Lord (there) is the Lord of the Thousand Million Mantras and the mother (*ambā*) is Lākinī. (50)

The fourth (Wheel) has twelve spokes and and is called Unstruck Sound (*anāhata*). The Lord of the Thousand Million Vidyās (resides) there along with (the goddess) Kākinī. (51)

The Fully Purified (*viśuddha*) is the fifth (Wheel). It is beautiful with sixteen spokes. The Lord is the Lord of the Thousand Million Rules (*samaya*) and (the goddess) is Sākinī who is designation (*saṁjñā*). (52)

The sixth (Wheel) is the Command (*ājñā*) by nature and, as such, it is the non-dual plane of Śiva and Śakti. The Lord of the Thousand Million Drops (resides) there (with the goddess) Hākinī who is the Command. (53)

She is called Haṁseśvarī (the Mistress of the Gander) and she brings about emanation and withdrawal. She is one, pervasive and subtle and is propense (*abhimukhī*) to emanation.[12] (54)

Above that is the power of knowledge that has emerged in three parts. (These are) the powers of the will, of action and of knowledge as the third. (55)

The power of the will is on the left, the power of action is on the right, while the power of knowledge, which follows the divine Command, is between the two. (56)

(If) the goddess is in Raudrī's state (*bhāva*),[13] she is then called Rudra's power. O god, in this way, there are three supreme sacred seats. (57)

On the left is (the sacred seat) called Kāmarūpa. Pūrṇagiri is on the right. Oḍḍiyāṇa is between the two and Ujjain[14] is located in the Drop (in the centre of the triangle).[15] (58)

वामा ज्येष्ठा च रौद्री च नाम्नैताः परिकीर्तिताः[१९४] ।
नवशक्तिस्ततो जाता[१९५] ब्रह्माण्याद्याश्च[१९६] मातरः[१९७] ।। ५९ ।।

श्रीनाथ उवाच

नवशक्तिप्रकारं तु चतुष्कं तु जयादिकम् ।
रुद्राण्येकादशो[१९८] याश्च[१९९] रुद्राणी च महेश्वरी ।। ६० ।।
तत् किमर्थं पुनश्चोक्तं भ्राम्यसे[२००] मम[२०१] विस्तरात् ।
प्रसीद देवदेवेशि[२०२] श्रीकुजाख्ये यथाक्रमम् ।। ६१ ।।
एकापि बहुधा भेदैः कथं[२०३] देवी व्यवस्थिता ।
परिवारं[२०४] कथं तस्याः[२०५] प्रसीद कथयस्व मे ।। ६२ ।।

श्रीवक्रा उवाच[२०६]

उत्तमानि च प्रश्नानि[२०७] वाक्यानि विविधानि च ।
वदामि ते प्रसन्नाहं[२०८] सावधानोऽवधारय[२०९] ।। ६३ ।।

शृणु देव[२१०] प्रवक्ष्यामि भेदं[२११] तस्याः[२१२] यथास्थितम् ।
इमे[२१३] सर्वाणि तस्यास्तु[२१४] भेदानि[२१५] परमेश्वर[२१६] ।। ६४ ।।
वामा ज्येष्ठा च रौद्री च त्रिधा ह्येवं व्यवस्थिता ।
पुनरेतान् तु[२१७] तस्या हि[२१८] भेदान्[२१९] शृणु यथा स्थितान्[२२०] ।। ६५ ।।

बिन्दुस्थाने तु[२२१] या आज्ञा अर्धचन्द्रोपरिस्थिता ।
बिन्दुस्था सर्वभूतानां कला चामृतवर्षणी[२२२] ।। ६६ ।।

ज्योतिरूपा[२२३] स्थितान्ते तु तारारूपा तथोपरि[२२४] ।
गुरुवक्त्रं तदूर्ध्वे तु[२२५] अजाख्यं तु निरामयम् ।। ६७ ।।

ईश्वरान्ते[२२६] स्थितं देवं[२२७] शाश्वतं शिवमव्ययम् ।
नवात्मनस्ततो[२२८] जातं नवधा देहपञ्जरम् ।। ६८ ।।

तथा शक्तिः समुद्भूता नवस्थानगता परा[२२९] ।
दशधा कारणं योगं[२३०] द्विधा भेदोद्भवं[२३१] प्रिय ।। ६९ ।।

The Nine Powers, the Eleven Rudrāṇīs, the One, Two, Three, Four and Eight Energies

These (three powers) are said to be called Vāmā, Jyeṣṭhā and Raudrī. The (group of) nine powers, namely, (the nine) Mothers, Brahmāṇī and the rest, arises next. (59)

Śrīnātha said:

(There are) the modality of nine powers, the tetrad consisting of Jayā and the rest,[16] the eleven Rudrāṇīs and (the goddesses), Rudrāṇī and Maheśvarī. Why have you referred to (all) this again? You are confusing me very much. O mistress of the God of the gods, O venerable one called Kujā, be gracious (and explain this to me) in due order. How is it that the goddess, although one, exists (*vyavasthitā*) in many different forms (*bheda*)? How is her entourage? Be gracious and tell me. (60-62)

The venerable (goddess) Vakrā said:

I am pleased with you and so (I will tell you the answer to) these excellent questions. (Now I will) tell (you many interesting) and varied things (*vākya*). (63)

O god, listen carefully, I will tell you how (the goddess) is divided. O Supreme Lord, all these divisions are (part) of her. She abides threefold in this way, as 1) Vāmā, 2) Jyeṣṭhā and 3) Raudrī. Again, listen to the manner in which these, her divisions, exist. (64-65)

The Command, which is above 4) the Half Moon, is in the location of 5) the Point. Residing in the Point, she is the (vital) energy (*kalā*) of all living beings and she rains down nectar. (66)

6) Similarly, above (that) her form is that of a star and she is located at the end (of the Point) (*sthitānte*)[17] in the form of (divine) Light. 7) Above that is the teacher's mouth, which is called 'Unborn' (*aja*) and is free of all defects. (67)

At the end of 8) Īśvara is 9) the god Śiva who is eternal and unchanging. From that is born the ninefold cage of the body of Navātman.[18] (68)

In this way, the Supreme Energy has come into being and resides in (these) nine places. O dear one, the tenfold cause is Yoga and (so) the dual division (of Śiva and Śakti) has arisen.[19] (69)

त्रिधा बद्धं[२३२] जगत् सर्वं सबाह्याभ्यन्तरं तथा ।
उभौ तौ मन्मथायातौ[२३३] द्वादशान्ताद्[२३४] विनिर्गतौ[२३५] ।। ७० ।।

तेन तेन क्रमेणैव[२३६] रौद्रीभावमुपागता ।
कन्दाधारपुरस्था तु धुननावेशनी[२३७] स्मृता ।। ७१ ।।

कम्पनी रौद्री[२३८] विख्याता घूर्मणी[२३९] उद्भवात्मिका[२४०] ।
एकाङ्गनर्तनीमाख्या[२४१] अश्रुपाती[२४२] कुरङ्गिणी[२४३] ।। ७२ ।।

सिंहशब्दी[२४४] पुलिन्दी च एकादश[२४५] प्रकीर्तिताः ।
रुद्रभागे[२४६] स्थिता ह्येते[२४७] द्वादशान्ते लयंगताः ।। ७३ ।।

वामादित्रितयेनैव पीठक्रममुदाहृतम्[२४८] ।

श्रीभैरव उवाच[२४९]

किमहं चाल्पबुद्धिस्तु जडप्रायं हि मन्यसे ।। ७४ ।।
येन मां[२५०] भ्राम्यसे देवि किमर्थं च सुरेश्वरि ।
अहं सर्वगतः कर्ता त्वदीयाज्ञावधिष्ठितः[२५१] ।। ७५ ।।
तस्मात्[२५२] कारुण्यतो देवि ब्रूहि ज्ञानं महोदयम्[२५३] ।

श्रीवक्रा उवाच[२५४]

साधु साधु महाभाग अमोघज्ञानभाजन[२५५] ।। ७६ ।।
कथयामि न[२५६] संदिग्धं ज्ञानं[२५७] भ्रान्तिविनाशनम् ।
कौलिनी यद् रहस्यं[२५८] तु गुह्यं[२५९] मन्त्रोदितं[२६०] प्रिय[२६१] ।। ७७ ।।
यन्न कस्यचिदाख्यातं[२६२] तद् यथा[२६३] कथयाम्यहम् ।

The entire universe is bound three times, both internally and externally. When both of these become passionate, they emerge from the End of the Twelve. (70)

The Eleven Rudrāṇīs

Through each of the sequences (of emanation) she assumes Raudrī's state.[20] 1) (When) she is in the Abode of the Foundation of the Root, she is said to be 2) the one who shakes (*dhunanā*) and 3) takes possession (of her devotee) (*āveśanī*). (71)

Raudrī is said to be 4) the one who causes trembling (*kampani*), while 5) the one who throbs with inebriation (*ghūrmaṇ*ī) is 6) the upward movement (towards higher levels of consciousness) (*udbhavātmikā*). 7) She is the doe (*kuraṇginī*) called the 8) `one who dances on one limb' and 9) `she who weeps'. (72)

These, together with 10) the Lion's Roar (*siṁhaśabdī*) and 11) Pulindī, are said to make eleven. They are within Rudra's portion and have dissolved away in the End of the Twelve.[21] (73)

(Thus) the sequence of the sacred seats has been explained in terms of the three (goddesses) beginning with Vāmā. (74ab)

The venerable (god) Bhairava said:

O goddess, is it because I have little intelligence and you consider me to be a dullard that you are confusing me? O mistress of the gods, why (are you doing this)? I am the omnipresent agent (of all action) and (yet) I am guided (*avadhiṣṭhita*) by your Command. Therefore, out of compassion (for me), O goddess, tell me the knowledge which is the great arising (of enlightenment). (74cd-76ab)

The venerable (goddess) Vakrā said:

Well done, O Great Souled One, you who possess unfailing wisdom! I will explain that knowledge which is certain and destroys (all) error, O beloved, the secret that is Kaulinī, the mystery generated from mantra. I will tell you what has not been told to anyone (before). (76cd-78ab)

पूर्वमादौ युगे देव दिव्याज्ञायाः[२६४] समुद्भवः ।। ७८ ।।
तत्रोत्पन्ना च सा देवी अङ्कुराकाररूपिणी ।
तया चीर्णं[२६५] तपश्चोग्रं[२६६] दिव्याज्ञया[२६७] जितेन्द्रियम् ।। ७९ ।।

ततः सा कुब्जिकाकारा कुटिला नग्नवाससा[२६८] ।
त्रिस्वरूपा ह्यहं जाता वृद्धत्वं समुपागता[२६९] ।। ८० ।।

शिवशक्तिसमायोगो गीयते सर्वशाम्भवम् ।
वामे शक्तिः समुद्भूता दक्षिणे तु[२७०] शिवः स्मृतः[२७१] ।। ८१ ।।

वामे चैव तु ब्रह्माणी[२७२] रौद्री चैव तु दक्षिणे ।
इडापिङ्गलभावेन गीयते सर्वजन्तुषु ।। ८२ ।।

चन्द्रस्तु[२७३] वामसंभूतः[२७४] रौद्र्या[२७५] चैव तु भास्करः ।
द्विधा भिन्नं जगत् सर्वं ओतप्रोतं[२७६] वरानन[२७७] ।। ८३ ।।

त्रिविधभेदभिन्नं[२७८] तु वक्ष्यते[२७९] शृणु साम्प्रतम् ।
त्रिधा भिन्नं जगन्नाथ[२८०] भूतग्रामं[२८१] चराचरम्[२८२] ।। ८४ ।।

सुषुम्नाचरसंचारी[२८३] विचित्रा नाम विश्रुता ।
चित्रितास्त्रिस्वरूपेण[२८४] ब्रह्मविष्णुमहेश्वराः[२८५] ।। ८५ ।।

वामा ज्येष्ठा च रौद्री च त्रिधा देवी व्यवस्थिता ।
पुष्करान्ते[२८६] सदा लीना[२८७] महापथपदाश्रिता[२८८] ।। ८६ ।।
शिवानामेन[२८९] विख्याता सदा[२९०] शिवे[२९१] लयंगता ।

अपरं[२९२] वक्ष्यते देव येन भेदेन संस्थिता ।। ८७ ।।

The One Division

O god, the Divine Command came forth, initially, in the first Age. That (was the) goddess (who) emerged there in the form of a sprout. At the instance of the Divine Command she performed fearful austerity by which the senses are conquered.[22] (78cd-79)

And so it is that I who have the form of a hunched-backed woman (*kubjikā*) and am crooked and naked (*nagnavāsasā*) and possess three aspects have become old. (80)

The Two Divisions

The union of Śiva and Śakti is said to be Śiva's universal condition (*sarvaśāmbhava*). Energy arises on the left, while Śiva is said to be on the right. (81)

Again, Brahmāṇī is on the left and Raudrī on the right. (This pair) is said (to be present) within all living beings as (the channels) Iḍā and Piṅgalā. (82)

The Moon has arisen from the left (side), while Raudrī is the Sun (which is on the right). O handsome one, the entire universe is divided into two parts, and is threaded warp and woof (by these two aspects).[23] (83)

The Three Divisions

Now, O lord of the universe, listen. (How the one reality) is divided into three types of divisions will be explained. The aggregate of existing things (*bhūtagrāma*),[24] mobile and immobile, is divided into three kinds. (84)

(The energy that) wanders with the gait of Suṣumṇā is known as Vicitrā (Marvellously Diverse). Brahmā, Viṣṇu and Maheśvara are diversified with this triple form. (85)

The goddess is triple as Vāmā, Jyeṣṭhā and Raudrī. She resides within the Blue Lotus[25] (*puṣkara*) and is on the plane of the Great Path. She is called Śivā and is always merged in Śiva.[26] (86-87ab)

O god, another way in which (the goddess) abides in a multiple form (*bhedena*) is as follows. (87cd)

इडा च पिङ्गला चैव शिवा[२९३] चैव[२९४] त्वनामया[२९५] ।
सत्त्वादिगुणसंभूता इच्छाद्याः शक्तयस्त्रिधा[२९६] ॥ ८८ ॥
एवमेव प्रकारेण संस्थितस्तु त्रिधात्मकः[२९७] ।

अधुना[२९८] प्रोच्यते देव चतुर्धाभेदमुत्तमम्[२९९] ॥ ८९ ॥
सुषिरादिविभागेन या[३००] विभिन्ना[३०१] हि[३०२] ते प्रिया[३०३] ।
ज्ञातव्या[३०४] कौलिकेनैव[३०५] चतुर्धा[३०६] ते कुलेश्वर ॥ ९० ॥

वामदक्षिणमार्गेण[३०७] चतुर्धा[३०८] त्वष्टधा स्मृता ।
वामा चैव जया[३०९] देवी विजया दक्षिणे तथा ॥ ९१ ॥
एता एतैस्तु भेदैस्तु[३१०] अष्टधा पुनरेव हि ।

अष्टादशक्रमाम्नायं[३११] उन्मनाज्ञाविनिर्गतम् ॥ ९२ ॥
चतुःप्रकारसंयुक्तं पञ्च षट् च[३१२] त्रिधात्मकम्[३१३] ।
एतदेव[३१४] मया ख्यातमष्टादशक्रमोदयम् ॥ ९३ ॥
चन्द्रसूर्यविभागेन वामदक्षिणयोगतः ।
उदयास्तमनं[३१५] देव चतुर्धा[३१६] तु वरानन[३१७] ॥ ९४ ॥

पुनः सृष्टिप्रयोगेन पञ्चब्रह्मोदयेन च ।
पञ्चावस्थास्तु कुलजा[३१८] विमलाद्यस्तु[३१९] संज्ञया ॥ ९५ ॥
एवं पञ्चप्रकारेण जगद्योनिः[३२०] स्थिता ह्यहम् ।

शृणु देव[३२१] प्रवक्ष्यामि षड्विधोत्तरमुत्तमम्[३२२] ॥ ९६ ॥
यन्न कस्यचिदाख्यातं तच्च ते कथयाम्यहम् ।
पूर्वकाले[३२३] तु देवेश हिमवन्तमुखाच्छ्रुतम्[३२४] ॥ ९७ ॥

Iḍā, Piṅgalā and Śivā, who is without defect, are born of the (three) qualities, *sattva* and the rest and the three types of energy, namely, will, (knowledge and action correspond to them). (The Lord) is triple in the same way.[27] (88-89ab)

The Four and the Eight

O god, (the time has come) now to mention the excellent fourfold division. O Kuleśvara, the (true) Kaulika should know your beloved (goddess) who is divided into four (aspects) in conformity with the division of the cavities (*suṣira*) and the rest. (89ab-90)

She is said to be fourfold and eightfold by way of the right and the left path. Jayā is the goddess on the left (*vāmā*). Similarly, Vijayā is on the right. Again, because of these divisions, these (goddesses) are eightfold.[28] (91-92ab)

The Four, Five, Six and Triple Aspects of the Divine Current of the Eighteenfold Transmission

The tradition (*āmnyāya*) of the Transmission of the Eighteen has emerged as the Command of the Transmental. Endowed with four aspects, (there are) five and six (divisions) and it is threefold.[29] This is what I call the arising of the Eighteenfold Transmission. O god, in accord with the division of the Sun and Moon associated with the right and the left (currents of the breath), (along with) the arising and falling away (of each of the two), (the division is) fourfold, O handsome one. (93-94)

The Five States

Again, by the application of emanation and by the (consequent progressive) arising of the Five Brahmās,[30] the Kulajā (Yoginīs `Born from Kula') who are called Vimalā and the rest (correspond) to five states.[31] In this way, I who am the Yoni of the universe, abide in five modalities. (95-96ab)

The Sixfold Form

O god, listen as I explain the excellent sixfold (form) that follows after. I will tell you what has not been told to anybody. O Lord of the gods, (I) heard it in the past from the mouth of Himavat. (96cd-97)

षड्विधाहं[३२५] समुत्पन्ना[३२६] त्रिधा[३२७] शृङ्गाटरूपिणी ।
पीठत्रयं[३२८] समाख्यातं नानाभेदं[३२९] तव प्रिय[३३०] ॥ ९८ ॥

इडा च पिङ्गला चैव सुषुम्ना च तृतीयका ।
पीठत्रितयविज्ञेया[३३१] देव्य[३३२] एते त्रयान्विताः[३३३] ॥ ९९ ॥
एतेभ्यो[३३४] देव्य[३३५] उत्पन्ना एकैके च द्विकं द्विकम् ।
षट्कभेदेन ता ह्येव[३३६] षट्चक्रेषु व्यवस्थिताः[३३७] ॥ १०० ॥

द्वे द्वे[३३८] पीठेषु विख्याताः[३३९] संभूताः कुलभूषणाः ।
तासां[३४०] नामानि वक्ष्यामि येषु पीठेषु संस्थिताः[३४१] ॥ १०१ ॥

हाकिनी शाकिनी[३४२] चैव उड्डियाणाद्[३४३] विनिर्गते[३४४] ।
काकिनी लाकिनी[३४५] चैव पूर्णगिर्याद्[३४६] विनिर्गते[३४७] ॥ १०२ ॥
राकिनी[३४८] डाकिनी[३४९] चैव कामरूपाद् विनिर्गते[३५०] ।
एवं देव्यः[३५१] समुत्पन्ना निग्रहानुग्रहक्षमाः ॥ १०३ ॥

देशे[३५२] देशे[३५३] तु विद्यन्ते विख्याताः[३५४] सिद्धशासने[३५५] ।
कुलजाः[३५६] सहजाश्चैव सप्तसप्तार्णवार्णवाः[३५७] ॥ १०४ ॥

सहजा कुलजा चैव खेचरी भूचरी तथा ।
परिवारं[३५८] तु देवेश अनेकाकाररूपतः[३५९] ॥ १०५ ॥

वामाद्यानां[३६०] चतुष्कानि शिवाद्यान्येव[३६१] ये[३६२] चतुः ।
चतुःषष्टिस्तथा[३६३] देव्यो[३६४] द्वात्रिंशच्च[३६५] प्रजातिकाः[३६६] ॥ १०६ ॥
ताः[३६७] षोडशकलोपेताः[३६८] द्वादशानि[३६९] च सूर्यजाः ।
अष्ट देव्यः[३७०] कुलोत्पन्नाश्चतुष्कं[३७१] च त्रिकं[३७२] तथा ॥ १०७ ॥
सर्वमेवं हि देवेश श्रीमत्कुब्जाविनिर्गतम्[३७३] ।

The Triad

I have arisen sixfold and threefold in the form of a Triangle (*śṛṇgāta*). (O beloved, this) the triad of sacred seats, which has many varieties (*bheda*) has been explained to you. (98)

The Six Goddesses in the Three Seats

One should know that Iḍā, Piṇgalā and Suṣumṇā as the third, are the three sacred seats. They have three goddesses.[32] The goddesses have arisen from them, two at a time in each one. In this way they are arranged in the Six Wheels as the division of the group of six (*ṣaṭkabheda*). (99-100)

(These goddesses), the ornaments of Kula, are said to reside in pairs in the sacred seats. I will tell (you) their names and in which of the sacred seats they reside. (101)

Hākinī and Śākinī have emerged from Uḍḍiyāṇa. Kākinī and Lākinī have come forth from Pūrṇagiri. Rākinī and Ḍākinī emerge from Kāmarūpa. Capable both of gracing and restraining, the goddesses have arisen in this way. (102-103)

The Four Yoginīs

(The Yoginīs) are found in every country and are well known in the teachings of the Siddhas (*siddhaśāsana*). The Kulajā (energies `Born from Kula') and the Sahajā (energies `Born from the Innate') are the forty-nine letters (each one vast and powerful as the) sea. (104)

Sahajā (Born from the Innate), Kulajā (Born from Kula), Khecarī (the Skyfaring Goddess) and Bhūcarī (She Who Moves on the Earth) have many forms and so, O Lord of the gods, they constitute the (goddess's) entourage. (105)

The four (goddesses) beginning with Vāmā (along with)[33] Śivā and the rest make four. There are sixty-four goddesses and thirty-two mothers (*prajātikā*).[34] Those (goddesses) who possess the sixteen digits (of the moon) (*kalā*) and the twelve born from the Sun, the eight goddesses born from the Kulas,[35] the group of four and the triad. O Lord of the gods, all of this has come from the (goddess) Kubjā. (106-108ab)

इत्याद्यावतारे महामन्थानभैरवयज्ञे[३७४] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[३७५]
लक्षपादाधिके आद्यपीठावतारिते[३७६] विद्यापीठमार्गे विमलषट्कनिर्णये[३७७]
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[३७८]
अव्वाक्रमभाषिते[३७९] त्रिकभेदसृष्ठिसाधिकारवर्णने[३८०]
क्रमोदयो नामानन्दः ॥ ३५ ॥

This is the (thirty-fifth) chapter called the arising of the transmission concerning the description of *the Emanation of the Triple Division and its Authority*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat[36] along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

षट्त्रिंशानन्दः

श्रीनाथ उवाच

एतत् सर्वं मया ज्ञातं त्वत्प्रसादान्महेश्वरि [१]।
अधुना श्रोतुमिच्छामि अनुष्ठाज्ञा यथा भवेत् [२]।। १ ।।
भुक्तिमुक्तिप्रदा देवि विज्ञानज्ञानभूमिका ।
निर्वाणं श्रोतुमिच्छामि अव्यक्तं च परापरम् ।। २ ।।

श्रीवक्त्रा उवाच[३]

साधु साधु[४] महाप्राज्ञ[५] संसारतरणक्षम[६] ।
कथयामि न संदेहो निर्वाणाज्ञा[७] यथा भवेत् ।। ३ ।।

वक्ष्ये परापरं तत्त्वं श्रूयतां कमलानन[८] ।
समयाचारमार्गेण[९] यथा गुरुमुखागतम् ।। ४ ।।

कर्णात् कर्णगत[१०] तत्त्वं नित्योदितमखण्डितम् ।
सदोदितमहानन्द[११] अव्युच्छिन्न[१२] निरन्तरम् ।। ५ ।।

सर्वानन्दकरं देव साधका[१३] सिद्धिकाङ्क्षिणाम् ।
गुरुवक्त्रस्थितं तच्च शास्त्रमुद्देशमात्रकम्[१४] ।। ६ ।।

सदानुष्टानशीलस्य[१५] नित्यमेकस्तथासि[१६] ते ।
चित्त[१७] चेत्यात्मचैतन्य[१८] चेतित[१९] येन[२०] पुद्गले ।। ७ ।।

CHAPTER THIRTY-SIX

The Competence for Knowledge and Wisdom.

Maintaining and Cultivating the Liberated State

Śrīnātha said

O Great Goddess, by your grace, I have understood all this. Now I want to hear about the Command of Ritual Observance (*anuṣṭhājñā*) that bestows both liberation and worldly enjoyment and is, O goddess, the plane of knowledge and wisdom. I want to hear about the unmanifest *Nirvāṇa* that is both supreme (transcendent) and inferior (immanent). (1-2)

The venerable (goddess) said:

Well done, well done, O greatly wise one, you who can convey (the fettered) across the ocean of transmigratory existence! I will tell (you) without a doubt, what the Command of *Nirvāṇa* is.[1] (3)

I will tell (you) about the Principle that is both supreme (transcendent) and inferior (immanent). Listen, O lotus faced one, to what has come down from the teacher's mouth by the path of the Practice of the Rule (*samayācāra*). (4)

The Reality (*tattva*) that is perpetually active (*nityodita*) and unbroken (has been) transmitted by word of mouth.[2] It is the Great Bliss, eternally manifest, unconditioned and continuous. (5)

O god, just the subtle hint (*uddeśa*) on the teacher's lips (that conveys the entire purport of the) scripture gives the adepts who crave accomplishment (*siddhi*), every joy (*sarvānanda*). (6)

For one whose habit it is to attend constantly to spiritual discipline (*anuṣṭhāna*), you are always one and the same. Such also is your mind (*citta*), contemplated (*cetita*) within the individual soul by the consciousness (*caitanya*) that is the essential nature of the object of thought. (7)

भरिताङ्गः[२१] सदानन्दो निरपेक्षोऽविशङ्कितः ।
निष्कले कुलचारी[२२] स[२३] न निद्रा न क्षुधा तृषा ॥ ८ ॥

न मनो नापि[२४] संज्ञा[२५] च विरक्तश्च सदात्मवान् ।
नायासो[२६] न रतिश्चैव न च शीतोष्णमेव च ॥ ९ ॥
सुखदुःखादिकं[२७] सर्वं न विजानाति किञ्चन ।

गीता च हसिका[२८] नित्यं वाद्यचेष्टादिकं तथा ॥ १० ॥
धावनं वल्लनं[२९] चैव स्वेच्छयापि प्रवर्तते[३०] ।

एवमादि प्रकाराणि[३१] संपद्यन्ते यथा यथा ॥ ११ ॥
तथा तथा न भेतव्यं क्रीडितव्यं यदृच्छया ।
इत्येवं परमानन्द[३२] उन्मना च[३३] सदोदिता ॥ १२ ॥

अवस्था[३४] कथिता देव दुर्लभा[३५] तव भैरव ।
उपहास्यन्ति[३६] पशवो[३७] दिव्यज्ञानबहिष्कृताः[३८] ॥ १३ ॥

शास्त्रमार्गे यथा मूर्खः[३९] कुमारी स्त्रीसुखं[४०] यथा ।
तथा तत्त्वं न विन्दन्ति योगमार्गोपहासकाः[४१] ॥ १४ ॥

अन्यथा वेदमार्गोक्तं अन्यथागमवेदितम्[४२] ।
अन्यथा कौलिकं मार्गं अन्यथा पारमार्थिकम् ॥ १५ ॥
तस्माद् भ्रान्तिं त्यजेदेव निर्विकल्पं समाचरेत् ।

स्वयं गुरुः स्वयं शिष्यः स्वयं शक्तिः स्वयं शिवः ॥ १६ ॥
स्वयं स्थूलः[४३] स्वयं सूक्ष्मः[४४] स्वयमेव परापरः[४५] ।

आधारयेत् तु[४६] शान्तात्मा स्वशरीरे परापरम् ॥ १७ ॥
उन्मनान्तं[४७] तु यैः[४८] प्राप्तं[४९] सिद्धास्ते शाक्तशाम्भवाः ।

(Such a one) is always master of himself (*ātmavat*), he is full of the Command. Always blissful, independent and free of worries, he moves in Kula within indeterminate reality (*niṣkala*). (He does not need to) sleep. (For such a one) there is no hunger, no thirst. (8)

(In that state) there is no mind or discoursive consciousness (*saṁjñā*) and he is detached. There is no exertion or sexual passion (*rati*), nor is there heat or cold. He knows nothing of pleasure and pain or anything else (of the play of opposites). (9-10ab)

He always laughs, sings, and plays musical instruments and the like. He runs or rolls around (on the ground) freely as he desires. (10cd-11ab)

These kind of things just happen spontaneously (in higher states of consciousness) and (so the adept) should not be afraid, but should play freely as he wishes.[3] Such is Supreme Bliss and the Transmental (Energy) (*unmanā*) that is perpetually active (*sadoditā*). (11cd-12)

O god, (this) state, which is hard to attain, has been explained to you. O Bhairava, those who ridicule it are fettered souls who have been deprived of divine knowledge. (13)

Those who ridicule the path of Yoga do not attain (ultimate) reality (*tattva*). (They are) like the fool who follows the path of the treatises (on external matters) (*śāstra*) or the virgin (who does not know) the (sexual) pleasure of a mature woman. (14)

The Vedic path is said to be one thing and Āgama is known to be another. The Kaula path is one thing and ultimate reality, another. Therefore one should, in this way, abandon error and practice thought-free (consciousness) (*nirvikalpa*). (15-16ab)

One is oneself the teacher, oneself, the disciple, oneself Energy and oneself, Śiva. One is oneself gross, oneself, subtle and oneself alone both supreme (transcendent) and inferior (immanent). (16cd-17ab)

The tranquil soul should sustain within his own body both the supreme (transcendence) and the inferior (immanence). Those who have reached the end of the Transmental are fully accomplished (*siddha*) (both as) Śāktas and as Śaivites (*śāmbhava*). (17cd-18ab)

आराधना तु सर्वेषां मण्डले[५०] क्रियते भुवि ॥ १८ ॥
गुरुसिद्धक्रमाचार्यान्[५१] वृक्षनाथ[५२] तु शासने ।

न रिक्त[५३] मण्डलं कुर्याद्[५४] यदीच्छेत् सिद्धिमात्मनि[५५] ॥ १९ ॥
यदा लोभेन मूढात्मा रिक्तं मण्डलकं गुरोः[५६] ।
तदा आज्ञा कुतस्तस्य[५७] कुतः प्रत्ययकौलिकम्[५८] ॥ २० ॥

मायान्विताः[५९] शठाः[६०] क्रूरा योगिनीजननिन्दकाः ।
गतास्ते नरके घोरे ते च बद्धा महोदरे ॥ २१ ॥
दुस्तरे तु महाघोरे गताः कल्पाश्चतुर्दश[६१] ।

महाभक्त्यान्वितं पिण्डं विनिवेद्य प्रसन्नधीः ॥ २२ ॥
द्रव्यहीनो[६२] गुरोः सेवं[६३] कर्तव्यं दासवत् पुनः ।

भावोद्भवा[६४] पराशक्तिर्देहमध्ये[६५] व्यवस्थिता ॥ २३ ॥
देहं त्यक्त्वा परासूक्ष्मां[६६] आज्ञारूपामिमां शृणु ।

तत्त्वध्यानं[६७] सदा चिन्त्यं[६८] योगिनीनां महोदयम् ॥ २४ ॥
कुब्जिका च परा देवी[६९] सद्यःप्रत्ययकारिका ।

नमस्करेत् परां देवीं भैरवीं[७०] भरणात्मिकाम्[७१] ॥ २५ ॥
भैरवसहितां[७२] वन्दे आज्ञासिद्धिप्रदायिकाम् ।
योगेशीं सिद्धमात्रीं च[७३] खेचरीं भूचरीं[७४] तथा ॥ २६ ॥

Serving and Worshipping the Teachers

In the world all (the teachers) are worshipped in the *maṇḍala*, (including) Vṛkṣanātha[4] and the teachers who belong to the Transmission of the Teachers and Siddhas (*gurusiddhakrama*) in the tradition (*śāsana*). (18cd-19ab)

One should not leave the *maṇḍala* empty (without offerings) if one wishes (to preserve) yogic power (*siddhi*) within oneself.[5] If the deluded soul (leaves) the teacher's *maṇḍala* empty, how then can he have the Command or Kaula realisation (*pratyaya*)? (19cd-20)

Those who are dishonest, full of Māyā and speak badly of the Yoginīs go to a terrible hell and (remain there) bound in (its) great belly. And those who go to that most terrible place from where it is impossible to escape, (remain there) for fourteen cosmic cycles (*kalpa*). (21-22ab)

He whose intellect is lucid, (but) who has no money should, once he has offered (himself) body (and soul) with great devotion, serve the teacher like a slave. (22cd-23ab)

The Supreme Yoga – The Rise of Kuṇḍalinī and the Six Wheels[6a]

The Supreme Energy emerges from Being and is established in the centre of the body. (Now) listen (as I tell you about what happens to) this supremely subtle (energy), in the form of the Command, once the body has been abandoned. (23cd-24ab)

One should always contemplate (the Supreme) Principle. (This contemplation) is the great arising of the Yoginīs. Kubjikā is the Supreme Goddess who bestows immediate realisation. (24cd-25ab)

One should salute the supreme goddess Bhairavī, whose nature is to fill (all things), she who bestows the accomplishment of the Command and (abides perpetually) with Bhairava. (I salute her), the mistress of Yoga, (who is) the mother of the Siddhas, Khecarī (the Skyfaring Goddess) and Bhūcarī (Who Moves on the Earth). (25cd-26)

कुटिलां च नमस्कृत्वा शिरे[७५] ध्यात्वा च पादुकाम्[७६] ।
आरभेत[७७] परं योगं प्रणम्य गुरुपादुकाम्[७८] ॥ २७ ॥

आधारचक्रमध्यस्थ[७९] सोमसूर्याग्निमध्यगम् ।
वह्निमण्डलकं मध्ये[८०] शुद्धदीपशिखाकृतिः[८१] ॥ २८ ॥

ध्यानमारभते[८२] योगी अचिरात्[८३] सिद्धिभाग् भवेत् ।
तडिद्वलयसंकाश[८४] सूर्यकोटिसमप्रभम् ॥ २९ ॥
तप्तचामीकरप्रख्यं ज्वालारूपचिदुद्भवम्[८५] ।
रश्मिभिः[८६] पूरितं विश्वं आब्रह्मभुवनान्तिकम् ॥ ३० ॥

तन्मध्ये मनमारोप्य[८७] दृढीभूत्वा विचक्षणः ।
ध्यायेन्महाद्भुत[८८] योगं यत् सुरैरपि दुर्लभम्[८९] ॥ ३१ ॥

अचिरात् सिद्धिमाप्नोति इच्छया यत् समीहते ।
आवेश[९०] भवते तस्य कम्पस्तोभादिप्रत्ययम्[९१] ॥ ३२ ॥

भ्रमण[९२] कम्पनं स्तोभ[९३] महाघूर्णिः[९४] प्रवर्तते[९५] ।
सदाविष्टो भवेत् सोऽपि[९६] योगिनीनां च मेलकम्[९७] ॥ ३३ ॥

अतीतानागत[९८] चैव परपुरप्रवेशनम् ।
प्रतिमाचालनं स्फोटं सैन्यस्तम्भं तथैव च ॥ ३४ ॥
महादेशान्तरं गच्छेदासमुद्रान्तमेखलाम्[९९] ।
करोति सिद्धवत् कर्म कृत्याकृत्यानि[१००] यानि[१०१] च ॥ ३५ ॥
कुरुते नात्र संदेहो यदात्मा तत्त्वतां गतः ।

दुर्लभेद[१०२] महाज्ञानं न देयं यस्य कस्यचित् ॥ ३६ ॥
गुरुभक्ताय शिष्याय श्रद्धावतः प्रदापयेत्[१०३] ।
काद्यागमे सदा भक्ताः[१०४] सत्यवन्तो दृढव्रताः ॥ ३७ ॥
तेषां देयमिदं ज्ञानं त्रिदशैरपि दुर्लभम् ।

Once one has saluted (Kubikā), the Crooked One (*kuṭilā*), contemplated and bowed to the (teacher's) sandals in the head, one should commence the supreme Yoga. (27)

The Wheel of the Foundation

There is a Wheel of Fire in the middle of the Wheel of the Foundation between the Sun, Moon and Fire. In the centre (of that is Kuṇḍalinī) whose form is (like) the pure flame of a lamp.[6b] (28)

The yogi who practices the contemplation (of that flame) quickly attains success (*siddhi*). Generated from the fire of consciousness, (he should visualize it as being) like a circle of lightning flashes, brilliant as a thousand million suns and radiant as heated gold. The universe is filled with its rays right up to the world of Brahmā. (29-30)

Once the expert has made (his) mind firm and placed it in the middle of that (flame), he should contemplate the Yoga which is immensely astonishing and hard to acquire, even by the gods. (31)

He quickly attains the success (*siddhi*) he desires by (the power of his) will (alone). He (experiences) possession (*āveśa*) of which the signs of attainment (*pratyaya*) are trembling (*kampa*), paralysis (*stobha*) and the rest. (32)

(He experiences) giddiness, trembling and paralysis and (a state of) the great inebriation (*mahāghūrṇi*) arises.[7] (The yogi) is constantly in a possessed state and (he enjoys) union (*melaka*) with the Yoginīs. (33)

(He knows) the past and future. (He can) enter into another body. (He can) make statues move, (cause) explosions and paralyse an army. He can go to other great countries (without moving) and up to the very end of the sea. If the individual soul (*ātman*) has reached (ultimate) reality whatever he does or (even) does not do is, without a doubt, successful. (34-36ab)

This great knowledge is hard to acquire and should not be given to (just) anyone. It should be given to a disciple who is devoted to his teacher and has faith. This knowledge, which is hard to acquire even by the gods, should be given to those who are always devoted to the scriptures of the Kādi (tradition), who are truthful and firm in their vows. (36cd-38ab)

एतत् ते कथितं देव मूलचक्रस्य[१०५] भूमिगम्[१०६] ।। ३८ ।।
शृणु देव जगन्नाथ अपरं ज्ञाननिर्णयम् ।
स्वाधिचक्रस्य मध्यस्थं उभौव्यापकभेदितम्[१०७] ।। ३९ ।।

कुण्डली या परा शक्तिर्मणिपूरे लयंगता[१०८] ।
अहिसुप्तैव[१०९] देवेशी कुण्डलाकाररूपिणी[११०] ।। ४० ।।

अप्रबुद्धान्[१११] सदा देवी महामुद्रा विबुध्यते ।
मनस्तत्रैव निक्षिप्य प्राणदण्डेन[११२] ताडयेत् ।। ४१ ।।

स्पन्दते[११३] नात्र संदेहो रोमाञ्च[११४] वै मुहुर्मुहुः ।
अनेनाभ्यासयोगेन पद्मरागसमप्रभाम् ।। ४२ ।।
ध्यानात्[११५] खेचरतां योगी लभते नात्र संशयः ।

कदम्बगोलकाकारं बिन्दुकोटिविभूषितम् ।। ४३ ।।
शक्तिसूत्रगतं तत्त्वं ध्यायेत् तत्[११६] निश्चलात्मनः ।

नाभिस्थानात् समुत्थाय हृदये तु लयं कुरु ।। ४४ ।।
हृदयात् कर्षयेद् योगी कण्ठकूपे विनिक्षिपेत् ।

लम्बिका[११७] प्लावयित्वा तु[११८] पिबेत् ज्ञानामृतं शनैः ।। ४५ ।।
तदूर्ध्वमूर्ध्वगगन[११९] ब्रह्मरन्ध्रं समाश्रयेत् ।
स्पर्श[१२०] विन्दति देवेश शीतलं योगदं परम् ।। ४६ ।।

पुनरावृत्य देवेश मणिपूर्णे लयं कुरु ।
स्पर्शोपलब्धियोगोऽय[१२१] नाभिग्रन्थिविनिर्णयम्[१२२] ।। ४७ ।।
ग्रथित[१२३] शिवशक्तिभ्यां तिष्ठते[१२४] योगमुत्तमम् ।
अवस्थाभ्यासनादेव[१२५] व्रजते[१२६] च सदाशिवम् ।। ४८ ।।

The Wheel of the Self-Supported and the Wheel of the City of Gems

O god, I have told you about what is on the plane (*bhūmiga*) of the Root Wheel. (Now) listen, O Lord of the Universe, to another teaching concerning the knowledge (of Yoga). It is in the centre of the Wheel of the Self-supported (*svādhi*), linked to the (reality that) pervades both (polarities). (38cd-39)

Kuṇḍalī, who is the Supreme Power, has merged into (the Wheel of) the City of Gems (*maṇipūra*). She, the sleeping serpent, is the mistress of the gods and her form is that of an earring (*kuṇḍala*). (40)

The goddess Mahāmudrā always awakens those who are asleep. (Thus), placing one's mind there, one should beat (the sleeping serpent) with the stick of the vital breath.[8] (41)

It will certainly shake and (the body will) horripilate repeatedly. By the Yoga of (steadfast) practice (*abhyāsayoga*) and the contemplation (of Kuṇḍalinī) who is brilliant like a ruby, the yogi will certainly attain the state of Flight (*khecaratā*). (42-43ab)

He should contemplate the (supreme) reality (*tattva*) of the immobile Self within (Suṣumṇā) the Thread of Energy, in the form of a Kadamba bud, adorned with billions of Points (of energy). (43cd-44ab)

Once you have lifted it up from the locality of the navel, merge it into the heart. The yogi should (then) drag it out of the heart and place it into the pit of the throat. (44cd-45ab)

Having leaped into the (the Wheel of the) uvula (*lambikā*), he should slowly drink the nectar of knowledge. Above that, is the Upper Sky, the Aperture of Brahmā, where he should rest. O Lord of the gods, (there) he feels a cool tactile sensation (*sparśa*) which is the supreme bestower of Yoga. (45cd-46)

(Then), O Lord of the gods, having returned again, merge it into (the Wheel of the City) Full of Gems (*maṇipūrṇa*). This is the Yoga of the Perception of Touch. It is the teaching concerning the Knot of the Navel. Knotted together with Śiva and (his) Energy, it is the most excellent Yoga. By practicing (this) state (*avasthā*) (of Yoga) in this way, (the yogi) attains Sadāśiva.[9] (47-48)

अध–ऊर्ध्वविभागेन[१२७] संसरेत्[१२८] प्राणरूपिणी ।
शक्तिः सा[१२९] परमाख्याता देवानामपि दुर्लभा ॥ ४९ ॥

एव[१३०] ते कथितं देव योगं परमदुर्लभम् ।
न दातव्यमभक्तानां समयद्वेषकारिणाम्[१३१] ॥ ५० ॥

सद्भक्ताना[१३२] सुशिष्याणा[१३३] सत्यवादी[१३४] दृढव्रतः ।
सर्वस्वनिवेदकाना[१३५] तत्त्वज्ञानस्य[१३६] काङ्क्षिणाम्[१३७] ॥ ५१ ॥
तेषां देयमिदं ज्ञानं योगिनां हृदयोत्तमम्[१३८] ।
अन्यथा यस्तु जल्पेत[१३९] स पापिष्ठतरो[१४०] भवेत् ॥ ५२ ॥

श्रीनाथ उवाच

श्रुतं मे[१४१] तत्त्वसद्भावं मणिपूर्णस्य निर्णयम् ।
साम्प्रतं श्रोतुमिच्छामि योगानाहतमुत्तमम्[१४२] ॥ ५३ ॥

श्रीवक्रा उवाच[१४३]

शृणुष्वैकमनो[१४४] नाथ ज्ञानसद्भावदुर्लभम्[१४५] ।
योऽसौ[१४६] सर्वगतो देवः[१४७] हंसो[१४८] हृदान्तवाहकः[१४९] ॥ ५४ ॥
साक्षादेति[१५०] ध्रुवं स्थानं आत्मा हंसः स पुद्गलः[१५१] ।

निरञ्जनः[१५२] शिवो व्यापी देहिना[१५३] देहधारकः[१५४] ॥ ५५ ॥
श्रीकण्ठ किं बहूक्तेन नामकोटिस्त्वसंख्यया ।
तस्य स्वरूपं[१५५] वक्ष्यामि येन विन्दन्ति साधकाः ॥ ५६ ॥

खद्योततडिदाकारं शुद्धस्फटिकवर्चसम् ।
विस्फुरन्[१५६] तं परं तत्त्व[१५७] शक्तिचारेण मोदितम्[१५८] ॥ ५७ ॥
हृत्पद्मपीठमध्यस्थं पुष्करान्ते लयं गतः ।
नदते[१५९] हंस हंसेति[१६०] हंसो देवः सदाशिवः ॥ ५८ ॥

The Energy in the form of the vital breath (*prāṇa*), which transmigrates because of the division between (its) downward and upward (movement), is said to be the Supreme (Power), hard to attain even by the gods. (49)

Thus, O god, the Yoga that is supremely hard to attain has been explained to you. It should not be taught to those who lack devotion and despise the Rule. (50)

This knowledge is the excellent heart of (true) yogis. It should be given (only) to good disciples who are true devotees, speak the truth, are firm in their vows and, indifferent to wealth, crave for knowledge of reality (*tattva*). He who speaks (about) it in any other circumstance is the greatest of sinners. (51-52)

The Wheel of Unstruck Sound

Śrīnātha said:

I have heard about the essence of reality, namely, the teaching concerning (the Wheel) Full of Gems. Now I wish to hear about the excellent Yoga of the (Wheel of) Unstruck Sound. (53)

The venerable (goddess) Vakrā said:

O Lord (*nātha*), listen carefully to the essence of knowledge which is hard to acquire. The Gander, who is the all-pervasive god, the inner vehicle of the heart, travels in a directly apparent manner (*sākṣāt*) to the Stable Place (*dhruvasthāna*).[10] (54-55a)

The Gander is the Self, the individual soul (*pudgala*) and the stainless (*nirañjana*) Śiva. He is the pervasive sustainer of the body (of all) embodied beings.[11] O Śrīkaṇṭha, what is the use of speaking much? (This reality has) countless millions of names! I will tell (you) its essential nature (*svarūpa*) by virtue of which adepts attain (their goal). (55bcd-56)

Its form is that of a firefly and a lightning flash and its lustre is like that of pure crystal. Located in the middle of the sacred seat of the lotus of the heart, it is the radiant, Supreme Reality, blissful (*modita*) by virtue of the movement of Energy (within it). The Gander, who is the god Sadāśiva, merges (there) into the New Moon (*puṣkara*)[12] and resounds (making the sound) `*haṁsa*, *haṁsa*'. (57-58)

हनते[१६१] शक्तिदण्डेन श्वासोच्छासस्वरूपतः ।
शक्तिना[१६२] आहतो[१६३] यस्मात् तस्मादनाहतोच्यते[१६४] ।। ५९ ।।

कुरुते दशधा शब्द[१६५] शक्तिदण्डसमाहतः[१६६] ।
चिणीति[१६७] प्रथमं शब्द[१६८] चिञ्चिणीति द्वितीयकम् ।। ६० ।।
चिरकाली तृतीयं तु शङ्खशब्दं चतुर्थकम् ।
पञ्चमं तन्त्रिनिर्घोषं षष्ठ[१६९] वंशरवं तथा ।। ६१ ।।
सप्तमं कंसतालाख्यं मेघशब्दं तथाष्टमम् ।
नवमं दाहनिर्घोषं[१७०] दशमं दुन्दुभिस्वनः ।। ६२ ।।
नवशब्दान्[१७१] परित्यज्य दशमं मोक्षदायकम्[१७२] ।
तद् विदित्वा महाभाग अचिरात् सिद्धिमाप्नुयात् ।। ६३ ।।

सततं मानसपुष्पैः[१७३] शुद्धैर्ध्यानसमन्वितैः[१७४] ।
ध्यायेज्जपेत् ततो देव अचिरात् प्रत्ययं लभेत्[१७५] ।। ६४ ।।

श्रीनाथ उवाच

विस्तृताानि[१७६] च शास्त्राणि न शक्यन्तेऽवधारितुम् ।
यत्[१७७] त्वयोक्तं महादेवि हंसाख्येति[१७८] सुदुर्लभम्[१७९] ।। ६५ ।।
तत्त्वतोऽय[१८०] मयाज्ञात[१८१] विशुद्धं कथयस्व मे ।

श्रीवक्रा उवाच[१८२]

शृणु नाथ महाप्राज्ञ विशुद्धज्ञाननिर्णयम् ।। ६६ ।।

हृत्पद्मपीठमध्यस्थं ध्यायेद् हंस[१८३] सनातनम् ।
कदम्बगोलकाकारं तारारूपं व्यवस्थितम् ।। ६७ ।।

ध्यायेत् स्वरश्मिजालेन[१८४] शतार्कायुततेजसम्[१८५] ।
यथा दीपो निर्वातस्थो[१८६] निष्कम्पस्तिष्ठते[१८७] स्थिरः[१८८] ।। ६८ ।।
मनसा निश्चलं कृत्वा देदीप्यार्चिसमुज्ज्वलम्[१८९] ।
एवमभ्यस्यमानोऽय[१९०] सिद्धिस्तस्य न दूरतः ।। ६९ ।।

It is destroyed with the Stick of Energy[13] in the form of the inhaled and exhaled breath. It is struck (*āhata*) by Energy (*śakti*) and so is said to be Unstruck Sound (*anāhata*). (59)

Struck by the Stick of Energy, it produces ten kinds of sound. The first sound is `ciṇi'. The second is `ciñciṇi'. The third is a long continous (sound). The fourth is the sound of a conch. The fifth is the sound of a strung instrument. The sixth is the sound of a flute. The seventh is called 'the sound of cymbals'. The eighth is the sound of (thunder) clouds. The ninth is the sound of a (raging) fire and the tenth is the sound of a kettledrum. Abandoning (the first) nine sounds, the tenth bestows liberation. O highly virtuous one, once known that, one quickly attains success (*siddhi*).[14] (60-63)

It should be recited, contemplated and worshipped constantly with pure, mental flowers (offered) with meditation. Then, O god, one quickly attains realisation (*pratyaya*). (64)

Haṁsa: the Pure Principle

Śrīnātha said:

The scriptures are extensive (and so people) are unable to understand (them). O Great Goddess, (the reality) you have discussed called `Haṁsa' is very hard to attain. I have not understood it (fully), (so please) tell me (more) about this Pure (*viśuddha*) Principle.[15] (65-66ab)

The venerable (goddess) Vakrā said:

O Lord, greatly wise one, listen to the teaching concerning the Pure (Principle). (66cd)

One should contemplate the eternal Gander located in the middle of the sacred seat of the lotus of the heart.[16] Its shape is that of the bud of a Kadamba tree and form that of a star (*tārā*). (67)

One should contemplate (Kuṇḍalinī who is pure) radiant energy, (brilliant like) hundreds of millions of suns, by means of the network of its rays. Having immobilized it with (the power of) the mind and the brilliance of the flame (*arcisamujjvala*) has been intensified, (it abides unchanging) like (the flame of) a lamp in a windless place that is fixed and does not does not shake.[17] By practicing this in this way, accomplishment (*siddhi*) is not far away. (68-69)

दुराच्छ्रवणविज्ञानं परदेहप्रवेशनम्[१९१] ।
प्रतिमास्फोटनं जल्पं[१९२] सैन्यस्तम्भस्तथैव च ॥ ७० ॥
दिव्यावेशः प्रजायेत[१९३] अचिरात् सिद्धिरिष्यते[१९४] ।

एतत्[१९५] ते कथितं देव ज्ञानं परमदुर्लभम् ॥ ७१ ॥
सद्यःसिद्धिकरं[१९६] शुद्धं किमन्यत् परिपृच्छसि ।

अनाहतमनामं च[१९७] श्रीनाथं[१९८] हंसरूपिणम्[१९९] ॥ ७२ ॥
शिवशक्तिसमायोगं[२००] ज्ञातव्यं[२०१] सिद्धिकांक्षिभिः[२०२] ।

श्रीनाथ उवाच

श्रुतं मे[२०३] तत्त्वसद्भावं[२०४] विशुद्धं शुद्धनिर्मलम्[२०५] ॥ ७३ ॥
पुनरन्यं[२०६] श्रोतुमिच्छामि शुद्धात् सुशुद्धं[२०७] परापरम् ।

श्रीवक्रा उवाच[२०८]

साधु साधु महाशम्भो कौलानां हितकाम्यया ॥ ७४ ॥
पृच्छसे[२०९] परमं[२१०] तत्त्वं विज्ञानं परमामृतम् ।
ब्रह्माद्याश्चासुराः[२११] सर्वे सिद्धाः[२१२] परमयोगिनः[२१३] ॥ ७५ ॥
इदं ज्ञानं समासाध्य[२१४] अमरत्वपदं[२१५] गताः ।

शाश्वतं परमं दिव्यं कण्ठस्थाने[२१६] लयं कुरु ॥ ७६ ॥
प्राप्यते शाश्वतं योगं[२१७] अमृतीकरणमुत्तमम् ।

या सा रुद्रात्मिका[२१८] शक्तिर्द्वादशान्ते[२१९] लयं गता[२२०] ॥ ७७ ॥
ध्यायेत् तां मनसा[२२१] देव स्थिरां दीपशिखोपमाम्[२२२] ।

तेनैवात्मानमात्मैव[२२३] हृच्चक्रे ईश्वरं प्रभुम्[२२४] ॥ ७८ ॥
संवित्तिं[२२५] लभते देव अचिरादपि नान्यथा ।

The ability (*vijñāna*) to hear at a (great) distance, entry into another body, the bringing to life (*sphoṭana*) of statues, speech (in many languages), the (capacity to) paralyse an army and divine possession – (each of these) accomplishments is said (to develop) in a short time. (70-71ab)

O god, I have imparted this knowledge to you. It is supremely difficult to acquire, pure and gives immediate success. What else (do want to) ask? (71cd-72ab)

Unstruck Sound is the Nameless (*anāma*). It is Śrīnātha in the form of the Gander. It is the union of Śiva and Śakti that those who desire success (*siddhi*) should know. (72cd-73ab)

Śrīnātha said:

I have heard (the teaching concerning) the essence of reality, namely, the Pure (*viśuddha*) (Principle) which is pure and free of impurities. Again, I want to hear about that other reality that is (even) purer than pure and is both supreme (transcendent) and inferior (immanent). (73cd-74ab)

The venerable (goddess) Vakrā said:

Well done, well done, O Great Śambhu, desiring to benefit (all) Kaulas you are asking about the Supreme Principle, namely, consciousness (*vijñāna*) and the Supreme Nectar (of immortality). Once obtained this knowledge, (the gods) Brahmā and the rest, the demons, and all the Siddhas who are supreme yogis, reached the immortal state. (74cd-76ab)

Merge the supreme, divine and eternal (Principle) into the location (of the Wheel) in the throat. (In this way) one attains eternal Yoga, the excellent transformation into nectar (*amṛtīkaraṇa*). (76cd-77ab)

O god, one should mentally contemplate the Energy who is Rudra and has merged into the End of the Twelve, stable (*sthira*) (there) like the flame of a lamp.[18] (77cd-78ab)

By means of that (flame) the Self (should contemplate) the Self, which is the Lord, in the Wheel of the Heart. O god, (in this way) and in no other, one soon attains (a state of) enlightened consciousness (*saṁvitti*). (78cd-79ab)

शृणु नाथ पर[२२६] भेदं तत्त्वज्ञानमनुत्तमम् ॥ ७९ ॥

हृत्पद्मपीठमध्यस्थं त्र्यक्षरं[२२७] सहजं शिवम्[२२८] ।
सूर्यचक्रसमारूढं[२२९] शुद्धस्फटिकनिर्मलम् ॥ ८० ॥
भ्रमते[२३०] चक्रचक्रान्ते[२३१] दलैकैके[२३२] पृथक् पृथक् ।

एवमभ्यसते[२३३] योगी षण्मासानि त्रिलोचन[२३४] ॥ ८१ ॥
अचिरात् सिद्ध्यते तस्य महाव्याप्तिरखण्डिता[२३५] ।

रसनाकुञ्चनं कृत्वा ध्यायेदावहलावधिम्[२३६] ॥ ८२ ॥
एवमभ्यसते योगी सर्वव्याधिविवर्जितः ।

शक्तिशूलेन तं भित्त्वा पिबेदमृतमुत्तमम् ॥ ८३ ॥
दिव्यदेहो भवेत् योगी खेचरीणां प्रियो भवेत् ।
यान् यान् समीहते कामान् स्वर्गे[२३७] मर्त्ये च भूतले ॥ ८४ ॥
तान् तान् प्राप्नोति योगीन्द्रो[२३८] अचिरान्नात्र[२३९] संशयः ।

एतत् ते कथितं देव विज्ञानममृतोपमम् ॥ ८५ ॥
किमन्यं पृच्छसे[२४०] देव तदेव[२४१] कथयाम्यहम् ।

श्रीनाथ उवाच

श्रुतं मे[२४२] शुद्धतत्त्वं[२४३] तु[२४४] त्वत्प्रसादाद् गणाम्बिके ॥ ८६ ॥
अधुना श्रोतुमिच्छामि[२४५] आज्ञातत्त्वं[२४६] सुदुर्लभम् ।

श्रीवक्रा उवाच[२४७]

संस्फुटं[२४८] पृच्छितं[२४९] शम्भो ज्ञानं ज्ञेयात्मकं परम् ॥ ८७ ॥
कथयामि न संदिग्धं[२५०] आज्ञातत्त्वं[२५१] महोदयम् ।

O Lord, listen to the supreme variety (of this practice), the most excellent knowledge of reality (*tattva*). (79cd)

The auspicious (*śiva*), the innate (*sahaja*) (reality) consisting of three letters (HAṀSA) is located in the middle of the sacred seat of the lotus of the heart.[19] It is mounted on the Wheel of the Sun and is free of impurities, like pure crystal. It rotates within the wheel in the wheel (of the heart) through each petal, separately, one by one. (80-81ab)

O Three-eyed one, the yogi who practices in this way for six months, quickly achieves success and his (state of) Great Pervasion (*mahāvyāpti*) is unbroken.[20] (81cd-82ab)

Curling back the tongue, (the yogi) should concentrate on the extremity of the uvula (*vahala*). This is how a yogi free of all disease practices.[21] (82cd-83ab)

Having pierced that with the spear of Energy, he should drink the excellent nectar. (In this way) the yogi (acquires) a divine body and is the beloved of the Skyfaring goddesses (Khecarī). Without a doubt (this) lord of yogis quickly acquires whatever he desires, whether it is in heaven or on the surface of the earth in the world of mortals. (83cd-85ab)

O god, I have imparted this knowledge to you which is like nectar. O god, what else (would) you (like to) question (me about)? I will tell (you about that). (85cd-86ab)

The Wheel of the Command

Śrīnātha said:

O mother of the host, by your grace I have heard (the teaching concerning) the Pure Principle. Now I would like to hear about the Principle of the Command that is very hard to attain. (86cd-87ab)

The venerable (goddess) Vakrā said:

O Śambhu, you have clearly enquired about the supreme knowledge that should be know. I will tell (you) about the Principle of the Command, namely, the Great Arising (*mahodaya*) free of doubt. (87cd-88ab)

नादबिन्दुकलाज्योतिरानन्दं[२५२] भैरवात्मकम् ॥ ८८ ॥
ध्रुवस्थाने तु सर्वे ते[२५३] षट्चक्रक्रममागताः ।
एतैः स्मरितमात्रैस्तु कम्पते देहपञ्जरम् ॥ ८९ ॥

इडापिङ्गलमध्ये[२५४] तु चन्द्रार्कपुटमध्यतः ।
तन्मध्यवर्तिनो[२५५] योगी चिन्तयेत् तां[२५६] च रौद्रिकाम्[२५७] ॥ ९० ॥

रुद्राणी रौद्ररूपेण रौद्री भिन्नकलोदिता ।
वह्नितेजसहस्राभा[२५८] रौद्री ज्ञानशलाकया[२५९] ॥ ९१ ॥

रूपरन्ध्राद्[२६०] विनिष्क्रान्ता[२६१] कालानलसमप्रभा ।
उच्चरन्ती परं नादं अलेख्यानामनामतः ॥ ९२ ॥

तालुरन्ध्रात् समुत्थाप्य[२६२] पिबन्ती परमामृतम् ।
नादबिन्दुं[२६३] स्रवन्ती सा वाडवानलरूपिणी[२६४] ॥ ९३ ॥

आज्ञास्थाने सुदीप्ताभा उदिता सा कलौ युगे ।
चक्रे[२६५] शक्तिरनन्तात्मा शान्ताख्या[२६६] शुद्धवाससा[२६७] ॥ ९४ ॥

आज्ञास्थानपदे[२६८] प्राप्ते[२६९] कृतकर्म[२७०] यथेच्छया[२७१] ।
चालनाच्चालयेत्[२७२] सर्वान् सदेवासुरमानुषान् ॥ ९५ ॥
ब्रह्मविष्विन्द्ररुद्रान् च[२७३] सशैलवनकाननान्[२७४] ।
वेधयेत[२७५] ध्रुवस्थाने योगी तद्गतचेतसः ॥ ९६ ॥

तत्रस्थाने महाचक्रं द्वात्रिंशारं[२७६] सुवर्तुलम्[२७७] ।
सूर्यायुतसमप्रख्यं चन्द्रकोटिसमप्रभम् ॥ ९७ ॥
वह्निकोट्यर्बुदाभासं ज्वालामालासमाकुलम् ।

तत्र सा तिष्ठते[२७८] देवी भैरवेण समन्विता[२७९] ॥ ९८ ॥
आकारे[२८०] आदिनाथं तु यत्र[२८१] देवी व्यवस्थिता[२८२] ।
तेन आज्ञाभिधानं तु महाचक्रं प्रकीर्तितम् ॥ ९९ ॥

The (five) Sound, the Point, Energy (*kalā*), Light and Bliss are (collectively) Bhairava.[22] All these are in the Stable Place (*dhrūvasthāna*)[23] and have come (to form a part) of the sequence of the Six Wheels. Merely by recalling them, the cage of the body trembles. (88cd-89)

The yogi who is in the centre should contemplate Raudrī's (energy) in the middle of the capsule of the Sun and Moon between Iḍā and Piṅgalā.[24] (90)

Raudrī, who has arisen from (the phase of) Energy (*kalā*) that has been split in two, is Rudrāṇī in a fierce (*raudra*) form.[25] As (AIṀ) the Scalpel of Knowledge, the Light of Raudrī is a thousand times greater than the brilliance (*tejas*) of fire. (91)

Shining like the Fire of Time, she has emerged out of the Cavity of Form (*rūparandhra*). She utters (and projects upwards) (*uccarantī*) the supreme Sound (*nāda*) out of the (transcendental reality) called the Nameless (*anāma*) and the Unwritable (*alekhya*). (92)

Having risen up from the cavity of the palate, she drinks the supreme nectar (of immortality). Her form the Doomsday Fire (*vāḍavānala*), she causes the Point and the Sound to flow. (93)

She has arisen in the Age of Strife, (her) light intensely inflammed, within the Place of the Command. (She is) the energy in the Wheel called `Tranquil' (*śāntā*) and her garment is pure. (94)

When (she) reaches the plane of the Place of the Command, she completes (her) work as she pleases. By (her) movement, she impells all things, including gods, demons and men, Brahmā, Viṣṇu, Indra and Rudra, along with the mountains, forests and groves. The yogi whose mind is immersed in that should pierce through the Stable Place (*dhruvasthāna*).[26] (95-96)

There, in that place, is a great wheel, beautifully round and possessing thirty-two spokes. It is luminous like a thousand million moons and brilliant like a hundred million suns. Its light is like that of a billion fires and is surrounded by a garland of flames. (97-98ab)

That same goddess resides there, along with Bhairava. (He is) the First Lord (*Ādinātha*) (who) is in the letter Ā,[27] where the goddess is established. Thus (that) great wheel is said to be called the Command (*ājñā*). (98cd-99)

श्रीनाथं[२८३] भैरवी शान्ता[२८४] कालिका सा च वक्रिका ।
भीमा खगेशी[२८५] चित्रा[२८६] च विचित्रा कुटिलानना ॥ १०० ॥
नन्दा भद्रा जयन्त्याख्या विजया चापराजिता ।
मोहनी कालसंकर्षी हेमा[२८७] कूष्माण्ड[२८८] चर्चिका ॥ १०१ ॥
तरङ्गा निर्मला चण्डा विद्युज्जिह्वा भयावहा ।
शवरी[२८९] शावरी[२९०] चैव शर्वरी[२९१] च पुलिन्दिका[२९२] ॥ १०२ ॥
नित्यक्लिन्ना सुरक्ता च क्रमभेदेषु देवताः[२९३] ।
द्वात्रिंशारे[२९४] महाचक्रे संस्थिता व्योममण्डले ॥ १०३ ॥

साकारे च निराकारे संस्मरेच्चक्रदेवताः[२९५] ।
यो वेत्त्येता[२९६] अनन्तात्मा तस्य आज्ञा स्फुरत्प्रभा ॥ १०४ ॥

वक्राशक्तिर्विरूपाख्या[२९७] कूटाख्या परमाव्यया[२९८] ।
शक्त्या शान्ति[२९९] विजृम्भन्ती उल्लसन्ती[३००] भगानना ॥ १०५ ॥

तत्त्वज्वाला[३०१] समस्तानि ज्वालयन्ती मुहुर्मुहुः ।
आज्ञास्थाने महाचक्रे संस्मरेत्[३०२] कुलकौलिनीम्[३०३] ॥ १०६ ॥

तत्क्षणात् कुरुते कीर्तिं[३०४] श्रीक्रमे वारुणे गृहे ।
भूमित्यागं[३०५] पुरक्षोभं[३०६] उत्क्रान्तवासलक्षणम्[३०७] ॥ १०७ ॥
अतीतानागतं[३०८] चैव वर्तमानं परापरम् ।
दुराच्छ्रवणविज्ञानं कुरुते च यथेच्छया ॥ १०८ ॥

एतत् ते पूर्वमाख्यातं सारात् सारतरं परम् ।
महाव्याप्तिकरं शम्भो षट्कूटं च षडात्मकम् ॥ १०९ ॥

The deities in the great wheel of thirty-two spokes reside in the *Maṇḍala* of the Void (*vyomamaṇḍala*) and belong to the divisions of the Krama. They are: Śrīnātha, Bhairavī, Śāntā (Tranquil), Kālikā (The Black One), Vakrikā (the Crooked One), Bhimā (the Terrible One), Khageśī (the Mistress of the Skyfarers), Citrā (the Varied One), Vicitrā (the Astonishing One), Kuṭilānanā (Crooked Face), Nandā (the Praised One), Bhadrā (the Beneficient), Jayantī (the Victorious), Vijayā (Victory), Aparājitā (Unconquered), Mohanī (She Who Deludes), Kālasaṁkarṣī (She Who Drags Time), Hemā (Gold) Kūṣmāṇḍā (Pumpkin), Carcikā (the Mill Wheel), Taraṅgā (the Wave), Nirmalā (Pure), Caṇḍā (Wrathful), Vidyujjihvā (Lightning Tongue), Bhayāvahā (Frightening), Śavarī, Śāvarī, Śarvarī, Pulindikā, Nityaklinnā (Always Wet) and Suraktā (Passionate).[28] (100-103)

The deities of the Wheel should be recollected both in the (transcendental aspect of) reality without form (*nirākāra*) and the (immanent aspect) with form (*sākāra*). The Command of the infinite (*ananta*) soul who knows them shines radiantly. (104)

The energy Vakrā (the Crooked One) is called Virūpā (the Deformed One) and the Peak (seed-syllable) (*kūṭa*). She is supreme and imperishable. (By her) power, Bhagānanā (Yoni Face), unfolds tranquillity and pours out (of herself) (*ullasantī*). (105)

She who is the Fire of the (Supreme) Principle inflames all things repeatedly. Recall (the goddess) Kulakaulinī in the great Wheel within the Place of the Command. (106)

That very moment she gives rise (to the spiritual power of) fame (*kīrti*) in the Śrīkrama within Varuṇa's House.[29] (One who attains her acquires the power to) quit the ground (and fly) and agitate the body, that is, leave (the corporeal) abode vacant (*utkrānta*). (He knows) the past, future and the present, what comes after and what goes before (*parāpara*) and has the ability (*vijñāna*) to hear at a (great) distance as he pleases. (107-108)

That supreme (knowledge), which is more essential than (even the) essence (of knowledge), has been explained to you before. O Śambhu, it is sixfold as the six Peak (seed-syllables) and it brings about the Great Pervasion.[30] (109)

आधाराधेययोगोऽयं[३०९] षट्कभेदे[३१०] समभ्यसेत् ।
षट्त्यागात्[३११] सप्तमे मुक्तिरक्षराक्षरशक्तिभिः[३१२] ।। ११० ।।

मन्त्रविद्याक्रमाचारं[३१३] सप्तान्तात्[३१४] विनिर्गतम् ।
सप्तमान्ते लयं[३१५] तत्र कर्मेन्द्रियसमन्विताः[३१६] ।। १११ ।।

यथा वाता[३१७] शरीरस्था मनोङ्गीरयते[३१८] पुरा ।
तथा शक्तिः[३१९] शरीरस्था[३२०] एवं सापि परापरा ।। ११२ ।।

एका सानेकभेदैस्तु[३२१] एका सापि षडानना ।
एका सा भैरवानन्दा मनोरूपा मनोन्मना ।। ११३ ।।
रमते तत्र देवेशी विषयकुलसंकुले[३२२] ।

यावन्न श्रीमतं श्रुतं[३२३] पंक्तिभेदेन भैरव[३२४] ।। ११४ ।।
यावन्न गुरुकारुण्यं तावत् सिद्धिः[३२५] कुतः कुले ।
तस्मादन्यत्[३२६] त्यजेत् सर्वं[३२७] आज्ञाचक्रं समाश्रयेत् ।। ११५ ।।

स्मरणान्मुच्यते[३२८] योगी संसाराद्[३२९] दुःखसागरात् ।
ब्रह्महत्या[३३०] सुरापानं[३३१] स्त्रीहत्या वा सुदारुणा[३३२] ।। ११६ ।।
तत्क्षणान्मुच्यते योगी[३३३] षट्चक्रक्रमसेवनात् ।

योगिन्यस्तस्य[३३४] तुष्यन्ति अदिव्यदिव्यदेहगाः[३३५] ।। ११७ ।।
सहजाः कुलजाश्चैव सिद्ध्यन्ते[३३६] योगिनश्च[३३७] तु ।

इति आज्ञावतारोऽयं न देयं[३३८] यस्य कस्यचित् ।। ११८ ।।
अथ दत्तं[३३९] प्रमादेन[३४०] लक्षजापाद्[३४१] विशुद्ध्यति ।

One should practice this Yoga of the sustainer and the sustained within the division of the six (Wheels). (The adept achieves) liberation in the seventh by abandoning the six (Wheels) by means of the energies of the imperishable letters.[31] (110)

The practice (*ācāra*) of the sequence of mantras and Vidyās has emerged from the furthest extremity (*anta*) of the seven and there in the end of the seventh the (mantras and Vidyās) merge along with the senses of action. (111)

Like the wind in the body, ****** (?). Similarly, energy resides within the body and, in this way, she is also both supreme (transcendent) and inferior (immanent). (112)

She is one (but) has many varieties (*bheda*). Although she is one, she has six faces. She who is Bhairava's bliss is one. Her form is the mind and (yet) she is Mind Beyond Mind (*manonmanā*). The mistress of the gods sports there, in the crowd of the groups (*kula*) of sense objects. (113-114ab)

O Bhairava, as long as one does not hear the *Śrīmata* line by line and does not (experience) the teacher's compassion, there is no success (*siddhi*) in the Kula. Therefore, abandon all else and take refuge in the Wheel of the Command. (114cd-115)

By recollecting it, the yogi is liberated from the world of transmigration, the ocean of suffering. By attending to the sequence of the Six Wheels, the yogi is liberated in an instant (from all sins including) Brahminicide, wine drinking and the terrible (sin) of killing a woman. (116-117ab)

The Yoginīs, in divine or human (*adivya*) bodies, are pleased with him and (those) Born of Kula (Kulajā) and the Innate (Sahajā) (bestow) success on the yogi. (117cd-118ab)

This is the descent of the Command. It should not be given to (just) anybody. But, if it is given (to the wrong person) by mistake, (the teacher) is purified by repeating (the purifying Vidyā) one hundred thousand times. (118cd-119ab)

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके[३४२] आद्यपीठावतारिते[३४३] विद्यापीठमार्गे[३४४] विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरे[३४५] स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[३४६]
विज्ञानज्ञानाधिकारवर्णने क्रमोदयो नामानन्दः ।। ३६ ।।

This is the (thirty-sixth) chapter which is the emergence of the transmission (*kramodaya*) concerning a description of *Competence for Knowledge and Wisdom*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command.

सप्तत्रिंशानन्दः

श्रीनाथ उवाच

भैरवि त्वत्प्रसादेन ज्ञाता दीक्षा कुलोदिता ।
होमकुण्डविधानं च[१] उपदेशं[२] यथाक्रमम् ॥ १ ॥
अधुना श्रोतुमिच्छामि समयाचारलक्षणम् ।

श्रीवक्रा उवाच[३]

शिष्याणां समयाचारं[४] यथागमप्रचोदितम्[५] ॥ २ ॥
अनुक्रमेण[६] देवेश तत् सर्वं[७] शृणु[८] साम्प्रतम् ।

बहुजन्मान्तरैः[९] पूर्वं स्वकर्मक्षयमागतम्[१०] ॥ ३ ॥
दीक्षया भवते[११] सिद्धिर्भवते[१२] गतिरुत्तमा[१३] ।
दीक्षितस्यापि[१४] यस्याशुः[१५] कर्मबन्धं[१६] न त्रुट्यते[१७] ॥ ४ ॥

न तस्य गुरुकारुण्यं समयाचारणं नहि[१८] ।
लब्ध्वा[१९] तु गुरुकारुण्यं समयाचारपालकः ॥ ५ ॥
मुच्यते[२०] कर्मबन्धैस्तु[२१] इत्याज्ञा पारमेश्वरी[२२] ।

दीक्षयापि[२३] विशुद्धश्च[२४] समयाचारदूषणः[२५] ॥ ६ ॥
न स मुच्यति[२६] बन्धैस्तु यदि नाचारवान्[२७] भवेत् ।

नित्यं[२८] गुरुमण्डलं कुर्याद्[२९] गन्धधूपाक्षतादिभिः[३०] ॥ ७ ॥
कुर्यान्मण्डलसंस्कारं[३१] गुरुदैवतपूर्वकम्[३२] ।

CHAPTER THIRTY-SEVEN

The Practice of the Rule (*samayācāra*)

Śrīnātha said:

O Bhairavī, by your grace (I have) understood, in due order, Kaula initiation, the prescription concerning the fire pit and the offering to the fire as well as the teaching. Now I want to the hear the characteristic features of the Practice of the Rule (*samayācāra*). (1-2ab)

[1]O Lord of the gods, now listen, in due order, to the Practice of the Rule as enjoined by the scripture for (all) disciples. (2cd-3ab)

Previously (in earlier ages) after many lifetimes, initiation used to bring about the destruction of one's own Karma, (bestow) success (*siddhi*) and the highest state (*gati*). (But nowadays) the bonds of Karma are not quickly broken, even those of one who has been initiated.[2] (3cd-4)

He who has not (been an object of) the teacher's compassion[3] does not practice the Rule. (But) the one who keeps the Rule, once he has received the teacher's compassion, is freed from the bonds of Karma. This is the Command of the Supreme Goddess. (5-6ab)

One who sullies the Practice of the Rule, even though he has been purified by initiation, is not freed from the bonds (of Karma) if he does not practice.[4] (6cd-7ab)

He should regularly (*nityam*) make the Circle of Teachers (*gurumaṇḍala*) with scent, incense, unbroken rice and the rest. (Having) first (worshipped) the teacher’s divine nature, he should purify the *maṇḍala*.[5] (7cd-8ab)

एकान्ते विजने[३३] स्थाने[३४] आदौ[३५] संपूज्य पुस्तकम्[३६] ॥ ८ ॥
तदुपदेशसंयुक्तं श्रोतव्यं च कुलागमम्[३७] ।

श्रुत्वागमोपदेशार्थं[३८] दासवत्[३९] पूजयेद्[४०] गुरुम्[४१] ॥ ९ ॥
मुमुक्षुणा[४२] च शिष्येण[४३] समयाचारपालनम्[४४] ।
श्रीमताग्रे अनुष्ठानं[४५] शास्त्रज्ञः[४६] कुलजोऽपि[४७] वा ॥ १० ॥

साष्टाङ्गं च नमस्कारं[४८] तत्त्वज्ञगुरुसन्निधौ[४९] ।
अतिहास्यमवष्टम्भं[५०] लीलयाङ्गप्रसारणम्[५१] ॥ ११ ॥
विनोदं[५२] जल्पनं[५३] वादं न कुर्याद् गुरुसन्निधौ ।

नासाम्बु[५४] कौटिकं शब्दं[५५] विकारं दन्तधावनम्[५६] ॥ १२ ॥
स्वेच्छापर्यङ्कबन्धं च न कुर्याद्[५७] गुरुसन्निधौ[५८] ।

कुकार्यमविधेर्युक्तं[५९] अनुक्तं[६०] यदि[६१] गुरोर्भवेत् ॥ १३ ॥
गुरुरेव[६२] हि जानाति स्वयं[६३] तन्न[६४] विचारयेत्[६५] ।

आसनं शयनं छत्रं[६६] भूषणं[६७] यानमेव च ॥ १४ ॥
न कुर्याद् गुरुसादृश्यं[६८] यदि सिद्धिं[६९] समीहते[७०] ।

गुर्वीयमासनं[७१] पट्टं योगपट्टं तु पादुका[७२] ॥ १५ ॥
पात्रं[७३] वै चाक्षमाला च कौपीनं वस्त्रमेव च[७४] ।
शस्त्रं[७५] शास्त्रं महागुह्यं[७६] दिव्योपस्करणं[७७] च यत् ॥ १६ ॥
भक्तियुक्तेन ते पूज्या[७८] गोपनीयाः[७९] प्रयत्नतः[८०] ।

गन्धं[८१] धूपं[८२] च ताम्बूलं अन्नपानादिकं च यत्[८३] ॥ १७ ॥
निवेद्य गुरवेऽशेषं[८४] ग्राह्यमादेशपूर्वकम्[८५] ।

O god, first of all, having worshipped the book (of the scriptures) in an isolated place where there are no people,[6] he should listen to the Kula scripture along with its teaching (imparted by the teacher).[7] (8cd-9ab)

Having heard the (deeper) meaning of the sense of the teaching of the scripture, one should worship the teacher like a servant. The disciple who desires liberation should observe the Practice of the Rule.[8] The knower of scripture and so too one who is born of (a spiritual) family (*kulaja*) should perform his religious observance in front of the *Śrīmata*.[9] (9cd-10)

He should prostrate and offer salutations in the presence of the teacher who knows the (Supreme) Principle. In the presence of the teacher he should not laugh loudly or be haughty, nor should he stretch (his) limbs playfully, fool around, chatter frivolously or (assert his own) view.[10] (11-12ab)

In the presence of the teacher, he should not (expel) mucous from (his) nose, make noise by snapping the fingers, distort (his facial expression), wash (his) teeth or sit (casually) as (he) pleases. (12cd-13ab)

If the teacher happens to do something bad that runs contrary to what has been enjoined without telling (anybody), one should not reflect on that. The teacher (does not require advice), he knows (what is best) himself. (13cd-14ab)

If (the disciple) desires success, he should not make (his) seat, bed, parasole, ornaments or vehicle similar (to those) of (his) teacher.[11] (14cd-15ab)

[12]The teacher's seat, diadem (*paṭṭa*), the shawl (he wears when practicing) yoga (*yogapaṭṭa*), (his) sandals, bowl, rosary, loin cloth, clothing, weapon, secret scripture and the sacred offering, should (all) be revered (*pūjya*) with devotion and (every) effort (should be made to) keep them hidden. (15cd-17ab)

Once one has offered the teacher scent, incense, beetle leaf, cooked food, drink and all the rest completely, one should take it (oneself) after having been given the permission (to do so).[13] (17cd-18ab)

एवं कृत्वा गुरोर्भक्तिं[८६] शिष्यो[८७] निश्चलभक्तिमान्[८८] ।। १८ ।।
स लभेद्[८९] गुरुकारुण्यं अभिषेको विधीयते[९०] ।

आज्ञा[९१] प्रवर्तते नित्यं[९२] शिष्ये[९३] लब्धगुर्वाज्ञया[९४] ।। १९ ।।
स्वेच्छया[९५] चरते[९६] लोके[९७] सततं[९८] सिद्धिकांक्षिणः[९९] ।
यदि चर्यावधूतोऽसौ पीठे[१००] क्षेत्रे चरेत् क्रमात् ।। २० ।।

योगीशः[१०१] सिद्धिकामस्तु[१०२] आज्ञातीव्रत्वकारणात्[१०३] ।
खर्परं भोजनार्थे तु गृह्णीयात्[१०४] सपरिग्रहम्[१०५] ।। २१ ।।
शून्यदेवगृहे नित्यं वसेद् योगीश्वरः[१०६] सदा[१०७] ।

मित्रामित्रं[१०८] सुखं दुःखं इष्टानिष्टं[१०९] शुभाशुभम् ।। २२ ।।
तथा मानापमानं[११०] च तथा निन्दाप्रशंसनम्[१११] ।
पाषाणं[११२] समहेमं[११३] च शाकः[११४] शाल्योदनं[११५] तथा ।। २३ ।।
समत्वे[११६] वर्तते योगी यदि सिद्धिं[११७] समीहते ।

क्वचिद् भट्टः[११८] क्वचित्[११९] नटः[१२०] क्वचित् प्रव्रजितो नरः ।। २४ ।।
नानारूपधरो योगी[१२१] पर्यटेच्च[१२२] महीतले[१२३] ।

गुरोर्भक्तिश्च[१२४] ज्येष्ठेभ्यस्तथा[१२५] चैव कुलागमे[१२६] ।। २५ ।।
योगिनीनां कुमारीणां[१२७] भक्त्या[१२८] संपूजयेत् सदा[१२९] ।

लोभं[१३०] मोहं तथालस्यं[१३१] आज्ञाभङ्गं[१३२] परिग्रहम् ।। २६ ।।
लौल्यं च विषयासक्तिं[१३३] न[१३४] कुर्यात् सिद्धिकांक्षिणः[१३५] ।

मन्त्रं[१३६] रुद्राक्षसूत्रं[१३७] च पादुकां[१३८] गुरुमण्डलम्[१३९] ।। २७ ।।
दर्पणं[१४०] च तथा लिङ्गं मुद्रां[१४१] चैव कुलागमम् ।
तथा च शवरीज्ञानं[१४२] न दद्याद् यस्य कस्यचित् ।। २८ ।।

रागद्वेषमहंकारं[१४३] पैशून्यं च सदम्भकम्[१४४] ।
क्रोधं[१४५] लोभं[१४६] तथालस्यं[१४७] हन्यादेतानि सर्वदा[१४८] ।। २९ ।।

Having shown (his) devotion (*bhaktiṁ kṛtvā*) to the teacher in this way, the disciple who possesses unwavering devotion[14] receives the teacher's (gift of) compassion and it is right that (he should get the) consecration (*abhiṣeka*). (18cd-19ab)

The (goddess's) Command is always at work within the disciple by virtue of the Command he has received from (his) teacher. Desiring success (*siddhi*), he wanders constantly (all over) the world, (freely) as he desires. If he is one who has renounced (all things) by virtue of his practice (*caryāvadhūta*), he should wander in (each) sacred seat and field, (one by one) in due order (*kramāt*).[15] (19cd-20)

The lord of yogis who, by virtue of the intensity of the Command (bestowed upon him), desires success, should take a skull (*kharpara*) and related impliments (to eat his) meals and ever (maintaining his state as) a Lord of Yogis should reside permanently in an abandoned temple.[16] (21-22ab)

If the yogi desires success he should always maintain (a sense of) equality between friend and foe, pleasure and pain, what is desireable and what is not, the auspicious and the inauspicious, respect and disrespect, praise and blame, a stone and gold, an (inedible) plant and (tasty) cooked wild rice. (22cd-24ab)

In some places he is a (reputable) scholar, in others a (disreputable) actor, in others again a renounciate – the yogi wanders on the surface of the earth assuming many roles.[17] (24cd-25ab)

(He should have) devotion for the teacher, for the elders and for the Kula scripture. He should worship the Yoginīs and Virgins (*kumārī*) with devotion at all times. (25cd-26ab)

One who desires success should not be greedy, deluded or lazy. He should not disobey (the teacher's) Command, (or be) haughty, (full of) desire (*laulya*) or attached to the objects of sense. (26cd-27ab)

One should not give the mantra, the thread (that connects together) the Rudrākṣa (seeds of a rosary), (the teacher's) sandals, the Circle of Teachers (*gurumaṇḍala),* the (deity's) mirror, the Liṅga, the Gesture, the Kula scripture or the knowledge (imparted by a) Śavarī (*śavarījñāna*) to just anybody. (27cd-28)

One should destroy in every way attachment and aversion, ego, the vice of backbiting, deceit, anger, greed and laziness.[18] (29)

अन्येषां[१४९] समयाचारं[१५०] कुमारीं[१५१] योगिनीगणम्[१५२] ।
सिद्धद्रव्याणि[१५३] पीठानि सर्वथा[१५४] च न निन्दयेत् ॥ ३० ॥

योगिनीसिद्धचारित्रं[१५५] पारम्पर्यकुलागमम्[१५६] ।
अदृष्टं[१५७] चाश्रुतं[१५८] पूर्वं[१५९] गुह्यशास्त्रं[१६०] च देवता[१६१] ॥ ३१ ॥[१६२]
सर्वेषां स्तुतिः कार्या गुरुद्रोहं च वर्जयेत् ।

द्यूतं च इन्द्रजालानि पशुघातं[१६३] च निग्रहम् ॥ ३२ ॥
मल्लकुक्कुटयुद्धं[१६४] च सुनग्नां[१६५] प्रकटस्तनीम्[१६६] ।[१६७]
कन्यायोनिं पशुक्रीडां[१६८] न[१६९] प्रेक्षेत्[१७०] कुलयोगिनः[१७१] ॥ ३३ ॥

मूर्खं[१७२] कुष्ठाङ्गहीनं[१७३] च बधिरं चान्धमेव[१७४] च ।
मांसविन्मूत्रगन्धं[१७५] च न जुगुप्स्येत्[१७६] सुरां तथा ॥ ३४ ॥

वृक्षगुल्मं[१७७] लतावल्यस्तृणानि[१७८] स्थावराणि[१७९] च ।
नोन्मूल्या[१८०] नैव ते[१८१] च्छेद्या[१८२] न[१८३] भेद्या[१८४] नैव[१८५] पीडयेत्[१८६] ॥ ३५ ॥

गन्धपुष्पादि यत् किञ्चित्[१८७] योगिनीद्रव्यमेव[१८८] च ।
अप्रार्थितं[१८९] च यल्लब्धं[१९०] तेन[१९१] पूज्यं कुलागमम्[१९२] ॥ ३६ ॥

अनेनाचारयोगेन योगी सिद्धिपरायणः[१९३] ।
सदा स्मरणपुष्पैस्तु पूजयेद्[१९४] गुरुपादुकाम् ॥ ३७ ॥

कौटिल्यं[१९५] वादगोष्ठीं[१९६] च मात्सर्यं[१९७] पशुसंगमम् ।
काष्टपाषाणदेवांश्च[१९८] न निन्देत् सिद्धिकांक्षिणः[१९९] ॥ ३८ ॥

लोकयात्रा[२००] न कर्तव्या पशुगोष्ठी[२०१] विशेषतः[२०२] ।
तृतीया पानगोष्ठी[२०३] च वर्ज्यास्त्रीण्येव[२०४] पातकाः[२०५] ॥ ३९ ॥

गोत्रगोष्ठीं[२०६] सदा[२०७] कुर्यात् क्रमगोष्ठीं[२०८] विशेषतः ।
तृतीया यागगोष्ठी[२०९] च त्रीण्येतानि[२१०] प्रपालयेत्[२११] ॥ ४० ॥

One should never criticize in any way others' practice of the Rule, a virgin, the troupe of Yoginīs, the (sacrificial) substances of the Siddhas or the sacred seats. (30)

One should always praise the actions of the Siddhas and Yoginīs, the Kula scripture of the lineage (of teachers), the secret scripture that has not been seen or heard before and the deity. One should not be violent with the teacher.[19]
(31-32ab)

A Kula yogi should not watch (people) gambling, acts of magic, the slaughter of an animal, (the violent) punishment (*nigraha*) (of another human being), wrestling bouts and cock fights, a beautiful naked woman with exposed breasts, a virgin's vagina or sexual intercourse (*paśukrīḍā*).[20] (32cd-33)

One should not feel abhorrence for a fool, one who has lost a limb due to leprosy, a deaf person, a blind man or the smell of meat, urine or feces. (34)

Trees, bushes, vines, creepers, grass and plants (in general) should neither be uprooted, cut, damaged or harmed.[21] (35)

One should worship the Kula scripture[22] with scent, flowers and other such (things), the sacred substance (*dravya*) of the Yoginīs, or whatever one has acquired without asking for it. (36)

The yogi who is intent on success should, by means of this Yoga of the practice (of the Rule), regularly worship the teacher's sandals with the flowers of recollection. (37)

One who desires success should not censor the deceitfulness (of others), the assembly for disputes, the envy (of others), base sexual intercourse (*paśusaṁgama*) or deities made of stone and wood.[23] (38)

One should not tour the world (just for fun). (One should take) special care to avoid the company of the worldly. Thirdly, (one should avoid) drinking parties. These three sins should be avoided. (39)

One should always attend the meetings of (one's own Kaula) clan (*gotragoṣṭhī*) and in particular that (of one's own) transmission (*kramagoṣṭhī*). The third is the assembly (formed for) the performance of the sacrifice (*yāgagoṣṭhī*). One should observe these three. (40)

न[२१२] विषं भक्षयेत्[२१३] प्राज्ञो[२१४] न क्रीडेत् पन्नगैः[२१५] सह[२१६] ।
अतिसहासिकं[२१७] कर्म न कुर्यात् सिद्धिकांक्षिणः[२१८] ।। ४१ ।।

नारीगतिं[२१९] तथा हिंसानातीतं विषयं स्मरेत् ।
न संप्राप्य परीहार्या[२२०] तस्माद्[२२१] भूयाद्[२२२] जितेन्द्रियः[२२३] ।। ४२ ।।

प्रजापतिगृहे वैश्ये[२२४] वा[२२५] वसेत्[२२६] योगीश्वरः सदा[२२७] ।
भावना यत्र यत्रैव तत्र तत्रैव गम्यताम् ।। ४३ ।।

मनोरोधो[२२८] न कर्तव्य[२२९] अच्छिद्रां[२३०] सिद्धिमिच्छतः[२३१] ।
अद्वैताचारमार्गेण[२३२] सततं[२३३] विचरेत्[२३४] महीम्[२३५] ।। ४४ ।।

मा मां स्पृश सदोषोऽहं[२३६] लोकानां भाषयेत्[२३७] सदा ।
कुलाष्टके[२३८] भ्रमेद्[२३९] भिक्षां[२४०] योगीन्द्रो[२४१] सिद्धिकांक्षिणः[२४२] ।। ४५ ।।

रेरेशब्दं[२४३] न वक्तव्यं हेहेशब्दं[२४४] तथैव च ।
गौरीशब्दं[२४५] न[२४६] चोच्चार्यं[२४७] कालिकां चेति[२४८] नोच्चरेत् ।। ४६ ।।[२४९]
खञ्जीशब्दं न वक्तव्यं नैव कुमारिका तथा[२५०] ।
शाकिनीति[२५१] न वक्तव्यं[२५२] सेहारीं[२५३] नैव[२५४] चोच्चरेत्[२५५] ।। ४७ ।।
ग्रामधर्मं[२५६] न कर्तव्यं[२५७] शासने[२५८] सिद्धिमिच्छतः[२५९] ।

मेषी[२६०] कुक्कुटि[२६१] मायूरी[२६२] हंसी वाराहिका तथा ।। ४८ ।।
महिषी च उलूकी च चमरी[२६३] गृध्रि[२६४] एव[२६५] च ।
छागी मृगी[२६६] तथा[२६७] पक्षी[२६८] स्त्रीलिङ्गान्येऽपि[२६९] प्राणिनः[२७०] ।। ४९ ।।
न[२७१] भक्ष्यमामिषं[२७२] तेषां प्रपन्नाद्[२७३] वारितं[२७४] मया ।

समयी[२७५] पुत्रकं[२७६] वापि[२७७] साधकाचार्यमेव[२७८] च ।। ५० ।।
न निन्देत[२७९] वरारोह[२८०] पूज्या[२८१] वन्द्याश्च[२८२] ते सदा[२८३] ।

कैवर्तं[२८४] कन्दुकं म्लेच्छं ध्वजं सूनाकरं[२८५] भटम् ।। ५१ ।।
कुरूपं विकृतं शठं[२८६] क्लीवोन्मत्तं[२८७] तथातुरम्[२८८] ।
मल्लवन्दिनं[२८९] कोशाढ्यं[२९०] शिल्पकं[२९१] चर्मकारकम् ।। ५२ ।।
तिरस्कारं न[२९२] कदाचित् स्यात्[२९३] हूंकारेण[२९४] न दर्पयेत् ।

The wise man should not eat poison nor should he play with snakes. One who desires success should not do anything foolhardy. (41)

One should not recall to mind the (attractive) gait of a woman, acts of violence or some past event. One should not abandon the things obtained (by chance whether good or bad) and thus one should be a person who has conquered the senses. (42)

The Lord of Yogis should always reside (either) in a Śaiva temple (*prajāpatigṛha*) or in a brothel. Go wherever (your) thoughts (*bhāvanā*) go. (43)

If one desires flawless success, the mind should not be (forcefully) restrained. (Thus) one should always wander on the (face of the) earth along the path of non-duality.[24] (44)

The Lord of Yogis who desires success should wander in the eight (sacred places) of Kula (*kulāṣṭaka*) (to obtain) alms. He should always tell people: "do not touch me! I am (impure) with sin (*sadoṣa*)." (45)

One should not make sounds `re! re!' or `he! he!' (uttered in contempt). (As a sign of respect) one should not utter the word `Gaurī' or say `Kālikā'. One should not say the words `Khañjī' or 'Kumārikā'. One should not say `Śākinī' and never utter `Sehārī'.[25] If one desires success in the teaching, one should not behave in a vulgar way (*grāmadharma*). (46-48ab)

One should not eat the meat of a yew, bitch, peahen, gander, sow, female buffalo, female owl, gazelle, female vulture, she goat, doe, a (female) bird or other female animals.[26] They have sought (my) protection and so I have forbidden it. (48cd-50ab)

One who follows the Rule (*samayin*) should not speak badly of a spiritual son (*putraka*), adept (*sādhaka*) or teacher (*ācārya*). O handsome one, they should always be worshipped. (50cd-51ab)

One should never insult or taunt with the sound HŪṀ a fisherman, a ball-maker (*kanduka)* (?), a liquor distiller (*dhvaja*), a foreigner (*mleccha*), a butcher, a soldier, an ugly person, a deformed person, a cheat, a eunoch, a mad person, someone who is suffering, a wrestling fan (*mallavandin*), a man with excessively large testicles (*kośāḍhya*), a sculptor (*śilpaka*) or a leather worker. (51cd-53ab)

वैरिभावं[२९५] नैव[२९६] कर्तव्यं साहसं[२९७] न समाचरेत् ॥ ५३ ॥
शयनं[२९८] च प्रकर्तव्यं एकवृक्षे[२९९] चतुष्पथे[३००] ।
क्षेत्रस्थाने श्मशाने वा[३०१] क्षूद्रकर्म[३०२] न[३०३] कारयेत्[३०४] ॥ ५४ ॥

एकान्ते शयनं कुर्यात् न[३०५] कुर्याद् देहपीडनम्[३०६] ।[३०७]
देवागारे नदीतीरे[३०८] भस्मगोमयमध्यतः ॥ ५५ ॥
शयनं[३०९] च प्रकर्तव्यं परावस्था च मैथुनम्[३१०] ।

गोत्रभार्या[३११] न वक्तव्या[३१२] स्ववर्गे[३१३] च विशेषतः ॥ ५६ ॥
खट्वापादं[३१४] घरट्टं[३१५] च[३१६] पूर्णवर्धनिका[३१७] तथा ।
पेषणी[३१८] कण्डनी[३१९] चुल्ली[३२०] मुशलं[३२१] देहली[३२२] तथा ॥ ५७ ॥
धनुर्नाराचखड्गं[३२३] वा अन्ये[३२४] ये[३२५] चायुधाः[३२६] प्रिय[३२७] ।
न पादेन स्पृशेदेतान् न[३२८] लङ्घेत[३२९] कदाचन[३३०] ॥ ५८ ॥

नाकाले[३३१] भक्षयेद् भक्षं[३३२] वामहस्ते न[३३३] सुन्दर[३३४] ।
वामहस्तान्न[३३५] दातव्यं दातव्यं[३३६] दक्षिणे करे ॥ ५९ ॥
गृह्णीयात्[३३७] परदत्तं[३३८] च वामहस्तेन भैरव[३३९] ।

न दद्यादौषधं[३४०] मन्त्रं विद्यारक्षां[३४१] च[३४२] कारयेत् ॥ ६० ॥
न जल्पा शिवशास्त्रेषु कर्तव्या वा[३४३] परस्परम् ।

न दूष्याच्छिवशास्त्राणि[३४४] संग्रहेन्न कदाचन ॥ ६१ ॥[३४५]
स्वदर्शनमतं[३४६] देव श्रोतव्यं च[३४७] प्रयत्नतः[३४८] ।
पालनीयं सदाभ्यर्च्यं[३४९] भुक्तिमुक्तिफलप्रदम्[३५०] ॥ ६२ ॥

अवाच्यं नैव वक्तव्यं[३५१] विरुद्धं[३५२] न[३५३] समाचरेत् ।
रुद्रस्थानानि सर्वाणि श्रीपूर्वाणि च भाषयेत्[३५४] ॥ ६३ ॥
श्रीपूर्वं च नमस्कारं गुरोर्नाम समुच्चरेत्[३५५] ।

तीर्थयात्रा न कर्तव्या योगाभ्यासं समाचरेत् ॥ ६४ ॥
प्रभूतं नैव वक्तव्यं[३५६] गुरोर्वाक्यमनुस्मरेत्[३५७] ।

One should not cultivate a feeling of enmity or act irresponsibly (*sāhasa*). One should make one's bed under a solitary tree or at a crossroad, in a sacred place (*kṣetrasthāna*) or a cremation ground. One should not induce (others) to do vile things (*kṣūdrakarman*) (in these places).[27] (53cd-54)

One should make one's bed in a solitary place. One should not trouble the body. One should make one's bed in a temple, on the bank of a river or in the ashes of (burnt) cow dung. Sexual intercourse is the supreme state.[28] (55-56ab)

One should not talk (about) one's clan wife (*gotrabhāryā*)[29] especially amongst those of one's own (social) class. O beloved one, one should never cross over or touch with one's feet the leg of a bedstead (*khaṭvāpāda*), a grind-stone (*gharaṭṭa*), a filled jar (*vardhanikā*),[30] a mill stone, a wooden mortar with which corn or grain is threshed (*kaṇḍaṇī*), the cooking stove, a pestle, the threshold, a bow, arrow, a sword or, O beloved, any other weapon.[31] (56cd-58)

O handsome one, one should not eat food at the wrong time or with the left hand. It should not be given with the left hand. It should be given in the right hand. O Bhairava, one should take what others give with the left hand. (59-60ab)

One should not give a medicinal herb or a mantra (to someone unfit to receive them). One should protect the Vidyā (from public knowledge). One should not gossip (uselessly) with others about the Śaiva scripture. (60cd-61ab)

One should never find fault with the Śaiva scriptures and never collect them (as one does profane books). O god, one should exert oneself to listen to the teaching of one's own school (*svadarśanamata*).[32] It bestows both liberation and worldly enjoyment, one should always observe it and ponder on it. (61cd-62)

One should never say anything that should not be said nor do (anything) prohibited. One should prefix the honorific `*śrī*' when referring to any of Rudra's (sacred) places.[33] (Similarly), one should utter `*śrī*' before the teacher's name when greeting him. (63-64ab)

One should not go on pilgrimage to (public) sacred places (*tīrthayātrā*); (instead) one should practice Yoga.[34] One should not speak much, (instead one should always) remember the teacher's words. (64cd-65ab)

अव्यक्तलिङ्गमादाय[३५८] प्रकटं[३५९] नैव कारयेत् ।। ६५ ।।
तान्त्रिकैः[३६०] सह देवेश एकत्र चरुभोजनम् ।
न कर्तव्यं[३६१] च कुलजैः सिद्धिमुक्तिजिगीषुभिः[३६२] ।। ६६ ।।

सघृणां[३६३] कुत्सितां वापि परचेष्टां[३६४] न निन्दयेत्[३६५] ।
एकपात्रं न कर्तव्यं यदि साक्षात् कुलेश्वरः ।। ६७ ।।
मन्त्राः[३६६] पराङ्मुखा[३६७] यान्ति[३६८] विघ्नाश्चैव[३६९] पदे पदे ।
तस्मात् सर्वप्रयत्नेन[३७०] एकपात्रं न कारयेत्[३७१] ।। ६८ ।।

गुरुमण्डलकं कार्यं आगमाग्रे गुरोग्रतः[३७२] ।
शिरस्थं[३७३] श्रीक्रमं पूज्यं[३७४] भुक्तिमुक्तिफलप्रदम्[३७५] ।। ६९ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[३७६] अन्वये सप्तकोटिप्रमाणे[३७७] मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यापीठावतारिते[३७८] विद्यापीठमार्गे[३७९] विमले[३८०] षट्कनिर्णये[३८१]
कादिभेदे आज्ञापारमेश्वरे[३८२] स्वामिनीमते[३८३] श्रीचतुर्विंशत्सहस्रसंहितायां[३८४]
अब्बाक्रमभाषिते[३८५] कादिभेदे[३८६] समयाचारवर्णने[३८७]
क्रमोदयो[३८८] नामानन्दः ।। ३७ ।।

Having taken up the unmanifest Liṅga, one should never make it public (*prakaṭa*). O Lord of the gods, (one should not) consume the sacrificial pap in one place with Tāntrikas. (Rather one should do so) with (the adepts) born of a Kula who desire to achieve success and liberation (65cd-66)

One should not criticize others' behaviour even if it is despicable and disgusting. (Even) if one is the Lord of Kula (himself), directly visible, one should not dine with others (who belong to a different tradition) (*ekapātraṁ na kartavyam*). The mantras (of one who does so) become averse (to him) and (he encounters) obstacles at every step. Therefore one must make every effort to avoid dining with others.[35] (67-68)

One should fashion the Circle of Teachers (*gurumaṇḍala*)[36] in front of the scripture and in front of the teacher. One should worship the Śrīkrama, which bestows the fruits of worldly benefits and liberation, on the head.[37] (69)

This is the (thirty-seventh) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of *the Practice of the Rule* (*samayācāra*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

अष्टात्रिंशानन्दः

श्रीनाथ उवाच

अन्वयस्य[१] तु यन्मूलं तन्मूलं च[२] न मे[३] श्रुतम् ।
कुलमूलं समाख्याहि कुलाम्नायोपदेशकम् ।
ब्रूहि मे परमेशानि कुलयोनिं[४] महाप्रभो[५] ।। १ ।।

श्रीवक्रा उवाच[६]

या[७] सा[८] शक्तिर्भगाख्या[९] त्रिविधगतियुता[१०] त्र्यक्षरा[११] त्रिप्रकारा[१२]
तस्यां[१३] श्री–उड्डियाणं[१४] परकलसहितं[१५] मध्यसंस्थं[१६] सुदीप्तम् ।
तच्छ्रीजालन्धराख्यं[१७] प्रकटितनिलयं[१८] दक्षिणे चैव कोणे
वामे श्रीपूर्णपीठं[१९] पशुजनभयकृत्[२०] पूरितं[२१] येन विश्वम्[२२] ।। २ ।।

तस्याग्रे कामरूपं मदनकलयुतं[२३] सर्वसिद्ध्यालयं[२४] च[२५]
तत्रान्यं तिस्रपीठं तदुपरि अपरं चन्द्रपीठं ललाटे ।
तस्योर्ध्वे[२६] मातृचक्रं[२७] त्रिवलयवलितं कोंकणं[२८] बिन्दुकोर्ध्वे[२९]
षट् पीठाः[३०] पीठतत्त्वाः[३१] षडि[३२] षडि षडिभिः[३३] षट्सु षट्सु प्रसूतिः ।। ३ ।।

सिद्धाः[३४] षट्चक्रदेव्यस्तदनु[३५] च अपरं वृक्षषट्कं च[३६] वल्ल्यः[३७]
देवीनां षट् च मुद्रा त्रिविधगतियुता मातृकोणे च योनिः ।
योन्यन्ते वर्णराशिः[३८] षडिविधकलनाकारणं[३९] षड्भिः[४०] लोकैः
षड्भिर्मध्ये[४१] च[४२] त्रीणि[४३] त्रिवलयवलितं श्लोकमेकोपदेशम्[४४] ।। ४ ।।

CHAPTER THIRTY-EIGHT

The Root *Sūtra* which is the Womb (*yoni*) of the Ocean of the Kula Tradition.

Śrīnātha said:

I have not heard about the root of the transmission (*anvaya*). Tell (me about) the root of Kula, the teaching of the Kula tradition (*kulāmnāya*). O Supreme Goddess, Great Lord, tell (me about) the Yoni of Kula (*kulayoni*). (1)

The venerable (goddess) Vakrā said:

The Energy called the Yoni (*bhaga*) has three modalities (*gati*), it is made of three letters and is of three kinds. Located in the centre (of it), along with the Supreme Power (*parakalā*), is the venerable (seat called) Uḍḍiyāṇa that is beautifully luminous (*sudīpta*). In the right corner is the venerable (seat) called Jālandhara whose abode has been made manifest. In the left (corner) is the venerable Pūrṇapīṭha that arouses fear in the fettered and fills the universe.[1] (2)

In front of that is Kāmarūpa. Endowed with the energy of passion, it is the abode of every accomplishment (*siddhi*). The sacred seat Tisra is another one there. Above it, there is another, namely, the sacred seat of the Moon (*candrapīṭha*)[2] which is located on the forehead.[3]
Above that is the Wheel of the Mothers. It has three encompassing rings. (This is) Koṅkaṇa. It is located above the Point. (There are) the six sacred seats and the principles (*tattva*) in the sacred seats. Each of the six, along with (all) the six, are generated in each of the six.[4] (3)

The Siddhas, the goddesses of the Six Wheels, then, after that the group of six trees and the creepers (*vallī*), the six seals (*mudrā*) of the goddesses and Yoni which has the three modalities[5] and is in the corner of the Mothers.

Within the Yoni is the Aggregate of Letters (*varṇarāśi*), the cause of the sixfold process of differentiation (*kalanā*).[6] The six verses and the six are in the middle along with the three.[7] (Thus) the teaching of the single verse is surrounded by the three enclosing boundries (*valaya*). (4)

मुद्रा तस्यास्त्रिचक्रे[४५] त्रिविधवरमुखं[४६] दिव्यलिङ्गं कुलीश्ं[४७]
तस्यान्ते लोकमेकं[४८] त्वकुलकुलगतं[४९] चिञ्चिणीमूर्तिनाथम्[५०] ।
तस्याग्रे[५१] त्रीणि[५२] लोका[५३] विरचितविधिवत्[५४] षड्भिः[५५] लोकैश्च दक्षे
अन्ये तद्वामदेशे प्रकटितनिलये आलयं[५६] वर्णराशिः ॥ ५ ॥

एवं तन्मातृलिङ्गं[५७] शिवसकलमयं[५८] षट्कमोंकारनाथं[५९]
सञ्चिन्त्यं[६०] व्योमलिङ्गं त्रिपुरपुरगतं[६१] आद्यपीठोड्डियाणम्[६२] ।
गुह्यं[६३] तन्मातृपीठं[६४] त्रिपथपदगतं[६५] पादमेकाक्षराणां
लिङ्गानां मातृचक्रे क्रमपदनिलये आलयाकाशलिङ्गं ॥ ६ ॥

संवर्ताकोटरस्थं[६६] प्रमुदितभगवन्मुद्रनाथं[६७] स्वरीशं[६८]
षट्चक्रैर्भेदभिन्नं[६९] परममृतकलावाममार्गे[७०] विलीनम् ।
त्रिष्कोणान्ते[७१] समस्तं परमशिवकलालंकृतं[७२] योगिवृन्दं[७३]
तन्मध्ये[७४] दिव्यलिङ्गं[७५] परमसुखकरं बिन्दुरूपं खरूपम्[७६] ॥ ७ ॥

नित्यानन्दस्वरूपं[७७] तदुपरिमथनात् षट्प्रकारैर्विभिन्नं[७८]
विद्याभोगाधिकारं[७९] सहजकुलभवं[८०] तिस्रमाज्ञाललाटे[८१a] ।
क्लिन्नानाथं कदम्बं वरपुटनिहितं[८१b] सिद्धकौडारनाथं[८२]
बिन्दोरन्ते[८३] कपादं स च मुदितकलाभैरवस्तेजबिम्बम्[८४] ॥ ८ ॥

एवं व्याप्तं समस्तं[८५] स्थितिलयजननी[८६] रुद्रशक्तिस्त्रिभेदैः[८७]
भेदानां सप्तविंशत्प्रसरमनुभवं[८८] वाग्भवं पञ्चभेदैः ।
आम्नायं[८९] द्वीपमध्ये निहितक्रमपदे[९०] चन्द्रपुर्ये त्रिभेदैः[९१]
तत्रस्था[९२] देवदेवी[९३] अकुलकुलमयी[९४] नन्ददात्री[९५] स्वतन्त्रा[९६] ॥ ९ ॥

Her seal (*mudrā*) is in the triple wheel and the Divine Liṅga is Kulīśa whose excellent face is threefold. Within that is the One Verse and the Lord (*nātha*) who is within both Kula and Akula and whose form is the Tamarind Tree (*ciñciṇī*).[8] The three verses have been arranged in front of him, in accord with the prescribed method, along with six verses that are on the right. The others are to the left of that within the abode has been made manifest.[9] (5)

Such is that, the Mother's Liṅga, the Lord of OṀ. consisting of Śiva with parts (*sakala*) and the group of six. One should contemplate the Liṅga of the Void (*vyoman*) within the City of Three Cities, that is, Uḍḍiyāṇa the First Seat.

That is the secret Sacred Seat of the Mothers on the plane of the Triple Path and is the word (*pāda*) of the single letters. Of (all) the Liṅgas in the Wheel of the Mothers within the abode of the parts the Krama (*kramapada*), it is the Liṅga of the Sky, the abode (of all things).[10] (6)

The blissful lord, Mudrānātha, resides in the Void (*koṭara*) of the Doomsday Fire (*saṁvartā*) and is the Lord of the Vowels (*svarīśa*). He is merged within the Left-hand Path of the energy which is the supreme nectar and is divided up by the Six Wheels.[11]

The entire troupe of yogis, adorned with the energy of Supreme Śiva, resides within the Triangle. In the middle of that is the Divine Liṅga[12] that generates supreme bliss and is the Point whose form is the (transcendental) Void (*kha*).[13] (7)

It is eternal bliss and, by churning it from above, it is divided into six aspects.[14] Located on the forehead[15] of the Command (AIṀ), it is (the sacred seat called) Tisra which is the essence of the Innate (*sahaja*) Kula[16] and the fitness (*adhikāra*) (to enjoy) the expanse (*ābhoga*) of the Vidyā.

Klinnānātha (the Lord of the Wet Goddess)[17] is the Kadamba tree, (who) placed within the most excellent Void (*varapuṭa*) Siddha Kauḍāranātha. Kapāda is within the Point. He is Bhairava whose energy is bliss and form (*bimba*) radiant power (*tejas*). (8)

In this way everything is pervaded by the three divisions of Rudra's energy who is the mother of persistence and destruction. The expansion consists of the twenty-seven divisions. The experience is (the seed-syllable) *Vāgbhava* (AIṀ) with five varieties.[18]

The tradition (*āmnāya*), with (its) three divisions, is in the City of the Moon in the middle of the Island (of the Moon) located on the Plane of the Transmission. The goddess of the gods resides there (in the middle).[19] She is Nandadātrī who, free, is (both) Kula and Akula.[20] (9)

गुर्वाज्ञा[९७] षट्प्रसूता[९८] पशुभयहरणी[९९] सिद्धदिव्यौघरूपा[१००]
नित्यक्लिन्नास्वरूपा[१०१] भगमुदितपरानन्दशक्तिः[१०२] प्रसिद्धा[१०३] ।
सिद्धानां षड्भिरेक[१०४] प्रमुदितकिरणैः पिङ्गलं मातृकूटं
कूटानां बीजराशिः[१०५] कमलशशिपुरे[१०६] रूपमाज्ञाखगेशम्[१०७] ॥ १० ॥

खसंज्ञा[१०८] षड्भिर्भेदैः[१०९] सह[११०] सृजति जगद्वीर्य[१११] वर्णाक्षराणां
क्षेत्रस्थं बिन्दुकूटं शशिरविमथनाज्जायते[११२] पुष्पमेकम् ।
पुष्पात् पुष्पं भवेत्[११३] तच्छिवपरमगुरुस्तस्य[११४] शाक्तं च पुष्पं
द्वौ पुष्पौ[११५] चान्यपुष्पं प्रभवति जलधौ दिव्यदेवी[११६] कुमारी ॥ ११ ॥

अन्यं तत् क्षोभपुष्पं त्वकुलकुलगतं जायते लोकमध्यात्[११७]
एवं ते पञ्च[११८] पुष्पाः[११९] क्रमपदसहिता मूर्तिभूताः[१२०] कुलस्य ।
पुष्पाम्नायोपदेश[१२१] सुरवररचित[१२२] युग्ममेकाधिकार[१२३]
द्वौ पुष्पौ मूर्तिलिङ्गं क्रमप्रकटकृत[१२४] पूर्वमार्गस्य[१२५] मुख्यम्[१२६] ॥ १२ ॥

सन्मुख्यौ[१२७] ह्यग्निसोमौ शिवशक्त्युभयरक्तमित्रैकभावात्[१२८]
आह्लाद[१२९] चुम्बनं च[१३०] तदुपरिगतं दिव्यसिद्धद्वय[१३१] च ।
कुब्जीश[१३२] कुब्जिकाख्या उभयपरिपुट[१३३] मन्त्रविद्याक्रमौघ[१३४]
लिङ्गस्यान्ते[१३५] कलिस्या[१३६] कुलशिखिसुकला[१३७] नित्यमाह्लादकोभौ[१३८] ॥ १३ ॥

The form of the teacher's Command, that has given birth to the six[21] and removes the fear of the fettered, is the Divine Current of the Siddhas (*siddhadivyaugha*).[22] She is Nityaklinnā (Perpetually Wet) by nature[23] and is well known as the energy of supreme bliss that is infused with joy (*mudita*) by the Yoni.[24]

The one Peak (syllable) of the Mother is tawny brown (*piṅgala*).[25] (It is formed) by the six rays of the bliss of the Siddhas.[26] He is Khageśa of the Command (who resides) in the lotus of the City of the Moon. The essential nature (*rūpa*) of (all the) Peak (syllables), he is the form of the aggregate of (all) the seed-syllables.[27] (10)

The (goddess) called Space (*kha*) emits, along with the six divisions, the cosmic vitality (*vīrya*) of the letters and syllables. The one Flower is generated by the churning of the Sun and Moon. It is the Peak (syllable) of the Point located in the field (of the Triangle).[28]

From (that) Flower comes (another) Flower. (They are) Śiva, the supreme teacher and his empowered (*śākta*) Flower. Another Flower originates from (*prabhavati*) (these) two Flowers in the ocean (of ultimate reality), namely, the divine goddess Kumārī. (11)

That other one is the Flower of Arousal (*kṣobha*) which, present within (both) Kula and Akula, arises out of the midst of the Verses. Such are your Five Flowers[29] that, along with the parts (*pada*) of the Krama, are the image (*mūrti*) of Kula.

(These) couple of verses (*yugma*) are the sole (most) authoritative (statement of) the teaching of the Tradition of the Flowers (*puṣpāmnāya*) that has been created by the best of the gods. The two Flowers are the (couple consisting of the) Image (*mūrti*) and the Liṅga[30] that have been made clearly manifest in the transmission (*krama*) and is the main (teaching) of the previous path.[31] (12)

The Fire and Moon (*agnisoma*) face one another by the oneness of the passionate friendship of both Śiva and Śakti. Joy (*āhlāda*) and Kiss (*cumbana*) are the two divine Siddhas who are above that.[32]

The union (*ubhayaparipuṭa*) of Kubjīśa and (the goddess) called Kubjikā is the current of the sequence of mantras and Vidyās. In the Age of Strife the beautiful energy of the Fire of Kula is within the Liṅga[33] and makes both constantly blissful.[34] (13)

द्वावेतौ चन्द्रपूर्यें[१३९] हरिहरपरमा मध्यमानन्दरश्मिः[१४०]
तस्येच्छयोदितोऽय[१४१] रररररुभिर्मेरुमार्गोदय[१४२] स्यात् ।
देव्येका चान्वयस्य प्रभवति सकला देवता वक्रिकाख्या[१४३]
आयाता[१४४] तूष्णिनाथात्[१४५] गिरिगुहरचिता[१४६] द्योतिता सानलाख्या[१४७] ॥ १४ ॥

द्वौ सिद्धौ[१४८] मण्डलान्ते शिवशक्ति–उभयौ[१४९] पुष्पबीजातिसिद्धौ[१५०]
मध्यस्थानैकवृक्षे[१५१] भवभयशमनं तूष्णिभूतौ[१५२] गुहान्ते[१५३] ।
ताभ्यां सृष्टिः[१५४] कृतान्या[१५५] तदुपरि अपर[१५६] अन्वयौघीशभूतं[१५७]
संजातं पीठमादौ कलिमलहरण[१५८] करवीर[१५९] श्मशानम्[१६०] ॥ १५ ॥

सिद्धास्तत्रैव पञ्च[१६१] तदनु च विमलं सिद्धदेव्यश्च पञ्च
आमूलोत्पत्तिमेतज्जगतशशिकलासृष्टिरेवोपपन्ना[१६२] ।
पीठाद्या[१६३] क्षेत्रलिङ्गा कलिमलदहना ज्ञानमार्गे प्रसिद्धा
सर्वे तिष्ठन्ति पीठे उदितगिरितटादन्वयाज्ञाप्रसूतिः[१६४] ॥ १६ ॥

पञ्चाशद्[१६५] दिव्यरुद्रा अकुलकुलगता एकरस्योड्डियाणे[१६६]
याम्ये[१६७] तस्यैव वीरा गहरजलगता[१६८] मातृपिण्डाक्षराणाम् ।
पञ्चाशत्[१६९] सिद्धिमार्गे[१७०] अप्रतिहतबला अन्वये सिद्धमार्गे[१७१]
अन्ये वामे च कोणे त्रिपदपथगता भैरवा लिङ्गपूर्णाः[१७२] ॥ १७ ॥

Both of these are in the City of the Moon. (They are) the supreme mass of the bliss of (the two Siddhas) Hari and Hara which is in the middle (of the *maṇḍala*). This has arisen by its will as the dawning of the Path of Meru with (the six letters) Ra Ri Ra Ra Ra Ru.

The one goddess of the tradition (*anvaya*) triumphs (*prabhavati*). She is the deity endowed with energy (*sakalā*) called Vakrikā. She has come from Tūṣṇīnātha and fashioned within the mountain Cave, she who is called Fire has been made manifest.[35] (14)

There are two Siddhas within the *maṇḍala*. Both are Śiva and Śakti and are well accomplished as the Seed and the Flower. The fear of fettered existence is quelled under the solitary tree (that is, the seed-syllable) in the middle (where) the two reside silently in the Cave (of the cavity of the Triangle).

Another emanation is generated by these two. Above that there is another lord of the current of the tradition. The sacred seat that has arisen in the beginning is the cremation ground Karavīra[36] that removes the impurity of the Age of Strife. (15)

The Siddhas there are five. After that comes the pure one (*vimala*) and the five goddesses of the Siddhas. This is the arising from the (Command), the root of Ā.[37] It is the emanation of the energy of the Moon of the universe, which is as it should be (*upapannā*).

It is the First Seat, the (feminine) Liṅgā of the (sacred) field (*kṣetra*) (of the Triangle), the burning away of the impurity of the Age of Strife, well known on the path of knowledge. They all reside in the sacred seat. The birth of the Command of the Tradition (*anvaya*) takes place from the sides of the mountain (Meru) that has arisen (*udita*) (in this way).[38] (16)

The fifty divine Rudras,[39] who are present in (both) Kula and Akula, are in Uḍḍiyāṇa, which is in a state of oneness (*ekarasya*). To the south of that (is Pūrṇagiri, the abode of) the Heroes (*vīra*)[40] who are within the network of the grid (*gahara*) of the letters in the Body of the Mothers (*mātṛpiṇḍa*).[41]

Fifty, of unimpeded strength, are on the path of accomplishment in the Tradition, the Path of the Siddhas. Others, namely, the Bhairavas, who are (in the Triangle) on the path of the triple plane (*tripada*), are in (Jālandhara) the corner on the left,[42] and are full of the Liṅgas. (17)

सन्ताने[१७३] चान्वयस्य[१७४] सुरवरनमिताः[१७५] सिद्धवंशे प्रसिद्धाः
सिद्धाः पञ्चाशदेते अनुभवगमना पूर्णपीठैकमार्गे ।
तेऽप्येवं कामरूपे त्वधिगतपरमाः[१७६] सिद्धलिङ्गाङ्गनानां[१७७]
सन्ताने[१७८] चान्वयस्य प्रमुदितविभवानन्ददाता[१७९] स्वतन्त्राः ॥ १८ ॥

पञ्चाशद् रुद्र[१८०] आदौ तदुपरिकलिता[१८१] वीरमार्गे प्रसिद्धाः[१८२]
वामे ते भैरवा वै[१८३] भरणभगपुरे रुद्रसंज्ञोड्डियाणे[१८४] ।
सिद्धानामेव[१८५] मार्गं[१८६] शिवपुरकलितं[१८७] सिद्धमार्गं कुलस्य
संजातं वक्रिकाख्ये[१८८] चतुर्युगसहितं मूलपीठे च तूष्णीम्[१८९] ॥ १९ ॥

सन्तानं[१९०] गोत्रमेतदनुभवरुचिरं[१९१] देवदिव्यौघमेतत्
तूष्णिस्थं सर्वमेतदुदितभग[१९२] यथा योनिरेकौघमन्त्रः[१९३] ।
विख्यातं कुब्जिकाख्ये [१९४]प्रकटितशवरीतूष्णिदेवे[१९५] खगेश्या[१९६]
देवी[१९७] दिव्यखचक्रे[१९८] विचरति खगवद्[१९९] वाक्रिकामण्डलान्ते[२००] ॥ २० ॥

एवं देव्यान्वयं[२०१] च प्रसरति किरणैः पीठमध्यैकवृक्षे[२०२]
द्वौ सिद्धौ कीर्तितौ[२०३] यौ अपरपुरवरे[२०४] तूष्णिचक्रैकनाथम्[२०५] ।
कल्पैकं[२०६] तूष्णिभूतं[२०७] परपुरविशनं[२०८] निर्भरानन्दमौघं[२०९]
वृक्षस्यान्ते कदम्बं स च[२१०] सृजति परां[२११] वाममार्गे च शक्तिम्[२१२] ॥ २१ ॥

These are the fifty Siddhas who belong to the family (*santāna*) of the tradition (*anvaya*). Saluted with respect by the best of the gods, they are renouned in the lineage (*vaṁśa*) of the Siddhas. They are on the one path of Pūrṇapīṭha and can be understood (only) through experience.

In the same way, in Kāmarūpa, these same (Siddhas) have attained the greatness of the energies (*aṅganā*)[43] of the Liṅga of the Siddhas.[44] They are free and bestow the bliss of joyous glory (*pramuditavibhava*) within the family of the tradition. (18)

First come the fifty Rudras who, emanated (*kalitā*) above that, are renowned on the heroes' path. The Bhairavas are on the left, in the city of the Yoni of plenitude (*bharaṇabhaga*). The ones called Rudras are in Uḍḍiyāṇa.

This is the path of the Siddhas. Emanated (*kalita*) in Śiva's abode, it is the Siddha Path of Kula. Silently (*tūṣṇī*), it has arisen, along with the four Ages, in the root sacred seat named Vakrikā. (19)

This family (*santāna*) is the Clan (*gotra*). Radiant with experience, it is the Divine Current (*divyaugha*) of the god. All this is immersed in silence (*tuṣṇistha*) and, like the Yoni, its energy is active (*uditabhaga*) as the mantra (that flows in) a single current (*ekaughamantra*).

It was explained by Khageśī (the Goddess of the Skyfarers) in (the tradition) called (after) Kubjikā to the god Tūṣṇī (who is the consort of the goddess) Śavarī who has been made manifest. The goddess wanders in the divine Wheel of the Sky (*khacakra*) like a bird (*khaga*) within Vakrikā's *maṇḍala*. (20)

Khageśī, Kubjikā, Śavarī and Vakrikā

In this way the Tradition of the Goddess (*devyānvaya*) spreads out (under) the solitary tree (of Navātman) in the middle of the sacred seat by means of the rays (of its powers). There are said to be two Siddhas who reside in (this), the other most excellent of cities, the Wheel which has as its sole lord (*nātha*) Tūṣṇi (the Silent One).

Silent for an aeon (*kalpa*), (he) entered the Supreme Abode and (his entry therein) is the current of overflowing bliss. That is the Kadamba (bud) at the end of the Tree that emanates the Supreme Energy on the Path of the Left.[45] (21)

सद्यावेशेन[२१३] वामा[२१४] वमयति[२१५] अमृतं साद्यमेतत्[२१६] कदम्बं
तत्रस्थं सिंहकं[२१७] च डरलकसहजं प्रत्ययाज्ञोपदेशम्[२१८] ।
रौद्री सिंहावलोकाद्[२१९] प्रथनकुलनिधिर्निग्रहं[२२०] प्रत्ययं[२२१] च
तीव्राज्ञा[२२२] सिद्धतेजःसमरसगतिना[२२३] सिंहमेवोपदेशम्[२२४] ।। २२ ।।

दिव्यान्यो वर्णराशिस्त्रिविधभगवती[२२५] चन्द्रपुर्यें गृहेऽस्मिन्
चन्द्रद्वीपः[२२६] स चैव[२२७] सुरवरनमितं[२२८] पूर्णनामागृहं च ।
देवी तत्रैव पूर्णा क्रमपथसुगता[२२९] अन्वये[२३०] सा[२३१] कुकारा[२३२]
भेदे भेदे च शक्तिः[२३३] सुसुशिरगगने[२३४] मेघजालैर्विमुक्ता[२३५] ।। २३ ।।[२३६]

मन्थानं[२३७] मन्थयन्ती[२३८] मदनकलयुता[२३९] भेदमन्थानराशौ[२४०][२४१]
भैरव्यां[२४२] भैरवस्य भरतिपुरवरं गोत्रमेवोपदेशम्[२४३] ।
मध्यस्थं मण्डलेकं[२४४] स[२४५] च[२४६] दिशतु[२४७] शिवं[२४८] आश्रमे[२४९] प्रत्ययाज्ञा[२५०]
सा चाज्ञा[२५१] भिन्नपीठैः[२५२] प्रसरति नियता कोंकणस्थाधिकारे ।। २४ ।।

तज्जन्मं[२५३] मध्यचक्रेऽप्रतिहतगतिना[२५४] भद्रकूटे[२५५] शिलायां
सिद्धोऽसौ सिद्धवीर्यो[२५६] रविशशिमथनात् कन्दमूले कदम्बम् ।
संस्था तत्रैव नित्यं अनुभवगमनाद्[२५७] वर्णरूपा षडश्रे[२५८]
तस्याः[२५९] कीर्तिः[२६०] कुलाज्ञा व्यतरति[२६१] तरसा[२६२] चिञ्चवृक्षस्य[२६३] मध्ये ।। २५ ।।

By (this) sudden penetration (*sadyāveśa*), Vāmā emits (*vamayati*) nectar along with that Kadamba (tree) which is the first (of all). Established there is the (Tradition of the) Lion which is the teaching of the Command of Realisation (*pratyayājñā*) born of the (Six Yoginīs) Ḍa Ra La Ka Sa and Ha (in the corners of the hexagram).

Raudrī's Lion's Gaze (*siṁhāvaloka*). (bestows) the treasure of the (entire) range (*kula*) of insight, (just as it can) punish (*nigraha*) or (bring about) realisation (*pratyaya*). (She is) the intense form of the Command (*tīvrājñā*), the radiant energy (*tejas*) of the Siddhas which is the Teaching of the Lion (imparted) by means of the oneness (*samarasa*) (of all the energies). (22)

There is another divine aggregate of letters in this House, the City of the Moon of the triple goddess (*bhagavatī*). It is the Island of the Moon and, saluted with respect by the best of the gods, it is the House of (the goddess) who is called `Full' (*pūrṇanāmā*).[46]

The goddess there is (the Full Moon) full (of all her energies) and is well established on the path of the Krama. In the tradition (*anvaya*), she is (the goddess) Kukārā. (She is the) energy (that operates) in each division and, within the beautiful Sky of Emptiness (*suśuśiragagana*),[47] she is free of the networks of the clouds (of ignorance). (23)

Endowed with the energy of passion (*madanakalā*), she churns (Bhairava), the Churner (*manthāna*), within the aggregate (of letters) that (serve as) the churning stick (*manthāna*) of division. Within Bhairavī is Bhairava's most excellent City of Speech (*bharatipura*) which is the Clan (*gotra*)[48] and the teaching.

In the middle is a single *maṇḍala*. May that teach (all beings) what is good (*śiva*). The Command of realisation is in the Hermitage[49] and that Command spreads out by means of the various sacred seats. It is fixed within authority and is located in Koṅkaṇa. (24)

By (its) unimpeded movement, it is born within the wheel in the centre on the auspicious Peak (syllable) on the Stone.[50] He is a Siddha, one who has achieved the vitality (*vīrya*) (of ultimate reality). The Kadamba (tree of Navātman) within the root of the root (of the Point is generated by) the churning of (Śiva), the Sun and (Śakti), the Moon.[51] (The Command) is perpetually established there and (assumes) the form of letter (*varṇa*) in the hexagram by the movement of experience (*anubhavagamana*). Its fame is the (power of the) Kula's Command which, in the middle of the Tamarind Tree (of the Point), saves (the fettered) very quickly. (25)

तस्मात् सिद्धि:[२६४] कुलौघे[२६५] रविशशिकिरणै:[२६६] क्षुभ्यते ज्ञानराशि:[२६७]
एवं तन्मध्यसंस्थं उदितभगपथे[२६८] षोडशैर्भेदभिन्नम् ।
भेदान्ये[२६९] सप्तविंशत्[२७०] प्रचरितवसुधा[२७१] बालकौमारवृद्धे
अन्यं तत्[२७२] खेचरं[२७३] स्यात् तदुपरिनिभृतं[२७४] अन्वयेदं[२७५] प्रसिद्धम् ।। २६ ।।

योगिनां[२७६] मण्डलेदं[२७७] त्रिभुवननमितं पीठमध्ये[२७८] प्रसिद्धं
मुद्रैका मूलसूत्रे तमपटलहरा[२७९] मुक्तिदा[२८०] तद्विदानाम्[२८१] ।
आख्यातं चान्वयेऽस्मिन् शिवगुरुमुखगं मूलसूत्रं कुजाख्या[२८२]
कुर्वन्ती सा हि[२८३] कामान् क्षुभितवरतनु:[२८४] श्रीकुजा दिव्यलिङ्गम् ।। २७ ।।

सूत्राकारोपदेशं[२८५] शिवपदप्रथितं[२८६] कौलिकं शक्तिभेदं[२८७]
पीठद्वारैर्विभिन्नं[२८८] उदयति जगत: पीठपीठाधिपत्यम् ।
वन्दे चक्रं सुरीशं[२८९] स्थितिलयविभवं सिद्धनाथं[२९०] वरीशम्[२९१]
नाम्ना ऐंकारमूर्ति:[२९२] प्रभवति[२९३] वसुधां तत्त्वभेदैश्च युक्ताम् ।। २८ ।।

आख्यातं[२९४] योगपीठं प्रकटितवसुधां[२९५] कोंकणे[२९६] ओलिभेदै:[२९७]
तस्यान्ते मूलविद्या रविशशिसकला[२९८] कूटविद्या प्रसिद्धा ।
हानोच्चारोत्थिता वा भवभयहरणी[२९९] शुक्लपक्षे तु पूर्णा[३००]
नाम्ना श्रीचन्द्रपुर्यें प्रकटितनिलये पीठक्षेत्राधिकारे ।। २९ ।।

From that comes accomplishment (*siddhi*) in the current of Kula. The mass of knowledge (*jñānarāśi*) is aroused by the rays of (Śiva), the Sun and (Śakti), the Moon. (The reality that is) established in this way in the centre of that is on the path of the (manifest and) active (*udita*) Yoni and is divided into sixteen parts (of the energies of the Moon).

There are another twenty-seven divisions[52] propagated on the earth (in the Transmissions of) the Child, the Youth and the Aged. Another (Transmission) is that of the Skyfarer (*khecara*). Concealed above that, it is well known. (26)

This is the *maṇḍala* of yogis to which the three worlds bow (in adoration) and, in the centre of the sacred seat, it is well known. There is one (the goddess who is the) Gesture (*mudrā*) in the Root *Sūtra* that removes the veil of darkness and gives liberation to those who know it.

(This), the Root *Sūtra*, is on the lips of Śiva's (appointed) teacher and it has been uttered in this tradition. She herself, (the goddess) called Kujā, generates desires and disturbs (the fettered soul). She, the venerable (goddess) Kujā, whose most excellent body is aroused (with divine passion), is the Divine Liṅga. (27)

(This) teaching, in the form of a *Sūtra* that has been divulged (*prathita*) from Śiva's abode, the Śākta variety (*śaktibheda*) of the Kaulika (teachings). By means of the sacred seats it gives rise to the diverse lordship of (each) sacred seat over the (entire) universe.

I praise the Wheel, the Lord of the gods, Siddhanātha, the most excellent of the lords and the glorious emanation (*vibhava*), persistence and destruction (of his creation). By name (he is) the form of the syllable AIṀ and prevails over the earth which is endowed with the entire variety of Principles. (28)

It is called the sacred seat of Yoga (*yogapīṭha*).[53] Revealed in the world along with the various the lineages (*oli*), it has been explained (*ākhyāta*) in Koṅkaṇa. The root Vidyā is within it. It is the energy (*kalā*) of the Sun and Moon, the well-known Vidyā of the Peak (syllable HSKHPHREṀ).

Elevated by the destruction (*hāna*) (of impurity) and (her) utterance (*uccāra*), she saves (the fettered) from the fear of conditioned existence. In the bright half of the lunar fortnight she is full (*pūrṇā*). (She is known) by this name in the venerable City of the Moon whose abode has been revealed (in this scripture) and possesses authority over (all) the sacred seats and (sacred) fields. (29)

तस्या:[३०१] श्रीयाम्यदेशे ग्रसनविधिपरा[३०२] घोरयुक्ता[३०३] अघोरा[३०४]
वामे श्रीनाथसिद्धं[३०५] शशिप्रकटकृतं[३०६] कामराजं[३०७] तदग्रे ।
तस्योर्ध्वे[३०८] यत् पराख्या मधुमथनकरी[३०९] अर्धचन्द्रे[३१०] सुलीना[३११]
मन्थानं तस्य मध्ये कलिमलदहनं तत्र[३१२] जाता[३१३] त्रिशक्ति:[३१४] ।। ३० ।।

इच्छाज्ञानीक्रियाख्या[३१५] पर—अपरपरा अन्वयाज्ञाप्रसूता
तत्राज्ञा[३१६] वाममध्ये व्रजति च परमा ब्रह्मग्रन्थौ निगूढा[३१७] ।
भेदित्वा[३१८] चक्रसंघं[३१९] व्रजति च[३२०] गगने[३२१] सुषुम्नानिर्गमेण[३२२]
भेदित्वा[३२३] ब्रह्मरन्ध्रं अटति नभपथे[३२४] दिव्यमार्गत्रयेण ।। ३१ ।।

वामावर्तेन[३२५] शक्ति: कुटिलतनुगता[३२६] रुद्रशक्तिस्त्रिकोणा[३२७]
षट्चक्रं[३२८] पूरयन्ती मदमथनरता[३२९] मारुतं[३३०] पञ्चभेदै:[३३१] ।
द्वौ पक्षौ हीनपूर्णौ[३३२] वहति चरमतं मारुतं[३३३] स्नेहपूर्णं[३३४]
संहारं सृष्टिभेदं[३३५] रविशशिसकले[३३६] अर्धरात्रे[३३७] स्वतन्त्रा ।। ३२ ।।

सा वै श्रीकुब्जिकाख्या वसति[३३८] च[३३९] हृदये[३४०] तूष्णिमध्ये कदम्बे[३४१]
कुर्वन्ती तृप्ति[३४२] नित्यं पशुभयशमनी दिव्यशक्ति: पराख्या ।
षट्चक्रै:[३४३] क्रीडमाना परतनुसरती[३४४] अक्षरूपा[३४५] भ्रमन्ती
पुष्पन्ती पिण्डसंस्था अमृतशशिकला लिङ्गमध्ये सुलीना[३४६] ।। ३३ ।।

(The goddess) Aghorā, linked with Ghora, is intent on devouring (the Moon) in (Jālandhara) the venerable country in the South (*yāmyadeśa*). On the left (in Pūrṇagiri) is the venerable Siddhanātha who has been revealed by the Moon. (The sacred seat called) Kāmarāja is in front of that.

Above it is (the goddess) called Parā who churns the honey (*madhu*)[54] and is well merged into the Half-moon. The churning takes place in the centre of that (as does) the burning away of impurity. The triple energy (*triśakti*) is born there. (30)

(This triple energy) called will, knowledge and action is Parā who is (both) supreme (transcendent) and inferior (immanent). She is born as the Command of the Tradition (*anvayājñā*). The supreme Command goes there to the centre on the left (*vāmamadhye*) and is concealed in the Knot of Brahmā.[55]

Once she has pierced the aggregate of Wheels (*cakrasaṁgha*), she enters the Void by exiting through Suṣumṇā and, having pierced through the Cavity of Brahmā, she wanders on the Path of the Void by means of the three divine paths. (31)

In an anticlockwise movement (*vāmāvarta*), Śakti has assumed a crooked body (and so is) Rudra's energy who is the Triangle *(trikoṇā*). Intent on `the churning of passion' (*madamathana*), she fills the Six Wheels with the five varieties of the vital breath (*marut*).

She transports the moving breath full of love (*sneha*) (through its) two aspects, empty (*hīna*) (exhalation) and full (*pūrṇa*) (inhalation). (These are) withdrawal and emission (which are) the energies (*kalā*) of the Sun and Moon. At midnight she is independent (of them).[56] (32)

Indeed, she is the venerable one called Kubjikā who lives within the Heart in the Kadamba (tree) in the midst of Silence. She constantly generates satisfaction. She is the divine energy called Parā (the Supreme) who quells the fear of the fettered.

She plays with the Six Wheels and, flowing in the supreme body, she wanders (throughout the universe) in the form of the (sacred) syllable (AIṀ). Established in the body (*piṇḍa*), she blossoms. She is the energy of the Moon of Nectar and is well merged in the centre of the Liṅga. (33)

सा ज्ञेया लिङ्गमूर्तिः[३४७] अपहरतु[३४८] भयं गुह्यशक्तिस्त्रिकोणा[३४९]
दिव्याज्ञा लोकमाता सृजति[३५०] जगदिदं आगमस्था[३५१] च लक्ष्मी[३५२] ।
सूत्राकारौघमेतत्[३५३] कलियुगविदितमन्वयस्यादिसूत्रं
नानाभेदैर्विभिन्नं[३५४] क्रमपदकलितं मुखरैर्वृत्तबन्धैः[३५५] ॥ ३४ ॥

ख्यातं कौलीशतुल्यं[३५६] पशुमललयकृच्छक्तिमार्गोपदेशम्[३५७]
सूत्राकारोपसूत्रं[३५८] प्रकटयति कलौ मूलसूत्रं कुलोऽयम्[३५९] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[३६०] अन्वये[३६१] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[३६२]
लक्षपादाधिके[३६३] आद्यापीठावतारिते[३६४] विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे[३६५] आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्त्रसंहितायां[३६६]
अव्वाक्रमभाषिते[३६७] कुलचर्याभाषाधिकारे[३६८] कुलाम्नायार्णवयोनि–
मूलसूत्राधिकारवर्णने[३६९] क्रमोदयो नामानन्दः[३७०] ॥ ३८ ॥

One should know her to have the form of a Liṅga. May she, the hidden energy (*guhyaśakti*) and the Triangle (Trikoṇā) remove the fear (of the fettered). She, the Divine Command and mother of the world, emanates this universe. Established in the scripture, she is wealth (*lakṣmī*).

This is the current (of the teaching) in the form of a *Sūtra*. Known in the Age of Strife, it is the first *Sūtra* (*ādisūtra*) of the tradition. It is divided into many varieties and, fashioned by the parts (*pada*) of the Krama, it is set in resonant metres. (34)

(This), the teaching of the Path of Power (*śaktimārga*), which destroys the impurity of the fettered and is equal to Kaulīśa (himself), has (thus) been imparted. This Kula reveals in the Kali Age (this), the secondary *Sūtra*, which is in the form of a (primary) *Sūtra*, and the Root *Sūtra* (itself). (35ab)

This is the (thirty-eighth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Root Sūtra which is the Womb (yoni) of the Ocean of the Kula Tradition* concerned with the language of Kaula practice (*kulacaryā*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

ऊनचत्वारिंशानन्दः

श्रीनाथ उवाच

पारम्पर्यक्रमायातं आज्ञाशेखरभाषितम्[१] ।
नमामि सिद्धसन्तानं[२] श्रीनाथं तु जगद्गुरुम्[३] ॥ १ ॥

ऋषिभिः किन्नरैः[४] सार्धं[५] भूतवेतालपन्नगैः ।
राक्षसैर्यक्षसंघातैर्मरुतैश्च[६] मरुद्गणैः ॥ २ ॥
ब्रह्मविष्ण्विन्द्ररुद्राद्यैर्बिन्दुतारागणैस्तथा[७] ।
यमवरुणकुवेराद्यैर्वसुभिर्वसुधादिभिः[८] ॥ ३ ॥
नन्दिस्कन्दमहाकालैर्भृङ्गिश्चण्डविनायकैः[९] ।
वीरभद्रादिभिर्मुख्यैः[१०] समग्रैः[११] परिवारितम् ॥ ४ ॥
पुत्रकैः समयज्ञैश्च साधकाचार्ययोगिभिः ।
तत्त्वविद्भिरनेकैश्च योगिभिः[१२] परिवारितम् ॥ ५ ॥
समस्तयोगिनीवृन्दैः[१३] कुलजैर्ज्ञानयोगजैः[१४] ।
ज्ञानविज्ञानसंपन्नैः सहजैर्मन्त्रतन्त्रजैः[१५] ॥ ६ ॥
पीठजैर्गर्भजैश्चैव[१६] क्षेत्रजैर्योनिजैस्तथा ।
समयसंदोहजैश्चैव[१७] डाकिनीराकिनीषु[१८] च ॥ ७ ॥
लाकिनीकाकिनीभिश्च शाकिनीहाकिनीषु[१९] च ।
अन्यैश्च विधिभिर्दिव्यैरावृतं[२०] तु निरामयैः ॥ ८ ॥
गुह्यकैः पूतनाभिश्च[२१] योगिनीभिर्विभूषितम् ।
आस्थानं[२२] मण्डपं दिव्यं विचित्रं सुमनोरमम् ॥ ९ ॥
विचित्रचित्ररचितं मणिमालाविभूषितम् ।
अनेकवस्त्रसंच्छन्नं नानाद्रूमलतावृतम् ॥ १० ॥
प्राकारतोरणोपेतं[२३] बहुरत्नोपशोभितम् ।

CHAPTER THIRTY-NINE

Concerning the Pure Division (*vimalabheda*)

Śrīnātha meets the Goddess surrounded by her host

Śrīnātha said:

I salute (the teaching) that has come down through the succession of the series (of teachers and disciples) and has been expounded from the (very) pinnacle of the Command. (I salute) the lineage (*santāna*) of the Siddhas and Śrīnātha, the teacher of the universe. (1)

The mistress of the God of the gods, Kuleśvarī, (immersed) in a state of bliss resided in a divine, beautiful and marvellous place. This was a pavilion made of wonderful pictures and adorned with jewel necklaces. Strewn with countless (kinds of precious) cloth, it was surrounded with many trees and creepers. It had ramparts and arches and was decorated with many jewels. Very beautiful with its (many) large gems, it was made by Viśvakarma (himself).

(The pavilion was filled) with ṛṣis along with the heavenly attendants (*kinnara*), snakes, Vetālas, ghosts, Rākṣasas, assemblies of Yakṣas, hosts of Maruts, Brahmā, Viṣṇu, Indra, Rudra and the rest. The hosts (there were as numerous as) the stars and drops (in the ocean), Yama, Varuṇa, Kubera and the rest, the Vasus, Vasudhā and the rest, Nandi, Skanda, Mahākāla, Bhṛṇgi and fierce Vināyakas. It was surrounded by the chief groups (of divine beings) including Vīrabhadra and the rest along with the spiritual sons, those who know the Rule, adepts, teachers and countless yogis who know (ultimate) reality. There were all the troupes of Yoginīs, (including) those (Siddhas) born of Kula, knowledge and Yoga and, endowed with knowledge and wisdom, those born from mantra and Tantra. (There were) those who are innately such (*sahaja*), those born from the sacred seats, wombs, the sacred fields, the Yoni, and the meeting places (*saṁdoha*) of the Rule. Amongst (them were the) Ḍākinīs and Rākinīs along with the Lākinīs and Kākinīs, as well as the Śākinīs and Hākinīs. (Thus) adorned with Yoginīs, (it was also) surrounded by other kinds of divine and faultless beings, including Guhyakas and Pūtanās. (2-12ab)

महारत्नैः सुशोभाढ्यं[२४] निर्मितम्[२५] विश्वकर्मणा[२६] ॥ ११ ॥
तत्रस्थां देवदेवेशीं सुखावस्थां कुलेश्वरीम्[२७] ।

दृष्ट्वा तं विनयाविष्टः[२८] श्रीनाथः[२९] परिपृच्छति[३०] ॥ १२ ॥
भगाख्ये श्रीकुजेशानि अनाख्ये[३१] परमेश्वरि[३२] ।
संशयोऽयं[३३] ममाद्यापि अस्मिन् देवि कुलार्णवे[३४] ॥ १३ ॥
पारम्पर्यक्रमायातं[३५] पृच्छामि त्वां कुलेश्वरि[३६] ।
सद्योजातक्रमाम्नायं[३७] सिद्धाज्ञायोगसन्ततौ[३८] ॥ १४ ॥

गृहभेदं[३९] तु विमलं बहुभेदार्थविस्तरम् ।
सर्वसंकेतकोपेतं गुह्यमत्यन्तदुर्लभम्[४०] ॥ १५ ॥
आज्ञाभाषासमायुक्तं[४१] गुरुवक्त्रे कथं[४२] स्थितम् ।

तमेवमभ्यर्थनं[४३] ब्रूहि देवि निःसंशयं मम ॥ १६ ॥
कारुण्यं[४४] कुरु मे[४५] देवि शिलाशेखरभैरवि[४६] ।

श्रीवक्रा उवाच[४७]

साधु शम्भो प्रवक्ष्यामि दिशादिशं क्रमोदयम्[४८] ॥ १७ ॥
संकेतकार्थविपुलं[४९] कुकारान्वयमर्णवम् ।
उत्तरषट्कभेदोऽयं[५०] यथा[५१] लब्धं[५२] मया पुरा ॥ १८ ॥
तथा ते कथयिष्यामि शृणुष्वायतलोचन[५३] ।

श्रीनाथ उवाच

अद्य मे[५४] सफला[५५] देवि तपश्चर्या[५६] कुलान्वये ॥ १९ ॥
अद्य मे मोक्षसंप्राप्तिस्त्वत्प्रसादान्महाप्रभो[५७] ।
भूयो[५८] मे[५९] तत्त्वतो[६०] ब्रूहि यथालब्धं[६१] त्वया पुरा ॥ २० ॥

When Śrīnātha, filled with humble respect (*vinaya*), saw this, he asked: "O you who are called the Yoni! O venerable Kujeśānī! Anākhyā (the Unnameable)! O Supreme Goddess! O goddess! You who are the ocean of Kula! Today also I have a doubt. O Kuleśvarī, (what) I am (now) asking you about is the tradition (*āmnāya*) of the Sadyojātakrama that belongs to the lineage (*santati*) of the Yoga of the Accomplished Command (*siddhājñāyoga*). (12cd-14)

This pure variety of the House (of the Western Tradition) contains the extensive purport of many varieties. Possessing all the conventions, it is secret and extremely hard to acquire. Endowed with the language of the Command (*ājñābhāṣā*), how is it (and in what form is it) established in the teacher's mouth (and orally transmitted)? (15-16ab)

O goddess, this is my (my) request. Tell me (the teaching that is) free from doubt. O goddess! Bhairavī of the Peak of the Stone![1] Be compassionate towards me (and responded to my request)." (16cd-17ab)

The Higher Groups of Six (*uttaraṣaṭka*) – the Formation of the Yoni (*bhagodaya*) and the Emergence of the Triangle, the Hexagram and the Centre

The venerable (goddess) Vakrā said:

O Śambhu, well done! I will tell you about the arising of the Transmission in all its details (*diśādiśa*). (I will tell you) the extensive meaning of the convention, the ocean of the tradition (*anvaya*) (of the goddess) Kukārā. This is the division of the higher groups of six (*uttaraṣaṭka*) as I have acquired it in the past. I will tell it to you thus. O you who have beautiful long eyes! Listen. (17cd-19ab)

Śrīnātha said:

O goddess, today my practice of austerity in the Kula tradition has born fruit. Today, O great lord, I have attained liberation by your grace. Tell me about that (teaching) once more as it truly is, just as you have acquired it in the past. (19cd-20)

श्रीवक्रा उवाच[६२]

अकुलं च कुलं[६३] चैव[६४] कुलाकुलविनिश्चयम् ।
विकलादिकलैर्भिन्नं[६५] तदूर्ध्वे[६६] चन्द्रिकाकुलम् ॥ २१ ॥

कादिभान्तस्वरूपेण वामाचारं[६७] कुलात्मकम् ।
मादिक्षान्तं गता योनिर्दक्षयोनिः[६८] अयोगिनी[६९] ॥ २२ ॥

त्रिमात्रामुद्रितं[७०] चक्रं पू–का–ओ–जाचतुष्टयम्[७१] ।
तद्बाह्ये[७२] षट्प्रकारं तु आधाराद्याज्ञमन्तगम्[७३] ॥ २३ ॥

षट्प्रकारमिदं कौलं[७४] षट्कोशकुलसंभवम्[७५] ।
परमं[७६] परमपरं हृत्कुलं[७७] कुलगोचरम् ॥ २४ ॥

अकुलं योनिमध्यस्थं[७८] ठकाराकृतिगोलकम्[७९] ।[८०]
तस्यान्ते तु कलाशेषं तदूर्ध्वे[८१] शकटार्धकम् ॥ २५ ॥

तस्यार्धार्धं[८२] तदर्धार्धस्फुरिताभा[८३] सुदीपवत्[८४] ।
तत्रस्था परमा शक्तिस्त्रिविधा या च मूर्धनि[८५] ॥ २६ ॥

वामा ज्येष्ठा च रौद्री च विज्ञेया त्रिविधा च सा ।
दक्षिणे निर्गता ज्येष्ठा वामा चोत्तरमार्गगा ॥ २७ ॥
ताभ्यां[८६] मध्यस्थिता[८७] रौद्री कलाशेषाद्[८८] विनिर्गता ।

त्रिविधा सा च विज्ञेया सूर्यावधिचरेण तु[८९] ॥ २८ ॥
कलाशेषांशको मध्ये तेन व्याप्ता[९०] भगाकृतिः ।

The venerable (goddess) Vakrā said:

Akula and Kula along with the realisation (*viniścaya*) of Kulākula and above that the Candrikā (Moonlight) Kula[2a] that is split up into the energies (*kalā*) beginning with Vikalā. (21)

The Practice of the Left (*vāmācāra*) consists of the (letters) beginning with Ka and ending with Bha and is Kula. (The horizontal portion of the) Yoni is associated with (the letters) from Ma to KṢa. The right (part of) the Yoni is conjoined with A (and the rest of the vowels).[2b] (22)

The Wheel is stamped (*mudrita*) with three units (*mātrā*) (and there are) the four, namely, Pū (Pūrṇagiri), Kā (Kāmarūpa), O (Oḍḍiyāṇa) and Jā (Jālandhara). Outside that is (the hexagram) with six parts (*ṣaṭprakāra*) beginning with the (Wheel of the) Foundation and ending with (the Wheel of the) Command. (23)

This Kaula (reality) is this (group of) six parts (*ṣaṭprakara*) born from the Kula of six sheaths (*ṣaṭkośa*). It is the Supreme that is both supreme (transcendent) and inferior (immanent), the Kula of the Heart that is in the sphere of Kula.[3] (24)

Akula is located in the centre of the Yoni.[4] It is a ball, the form of the letter Ṭha.[5] All the energies (*kalā*) are within it. Above that is the Half Cart (*śakaṭārdha*).[6] (25)

The light of a quarter of a quarter of that (Half Cart) shines radiantly above beyond it, like a beautiful lamp. Established there (in the Light) is the Supreme Energy which, threefold, is located in the head.[7] (26)

She should be know to be triple as Vāmā, Jyeṣṭhā and Raudrī. Jyeṣṭhā has emerged in the right (corner), while Vāmā is on the left path. Raudrī is in the middle of these two and has emerged from the remaining energies (*kalā*). (27-28ab)

She should be known to be triple by (her) movement that reaches the extreme limit of all things (*sarvāvadhi*). Her form is that of a Yoni and she is pervaded by the possessor of all the energies who is in the centre (within her).[8] (28cd-29ab)

सा योनिर्निर्मला[९१] माया द्विगुणा सा च मेखला ।। २९ ।।
शकटार्धं[९२] विजानीयात् ज्योतिरीश्वरभैरवम्[९३] ।

कारणं योगविख्यातं भैरवं[९४] भरणात्मकम् ।। ३० ।।
आनन्दशक्तिमध्यस्थं ज्ञानविज्ञानचोदितम् ।
क्रमानन्दं[९५] च संशुद्धं आज्ञानन्दात्मनन्दितम्[९६] ।। ३१ ।।

नित्यानन्दकरानन्दं[९७] आनन्दं पश्चिमान्वयम् ।
आनन्दसन्ततिं[९८] ज्ञात्वा को न[९९] मुच्यति[१००] बन्धनात् ।। ३२ ।।

शाश्वतं[१०१] वा निरानन्दं[१०२] पदे प्राप्ते निरामये ।
आनन्दं[१०३] तु निरानन्दं लोकत्रयप्रकाशकम् ।। ३३ ।।
प्रसरं[१०४] सर्वभूतानां योनिगह्वरसंज्ञया[१०५] ।

आनन्दोत्संगगा[१०६] देवी नवदेवं[१०७] नवात्मकम् ।। ३४ ।।
अवस्था उद्भवानन्दाच्चिदानन्दस्तथात्मनि[१०८] ।

शकटं[१०९] सुषिरं[११०] तत्त्व[१११] त्रितत्त्वगुणविश्रुतम्[११२] ।। ३५ ।।
सत्त्वं[११३] कामाख्यविज्ञानं तमं[११४] जालन्धरोदितम् ।
रजं पूर्णगिरिः[११५] शम्भो[११६] त्रिपीठकुलनिर्णयम् ।। ३६ ।।

पिण्डं[११७] भूतक्रमेणैव उड्डियाणं[११८] जगत्त्रये[११९] ।
तद्वै[१२०] देवो[१२१] ह्यनाकारं[१२२] नभमध्ये[१२३] कुलात्मकम् ।। ३७ ।।

तद्[१२४] ज्ञेयं ज्ञानविज्ञानं तन्मोक्षं[१२५] सिद्धकौलिकम्[१२६] ।
नाभिकोशस्य मध्यस्थं[१२७] कौलीशं[१२८] खगमीश्वरम्[१२९] ।। ३८ ।।

सा शक्तिः[१३०] परमानन्ता कौलिनी भैरवेच्छया[१३१] ।
कुलं तस्यास्त्रिधाभिन्नं त्रिबिन्दुश्च त्रिशेखरम्[१३२] ।। ३९ ।।

That Yoni is stainless Māyā[9] and, doubled, she is the girdle (*mekhalā*) (that surrounds the Yoni in the centre).[10] Know that the Half Cart is Bhairava, the Lord of Light. (29cd-30ab)

Bhairava, who is the act of filling (all things) (*bharaṇa*)[11] is the (universal) cause which is said to be Yoga. He is in the centre of the Energy of Bliss (*ānandaśakti*), impelled by knowledge and wisdom. (He is) the perfectly pure bliss of the Krama that is (filled with) joy (*nandita*) by (the goddess) who is the bliss of the Command.[12] (30cd-31)

Bliss, which is the delight that bestows eternal bliss, is the Western Tradition (*paścimāmnāya*). Who is not freed from the bonds of fettered existence, once known the Lineage of Bliss (*ānandasantati*)? (32)

Or, the eternal Bliss of Stillness[13] (*nirānanda*) (is realised) when one attains the flawless plane (of existence). Indeed, (true) bliss is the Bliss of Stillness that illumines the Three Worlds. It is the unfolding (*prasara*) of all the elements as (the reality) called the `Abyss of the Yoni' (*yonigahvara*). (33-34ab)

Bliss is the goddess who is in union with (*utsaṇgagā*) Navātmaka (Bhairava), the ninefold god (*navadeva*). (She is) the state (*avasthā*) (that arises) from the bliss of creation (*udbhavānanda*) and is the bliss of consciousness within the Self. (34cd-35ab)

The Cart (*śakaṭa*) is the Cavity (*suśira*) (of the Void) and is known as the principle of the three qualities. O Śambhu, *sattva* is the consciousness (*vijñāna*) of Kāmākhya, *tamas* is derived from Jālandhara and *rajas* is Pūrṇagiri. (Such) is the teaching concerning the Kula of the three sacred seats. (35cd-36)

The Body (*piṇḍa*) (of Navātman) in the triple universe is, in accord with the sequence of the gross elements (*bhūta*), Uḍḍiyāṇa. That indeed, is the god, (the reality) without form which is Kula in the centre of the Void (of the transcendent).[14] (37)

One should known that to be the realisation of knowledge (*jñānavijñāna*), the liberation of the Siddhakula. Kaulīśa, the Lord in the Void (of the transcendent), is in the centre of the sheath of the navel.[15] (38)

She is Kaulinī, the Energy (*śakti*) who is paramount and endless. By Bhairava's will, her Kula is divided into three, three Points and three Peaks (*śekhara*). (39)

तत्र मध्यस्थितं लिङ्गं भैरवं तं नवात्मकम् ।
कलैर्युक्त[१३३] कलातीतं परायुक्त[१३४] च युक्तकम् ॥ ४० ॥

तदिदं हंसरूपं तु आकाशस्थं विलक्ष्यते[१३५] ।
कामयेत् सा[१३६] च[१३७] वै पिण्डं नाम्ना पिङ्गलभैरवम् ॥ ४१ ॥

सूर्यानन्दस्य मध्यस्थं चन्द्रानन्दं कुलाकुलम्[१३८] ।
वृद्धिस्तस्यैव[१३९] मध्यस्था परा[१४०] रेखान्तरङ्गता[१४१] ॥ ४२ ॥

तच्छिव[१४२] चन्द्रिकालीनं साक्षात् तत्[१४३] खेचरं पदम् ।
एवं योगगत[१४४] चक्र[१४५] मात्रात्रयविभेदितम् ॥ ४३ ॥

उदय[१४६] मातृकायोगं चान्यद्[१४७] जालन्धरोदयम्[१४८] ।
वामे पूर्णक्रमं विद्याद्[१४९] दक्षिणे सिंहशासने[१५०] ॥ ४४ ॥

कामाख्य[१५१] च तदग्रस्थं योनि—ईकारमण्डितम्[१५२] ।
खमध्यान्निर्गता[१५३] सा तु क्रमेण[१५४] प्रसरोद्भवम् ॥ ४५ ॥

एवं भगोदयं ज्ञानं पारम्पर्यक्रमागतम् ।
सप्ताविंशत्पदैर्भिन्न[१५५] गूढार्थ[१५६] षट्प्रकारकम् ॥ ४६ ॥

एवं क्रमगतैर्भेदैर्भेदयेद्[१५७] गुह्यमण्डलम् ।
मेखला भेदभिन्ना तु नाम्ना कौमारकं क्रमम् ॥ ४७ ॥
सिंच्यमानमिदं कौलं आब्रह्मभुवनान्तिकम् ।

धवलं कामदेवोऽय[१५८] अग्रे सृष्टिविशारदम्[१५९] ॥ ४८ ॥
वामे पीतधरो विष्णुः स्थितेस्तत्त्व[१६०] समाश्रितः[१६१] ।
दक्षे रक्ताम्बरो[१६२] रुद्रो[१६३] लय[१६४] कर्ता महाप्रभुः ॥ ४९ ॥

There, in the centre, is the Liṅga. It is the ninefold (*navātmaka*) Bhairava. Beyond the energies (*kalā*), he is endowed with (all) the energies. He is conjoined with Parā (the Supreme Goddess) and he conjoins (those in bondage to her).[16] (40)

This (Liṅga) is the Gander (*haṁsarūpa*) perceived in the Void (*ākāśa*) (of the transcendent). And (the goddess) passionately desires the Body (*piṇḍa*) (of Navātman)[17] called Piṅgala Bhairava. (41)

Kulākula is the bliss of the Moon located in the centre of the bliss of the Sun. Its development (*vṛddhi*) is the supreme Line (*rekhā*) that (represents) the interiority within the centre.[18] (42)

That is Śiva merged in the Moonlight (*candrikā*). That is the plane of the Skyfarer directly apparent.[19] In this way, the Wheel that is present within Yoga is divided into three measures (*mātrā*).[20] (43)

The arising (of Uḍḍiyāṇa) is the Yoga of the Mothers (*mātṛkā*).[21] Another is the arising of Jālandhara on the left. Know that according to the Teaching of the Lion (*siṁhaśāsana*) the transmission of Pūrṇa is on the right. (44)

The (sacred seat) called Kāma is located in front of them and is adorned with the Yoni (the letter E) and the letter Ī. She has emerged from the centre of the Void (of the transcendent) and is the generation of the extension (of emanation) (*prasarodbhava*) that takes place progressively.[22] (45)

Such is the arising of the Yoni (*bhagodaya*), the knowledge that has come down through the succession of the series (of teachers and disciples). It is (the Krama) divided into twenty-seven parts (*pada*).[23] It has six sections (*prakāra*) and its meaning is profoundly secret. (46)

In this way, one should divide up the secret *maṇḍala* with the divisions of the Krama. The (hexagram which is the) girdle (*mekhalā*)[24] (of the Triangle thus) divided up into sections is called the Transmission of the Youth. It sprinkles (with the nectar of realisation) this Kaula (universe) right up to the world of Brahmā. (47-48ab)

Kāmadeva is in front. He is white and is skilled in emanation. Viṣṇu, who wears yellow, is on the left. He is established in the principle of persistence. Rudra, who wears red, is on the right. He is the great lord who brings about destruction.[25] (48cd-49)

एवं ते त्रिस्वरूपोऽय[१६५] अनन्तं तु कुलक्रमम्[१६६] ।
इदं कुलक्रम[१६७] कौल[१६८] कोंकणे संप्रगीयते ।। ५० ।।

चन्द्रपूर्ये[१६९] गृहे रम्ये मेरुलिङ्गसमावृते ।
तत्रामृतं पिबेद् यस्तु तस्याज्ञा क्रमते ध्रुवम् ।। ५१ ।।

संप्रदायामृत[१७०] देव शिवशक्तिसमागमम्[१७१] ।
प्रधानाख्यौ[१७२] तु तौ पुष्पौ[१७३] अम्बानाथोभयात्मकौ ।। ५२ ।।

तयो:[१७४] सृष्टि:[१७५] समायोगात्[१७६] अवर्ण[१७७] तेन[१७८] उच्यते ।
आर्णवाज्ञा[१७९] जगन्माता[१८०] अष्टधामव्यवस्थिता[१८१] ।। ५३ ।।

ब्रह्माण्यादिस्थिता देव लक्ष्मी मोक्षस्वरूपिणी ।
पुन: सानेकधाभेदै:[१८२] अष्टाष्टकविभेदिनी ।। ५४ ।।
अतश्चैकविधाख्याता[१८३] षड्विधाक्रमशोदिता[१८४] ।

तस्यान्वय[१८५] विनिष्क्रान्तं सप्तकोटिप्रमाणकम्[१८६] ।। ५५ ।।
लक्षकोटिसमुत्तीर्णं मन्थानभैरवागमम्[१८७] ।
तस्य मध्योद्धृत[१८८] सार[१८९] अन्वय[१९०] सप्तकोटिकम् ।। ५६ ।।

सर्पिवद् विमलं शास्त्रं क्रियाजाललतावृतम् ।
सारभूतमिदं गुह्यं उत्तमं शैवशासनम्[१९१] ।। ५७ ।।
प्रथमावतारभेदोऽय[१९२] सृष्टिमार्गस्य निर्णयम्[१९३] ।

Such is your triple form, the endless Kulakrama. This Kulakrama is called Kaula in Koṅkaṇa. (50)

The City of the Moon is the beautiful House (of the Tradition). It is (the inner core of the *maṇḍala*) completely covered with the Meru Liṅgas (of the letters). The Command is certainly transmitted to one who drinks the nectar there within it. (51)

O god, the nectar of the tradition (*saṁpradāya*) is the coming together of Śiva and Śakti. These are said to be the two fundamental (*pradhāna*) Flowers and they are both the Mother (Ambā) and the Lord (Nātha).[26] (52)

The Eight Mothers and the Origin of the Scripture

Emanation takes place by their union and so is called the letter A. The Command of the ocean of the letter A is the mother of the universe who resides in eight abodes.[27] (53)

O god, as Brahmāṇī and the other (Mothers), she is Lakṣmī who is liberation itself. Then, by many kinds of divisions, she is divided into sixty-four (energies) (*aṣṭāṣṭaka*). Then, she who is said to be (of just) one kind arises progressively sixfold (as the *maṇḍala*). (54-55ab)

Seventy million (verses) (*saptakoṭi*) is the extent of her tradition (*anvaya*) that has emerged (in this way). The *Manthānabhairavāgama* consists of more than a million million (verses) (*lakṣakoṭi*). The essence extracted from within it is (this) tradition of seventy million (verses).[28] (55cd-56)

(This) scripture, pure as clarified butter, is enveloped in the creeper of the network of ritual (*kriyā*). This secret is the essence, the most excellent Śaiva teaching (*śāsana*). This is the division of the first descent (into the world of the scripture). It is the teaching (*nirṇaya*) concerning the path of emanation. (57-58ab)

अथ योगं प्रवक्ष्यामि योगिनीमुखनिर्गतम् ॥ ५८ ॥
भाषा[१९४] मुद्रा च दृष्टिश्च[१९५] मातृकाक्षरपंक्तिभिः[१९६] ।
स्थानानि देहविन्यासे[१९७] गुर्वाम्नायक्रमं[१९८] त्रिधा[१९९] ॥ ५९ ॥
यो[२००] वेत्ति षट्प्रकारं[२०१] वै[२०२] स साक्षात् पश्चिमान्वयी[२०३] ।

मठमुद्रा[२०४] गुहामुद्रा योनिमुद्रा तृतीयका ॥ ६० ॥
कराला[२०५] पद्मिनी[२०६] चैव सिद्धिर्भेंदे[२०७] त्रिकोदितम् ।

सिद्धवल्लयस्त्रयं[२०८] चैव कुलवृक्षत्रयं तथा ॥ ६१ ॥
क्रमं च त्रिविधं योगं बालं कौमारखेचरम्[२०९] ।
स्थूलं सूक्ष्मं परं चान्यं त्रिभेदमिदमन्वयम्[२१०] ॥ ६२ ॥

पञ्चरत्नक्रमाः[२११] पञ्च ब्रह्माद्या जगति स्थिताः[२१२] ।
मुद्रात्रयं परं ज्ञानं मठमार्गं[२१३] प्रकल्पितम् ॥ ६३ ॥

वसन्ताकृतिं[२१४] संयोज्य षट्प्रकारमठं गृहम् ।

श्लोकज्ञानं[२१५] महादिव्यं दिव्याद्[२१६] दिव्यतरं स्मृतम्[२१७] ॥ ६४ ॥

ठकारान्ते[२१८] स्मृता पूर्वे कैलासं यावत् पश्चिमम् ।
आनन्दादिविभेदेन ज्ञातव्या मठिका च[२१९] तु ॥ ६५ ॥

गुरुतः सम्यग्[२२०] ज्ञात्वैवं मठपूजां समारभेत्[२२१] ।
भुवनं[२२२] च[२२३] महास्थानं एकैकं[२२४] च सुखोद्गतम् ॥ ६६ ॥

The Projection of the Transmissions, their Contents and Groups of Six

Now I will tell (you) the Yoga that has come from the mouth of the Yoginīs. (I will tell you) the Language (*bhāṣā*) (1), the Gesture (*mudrā*) (2) and the Gaze (*dṛṣṭi*) (3), along with the series of the letters of the alphabet (*mātṛkā*) (4), the (sacred) places (*sthāna*) in the deposition (of the letters and mantras) on the body (5) and the threefold Transmission of the Masters (*gurvāmnāyakrama*)[29] (6). He who knows (this reality with) six parts (*ṣaṭprakāra*) is (truly a full and) clearly apparent member of the Western Tradition. (58cd-60ab)

The Gesture of the Monastery (*maṭhamudrā*), the Gesture of the Cave (*guhāmudrā*) and the Gesture of the Yoni (*yonimudrā*) as the third.[30] The (goddesses) Karālā (Horrific), Padminī and Siddhi (Success) have arisen from (this) triad within (this) division (*bheda*). (60cd-61ab)

There are three lines (*vallī*) of Siddhas and three Kula trees. The Transmission (*krama*) is the threefold Yoga of the Child, Youth and the Skyfarer. This Tradition (*anvaya*) (consists of the triad of) gross, subtle and supreme and (every) other triple division.[31] (61cd-62)

The sequences of the Five Jewels, namely, the five beginning with Brahmā, are established in the universe.[32] (Knowledge of) the three Gestures is the supreme knowledge conceived to be the Path of the Monastery (*maṭhamārga*). (63)

Once the form of spring has been added (?),[33] the House (of the hexagram), which is the Monastery[34] with six parts, (is complete). (64ab)

The knowledge of the Verses is very divine. (Indeed) it is said to be more divine than the divine.[35] (64cd)

(The goddess) was previously said to be within the letter Ṭha (that represents the Point)[36] (and in all the *maṇḍala*) up to Kailāsa in the west. Again, one should know the Monastery (*maṭhikā*) with (its) divisions into Ānanda and the rest.[37] (65)

Once this has been correctly known in this way from the teacher, one should commence the rite of adoration of the Monastery (*maṭhapūjā*). The world (*bhuvana*) and the Great Place (*mahāsthāna*)[38] – each single one has arisen out of bliss. (66)

मठं[२२५] मुद्रा क्रमं[२२६] भेदं निर्णीतं सप्तकोटिषु ।
इदं[२२७] भेदवरं गुह्यं यो[२२८] जानाति स देशिक:[२२९] ।। ६७ ।।

आनन्दश्चावलिश्चैव प्रभुर्योगी[२३०] तथैव च ।
अतीतश्चैव पादश्च[२३१] षट्प्रकारं[२३२] कुलक्रमम् ।। ६८ ।।
षोडशारं महानन्दं द्वादशारं तु आवली ।
दशारं प्रभुरित्युक्तं[२३३] षडारं योगिसंज्ञकम् ।। ६९ ।।
चतुरारमतीतं च द्विकारं[२३४] पदसंज्ञया ।
षट्प्रकारमिदं[२३५] ज्ञानं श्लोकार्थस्य प्रबोधकम् ।। ७० ।।
यो वेत्ति[२३६] श्लोकपाठज्ञ:[२३७] स कुले सिद्धिभाग् भवेत् ।

चतुष्कं पञ्चकं चैव त्रिकं अम्बासमन्वितम् ।। ७१ ।।
त्रिप्रकारमिदं कौलं पारम्पर्यक्रमागतम् ।
इदं बालक्रमं शम्भो गोपितं तु मया पुरा ।। ७२ ।।

चतुष्कं पञ्चकं षट्कं चतुष्कं पञ्चकं त्रिकम् ।
षट्प्रकाराणि यो वेत्ति सबाह्याभ्यन्तराणि च ।। ७३ ।।
स योग्य: क्रमिको[२३८] ज्ञेय: अन्यथा नामधारक: ।
इदं कौमारकं देव क्रमं योगिनिवल्लभम् ।। ७४ ।।
पूर्वैव[२३९] तु मयाख्यातं क्रमं कौमाररूपिणम् ।

चत्वारि च[२४०] चतुष्कानि[२४१] पञ्चका: पञ्च एव च ।। ७५ ।।
षट् षट्कानि[२४२] वरारोह त्रिकाणि त्रितयं तथा ।
षट्प्रकारमिदं[२४३] देव[२४४] खेचरक्रम[२४५] निर्भयम् ।। ७६ ।।
खेचरं सिद्धसन्तानं मयाद्य प्रकटीकृतम् ।

The division into Monastery (*maṭha*), Gesture (*mudrā*) and the Transmission has been explained in the (scripture of) seventy million (verses). He who knows this, the most excellent division, is a teacher. (67)

The Location of the Kulakrama in the Six Wheels

The Kulakrama has six aspects, namely, Ānanda, Āvali, Prabhu, Yogin, Atīta and Pāda.[39] The sixteen spoked (Wheel) is Mahānanda, the twelve spoked (Wheel) is Āvali, the ten spoked (Wheel) is said to be Prabhu, while the six spoked (Wheel) is called Yogin. The four spoked (Wheel) is Atīta, while the two spoked (Wheel) goes by the name of Pāda.[40] This knowledge, which awakens to the meaning of the Verses, has six aspects. The one who knows the recitation of the Verses and knows this (in every way) is successful (*siddhibhāk*). (69-71ab)

The Six Groups in the Four Transmissions

The Transmission of the Child

This Kaula, which has come down through the succession of the series (of teachers and disciples), has three aspects namely, the Tetrad, the Pentad and the Triad along with the Mother (Ambā). O Śambhu, this is the Transmission of the Child I have concealed in the past. (71cd-72)

The Transmission of the Youth

The six aspects are: the Tetrad, the Pentad, the Hexad, the Tetrad, the Pentad and the Triad. He who knows them in (their) internal and external (forms) should be known to be a suitable member of the Krama (*kramika*), otherwise he is so (only) in name. O god, this is the Transmission of the Youth, pleasing to the Yoginīs. I have explained (this same) Transmission of the Youth before.[41] (73-75ab)

The Transmission of the Skyfarers

Four tetrads, five pentads, six hexads, a triad of triads, O handsome one, this is the fearless Transmission of the Skyfarers that has six aspects.[42] Today, I have revealed the Khecara (Skyfaring) lineage (*santāna*) of the Siddhas. (75cd-77ab)

चतुष्कानि तु चत्वारि[२४६] पञ्चकं पञ्चधागतम् ॥ ७७ ॥
षट्कं[२४७] षड्विधाभिन्नं चतुष्कं चतुः प्रकारतः ।
पञ्चकं पञ्चधाभिन्नं त्रिधा त्रिकमतः परम् ॥ ७८ ॥
इदं वृद्धक्रमं स्थूलं सिद्धयोगिनिसेवितम्[२४८] ।

वृद्धभावं[२४९] मया देव तथैव प्रकटीकृतम्[२५०] ॥ ७९ ॥
अभिगुप्ततरं[२५१] कार्यं[२५२] अन्वयं पारमेश्वरम् ।
षट्प्रकारं[२५३] स्वरूपेण ज्ञातव्यं च कुलक्रमम् ॥ ८० ॥

एवं[२५४] चतुर्विधं ज्ञानं क्रमं प्रत्ययपूर्वकम् ।
सबाह्याभ्यन्तरैकत्वे[२५५] यो वेत्ति[२५६] स च देशिकः ॥ ८१ ॥

एवं क्रमत्रयं देव संहितार्थमुदीरितम् ।
यो[२५७] वेत्ति श्रीमतं देव गुप्तसंकेतसंज्ञया ॥ ८२ ॥
स भवेन्नाथसायोज्यः[२५८] श्रीकुलागमवेदकः ।

ठकारान्ते[२५९] महापीठे कलौ प्राप्ते तु सुन्दर ॥ ८३ ॥
गोपितं[२६०] श्रीगुहायां[२६१] तु कनकमञ्जरिमन्दिरे ।
संकेतकेन गुह्येन कृतं[२६२] समयपूर्वकम् ॥ ८४ ॥

नाभिवर्तिरहीका[२६३] च वज्रसन्धिः[२६४] कपाटयोः ।
संकेतान् वेत्ति योऽप्यत्र[२६५] तस्य देयं कुलागमम् ॥ ८५ ॥

श्रीनाथ उवाच[२६६]

संकेतकं[२६७] महागुह्यं[२६८] दुर्बोधं देवदुर्लभम्[२६९] ।
कारुण्येन समाख्याहि परमार्थेन निर्भयम् ॥ ८६ ॥

The Transmission of the Aged

Four tetrads, the Pentad multiplied five times, the Hexad divided into six kinds, the Tetrad of four kinds, the Pentad divided in five ways and, after that, the Triad of three kinds – this is the gross Transmission of the Aged (*vṛddhakrama*) attended by Siddhas and Yoginīs. (77cd-79ab)

O god, in this way, I have revealed the state of the (Transmission of the) Aged. It is the tradition (*anvaya*) of the Supreme Lord and should be kept extremely well protected (*abhiguptatara*). One should know the essential nature of the Kulakrama with six parts.[43] (79cd-80)

Such is the fourfold knowledge, the Transmission based on realisation (*pratyayapūrvaka*). He who knows it along with the oneness of (its) inner and outer (forms) is (truly) a teacher. (81)

In this way, O god, the Triple Transmission is said to be the (most essential) meaning of (this) scripture (*saṁhitā*). O god, he who knows the *Śrīmata* along with the terminology of the secret convention is one who knows the scripture (*āgama*) of the Śrīkula and is fit to be conjoined with the Lord (Nātha). (82-83ab)

O handsome one, when the Age of Strife began, it was hidden in the great sacred seat, that is, in the letter Ṭha (that is, the Point), which is the Cave[44] of the venerable (goddess *śrīguhā*) in the temple of the spring of gold (*kanakamañjarimandira*). This was done, in accord with the Rule, by means of the secret convention. (83cd-84)

The Wick of the Navel is the female serpent and the Conjuction of the Thunderbolt (*vajrasandhi*) of the two door panels. The Kula scripture should be given to one who knows the conventions here also.[45] (85)

Śrīnātha said:

The great secret of the convention is hard to understand and hard to acquire (even) by the gods. Out of compassion tell (me that which is) free from fear as it truly is. (86)

श्रीवक्रा उवाच[२७०]

मूलं नाभिः कुलं[२७१] मेरुर्वर्तिरात्मा[२७२] च[२७३] मालिनी ।
पारम्पर्यमहिज्ञानं सन्धिराज्ञाक्रमोदयम्[२७४] ॥ ८७ ॥

त्रिसिद्धोलित्रयं[२७५] हृद्धं[२७६] अवतारत्रयं[२७७] तथा ।
एकधा * चतुर्भेदैः[२७८] चतुर्धा च[२७९] त्रिधा[२८०] पुनः[२८१] ॥ ८८ ॥
यो वेत्ति कुलभेदं तु स भवेत्[२८२] क्रमपालकः ।

कूटत्रयं त्रिबीजं तु शक्तिबीजं परापरम् ॥ ८९ ॥
अष्टकं च नवात्मानं[२८३] षोढा द्वादशभेदतः ।

खेचरं खेचरीमार्गं तथा[२८४] च समयक्रमम्[२८५] ॥ ९० ॥
वृक्षं वज्रकुलो[२८६] द्वीपं षट्कोणाख्यं कपाटयोः ।
एतद्[२८७] दीपनविज्ञानं कादिभेदे उदाहृतम् ॥ ९१ ॥

कुलक्रमं च विद्या च समयमण्डलक्रमम्[२८८] ।
एवं यो वै विजानाति स भवेत्[२८९] मतबोधकः[२९०] ॥ ९२ ॥

त्रितत्त्वं च त्रिबीजं च चतुष्कं षट्कमेव[२९१] च ।
षट्कं तु अष्टकं चान्यं गुरुवक्त्रात्[२९२] तु लभ्यते[२९३] ॥ ९३ ॥
तत्त्वावतारमित्युक्तं क्रमं गुरुमुखाद् विदुः ।

पञ्च पञ्च परापञ्च[२९४] अपरापञ्च एव[२९५] च ॥ ९४ ॥
षट्कं षट्कं पुनः षट्कं षट्कं[२९६] चैव तथापरम् ।
चतुष्कं चतुःसंयुक्तं द्विकं च द्विविधं मतम् ॥ ९५ ॥
दशकं तु मया प्रोक्तं सुन्दर क्रमकौमारम्[२९७] ।

पञ्च पञ्च तथा पञ्च अपरं षट्कमेव च[२९८] ॥ ९६ ॥
विमलक्रमभेदं[२९९] तु पारम्पर्यक्रमागतम् ।

The venerable (goddess) Vakrā said:

The Navel is the Root. Kula is Meru while the Wick is the Self and Mālinī. (The teaching) belonging to the succession (of teachers and disciples) is the Knowledge of the Snake. The Conjunction is the arising of the Transmission of the Command (*ājñākrama*).[46] (87)

The three lineages (*oli*) of the three Siddhas in the heart and the three incarnations (*avatāra*), one kind with four divisions, four kinds and then three kinds – he who knows the Kula variety (*kulabheda*) is one who guards the Transmission (*krama*). (88-89ab)

The three Peak (syllables), the three seed-syllables, the Seed of Energy, superior and inferior, the Octad, the ninefold (*navātman*), the sixfold (*ṣoḍhā*) and that divided into twelve. (89cd-90ab)

The Skyfarer (Khecara), the path of Khecarī, and the Transmission of the Rule (*samayakrama*), the Tree, the Kula of the Thunderbolt (*vajra*) and the Island – (this is) called the hexagram of the two door panels.[47] This is the knowledge of the energization (*dīpana*) declared in the division beginning with KĀ (*kādibheda*). (90cd-91)

He who knows the Kulakrama, the Vidyā, the Krama of the *Maṇḍala* of the Rule is one who awakens (others to the meaning of the) Mata. (92)

(An explanation of) the Triple Principle, the Triple Seed, the Tetrad, the Hexad, another Hexad and the Octad (can be) had from the teacher's mouth. This is the Transmission called the Descent of the Principles (*tattvāvatāra*) the (wise) know from the teacher's mouth.[48] (93-94ab)

Five and five, the five of the (goddess) Parā, the five of the (goddess) Aparā, the Hexad, the Hexad and, again, the Hexad and, after that, another Hexad, the Tetrad which is along with the four, while the pair is said to be of two kinds. O handsome one, I have declared the group of ten constituting the Transmission of the Youth. (94cd-96ab)

The five, five and five along with the other Hexad is the division of the Pure Transmission (*vimalakrama*) that has come down through the succession of the series (of teachers and disciples). (96cd-97ab)

चतुश्चैव[३००] चतुष्कानि[३०१] अपराणि[३०२] चतुस्तथा ।। ९७ ।।
अपरं तु त्रिकं विद्या बीजानि द्वादशानि वै ।
एवं पीठक्रमं देव पारम्पर्यक्रमागतम् ।। ९८ ।।
एवं प्रकारं[३०३] यो वेत्ति स[३०४] क्रमे वीरवन्दित:[३०५] ।

द्वादशानि तु श्लोकानि[३०६] मुद्रासमयमण्डलम् ।। ९९ ।।
गोपनीयं[३०७] प्रयत्नेन[३०८] पठ्यते न च लिख्यते ।

द्वादशानि च श्लोकानि सुगुप्तानि[३०९] वरानन[३१०] ।। १०० ।।
प्रमादाद्[३११] दीयते नैव[३१२] कर्णात् कर्णान्तगोचरम्[३१३] ।
तं ज्ञात्वा तु भवेत् सिद्धि:[३१४] उच्चारादेव[३१५] जायते ।। १०१ ।।

षट्प्रकाराधिकारज्ञ:[३१६] पञ्चरत्नविभूषित:[३१७] ।
अम्बाद्वादशपाठज्ञ:[३१८] शक्तिबीजपरायण: ।। १०२ ।।
आदृष्टा[३१९] खेचरीमुद्रा[३२०] तथा विद्यात्रयं गुरु:[३२१] ।
एवं विज्ञायते यो हि स भवेन्मतबोधक:[३२२] ।। १०३ ।।
ईदृशं[३२३] च गुरुं प्राप्य को न मुच्यति[३२४] बन्धनात् ।

विद्याद्वयसमायुक्ता[३२५] तथा वै महतारिका[३२६] ।। १०४ ।।
कूटषट्कं महाशम्भो तारकाष्टकमालिनी[३२७] ।
एवं यो वेत्ति तत्त्वज्ञो[३२८] स गुरुर्मोक्षदायक: ।। १०५ ।।

आदौ पीठचतुष्कं तु चत्वार:[३२९] पीठदेवता:[३३०] ।
पञ्चकं रत्नसंज्ञं च योगषट्कं[३३१] तथापरम्[३३२] ।। १०६ ।।
सिद्धाश्चत्वारमन्यच्च[३३३] पञ्चकं विमलाज्ञया ।
सिद्धत्रिकं[३३४] चापरं च[३३५] अम्बानाथं[३३६] तथैव च ।। १०७ ।।
षट्प्रकारसमोपेतं पारम्पर्यक्रमागतम् ।

न्यासक्रियासमायुक्तं आदिपुष्पं[३३७] चतुष्टयम् ।। १०८ ।।
सिञ्च्यते[३३८] नात्र[३३९] संदेहो[३४०] आज्ञाभङ्गं[३४१] न कारयेत् ।
एवं देव मताख्यातं[३४२] रहस्यं परमाद्भुतम्[३४३] ।। १०९ ।।

Four tetrads and another four, the other Triad, the Vidyā and the twelve seed-syllables – such, O god, is the Transmission of the Sacred Seats that has come down through the succession of the series (of teachers and disciples). He who know (this) aspect (*prakāra*) (out of the six) is praised in the Transmission by the Heroes. (97cd-99ab)

The Gesture, the *Maṇḍala* of the Rule and the Twelve Verses[49] should be kept hidden with effort. (All this) should be studied (with a teacher). It has not been written down. (99cd-100ab)

O handsome one, the Twelve Verses are kept well hidden. (The teaching transmitted orally, whispered) from ear to ear is not to be given carelessly. (But) having known it, success (*siddhi*) comes by the utterance (of the mantras). (100cd-101)

He who, adorned with the Five Jewels,[50] knows the authority of the six parts and the reading of the Mother's (Ambā) Twelve (Verses) and is intent on the seed-syllable of power (AIṀ), has seen the Gesture of the Skyfarer (*khecarīkrama*) and (knows) the Three Vidyās is a teacher who awakens (others to the meaning of the) tradition (*mata*). Who is not freed from bondage once he has obtained a teacher such as this? (102-104ab)

O Mahāśambhu, the knower of reality who knows the Mahantārikā (Vidyā) conjoined with the (other) two Vidyās, the six Peak (syllables), the Octad of Tāraka and Mālinī is a teacher who bestows liberation. (104cd-105)

First comes the Tetrad of four sacred seats and the four deities. The Pentad is that denoted as the (five) Jewels.[51] Then comes the Hexad of Yoga. There are four Siddhas, and another is the Pentad along with the Pure Command (*vimalājñā*). Next comes the other triad of Siddhas and Ambānātha. (Thus the teaching) that has come down through the succession of the series (of teachers and disciples) has six aspects. (106-108ab)

The first Flower, which is the group of four (transmissions?), is linked to the rite of the deposition (*nyāsa*) (of syllables and mantras on the body). There is no doubt here that it is (regularly) watered (in this way). One should not cause (any) transgression of the Command. O god, in this way, the Mata*,* the supremely astonishing secret, has been explained. (108cd-109)

पीठमण्डलसंकेतं[३४४] वर्णराशिस्तथैव च ।
लिङ्गं वै[३४५] मालिनी चाष्टौ तथा चास्त्रचतुष्टयम् ॥ ११० ॥
पञ्चमूलं[३४६] तथा योगं चत्वारो गृहनिर्णयम्[३४७] ।
नवभेदमिदं[३४८] देव यो वेत्ति स च देशिकः ॥ १११ ॥

गृहाः[३४९] क्षेत्राश्च पीठाश्च[३५०] पीठद्वारचतुष्टयम् ।
उपपीठाश्च[३५१] संदोहाः[३५२] षड्विधं मुक्तिलक्षणम् ॥ ११२ ॥

मुद्रात्रितयसंकेतं[३५३] पीठसंकेतमेव[३५४] च ।
स्थानसंकेतकं[३५५क] चैव[३५५ख] पुष्पसंकेतकं[३५६क] तथा[३५६ख] ॥ ११३ ॥
अधिकारत्रयं चैव[३५६ग] वर्णराशिस्तथैव च ।
मण्डलं तु महेशान मम[३५७क] मुद्रेति संज्ञया[३५७ख] ॥ ११४ ॥
एतानि नवसंकेता[३५८] यो जानाति स चान्वये ।

तस्य पट्टचतुष्कं तु आरावीचार्यमेव (?) च ॥ ११५ ॥
कृत्वा दण्डनमस्कारं[३५९] सर्वस्वं विनिवेदयेत् ।
प्रदक्षिणशतं[३६०] कृत्वा साष्टाङ्गेन नमस्करेत् ॥ ११६ ॥

यद्येवं न विजानाति[३६१] तदा नैव नमस्करेत् ।
प्रणामे न कृते देव आज्ञाया हरणं भवेत् ॥ ११७ ॥

आज्ञाहीनो जपेल्लक्षं तीव्राज्ञा संप्रवर्तते ।
अथवा न जपेल्लक्षं च्छिद्रं तस्य प्रजायते ॥ ११८ ॥
म्रियते अचिराद् देव विषमे कुलगोचरे[३६२] ।

श्रीक्रमस्याग्रतो देव[३६३] तथा स्वगुरुसन्निधौ ॥ ११९ ॥
सुप्रसिद्धे तथा ज्येष्ठे डम्भमायाविवर्जिते[३६४] ।

एतेषां[३६५] मण्डलं कार्यं[३६६] अन्येषां[३६७] तद्विलोमकृत् ॥ १२० ॥

The convention concerning the *maṇḍala* of the Sacred Seats, the Assembly of Letters, the Liṅga, Mālinī, the Eight, the four Weapons, the Root of the Five, Yoga and the teaching concerning the Four Houses – O god, he who knows this ninefold division is a (true) teacher. (110-111)

The houses, the (sacred) fields, the sacred seats, the four doors of the sacred seats, the secondary sacred seats, and the meeting places (*saṁdoha*) – (this is) the sixfold characteristic of liberation. (112)

The nine conventions are (as follows): the convention of the three Gestures, the convention of the sacred seats, the convention of the (sacred) places (*sthānasaṁketa*), the convention of the flowers,[52] the three (types of) authority, the Assembly of Letters,[53] the *maṇḍala* and, O Great Lord, that which is called my Gesture. He who knows them is a (true member) of the tradition (*anvaya*).[54]
(113-115ab)

* * * * * * * * * * * * * * * *[55] Having first prostrated full length (before the teacher) one should offer (him all one's) wealth. Having circumambulated (him) a hundred times, one should salute (him) by prostrating full length (before him). (115cd-116)

If (the teacher does not know these things) in this way, then one should not salute (him) like this. But, O god, if (a true teacher) is not saluted (in the right way) the Command is taken away (from the disciple). (117)

An intense Command operates (for one) who, devoid of the Command, repeats (these mantras) a hundred thousand times. But, if he does not repeate (them) a hundred thousand times, he is at fault. O god, he dies in a short time in a family adverse (to him). (118-119ab)

O god, (one should do this) in front of the Śrīkrama, in the presence of the teacher (or) that of a well known elder who is free of deceit and delusion.
(119cd-120ab)

One should fashion their *maṇḍala*. (He who makes one for those who are unworthy of it) acts in a manner contrary (to the Rule) (*vilomakṛt*). (120cd)

कूटमेकं द्वियुग्मं[३६८] तु तथा वै पुष्पपञ्चकम् ।
संज्ञाकूटक्रमं सूत्रं गुरुवक्त्राच्च लभ्यते ॥ १२१ ॥
तस्माद्[३६९] गुरोः परं[३७०] नास्ति इत्याज्ञा च कुलान्वये ।

अथान्यक्रमभेदं[३७१] तु त्रिविधं तद् ब्रवीम्यहम् ॥ १२२ ॥
शाक्तेयं शाम्भवं चैव[३७२] आणवं च तृतीयकम् ।

षट् सिद्धाः षड्युगाश्चैव[३७३] षड्योगिन्यः[३७४] षडध्वगाः[३७५] ॥ १२३ ॥
षट्पीठानि च[३७६] षड्मुद्रा[३७७] यो वेत्ति स कुलक्रमे[३७८] ।
स योन्यन्ते[३७९] च[३८०] सन्ताने शेषा[३८१] पुस्तकवाचकाः[३८२] ॥ १२४ ॥

सिद्धाश्चत्वार देवैश्च[३८३] रत्नपञ्चकभूषितम् ।
महन्तारीपञ्चकं[३८४] चैव[३८५] तथा पीठचतुष्टयम् ॥ १२५ ॥
पुनरथ[३८६] चतुष्कं तु षट्प्रकारं[३८७] क्रमं त्विदं ।
एवं शाक्तेयभेदं[३८८] तु कथितं ते मया पुरा ॥ १२६ ॥

शेषान्ये[३८९] आणवाः[३९०] प्रोक्ताः[३९१] सिद्धाः पञ्चाशत् कौलिकाः[३९२] ।
एवमाणवभेदं[३९३] तु सर्वमेतच्चतुर्युगे[३९४] ॥ १२७ ॥

योन्यार्णवं[३९५] समाख्यातं उक्तं त्विदं क्रमोदयम् ।
मुद्रात्रयसमोपेतं[३९६] मन्थानमठविश्रुतम्[३९७] ॥ १२८ ॥

यक्षिणी[३९८] रूपमध्यस्था गुप्तसंज्ञा[३९९] तदग्रतः ।
तस्मादाज्ञा विनिष्क्रान्ता[४००] प्रत्ययश्चाधिकारिणी ॥ १२९ ॥

शङ्खिनी शङ्खिनी तत्र शङ्खमुद्रा द्वितीयका[४०१] ।
प्रसिद्धं कामरूपं तु सुप्रसिद्धं गुरुक्रमम् ॥ १३० ॥
मुद्रात्रयसमोपेतं शङ्खमठमुद्राहृतम्[४०२] ।

देवीगुहा सिद्धगुहा[४०३] कदम्बाख्या त्रितीयकी[४०४] ॥ १३१ ॥
योनिमुद्रा तथा देव प्रसादात्[४०५] लभ्यते क्वचित् ।
देवीमुद्रा त्रिधा चैव पुरा तव प्रकाशिता ॥ १३२ ॥

One Peak (syllable), two pairs (*yugma*) and the Pentad of Flowers. (By reciting these syllables) one obtains the *Sūtra* (that teaches) the sequence of the names and Peak (syllables) (that are not found in books) from the teacher's mouth. Therefore, the Command in the Kula tradition is that there is nothing greater than the teacher. (121-122ab)

Now I will tell (you about) another variety of the Transmission which is of three kinds, (namely), Śākteya, Śāmbhava and Āṇava as the third.[56] (122cd-123ab)

The six Siddhas, the six Ages, the six Yoginīs residing on the six Paths (*adhvan*), the six sacred seats and the six Gestures – he who knows (these things) is a (true member) of the Kulakrama. He (lives) in the Yoni and (is a part of) the lineage (*santāna*). All others (merely) speak about (what they have read in) books.[57] (123cd-124)

The four Siddhas, along with (the four) gods, (the group) decorated with the Five Jewels, the Pentad of Mahantārī, the four sacred seats and then a group of four – this is the Transmission with six aspects. Such is the Śākteya division I have told you about before.[58] (125-126)

All the remaining ones are said to be the fifty Āṇava Kaulika Siddhas. Such is the Āṇava division. All this (is revealed) in the fourth Age. (127)

It is called the Ocean of the Yoni (*yonyārṇava*) and is said to be this arising of the Transmission. It has the three Gestures and is well known as the Monastery of the Churning (Bhairava) (*manthānamaṭha*). (128)

Yakṣiṇī is located in the middle of Form (*rūpa*). In front of that is (the goddess) whose name is secret. The Command that carries authority is realisation (*pratyaya*) and it has emerged from that. (129)

Śaṅkhinī who holds a conch (*śaṅkhinī*) reside there with the Gesture of the Conch (*śaṅkhamudrā*) which is the second. Kāmarūpa is well known and so is the Transmission of the Teachers (*gurukrama*) that, possessing the three Gestures, is said to be the Monastery of the Conch (*śaṅkhamaṭha*). (130-131ab)

Devīguhā (the Cave of the Goddess), Siddhaguhā (the Cave of the Siddhas), the one called Kadambā as the third and, O god, the Gesture of the Yoni (*yonimudrā*). One acquires this somewhere by (my) grace. I have (already) revealed the triple Gesture of the Goddess (*devīmudrā*) to you in the past. (131cd-132)

कुचुकुलाकुली चैव देवी नाम त्रिकं तथा ।
मि—ओ—षचर्यनामानि[४०६] सिद्धसन्तानसंज्ञया[४०७] ॥ १३३ ॥

शृङ्गाटकेश्वरं नाथं रत्नत्रिकं[४०८] प्रकीर्तितम् ।
पीठाश्चोपपीठाश्चैव[४०९] पीठसिद्धा वरानन ॥ १३४ ॥
चतुर्धा सिद्धसन्तानं तच्च[४१०] उलित्रिके क्रमात् ।

अथ[४११] सिद्धं परं बिन्दुभैरवममृताम्बरम्[४१२] ॥ १३५ ॥
कलिस्यान्ते[४१३] मतङ्गीशं[४१४] पञ्चमपीठनायकम्[४१५] ।

तत्रस्थं युग्मभेदं तु एका मुद्रा कुलान्वये ॥ १३६ ॥
लिङ्ग—उली भवेत् तत्र बालानामेन[४१६] विश्रुता ।
एवं पीठावतारं तु कलिस्यान्ते न संशयः[४१७] ॥ १३७ ॥

शङ्खं शक्तिस्तथा[४१८] योगं[४१९] महागृहं[४२०] चतुर्थकम् ।
पदं चन्द्रपुरं प्रोक्तं षट्कं चैव[४२१] विरामणम्[४२२] ॥ १३८ ॥
अतीतमावली[४२३] चैव उत्तरौ परिकीर्तितौ[४२४] ।
तस्योत्तमं वरारोह[४२५] आनन्दं[४२६] नवमं गृहम्[४२७] ॥ १३९ ॥
कुले गृहान् च[४२८] यो वेत्ति[४२९] स कले[४३०] सिद्धिभाग् भवेत् ।

उड्डामरं सिद्धकौलं गणाख्यं खेचरीमतम् ॥ १४० ॥
चण्डाख्यं[४३१] रौरवं चैव घोराख्यं[४३२] भूतडामरम् ।
नवमं च महाकौलं आज्ञा यत्र प्रकाशिता[४३३] ॥ १४१ ॥

एकमूलं[४३४] स्थितं कौलं नवधा परिपाटितम्[४३५] ।
सबाह्याभ्यन्तरं ज्ञात्वा को न मुच्येत बन्धनात् ॥ १४२ ॥

गुर्वाज्ञामाश्रयं[४३६] भेदं गुप्तं[४३७] वै पीठपञ्चकम् ।
अधिकारत्रयं देव[४३८] सृष्टिनाथं सदाशिवम् ॥ १४३ ॥
शब्दराशिरघोर्यष्टौ[४३९] तद्ग्रही तद्वहनं[४४०] तथा ।

The goddess is the triad Kucā, Kulā and Akulī. The names (of the teachers), according to the (secret) terminology of the lineage of Siddhas (*siddhasantāna*), are MI (Mitranātha), O (Oḍḍīśanātha), ṢA (Ṣaṣṭhanātha) and Carya (Caryānātha). (133)

The lord (Nātha) is Śṛṇgāṭakeśvara (the Lord of the Triangle) and is said to be the Triad of Jewels. O handsome one, the (primary) sacred seats and the secondary seats along with the Siddhas of the sacred seats and the Line of the Siddhas is fourfold and that is present in the three Lineages (*uli*) in due order. (134-135ab)

Now, the supreme Siddha is Bindubhairava who is clothed in the nectar (of immortality). At the end of the Age of Strife (he manifests as) Mataṅgīśa, the lord of the fifth sacred seat.[59] (135cd-136ab)

The Division of the Couple (*yugmabheda*)[60] is located there and (so is) the one Gesture in the Kula Tradition. The (goddess of) the Lineage of the Liṅga known by name as the Child (Bālā) is (also) there. Such, without a doubt, is the descent (of the deity) (*avatāra*) into the sacred seats that takes place at the end of the Kali Age. (136cd-137)

Śaṅkha (Conch), Śakti (Energy) and Yoga (Union) with Mahāgṛha (Great House) as the fourth, the Pada (the Place) and Candrapura (the City of the Moon) are said to be the Hexad which is repose. Atīta (Beyond) and Āvalī are said to follow after. O handsome one, better than that is Ānanda (Bliss), the ninth house.[61] He who knows the Houses in the Kula is successful in the Age of Strife. (138-140ab)

1) *Uḍḍāmara*, 2) *Siddhakaula*, the one called 3) *Gaṇa*, 4) *Khecarīmata*, 5) the one called *Caṇḍa*,[62] 6) *Raurava*, 7) the one called *Ghora*,[63] 8) *Bhūtaḍāmara* and 9) *Mahākaula*, as the ninth where the Command has been revealed. (140cd-141)

The Kaula (teaching) has one root and is said to be ninefold. Once one has known it internally and externally, who is not freed from bondage? (142)

The group of five sacred seats is the secret division that rests on the teacher's Command. O god, the three positions of authority (*adhikāra*), Sṛṣṭinātha, Sadāśiva and the Assembly of Sounds, the eight Aghorīs, Tadgrahī **** (?). (143-144ab)

मालिनीषोढासंकेतं[४४१] षोढा द्वादशभेदतः ॥ १४४ ॥
षोढा षष्ठा[४४२] परा षोढा षोढा[४४३] षोढ़िणी[४४४] कौलिनी[४४५] ।
शवरी षोढा[४४६] सा[४४७] षोढी[४४८] अष्टधा षोढसंज्ञया[४४९] ॥ १४५ ॥

एवं चाष्टविधा षोढा गूढार्थेन[४५०] प्रकाशिता[४५१] ।
यो वेत्ति[४५२] षोढाविन्यासं[४५३] स[४५४] भवेत् कुलनन्दनः[४५५] ॥ १४६ ॥

परा एकाक्षरा षोढा षोढी[४५६] व्योम समाख्याता[४५७] ।
चतुर्दशभुवनोपेता[४५८] ठबिन्दुकुलशेखरा[४५९] ॥ १४७ ॥

शक्तिकुण्डलिमध्यस्था[४६०] सा[४६१] देवी[४६२] जगमातरः[४६३] ।
सा परा[४६४] परमा काली कला वै पारमेश्वरी[४६५] ॥ १४८ ॥

तथा[४६६] प्रकाशितामात्रा[४६७] पुनरागमनं कुतः ।
जीवमुद्रा स्मृता ह्येषा[४६८] निर्णीता[४६९] सप्तकोटिषु ॥ १४९ ॥

गुरुवक्त्रं गुरुदीपं[४७०] आलयं पारमेश्वरम् ।
तद्वक्त्राल्लभ्यते[४७१] ज्ञानं[४७२] तच्छ्रुत्वा[४७३] नान्यथा यतः ॥ १५० ॥

अथ[४७४] ते[४७५] नवसंकेताः[४७६] सूत्रार्थेन शृणुष्व तत्[४७७] ।
मुद्रा च त्रिविधा चैका[४७८] गुप्ता वै पीठपञ्चके[४७९] ॥ १५१ ॥
स्थानसंज्ञाश्रमं षट्कं पुष्पदेवकृतं युगम् ।
अधिकारत्रयं[४८०] गुह्यं श्लोकार्थं[४८१] वर्णराशिकम् ॥ १५२ ॥
मण्डलं[४८२] त्रिविधं[४८३] प्रोक्तं मुद्रा[४८४] वै परमेश्वरी ।
तारकं समये[४८५] सारं संज्ञा वै महतारिका[४८६] ॥ १५३ ॥

अतिगुप्ततराः सर्वे[४८७] लभ्यन्ते गुरुवक्त्रतः ।
एवं विचारयेद्[४८८] यो हि स[४८९] भवेत् सिद्धशासने[४९०] ॥ १५४ ॥

1) The Ṣoḍhā convention of Mālinī, 2) Ṣoḍhā associated with the Twelve, 3) the Ṣoḍhā of the Sixty, 4) the supreme Ṣoḍhā, 5) Ṣoḍhā, 6) Ṣoḍhinī 7) Kaulinī, and 8) Śavarī Ṣoḍhā – (the Energy) Ṣoḍhī is eightfold as is the name Ṣoḍhā (*ṣoḍhāsaṁjñā*). (144cd-145)

Thus, the eightfold Ṣoḍhā has been revealed along with (its) hidden meaning. He who knows the deposition of Ṣoḍhā[64] is the delight of the Kula. (146)

Ṣoḍhā is the Supreme One Syllable (Vidyā),[65] Ṣoḍhī is called the Sky.[66] She possesses the fourteen worlds and is the summit of the Kula of the Point Ṭha.[67] (147)

The goddess in the middle of the Kuṇḍalinī of Energy (*śakti*) is the mother of the universe. She is the Supreme (goddess) (Parā), the supreme Kālī, the energy (*kalā*) of the Supreme Goddess (Parameśvarī). (148)

The mere revelation (of the goddess) in this way (puts an end to) the repeated return (to this world of transmigration). She is said to be the Seal of the Living Being (*jīvamudrā*) and is taught in (the scripture of) seventy million (verses). (149)

Knowledge is obtained from the mouth (called) the teacher's mouth, the teacher's light (*gurudīpa*) and the abode of the Supreme Lord's (scripture) (*pārameśvara*).[68] (One acquires it) once one has heard it (uttered from there, not from books) or in any other way. (150)

The Nine Conventions

Now listen to the nine conventions in accord with the meaning of the *Sūtra*. There is one Gesture, which is of three kinds, kept hidden in the five sacred seats. The names of the (sacred) places (*sthāna*), the group of six Hermitages, the pair created by Puṣpadeva (the god of the Flowers), the three positions of authority, the secret meaning of the Verses, the Aggregate of Letters and the *maṇḍala,* which is said to be threefold.[69] The Gesture is, indeed, the Supreme Goddess. The Tāraka (Saviour mantra) is the essence of the Rule while the (secret) name (*saṁjñā*) is Mahātārikā. (151-153)

All these are most secret. They can be obtained (only) from the teacher's mouth. He who reflects in this way is a part of the Siddha Tradition (*siddhaśāsana*). (154)

अथ षट्कं स्वरूपेण[४९१] निग्रहं[४९२] परिभाष्यते[४९३] ।
डका[४९४] रक्तोदरा रका[४९५] कराला[४९६क] लम्बकोदरा ।। १५५ ।।
लका कुम्भा भगोदरा[४९६ख] कका चैव कृशोदरा[४९७] ।
शका[४९८] यक्षोदरा[४९९] घोरा हका[५००] रक्षोदरा[५०१] कुला ।। १५६ ।।

एवं सा षड्विधा[५०२] कार्या चिञ्चामाता[५०३] च विश्रुता[५०४] ।
एतासां[५०५] देवतानां[५०६] च पूजां[५०७] कुर्यात् कुलान्वये[५०८] ।। १५७ ।।

ज्योतिर्वस्त्रं[५०९] तथा दीपं कपालं भैरवाश्रितम्[५१०] ।
पुष्पाणि[५११] पिशितं[५१२] दिव्यं दशदिक्षु निरीक्षणम् ।। १५८ ।।
एवमेव[५१३] प्रकर्तव्यं तत: सिद्धि:[५१४] प्रवर्तते ।

ताडनं[५१५] हरणं[५१६] मोहं[५१७] स्फोटनं[५१८] जृम्भनं[५१९] तथा ।। १५९ ।।
स्तम्भनोच्चाटनं[५२०] चैव मारणं[५२१] तु यथेप्सितम् ।
षट्कस्याराधनादेव प्रत्ययानि बहून्यपि[५२२] ।। १६० ।।

श्रीनाथ उवाच

षट्प्रकारं[५२३] यथाध्यात्मे[५२४] ब्रूहि देवि प्रसादत:[५२५] ।
येन विज्ञातमात्रेण सर्वभूतानुकम्पना[५२६] ।। १६१ ।।

श्रीवक्रा उवाच[५२७]

षट्प्रकारमयं ज्ञानं षट्प्रकारमयं शिवम् ।
षट्प्रकारमया विद्या षट्प्रकारमयं कुलम् ।। १६२ ।।

षट्प्रकारमया पूजा कौलिकं षट्क्रमेण[५२८] तु ।
षड्विधं मूलसूत्रं तु कौमारक्रमषट्क्रमे ।। १६३ ।।

षट्क्रमे[५२९] पीठमार्गं तु षट् षट्कानि क्रमेण तु ।
षट्क्रमेण[५३०] तु संस्कारं स्वाधिकाराणि षट्क्रमे ।। १६४ ।।

Now the Hexad of Restraint (*nigraha*) will be explained as it is. Ḍakā, Raktodarā (Red Belly), Rakā, Karālā (Terrible One), Lambakodarā (Long Belly), Lakā, Kumbhā, Bhagodarā, Kakā, Kṛśodarā (Thin Stomach), Śakā, Yakṣodarā (Yakṣa Stomach), Ghorā (Horrific), Hakā, Rakṣodarā (Rakṣas Stomach) and Kulā.[70] (155-156)

She who is well known as Mother Ciñcā should be made into six kinds in this way. One should perform the rite of adoration of these deities in the Kula tradition. (157)

Light, a cloth, a lamp, a skull offered to Bhairava, flowers, meat, the divine gaze in the ten directions – one should (offer these things and) do this. In this way (one obtains) magical power (*siddhi*). (158-159ab)

The striking (of one's enemies) (*tāḍana*), theft (*haraṇa*), delusion (*mohana*), explosion (*sphoṭana*), causing yawning (*jṛmbhaṇa*), immobilization (*stambhana*), expulsion (*uccāṭana*) and murder (*māraṇa*) as one wishes – many are the signs of accomplishment (*pratyaya*) such as these (that manifest) by worshipping the group of six (goddesses). (159cd-160)

Śrīnātha said:

O goddess, tell (me by your) grace, how the (*maṇḍala*) with six aspects resides in the inner Self by knowing which (one has) compassion for all living beings. (161)

The venerable (goddess) Vakrā said:

(This) knowledge consists of six aspects. Śiva consists of six aspects. The Vidyā consists of six aspects. The Kula consists of six aspects. (162)

The rite of adoration (*pūjā*) consists of six aspects and the Kaulika (rite) takes place by means of the Sixfold Transmission. The Root *Sūtra* is of six kinds in the Sixfold Transmission of the Youth. (163)

The path of the sacred seats is part of the Sixfold Transmission. There are six hexads in sequence. The sacrament of purification (*saṁskāra*) takes place by means of the Sixfold Transmission. The positions of authority are part of the Sixfold Transmission. (164)

षट्क्रमे समयामार्ग[५३१] कुलरत्नं तु षट्क्रमे ।
षट्क्रमे[५३२] योगिनीवृन्दं कूटमेकं तु षट्क्रमे[५३३] ॥ १६५ ॥

षट्क्रमे[५३४] विमलार्थं तु मण्डलाः[५३५] षट्क्रमे पुनः ।
षट्क्रमार्थेन देवेश कुलरत्नक्रमोदयम्[५३६] ॥ १६६ ॥

मतार्थं[५३७] यो विजानाति आचार्यः स कुलेश्वरः ।
साध्यादि[५३८] भवते सर्वं आज्ञासिद्धिः[५३९] कुलक्रमे[५४०] ॥ १६७ ॥

एवं साध्यविहीना ये[५४१] पश्चिमाम्नायवर्जिताः[५४२] ।
न तेषामभिषेकं[५४३] तु देशिकत्वं न विद्यते ॥ १६८ ॥

कुलार्णवेन[५४४] यो[५४५] हीनो[५४६] नाधिकारी[५४७] शिवागमे ।
दीक्षितास्तेषु[५४८] ये शिष्या[५४९] न ते कल्याणभाजनाः[५५०] ॥ १६९ ॥

प्रकटं न लिखेद् देव[५५१] क्रमार्थेदं[५५२] मुखोद्गतम् ।
गुरुवक्त्रे[५५३] स्थितं नित्यं गुरुवक्त्रात्[५५४] तु लभ्यते ॥ १७० ॥
एवं बोधसमायुक्तः[५५५] कौलिकाज्ञाधरो[५५६] भवेत्[५५७] ।

असत्सङ्गं न कर्तव्यं सत्सङ्गं न परित्यजेत्[५५८] ॥ १७१ ॥
असत्सङ्गाद् विनश्येत यदि[५५९] साक्षात् कुलेश्वरः[५६०] ।
विशुद्धिकारणं[५६१] यद्वदसत्सङ्गाद्[५६२] विनश्यति[५६३] ॥ १७२ ॥
एवं शुद्धवतः सोऽपि[५६४] पशुसंगाद्[५६५] विनश्यति ।

सर्वद्वन्द्वपरित्यागात् सर्वभूतानुकम्पया[५६६] ॥ १७३ ॥
शत्रुमित्रसमत्वेन[५६७] मोक्षं प्राप्नोति[५६८] नान्यथा ।

कुलाचार्यपदे प्राप्ते गृहस्था येऽभिषेचिताः[५६९] ॥ १७४ ॥
प्रमादादपि वर्तन्ते समयाचारपारकाः[५७०] ।
समयभङ्गान्न मुक्तिः[५७१] स्यादित्याज्ञा पारमेश्वरी ॥ १७५ ॥

The Path of the Rule is a part of the Sixfold Transmission. The Jewel of Kula is a part of the Sixfold Transmission. The troupe of Yoginīs is a part of the Sixfold Transmission as is the one Peak (syllable). (165)

The Pure Meaning is part of the Sixfold Transmission. Again, the *maṇḍalas* are part of the Sixfold Transmission. O Lord of the gods, the arising of the Transmission of the Jewel of Kula takes place by means of the reality of the Sixfold Transmission. (166)

He who knows the meaning of the Mata is (indeed) Kuleśvara and a (true) teacher. (He attains his) goal (*sādhya*) and everything else (if he achieves) the accomplishment of the Command (*ājñāsiddhi*) in the Kulakrama. (167)

Those who have not achieved the goal (*sādhya*) in this way and are devoid of the Western Tradition, are not consecrated and cannot be teachers.[71] (168)

He who does not possess the Ocean of Kula is not fit for the Śaiva teaching (*śivāgama*). The disciples they initiate do not possess anything of benefit (*kalyāṇa*).[72] (169)

O god, one should not clearly set down to writing this Krama teaching (*kramārtha*) that has come from (the teacher's) mouth. It is always in the teacher's mouth and it is obtained from the teacher's mouth. He who is thus connected to this awakened consciousness (*bodha*) possesses the Kaulika Command. (170-171ab)

One should not keep the company of false (people just as) one should not abandon the company of the righteous. One is destroyed by the company of false (people) even if one is Kuleśvara himself. Similarly, (even the very) cause of purification is destroyed by the company of false (people). Thus even one who is pure is destroyed by association with the fettered. (171cd-173ab)

One attains liberation by abandoning all the opposites, by having compassion for all living beings and by (viewing) friend and foe as the same. (There is) no other way. (173cd-174ab)

Those householders who have been consecrated and attained the status of a Kulācārya and have, even if due to an error, transgressed the practice of the Rule (will) not (achieve) liberation if they break the Rule. This is the Supreme Goddess's Command. (174cd-175)

इत्याद्यावतारे महामन्थानभैरवयज्ञे[५७२] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे
आज्ञापारमेश्वरे स्वामिनीमते[५७३] विमलभेदाधिकारो नामानन्दः ।। ३९ ।।

This is the (thirty-ninth) chapter called *Concerning the Pure Division*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command.

चत्वारिंशानन्दः

श्रीनाथ उवाच

श्रुतं[१] देवि[२] यथातथ्यं[३] रहस्यं गूढगोचरम्[४] ।
अन्वये पुनः पृच्छामि[५] भ्रान्तिरद्यापि मे प्रभो[६] ।। १ ।।

वामदक्षिणमार्गाश्च[७] मायादम्भसमन्विताः[८] ।
सिद्धान्ताश्च[९] सुरेशानि[१०] दशाष्टदशभेदतः[११] ।। २ ।।
अत्राचार्या वरा[१२] ज्ञेया[१३] योगज्ञानविशारदाः[१४] ।

सबीजा धारणा[१५] ह्येषा निर्बीजा च[१६] पृथक् पृथक्[१७] ।। ३ ।।
अनेकोपाययोगेन[१८] संयोगो ह्यात्मन[१९] प्रति ।

नादस्थं बिन्दुसंयुक्तं[२०] स्वस्थं[२१] च हृदि संस्थितम्[२२] ।। ४ ।।
* * * * * * देव अदृष्टं रूपवर्जितम्[२३] ।
विसर्गस्थं भ्रुवोन्तस्थं[२४] ब्रह्मनाड्यां व्यवस्थितम्[२५] ।। ५ ।।
तुर्यातीतपदान्तस्थं[२६] ब्रह्मद्वारान्तगस्तथा[२७] ।
उद्भवस्थं तु योगोऽयं[२८] विश्लेषस्थं[२९] तु शूलिनि[३०] ।। ६ ।।

लयस्थं तु[३१] लयातीतं आदिसंस्थं सुरेश्वरि[३२] ।
सर्वान्तस्थं[३३] सुरेशानि यद् बीजं[३४] सिद्धिकारणम्[३५] ।। ७ ।।

CHAPTER FORTY

Concerning the Venerable Knowledge.

Preamble

Śrīnātha said:

O goddess, I have heard the secret as it truly is of what is concealed in the tradition (*anvaya*). But even now, O Lord, I am confused (and so) I am asking (you about this) again. (1)

O mistress of the gods, the (many) paths of the left and the right are full of illusion and deceit (as are) the Siddhāntas, in (their) ten and eighteen divisions.[1] Here (in the Kubjikā tradition) the teachers (*ācārya*) are experts in (both ritual) knowledge and Yoga and should be known to be the best. (2-3ab)

This meditative concentration (*dhāraṇā*) is (both) with seed (*sabījā*) and without seed, (each practice is) separate as it is associated with many means to (achieve) the union of the Self (with the Supreme Principle).[2] (3cd-4ab)

(It is) established in Sound (*nāda*) conjoined with the Drop; (it is) present in oneself and established within the Heart; **** (seen) and unseen and devoid of form (it is) established in emission (*visarga*) and between the eyebrows, is arranged within the channel of Brahmā. (The same reality is) established within the state Beyond the Fourth. Located within the Door of Brahmā, established in the act of generation (*udbhava*), O bearer of the trident, this Yoga is established in disjunction (*viśleṣa*). (4cd-6)

Established in merger (*laya*), beyond merger, O mistress of the gods, it is established in the beginning. O mistress of the gods, the seed (syllable) that is the cause of success (*siddhi*) is established in all things.[3] (7)

तत् किमर्थं[३६] पुनर्देवि[३७] गोपितं[३८] सुरसत्तमे[३९] ।
ये[४०] त्वया कथिताः सर्वे[४१] पूर्वैव[४२] वामदक्षिणाः[४३] ॥ ८ ॥
सप्तकोटिरसंख्याताः[४४] पशूनां[४५] नुग्रहार्थतः[४६] ।
किमर्थं ते[४७] न सिद्ध्यन्ति[४८] कल्पान्तेऽपि[४९] कृते सति ॥ ९ ॥

क्लिष्यन्ति मनुजात्यर्थं[५०] मुक्तिहेतोर्जगत्पते[५१] ।
कथं मोक्षं च[५२] सिद्धिं च न[५३] प्राप्नुवन्ति[५४] सुन्दरि[५५] ॥ १० ॥

श्रीवक्रा उवाच[५६]

एतद् देव हि वक्ष्यामि यत्[५७] त्वया परिपृच्छितम्[५८] ।
मन्त्राणां[५९] जननी[६०] या सा[६१] वामाख्या शक्तिरव्यया ॥ ११ ॥
तया[६२] गुप्ताश्च[६३] देवेश कुण्डल्या ते लयं गताः[६४] ।
कथं[६५] सा ज्ञायते[६६] सूक्ष्मा[६७] तेजोरूपा परा कला[६८] ॥ १२ ॥

यथाग्नेर्दाहिकाशक्तिर्भगत्वं[६९] च गता तु या[७०] ।
तद्वदेव शिवस्यापि[७१] धर्मत्वेनोपचार्यते[७२] ॥ १३ ॥

कृतकृत्याः[७३] स्वयं[७४] सर्वे[७५] यैश्च[७६] तच्चावधारितम्[७७] ।
ते वै[७८] शक्तेरधिष्ठानात्[७९] सिद्ध्यन्ते मन्दबुद्ध्यापि[८०] ॥ १४ ॥

सर्वोपायकरं ज्ञानं सद्यःप्रत्ययकारकम्[८१] ।
योगिनीहृदयानन्दं[८२] पारम्पर्यक्रमागतम्[८३] ॥ १५ ॥
कथयामि समासेन[८४] त्वत्प्रीत्या सुरनायक[८५] ।

बिन्दुरात्मा समाख्यातः[८६] आत्मा[८७] बिन्दुरिति[८८] स्मृतः[८९] ॥ १६ ॥
व्यापकः परतो[९०] बिन्दुर्लयातीते व्यवस्थितः[९१] ।
बिन्दुद्वयं ततो ज्ञात्वा संसाराद् स[९२] विमुच्यते[९३] ॥ १७ ॥

चतुष्कलसमोपेतो[९४] हुताशकणिकाकृतिः[९५] ।
तिष्ठते[९६] भगवानीशो[९७] हृत्पद्मे सुरनायकः[९८] ॥ १८ ॥

O goddess, you who are the best of the gods, why has that been hidden again? In the past, you have uttered all these seventy million (mantras) and countless (scriptures) of the right and the left in order to grace the fettered. Why are they not successful also when they are applied at the end of the (Kali) Age?[4] (8-9)

O Lord of the universe, men suffer very much to (attain) liberation. How is it, O beautiful one, that they achieve neither success (*siddhi*) nor freedom?[5] (10)

The Upward Movement (*uccāra*) and the Development *(pravṛtti)* of the Energies, Vital Forces and the Merger of the Causal Lords

The venerable (goddess) Vakrā said:

O god, I will tell (you) what you have asked (me) about. The mother of mantras is the imperishable energy called Vāmā. O Lord of the gods, (the letters) have been hidden by (that power who is) Kuṇḍalī, and they have dissolved away (*layaṁ gatāḥ*). (So) how can that subtle, radiant energy, the supreme power (*kalā*) be known?[6] (11-12)

(Concealed within Śiva) like the power to burn is within fire, she has assumed the form of the Yoni. In the same way, Śiva is also figuratively said to possess that (divine) attribute.[7] All those who have been successful have understood that for themselves. Sustained by (Śiva's) energy they are successful, (even with a) dull intellect.[8] (13-14)

(This) knowledge impliments all the means (to realising one's goals) and affords immediate realisation. It is the bliss of the Heart of the Yoginī that has come down through the series (of teacher's and disciples). O Lord of the gods, out of love for you, I will tell (you this) in brief.[9] (15-16ab)

The Drop (*bindu*) is said to be the Self and the Self is said to be the Drop. The Supreme Drop pervades (all things) and is established in (the reality) beyond destruction (*layātīta*).[10] Once one has know the two Drops in this way, one is freed from the world of transmigration.[11] (16cd-17)

The Lord of the gods, the Lord who possesses (all) phenomenal existence, resides in the lotus of the Heart. He is endowed with the four energies (*kalā*) and (his) form is (like) that of a spark from fire.[12] (18)

मायोदरगतस्तिष्ठेत्[९९] विद्योत इव वर्चसा[१००] ।
माया प्रसुप्तनागाख्या[१०१] संस्थिता[१०२] कुण्डलाकृतिः[१०३] ॥ १९ ॥

कुण्डली तेन सा[१०४] प्रोक्ता चिद्रुपा ह्यात्मनस्य च[१०५] ।
तया नीयत्यसौ[१०६] जीव[१०७] अधश्चोर्ध्वे च[१०८] सुन्दर[१०९] ॥ २० ॥
सा च[११०] माया समाख्याता[१११] वामावर्ता तु कुण्डली[११२] ।

ज्येष्ठा[११३] नाम[११४] द्वितीया[११५] तु[११६] ऋजुरेखा च[११७] सा[११८] स्मृता[११९] ॥ २१ ॥
पद्मतन्तुनिभाकारा[१२०] सृष्टिमार्गे[१२१] प्रकीर्तिता[१२२] ।

रौद्री शृङ्गाटकाकारा[१२३] निरोधी सा तु गीयते[१२४] ॥ २२ ॥

इच्छा ज्ञानी क्रिया विश्वी[१२५] चतुष्क[१२६] तव कथ्यते[१२७] ।
पञ्चमी[१२८] शिवशक्तिस्तु[१२९] या[१३०] करोति गमागमम् ॥ २३ ॥
एकाकर्षयते ऊर्ध्व[१३१] प्राणं चाधो द्वितीयका[१३२] ।
आभ्यां संयोगरूपेण अनच्क[१३३] जायते प्रिय[१३४] ॥ २४ ॥

इच्छा[१३५] सप्तादशी[१३६] ज्ञेया[१३७] संकल्प[१३८] या प्रकुर्वति[१३९] ।
सा च[१४०] त्रिभेदतो[१४१] ज्ञेया[१४२] सत्त्वराजसतामसा[१४३] ॥ २५ ॥

ज्ञानशक्तिस्तथा ज्ञान[१४४] अवैराग्यवती स्थिता[१४५] ।
ज्ञानमष्टप्रकार[१४६] तु[१४७] करोति विकरोति च ॥ २६ ॥
संकल्पश्च विकल्पश्च[१४८] व्यवहारार्थकर्मणि[१४९] ।

क्रिया च कुरुते[१५०] कर्म[१५१] धर्माधर्मात्मक[१५२] पशोः[१५३] ॥ २७ ॥

Spiral

Radiant like a lightning flash, he abides within the belly of Māyā.[13] Māyā is called the sleeping snake whose (coiled) form (is circular like) an earring (*kuṇḍala*). (19)

Left Line

Thus, she who is the conscious nature of the Self is called Kuṇḍalī. O handsome one, the individual soul is led up and down by her. And she is said to be Māyā, that is, Kuṇḍalī, turned towards the left (*vāmāvarta*).[14] (20-21ab)

Straight line

Jyeṣṭhā is the second (energy). She is said to be like a straight line. Her form is (extremely subtle) like a lotus fibre and is said to be on the path of emanation.[15] (21cd-22ab)

Triangle

Raudrī's form is (triangular like) a water chestnut. She is said to be the obstructing (force) (*nirodhikā*).[16] (22cd)

(Again), your Tetrad is said to be (the powers of) will, knowledge, action and Viśvī (the Universal One). The fifth is Śiva's energy, who 'comes and goes'. One (energy) drags (the breath) upwards and the second (energy) (pulls) the breath downwards. O dear one, Anacka (Unstruck Sound) arises by the union of these two.[17] (23-24)

(The energy of) the will that formulates intentions (*saṁkalpa*) should be known to be the Seventeenth (Digit of the Moon).[18] One should know her to be divided into three as *sattva*, *rajas* and *tamas*. (25)

(When) the power of knowledge is not detached (from the object of knowledge), knowledge (is the result). She makes and destroys (*vikaroti*) knowledge with (its) eight aspects,[19] along with (one's) intention (*saṁkalpa*) and thought (*vikalpa*), in the course of the action (the fettered undertakes) for the sake of the transactions (of daily life). (26-27ab)

Again, (the power of) action performs the action,[20] good and bad, of the fettered soul. (27cd)

विश्वी बोधनी ज्ञेया[१५४] चिच्छक्तिप्रतिबोधनी[१५५] ।
पञ्चमी या[१५६] स्मृता शक्तिस्तथाधारा[१५७] व्यवस्थिता[१५८] ॥ २८ ॥

एका एव पराशक्तिः[१५९] क्रियाभेदेन संस्थिता[१६०] ।
धर्मार्थकाममोक्षं च[१६१] भुञ्जते तद्वशात्[१६२] प्रिय[१६३] ॥ २९ ॥
एतच्च[१६४] मानस[१६५] सर्ग[१६६] सत्त्वराजसतामसम्[१६७] ।

शब्दः[१६८] स्पर्शश्च[१६९] रूपं च[१७०] रसो गन्धश्च पञ्चमः[१७१] ॥ ३० ॥
मनो बुद्धिरहंकारः[१७२] पुर्यष्टक इति[१७३] स्मृतः[१७४] ।

प्राणोऽपानः[१७५] समानश्च उदानो व्यान एव[१७६] च ॥ ३१ ॥
नागः[१७७] कूर्मोऽथ[१७८] कृकरो[१७९] देवदत्तो धनञ्जयः ।

प्राणो नाम महावायुस्तस्याधाराश्च नाडयः[१८०] ॥ ३२ ॥
इडा च पिङ्गला[१८१] चैव[१८२] सुषुम्णा[१८३] च तृतीयका ।
गान्धारी[१८४] हस्तिजिह्वा च पूषा चैव यथा[१८५] तथा[१८६] ॥ ३३ ॥
अलुम्बुषा[१८७] कुहुश्चैव[१८८] शङ्खिनी[१८९] दशमी[१९०] स्मृता[१९१] ।

एतैः[१९२] सह महाशम्भो[१९३] हृद्बिन्दुस्तिष्ठते[१९४] ततः[१९५] ॥ ३४ ॥
ब्रह्मादिदेवतास्तस्य[१९६] अकाराक्षरवाचकाः[१९७] ।

द्विधा भूत[१९८] अकारस्तु[१९९] तत्र[२००] कृत्य[२०१] प्रकुर्वति[२०२] ॥ ३५ ॥
इच्छा याति[२०३] लयं ज्ञाने[२०४] ज्ञानाख्य[२०५] क्रियया[२०६] पुनः ।
क्रिया याति लय[२०७] बिन्द्व्यां बिन्द्वी चैव[२०८] शिवात्मके[२०९] ॥ ३६ ॥

स्वे स्वे[२१०] स्थाने[२११] लयं यान्ति[२१२] ब्रह्मभागैरधिष्ठिताः[२१३] ।
ब्रह्मा अपि स्वकार्याणि[२१४] उपसंहृत्य[२१५] गच्छति[२१६] ॥ ३७ ॥
इकारान्त[२१७] पर[२१८] स्थानं यत्र[२१९] विष्णुः[२२०] संतिष्ठति[२२१] ।

One should know that Viśvī is (the energy who) awakens. She awakens the power of consciousness. She is the fifth energy who is established as the foundation. (28)

There is only one supreme energy (with diverse forms) in accord with the diverse activity (in which it is engaged). O dear one, under its sway, (the individual soul) enjoys (worldly experience) in the (domains) of the (three goals of life, namely) Dharma (moral rectitude), prosperity (*artha*) and sexual love (*kāma*). And that is the creation of the mind, which is *sattvic*, *rājasic* and *tāmasic*. (29-30ab)

The City of Eight (*puryaṣṭaka*) is said to be sound, form, taste, smell, mind, intellect and ego. (30cd-31ab)

(The forms of the vital breath are) Prāṇa, Apāna, Samāna, Udāna, Vyāna, Nāga, Kūrma, Kṛkara, Devadatta and Dhanañjaya.[21] (31cd-32ab)

The vital breath (*prāṇa*) is the Great Wind and its supports are the vital channels (*nāḍī*).[22] (These are) Iḍā, Piṅgalā and Suṣumṇā as the third, Gāndharī, Hastijihvā, Puṣā, Yaśasvinī, Alambuṣā, Kuhu and Śaṅkhinī, which is said to be the tenth.[23] (32cd-34ab)

O Mahāśambhu! The Drop always abides (*tiṣṭhate*) along with these things. Then come the deities Brahmā and the rest who are the denotators of the letter A and (the Drop's) deities. (34cd-35ab)

Split in two, the letter A performs its function there. The will dissolves into knowledge. Knowledge (dissolves) with action. Action dissolves into the Bindvī and Bindvī (dissolves) into Śiva's nature.[24] (35cd-36)

Governed by (these) aspects of Brahmā, they (all) dissolve away into their own particular places. Brahmā also, having withdrawn his own creations (*svakārya*), goes to (his) supreme place (*sthāna*), namely, the end of the letter I,[25] where Viṣṇu resides.[26] (37-38ab)

विष्णुरपि कण्ठदेशे[२२२] सर्वं[२२३] संहृत्य गच्छति[२२४] ।। ३८ ।।
रुद्रोऽपि[२२५] तत् परं[२२६] स्थानं उकारो यत्र तिष्ठति[२२७] ।
ताल्वन्तं तद्[२२८] विजानीयात् सर्वेषां तु समागमम्[२२९] ।। ३९ ।।
रुद्रोऽपि[२३०] ईश्वरं[२३१] याति[२३२] मकारो यत्र[२३३] तिष्ठति[२३४] ।
कथितेयं[२३५] त्वया[२३६] तन्त्रे[२३७] वामदक्षिणयामले[२३८] ।। ४० ।।

तत्र चर्या क्रिया योगो[२३९] ज्ञानं च[२४०] सुरनायक[२४१] ।
तत्र ते भ्रामिताः[२४२] सर्वे ये यस्मिन् तत्र[२४३] पृच्छकाः[२४४] ।। ४१ ।।
न तत्र संस्फुटं[२४५] ज्ञानं दिव्यानन्दप्रदायकम्[२४६] ।

विज्ञाय योग्यतां[२४७] नैषां[२४८] कथितं वीरवन्दित[२४९] ।। ४२ ।।
मुद्रामण्डलमन्त्रैश्च व्रतैश्चान्द्रायणादिभिः[२५०] ।
रेचकैः[२५१] पूरकैर्योगैः[२५२] कुम्भकैश्च तथा प्रिय[२५३] ।। ४३ ।।
भ्रामिताः[२५४] कर्मकाण्डैश्च[२५५] न ज्ञानं[२५६] कथितं मया[२५७] ।

तैस्तु[२५८] ज्ञानावलेपेन[२५९] नाहं पृष्टा[२६०] अवज्ञया[२६१] ।। ४४ ।।
ब्रह्मा विष्णुश्च रुद्राद्याः[२६२] शक्राद्या लोकपालकाः[२६३] ।
स्कन्दनन्दिगणाः[२६४] सर्वे ऋषयो[२६५] यक्षकिन्नराः ।। ४५ ।।

अविनाभावयोगेन[२६६] सर्वत्रैवोपचर्यते[२६७] ।
न शिवेन[२६८] विना[२६९] शक्तिः[२७०] न[२७१] शक्तिरहितः[२७२] शिवः ।। ४६ ।।

वियोगो[२७३] नैव दृश्येत[२७४] वायुरम्बरयोरिव[२७५] ।
शक्त्या[२७६] करणरूपा या[२७७] सर्वमेवोपचर्यते[२७८] ।। ४७ ।।
न चान्यं[२७९] करणं[२८०] तस्य येन कृत्यं करोति सः[२८१] ।

मन्त्रः[२८२] शिवः[२८३] समुद्दिष्ट[२८४] अव्यया शक्तिरुच्यते[२८५] ।। ४८ ।।
विश्वस्य[२८६] जननी[२८७] या च[२८८] मन्त्ररूपा[२८९] कथं तु सा ।

(Similarly), having withdrawn everything into the throat centre, Viṣṇu also goes (to his own abode). Rudra also (goes to) that supreme place where the letter U is located. Know that that is the end of the palate (*tālvanta*) the confluence of all things. Rudra also goes to the Lord (Īśvara) where the letter Ma is located.[27] (Thus), this (Energy taught) in the Tantras of the left, right and the Yāmala, has been explained (to you). (38cd-40)

[28]O Lord of the gods, conduct (*caryā*), ritual (*kriyā*), Yoga and knowledge are (explained) there (in the Tantras). All those who inquire therein (about them) are confused. (This is because) the power there (within them) that bestows divine bliss is not evident.[29] (41-42ab)

(O god who is) praised by the Heroes! Once I came to know of their (lack of) competence (to receive it), I did not tell them (the teaching).[30] O beloved, (people) have been confused by (the practice of ritual) gesture, *maṇḍalas*, vows and (austerities) such as the Cāndrāyaṇa and by (the practice of forced) exhalations, inhalations, and breath retentions and by rituals and so I have not imparted (this) knowledge (to them). (42cd-44ab)

It is because of (their) pride (in their limited) knowledge and (their) indifference that I have not been asked (about this). Brahmā, Viṣṇu, Rudra and the rest, Śakra and the other (gods), the protectors of the quarters, Skanda, Nandi and all of (Śiva's) host, the Ṛṣis, Yakṣas and Kinnaras (none have cared to ask).[31] (44-45)

The Relationship between Śiva and Śakti

(The relationship between Śiva and his power) is everywhere figuratively said to be (*upacaryate*)[32] one of invariable concomitant union. Śakti is not without Śiva and Śiva is not devoid of Śakti.[33] (46)

Like the wind and the sky, they are never seen separately. Everything is figuratively ascribed to Śakti and she is (Śiva's) instrument. Nor does (Śiva) have any other instrument with which he does what he aims to do (*kṛtya*). (47-48ab)

Śiva is taught to be mantra, while Śakti is said to be imperishable.[34] How can she who is the mother of the universe be mantra?[35] (48cd-49ab)

निरोधी[२९०] सा समुद्दिष्टा[२९१] लम्बिकान्ते व्यवस्थिता[२९२] ॥ ४९ ॥
ऊर्ध्वमार्गनिरोधिन्या[२९३] रौद्री तेन[२९४] प्रपद्यते[२९५] ।

तस्या[२९६] नादान्तजं[२९७] लक्षं मकारो यत्र तिष्ठति[२९८] ॥ ५० ॥
शिवस्थानं तु[२९९] तत्[३००] प्रोक्तं[३०१] विसर्गान्ते तदेव हि[३०२] ।

महाशून्यं[३०३] तु तत् प्रोक्तं द्वादशान्ते तदेव हि ॥ ५१ ॥
कलान्तं[३०४] च स्वरान्तं[३०५] च मनान्तं[३०६] चैव तत्[३०७] स्मृतम्[३०८] ।

तत्र[३०९] चोत्पद्यते शब्दो[३१०] रौद्री भिन्ना[३११] यदा भवेत् ॥ ५२ ॥
नादोऽपि गच्छते[३१२] देव[३१३] यत्र कुण्डलिनी[३१४] स्थिता[३१५] ।

नादान्तं तद्[३१६] विजानीयाद्[३१७] विसर्गादूर्ध्वतो[३१८] भवेत्[३१९] ॥ ५३ ॥
तस्योर्ध्वे[३२०] ज्ञानशक्तिस्तु ऊर्ध्वश्रोता[३२१] तु विश्रुता[३२२] ।

व्यापिन्यन्ते[३२३] तु देवेश[३२४] नवमा समना स्मृता[३२५] ॥ ५४ ॥
स्फोटमुत्पद्यते[३२६] तत्र[३२७] गुरुवक्त्रं ततो[३२८] भवेत्[३२९] ।

गुरुवक्त्रस्य ऊर्ध्वे तु[३३०] ब्रह्मस्थानं तु तत्[३३१] स्मृतम्[३३२] ॥ ५५ ॥
शक्त्यन्तं[३३३] च भवेत् तच्च[३३४] लयं यच्च[३३५] तदुच्यते ।

तस्यान्ते तु लयातीतं कथितं[३३६] तु न संशयः[३३७] ॥ ५६ ॥
एष बिन्दोस्तु[३३८] संचारं[३३९] प्रबुद्धानां वरानन[३४०] ।

अप्रबुद्धास्तु ये[३४१] देव[३४२] निरोधिन्या[३४३] निरोधिताः[३४४] ॥ ५७ ॥
तेषां तिर्यग्गतिः[३४५] प्रोक्ता[३४६] संसारस्य[३४७] निबन्धनी[३४८] ।

एषोच्चारः[३४९] समाख्यातः[३५०] प्रवृत्त इति[३५१] सर्वदा[३५२] ॥ ५८ ॥

ग्रहणं[३५३] तु पुनर्वक्ष्ये[३५४] येन त्यागं[३५५] भविष्यति ।

She is located at the end of the uvula (*lambikā*) and is said to be Nirodhī (She Who Blocks) because she blocks the upper path. Raudrī is attained by means of that.[36] (49cd-50ab)

Her goal (*lakṣa*) is born at the End of Sound where the letter A is located. That is said to be Śiva's abode (*sthāna*) which said to be at the End of Emission (*visargānta*).[37] (50cd-51ab)

That is said to be the Great Void (*mahāśūnya*) and is located at the End of the Twelve (*dvādaśānta*).[38] That is said to be the End of the Forces (*kalānta*), the End of the Vowels and the End of Mind (*manānta*).[39] (51cd-52ab)

Word (*śabda*) arises there (and becomes manifest) if Raudrī is split apart. Moreover, O god, Sound (*nāda*) also goes to Kuṇḍalinī's place. (52cd-53ab)

Know that that is the End of Sound (*nādānta*) and is above Emission. Above that is the power of knowledge said to be the upward current.[40] (53cd-54ab)

O Lord of the gods, the Equal One (Samanā), which is the ninth (station), is said to be at the end of the Pervasive (Vyāpinī). It arises there in a clearly evident way after which comes the Teacher's Mouth (*guruvaktra*).[41] (54cd-55ab)

The Abode of Brahmā (*brahmasthāna*) is said to be above the Teacher's Mouth. And that is the end of Śakti which is said to be 'merger' (*laya*).[42] (55cd-56ab)

Without a doubt Beyond Merger (*layātīta*) is said to come at the end of that. O handsome one, that is the movement (*saṁcāra*) of the Drop[43] of those who are awake. (56cd-57ab)

O god, those who are not awake are obstructed by (the power of) obstruction (*nirodhinī*). Their movement is said to be the crooked one (*tiryaggati*) which is the binding power (*nibandhinī*) of transmigratory existence.[44] (57cd-58ab)

That is said to be the enunciation (*uccāra*) (of mantra) which is constantly taking place (*pravṛtta*).[45] (58cd)

The Abandoning of the Five Causal Lords

Again, I will tell about the act of laying hold (of higher states) (*grahaṇa*), by virtue of which the abandoning (*tyāga*) (of the lower levels) (eventually) takes place. (59ab)

पञ्चकारणकं[३५६] त्यक्त्वा[३५७] स्वच्छन्दगतिमाप्नुयात्[३५८] ।। ५९ ।।
एवं सिद्धात्मको[३५९] योगी शाक्तं ध्यानं समभ्यसेत्[३६०] ।
तदा तस्य भवेद्[३६१] देव[३६२] अणिमादिगुणाष्टकम् ।। ६० ।।

ब्रह्मग्रन्थिसमुच्छेदात्[३६३] यदा ऊर्ध्वमुखी[३६४] भवेत्[३६५] ।
तदा[३६६] ब्रह्मासहैकत्वं[३६७] शब्दस्पर्शं[३६८] च गच्छति ।। ६१ ।।
तौ त्यक्त्वा ऊर्ध्वतो याति[३६९] कण्ठदेशे तु कारणम्[३७०] ।

कार्यरूपी[३७१] भवेद्[३७२] ब्रह्मा यत्र विष्णुर्व्यवस्थितः[३७३] ।। ६२ ।।
स चैव प्राकृतैर्भवैस्त्यक्तैर्मुक्तो[३७४] न संशयः ।

केशवोऽपि[३७५] ललाटस्थो[३७६] व्यापारत्यक्तचेतसः[३७७] ।। ६३ ।।
अधिकारनिवृत्तोऽसौ[३७८] केशवो गुरुवेदकः[३७९] ।
यत्र रुद्रः[३८०] स्वयं तिष्ठेत्[३८१] गुरुव्यपारसंयुतः[३८२] ।। ६४ ।।

रुद्रोऽपि याति[३८३] देवेश[३८४] तेजोरूपं तु ईश्वरम्[३८५] ।
बिन्दुस्थानं तु तत् प्रोक्तं[३८६] तेजोराशि विनिर्दिशेत्[३८७] ।। ६५ ।।
तेजात्मकविभागं तु[३८८] प्राणव्यापारमेव च[३८९] ।
तौ[३९०] त्यक्त्वा[३९१] व्रजते ऊर्ध्वं[३९२] रुद्रस्य[३९३] गुणवृत्तयः[३९४] ।। ६६ ।।

ईश्वरोऽपि तथा नादे[३९५] शब्दाद्यैस्तु[३९६] सदाशिवे[३९७] ।
बुद्ध्यादिकरणैर्युक्तो[३९८] अहंकारगुणान्वितः ।। ६७ ।।
गच्छते[३९९] च तदा[४००] ईशस्तथा[४०१] व्यापारसंहृतः[४०२] ।
शिवविद्यागुणाधारो[४०३] यत्र देवः[४०४] सदाशिवः ।। ६८ ।।
तत्रैव निहितस्तिष्ठेदीश्वरो[४०५] ज्ञानवेदकः[४०६] ।

Having abandoned the Five Causes one attains freedom (*svacchandagati*). The yogi who has been pierced (*viddhātmaka*) (with Energy) should practice (this) visualization of Energy (*śāktadhyāna*) in this way.[46] Then he possesses the eight (yogic) powers (*guṇa*), namely, the power to make oneself small at will (*aṇima*) and the rest. (59cd-60)

The Knot of Brahmā

If, by severing the Knot of Brahmā,[47] (the energy within it) faces upwards,[48] then a state of oneness with Brahmā (arises) and (the energy) makes contact with (the essence of) Word (*śabda*). Once abandoned these two, (the yogi) travels up to the Cause[49] that is in the throat.[50] (61-62ab)

Viṣṇu (Keśava)

(There), where Viṣṇu resides, Brahmā is in the form of an effect (of the higher principle beyond) and abides there in supreme Keśava. He too should be abandoned. And, freed of the states of Nature (*prakṛti*), he is certainly liberated. (62cd-63ab)

Rudra

The mind of Keśava,[51] who is on the forehead, is also freed of activity. Keśava, who knows the (true nature of) the teacher quits his post where Rudra himself, engaged in the teacher's work, resides. (63cd-64)

O lord of the gods, (in the same way) Rudra also goes to Īśvara whose nature is radiant energy (*tejas*). That is said to be the location (*sthāna*) of the Drop, which is said to be a mass of radiant energy (*tejas*). Having abandoned the two, namely, (this) division which is radiant energy (*tejātmakavibhāga*) and the activity of the vital breath, (Rudra) travels upwards (and abandons) the modalities of Rudra's qualities (*guṇavṛtti*). (65-66)

Īśvara and Sadāśiva

In the same way Īśvara (merges) into Sound (*nāda*) along with Word and the rest into Sadāśiva. Then, conjoined with (the mental) senses, namely, the intellect and the rest and endowed with the qualities of the ego, Īśa, (his) activity withdrawn, similarly goes (to the next higher level) where the god is Sadāśiva who is the foundation of the qualities of Śiva and Vidyā (his energy). Īśvara, who knows the knowledge (contained in the scripture), is present there. (67- 69ab)

स्वकृत्यमुपसंहृत्य[४०७] गच्छते च[४०८] पुनर्लयम्[४०९] ॥ ६९ ॥
लयातीतं तु तत्[४१०] स्थानं यत्र कृत्यं न विद्यते[४११] ।

स्वभावोत्पादितो[४१२] बुद्धिः शास्त्रदृष्टेन कर्मणा ॥ ७० ॥
सर्वातीतपदं प्राप्य मुच्यते भवबन्धनात् ।

ब्रह्मा विष्णुस्तथा रुद्रो[४१३] ईश्वरश्च[४१४] चतुर्थकः ॥ ७१ ॥
क्रियारूपधराः[४१५] सर्वे यत्र बिन्दुश्च[४१६] तिष्ठति[४१७] ।
उद्भवं[४१८] च तथा श्लेषं[४१९] लयं[४२०] चैव पृथक् पृथक् ॥ ७२ ॥

लयातीता[४२१] परा शक्तिर्या[४२२] सा बिन्दुः[४२३] शिवात्मिका[४२४] ।
तत्राधारे[४२५] सुरेशान[४२६] संचरन्ति[४२७] क्रमात् क्रमम्[४२८] ॥ ७३ ॥

सदाशिवोऽपि[४२९] संहारं[४३०] कुरुते स्वेच्छया प्रभुः ।
उन्मनान्ते[४३१] वरारोह[४३२] योऽसौ[४३३] वेत्ता[४३४] महाध्वनि[४३५] ॥ ७४ ॥

तेन संस्मृतमात्रेण[४३६] काष्ठवत्[४३७] तिष्ठते[४३८] नरः[४३९] ।
धर्माधर्मात्मकौ[४४०] बन्धौ[४४१] तदा नष्टौ[४४२] न संशयः ॥ ७५ ॥
तैर्नष्टैर्देवदेवेश[४४३] गच्छते च परं पदम्[४४४] ।

यावद् देहो[४४५] महाबन्धैः[४४६] मुच्यते न कदाचन[४४७] ॥ ७६ ॥
तावत्[४४८] तस्य कुतो[४४९] मोक्षः[४५०] षड्विधार्थेऽपि[४५१] शोधिते[४५२] ।

एवं[४५३] त्यागो मया[४५४] देव[४५५] ख्यापितो[४५६] विद्यया तव[४५७] ॥ ७७ ॥
शिवत्वं[४५८] गच्छते येन[४५९] समस्तगुणसंयुतः[४६०] ।
यत्र[४६१] सा कुण्डली शक्तिरनामाख्या[४६२] मनोन्मनी[४६३] ॥ ७८ ॥

शक्तित्रयसमोपेता[४६४] बोधनी च निरोधनी[४६५] ।
अधोगा[४६६] रोधनी[४६७] ज्ञेया ऊर्ध्वगा च प्रबोधनी[४६८] ॥ ७९ ॥
द्विधा भावगता[४६९] ह्येका[४७०] पश्चाद्[४७१] भिन्ना[४७२] अनेकधा[४७३] ।

Having withdrawn his own creation, he again dissolves away. That place is (known as) Beyond Merger (*layātīta*) where there is no creation (*kṛtya*). (69cd-70ab)

Once the intellect, generated from the innate nature by ritual performed in accord with scripture, has attained the plane beyond all (others), one is freed from the bondage of fettered existence (*bhava*).[52] (70cd-71ab)

Brahmā, Viṣṇu, Rudra and Īśvara as the fourth, all assume the form of action where the Drop is located.[53]

(The actions of each one) separately are generation (*udbhava*), conjunction (*śleśa*) and merger (*laya*) respectively. (71cd-72)

The Supreme Energy, whose nature is Śiva and is beyond merger is the Drop.[54] O Lord of the gods, they move there through the foundation, step by step, successively (*kramāt kramam*). (73)

The Lord (*prabhu*) Sadāśiva also brings about the withdrawal (of manifestation) according to (his) own desire. O fair one, he is the knowing subject (*vettṛ*) at the end of the Transmental[55] on the Great Path (*mahādhvani*) (of manifestation). (74)

By merely recollecting that a man becomes (stiff) like a piece of wood. Then the fetters of good (*dharma*) and evil (*adharma*) are certainly destroyed. O god of the gods, when they have been destroyed, he attains the supreme level (of existence). (75-76ab)

As long as the body (is fettered) with (these) great bonds, he is never freed. Even if the sixfold reality has been purified,[56] as long as this is so how can there be liberation? (76cd-77ab)

Thus O god, I have told you about (how the lower states are) abandoned (*tyāga*) with knowledge (*vidyā*) by virtue of which one who is endowed with all the qualities reaches Śiva's state where Kuṇḍalī, the energy called Anāmā (Nameless),[57] who is the Transmental (*manonmanī*), (resides). (77cd-78)

She possesses three energies and is both (the energy that) awakens (*bodhanī*) and obstructs (*nirodhanī*). One should know her to be obstructive when she is below (*adhogā*) and awakening when above (*ūrdhvagā*). The one (energy thus initially) assumes two states. Subsequently, she is divided in countless way.[58] (79-80ab)

सृजते[४७४] सा[४७५] जगत् कृत्स्नं[४७६] आब्रह्मभुवनान्तिकम्[४७७] ॥ ८० ॥
सद्यते तन्न[४७८] संदेहो[४७९] कृत्यभेदेन[४८०] भैरव[४८१] ।

वामा सृष्टिः[४८२] स्मृता सूक्ष्मा ज्येष्ठा पालनतत्परा[४८३] ॥ ८१ ॥
रौद्री संहरणी[४८४] प्रोक्ता[४८५] एका ह्येव[४८६] त्रिधा भवेत्[४८७] ।

सा[४८८] च[४८९] पञ्चविधा प्रोक्ता[४९०] अष्टधा नवधा पुनः[४९१] ॥ ८२ ॥
पञ्चाशद्भेदसंभिन्ना[४९२] अनन्तानन्ततां गता ।

सा एव पररूपेण[४९३] ज्ञातव्या[४९४] वीरनायक[४९५] ॥ ८३ ॥
तया[४९६] व्याप्तमशेषं तु[४९७] यत् किञ्चिद् वांमयं जगत्[४९८] ।

तेन माया समाख्याता ज्ञानरूपा[४९९] च[५००] कुण्डली[५०१] ॥ ८४ ॥
तामवाप्य[५०२] भवेद् देव[५०३] उन्मनो[५०४] मनवर्जितः[५०५] ।

गुणाष्टकसमोपेतः[५०६] सर्वज्ञत्वादिसंयुतः[५०७] ॥ ८५ ॥
ये धर्माः[५०८] करणे[५०९] देव[५१०] तैर्युक्तः[५११] क्रीडयत्यसौ[५१२] ।

पश्चाद्[५१३] याति लयं कृत्वा[५१४] शून्यं[५१५] शिवात्मकं भवेत्[५१६] ॥ ८६ ॥
मनातीतं[५१७] तु तत्[५१८] स्थानं सुषिरं द्वादशान्तगम्[५१९] ।

तस्मिन् युक्तो यदा शून्ये[५२०] स्वकृत्यमुपसंहृतम्[५२१] ॥ ८७ ॥
तस्योर्ध्वे[५२२] तु स्मृतो[५२३] व्यापी निर्गुणो[५२४] गुणसंयुतः[५२५] ।

निश्चेतनः[५२६] सचेतश्च[५२७] गुणातीतो निरञ्जनः[५२८] ॥ ८८ ॥
अनन्तः शाश्वतः[५२९] सूक्ष्मः[५३०] विकल्पातीतगः परः ।

She creates the entire universe from Brahmā up to the (lowest) world. And she is certainly attained[59] by means of (her) diverse functions. (80cd-81ab)

The subtle Vāmā is said to be emanation, the subtle Jyeṣṭhā is intent on protecting (the universe that has been emitted), while Raudrī is (said to be the power) that withdraws (it). (Thus) the one (power) is threefold.[60] (81cd-82ab)

Again, she is said to be fivefold, eightfold and ninefold. She is (also) split into fifty divisions.[61] (Thus) she who is endless has become of endless (forms). (82cd-83ab)

O Lord of the heroes, she should be known (as she is in herself) through (her) supreme form. She pervades each and everything in the universe of speech. (83cd-84ab)

Therefore, Kuṇḍalī, who is consciousness (*jñāna*), is called Māyā.[62] O god, once she has been attained, (the yogi) transcends the mind (*unmana*) and is devoid of it. (84cd-85ab)

Endowed with the eight yogic powers *(guṇa)*, omniscience and the rest and endowed with the attributes in (each of the five) causes (of phenomenal existence), he plays (freely).[63] (85cd-86ab)

After that he goes (to the supreme level) and, having dissolved (everything away), the (resulting) Void (*śūnya*) is Śiva.[64] (86cd)

That Place (*sthāna*) is beyond mind (*manātīta*). It is the Cavity (*śuṣira*) at the End of the Twelve (*dvādaśānta*).[65] (87ab)

If he is in a state of union (*yukta*) within the Void, (then his) creation (*kṛtya*) is withdrawn.[66] Above that he is said to be all-pervasive and, devoid (of phenomenal) qualities (*nirguṇa*), is endowed with (all the divine) qualities (*guṇa*). (87cd-88ab)

Devoid of (conditioned) consciousness, he possesses (universal) consciousness. Transcending the qualities, he is stainless (*nirañjana*).[67] (He is) endless, eternal, subtle,[68] beyond thought and supreme. (88cd-89ab)

नैव पुण्यमपुण्य[५३१] वा सर्वानन्दकर:[५३२] स्मृत:[५३३] ।। ८९ ।।
स्वयं कर्ता स्वयं हर्ता संसारार्णवसंस्थित:[५३४] ।

स्वात्मनात्मा[५३५] पुनर्बद्ध:[५३६] मुक्तश्चैवात्मना[५३७] आत्मा[५३८] ।। ९० ।।
अनेन क्रमयोगेन योगबिन्द्वात्मको भवेत्[५३९] ।
ज्ञातव्यं तु समासेन[५४०] बिन्दुसंस्थ[५४१] सदाभ्यसेत्[५४२] ।। ९१ ।।

अत: परं प्रवक्ष्यामि नादस्थं शृणु साम्प्रतम्[५४३] ।

नादकुण्डलिनी[५४४] ज्ञेया[५४५] नाभिमध्ये[५४६] व्यवस्थिता[५४७] ।। ९२ ।।
निर्गता[५४८] ब्रह्मरन्ध्रेण[५४९] त्यक्त्वा वै[५५०] पञ्चकारणम् ।
ब्रह्मादिशिवपर्यन्त[५५१] भित्त्वा[५५२] ऊर्ध्वगति[५५३] व्रजेत्[५५४] ।। ९३ ।।
मनोबिन्दु[५५५] गृहीत्वा तु भित्त्वा वै[५५६] व्योमपञ्चकम्[५५७] ।

शरदसुशशिप्रख्या[५५८] तडित्कोटिसमुज्ज्वला[५५९] ।। ९४ ।।
उदितार्ककराभासा[५६०] प्रवालांकुरसन्निभा[५६१] ।

ऊर्णातन्तुनिभाकारा[५६२] पद्मसूत्रे च निर्गता[५६३] ।। ९५ ।।
तुहिनेन्दुकराभासा[५६४] स्थिरदीपशिखोपमा[५६५] ।

तस्यान्ते[५६६] तु ततो[५६७] बिन्दुर्हुताशकणिकाकृति:[५६८] ।। ९६ ।।
एवं बिन्दु[५६९] गृहीत्वा तु ध्वनिना पूरित[५७०] यदा ।
पञ्चकारणक[५७१] त्यक्त्वा शङ्खबन्धं परिस्थितम्[५७२] ।। ९७ ।।

विसर्गेण[५७३] ततो याति[५७४] आकृष्टा[५७५] च शनै:[५७६] शनै: ।
पद्मनाले यथा[५७७] तोयं अम्बरस्थश्च कर्षयेत्[५७८] ।। ९८ ।।
यथा[५७९] दीपो[५८०] निवातस्थो[५८१] अव्युच्छिन्नगतिर्भवेत्[५८२] ।

(For him there is) neither merit (*puṇya*) nor demerit (*apuṇya*) and he is said to be one who makes all (beings) blissful. (Even as he) resides in the ocean of transmigratory existence, he is himself the creator and the destroyer (of all things).[69] (89cd-90ab)

The Self is bound repeatedly by the Self and the Self is liberated by the Self.[70] By means of this sequential Yoga (*kramayoga*), (the liberated one) is the Drop of Union (*yogabindu*).[71] One should know (the reality) established in the Drop in (the most essential and) succinct way and one should practice constantly. (90cd-91)

Establishment in Sound and the Rise of Kuṇḍalinī

Next I will tell (you) about (the reality) within Sound (*nādastha*).[72] Now listen. (92ab)

One should know the Kuṇḍalinī of Sound (*nāda*) located in the middle of the navel. Having abandoned the Five Causes, (Kuṇḍalinī) exits (from the body) by means of the Cavity of Brahmā. Having pierced through (the series of Causes) from Brahmā to Śiva it goes to the upper state (*ūrdhvagati*)[73] having grasped the Point of the Mind (*manobindu*) and broken through the Five Voids.[74] (92cd-94ab)

(Kuṇḍalinī in this state) is brilliant like the beautiful autumn moon and burns radiantly like ten million lightning flashes. She shines (beautifully like) the rays of the risen sun and is (tender and fine) like the sprout of a new leaf. (94cd-95ab)

Her form is (subtle) like a woolen fibre and emerges along the lotus fibre (that threads through Suṣumṇā).[75] She shines (like) the rays of a winter moon and is like the steady flame of a lamp. (95cd-96ab)

The Drop, whose form (*ākṛti*) is (like) a spark from a fire, is at the end (*agra*) of that. If, having grasped the Drop in this way, it is filled with the resonance (*dhvani)* (of consciousness), and having abandoned the Five Causes, the *bandha* of the conch (*śaṅkha*)[76] is established.[77] (96cd-97)

Then she moves (impelled) by emission (*visarga*) and is slowly dragged along.[78] It should be dragged (up) like (the cloud) in the sky (sucks up) water in a lotus fibe (*padmanāla*).[79] Its movement should be continuous like (that of) a flame in a (sheltered place where) there is no wind.[80] (98-99ab)

तदोर्ध्वे[५८३] क्षेपगौ द्वौ तु भ्रुवौ चैव शुभेक्षण[५८४][५८५] ॥ ९९ ॥
विक्षेपमूर्ध्वतः[५८६] कृत्वाकुञ्चयेत्[५८७] संपुटद्वयम्[५८८] ।

त्रिशूलं[५८९] खेचरान्तस्थं कर्तव्यं मोक्षकांक्षिणा[५९०] ॥ १०० ॥
शक्त्यग्रे[५९१] विनियोज्येत तुषारकणिकाकृतिम्[५९२] ।

मध्यनाड्याः[५९३] प्रवाहेन तदा कारणकान्[५९४] त्यजेत्[५९५] ॥ १०१ ॥
रेचकैः पूरकैश्चैव[५९६] कुम्भकैश्चोपबृंहतैः[५९७] ।

तदा कारणकान्[५९८] त्यक्त्वा[५९९] यदा शक्तिसमो[६००] भवेत् ॥ १०२ ॥
तदा तस्य[६०१] भवेत् सिद्धिरणिमादिगुणाष्टकम्[६०२] ।
अतीतानागतं[६०३] ज्ञानं[६०४] वर्तमानं[६०५] तथैव च ॥ १०३ ॥
विन्दते[६०६] नात्र संदेहो रुद्रशक्तिप्रभावतः[६०७] ।

नादस्थं[६०८] कथितं देव[६०९] बिन्दुस्थं पूर्वमेव हि[६१०] ॥ १०४ ॥
साम्प्रतं शक्तिसंस्थं[६११] च[६१२] यथा[६१३] भवति तच्छृणु ।
अवर्णा वर्णयोगेन[६१४] कुलयोन्यार्णवे यथा[६१५] ॥ १०५ ॥

पूर्वैव कथिता तुभ्यं[६१६] सप्तकोटिप्रमाणके[६१७] ।
गोपिता[६१८] तु पुनर्देव वर्णरूपा प्रकाशिता[६१९] ॥ १०६ ॥
तेन ते नैव सिद्ध्यन्ति[६२०] जप्त्वा कोटिशतैरपि ।

मन्त्राणां[६२१] जीवभूता तु[६२२] स्थिता या[६२३] शक्तिरव्यया[६२४] ॥ १०७ ॥
तया हीना वरारोह[६२५] निष्फला[६२६] शरदम्बुदाः[६२७] ।

या सा वै मातृका[६२८] देव[६२९] परापरसमन्विता[६३०] ॥ १०८ ॥
तया व्याप्तं जगत् कृत्स्नं[६३१] आब्रह्मभुवनान्तिकम्[६३२] ।

Then, O (god) with auspicious eyes, the two eyebrows are raised upwards.[81] Having cast (the Drop upwards), the two eyelids should be closed.[82]
(99cd-100ab)

One who ardently desires liberation should fashion the Trident within the Skyfarer (Khecara).[83] (Kuṇḍalinī) whose form is (subtle and white like) a snowflake should be conjoined to the extremity of Energy (*śaktyagre*).[84] (100cd-101ab)

One should then abandon the (five) causes by means of the flowing current of the Central Channel (*madhyanāḍī*). (One should) then abandon the (five) causes[85] by means of exhalations and inhalations, strengthened with breath retentions. (101cd-102ab)

If (by this method the yogi) becomes one with Energy (*śaktisama*), having abandoned the (five) Causes, he attains magical power (*siddhi*) and the eight yogic powers (*guṇa*) of making himself small at will and the rest. By the power of Rudra's energy, he certainly acquires the knowledge of (all things in the) past, present and future.[86] (102bcd-104ab)

Established in Energy[87]

(Thus), O god, the (reality) within Sound has been explained and (the reality) within the Drop, before that. Now listen to how (the state) Established in Energy is, that is, how (the energy of) Unstruck Sound (*avarṇā*) (abides) in the Ocean of the Yoni of Kula in union with (the energy of) Letter.[88] (104cd-105)

I have told you this before in (the scripture of) seventy million (verses). O god, (the Energy) in the form of Letter (*varṇa*) has been revealed and then again hidden.[89] Thus (mantras) are not successful even if they have been repeated (*japtvā*) a hundred million times. (106-107ab)

She, the imperishable energy (of Śiva) is the very life of mantras. O handsome one, devoid of her, they are fruitless (like) autumn clouds (that give no rain).[90] (107cd-108ab)

O god, she is the Mother (of the letters) (*mātṛkā*) endowed with both supreme (transcendence) and inferior (immanence).[91] The entire universe from Brahmā up to (this) world is pervaded by her. (108cd-109ab)

तत्रस्था[६३३] तु यदा[६३४] देव परापरसमन्विता[६३५] ॥ १०९ ॥
अवर्णस्थं यथा[६३६] वर्णं[६३७] स्थितं सर्वगतं[६३८] भुवि[६३९] ।

तथाहं[६४०] कथयिष्यामि निर्णयं तु महाप्रभो[६४१] ॥ ११० ॥
या सा[६४२] शक्तिः[६४३] परा सूक्ष्मा[६४४] निराचारेति कीर्तिता[६४५] ।

हृद्बिन्दुं[६४६] वेष्टयित्वा तु प्रसुप्ता[६४७] भुजगाकृतिः[६४८] ॥ १११ ॥
तत्र सुप्तो[६४९] महायोगी[६५०] न किञ्चिद् मन्यते प्रभो[६५१] ।

प्रबुद्धा सा निनादेन[६५२] परमानन्दरूपिणी[६५३] ॥ ११२ ॥
बिन्दुना क्षोभमायाता[६५४] ऋजुरेखैव[६५५] कुण्डली[६५६] ।

रेखिनी[६५७] नाम सा ज्ञेया बिन्दुद्वयपुटान्तगा[६५८] ॥ ११३ ॥
त्रिपथा सा[६५९] समाख्याता रौद्रीनामेति[६६०] गीयते[६६१] ।
निरोधी सा च निर्दिष्टा[६६२] मोक्षमार्गनिरोधिनी[६६३] ॥ ११४ ॥

शशांकार्धकला[६६४] ज्ञेया[६६५] अम्बिका मध्यचन्द्रिका[६६६] ।
एका एव[६६७] पराशक्तिस्त्रिधा[६६८] सा[६६९] च[६७०] प्रजायते ॥ ११५ ॥
एभ्यो[६७१] युक्तवियुक्तेभ्यः[६७२] संजाता नववर्गजा[६७३] ।

नवधा च त्रिधा[६७४] सा[६७५] तु नववर्गाक्षमालिका[६७६] ॥ ११६ ॥
पञ्चमन्त्रगता[६७७] देव[६७८] सद्यादीनां[६७९] यथाक्रमम्[६८०] ।
तेन[६८१] सा पञ्चधा[६८२] प्रोक्ता ज्ञातव्या सुरनायक[६८३] ॥ ११७ ॥

स्वरद्वादशगा देव[६८४] द्वादशस्था उदाहृता[६८५] ।
अकारादिक्षकारान्ता[६८६] स्थिता[६८७] पञ्चाशद्भेदतः[६८८] ॥ ११८ ॥

एकाणवा[६८९] तु हृद्देशे[६९०] कण्ठे[६९१] ज्ञेया द्विराणवा[६९२] ।
त्र्याणवा वेदितव्या[६९३] तु जिह्वामूले यदाश्रिता[६९४] ॥ ११९ ॥

जिह्वाग्रे वर्णनिष्पत्तिर्नवभेदे[६९५] व्यवस्थिता[६९६] ।
एवं शब्दस्य चोत्पत्तिः[६९७] सर्वस्यैव हि जृम्भते[६९८] ॥ १२० ॥

O god, if she is there, possessing both a supreme (transcendental) and inferior (immanent form), it is like the phonemic energy (*varṇa*) (of the letters) that is omnipresent in the world, present in the letter A (of Unstruck Sound) (*avarṇa*).[92] (109cd-110ab)

O Great Lord, I will tell (you) the final conclusion (the scriptures have reached concerning Her nature).[93] That subtle and supreme power is said to be beyond the bounds of scriptural injunction (*nirācārā*).[94] (110cd-111ab)

Wrapping herself around the Drop of the Heart she slumbers (there) in the form of a snake. There the great yogi (also) sleeps and, O Lord, he knows nothing at all.[95] (111cd-112ab)

She is supreme bliss and is awakened by the resonance (of consciousness).[96] Aroused by the Drop (of Śiva's seed), Kuṇḍalī (assumes the form of) a straight line.[97] (112cd-113ab)

She should be known to be Rekhinī (the Line) (who) is in (the middle of) the capsule of the two Drops. (In the next phase) she is said (to flow) in three channels and is called Raudrī. She is (also) called Nirodhinī[98] (the Obstructress) who blocks the path to liberation. (113cd-114)

Ambikā, who is the moonlight of the Centre, should be know to be the half digit (*kalā*) of the moon.[99] The Supreme Power who is only one becomes threefold. She is born as the nine classes (of letters) by the union and separation of these (her three aspects). (115-116ab)

(Thus Kuṇḍalinī), who is the garland of the letters of the nine classes, is threefold and ninefold. O god, she (then) assumes the form of the five mantras of Sadyojāta and the rest, in due order. One should know, O Lord of the gods, that she is then said to be fivefold. (116cd-117)

O god, (when) she is within the twelve vowels, she is said to be twelvefold. Divided by fifty, she is (all) the letters ranging from A to KṢa. (118)

In the heart centre she is a single atom (*ekāṇavā*). In the throat she should be know to be two atoms and three when she is in the root of the tongue. (119)

The letters, belonging to the nine classes, are formed at the tip of the tongue. Everybody's speech (*śabda*) originates and develops in this way.[100] (120)

यथा ह्येकस्तथा[६९९] सर्वे षोडशैते महाबलाः[७००] ।
पञ्चविंशत्[७०१] ततः पश्चात्[७०२] तस्योर्ध्वे[७०३] तु नव तथा[७०४] ॥ १२१ ॥
अनेन क्रमयोगेण[७०५] पञ्चाशानां[७०६] समुद्भवः[७०७] ।
व्यवहारार्थे[७०८] मया सृष्टाः[७०९] शब्दविश्लेषणं प्रति[७१०] ॥ १२२ ॥

न च व्यक्तिः[७११] विना[७१२] तैस्तु[७१३] भवते च[७१४] कदाचन[७१५] ।
तस्माद् देव[७१६] विजानीयात् सर्वेदं[७१७] मातृकोद्भवम्[७१८] ॥ १२३ ॥

न मातृकात्[७१९] परो मन्त्रो[७२०] नावस्था उन्मनी परा ।
न गुरोरपरो देवः[७२१] न मुद्रा खेचरीपरा ॥ १२४ ॥
न मातृकात् परं[७२२] ज्ञानं[७२३] न ध्यानं मातृकात्[७२४] परम्[७२५] ।

स्थूलसूक्ष्मविभागेन[७२६] सर्वेदं[७२७] मातृकोद्भवम्[७२८] ॥ १२५ ॥
तस्मादुत्पद्यते सर्वं सर्वं[७२९] तत्रैव लीयते[७३०] ।

जले[७३१] बिन्दुर्यथा देव[७३२] उत्पत्तिश्च विनाशनम्[७३३] ॥ १२६ ॥
तथा चैव हि भूतात्मा[७३४] मनोबिन्दौ[७३५] विलीयते[७३६] ।

शिरे रौद्रीं[७३७] परित्यज्य[७३८] ज्येष्ठा[७३९] चायुधरूपिणी[७४०] ॥ १२७ ॥
वामा कुण्डलिनी शक्तिरम्बिका[७४१] च वरानन[७४२] ।

स[७४३] भवेच्छक्तिमान्[७४४] वीरः प्रणयी[७४५] मम भैरव[७४६] ॥ १२८ ॥
भवते नात्र संदेहः[७४७] साधकेन्द्रैस्तु पूज्यते[७४८] ।

ब्रह्मा वामाश्रितो[७४९] देव[७५०] ज्येष्ठा विष्णुः[७५१] प्रकीर्तितः[७५२] ॥ १२९ ॥
रौद्र्या[७५३] रुद्रो[७५४] महेशान[७५५] अम्बिकामीश्वरं[७५६] विदुः ।

संयोगाच्छब्दो देवः[७५७] शिवो[७५८] नादात्मकः[७५९] परः[७६०] ॥ १३० ॥
पञ्चकारणकं[७६१] ह्येवं[७६२] व्यापकत्वे[७६३] व्यवस्थितम्[७६४] ।

Just as one (of them) is, so are all of these sixteen great flames (*mahānila*).[101] Fifty (come first). Then after that come nine. The fifty arise in this sequence. I have created them so that words may be articulated (*śabdaviśleṣaṇa*) for the daily commerce of life.[102] (121-122)

Without them the ninefold manifestation could never take place.[103] Therefore, O god, one should know that all this is born of the Divine Mother (*mātṛkā*).[104] (123)

There is no mantra higher than Mātṛkā, no state higher than the Transmental (*unmanī*). There is no god other than the teacher and no Gesture higher than Khecarī. There is no knowledge higher than Mātṛkā and no meditation (*dhyāna*) higher than Mātṛkā. (124-125ab)

All of this, divided into gross and subtle, is a product of Mātṛkā. Everything comes from that and everything dissolves away there itself.[105] (125cd-126ab)

O god, just as a drop comes into being and is destroyed in water, in the same way the elemental Self (*bhūtātman*) (comes into being) and dissolves away in the Drop of the Mind (*manobindu*). (126cd-127ab)

The Unfolding States and Powers of Raudrī, Jyeṣṭhā, Vāmā and Ambikā

Having abandoned Raudrī who is on the head (then comes) Jyeṣṭhā who is the weapon (*āyudha*).[106] O handsome one, Vāmā is Kuṇḍalinī and Ambikā is energy.[107] (127cd-128ab)

O Bhairava, he (who knows this) possesses power and is a (true) Kaula (*vīra*). He loves me and is, without a doubt, worshipped by the best of adepts.[108] (128cd-129ab)

O god, Brahmā is associated with Vāmā. Viṣṇu is said to be Jyeṣṭhā. O Great Lord, Rudra is with Raudrī and (the wise) know that Īśvara is Ambikā. (129cd-130ab)

The god Word is (formed) by (their) union. Śiva, who is Sound, is supreme.[109] (He who is) the Five Causes abides in this way in a pervasive state (*vyāpakatva*).[110] (130cd-131ab)

उदय[७६५] वामयोद्दिष्ट[७६६] ज्येष्ठा मध्यंदिन[७६७] स्मृतम्[७६८] ॥ १३१ ॥
सन्ध्या रौद्र्या[७६९] तु[७७०] विज्ञेया तस्यामस्तमन[७७१] भवेत् ।

रेचको[७७२] वामया प्रोक्तो[७७३] ज्येष्ठया पूरक: स्मृत:[७७४] ॥ १३२ ॥
रौद्र्या[७७५] कुम्भकमुद्दिष्ट[७७६] स्वभावस्था[७७७] तथाम्बिका[७७८] ।

इडा वामा समाख्याता ज्येष्ठा वै पिङ्गला स्मृता[७७९] ॥ १३३ ॥
रौद्री तु सुषुम्नान्तस्था[७८०] विषुवस्था[७८१] निगद्यते[७८२] ।

उद्भवे[७८३] कुण्डली ज्ञेया[७८४] वामा सा समुदाहृता[७८५] ॥ १३४ ॥
विश्लेषस्था[७८६] तथा ज्येष्ठा लये रौद्री निगद्यते ।
लयातीता तथा[७८७] अम्बा[७८८] ज्ञातव्या सुरनायक[७८९] ॥ १३५ ॥

नाभिस्था कुण्डली ज्ञेया[७९०] प्रसुप्ता[७९१] भुजगाकृति: ।
कण्ठस्था चोर्ध्वतो[७९२] रौद्री[७९३] यत्र[७९४] रुद्रो जगत्पति: ॥ १३६ ॥

प्रवाहे[७९५] ज्येष्ठिका[७९६] मध्ये[७९७] बिन्दुद्वयपुटान्तगा[७९८] ।
अम्बिका ब्रह्मरन्ध्रस्था ज्ञातव्या तत्त्ववेदिभि:[७९९] ॥ १३७ ॥

मनस्था[८००] कुण्डली ज्ञेया जाग्रावस्था[८०१] प्रकीर्तिता[८०२] ।
ज्येष्ठया[८०३] प्रेरिता रौद्री[८०४] रौद्री उन्मनकारिका[८०५] ॥ १३८ ॥

प्रसुप्ताख्या[८०६] महादेव उन्मनान्ते[८०७] लयं गता[८०८] ।
अम्बिका तु मनातीता[८०९] तुर्यस्थानगता तु सा[८१०] ॥ १३९ ॥

कुण्डली प्रथमा ज्ञेया[८११] वामा चैव द्वितीयका[८१२] ।
तृतीया रौद्रिका देव[८१३] त्रिशक्तिकलित[८१४] जगत् ॥ १४० ॥

उद्भवश्चैव[८१५] विश्लेषो लयो[८१६] ज्ञेयस्तृतीयक:[८१७] ।
लयातीता[८१८] परा शक्ति:[८१९] मोक्षमार्गविकासिनी[८२०] ॥ १४१ ॥

The dawn (*udaya*) is represented by Vāmā. Jyeṣṭhā is said to be at midday. (The third) juncture (*saṁdhyā*) should known to be Raudrī. Sunset (*astamana*) (takes place) within her.[111] (131cd-132ab)

It is said that exhalation is (brought about) by Vāmā. Inhalation is said (to be brought about) by Jyeṣṭhā. It is taught that the breath is retained by Raudrī. While Ambikā is established in one's own essential nature. (132cd-133ab)

Vāmā is said to be Iḍā, whereas Jyeṣṭhā is considered to be Piṅgalā. Again, Raudrī is within Suṣumṇā and is said to be located in the equinox (*viṣuva*). (133cd-134ab)

One should know Kuṇḍalī to be within emergence (*udbhava*). She is said to be Vāmā.[112] In the same way Jyeṣṭhā is in disjunction (*viśleṣa*). Raudrī is said to be in merger. O leader of the gods, one should know that Ambā is beyond merger. (134cd-135)

One should know that Kuṇḍalī is located in the navel. She sleeps and (her) form is that of a snake. Raudrī is above in the throat where Rudra is the lord of the universe. (136)

Present (between the eyebrows) within the capsule of the two Drops,[113] Jyeṣṭhikā is within the flux in the middle. Those who know (ultimate) reality should know that Ambikā is located in the Cavity of Brahmā (*brahmarandhra*).[114] (137)

One should know that Kuṇḍalī is located in the mind and is said to be the waking state. Raudrī is impelled by Jyeṣṭhā.[115] Raudrī brings about the transmental (*unmana*) state. (138)

O Mahādeva, she is called deep sleep and has dissolved away at the extremity of the Transmental.[116] Again, Ambikā is beyond mind. She is in the abode of the Fourth State.[117] (139)

Kuṇḍalī should be known to be the first[118] and Vāmā, the second.[119] O god, the third is Raudrikā.[120] The universe is differentiated (*kalita*) by (this) triple energy (*triśakti*). (140)

Emergence (*udbhava*), disjuction (*viśleṣa*) and merger (*laya*), which should be know to be the third.[121] The Supreme Energy, who unfolds the path to liberation, is beyond merger.[122] (141)

क्रियाकारणनिर्मुक्तं[८२१] हेतुतर्कविवर्जितम्[८२२] ।
हेयोपादेयरहितं[८२३] ज्ञात्वा न भवबन्धनम्[८२४] ॥ १४२ ॥

आमिषं तु यथा खस्थ:[८२५] पश्यते शकुनि:[८२६] प्रिय[८२७] ।
क्षिप्रमाकर्षयेद्[८२८] यद्वदं[८२९] आवेशेन तु सुन्दर[८३०] ॥ १४३ ॥
तद्वदेव हि योगीन्द्रो[८३१] मनोबिन्दुं तु[८३२] कर्षयेत्[८३३] ।

यथा रौद्र्या[८३४] विलीनस्था[८३५] मन्त्रमुच्चारणावधि:[८३६] ॥ १४४ ॥
तथा[८३७] बिन्दुर्वरारोह[८३८] उच्चारेणानुगच्छति[८३९] ।

खस्थं[८४०] खकरणं[८४१] कृत्वा खस्थाने[८४२] योज्य[८४३] खं[८४४] स्थिरम्[८४५] ॥ १४५ ॥
कूर्मं तु[८४६] मङ्गले योज्यं[८४७] स्वरान्ते तु[८४८] द्विभिर्युतम्[८४९] ।
प्रेरयेत्[८५०] तदुदानेन[८५१] तदा स खमुखं[८५२] व्रजेत्[८५३] ॥ १४६ ॥

मङ्गलं कूर्मसूत्रं तु[८५४] परार्थेनैव[८५५] शोधनम् ।
शुद्ध्यते नात्र[८५६] संदेहो द्विजमार्गेण[८५७] शोधयेत्[८५८] ॥ १४७ ॥

अनेनैव[८५९] तु मार्गेण ग्रहणं[८६०] च विलक्षयेत्[८६१] ।
नाभिस्थं कम्पनं ज्ञेयं[८६२] जृम्भनं[८६३] मुखमार्गत:[८६४] ॥ १४८ ॥
अश्रुपातं[८६५] च भ्रूभङ्गं[८६६] चित्तव्याकुलतैव च[८६७] ।

कण्ठस्थो[८६८] धुनुते[८६९] गात्रं[८७०] रावं[८७१] मुञ्च्यत्यनेकधा[८७२] ॥ १४९ ॥
शिर:कम्प:[८७३] प्रलापश्च[८७४] हूंकारं च महारवम्[८७५] ।
रुद्रस्थानं[८७६] विजानीयाद् योगतो[८७७] निष्ठतत्पर:[८७८] ॥ १५० ॥

अभावस्थं[८७९] पुनर्वक्ष्ये[८८०] यथा भवति तच्छृणु ।

Having known that which is without cause or action, reason and reasoning or that which should be taken up or abandoned, the bondage of phenomenal existence ceases.[123] (142)

O dear one, just as a bird in the sky who sees (a piece of) meat quickly (lays hold of it and) drags (it towards himself with great force), in the same way, O handsome one, the best of yogis should drag the Drop of the Mind (along Suṣumṇā) by means of the penetration (*āveśa*) (of power). (143-144ab)

Just as Raudrī has dissolved away and is the extreme limit (*avadhi*) of the utterance (*uccāra*) (and upward movement of mantra), in this way, O handsome one, the Drop follows after (impelled) by the utterance (of mantra).[124]
(144cd-145ab)

Once one has formed the instrument (*karaṇa*) of the Void (*kha*) that is in the Void and conjoined the stable Void within the Abode of the Void (*khasthāna*), the Tortoise should be conjoined within the Auspicious (*maṅgala*) and with the two at the end of the vowels. It should be impelled by the upward moving (breath) (*udāna*). Then one reaches the entrance of the Void. (145cd-146)

The Auspicious is the Thread of the Tortoise that is purified in order to (attain) the supreme goal.[125] It should be purified by the path of the twice-born. (Then) it is certainly purified. (147)

By this same path, one should perceive possession (by the deity) (*grahaṇa*).[126] Know that trembling (*kampana*) (is a sign that Kuṇḍalinī) is in the navel. (The yogi) yawns through the path of the mouth, tears fall (from his eyes), (his) eyebrows move up and down (*bhrūbhaṇga*) and (his) mind is disturbed.[127]
(148-149ab)

(When the energy) is in the throat (centre) (the yogi's) body shakes and he lets out a (loud) sound again and again. (His) head shakes; (he) babbles and loudly and shouts `hūm!'[128] Know that the (yogi) who is established in Rudra's abode (*sthāna*) is intent on (this) practice (*niṣṭhā*).[129] (149cd-150)

Establishment in Non-being and One's Own Nature

Next I will explain (the condition called) 'established in non-being (*abhāvastha*)' [130] Listen to how that is. (151ab)

न निरोधो न चोच्चारो न ध्यानं[८८१] लक्षयोजना[८८२] ॥ १५१ ॥
स्वरूपस्थं ततो ज्ञात्वा मुक्तोऽसौ[८८३] नात्र संशयः[८८४] ।

संकल्पश्च[८८५] महाबन्धो[८८६] उच्छेदोद्भवकारणम्[८८७] ॥ १५२ ॥
तं[८८८] त्यक्त्वा[८८९] मुच्यते योगी संकल्पे न तु मुच्यते[८९०] ।

न[८९१] मनो नापि मन्तव्यो न च मन्ता[८९२] विभाव्यते ॥ १५३ ॥
यावत् संकल्पते देव[८९३] तावद्[८९४] द्वन्द्वं[८९५] प्रवर्तते ।

न बिन्दुर्न च नादश्च[८९६] न शक्तिः शिव एव[८९७] च ॥ १५४ ॥
अविद्यावासना[८९८] ह्येषा[८९९] संसारस्य निबन्धना[९००] ।

अमूर्तौ[९०१] नास्ति संकल्पस्त्राता कः[९०२] किं करिष्यति[९०३] ॥ १५५ ॥
तं[९०४] त्यक्त्वा त्यजितं[९०५] सर्वं[९०६] आशापाशमशेषतः[९०७] ।

आशा एव महाबन्धस्तया[९०८] बद्धोऽखिलं[९०९] जगत् ॥ १५६ ॥
यावन्न त्यज्यते[९१०] सा[९११] वै तावन्मुक्तिः[९१२] कुतो भवेत्[९१३] ।

न बन्धं[९१४] मोक्षवादीनां[९१५] यत्र[९१६] सर्वं[९१७] लयं[९१८] गतम्[९१९] ॥ १५७ ॥
मोक्षेऽपि[९२०] यस्य नोत्कण्ठः[९२१] स मोक्षमधिगच्छति ।
न मोक्षे कल्प्यते स्थानं[९२२] न ध्यानं न[९२३] च धारणा[९२४] ॥ १५८ ॥

सर्वत्र वितता[९२५] दृष्टिः[९२६] सर्वव्याप्युपलक्षणा[९२७] ।

अलक्षस्य[९२८] कुतो लक्षो[९२९] अमनस्के[९३०] कुतो[९३१] मनः[९३२] ॥ १५९ ॥

अमनस्य[९३३] कुतः[९३४] स्थानं[९३५] कर्तव्या कल्पना बुधैः[९३६] ।
नास्तित्वे[९३७] कारयेच्चित्तं[९३८] अस्तित्वं च[९३९] परित्यजेत् ॥ १६० ॥

There is no blocking (of anything), no utterance (of mantra), no meditation or conjuction with (any) object of perception. Thus having known (the reality that is) 'established in the innate nature', he is free without a doubt. (151cd-152ab)

Discursively represented intention (*saṁkalpa*) is a great bond. It is the cause of cessation and origination.[131] Having abandoned that, the yogi is freed. When intent prevails, he is certainly not freed.[132] (152cd-153ab)

No mind, object of thought or thinker is perceived (in that state). O god, as long as one continues to formulate intentions (*saṁkalpate*), duality (*dvandva*)[133] prevails. (153cd-154ab)

(In that state there is) no Drop, no Sound, no Śakti nor Śiva.[134] This is the latent trace of ignorance (*avidyāvāsanā*), which is the bondage of transmigratory existence.[135] (154cd-155ab)

There is no intention (*saṁkalpa*) in (the one) formless (reality). What can (any so-called) saviour do?[136] Once that has been abandoned, all has been abandoned, (including) all the fetters of (vain) hope (for worldly things). (155cd-156ab)

Hope is the great fetter. The entire universe is bound by that.[137] As long as that is not abandoned, where is liberation?[138] (156cd-157ab)

Where everything has dissolved away there is no bondage for those who believe in liberation (*mokṣavādin*).[139] He who has no desire even for liberation attains it. No level of existence (*sthāna*) is conceived in the liberated state, nor (is there) meditation or concentration (*dhāraṇā*).[140] (157cd-158)

(The yogi's) vision (*dṛṣṭi*), which bears the mark of all-pervasive (consciousness), is extensive everywhere.[141] (159ab)

How can the Signless (*alakṣa*) have a sign? How can there be mind in that which is No Mind (*amanaska*). (159cd)

Thus the wise should think: how can No Mind have a place (*sthāna*)? One should make the mind (abide) in Non-being (*nāstitva*) and abandon existence.[142] (160)

नास्तिभावे[९४०] यदारुह्येत्[९४१] तदास्तीति[९४२] विभावयेत्[९४३] ।
अस्तिनास्तिपदं[९४४] त्यक्त्वा[९४५] सर्वं[९४६] शून्यं[९४७] विभावयेत्[९४८] ॥ १६१ ॥

चलाचलात्मविज्ञानं चित्तवृत्तिमपेक्षते[९४९] ।
सकलं[९५०] निष्कलं ज्ञात्वा[९५१] तदा मुच्येत[९५२] बन्धनात्[९५३] ॥ १६२ ॥

यावद् भावयते[९५४] ज्ञानं विज्ञानाधारकेवलम् ।
वायुना[९५५] केवलीभूतो[९५६] अविद्यावासनां[९५७] त्यजेत्[९५८] ॥ १६३ ॥
प्राणायामादिभिः[९५९] क्लेशैर्मनोबोधैस्तु[९६०] वर्जितः[९६१] ।

अन्यकालस्य[९६२] कुर्वीत निष्कलं तु तदाश्रितम्[९६३] ॥ १६४ ॥
तस्मादेवं तु विज्ञाय[९६४] शून्यरूपं चराचरम्[९६५] ।
भग्नघटवदाकाशं[९६६] तत्तद्व्यापी[९६७] अखण्डितम्[९६८] ॥ १६५ ॥

मुक्त्यावस्थं[९६९] जगत् सर्वं व्यामोहो बन्धकारकः[९७०] ।
व्यामोहो[९७१] यदि[९७२] शाम्यते[९७३] मुक्तिः[९७४] स्वाभाविकी[९७५] स्थिता ॥ १६६ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे[९७६] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे
स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रमभाषिते[९७७]
श्रीज्ञानाधिकारवर्णने क्रमोदयो नामानन्दः[९७८] ॥ ४० ॥

If one ascends to the condition of Non-being, then one realises that it exists. (Thus), having abandoned the level of (both) being and non-being, one should realise that everything is emptiness (*śūnya*).[143] (161)

Insight into the moving and immobile Self depends on the activity (*vṛtti*) of the mind.[144] Once one has know (the one reality which is both) with parts (*sakala*) and without (*niṣkala*), then one is freed from bondage.[145] (162)

To the degree in which one contemplates cognitive consciousness (*jñāna*) (all that remains is) the foundation of consciousness (underlying perception).[146] (In that state, the yogi is) rendered independent by (the activity of) the breath and, free of mental perceptions (*manobodha*) and the afflictions of breath control and the like, he should abandon the (last) trace of ignorance. (163-164ab)

Whatever has been done at any other time, it is placed in the formless (reality). Therefore, having understood in this way that the moving and immobile (world) is emptiness, (the yogi) pervades each individual thing, as does the unbroken space of a broken jar.[147] (164cd-165)

The entire universe is established in the liberated state. Delusion is the cause of bondage. If delusion is quelled, then the naturally liberated condition remains.[148] (166)

This is the (fortieth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description *concerning the Venerable Knowledge*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) *(vimalaṣaṭka)* in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

एकचत्वारिंशानन्दः

श्रीनाथ उवाच[१]

महत् कौतूहलं दिव्यं[२] समुत्पन्नं[३] मम प्रिये[४] ।
यन्नास्ति[५] तत्र को लक्षः[६] अलक्षे भवना[७] कुतः[८] ॥ १ ॥

भावना[९] द्वन्द्वजननी[१०] भावहीनं निरामयम् ।
ध्यानं[११] पूजा जपो योगो[१२] नानारूपा तु[१३] भावना ॥ २ ॥
किमर्थं[१४] सा त्वया देवि[१५] सूचिता[१६] परमेश्वरि[१७] ।

श्रीवक्रा उवाच[१८]

नानारूपाणि[१९] वर्णानि[२०] लक्षध्यानान्यनेकशः[२१] ॥ ३ ॥
मनःप्रसादनार्थाय[२२] मया ह्येते[२३] प्रकाशिताः[२४] ।
मनो हि चञ्चलं[२५] नित्यं प्रमादी[२६] बलवद्[२७] दृढं[२८] ॥ ४ ॥
तत् कथं[२९] शक्यते[३०] धर्तुं[३१] यस्य वाय्वधिका[३२] गतिः[३३] ।

यावद् भावयते[३४] ह्येकं[३५] तावदन्यदुपस्थितम्[३६] ॥ ५ ॥
न ध्यानं न च[३७] वा लक्षं न संकल्पं[३८] कदाचन[३९] ।
अनेन कारणाद् देव[४०] सर्वं त्यज्यमशेषतः[४१] ॥ ६ ॥[४२]

उल्काहस्तो यथा कश्चित्[४३] द्रव्यमालोक्य[४४] तां त्यजेत्[४५] ।
ज्ञानेन ज्ञेयमालोक्य[४६] तदा[४७] ज्ञानं[४८] परित्यजेत् ॥ ७ ॥

CHAPTER FORTY-ONE

The Competence to Practice Yoga

Apophansis, Detachment from the Opposites and the Realisation of Non-duality

Śrīnātha said:

O dear one, a great and sacred curiosity has arisen within me. What mark (*lakṣa*) can there be of the non-existant? How can there be contemplation (*bhāvanā*) of that which has no mark? (1)

Contemplation (*bhāvanā*) gives rise to duality. The (supreme) flawless (reality) is devoid of (phenomenal) being (*bhāva*). There are many forms of contemplation including, visualization (*dhyāna*), the rite of adoration (*pūjā*), the repetition of mantra and Yoga. O goddess, O Supreme Goddess, why have you spoken about that? (2-3ab)

The venerable (goddess) Vakrā said:

The letters (*varṇa*) are of many forms and the (forms of) meditation on (inner) objects (*lakṣa*) is of many kinds. I have revealed them in order to calm (*prasādana*) the mind. The mind is always fickle (*cañcala*), negligent, powerful and firm.[1] Its activity greater (even) than the wind, how can it be controlled? (3cd-5ab)

As long as one perceives one (thing), another will be present. (In the supreme state, there is) no meditation, no mark or intentional thought (*saṁkalpa*) ever. It is for this very reason that everything, without exception, should be abandoned. (5cd-6)

Just as someone who holds a torch abandons it once he has seen the (precious) substance (he is looking for), (similarly) having perceived the object of knowledge by means of knowledge, one should then abandon knowledge. (7)

मनोद्भवं[४९] तु यल्लक्षं ध्यानं वा[५०] कल्पनात्मकम् ।
सर्वं[५१] विनश्यते[५२] देव[५३] नाहमस्मीति[५४] भावयेत् ।। ८ ।।
नाहमस्मि[५५] न चान्योऽस्ति[५६] अद्वैतक्रियया रतः[५७] ।
नैव[५८] मन्यति[५९] मुक्तोऽहं न बद्धस्तु[६०] कदाचन ।। ९ ।।

व्रतस्थोऽहं[६१] गृहस्थो वा[६२] अविद्यावासनां[६३] त्यजेत्[६४] ।
नैव मन्यति विप्रोऽहं नान्त्यजातिर्न[६५] देवता[६६] ।। १० ।।

न युवो[६७] वृद्ध[६८] बालो वा[६९] सुलीनस्य तु लक्षणम्[७०] ।
नाहं[७१] मन्यति[७२] स्वर्गस्थो[७३] न पातालान्तरीक्षगः ।। ११ ।।

न चास्म्यहं[७४] न चास्तीदं[७५] सुलीनस्य[७६] तु लक्षणम् ।
न योगी न[७७] वियोगी[७८] च निराशी निष्परिग्रहः[७९] ।। १२ ।।

सर्वज्ञो[८०] निरहंकारी सुलीनस्य[८१] तु लक्षणम् ।
नाहं[८२] मन्यति[८३] सर्वज्ञो[८४] न मूर्खो न च पण्डितः ।। १३ ।।

यावन्न त्यजते[८५] ह्येवं[८६] तावत्[८७] तस्य न किञ्चन[८८] ।
अहमित्येव यो भावः[८९] सदा बद्धो[९०] गुणत्रये[९१] ।। १४ ।।

यावन्न[९२] त्यजते देव[९३] स निरुद्धो[९४] भविष्यति[९५]
यस्य तुल्यं[९६] सुखं दुःखं मित्रामित्रं शुभाशुभम्[९७] ।। १५ ।।
मुक्तोऽसौ[९८] नात्र संदेहो[९९] जन्मसंसारबन्धनात्[१००] ।

क्षीरक्षयाद्[१०१] यथा वत्सः[१०२] मातराद्[१०३] विनिवर्तते[१०४] ।। १६ ।।
तथा मनःक्षयात्[१०५] पुंसां निर्वाणं परमं पदम् ।

पुत्रदारकुटुम्बेषु[१०६] सक्तं[१०७] सर्वमिदं जगत् ।। १७ ।।
तान्[१०८] त्यक्त्वा निर्गुणो[१०९] भूत्वा निर्वाणं तु प्रवर्तते[११०] ।
भवाग्रमपि[१११] ये प्राप्ता योगं तन्निष्ठतत्पराः[११२] ।। १८ ।।
तृष्णाहंकारग्रस्ताश्च[११३] ते[११४] पतन्ति[११५] भवार्णवे[११६] ।
अहंकारं[११७] परित्यज्य ममत्वं[११८] च परित्यजेत् ।। १९ ।।

O god, everything is (eventually) destroyed (whether it is) a mental object of concentration (*manobhavalakṣa*) or visualization, which is imagination (*kalpanā*). (Thus) one should reflect that: `I am not'[2] and, intent on non-dual action (that): `I am not, nor is there anything else.' (Such a one) does not think: `I am liberated'. Nor is he ever bound. (8-9)

One should abandon the (last) trace of ignorance (that induces one to think): `I am observing the vow (of a renouncer)', or `(I am) a householder'. Nor should one think: `I am a Brahmin' or `(I belong) to the lowest caste', (or even) `(I am) the deity'. (10)

The mark of one who is well merged (in the supreme reality) is not that (he is) a youth, an old man or a child. He does not think: `I am in heaven', or `(I am) in hell' (or 'I am in) the middle region'. (11)

The mark of one who is well merged (in the supreme reality) (is the realisation that): `I am not, nor does (any of) this exist'. He is neither a yogi (lit. `one who is connected') nor is he disconnected (from Yoga) (*viyogin*). He wishes for nothing (he does not have) and is detached (from what he possesses). (12)

The mark of one who is well merged (in the supreme reality) is that he is omniscient and egoless. One who is omniscient thinks: `I am not. (I am) not a fool nor (am I a great) scholar'. (13)

Until he does not abandon[3] (everything) in this way, he has nothing. The feeling that `I am' is always bound within the three qualities. (14)

O god, as long as he does not abandon (the ego) he will (always) be bound.[4] He for whom pleasure and pain, friend and foe, auspicious and inauspicious are equal is certainly free from the bondage of rebirth. (15-16ab)

Just as a calf leaves (its) mother when (her) milk finishes, similarly when the mind ceases, men attain *Nirvāṇa,* the supreme abode. (16cd-17ab)

All this universe is attached to sons, wives and family. *Nirvāṇa* (the liberated state) begins when, having abandoned those (things), (one is) is free of the (influence of the) qualities (of Nature). Those who have reached even the extreme limit of fettered existence (and are about to go beyond it) but are (still) consumed by craving and ego fall (back) into the ocean of fettered existence.[5] Having abandoned the ego (*ahaṁkāra*), one should give up the sense that `(this is) mine' (*mamatva*). (17cd-19)

आशापाशान्यशेषाणि[११९] त्यक्त्वा[१२०] योगं[१२१] समभ्यसेत्[१२२] ।
भ्रूणहा[१२३] गुरुतल्पी च[१२४] चतुर्वेदोऽपि[१२५] यो द्विजः[१२६] ॥ २० ॥
न स मुच्यति[१२७] पापेभ्यो यावद् योगं न चाभ्यसेत् ।

सर्वं[१२८] पश्यति मुक्तात्मा आत्मा सर्वत्र केवलम् ॥ २१ ॥
यथाहं वै[१२९] तथा[१३०] सर्वं एकभावेन[१३१] पश्यति[१३२] ।
एकत्वं[१३३] बहुधावस्थं[१३४] ऊर्णातन्तुसहस्रशः[१३५] ॥ २२ ॥

मानापमानयोस्तुल्यो तुल्यो मित्रारिपक्षयोः[१३६] ।
स मुक्तो[१३७] मोचयेत् सर्वान् नात्र कार्या[१३८] विचारणा ॥ २३ ॥[१३९]

निर्विकल्पो[१४०] अनिर्देश्यो[१४१] मनातीतगतः[१४२] परः[१४३] ।
मुच्यते नात्र संदेहो[१४४] स्वरूपे संस्थितो यदा[१४५] ॥ २४ ॥

स्वभावगतिसंस्थस्य[१४६] भवेत्[१४७] त्वाध्यात्ममीश्वरे[१४८] ।
न तस्य कल्पना प्रोक्ता[१४९] भावनानामवर्जितः[१५०] ॥ २५ ॥
हिरण्यगर्भवद् ज्ञेयो[१५१] येनेदं विततं जगत्[१५२] ।

श्रीनाथ उवाच[१५३]

सर्वद्वन्द्वविनिर्मुक्ते[१५४] सर्वलिङ्गविवर्जिते[१५५] ॥ २६ ॥
अद्वैते[१५६] न[१५७] द्वितीयोऽस्ति कथं स्थास्यति निश्चलः[१५८] ।

श्रीवक्रा उवाच[१५९]

विना चराचरं[१६०] देव संयोगाच्च[१६१] चलाचले[१६२] ॥ २७ ॥
चलाचलात्मविज्ञानं[१६३] चित्तवृत्तिमपेक्षते[१६४] ।
येनेदं चाल्यते[१६५] सर्वं योगिभिस्तदुपास्यते[१६६] ॥ २८ ॥

Having abandoned all the bonds of longing (*āśā*) without exception, one should practice Yoga.[6] Even if he is a Brahmin who knows the four Vedas, one who is responsible for an abortion or has had sex with his teacher's wife is not freed from his sins unless he practices Yoga. (20-21ab)

The liberated soul sees everything (and realises that): `there is only the Self everywhere. Everything is as I am'. He sees (in this way that everything) is one.[7]

This one (reality) is in many states, (like) the countless thousands of woolen fibres (that are woven together in a blanket). (21cd-22)

He who is the same in both honour and blame and for friend and foe alike, is certainly liberated and liberates everybody.[8] (23)

One who is free of thought constructs, is undefineable, beyond mind and supreme, established in his own nature (*svarūpa*), is liberated without a doubt.[9] (24)

The inner Self of one who is established in the fundamental condition (*gati*) of his own essential nature is within the Lord.[10] It is said that he is free of thought (*kalpanā*) and contemplation (*bhāvanā*). One should know him to be like the Golden Womb by virtue of which this universe has been spread out (*vitata*). (25-26ab)

The Yoga of Tranquility

Śrīnātha said:

Within the (one) non-dual (reality), which is free of all the opposites and distinguishing marks (*liṅga*), there is no second (reality). (So) how does the Immobile One abide (within it)? (26cd-27ab)

The venerable (goddess) Vakrā said:

O god, without association with the mobile and the immobile there (could be) no mobile and immobile (universe).[11] Insight into the mobile and immobile Self depends on the activity (*vṛtti*) of the mind. Yogis worship that by which all this (universe) is impelled.[12] (27cd-28)

शब्दस्पर्शरसोरूपगन्धतन्मात्रपञ्चकम्[१६७] ।
एते संगाः[१६८] स्मृता[१६९] देव[१७०] देहिनां[१७१] सुमहाबलाः[१७२] ।। २९ ।।

सङ्गदोषेण[१७३] बध्यन्ते[१७४] शान्तियोगरता हि[१७५] ये ।
सङ्गात् संजायते कामः[१७६] कामादर्थपरिग्रहः[१७७] ।। ३० ।।

परिग्रहाच्च[१७८] वैकल्पं[१७९] तस्मात् सङ्गं परित्यजेत्[१८०] ।
कुसङ्गाल्लोकयात्रा[१८१] च शास्त्रचिन्ता तथैव च[१८२] ।। ३१ ।।
सर्वसङ्गपरित्यागात्[१८३] स गच्छेत्[१८४] परमां गतिम्[१८५] ।

श्रीनाथ उवाच[१८६]

बिन्दुस्थं चैव नादस्थं शक्तिस्थं[१८७] हृदि संस्थितम्[१८८] ।। ३२ ।।
शक्तिस्थं[१८९] हृदि संस्थं च[१९०] स्वरूपस्थं विशेषेण[१९१] ।
यत्[१९२] प्रोक्तं च[१९३] त्वया देवि तत् सर्वमवधारितम्[१९४] ।। ३३ ।।
साम्प्रतं वर्णसंस्थं[१९५] च[१९६] उपदेशं[१९७] च तत् कथम्[१९८] ।[१९९]

श्रीवक्रा उवाच[२००]

वर्णस्थं[२०१] कथयिष्यामि शृणुष्वायतलोचन[२०२] ।। ३४ ।।[२०३]

ग्रहणं[२०४] नाभिदेशस्थं[२०५] पूर्ववत् ते उदाहृतम्[२०६] ।
योगं तत्र[२०७] पुनर्देव[२०८] लयं[२०९] चैव[२१०] निरामये[२११] ।। ३५ ।।

एवं ज्ञात्वा तु देवेश[२१२] योजयेत् परमे पदे[२१३] ।
आत्मतत्त्वं[२१४] हृदिस्थं[२१५] तु[२१६] विद्यातत्त्वं तु लम्बके[२१७] ।। ३६ ।।[२१८]
शिवतत्त्वं लयस्थाने[२१९] ब्रह्मरन्ध्रगतं[२२०] भवेत्[२२१] ।

O god, it is said that, for embodied beings, the five subtle elements of sound, touch, taste, form and smell are very powerful bonds (*saṁga*).[13] (29)

Even those who are devoted to the Yoga of Tranquillity are troubled by the defect of associating (with them). Desire arises due to (this) association and from desire comes clinging. (30)

From clinging comes (the world of) thought and so one should abandon association (with their) company. Worldly life and reflection on (the meaning of) the scripture (to remedy the consequent suffering), is due to (this) bad company. (But), by abandoning the company of all (people and things), one reaches the highest state.[14] (31-32ab)

Grasping Kuṇḍalinī, the Wheels of the Letters, Merger in the Transmental and Pervasion

Śrīnātha said:

O goddess, I have understood all that you have said concerning the (condition of one who is) established in the Drop, in Sound, in Energy and in the Heart, (as well as) the one who is established in Energy and within the Heart and, in particular the one who is established in the innate nature (*svarūpastha*).[15] Now (tell me), what is (the condition of the reality) established in the letters and the teaching (concerning it)? (32cd-34ab)

The venerable (goddess) Vakrā said:

O long eyed one, I will tell (you the condition of the reality) established in the letters.[16] (34cd)

As (I) have told you before, (Kuṇḍalinī) is grasped (*grahaṇa*) in the navel centre.[17] Again, O god, union (*yoga*) (takes place) there and merger (*laya*) (takes place in the supreme reality that is) free of defects. (35)

O Lord of the gods, once known in this way, conjoin (Kuṇḍalinī) in the supreme state. The Principle of the Self (*ātmatattva*) is within the heart, the Principle of Knowledge (*vidyātattva*) is (within) the uvula. The Śiva Principle is in the Aperture of Brahmā, that is, in the locus of merger. (36-37ab)

शक्तिस्थं कथितं[२२२] पूर्वं[२२३] अध्वाने[२२४] तु यथा स्थितम्[२२५] ॥ ३७ ॥
साम्प्रतं[२२६] भुवनीशस्थो[२२७] यथा ते[२२८] कथयाम्यहम् ।

एकैकं तु[२२९] यथा वर्णं[२३०] शक्तिस्थं[२३१] भवते[२३२] प्रिय[२३३] ॥ ३८ ॥
चक्रमालागतं[२३४] तूर्णं[२३५] मन्त्रसिद्धिर्जिगीषूणाम्[२३६] ।[२३७]

श्रीकण्ठादि[२३८] स्मृताश्चक्राः[२३९] संवर्तान्तावसानगाः[२४०] ॥ ३९ ॥
पञ्चाशच्च[२४१] क्रमे प्रोक्ता[२४२] यैर्व्याप्तमखिलं जगत् ॥
सर्वे ते[२४३] शक्तिमध्यस्था ज्ञातव्यास्तु[२४४] त्रिलोचन[२४५] ॥ ४० ॥
न तैर्विना[२४६] भवेन्मन्त्रो[२४७] दृष्टादृष्टार्थसाधकः[२४८] ।

एकैकं[२४९] वर्णमुच्चार्य[२५०] द्वादशस्वरभेदितम्[२५१] ॥ ४१ ॥
अनलानिलसंयुक्तं[२५२] बिन्दुनादकलांकितम्[२५३] ।
आत्मशक्तिशिवान्[२५४] तत्र[२५५] तेजोरूपान्[२५६] विचिन्तयेत् ॥ ४२ ॥

लोलीभूतमिदं[२५७] सर्वं[२५८] शक्तिस्थाने लयं कुरु[२५९] ।
स्फुरत्किरणसंकाशं[२६०] तडित्कोटिसमुज्ज्वलम्[२६१] ॥ ४३ ॥[२६२]
यदा तल्लयतां[२६३] याति[२६४] कालज्ञानं[२६५] तदा भवेत् ।

सदाशिवपदावस्थं[२६६] पश्यते[२६७] दिव्यचक्षुषा ॥ ४४ ॥
अवस्थान्तरितं[२६८] पश्येत्[२६९] तत्त्वव्रतं[२७०] सदोदितम्[२७१] ।
अन्तस्थं[२७२] पश्यते[२७३] सर्वमस्य[२७४] चक्रप्रभावतः ॥ ४५ ॥
षण्मासादुत्पतेत्[२७५] क्षिप्रं सत्यमेतन्न संशयः[२७६] ।

गुह्याद्[२७७] गुह्यतरं सर्वं[२७८] गोपनीयं प्रयत्नतः[२७९] ॥ ४६ ॥
नाशिष्याय प्रदातव्यं नापुत्राय[२८०] कदाचन ।

अन्यशास्त्ररता ये[२८१] च कपटव्रतधारिणः[२८२] ॥ ४७ ॥ [२८३]
अन्यदेवतभक्ता[२८४] ये शठा ये न कदाचन[२८५] ।
डम्भकोटिल्यनिरता[२८६] अद्वैताचारदूषकाः[२८७] ॥ ४८ ॥
न दातव्यं च ते[२८८] रत्नं[२८९] ज्ञानकोशं[२९०] कुलागमम्[२९१] ।

The (condition of the reality) established in Energy on the (Cosmic) Path (*adhvan*) was explained previously. Now I will tell you about (the condition of one who is) established in the Lord of the Worlds (*bhuvanīśastha*). (37cd-38ab)

O beloved, each letter is established in Energy and is in the garland of Wheels. (Thus) the accomplishment (*siddhi*) of mantra of those who seek to conquer (bondage) is quickly (effected).[18] (38cd-39ab)

The Wheels are said to be the series (of deities associated with the letters) beginning with Śrīkaṇṭha and ending with Saṁvarta and Ananta.[19] They are said to be fifty within the sequence[20] and the entire universe is pervaded by them. O three eyed one, one should know that all of these are within (the very) centre of (Śiva's) Energy. No mantra that accomplishes (one's) visible or invisible goals is devoid of these (fifty). (39cd-41ab)

Each letter is uttered along with the twelve vowels conjoined with Fire and Wind and marked with the energy of Sound and the Drop. Then one should meditate on (the Principles of) the Self, Energy and Śiva, whose form is radiant energy (*tejas*), there (in their respective places). (41cd-42)

All this is in a state of vibrant union (*lolībhūta*). Merge it into the locus (*sthāna*) of Energy. If (this aggregate of Principles) brilliant with radiant rays, burning brightly like ten million lightning flashes,[21] merges with that, then (the yogi attains) the knowledge of time (*kālajñāna*). (43-44ab)

(Thus) he sees the state of Śiva's abode with (his) divine eye. Within (that) state he sees the perpetually active (*sadodita*) aggregate of Principles and, by the power of the Wheel, he sees everything established within (that). After six months, he flies up with great speed. This is true and there is no doubt about it.[22] (44cd-46ab)

More secret than secret, it should all be kept hidden with effort. It should not be given to one who is not (one's own initiated) disciple and never to one who is not (one's own spiritual) son. (46cd-47ab)

One should not give this jewel and the treasury of wisdom, the Kula scripture (*kulāgama*),[23] to those who are devoted to other scriptures, to those who observe deceitful vows, to those devoted to other deities, never to those who are dishonest, to those devoted to cheating and deviousness or to those who criticize the practice of non-duality (*advaitācāra*). (47cd-49ab)

प्रमादाद्[२९२] ददते तेषां[२९३] उपदेशं[२९४] सुरार्चित[२९५] ।। ४९ ।।
योगिन्यस्तस्य[२९६] कुप्यन्ति[२९७] शोषयन्ति[२९८] वसामिषम्[२९९] ।

गुरुदेवसुभक्तानां[३००] अग्निकार्यरतानां च[३०१] ।। ५० ।।
कुमारीयोगिभक्तानां शुचिव्रतरतानां च[३०२] ।
दीक्षाकाले[३०३] परीक्षेत[३०४] पाशस्तोभादिप्रत्ययैः[३०५] ।। ५१ ।।

यत्र[३०६] लीना तु सा शक्तिरमनस्के[३०७] मनोन्मनी[३०८] ।
तस्मिन् नियोजयेत्[३०९] नीत्वा शक्तिसूत्रेण साधकम्[३१०] ।। ५२ ।।

तावत्[३११] स्तोभं[३१२] भवेत् क्षिप्रं[३१३] मुद्राबन्धान्यनेकधा[३१४] ।
उद्गाथयति[३१५] शास्त्राणि शक्तिना[३१६] स्तोभितो यदा[३१७] ।। ५३ ।।

अतीतानागतं चैव पृष्टोऽसौ कथयिष्यति[३१८] ।
उत्पतेन्निपतेद्[३१९] भूमौ आवेशं[३२०] च मुहुर्मुहुः[३२१] ।। ५४ ।।

एवं[३२२] ते कथितं देव शृणु भेदं यथा भवेत् ।
नपुंसकगणं त्यक्त्वा द्वादशारमुदाहृतम् ।। ५५ ।।
द्वात्रिंशद्वर्णसंयोगात्[३२३] महाचक्रं निगद्यते[३२४] ।
एवं तु मातृकाः[३२५] सर्वाः[३२६] चक्राम्नायव्यवस्थिताः[३२७] ।। ५६ ।।

पश्चिमगृहसंभूता[३२८] सबाह्याभ्यन्तरस्थिता[३२९] ।
तालुके[३३०] षोडशारं तु यत्र[३३१] सा अमृतावहा कला[३३२] ।। ५७ ।।[३३३]

विसर्गस्थं[३३४] यदा देव[३३५] तदा दूरात्[३३६] शृणोति च[३३७] ।
स्पर्शं[३३८] च विन्दते देव[३३९] हिमशिखरसन्निभम्[३४०] ।। ५८ ।।

लम्बिकामृतसंतृप्तो[३४१] वाङ्मयं[३४२] वदतेऽखिलम् ।
वञ्चनं[३४३] कुरुते मृत्यो[३४४] रोगानां[३४५] च क्षयं तथा[३४६] ।। ५९ ।।

O you who are worshipped by the gods, the Yoginīs are angry and dry up the flesh and fat (of the teacher who) gives the teaching to (people like) them, (even if he does so) by mistake. (49cd-50ab)

(The teaching should only be given to) those who are good devotees of the teacher and the deity, to those who are intent on the sacrifice *(agnikārya)* and the vow of purity and are devoted to the virgins (*kumārī*) and yogis. He should test (them) at the time of (their) initiation by means of (the appearance or otherwise of) the signs of attainment (*pratyaya*) such as the paralysis of (their) fetters (*pāśastobha*) and the rest.[24] (50cd-51)

(The teacher) should conjoin the adept to No Mind (*amanaska*) within which that energy, Mind Beyond Mind (*manonmanā*), is merged,[25] once he has led (him there) by means of the Thread of Power (*śaktisūtra*).[26] (52)

In this way, (the bonds are) quickly paralysed and (he makes) many kinds of ritual gestures (*mudrā*). If (his bonds) have been paralysed, he quotes from (many) scriptures by virtue of (his spiritual) power.[27] (53)

(If) asked, he will tell (you) the past and the future. He leaps up from the ground and falls (back) onto it and he is repeatedly possessed (*āveśa)* (by the deity).[28] (54)

Thus, O god, it has been told to you. (Now) listen to how (it is) divided. The Twelve-spoked (Wheel) is said to be (all the vowels) except the group of neuters (Ṛ Ṝ ḷ Ḷ). Conjoined with the thirty-two (consonant) letters, it is called the Great Wheel (*mahācakra*). In this way, all the Mātṛkās form a part of the teaching (*āmnāya*) concerning the Wheels.[29] (55-56)

Born in the Western House, (Kuṇḍalinī) is both inside and outside.[30] The sixteen spoked (Wheel) is located in the palate where (Kuṇḍalinī) generates nectar. (57)

O god, if he is established in Emission (*visarga*), he hears to a great distance and feels a (cool) tactile sensation, like a spray of snow.[31] (58)

Satisfied by the Nectar (that drips from the) uvula, he speaks of all that speech expresses *(vāṇgmaya)*. He cheats death and (all) diseases are destroyed. (59)

शक्तिस्थः[३४७] कुरुते ह्येवं मुच्यते विषयादिभिः[३४८] ।
अणिमादिगुणावाप्तिर्भवते[३४९] च[३५०] न संशयः[३५१] ॥ ६० ॥

तल्लयो[३५२] यदि तत्रैव[३५३] स्थिरीभवति सुन्दर[३५४] ।
तदा चोत्पतते[३५५] क्षिप्रं[३५६] सत्यं सत्यं न संशयः[३५७] ॥ ६१ ॥

रन्ध्रस्थं सकलं[३५८] ज्ञेयं तदतीतं[३५९] तु व्यापकम्[३६०] ।
घटमध्ये यथाकाशं[३६१] परिच्छिन्नं च दृश्यते[३६२] ॥ ६२ ॥
एवं शरीरविच्छिन्नं[३६३] व्यापकं[३६४] त्वनुभासते[३६५] ।

घटे[३६६] भग्ने[३६७] यथा देव[३६८] आकाशं तदवस्थितम्[३६९] ॥ ६३ ॥
बहिरन्तरभावेन[३७०] तद्वज्जीवो[३७१] नभोपमः[३७२] ।

यथा दीपो घटान्तस्थ[३७३] एकदेशप्रकाशकः[३७४] ॥ ६४ ॥
तथा चात्मा[३७५] च लिङ्गस्थो[३७६] मनोव्यापारपेशलः[३७७] ।

घटे भग्ने[३७८] यथा देव[३७९] सर्वत्रैव प्रकाशकः[३८०] ॥ ६५ ॥
तथा पाशैर्विनिर्मुक्तो[३८१] व्यापकः[३८२] परमेश्वरः[३८३] ।

एवं[३८४] व्याप्तिः समाख्याता[३८५] तव भक्त्या च सुव्रत[३८६] ॥ ६६ ॥

यथा ह्येकं[३८७] तथा सर्वं[३८८] पञ्चाशच्चक्रभैरवम्[३८९] ।
अनलानिलसंयुक्तं[३९०] नादबिन्दुकलांकितम्[३९१] ॥ ६७ ॥

सर्वकर्मकरः[३९२] प्रोक्तो[३९३] यथाशक्तिः[३९४] समीकृतः[३९५] ।

One who is established in (Śiva's) energy does this and is freed from the objects of sense and (all) the rest (that is binding). (Again, he) acquires, without a doubt, the yogic power to make himself small at will and the rest. (60)

O handsome one, if this state of merger is made firm there (in that same place), he then flies up swiftly (from the ground). (This is) true, true without a doubt.[32] (61)

The (deity) with form (*sakala*) should be known to be located in the Cavity (of Brahmā). Beyond that is the pervasive (aspect of the deity). Just as the space within a jar appears to be divided, similarly the pervasive one appears to be divided up (*vicchinna*) by the body. (62-63ab)

O god, just as when a jar is broken (the space that was within it goes on being) space, similarly, the individual soul by virtue of the fact that (his experience of his essential) condition is both internal and external, is like space (*nabhas*).[33] (63cd-64ab)

Just as a lamp placed in a jar illumines (only) one place, similarly, the Self in the Liṅga is artificially formed by the activity of the mind. (64cd-65ab)

O god, just as when the jar is broken (the lamp) illumines everywhere, similarly, the Supreme Lord, free of the fetters, is (all) pervasive.[34] (65cd-66ab)

In this way, O one of good vows, by virtue of your devotion, Pervasion (*vyāpti*) has been explained. (66cd)

All the fifty are like (any) one of the Bhairavas in the Wheel, namely, conjoined with Fire and Wind and marked with the energy of Sound and the Drop. (67)

(One who knows this) is said to be the one who performs all action (*karman*) and, according (to his) power, is made equal (to the Lord). (68ab)

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वयसप्तकोटिप्रमाणे[३९६] मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[३९७] विद्यापीठमार्गे[३९८] विमलषट्कनिर्णये[३९९]
कादिभेदे आज्ञापारमेश्वरे[४००] स्वामिनीमते श्रीचतुर्विंशत्सहस्र–
संहितायां अव्वाक्रमभाषिते[४०१] योगाधिकारवर्णने
क्रमोदयो नामानन्द:[४०२] ।। ४१ ।।

This is the (forty-first) chapter which is the emergence of the transmission (*kramodaya*) with regards to a description of the *Competence to Practice Yoga*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

द्विचत्वारिंशानन्दः

श्रीनाथ उवाच

मूलशक्त्यवतारं तु मूलान्वये[१] क्रमागतम् ।
यथा त्वं[२] तत्त्वतो[३] वेत्सि[४] तथा[५] कथय कौलिनि[६] ॥ १ ॥

श्रीवक्रा उवाच[७]

अथातः संप्रवक्ष्यामि कुकारान्वयनिर्णयम्[८] ।
सार्धवृत्तत्रयं[९] ज्ञानं मूलसूत्रं कुलान्वये ।
क्रियासूत्रविकासज्ञः[१०] त्रैलोक्याकर्षणक्षमः[११] ॥ २ ॥

या[१२] सा[१३] शक्तिर्भगाख्या[१४] त्रिपथगतियुता[१५] त्र्यक्षरा[१६] त्रिप्रकारा[१७]
तस्याः[१८] श्री–ओड्डियाणं[१९] परकलसहितं[२०] मध्यसंस्थं[२१] सुदीप्तम् ।
तच्छ्रीजालन्धराख्यं[२२] प्रकटितनिलयं[२३] दक्षिणे चैव कोणे
वामे श्रीपूर्णपीठं[२४] पशुजनभयकृत्[२५] पूरितं[२६] येन विश्वम्[२७] ॥ ३ ॥

तस्याग्रे[२८] कामरूपं मदनकलयुतं[२९] सर्वसिद्ध्यालयं[३०] च[३१]
त्रिष्कोणान्ते[३२] समस्तं परमशिवकलालंकृतं[३३] योगिवृन्दम्[३४] ।
तन्मध्ये[३५] दिव्यलिङ्गं[३६] परमसुखकरं बिन्दुरूपं खरूपं[३७]
नित्यानन्दस्वरूपं[३८] तदुपरिमथनात्[३९] षट्प्रकारैर्विभिन्नम्[४०] ॥ ४ ॥

CHAPTER FORTY-TWO

The *Sūtra* of the Sequence of Emanation.

The Third Root Sūtra

Śrīnātha said:

O Kaulinī, tell (me), as you know it in truth, about the descent (into this world) of the Root Energy that has entered the transmission (*krama*) in the root tradition (*anvaya*). (1)

The venerable (goddess) Vakrā said:

Now I will tell (you) the teaching concerning the tradition of the (goddess whose name begins with) the syllable `Ku' (*kukārā*). It is the Root *Sūtra* in the Kula Tradition and is the knowledge set in three and a half (verses). The one who knows the unfolding of the *Sūtra* of Action is capable of attracting (the entire) triple world (to himself).[1] (2)

The Energy called the Yoni (*bhaga*) moves along three paths, consists of three letters and three aspects. Located in the centre (of it), along with the Supreme Power (*parakalā*), is the venerable (seat called) Oḍḍiyāṇa that is beautifully luminous (*sudīpta*).

In the right hand corner is the venerable (seat) called Jālandhara. It is located in (the Supreme Reality) that has been made manifest. In the left (corner) is the venerable Pūrṇapīṭha that arouses fear in the fettered[2] and fills the universe (*pūrita*).[3] (3)

In the forepart of (the Yoni) is Kāmarūpa. Endowed with the energy of passion, it is the abode of all the accomplishments (*siddhi*). The entire troupe of yogis, adorned with the energy of Supreme Śiva, resides within the Triangle.

In the middle of the (Yoni) is the Divine Liṅga that generates supreme bliss and is the Drop whose form is the Void (of transcendence). It is eternal bliss and, by churning it from above, it is divided into six aspects.[4] (4)

विद्याभोगं क्रमार्थं[४१] सततमनुभवं[४२] तिस्रमाज्ञाललाटे[४३]
एवं[४४] व्याप्तं समस्तं[४५] स्थितिलयजननी[४६] रुद्रशक्तिस्त्रिभेदैः[४७] ।
मध्यस्था[४८] देवदेवी[४९] अकुलकुलमयानन्ददात्री[५०] स्वतन्त्रा[५१]
तस्याज्ञा[५२] बिन्दुभूता[५३] पशुभयहरणी[५४] सिद्धिदा बोधरूपा[५५] ।। ५ ।।

नित्यक्लिन्ना[५६] सुरक्ता[५७] भगमुदितपरानन्दशक्तिः[५८] प्रसिद्धा[५९]
कुर्वन्ती[६०] तत्र[६१] कामान्[६२] क्षुभितवरतनुं[६३] श्रीकुब्जिकाख्यां[६४] नमामि[६५] ।

त्रिप्रकारस्वरूपेण मूलसूत्रं प्रकाशितम् ।

प्रधानाः [६६]पीठाश्चत्वारः[६७] च्छायावृक्षैस्तु[६८] संयुताः[६९] ।। ६ ।।
भुक्तिमुक्तिप्रदा या सा[७०] भगाख्या परमेश्वरी ।

या सा त्रिःकोणशक्तिः[७१] अकुलकुलयुता संप्रवाहती[७२] षट्कं
मध्ये ॐकारपीठं मदनकलयुतं कामरूपं तदग्रे ।
दक्षांशे[७३] जालसंज्ञं परममृतमयं[७४] वामकोणे तु पूर्णं
वामे श्रीशैलगिर्यां[७५] रतिसुखनिलयं[७६] भोगमाहेन्द्र[७७] दक्षे ।। ७ ।।

अग्रे कैलासपूर्णं[७८] त्रिभुवनसहितं[७९] योगकैलासमेतत्[८०]
वामान्ते पञ्चकोऽन्यं[८१] विमलकलयुतं तुर्यसिद्धाश्च पूर्वे ।
षट्कोणे योगिषट्कं तदनु कलमयं षट्प्रकारे तु षट्कं
दक्षान्ते पञ्चकोऽन्यं[८२] परमपदगतं पश्चिमे[८३] ओलिनाथं[८४] ।। ८ ।।

Located on the forehead of the Command,[5] it is (the sacred seat called) Tisra which is the expanse of the Vidyā, the Reality of the Transmission (*kramārtha*) and eternal experience. In this way, everything is pervaded by the three divisions of Rudra's energy who is the mother of persistence and destruction.

(She is) the Goddess of the gods and is in the middle.[6] Free and the bestower of bliss, she is (both) Kula and Akula. Her Command is the Drop. She is awakened consciousness who removes the fear of the fettered and bestows accomplishment (*siddhi*).[7] (5abcd)

Very passionate, she is Nityaklinnā (Perpetually Wet with the nectar of immortality) and is well known as the energy of supreme bliss that is infused with joy (*mudita*) by the Yoni. I salute the venerable (goddess) called Kubjikā who generates desires there and whose most excellent body is aroused (with divine passion).[8] (5ef)

(Thus) the Root *Sūtra* in its threefold form has been revealed. (6ab)

The *Sūtra* of the Śrīkrama[9]

The main sacred seats are four and they (all) have trees that afford shade.[10] The Supreme Goddess who bestows both worldly experience and liberation, is called the Yoni (*bhaga*). (6cdef)

The Energy of the Triangle, endowed with Kula and Akula, transports (and sustains) the group of six.[11] The sacred seat of OṀ is in the centre. In front of that, endowed with the Energy of Passion (*madanakalā*), is Kāmarūpa.

The (sacred seat) called Jāla is on the right side, while (the sacred seat called) Full, which is the supreme nectar (of immortality), is in the left corner. On the left, mount Śrīśaila[12] is the abode of the joy of sex; while the (mount) Māhendra of worldly experience (*bhoga*) is on the right.[13] (7)

In front stands (mount) Kailāsa, full (of all things).[14] Along with the three worlds, it is the Kailāsa of Yoga. In the end of the left, endowed with the Pure (lunar) Energy (*vimalakalā*), is the other Pentad, while the four Siddhas are in front. The group of six yogis is in the hexagram. After that comes the group of six made of energies (*kalā*) within the six parts.[15] At the end of the right, there is another Pentad, while Olinātha, who resides within the Supreme Abode, is in the west.[16] (8)

तस्यादौ एकपुष्पं तदपरमकुलं[८५] ओलिनाथस्य[८६] चान्ते
पीठास्ते[८७] पीठदेव्यास्तदनुचरविभवं[८८] त्रित्रिभेदं[८९] त्रिदेशे[९०] ।
दक्षाष्टौ[९१] योगिनीभिस्तदनुपरिवृतं साधकैः[९२] पुत्रपूर्वैः[९३]
ओड्डाव्वा[९४] आदिशक्तिः सकलगुणयुता[९५] वक्त्रषट्कं[९६] तदन्ते ॥ ९ ॥

तद्बाह्ये चाङ्गषट्कं तदनु कुलबहिर्मण्डलान्येकविंश[९७]
मध्ये[९८] या[९९] कादिपूर्वं[१००] सकलगुणनिधिर्मण्डलानां विधानम् ।
अष्टाष्टौ[१०१] तत्र बाह्ये वितरितपरमा[१०२] दिक्षु[१०३] अस्त्रप्रयोगात्
खम्भाश्चत्वारि[१०४] कोणैर्विदिशकुलगतं[१०५] सिद्धमादिचतुष्कं[१०६] ।
एवं कुर्यात्[१०७] कुलाद्यं यजनक्रमपदं[१०८] श्रीक्रमस्यादिसूत्रं[१०९] ॥ १० ॥

क्रियासूत्रमिदं शम्भो षट्क्रमे परिपठितम्[११०] ।
एवं पूज्य[१११] विधानेन परत्रं निर्मलं भवेत् ॥ ११ ॥

द्वावेतौ यावन्न[११२] ज्ञातौ[११३] द्वावेतौ तत् कुतो[११४] भवेत् ।
कारुण्येन विना मुक्तिः कुतो भवति[११५] श्रीक्रमे ॥ १२ ॥

बिन्दुस्थं कामरूपं तदनु शशिकलामध्ये[११६] पीठोड्डियाणं[११७]
नादान्ते[११८] जालपीठं तदधपथगतं[११९] मन्त्रपीठं[१२०] त्रिकोणे ।
पीठोत्पत्तिः[१२१] कुलौघे[१२२] स्थितिलयजननी प्रत्ययं तं ललाटे
वन्दे सिद्धैः समेतां[१२३] परमपदगतां दिव्यशक्तिं[१२४] भगाख्याम्[१२५] ॥ १३ ॥

पुनः सृष्टिक्रमं सूत्रं[१२६] संहितार्थे ब्रवीम्यहम् ।

There is One Flower (*ekapuṣpa*) at the beginning of that and the lower (immanent) Kula is at the end of Olinātha. These are the sacred seats and the goddesses of the sacred seats and the glorious power that is associated (with them). (This is) the triple triple division (*tritribheda*) in the three places.

After that it is surrounded by the eight Yoginīs and by the adepts along with the sons (on the eight petals of a lotus). Mother Oḍḍā is the Primordial Energy (*ādiśakti*), endowed with all the qualities. Within that, outside (the Triangle in the corners of the hexagram) come the groups of Six Faces and Six Limbs. (9)

After that, outside the Kula (of the *maṇḍala*), there are twenty-one *maṇḍalas.*[17] In the middle is the (Vidyā) who is the treasury of all qualities and the prescription (*vidhāna*) beginning with `Kā' concerning the *maṇḍalas.* There are sixty-four (Yoginīs) outside there and the supreme (Command) that has been spread out in (all) directions by applying the Weapon.

There are four pillars in the corners. The first group of four that has been accomplished is in the Kulas of the intermediate directions. One should fashion in this way the first *Sūtra* of the Śrīkrama which (describes the *maṇḍala*) endowed with the Kula and is the location of the sacrificial rite (*yajanakrama*).[18] (10)

O Śambhu, this is the *Sūtra* of Action (*kriyāsūtra*). It is recited in the course of the sixfold liturgy (*ṣaṭkrama*). Having worshipped in the prescribed way, the future world (*paratra*) is purified. (11)

As long as one does not know these two (*sūtras*) where can that (reality be realised)? There is no liberation in the Śrīkrama without compassion. (12)

The Sūtra of the Sequence of Emanation (*Sṛṣṭikramasūtra*)[19]

Kāmarūpa is in the Drop. After that comes the sacred seat Uḍḍiyāṇa, which is in the centre of the energy (*kalā*) of the Moon. The sacred seat Jālandhara is located at the End of Sound (*nādānta*). (Pūrṇagiri) the sacred seat of mantra within the Triangle is on the path below it.

The arising of the sacred seats takes place within the (Triangle) in the current of Kula (*kulaugha*). The mother of persistance and destruction[20] (resides there, while) the sign of (its) accomplishment is (experienced in the) forehead. I praise the divine Energy who is in the Supreme Abode and, in the company of the Siddhas, is called the Yoni (*bhaga*).[21] (13)

Again, I will recount the *sūtra*[22] concerning the sequence of emanation in accord with the teaching of the scripture. (14ab)

प्रथमं[१२७] शक्तिकं[१२८] रूपं अव्यक्तव्यक्तिगोचरम्[१२९] ॥ १४ ॥
अव्यक्तो[१३०] भैरवो ह्यात्मा आत्मानन्दः[१३१] प्रकीर्तितः[१३२] ।
त्रिकोणान्ते[१३३] तु संजातं खमध्ये गगनान्तरे[१३४] ॥ १५ ॥
पातङ्गरूपिणो[१३५] वायुस्तेन[१३६] ओद्याणकं[१३७] भवेत्[१३८] ।

तन्मध्याच्छ्र्योद्यानात्[१३९] बिन्दुः पतितश्चाग्रकोणके ॥ १६ ॥
तत्र कामाख्यमुत्पन्नं[१४०] सर्वसिद्धालयं[१४१] स्मृतम् ।

बिन्दोश्च निर्गतस्तेजस्तद्गतो[१४२] भगदक्षिणे ॥ १७ ॥
तत्र[१४३] जालाख्यमुत्पन्नं[१४४] तीव्रतेजः सुदुःसहम्[१४५] ।

तेजसा[१४६] त्यजिताभासा च वामांशे[१४७] कुलोत्तरे ॥ १८ ॥

तेन पूर्णगिरिः प्रोक्तः[१४८] एवं पीठचतुष्टयम् ।
सृष्टिमार्गेण[१४९] कथितं पारम्पर्यक्रमागतम् ॥ १९ ॥

तेषां गुप्तानि नामानि संकेतेन ब्रवीम्यहम् ।
योगतन्त्रस्य[१५०] मध्यस्थं मायापीठं[१५१] भगान्तरे ॥ २० ॥
मोक्षमार्गप्रदातारमव्यक्तात्[१५२] संप्रवर्तते[१५३] ।

Oḍḍiyāna (*Kalā*)

[23]The form of Śakti comes first and its sphere is the manifestation of the Unmanifest. The Unmanifest is Bhairava who is the Self and is said to be the bliss of the Self. He arises in the middle of the Sky (of Ultimate Reality) within the Void (*gagana*) inside the Triangle. The form of the breath is that of a bird (that flies upward) and so is Odyāṇaka.[24] (14cd-16ab)

Kāmarūpa (*Bindu*)

The Drop falls in the front corner from the middle of the venerable Odyāna.[25] (The sacred seat) called Kāmarūpa, which is said to be the abode of all the Siddhas, arises there. (16cd-17ab)

Jālandhara (*Nādānta*)

Again, the radiant energy (*tejas*) that emerges out of the Drop has gone to the southern (corner) of the Yoni. (The sacred seat) called Jāla whose energy is extremely intense and hard to bear, arises there.[26] (17cd-18ab)

Pūrṇagiri (*Mantrapīṭha*)

Again, the light emitted by the radiant energy (emerges) in the left part, that is, the northern part of the Kula.[27] Thus it is called Pūrṇagiri. Such are the four sacred seats. (18cd)

(The teaching concerning the four seats) that has come down through the series (of teachers and disciples), has been imparted in accord with the path of emanation. (18cd-19)

The Secret Names of the Seats

Oḍḍiyāna

[28]I will (now) tell (you) their secret names according to the convention (*saṁketa*).[29] The bestower of the path to liberation, the Sacred Seat of Māyā[30] of the Yoga Tantra, is in the centre within the Yoni. It comes forth from the Unmanifest (*avyakta*).[31] (20-21ab)

सूर्यतत्त्वगतं विद्याद् विद्यापीठं तु दक्षिणे ।। २१ ।।
ज्ञानसिद्धिप्रदातारं नादमध्याद् विनिर्गतम्[१५४] ।

सोमतत्त्वप्रभामध्ये मन्त्रपीठं तथोत्तरे[१५५] ।। २२ ।।
ज्ञानसिद्धिप्रदातारं[१५६] तेजमध्यात्[१५७] प्रवर्तितम् ।

ब्रह्मतत्त्वं[१५८] विजानीयात्[१५९] मुद्रापीठं तदग्रतः[१६०] ।। २३ ।।
पिण्डसिद्धिप्रदातारं[१६१] बिन्दुदेहात् प्रवर्तितम् ।

इदं संकेतकं गुह्यं क्रमस्यादि[१६२] प्रकीर्तितम् ।। २४ ।।
नाम्ना पीठावली ह्येव[१६३] योगिनीचिह्नलक्षणम् ।
संकेतस्य[१६४] प्रभावेण अन्वये चान्वयी भवेत् ।। २५ ।।

इति सूत्रार्थमुद्दिष्टं[१६५] निर्णीतं[१६६] सप्तकोटिषु ।

अथ भाषाक्रमं देव[१६७] कुलमार्गे[१६८] ब्रवीम्यहम् ।। २६ ।।

कुला[१६९] कुशा[१७०] कुवे[१७१] कुया[१७२] कुभु[१७३] कुक्षिः कुनिः कुमा[१७४] ।
इदं संकेतकं कोशं[१७५] भावमार्गे[१७६] प्रकल्पितम् ।। २७ ।।
अस्य[१७७] भाषार्थविज्ञानं गुरुवक्त्रात्[१७८] तु[१७९] लभ्यते ।

Jālandhara

One should know that the Sacred Seat of Vidyā, which is within the Solar Principle, is in the south. It has emerged from the centre of Sound and bestows accomplishment in knowledge.[32] (21cd-22ab)

Pūrṇagiri

The Sacred Seat of Mantra is in the north, in the centre of the light of the Lunar Principle. It bestows accomplishment in knowledge and has emerged from the midst of the radiant energy (*tejas*) (of the deity). (22cd-23ab)

Kāmarūpa

In front of that is the Sacred Seat of Gesture.[33] One should know that to be the Principle of Brahmā that bestows the accomplishment of the body (of the energies of the letters) (*piṇḍasiddhi*) and has come forth from the body of the Drop. (23cd-24ab)

This is the secret convention and is said to be the first of the Transmission. It is called the `group of sacred seats' (*pīṭhāvalī*) and its mark is the sign (of the presence of) the Yoginīs (in each sacred seat). The initiate (*anvayin*) is a part of the tradition (*anvaya*) by the power of the convention. (24cd-25)

Thus the meaning of the *Sūtra* has (just) been indicated (*uḍḍiṣṭa*) (here and) expounded in full (*nirṇīta*) in the (scripture of) seventy million (verses).[34] (26ab)

The Language on the Path of Kula

Now, O god, I will tell (you) the Sequence of (the Secret) Code (*bhāṣākrama*) on the Kula path. (26cd)

The Group of Eight Codes

KULĀ,[35] KUŚĀ, KUVE, KUYĀ, KUBHU, KUKṢE, KUNI and KUMĀ – this is the vocabulary (*kośa*) of the convention, conceived on the path of (phenomenal) existence. Knowledge of the meaning of (the Kula) language is obtained from the teacher's mouth. (27-28ab)

कुलावलीति इत्युक्त्वा कुशा[१८०] शाकिनि[१८१] एव च ।। २८ ।।
कुवे[१८२] वेश्यावली[१८३] नाम कुया[१८४] याकिनिभैरवी ।
कुभु भुक्तिवती[१८५] या तु कुक्षे[१८६] क्षेमंकरीति च ।। २९
कुनि[१८७] निष्क्रमणा[१८८] देवी कुमा वै मङ्गला सा[१८९] च ।
एवं चाष्टविधा ह्येका कुब्जिका गृहदेवता ।। ३० ।।

तया चर्या कृता पूर्वं अद्वैतगृह[१९०] अष्टके ।
प्रयागा[१९१] वरुणा कोला[१९२] अट्टहासा[१९३] जयन्तिका ।। ३१ ।।
चरित्रैकाम्रकं[१९४] चैव देवीकोट्टं[१९५] तथाष्टमम् ।

गृहाष्टकं समाख्यातं सद्यःप्रत्ययकारकम्[१९६] ।। ३२ ।।
दिव्याधिकारं[१९७] सर्वेषां ज्ञानदं भोगदं[१९८] भवेत् ।
अतीताश्च[१९९] स्वयं देव्या[२००] वेश्याद्याश्च गृहाष्टके ।। ३३ ।।

वेश्या शुण्डिनि[२०१] कैवर्ती[२०२] खट्टिकी कञ्चुकी[२०३] तथा ।
रजकी च तथा शिल्पी[२०४] अष्टमी कौशिकी तथा ।। ३४ ।।
अष्टावेताः[२०५] समाख्याता गृहाश्चोदयकारिकाः[२०६] ।

प्रयागे तु स्थिता वेश्या वाराणस्यां तु शुण्डिनी[२०७] ।। ३५ ।।
कौल्लगिर्ये[२०८] तु कैवर्ती अट्टहासे तु खट्टिकी[२०९] ।
जयन्त्यां[२१०] कञ्चुकी[२११] प्रोक्ता चरित्रे रजकी[२१२] तथा ।। ३६ ।।
एकाम्रे शिल्पिका[२१३] देव[२१४] कौशिकी[२१५] देवकोटके ।
एवं[२१६] चाष्टविधा भाषा कुकारा चाष्टधा स्मृता ।। ३७ ।।

मन्त्रजा सहजा चैव योगजा[२१७] तन्त्रजा[२१८] तथा ।
कुलजा ज्ञानजा चैव योनिजा व्योमजा तथा ।। ३८ ।।
शक्तिश्चाष्टविधा प्रोक्ता वेश्यादिसमुदीरिता ।

मन्त्रजा सकला प्रोक्ता सहजा[२१९] रौद्रिका[२२०] भवेत् ।। ३९ ।।
योगजा च क्रियाक्रान्ता तन्त्रजा क्षुद्रकर्मसु ।
कुलजा[२२१] प्रियसंवादी[२२२] ज्ञानजा[२२३] समयार्थिनी ।। ४० ।।

(KULĀ) is said to be Kulāvalī (the Troupe of Kula) and KUŚĀ is Śākinī. (KUVE) is Veśyāvalī (the Troupe of Courtesans), while KUYĀ is Yākinī Bhairavī. KUBHU is Bhuktivatī (Endowed with Enjoyment), while the (goddess called) KUKṢE is Kṣemaṁkarī (the Forgiving). KUNI is the goddess Niṣkramaṇā (the Exit), while KUMĀ is Maṅgalā (the Auspicious). In this way, Kubjikā the one deity of the House (*gṛhadevatā*), is of eight kinds. (28cd-30)

Previously, in the eight houses of non-duality, she observed the conduct (of union with the god) (*caryā*). (These are): Prayāgā, Varuṇā, Kolā, Aṭṭahāsā, Jayantikā, Caritra, Ekāmraka and Devīkoṭṭa as the eighth. (31-32ab)

(This) is said to be the group of Eight Houses (*gṛhāṣṭaka*) that gives immediate realisation. They all possess the divine authority that bestows knowledge and worldly benefits. Veśyā (the Courtesan) and the other goddesses who are, in themselves, transcendental (*atītā*), (reside) in the Eight Houses.[36] (32cd-33)

(These goddesses are): Veśyā (the Courtesan), Śuṇḍinī (the Barmaid), Kaivartī (the fisherwoman), Khaṭṭikī (the Butcher Woman), Kañcukī (the Debauchee), Rajakī (the Washerwoman), Śilpī (the Sculpteress) and Kauśikī (the Female Owl), who is the eighth. These eight are said to be the generators of the Houses. (34-35ab)

Veśyā is in Prayāga, Śuṇḍinī is in Vārāṇasī, Kaivartī is in Kaullagiri, Khaṭṭikī is in Aṭṭahāsa, Kañcukī is said to be in Jayantī, Rajakī is in Caritra, Śilpikā is in Ekāmra and Kauśikī is in Devakoṭaka. In this way, the language is of eight kinds. And so too (the goddess) Kukārā is said to be of eight kinds. (35cd-37)

The Energy called Veśyā etc. is said to be of eight kinds, namely: Mantrajā (Born of mantra), Sahajā (Innately Born), Yogajā (Born of Yoga), Tantrajā (Born of Tantra), Kulajā (Born of Kula), Jñānajā (Born of Knowledge), Yonijā (Born of the Yoni) and Vyomajā (Born of the Sky). (38-39ab)

1) Mantrajā is said to contain (all the) energies (*sakalā*). 2) Sahajā is said to be terrible (*raudrikā*). 3) Yogajā is pervaded by action. 4) Tantrajā is (engaged) in the lower works (of magic). 5) Kulajā converses pleasingly and 6) Jñānajā desires the Rule. (39cd-40)

योनिजा[२२४] मोहयेद् भूतान् व्योमजा मारयेद्[२२५] ध्रूवम्[२२६] ।
एवं[२२७] क्षेत्राष्टके ज्ञेया[२२८] ब्रह्माण्याद्यष्टकं विदुः ।। ४१ ।।
अष्टावेते[२२९] च बोधव्याः पूजितव्याः प्रयत्नतः[२३०] ।
तदा श्रेयस्करा ज्ञेया अपमान्य मरणं[२३१] भवेत् ।। ४२ ।।

इदं भाषाष्टकं दिव्यं कुलाम्नाये प्रकाशितम् ।
रक्षितव्यं प्रयत्नेन[२३२] परशिष्ये[२३३] न दापयेत् ।। ४३ ।।

आकहा[२३४] हाकहा[२३५] चैव[२३६] कुकहा[२३७] डाकहा[२३८] तथा ।
राकहा[२३९] लाकहा चैव काकहा साकहा तथा ।। ४४ ।।
हाकहा कुकहा[२४०] सिद्धा जगतश्च चतुर्युगे[२४१] ।

ज्ञानं[२४२] प्रकाशयेद् यस्य कहाशब्दस्तदुच्यते ।। ४५ ।।
ज्ञानतत्त्वस्वरूपेण[२४३] कुलभाषा मयोदिता[२४४] ।
तद्भाषादशकं[२४५] मे[२४६] चोक्तं[२४७] कहार्थेन तु योजितम् ।। ४६ ।।

अनया भाषया देव कुलं[२४८] तत् प्रकटीकृतम् ।
यो न वेत्ति इमां[२४९] भाषां[२५०] नासौ[२५१] योग्यः[२५२] कुलान्वये ।। ४७ ।।

कै कखमा[२५३] आगजाद्या[२५४] कुशदीपी[२५५] च षट्कोऽयम्[२५६] ।
इयं द्वादशिका भाषा आदिदेव्या प्रकाशिता ।। ४८ ।।

योगभाषाक्रमो ह्येष आचार्यपददायकः ।

7) Yonijā deludes living beings while 8) Vyomajā certainly kills (one's enemy). They should be known to be in the eight fields in this way.[37] (The wise) know that (they are the same as) the group of eight (Mothers) beginning with Brahmāṇī. One should know these eight and worship them with effort. Then they should be known to be beneficial, (but if they are) disrespected, (they) kill (the offender). (41-42)

This is the divine group of eight of (the secret) language revealed in the Kula tradition. It should not be given to the disciple of another (teacher), (but) streneously protected (from the uninitiated). (43)

The Sixty-eight Codes

ĀKAHĀ, HĀKAHĀ, KUKAHĀ, ḌĀKAHĀ (Ḍākinī), RĀKAHĀ (Rākinī) LĀKAHĀ (Lākinī), KĀKAHĀ (Kākinī), SĀKAHĀ (Śākinī), HĀKAHĀ (Hākinī) and KUKAHĀ (Kubjikā) are accomplished in the four ages of the universe. (44-45ab)

The one who reveals knowledge is referred to with the word `KAHĀ'. I have spoken the language of Kula in the form of the knowledge of (ultimate) reality. That is the group of ten of (the secret) code that, conjoined with the reality (*artha*) (expressed by) `KAHĀ', was told to me.[38] (45cd-46)

O god, that Kula has been revealed by means of this language. He who does not know this language is not fit to be a member of the tradition (*anvaya*). (47)

KAI, KA, KHA, MĀ, Ā, GA and the six, JA, ĀDYĀ, KU, ŚA, DI and PI. This is the twelvefold code revealed by the Primordial Goddess (Ādidevī). (48)

This is the transmission of the language of Yoga (*yogabhāṣākrama*) that bestows the status of a teacher (*ācārya*) (to one who knows it). (49ab)

कैलासं कमलं बिन्दुः[२५७] खमध्ये[२५८] समयं[२५९] प्रभो ॥ ४९ ॥
मातङ्गं कौलमद्वैतं जगतः प्रलयोदयम्[२६०] ।
आदिकादिशिवं[२६१] सिद्धं याकिनीयोनिमुद्रितम् ॥ ५० ॥
यजनं[२६२] पादुकान्तं[२६३] च कुकारान्वयदर्शनम् ।
शवरी–अधिकारं तु दीपवर्तिश्च[२६४] मालिनी ॥ ५१ ॥
ॐकारादितः[२६५] पीठाश्च[२६६] सिद्धं[२६७] योगेश्वरं पदम् ।

इयं[२६८] द्वादशिका भाषानिर्णीता[२६९] श्रीकुलागमे[२७०] ॥ ५२ ॥
भाषाभेदं च यो वेत्ति आचार्यः स कुलान्वये ।

खेखकौखशिकाश्चैव[२७१] कुषा[२७२] भाषाचतुष्टयम् ॥ ५३ ॥
गवि सग पवि त्रीणि मावि मामश्च पञ्चमम् ।
डाहो गमे लधू त्रीणि काहि साहा[२७३] च खेचरी ॥ ५४ ॥
काकुमातरिका[२७४] सप्तषट्कभेदमुदाहृतम् ।

ओजापूकाचतुर्भाषा[२७५] ओचषमिचतुष्टयम्[२७६] ॥ ५५ ॥
अवि यवि[२७७] च[२७८] यो त्रीणि मवि यविस्तु[२७९] पञ्चमम्[२८०] ।
अकुसि कु[२८१] अकु त्रीणि कविमुषचतुष्टयम् ॥ ५६ ॥
आस्वाम[२८२] अवि आ षट्कं[२८३] गुप्ता[२८४] भाषा मयोदिता ।

अष्टषष्टिस्त्विमा भाषा अन्वये परिपठिताः[२८५] ॥ ५७ ॥
एवं[२८६] प्रश्नानि[२८७] यो वेत्ति स भवेत् पश्चिमे गृहे ।
इति भाषाक्रमं ज्ञानं अतिगूढार्थविस्तरम् ॥ ५८ ॥

यो न वेत्ति महादेव स कथं देशिकोच्यते[२८८] ।
अष्टषष्टिः[२८९] प्रभेदेन भाषाश्चैव[२९०] कुलान्वये[२९१] ॥ ५९ ॥
गोत्रमार्गे प्रयुञ्जीत मोक्षमार्गविनिर्णये ।

O Lord, (KAI is) Kailāsa. (Ka is) the Lotus. (KHA is) the Drop in the centre of the Sky (of Supreme Principle). (MĀ is) Mātaṇga, (Ā is) Kaula, (GA is) Nonduality. (JA is) the arising and falling away of the universe. (ĀDYĀ is) Śiva who is both the vowels (*ādi*) and the consonants (*kādi*) and, stamped with the seal of the Yākinī's Yoni, is accomplished. (KU is) the teaching (*darśana*) of the tradition of the (goddess) Kukārā (beginning with) the sacrifice and ending with the (teacher's) sandels. (ŚA is) Śavarī and (her) authority. (DI is) the wick of the lamp and Mālinī. (PI is) the sacred seats beginning with OṀ. (By knowing this) one achieves the plane of the Lord of Yoga. (49cd-52ab)

This is the twelvefold code taught in the scripture of the Śrīkula. He who knows the various codes (*bhāṣābheda*) is a (true) teacher (*ācārya*) in the Kula tradition. (52cd-53ab)

KHEKHA, KAUKHA, ŚIKĀ and KUṢĀ are the fourfold code. GAVI, SAGA and PAVI make three along with MĀVI and MĀMA as the fifth. ḌĀHO, GAME and LADHŪ make three. KĀHI, SĀHĀ, Khecari and Kākamātṛkā are said to be the division of seven hexads (that is, forty-two). (53cd-55ab)

O (Oḍḍiyāṇa), JĀ (Jālandhara), PŪ (Pūrṇagiri) and KĀ (Kāmarūpa) make the code of four. O (Oḍḍīśanātha), CA (Caryānātha) ṢA (Ṣaṣṭhanātha) and MI (Mitranātha) make a group of four. AVI, YAVI and YO make three. Along with MAVI and YAVI, the fifth. AKUSI, KU and AKU make three. KA, VI, MU and ṢA make a group of four, while Ā, SVĀ, MA, A, VI and Ā make the group of six.[39] I have thus uttered the secret code. (55cd-57ab)

These are the codes, sixty-eight (in number), that are recited in the tradition. He who knows (these) cunnundrums (*praśna*) in this way (truly) belongs to the Western House. This is the knowledge of the sequence of codes (*bhāṣākrama*), the meaning of which is most profound and extensive. (57cd-58)

O Mahādeva, how can one who does not know this be said to be a teacher (*deśika*)? (These are) the sixty-eight codes in the Kula tradition that should be applied individually on the Path of the Clan (*gotramārga*) in order to understand the path to liberation. (59ab-60ab)

अथ मेलकसंयोगं यथा भवति तच्छृणु ।। ६० ।।

एकांगुलिप्रदेशिन्या[२९२] स्वागतं मन्त्रिणां वदेत् ।
द्वाभ्यां सुस्वागतं चैव क्षेममंगुष्ठपीडनात्[२९३] ।। ६१ ।।
गगनस्था यदा[२९४] दृष्टिः[२९५] सुक्षेमगृहमागतः[२९६] ।
एवं[२९७] चतुर्विधा मुद्रा गोत्रसंकेतके स्मृता ।। ६२ ।।

ऐन्द्री च चञ्चला दृष्टिर्याम्ये[२९८] दृष्टिस्तु भीषणा ।
सौम्ये[२९९] तथास्तु विज्ञेया अन्तरीक्षे[३००] तु निश्चला ।। ६३ ।।
चतुर्विधा चक्षुर्मुद्रा[३०१] पीठमार्गे[३०२] प्रकीर्तिता ।

स्वरैः[३०३] षोडशभिर्भिन्ना[३०४] ब्रह्ममात्रा तु[३०५] मूर्धनि ।। ६४ ।।
कादितान्तं[३०६] गता[३०७] देव विष्णुमात्रा तथोत्तरे ।
थादिसान्तविभेदेन[३०८] रुद्रमात्रा तु दक्षिणे ।। ६५ ।।

इति पंक्तित्रयं प्रोक्तं मातृकाक्षरडम्बरम् ।
दिव्यन्यासं[३०९] स्वयं देहे नाम्ना वै वर्णराशिकम्[३१०] ।। ६६ ।।

स्थानषट्कं[३११] प्रवक्ष्यामि[३१२] उपदेशार्थविस्तरम् ।

विशुद्धं[३१३] षोडशैर्भिन्नं द्वादशैस्तु अनाहतम्[३१४] ।। ६७ ।।
दशभिश्च मणिर्भिन्नः[३१५] स्वाधिष्ठानं[३१६] षडात्मकम्[३१७] ।
आधारे भेदाश्चत्वार आज्ञाभेदद्वयं विदुः ।। ६८ ।।
गुर्वाज्ञायाश्च दशकं[३१८] सारं संसारसागरे[३१९] ।

The meeting of Siddhas and Yoginīs. The Language of Gestures

Now listen to how the union of the meeting (*melaka*) (between Siddhas and Yoginīs) takes place. (60cd)

(A Yoginī) who shows one finger is (in this way) saying welcome (*svāgata*) to (adepts) who recite mantras. With two (fingers she says that) he is very welcome (*susvāgata*). By pressing the thumb (with the finger she indicates) well-being (*kṣema*). If (she) gazes (up) at the sky, (she indicates that) he has come to the house of well-being. Gesture (*mudrā*) is in this way said to be of four kinds in the convention of the clan (*gotrasaṁketaka*). (61-62)

The gaze directed to the east is playful (*cañcalā*). The gaze directed to the south is wrathful (*bhīṣaṇā*) and one should know that the one directed to the north is also such. (The gaze directed upwards) to the sky is fixed (*niścalā*).[40a] The Gesture of the Eyes (*cakṣurmudrā*) is said to be of four kinds on the path of the sacred seats. (63-64ab)

The Triangle of Letters and their Projection into the Six Wheels

Brahmā's measure (*mātrā*) consists of the sixteen vowels and is on the top (of the Triangle). Similarly, O god, Viṣṇu's measure is associated with (the letters) from Ka to Ta and is on the left (of the Triangle). Again, Rudra's measure is on the right and is formed from the (letters) Tha to Sa.[40b] (64cd-65)

Thus the three lines (of the Triangle) are said to (make up) the collection of the letters of the alphabet. And the aggregate of letters by itself is called the Divine Deposition within the body.[41] (66)

(Now) I will tell (you) the extensive sense of the teaching concerning the Six Places (*sthānaṣaṭka*). (67ab)

The Pure (Wheel) (*viśuddha)* consists of sixteen (vowels) and the (Wheel of) Unstruck Sound (*anāhata*) of the twelve (consonants from Ka to Ṭha). The (Wheel of the City of) Jewels (*maṇipura*) consists of the ten (consonants from Ḍa to Pha) while the (Wheel of) the Self-supported (*svādhiṣṭhāana*) consists of the six (consonants from Ba to La). There are four divisions (Va to Sa) in the (Wheel of the) Foundation (*ādhāra*) and (the wise) know the two (Ha and KṢa) in (the Wheel of the) Command. The group of ten associated with the teacher's Command is the (very) essence of the ocean of transmigratory existence. (67cd-69ab)

खेचरं वै कृतयुगे[३२०] आत्म—ओलिस्तथैव[३२१] च ।। ६९ ।।
त्रेतायुगे वृद्धक्रमं[३२२] ज्येष्ठ—ओलिक्रमागतम् ।
मध्यमं द्वापरे ज्ञेयं[३२३] कलौ बालक्रमं[३२४] भवेत् ।। ७० ।।

त्रिविधं[३२५] क्रम—ओलं तु बालकौमारवृद्धकम्[३२६] ।
चतुर्थं[३२७] व्यापकं सूक्ष्मं एकमेव क्रमं त्रिधा ।। ७१ ।।

श्लोकमेवमिदं[३२८] सारं देव्याज्ञया:[३२९] प्रकाशितम् ।
ये[३३०] बुद्ध्यन्ति नरा देव ते मुक्ता नात्र संशयः ।। ७२ ।।
शुभाशुभैर्न लिप्यन्ते[३३१] ब्रह्महत्यादिपातकैः ।
निर्मलास्ते[३३२] भविष्यन्ति श्लोकार्थस्य[३३३] विदास्तु ये ।। ७३ ।।

शास्त्रार्थेन विना भ्रान्तिः[३३४] कुतः शम्यति[३३५] पश्चिमे ।
तेन श्रीमतबोधो यः[३३६] निर्मलहेमवद्[३३७] यथा ।। ७४ ।।
दर्शनात्[३३८] स्पर्शनाद् वाथ[३३९] पशूनां पापहा[३४०] भवेत्[३४१] ।
स भवेत कुलाचार्यो[३४२] वेधज्ञानविशारदः ।। ७५ ।।

आज्ञाधरोऽथ भवेत[३४३] उपदेशधृतव्रतः[३४४] ।
शोभते स कुले देव श्रीमतार्थप्रबोधकः ।। ७६ ।।

मतार्थे[३४५] च परीक्ष्य यो[३४६] यो हि मिथ्यावभाषकः ।
आचार्यः सह शिष्यैस्तु नरकं रौरवं व्रजेत् ।। ७७ ।।

अन्यथा आगमार्थं तु बुध्यते नैव तत्त्वतः ।
स्वयमेवोत्पादयेदर्थं[३४७] स याति नरकं ध्रुवम् ।। ७८ ।।
स्वयं हर्ता[३४८] च पापिष्टो[३४९] न स[३५०] वै पाशहा भवेत् ।

भैरव्याधिष्ठितं ज्ञानं भैरवस्य तु लीयते ।। ७९ ।।
भैरव्या प्राप्यते भुक्तिर्मुक्तिर्वै भैरवाद् भवेत् ।

The Transmissions

The (Transmission taught) in the Kṛta Age is that of the Skyfarer and the Lineage (*oli*) of the Self. The Transmission of the Aged (is taught) in the Tretā Age and has come down through the transmission of the Lineage of the Eldest (*Jyeṣṭha Oli*). One should know that the middle one (is revealed) in the Dvāpara Age while the Transmission of the Child is (revealed) in the Age of Strife. The Lineage of the Transmission (*kramānvaya*) is triple, namely, that of the Child, the Youth and the Aged. The fourth one (which is that of the Skyfarer) is subtle and pervasive. The one Transmission is (thus) of three kinds. (69cd-71)

Thus this verse, which is the essence of the goddess's Command, has been revealed. O god, those men who understand it, are certainly liberated. They are not stained by either auspicious or inauspicious (actions), (even) by (great) sins, including brahminicide. Those who understand the meaning of the verse will be pure. (72-73)

The Kulācārya

Without knowing the purport of the scripture, (one is induced into) error so how can one find peace in the Western (Tradition)? Thus one who understands the *Śrīmata* is like pure gold. By seeing or by touching, he destroys the sins of the fettered.[42] He is a Kulācārya, skilled in the knowledge of (how to) pierce (*vedha*) (the Wheels in the body). (74-75)

He possesses the (divine) Command and is firm in (his) the vow (to observe) the teaching (of the scripture). O god, beautiful is he in the Kula who explains the meaning of the *Śrīmata*. (76)

Having tested (a teacher) in the meaning of the doctrine (*matārtha*), the teacher who (is found to) speak falsely will go to hell together with (his) disciples. (77)

He who explains the meaning of the scripture incorrectly (*anyathā*) and not according to the truth but makes up the meaning by himself, will go to a terrible hell. He, by himself, destroys (all that is beneficial) and, the greatest of sinners, he certainly does not remove the fetters (of others). (78-79ab).

The knowledge of Bhairava, presided over by Bhairavī, dissolves away (the fetters of those in bondage). From Bhairavī one obtains worldly benefits (*bhukti*). Liberation comes from Bhairava. (79cd-80ab)

इति भैरवभाषेयं गूढार्था[३५१] विमलोत्तरा[३५२] ॥ ८० ॥
सर्वदानन्दसन्तानं भैरवात्[३५३] संप्रवर्तते[३५४] ।
तच्चिदानन्दबोधेन ये विद्धाश्च महाव्रताः[३५५] ॥ ८१ ॥
ते मुक्ता नात्र संदेहो संभवन्ति[३५६] युगत्रये[३५७] ।

इत्याद्यावतारे[३५८] महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे[३५९]
स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[३६०] अव्वाक्रमभाषिते[३६१]
सृष्टिक्रमसूत्राधिकारवर्णने[३६२] क्रमोदयो नामानन्दः ॥ ४२ ॥

This is Bhairava's language (*bhāṣā*) and its meaning is profound and extremely pure. A continuous flow (*santāna*) of bliss comes forth perpetually from Bhairava. Those who observe the Great Vow and have been pierced by insight into that bliss of consciousness are certainly liberated in all the three times. (80cd-82ab)

This is the (forty-second) chapter called the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Sūtra of the Sequence of Emanation*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses *vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

त्रिचत्वारिंशानन्दः

श्रीनाथ उवाच

युगे युगे समाचारं सिद्धयोगिनिसंकुलम्[१] ।
अवतारं युगावस्थं[२] वद मे शंकरार्चिते[३] ॥ १ ॥

श्रीवक्रा उवाच[४]

साधु साधु महाप्राज्ञ आदिनाथ जगत्पते ।
कथयामि न[५] संदिग्धं[६] यत्[७] त्वया परिपृच्छितम् ॥ २ ॥
चतुर्युगावतारं तु संक्षेपेण[८] वदाम्यहम् ।
पारम्पर्यक्रमं देव यन्मया भाषितं पुरा ॥ ३ ॥

सादाख्यो[९] नाम सिद्धस्तु अधिकारी[१०] कृते युगे ।
उत्तरानन्ददेव्यायाः[११] अव्वागृहं[१२] समागतः[१३] ॥ ४ ॥
तस्य पुत्राश्च[१४] संजाताश्चत्वारः[१५] कुलनायकाः ।
तेषां[१६] नामानि वक्ष्यामि एकैकस्य पृथक् पृथक् ॥ ५ ॥
प्रथमममरो[१७] नाम अजरश्च द्वितीयकः ।
ॐकारश्च[१८] तृतीयः[१९] स्याच्चतुर्थश्चामृतोद्भवः[२०] ॥ ६ ॥

अमरीभिर्दीक्षिता[२१] देवाः[२२] संख्यां[२३] शृणु उमापते ।
सप्तसप्ततिकोटीनि[२४] एकैकेन तु दीक्षिताः[२५] ॥ ७ ॥
खेचरत्वं गताः[२६] सर्वे[२७] मदीयाज्ञाप्रभावतः ।
एवं[२८] कृतयुगे देव कथिता सिद्धसंख्या सा[२९] ॥ ८ ॥

अतः[३०] कुदण्डमध्यस्थं[३१] अमृतोद्भवसंभवम्[३२] ।
दिव्यकायं महादीप्तं[३३] देवानुग्रहकारकम् ॥ ९ ॥

CHAPTER FORTY-THREE

The *Sūtra* of the Descent (of the Teachers) in the Four Ages

Śrīnātha said:

(O goddess) worshipped by Śaṅkara! There is a (teaching concerning the practice of) right (Kaula) conduct for Siddhas and Yoginīs in every Age. Tell me of (its) descent (into the world) in relation to each Age.[1] (1)

The venerable (goddess) said:

Well done, O greatly wise one! Ādinātha! Lord of the Universe! I will tell (you) what you have asked (me about) that is free of doubt. O god, I will tell (you) in brief about the descent (of the teaching) in the four Ages, namely, the transmission of the line (of teachers and disciples), as I have declared it in the past. (2-3)

The Descent of the Teacher in the First Age

The Siddha called Sādākhya has authority in the Kṛta Age. He came to the Mother's House (*avvāgṛha*) of the goddess of the bliss of the northern (seat) (*uttarānandadevī*). He had four (spiritual) sons who were leaders of the Kula. I will tell (you) the names of each one of them individually.[2] The first is Amara, the second, Ajara, Oṁkāra is the third and the fourth is Amṛtodbhava.[3] (4-6)

O Umāpati, listen (now) to the number of gods initiated by the immortal (Siddhas). Seven times seven hundred million gods were initiated one by one. They all attained (the liberation of mystical) flight (*khecaratva*) by the power of my Command. Thus, O god, (I have) told (you) the number of Siddhas in the Kṛta Age.[4] (7-8)

Thus the Divine Body (*divyakāya*), born from (the bliss) generated from the Nectar (of consciousness) (*amṛtodbhava*), is situated in the middle of the spinal cord (*kudaṇḍa*). Burning very brilliantly (*mahādīpta*), it bestows God's grace (*devānugrahakāraka*).[5] (9)

द्वितीययुगसद्भाव[३४] कथयामि सुरार्चित[३५] ।
पारम्पर्यक्रमादेव यन्मया भाषितं पुरा[३६] ॥ १० ॥

यस्यैव शंकरो नाम सिद्धस्य[३७] वरदस्य च ।
व्रजेत्[३८] स[३९] दक्षिणे मार्गे मङ्गलार्थे[४०] गृहाश्रमम्[४१] ॥ ११ ॥

तस्यैव पुत्राः[४२] संजाताः[४३] चत्वारः कुलदीपकाः[४४] ।
अनुष्ठानरता[४५] देव मन्त्रयोगसमाधिना[४६] ॥ १२ ॥
तेषां नामानि वक्ष्यामि पृथक् न्यायेन सुन्दर[४७] ।
अरुणो वरुणश्चैव[४८] वरदश्च तृतीयकः ॥ १३ ॥
चतुर्थः संचरो[४९] नाम कथितस्तव[५०] सुव्रत[५१] ।

पुत्रसुदीक्षिताः[५२] सिद्धाः[५३] संख्या[५४] शृणु महेश्वर[५५] ॥ १४ ॥
नवनवतिकोटीनि[५६] एकैकेन तु दीक्षिताः[५७] ।

बालार्कोदितवद्रूप[५८] सुतप्तकनकप्रभम् ॥ १५ ॥
गुहामध्यगतं पीठं शूलिना[५९] चोत्तरे[६०] स्थितम् ।
द्वितीये च युगे प्राप्ते सिद्धानुग्रहकारकम्[६१] ॥ १६ ॥

द्वापरे च युगे देव अधिकारक्रमं[६२] यथा ।
तव स्नेहेन वक्ष्यामि एकचित्तः[६३] शृणु प्रिय[६४] ॥ १७ ॥

पश्चिमाम्नायिकादेव्याः[६५] पिङ्गलो[६६] गृहमागतः[६७] ।
तस्य पुत्राश्च[६८] संजाताः[६९] एकैकवरदायकाः[७०] ॥ १८ ॥
विजय[७१] विन्ध्यनाथ[७२] च मार्तण्डो मेषमेव च ।
एभिस्तु दीक्षिताश्चान्ये वक्ष्यामि तव सुन्दर ॥ १९ ॥

लोकपालाश्च नक्षत्रा[७३] ध्रुवं नक्षत्रमण्डलम् ।
कोटिद्वादशसंख्या च दीक्षितान्येकमेकतः[७४] ॥ २० ॥

The Descent of the Teacher in the Second Age

O (Lord) worshipped by the gods, (now) I will tell (you about) the essence of the second Age as (I have) told (you about it) in the past in accord with the transmission of the sequence of (teachers).[6] (10)

The name of the Siddha who bestows boons (in the second Age) is Śaṅkara. He travelled on the southern path to the Hermitage of the House (of the goddess) (*gṛhāśrama*) to meet (the goddess) Maṅgalā. (11)

He had four (spiritual) sons who were luminaries of the Kula. O god, they (were) devoted to the practice of religion by means of mantra, Yoga and concentration. O handsome one, I will tell (you) their names, individually and correctly. (They are) Aruṇa, Varuṇa and Varada, who is the third. O observer of good vows, the fourth (is) called Saṁcara; (so) you have been told about (him also).[7] (12-14ab)

O Great Lord, listen to the number of the Siddhas well initiated by (these spiritual) sons. Nine time nine hundered million were initiated, one by one. (14cd-15ab)

The sacred seat is in the north in the centre of the Cave, along with Śiva (Śūlin). Its light is (like) that of heated gold and (its) form like the young risen sun. It graces the Siddhas when the second Age comes. (15cd-16)

The Descent of the Teacher in the Third Age

O god, out of affection for you, I will tell (you) the transmission of authority (*adhikārakrama*) in the Dvāpara Age. O beloved, listen attentively. (17)

Piṅgala came to the House of the goddess of the Western Tradition.[8] He had (spiritual) sons who all bestowed boons (on others). (They were) Vijaya, Vindhyanātha, Mārtaṇḍa and Meṣa. O handsome one, I will tell (you the names of) the others they initiated. (18-19)

The guardians of the quarters, the constellations *(nakṣatra),* the fixed (*dhruva*) circle of the constellations and others, one hundred and twenty million in number, (all) were initiated one by one.[9] (20)

तृतीय[७५] सूचित[७६] दिव्य[७७] पीतवर्णं समुज्ज्वलम् ।
नक्षत्रा[७८] लोकपालाश्च अनुग्रहात् परमेश्वर[७९] ।। २१ ।।

चतुर्थे च[८०] युगे देव अधिकारक्रमं शृणु ।
अवतार[८१] कृतं येन वक्ष्यामि तव शंकर ।। २२ ।।
पूर्वाम्नायस्थिता देवी अव्वा[८२] भैरवरूपिणी ।
श्रीकण्ठो[८३] नाम सिद्धश्च तस्यास्तद्गृहमागत: ।। २३ ।।

तेनापि यत् कृतं चान्य[८४] शृणु तत्त्वेन सुन्दर[८५] ।
वेदसिद्धान्ततत्त्वज्ञा[८६] दीक्षिताश्च बलोत्कटा:[८७] ।। २४ ।।
चतुर्युगे तु सिद्धा ये पूर्वाम्नायेऽधिकारिण:[८८] ।
ते सिद्धा दीक्षिता:[८९] सर्वे श्रीकण्ठपश्चिमान्वये[९०] ।। २५ ।।

खगेन्द्र:[९१] कूर्ममीनाख्यौ[९२] मच्छेन्द्रश्च[९३] चतुर्थक: ।
एभिस्तु[९४] दीक्षिता:[९५] सिद्धा:[९६] काद्य:[९७] षोडश षोडश[९८] ।। २६ ।।

एवं ते कथितं सर्वं युगानुयुगरूपकम्[९९] ।[१००]
कृद्युगे[१०१] दीक्षिता देवा:[१०२] त्रेते[१०३] सिद्धास्तथा[१०४] यथा[१०५] ।। २७ ।।[१०६]
द्वापरे गणगन्धर्वा:[१०७] कलौ चैव तु मानवा:[१०८] ।[१०९]
असंख्या दीक्षिता देव चतुर्थे[११०] तु महायुगे ।। २८ ।।[१११]

अन्तिमे च[११२] युगे प्राप्ते भ्रमराञ्जनसमप्रभे[११३] ।
कलौ युगे महाघोरे किल्विषेन[११४] परिप्लुते ।। २९ ।।
सिद्धावतारमर्थे[११५] तु भेदे भेदेऽवतारितम् ।
ओड्डीश[११६] तूष्णिचिञ्चीश[११७] स्थानुसंज्ञ[११८] चतुर्थकम् ।। ३० ।।

पदे पदे च विख्यातं युगानुयुगरूपकम् ।
रहस्यं परमं शंभो तीव्राज्ञाद्योतित[११९] महत् ।। ३१ ।।

चतुर्युगावतारं तु दिव्यौघ[१२०] गुरुमण्डलम् ।
यो न विन्दति तत्त्वेन[१२१] स कथं चान्वयी भवेत्[१२२] ।। ३२ ।।

(Thus the transmission of) the third (Age), which is divine and burns with (a brilliant) yellow colour,[10] has been described. O Supreme Lord, (this includes, by my) grace, the constellations and the guardians of the quarters. (21)

The Descent of the Teacher in the Fourth Age

O god, listen to the transmission of authority (*adhikārakrama*) in the fourth Age. O Śaṅkara, I will tell you who descended (into the world). The goddess who belongs to the previous tradition (*pūrvāmnāya*) is Avvā (the Mother), who is (one with) Bhairava (*bhairavarūpiṇī*). The Siddha called Śrīkaṇṭha[11] came to her House. (22-23)

O handsome one, listen to what else he really (*tattvena*) did. The Siddhas of the fourth Age, who were office bearers in the previous tradition (*pūrvāmnāya*) and were initiates who, proud of their might, knew the truth of the teaching (*siddhānta*) of the Veda were all initiated in the Western Tradition of Śrīkaṇṭha. (24-25)

(These were) Khagendra, Kūrma, Mīna and Macchendra, the fourth.[12] They each initiated sixteen Siddhas belonging to Western Tradition (*kādi*).[13] (26)

Thus I have told you everything as it is, Age by Age. Gods are initiated in the Kṛta Age, Siddhas in the same way in the Tretā Age, celestial musicians and the host in the Dvāpara Age and men in the Age of Strife. O god, countless numbers are initiated in the fourth great Age. (27-28)

The descent of Siddhas into the tradition (*artha*), each descending into a particular division, takes place when the last Age comes which, (black) in colour like a bumble bee, is the Age of Strife, very terrible and full of impurity. (They are): Oḍḍīśa, Tūṣṇīśa, Ciñcīśa and the fourth, called Sthānu.[14] (29-30)

(Thus everything) has been explained with regards to each position (of authority) in accord with each of the Ages. O Śambhu, (this is) the great and supreme secret that has been illumined by an intense Command. (31)

(This is) the descent (of the Siddhas in) the four Ages, the Divine Current (*divyaugha*) and the Circle of the Teachers (*gurumaṇḍala*). How can one who has not acquired it as it truly is be a member of the tradition? (32)

इत्याद्यावतारे[१२३] महान्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलषट्कनिर्णये
कादिभेदे आज्ञापारमेश्वरस्वामिनीमते श्रीचतुर्विंशतिसहस्रे[१२४]
चतुर्युगावतारसूत्रवर्णनो[१२५] नामानन्दः[१२६] ।। ४३ ।।

This is the (forty-third) chapter called the Description of *the Sūtra of the Descent (of the Teachers) in the Four Ages*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

चतुश्चत्वारिंशानन्दः

श्रीवक्रा उवाच

अथान्यं विमलं वक्ष्ये क्रमोदयं तु[१] दुर्लभम् ।

योऽसौ सर्वगतो देव बिन्दुः[२] कारणमव्ययम् ।। १ ।।
तस्येच्छा[३] निर्गता शक्तिश्चिद्रूपा[४] तु कुलालया ।
तद्धर्मधर्मिणी[५] सा तु अग्राह्या गुणचित्परा[६] ।। २ ।।

तत्त्वभासा[७] स्फुरन्ती च ऋजुरेखैव[८] कुण्डली ।
सा च वामा समाख्याता ज्येष्ठा रौद्री षडात्मिका ।। ३ ।।

अधो नादनिरोधाच्च शान्त्याख्या उन्मनाव्यया[९] ।
महापीठस्थिता तत्र कुलकौलावतारिका[१०] ।। ४ ।।

रूपातीतं तथा रूपं पदं[११] पिण्डमनुक्रमात् ।
पिण्डः[१२] कुण्डलिनी शक्तिः[१३] पदं हंसः[१४] प्रकीर्तितः[१५] ।। ५ ।।
रूपं बिन्दुमयं प्रोक्तं[१६] रूपातीतमनामयम् ।

तत्र पीठचतुष्कं तु संजातं तु कुलेच्छया[१७] ।। ६ ।।
रूपातीतं तु कामाख्यं रूपं पूर्णगिरिर्महान् ।
पदं जालन्धराख्यं तु पिण्डमोड्डं प्रकीर्तितम्।। ७ ।।
का–पू–जा–ओचतुष्कं[१८] तु मूलकौलक्रमागतम् ।

CHAPTER FORTY-FOUR

The Emanation of the Śrīkrama

The Arising of the Transmission (*kramodaya*) in Twenty-eight Parts

The venerable (goddess) Vakrā said:

Now I will talk about another (manner in which) the Krama arises (*kramodaya*) that is pure and hard to acquire. (1ab)

O god, the omnipresent Drop (of Śiva's consciousness) is the imperishable cause (of all things). His will is the energy that emerges from it. (This energy is the goddess who is) consciousness and the repository of Kula. Endowed with the attributes of that (Drop), she cannot be grasped. She is the (goddess) Parā whose (fundamental) quality is consciousness. (1cd-2)

She is Kuṇḍalī, the light of the (Supreme) Principle who manifests in the form of a straight line. Sixfold, she is (also) said to be Vāmā, Jyeṣṭhā and Raudrī. (3)

(This) imperishable Transmental (energy) called Peace (*śāntyākhyā*), (emerges) below by the constraint of Sound (*nādanirodha*) and, residing in the great sacred seat, brings Kula and Kaula down there (into the world).[1] (4)

The Four Sacred Seats

(This descent takes place in the following stages): Beyond Form (*Rūpātīta*), Form (*Rūpa*), Word (*Pada*) and Body (*Piṇḍa*), in due order. The Body is the energy Kuṇḍalinī. Word (*pada*) is said to be the Gander. Form is said to be the Drop and Beyond Form is the reality free of all defects (*anāmaya*). (5-6ab)

The four sacred seats have arisen there by the will of Kula. Beyond Form is Kāmākhya. Form is the great Pūrṇagiri. Word is said to be Jālandhara, while the Body is said to be Oḍḍa. The group of four, KĀ, PŪ, JĀ and O has come (into the world) through the root Kaula transmission.[2] (6cd-8ab)

सादाख्यं तु महासिद्धं सदाशिवपदे स्थितम् ॥ ८ ॥
विभज्यते स चात्मान[१९] पुनरेव त्रिधाकृतम् ।
शिवः[२०] शक्तिस्तथात्मा स[२१] एक एव[२२] त्रिधा स्थितः ॥ ९ ॥
अघोरः परमो नाथ घोराख्या शक्तिरुच्यते ।
श्रीकण्ठश्च तथात्मानं स च[२३] एव चतुर्विधः[२४] ॥ १० ॥

योऽसौ[२५] मित्राभिधानो वै स च देवो उमापतिः[२६] ।
एषा व्याप्तिः समाख्याता ओड्डीशो[२७] गोलकं भवेत् ॥ ११ ॥
षष्ठो[२८] नादः[२९] समाख्यातः चर्य आनन्दमुच्यते[३०] ।

पिण्डं चैव पदं रूपं रूपातीतं चतुर्थकम् ॥ १२ ॥
दिव्यक्रमात्[३१] क्रमं[३२] जातं सृष्टि—ओघेन[३३] कौलिकम् ।

या सा शक्तिः परानन्दा सृष्टिरूपा व्यवस्थिता ॥ १३ ॥
श्वेता पीता तथा रक्ता श्यामा देवी कुलात्मिका ।
एवंवर्णा[३४] समुत्पन्ना स्वररूपेण[३५] पीठका[३६] ॥ १४ ॥

अकारश्च इकारश्च ओकारैकारमेव[३७] च ।
ॐकारं[३८] यत् समाख्यातं तस्याः[३९] सृष्टिर्विनिर्गता[४०] ॥ १५ ॥
पृथिव्यादिक्रमेणैव ओजापूकाचतुष्टयम् ।
पञ्चमं यत्[४१] समाख्यातं पीठं मातङ्गसंज्ञया ॥ १६ ॥
व्यापकं परमं सूक्ष्ममगम्यं[४२] गुरुवर्जितैः ।

ऋग्वेदश्च यजुर्वेदः[४३] सामवेदो ह्यथर्वणः[४४] ॥ १७ ॥
ओमिति सदाशिवं प्रोक्तं एकारो मित्रसंज्ञकः[४५] ।
ओकारमोड्डीशो नाम[४६] इकारः षष्ठ उच्यते ॥ १८ ॥
अकारेण तु चर्याख्यः सिद्धाम्नायावतारकाः[४७] ।

ऋग्वेदी[४८] भवते मित्रो[४९] यजुर्वेदी[५०] उड्डुमेव[५१] च ॥ १९ ॥
सामवेदी[५२] भवेत्[५३] षष्ठश्चर्यानाथो ह्यर्थर्वणः[५४] ।
तथा पीठानि चत्वारः[५५] संजातानि वरानन ॥ २० ॥

Sādākhya is the great Siddha who resides on Sadāśiva's plane. He divides himself up into three parts. He is one alone, abiding threefold as Śiva, Śakti and the Self. O Lord, Aghora is supreme and (his) energy is called Ghorā, while Śrīkaṇṭha is the Self,[3] which is fourfold.[4] (8cd-10)

The (Siddha) called Mitra is the god who is Umā's husband. This is called pervasion. Oḍḍīśa is the Ball (*golaka*) (of the Drop). Ṣaṣṭha(nātha) is said to be Sound and Carya(nātha) is said to be bliss. (11-12ab)

The Body, Word, Form and Beyond Form as the fourth – (this) Kaula sequence has arisen from the divine transmission (*divyakrama*) as the current of emanation. (12cd-13ab)

That Energy who is supreme bliss abides in the form is emanation. She is the goddess who is Kula and is white, yellow, red and black. Coloured thus, She is the energy of the sacred seats (*pīṭhakā*) who arises in the form of the vowels (*svara*).[5] (13cd-14)

The letters A, I, O and E and the one called the syllable OṀ are her emanation. (They correspond), in due order, to the (gross elements of) Earth onwards as the four (sacred seats) O (Oḍḍiyāṇa), JĀ (Jālandhara), PŪ (Pūrṇagiri) and KĀ (Kāmarūpa). The fifth sacred seat, which is called Mātaṅga, is pervasive, supreme, subtle and unapproachable for those who have no teacher. (15-17ab)

(The four correspond to) the Ṛgveda, Yajurveda, Sāmaveda and Atharvaṇa. OṀ is said to be Sadāśiva and the letter E is called Mitra(nātha). The letter O is called Oḍḍīśa, while the letter I is said to be Ṣaṣṭha(nātha). Caryā(nātha) is called the letter A. (These are the teachers) who brought the Tradition of the Siddhas (*siddhāmnāya*) down (to earth).[6] (17cd-19ab)

Mitra is a Ṛgvedin, Uḍḍa is a Yajurvedin, Ṣaṣṭha(nātha) is a Sāmavedin, while Caryānātha is an Atharvan. O handsome one, the four sacred seats have arisen in a similar way. (19cd-20)

ऋकार[५६] चैव ॠकारं ऌ ॡकारं तथैव च ।
ऋकारे कामरूपं तु ॠकारे[५७] पूर्णपीठकम् ।। २१।।
ऌकारे[५८] जालसंज्ञं तु ॡकारे चोड्डियाणकम्[५९] ।

ऋकारे[६०] तु ॠकारे[६१] तु ऌ ॡ[६२] चैव तु संभवाः[६३] ।। २२ ।।
ओलिश्चैव समाख्याता[६४] ए औ आत्मानमेव[६५] च ।
ॐ मषं यामलं विद्या[६६] कुब्जा इत्यष्टशांभवम्[६७६८] ।। २३ ।।

सादाख्यं तु विसर्गाख्यं एवं सृष्टिक्रमं स्मृतम् ।
पीठाद्यां योगिनीम् आहुर्नपुंसकचतुष्टयम्[६९] ।। २४ ।।

विमलादिविभेदेन श्रीमत[७०] कथयाम्यहम् ।
एकारे विमला प्रोक्ता ओकार[७१] तु पुलिन्दिका ।। २५ ।।

इकारे योगिविमला[७२] अकारेण तु चम्पका ।
ॐकारे[७३] समया प्रोक्ता यस्मात् सृष्टिः प्रवर्तते ।। २६ ।।

आधारभेद[७४] एकारं स्वाधिष्ठान[७५] ओकारकम्[७६७५ख] ।
इकार[७७] मणिमित्युक्त[७८] अकारे हृद्यनाहतम् ।। २७ ।।

उकारेण विशुद्धं स्याद् विसर्गाज्ञा[७९] प्रकीर्तिता[८०] ।
षट्प्रकारामिमां सृष्टि[८१] षट्चक्रेषु[८२] कुलक्रमे ।। २८ ।।

तव वै कौलिनी ह्येका सृष्टिरूपा व्यवस्थिता ।
वकारे[८३] तु डकाराख्या शकारे राकिसंज्ञया ।। २९ ।।

षकारे[८४] लाकिनी ज्ञेया सकारे काकिनी[८५] विदुः ।
क्षकारे साकिनी प्रोक्ता हकारे हाकिनी मता ।। ३० ।।

The letters are Ṛ, Ṝ, ḷ and Ḷ. Kāmarūpa is in the letter Ṛ. Pūrṇapīṭha is in the letter Ṝ. (The sacred seat) called Jāla is in the letter ḷ, while Uḍḍiyāṇa is in the letter Ḷ. (21-22ab)

The letters Ḷ and ḷ are generated in the letters Ṛ and Ṝ. The Lineage (*oli*) is said to be E and AU and is the Self. OṀ and the couple, Ma and Ṣa constitute (with the other letters) the Vidyā of Kubjikā. These are the eight Śāmbhava (letters). (22cd-23)

Sādākhya is called emission (*visarga*). Such is said to be the sequence of emanation (*sṛṣṭikrama*). They say that the four neuter (letters) are the first (*ādyā*) Yoginī of the sacred seats. (24)

The Five Goddesses[7]

(Now) I will tell (you about) the *Śrīmata* according to (its) division into (the goddesses) Vimalā and the others. 1) Vimalā is said (to reside) in the letter E and 2) Pulindikā in the letter O. (25)

3) Yogavimalā is in the letter I, while 4) Campakā is (associated) with the letter A. 5) Samayā, from which creation proceeds, is said to be in the letter OṀ. (26)

The Six Wheels and the Six Yoginīs

The letter E corresponds to the (centre of the) Foundation (*ādhāra*), while the letter O is in the Self-supported (*svādhiṣṭhāna*). The letter I is said to be the Jewel (i.e. *maṇipura),* while the Unstruck Sound (*anāhata*) in the Heart is in the letter A. (27)

The Perfectly Pure (*viśuddha*) is (associated) with the letter OṀ, while the Command (*ājñā*) is said to be Emission (*visarga*). This emanation is of six kinds and it takes place within the six (*cakras*) in the Sequence of Kula (*kulakrama*).[8] (28)

Kaulinī is actually one and (O, god) she is your emanation. She who is designated by the letter Ḍā (i.e. Ḍākinī) is located in the letter Va[9] along with the one called Rāki (i.e. Rākinī) who is in the letter Śa. (29)

One should know that Lākinī is in the letter Ṣa, while (the wise) know that Kākinī is in the letter Sa. Sākinī is said to be in the letter KṢa, while Hākinī is considered to be in the letter Ha. (30)

एवं[८६] डादिमहावृन्दे[८७] विसर्गे[८८] याकिसंभवः ।
योगिनीषट्कमाख्यातं[८९] दिव्यं[९०] ज्ञानप्रदायकम् ॥ ३१ ॥

पकारे[९१] गगनाख्या[९२] तु फकारे स्वर्गसंभवा ।
बकारे[९३] पवनाख्या च भकारे मर्त्यसंभवा ॥ ३२ ॥
मकारे नागलोके हि[९४] पञ्चरत्नमुदाहृतम् ।
शिला शेखरसंज्ञा[९५] तु मकारे संव्यवस्थिता ॥ ३३ ॥

नकारे संघसंज्ञा च ककारे तु कुमारकम् ।
श्रीमते[९६] तत् समाख्यातं वर्णभेदक्रमेण तु ॥ ३४ ॥
अष्टाविंशतिभेदानि यो विन्दति स सिद्ध्यति ।

अवर्गे तु भवेद्[९७] ब्राह्मी कवर्गे तु महेश्वरी ॥ ३५ ॥
कौमारी च चवर्गस्था टवर्गे वैष्णवी स्मृता ।
वाराही च तवर्गस्था ऐन्द्राणी च पवर्गगा ॥ ३६ ॥
यवर्गे च[९८] भवेत् शुष्का[९९] महारावा प्रकीर्तिता ।
शवर्गस्था महालक्ष्मी अष्टावेताश्च मातरः ॥ ३७ ॥

श्रीकुजा चाष्टधा[१००] ह्येका विख्याता पीठदेवता ।
एवं पश्चिमतः[१०१] सृष्टिः संवर्ता मालिनी[१०२] स्वयम् ॥ ३८ ॥

जगद्योनिर्भवेदेका[१०३] तस्मात् सृष्टिरनेकधा ।
ये मन्त्रा देवताः सर्वे मुद्रा विद्या ह्यसंख्यया ॥ ३९ ॥

भवयोनिः[१०४] पराख्याता सृष्टिरूपा[१०५] चिदात्मिका[१०६] ।
कुब्जीश[१०७] कुब्जिनी[१०८] माता तनुबद्धा तु मालिनी ॥ ४० ॥

In the same way, Yāki (i.e. Yākinī) is born within emission (*visarga*) in the midst of the great troupe of (energies) commencing with Ḍā (i.e. Ḍākinī). (This) is said to be the group of Six Yoginīs (*yoginīṣaṭka*). It is divine and grants knowledge. (31)

The Five Jewels

The (Yoginī of this Jewel) is called Gaganā (Sky), (she) is in the letter Pa, while Svargasaṁbhavā (Born in Heaven) is in the letter Pha. The one called Pavanā (Pure) is in the letter Ba, while Martyasaṁbhavā (Born in (the world of) Mortals) is in the letter Bha. [10]Nāgaloka (the World of Serpents) is in the letter Ma. These are said to be the Five Jewels.[11] Śilā (the Stone), which is called the Peak (*śekhara*), is (likewise) established in the letter Ma. (32-33)

The one called Saṁgha is in the letter Na, while Kumāraka is in the letter Ka.[12] That is explained in the *Śrīmata* according to the sequence of the various letters (*varṇabhedakrama*). He who obtains the twenty-eight divisions is successful. (34-35ab)

The Eight Mothers and the Eightfold Goddess

Brāhmī is in the vowels, while Maheśvarī is in the gutturals. Kaumarī is located in the palatals and Vaiṣṇavī is said to reside in the cerebrals. Vārāhī is located in the dentals and Aindrāṇī is in the labials. Śuṣkā, who is said to be Mahārāvā (The Great Sound),[13] is in the semi-vowels and Mahālakṣmī resides in the sibilants. These are the eight Mothers. (35cd-37)

The venerable (goddess) Kujā is (thus) both one and eightfold. She is said to be the deity of the sacred seats. Emanation takes place in this way[14] from the Western (Tradition) (*paścimataḥ*) and is itself (the goddess) Saṁvartā who is Mālinī. (38)

She is the one womb (*yoni*) of the universe and from that proceeds creation which is of many kinds, including the mantras, all the deities and the innumerable Gestures and Vidyās. (39)

She is the womb of phenomenal existence and, called Parā (the Supreme), she is (herself) emanation and her nature is consciousness. O Kubjīśa, she is Kubjinī, the Mother, Mālinī in embodied form. (40)

अवर्गेण शिरो देव कवर्गं बाहुदक्षिणम्[१०९] ।
चवर्गं[११०] वामबाहुश्च दक्षजङ्घा टवर्गजा ।। ४१ ।।

तवर्गे वामजङ्घा च पवर्गे[१११] कुक्षिद्वयं स्मृतम् ।
पृष्ठं च हृदयं नाभि ऊरु:[११२] चैव नितम्बकम्[११३] ।। ४२ ।।
शवर्गेण[११४] भवेत् देव देहं देवस्य[११५] राजते ।

त्वच[११६] रक्तस्तथा मांसं स्नायुरस्थिसमंकलम्[११७] ।। ४३ ।।
प्राण[११८] शुक्र[११९] तथा क्रोध[१२०] क्षयमध्ये व्यवस्थिता:[१२१] ।
कुजीशस्य तनुश्चैव[१२२] पराशान्ताद् विनिर्गत:[१२३] ।। ४४ ।।

जगद्योनीति[१२४] विख्याता सृष्टिरूपा महाम्बिका[१२५] ।
सा योनि:[१२६] सर्वभूताना[१२७] वर्णरूपा[१२८] व्यवस्थिता ।। ४५ ।।

ये[१२९] वर्णदेवता: सर्वे वीराश्च भैरवास्तथा ।
रुद्रा:[१३०] सिद्धाश्च तेऽप्येवं वर्णरूपा विनिर्गता:[१३१] ।। ४६ ।।

कालाग्न्यादिशिवान्ते च[१३२] सा योनि: संव्यवस्थिता ।
एवं दिव्यं महादिव्यं दिव्यादिव्यैर्न[१३३] गोचरम् ।। ४७ ।।

तदेवमन्वय[१३४] तत्त्व[१३५] गोचराचारमेलकम्[१३६] ।
कथितं ते महाशंभो रहस्यमतिदुर्लभम् ।। ४८ ।।

दिव्येद[१३७] विमलं ज्ञान[१३८] उद्धृतं सप्तकोटित: ।
ये विन्दन्ति[१३९] नरा देव ते मुक्ता नात्र संशय: ।। ४९ ।।

The Sonic Body of the God[15]

O god, (his) head (is fashioned from) the vowels. (His) right arm is the gutturals. The palatals are the left arm, while the right shank (*jaṅgha*)[16] is born from the cerebrals. (41)

The left shank[17] is in the dentals, while the two (parts of) the diaphragm are said to be in the labials. O god, the back, heart, navel, thigh and hip are part of the labials.[18] (In this way) the body of the god shines with glory (*rājate*). (42-43ab)

Skin (Ya), blood (Ra), flesh (La), sinew (Va), the bones (Śa), marrow (Ṣa), semen (Sa), the vital breath (Ha) and anger (KṢa) are located between Ya and KṢa. In this way, Kujīśa's body has emerged from the tranquillity of (the goddess) Parā.[19] (43cd-44)

The Goddess – Womb of the Universe and the Letters

She is called the womb of the universe (*jagadyoni*). She is the Great Mother (*mahāmbikā*) and her form is emanation. She is the womb of all existing things and her nature is (every) letter (*varṇarūpā*). (45)

All the deities of the letters, the Heroes, Bhairavas, Rudras and Siddhas – these too have emerged in the form of letters.[20] (46)

She is the womb of (all the worlds) established (in all of them) from Kālāgni (the Fire of Time) to Śiva. Such is the sacred (*divya*) (reality), the greatly sacred (reality), beyond the sacred and profane.[21] (47)

Admonitions to Secrecy and to the Practice of Moral Discipline

In this way, it is the Tradition (*anvaya*), the reality (*tattva*) that unites (right) conduct (*ācāra*) with the field (of its application) (*gocara*). O Great Śambhu, I have told you a secret that is extremely hard to acquire. (48)

This divine and pure knowledge has been culled from (the scripture of) seventy million verses. O god, (all) those men who obtain it are certainly liberated. (49)

विना विमलभेदेन दीक्षां शिक्षां[१४०] च यो ददेत् ।
न दीक्षा नैव शिक्षा[१४१] च अहुतीनां[१४२] निरर्थका ।। ५० ।।

मातृका विदिता ह्येषा सिद्धज्ञानेन[१४३] संयुता ।
न देया कस्यचिद् देव विशेषाद् भक्तिवर्जिते ।। ५१।।

क्रमपूजारते[१४४] शान्ते[१४५] रागद्वेषविवर्जिते ।
तेषां[१४६] देयमिदं देव[१४७] नान्येषां[१४८] तु कदाचन ।। ५२ ।।

पापिष्ठा निन्दका:[१४९] क्रूरा[१५०] रागद्वेषसमन्विता:[१५१] ।
न ते[१५२] योग्या:[१५३]कुले[१५४] कौले विचरन्ति नराधमा:[१५५] ।। ५३ ।।
न ते यान्ति परं स्थानं निषिद्धास्ते[१५६] मया पुरा ।

श्वानेन तु यथा श्वानो[१५७] दृष्टो[१५८] बुद्ध:[१५९] प्रवर्तते ।। ५४।।
तथा च निष्फला[१६०] चेष्टा[१६१] अज्ञानतमसावृता ।
संसारार्णवगम्भीरे[१६२] ये मग्ना भुवि[१६३]मानवाः ।। ५५ ।।
दीक्षितापि[१६४] न मुच्यन्ति[१६५] क्रोधलोभपरायणाः ।

विष्ठामध्ये कृमिर्यद्वदमेध्यमुपजीवति[१६६] ।। ५६ ।।
एवं ते कुलविभ्रष्टा:[१६७] पतन्ति नरकार्णवे ।

भजन्ते[१६८] मेऽप्रतिष्ठा ये अहंकारवशानुगाः ।। ५७ ।।
न तेषामैहिका[१६९] सिद्धि:[१७०] परत्र च न विद्यते ।
पारम्पर्यक्रमारूढा[१७१] दीक्षिताः सिद्धशासने ।। ५८ ।।
अभिषिक्तास्तथा[१७२] शंभो विनयेन विवर्जिताः ।
नयहीना न सिद्ध्यन्ति इहलोके[१७३] परत्र च ।। ५९ ।।

विनयात् प्राप्यते सर्वं तस्माद् विनयमाचरेत् ।
एवं विनयहीना ये पापिष्ठा[१७४] भुवि गर्विताः ।। ६० ।।
न ते योग्या:[१७५] कुले कौले भवन्ति[१७६] ज्ञानवर्जिता:[१७७] ।

The initiation and teaching imparted without the Pure Division (*vimalabheda*) (of the *Manthānabhairavatantra*)[22] is not (a true) initiation or (a true) teaching. (That initition consists of just) fruitless offerings to the fire. (50)

She is known as Mātṛkā and is endowed with accomplished knowledge. O god, it should not be given to (just) anybody, especially to one devoid of devotion. (51)

It should be given to one who is devoted to the worship of the transmission (*kramapūjā*), tranquil and devoid of attachment and aversion. This should be given to those (who are like that). O god, it should never be given to others (who are not). (52)

The sinful, those who censor others, those who are cruel and those (full of) attachment and aversion are not fit (to be members) of the Kula and Kaula. These inferior men wander about (in the world frustrated). They do not reach the Supreme Place (*sthāna*). I have previously prohibited them (from achieving success). (53-54ab)

Just as a dog seen by (another) dog wakes up, such is fruitless action enveloped in the darkness of ignorance. Those people who are immersed in the world, the deep ocean of transmigratory existence, given to anger and greed are not freed, even though they have been initiated. (54cd-56ab)

Like a worm (who lives) in dung feeds on impure filth, similarly those who have fallen from (the teachings of the) Kula fall into the ocean of hell. (56cd-57ab)

Those who worship me (but) are fickle and are in the grips of the ego do not achieve success either here or in the next world. Those who belong to a lineage (*pāramparyakrama*) and are initiated into the teachings of the Siddhas and those, O Śambhu, who have been consecrated (as teachers), (but) have no moral discipline (*vinaya*) and are devoid of the teaching (*naya*) do not achieve success either in this world or the next. (57cd-59)

Everything is attained by moral discipline (*vinaya*) and so one must practice it. Those who are devoid of moral discipline, most sinful and proud in (this) world, have no knowledge and are not fit (to be members of) the Kula and Kaula. (60-61ab)

विनयामृततृप्तानां शान्ताचारपरायणाम् ॥ ६१ ॥
मुर्खानामपि[१७८] या सिद्धिर्न साहंकृतपण्डिताम्[१७९] ।
इदं ज्ञानोदयं नाम शैवसारं[१८०] तु कौलिकम्[१८१] ।
कथितं देवदेवेश सत्येन तु मया तव ॥ ६२ ॥

तत् ख्यातं[१८२] ज्ञानखण्डं[१८३] निहतकलिरिपुर्ध्वंसितः[१८४] पापराशिः[१८५]
योनौ संगृह्य वेगात् क्रमति[१८६] अहनिशं[१८७] तत्त्वं[१८८] सन्ध्याक्षरेण ।
तं नादं[१८९] चित्स्वरूपं प्रणमत सततं वन्दनीयं[१९०] सुराणां
दातारं[१९१] भुक्तिमुक्तिं[१९२] नमत[१९३] गुरुवरं श्रीमहानादिनाथम्[१९४] ॥ ६३ ॥

मोक्षार्थं[१९५] ज्ञानहेतोः[१९६] प्रकटितनिलये सिद्धशब्दं अमोघं
विघ्नव्याघातदक्षं[१९७] स्थितममलमजं मङ्गलानां निधानम् ।
ज्ञानभावैः प्रपन्नं बहुविविधफलं दिव्यमानन्दभूतं
श्रीमदोडीशनाथं व्यपगतकलुषं पादपद्मं नमामि[१९८] ॥ ६४ ॥

यस्यानन्तं[१९९] न दूरं न च[२००] दिवसनिशा[२०१] कालवेला न चैव
जाग्रत्सुप्ते[२०२] सुषुप्ते[२०३] गगनमतिरतं[२०४] मोक्षकामानुरक्तम्[२०५] ।
मर्त्यानां[२०६] तारणार्थं[२०७] भवभयहरणं तीव्रमाज्ञाधरं[२०८] च
लीलाभावैः[२०९] प्रपन्नं नमत गुरुवरं श्रीमहातूष्णिनाथम्[२१०] ॥ ६५ ॥

आज्ञासिद्धैरमाद्यैः[२११] कलिकलुषहरैः[२१२] तर्पते[२१३] दिव्यपानैः[२१४]
दृष्टं चादृष्टरूपं[२१५] पतति * * * * शुद्धकायो भवेत् सः[२१६] ।
पश्चात् क्रीडास्वरूपः सुसमविधिपरो[२१७] जायते दिव्ययोगी
सर्वेषां वन्दनीयो जयति[२१८] स भगवान् पातु मां चर्यनाथः[२१९] ॥ ६६ ॥

The success (*siddhi*) those who are satisfied with the nectar of moral discipline and are intent on tranquil practice (achieve), even though they may be illiterate, proud scholars do not have. O Lord God of the gods, I have told you this as it really is, namely, the dawn of knowledge and the Kaula essence of the Śaiva (teachings). (61cd-62)

Obeiscence to the First Lord – Ādinātha[23]

The part (of the teaching concerned with) direct insight (*jñānakhaṇḍa*) has been imparted. The enemy, which is the Age of Strife, has been killed and the heap of sins has been destroyed. Having laid hold of the (Supreme) Principle within the Yoni, (the yogi) traverses (the spheres of existence) night and day with great force (*vega*) by means of the syllable which is the conjunction (*sandhyā*) (between them).[24] That Sound is the consciousness (*citsvarūpa*) of the gods; worthy of praise, (all) constantly bow before it. (All) bow before the venerable and great Ādinātha (the First Teacher), who bestows both liberation and worldly enjoyment. (63)

In order to (gain) knowledge and achieve liberation, I salute the venerable Oḍīśanātha, the lotus made of the parts (*pāda*) (of mantras), free of impurity, the infallible and accomplished Word within the abode (of mantras) made manifest (in the world). Skilled at removing obstacles, he abides pure and uncreated, the treasure of (all) auspicious things. Divine and bliss (itself) attained by states of insight (*jñānabhāva*), he is (the source of) many and various fruits. (64)

(We) salute the great and venerable Tūṣṇinātha, the best of teachers, attained by playful states (of elevated consciousness) (*līlābhāva*). He who possesses the (one) endless (reality) and is neither far (because he is everywhere) nor (is there in him) time and moment, night or day. In waking, dreaming and deep sleep, he is intent on the mind of emptiness (*gaganamati*) and is devoted to the passion (*kāma*) of liberation. and the removal of the fear of phenomenal existence. The foundation of (the most) intense (power of the goddess's) Command that removes of the fear of phenomenal existence, his goal is the salvation of (all) living beings. (65)

May the Lord Caryānātha protect me. Deserving all peoples' praise, he is victorious. Both seen and unseen, * * * * (his) body is pure. He is lustrated with divine drinks (*divyapāna*)[25] of (the nectar) of the New Moon and the like, by those who have been perfected by the (goddess's) Command and remove the impurities of the Age of Strife. Afterwards (he assumes) a playful form and, intent on the practice of equality, he is born (into the world) as a divine yogi. (66)

येनेदं सिद्धमार्गं प्रकटित – भुवने[२२०] कीर्ति[२२१] कोल्लापुरे वा
बिल्वस्फोटं विधाय[२२२] पुनरपि च गत:[२२३] संस्थितश्चन्द्रपुर्याम्[२२४] ।
चिञ्चामालोकयित्वा[२२५] त्रिभुवनविदितां यस्य कीर्तिर्बभूव[२२६]
तीव्राज्ञाया वरो यो कलिकलुषहरो[२२७] नौम्यहं वृक्षनाथम् ।। ६७ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[२२८] अन्वये[२२९] सप्तकोटिप्रमाणे[२३०] मेरुमार्गविनिर्गते लक्षपादाधिके आद्यपीठावतारिते[२३१] विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे[२३२] आज्ञापारमेश्वरे स्वामिनीमतेश्रीचतुर्विंशत्सहस्रसंहितायां[२३३] अव्वाक्रमभाषिते[२३४] श्रीक्रमसृष्ट्यधिकारो[२३५] नामानन्द: ।। ४४ ।।

I salute Vṛkṣanātha, the choosen one of the intense (power of the goddess's) Command, who removes the filth of the Age of Strife. (He who) has revealed the Path of the Siddhas in the world and is famous in Kollāpura where, having burst apart the Bilva tree (*bilvasphoṭ*a), he then returned and resides in the City of the Moon. (I salute him) who, having seen the (goddess's) Tamarind Tree (*ciñcā*), known (throughout) the three worlds, attained fame. (67)

This is the (forty-fourth) chapter called concerning *the Emanation of the Śrīkrama.* It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

पञ्चचत्वारिंशानन्दः

श्रिवक्रा उवाच[१]

अतः परं प्रवक्ष्यामि त्रिकभेदविनिर्णयम्[२] ।
* * * * * * * * परापरमनुत्तमम्[३] ।। १ ।।

परं चैव तु बीजस्थं निर्बीजं परमं पदम् ।
अद्वयं परमं ज्ञानं मन्त्रातीतमगोचरम् ।। २ ।।

एवं त्रिविधभेदः[४] स्यात् स[५] * * * * * * तम्[६] ।
कृता येन[७] महाचर्या[८] प्रत्ययं प्रकटीकृतम्[९] ।। ३ ।।

प्रत्ययाज्जायते[१०] मुक्तिर्मुक्तेर्बन्धो[११] न विद्यते ।
एवं सृष्टिक्रमं प्रोक्तं त्रिकभेदस्य[१२] निर्णयम् ।। ४ ।।

दिव्याम्नायक्रमाज्जात[१३] पश्चिमे[१४] परमेश्वर[१५] ।
प्रथमावतारसंकेत[१६] उक्तं कुलक्रमोदयम्[१७] ।। ५ ।।

यश्चावधारयेत्[१८] श्रीमान्[१९] श्रीकुजाख्यामहामतम्[२०] ।
स मुक्तः स कुलाचार्यः परमानन्दनन्दितः[२१] ।। ६ ।।

एव[२२] शक्तिस्वरूपोऽयं अव्यक्तं च ब्रवीम्यहम् ।
अव्यक्ताज्जायते[२३] सिंहः सिंहात् संवर्तविभ्रमः[२४] ।। ७ ।।

विभ्रमाज्जायते[२५] शक्तिः शक्तेः[२६] किञ्जल्कभैरवम् ।
भैरवादकुलं जातं अकुलाद् विकुल[२७] तथा ।। ८ ।।

CHAPTER FORTY-FIVE

The Casket of the Transmissions

The Sūtra concerning the First Descent of the Tradition (*ādyāvatārasūtra*)

The venerable (goddess) Vakrā said:

Now, from here onwards, I will tell (you) the teaching concerning the Triple Division (*trikabheda*) * * * * Most excellent (*anuttama*), it is both superior (transcendent) and inferior (immanent). (1)

Supreme, it is established in the seed-syllable, (while) the Supreme Abode is seedless. The supreme knowledge is non-dual, transcends mantra and is not in the field (of the senses and the mind). (2)

Such is the threefold division * * * *. Having observed the great Kaula practice (*mahācaryā*), a sign of attainment (*pratyaya*) manifests. (3)

From the sign of attainment comes liberation of which there is no bondage. Thus the Sequence of Emanation (*sṛṣṭikrama*), which is the teaching of the Triple Division, has been explained. (4)

O Supreme Lord, it originated in the Western (Tradition) from the transmission of the Divine Tradition (*divyāmnāya*). The convention concerning the first descent (of the Tradition into the world), which is the arising of the Kulakrama, has been explained. (5)

The noble soul, who listens carefully to the great teaching (*mahāmata*) (concerning the goddess) called Śrīkujā is liberated and is a (true) Kulācārya, joyful with supreme bliss. (6)

Such is the nature of (Śiva's) energy. (Now) I will explain (the nature of the) Unmanifest (*avyakta*). (Bhairava) the Lion is born from the Unmanifest and from the Lion the amorous sport (*vibhrama*) of Saṁvartā (the goddess). (7)

Energy is generated from (this) activity, and from (this) energy, Kiñjalka Bhairava. Akula is born from Bhairava and Vikula from Akula. (8)

विकुलात्[२८] पुंकुलं[२९] चैव पुंकुलात् खकुलं पुनः ।
खकुलात् पञ्चधा[३०] ह्यात्मा[३१] अकुलात् कुलसन्ततिः ॥ ९ ॥

भविष्यन्ति[३२] न संदेहः[३३] कलिस्यान्ते[३४] महातप ।
सिद्धज्ञानमिदं[३५] दिव्यं कुलाम्नायमुदाहृतम् ॥ १० ॥

आद्यावतारं[३६] यो वेत्ति सोऽन्वयी[३७] कुलशासने ।
इदं सृष्टिक्रमं ज्ञानं सिद्धसन्ततिनिर्णयम् ॥ ११ ॥

न कस्यचिन्मयाख्यातं त्वदृते परमेश्वर ।
रक्षितव्यं प्रयत्नेन[३८] अप्रकाश्यं[३९] तु कारयेत् ॥ १२ ॥

इत्याद्यावतारसूत्रं[४०] तु पारम्पर्यविनिर्णयम् ।
यो जानाति वरारोह[४१] तस्य आज्ञा चतुष्टये ॥ १३ ॥

प्रथमं तु कुलाम्नायं[४२] क्रमाम्नायं[४३] द्वितीयकम् ।
द्वीपाम्नायं तृतीयं तु पीठाम्नायं चतुर्थकम् ॥ १४ ॥
सिद्धाम्नायं पञ्चमं च देव्याम्नायं तु षष्ठकम्[४४] ।
एतदाम्नायषट्कं च अन्वये[४५] परिकीर्तितम् ॥ १५ ॥

प्रथमं दिव्यपुष्पं[४६] तु युग्मसंज्ञमतः[४७] परम् ।
एकमेवमिदं[४८] गुह्यं पुष्पसंकेतपञ्चकम् ॥ १६ ॥
पुष्पपञ्चकमेतद्धि[४९] कुले च[५०] प्रकटीकृतम् ।

कौमारमूर्ध्वतो[५१] दिव्यं शिरस्थं[५२] यो हि धारयेत् ॥ १७ ॥
कौलिकः स च विज्ञेयः[५३] आचार्यमतबोधकः[५४] ।
खेचरत्वमवाप्नोति सिद्धिस्तस्य करस्थिता ॥ १८ ॥

Puṁkula (comes) from Vikula and Khakula comes from Puṁkula. The fivefold Self comes from Khakula and the Kula Lineage (*santati*) comes from Akula.[1] (9)

O greatly austere one, (all these things) will certainly take place at the end of the Age of Strife. This is the divine knowledge of the Siddhas called the Kula teaching (*āmnāya*). (10)

He who knows (this), the first descent (of the teachings into the world), is a (true) member of the lineage of the Kula teachings. This sequence of emanation (*sṛṣṭikrama*) is knowledge, the teaching of the lineage of Siddhas (*siddhasantati*). (11)

O Supreme Lord, I have not told this to anyone except you. It should be guarded with effort and not made public. (12)

This is the *Sūtra* concerning the first descent (*ādyāvatārasūtra*), the teaching of the line of teachers. O fair-hipped one, he who knows it possesses the Command in the group of four (sacred seats). (13)

The Path of Flight and the Sixfold Kula Taught in the Language of the Kula

The first is the teaching (*āmnāya*) concerning Kula, the second is the teaching concerning the Krama, the third is the teaching concerning the Islands and the fourth is the teaching concerning the sacred seats. The teaching concerning the Siddhas is the fifth and the teaching concerning the Goddess is the sixth. This is the group of six teachings (*āmnāya*) well know in the tradition (*anvaya*). (14-15)

The teaching concerning Kula (*kulāmnāya*)

The first is the (Drop which is the) Divine Flower, the following one is called the Couple (Śrīnātha and Ciñcinī). This secret is only one, namely, the pentad of the Convention of the Flower. This group of Five Flowers[2] has been revealed in the Kula. (16-17ab)

The divine (transmission) of the Youth is above. He who bears it on (his) head should be known to be a (true) Kaula who explains the doctrine of the teachers (*ācārya*). He attains Flight and success lies in the palm of his hand.[3] (18)

कविमुखं[५५] पुष्पस्येदं[५६] पश्चिमे तु विनिर्णयम् ।
पारम्पर्यक्रमायातं[५७] दिव्यमेतत्[५८] कुलोदयम् ॥ १९ ॥

आद्यन्तं[५९] स्मरते[६०] यो हि कौमारे[६१] तु परे पदे ।
कुलसिद्धिर्भवेत् तस्य खेगतिश्च[६२] न संशयः ॥ २० ॥

खेगतिं[६३] खेचरीं[६४] चैव खेगतवीरवन्दित[६५] ।
लभते नात्र संदेहो[६६] आनन्दं[६७] स्वाधिकारकम् ॥ २१ ॥

खेचरं[६८] खेचरीसिद्धिः[६९] गमनात्[७०] खेचरस्य तु ।
खेचरीसिद्धिसिद्धस्य सिद्धिश्चैव तु खेचरी[७१] ॥ २२ ॥

एतत् ते खेचरं मार्गं दिव्याज्ञा नात्र[७२] संशयः ।[७३]
कुलाम्नायमिदं ह्येषा[७४] कौलभाषा उदाहृतम् ॥ २३ ॥

अथातः क्रमभेदं तु कुलाम्नाये[७५] व्यवस्थितम् ।
ओजापूकाचतुष्कं[७६] तु देवीचतुष्कभूषितम्[७७] ॥ २४ ॥
खसमतासमोपेतं[७८] सार्धं विद्याचतुष्टयम् ।
मि—ओषचेति[७९] चत्वारः[८०] सर्वविद्यायुताः[८१] पृथक् ॥ २५ ॥

गसपमनान्तरे[८२] रत्नं संज्ञा रत्नं च पञ्चकम्[८३] ।
रत्नोत्थं[८४] पञ्चकोपेतं विनिविविससंज्ञकम्[८५] ॥ २६ ॥

योगिनीभिर्डकाराद्यैः[८६] षट्कं सप्तमसंयुतम् ।
अपरकर्तरी[८७] विद्या तथा[८८] सप्तसमस्तेषु[८९] ॥ २७ ॥

असंयोविसमध्ये तु विद्यायुक्तं च पञ्चकम्[९०] ।
त्रियुग्मं[९१] च त्रिकूटं च असिक्तं[९२] त्रिकसंज्ञकम् ॥ २८ ॥

This is the poet's mouth of the Flower (of the Divine Current), the teaching of the Western (Tradition). This divine emergence of Kula (*kulodaya*) has come down through the sequence of the lineage of teachers. (19)

He who recollects (the reality) within the Supreme Abode of the (transmission of the) Youth (from) the beginning to the end undoubtedly attains Flight and the accomplishment (*siddhi*) of Kula. (20)

O (goddess) venerated by the Heroes who wander in the Void! He surely attains Flight (*khegati*) and the (goddess) Khecarī, along with the bliss that is his authority.[4] (21)

The Accomplishment of Flight (*khecarīsiddhi*) (is the attainment of) the movement within the Void (*khecara*) that occurs by the movement of (the accomplished yogi) who moves in the Void (of absolute reality) (*khecara*). Khecarī is the accomplishment (*siddhi*) of the one who has achieved the Accomplishment of Flight (*khecarīsiddhi*). (22)

This is your Path of Flight. It is, without a doubt, the Divine Command. This is the Kula teaching, said to be the language of Kula (*kulabhāṣā).* (23)

The Krama (*kramāmnāya*) of Twenty-Seven of the Youth

Now (I will tell you about) the Krama variety within the Kula teaching (*kulāmnāya*). (This is) the group of four, namely, O (Oḍḍiyāṇa), JĀ (Jālandhara), PŪ (Pūrṇagiri) and KĀ (Kāmarūpa). It is adorned by the four goddesses along with the group of four Vidyās and is one with the Void (*khasamatā*). (There are also) four (Siddhas): MI (Mitranātha), O (Oḍḍīśanātha), ṢA (Ṣaṣṭhanātha) and CA (Caryānātha), each one of whom possesses all the Vidyās. (24-25)

The Jewel (Kuṇḍalinī) is within GA SA PA MA NA. (`Jewel') denotes the (Vidyā called) the Pentad of Jewels. It is generated from (Kuṇḍalinī who is) the Jewel and endowed with the pentad called VI, NI, VI, VI, SA. (26)

The group of six (is formed by) the Yoginīs, Ḍākinī (*ḍakārā*) and the rest and is associated with the seventh (Yoginī).[5] The Vidyā that operates as Aparā (?) is present in the seven aggregates. (27)

The group of five, conjoined with the Vidyā, is in the midst of (the Vidyā) A SAṀ YO VI SA. (The other mantras are) the triple pair, the three Peak (seed-syllables) and the (group) called the Consecrated Triad (*asiktatrika*). (28)

क्रमभाषा इयं[९३] देव भेदानि सप्तविंशति:[९४] ।
योगमार्गेण[९५] सिद्ध्यन्ति ध्यायमानाश्चतुर्युगे ।। २९ ।।

एवं क्रममिदं[९६] देव युग्मनाथेन दीपितम् ।
भाषा चैकाक्षरा विद्या पुरा वै या समाख्याता[९७] ।। ३० ।।

स्वगुरुस्तत्त्वमाला[९८क] तु तथा पञ्चाशिकाक्रमम् ।
समया मालिनी विद्या तथा तु भैरवाष्टकम्[९८ख] ।। ३१ ।।
तत: कुलाष्टकं दिव्यं अष्टाष्टकसमन्वितम् ।
एवं पूजाक्रमं प्रोक्तं कौमारं तु युगे युगे ।। ३२ ।।

आम्नाये पश्चिमाम्नाये दिव्यमेतत् कुलक्रमम् ।
दक्षिणत:[९९] शतातीते शताब्दशतकेन तु ।। ३३ ।।
ततो दक्षान्तकेऽशेषं[१००] सिद्धिनाथस्य भाषितम् ।
न लिखेत् पुस्तके देव क्रमौघमिदमुत्तमम्[१०१] ।। ३४ ।।

कर्णाकर्णगतं[१०२] ज्ञेयं[१०३] मतार्थं[१०४] विमलं[१०५] क्रमम् ।
पूजनात् प्राप्यते मोक्षो[१०६] जन्मसप्तविमोचनम्[१०७] ।। ३५ ।।

दिव्यमेतत् क्रमाम्नायं[१०८] सप्ताविंशत्[१०९] कुलाज्ञया ।
एवं वै विन्दते[११०] यो हि स भवेत् कौलभाजन:[१११] ।। ३६ ।।

स मुक्त: सर्वपापेभ्यो गत्वासौ[११२] पश्चिमे गृहे ।
कैलाशस्योपरि[११३] दिव्ये[११४] विचरेत[११५] यथासुखम् ।। ३७ ।।
जरामरणनिर्मुक्त:[११६] सिद्धतुल्यो[११७] भवत्यसौ ।
यमोऽपि वञ्चितस्तेन येनाम्नाय:[११८] प्रपूजित: ।। ३८ ।।

क्रमिक: स च विज्ञेय:[११९] पश्चिमे योगिनीगृहे ।
सोऽधिकारी[१२०] कुलकौले[१२१] देशिक: सोऽभिधीयते ।। ३९ ।।

O god, this is the language of the transmission (*kramabhāṣā*). If one contemplates the twenty-seven divisions[6] in accord with the path of Yoga they are successful in (all) four ages. (29)

O god, this transmission (*krama*) has been energized in this way by Yugmanātha (the Lord of the Couple). The language is the Vidyā of one syllable that was explained before.[7] (30)

1) One's own teacher, 2) the garland of (metaphysical) Principles, 3) the sequence of fifty (letters) (*pañcāśikākrama*), 4) the Samayā, which is the Mālinī Vidya, 5) the group of eight Bhairavas, 6) the (Eight Mothers of the) Octad of Kula along with the divine (group of) sixty-four (*aṣṭāṣṭaka*) (Yoginīs). Thus the liturgy of the rite of adoration (*pūjākrama*) of the (Transmission of the) Youth in each Age has been declared. (31-32)

This is the divine Kulakrama in the Tradition, that is, in the Western Tradition. (It proceeded) from the south (of India) ten thousand one hundred years ago and then all that has been said by Siddhanātha was (uttered) in fornt of Dakṣa. O god, this, the most excellent current of the transmission (*kramaugha*), should not be written in a book. (33-34)

One should known that the transmission (*krama*), the pure meaning of the teaching (*matārtha*), is transmitted verbally. By worshipping (it), one attains liberation within seven lifetimes. (35)

This Krama teaching (*āmnāya*) of twenty-seven (constituents) is, by virtue of the Command of Kula, divine. He who acquires it in this way is a (true) Kaula. (36)

He is freed from all sins and, having entered the divine Western House on the top of Kailāsa, he can wander about as he pleases. Free of birth and death, he is equal (to the supreme) Siddha. He who has worshipped the Tradition (*āmnāya*) has cheated Yama (the Lord of Death). (37-38)

He (alone) should be known to be a follower of the Krama (*kramika*) in the Western House of the Yoginīs. He has authority in the Kulakaula and is said to be a (true) teacher. (39)

अन्यथा विन्दते यो हि क्रमभेदान्[१२२] पृथक् पृथक् ।
न[१२३] मुक्तः सर्वपापेभ्यो नरकान्न[१२४] निवर्तते ॥ ४० ॥
दारिद्र्य[१२५] वर्धते तस्य स्वल्पायुः[१२६] संप्रजायते[१२७] ।

अन्यथा तु क्रियाचारं मुद्रामण्डलक[१२८] यथा ॥ ४१ ॥
पीठं च पादुकां देव्याः[१२९] संज्ञामन्त्रार्णव[१३०] यथा ।
यो वदेत्[१३१] सिद्धसन्ताने स पापिष्ठतरो भवेत् ॥ ४२ ॥

दिव्यक्रममिद[१३२] देव भुक्तिमुक्तिफलप्रदम्[१३३] ।
एतद् देव तवाख्यात[१३४] कौमारक्रमनिर्णयम्[१३५] ॥ ४३ ॥

श्रीनाथ उवाच

एतद् वै क्रमकौमार[१३६] दिव्यभाषासमन्वितम्[१३७] ।
ज्ञानसाध्य[१३८] स्फुटं भद्रे कथ[१३९] पीठान्वय[१४०] भवेत् ॥ ४४ ॥
विस्तरेण मम ब्रूहि यदि तुष्टासि[१४१] वक्रिके ।

श्रीवक्रा उवाच[१४२]

अथान्यं क्रमसंदेश[१४३] विमलार्थं यथा स्थितम् ॥ ४५ ॥
पीठादिक्रमचत्वारस्तथा बालक्रमोदयम्[१४४] ।

बालक्रमस्य संयोगात्[१४५] कौमारं कथितं तव[१४६] ॥ ४६ ॥
कौमारक्रमसंयोगाद् भवते खेचरं क्रमम् ।
खेचरक्रमसंयोगात्[१४७] वृद्धक्रम[१४८] स्फुटं भवेत् ॥ ४७ ॥

षट्प्रकारमिदं कौल[१४९] गुह्यसंकेतक[१५०] क्रमम् ।
गुरुक्रम[१५१] नवात्मान[१५२] मायाचक्रसमन्वितम् ॥ ४८ ॥
देव्याष्टकक्रमं चैव अष्टाष्टकमतान्तरम्[१५३] ।
एवं तु क्रमशो ज्ञात्वा तथा वै खेचरीक्रमम् ॥ ४९ ॥

He who acquires the varieties of the Krama part by part in some different way is not freed from all (his) sins and does not come out of hell. He becomes increasingly poor and his lifespan is shortened. (40-41ab)

The greatest sinner in the Lineage of the Siddhas (*siddhasantāna*) is the one who explains the ritual (*kriyācāra*), the Circle of Gesture (*mudrāmaṇḍala*), the sacred seat, the sandals of the goddess and the ocean of terms (*saṁjñā*) and mantras in some other way (than this). (41cd-42)

O god, this is the divine transmission (*divyakrama*) that bestows both worldly benefits and liberation. O god, I have told you that, namely, the teaching of the Transmission of the Youth. (43)

The *Pīṭhāmnāya* – the Transmission of the Child

Śrīnātha said:

That, indeed, is the Transmission of the Youth along with the Divine Language (*divyabhāṣā*). (Now) O Vakrikā, if you are pleased (with me), tell me in detail about the teaching (*anvaya*) concerning the sacred seats. Attainable (only) by knowledge, how, O benevolent one, can it be made clearly comprehensible (*sphuṭa*)*?* (44-45ab)

The venerable (goddess) Vakrā said:

Now (I will give you) another Krama teaching the sense of which is pure (*vimalārtha*),[8] namely, the four transmissions of the sacred seats and the rest along with the arising of the Transmission of the Child.[9] (45cd-46ab)

I have explained (the Transmission) of the Youth in conjunction with the Transmission of the Child. (Similarly), the Transmission of the Skyfarer[10] is (such) by conjunction with the Transmission of the Youth. By conjuction with the Transmission of the Skyfarer, the Transmission of the Aged becomes clearly evident. (46cd-47)

This secret convention, the Kaula Transmission, is of six kind's[11] namely: 1) the Transmission of the Teachers, 2) the Ninefold mantra (*navātman*) along with 3) the Wheel of Māyā, 4) the Transmission of the Group of Eight Goddesses, then follows 5) the Doctrine of the Sixty-four (*aṣṭāṣṭaka*) and, once one has know (these Transmissions) in this way in due order, 6) the Transmission of the Skyfarer (follows). (48-49)

सिद्धक्रमं निराचारं मालिनीक्रमराजकम् ।
शब्दराशिक्रमं चान्यं तथा वीरावलीक्रमम्[१५४] ॥ ५० ॥
वीरावलीक्रम[१५५] चैव मातृकाक्रमनिर्णयम्[१५६] ।
योगिनीक्रममाद्यं च तथा वै[१५७] समयाक्रमम् ॥ ५१ ॥
रत्नमालाक्रम[१५८] दिव्यं मण्डलक्रमनिर्णयम् ।
गृहभेदक्रमं चान्यं दिव्यक्रममत:[१५९] परं ॥ ५२ ॥
मेरुक्रमं शिवमेभि:[१६०] सप्ताविंशत्क्रमोदयम्[१६१] ।
एवं वै[१६२] क्रमसंजात[१६३] ज्ञात्वा मुक्तिर्न संशयः ॥ ५३ ॥

अत: क्रमोत्तर[१६४] नाम[१६५] मन्त्राणा[१६६] मातरीगृहम्[१६७] ।
पूर्वपश्चिममध्यं च वामदक्षिणकौलिकम्[१६८] ॥ ५४ ॥
योनिषट्कं च[१६९] शृङ्गाट[१७०] आदिक्षान्त[१७१] कुलेश्वरम् ।
एवं वै यो विजानाति स साक्षाद् भैरव:[१७२] स्वयम् ॥ ५५ ॥

एवं क्रमार्थतस्तत्त्वं सप्तकोट्याद् विनिर्गतम्[१७३] ।
इदं मतमिद[१७४] ज्ञेयं इदं तत्त्व[१७५] कुलार्णवम् ॥ ५६ ॥
कुलोऽयं क्रम–ओघ[१७६] च ज्ञानौघ[१७७] च तथोत्तमम् ।
पूजनीयं प्रयत्नेन[१७८] निन्दते[१७९] न[१८०] कदाचन ॥ ५७ ॥

पञ्चश्रोतात्मके शैवे[१८१] षष्ठे[१८२] कुलविनिश्चये ।
आख्यातं तु क्रमाम्नाय[१८३] इदं तत्सारसंग्रहम्[१८४] ॥ ५८ ॥

सिद्धसन्तान[१८५] सुभगं प्रत्ययाज्ञाविशारदम् ।
नाम्ना क्रमोदयं ज्ञानं श्रीकुजेशीमहामतम् ॥ ५९ ॥

The Transmission of Siddhas, Stillness (*nirācāra*), the Transmission of Mālinī,[12] the king (of all Transmissions), the Transmission of the Assembly of Sounds (*śabdarāśi*),[13] the Transmission of the Line of Heroes (*vīrāvalī*) and, along with the Transmission of the Line of Heroes, the teaching concerning the Transmission of the Mātṛkās along with the Transmission of the Yoginīs.[14] The Transmission of the Samayā (Vidyā),[15] the divine Transmission of the Garland of Jewels,[16] the teaching concerning the Transmission of the *maṇḍala*, the Transmission of the various Houses and, after this, the Divine Transmission, the Transmission of Meru that is beneficial (*śiva*) and, along with these, the arising of the Transmission of Twenty-seven Parts.[17] (One) certainly (achieves) liberation once one has known (all that has) originated from the Transmissions in this way. (50-53)

After this comes a higher Transmission (*kramottara*), which is the Mother's House of mantras. It consists of the Northern (*vāma*) and Southern (*dakṣiṇa*) Kaulika (Transmissions) along with (those of) the East (*pūrva*) and the West (*paścima*).[18] (There is also) the (hexagram consisting of the) group of six Yonis (*yoniṣaṭka*), the Triangle (*śṛngāṭa*) and Kuleśvara (who consists of the letters) ranging from A to KṢa. He who knows[19] this is Bhairava himself, directly apparent. (54-55)

The Kaula Teachings of Sadyojāta

In this way, the truth (*tattva*) has emerged from the teaching (*artha*) of the Krama, that is, from the (scripture of) seventy million (verses) (*koṭi*). This is the doctrine (*mata*). This is what is to be known.[20] This is the truth (*tattva*). This is the Ocean of Kula. One should worship with effort the Current of the Kula, the Current of the Krama and the most excellent Current of Knowledge. It must never be denigrated.[21] (56-57)

The Tradition of the Transmission (*kramāmnāya*), which is a part of the Kula teaching, the sixth (current) amongst the five currents of Śaiva (scriptures), has been explained. This is a synopsis of its essence (*sārasaṁgraha*). (58)

The finest part of the line (*santāna*) of Siddhas, it is proficient in the Command of insight (*pratyayājñā*). It is the knowledge that comes by the arising of the transmission called the great *Mata* of the venerable (goddess) Kubjeśī.[22] (59)

सद्योजातमिदं कौलं सद्यः सृष्टिक्रमोदयम्[१८६] ।
सद्यो[१८७] आदिः स्मृतश्चैव असद्योद्भवकारकः[१८८] ॥ ६० ॥

खेगतिं कुरुते सद्यो[१८९] सद्यो कौलस्य[१९०] निर्णयम् ।[१९१]
खेगतिं[१९२] कुरुते सद्यो सद्यो[१९३] शेखरभाषितम्[१९४] ॥ ६१ ॥

सत्यं कुलाश्रमं[१९५] श्रेष्ठं योगिनीपश्चिमं गृहम्[१९६] ।
सर्वानन्दं स्मृतं सद्यः[१९७] सद्यो[१९८] वै सप्तकोटिकम्[१९९] ॥ ६२ ॥

संप्रदायमिदं[२००] सद्यः[२०१] सद्योऽनुग्रहनिग्रहम् ।
पारम्पर्यक्रमं सद्यः[२०२] सद्यो[२०३] शैवस्य निर्णयम् ॥ ६३ ॥

सद्यो[२०४] हि[२०५] भवते सर्वं श्रीमतं पश्चिमं गृहम्[२०६] ।
एवं सद्योविहीना ये[२०७] पश्चिमाम्नायवर्जिताः[२०८] ॥ ६४ ॥
न तेषामभिषेकं[२०९] तु देशिकत्वं न विद्यते ।

कुलान्वयेन[२१०] हीनो यो[२११] नाधिकारी[२१२] शिवागमे ॥ ६५ ॥
दीक्षितास्तेन[२१३] ये देव[२१४] न ते मोक्षस्य भाजनाः[२१५] ।

प्रकटं न लिखेद् देव[२१६] क्रमार्थेदं मुखोद्गतम् ॥ ६६ ॥
गुरुवक्त्रे[२१७] स्थितं नित्यं गुरुवक्त्रात्[२१८] तु लभ्यते[२१९] ।

एवं सद्यःसमायुक्तः[२२०] कौलिकस्तु यदा[२२१] भवेत् ॥ ६७ ॥
पशुसंगाद् विनश्येत यदि साक्षात् सदाशिवः[२२२] ।
असत्सङ्गं न कर्तव्यं असत्सङ्गाद् विनश्यति[२२३] ॥ ६८ ॥

विशुद्धं काञ्चनं[२२४] यद्वन्नागसङ्गाद्[२२५] विनश्यति[२२६] ।
एवं शुद्धवतः सोऽपि[२२७] असत्सङ्गाद्[२२८] विनश्यति ॥ ६९ ॥
पशुसङ्गान्न मुक्तिः[२२९] स्यादभिषेकान्न मुच्यति[२३०] ।

This Kaula (teaching) is that of Sadyojāta (Born in an Instant),[23] the immediate arising of the sequence of emanation. The `Immediate' (*sadyo*) is said to be the first (of all things) and it generates time (*asadyas*).[24] (60)

The Immediate brings about Flight. The Immediate is the Kaula teaching. The Immediate is said to be the pinnacle.[25] (61)

In truth it is the Western House of the Yoginīs, the best Kula Hermitage. The Immediate is said to be universal bliss. The Immediate is indeed (the scripture of) seventy million verses. (62)

The Immediate is this tradition (*saṁpradāya*). The Immediate is both grace and restraint. The Immediate is the transmission of the line of teachers, the teaching of the Śaiva (scripture). (63)

The Immediate (*sadyas*) is all things, the *Śrīmata* and the Western House. Those who are devoid of the Immediate and are devoid of the Western Tradition are not consecrated and cannot be teachers.[26] (64-65ab)

One who is not part of a Kula lineage has no authority in the Śaiva Āgamas. O god, those who are initiated by (such a one) are not liberated. (65cd-66ab)

O god, one should not clearly set down to writing this Krama teaching (*kramārtha*) that has come from (the teacher's) mouth. It is always in the teacher's mouth and it is obtained from the teacher's mouth. (66cd-67ab)

(Even) if a Kaula adept is conjoined in this way to the Immediate he is destroyed by the company of the fettered, (even) if he is Sadāśiva himself. One should not keep the company of the worldly. Bad company brings about one's destruction. (67cd-68)

Just as pure gold is destroyed by contact with lead (*nāga*), in the same way, one who is pure is destroyed by contact with the worldly. By keeping the company of the fettered liberation is not possible. (He who keeps it) is not liberated (even) by consecration. (69-70ab)

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके[२३१] विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे
स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां अव्वाक्रमभाषिते[२३२]
क्रममञ्जूषाधिकारवर्णने क्रमोदयो नामानन्दः ।। ४५ ।।

This is the (forty-fifth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Casket of the Transmissions*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

षट्चत्वारिंशानन्दः

श्रीवक्रा उवाच[१]

अथान्यं[२] संप्रवक्ष्यामि तत्त्वपीठोदयं[३] शुभम् ।

कामाख्ये पृथिवी ज्ञेया तेजो दक्षिणपीठके ॥ १ ॥
आपः पूर्णगिरिस्थितः[४] वायुरोंकारसंस्थितः[५] ।
आकाशं सर्वपीठेषु पीठभूतानि[६] मे स्मृताः[७] ॥ २ ॥

शब्दोद्याणे[८] विजानीयात्[९] स्पर्श[१०] तस्यैव चाग्रतः ।
रसं[११] तदुत्तरे मार्गे रूपं दक्षिणकोणके ॥ ३ ॥
कैलाशान्ते तु[१२] गन्धत्वतन्मात्रमिति[१३१४] पञ्चकम् ।

आकाशे संस्थिता तु[१५] वाक्[१६] पाणिश्चाग्रे सदाशिवः ॥ ४ ॥
पादौ दक्षिणपीठे[१७] तु पायुश्चोत्तरकोणगः[१८] ।
उपस्थं तिस्रमध्ये[१९] तु पञ्चकर्मेन्द्रियाणि मे[२०] ॥ ५ ॥

श्रोत्रं जालन्धरे पीठे त्वचोक्तं[२१] पूर्णगिर्यके ।
चक्षुर्मध्ये विजानीयाज्जिह्वा कामाख्यमण्डले ॥ ६ ॥
नासिका तिस्रपीठे[२२] तु एवं ज्ञानेन्द्रियाणि[२३] तु ।

कामाख्ये तु मनः प्रोक्तं बुद्धिश्चोद्याणमण्डले[२४] ॥ ७ ॥
दक्षिणस्थमहंकारं प्रकृतिः पश्चिमे[२५] विदुः ।
पुरुषो[२६] मध्यमे पीठे पञ्चैते कुलभूषणाः ॥ ८ ॥

CHAPTER FORTY-SIX

The Glory of Emission (*vikṣepādhikāramāhātmya*)

The Contents of the Five Sacred Seats

The Location of the Twenty-five Principles in the Five Sacred Seats

The venerable (goddess) Vakrā said:

Now I will explain something else, namely, the auspicious arising of the sacred seats which are the principles of existence (*tattvapīṭha*).[1] (1ab)

One should know that Earth is located in Kāmarūpa (*kāmākhya*). Fire (*tejas*) is in the southern sacred seat. Water is located in Pūrṇagiri, while Air is in (the sacred seat of) OṀ. Space is in all the sacred seats. (These) are said to be my gross elements belonging to the sacred seats (*pīṭhabhūta*).[2] (1cd-2)

Know that Sound is in (the sacred seat of) Udyāṇa, while Touch is in front of that. Taste (*rasa*) is on the path to the north of it and Form is in the southern corner. The subtle element of Smell is within Kailāsa,[3] thus (completing) the group of five (subtle elements). (3-4ab)

Speech is located in space.[4] O Śiva, the hand is always (located) in (Kāmarūpa, the seat) in front. The feet are in the southern sacred seat, while the anus is in the northern corner and the genitals are in the middle of (these) three. These are my five organs of action. (4cd-5)

The ear is in the sacred seat of Jālandhara, while the skin is said to be in (the sacred seat of) Pūrṇagiri.[5] The eye is in the centre, while one should know that the tongue is in the circle of Kāmarūpa (*kāmākhya*) and the nose is in the sacred seat (called) Tisra. Such are the organs of knowledge. (6-7ab)

The mind (*manas*) is said to be in Kāmarūpa (*kāmākhya*) and the intellect is in the circle of Uḍyāna. The ego is in the south. (The wise) know that Nature (*prakṛti*) is in the western (seat) and the Person (*puruṣa*) is in the sacred seat in the centre. These five are the ornaments of Kula. (7cd-8)

पञ्चविंशतितत्त्वानि योगपीठे उदाहृताः[२७] ।
ज्ञातव्यास्तु प्रयत्नेन[२८] गुणत्रयसमन्विताः[२९] ।। ९ ।।

सत्त्वमग्रे[३०] विजानीयाद् रजमुत्तरमण्डले[३१] ।
तमं तु दक्षिणे मार्गे पञ्चरत्नमतः शृणु ।। १० ।।

कामरूपे स्थितो ब्रह्मा विष्णुश्चोत्तरपीठके ।
रुद्रो[३२] जालाख्यसंज्ञे तु[३३] ईश्वरस्तिस्रपीठके[३४] ।। ११ ।।
सदाशिवस्तयोर्मध्ये[३५] पञ्चैते सृष्टिकारकाः ।

गुप्तां[३६] संज्ञां[३७] प्रवक्ष्यामि यथोक्तां[३८] सप्तकोटिषु ।। १२ ।।
शंकरोऽनन्त[३९] श्रीकण्ठः पिङ्गलश्च चतुर्थकः ।
सादाख्यः[४०] पञ्चमो देव पञ्चैते अमरकारकाः[४१] ।। १३ ।।
पूजनीयाश्च सततं सिद्धि–ऋद्धिप्रदायकाः[४२] ।

योनिमुद्रा तु कामाख्ये करालां[४३] दक्षिणे विदुः ।। १४ ।।
पद्मिनी पूर्णगिर्यायां[४४] घटमुद्रान्तरालके[४५] ।
कदम्बिनी तिस्रपीठे[४६] मुद्राणां पञ्चकोदयम्[४७] ।। १५ ।।

चतुर्विधं स्मृतं ध्यानं श्यामवर्णोड्डियाणकम्[४८] ।
रक्तं जालन्धरं प्रोक्तं पीतं[४९] वै[५०] वामगोचरे ।। १६ ।।
श्वेतं तु चोत्तरं[५१] ध्यानं कामाख्ये तु विजानतः ।

निश्चलं मध्यमं ध्यानं चलं दक्षिणतः स्थितम् ।। १७ ।।
उत्तरे द्विस्वभावं तु सुस्थिरं ध्यानमग्रतः ।

The twenty-five Principles are said to be in the sacred seat of Yoga (*yogapīṭha*). One should make an effort to know them along with the three qualities (of Nature) (*guṇa*).[6] (9)

Know that *sattva* is in front and that *rajas* is in the circle of the north. Again, *tamas* is on the southern path. Now listen to the (location of) the Five Jewels.[7] (10)

The Location of the Five Brahmās in the Five Sacred Seats

Brahmā resides in Kāmarūpa while Viṣṇu is in the northern seat. Rudra is in the one called Jālākhya, while Īśvara is in the sacred seat (called) Tisra. Sadāśiva is in the centre between these two.[8] These five bring about emanation. (11-12ab)

I will (now) tell (you) (their) secret names as stated in (the scripture of) seventy million verses. Śaṅkara, Ananta, Śrīkaṇṭha with Piṅgala as the fourth and Sādākhya, O god, as the fifth.[9] These are the five bestowers of immortality (*amarakāraka*). They bestow both wealth and accomplishment and should always be worshipped. (12cd-14ab)

The Five Gestures in the Five Sacred Seats

(The wise know that) Yonimudrā is in Kāmākhya. (They also) know that Karālā in the south, Padminī is in Pūrṇagiri, and that Ghaṭamudrā is in between them[10] (whereas) Kadambinī is in the sacred seat (called) Tisra. The pentad of Gestures has arisen (in this way). (14cd-15)

The Colour and Motion of the Five Seats

The visualization (*dhyāna*) (of the sacred seats) is said to be of four kinds. The colour of Oḍḍiyāṇaka is dark blue (*śyāma*). Jālandhara is said to be red. (Pūrṇagiri) on the left is yellow. The following visualization is white and is known to be in Kāmākhya. (16-17ab)

The visualization in the centre is immobile while that in the south moves. That in the north is of both natures. The visualization in front is very stable. (17cd-18ab)

मध्ये कृतयुग[५२] देव त्रेता[५३] दक्षिणकोणगा[५४] ॥ १८ ॥
उत्तरे द्वापरं ज्ञेयं अग्रतः कलिरुच्यते ।
एवं चतुर्युगं प्रोक्तं मुद्राचक्रे[५५] महेश्वर ॥ १९ ॥

वृक्षत्रयं त्रिकोणस्थं कदम्ब[५६] चाग्रतो[५७] विदुः ।
दक्षिणे कथितं बिल्व[५८] चिञ्चाख्य[५९] तु तथोत्तरे ॥ २० ॥
एवं तत्त्वविभागेन योगपीठमुद्राहृतम्[६०] ।

कुलवृक्षत्रयं वक्ष्ये कुलमार्गेण सुन्दर ॥ २१ ॥
तेजमध्यगता[६१] बुद्धिश्चित्तवृत्तिरुभावपि[६२] ।
अद्वैतवासनायां तु त्रिधा त्रीणि व्यवस्थिताः[६३] ॥ २२ ॥
समरसं तत्र विद्येत भगाह्लादेन चिञ्चिणी ।

कलाशेषं मनो गत्वा भ्रमते तु कदम्बकम् ॥ २३ ॥
मणिपूर्णकलाधारे[६४] जायते म्रियते[६५] सदा ।
आत्मा च वदते नित्यं विरुते[६६] तु कदम्बकम् ॥ २४ ॥

बिल्व[६७] च[६८] जायते बिन्दुः ऊर्ध्व[६९] ऊर्ध्वविघट्टनात्[७०] ।
दृष्टादृष्टविभेदेन[७१] चिञ्चिणीवृक्षसंज्ञकम्[७२] ॥ २५ ॥

वृक्षोपदेशमाख्यात[७३] कुलवृक्षत्रयं बहिः ।
यो जानाति महादेव मतार्थी स निगद्यते ॥ २६ ॥

श्रीनाथ उवाच

पीठानां कीर्तनं ज्ञानं येन सिद्ध्यन्ति साधकाः[७४] ।
अन्यद् मे संशय[७५] देवि कथयस्व प्रसादतः ॥ २७ ॥

The Cosmic Ages

O god, the Kṛta Age is in the centre, the Tretā Age is in the southern corner. One should know that the Dvāpara Age is in the north while the Age of Strife is said to be in front. O Great God, the four Ages are thus said to be (located) in the Wheel of Gestures (*mudrācakra*).[11] (18cd-19)

The Teaching of the Three Trees

There are three trees in the triangle (of AIṀ).[12] (The wise) know that the Kadamba (tree) is in front. The Bilva (tree) is said to be in the south, while the (tree) called Ciñcā is in the north. The sacred seat of Yoga (*yogapīṭha*) has thus been explained in accord with the division of the Principles. (20-21ab)

O handsome one, I will (now) tell (you), about the three trees according to the Path of Kula. The intellect is in the centre of Fire (*tejas*). Both are modifications of the mind stuff (*cittavṛtti*). The three are established threefold in the latent trace of non-duality. Ciñciṇī who is the state of unity (*samarasa*) exists there by virtue of the bliss of the Yoni.[13] (21cd-23ab)

Once the mind reaches the Kadambaka (consisting of) all the energies (*kalā*), it (begins to) rotate. It arises and dies away constantly in the foundation of the energy (*kalā*) of Maṇipūrṇa. The Self speaks constantly and the Kadambaka resounds (without interruption). (23cd-24)

The Drop (*bindu*), which is the Bilva (tree), arises above by breaking through to the upper (levels). (Then) by dividing the seen from the unseen (*dṛṣṭādṛṣṭa*) (one attains the reality) called the Ciñciṇī tree.[14] (25)

The teaching concerning the Trees has been declared with relation to the three outer trees. O Great God, he who knows it is said to be one who (really) desires the Doctrine (*matārthin*).[15] (26)

The Five Siddhas

Śrīnātha said:

O goddess, I have another doubt concerning (the manner of) praising the sacred seats by means of which adepts attain knowledge. By (your) grace please tell me. (27)

श्रीवक्रा उवाच[७६]

न कस्यचिन्मयाख्यातं तव देव वदाम्यहम् ।
ब्रह्मादिदेवतादीनां न मया संप्रकाशितम् ।। २८ ।।[77]

यथावतारितं तेन देवेन परमेष्ठिना ।
तत् तेऽहं कथयिष्यामि आत्मासंवित्तिकारणम्[७८] ।। २९ ।।
यादृशं पूर्ववृत्तान्तं तादृशं कथयामि ते ।

श्रीकण्ठः शङ्करोऽनन्तः[७९] सादाख्यः[८०] पिङ्गलस्तथा ।। ३० ।।
पञ्चैते[८१] व्यापका लोके भूतग्रामे[८२] चतुर्विधे ।

श्रीकण्ठः पृथिवी ज्ञेयः[८३] शङ्कर[८४] आप उच्यते[८५] ।। ३१ ।।
तेजोऽनन्त[८६] इति[८७] ख्यातः[८८] सादाख्यो[८९] वायुरुच्यते ।
आकाशः[९०] पिङ्गलो[९१] ज्ञेयः पञ्चैते[९२] सृष्टिकारकाः ।। ३२ ।।
एवं पञ्चात्मकं देव[९३] निग्रहानुग्रहे[९४] स्थितम्[९५] ।

चिञ्चिणीनाथदेवोऽय[९६] आज्ञासिद्धिमहातपः[९७] ।। ३३ ।।

विद्यात्[९८] सर्वज्ञभावेन लोलीभूतेन चेतसा ।
उन्मत्तचर्यचारेण[९९] चरत्येवं चराचरे[१००] ।। ३४ ।।

यदुक्तं पिङ्गलं नाम[१०१] सिद्धनाथमनामयम्[१०२] ।
सर्वज्ञं सर्वगं नित्यं अवतीर्ण[१०३] धरातले ।। ३५ ।।
क्षीरोदस्योत्तरे कुले हेमरत्नमयोत्तमे ।
विचित्रमणिशोभाढ्ये रत्नकूटाचले[१०४] शुभे ।। ३६ ।।
महाक्षीरोदकल्लोले[१०५] नित्य[१०६] धौतशिलातले[१०७] ।
सिद्धर्षिगणगन्धर्वसुरासुरनिषेविते[१०८] ।। ३७ ।।

The venerable (goddess) Vakrā said:

I will tell you, O god, what I have not told to anybody else. I have not revealed it (even) to Brahmā and the other gods.[16] (28)

I will tell you (the teaching) the Supreme Lord has brought down (to earth), the cause of knowledge of the Self (*ātmāsaṁvittikāraṇa*). I will tell you as it happened in the past.[17] (29-30ab)

Śrīkaṇṭha, Śankara, Ananta, Sādākhya and Piṅgala. These five pervade the world and the creatures (*bhūtagrāma*)[18] of four kinds. (30cd-31ab)

One should know that Śrīkaṇṭha is Earth, while Śaṅkara is said to be Water. Ananta is said to be Fire (*tejas*) and Sādākhya, Air. One should know that Piṅgala is Space. These five bring about emanation. In this way the Lord who is fivefold is present (and active) in both grace and punishment.[19] (31cd-33ab)

This is the god (*deva*) Ciñciṇīnātha who has observed the great penance (*mahātapa*) which is the accomplishment (*siddhi*) of the (goddess's) Command.[20] (33cd)

O god, one should know that by virtue of (his) omniscience and vibrant (*lolībhūta*) mind he moves in the mobile and immobile (universe) by the Practice of Ecstatic Madness (*unmattacaryacāra*). (34)

The Legend of Siddhanātha, the First Siddha

[21]Siddhanātha, who is called Piṅgala, faultless, omniscient, omnipresent and eternal, has descended onto the surface of the earth on the northern bank of the milky ocean. Made of gold and jewels, it is most excellent. (He descended) onto the mountain with jewelled peaks, rich with wonderful (*vicitra*) gems. (It lies in the midst) of the waves of the great ocean of milk[22] (with which its) stone surface (*śilātala*) is constantly washed. It is attended by the gods, demons, heavenly musicians (*gandharva*) and troupes of Ṛṣis and Siddhas. (35-37)

उमा दाक्षायणी[१०९] कन्या तत्र तेन अनुग्रहम् ।
कृत्वा तु भारते वर्षे चतुर्मूर्त्यावतारकम्[११०] ।। ३८ ।।
त्रैलोक्यनगरे सर्वलोकानां[१११] तारकं परम् ।
भवार्णवनिमग्नानां[११२] गोत्रभेदकृत[११३] प्रिय[११४] ।। ३९ ।।

प्रथमं मित्रनाथं[११५] वै चर्यानाथं[११६] द्वितीयकम् ।
तृतीयं षष्ठसंज्ञाख्यं[११७] ओड्डीशाख्यं[११८] चतुर्थकम् ।। ४० ।।
आद्यमेतच्चतुष्कं तु चतुर्युगे मुखाम्बुज[११९] ।
चतुःपीठाधिकारार्थमवत्तीर्णं[१२०] दिनोत्तमे[१२१] ।। ४१ ।।

श्रीमदोड्डीशनाथोऽयं[१२२] तूष्णीशाख्येन[१२३] विश्रुतः[१२४] ।

तदेकं स्वेच्छया देहमालम्ब्य[१२५] नवधा[१२६] पुनः[१२७] ।। ४२ ।।
शिष्यत्वेन स्वयं देव[१२८] भविष्यत्यात्मनः[१२९] कलौ ।
अनुग्रहार्थं जगतः[१३०] संज्ञाभेदमिहोच्यते ।। ४३ ।।

गगनेन्द्रो[१३१] महाकुब्जो[१३२] रत्नेशः[१३३] पद्मभास्करः ।
देववक्त्रामृतश्चान्यो[१३४] भैरवाब्जश्च पञ्चमः ।। ४४ ।।
कमलार्कः[१३५] शिवाम्भोजो[१३६] रामतत्त्वात्मा[१३७] एव[१३८] च ।
कृष्णमार्तण्डनाथश्च नवैते[१३९] सिद्धनायकाः[१४०] ।। ४५ ।।

पौण्ड्राख्ये[१४१] च अहिच्छत्रे[१४२] पुरे श्रीभोगवर्धने[१४३] ।
पाटलीनगरे[१४४] रम्ये[१४५] मायापुर्यां[१४६] वरानन[१४७] ।। ४६ ।।
कन्यकुब्जे[१४८] अलम्पुरे[१४९] अयोध्यां[१५०] वर्धमानके ।

स्थानेष्वेतेषु देवेश[१५१] दिव्यमानुषयोनिजाः[१५२] ।। ४७ ।।
ज्ञानयोगबलोपेताः[१५३] स्वाधाराः[१५४] कौलिकान्वये ।
अनुगृहीता[१५५] देवेश[१५६] देवेनाज्ञार्कबिम्बजैः[१५७] ।। ४८ ।।

The virgin Umā, daughter of Dakṣa (Dākṣāyaṇī) (lived) there and so an act of grace took place. (Then), he who is the supreme saviour of all people in the city of the triple world, came down into the land of Bhārata in four forms (*caturmūrti*).[23] (In this way), O beloved, those sunk in the ocean of phenomenal existence where divided into (four spiritual) clans (*gotra*).[24] (38-39)

The first is Mitranātha, the second Caryānātha, the third is called Ṣaṣṭhanātha and the fourth is called Oḍḍīśa(nātha). O lotus faced one, this is the foremost group of four in the four Ages.[25] (Each) on the most excellent (and auspicious) day, (the four) came down (into the world) in order to (assume) authority over the four sacred seats.[26] (40-41)

This, the venerable Oḍḍīśa, is well known by the name of Tūṣṇīśa.[27] (42ab)

The Nine Nāthas

He, (though) one, assumed of his own free will, a body and became ninefold again. O god, he himself will assume the status of a disciple in the (Age of) Strife. It is said here that the (purpose of his) various names is to grace the universe.[28] (42cd-43)

[29](These are) Gaganendra (Lord of the Sky), Mahākubja (who is) Ratneśa (Lord of Jewels) and Padmabhāskara (Sun of the Lotus). Another is Devavaktrāmṛta (Nectar from the Mouth of God). Bhairavābja (Bhairava’s Lotus) is the fifth. (The rest are) Kamalārka (Sun of the Lotus), Śivāmbhoja (Śiva's Lotus), (Rāma) who is the principle of delight (*rāmatattva*)[30] and Kṛṣṇamārtaṇḍanātha (Lord of the Black Sun). These are the nine leaders of the Siddhas.[31] (44-45)

O Lord of the gods, they were born in the wombs of divine human beings in the following places: (the city) called Pauṇḍra, Ahicchatra, the city (called) Śrībhogavardhana, the city of Pāṭalī, the beautiful Māyāpuri, O handsome one, Kanyakubja, Alampura,[32] Ayodhyā and Vardhamānaka. (46-47ab)

Endowed with the power of Yoga and knowledge, they are good supports (*svādhāra*) (of the teaching transmitted) in the Kaula tradition (*kaulikānvaya*). O Lord of the gods, they have been graced by the god (Tūṣṇīśa)[33] with the three kinds of divine rays[34] that bestow liberation and worldly enjoyment and are born from the sun of (the goddess's) Command in due order. (47cd-48)

दिव्यरश्मिकरैर्भुक्तिमुक्तिदैस्त्रिविधै:[१५८] क्रमात् ।
श्रावणाषाढवैशाखचैत्रकार्त्तिकपञ्चभि:[१५९] ॥ ४९ ॥
संपूर्णदिवसैर्देव[१६०] अवतारं क्रमेण तु[१६१] ।
गगनेशादिनाथाना[१६२] पञ्चाना[१६३] तत्त्वतोदितम्[१६४] ॥ ५० ॥
कौमारमृगचैत्रस्य[१६५] शुक्लायामष्टमी[१६६] तथा ।
द्वादश्यां चार्कसप्तम्या[१६७] भूताह्ने[१६८] फाल्गुनस्य[१६९] च ॥ ५१ ॥
चतुर्णा[१७०] कमलादीना[१७१] सिद्धीशानामुदाहृतम्[१७२] ।
नाख्येयमेतत् सहसा रहस्य[१७३] भुवि दुर्लभम् ॥ ५२ ॥

प्रथमं च द्वितीय[१७४] च व्यत्ययेनाष्टम[१७५] तथा[१७६] ।
त्रय एते[१७७] परे धाम्नि लीना:[१७८] सन्तानवर्जिता:[१७९] ॥ ५३ ॥
तृतीयं पञ्चमं यच्च षष्ठं चैव तथापरम्[१८०] ।
मुनीना[१८१] स्वामिनादिष्टा:[१८२] कृपयानुग्रह[१८३] प्रति ॥ ५४ ॥
कल्पग्राम[१८४] गता[१८५] ह्येते त्रयोग्रा[१८६] ऊर्ध्वरेतस:[१८७] ।

नवम[१८८] सप्तमं वाथ[१८९] चतुर्थं तानि[१९०] पूर्ववत् ॥ ५५ ॥
श्रीसन्तानकुले[१९१] त्रीणि[१९२] ज्येष्ठं मध्य[१९३] यवीयसम्[१९४] ।
क्रमेण[१९५] गदिता:[१९६] सृष्टिनाथाद्या:[१९७] सिद्धनायका:[१९८] ॥ ५६ ॥

तीक्ष्णाज्ञा:[१९९] सुकरा[२००] व्यग्रा निग्रहानुग्रहे[२०१] रता:[२०२] ।
चराचरस्य विश्वस्य भुक्तिमुक्त्यमृतप्रदा:[२०३] ॥ ५७ ॥
ज्ञानासवमदोन्मत्ता[२०४] आनन्दललितेक्षणा:[२०५] ।

स्वरूपानन्दसंतृप्ता आज्ञासिद्धिकरा:[२०६] स्मृता:[२०७] ॥ ५८ ॥
सर्वे[२०८] सर्वज्ञभावेन लोलीभूतेन चेतसा ।

कृच्छ्रमुन्मत्तचर्याख्य[२०९] चर्यया[२१०] वसुधातले ॥ ५९ ॥
कर्मभूमौ नियुक्तास्ते[२११] भविष्यन्ति युगे युगे[२१२] ।
विचरन्तस्तु[२१३] संप्राप्ता:[२१४] चन्द्रद्वीपवरे शुभे ॥ ६० ॥
मणिरत्नहिरण्याद्यै:[२१५] अशेषविभवान्विते ।[२१६]

O god, (the) descent (into the world) of the five Nāthas beginning with Gaganeśa actually took place (*tattvatodita*) in due order, on the five full (moon) days of Śrāvaṇa, Āṣāḍha, Vaiśākha, Caitra and Kārttika. (The descent of) the four Lords of the Siddhas beginning with Kamala is said (to have taken place) on the eighth day of the bright fortnight of (the month of) Kaumāra, on the twelfth day of the month of Mṛga, on the seventh of the bright fortnight (*arkasaptamī*) of Caitra, and on the day of the fourteenth of the dark fortnight (*bhūtahna*) of the month of Phālguna. One should not rashly reveal this secret hard to acquire in the world. (49-52)

The first (Gagana), the second (Ratneśa) and the eighth (Kṛṣṇa), in reverse order – these three have merged into the Supreme Abode and have no (spiritual) descendents (*santāna*).[35] (53)

The third (Padma), the fifth (Bhairavābja) and the sixth (Kamalārka) were commanded by the Lord to grace with compassion the sages.[36] These three were terrific (*ugra*) and stayed celibate. They went to the village (*grāma*) called Kalpa. (54-55ab)

The ninth (Mārtaṇḍa), the seventh (Śivāmbhoja) and the fourth (Devavaktrāmṛta), these three belong, as before, to the Śrīsantānakula[37] of which they are the eldest, middling and youngest (members, respectively).[38] The leaders of the Siddhas, that is the lords of creation (*sṛṣṭinātha*) and the others, have (thus) been declared in due order.[39] (55cd-56)

Their Command is very powerful. They do good and, fearless, they are intent on gracing and restraining. They give the nectar of liberation and worldly enjoyment to all the moving and immobile universe. Ecstatic with the inebriation of the wine of knowledge, their eyes roll with bliss. (57-58ab)

Content with the bliss of their own essential nature, they are all said to bring about the accomplishment (*siddhi*) of (the goddess's) Command by virtue of (their) omniscience and (their) vibrant mind. (58cd-59ab)

In each Age they will apply (themselves) on the plane of action (*karmabhumi*) on the surface of the earth to (observe) the penance (*kṛcchra*) called the Practice of Ecstatic Madness (*unmattacaryā*)[40] by means of (their Kaula) practice (*caryā*). Wandering about they reached the auspicious Island of the Moon which, with all manner of wealth, is rich with jewels, gems and gold.[41] (59cd-61ab)

परानन्दपुरे[२१७] तस्मिन्[२१८] सप्तयोजनविस्तृते[२१९] ॥ ६१ ॥
त्रिकोणे मठिकास्त्रीणि[२२०] तिष्ठन्ति[२२१] शुभलक्षणाः[२२२] ।

ऊर्ध्वाह्न्यर्कप्रभाढ्याश्च[२२३] ज्ञानविज्ञाननिर्भराः ॥ ६२ ॥
सौम्यरक्षा नलाशायां विज्ञेयानुक्रमाव्ययाः[२२४] ।
वसन्ति[२२५] तेषु ते[२२६] सिद्धा ज्ञानयोगबलोत्कटाः ॥ ६३ ॥
शतमेकाधिकाब्दानां दिव्यानुष्ठानतत्पराः[२२७] ।

एतस्मिन्नन्तरे काले[२२८] संजाते कुसुमागमे[२२९] ॥ ६४ ॥
अतीते[२३०] शिशिरानन्दे हरकान्तमहोत्सवे[२३१] ।
चैत्रशुक्लतृतीयायां अद्वैताचारचर्चितः ॥ ६५ ॥
कृत्वात्मारौद्रसन्ध्यांशकाले[२३२] सकले[२३३] श्रीनगरान्तरे[२३४] ।
प्रतिष्ठोन्मत्तरूपेण[२३५] क्रीडार्थे[२३६] परमेश्वरः[२३७] ॥ ६६ ॥
गगनेन्द्राभिधानेन[२३८] वृक्षनाथेति[२३९] विश्रुतः ।
विश्वेऽस्मिन्[२४०] कूर्मसंज्ञोऽसौ[२४१] राजवेश्मावधिं गतः[२४२] ॥ ६७ ॥

राज्ञः श्रीचन्द्रबिम्बस्य दुहिता गगनावती[२४३] ।
कुमारी षोडशाब्दा तु[२४४] रूपयौवनशालिनी[२४५] ॥ ६८ ॥
पुंस्त्रीनपुंसकैर्डिम्भैः[२४६] कन्यकाभिस्तथोत्तमैः[२४७] ।

वृत्ता परित सा कन्या[२४८] लक्षेणांशाधिकेन[२४९] च[२५०] ॥ ६९ ॥
तया तस्योपहास्यं[२५१] तु कृतं कोऽयमिहागतः[२५२] ।
पिशाचोच्छुष्मचर्यायामपूर्वं[२५३] लोमहर्षणम् ॥ ७० ॥
श्रुत्वैवं[२५४] तेन हास्यं तु[२५५] तत्राष्टगुणभीषणम् ।

कृत्वा रावं क्षणार्धेन[२५६] जगामान्तर्हितः पुनः[२५७] ॥ ७१ ॥
विस्मिता राजशार्दूलकन्या पौरजनैः सह[२५८] ।
विसंज्ञा[२५९] भयसंत्रस्ता विभ्रमाकुलितेक्षणा[२६०] ॥ ७२ ॥
क्षपायान्तःपुरे[२६१] सुप्ता तरला[२६२] तरलेक्षणा ।

In the triangle within that City of Bliss[42] that extends for seven furlongs (*yojana*), stand three auspicious monasteries (*maṭhikā*). (61cd-62ab)

Rich with the (powerful) light of the upper noonday sun they are full of knowledge and wisdom. ****** imperishable, they should be known in due order. (????) These Siddhas lived in them mighty with the power of Yoga and knowledge, intent on the sacred observance of the deity (*anuṣṭhāna*) for a hundred and one years. (62cd-64ab)

The Legend of Siddhanātha continued

[43]Then, when spring began and the pleasure of winter had past, during the great festival of Harakāntā that falls on the third day of the bright fortnight of (the lunar month of) Caitra, the Supreme Lord, having marked himself with the practice of non-duality, entered the venerable city (*śrīnagara*) at twilight (*raudrasandhyāṁśakāla*)[44] in the form of a mad man (*unmattarūpa*) to play (his spiritual games). The venerable Vṛkṣanātha is well know by the name Gaganendra.[45] He who is called Kūrma in this universe arrived at the boundary of the king's palace.[46] (64cd-67)

The king Candrabimba[47] had a daughter (called) Gaganāvatī. She was a virgin, (just) sixteen year old, endowed with beauty and youth, and (attended) by excellent men, women, eunochs, children and virgins.[48] (68-69ab)

Surrounded all around by (her) attributes (*lakṣa*), aspects (*aṁśa*) and the rest, that young woman mocked him (saying): "Who has come here? (His) practice is (that of demon) Piśācas and Ucchuṣmas (*piśācocchuṣmacaryā*) that makes the hair bristle intensely (with fear)!" When he heard (these words spoken in) jest (*hāsya*), he let out a sound eight times more frightening (than his appearance) and in half an instant, again disappeared. (69cd-71)

The daughter of the wise king was astonished along with the citizens (who had seen him). Overcome with fear, her eyes agitated with confusion (*vibhrama*), she fainted. At night, trembling and her eyes tremulous (with fear), she fell asleep in the womens' apartment (*antaḥpura*). (72-73ab)

तस्यादेशमिदं[२६३] जातं उत्तिष्ठासौ[२६४] जगत्पति:[२६५] ।। ७३ ।।
साक्षात्[२६६] श्रीमूलनाथोऽसौ[२६७] अवतीर्णो[२६८] चराचरे[२६९] ।
अनुग्रहार्थं भूतानां तमेव शरणं व्रज[२७०] ।। ७४ ।।
वसतीन्दुप्रभामध्ये[२७१] सदानन्दमय: प्रभुः ।
तेन संपूजितेनेष्टा सिद्धिर्भवति[२७२] शाश्वती ।। ७५ ।।
दिव्यगन्धोत्कटैर्माल्यैर्धूपामोदविलेपनै:[२७३] ।
भक्षैश्च[२७४] विविधास्वादैर्बहुलैर्दिव्यमोदकै:[२७५] ।। ७६ ।।
खण्डखाद्यैरनेकैश्च[२७६] षड्रसैर्विविधासवै:[२७७] ।
सुरामांसवरैर्दिव्यै:[२७८] स्तुतिस्तोत्रैरनेकधा[२७९] ।। ७७ ।।
अदृष्टविग्रहं[२८०] देवं स्तुत्वा[२८१] सा रजनीं क्षिपेत्[२८२] ।

प्रोत्थिता[२८३] हृदयानन्दनिर्भरा कृतमण्डना ।। ७८ ।।
सर्वसंभारसंपन्ना[२८४] सचेटपरिचारिका[२८५] ।
गता[२८६] तत्राश्रमे कन्या यत्र सिद्धेश्वर:[२८७] स्थित:[२८८] ।। ७९ ।।

विनयेनोपसंगम्य विधिवत् सपरिच्छदा ।
तया सुपूजितं[२८९] नाथं सर्वज्ञं कारणेश्वरम् ।। ८० ।।
तेन तुष्टेन वै तेषां कथितं[२९०] खेचरीक्रमम्[२९१] ।

गतास्ते[२९२] खगतिं[२९३] सर्वे श्रीनाथाज्ञावलोकिता: ।। ८१ ।।
ततो देवगणा:[२९४] सर्वे विस्मयोत्फुल्ललोचना:[२९५] ।
परस्परं निरीक्षन्ति[२९६] अन्योन्यं प्रवदन्ति[२९७] च ।। ८२ ।।
रुद्रोपेन्द्रविरिञ्चाद्या[२९८] महदाश्चर्यभाविता:[२९९] ।

न जपैर्न[३००] तपैर्होमैर्विविधैर्नापि[३०१] साधनै:[३०२] ।। ८३ ।।
न क्रिया[३०३] कापि बहुला[३०४] आज्ञामात्रेण लीलया ।
प्रसादात् सिद्धिनाथस्य संप्राप्ता[३०५] परमा गति:[३०६] ।। ८४ ।।
ततस्ते[३०७] विबुधा:[३०८] सर्वे कुलाज्ञानन्दमुत्सुका:[३०९] ।

(The Siddha gave) this as his command: “Get up! He is the lord of the universe. He is the venerable Mūlanātha himself (*sākṣāt*) who has descended into the moving and immobile (universe) to grace all living beings. Take refuge in him. He is the Lord who is eternal bliss and resides in the centre of the radiance of the Moon.[49] Worshipped, he bestows (that) eternal accomplishment (of all) desire.”

(And so she worshipped him) with garlands that exude divine fragrance and pastes perfumed with incense, with food of many different flavours and many divine sweet meats and snacks along with alcoholic drinks of (all) six flavours and the best kinds of wine and meat and, having praised (that) god whose form was (then) invisible with many kinds of divine hymns and eulogies, she passed the night.[50] (73cd-78ab)

She got up (next morning) and, her heart full of bliss, having adorned (herself), wearing all (her) ornaments and accompanied by (her) maids and attendants, the young woman went there to the hermitage where the Lord of Siddhas resided.[51] (78cd-79)

She approached him with humility, in the proper way, along with her surrounding entourage and then she worshipped the omniscient Nātha, the lord who is the cause (of all things), well. Pleased, he taught them the Transmission of the Skyfarer (*khecarīkrama*). (80-81ab)

Viewed (*avalokita*) by Śrīnātha's Command, they all attained the state of flight (*khagati*). Then all the host of gods, their eyes wide with wonder, looked at each other and discussed with one another. Rudra, Indra, Viriñca and the other (gods) where full of great wonder. (81cd-83ab)

They attained the supreme state by the grace of Siddhinātha (the Lord of Accomplishment), that is, with ease (*līlayā*) by the (power of his) Command alone and not by (many) repetitions of mantra, austerities, fire sacrifices or many kinds of spiritual disciplines (*sādhana*) or much ritual action whatever it may be.[52] Thus they were all awakened in the festival of the joy of the Kula's Command and possessed supreme devotion. (83cd-85abc)

भक्त्या परमया युक्ता वसवो मारुतश्च[३१०] ये[३११] ॥ ८५ ॥
ससुताश्च[३१२] सदम्पत्यो[३१३] मुनयः संश्रितव्रताः[३१४] ।

अत्र्यङ्गिरौ[३१५] पुलस्त्यश्च मरीचिर्नारदस्तथा ॥ ८६ ॥
विश्वामित्रो याज्ञवल्क्यो[३१६] मानवोऽन्ये[३१७] तदात्मजाः[३१८] ।
दानवेन्द्रा ग्रहाश्चान्ये गन्धर्वाः[३१९] खगनायकाः ॥ ८७ ॥
तथान्ये[३२०] षोडशः[३२१] कोट्यो[३२२] रुद्रमुख्यामरोत्तमाः ।
जमदग्निर्भृगुर्दक्षो[३२३] भरद्वाजोऽथ[३२४] कश्यपः[३२५] ॥ ८८ ॥
किन्नराप्सरसो नागाः[३२६] लोकेशान्ये[३२७] तदंशजाः[३२८] ।
सप्तकोट्यः[३२९] सपत्नीकाः[३३०] देवा विष्णुपुरोगमाः ॥ ८९ ॥
क्रतुर्वसिष्ठः[३३१] पुलहो[३३२] गौतमश्च[३३३] प्रचेतसः[३३४] ।
ब्रह्माद्या[३३५] दशसंख्याश्च[३३६] कोटयः सुरनायकाः[३३७] ॥ ९० ॥

एवमेते यथोद्दिष्टा[३३८] आदिमध्यान्तसंस्थिताः[३३९] ।
क्रमेण सिद्धनाथस्य[३४०] चरणान्ते[३४१] समागताः[३४२] ॥ ९१ ॥
ततः सुरवरास्तस्य[३४३] समभ्यर्च्याङ्घ्रिपङ्कजौ[३४४] ।
आनीतं परमानन्दजननं[३४५] पानमुत्तमम्[३४६] ॥ ९२ ॥
विविधं तालजं पत्रवृक्षजं[३४७] पुष्पजं[३४८] तथा ।

द्राक्षमिक्षुरसोद्भूतं[३४९] माध्वी गौडी च पिष्टजा[३५०] ॥ ९३ ॥
खर्जूरी पिष्टजा[३५१] लोध्री[३५२] तथा वै शालिकादयः[३५३] ।
असंख्याता[३५४] ह्यनेकाश्च[३५५] कस्तान्[३५६] वर्णयितुं क्षमः ॥ ९४ ॥
विविधानि च[३५७] नामानि स्वादवर्णान्यनेकधा ।

आनीतं विविधैर्भक्त्या[३५८] पिशितानि[३५९] बहून्यपि[३६०] ॥ ९५ ॥
सुस्वादूनि च दिव्यानि भक्ष्यभोज्यानि[३६१] सुव्रत[३६२] ।
लेह्यपेयानि[३६३] चोष्याणि गन्धधूपस्रगानि[३६४] च[३६५] ॥ ९६ ॥
निवेदितानि विधिवत्[३६६] प्रणम्य शिरसा क्षितौ ।

(They were, amongst others) the Vasus, the Māruts, husbands and wives with their offspring, sages who observed vows, Atri, Aṅgiras, Pulastya, Marīci, Nārada, Viśvāmitra, Yājñavalkya and other human beings along with their offspring, the gods and demons, the planets, heavenly musicians, the leaders of (the beings) who move in the Void so too other most excellent immortals lead by Rudra, numbering one hundred and sixty million. (85d-86ab)

(Again, amongst them were) Jamadagni, Bhṛgu, Dakṣa, Bharadvāja, Kaśyapa, Kinnaras, Apsaras, Nāgas and other lords of the worlds and those born from their limbs. (There were the) gods led by Viṣṇu who, along with their wives, numbered seventy millions, Kratu, Vasiṣṭha, Pulaha, Gautama, Pracetasa and the lords of the gods beginning with Brahmā and the rest numbering a hundred million. (88cd-90)

In this way, (all) these came (to worship) at the feet of the Lord of the Siddhas in due order, according to whether they were told to be at the beginning, the middle or the end. Then after the most excellent gods had worshipped his two lotus feet, the best drink, which generates the highest bliss, was brought (there for them to drink). (The drink was spiritous liquor) of many kinds, made from fan-palms (*tāla*), leaves, trees and fruit. (91-93ab)

(There was wine produced from) grapes (*drākṣā*), sugarcane juice, honey, brown sugar, flour (*piṣṭaja*), dates, *lodhrī,*[53] rice and more that has not been mentioned. (Their) names, tastes and colours were very varied. Indeed (they were so many and of so many kinds that) who is able to describe them (all)? (93cd-95ab)

Out of devotion, the many kinds (of beings) brought many (kinds of) meat. O one of good vows, the food preparations were very delicious and divine. (They brought snacks) to lick, drink and suck along with scent, incense and garlands. They were offered to (the Lord of the Siddhas) in the prescribed manner, bowing (their) head to the ground. (95cd-97ab)

ततो गीतमहावाद्यस्तुतिस्तोत्रवरोत्तमैः[३६७] ॥ ९७ ॥
आराधितः[३६८] सुरैः[३६९] सम्यक् श्रद्धाविनयशालिभिः[३७०] ।

ततः सिद्धवरैर्दिव्यपात्राणां[३७१] पानमुत्तमम् ॥ ९८ ॥
उद्धृत्वाधेय[३७२] मार्गस्थः पाणिभिः[३७३] प्रथमं ततः ।
स्वयं पीत्वा तदुच्छिष्ठं[३७४] पानं त्रिदशनायक[३७५] ॥ ९९ ॥
दत्तं[३७६] तुष्टेषु नाथेषु योगावस्थेषु[३७७] सुन्दर[३७८] ।
स्वभावस्वच्छरूपेषु[३७९] घूर्णमाणैस्तु[३८०] लोचनैः ॥ १०० ॥

संगृहीत्वा[३८१] सुरश्रेष्ठैर्लोकपालैस्तपोधनैः[३८२] ।
मूर्ध्नाभिनन्द्य[३८३] विनतैः[३८४] पीतं तदमृताधिकम् ॥ १०१ ॥
श्रीनाथाज्ञाप्रभावेण सर्वे ते[३८५] विकलेन्द्रियाः[३८६] ।
सर्वे ते परमानन्दनन्दिता[३८७] चरलोचनाः[३८८] ॥ १०२ ॥

तेन पानस्य[३८९] संज्ञा[३९०] वै सुरापानं[३९१] प्रकीर्तितम् ।
यैर्न तत्[३९२] प्राशितं[३९३] देव[३९४] असुरास्ते च राक्षसाः[३९५] ॥ १०३ ॥
तामसो[३९६] यातुधानाश्च स्वरूपविभवोज्झिताः[३९७] ।

संतुष्टेनाथ तेष्विदं[३९८] श्रीनाथेन[३९९] च पार्वती[४००] ॥ १०४ ॥
वरं[४०१] श्रीवीरपानस्य दत्तं दृष्ट्वा महत्सुखम् ।
अक्षयेदं[४०२] परानन्दस्थापनं[४०३] भवते सुरा[४०४] ॥ १०५ ॥
मन्त्राराधनयागेषु[४०५] योगिभिस्तु समन्ततः[४०६] ।

यज्ञे श्राद्धे विवाहे च प्रतिष्ठामङ्गलेषु[४०७] च ॥ १०६ ॥
योगिनी–ऋषिभिः[४०८] सिद्धैर्देवाग्निगुरुतर्पणैः[४०९] ।
ज्ञानविज्ञानसंक्रामे[४१०] काले सैन्यमहाहवे[४११] ॥ १०७ ॥
न हि तत्र भवेत् सिद्धिः सुरा यत्र न विद्यते ।

Then he was fitingly worshipped by the gods, who were full of faith and humble virtue, with songs, great instruments and the best hymns and eulogies. (97cd-98ab)

The Boon of the Heroes Drink – the Sacrificial Wine and its Glory

Then (these) excellent Siddhas took up the best of drinks (contained in) divine vessels with their hands. (Siddhanātha), established on the path to be attained, first drank (it) himself and, O leader of the gods, what drink remained (*ucchiṣṭa*) was given to the Nāthas who content, were in yogic states, their eyes rolling in inebriation and their inner being, pure. (98cd-100)

It was taken by the best of the gods and the guardians of the directions, rich in penance and humble and, making a gesture of salutation with (their) head, they drank that (liquor) which was more than nectar. They were (all) completely drunk (*vikalendriya*) by the power of Śrīnātha's Command and their eyes, moving (around with inebriation), were all joyful with supreme bliss. (101-102)

This is why drink (*pāna*) is called the drink of the gods (*surapāna*). O god, those who do not imbibe it are demons, Rākṣasas and carnivorous black magicians (*yātudhāna*) who are devoid of the glory (*vibhava*) of their own true nature. (103-104ab)

When the venerable Lord (*nātha*) and Pārvatī[54] were satisfied, seeing (their) great joy, Śrīnātha gave (them) the boon of the heroes' drink (*śrīvīrapāna*) that wine (*surā*) may be (the means by which) this imperishable and supreme bliss is established by yogis in all respects (*samantataḥ*) in the course of the (repetition of) mantras, worship and sacrifices. (104cd-106ab)

There is no success (*siddhi*) if there is no wine (*surā*) (to offer) in the sacrifice, the worship of ancestors, at a wedding, on the auspicious occasions (when idols and the like) are installed (*pratiṣṭhā*), during the lustration of the diety, fire and the teacher by Yoginīs, Ṛṣis and Siddhas, when knowledge and wisdom are transmitted, or when there is a great battle between armies.[55] (106cd-108ab)

नित्यं सन्निहिता तस्य पूज्यमाना भवेत् सुरा ॥ १०८ ॥
क्रियाज्ञानविहीनानां भावभक्तिविवर्जिताम्[४१२] ।
लौल्यार्थे[४१३] भिन्नवृत्तीनां[४१४] अपेया भवते[४१५] सुरा[४१६] ॥ १०९ ॥
नास्तिकानां[४१७] निःसत्यानां[४१८] भावहीनां तु निर्दयाम्[४१९] ।
गुरुदेवाग्नियोगिन्यामन्त्रसंस्कारवर्जिताम्[४२०] ॥ ११० ॥
वीरपानान्मयादिष्टं[४२१] रौरवं नरकं नृणाम् ।

पतन्ति पशवो[४२२] येन कर्मणा नरके[४२३] ध्रुवम् ॥ १११ ॥
त्रिष्कालज्ञाश्च[४२४] तेनैव ज्ञानिनश्चोत्पतन्ति हि[४२५][४२६] ।

देवाग्निगुरुभक्तानां संस्कृतानां तथाणुभिः[४२७] ॥ ११२ ॥
भुक्तिमुक्तिप्रदं[४२८] सत्यं भविष्यत्यासवं सदा[४२९] ।
सिद्धद्रव्येण[४३०] विख्यातं अलिफल्गु च कौलिकम्[४३१] ॥ ११३ ॥

यदा तदा[४३२] व्रजेत् येषां[४३३] दूषको नरकं भृशम् ।
तिष्ठते[४३४] तावद्[४३५] देवेश[४३६] यावद् ब्रह्मादिनाष्टकम्[४३७] ॥ ११४ ॥

रसो[४३८] विष्णुस्तथाधारो[४३९] ब्रह्मामूर्तिर्महेश्वरः[४४०] ।
आनन्दः[४४१] कुब्जिका देवी नित्यं समरसे[४४२] स्थिता[४४३] ॥ ११५ ॥
मूलनाथो[४४४] विभूत्वे वै[४४५] तस्मात् समरसं कुरु ।

यावन्न कुरुते[४४६] चैक्यं[४४७] तावत् सिद्धिः कुतो भवेत् ॥ ११६ ॥
अयष्ट्वा[४४८] श्रीक्रमं देव अकृत्वा[४४९] योगितर्पणम् ।
पशुभिः सह संपीत्वा[४५०] वीराणां नरकं[४५१] भवेत्[४५२] ॥ ११७ ॥

सुरा शक्तिः शिवो[४५३] मद्यं आनन्दं[४५४] मोक्ष उच्यते ।

चराचरमिदं विश्वमनन्तादि शिवान्तगम् ॥ ११८ ॥
अशेषं[४५५] षड्विधार्थं तु[४५६] स्थूलं[४५७] सूक्ष्मं परं च यत् ।
बिन्दुमात्रप्रदानेन अलिना तर्पितं भवेत् ॥ ११९ ॥

Wine should be always close at hand and respected (*pūjyamānā*). Wine should not be drunk by those who are devoid of knowledge and ritual (*kriyā*) and without (deep spiritual) feelings (*bhāva*) and devotion or by those who, out of greed, lead an immoral life. (It should not be drunk by) atheists, cheats, those devoid of deep feelings or compassion, those who have not been initiated into the mantras of the teacher, god, fire and Yoginīs. I have ordained a terrible (*raurava*) hell for men (such as these) who drink (the liquor) of Kaula adepts (*vīrapāna*).[56] (108cd-111ab)

That action due to which the fettered certainly fall into hell, elevates the wise knowers of the three times.[57] (111cd-112ab)

Wine will always be the truth that bestows liberation and worldly benefits to those devotees of the teacher, god, and fire who have been purified in this way with its drops. Meat and wine (*aliphalgu*) are well known as the Kaula substances (*dravya*) of the Siddhas. (112cd-113)

As this is so, he who finds fault (*dūṣaka*) with them will go to a mighty hell and, O mistress of the gods, he will stay (there) for eight of Brahmā's days. (114)

Viṣṇu is the juice (*rasa*), Brahmā is the foundation (*ādhāra*), the idol (*mūrti*) is Maheśvara, and the bliss ever present in oneness (*samarasa*) is the goddess Kubjikā. Mūlanātha is (present) in (its) glorious power (*vibhūtva*), therefore make (all things) one (*samarasa*). (115-116ab)

As long as (the adept) does not make (all things) one, there is no success (*siddhi*). O god, drinking with the uninitiated (*paśu*) without having worshipped the Śrīkrama or offered libation to the yogis (leads to) the hell of (fallen) Kaula adepts (*vīra*). (116cd-117)

Wine (*surā*) is Śakti, liquor (*madya*) is Śiva,[58] while the joy (of inebriation) is said to be liberation. (118ab)

This moving and immobile universe that extends from Ananta to Śiva, the entire sixfold reality (*ṣaḍvidhārtha*), gross, subtle and supreme, is all lustrated by the offering of just one drop of liquor (*ali*). (118cd-119)

यज्ञतीर्थतपोदानव्रतचर्यादिकानि[४५८] च ।
शतकोटिसहस्राणि[४५९] जपहोमार्चनानि च ॥ १२० ॥
सर्वे ते हर्षदेवस्य कला[४६०] नार्हन्ति[४६१] षोडशीम्[४६२] ।

इत्युक्त[४६३] परमेशश्च[४६४] कृत्वा चानुग्रहं पुरा[४६५] ॥ १२१ ॥
कृपया स्वेच्छया ते च[४६६] तत्रैवान्तरधीयताम्[४६७] ।

गतेषु तेषु नाथेषु[४६८] प्रयाताः[४६९] स्वपुरं सुराः[४७०] ॥ १२२ ॥
परमामृतसंतृप्ता अमरास्तेन ते स्मृताः[४७१] ।

अथाष्टाष्टकहीनानां चत्वारि स्वेच्छतः[४७२] कलौ[४७३] ॥ १२३ ॥
व्यतीते लौकिकाब्दानां चैत्रमाश्विनकार्त्तिके[४७४] ।
नवम्यां पूर्णपक्षस्य भूयस्तैस्तु[४७५] मयाज्ञया[४७६] ॥ १२४ ॥
कृत्वावतारं[४७७] श्रीशैले पारिपात्रेऽर्बुदे तथा[४७८] ।
क्रमान्नागवरोच्छ्रेषु[४७९] तीव्रवज्रनरोत्तमाः[४८०] ॥ १२५ ॥
मौनमास्थाय सूर्याब्दं[४८१] श्रीक्रमाराधनं[४८२] प्रति ।
कुलयज्ञं[४८३] वरं[४८४] यष्ट्वा[४८५] परानन्दपुरं[४८६] पुनः[४८७] ॥ १२६ ॥
प्रयातास्तत्र[४८८] वै तेषां स्वाधिकारपदे स्थिताः[४८९] ।
सद्रहस्यं[४९०] नामानन्दः[४९१] स्वाधिष्ठाने[४९२] मुखोत्थितम्[४९३] ॥ १२७ ॥

श्रेष्ठमध्यान्तिमानां[४९४] च ये जाताः[४९५] स्वसुतान्वये ।
दिव्यादिव्ये[४९६] विभागेन भविष्यन्ति[४९७] कलौ युगे[४९८] ॥ १२८ ॥

पिङ्गेशं[४९९] श्वेतनाथं[५००] च क्रूराभ्रं[५०१] मतिविभ्रमम् ।
अर्धेन्दुर्मदनोन्मत्तकौलार्कः[५०२५०३] कुलभास्करम्[५०४] ॥ १२९ ॥
कौलेशं[५०५] कुलमातङ्गं[५०६] रुद्रमार्तण्डमेव[५०७] च ।
अघोरश्चण्डवेगश्च[५०८] षष्ठानन्दः[५०९] खगेश्वरः ॥ १३० ॥
कुमुदश्चोडदेवश्च[५१०] रश्मिरूपा[५११] व्यवस्थिताः[५१२] ।
बीजत्रयविभागस्थाः[५१३] सर्वज्ञाः[५१४] सर्वगाव्ययाः[५१५] ॥ १३१ ॥

A sacrifice, (any) sacred bathing place (*tīrtha*), penance, charity, vows, spiritual practice (*caryā*), thousands of tens of millions of recitations of mantra, fire offerings and acts of adoration, all of these (together) are not worth a sixteenth part of (liquor), the Lord of Joy (Harṣadeva). (120-121ab)

Once the Supreme Lord had said this and graced them as he chose to do out of the compassion (he felt for them), he disappeared from there. (121cd-122ab)

When those Nāthas had left, the gods went to their city. As they are satisfied with the supreme nectar (*amṛta*), they are said to be immortals (*amara*). (122cd-123ab)

The Sixteen Siddhas

Now * * * * (?)[59] when four years of this world had past freely during the Age of Strife, they again descended (into the world) at my Command onto excellent mountains, on the ninth day of the bright half of the fortnight in Caitra, Aśvina and Kārttika at Śrīśaila, Pāripātra and Arbuda, respectively. (These) best of men (powerful like) intense lightning (*tīvravajranarottama*) kept silence for a solar year, intent on worshipping the Śrīkrama. Once they had performed an excellent Kula sacrifice, (they) again went to the City of Supreme Bliss[60] and there they occupy their own position of authority. The bliss within the (Wheel) of the Self-supported (*svādhiṣṭhāna*), which is the true secret, is generated from (their) mouth. (123cd-127)

In the Age of Strife, they will belong to their own lineage of (spiritual) offspring of the best, middling and lowest (lineages) (divided) into (two) groups, one divine (*divya*) and the other human (*adivya*).[61] (128)

The Sixteen Divine Siddhas

(The sixteen divine Siddhas are) 1) Piṅgeśa, 2) Śvetanātha and 3) Krūrābhra, 4) Mativibhrama, 5) Ardhenu, 6) Madanomattakaulārka, 7) Kulabhāskara, 8) Kauleśa, 9) Kulamātaṅga, 10) Rudramārtaṇḍa, 11) Aghora, 12) Caṇḍavega, 13) Ṣaṭhānanda, 14) Khageśvara, 15) Kumuda and 16) Oḍradeva.[62] They are (all) rays (of the light of the deity) and, omniscient, omnipresent and imperishable, they reside within the division of the three seed-syllables. (129-131)

चराचरस्य विश्वस्य षोडशाधारवर्त्मगाः[५१६] ।
दिव्या ह्येते महावीर्या आधाराश्चेति[५१७] विश्रुताः ॥ १३२ ॥

ते[५१८] एवापरभेदेन श्रीक्रमज्ञाः[५१९] समीरिताः ।
अदिव्ये मानुषे लोके दिव्याज्ञाबलशालिनः ॥ १३३ ॥

नरा मार्तण्डरूपेण[५२०] अज्ञानतिमिरापहाः[५२१] ।
भविष्यन्ति[५२२] हि मर्त्यानां तेषां नामानि[५२३] बोध मे ॥ १३४ ॥
चन्द्राब्जं वत्सगुल्मार्कः[५२४] स्तम्भशक्त्यानलं[५२५] परम् ।
[५२६]कर्पासगर्भमातङ्गो[५२७] वटः[५२८] सिंहैकविक्रमम्[५२९] ॥ १३५ ॥
त्रैलोक्यविरजं[५३०] षष्ठं श्रीपूपात्मा[५३१] जयाह्वकम्[५३२] ।
कांसालं त्वभयानन्दं[५३३] श्रीभोगरत्नेशः[५३४५३५] शोभवान्[५३६] ॥ १३६ ॥
श्रीबिम्बविमलानन्दं[५३७] तीक्ष्णाख्यं[५३८] विजयं तथा ।
वराङ्गरुद्रं[५३९] वीरेशं[५४०] श्रीधारः[५४१] केशवेश्वरम्[५४२] ॥ १३७ ॥
सहसामलमुद्राख्यं[५४३] वंकविबुद्धडामरम्[५४४] ।
भोजाख्यः[५४५] षोडशश्चैव[५४६] वर्गाद्यं द्वित्रितुर्यकम्[५४७] ॥ १३८ ॥

षष्ठमेकादशं चान्यं[५४८] सप्तैते[५४९] सिद्धनायकाः[५५०] ।
ज्येष्ठ—ओल्याधिकारस्थाः[५५१] सप्ताष्टनवमास्तथा[५५२] ॥ १३९ ॥

दशमं द्वादशं चान्यं कोटिपूर्व्वं[५५३] त्रयोदशम् ।[५५४]
बाल—ओल्याधिकारस्थाः[५५५] सप्तैते परिकीर्तिताः[५५६] ॥ १४० ॥

पञ्चमं मनुसंख्यं च युग्ममेतद् वरानन[५५७] ।
मध्यमोल्याधिकारस्थं[५५८] बालसूर्यानलप्रभम्[५५९] ॥ १४१ ॥

बहवोऽन्येऽपि[५६०] ते चन्द्रबिम्बाद्यास्तत्पुराद्[५६१] बहिः[५६२] ।
निर्गत्याज्ञामृतौघेन निमित्तार्थेन[५६३] धीमताम्[५६४] ॥ १४२ ॥

इत्येतैः[५६५] पुरुषैः[५६६] सिद्धैः सन्तानत्रयनिर्गतैः[५६७] ।
कृतं दिव्याधिकारं[५६८] वै नानास्थानवराश्रमैः[५६९] ॥ १४३ ॥

They reside on the path of the sixteen Supports (*ādhāra*) of the moving and immobile universe. These are the divine (Siddhas). They possess great power (*vīrya*) and are well know as the Supports.[63] (132)

The Sixteen Human Siddhas

These same (Siddhas) according to the other (*apara*) division, are said to be those who know the Śrīkrama in this profane (*adivya*) world of men and possess the power of the divine Command. (133)

They will be men who, in the form of the sun, will remove the darkness of ignorance (of other) mortals. Learn their names from me.[64] (They are) 1) *Candrābja* (Moon Lotus),[65] Vatsa 2) *Gulma*, Arka (Sun) 3) *Stambha*, Śaktyānala comes next, (then) 4) *Karpāsagarbha* (the Cotton Plant), Mātaṇga (Elephant) 5) *Vaṭa*, Siṁhaikavikrama 6) Trailokya, *Viraja* (Brilliant) is the sixth, 7) the venerable Pūpātmā,[66] Jaya (Victory), 8) *Kāṁsāla*,[67] Abhayānanda (Joy of Fearlessness), 9) *Bhoga*, Ratneśa (Jewel of Enjoyment), who is beautiful, 10) the venerable *Bimba*, Vimalānanda (Pure Joy),[68] 11) *Tīkṣṇa* (Severe), Vijaya (Victory),[69] 12) *Varāṅgarudra*,[70] Vīreśa (Lord of the Heroes), 13) *Śrīdhāra,*[71] Keśaveśvara, 14) *Sahasa*[72] (who is) Amalamudrā, 15) *Vaṅka,*[73] Vibuddhaḍāmara (Wizard of the Awakened Worlds) and the one called 16) *Bhoja*[74] who is the sixteenth. (134-138)

The one at the beginning of the group, the second, third, fourth, sixth, the eleventh and another. These are the seven leaders of the Siddhas who have authority in the Lineage of the Eldest (*jyeṣṭholi*). (139)

The seventh, eighth and ninth, the tenth, the twelth and another is the thirteenth who is preceded by millions (*koṭipūrva*).[75] These seven are said to have authority in the Lineage of the Child (*bāla oli*). (140)

O handsome one, the fifth and the fourteenth – this is the pair that, shining like the fire and the rising sun (*bālasūrya*), is in authority in the Middle Lineage (*madhyamoli*).[76] (141)

There are many others, including Candrabimba (Lunar Orb) and the rest, who are outside that City. (These teachers) were transported outside by the current of the nectar of the Command (to fulfil) the purpose of the wise. (142)

In this way, these accomplished beings who have come from the three lineages (*santāna*) and whose excellent hermitages are found in many places, have established (their) divine authority (in the world). (143)

एतेषां पुत्रपौत्रादिसन्तानास्त्रिविधा अपि[५७०] ।
असंख्याता भविष्यन्ति अदिव्याश्चेतरेतराः[५७१] ॥ १४४ ॥

एवं ते गगनेशाद्या[५७२] सृष्टिरेषा[५७३] कुलान्वये ।
कृत्वा श्रीमूलनाथस्य लीनाश्चिद्व्योमविग्रहाः[५७४] ॥ १४५ ॥

द्वात्रिंशाक्षरदेवस्य[५७५] बहुरूपस्य[५७६] देहजाः[५७७] ।
पञ्चत्रिंश समाख्याताः[५७८] श्रीनाथा भुक्तिमुक्तिदाः[५७९] ॥ १४६ ॥

कुब्जाद्याप्येवमेवं वै[५८०] योगिन्यः कुलजाव्ययाः[५८१] ।
क्रमेण सिद्धनाथाना[५८२] दम्पत्यस्ता[५८३] इहोच्यते[५८४] ॥ १४७ ॥

ज्ञानाम्बा[५८५] श्रीकुजाम्बा[५८६] च रौद्राम्बा[५८७] वामसंज्ञका ।
ज्येष्ठाम्बा[५८८] चाम्बिकाम्बा[५८९] च कामाम्बा सप्तमा[५९०] स्मृता ॥ १४८ ॥
जालाम्बा[५९१] पूर्णसंज्ञा च[५९२] ओड्डाम्बा[५९३] दशमां विदुः[५९४] ।
गगनाम्बा[५९५] महासिद्धरत्नाम्बा[५९६] पद्मचम्पका ॥ १४९ ॥
सुरवक्त्रामृताम्बा[५९७] च तथा ललितभैरवी[५९८] ।
कमलाम्बा शिवाम्बा[५९९] च रामाम्बा कृष्णपिङ्गला[६००] ॥ १५० ॥
चन्द्राम्बा[६०१] कल्पविश्वाम्बा[६०२] वटाम्बा[६०३] गुल्मशेखरा[६०४] ।
स्तम्भाम्बा[६०५] विरजाम्बा[६०६] च रक्ताक्षी कुलशासना[६०७] ॥ १५१ ॥
लक्ष्म्याम्बा[६०८] सुन्दराख्या[६०९] च कुटिलाम्बा[६१०] तथानघ[६११] ।
विकराम्बाथ[६१२] वेगाम्बा[६१३] उन्मन्याम्बेष्टकामदा[६१४] ॥ १५२ ॥
मोहिन्या च[६१५] मनोह्लादा[६१६] इत्येताः[६१७] परिकीर्तिताः[६१८] ।

परमामृतसंबोधसर्वज्ञा दीपनोद्यताः[६१९] ॥ १५३ ॥
दुःखत्रयमहामृत्युपाशौघक्षपणक्षमाः[६२०] ।

अथैषा[६२१] पूर्वमुद्दिष्ट[६२२] श्रीनाथाना[६२३] यथाक्रमम् ॥ १५४ ॥
रहस्यं संप्रवक्ष्यामि संज्ञाभेदनिबन्धनम् ।
येन विज्ञानमात्रेण[६२४] विधिना पठितेन[६२५] च ॥ १५५ ॥
सततं[६२६] श्रीक्रमस्याग्रे आज्ञासिद्धिः[६२७] प्रवर्तते ।

Again, their (spiritual) descendents, sons, grandsons and the rest, who are of three kinds (and belong to the transmission) that is human (*adivya*) and mutual (*itaretara*),[77] will be innumerable. (144)

Such is this, your emanation, beginning with Gaganeśa, within the Kula lineage (*anvaya*). Once (their work) has been done, they dissolve away and (assume) the form of the Void of Consciousness of the venerable Mūlanātha. (145)

The Thirty-five Consorts of the Nāthas

They are born of from the body of Bahurūpa (the Pluriform One) who consists of thirty-two syllables.[78] They are said to be the thirty-five Śrīnāthas[79] who bestow liberation and worldly benefits. (146)

In the same way the imperishable Yoginīs, Kubjā and the rest, who are born of Kula (number thirty-five). They are the consorts of (these) Siddhanāthas (and there names) are stated here (as follows), in due order. (147)

1) Jñānāmbā (Mother of Knowledge), 2) Śrīkujāmbā (Venerable Mother of Action),[80] 3) Raudryāmbā (Terrible Mother), 4) the one called Vāmā, 5) Jyeṣṭhāmbā (the Eldest Mother),[81] 6) Ambikāmba,[82] 7) Kāmāmbā (Mother of Passion), who is said to be the seventh. 8) Jālāmbā, the one called 9) Pūrṇā (Full) and (the wise) know 10) Oḍḍāmbā[83] to be the tenth[84]. 11) Gaganāmbā (Mother Sky), 12) Mahāsiddharatnāmbā (Mother of Jewels), 13) Padmacampakā, 14) Suravaktrāmṛtāmbā (God Face Mother of Nectar),[85] 15) Lalitabhairavī, 16) Kamalāmbā (Mother Lotus), 17) Śivāmbā (Śiva's Mother), 18) Rāmāmbā (Rāma's Mother), 19) Kṛṣṇapiṅgalā (Dark Blue and Tawny),[86] 20) Candrāmbā (Mother Moon), 21) Kalpaviśvāmbā (Mother of the Universe and Aeons), 22) Vaṭāmbā (Best of Mothers), 23) Gulmaśekharā (Bud Crest), 24) Stambhāmbā (Mother Pillar), 25) Virajāmbā,[87] 26) Raktākṣī (Red Eyes) and, 27) Kulaśāsanā. (There are also) 28) Lakṣmyambā,[88] 29) the one called Sundarāmbā and 30) Kuṭilāmbā (Crooked Mother), O sinless one, 31) Vikārāmbā (Deformed Mother), 32) Vegāmbā, 33) Unmanyāmbā (Transmental Mother), who gives what one desires, 34) Mohinyāmbā (Deluding Mother) and 35) Manohlādā (Delight of the Mind). These are who they are said to be.[89] (148-153ab)

Awakened by the Supreme Nectar they are omniscient. Intent on enlightening (the ignorant),[90] they can destroy the great current of the fetters of death and the three (forms of) suffering. (153cd-154ab)

The Thirty-five Nāthas

Now, in due order, I will tell (you) the secret of the various names of these, the venerable Nāthas mentioned previously. The Command is accomplished (*ājñāsiddhi*) merely by knowing (this) and reading it constantly in the prescribed way in front of the Śrīkrama. (154cd-156ab)

श्रीविमलात्मजैर्दिव्यै[६२८] रश्मिभिः सर्वदेवताः[६२९] ॥ १५६ ॥
शान्त्यातीताध्वगा[६३०] येन[६३१] दीक्षिताः[६३२] कुलशासने[६३३] ।
आद्यं तं विजयं नौमि भक्त्या श्रीनाथभास्करम् ॥ १५७ ॥

शब्दब्रह्मात्मको[६३४] योऽसौ[६३५] शान्त्यध्वपदवर्तिनाम्[६३६] ।
अनुग्रहकरं वन्दे[६३७] सादाख्यं प्रवरं[६३८] गुरुम् ॥ १५८ ॥

अनन्तमव्ययं[६३९] कारुण्यानुग्रहे[६४०] स्थितम् ।
विद्यावर्त्मगतं[६४१] रुद्रमनन्तं[६४२] तं[६४३] नमाम्यहम् ॥ १५९ ॥

शुभं करोति यो नित्यं प्रतिष्ठान्तरवासिनाम्[६४४] ।
वीरमातृगणं[६४५] रुद्रं[६४६] तं वन्दे[६४७] शंकरं प्रभुम्[६४८] ॥ १६० ॥

निवृत्त्यध्वगतं[६४९] येन नानारूपावतारकम्[६५०] ।
कृत्वा मायामलं दग्धं श्रीकण्ठं तं नमाम्यहम् ॥ १६१ ॥

येन दत्तां[६५१] स्वयं पीत्वा दिव्याज्ञाममृतां[६५२] सुराम् ।
ब्रह्माण्डोदरमार्गस्थं[६५३] तं वन्दे पिङ्गलं विभुम् ॥ १६२ ॥

यः प्रीत्या[६५४] पूर्वपीठे तु श्रीदेव्या[६५५] मित्रतां गतम्[६५६] ।
ज्ञानार्थी[६५७] मित्रनाथं तं[६५८] श्रीगुरुं प्रणमाम्यहम् ॥ १६३ ॥

श्रीमद्दक्षिणपीठाब्जे कुलचर्याव्रतेन तु ।
कृतं[६५९] येनाधिकारं[६६०] तं[६६१] चर्यानाथं[६६२] नमाम्यहम् ॥ १६४ ॥

पूर्णगिर्याश्रमे[६६३] येन विज्ञाय[६६४] कुलपञ्चकम् ।
कृतं षष्ठाधिकारं[६६५] च[६६६] श्रीषष्ठनाथं[६६७] नमाम्यहम् ॥ १६५ ॥

महतोड्डामरं[६६८] रूपमालम्ब्य[६६९] जगदुद्भवम्[६७०] ।
श्रितं[६७१] श्रीमध्यपीठाब्जे[६७२] ओड्डीशं तं नमाम्यहम् ॥ १६६ ॥

The Five Siddhas

1) I salute with devotion he who is the first (Siddha), the sun who is Śrīnātha and victory (*vijaya*) (itself), he who, by means the divine rays born from the venerable pure (reality) (*śrīvimala*), has initiated all the deities who are on the Path Beyond Tranquillity (*śāntyatīta*) into the Kula teaching. (156cd-157)

2) I praise Sādākhya, the best of teachers, who is the Word Absolute (*śabdabrahman*) and bestows grace on those who reside on the plane of reality which is Tranquillity.[91] (158)

3) I salute Ananta, the Rudra who is endless, imperishable and abides in compassion and grace on the path of knowledge (*vidyāvartman*). (159)

4) I salute Lord Śaṁkara,[92] the Rudra whose host are the Heroes (*vīra*) and the Mothers (*mātṛ*) and who always does what is auspicious for those who reside within the (force of) the Foundation (*pratiṣṭhā*). (160)

5) I salute Śrīkaṇṭha who has burnt away the impurity of Māyā and, present on the Path of Cessation (*nivṛtti*), has come down (into the world) in many forms.[93] (161)

The Five Nāthas of the Sacred Seats

Piṅgala

1) I praise the pervasive Lord Piṅgala who is on the path within the Egg of Brahmā and who, having himself drunk the wine (*surā*) which is the nectar of divine knowledge, has given it (to others). (162)

Mitranātha – Kāmarūpa

2) I, desirous of knowledge, bow to the venerable teacher Mitranātha who, out of love, become friends (*mitratāṁ gataḥ*) with the venerable goddess (*śrīdevī*) in the eastern seat.[94] (163)

Caryānātha – Jālandhara

3) I salute Caryānātha who is established authority in the lotus of the venerable southern seat by (observing) the vow of Kula practice. (164)

Ṣaṣṭhanātha – Pūrṇagiri

4) I salute the venerable Ṣaṣṭhanātha who, once he had understood the Pentad of Kula (*kulapañcaka*) in the hermitage of Pūrṇagiri, established (his) authority in the sixth (*ṣaṣṭha*) (one).[95] (165)

येन[६७३] ज्योत्स्नासुधाग्रासात्[६७४] प्रविश्य पदवी[६७५] पराम् ।
जालभृदग्निसोमार्कनिग्रहानुग्रह[६७६] कृतम् ॥ १६७ ॥
कुलकल्पद्रुमच्छायाचन्द्राब्जे[६७७] चित्तभाश्रमे[६७८] ।
तीव्रशक्त्याधिकारं त[६७९] वन्दे[६८०] गगनपादपम्[६८१] ॥ १६८ ॥

सत्यसंकल्पसन्तानं हि[६८२] विशुद्धबलेन[६८३] च ।
येन कुब्जीकृतं विश्वं नागानां चावलोकनम्[६८४] ॥ १६९ ॥
पञ्चात्मान[६८५] महाकुब्ज[६८६] रत्नेश[६८७] नौमि शाश्वतम् ।

महापद्मवने सर्वयक्षवीरेशमातराम्[६८८] ॥ १७० ॥
कृतं येनाधिकारं त[६८९] वन्दे श्रीपद्मभास्करम् ।

विबुधस्याश्रमे[६९०] येन राक्षसः[६९१] गुह्यकैः सह ॥ १७१ ॥
दीक्षिताः श्रीगुरुं देववक्त्रं तं प्रणमाम्यहम् ।

काश्यां श्रीभैरवे यज्ञे क्षेत्रपालाष्टकं तथा ॥ १७२ ॥
नैमिषे मुनयो यक्षा येन क्रोधावलोकिताः ।
तीव्राज्ञाभैरवाब्ज[६९२] तं श्रीगुरुं प्रणमाम्यहम् ॥ १७३ ॥

महेन्द्रकमलोद्याने[६९३] पुरा येन शतक्रतुम्[६९४] ।
अभिषिञ्च्य गतं गुह्य[६९५] महालक्ष्मीनिकेतनम्[६९६] ॥ १७४ ॥
लीलयानुक्रमे तत्र[६९७] शोषप्लोषविदारणम्[६९८] ।
कीर्त्यर्थ[६९९] सर्ववृक्षाणा[७००] पुनराप्यायनं परम्[७०१] ॥ १७५ ॥
कृतं त[७०२] कमलार्काख्य[७०३] श्रीनाथं प्रणमाम्यहम् ।

पूर्णकालानले[७०४] स्वौ[७०५] द्वौ येन[७०६] दिव्यामृतेन तु ॥ १७६ ॥[७०७]
दीक्षितौ तं शिवाम्भोज[७०८] वन्दे श्रीनाथमव्ययम् ।

त्रिचतुःपथसन्ध्यां तु[७०९] पदान्ते सर्वदेहिनाम् ॥ १७७ ॥
रमते रत्ननाथस्य कारुण्याद् येन नुग्रहम्[७१०] ।
कृतं तं श्रीगुरु[७११] राम[७१२] आत्मान[७१३] प्रणमाम्यहम् ॥ १७८ ॥

Oḍḍīśanātha – Oḍḍiyāna

5) I salute Oḍḍīśa(nātha) who, assuming the great and excellent (*uḍḍāmara*) form generated from the universe (*jagadudbhava*), resides in the lotus of the venerable seat in the centre. (166)

The Nine Nāthas

1) I praise Gagana, the tree, who, by imbibing the wine of the Light has entered the supreme path (of realisation) and, having done so, graced and chastized the Fire, Moon and Sun who hold the net (of bondage). (I praise him) who possesses the authority of intense power in the hermitage of the Light of the Mind (*cittabhā*) within the Lotus of the Moon, which is in the shade of the Wishgranting Tree of Kula. (167-168)

2) I salute the eternal Ratneśa who, fivefold (*pañcātman*), is the great hunchback (*mahākubja*) who, by virtue of (his) pure strength, has (established a) lineage (*santāna*) of (disciples of) sound intent, bent all things (to his will) (*kubjīkṛta*) and gazed upon the serpents. (169-170ab)

3) I praise the venerable Padmabhāskara (Lotus Sun) who has established (his) authority over all the Yakṣas, Heroes and Mothers in the Great Lotus Forest (*mahāpadmavana*). (170cd-171ab)

4) I bow to the venerable teacher Devavaktra who initiated the Rākṣasas and the Guhyakas in the hermitage of the awakened one (*vibudha*). (171cd-172ab)

5) I bow before the venerable teacher Bhairavābja whose Command is very powerful (*tīvra*) and looked with wrath at the Yakṣas and the sages in the Naimiṣa (forest) and the eight guardians (*kṣetrapāla*) in Kāśī during the sacrifice of the venerable Bhairava. (172cd-173)

6) I bow before Śrīnātha, called Kamalārka, who consecrated Indra (*śatakratu*) in the lotus garden of Mahendra and then went to Mahālakṣmī's secret residence (*niketana*). There, in due course, in order be glorify (the goddess) (*kīrtyartha*) he playfully dryed out, burnt and tore apart all the trees and then again (restored them by) the supreme act of nourishment (*āpyāyana*). (174-176ab)

7) I praise the imperishable Śrīnātha, Śivāmbhoja (Śiva's Lotus), who initiated his two (disciples) with divine nectar in the midst of the full Fire of Time. (176cd-177ab)

8) I bow before the venerable teacher Rāma who, by the compassion of Ratnanātha (the Lord of Jewels), has graced (his disciples) and sports within all embodied beings at the junction (*sandhi*) of the three and the four roads.[96] (177cd-178)

कामं[७१४] कुब्जाम्रके[७१५] कृष्णं[७१६] द्वारकायां क्षितीश्वरम्[७१७] ।
श्रीनगर्यां[७१८] गणाध्यक्षं[७१९] स्त्रीराज्ये[७२०] मलयाचले ॥ १७९ ॥
जितेन्द्रयुगलं चैव[७२१] यस्य[७२२] किंकरतां[७२३] गताः ।
नौमि तं[७२४] कृष्णमार्तण्डं नाथं[७२५] भक्त्यासितानलम्[७२६] ॥ १८० ॥

आद्याधारगतं[७२७] नित्यं[७२८] पिङ्गलश्मश्रुलोचनम्[७२९] ।
ज्ञानासवमदोन्मत्तं[७३०] चन्द्राब्जं तं[७३१] नमाम्यहम् ॥ १८१ ॥

द्वितीयाश्रममध्यस्थं चन्द्रकोटिसमप्रभम् ।
बालरूपधरं[७३२] श्वेतं[७३३] गुल्मनाथं[७३४] नमाम्यहम्[७३५] ॥ १८२ ॥

शरद्गगनसंकाशं[७३६] क्रूरभ्रू[७३७] कमलेक्षणम् ।
तृतीयात्मपदे स्तम्भं[७३८] शक्त्यग्निं तं[७३९] नमाम्यहम् ॥ १८३ ॥

चतुर्थ्याधारशक्त्यब्जे[७४०] राजते मतिविभ्रमम्[७४१] ।
आनन्ददरदाभासं[७४२] श्रीकर्पासाख्यं[७४३] नमाम्यहम् ॥ १८४ ॥

सूर्याब्जे[७४४] पञ्चमाधारे रश्मिरूपं सदोदितम् ।
अर्धेन्दुवदनाख्यं तं[७४५] तद् वटसिंहं नमाम्यहम् ॥ १८५ ॥

कुलषष्ठाम्बुजे[७४६] षष्ठे व्योमपञ्चकमस्तके[७४७] ।
आरूढोन्मत्तकौलार्कं[७४८] विरजेशं नमाम्यहम् ॥ १८६ ॥

नित्यं यत्[७४९] सप्तमाधारे[७५०] उदितं कुलभास्करम्[७५१] ।
श्रीपूपात्माजयानन्दनाथं तं[७५२] प्रणमाम्यहम् ॥ १८७ ॥

यस्त्रिधामकलाग्रासपदे[७५३] लक्ष्म्यालयाष्टमे[७५४] ।
ध्वनितेजोऽभयानन्दकौलेशं[७५५] तं नमाम्यहम् ॥ १८८ ॥

चिदाभोगरसास्वादमदेन[७५६] विकलेन्द्रियम्[७५७] ।
नमामि कुलमातङ्गं रत्नेशं नवमाश्रमे[७५८] ॥ १८९ ॥

9) I salute Kṛṣṇamārtaṇḍa (the Black Sun) with devotion, the Nātha who is (like a) black fire. Kāma in Kubjāmraka, Kṛṣṇa, the lord of the world, in Dvārakā, Gaṇādhyakṣa in Śrīnagari and the two Jitendras in Strīrājya and Malayācala have become his servants. (179-180)

The Sixteen Nāthas of the Sixteen Supports[97]

1) I salute Candrābja[98] whose moustache and eyes are brown (*piṅgala*) and abides constantly in the first support, ecstatic with the inebriation of the wine of knowledge. (181)

2) I salute Gulmanātha,[99] brilliant like ten million moons, whose form is that of a child[100] and, white (*śveta*), resides in the centre of the second hermitage. (182)

3) I salute Stambha[101] in the third station of the Self who is the fire of power (*śaktyagni*) who, (brilliant) like the autumn sky, has lotus eyes and severe (looking) eyebrows. (183)

4) I salute the venerable one called Karpāsa who is the agitation of the intellect (*mativibhrama*)[102] that shines in the lotus of energy of the fourth support and is the light (*ābhāsa*) that bestows the stream of bliss. (184)

5) I salute Vaṭasiṁha who is called Ardhenduvadana (Half-moon Face)[103] and is the perpetually manifest ray (of the light of consciousness that shines) in the Lotus of the Sun in the fifth support. (185)

6) I salute Virajeśa who is the ecstatic risen sun of Kaula (the union of Śiva and Śakti) (*unmattakaulārka*)[104] on top of the Five Voids[105] in the sixth (support) which is the sixth lotus of Kula. (186)

7) I bow to the venerable Pūpātmā who is Jayānandanātha, the perpetually risen sun of Kula (*kulabhāskara*)[106] within the seventh support. (187)

8) I salute Kauleśa who is Abhayānanda,[107] the radiant energy of (divine) sound (*dhvani*) in the eighth abode of Lakṣmī, which is the plane where the energies of the Three Abodes (of Fire, Sun and Moon) are consumed (*tridhāmakalāgrāsapada*). (188)

9) I salute Kulamātaṅga who is Ratneśa[108] in the ninth hermitage. He is inebriated (*vikalendriya*) with the ecstasy (*mada*) of the taste of the aesthetic savour (*rasa*) of the expanse of consciousness. (189)

दशमे[७५९] रुद्रमार्तण्डं भूरिकालानलद्युतिम्[७६०] ।
श्रीबिम्बं विमलाख्यं च[७६१] श्रीगुरुं तं नमाम्यहम्[७६२] ॥ १९० ॥

अघोरं घोरसंसारकर्मबन्धनिकृन्तकम्[७६३] ।
एकादशाश्रमे खड्गं[७६४] विजयाख्यं[७६५] नमाम्यहम् ॥ १९१ ॥

प्रविश्य[७६६] द्वादशानन्दपदे[७६७] येन[७६८] वशीकृतम्[७६९] ।
क्षेत्रपालमसौ चण्डवेगात्माचण्डविग्रहम्[७७०] ॥ १९२ ॥
वराङ्गरुद्रवीरेशं[७७१] श्रीनाथं प्रणमाम्यहम् ।

निरालम्बपदे योऽसौ[७७२] राजते[७७३] कनकाधिकः[७७४] ॥ १९३ ॥
खवक्त्रं[७७५] केशवाख्यं[७७६] श्रीषष्ठानन्दं[७७७] नमाम्यहम् ।

देवेन्द्रं[७७८] नीलवर्णाभं सहसात्माखगेश्वरम्[७७९] ॥ १९४ ॥
द्विसप्ताधारगं[७८०] सर्वमुद्राग्निं[७८१] प्रणमाम्यहम् ।

तिथिसंख्यात्मवेश्माब्जे[७८२] कुमुदं सूर्यवर्चसम्[७८३] ॥ १९५ ॥
वङ्कं[७८४] विबुधगोत्रेशं[७८५] नौमि श्रीनाथडामरम् ।

विसर्गाख्ये पराधारे आज्ञानन्दे[७८६] हि[७८७] संस्थितम्[७८८] ॥ १९६ ॥
अनुग्रहार्थं जगतो[७८९] भूरिकालानलेक्षणम् ।
अनन्तमव्ययं पूर्वं[७९०] भोजदेवेन[७९१] विश्रुतम्[७९२] ॥ १९७ ॥
आनन्दरश्मिना[७९३] भक्त्या श्रीगुरुं तं नमाम्यहम्[७९४] ।

चतुः पञ्च षडष्टार्धं पञ्चकं च चतुर्युतम्[७९५] तु ॥ १९८ ॥
त्रिषट्काष्टकमुख्येन धृतं[७९६] परितनु क्रमात्[७९७] ।

श्रीपीठे[७९८] विमलज्ञानं[७९९] सिद्धरत्नकुलाज्ञया ॥ १९९ ॥
आनन्दाद्येन[८००] जगतो निग्रहानुग्रहेण च ।

10) Rudramārtaṇḍa[109] whose radiance is the great Fire of Time is in the tenth (support). I bow (to him) the venerable teacher Śrībimba called Vimala. (190)

11) In the eleventh hermitage I salute Khaḍga,[110] who is called Vijaya. (He is) Aghora who severs the bonds of Karma in the terrible (*ghora*) world of transmigration. (191)

12) I bow to Śrīnātha, who is Varāṅgarudra (otherwise called) Vīreśa, the guardian of the field (*kṣetrapāla*), whose form is ferocious (*caṇḍa*) and nature Caṇḍavega[111] who, having entered the twelfth station of bliss, has brought (all things) under (his) control. (192-193ab)

13) I salute the venerable Ṣaṣṭhānanda, (also) called Keśava,[112] whose mouth is the Void (*khavaktra*) and shines more than gold on the plane without support. (193cd-194ab)

14) I bow to the king of the gods (*devendra*) who, blue in colour, is Khageśvara (the Skyfaring Lord) whose nature is a mighty force (*sahasa*)[113] and is the fire of all the Mudrās located in the fourteenth support. (194cd-195ab)

15) I salute Vaṅka, the lord of the clan of the gods (*vibudhagotreśa*), Śrīnātha Ḍāmara, the lotus (*kumuda*) which, brilliant as the sun, is in the lotus of the fifteenth house. (195cd-196ab)

16) I salute with devotion the venerable teacher who is (full of the) rays of bliss in the supreme support called Emission (*visarga*). He is well established in the bliss of the Command and the gaze (he projects) in order to grace the universe, is intense (like) the Fire of Time. Endless, imperishable and the first (*pūrva*), he is known as Bhojadeva. (196cd-198ab)

The body is sustained all around (*pari*), in due order, by the four, five, six, half of eight and group of five along with the four and by the three, the group of six and by the main group of eight.[114] (198cd-199ab)

Śrīnātha

Pure knowledge (has been revealed) in the venerable sacred seat by the gem which is the Kula Command of the Siddhas as Ānanda and the rest and as the (acts of) chastisement (*nigraha*) and grace of the universe.[115] (199cd-200ab)

ब्राह्म्यादिसहितं[८०१] मूलं[८०२] कुब्जाम्बा[८०३] चाव्ययं[८०४] विभुम् ॥ २०० ॥
श्रीनाथमचलं नित्यं सर्वज्ञत्वादि[८०५] कामदम् ।
वन्दे मूलाधिकारस्थं[८०६] बोधरूपं जगद्गुरुम् ॥ २०१ ॥
इतीदं[८०७] परमं गुह्यं[८०८] सर्वाज्ञादीप्तिवर्धनम्[८०९] ।
यः पठेन्मानसंयुक्तः[८१०] कृतमूर्धाञ्जलिः[८११] सदा ॥ २०२ ॥
श्रीमताग्रेऽथवा[८१२] सिद्धमण्डलाग्रे[८१३] क्रमेण[८१४] तु ।
तस्याज्ञा स्फुरते[८१५] तीव्रा दुरितौघमहद्भयाः[८१६] ॥ २०३ ॥
व्याधयः प्रलयं यान्ति वशे[८१७] तिष्ठन्त्यरातयः[८१८] ।
भुक्त्वा श्रीविपुलान्[८१९] भोगान्[८२०] परसामान्यतां[८२१] व्रजेत् ॥ २०४ ॥
नवलक्षकृताम्नायं[८२२] विद्यानुष्ठाननिश्चयात् ।
इति सत्यं पुरा प्रोक्तमजेनाव्यक्तमूर्तिना[८२३] ॥ २०५ ॥
श्रीषष्ठाख्यं[८२४] तु यत् सिद्धनाथं[८२५] तेनावतारिताः ।
ये च[८२६] तेषां प्रमाणं[८२७] वै संज्ञातीतं निगद्यते ॥ २०६ ॥
शिलाशेखरके[८२८] पूर्वं पञ्चसिद्धावतारिताः[८२९] ।
कदम्बगुह्यके[८३०] चान्ये[८३१] पञ्चभिः श्रीपुरे तथा ॥ २०७ ॥
शतार्ध[८३२] श्रीकुलूतायां सप्तानां[८३३] नुग्रहं[८३४] कृतम् ।
दशानन्दपुरे[८३५] श्रीमत्कामरूपे चतुर्दश[८३६] ॥ २०८ ॥
त्रीणि[८३७] जालन्धरे विद्यात्[८३८] तारासंख्यास्तु[८३९] पश्चिमे ।
तिथिसंख्यास्तथा[८४०] ज्ञेया मणिभद्रवटाश्रमे[८४१] ॥ २०९ ॥
चतुर्भिर्विरजायां तु हंसद्वारे[८४२] तु सप्ततिः[८४३] ।
वर्षसंख्या महावाटे[८४४] सिंहले[८४५] तु शतत्रयम् ॥ २१० ॥
अट्टहासे शतं सार्ध[८४६] देवीकोटे शतार्धकम् ।
अष्टाष्टकं[८४७] पूर्णगिर्ये[८४८] तदर्धं पूर्णपादये[८४९] ॥ २११ ॥
श्रीमत्कोल्लापुरे[८५०] चान्ये दीक्षिता दशपञ्च[८५१] च ।
चत्वारिंशत्[८५२] सतादेष्टे गोकर्णे[८५३] पञ्चसप्ततिः[८५४] ॥ २१२ ॥
बालुकायां तथा देव चन्द्रबिम्बगिरौ शुभे ।
एकादशार्कसंख्यानां[८५५] नाथेनानुग्रहं[८५६] कृतम् ॥ २१३ ॥

I praise Śrīnātha (who is this knowledge), the teacher of the universe, the root (Nātha) who is accompanied by Brāhmī and the other (mothers) and who, along with mother Kubjā, is imperishable and pervasive. (I praise him who), immobile and eternal, bestows omniscience and all else one desires and, occupying the position of the root authority (*mūlādhikāra*), is consciousness.[116] (200cd-201)

This is the supreme secret, the growth of all the brilliance (*dīpti*) of the Command.[117] The (energy of the goddess's) Command radiates intensely and the current of the mighty fear (of transmigratory existence) is destroyed of one who reads it regularly (*sadā*) in due order with respect and with hands folded and raised to (his) head in front of the *Śrīmata* or the *maṇḍala* of Siddhas. (202-203)

Diseases are destroyed, the enemies (of the sacrifice) (*arāti*) are kept under control and, once one has enjoyed the venerable and extensive pleasures of the world (*bhoga*), one attains supreme universality (*sāmānyatā*). (204)

The teaching the Nine Targets[118] is the firm decision to faithfully practice (*anuṣṭhāna*) the Vidyā.[119] This truth was uttered in the past by the Unborn of unmanifest form.[120] (205)

The extent (*pramāṇa*) of the (Siddhas) brought down (to earth) by the Siddhanātha called the venerable Ṣaṣṭha(nātha), is said to be beyond number. (206)

The Places where Initiates Reside and Received Initiation[121]

Initially, five Siddhas[122] were brought down onto the 1) peak of the Stone, along with five others, in 2) the Kadamba cave and fifty in 3) Śrīpura. 4) Seven were graced in the venerable (town of) Kulūtā, 5) ten in Ānandapura and 6) fourteen in the venerable Kāmarūpa. One should know that there are 7) three in Jālandhara. (Indeed, the Siddhas) in the Western (Tradition) are as many as the stars. (207-209ab)

8) They should be known to be fifteen in the hermitage of the banyan tree (*vaṭa*) (called) Maṇibhadra, along with 9) four (others) in Virajā and 10) seventy in Haṁsadvāra, 11) twelve in Mahāvāṭa, 12) three hundred in Siṁhala, 13) one hundred and fifty in Aṭṭahāsa, 14) fifty in Devīkoṭa, 15) sixty-four in Pūrṇagiri, 16) half that (number) in Pūrṇapādaya (?), 17) there are another fifteen initiates in the venerable Kollāpura, 18) twenty-four in Satādeṣṭa, 19) seventy-five in Gokarṇa, O god, (there is) the same (number of adepts) in 20) Bālukā and the Lord (*nātha*) has graced (adepts) numbering twelve times eleven on the auspicious 21) Candrabimba mountain. (209cd-213)

यन्नाशौ[८५७] पश्चिमे तीरे चतुर्भिश्चावलोकिता[८५८] ।
कालञ्जरे[८५९] शतार्धार्धं तीव्राज्ञामनुकम्पया[८६०] ॥ २१४ ॥
त्रयोदश बदर्यायां शालिग्रामेकविंशतिः[८६१] ।
कुरुक्षेत्रे शतान्यष्टौ[८६२] तदर्धं[८६३] नैमिषे तथा ॥ २१५ ॥
कन्याकुब्जे[८६४] त्रिपञ्चाशत् सप्त वीराः[८६५] सुरालये ।
तत्त्वसंख्या महातीर्थे[८६६] चित्रकूटे शतद्वयम् ॥ २१६ ॥

एकाशीतिः समाख्याताः[८६७] त्रिपथाविन्ध्यसंगमे ।
सिन्धुसागरसंघट्टे चतुर्विंशति[८६८] कीर्तिताः[८६९] ॥ २१७ ॥
शतमष्टाधिकं देव सेतुबन्धेऽवतारिताः[८७०] ।
सप्त गोदावरीक्षेत्रे कच्छदेशे[८७१] च कोङ्कणे ॥ २१८ ॥

क्रमेण चतुराशीतिः[८७२] चतुर्विंशश्च[८७३] सप्ततिः[८७४] ।
संध्यां[८७५] सप्तत्रिंश[८७६] स्थाने षट्चत्वारिंशत्[८७७] कीर्तिताः[८७८] ॥ २१९ ॥
रुद्रकोट्यां षोडशश्च[८७९] अयोध्यायां च तत्समाः ।
कामकोट्यां चतुःषष्टिर्द्विगुणेन[८८०] तथार्बुदे ॥ २२० ॥

पौण्ड्रवर्धनके[८८१] चैव काश्यां[८८२] परापरेऽपि च ।
उड्रदेशे[८८३] च गान्धारे पञ्चनद्यां च पुष्करे ॥ २२१ ॥
उरसायां कलिङ्गे[८८४] च वर्धमानपुरे[८८५] तथा ।
पम्पातीरे चलत्यायां[८८६] सप्तादौ सप्तवृद्धतः ॥ २२२ ॥
स्थानेष्वेतेषु[८८७] सिद्धानां नाथेनानुग्रहं[८८८] कृतम् ।

(The goddess) was seen by four (adepts) in 22) Yannāśi (?) on the western bank. By the compassion of the intense (power of the goddess's) Command, twenty-five (adepts were initiated) in 23) Kālañjara. (There are) thirteen (of them) in 24) Badarī and twenty-one in 25) Śāligrāma, eight hundred in 26) Kurukṣetra and half that (number) in 27) Naimiṣa, fifty-three in 28) Kanyākubja and seven Heroes in 29) Surālaya, the number of the Principles in 30) Mahātīrtha and two hundred in 31) Citrakūṭa. (214-216)

There are said to be eighty-one where 32) the Ganges (*tripathā*) meets the Vindhyas and twenty-four where 33) the Indus joins the sea. O god, a hundred and eight were brought down into (the town of) 34) Setubandha, seven in the field of 35) the Godāvarī and eighty-four and ninety-four in the land of 36) Kaccha and 37) Koṁkaṇa, respectively. (217-218)

There are thirty-seven in 38) Sandhi and there are said to be forty-six in 39) Sthāna. There are sixteen in 40) Rudrakoṭi and the same (number) in 41) Ayodhyā, sixty-four in 42) Kāmakoṭi, and twice that number in 43) Arbuda. (219-220)

44) Pauṇḍravardhanaka, 45) Kāśī, 46) Parāpara[123] (?), 47) the land of Oḍra, 48) Gāndhāra, 49) Pañcanadī, 50) Puṣkara, 51) Urasā, 52) Kaliṅga, 53) Vardhamānapura, 54) the bank of the Pampā,[124] 55) Calatyā,[125] seven at the begining and increased by seven – in (all) these places the Lord (*nātha*) has graced Siddhas. (221-223ab)

षण्णवत्युत्तरे[८८९] गङ्गातीरे श्रीमन्महोदधौ ।। २२३ ।।
श्वेतद्वीपे त्रयस्त्रिंश[८९०] द्वौ[८९१] महेन्द्रगिरौ[८९२] तथा ।
मलये[८९३] वाष्टविंशं वै[८९४] षट्शतानि[८९५] हिमालये[८९६] ।। २२४ ।।
चत्वारिंश[८९७] तथा पञ्च श्रीगिरौ चण्डिकाश्रमे ।
द्वारिकायां सुरेशान एकाशीत्यधिकं[८९८] शतम् ।। २२५ ।।
स्त्रीराज्ये[८९९] बर्बराख्ये[९००] च[९०१] मरुभूमौ[९०२] सुरालये ।
त्रयोदश दशाष्टौ[९०३] च शतमेकाधिकं क्रमात् ।। २२६ ।।
एकोनार्धशताः[९०४] सप्त गङ्गातीरेऽवलोकिताः ।
कृपया परया सम्यक् श्रीनाथेन महात्मना ।। २२७ ।।
इत्येते[९०५] कथिताः सर्वे भुक्तिमुक्तिप्रदायकाः ।

व्यक्ताव्यक्तविभागेन[९०६] दिव्यादिव्यक्रमेण[९०७] तु ।। २२८ ।।
त्रिविधाज्ञाधिकारं वै कृत्यातीता[९०८] परे शिवे ।

श्रीनाथ उवाच

नैष्ठिकानां[९०९] च तन्त्रेषु सूचितं[९१०] वरवर्णिनि[९११] ।। २२९ ।।
ब्रह्महत्या सुरापानं स्तेयं गर्व[९१२] मनोगतम्[९१३] ।
चत्वारि[९१४] पातकान्येतत्[९१५] तत्संयोगी च पञ्चमः ।। २३० ।।
भवते नारकी देवि[९१६] मद्यपानकृते सति[९१७] ।

कुशाग्रबिन्दुमात्रेण[९१८] रौरवे[९१९] पतनं[९२०] भवेत् ।। २३१ ।।
ब्रह्महत्यासमं देवि[९२१] मद्यपानमुदाहृतम्[९२२] ।

किं[९२३] निमित्तं महादेवि त्वया पीतं महाम्बिके ।। २३२ ।।
अस्मिन् तन्त्रागमे[९२४] श्रेष्ठा महापुण्यफलोदया ।

सुरा चैव महेशानि निर्णीता[९२५] कुलशासने ।। २३३ ।।
अयं मे[९२६] संशयोऽद्यापि[९२७] च्छेतुमर्हसि[९२८] साम्प्रतम् ।

There are ninty-six in the north 56) on the banks of the Ganges, thirty-three on 57) Śvetadvīpa in the great ocean, two on 58) mount Mahendra, twenty-eight on (mount) 59) Malaya, six hundred in the 60) Himālaya and forty-five on 61) Śrīgiri in Caṇḍikā's hermitage. O Lord of the gods, there are one hundred and eighty-one in 62) Dvārikā and thirteen, eighteen and one hundred and one in 63) Śrīrājya,[126] (the land) called 64) Barbara and 65) Marubhūmi, the land of the gods, respectively. The great soul Śrīnātha has rightly gazed upon forty-nine and seven (Siddhas) with supreme compassion 66) on the banks of the Ganges. All of these are said to be the bestowers of (both) liberation and worldly benefits. (223cd-228ab)

(Their) authority to command (*ājñādhikāra*) is of three kinds, divided into manifest (*vyakta*) and unmanifest, along with the transmission (*krama*), (both) divine (*divya*) and human (*adivya*). (The Command) that transcends (every) goal of action is within Supreme Śiva. (228cd-229ab)

The Glory of Wine and Liquor

Śrīnātha said:

[127]O best of women, it is taught (*sūcita*) in the Tantras of those steadfast in practice (*naiṣṭhika*), that the four sins are brahminicide, the drinking of liquor, theft and the pride that resides in the mind along with the fifth associated with that (?). O goddess, one who drinks wine goes to hell. (229cd-231ab)

One falls into the Raurava (hell by drinking) merely (the amount contained in) a drop that (drips) from the tip (of a blade of) Kuśa grass. O goddess, drinking wine is said to be as (bad as) commiting brahminicide. (231cd-232ab)

O Great Goddess, why do you drink it? O Great Mother, (why) is it taught here in this Tantra and in Kula doctrine (that) wine is the best (of substances) and that it gives rise to the fruit of great merit? Even today, I still have this doubt. Please remove it now. (232cd-234ab)

मद्यं[९२९] किमुच्यते[९३०] देवि सुरा[९३१] नाम[९३२] किमुच्यते ।। २३४ ।।
एतन्मे तत्त्वतो[९३३] ब्रूहि[९३४] यदि तुष्टासि[९३५] वक्रिके ।

श्रीवक्रा उवाच[९३६]

ममाद्यं देवदेवेश परमानन्दलक्षणम् ।। २३५ ।।
मद्यं[९३७] तेन समाख्यातं[९३८] तव देव[९३९] प्रकाशितम् ।
सुरा रसायणं प्रोक्तं परमानन्दनिर्भरम् ।। २३६ ।।

उमादेहात् समुत्पन्नं शशिमध्याच्च[९४०] सुन्दरम्[९४१] ।
समरसे[९४२] व्यापको देव:[९४३] परमानन्दलक्षणम्[९४४] ।। २३७ ।।
मदिरानन्दमुत्पन्नं[९४५] तदा मद्यमुदाहृतम् ।

या सुरा सुन्दरी प्रोक्ता सा च कुण्डलिनी[९४६] स्मृता ।। २३८ ।।
घण्टिकायां भवेत्[९४७] नित्यं वारुणी सा परा कला ।
सुरा साध्यात्मिका प्रोक्ता वीराणां देहसंस्थिता[९४८] ।। २३९ ।।

यद्[९४९] मद्यं तत्[९५०] परं शौर्यं[९५१] यत्[९५२] शौर्यं[९५३] तच्च[९५४] वीरराट् ।
पीत्वा[९५५] यो वीरवृत्तिस्तु[९५६] आचरेत्[९५७] सुरसंगमम् ।। २४० ।।
वीरपानं स्मृतं तेन भुक्तिमुक्तिफलप्रदम् ।

श्रीमद्गिरिवरे[९५८] दिव्ये कैलासे पर्वतोत्तमे[९५९] ।। २४१ ।।
मदनोत्सवकाले तु चक्रं संपूजितं[९६०] पुरा ।
आदिनाथेन देवेश अष्टाष्टकं[९६१] महाबलम् ।। २४२ ।।
तस्मिन् चक्रवरे[९६२] दिव्ये[९६३] परमानन्दमहोत्सवे ।
चतु:षष्टिस्तु[९६४] नामानि एकैका या उदाहृता[९६५] ।। २४३ ।।

O goddess, what is liquor (*madya*) said to be and what is wine (*surā*) said to be? O Vakrikā, tell me that in truth if you are satisfied (with me). (234cd-235ab)

The venerable (goddess) Vakrā said:

O Lord of the god of the gods, it is called liquor (*madya*) and has been revealed to you, O god, because it is my primary (*mamādya*) charateristic, namely, supreme bliss. Wine (*surā*) is said to be the alchemical potion (*rasāyaṇa*) full of supreme bliss. (235cd-236)

It is called liquor (*madya*) because it has arisen out of the bliss of grape wine (*madirā*) (and because), beautiful, it has come forth from Umā's body and the centre (*madhya*) of the Moon. It is the god who pervades in oneness (*samarasa*) (literally `in equalness of flavour') and its characteristic is supreme bliss.[128] (237-238ab)

The fair lady called Surā (Wine) is also said to be Kuṇḍalinī.[129] Present constantly in the uvula (*ghaṇṭikā*), she is Vāruṇī[130] (the liquor which is) the supreme energy (*kalā*) (of the Moon).[131] Surā[132] resides within the bodies of Kaula adepts (*vīra*) and is said to be the one to be attained (*sādhyātmikā*). (238cd-239)

Liquor is supreme bravery (*śaurya*) and bravery is the emperor of heroes. He who behaves as does (a Kaula) hero (*vīravṛtti*) and, having drunk (this liquor), practices union with the gods, (practices) what is said to be the drinking of heroes (*vīrapāna*), which bestows the fruit of (both) worldly benefits and liberation. (240-241ab)

The Sixty-four Yoginīs

In the past, the Wheel was worshipped on divine Kailāsa, the venerable and most excellent of mountains, during the festival of Madana (the god of love). O Lord of the gods, the mighty (group of) sixty-four (yogis) resides in that, the divine and best of Wheels, along with the First Lord (Ādinātha), in the great festival of supreme bliss. (Their) sixty-four names are those that have been declared one by one.[133] (241cd-243)

पीत्वा तु देवतैः[९६६] सर्वैश्चक्रस्थैश्चतुःषष्टिभिः[९६७] ।
आनन्दितैः पृथक्[९६८] नाम[९६९] कृतमानन्दनन्दितैः[९७०] ॥ २४४ ॥

वीरपानमलिं[९७१] चैव खार्जूरं कुम्भकाम्भसा[९७२] ।
कादम्बरी रुद्रः[९७३] सिद्धिः चाश्वं[९७४] कौस्तुभसुन्दरम्[९७५] ॥ २४५ ॥
पात्रं पूर्णं[९७६] पुण्डरीशं[९७७] ध्वजं गोरोचनं तथा ।
साध्यं[९७८] व्यापकयोगीन्द्रं[९७९] नागेन्द्रं कर्परं गिरिः ॥ २४६ ॥
मुक्तं[९८०] चन्द्रकला ज्योतिः प्रशमं जगतारकम्[९८१] ।
मोक्षं[९८२] शीधुबकौ[९८३] भातिः मुद्रा[९८४] ज्ञानशलाकया[९८५] ॥ २४७ ॥
अवस्था चोन्मनं भावं[९८६] मन्त्रं पात्रं कुलेश्वरम् ।
विमलं पञ्चरात्रं च द्रव्यं सुरगणं[९८७] तथा ॥ २४८ ॥
समयं पीतरागं च अघोरं तुम्बुरु[९८८] तथा ।
सिद्धान्तं रुद्रमूर्तिस्थं गन्धर्वं[९८९] शङ्खशुक्तिकम् ॥ २४९ ॥
अधिकारं महारत्नं योगेश्वरं[९९०] महाकुलम् ।
नटेशं बैन्दवं तारं[९९१] योगिनीकमलाननम् ॥ २५० ॥
घटकोड्डामरं[९९२] भूतिश्चतुःषष्टिरुद्राहृताः[९९३] ।

योगिचक्रे[९९४] स्मृता देव अभिधानाः[९९५] परिस्फुटाः[९९६] ॥ २५१ ॥
एतान्[९९७] ज्ञात्वा पिबेद् देव विमलं कुलगोचरे ।
अलिविलासभेदोऽयं[९९८] यावन्न ज्ञायते स्फुटम् ॥ २५२ ॥
तावन्मद्यं[९९९] न पीतव्यं[१०००] आज्ञाभङ्गः[१००१] प्रजायते ।

श्यामा रक्ता सुरूपाढ्या[१००२] गन्धामोदविभूषिता[१००३] ॥ २५३ ॥
सामृतं न सुरापानं लोके मद्यं प्रतिष्ठितम् ।

देवतै ऋषिभिः[१००४] सिद्धैर्योगिनीयोगिकिन्नरैः[१००५] ॥ २५४ ॥
तैस्त्ववधारितं[१००६] पूर्वं मयाद्य प्रकटीकृतम् ।
समरसं सुन्दरं[१००७] पानं शेषं मद्यं विडम्बना[१००८] ॥ २५५ ॥

(Wine) was drunk by all the sixty-four deities in the Wheel.[134] and they were (thereby) made blissful. Delighted with joy, each one gave a separate name (to the sacrificial drink). (244)

The Sixty-Four Names of the Sacrificial Drink

(There names are as follows): 1) Vīrapāna (Hero's Drink), 2) Ali (Liquor), 3) Khārjūra (Date Wine), 4) Kumbhaka (Jar),[135] 5) Āmbhas (Water), 6) Kādambarī,[136] 7) Rudra 8) Siddhi, 9) Aśva (Horse), 10) Kaustubha,[137] 11) Sundara (Beautiful), 12) Pātra (Vessel),[138] 13) Pūrṇa (Full), 14) Puṇḍarīśa (Lord of the Lotus), 15) Dhvaja (Flag),[139] 16) Gorocana (Musk), 17) Sādhya (Junction), 18) Vyāpaka (Pervader), 19) Yogīndra (Lord of Yogis), 20) Nāgendra (Lord of the Snakes), 21) Karpara (Potsherd), 22) Giri (Mountain), 23) Mukta (Liberated), 24) Candrakalā (Digit of the Moon),[140] 25) Jyoti (Light), 26) Praśama (Tranquillity), 27) Jagattāraka (Saviour of the World), 28) Mokṣa (Liberation), 29) Śīdhu 30) Baka (Crane), 31) Bhāti (Splendour), 32) Mudrā, 33) Jñānaśalākā (Scalpel of Knowledge),[141] 34) Avasthā (State), 35) Unmanabhāva (the Transmental State), 36) Mantra, 37) Pātra (the Drinking Vessel),[142] 38) Kuleśvara, 39) Vimala (Pure), 40) Pañcarātra (Five Nights),[143] 41) Dravya (Sacrificial Substance), 42) Suragaṇa (Host of Demons), 43) Samaya (Rule), 44) Pīta (Imbibed), 45) Rāga (Passion), 46) Aghora, 47) Tumburu, 48) Siddhānta (Conclusion), 49) Rudramūrtistha (Established in Rudra's Form), 50) Gandharva, 51) Śaṅkha (Conch), 52) Śuktika (Mother of Pearl), 53) Adhikāra (Authority), 54) Mahāratna (Great Jewel),[144] 55) Yogeśvara (Lord of Yoga), 56) Mahākula, 57) Naṭeśa (Lord of the Dance), 58) Baindava (Belonging to the Drop), 59) Tāra (Star), 60) Yoginī, 61) Kamalānana (Lotus Face), 62) Ghaṭaka (Jar), 63) Uḍḍāmara (Excellent) and 64) Bhūti (Loot). (These) are said to be the sixty-four. (244-251ab)

O god, these names are very clear and are recollected in the gathering of yogis (*yogīcakra*). O god, one should drink the sacrificial wine (*vimala*)[145] in the field of Kula (only) after they have been learnt. This part (of the teaching) (*bheda*) (concerns) the joyous sport of the sacrificial liquor (*alivilāsa*). As long as one does not understand it clearly, one should not drink wine (*madya*), (otherwise) the Command (of the Goddess) is transgressed. (251cd-253ab)

The (goddess) Surā (Wine) is dark blue and red,[146] beautiful and possesses a fine aroma. That is nectar, not the drinking that takes place in the world. (253cd-254ab)

Today I have clarified what the gods, sages, Siddhas, Yoginīs, yogis and Kinnaras have understood in the past. The drink of unity (*samarasa*) is beautiful; all other liquor is a deceit. (254cd-255)

सुरतागमकाले तु उत्पन्ना[१००९] सा रजस्वला ।
ततः सुरा सा विख्याता सुरसिद्धाभिनन्दिता ।। २५६ ।।

संपूर्णा समया[१०१०] विद्या[१०११] पात्रस्था चाभिमन्त्रिता[१०१२] ।
मण्डलाग्रे पिबेद् यस्तु विद्यापीठे गुरोग्रतः[१०१३] ।। २५७ ।।
स याति परमं स्थानं कुलानां तारयेच्छतम् ।

धूपेन च समायुक्तं विप्रूषा तर्पणं यदा[१०१४] ।। २५८ ।।
कृतं भक्तिसमायुक्तः[१०१५] स कुलं[१०१६] तारयेच्छतम् ।
अयष्ट्वा[१०१७] श्रीक्रमं देव अकृत्वा तर्पणं यदा ।। २५९ ।।
पशुपानविधौ पीत्वा वीराणां[१०१८] नरकं गतिः[१०१९] ।
अन्तरङ्गक्रमे[१०२०] पीत्वा रुद्रत्वं प्राप्यते पदम् ।। २६० ।।
यः पिबेत् प्रकटं देव स याति नरकं ध्रुवम् ।

तस्यागमं[१०२१] न दातव्यं महाद्रोहो भविष्यति ।। २६१ ।।
तेनैव सह संभाषं न कुर्यात् कुलदेशिकः ।
भवते[१०२२] योगिनीद्रोहो[१०२३] आज्ञाभङ्गः प्रवर्तते ।। २६२ ।।

मद्यं नाम परं प्रोक्तं समयं[१०२४] पारमेश्वरम् ।
असमयिनामिदं[१०२५] देव गोपनीयं प्रयत्नतः ।। २६३ ।।
समयभङ्गेषु[१०२६] दारिद्र्यं[१०२७] मरणं गुरुलङ्घने[१०२८] ।
आज्ञाभङ्गे कुतः सिद्धिर्लङ्घनान्नरकं[१०२९] व्रजेत् ।। २६४ ।।

कृत्वा त्रिवर्तितं मन्त्री क्षमाप्य अलिमण्डलम्[१०३०] ।
एकाङ्गुल्या प्रदेशिन्या वामहस्तकनिष्ठिका ।। २६५ ।।
या मुष्टिस्तत्र[१०३१] बध्वा तु अलिद्रव्यं पिबेत् ततः[१०३२] ।
दीपकं चरुकं भक्षं कृत्वा पानं पिबेत् तदा ।। २६६ ।।

(The goddess), praised by the gods (*sura*) and Siddhas, is called Surā (Wine) because she arises menstruated (*rajasvalā*),[147] when the good time to copulate comes (*suratāgamakāla*). (256)

The Samayā Vidyā which is completely full and has been invoked (*abhimantritā*) resides in the (drinking) vessel. He who drinks it in front of the *maṇḍala* in the Seat of Knowledge (*vidyāpīṭha*), in the presence of the teacher reaches the supreme Place (*sthāna*) and saves a hundred Kulas. (257-258ab)

If lustration with (just) a drop (of wine) has been offered along with incense, he who has devotion saves a hundred Kulas. O god, the heroes who drink (wine) as the fettered do without first worshipping the Śrīkrama and offering the lustration, go to hell. Drunk in accord with the inner transmission (*antaraṅgakrama*), one attains Rudra's plane. O god, one who drinks openly goes to a lasting (*dhruva*) hell. (258cd-261ab)

One should not allow (such a one) to come (into the ritual enclosure because) he will be one who does great damage. The Kula teacher should not (even) speak with him. If he does so, he does violence to the Yoginīs and the (goddess's) Command is broken. (261cd-262)

It is said that the supreme rule of the Supreme Lord's (tradition) (*pārameśvara*) (is to drink) wine (*madya*).[148] O god, this should be kept secret from those who have not been initiated (*asamayin*). Poverty is (the consequence of) breaking the Command and death when one disobeys the teacher. If the Command is broken, how can there be success? By transgressing, one goes to hell. (263-264)

After the reciter of mantra has rotated (the drinking vessel) three times around the *maṇḍala*,[149] he propitiates it with liquor (*ali*). Then, clenching his fist there (around the cup) with the index finger and the little finger of the left hand (extended), he should drink the liquor that serves as the sacrificial offering (*alidravya*).[150] Having eaten the sacrificial pap (*caru*) that energizes (consciousness) (*dīpaka*),[151] one should drink (the sacrificial) drink. (265-266)

पुष्पं धूपं प्रदत्वा तु स्वगोत्र[१०३३] सहितैकतः[१०३४] ।
समयपात्रं प्रकर्तव्य[१०३५] निर्विकल्पेन सुन्दर ।। २६७ ।।

एकतः सर्ववर्णानि सदा[१०३६] चक्रे उपस्थिताः[१०३७] ।
चक्राद् बहिर्विनिष्क्रान्ताः[१०३८] सर्वे[१०३९] वर्णाः[१०४०] पृथक् पृथक् ।। २६८ ।।

तर्जन्या तर्पणं कृत्वा अन्तरिक्षे क्षमण्डले ।
सन्धाने[१०४१] तर्पिता[१०४२] यान्ति तृप्ताः[१०४३] सिद्धिं ददन्ति च ।। २६९ ।।

मध्यमातर्पणं कृत्वा अन्तरिक्षे खमण्डले[१०४४] ।
पितरः संतर्पिता देव[१०४५] तृप्ता[१०४६] यान्ति परां गतिम् ।। २७० ।।

अनामातर्पणं कृत्वा क्रमं च गुरुमण्डलम् ।
तत् सर्वं तर्पितं तेन त्रैलोक्यं सचराचरम् ।। २७१ ।।

कनिष्ठातर्पणं कृत्वा सिद्धा भैरवमातरः[१०४७] ।
वीरयोगिनि–आचार्याः[१०४८] तृप्ता[१०४९] यान्ति[१०५०] न संशयः ।। २७२ ।।
सर्वे[१०५१] तृप्यन्ति मनुजाः[१०५२] ये सिद्धा मर्त्यलोकतः ।

अङ्गुष्ठतर्पणं[१०५३] कृत्वा रुद्रास्तृप्यन्ति नान्यथा ।। २७३ ।।
देवताश्चैव तृप्यन्ति मातरिभ्यः[१०५४] समन्विताः[१०५५] ।
तृप्ता[१०५६] यान्ति न संदेहस्तर्पणं[१०५७] कुरु पञ्चधा ।। २७४ ।।

खेगती[१०५८] रुद्रसिद्धिश्च अजरामरतां गतिः ।
सिद्ध्यष्टकं पुरक्षोभं इच्छाकाममवाप्यते ।। २७५ ।।

विप्रुषा पदमावेशः[१०५९] तर्पणेन कृतेन तु ।
कोटिकोटिफलं[१०६०] तस्य इहलोके[१०६१] परत्र च ।। २७६ ।।

O handsome one, having offered flowers and incense, one should prepare, along with own's (spiritual) clan (*svagotra*) and free of thought (*nirvikalpa*),[152] the Cup of the Rule (*samayapātra*). (267)

All castes (*varṇa*) always meet together as one in the gathering (of initiates) (*cakra*). (But) once they quit the gathering, all castes (again) become separate.[153] (268)

The Five Lustrations (*tarpaṇa*)

Having offered a libation with the index finger (pointing) to the sky, the circle of the firmament, (the beings who reside) in the juncture (between heaven and earth) (*saṁdhāna*) have been offered a libation and, satisfied, bestow success (*siddhi*). (269)

O god, having offered a libation with the middle finger (pointing) to the sky, the circle of the firmament, the manes have been offered a libation and, satisfied, attain the supreme state. (270)

Having offered a libation with the ring finger, all the Transmission and the Circle of Teachers has been offered a libation and thus (also) the triple world, with all that moves and is immobile. (271)

Having offered a libation with the little finger, the Siddhas, Bhairavas, Mothers, Heroes, Yoginīs and teacher are (all) certainly satisfied. (Along with them) all human Siddhas from the mortal world are satisfied. (272-273ab)

Having offered a libation with the thumb, the Rudras are satisfied; (they are not satisfied) in any other way. And, without a doubt, all the deities are satisfied along with the Mothers. (Therefore) perform the libation five times. (273cd-274)

The Fruits

(In this way) one attains (mystical) flight, Rudra's accomplishment, the immortal state that does not decay, the eight (yogic) accomplishments, the arousal of the (beloved's) body (*purakṣobha*) and one's cherished desire. (275)

One penetrates the (supreme) state with (just one) drop (of wine) and, having offered the libation, one gains countless fruits both in this world and the next. (276)

इहलोके यशः कीर्तिर्वीरत्वं[१०६२] प्राप्यते पदम् ।
दीप्तिश्च भवते देहे[१०६३] वशीकरणसंपदः[१०६४] ॥ २७७ ॥
कामक्रीडाविनोदेन कालो गच्छति तस्य वै ।
यान् यान् वाञ्छयते[१०६५] कामान्[१०६६] तान् तान् लभति पुत्रकः[१०६७] ॥ २७८ ॥
परलोकं निर्मलं तस्य[१०६८] मोक्षं गच्छति साधकः ।

अलिक्रमविधानं[१०६९] तु देवतातर्पणादिकम् ॥ २७९ ॥
कृत्वा पिबेत[१०७०] देवेश परां[१०७१] सिद्धिमवाप्नुयात् ।

वीरद्रव्यं विना सिद्धिर्न च दृश्यति[१०७२] पश्चिमे ॥ २८० ॥
तदर्थं[१०७३] सिद्धमार्गेऽस्मिन्[१०७४] अलिफल्गुरुदाहृतम् ।
विचिकित्सा[१०७५] न कर्तव्या प्राणैः[१०७६] कण्ठगतैरपि[१०७७] ॥ २८१ ॥
अलिना पश्चिमं मार्गं[१०७८] सिद्ध्यते नात्र संशयः ।

नासौ कुलक्रमे शिष्यः[१०७९] स[१०८०] पशुर्योगिनीकुले[१०८१] ॥ २८२ ॥[१०८२]
एवं हर्षविहीनं[१०८३] तु यो जपेत् पश्चिमं क्रमम्[१०८४] ।
पराङ्मुखं भवेत् तस्य कुलभ्रंशं[१०८५] च दारुणम् ॥ २८३ ॥

पूजितं निष्फलं[१०८६] तस्य भवते नात्र संशयः ।[१०८७]
तस्य दर्शयतेऽज्ञानं न मन्त्रं न च मण्डलम् ॥ २८४ ॥
न क्रमं न कुलं कौलं रहस्यं तु प्रगोपयेत् ।

यागभूमौ प्रवेशं[१०८८] तु न दद्याच्च कदाचन[१०८९] ॥ २८५ ॥
परिहार्य प्रयत्नेन मशकं[१०९०] परिवर्जयेत् ।
प्रस्तारमागमं[१०९१] तस्य न दर्शेत[१०९२] कदाचन[१०९३] ॥ २८६ ॥

सर्वशङ्काविनिर्मुक्तो वीरपानाभिनन्दकः ।
स एव योग्यतामेति पश्चिमे कुलशासने[१०९४] ॥ २८७ ॥
पशुत्वं च स्मृता शङ्का न पशुः प्राणिषु[१०९५] क्वचित् ।

He attains fame and acclaim in this world and the status of a Hero. (He experiences) intense energy (*dīpti*) in (his) body and (obtains) the wealth of mastery (over all things). He spends his time in the play of pasionate love (*kāma*). (That spiritual) son (*putraka*) gets whatever he desires. The next world (to which he is destined) is pure and the adept (*sādhaka*) attains liberation. (277-279ab)

O Lord of the gods, one should drink (only after) having completed the prescribed procedure for the liturgy of the sacrificial liquor (*alikrama*), namely, the libation of the deities and the others. (In this way) one attains supreme success (*siddhi*). (279cd-280ab)

No success is visible in the Western (Tradition) without (drink), the (sacrificial) substance Heroes (*vīradravya*) (offer). On this Siddha Path that substance (*artha*) is called `meat and wine' (*aliphalgu*). One should not feel doubt (*vicikitsā*)[154] (in any circumstance about offering it) even when (one's) vital breaths are (at one's very) throat. The Western Path is accomplished by means of liquor (*ali*) – there is no doubt about it! (280cd-282ab)

He who repeats mantras but does not in this way possess the joy (*harṣa*)[155] (that comes from the sacrificial drink) is a fettered soul in the Yoginīkula; he is not a disciple belonging to the Kula transmission (*kulakrama*). The Western Transmission is averse (*parāṅgmukha*) to him and he suffers a terrible fall from the Kula. (282cd-283)

What he has worshipped is certainly fruitless for him. Ignorance is shown to him, not mantra nor the *maṇḍala*, not the Transmission, nor the Kula or Kaula. (Indeed) one should keep the secret hidden (from him). (284-285ab)

Never allow (him) to enter the sacrificial ground (*yāgabhūmi*). Having abandoned (him) with effort, one should avoid (him) like a gnat. One should never show him the scripture (*āgama*) or the sacred grid (*prastāra*). (285cd-286)

Only he who is free of all doubts and praises the drinking of Heroes becomes fit (to be a part) of the Western Kula teaching. The fettered state is said to be doubt (*śaṅkā*).[156] (In reality), there is no fettered soul anywhere amongst living beings. (287-288ab)

पशुभाव[१०९६] परित्यज्य कुलकौलं समभ्यसेत् ।। २८८ ।।
कुलकौलपदे[१०९७] प्राप्ते कुत: शङ्का कुतो[१०९८] मलम् ।
विचरेत्[१०९९] स्वेच्छया मन्त्री न भयं भवसागरे ।। २८९ ।।

एकपात्रं न कर्तव्यं यदि साक्षात् कुलेश्वर:[११००] ।
मन्त्रा:[११०१] पराङ्मुखा यान्ति विघ्नानि च पदे पदे ।। २९० ।।

शशाङ्कमध्यगा तन्वी[११०२] उन्मना मनवाहिनी[११०३] ।
निरानन्दपदे लीना सा सुरा न सुरा सुरा[११०४] ।। २९१ ।।

मया च गोपित[११०५] मार्ग[११०६] न बाह्ये[११०७] प्रकटीकृतम् ।
मानुषा नैव जानन्ति तेन ते पशव: स्मृता:[११०८] ।। २९२ ।।
सर्वदेवर्षिसंघैश्च गुह्यकै: सिद्धकिन्नरै: ।
मयापि धारिता[११०९] कण्ठे तथा नागगणैर्वरै:[१११०] ।। २९३ ।।

सुरा सुरतमानन्द[११११] सुरा कामाख्यसंभवा[१११२] ।
सुरा सुरतकाले तु सुचक्रं योगिनीस्थितम् ।। २९४ ।।
कर्णिकाया[१११३] च या वामा पराभामृतवाहिनी ।
सा सुरा देहजा श्रेष्ठा नित्यानन्दकरी शुभा ।। २९५ ।।

तया[१११४] पूज्य[१११५] क्रमं कौल[१११६] सुखविज्ञानमुद्रया[१११७] ।

तृप्यते[१११८] परमं ब्रह्म[१११९] पशुमध्ये न कारयेत् ।। २९६ ।।
तद्[११२०] रहस्यं सदा गोप्यं गोपनात्[११२१] कौलिनी सिद्धि:[११२२] ।
विद्यासमयसंयुक्त:[११२३] य: पिबेन्मुद्रया युत: ।। २९७ ।।
मण्डलाग्रे तु ता[११२४] पीत्वा विद्यापीठस्य चाग्रत: ।
स याति परम[११२५] स्थानं कुलानां तारयेच्छतं ।। २९८ ।।

(Thus) abandoning the feelings of the fettered state (*paśubhāva*), one should practice Kula and Kaula. Once one has attained the plane of Kula and Kaula, where is doubt? And where is impurity? The reciter of mantra moves (freely) according to his own desire. (For him) there is no fear in the ocean of phenomenal existence. (288cd-289)

(Even) if one is Kuleśvara (himself), directly visible, one should not dine with others (who belong to a different tradition) (*ekapātraṁ na kartavyam*).[157] The mantras (of one who does so) become averse (to him) and (he encounters) obstacles at every step. (290)

The slender (beautiful young) woman who resides in the centre of the Moon is the Transmental (*unmanā*) who transports the mind. Merged in the plane of the Bliss of Stillness (*nirānanda*),[158] she is (the goddess) Wine (Surā).[159] (Mere) wine is not (the true) wine. (291)

I have hidden (this) path. It has not been revealed outside (the circle of initiates). People do not know this and so they are said to be fettered souls. All the troupes of gods and sages, Guhyakas, Siddhas, Kinnaras and the excellent hosts of Nāgas drink their fill (of wine) as I myself do.[160] (292-293)

Wine (*surā*) is the joy of sex (*surata*). Wine is born of what is called passion (*kāmākhya*). During sex, wine is the (fluid) in the beautiful Wheel (*sucakra*) within the Yoginī.[161] The woman (*vāmā*) who is in the calyx (of the Wheel) and transports the nectar of the Supreme Light is the wine born in the body. It is most excellent, gives eternal bliss and is auspicious.[162] (294-295)

One should worship the Kaula Transmission with that (wine) by means of the Gesture of Blissful Consciousness (*sukhavijñāna*). (In this way) the Supreme Brahman is satisfied. (296abc)

One should not cause this to be done in the midst of the uninitiated (*paśu*). That secret should always be kept hidden. By hiding it, (one achieves) Kaulinī Siddhi. If one who is linked to the Samayā Vidyā drinks (wine making the ritual) gesture, having drunk it in front of the *maṇḍala* and the sacred seat of wisdom (*vidyāpīṭha*), he attains the supreme place (*sthāna*) and he saves a hundred Kulas. (296d-298)

आत्मक्रमं सुसंज्ञात्वा[११२६] ततः पानं समाचरेत् ।
पात्र[११२७] सूर्योदयं ध्यायेत् मन्त्रं चन्द्रोदयं पिबेत् ॥ २९९ ॥
तन्मध्ये चिन्तयेद् बिन्दुं पद्मरागसमप्रभम्[११२८] ।
परामृतसुसंपूर्णा[११२९] कला[११३०] सप्तादशी[११३१] पिबेत् ॥ ३०० ॥

महाभैरवतेजो[११३२] वै[११३३] तत्कलागलितामृतम्[११३४] ।
तन्मद्य[११३५] देवदेवेश न यद् द्राक्षेक्षुसंभवम्[११३६] ॥ ३०१ ॥

योगपानं पिबेन्मद्यं परावस्था च मैथुनम् ।
नादबिन्दुः परं मांस[११३७] योगी योगेन भक्षयेत् ॥ ३०२ ॥

नादेनानन्दचित्तेन स्वबुद्ध्योदधिमन्थनम्[११३८] ।
शून्यनेत्रप्रकर्षोऽय[११३९] यत्तद्धौत[११४०] रसायणम्[११४१] ॥ ३०३ ॥

नैवेद्य[११४२] मानसं कार्य[११४३] आनन्द[११४४] पानग[११४५] प्रिये ।
विद्यात् कमलभ्रूमध्ये[११४६] क्षेत्रे[११४७] श्रीबिन्दुभैरवीम्[११४८] ॥ ३०४ ॥
परविज्ञानतिलके[११४९] उदयं मन्त्रकोटिषु[११५०] ।

एतद् देव तवाख्यात[११५१] विक्षेपानन्दमुत्तमम् ॥ ३०५ ॥
सर्वसिद्धिकरं देव ज्ञात्वा सर्वं समाचरेत् ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते[११५२] लक्षपादाधिके विद्यापीठमार्गे विमलषट्कनिर्णये[११५३] कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहिताया[११५४] अव्वाक्रमभाषिते[११५५] विक्षेपाधिकारमाहात्म्यवर्णने[११५६] क्रमोदयो नामानन्दः ॥ ४६ ॥

Once he has understood his own Transmission (*ātmakrama*) well, (the initiate) should practise drinking (*pāna*). He should contemplate the cup as the dawning Sun and the mantra as the dawning Moon and (then) drink. He should imagine that the Drop, the colour of a ruby, is in between them. Drink the (energy of this), the seventeenth digit (of the Moon), completely full of the Supreme Nectar. (299-300)

The nectar that flows from that energy (*kalā*) is the radiant power (*tejas*) of the Great Bhairava. O Lord of the god of the gods, that is (the true spiritual) liquor (*madya*), not that produced from grapes and sugar cane.[163] (301)

Drink the wine (*madya*) that is the drink of Yoga. While sexual intercourse (*maithuna*) is the Supreme State. (The couple) Sound and the Drop (*nādabindu*) is the supreme meat (*māṁsa*) the yogi should eat by means of Yoga.[164] (302)

The ocean of one's own intellect is churned by (divine) Sound (*nāda*), that is, the blissful mind (*ānandacitta*). This is the excellence of the Eye of the Void namely, that the alchemical potion (*rasāyaṇa*) is washed by that. (303)

One should make a mental food offering (*naivedya*). O dear one, (spiritual) bliss is in the drink. One should know the venerable Bhairavī of the Drop (*bindu*) in the field in the lotus between the eyebrows. The arising (of the deity) within tens of millions of mantras takes place when the mark (*tilaka*) of supreme consciousness (on the forehead has been made).[165] (304-305ab)

O god, this, the most excellent bliss of emission (*vikṣepa*),[166] has been explained to you. O god, it gives rise to all (forms of yogic) accomplishment. Do everything (only) once this has been understood. (305cd-306ab)

This is the (forty-sixth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of *the Glory of Emission* (*vikṣepādhikāramāhātmya*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

सप्तचत्वारिंशानन्दः

श्रीनाथ उवाच

हर्षदेवस्य माहात्म्यं[१] विधानं च यथाक्रमम् ।
ज्ञातमद्य[२] स्फुतं भद्रे[३] वटुकं[४] च न मे श्रुतम् ।। १ ।।
किं तस्य वटुकत्वं हि कुत्रोत्पन्नं[५] वरानने ।
किं तेन पूजितेनैव कथं बलिनिवेदनम् ।। २ ।।
एतन्मे[६] वद[७] देवेशि ध्यानं[८] पूजा यथाक्रमम् ।

श्रीवक्रा उवाच[९]

षण्मुखो वटुकेन्द्रस्तु मम पुत्रो महाबलः[१०] ।। ३ ।।
अधिकारं[११] मया दत्तं समस्ते[१२] कुलशासने ।
स्वामिना च महात्मना[१३] बलिभागं[१४] प्रगृह्यते[१५] ।। ४ ।।
यावन्न दत्तं वटुके[१६] तावन्नैव कुलागमे[१७] ।

कपिलोग्रमहारूपं[१८] जटाजूटं[१९] तु धारिणम् ।। ५ ।।
पिङ्गाक्षं दण्डहस्तं च सर्पाभरणभूषितम् ।
नानासंविघ्नसंघात[२०] पुरतः परिभावयेत् ।। ६ ।।

श्रीनाथ उवाच

वटुकस्य विधानं तु मया ज्ञातं[२१] कुलेश्वरि ।
अपरं श्रोतुमिच्छामि क्षेत्रपालागमं यथा ।। ७ ।।

CHAPTER FORTY-SEVEN

The Description of the Practice of the Rule

The Visualized Form of Vaṭuka

Śrīnātha said:

O auspicious one, today I have clearly understood the greatness of (wine) the God of Joy (Harṣadeva) and the prescribed procedure concerning it in due order. But, I have not heard about (the procedures concerning) Vaṭuka (the Child). What is his condition as a child? O fair faced one, where did he originate? What is the purpose of worshipping him? How is animal sacrifice (*bali*) offered (to him)? O mistress of the gods, tell me this, (his) visualised (form) (*dhyāna*) and rite of adoration, in due order. (1-3ab)

The venerable (goddess) Vakrā said:

The Lord Vaṭuka has six faces. Greatly powerful, he is my son. I have given (him) authority over all the Kula teaching. The great souled Lord accepts (his) part of the animal sacrifice (*bali*). It is not offered to the Kula scripture if it has not been (first) offered to Vaṭuka. (3cd-5ab)

He is big, fearsome and tawny, (his) hair is matted and (his) eyes are brown. He carries a staff in his hand and is adorned with snakes as ornaments. He overcomes the mass of the many obstacles before (him).[1] (5cd-6)

The Fifty Guardians of the Field (Kṣetrapāla)

Śrīnātha said:

O Kuleśvarī, I have understood the procedure prescribed for Vaṭuka. I want to hear something else, namely, the tradition (*āgama*) concerning the guardians of the field (*kṣetrapāla*). (7)

श्रीवक्रा उवाच[२२]

अधुना शृणु वक्ष्यामि महावीरेन्द्रवन्दित[२३] ।
यथा ते प्रतिबुध्यन्ति वर्णराशिं[२४] वदाम्यहम् ॥ ८ ॥
तेषां[२५] नामानि वक्ष्यामि एकैकस्य पृथक् पृथक् ।

अधुना[२६] आसुरिश्चैव इन्द्रगर्भस्तथा परः ॥ ९ ॥
ईश्वर[२७] उग्रतेजश्च[२८] ऊष्माकरो[२९] रिपुघ्नकः[३०] ।
निरीहश्च[३१] तथा देव लिप्ताङ्गो लीनमस्तकौ[३२] ॥ १० ॥
एकाम्रकस्तथा[३३] ऐन्द्र ओघवाहस्तथापरः ।
औषधिस्तम्रवर्णश्च[३४] विसर्गाख्यः[३५] परोऽनघः[३६] ॥ ११ ॥
कन्थकारश्च[३७] गोपालोऽपस्मरश्च[३८] तथापरः ।
व्योमश्च[३९] वक्रनाम[४०] च च्छेदको[४१] जन्मदाहकः ॥ १२ ॥
ऋषिश्च[४२] औत्तरो[४३] टङ्कठोऽण्डदेहश्चण्डवरः[४४] ।
दृढकर्णेण[४५] चोत्तानः[४६] पाण्डुर्दामनमेव[४७] च[४८] ॥ १३ ॥
धर्मारम्भो नलो नाम पलितान्तोऽथ पुंस्कृतः[४९] ।
बृहद्वक्षो भवाण्डश्च मतोऽह्लादो यमान्तकः[५०] ॥ १४ ॥
रक्ताक्षो लम्बबाहुश्च वक्षायतः[५१] शशिस्तथा[५२] ।
षठः[५३] समाधिर्हंसाख्यः[५४] क्षपान्तकस्तथापरः ॥ १५ ॥

एते वै क्षेत्रपालाश्च कौलनामाः[५५] प्रकीर्तिताः ।
असंख्याताश्च देवेश ज्ञातव्याः[५६] साधकोत्तमैः ॥ १६ ॥

The venerable (goddess) Vakrā said:

O you who are praised as the great lord of heroes, now listen as I explain (this to you). I will tell (you) how they awaken the aggregate of letters. I will now tell you their names, each one separately. (8-9ab)

1) Āsuri, then 2) Indragarbha (Containing Indra), 3) Īśvara (Lord), 4) Ugratejas (Ferocious Energy), 5) Ūṣmākara (Warm Form), 6) Ripughnaka (Destroyer of Enemies), 7) Nirīha (Desireless) and, O god, 8) Liptāṇga (Smeared Limbs), 9) Līna (Merged) 10) Mastaka (Head), 11) Ekāmraka, 12) Aindra and then 13) Oghavāha (Transport of the Current), 14) Auṣadhi (Medicinal Herb), 15) Tamravarṇa (Copper Colour), the one called 16) Visarga (Emission) who is supreme, 17) Anagha (Sinless), 18) Kanthakāra (the Patch Quilt Maker), 19) Gopāla (Herdsman) and then 20) Apasmara, 21) Vyoma (Sky), the one called 22) Vakra (crooked), after which comes 23) Cchedaka (Splitter), 24) Janmadāhaka (Burner of Re-birth), 25) Ṛṣi (Sage), 26) Auttara (Northern), 27) Taṅkaṭha (Axe), 28) Aṇḍadeha (Egg Body), 29) Caṇḍavara (Most fierce), 30) Uttāna (Expanded) along with 31) Dṛḍhakarṇa (firm Ear), 32) Pāṇḍu (White), 33) Dāmana (Subjugation), 34) Dharmārambha (Beginning of Dharma), 35) Nala, 36) Palitānta (End of Wrinkles), 37) Puṁskṛta (Man Made), 38) Bṛhadvakṣa (Broad Chest), 39) Bhavāṇḍa (Egg of Phenomenal Being), 40) Mata (Doctrine), 41) Ahlāda (Joy), 42) Yamāntaka (Destroyer of Death), 43) Raktākṣa (Red Eyed), 44) Lambabāhu (Long Arms), 45) Vakṣāyata (Wide Chest), 46) Śaśi 47) Śaṭha (Cheat), 48) Samādhi (Concentration), the one called 49) Haṁsa (Gander) and then 50) Kṣapāntaka (Destroyer of Darkness). (9cd-15)

These, indeed, are the guardians of the field (all of) whom are said to have Kaula names. O Lord of the gods, the best of adepts should know that they are without number. (16)

नीलाञ्जननिभाः[५७] सर्वे रक्तान्तायतलोचनाः ।
उन्मत्ता विह्वलाः[५८] सर्वे पिबन्ति मदिरासवम् ॥ १७ ॥
कपालेन विचित्रेण मुण्डमालैरलङ्कृताः[५९] ।
महाशवशिराम्भोजमालिनो[६०] योगिनीप्रियाः[६१] ॥ १८ ॥
प्रेतस्कन्धसमारूढा वीरेशा वीरवन्दिताः[६२] ।
बलिप्रदाने[६३] पूजायां सर्वे ते वरदायकाः ॥ १९ ॥
यावन्न ज्ञायते देव क्षेत्रपालविधानकम्[६४] ।
तावद् विघ्नानि भूयन्ते[६५] साधकानां न संशयः ॥ २० ॥

श्रीनाथ उवाच

क्षेत्रपाला मया ज्ञातास्त्वत्प्रसादेन[६६] भैरवि[६७] ।
अधुना श्रोतुमिच्छामि शिष्याणां तु हिताय वै[६८] ॥ २१ ॥
दीक्षितस्य सुशिष्यस्य[६९] नाममाला[७०] कथं वद[७१] ।

श्रीवक्रा उवाच[७२]

शासने[७३] दीक्षितानां तु शिष्याणां भक्तितत्पराम्[७४] ॥ २२ ॥
अभिधानं यथा तेषां कर्तव्यं च तथा[७५] शृणु[७६] ।

They are all like dark blue collyrium and their eyes are long and red inside. They are ecstatic (*unmatta*) and, troubled (by passion), they all drink the wine of grapes. (17)

They are adorned with garlands of human heads and a beautiful (*vicitra*) skullcap. The lotus garland they wear on their heads is made of (the heads of) Brahmin corpses (*mahāśava*) and they are dear to the Yoginī. (18)

Praised by the heroes, they are their lords and are seated on the backs of ghosts. When, in the course of worship (*pūjā*), animal sacrifice (*bali*) is offered, all of them bestow boons.[2] (19)

O god, there is no doubt that as long as the ritual procedure concerning the guardians of the field is unknown, (even) adepts are faced with (great) obstacles (20)

Initiatory Names

Śrīnātha said:

O Bhairavī, by your grace I have known (who) the guardians of the field are. Now in order to benefit (our) disciples tell (me) the list of names (that may be given to) an initiated disciple. (21-22ab)

The venerable (goddess) Vakrā said:

Listen to the names (the teacher) should give to devout disciples initiated into the teaching.[3] (22cd-23ab)

अ प्रसूतानन्दः[७७] आ लोचनानन्दः[७८]। इ हृदानन्दः[७९] ई प्रतिमानन्दः[८०]।
उ उदयानन्दः[८१] ऊ उत्पन्नानन्दः[८२]। ऋ शक्त्यानन्दः[८३] ॠ लीलानन्दः[८४]।
ऌ ललितानन्दः[८५]। ॡ रौद्रानन्दः[८६] ए सोमानन्दः[८७]।
ऐ चन्द्रानन्दः[८८] ओ पद्मानन्दः[८९]। औ विजयानन्दः[९०] अं क्षोभानन्दः[९१]।
अः शेषानन्दः[९२] क कुलानन्दः[९३]। ख सुषिरानन्दः[९४] ग भावानन्दः[९५] ।
घ पूर्णानन्दः[९६] ङ शिखानन्दः[९७]। च पात्रानन्दः[९८] छ भूम्यानन्दः[९९]।
ज परानन्दः[१००] झ रक्तानन्दः[१०१]। ञ नागानन्दः[१०२] ट वासानन्दः[१०३]।
ठ रुद्रानन्दः[१०४] ण उमानन्दः[१०५]। त नित्यानन्दः[१०६] थ भैरवानन्दः[१०७]।
द देवानन्दः[१०८] ध सुखानन्दः[१०९]। न[११०] इष्टानन्दः[१११] प सूक्ष्मानन्दः[११२]।
फ विपुलानन्दः[११३] ब शिवानन्दः[११४]। भ भोगानन्दः[११५] म वीरानन्दः[११६]।
य प्रवरानन्दः[११७] र विचित्रानन्दः[११८]। ल रुपानन्दः[११९] व आत्मानन्दः[१२०]।
श शोभानन्दः[१२१] ष वज्रानन्दः[१२२]। स नेत्रानन्दः[१२३] ह आज्ञानन्दः[१२४] क्ष ज्वालानन्दः[१२५] ।

नामसंज्ञाक्षरा[१२६] देव कथिता[१२७] मया तव ॥ २३ ॥
अकथ्याश्च अदेयाश्च[१२८] तव स्नेहात् प्रकाशिताः[१२९] ।
न मया भाषिता देव हिमवतो[१३०] मुखात्[१३१] श्रुताः[१३२] ॥ २४ ॥
भुक्तिमुक्तिप्रदा ज्ञेयाः[१३३] शिष्याणां च वरप्रदाः[१३४] ।

श्रीनाथ उवाच

श्रुतं देवि मया सर्वं शिष्याणां[१३५] साभिषेचनम् ॥ २५ ॥
अधुना श्रोतुमिच्छामि[१३६] तेषां समयलक्षणम् ।

श्रीवक्रा उवाच[१३७]

शृणु देव[१३८] प्रवक्ष्यामि समयाचरणं[१३९] यथा ॥ २६ ॥

A Prasūtānanda (Bliss of Birth), Ā Locanānanda (Bliss of Seeing), I Hṛdānanda (Bliss of the Heart), Ī Pratimānanda (Bliss of the Idol), U Udayānanda (Bliss of Arising), Ū Utpannananda (Originated Bliss). Ṛ Śaktyānanda (Bliss of Power), Ṝ Līlānanda (Bliss of Play), ḷ Lalitānanda (Playful Bliss), Ḷ Raudrānanda (fierce Bliss), E Śobhānanda (Bliss of Beauty), AI Candrānanda (Lunar Bliss), O Padmānanda (Lotus Bliss), AU Vijayānanda (Bliss of Victory), AṀ Kṣobhānanda (Bliss of Arousal), Ḥ Śeṣānanda (Bliss of the Remnant), Ka Kulānanda (Bliss of Kula), Kha (Suṣirānanda) (Bliss of the Cavity), Ga Bhāvānanda (Bliss of Being), Gha Pūrṇānanda (Complete Bliss), Ṇa Śikhānanda (Bliss of the Crest), Ca Pātrānanda (Bliss of the Cup), Cha Bhūmyānanda (Bliss of the Earth), Ja Parānanda (Supreme Bliss), Jha Raktānanda (Blood Bliss), Ña Nāgānada (Snake's Bliss), Ṭa Vāsānanda (Bliss of the Abode), Ṭha Rudrānanda (Rudra's Bliss), Ṇa Umānanda (Umā's Bliss), Ta Nityānanda (Eternal Bliss), Tha Bhairavānanda (Bhairava's Bliss), Da Devānanda (God's Bliss), Dha (Sukhānanda), Na Iṣṭānanda (Desired Bliss), Pa Sūkṣmānanda (Subtle Bliss), Pha Vipulānanda (Extensive Bliss), Ba Śivānanda (Śiva's Bliss), Bha Bhogānanda (Bliss of Worldly Enjoyment), Ma Vīrānanda (Hero's Bliss), Ya Pravarānanda (Excellent Bliss), Ra Vicitrānanda (Varied Bliss), La Rūpānanda (Bliss of Form), Va Ātmānanda (Bliss of the Self), Śa Śobhānanda (Bliss of Beauty), Ṣa Vajrānanda (Thunderbolt Bliss), Sa Netrānanda (Bliss of the Eyes), Ha Ājñānanda (Bliss of the Command), and KṢa Jvālānanda (Bliss of Fire).

(Thus), O god, I have told you (their) letters and names. They should not be told or given (freely). (I have) revealed them out of love for you. I was not (the first) to declare them but (I) have heard (them) from the mouth of Himavat. One should know that they bestow (both) liberation and worldly enjoyment and (great) boons to (all true) disciples. (23cd-25ab)

The Practice of the Rule (*samayācāra*)

Śrīnātha said:

O goddess, I have heard everything, including the (procedure for) consecrating the disciples. Now I want to hear about the characteristic mark of their Rule. (25cd-26ab)

दीक्षितस्य तु शिष्यस्य नाममाला[१४०] प्रकाशिता[१४१] ।
समय[१४२] श्रवयेत्[१४३] पश्चाद् यथा ते प्रवदाम्यहम् ।। २७ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[१४४] सप्तकोटिप्रमाणे[१४५] मेरुमार्गविनिर्गते लक्षपादाधिके
आद्यपीठावतारिते[१४६] विद्यापीठमार्गे[१४७] विमलभेदोत्तरषट्कनिर्णये[१४८] कादिभेदे
आज्ञापारमेश्वरे[१४९] स्वामिनीमते[१५०] श्रीचतुर्विंशत्सहस्रसंहितायां[१५१]
अव्वाक्रमभाषिते[१५२] समयाचारवर्णनो[१५३] नामानन्दः ।। ४७ ।।

The venerable (goddess) Vakrā said:

O god, listen, I will explain the practice of the Rule. The list of (possible) names (that can be given to) an initiated disciple has been revealed. After this, one should make him hear the Rule (in the way) I am about to explain (to you).[4]
(26cd-27)

This is the (forty-seventh) chapter called the *Description of the Practice of the Rule* (*samayācāra*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*avvākrama*).

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Four
Part Two

Notes to the
Edition and Translation of
Chapters Thirty-one to Fourty-seven

Mark S. G. Dyczkowski

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NOTES OF THE SANSKRIT TEXT OF THIRTY-ONE

1. All MSs except घ्, छ्, ज्, झ्: कुतागमं–
2. ख्: –वि *; all other MSs: विधि
3. घ्, छ्: अधुना 4. घ्: –मिच्छामिः
5. क्, ख्, ग्, ज्, झ्: –पानंतरं; घ्, छ्: –दानंतरं. DS.
6. झ्: पूजा–आगमण्डलं. Note the hiatus in this compound. See above, note to 3/77d. 7. घ्, छ्: –शव्द; झ्: दीक्षशव्दं. M → N.
8. छ्: श्रीवक्रो वाच 9. घ्, छ्: दीक्षाते 10. All MSs: –धर्मित्वा
11. M → N. The word वेध– is treated as neuter throughout the following passage as it is generally in this text. But cf. 31/35c where it reverts to its regular gender. 12. छ्: थाने 13. M → N.
14. All MSs: पुत्रकं चैव 15. छ्: श्रीवक्रोवाच 16. घ्: –कान्; छ्: –कान्न
17. IM 6. 18. छ्: –ठेन 19. क्: चांजल्पा; all other MSs: चाजल्पा 20. छ्: वेधितश्चा–. विद्धः would be correct. The same deviant form occurs above, in 5/34d.
21. क्: संक्रान्ते–; all MSs: –विज्ञान 22. All MSs: क्रमोघः–. See 1/4b and note.
23. झ्, च्, छ्: प्रमुक्ता–; all other MSs: प्रमुक्त–
24. All MSs except क्, ज्: ऊर्ध्वं–
25. The following passage up to 31/26 is drawn, with modifications, from the *Kulagahvaratantra* which is quoted in TĀ 29/239cd-254ab and commentary. Refer to the notes of the English translation for variant readings and other details.

The word *vedha-* is masculine. Abhinavagupta takes care to maintain its regular gender. (he writes, for example, नादवेध उदीरितः (TĀ 29/244b) and शाक्तवेध उदाहृतः TĀ 29/247d). In the verse quoted by Jayaratha from the *Kulagahvara* in his commentary on TĀ 29/239cd-240ab *vedha-* is neuter, as it is here. One wonders whether the Tantra Jayaratha refers to oscillates between the regular gender and neuter, as ours does (see above, note to 31/5b) or whether he also sometimes cleans up the Sanskrit of the passages he quotes. Thus, for example, the passage quoted below from the same source (see notes to the translation of 31/12cd-14ab), ends with मन्त्रवेध उदाहृतः instead of the expected deviant neuter मन्त्रवेधम् उदाहृतम् as we find in our text (cf. 31/14b). 26. छ्, ज्: ध्याये; KuGa: ज्वालाकुलं ततो ध्यात्वा

27. KuGa: अष्टारं 28. All MSs: द्वादशाराथवा
29. All MSs: विन्दु 30. ज्: प्रवोद्वव्यं; छ्: प्रवद्धव्यं; all other MSs: प्रवोद्धव्यं
31. Missing in MS झ् from here to the beginning of verse 31/18. 32. All MSs: –प्रभम् 33. IC. IM 5.
34. घ्, छ्, ज्, झ्: संवोधयेश्चैव; all other MSs: संवोधयश्चैव
35. छ्: शक्तं. तदा भवति, or the like, needs to be added to complete the syntax.
36. All MSs: शक्ति 37. छ्: समच्चार्य 38. छ्: –चारण
39. छ्, ज्: –नस्थां 40. All MSs except झ्: –चारा
41. छ्, ज्: वध– 42. All MSs: –महावेग
43. All MSs except क्: शक्ति 44. ख्, ज्, झ्: पदं–; ग्: पञ्चं–; घ्, छ्: पद–
45. ज्: पयतत्वाच्च 46. All MSs except झ् : –पञ्चक
47. दक्षिणे 48. छ्: निवृर्त्तिका
49. All MSs: –रां 50. Missing in MS छ् 51. क्, ख्, ग्: विराजिते

52. All MSs: परमात्मा 53. घ्, छ्: बोधका 54. छ्: –वधन्
55. All MSs: सस्फुरंकादिभेदे 56. All MSs: लक–. घ्: –पादाध्वयाद्धृतं; छ्: –पादाध्वयाद्धृतं; all other MSs पादांधयोद्धृतम् 57. छ्: प्रयन्नत: 58. छ्: गुह्या
59. छ्: क्षीरे 60. छ्, ज्: चिन्ते 61. All MSs: सुरेशाने
62. M → N. 63. M → N. See above, note to 6/133a.
64. क्: –व्या; छ्: मन्ताव्यो 65. All MSs: भाव– M → N. 66. छ्: एतन्
67. गोपनीयम् is the regular form.
68. क्: –र्द्धण् ताम् is required to complete the syntax.
69. IC. To agree with प्राणम् (M → N, see above, note to 6/133a) the correct form would be बिन्दुरूपिणम्
70. The root विश is normally 6 P. All MSs: –लक्षलक्षिताम्. The order of the words in this compound has been reversed. 71. छ्, ज्: –प्रादशे
72. छ्, ज्: –शक्ति 73. Missing in MS झ् up to मुहूर्त
74. All MSs except घ्, छ्, झ्: –कोकारे
75. All MSs except ख्: सुसूक्ष्मा 76. All MSs except क्, ग्, झ्: ज्वलन्ती
77. छ्: –रध्रेषु 78. IM 5.
79. यदा would make better syntax but does not fit the metre. 80. झ्: तदोत्पद्यते
81. Missing in MS झ् up to the beginning of verse 31/35.
82. ख्: एतत् ते; घ्, छ्: एतते; all other MSs: एनते
83. All MSs except क्, ग्, झ्: पतने. The root पत् is normally 1P. See above, note to 6/201b.
84. All MSs except क्, ख्, ग्: तेन; all other MSs: तेना
85. व्याप्त– is the regular form.
86. Notice that here the word वेध– is in its regular masculine gender. Cf. 31/5a. 87. छ्: उन्मा–; all other MSs except ख्, घ्, झ्: उन्मनान्त 88. All MSs: मन:
89. छ्: –नातिकं 90. छ्: –णी 91. छ्: शक्तिर्मेरो
92. ख्, झ्: –घट्ट 93. छ्: –सुय्यान्ते; ज्: ससि–
94. Cf. above, 28/154d and see note to 3/74b.
95. All MSs: भित्वा–; all MSs except क्, ख्, ग्: हत
96. झ्: लिर्गता; all other MSs: * निर्गती 97. All MSs: सुसूक्ष्मा
98. All MSs: परा 99. All MSs: –कारा 100. ज्: यावत्
101. All MSs: गता 102. All MSs: तल्लयं च कृतात्मानं
103. छ्: –द्वला 104. छ्, ज्: –दूर्द्धरन्ध्रेण
105. घ्: मध्येण् छ्: मध्येकामा– 106. All MSs except घ्, छ्: –ज्ञानदवकि
107. ज्: मा 108. ख्, ग्: –मध्य 109. All MSs: बिन्दु
110. ख्: भेदयते 111. ज्: –सी 112. All MSs: –संघारी
113. छ्: –कृतनी 114. छ्: –नामतं; all other MSs: अतीतानागतं
115. All MSs: वर्तमानं 116. छ्: योनिनां; all other MSs except क्, ग्: योगिनां 117. घ्, छ्: –मासान्यो; all other MSs –सामान्यो
118. क्: तर:; all other MSs: नर: 119. क्: तस्योर्द्ध 120. All MSs: –वन्दिते
121. The deviant form खगमा functions here as an action noun and as an epithet of the goddess in the next line.122. छ्: –श्चेव
123. छ्: –खममध्यगे; all other MSs: –मध्यगे 124. छ्: स्वस्वरूपा
125. घ्: खट्प्रकारा; all other MSs except छ्: पद्यकारा 126. क्, घ्, झ्: ला
127. क्, ग्, ज्, झ्: सुषुप्ना; all other MSs: सुषुप्ता

128. घ्: सात–; छ्: सानरूपिणी; all other MSs: व्यात– 129. See 14/12a, note d.
130. All MSs: सिद्धाश्चैव 131. छ्: गतोर्द्धे; all other MSs: ततोर्ध्वे
132. All MSs: –मालाद्या 133. All MSs: युफलम् 134. छ्: प्रयन्ना; ज्: –ना
135. छ्: –गीन्द्रो 136. All MSs: –च्छक्तिरु–137. छ्: –रा *ये
138. घ्: सर्वत:; छ्: सर्व्व * ता 139. घ्, छ्: अनादिवोधमालया; all other MSs: अनादिर्वोधमालया. `M' has been inserted between the last two consonants of this compound for the metre. See above, note to 3/21b.
140. All MSs except घ्, छ्: स्वनन्तं. Missing after here in MS झ् up to नित्ययुक्तात्मा. 141. झ्: IM 6. 142. छ्, ज्: साश्वतं
143. क्, झ्: कुवम् 144. All MSs: व्यापितं 145. All MSs –रूपन्तं
146. All MSs: अनंतानाथना– 147. छ्: ध्याये 148. छ्: ख्यान्तं
149. छ्: –ण 150. Here, as often happens, the indicative pronoun agrees with the predicate, not with the predicated as regular syntax requires. 151. All MSs except ख्, घ्: यावच्छक्त्य; छ्: यावच्छाक्त्या 152. The root ईक्ष् is normally 1A.
153. All MSs: चरणा 154. छ्, ज्: विनि:क्रान्ता
155. क्, ख्, ग्: –मया; ज्: –मपा 156. Here पश्यते is equivalent to दृश्यते
157. छ्: –कलिका– 158. झ्: विन्दु–; all other MSs: बिन्दुं–
159. All MSs: प्रविशे 160. छ्, ज्: द्धृदयान्तस्था 161. DS.
162. छ्, ज्: –तां 163. क्: ऊर्द्ध
164. The root सृप् is normally 1P.
165. All MSs: तंतु. M → F.
166. The optative here has the sense of the present indicative.
167. छ्: –रन्ध्रातगोचरे 168. All MSs: शव्दं–
169. घ्: –कृति; छ्: ननाकृति; ज्: नना– 170. छ्, ज्: विनि:–
171. क्, ग्: मा 172. See above, note to 3/52c.
173. ख्: निर्धूमागार– 174. घ्, छ्: निर्व्वाणां. Here again a feminine noun has been formed simply by adding a long 'a' to the noun stem.
175. घ्, छ्: –खा 176. All MSs: वाहि–. In this text hiatus of this sort is not uncommon even within a compound although it is generally avoided. Thus the text has been emended accordingly and the hiatus maintained. See above, note to 3/77d. 177. घ्, छ्, ज्, झ्: –ता: 178. All MSs: –निश्वास–
179. तम् here replaces तत् 180. क्: –प्ये 181. छ्, ज्: –चक्षुदिव्यतेजो
182. All MSs: निभा–. Cf. above, 28/154d and 31/38b and see note to 3/74b. A verb is required here and the syntax should be made accordingly.
183. All MSs: प्रविष्टा– 184. ख्: कर्ता 185. All MSs: दिव्य
186. All MSs: क्षुरुते 187. घ्, छ्: वल्लीनां; all other MSs: वल्लीनो. I assume in making this emendation that a plural ending has replaced the required nom. sing. for the metre. See above, note to 4/3c.
188. छ्, ज्: रन्ध्रत्रयेण 189. छ्: मश्यते. Although पश्यते is a passive form equivalent to दृश्यते (Cf.31/57c), its object is not in the nominative but in the accusative as if it were the object of an active verb.
190. क्, झ्: जेतेज–. तेजोवर्चसम् would be correct but produces a fifth long syllable. See above, note to 4/11d. 191. छ्, ज्: –येत

192. All MSs except ख्, छ्, ज्: कवम्वाकारे–. कदम्बगोलकाकारे is meant here but does not fit the metre. But even this unsyntactical division of the compound entails an irregular fifth syllable.
193. All MSs: भित्वा 194. See above, note to 2/8b.
195. All MSs: –कानना. N → M. 196. छ्: चेधं
197. All MSs except घ्, झ्: जा–. See above, note to 6/134d.
198. घ्, छ्: वालना–. A dual number is required here. See above, note to
5/46d. 199. छ्: कन्य 200. छ्: तडिन्न–; ज्: तडिन्वरल–
201. छ्: आनि; ज्: न्यानि 202. ख्, छ्: मानवा
203. घ्: –खंडिता:; छ्: प्राप्तोत्यखण्डिता:; all other MSs: –खंडित
204. छ्: दिव्याज् 205. This, as well as the other nouns in this
line, should be in the nominative not accusative. 206. ज्: मातृकांस्तथा
207. All MSs एतेभ्यो 208. All MSs except घ्, छ्, ज्: वरानने
209. छ्: फलो 210. ज्: नोये 211. छ्: किंचि
212. छ्, ज्: भवनान्तरं 213. All MSs: निग्रहे निग्रहं
214. M → N. Notice how the word वेध– is treated variously as neuter and
masculine in this passage. 215. छ्: विग्रह
216. छ्, ज्: अर्कणे, all other MSs: अर्कणै 217. ख्: वार्जकं
218. छ्: खाद्योतेन 219. छ्: द्योतिरूपं. See above, note to 3/52c.
220. क्, ख्, ग्, ज्: महातादेशं; all other MSs: महानादेशं 221. All MSs: –वेधस्
222. छ्: नानाश्चर्य–. नानास्वर्यं–. IC. 223. All MSs except क्, झ्: –गर्भे तथा
224. छ्: हक्वा; all other MSs: हक्का
225. क्, ज्: –जाल; all other MSs: जाले
226. This same deviant *dvandva* is found above in 3/92a.
227. घ्, छ्: प्रथवेत् 228. A dual number is required here. See
above, note to 5/46d. 229. The meaning here appears to be: यदा पदं
नासिकान्ते प्राप्तं भवति तदा. . . 230. All MSs: –पासाणा:
231. See above, note to 6/10b.
232. All MSs except घ्, छ्: वरानने 233. All MSs: स च
234. घ्: –विधो 235. छ्: * * लक्षस्तु 236. झ्: योजितं
237. This *pāda* is one syllable too long. M → N. See above, note to 1/1c.
238. घ्: सजातं 239. All MSs: –धर
240. क्: –नाथेण् Note how the proper names in this list oscillate between
masculine and neuter. 241. घ्: –कण्ठ; all other MSs except ख्, छ्, ज्:
–कण्ठो; 242. ज्: रुष्णि– 243. क्: –मोडीशचर्यायं; all other MSs except झ्:
–मोडीशचर्योयं. See above, note to 2/28b. 244. छ्, ज्: सादा–
245. घ्, छ्, ज्: नवनाभ– 246. M → N. See above, 3/49a. Cf. above,
3/8d. 247. IC. यान् would be correct. 248. छ्: –पये 249. घ्, छ्, ज्: देवा
250. घ्, छ्: + हि 251. घ्: पचे–. all other MSs except घ्: –वार्णवम्
252. घ्: क्रमान्त 253. घ्: चे
254. घ्: यग्ममष्टादशैर्भेदै; छ्: यग्म–. Cf. 29/35c and note to 3/108b.
255. All MSs: –मार्ग 256. All MSs: अग्न्या
257. All MSs: न दह्यते सोहि 258. घ्, छ्: नादकै; ज्: नादके
259. छ्: स्त्रियते; ज्: सृयते 260. छ्: व
261. छ्: दृस्यति; all other MSs: दृश्यति 262. छ्: जंस्वभि:

263. The root भुज् is 7U, भुनक्ति or भुंक्ते would be correct.
264. छ्: दिव्यरूप: 265. See above, note to 3/119d.
266. छ्, ज्: वेधोयं 267. ख्: प्रोक्ते; घ्, छ्: प्रोक्तं 268. M → N.
269. छ्: रचनांकुलां 270. All MSs: मुक्तिस्तु 271. छ्: कमला * रां
272. IC. 273. छ्, ज्: वेधयेच्च
274. सर्वध्यानानामशेष आणाम् would be make correct syntax, but is too long for
the metre. 275. The root ज्ञा is normally 9U so the जानाति
or जानीते would be correct but both alternatives involve a long fifth syllable.
276. ग्: कौलांगमी– M → N. Cf. 1/3d and note. 277. All MSs: ब्रह्म:
278. छ्: –दित्यो 279. घ्: वहि:; all other MSs: वहि
280. All MSs: यमं 281. छ्, ज्: धर्मं
282. छ्: मरुत; ज्: मरुतं. The nominative singular of मरुत् is normally मरुत्.
283. See above, note to 3/15d.
284. छ्, ज्: भविता तारणार्थाय; all other MSs: भविता
285. क्, ग्: अवतीर्णा; all other MSs: अवतीर्णो 286. All MSs: –च्चेर
287. पारस्य 288. All MSs: अयं 289. घ्: अग्रजन्मां; all
other MSs: अग्रजन्मा. Cf. 5/47a, and see note to 3/22b. 290. M → N.
291. All MSs except घ्, छ्: एवा 292. The order of the first two words of this
compound has been reversed. 293. छ्: यद्दिच्छे
294. See above, note to 5/3d. 295. See above, note to 4/38c.
296. छ्: श्रीवक्रोवाच 297. छ्: मारतरं
298. छ्: षड्तृंशडंगुलाधाराद्. षड्तंशदंगुलाधारा. DS. 299. All MSs: पशु
300. शक्तिरु– 301. See above, note to 5/64d.
302. M → N. 303. क्: उद्धवे; छ्: –वर्त्तिष्ठेद्– M → N.
304. The order of the components of this compound has been reversed.
305. छ्, ज्: –योज्य 306. छ्: कुतिल–
307. See above, note to 4/38c. 308. येन is required to
complete the syntax. 309. छ्: योग्यां 310. छ्: श्रीवक्रोवाच
311. ख्, ज्: सस्फुरं; घ्, छ्: सस्फुर; all other MSs: सस्फरं 312. छ्: सृणु
313. ज्: –नां 314. All MSs except घ्, छ्: –मय
315. छ्: च्छान 316. छ्: महाद्युति; all other MSs: महाद्युतिम्;यस्य
महाद्युति: would be syntactically correct. 317. छ्, ज्: स्पर्शतदा
318. M → N. 319. छ्, ज्: चतु:षष्ठि–
320. छ्: गुह्यकाख्यान्त्य– 321. All MSs: सहजा 322. क्: कुलता–
323. छ्, ज्: –कारै: तारैस्तरलतारकै: 324. IM 5, 6 + 7.
325. घ्, छ्: शरलै:ललि–; all other MSs: शरशै:ललि–
326. All MSs except छ्: पृये
327. The root वीक्ष् is 1Ā, so वीक्षन्ते would be correct.
328. क्: योनि नीजस्य–; all MSs except क्, ग्: –तस्य
329. क्: यत्रस्था; all other MSs: यत्रस्थ 330. All MSs: मा
331. क्: लभेदेन 332. लक्षं would be correct but makes the fifth
syllable long. 333. चालयित्वा is the correct form.
334. पुनरावेश्य would be the correct *sandhi*.
335. ज्: –नाथैव. A dual number is required here. See above, note to 5/46d.

336. An extra letter 'm' has been inserted here for the metre. See above,
note to 3/21b. 337. All MSs: आत्मैवा– 338. All MSs: शोध्य
339. छ्: शक्तियातेन 340. All MSs except ख्: पिभाषन्ते
341. छ्: –वेत् 342. छ्: अल्पायुषाल्पचैतन्यो; ज्: अल्पायुषा–
343. क्: तरो:; घ्: नरो; ख्, ज्, झ्: तरा: 344. छ्: अगम्या–
345. क्: अजिलौल्य; all other MSs: अतिलौल्य
346. A causative sense is apparently meant here.
347. तेषाम् needs to be supplied. 348. Note how the
present tense can also serve as a future. See above, note to 3/14c. 349. ते needs
to be supplied. 350. छ्, ज्: –श्रुषा; all other MSs: –श्रुषान्
351. See above, 6/180b and note. 352. छ्, ज्: ब्रह्मणाश्च
353. यत्, or some other connecting pronoun is required here.
354. See above, 6/180b and note. 355. छ्: मण्डतरा
356. छ्: भविष्यन्ति 357. ज्: मेरुमार्ग * * * ते
358. छ्: विमल * * * * षट्कनिर्णये 359. क्, ग्: अम्वा; घ्: अंव्वा–; छ्: अव्वाक्र * भाषिते; झ्:
अव–. See note to the colophon of chapter one.

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-ONE

1. Similar definitions of initiation are found in virtually all the manuals and Āgamas of the Siddhānta and indeed in Tantras of all schools. Most of these definitions are in the form of didactic etymologies of the roots *dā* 'to give' and *kṣa* 'to destroy'. Abhinavagupta also says that these are the defining characteristics of initiation (*dānakṣapaṇalakṣaṇā dīkṣā* PTv p. 14). Similarly, Kṣemarāja defines initiation as 'the destruction of the fetters and the bestowal of Śiva's plane' (comm. SvT I p. 13). Brunner has collected examples of such definitions from the Siddhānta Āgamas (see SŚP III p. 3-4). Four out of five of them agree with our text that what is given (*dīyate*) by initiation is the essence of knowledge. Similarly, what is destroyed is bondage. This is variously described as the 'cage of sin' (*Suprabheda*, *caryāpāda,* 4/1cd), the three impurities (*Cintya,* T. 14, p. 338, AVS, T. 7, p. 77), the latent trace of karma (*Mṛgendra*, *kriyāpāda*, 8, comm. on the first verse) and that of the fetters (comm. SvT 5/88a). It thus purifies the Self (*Mṛgendra* ibid.) and bestows knowledge (AVS ibid.). Abhinavagupta quotes a similar verse from the Siddhāntāgamas which says: 'Initiation is said to possess the attributes of giving and destroying. It gives the essence of knowledge and destroys all impurity by piercing (the soul) with awakened consciousness (*bodhānuvedha*)' (PTv p. 14).

The Kaula Tantras agree with the Siddhānta. The *Kaulārṇavatantra* declares: 'As the touch of purified and processed mercury changes iron into gold, so does the soul touched by initiation become Śiva . . . Initiation burns away all Karma. It severs the bond of Māyā and bestows the attainment of supreme knowledge. The adept is thus freed from the seeds of Karma (*dagdhabīja*) and attains Śivahood'. All Śaiva and Kaula schools agree that the individual soul acquires knowledge to the degree in which he is purified of the fetters that limit his consciousness. This is the function of initiation. As Kṣemarāja explains: 'The one Great Light of the blissful Bhairavic fire burns the series of forests of evil bonds, by virtue of the activity of the knowledge (imparted by) initiation' (SvT intro. verse to chapter 4). Higher spiritual states are attained according to the degree in which the soul is purified. Thus Abhinava states that: 'initiation is a process whereby the principles of existence are purified (thus) it is the means of attaining Śivahood' (TS p. 3). Jayaratha explains that it is 'a process of imparting real knowledge and preceptorial instruction that removes the bondage of the fetters. Such benediction and benevolent action is called initiation' (TĀ vol. I (KSTS), p. 80). Initiation is not only essential in order to practice the recitation of mantras or perform rituals, it is also a prerequisite for the practice of Yoga (*na cādhikāritā dīkṣāṁ vinā yoge 'sti śāṁkare* – comm. TĀ 4/42).

However, although the Kashmiri teachers agree that initiation is essential, they also maintain that it may take place through direct insight into the nature of ultimate reality. Combining the point of view of the Bhairava Tantras with the Kashmiri Doctrine of Recognition (*pratyabhijñā*), Abhinavagupta explains: 'Moreover, initiation is nothing but knowledge. One can say that the Hero who has penetrated into supreme consciousness or the Yoginī whose nature is everywhere and always present, receives initiation by virtue of the grace of the absolute 'I' whose principle is Lord Bhairava' (PTv p. 259-260). If sound insight (*sattarka*) develops in the sincere seeker, he is initiated directly by the goddess of his own consciousness (*saṁvitti*) (TĀ 4/203). Ultimately Kashmiri Śaivites maintain that this capacity for recognative insight (*pratyabhijñā*) into the true nature of reality is a faculty that enables a person to attain the state of realisation without initiation (TĀ vol. I (KSTS), p. 80). This is because it is immediate, direct insight that requires no practice or means to realisation (*anupāya*). According to the Kubjikā Tantras this condition beyond practice is the highest Śāmbhava state (see intro. vol. 1, p. 435 ff.). Concerning *Śāmbhavīdīkṣā* see Bharati 1975: 156-157 and for this and other types of initiation Banerjee 1978: 18-20.

2. As Kuṇḍalinī moves up or down through the body along the axial channel of Suṣumṇā, she pierces through the centres she encounters on the way. Accordingly her movement may be referred to as the act or process of piercing (*vedhakrama*). The teacher brings this about in his disciple's body in the course of his initiation. Subsequently, the disciple practices so that this may continue to take place within him independently. There are many kinds of 'piercing', just as there are many ways in which Kuṇḍalinī can rise. Rāmakṛṣṇa, the great Bengali saint and Tantric adept, once described his varied experience of the rise of Kuṇḍalinī, what he called, the Spiritual Current, as follows:

> Sometimes the Spritual Current rises through the spine, crawling like an ant. Sometimes, in *samādhi*, the soul swims joyfully in the ocean of divine ecstasy, like a fish. Sometimes when I lie down on my side, I feel the Spiritual Current pushing me like a monkey and playing with me joyfully. I remain still. That current, like a monkey, suddenly with one jump reaches the *sahasrāra* [the highest centre]. That is why you see me jump up with a start. Sometimes, again, the Spiritual Current rises like a bird, hopping from one branch to another. The place where it rests feels like fire. It may hop from *mūlādhāra* [the Root Centre] to *Svādhiṣṭhāna*, from *Svādhiṣṭhāna* to the heart, and thus gradually to the head. Sometimes the Spiritual Current moves up like a snake. Going in a zigzag way, at last it reaches the head and I go into *samādhi*. A man's spiritual consciousness is not awakened unless his Kuṇḍalinī is aroused. (N. 1969: 829)

3. The question concerning the four stages of life is a restatment of the previous two questions. Concerning the four stages of life and for a comment on this verse, see intro. vol 1, p. 486 ff..

4. According to YKh (1) the four types of initiates are as follows:

The *samayin* is (initiated) by means of the stick to clean the teeth, the *sādhaka* with a handful of flowers, know that the *putraka* is one has undergone the piercing (*vedhika*) and the teacher (is ordained) by consecration (*abhiṣeka*). Awakened to omniscience, he is like Śrīkaṇṭha himself. One should not think otherwise. Śrīkaṇṭha is the teacher.

(The *samayin*) is established in the Rule and exerts (himself) in what is (well) done. He is beloved in the teacher's clan. He possesses the tranquil arising (of knowledge) and the Rule. He is a renouncer and is detached. He is free of thought and is well hidden. Such is said to be the *samayin*.

(The *sādhaka*) is devoted to the (teacher's) clan. He has conquered anger. He eats what he has begged and is free of desire. His sole refuge is the teacher, he is a renouncer, very labourious and pure. He delights in (spiritual) skill and speaks well. He accomplishes mantras and *mudrās*. Such is the most excellent *sādhaka* that by (his) look (*dṛṣṭi*) he purifies from sin.

O god, (the *putraka*) always abides like a son in the Kula of eight Yoginīs and in (his spiritual) clan (*gotravarga*) his form is fashioned by the deposition (of mantras). He is intent on the rites (*anuṣṭhāna*) and, a hero, he observes the vows and conduct (*caryā*) (of a Kaula). He should be known to be a *putraka.* By seeing (him) sin is removed.

*samayī [k, kh, gh: sama *] dantakāṣṭena [gh: -kāṣṭhena] puṣpāṁjalyā [k, kh, gh: -jalpāṁ] tu sādhakaḥ* ||
vedhikaḥ putrako vidyād abhiṣekena [kh: viṁ-; ṅ: vidyāṁ-] deśikaḥ [ṅ: -kāṁ] |
sarvajñatvaprabuddhena [k, kh, gh: -jñatvaṁprathaddhena; ṅ: sarvajñaṁtaṁ-] śrīkaṇṭhasadṛśaḥ [ṅ: śrīkaṁṭhaṁsa-] svayam ||
*anyathā na vikalpeta yaḥ [gh: yeḥ] śrīkaṇṭhaḥ [ṅ: śrīkaṇṭhaṁ] sa [k: pa; kh: *; gh: pra] deśikaḥ* |
samayasthaḥ [k, kh, gh: -stha] kṛtotsāhī [ṅ: kṛtātsohī] gurugotreṣu vatsalaḥ ||
śāntodayānvitaḥ [ṅ: -yānvitas] tyāgī viraktaḥ samayānvitaḥ [ṅ: samayārccinaḥ] |
*nirvikalpaḥ [ṅ: nirvi * lpa] suguptaś ca [kh: -śva] samayī īdṛśaḥ smṛtaḥ* ||
*gotrabhakto [k, gh: -bhekto; kh: go *? bhakto; ṅ: mo * bhakṣe] jitakrodho [ṅ: -dhī] bhikṣāśī vigataspṛhaḥ [k, kh, gh: vigataḥ-]* |
*gurvaikaśaraṇī [k, kh: -śaras *; gh: gurvekaśaras *; ṅ: gurvekaśaraṇas] tyāgī mahāsāhasikaḥ śuciḥ [k, kh, gh, ṅ: śuci]* ||
dakṣapriyas tathā vāgmī [ṅ: vānmī] mantramudrāṇi sādhayet |
īdṛśaḥ [k, kh, gh, ṅ: -śaṁ] sādhakaḥ [k, kh: sādhake; gh: śādhake; ṅ: sādhanaṁ] śreṣṭho [k, kh, gh: sādhakebho; ṅ: śaṁbho] dṛṣṭyā pāpād viśodhayet ||
yoginayaṣṭakule [k, kh, gh: yogimaṣṭai-; ṅ: yoginyaṣṭau-] deva gotravarge tathā punaḥ |
putravat [k, kh, gh: -vaṁ] tiṣṭhate [k, kh: tiṣṭate] nityaṁ nyāsena [ṅ: vyāśenai] kṛtavigrahaḥ [k, gh: tṛtavigraha; kh, ṅ: bhṛtavigraha] ||

anuṣṭhānarato [k, kh: anuṣṭānarato] vīraḥ [ṅ: vīra] vratacaryāsamanvitaḥ [k, gh: -maṁnvitaḥ] |
putrakaḥ [k, kh: śutrakaḥ; gh: śukrakaḥ] sa [ṅ: + nu] vijñeyo [k, gh: vijñeyā; kh: ?] darśanāt [ṅ: -nā] kalmaṣāpahaḥ [k, gh, ṅ: -ha; kh: ?] || YKh (1) 25/43cd-50

5. The following chapter deals with the qualities of a good teacher and the defects of a bad one.

6. There are two types of initiation. One follows the pattern of initiation generally found in most Siddhāntāgamas. This involves a progressive purification marked by a gradual ascent from the lower, grosser states and world-orders of the Six Paths (*ṣaḍadhvan*) of the cosmic, metaphysical and sonic orders of manifestation (see intro. vol. 1, p. 460) up to the highest where the teacher conjoins his disciple with Śiva and so attains a condition called *Nirvāṇa* (lit. 'cessation') in which all impurities and limitations cease. Our text calls this the Initiation by Means of the Principles (*tattvadīkṣā*) (33/18cd-19). This form of initiation is outlined in chapter thirty-three from verse 56 onwards. The teacher can also impart another type of initiation that does not involve the contemplation of the Six Paths. This takes place by what is called 'Yoga' (33/53cd-54). Jayaratha has defined this process as 'the penetration (*bhedana*) of the Wheels (*cakra*), supports (*ādhāra*) and the rest by the upward movement of the energy of the central vital breath (*madhyamaprāṇaśakti*)' (comm. TĀ 29/236). Accordingly it is called the Initiation by Piercing (*vedhadīkṣā*). In its most elevated form this type of initiation gives immediate realisation (*sadyaḥpratyayakārikā*). Other less elevated forms take place in stages. However, these are rapidly attained. Thus Abhinavagupta (TĀ 29/236) explains that:

> The master who has realized perfection by means of Yoga should perform for one who desires immediate worldly benefit (*bhoga*), the initiation by piercing (*vedhadīkṣā*) that immediately bestows all the desired fruits.

This second form of initiation is typically Kaula. It finds little place in Siddhānta Śaivism. Even so, the aim, means and goal of attaining it are the same, namely, the freeing of the soul from the fetters that bind it. Thus Jayaratha (in his comm. on TĀ 29/236) quotes a Tantra as saying that: ''piercing' is the instrument by means of which the fetters are detached (from the soul) (*pāśaviśleṣakaraṇa*)'. Due to the intensity of the energy that penetrates the neophant suddenly and with great force, in the course of this form of initiation he swoons and manifests other striking signs (*pratyaya*) that this process of 'detachment' is taking place. It is this initiation, in its most intense form, that the goddess herself receives and imparts to her consort Bhairava.

7. Our text distinguishes between two levels of piercing. The first is the Lower Piercing (*adhovedha*) (expounded from verse 31/13 to 31/35ab) that

commences from any of the three Wheels below the Heart, namely, those of the Foundation (*ādhāra*), the Self-supported (*svādhiṣṭhāna*) or the City of Gems (*maṇipura*), and moves upwards. Although called 'lower' this type of piercing leads to the same supreme state as does the other level of piercing, namely, the upper one (*ūrdhvavedha*). The sequence through which the Wheels are pierced by the 'upper' form (expounded in verses 35cd to the end) is more complex. The teacher initially fixes his attention, and with it that of the disciple, in the Transmental. Although this is the culmination of the process, at this level, it is also the point of departure. The pervasive, spiritual energy that develops from that is then made to ascend again so as to establish it ultimately and definitively in the supreme state.

We should be careful here not to misunderstand the text. Both forms of piercing are upward. The energy of the, Transmental does not pierce the Wheels by first moving downwards to then ascend again in the same manner. It develops into the pervasive condition of the Equal One (*samanā*) and the Pervasive (*vyāpinī*), which are its modality, rather than lower forms. In this pervasive state it stimulates the upward movement of the energy of Kuṇḍalinī that pierces upwards, as it does in the lower modality, through the Wheels. Herein we have find the distinction between possession by demons or other supernatural beings and the piercing that leads to entry into the higher states of consciousness and Being. Both 'possession' and 'entry' are denoted by the same Sanskrit word *āveśa*. It is derived from the root *āviś* of which the relevant meanings are – 'to go or drive in or towards; to approach, enter or to take possession of'. The *āveśa* that takes by the upward movement of energy is spiritual and uplifting. That which takes place by a downward movement of energy is quite the opposite, demonic and degrading. As Abhinavagupta explains:

> The initiation by piercing is of many kinds and has been described in various places (in the scriptures). It should be performed by (a teacher) who is well practiced (in Yoga) by whom the disciple is made to enter to ever higher (levels). (Thus he) certainly comes to experience the transition through the Wheels by virtue of which (he acquires) the yogic power of atomicity and the rest. If instead, as is stated in *Ratnamālātantra*, (he does) not attain the planes of the upper Wheels that (same so-called initiation) is (just) possession (*āveśa*) by a demon (*piśāca*). TĀ 29/237-239ab

By way of explanation Jayaratha quotes a Tantra, probably the same *Ratnamālā*, as saying:

> If those, O fair faced one, who are in a low state progress upwards that is the state of the plane of liberation and the vessel of knowledge. (But) if those

whose state is that of the upper Wheels move down, then that is (the condition of) possession by a demon and is the cause of obstruction.

See above, 7/43cd-44ab.

8. The passage beginning with these lines and ending with verse 31/26 follows with some alterations, additions and omissions, the main source Abhinavagupta utilizes for his exposition of these six types of piercing (in TĀ 29/239cd-241ab and 29/243cd-254ab), which he calls the *Gahvaratantra.* I suppose this to be the *Kulagahvaratantra* to which he and Jayaratha refer several times. See Dwivedi and Rastogi 1987: vol. 1 255, 256, 268 and 270 for a list of these references. Note that Rastogi lists only the ones whose sources are specifically identified. Thus he has omitted some of the references utilized here that, although identifiable as those of the *Kulagahvaratantra*, are not specifically labelled as such. Both Sanskrit text and translation are presented in the relevant places in the English notes.

We begin by noting a change in the penultimate word of the second line of this verse. Our text reads *vedham udāhṛtam* ((This) is said to be 'piercing') whereas the *Kulagahvara* quoted by Jayaratha reads *ṣaṣṭham udāhṛtam* ((This) is said to be the sixth), which he takes to be an implicit reference to an essential relationship between the Six Paths of the other type of initiation and the one by 'piercing', which is also of six types. Thus he writes:

> (The reference) here to the sixfold nature (of the initiation by piercing suggests) collectively the purification of the (Six) Paths (of which it is) the cause. As is said:
>
> O beloved, the sixfold (energy) (*ṣoḍhā*) purifies the Path by the awakened consciousness of piercing (*vedhabodha*).

9. This line does not appear to have an equivalent in the *Kulagahvara*. One wonders whether this practice is specifically related to the series of forms of piercing we are examining. The recitation of mantra, be it as an independent exercise or as part of ritual, at least in the case of the most important mantras recited on that occasion, should anyway be done in conjunction with the breath. Ideally this should take place in such a way that it induces the rise of the energy of the breath to higher levels. In broad terms our texts refer to this process as a form of Gesture – *mudrā*. Although this rise is not always described in terms of a transition through the Wheels it may be. Are we then to understand that in the latter case the dynamics of such *mudrā*s are forms of piercing? Perhaps the distinction here is that the formation of these Gestures are not initiatory, as the many forms of piercing are meant to be. Or, more probably, the distinction is simply one of definition. At any rate the ultimate result and, indeed, the overall

dynamics of these two typologies – *mudrā* and *vedha*, in the sense expressed, coincide in many respects.

10. The equivalent passage in TĀ 29/240cd-241ab reads:

jvālākulaṁ svaśāstroktaṁ cakram aṣṭārakādikam ||
dhyātvā tenāsya hṛccakravedhanān mantravedhanam |

Having visualized the wheel consisting of eight spokes or more, full of flames, as it is described in one's own scripture, the Piercing with Mantra (takes place) by piercing the Wheel of the Heart of (the disciple) with it.

Jayaratha quotes Abhinavagupta's source in his commentary. It reads:

jvālākulaṁ tato dhyātvā aṣṭāraṁ cakram uttamam |
dvādaśāram atho vāpi svaśāstravidhiyogataḥ |
paracittaṁ vedhanīyaṁ mantravedha udāhṛtaḥ |

Then, once visualized the excellent wheel of eight spokes full of flames or else the Twelve-spoked (Wheel) in accord with the procedure (prescribed) by one's own scripture, (the teacher) should pierce the mind of the other (that is, his disciple). (This) is said to be the Piercing with Mantra.

Before examining the variants in our text with respect to this one, which appears to be its original source, we note that Abhinavagupta has also modified the original significantly in one place. The teacher, according to him, pierces the Wheel of the disciple's Heart. Perhaps this should be understood to be the equivalent of 'mind' in the original version. The Heart is generally considered to be the seat of the mind. But this may not be the case because according to Abhinava it is Sound (*nāda*) that pierces the mind (TĀ 29/244a). Perhaps he tried in this way to distinguish between the sphere of operation of the two forms of piercing. Jayaratha appears to endorse this view when he says concerning the Wheel of the Heart: 'the Self, contracted by the object of thought is perceived therein because it resides within it'. Thus, 'mind' here means the individual soul who is conditioned by the objects of his thoughts.

Our text has replaced the eight-spoked wheel of the original, with a six-spoked one. The intention here seems to be to adapt this practice more closely to the Wheels in the body. The Wheel of the Self-supported between the navel and the genitals is said to have six spokes and the Wheel of the City of Gems has twelve. We have seen that according to the Kubjikā Tantras, Kuṇḍalinī can be awakened from either of these two places. She rises up through the central channel with the current of the upward moving breath when the flow of the exhalation and inhalation has been checked. We can assume that this process takes place in both the teacher and the disciple. The energies of teacher and disciple are harnessed together in such a way that when the teacher raises his Kuṇḍalinī, the same occurs in his disciple. In this way, the teacher awakens the mind of his disciple by filling it with the energy of Kuṇḍalinī.

Abhinava continues with the next topic following systematically the order of presentation in the *Kulagahvaratantra* (corresponding to 31/11cd-12ab above). This is the Piercing with Sound, which is missing in our text. This may be simply due to an accidental loss in some stage of its transmission. This may have already occurred in a phase of its redaction. Perhaps the copy of the text the author of this section incorporated into his work was laconic. On the other hand, the patching up we notice in the remaining sections may be an indication that the Piercing with Sound has been omitted on purpose with the intention of making the progression through the Wheels more systematic

Before continuing with his presentation of the *Kulagahvaratantra* Abhinavagupta inserts a short passage from the *Dīkṣottarāgama*. Manuscripts of this text are preserved in the Institut Français d'Indologie in Pondicherry (see Gnoli 1972: 893 who reports that it is the second half of the *Niḥśvāsakārikā*). Although this text is related to the Siddhāntāgamas, it shares traits with the Bhairava Tantras. Several of the passages Abhinava has selected from it describe powerful projections of mantras and seed-syllables onto the body and through its vital channels. This is the nature of the procedure described in the passage Abhinava presents as an alternative method by which the teacher can initiate the disciple in an analogous way to that of the Piercing with Sound. It was taught to him by his Trika teacher, Śambhunātha. Abhinava in one place informs us that one of the depositions it prescribes is also found in the *Siddhayogeśvarīmata* (TĀ 19/21-23ab), one of the most authoritative Trika Tantras.

Gnoli follows Jayaratha who introduces this passage from the *Dīkṣottara* as an alternative procedure for the Piercing with Mantra but this appears to be a mistake. It makes much more sense if read in conjunction with the passage that follows that deals with the Piercing with Sound rather than the one that precedes it. Perhaps I am wrong and Jayaratha did read these two passages together and so it is Gnoli who wrongly believes that the passage in the *Dīkṣottara* refers to an alternative form of Piercing with Mantra (*mantravedha*). Nonetheless, it seems that Jayaratha has not grasped what Abhinava is doing here.

The passage is worth quoting not only because it helps us to understand Piercing with Sound but also illustrates Abhinavagupta's exegetical method. It is as follows:

(I have) seen (the following) procedure taught to me by Śambhunātha in the *Dīkṣottaratantra*. Having deposited the letter Ā nine times (on his own body, the teacher) should transmit it to the disciple by depositing it (on his body), shining and resplendent with flames. Thus (the disciple's) bonds are paralyzed and he is united with the Supreme Principle. TĀ 29/241cd-243ab

Jayaratha explains that this deposition is done nine times because the aperatures of the body are nine. If we read this passage as it stands, the method here seems to be that the teacher penetrates the disciple's body with the sound of Ā after it has been energized by entering into his own pure body. This flaming energy of mantric sound first annuls the power of the fetters that bind the disciple and so, as there is nothing to prevent it anymore, he is united with the deity (cf. below 31/32cd-35ab and 33/181 ff).

Next Abhinava returns to the *Kulagahvaratantra*. He writes:

nādoccāreṇa nādākhyaḥ sṛṣṭikramaniyogataḥ |
nādena vedhayec cittaṁ nādavedha udīritaḥ ||

Translated as they stand, these lines mean:

The (type of piercing) called Sound is (brought about) by the utterance of Sound applied in the sequence of emanation. (The teacher) should pierce with Sound the mind (of his disciple). (This) is said to be the Piercing with Sound.

One can read this passage together with the previous one or independently. Jayaratha chooses the latter alternative and so attempts to somehow align what Abhinavagupta is saying with its original source. However, it appears that Abhinavagupta's intention was to integrate the practice taught in the *Dīkṣottaratantra* with the one in the *Kulagahvaratantra*. In order to do this he omitted a portion of his original source and modified the rest in accord with the compatibility he perceived between the two sources. To see how he did this we must turn to the original text, which Jayaratha supplies in his commentary (Cf. below in 33/126ab-132ab):

After a long Sound has been uttered, Sound should be projected into Sound. After having uttered (the letters of the Mālinī alphabet) beginning with Na and ending with Pha, (the teacher) should purify the Path of the Letters. (Thus) O goddess, (the teacher) should pierce (his disciple) with Sound. (This) is said to be the Piercing with Sound.

Jayaratha comments on the obscure statement that the utterance of Sound should be 'applied in the sequence of emanation' with this passage in mind. Accordingly he explains that 'emanation is (the Mālinī alphabet) beginning with

Na and ending with Pha. The reverse, from Pha to Na is the sequence of withdrawal' (cf. TĀ 15/128cd-129). Again, according to Jayaratha, the kind of Sound with which the teacher should pierce the mind of his disciple is the energy of Unstruck Sound (*anackakalā*) which is uttered spontaneously (*svayamuccaradrūpa*) because, we may add, it is the Sound Absolute. What is meant in the verses quoted in the *Kulagahvara* by the 'long Sound' (*dīrghanāda*)? Jayaratha understands this to be the sound to which Abhinava refers in the phrase 'utterance of Sound' (*nādoccāra*). But he does not tell us clearly what it is, he simply says that it is the 'long seed-syllable of Sound' (*dīrghātmanāda*). So, it seems that there are two Sounds. One is the 'long seed-syllable of Sound' and the other is Unstruck Sound. Perhaps we should understand that each letter of the Mālinī alphabet is conjoined with one or more of the long vowels and projected this way into the disciple's body. When this process is complete, the teacher should pierce the disciple with Unstruck Sound. We are then left with only one more Sound in this passage from the *Gahvaratantra*, that is, the Sound into which Sound is to be projected. At this point Jayaratha abandons us. So we may try an alternative solution. To begin with we may hazard to emend *nādākhyaḥ* in Abhinava's text to *nādākhyaṁ* so that it agrees with *cittam* – 'mind' although, I must admit, this is a little forced. In which case the passage means:

> (The teacher) should pierce with Sound the mind (of his disciple) called Sound by the utterance of Sound applied in the sequence of emanation. (This) is said to be the Piercing with Sound.

Read together with the previous section from the *Dīkṣottara*, bearing in mind that Abhinava had the text of the *Kulagahvara* in front of him, we may suggest that Abhinava used the *Dīkṣottara* to explain this other, more enigmatic text. The 'long Sound' is the letter Ā. Projected through the orifices of the disciple's body his mind reverts to its essential, resonant nature. Once that has been done the teacher projects his own pure consciousness, full of Divine Sound into his disciple. This is in the 'sequence of emanation'. Sometimes the teacher operates in the opposite sequence and withdraws something from within his disciple as, for example, when he extracts his vital Self to conjoin it first with his own and then with Śiva. In order to bring in line the form of Piercing with Sound taught to him by Śambhunātha with that of the *Kulagahvara*, Abhinava may have omitted that part of the procedure that required the projection of the Mālinī alphabet.

11. It appears that the equivalent passage is quoted by Abhinava directly without much, if any, paraphrasis. It reads:

bindusthānagataṁ cittaṁ bhrūmadhyapathasaṁsthitam ||

hṛllakṣye vā maheśāni binduṁ jvālākulaprabham |
tena saṁbodhayet sādhyaṁ bindvākhyo' yaṁ prakīrtitaḥ || TĀ 29/244cd-245

(The teacher may contemplate) the mind (of his disciple) where the Drop is located, that is, between the eyebrows, or else, O Great Goddess, in the target within the Heart. (The teacher) should pierce (his) disciple (*sādhya*) with that Drop, its light (brilliant with blazing) flames. (This) is said to be (the initiation) called (the Piercing with) the Drop.

Jayaratha quotes a verse saying:

After having entered in between either the eyebrows, the heart or the root (centre) by contemplating the Drop, (the teacher) should pierce the mind of (his) disciple by piercing (read *vedhena* for *bhedena*) the Drop.

We begin by noting that the vocative *maheśāni* – O Great Goddess, tells us that the speaker is the god who is teaching the goddess. The inconsistancy that we frequently notice in the form of address of one of the partners serves as a marker that indicates a passage has been imported. It is particularly easy to locate such passages in our text (and they are many) as the speaker is the god of virtually all of the texts that precede it, including the Kubjikā Tantras.

More specifically we notice the change from just 'heart' in the text quoted by Jayaratha or 'target in the Heart' (*hṛllakṣya*) to the 'Wheel of the Heart' (*hṛccakra*) of our text. The change is clearly intentional and significant. The redactor who made it did so with the system of Wheels of his own school in mind. The Piercing with Mantra in the scheme presented here relates, as we have seen, to the Wheel of the Self-supported and that of the City of Gems. The Piercing with the Drop, the next form of piercing according to our text, analogously, relates to the next Wheel, which is that of the Heart. Again, perhaps to make this clear, the redactor omitted the first line reported by Abhinava. The procedure in the original sources allows for forms of 'piercing' in several places within the subtle body. What is essential is that a Drop be located there. The optative particle *vā* – 'or' – of these texts is replaced in ours by the nondescript conjunctive particle '*ca*' – 'and'. There is no question here of any options. This piercing follows from the previous one in our text and takes place in the next Wheel along. Note also that Abhinavagupta identifies these Drops with the mind (*citta*). The implication is that the mind may be located in more than one place.

12. The five lines, 31/15cd-17 correspond to TĀ 29/246-247. Here is the Sanskrit text and a possible translation along with Jayaratha's commentary.

śāktaṁ śaktimaduccārād gandhoccāreṇa sundari |

śṛṅgāṭakāsanasthaṁ tu kuṭilaṁ kuṇḍalākṛtim ||
anuccāreṇa coccārya vedhayen nikhilaṁ jagat |
evaṁ bhramaravedhena śāktavedha udāhṛtaḥ ||

O fair lady, the empowered state (*śākta*) (arises) by the upward movement (*uccāra*) into the possessor of (that) power (in the End of the Twelve induced) by the elevation (*uccāra*) (brought about by the force of the contraction of the) anus (*gandha*). (Initially) crooked and form (round like an) earring (that empowered state) sits on the seat of the Water Chestnut; having uttered that without utterance, pierce the entire universe. (This) is said to be the Empowered Piercing (that takes place) in this way by the Piercing of the Bee (*bhramaravedha*).

Jayaratha explains that:

A state of unity (*sāmarasya*) (between power and its possessor) is achieved within the possessor of power, namely, Śiva who resides in the End of the Twelve by moving upwards. (This takes place) by the upward movement of the energy (of the vital breath) in the centre (within Suṣumṇā) brought about by the force of contracting the anus and other such methods. Unstruck Sound (*anacka*) that is crooked and (its) form (round like an) earring (located) in the Foundation of Birth sits on the seat of the Water Chestnut at one with the energy of the vital breath and (is such) because it is perpetually active (*satatodita*). Uttering (it) without utterance, because it is uttered effortlessly and spontaneously of itself (*svayamuccaradrūpa*), and having attended (to it carefully) (*avadhāya*), pierce through the entire universe within the spontaneous (*svarasika*) utterance of oneself (the teacher) and the other (the disciple). Wandering by going to this and that place, this is said to be the Empowered Piercing.

Before comparing our text with that of the TĀ, we should take note of a point concerning Jayaratha's commentary on this text. This concerns the term Piercing of the Bee (*bhramaravedha*). It is possible that Jayaratha's manuscript reads *bhramaṇavedhena* ('by the piercing of wandering about') instead of *bhramaravedhena* ('by the piercing of the bee') we find in the printed edition. Or else he intentionally understood it in this way and glossed it accordingly as *bhramaṁ dadhānaḥ tattatsthānagatyā* – 'wandering by going to this and that place'. The bee is an ancient symbol of the goddess. The sound of the energy of Mālinī, who is Kuṇḍalinī in her upward moving phase, is that of reabsorption and is like the buzzing sound of a bee (TĀ 15/131cd-133ab). This is the Unstruck Sound of the engulfing energy of the vital breath that moves upwards through the central channel of Suṣumṇā, reabsorbing the gross progressively into its own subtle nature to then ultimately merge all the diversity it has absorbed into the Śiva, the lord of power.

Our text makes no mention of the contraction of the anus that impells the upward movement of the energy of the vital breath. The 'squeezing' or contraction of the anus closes the exit of the downward movement of breath of exhalation (*apāna*) even as it stimulates the upward movement of the 'rising breath' (*udāna*) through Suṣumṇā. This may take place spontaneously or it may be induced as it is in this case by the conjunction of the teacher's vital energy with that of the disciple. It occurs when the adept experiences the emissive state (*vaisargikī sthiti*) of mystical absorption as it does in the moment in which the seed is emitted at the climax of sexual intercourse. In both cases, the breath is suspended and there is a powerful expansion of consciousness in the centre between the channels of the two breaths. The neophant is introduced to this dynamic condition of unfoldment during his initiation. Empowered by the grace he has thus received, the advanced adept who can manage to maintain this state ultimately merges all his lower energies into Śiva through the upward moving current of the energy of Kuṇḍalinī.

The redactor of our text has replaced the reading *kuṭilaṁ kuṇḍalākṛtim* – 'crooked and form (round like an) earring' with – *kubjikā kuṭilākṛtiḥ* 'Kubjikā, whose form is crooked'. Kubjikā is the true identity of Kuṇḍalinī, the energy of the vital breath that 'sits on the seat of the Water Chestnut' which, Jayaratha explains is in the Foundation of Birth (*janmādhāra*) close to the genitals. In the place of the striking sonic symbolism of the TĀ, in our text Light and Fire characterize Kuṇḍalinī and her rise. Mystics of all religions 'see' the deity and its power as Divine Light or 'hear' it Divine Sound or Speech. The two are interchangeable and often come together.

Kuṇḍalinī is described here much in the way the Person (*puruṣa*) is in the Upaniṣads. She, like him is 'the measure of a thumb, like a light without smoke' (Kaṭha 4/13. See above note to 13/77cd-78). The Self is like a flame that burns without flickering in the space within the Cave of the Heart. Similarly Kuṇḍalinī burns in the Caves of the Void in the centre of each Wheel. Each Cave is connected to the next by the subtle filament of Suṣumṇā. Even as she burns in the darkness of Māyā, she illumines the adept's innermost being and fills his body with light to reveal its true cosmic nature. Rising with great force, she finally exits from the uppermost cavity of the body and enters the Kadamba Cave in the End of the Twelve to merge there with her source as does the individual soul she has transported in the powerful current of her upward flow. Thus the adept is instructed that he should, 'with the mind and limbs firm' by virtue of the unfolding of this luminous, vital energy, 'pierce the entire universe' of his body.

The essential paradigm of this and countless similar practices is very ancient. It was well know to the seers of the earliest Upaniṣads who first formulated it as the process of quiting the body at death to never return (see above note to 2/4cd-6ab). The latter Upaṇisads continued to expound it in their own cryptic style. For example we read in the *Yogaśikhopaṇisad* (verses 4 to 7):

Upon one pillar (the vertebal column),
three posts (Iḍā, Piṅgalā and Suṣumṇā),
With nine doors (the nine openings of the body),
having five gods (the five senses),
Stands a temple, body it is,
In it one shall seek the highest.

Therein glows a sun,
With flamelike rays surrounded,
In its midst is a fire,
Which burns like the wick of a lamp;

As large is its pointed flame (*śikhā*),
So large the highest God there.
Practising the Yoga repeatedly,
The Yogin penetrates through the sun.

Then zigzag he goes upwards
Through the shining door of Suṣumṇā;
Breaking through the cerebral dome,
He finally sees the highest one. (Translation by Deussen)

13. This verse is practically the same as TĀ 29/248. One wonders whether to emend *pañcapañcakabhūṣitā* ('adorned with five groups of five') of our text, to *phaṇapañcakabhūṣitā* ('adorned with five serpent hoods'), which is the only variant reading in the TĀ. As this variety of 'piercing' was announced as being (above 31/11cd-12ab) with 'the Snake', this emendation would make good sense. The five energies of the snake goddess Kuṇḍalinī that unfold as she straightens and rises are aptly likened to a serpent's hood that similarly spreads when it raises its up from the ground. However, all the MSs of the KuKh agree on the reading. Moreover, there are, in fact, five groups of five as we shall see in the following verses.

14. Jayaratha explains that the supreme (place) to which Kuṇḍalinī travels is the 'power-holder who is established in the End of the Twelve'. He quotes the beginning and end of a passage from an unknown source, which says:

In this way the goddess with five serpent hoods has emerged from the *maṇḍala* of the foundation. . . . She has reached the Supreme Space (*ākāśa*), the supreme *maṇḍala* of *Nirvāṇa*.

15. The first group of five consist of the five energies (*kalā*) very well known to the Śaiva Āgamas generally as those that make up the Path of the Energies (*kalādhvan*). See appendix 2 of this volume. They are listed here in serial order starting from the highest one. This energy is normally called Śāntyatītā. Here it is called Vyomā.

16. This and the following four are the five most auspicious lunar days (*tithi*).

17. The equivalent of the previous five lines (i.e. 31/19-21ab) is condensed into the following two in TĀ 29/249:

kalās tattvāni nandādyā vyomāni ca kulāni ca ।
brahmādikāraṇāny akṣāṇy eva sā pañcātmikā ॥

(There are) the Energies that (comprise all) the principles, (the Yoginīs) Nandā and the rest, the Voids and the Kulas as well as the causes, namely Brahmā and the rest, which are the senses. Thus she is fivefold.

Although the text clearly states that the goddess is fivefold, Jayaratha understands that there are seven groups of five, not five. Translating it according to his interpretation it means:

(There are five) energies, the principles, Nandā and the rest, the Voids and the Kulas, the causes, namely Brahmā and the rest as well as the senses. Thus she is fivefold.

Jayaratha writes that: 'The energies are the five Śāntyatītā and the rest. The principles are Earth and the rest. Nandā and the rest are the lunar days. The Voids are (in the following) places, namely, (the genital centre) of birth (*janmasthāna*), the navel, the heart, the (place of) the Point (between the eyebrows)'. Jayaratha does not mention the fifth Void. Paramhaṁsa Miśra, in his Hindi translation, suggests the locus of Sound (*nāda*). Jayaratha continues: 'the Kulas are called Mahākaula, Kaula, (Paramahaṁsa Miśra next inserts) Kula, Akula and Kulākula. The Causes, begin with Brahmā and end with Sadāśiva (i.e. Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva). The senses are the senses of perception and the senses of action.'

If we combine our text with Jayaratha's explanation of the equivalent one in the TĀ, we can arrive at a reasonable interpretation of both. Our text says of the goddess that she is *brahmpañcakasaṁyuktā* 'conjoined with the Pentad of Brahmā' and *pañcakāraṇasaṁyutā* – 'endowed with the Five Causes'. If we read these two attributive compounds separately there would be six groups, not five.

Moreover, Abhinava confirms that we are right in reading the two together as referring to just one group of five. On the other hand our text suggests that we should read *brahmādikāraṇāny akṣāṇy eva* as a single unit i.e 'the causes, namely Brahmā and the rest, which are the senses.'

18. These two verses correspond to TĀ 29/250-251 which read:

evaṁ pañcaprakārā sā brahmasthānavinirgatā ǀ
brahmasthāne viśantī tu taḍillīnā virājate ǀǀ
praviṣṭā vedhayet kāyam ātmānaṁ pratibhedayet ǀ
evaṁ bhujaṅgavedhas tu kathito bhairavāgame ǀǀ

In this way, (the goddess) with five aspects, has emerged from the Abode of Brahmā and enters the Abode of Brahmā (where) she appears (in the form of) a lightning flash (*taḍillatā*). (She who has) entered (therein) should pierce the body and penetrate through the Self. This is the way the Piercing with the Snake is explained in the Bhairavāgama.

The first line is practically identical to KuKh 31/21cd. An error in the second line becomes evident if we compare it with KuKh 31/22ab. The edition of the TĀ reads *taḍillīnā* which Gnoli understoods to mean 'si dissolve come un lampo' i.e 'she disappears like a flash of lightning'. In the light of our text a better reading would be *taḍillatā* simply 'lightning flash'. Again, the two readings *viśantī* (entering (in)) in the TĀ and *viśrāntā* (reposing (in)) in the KuKh are both informative. According to the version in the TĀ Kuṇḍalinī emerges out of the Abode of Brahmā and enters into the Abode of Brahmā. The former, Jayaratha explains, is the foundation of birth (*janmādhāra*) and the latter the End of the Twelve and says 'the point is that both are (amongst) her many places of residence (*adhiṣṭhāna*).' According to the version in the KuKh, Kuṇḍalinī emerges out of the first Abode of Brahmā and reposes in the second Abode of Brahmā, which is, no doubt, the End of the Twelve. There the process is complete, Kuṇḍalinī rests absorbed into Śiva's infinite being.

As she moves up she pierces through the body even as she traverses and thus awakens the Self. In the process she energizes the five pentads and they assume their place in the cosmic body filled with the energy of consciousness. Within them resides the awakened Self who is full of the same divine power of Kuṇḍalinī who is perpetually engaged in emerging from the lower foundation and travelling up even as she is constantly merging into her upper foundation where she is established in the infinite being of Śiva, the possessor of power. Thus she is both perpetually active (*satatodita*) and ever at rest (*śāntā*). In between these two states, as it were, is the awakened Self who resides in the cosmic body which is illumined and fully energized.

Jayaratha quotes the *Kulagahvara* as saying:

(Kuṇḍalinī) whose form is crooked like a snake resides below the navel. Adorned with five hoods, awakened she moves like a snake. The piercing of the group of five by means of the five (hoods) is called that of the snake.

Other variants are *praviṣṭā* – '(She who has) entered (therein)' – in the TĀ for *pratiṣṭhā* – '(she who is) well established' – in the KuKh. All MSs read 31/22cd *paramātmā ca bodhayet* which has been emended to *parātmānaṁ prabodhayet*.– '(Kuṇḍalinī) should awake the Supreme Self.' The version in the TĀ reads: *ātmānaṁ pratibhedayet* – '(Kuṇḍalinī) should penetrate through the Self'. The two readings support each other very well. Kuṇḍalinī is the power of consciousness (*cicchakti*). To be pierced by this energy is to be awakened by it.

Finally we notice that KuKh 31/23b replaces the reading '*bhairavāgame*' in the source recorded in TĀ 29/251d with '*kulāgame*'. The change reflects an important development. Bhairava Tantras are treated as Kaula. It also reminds us that, as is the case with most other features of Kaula systems, the Kaula form of initiation originally developed in the Bhairava Tantras.

19. The parallel passage in the TĀ omits the lines 31/23cd-24 but there is an additional line before the equivalent of 31/25ab. This was probably accidentally omitted as it is required to complete the sense. It is the TĀ (29/252-254ab) it is as follows:

tāvad bhāvayet cittaṁ yāvac cittaṁ kṣayaṁ gatam |
kṣīṇe citte sureśāni parānanada udāhṛtaḥ ||
nendriyāṇi na vai prāṇā nāntaḥkāraṇagocaraḥ |
na mano nāpi mantavyaṁ na mantā na matikriyā ||
sarvabhāvaparikṣīṇaḥ paravedha udāhṛtaḥ |

The mind should be contemplated until the mind is destroyed. When the mind ceases, O mistress of the gods, (that) is said to be Supreme Bliss. (In that state) there are no senses, no vital breaths nor field of the inner (mental) senses. There is no mind, no object of the mind, no cogitating subject (*mantṛ*) and no cogitation (*matikriyā*). It is said that the Supreme Piercing is devoid of all phenomenal existence (*bhāva*).

Jayaratha explains: (The mind) has ceased by abandoning the condition of thought (*vikalpatā*). Supreme Bliss is aesthetic rapture (*camatkāra*) devoid of thought constructs.

From here Abhinava turns in his TĀ to another series of such initiations and so the KuKh no longer coincide. It is possible that the KuKh continues to draw from the KuGa.

20. Presumably, the centre is the area between the Cavity at the base of Suṣumṇā and the Cavity at the apex. 'Squeezing' from below takes place, I suppose, as before, by contracting the centre at the base of the spine. This pushes Rudra's energy, i.e. Kuṇḍalinī upwards. The 'squeezing' from the top may be the pulsation of the triangle of the Cavity of Brahma at the top of the head or the End of the Twelve, which draws the energy to itself. The centre is where all motion and locations coincide. The centre is everywhere. Kuṇḍalinī rises through 'the centre' and abides there burning with purifying energy (cf. 31/31-32ab).

21. Below (31/81) we are told that by means of the 'firefly' the 'Great Piercing which is Light' takes place.

22. In TĀ 29/258 we find the expression *śaktiśūlāgra*. Jayaratha explains that by '*śūla*' one should understood '*triśūla*'. Thus the meaning is: 'in front of the trident of energy'. The three tips of this trident are Śakti, Vyāpinī and Samanā. Clearly, in that case what is in front of them is the Transmental. This is probably so here also. Rudraśakti is Mālinī who is identified with Kubjikā and Kuṇḍalinī. When the vital breath rests in the centre between the two flows of inhalation and exhalation, placed, as it were, into the 'jar' of breath suspension (*kumbhaka*), it assumes the form of a Point (*bindu*). A pin-point of light, it shines in the darkness like a firefly. One should observe it with one-pointed concentration as it travels up and disappears into the undefinable (*alakṣya*) transcendental Emptiness. The following verse explains that this is the vacuity in the cavities of the body within which the energy of Kuṇḍalinī 'burns fiercely'.

The navel is the place where Kuṇḍalinī begins her spontaneous ascent. Below the navel the movement of the breath is unconscious. It has to be consciously stimulated. This is why, I suppose, Rudra's energy should be 'applied' up to the navel. There Kuṇḍalinī spins like a burning wheel of fire within the Triangle of her energies.

23. Cf. 31/15cd-16.

24. Below we are told that there are three cavities by means of which the individual soul, transported by Kuṇḍalinī, leaves the body (31/68). These are in the heart, the throat and the palate, where the yogi perceives the mind, intellect and ego respectively, from the perspective of the highest reality (31/86). But these are not the only cavities described in the following passage. According to Kuṇḍalinī's varied patterns of ascent and descent they vary. The navel and the Cavity of Brahmā are another two. Indeed, there are cavities in the centre of all the Wheels. Through these 'cavities' Kuṇḍalinī moves in the body and travels out beyond it. From the embodied perspective they are the locations of pockets of Voidness or openings into the one Void. From the point of view of the spiritual energy that courses through the Void of Absolute Being in the 'Supreme Abode' they are all the one Void. The goddess moves from Emptiness to Emptiness through Emptiness. There is only one reality. There cannot be 'holes' in it. The

body with its cavities, Wheels, Supports and the rest are a part of the anatomy of the corporeal 'cloak of Māyā' with which the Supreme Being shrouds himself in the world of duality. However, the covering of Māyā is not complete. Indeed, Māyā is 'incompleteness' itself that seemingly traps Emptiness like a net. The gaps are inevitable and essential. Without them the power of Emptiness could not give life to its emanation. Through the gaps courses the life force – like blood in the veins. Through the holes in the net of Māyā the attentive yogi can look out into the original Emptiness to see how his body, senses, mind and, indeed, the entire world rest and move through Emptiness. He perceives these cavities initially as points of light. He observes them in various places according to the form his practice takes – in the navel and below it, the heart, the uvula at the back throat, the top of the cranium and beyond. Each is a 'centre' in the dimensionless, luminous Emptiness. Essentially Voidness himself, the yogi is naturally drawn into it.

Thus the Void is not inert 'emptiness'. Not at all. It is full of energy, vitality and consciousness, and is the very essence of all that exists. This Absolute is not the Brahman of Advaita Vedānta. It is supremely active. Generating Māyā, it obscures itself by actively repelling the 'other' ignorant of its true nature. Conversely by the 'movement', that is, the activity of its divine power, in the Centre, which is each 'centre', it draws all things to itself and dissolves them back into Emptiness. Then wonderfully regenerated in their authentic Emptiness they are again emitted free of the net of Māya. In the embodied condition this process takes place gradually. According to the intensity with which the power of Emptiness radiates. Drops, streams or even great floods of Emptiness pour out from the one Void. This takes place through one 'cavity' in particular. This is the cavity of the mouth in which hangs what is called in the following passage the Beak of the Crow. Here the yogi drinks, as it were, the nectar of particles of Voidness that flow down to consecrate him in mind and body.

These two phases and the stages in them through which Kuṇḍalinī passes are various. The experience of her inner divine activity is no less varied than her outer activity when she acts as Māyā. So from one point of view Emptiness is pure and simple. It is everywhere uniform; everywhere the same. From another point of view, the processes that operate within it, their phases, locations, forms, energies, principles of existence and much more, are complex, variable, and related to one another in virtually endless possible combinations. Accordingly, the Tantra teaches a manifold of possibilities, each different in detail but all essentially the same process. We have already observed many times that in the Kubjikā Tantras this dynamism is symbolized by the activity and phases of the Moon. As we go through the complex inner processes described in the rest of this chapter, we observe how the New and Full Moon alternate. For example, when the Self penetrates through the Door of Brahmā, at the top of the head, the Full

Moon becomes the New Moon (31/40). The Full Moon is below in the body. Located in the centre of the uvula (*lambaka*) at the back of the throat, replete with its sixteen energies and feed by the New Moon above it, it drips vitalizing nectar below.

Travelling up with great force, Kuṇḍalinī detaches the fetters from the soul and consumes them. This is the phase of withdrawal; the phase of the New Moon in which the Moon decreases as the impurities of the soul and Karma are burnt away. When this process is complete and the energy of the New Moon has reached the 'Upper Place', it rains down the nectar of the Full Moon as it enters the following phase, which is that of emanation. When that phase also reaches completion and the body of the neophent is filled with this divine lunar nectar his consecration is complete (see above 13/139). Concerning the relationship between the Full and the New Moon, see intro. vol. 1, p. 341 ff.

25. This passage should be read in conjuction with 33/181-186. There it is explained that initiation severs the fetters from the individual soul. This is the common feature of both forms of initiation, namely, the form that is effected by purifying the Path and the one by Piercing. It is clear from the context that the latter is meant specifically and that this is more effective and immediate (cf. above comm. on TĀ 29/236 quoted above in note to 31/10cd). An essential preliminary stage of initiation, of whatever kind it may be, is marked by the detachment of the fetters from the individual soul that bind it. When this takes place, the individual soul is freed from the forces that sustain worldly, fettered existence and so, supportless, he tumbles into the transcendental Void and, as his bodily consciousness falls into a swoon, his inner condition becomes apparent when the body falls to the ground as if lifeless, like a tree severed from its roots.

Siddhānta sources also describe initiation as a process that commences with the detachment of the fetters from the soul. But although they know about Kuṇḍalinī, the importance of her activity in this process is not stressed as it is in the Kaula Tantras. However, they agree that initiation is essentially a 'descent of power' (*śaktipāta*), that is, the deities power of grace. According to whether this is more or less intense, the disciple manifests various visible signs (see note to 33/47-49). Those in whom they are apparent enjoy the prestige of being spiritual authorities. And so, in this Age of Darkness, the ṢSS (3/51) warns that there are people who feign these outer signs: 'By jerking upwards, shaking, trembling and flying through the sky – which are only outwards proofs (of initiation) – merely by these they are satisfied and arrogant by their state as authorities'. But despite the possibility of deceit the Śaiva tradition as a whole – including the Siddhānta – considers these signs to be important. Thus Trilocana, a Siddhānta author, explains that: '(The initiate dies and attains) immediate realisation by means of the most intense descent of power. (He) faints due to the intense (form) and shakes due to the mild (*manda*) (while) the mildest (causes him to) horripilate.

This is the (descending) hierarchy of the signs (*cihna* of attainment)' (quoted in SŚP III p. 7; see above 30/236-237ab).

The Kaula traditions agree that this takes place by the power of grace but they stress that it operates through and as the activity of Kuṇḍalinī. It is her emergence out beyond the Cavity of Brahmā, that induces the state of contemplation which is so deep that outwardly the neophant appears to be as if dead (Cf. KMT 4/20-23ab and 13/24-28 quoted in intro. vol. 1, p. 210-211 and 258-259). Moreover, although the Siddhānta does acknowledge that these signs arise in the course of initiation, generally they are not of much interest. The union that takes place with Śiva is not understood by most Siddhāntas to be a violent, sudden penetration. Conversely, the Kaula initiation by 'piercing' is modelled on that of possession and penetration by the deity, its energies or aspects. Consequently, there is considerable concern to diagnose whether initiation has taken place successfully by observing such outer signs (see below 41/50-51ab). Abhinavagupta, quotes the *Kulagahvaratantra* as saying:

> The goal that is to be achieved (*sādhya*), liberation and the rest, is beyond the senses. (Thus it can only) be inferred (to have been attained) by means of the signs of attainment (*pratyaya*). TĀ 24/17ab

One of the signs to which Abhinava is referring to here is particularly striking. The context is a rite that serves to conjoin the soul of a person who has just died to Śiva. By means of the procedure Abhinava outlines, the teacher induces the energies of his dead disciple to move through the corpse in order to bring this about. If all goes well, the corpse confirms that this has taken place by raising the left hand! (ibid. 24/15). Abhinava stresses that such signs are not in themselves aids to the goal. Their sole function is to indicate the progress towards it (TĀ 24/16). However, it is important to know this and so Abhinava insists that they should be observable not just as signs of the efficacity of the rite or even of the deity's grace, but also because they reveal the teacher's power. Abhinava illustrates this power with a colourful examples:

> The great yogi, like an animal that has great strength in its tail, after having struck the vital channel (*nāḍī*) of another, encapsulated in his own, makes even a Siddha fall with force to the ground. TĀ 29/270

In passing we may observe that the signs that appear during initiation are also well known to the devotional schools as signs of divine love. The texts abound with descriptions of them. For example the *Śrīmadbhāgavata* teaches:

> (Therefore) hearing of the most auspicious descents and deeds of Śrī Hari (the wielder of the discus) and singing His names denoting His descents and

actions, well known in the world, without any fear of being mocked at, one should move about free from attachment.

The man who, having adopted such a course of conduct (*evaṁvratarata*), develops love for Him by singing the names of his beloved Lord, his heart melting in devotion, loudly laughs and weeps, screams, sings or dances like one possessed, transgressing conventions. 11/2/39-40 (trans. C. L. Goswami)

The great Gauḍīya Vaiṣṇava Śrīcaitanya was a living example of such a devotee. The following is drawn from a biography of his life (Yati 1989: 216):

Lord Chaitanya Mahaprabhu says: "What mantra my Lord hast thou given me? The continuous recital of it has made me mad. It makes me laugh, dance and cry." *Śrīcaitanyacaritāmṛta* says: At times He suddenly bursts out laughing. Immediately after he cries bitterly. Next he falls unconscious or runs fast or dances in an ecstatic mood or breathes a deep sigh . . . Lord Caitanya Mahāprabhu says:

Oh my eyes overflow with tears,
My voice husky with love
Chokes all utterance on my lips
And all my limbs vibrate with tender joy
On taking Thy sacred name!

The signs of attainment are discussed at length below in the notes to 33/47-49.

26. The word *śṛṅgāṭa* literally means 'water chestnut',

27. The Equal One is at the base of the triangle of Meru in the End of the Twelve above the head and the Pervasive One is on its peak. But the triangle is inverted and so its peak touches the Cavity of Brahmā at the top of the head whereas the base is situated above at the upper extremity of the End of the Twelve. The situation is (perhaps) comparable to that of the series associated with the syllable HSKHPHREṀ (explained above in KuKh 9/2cd-19ab). As we have seen, the six letters correspond to the Six Wheels. Then above them, in the Wheel of Space, comes the Point > Half Moon > Śiva > Śakti > Pervasive One> Equal One. At once transcending the series and its ultimate culmination, is the Transmental at the End of the Sixteen. In this series this is called the End of Sound, which is the Full Moon in the 'Cavity of the Beak of the Crow' in the back of the throat that drips lunar nectar (31/44).

28. HAṀSA is Unstruck Sound. The Point (*bindu*) between HA and SA – exhalation and inhalation – is Space (*ākāśa*), the fifth and most subtle of the elements that contains and sustains the other four. Kuṇḍalinī sleeps coiled just below the navel. When she awakens, she straightens thus piercing through the

centre of the lotus of the navel. From there she rises in the form of Unstruck Sound up through the throat to reach the Cavity of Brahmā at the top of the head. When Kuṇḍalinī pierces through this, the Door that opens out to the transcendental being of Akula, she resumes her complete and original nature as the creative desire (*kāma*) or will (*icchā*) through which the universe is created, symbolized by the Full Moon. This feminine, lunar desire, is simultaneously both fully manifest, replete with its lunar energies, and is also their unmanifest source. Unmanifest, she is the energy Beyond Mind, the Inexplicable which is the absolute, divine being within which she lies hidden, radiating her power. As she makes the transition through the Cavity of Brahmā on the crown of the head from the embodied to the disembodied state she shifts from her completely manifest form below – the Full Moon – to her unmanifest form above – the New Moon

The Cavities lead into one another both from within the subtle body and beyond it. Thus Kuṇḍalinī may enter any Cavity at one extremity and emerge from any other Cavity at the other extremity. In this case, she descends from the End of the Twelve to the Cavity of Brahmā on the crown of the head, to suddenly emerge in the Cavity in the middle of the lotus of the navel. From the navel she leaps to the Cavity in the throat. There she gathers together her lunar energies as the yogi contemplates her 'in the form of a snake'. Thus progressively filled with her energies she becomes the Full Moon. Then she re-enters the transcendent through the Cavity of Brahmā. In the transition, the energies she has gathered into herself merge into their transcendental source and she remains as the pure potency of the New Moon in the 'dark night' of transcendental emptiness.

29. Kuṇḍalinī is depicted here as all three luminaries – the Moon, the Sun and Fire.

30. The New Moon rests above the Cavity of Brahmā in the End of the Sixteen. The New Moon is Kuṇḍalinī's condition at the summit of her ascent. As she rises she leads the individual soul she transports along with her closer to the Centre around which the Wheels are arranged and is their highest point. Thus from the perspective of the ascending soul he is drawing the Centre, full of Kuṇḍalinī's dynamism, towards himself.

31. The Beak of the Crow is the centre of the palate (31/118cd-119). The End of Sound is the Supreme Principle, the 'Place of the Unmanifest', which is 'devoid of Sound' (31/65). Thus, Kuṇḍalinī emerges from the navel as Haṁsinī, the energy of Unstruck Sound and penetrates into the Supreme Principle as Kākinī – the energy of the Beak of the Crow, which is another aspect of Unstruck Sound. At the same time, she persists unchanging in the middle between the two as the Haṁsinī who swims in the Lake of Transmigratory existence.

32. The text digresses briefly up to verse 48 to describe Kuṇḍalinī, the Supreme Energy, who pierces through the Drop in the Beak of the Crow at the back of the palate. The names of Kuṇḍalinī and manner of referring to her are

very varied. In this chapter alone she appears as the Supreme Energy, the Transmental, Unstruck Sound, the Yoginī, Haṁsinī and Kākinī (the energies of Unstruck Sound and the vital breath), Rudra's energy, the Flame (Śikhā), Nirvāṇā, the Form of Peace (Śāntarūpā), the Hunched-back Woman, Kālakarṣaṇī, Light, and the Doomsday Fire. She is like a smokeless burning coal, a spark of a fire, a great flame of fire, a lightning flash, and the Twelve Suns of the months of the year. As the 'Line of the Heart' (Hṛllekhā) she is subtle like a lotus fibre or a spider's thread. As Suṣumṇā her form is Emptiness (*vyomarūpiṇī*). Thus she moves within her own Emptiness as the Skyfaring Goddess (Khageśī, Khecarī) not only in the Wheel of the Skyfarers at the summit but also throughout her rise to it and descent from it. Indeed her form is Space, just as it is radiant energy (*tejas*) and Unstruck Sound.

33. Presumably, the description of the phases of the process of penetration resumes here. If so 'the place' where the yogi sees the Siddhas is the Void to which he is given access when Kuṇḍalinī penetrates the Drop in the palate. There the yogi contemplates the Lord, who is free of phenomena and is supremely tranquil. He is the Supreme Principle, the source of all things that it generates as Kula, Akula, and Kaula, the aspects and permutations of its own infinite being. There the yogi contemplates Raudrī, the energy of Emptiness and sees the Rudras. These are the Siddhas, the countless liberated souls who have attained the supreme liberated state. The KMT (6/93cd-95) drawing from the TS describes them:

> Again, there are countless millions of individual souls (*aṇu*) born in the Earth and the other (elements) up to the Sky, and so too in every individual principle. Similarly, the Rudras are of subtle form and they are innumerable. Everything is pervaded by these extremely subtle Rudras.

See below, note to 13/100-101ab.

34. '*vyomarūpāntam*' can also mean 'at the end of the Void nature', that is, beyond the Void of the transcendental aspect of ultimate reality.

35. See above, note to 3/124.

36. Or 'along with (that)' . . .

37. The word '*caraṇa*' literally means `foot'.

38. Suddenly, after having scaled the heights, we find ourselves again at the beginning. From here starts a second sequence in which Kuṇḍalinī may rise through which the yogi who has failed to attain the Supreme State may attempt to do so again (see below note to 31/111ab). We may also understand it to be a way in which he consolidates his attainment and make it permanent. Once the yogi has attained a vision of the goddess as the Doomsday Fire, at the summit, he returns to contemplate her in her initial form as a small Flame that emerges from the spark

that ignites it in the navel of the subtle body. Then he observes her wonderful rise through it once again.

39. The Drop out of which Kuṇḍalinī emerges is the one in the navel. She is herself the Drop there in the Centre that shines like 'the spark of a fire'. She rises out of this spark in the form of a small flame. Her progress in this case through the Cavities of the Wheels is gradual. Slowly but steadily, she 'crawls upwards', splitting apart Suṣumṇā like the Liṅga from which she emerges as Kubjikā in her myth. At each station she pauses. At each place she again resumes the form of a Drop to then issues from it as a Flame. Thus, there are three Drops within the three Cavities or Doors – in the navel, in the heart and in the throat, that shine with the light of the Sun, the Moon and Fire. The yogi is instructed to attend to the Drop in the centre of which Kuṇḍalinī shines and observe the Flame that moves from one to other. In this way the three lights merge into one another and then, rising beyond the last of the three Drops, they merge into the Great Light of Kālakarṣinī, who shines 'like a smokeless, burning coal'. This is the Supreme Drop – the Bud of the Kadamba in the End of the Twelve where the yogi beholds the goddess herself directly. There in an instant he perceives her infinite energy penetrating into all things, pervading the limitless expanse of the universe she makes manifests. Thus he attains both liberation and countless magical and yogic powers.

40. In the previous sequence, the goddess is visualized in the throat in the form of a snake (31/39).

41. The Point called the Krama is the Supreme Point. Presumably, it is called the Krama because it is the source of the Krama, as it is of all things.

42. Cf. above 3/157cd-159.

43. There are two Kuṇḍalinīs. One is the lower Kuṇḍalinī whose form is a flame and rises out of the navel. The other is the fully raised Kuṇḍalinī who is here identified with Kālī as Kālakarṣaṇī who draws the transitoriness of time and the inevitable death and destruction it entails into herself and there consumes it. Her form is like a coiled snake who sleeps at the extremity of the End of the Twelve. In this sequence the lower Kuṇḍalinī rises from the navel and moves through the heart, the throat, the palate, and the Point between the eyebrows to then rise up into the End of the Twelve where she awakens her counterpart and merges with her.

Although the End of the Twelve was unknown to the later Śākta Tantrics, they retained the notion of these two Kuṇḍalinīs. Woodroffe (1997: 36) begins by describing the higher form of Kuṇḍalinī, which is coiled:

> To say that it is "coiled" is to say that it is *at rest* – that is, in the form of *static potential energy*. This Śakti coiled round the Supreme Śiva is called Mahākuṇḍalī ("the great coiled power"), to distinguish it from the same power

which exists in individual bodies, and which is called Kuṇḍalinī. It is with and through the last power that this Yoga is effected. When it is accomplished the individual Śakti (Kuṇḍalī) is united with the great cosmic Śakti (Mahākuṇḍalī), and She with Śiva, with whom she is essentially one.

Woodroffe says something in a note here which tells us that although many changes took place, nonetheless, the connection with the earlier Kubjikā doctrines that taught that this goddesses is Kuṇḍalinī in a special sense, rather than generically as all Kaula goddesses are, was not entirely lost. He writes (ibid.): Because she is thus bent, the Devī is called Kubjikā (hunched-back).

44. The yogi not only sees the light of the Drop in the palate, he also hears its Sound which is 'of many forms' (31/61-62ab). Here, in the flow of the Void of Sound, this Sound comes to an end and with it the fettered state of transmigration. Thus the yogi realises his essential emptiness and, himself the Void, merges into the Emptiness of the Supreme Principle. But his consciousness is not thereby simply annulled. On the contrary, entering the Void, which is the 'divine body' of the deity, he sees and knows infinitely more than in his previous embodied state.

45. Cf. 7/41cd-42ab. Although most commonly called the Kadamba bud, the Drop is also sometimes called the Kadamba flower. Both names are inspired by the form the luminous energy of the goddess assumes by her incessent rotating motion as she moves through the phases of creation and destruction. We are told below that there are three Cavities, the heart, the throat and the centre of the palate (31/86). Presumably these are the Three Doors.

The *maṇḍala* at the End of the Twelve is a downward facing triangle surrounded by the Circles of Sun, Moon and Fire, which are identified here with the three Drops in the three Cavities. In the body they follow one after another in a straight line. Gathered together in the End of the Twelve they are the corners of the Triangle that house all the triads.

In the centre of the *maṇḍala* is the Kadamba tree. This is the Peak syllable (*kūṭa*) HSKHPHREṀ. Traversing through all the levels of Sound up to the Point (*bindu* / *anusvāra*) at the summit of the letters, Kuṇḍalinī merges into the bud of the Kadamba tree in the centre of the *maṇḍala*.

46. Cf. 7/14cd-15ab.

47. The plane 'at the end of the nose' is the supreme one. When the yogi attains that he is free (31/87). The Nose – *nāsā,* the Great Nose – *mahānāsā* or the Little Nose – *nāsikā* – all denote Kuṇḍalinī, the power of the vital breath (*prāṇaśakti*) because it 'moves on a crooked or curved path' (*nāsate*) (see Dyczkowski 1992: 175). Bhāskara commenting on the *Śivasūtras* (3/45; ibid. 174) explains:

The nose means the inner Twelve-finger Space (where the breaths come to rest). Those who fix their attention there merge (into universal consciousness) and so, conquering (the breath), their own fundamental and abiding state of being (*svātmasthiti*) becomes clearly apparent.

Below we are told that the Triangle of the goddess is located above the Six Wheels and that its sides are the energies of will, knowledge and action (35/55). These are, presumably, the 'three lines' at the juction of the 'Great Nose', that is, Kuṇḍalinī. This Triangle is called the Trident of Knowledge because the power of knowledge is the Command in the centre from which those of will and action issue to the left and right (35/56). These three energies include all the triads we have come across in this passage. Thus, according to the *Ṭippaṇī* of the KMT: 'the Trident is the means by which the three channels (of the breath) are made one (*triśūlaṁ nāḍītrayasya ekīkaraṇaṁ*), (ibid. fl. 28a). Again: 'the Trident is the triple principle, which is the threefold energy (*tejas*) of the circles of the Sun, the Moon and Fire (*sūryacandravahnimaṇḍalānāṁ trayāṇāṁ tejastrayam eva triśūlaṁ tritattvaṁ*) (ibid. fl. 53a) and 'the triangle is the Trident, which is the Inexplicable' (*trikoṇaṁ triśūlam anākhyaṁ*) (ibid. fl. 54b).

48. Once the yogi has reached this, the supreme state, he acquires the supreme power the Goddess herself possesses of piercing all things with the deity's divine power. This is is the supreme accomplishment (*parāsiddhi*). One who has accomplished this Yoga become Bhairava himself (31/88cd-89).

49. Concerning these yogic powers see note 71 of chapter eight.

50. Cf. above 31/62cd-63 where we are told that Kuṇḍalinī is a 'smokeless coal'. Perhaps the 'smoke' is the Wick of Smoke that rises from the Cavity of Brahmā on the crown of the head and disappears into the End of the Twelve (see intro. vol. 1, p. 378-379).

51. Cf. 31/29.

52. See above 31/72 and note.

53. Rising through the body, piercing the Wheels as it does so, when the Command reaches the Cavity of Brahmā having absorbed into itself all the energies of the body, the adept falls into a deep yogic trance which is 'devoid of knowledge' of the outer world. This is called the Wooden State (*kāṣṭhāvasthā*). See KMT 4/21-23ab quoted in intro. vol. 1, p. 210-211.

54. One who attains the liberated Śāmbhava state is said to gain this power. The KMT (13/57cd) teaches: 'By means of the Śāmbhava (state) one knows and perceives all things before oneself.' Thus the Yoga meant here is the Yoga of the Command (*ājñāyoga*) the goddess practiced in the Liṅga, through which she attained this state and with it the Command (ibid. 1/65). It is attained by the initiation by the piercing that burns away impurity (see below 33/17-18ab).

55. This short passage up to 31/95 seems out of place here. It has little to do with subject at hand, which is a essentially a eulogy of the adept who has attained mastery of this Yoga of Piercing and its wonderful power. The point of this insertion appears to be that the First Teacher in his nine forms, one with Bhairava, and the lineages of Siddhas all received this consecration in the House of the City of the Moon in the 'South of India'. Like them, the adept who knows the piercing process (*vedhakrama*) is a true teacher (31/107-108ab).

56. Kucandra is the name of Śiva who resides in the middle of the Triangle with Kubjikā (see above 7/34-35ab and 7/51cd-52ab). In one place he is said to preside over the sacred seat called Tisra along with her (6/181). Elsewhere, he is associated with the sacred seat of the Moon (69/23). We have already seen that Śrīnātha, Śrīkaṇṭha and Tūṣṇīnātha are all names of the First Nātha (*ādinātha*) who came down to earth as an incarnation of Bhairava to initiate Oḍīśa, Ṣaṣṭhanātha and Mitranātha, the founders of the lineages of the Eldest, the Youth and the Child, respectively. The deity's gaze in this case, as in the several others we have already observed, brings about a theophany. This time the Lord assumes nine names, that is, becomes manifest in the world as the aforementioned founder figures by gazing on the Tamarind Tree. This Tree is Navātman. Thus, these nine are emanations of the nine Bhairavas who govern the letters of Navātman and so are all equally the First Teacher – Ādinātha, embodied in the Navātman. Another set of nine names, we are told explicitly, corresponding to the nine letters of Navātman, are listed below in 52/5cd-7.

57. It is not clear exactly what these sequences stand for. The 'eighteen divisions' are, no doubt, the Divine Current of teachers. And the Couple – Śiva and Śakti – is said in the *Saṁvartāsūtra* to be the essence of this and all the other series of teachers. This leads one to suppose that the ascending series of 1, 3, 5, 7 and 9 ending with the 16 can be identified with the corresponding groups of Siddhas who, according to YKh (2) (15/1-42) constitute what is called there the *Divyaugha* or *Divyakrama* of the lineages of teachers.

58. The first series of three Cavities Kuṇḍalinī penetrates are the navel, the throat and the Cavity of Brahmā (31/39); the second is the heart, the throat and the palate (31/86) and this, the third one, is the Foundation at the base of the spine, the heart and the throat. The three series cover all the centres except the one between the eyebrows, which is, surprisingly, omitted.

59. The 'utterance of Energy' is the flow of Kuṇḍalinī the teacher induces in his disciple who is transported by it out of the body. He is thus placed in front of the teacher who lays hold of his fettered soul by merging it into the flow of his own Kuṇḍalinī. The teacher then guides the flow of his disciple's Kuṇḍalinī, strengthened by his own to his 'abode', that is, the plane of being in which he abides at one with the deity. He does this by means of his breathing. First he inhales to catch hold of his disciple's exhalation. Then he retains the breath. This

brings the disciple's soul to rest in Emptiness. He is thus 'thrown into the jar' of the retained breath (*kumbhaka*) where the teacher penetrates him with his spiritual energy. In this way a 'ball of nectar' is generated within the Emptiness that nourishes the fettered soul. Thus replenished, the disciple slowly inhales but, instead of returning to the body, he enters the undifferentiated Emptiness of deity, There he is purified of what remains of the latent traces of the past actions that bind him. Finally, once purified in the transcendental Emptiness, the energy of Kuṇḍalinī, that flows from it, is united with all the principles of existence that constitute the immanent, differentiated sphere of embodied existence. In this way, inwardly in undifferentiated Emptiness and externally in the regenerated body and the world, filled with the energy of Kuṇḍalinī, the fettered soul is liberated and resides, as does his teacher and every liberated being, in the abode of the deity.

60. Cf. above 31/43.

61. The Khecarīcakra is described in KMT 16.

62. The outer form of the mantra called Calacakra – the Moving Wheel (also Umāmaheśvara) – is described first in chapter five of the KMT (5/68-91) which is drawn from the TS. This need not concern us here. The inner recitation of this mantra – the Kaula Umāmaheśvara – which is presumably alluded to here, is described in the following passage in the KMT:

O fair faced lady, one should see (the energy) which is in the form of a sleeping snake in the End of the Twelve and also in the same way, O Supreme Goddess, in the navel. (The goddess) who is (both) inferior and supreme is seen in the middle of the body at the end of the Void (*vyomānte).* Then the mantra that is in front of it is the form of a spark of fire. Then, O beloved, one should utter the mantra in the form of words within the Heart. At the end of the words, one should utter the Energy (which is in the form of a) slight, gentle breeze. Its shape is like that of a lotus filament and it should be uttered with the nasalisation. At the end of the utterance, when it ceases, one should know that it is like the wheel of (light made by) a firebrand. Consciousness (*caitanya*) is in the middle of that, along with the mantra. It pulsates radiantly countless times with many rays (that shine in all) the directions. Again, O goddess, within that is the Primordial Energy, Mind Beyond Mind (*manonmanī*). In her transcendental state she is said to be (the energy) of the Point (*bindvī*). The pervasive God is within the Point. Beyond Māyā he is flawless. He is Śiva and transcends thought. Qualitiless, he is born of the qualities. He has authority and does all things. He is the Great Lord beyond Energy. The Krama should be performed in conjunction with this sequence (*krama*) by those who are fully determined. (84-91)

Those who desire success (*siddhi*) should know the (consciousness) which has become one with the Self, mind, mantra, Śiva and Śakti. Thus one should practice the repetition of mantra in conjunction with the breath (*prāṇasama*) within mantra in the sphere of Sound. Then once known at the End of Sound, that is called `recollection' (*smaraṇa*). `Recollection' is said to be Śakti who `comes and goes'. At the end of Śakti is the subtle, supreme energy (*kalā*) and that is Nectar (*amṛta*). It is beyond merger, formless and known of itself (*svayaṁvedyā*) by desisting from thought. O goddess, it has no characteristic, no mark, it is not destroyed nor does it grow; it is neither black nor white, it is devoid of night and day, *sandhyā*, *ayana*, *viṣuva* and *saṇkrānti*. Consciousness arises once one has known the condition (*gati*) of all states. O beloved, this is the Kaula Umāmaheśvara. By repeating the Moving One 100,000 one certainly flies up into the air. Motion (*calā*) is said to be power uttered by the (reality) which is the mark (of consciousness). She is said to be Mālinī who is without letters (*avarṇā*) and conjoined to them. Once she is associated with the individual parts (*pada* of the mantra), O fair faced one, she is without number. (KMT 5/92-100ab)

63. The word '*piṇḍa'* literally means a 'conglomeration' or 'ball' and so, by extension, a 'body'. I suppose *piṇḍa* here means the *kulapiṇḍa*, that is, the aggregate of fifty letters that make up the body of Kula. Thus the 'belly of the body' is the Yoni full of the phonemic energies of Speech (see above 2/34cd-35ab).

64. See ṢSS 3/48 ff. concerning the many evils of this, the Age of Strife. Cf. above, 6/175-177ab and below 69/24-25ab where we are told that the kingdom of the barbarians will be in the North. It is clear that the reference here is to Muslim rule. See Dyczkowski 1986: 9-11 and 98 and discussion in intro. vol. 3, p. 297 ff..

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-TWO

1. क्: श्रीव * उवाच; छ्: श्रीवक्रोवाच; झ्: * वक्र उवाच 2. M → N.
3. झ्: विज्ञान–; घ्: –मात्रेन 4. घ्: अवतार; छ्: अ * तारः
5. ग्: प्रवत्तते 6. क्: समन्तः
7. घ्: –भूति; झ्: प्रमुखोद्धूतिः 8. All MSs: निधैः 9. झ्: प्रेतापी
10. झ्: प्रमोधी 11. All MSs: –नर * उ 12. झ्: वलवान्
13. झ्: श्र * णो 14. क्: मरीचिः विरज्मे; all other MSs: मरीचिः विरजो
15. ग्: वाश्मी 16. ख्: कुला; घ्: कुःली 17. All MSs: इन्द्रजिद्
18. घ्, छ्, ज्: विमवान्; all other MSs: धिमवान्
19. छ्, ज्: संख–. संख–; all MSs: –कौ 20. घ्, छ्: विश्वामी; all
other MSs: विश्वागी 21. All MSs: शुभदो
22. क्: क्रूरे; घ्: क्रूर. The regular *sandhi* does not fit the metre and so *sandhi*
has taken place. 23. All MSs: –शर्व्वरो 24. All MSs: कान्तिः
25. घ्: कुलःजिह्व; छ्: कुलजिह्वजिह्वः 26. All MSs: समाः
27. All MSs except क्: यद्युः; all other MSs: यषु 28. झ्: ढंकवृत्
29. ग्, घ्, छ्, ज्: –सार्व्वा; झ्: सार्वा; all other MSs: सावा 30. All MSs: दूर भृट्टर
31. क्: उद्धवर्षा; ग्: उर्द्धर्षा; घ्, छ्: उर्द्धर्षो; all other MSs: उद्धर्षो 32. All MSs: भृगु
33. ख्, झ्: रथा; छ्: –रथीः 34. All MSs: विकटो 35. All MSs: कर्वुः
36. क्, झ्: विश्वागो; घ्, ग्: विश्वांशो 37. क्, ग्, ज्: विश्वजित्; ख्, झ्: विश्व * त्
38. All MSs: भीमसेनो 39. झ्: –रूपा 40. All MSs: –भृता
41. घ्, छ्, झ्: वासवो; all other MSs: वैसो *
42a. For this change from the singular to the plural form see note to 4/3c.
42b. ग्, झ्: प्रतवास; all other MSs except घ्: –वास
43. ग्, झ्: पृयः; घ्: प्रिय 44. All MSs except क्, ग्: विशाली
45. घ्, छ्: शशी; all other MSs: शसिः. See above, note to 5/66b.
46. क्: शृंगारा; ख्: सृंगारी; ग्: सृंगारा; घ्: सृंगारी; छ्: भृंगारी 47. क्: रत्ने; घ्: रत्न
48. क्, ग्: –त्रंभकः; ख्, झ्: –डभकः 49. ग्: महाहर्षा
50. छ्, ज्: –जिह्यो; all other MSs: महाजिह्वो
51. घ्, छ्: क्रूकरो; all other MSs: क्रकचो
52. ख्: शुल–; all other MSs except घ्, छ्: दंष्ट्रिणः. See above, note 4/3c.
53. All MSs except घ्, छ्: वर्षमेतत्शत्क्रतुः
54. ग्, घ्, छ्, ज्: अव्दोदयमिदं; झ्: अद्बोदयमिदं; all other MSs: अद्यो–. M → N.
55. All MSs: दक्षमंतिकं 56. झ्: सुमन्तेद्युदयो; all other MSs: सुमन्तोद्युदयो
57. क्: प्रवर्त्तितै; all other MSs except घ्: प्रवर्त्तिते 58. क्: शताशब्दशतकेन
59. All MSs except क्: ततः 60. M → N.
61. घ्: सिद्धि–; छ्: सिद्धिनाथोभिषेचितः; all other MSs: –नाथोभिषेचितः
62. घ्, छ्: मब्दोदयो M → N. 63. ख्: सुमुदा– 64. घ्, छ्: दे * केन्द्रस्तु
65. ख्, झ्: साधिकारी 66. छ्: ऐहिकामौष्मिका; ज्: एहिकामुष्मिका; all other
MSs except घ्: ऐहिकामुष्मिका 67. गुरुः करोति, or other the like is required to
complete the syntax. 68. झ्: गुरु 69. घ्, छ्: परि–
70. क्: –पोरगं 71. ग्, घ्: विचरंत्यस्मिन् 72. झ्: –तत्त्वे
73. ग्: –विधानने 74. ख्, झ्: –च * णं 75. Missing in MS ख्
76. Missing in MS ख् 77. छ्: श्रीवक्रोवाच; झ्: श्रीवक्र–
78. All MSs: –दं 79. घ्, छ्: सर्व्व

80. See above, note to 18/74c. 81. क्ः –व्याप्ति
82. ते is required to complete the syntax.
83. ग्, घ्, झ्ः –माशृत्य; ज्ः देसिका– 84. All MSs: कुलभ्रष्टा
85. क्ः क्षिपा–; घ्, छ्ः कृया–. All MSs: –हीना 86. All MSs: कुत्सितैः
87. क्ः –समासक्ती, घ्ः ससदासक्ताः; छ्ः –सदासक्ताः; all other MSs: –समासक्तीः
88. क्, ग्ः यैशुन्यनिरत्ताश्चैव 89. क्ः क्षत्र–; घ्ः –रता 90. क्, घ्ः –कृता
91. क्, ग्, घ्, छ्ः शठा 92. झ्ः –भाषिकाः. In regular Sanskrit भाषक– at
the end of a compound is an adjective meaning `speaking' or `talking about '. It is
not an agent noun. Nor, for that matter, is भाषिका– the reading in झ्.
93. A plural, not a singular, is required here. 94. All MSs: मदोन्मत्ता
95. All MSs: परिनिंदकाः 96. ख्, ग्, झ्ः लाभा–
97. ग्, घ्ः मोहाद्या; all other MSs except छ्, ज्ः मोहढ्या
98. क्, ग्ः चुंवंत; झ्ः चुवन्ते; all other MSs: चुम्बन्ते IM 5. 99. छ्ः क्षत्रिमव्य–
100. ग्, ज्ः एतैरव 101. झ्ः गुणे– 102. All MSs: आचार्यी–
103. क्ः चण्डांश; ख्, झ्ः चंडिश; all other MSs: चण्डीश
104. All MSs: –के 105. All MSs: –षी IM 7.
106. झ्ः चु 107. ग्ः –संस्कारे–
108. क्ः प्रयाश्चित्ती–; all other MSs: प्रायश्चित्ती–. The order of the first two
members of this compound has been reversed.
109. घ्, छ्ः अभक्षा– 110. क्, ग्, ज्ः अपेपा–; ख्, ग्, ज्, झ्ः अपेषा –; घ्, छ्ः
अपेया–. All MSs: –रता IM 6 + 7. 111. ग्ः परिहार्षाः 112. All MSs: गुर्वाज्ञा
113. All MSs: तेषु 114. All MSs: दीक्षिता 115. घ्, छ्ः कल्यानभोजनाः
116. All MSs: मोहा–. घ्, छ्ः –काक्षयाः; all other MSs: –कक्षयाः
117. Apparently, क्रमगुरुतल्पगाः is meant here.
118. क्, ग्ः ने ते; all other MSs: न ते 119. All MSs: पूजारि* हा
120. झ्ः ताचूताचयते; all other MSs: तारु–
121. छ्ः निर्गुनाचार्योतारयेन्नः झ्ः निर्गुणाचार्यातारयेन्न; all othr MSs except क्ः –चार्योतारयेन्न
122. घ्ः –य 123. All MSs: आचार्याः 124. घ्ः –ननः
125. क्, ख्, ग्, ज्ः वैश्यः; घ्ः वैश्ये; छ्ः वैश्य
126. क्, ग्, घ्, छ्, ज्ः –वर्ण्ण; ख्ः –वर्ण्णे
127. This past participle has a future sense. 128. घ्ः आचार्या *
129. All MSs: –संपन्नाः 130. ख्, ग्, ज्ः अनुद्विग्ना; घ्, छ्ः अनुद्विन्मा
131. All MSs: –नन्दाः 132. ग्ः निर्लपा; missing in MS झ्
133. All MSs: –ताः 134. क्ः –युक्तां; घ्ः दयो– 135. A plural, rather
than a singular, is required here. Cf. the expression द्वन्द्वत्यागी two lines further on
which though singular in form has a plural referent.
136. क्ः अहिंसास्तेत्परा; all other MSs except झ्ः अहिंसास्तत्परा
137. क्, ग्ः ज्ञान; all other MSs: ज्ञाने
138. घ्, छ्ः शान्तचिन्ताः; all other MSs: शांतचिन्तार्द्ध
139. Unclear in MS क्; missing in MS ख्, ग्, ज् and झ्.
140. All MSs except छ्ः द्वत्यागी,
141. घ्, छ्ः गोत्रवान्मल्य–. I have chosen the reading which preserves a hiatus
with respect to the *sandhi* between *pādas*, as this is generally the case throughout
this text. Cf. 3/25c and note. 142. क्ः –पर्वाधिकारिस्यो; all other MSs:
–पर्वाधिकारिन्यो. See above, note to 3/22b. IM 7.

143. All MSs: आज्ञापर 144. झ्: योगिन्या; all other MSs: योगिनां
145. All MSs: –वादिन्यो 146. Here again the singular replaces the
required plural. See note to 4/3c. 147. All MSs: अपाचकाः 148. घ्: पाठ; छ्, झ्: पाथ
149. See above, note to 6/1a. 150. वेदान्तम् etc. apparently agree with an
unstated मतम्, दर्शनम् or the like. 151. झ्: दुःखयन्ति 152. क्: सद्धक्तोश्च
153. All MSs: कुमारिकाम् 154. ख्: योगियोगिनीं–; unclear in MS: झ्
155. A peculiar switch from the plural to the singular takes place here
which is maintained throughout to the end of this passage apart from one or two
exceptions. 156. All MSs: शूद्रक
157. Cf. above, 31/98b. See above, note to 3/119d. A singular is required
here for consistency. See above, note to 4/3c.
158. घ्: शायानः ग्रहकारकाः; छ्: शायानग्रहकारकाः 159. ग्: प्रत्यक्ष
160. क्: वेददीक्षो–; all other MSs except झ्: वेद–
161. क्, ग्: अनुष्टानरतः; घ्: अनुस्थानरताः
162. ख्, छ्, ज्, झ्: शांतः; घ्: शान्त 163. क्, ख्: सुयंतृतः 164. क्: श्रुवि; ख्, झ्: श्रुचि;
all other MSs: शुवि 165. घ्, छ्: धातुर्वादमुपेक्षकः
166. घ्, छ्: – पालज्ञे; ग्: –पालज्ञा; all other MSs: –पालज्ञो
167. A singular is required here. 168. क्, ख्: –प्रयंनस्तु
169. घ्: शान्त 170. All MSs: एकान्ता
171. A singular is required here. See above, note to 4/3c.
172. All MSs except झ्: सुभटो 173. ग्: चः
174. Missing in MSs क् and ग् 175. क्: –मोनस; घ्:
–मनसस्; all other MSs: –मनसः. IM 7. 176. घ्, छ्, ज्: –कुशलस् 177. घ्: ततदर्थपरिःह्रही
178. झ्: से 179. धमपालकः could be a possible emendation.
180. झ्: हंसकः 181. ख्: –न्नान्मा 182. छ्, ज्: –गोष्ठि–. See
above, note to 3/21b. 183. All MSs: –भार्या
184. घ्, छ्: –मदनावस्था; all other MSs: –नावस्थो. Rather than accept the reading
of the majority of the MSs and assume a deviant *visarga sandhi* that is of doubtful
occurrence even though there may be three or four other instances (see above,
note to 8/104a), I have preferred to omit *sandhi* here as often happens between
*pāda*s (see above, note to 1/5b).
185. छ्: सत्यसौ–. Missing in MS झ् from here up to 32/54cd.
186. क्: शिष्ट–. All MSs: –विचारज्ञ
187. ख्, घ्, छ्, ज्: निर्मलो; ग्: निमुलो all other MSs: निर्मुलो 188. क्: –परीधानो
189. All MSs except झ्: मुक्तकेशो 190. All MSs: सुधौत
191. All MSs: – रंपकः 192. क्: आचार्यो 193. घ्, छ्: –भूत; all
other MSs except झ्: –भूतः 194. घ्, झ्: –दृक्ष्यमाख्यातः; छ्, ज्: आचार्येदृक् समाख्यातः;
all other MSs except छ्, ज्: आचार्यदृक्षमाख्यातः By accepting this reading I assume that
DS has taken place. 195. झ्: इदृशं 196. ख्, झ्: प्रा *
197. For this deviant form see above, note to 9/19b. 198. ज्: सृणु
199. झ्: नापरिक्षित– 200. छ्: –मन्वये 201. क्: सभक्तश्च
202. क्: –रतथ 203. क्: शान्तं
204. IM 6 + 7. क्: –रतो; ख्: गुरुपादार्चान–
205. घ्: देवाग्नि– all other MSs: देवता–

206. घ्: –मार्गो–. The singular – आभिलाषी would be too short for the metre.
207. घ्: अमूर्त्तो 208. ख्, ग्, ज्: शान्तः–; झ्: शान्तः तर्कशास्त्रमपेक्षकः
209. All MSs: योगिनी च 210. घ्: भक्ता
211. क्: श्रुक्रोधिनो; ख्, ग्, ज्,झ्: सुक्रोधिनो; घ्, छ्: आक्रोधिनो. A singular, not a plural is
required here. See above, note to 4/3c.
212. क्, घ्, छ्: अपिशुनो See 32/38a and note. 213. छ्: यन्नेन
214. All MSs: –परिच्छेदे 215. घ्: सदाः 216. छ्: च निवेदकः
217. छ्: त्रिशुद्धा; all MSs except घ्: त्रिशुद्ध्या 218. Practically the
same line occurs above as 28/119cd, 30/134cd and 30/143ab.
219. घ्, छ्, ज्: साध्य–; all other MSs: शाध्य– 220. ग्: –मुपक्षकः
221. Missing in MSs क्, ख्, ग्, ज् and झ्.
222. घ्: विद्वेष्टा; छ्: विद्वेष्ठा; all other MSs: विनिद्वेष्ठा
223. क्: स्वेष्ठजने; all MSs except ख्: जेष्ठजने 224. झ्: –पारज्ञः
225. क्, ख्, ग्, झ्: –गुणो all other MSs: –गुणा 226. क्: शिष्यो
227. झ्: –न्वेन 228. क्, ग्: –र्हादि; घ्, छ्: –र्ज्ञाहो; all other MSs:
दीक्षार्हो 229. Missing in MSs क्, ग्, घ् and छ्
230. क्: सौ. स would be correct but makes the seventh syllable short.
231. All MSs: –राज्ञाया – 232. घ्: विपरीतार्थायुक्तो; झ्: विपरीतीर्थोयुक्तो, all other
MSs: विपरीतार्थो– 233. झ्: न * कं 234. घ्, छ्: –विच्छूद्रा; all
other MSs: –विद्शुद्रा 235. All MSs except ख्, घ्, छ्, ज्, झ्: अन्यजातयः
236. छ्: प्रवर्त्तव्या 237. घ्: –ता
238. घ्, छ्: जातिस्तेषां न गृह्णीया; all other MS: जातिस्तेषां न गृह्णीयाद्
239. All MSs: भक्तिरेषां 240. छ्: व्रह्म * स्तु
241. All MSs except क्: चण्डालः242. All MSs except छ्: सो
243. All MSs except क्, ख्: जीति–; ख्: –भे * न
244. All MSs: –विधिक्तस्तु 245. ग्: –तुल्या; घ्, छ्: –तुलो; झ्: मुखतुल्यो
246. ख्, ग्: मूखोपि 247. घ्, छ्: –श्चेद् 248. घ्, छ्: कल–
249. घ्: कुयात्रे 250. झ्: कुन्सित 251. ग्, झ्: मूर्ख; छ्: मूखे
252. झ्: भक्ति * ने 253. झ्: दुःखके
254. घ्: च; all MSs except क्, ख्, झ् missing in all other MSs.
255. घ्, छ्: नमाचरेत् 256. ग्: तस्यात्; घ्, छ्: तस्या
257. छ्: –प्रयन्नेन 258. ग्, ज्, झ्: लोभात्न
259. क्, ग्: आद्यपीठवतारिते; ख्: आद्यपीठावतारि *; घ्, छ्: आद्यपीठाधिवतारिते
260. क्, ग्: –मार्ग. क्, ग्, ज्, झ्: + विद्यापीठावतारिते 261. झ्: –निर्णय
262. ख्: कादिभे *; घ्: का:दिभेदे 263. ख्, झ्: –लक्षणा * रवर्णने

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-TWO

1. This chapter deals with the characteristics of true and false teachers and disciples. It opens with the 'great arising from Meru' of the teachers of previous aeons At first sight it appears that this passage is independent of the rest of the chapter and has little to do with it, but that is not so. All major rites begin with the worship of the lineages of teachers and cannot be performed without knowing them. It supplies information that an initiate must know to qualify him to be a true teacher and hence is one of his characteristics.

In the earliest period of the formation of the rites of the Kubjikā Tantras the worship of the first teachers was confined to those related to the emanations of the Bhairava's forms, that is, the Five Siddhas. Subsequently, to these were added the Nine Nāthas who were originally the Bhairavas of the nine letters of Navātman, his seed-syllable mantra. The Sixty Teachers and One Hundred Teachers is a later addition that aims to sink the roots of the tradition firmly not just to earlier Ages (*yuga*) but also aeons (*kalpa*).

A similar series of teachers, but with entirely different names, is found in the first chapter of what remains of the *Kulakaulinīmata*. The *Ṭīkā* (MS K fl. 182b) in the course of its commentary on this chapter of the KuKauM reproduces the same list, which we need not do here. Our text lists one hundred teachers, corresponding to as many years distributed through the four Ages (*yuga*). The KuKauM refers to just sixty teachers called the Sixty Years (*saṁvatsara* or *abda*) named after the years in which they received the goddess's grace (*yasya yasya yasmin yasmin saṁvatsare 'nugraho [k kh: -haṁ] jātaḥ [k kh: jātaṁ] sa [k kh: te] ca saṁvatsaraḥ* | Ṭ ibid.). Belonging to the three lineages, they are closely related (*bhratṛvarga*) and are said to have lived at the end of the aeon (*kalpa*) in the Deccan (*dakṣiṇāpatha*) (*saṣṭyabdās te samākhyātāḥ kalpānte dakṣiṇāpathe* KuKauM 1/23cd).

The text stresses that it is essential to know the correct order of seniority of these teachers and those of one's own lineage (*svoli*). Accessible only to initiates of that lineage, this knowledge is a sign that they belong to it. Thus, those who possess it may freely participate in the rites and dine together.

2. Cf. above 14/4-5.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-THREE

1. छ्: श्रीवक्रोवाच   2. घ्: स्मृता:
3. All MSs except क्, ख्: परोक्षो 4. ख्, ग्, ज्: प्रत्यक्ष; घ्, छ्: प्र * क्ष
5. IC.   6. घ्: भैरव:
7. The root चल् is regularly 1P, however, in general usage it is also
sometimes *ātmanepadīi*, although rarely.
8. क्, ख्, ग्: वेगात्–अग्नि– 'M' has been inserted here to avoid forming a *sandhi*
that would disrupt the metre. See above, note to 3/21b.
9. All other MSs except क्: –रंध्र 10. All MSs except छ्: –त्याशु
11. M → N.   12. घ्, छ्: विद्धिर्; all other MSs: विद्धि
13. All MSs: ययु:   14. All MSs: पश्यते
15. Missing in all manuscripts.   16. All MSs: शक्तिर्
17. क्, ख्, ग्, ज्, झ्: उच्छाच्छलत्वं   18. All MSs: –दृष्टिं
19. All MSs except क्: प्राप्तिविंदरूपं
20. ख्, ग्, घ्, छ्, ज्: –प्राप्तियदा. तदा is required to complete the syntax.
21. M → N.   22. क्: –ग्रन्थ्यां IM 5. M → F.
23. All MSs except घ्, छ्: + परे 24. क्: परे
25. All MSs: –लक्ष. An irregular compound has been formed here.
26. घ्, छ्: परिगृही; all other MSs: परिताही   27. All MSs: नूनं
28. The required plural form हितायन्ते would make the seventh syllable long.
29. All MSs except झ्: पतत्याशुनाडी–. पतत्याशुरिति would improve the syntax,
although it still remains peculiar.   30. घ्, छ्: प्रवेस्यति   31. घ्, छ्: वेताल:
32. क्, ग्: –आशीर्वा *. M → N.   33. IM 6.   34. ख्: प्रपशेत; छ्: प्रपश्यत्.
The regular *parasmaipadī* optative form – प्रपश्येत् – would be too short for the
metre, while प्रपश्यति would make the seventh syllable short.
35. ख्, ग्, घ्, छ्, ज्: –शीति. Concerning the deviant form of this numeral, see
above, note to 3/41b.   36. घ्: अवस्था
37. क्, झ्: परिपण्ष्थिता:; all other MSs: परिपंथिता:   38. ग्: ह्येकां
39. All MSs: सर्वे   40. झ्: निदिष्ट all other MSs except क्, छ्: निर्दिष्ट
41. छ्: –न: 42. क्, ख्, झ्: अवेस्थाहीना. IM 5.
43. All MSs: शिष्या   44. ग्: क्रमिकाल्म; घ्: क्रमिकात्मा; all other MSs:
क्रमिका   45. क्: ल्मध्रुवंति; ग्, घ्: ध्रुवंति; all other MSs: ला ध्रुवंति
46. The root अवाप् is normally 5U, so अवाप्नुवन्ति or अवापन्वते would be correct
in the active. In this case a passive form is given an active meaning.
47. घ्: –रपि:   48. झ्: वजीवीज; all other MSs: वज्रवीजा
49. छ्, ज्: –या   50. घ्: एषां
51. ख्, छ्, झ्: नैवाद्धवं; घ्: –भयं. M → N.
52. क्: –ह सिर्वैं; ख्: –ह विर्व्वै; ग्, ज्: –हसिर्व; घ्, छ्: –ह सि; झ्: –ह सिवे IM 5.
53. All MSs: –विवर्जिता   54. झ्: वधाज्ञाया   55. All MSs: अवस्थाज्ञा
56. M → N. See above, note to 1/4a.   57. घ्: या
58. IM 5. All MSs: –वेधा   59. घ्: अवस्था   60. All MSs: संप्रवक्ष्महे
61. All MSs: षडर्थ– Cf. below, 31/31a.   62. घ्: –ता
63. IM 6 + 7.   64. All MSs: कीर्त्तिता
65. क्, ज्: –शासनं; घ्: –सासने   66. घ्, छ्, ज्, झ्: –विद्वानां

67. All MSs except ग्: अवस्था 68. See above, note to 1/17c.
69. All MSs: –ध्वाादि
70. ख्: वर्ण्णभुवनस * *; घ्, छ्: –संसुद्धा; all other MSs: –संयुद्धा
71. ख्: * * * * * मंडला; ग्: –कंदसमण्डला; –कुन्दस: मण्डला. See above, note to
4/10c. 72. ख्, घ्, छ्: –संतामे 73. ग्, छ्, ज्: द्विविधादिता; घ्: द्विविधादिता:
74. All MSs: नय– 75. ग्, घ्, छ्, ज्: हौत्री I take this to be an
irregular feminine which agrees with दीक्षा. 76. घ्, छ्: वधवतीति
77. All MSs: सा 78. घ्, छ्: दौत्री; all other MSs except झ्: हौत्री
79. घ्: –पू:र्वा 80. IM 5 + 6. 81. घ्: स्वगुरो
82. All MSs: वेधाश्च 83. झ्: दी *– 84. ज्: काल; all other
MSs except क्, ग्: कौले 85. All MSs except ख्, घ्, छ्, झ्: पुष्प
86. M → N. See above, note to 1/1c.
87. See above, note to 1/4a. 88. क्: पालन 89. All MSs: पन्थ–
90. घ्, छ्: पूष्पे– 91. घ्: –प्रभावेन:
92. ख्, ज्: करस्थां–; घ्, छ्: करस्थां * * * * *; झ्: करेस्थां, all other MSs: –स्था
93. All MSs: –पानीयं 94. Missing in MSs घ् and छ्
95. All MSs: आरुहे 96. Following four lines are missing in MS घ्
and छ् from here up to 33/27a. 97. All other MSs: शोधितो 98. झ्: दीक्षायेत्
99. ग्: –च्छदा all other MSs: –च्छेदा
100. क्, ख्, ग्, ज्, झ्: सतुलाप्रत्यय. This is one of the rare instances in which
प्रत्यय– is in its regular masculine form although above (33/23b) the same
expression is neuter. 101. घ्: चाह्यतो
102. An ablative here would be better.
103. This *pāda* is one syllable too long.
104. All MSs except क्: व्याप्ति 105. All MSs except घ्, छ्: प्रकंपनाम्
106. घ्, छ्: विद्धे: 107. घ्, छ्: कार्य 108. झ्: –णात्
109. घ्: आनवा 110. ख्: –संभव; ग्, घ्, छ्, ज्: –संभवाण् शाक्ता, the
required form, would make the fifth syllable long, and so the final vowel is
shorted and the word is conjoined with the following one to form an irregular co-
ordinative compound. 111. घ्: आनवा
112. All MSs except झ्: शाक्ते 113. The following four lines are missing
from here up to 33/32cd in MS झ् 114. घ्: स्मृता:
115. ख्: –भोजयायते; ग्: –भोभजायते; घ्: पाशास्तो–; ज्: –स्तोभोभजायते
116. This *pāda* and the previous four lines are missing in MSs झ्.
117. All MSs except घ्, छ्: –नाश्चैव
118. छ्: वाचहा; all other MSs: वाचका; वाचका may well be taken to be a deviant
form, but I have chosen to emend to the regular form वाचिका.
119. क्, ग्, ज्, झ्: मानमा; all other MSs: मानसा. Here too मानसा may be
considered to be a deviant form, but I have chosen to emend to the regular form
मानसी. Cf. below 33/36b. 120. घ्: आनवा
121. घ्: वरानन:; all other MSs: –ने 122. घ्: क्रमेदा:ज्ञा। क्रामेत्,
क्रमेत् and क्राम्येत् would all be regular but none of them fit the metre.
123. घ्: वत्सल:; all other MSs except छ्: वत्सले
124. ख्, ग्, घ्: शक्तिगुरोराज्ञा 125. All MSs except घ्, छ्: कारुण्यात्

126. All MSs: देवतां 127. ख्, झ्: –प्राप्ति–; घ्, छ्, ज्: –संप्राप्तिमानसो–; छ्: – मानसा–; all other MSs: –मानसो– 128. घ्, छ्: वेधसं
129. क्, ख्, ग्: स्पूर्व्ववेधं; घ्: स्पर्शावेधं; छ्: स्पर्शावेध; ज्, झ्: स्युर्व्ववेधं
130. ख्, झ्: द्वितीयके 131. घ्: दृःष्टि–,. All MSs: वेधस् M → N. वेध is here treated as neuter as it is usually in this text.
132. झ्: दुर्ग–; all other MSs: –वेधश्
133. घ्: चतु–; all other MSs: चतुः–; all MSs: –रं
134. All MSs: दीक्षाज्ञानं प्रतिष्ठितम् 135. घ्, छ्: शिष्या 136. All MSs: –गुरोज्ञया
137. क्: दिक्षोपस्कारणं; ज्: दीक्षोपस्कारणं; all other MSs: दीक्षापस्कारणं
138. क्: सुघ्गन्धाम–; झ्: सुगंधंमक्षतं 139. All MSs: धूप 140. M → N.
141. झ्: तथा तथा 142. ग्, ज्, झ्: –सहिरण्यकां
143. क्, ख्, घ्, छ्: द्रव्योपस्करणानि; all other MSs except झ्: द्रव्योपस्कारणानि
144. झ्: –ता; all MSs: –तां 145. The regular *sandhi* – गुरोरग्रतः – would entail an extra syllable and गुर्वग्रतः an irregular fifth syllable. Cf. 23/63d, 30/203b, 210d, 33/4d, 37/69d, and 46/257d.
146. All MSs except क्, ख्: –वस्राद्यैदिव्यै–
147. घ्, छ्: परिधार्य्या; झ्: परिधाप्यो; all other MSs: परिधाप्या 148. ज्: पश्चात्शरीरं
149. ज्: स्व 150. क्, ज्: –हीना 151. घ्: गुरुः
152. घ्: क्लेशंपरायणं; छ्: क्लेशंपरायण; all other MSs except क्: –परायण
153. दण्डवन्नमस्कारं would be correct but too long for the metre. See above, note to 6/43a. 154. All MSs: धनाढ्यो 155. All MSs: –हीनो
156. क्, ग्, ज्: –वेत्सलः; all other MSs except घ्: –वत्सलः; cf. also 32/61cd.
157. ग्: आचार्या; all other MSs: आचार्यो 158. छ्: कारुण्यादेव–
159. All MSs except क्, ख्: –भाव 160. M → N.
161. All MSs: कंप 162. All MSs except घ्, छ्, ज्: पूर्मिस्तु. घूर्णिः is the regular form. See above, note to 5/33d. Cf. MVT 11/35cd as quoted in TĀ 5/107cd: आनन्द उद्भवः कम्पो निद्रा घूर्णिश्च पञ्चकम् 163. All MSs: पंचमा
164. M → N. 165. M → N.
166. क्, ग्: –त्यनेकधाः; ख्, ज्, झ्: –त्यनेकधा; ग्: –वंधात्वनेकधा; छ्: –मुद्रावंधात्वनेकधाः
167. ज्: दूरात्श्रवण– 168. घ्: कौलभावा– 169. ग्, घ्, छ्, ज्: व
170. All MSs except छ्: वल्नृनं 171. क्, ख्, ज्: स्वच्छपा; ग्, झ्: स्वच्चपा; घ्, छ्: स्वच्छया
172. A plural is required here. 173. All MSs: पूर्वोक्तानि
174. घ्: गुणा 175. ग्: उत्पद्यन्त; घ्: उत्पद्यन्तं 176. छ्: तद्विसामात्
177. All MSs: तल्लीनो 178. घ्, छ्: –न्नव
179. ख्, ग्, ज्: –ज्ञया; all other MSs except क्: तीव्राज्ञाया
180. घ्: योगः– all MSs: –नायकं 181. घ्: –काः
182. The passage from here to the end is drawn, with additions and drop outs from TS 9/1-244. 183. यतः is meant here. 184. TS ख्: त्व
185. घ्: ममः; TS: वरदो मम (ख्, ग्: ममः) 186. घ्: ज्ञात्वा
187. All MSs: सद्य. See note to 3/103d and cf. 33/38d and 36/25b.
188. झ्: ष * ध्व– 189. घ्: तत्वन्नायक– 190. घ्, छ्: –पृच्छतं
191. घ्, छ्: सर्व्व 192. घ्: रिपुनं 193. ग्: तथ्येने
194. ख्, ग्, ज्, झ्: मुन–; घ्, छ्: सुर– 195. क्, ग्, ज्: पक्षीयतेद्; ख्: पक्षीयत् तद्; झ्: पक्षीयतेद्; all other MSs: परिक्षयेद्; TS: परीक्ष्ययेद्
196. All MSs except घ्, छ्: भूमि; TS: भुमिं

197. घ्, छ्: –विशारदा all other MSs: –विशारद; TS ग्: –सारद:
198. M → N. 199. घ्: खाटं
200. TS क्: पांशुरव्यधिकां; ख्, ग्: –रव्यधिका. `R' has been inserted between the
words of this compound to gain an extra syllable for the metre. See above, note to
3/21b. 201. TS ख्: –मि; ग्: –मिस् 202. ख्: गोधयेत्; TS क्, ख्, ग्: शोधये
203. TS ख्: ता 204. ग्: प्रयेत्नेन; छ्: प्रयन्नेन
205. All MSs: पशु–; घ्: –विवर्जिता; TS क्: तु *शल्यविवर्जिता:; ख्: तुवशल्य–; ग्: तुषसल्य–
206. All MSs: –द्या; TS: कण्ठकांगारकपाल्यै: 207. All MSs: वर्जयित्वा
This emendation agrees with the reading of MS K of the TS. The other two MSs
read ता 208. TS ग्: प्रयन्नत: 209. घ्, छ्: –ज्य 210. क्, ग्, ज्: क्षारं
211. All MSs: तक्र 212. All MSs: –द्रुमं–; क्, ग्, घ्, छ्, ज्: –त्वच; all
other MSs: –त्वच:; TS: अतशी खलं तथा तक्रं (ग्: *?क्रं) क्षीर पञ्चदुमत्वजा । This compound has
been broken up for the metre. 213. All MSs: –वृक्षं च This emendation
agrees with the reading in the TS. 214. झ्: सरं
215. TS: एतश्चैवोदकं (ख्: एते–) 216. All MSs except क्: सिञ्चये तत्. तां is
missing in MS क् and in the TS.
217. Missing in MSs घ् and झ्. 218. TS: ऐशान्यां (क्, ग्: ईशान्या; ख्: ऐशान्या)
219. TS: वाथ कर्तव्या 220. TS: सर्वकामप्रसिद्धये
221. घ्, छ्: भूताख्यां. Although this and the following cognate words in this
and the next line are nominatives in form, they function as locatives.
222. घ्, छ्: पूर्णमास्याथ 223. TS: प्रिये
224. TS: –क्षेऽथवा (ख्: –पक्षथवा) शुक्ले 225. TS: शारदेऽथवा
226. घ्: उपस्वन्ना; all other MSs except छ्: उपमन्ना; TS क्, ख्, उपसना
227. All MSs: भक्तिवन्ता; TS: भक्तियुक्ता 228. घ्: –व्रता
229. घ्: परीक्ष:या; झ्: परीक्षेया; all other MSs: परीक्षया. A genitive or an ablative
would be better here. Cf. below 33/68c. See above, note to 10/47d.
230. TS: परीक्षा तेषु कर्तव्या 231. छ्: शस्त्रे all other MSs except घ्, ज्, झ्: शास्त्र
232. TS: प्रचोदिता 233. TS: शुद्रो
234. All MSs: द्वादशवर्षाणि वैश्यो; TS ख्: –वर्षवेश्यो; ग्: द्वादसभिवर्षैवेश्यो
235. TS ख्: –य 236. छ्, ज्: ब्राहमणतदनन्तरम्; all other MSs:
ब्रह्मणस्तदनन्तरम् TS: षट्सु वर्षाणि ब्राह्मणं तु तदर्द्धत:
237. छ्: परीक्षेट्. The objects of this optative are, as sometimes happens in the
Sanskrit of this text, in the nominative rather than the accusative.
238. घ्: –ते: न 239. This line is missing in TS.
240. घ्, छ्: अपमश्चात्तमे; TS ग्: –मश्चौतमे
241. The TS and MSs ख्, घ्, छ्, ज् and झ् of the KuKh support this reading.
The regular locative – कर्मणि – does not fit the metre.
242. उत्तमाधमकर्मषु (छ्, ज्: –सु) This reading agrees with the one in the TS.
243. ख्, झ्: नामो–; all other MSs: नामा–
244. क्: –क्षा; all MSs: –क्ष 245. घ्, छ्, ज्: परिच्छया; TS: परीक्षेत प्रयत्नत:
246. All MSs and TS: परीक्षया I have chosen to emend but cf. 33/65c, and
see note to 10/47d. 247. All MSs except क्, ख्: समुत्तीर्ण्णा
248. घ्, छ्: सुयोग्यास्व 249. All MSs except क्, ख्: सुशाशिता:; TS:
परीक्षार्णवमुत्तिर्णास्ते (ख्: –मतिर्णस्ते; ग्: परीक्षार्णाव–) योग्यास्तु शिवाध्वरे। 250. TS क्, ग्: –ग्रहं
251. All MSs: –योग्य; TS: कार्यस्ते प्रयोग्या (ख्, ग्: –ग्या:)

252. झ्: विलोमात्; TS: विलोमा 253. छ्: यन्नान्न; ज्: यत्नानम; TS: वर्जनीयास्तु
254. TS: ते न (क्: तै णु) सिद्धेस्तु भाजना:
255. All MSs: दीक्षा; TS: जाता: सूक्ष्मं
256. All MSs except क्, ख्: प्राप्नुवर्त्ति; all other MSs: प्राप्नुवन्ति This emendation
agrees with the reading in the TS. 257. TS: तत्पदम् 258. घ्, छ्: कुशिष्यात्
259. छ्: वदि 260. क्, झ्: लाभेन
261. All MSs: उभाभ्यामचिराद् 262. विघ्न– is regularly masculine but it is
sometimes also neuter in common Sanskrit usage as well.
263. All MSs: उपसन्ना; TS: एवं ज्ञात्वा तु मन्त्रांश उपसन्नो
264. घ्, छ्: महाधियान्; all other MSs: महाधिपान्; TS: महामति: 265. घ्: पूज्या:
266. All MSs: कुमारिका: 267. क्: –मण्डले
268. ग्: –संच्छन्न; all other MSs except घ्: चूट–
269. स्रग्– would be correct but does not fit the metre.
270. छ्: कलसाष्टकं 271. क्: दिक्षुशान्यां; all other MSs: दिग्विदिक्षु ईशान्यां.
M → F. 272. All MSs: –कुंभक
273. The order of the first two members of this compound has been
reversed. 274. ग्: हुंदुं; क्, ख्, ज्: हुंडं; झ्: हुंत्रं
275. I.e. विधिवत् विस्तृतं शोधितं च 276. All MSs except ग्, छ्: त्व 277. छ्: –तां
278. TS: तत्र (ख्: तंत्र) देवेशं 279. TS: सर्वात्मानं (ख्: –न)
280. All MSs with TS: –गतां 281. TS and All MSs except क्: देवीं
282. TS: परां सर्वाक्षरां प्रिये 283. TS: महाकायां (ख्: मु–; ग्: * ?हा–)
284. झ्: वरदा; TS: –रूपां वरप्रदाम् 285. TS: पिवन्ती मदिरां दिव्यां (ख्: दिव्या)
286. घ्, छ्: महोत्कटां; TS: प्रहस्यन्ती (ख्: प्रहसन्ति) महोत्कटाम् (ख्: मदोत्–)
287. TS: वर्गमातृगणं वाह्येयथापूर्वं (ख्: –पूर्व) प्रपूजयेत् 288. TS: विविधं
289. TS: दत्वा सुरासव सुतर्पयेत् 290. TS ख्, ग्: एवां 291. All MSs: क्रम
292. TS: पूजां तत: कृत्वा विज्ञायेत् (ख्: विज्ञाययेत्) परमेश्वरम्
293. क्: पूर्वे; all other MSs: पूर्व
294. क्: –मंवितम्; ग्: संतृतंण् संभृतिम्; छ्: –मंभृतं (F) would be the correct form here
assuming an implied verb such as दद्यात्.
295. ग्, घ्, छ्, ज्: विज्ञेयत्; all other MSs विज्ञयेत् The regular form - विज्ञापयेत् does
not fit the metre. I have emended to the deviant form found in the TS, which is
closer to the regular one. 296. TS: अच्छिद्रो भव मे नाथ
297. TS: पश्चर्थेयत्कृतं मया 298. क्, ख्, झ्: यं–. Presumably, this
attributive compound qualifies यज्ञम् (M → N)
299. All MSs: देवि 300. All MSs except घ्, छ्, झ्: प्रसाधक:; TS: तत्
सर्वं सफलं देव तव पादप्रसादत: 301. All MSs: यत्वा
302. TS: यथापूर्वं (क् ग्: –पूर्व) तथात्र तु 303. TS: शिवं तं
304. TS: तु 305. IC.
306. All MSs except घ्: आहुतीं; TS क्, ग्: आहुती; ख्: आहुतीम्
307. All MSs: –पञ्चसु This emendation agrees with the reading in the TS
308. TS: शुध्वे धेतु (ख्, ग्: ध्वेतु) तत: पश्चाद् (ग्: पश्चोद्)यजनं पूर्ववत् कुरु
309. IM 6. घ्: तत्रर्यायेन्मंदलंवास्ना; छ्: तत्रर्यायेन्मडलंवास्ना:; ज्: तर्यापद्मण्डलवास्तो:; all other
MSs: तर्यापद्–; TS: तर्पयेन् (ख्, ग्: –येत्) मण्डलीशास्त्रं (क्, ग्: –शास्त्रे; ख्: शास्त्र)
310. TS: विद्यामन्त्रगणं (ख्: –ण) प्रिये
311. All MSs except छ्: वरारोहे. Cf. 14/125c.

312. छ्: आत्मास्थं; झ्: –सं; TS: स्थण्डिले कलशे वह्नौ (ख्: वह्नै). Presumably this word
agrees with देवम् (M → N), or the like. 313. TS: आत्मनस्य विशेषत:
314. क्: एकात्; घ्: –क्रियान्; छ्: –सन्क्रियान्; all other MSs: –क्रियां; TS: कर्तव्या तु (क्, ग्:
कर्तव्यास्तु) विपश्चिद्भि: (ख्: –श्चिद्भिस्) सदृशा चैव प्रक्रिया
315. घ्: वतुके स्त्राय; छ्: वटुकेन्द्राय; all other MSs: वटुकं देयं
316. As frequently happens in this text, आदि at the end of a compound is
treated as an indeclinable. 317. All MSs: योगिनी 318. छ्: संकल्प
319. ज्: प्रवेशयेत्शिष्यं; TS: पश्चाच्छिष्यं (क्: पञ्चाच्छिष्य; ग्: –ष्यं) प्रवेशेत (ख्: –शेते)
320. All MSs except क्, ख्: –हस्त
321. घ्, छ्: सुचापयेत्. The regular causatives of the root मुच् (6U) in this case
would be मोचयेत् or मोचयेत. TS: पुण्यात्मो (ख्: पुष्यामो) चापयेच्छिष्यं (ख्: वापयेच्छिष्यं)
322. TS: ततो देवं 323. ग्: गच्छत्; घ्, छ्: गच्छ; TS: गत्वा
324. क्: कुंडल–; TS: चाग्नि– 325. छ्: षडध्व; TS: अध्वानं. The regular form of
the accusative singular of अध्वन् is अध्वानम् but that would be too long for the metre.
Cf. 13/17b. 326. All MSs: शरीरं च निवेदयेत् This emendation
agrees with the TS. 327. TS ख्: –ण 328. TS: –नार्थे
329. All MSs: दीक्षातस्यैव This emendation agrees with the reading in the TS.
330. TS: सुव्रते 331. घ्, छ्: चतुकं; all other MSs: चतु:कं
332. ख्: श्रपयत्; छ्: श्रपयेन्–; all MSs: श्रपयेत्
333. All MSs: सया; TS: चरुं (क्, ग्: चरु) वै श्रपयेन्मन्त्री (ग्: श्रपयेत्मन्त्री) क्षीरेणामृतवत्सया।
334. छ्: –कतन्दुलैर्देव; ज्: –कतंद्रूतंदेव; झ्: –कतंभूतैर्–; TS: श्यामाकतण्डुलैर्देवि
335. TS: नीवारैर्वा 336. TS: षष्ट्या शाल्पाथ वा (ग्: व) देवियवगोधूमव्रीहिभि:
(क्: –त्रीहिभि:; ग्: ?)। 337. All MSs except ख्, झ्: सौवर्ण
338. क्: –तांम्रे 339. TS: ताम्रसौवर्णराजत्या अथवा (ग्: ?) मृण्मयेन (ख्:
मृण्मथेन; ग्: ?) वा (ग्: ?)। 340. ज्: निर्वणे; TS: सुदृढा निव्रणा
341. TS: स्निग्धा 342. TS: क्षालनान्मूलविद्यया (ख्: –येत्मूलविद्यांया)
343. This line is illegible in MS ग् of the TS. 344. छ्: सोधयित्वा
345. छ्: ज्वालयेमूलविद्यया; ज्: –येशूल–; all other MSs except घ्: –शूल–
346. An ablative rather than a locative is required here.
347. क्, ख्, ज्: वात्मुकं; ग्: वान्मुखं; घ्: चोल्मुखं; छ्: चाल्मुकं; झ्:?; all other MSs: चोल्युकं
348. TS क्, ग्: गूह्य. See above, note to 5/64d. 249. छ्: वहिलान्त
350. छ्: नु; TS: च 351. क्, ग्: दायते; ज्: दीयतेत्; all other MSs
except घ्, छ्: दीयते 352. TS ग्: ? 353. TS: स्त्रपयेत्
354. TS: तेन 355. छ्: चागौ 356. TS: –रक्षा
357. TS: प्रसन्नवान् 358. TS: घृतदिग्धां
359. All MSs: स्थाली; TS ख्: स्थाली
360. At least तस्य, or the like, is needed to complete the syntax.
361. ग्, ज्, झ्: निश्चलतां; all other MSs except छ्: निश्चरतां; TS: स निश्चला
362. घ्, छ्: चारणं; all other MSs except ख्, झ्: वालनं
363. TS: घढरन्तेन (ग्: ?) कारयेत् 364. क्: शिताशिताभिद्यारं; ख्, ज्: शिताशिताभिघारं; छ्:
सितासिताभिघारन्; झ्: –सिताभिद्यानं; all other MSs: –सिताभिघारं; TS: स्विन्नोचोष्णाभिधारं (ग्: –घारं)
365. All MSs except घ्, छ्: वालनं; TS: क्षालनं (क्: स्यालनं)
366. क्, ख्, ग्, झ्: मतनं; ज्: मतन; TS: चैव मूलमन्त्रेण कारयेत् 367. TS: नास्ति
368. All MSs: –पात्र 369. TS: संपात हृद्गतं कृत्वा
370. M → N. TS: चतुर्भागं तु 371. TS: देय 372. All MSs: –मुत्तरा

373. TS: द्वितीयं कलशस्य (ग्: –सस्य) तु 374. छ्: चेव
375. ग्: आग्नयां; all other MSs except घ्, छ्: आग्नेयां; TS: बलिवह्निभ्यां
376. The regular genitive of आत्मन् is आत्मान:. See above, note to 3/10d.
377. घ्, छ्: नैवेद्यान्यं; all other MSs: नैवेद्यात्य This emendation agrees with the
reading in the TS. 378. छ्: त्रिभि
379. क्: र्वलिं; TS: स्थानैर्बलिं 380. TS: दद्यात्
381. All MSs except घ्, छ्: पाकानां; TS क्, ग्: बालानां
382. All MSs: हराणां This emendation agrees with the reading in the TS.
383. क्: –प्रपालका:; घ्, छ्: –प्रपालकां; all other MSs: प्रपालका
384. TS: पश्चादाचम्पयत्नत: 385. TS ख्: प्रणेपत्य
386. TS: विसर्ज्या (ख्: विसजा) 387. All MSs except घ्, छ्: समाहित:; TS:
सुसमाहित:388. TS: दत्वा 389. TS ख्: सक्षीर
390. छ्: तलामेकायनं; all other MSs: तलमेकायनं This emendation agrees with the
reading in the TS. तालमेकायतं 391. घ्, छ्: कायं; ज्: कार्यां
392. TS and All MSs: रिजु 393. क्, ख्, झ्: स्निद्धं; TS ग्: * *?
394. छ्: सुसोभनं; TS: समं (ख्: सम; ग्: ?) शुभम्
395. घ्: –वृक्षोत्थं * इंवरमथापि; छ्: –वृक्षोदुम्वरमथापि; all other MSs: –व्यक्षोत्थ
–ओ–इ–वरमथापि 396. ज्: –तां
397. क्: दद्याद् मंत्रासि; छ्: दद्यात्मन्त्रानि; all other MSs: दद्याद्मंत्रानि. M → N.
398. क्: सं * * *; ख्, झ्: मम सर्व; ज्: मं सर्व would be the regular form but is too
long for the metre. 399. All MSs and TS: पानं
400. झ्: पात्र; all other MSs: तत्र 401. TS: लक्षेत
402. छ्: सोभनं; TS ग्: सोभनं 403. घ्, छ्: वा सुमाभनं; TS ख्: शो * नं
404. क्, ग्, ज्: वारुणां; घ्, छ्: वारुण्या 405. घ्, छ्: भवति
406. IC. 407. All MSs except घ्, छ्, ज्: मां
408. All MSs: शुभं 409. ज्: विंद्या; all other MSs: विद्या
410. घ्, छ्: ईशान्या; all other MSs: दृश्याद्यं
411. घ्, छ्: अन्यासां; all other MSs: अद्यासां 412. All विलोमकृत्
413. घ्, छ्: रक्षयेत 414. छ्: संश्चपेद्र
415. ख्, ग्, घ्, छ्, झ्: तां; ज्: णां 416. All MSs except छ्: –माणवकं
417. TS: प्रत्यूषे 418. घ्, छ्: सव्योपासन– all other MSs:
सव्येयोसनपूर्वकं; TS: सन्ध्यो– (ख्: सन्धो–) 419. छ्: पितृण्; TS क्: पितृन्–; ख्: देवात् पितृन–
420. TS: नमस्कृत्य 421. TS: आगच्छेद् गुरुसन्निधौ
422. All MSs except ग्, घ्, छ्, ज्: प्रस्वप्नं
423. घ्: –च्छिष्यं; TS: निवेदयेद् देवि 424. TS ख्: शुभां 425. TS ख्: शुभां
426. TS: शुभै: (ख्, ग्: शुभैस्) 427. TS: सिद्धि समादेस्यं
428. TS: अशुभैर्होममाचरेत् (ख्: मामाचरेत्) 429. TS: कृत्वा
430. ज्: नवेत्; TS: भवेच् 431. छ्, ज्: सिद्धिविघ्नोपसमनण्; TS: छान्तिर्– (क्, ग्:
छक्ति–) 432. घ्, छ्: –गोचलकां 433. छ्: –ते 434. छ्: –वे
435. Missing in MS ज् 436. TS and All MSs करणी. This appears to
be a lengthened form of the noun कर्णी. [कर्तरीं ?विवजदवजम All MSs: कर्तरी; TS: त्रिवृतां
437. See above, note to 5/64d.
438. क्, ग्, ज्: –समुद्भव; all other MSs: –समुद्भवा; TS क्: कर्प्यासि– –वां; ख्: कर्प्यासि–
–वा; ग्: कर्ष्या– –वां 439. All MSs except क्, ख्: खटिका

440. छ्: ग्राहये; TS: नागरां The regular forms of the optative here would be गृणातु गृह्णीतात् and गृह्णीताम्. The equivalent imperative forms are गृह्णीयात् and गृह्णीत. This deviant form occurs only here in the KuKh, but it appears not less than six times in the commentary on the ṢSS (MS Kh folios 18a, 186b, 210a, 243a, 247a and in folio 80a as निग्राहयेत्) and in the Ṭ. But, surprisingly, it is absent in the ṢSS itself and in the ŚM although we find it in the YKh (1) (e.g. 3/144a, 155b and 8/106c) and the KuKauM (e.g. 1/28b 19/26d and 19/76b) but not the AS . It occurs occasionally in Tantras of other schools, including the JY and the TS (e.g. 23/271d) but not the BY.

441. छ्: च्छुद्धा; ज्: शुद्धा; TS: शुक्लां आनयेयत्नतः (ख्: * न्नतः) शुचिः (ख्, ग्: शुचि)
442. TS ख्: –त; ग्: ब्रह्मस्थान * *? 443. TS ग्: ?
444. TS: स्फालयेत् (ग्: ?) 445. TS: पूर्वतो (ग्: ?) दिशि (ख्, ग्: दिशिः)
446. All MSs except घ्, छ्, ज्: –पात्रं
447. TS: चित्रां (ख्: चित्रास्) वाभ्यन्तरे प्राचीमपरां च इहेष्यते 448. All MSs: उत्तराशां
449. TS: उत्तरा मीनयोगेन 450. छ्, ज्: –ये
451. छ्: प्रयन्नतः; TS: याम्ये चैवाप्ययं विधिः 452. TS: चतुर्भागं
453. All MSs: ततो 454. TS: कृत्वाण् कल्पयित्वा would be correct but too long for the metre.
455. क्: समासत; all other MSs: समामत; TS: पूर्वसूत्रसमाश्रितम् 456. TS ख्: –य
457. TS: प्रिये 458. All MSs except छ्, ज्: साधये
459. TS: साधयेद् दिग्गतैः (क्, ग्: विगते; ख्: दिगुते) सूत्रैः (क्, ग्: सूत्रे; ख्: सूत्रै)
460. All MSs: –पिश्चिममायत; TS: –पश्चिमयासु च
461. छ्: –व; TS: ख्: दक्षिणेत्तरमेव. A dual number is required here. See above, note to 5/46d. 462. घ्, छ्: कोणं; all other MSs except ग्, झ्: काणे
463. TS: कोणांस्तु (ग्: –णां *?) साधयेत् (ग्: ?)
464. All MSs: नैऋतां; TS: ईशान्याग्नेयनैर्ऋत्यां (ख्: –नैर्ऋत्यां; ग्: –या)
465. All MSs: ताव; TS: नास्ति 466. छ्: याव्यातं; all other MSs: –न्तं; TS: वायव्यांस्तु. The reading has been emended in accord with the accusative singular feminine forms of आग्नेयाम् and नैॠतिम् that agree with an unstated दिशम्, the object of साधयेत् 467. छ्: –स्रकं; TS: – चतुरस्रकम् (ग्: * * *? चतु–)
468. TS except ख्: चतुरस्रीकृते 479. TS ख्: पद्म 470. TS ख्: –ये
471. All MSs: –यातमुल्लिखेच्छुक्लमुत्तमम् TS: –याममालिखेत् पद्ममुत्तमम्
472. छ्: अष्ट * त्रं 473. TS ख्: –सम
474. छ्: कण्णिकाकेशरोज्वलं; TS: केशरोल्वणम् (ख्: –केशरोर्थेलं; ग्: –ल्वलं)
475. All MSs: –भागे; TS: –भागं (ख्: –कांभाग)
476. घ्, छ्: –कं; TS: द्वितीयं (ख्: –य) केशरो * *? (ख्, ग्: केशराणि च)
477. M → N. TS: तृतीयेदक्ष (ख्: –ल; ग्: तृतीये * *?) सन्धीनि (ग्: ?)
478. घ्: पुत्रकं; TS: गात्रका 479. TS: वाह्यतः
480. TS: कार्याश्चतुरङ्गुलमानतः (ख्: –लामानतः) 481. TS: तस्यापि
482. क्, ज्: वाह्य * 483. झ्: देवी; all other MSs: वेदी; TS: वीथी
484. All MSs: हस्तमात्रां प्रकल्पयेत् This emendation agrees with the TS.
485. क्, ज्: स्मृतात्मानं स्मृतं; TS: पद्ममाना स्मृता
486. क्, ख्, ग्, छ्, ज्: द्वार 487. TS: द्वारास्तदर्द्धेनाथवा प्रिये
488. TS क्, ख्: रजांशि 489. छ्: रक्त; other MSs: रक्ता TS: रक्तम् (क्, ग्: रक्त)
490. All MSs: पीता–; TS: पीतं

491. घ्, छ्: कृष्णा; all other MSs: शुक्ला; TS: शुक्लं 492. All MSs: कृष्णांते
493. ख्: —हृतं; झ्: —हृत; all other MSs —हृता; TS: रजस्त्रयमुदाहृतम्
494. TS: — रेखाः (ग्: —रेखास्) 495. TS: प्रयातव्या
496. झ्: अपुच्छिन्ना; all other MSs except घ्, छ्: अषुच्छिन्ना; TS: अविच्छिन्नाः (ख्: —न्ना)
497. TS: —नाः 498. All MSs: रेखामन्तरयोगेन; TS: रेखानामन्तरं (ख्:
—नामत्तरं) पूर्वं 499. TS: तु कारयेत् 500. छ्: कार्य
501. M → N. TS: पुष्करा 502. TS: —काः
503. TS and MS छ्: केशरा M → F.
504. ग्: —पी * द्या; all other MSs: —द्या; TS क्: — पीताख्या; ख्: — पीताढ्य; ग्: —पीत्याढ्य
505. TS: शुक्ला चैव; all MSs: शुक्लाश्चैव
506. TS ख्: दला; ग्: दलास् 507. TS ख्: शुक्लास्; ग्: सुक्लास्
508. All MSs: —व्या; TS: समाख्याताः (ख्, ग्: —तास्) 509. TS ख्: —त
510. TS: परिता उमे 511. घ्, छ्: ञक्षेपेण; all other MSs: न्रूक्षपेण
512. घ्: —हे 513. छ्: युक्ते
514. जन्म would be correct but too short for the metre.
515. ज्: यावन् 516. ज्: तत्व
517. झ्: वद्धयो; all other MSs except घ्: वद्ध्ये
518. क्, ख्, ग्: वणाद्वारं; घ्: वर्णो—; छ्: वर्णोद्धारं; झ्: वर्णाद्वाढरं; all other MSs: वर्णाद्धारं;
TS: वर्णाध्वानं (ख्: —ध्वान)
519. See above, note to 3/29a. TS: तव (ग्: ?) प्रिये (ग्: ?)
520. छ्: —संघारकत्तारं; all other MSs: —संघार— See above note to 2/21c.
521. All MSs: रेखा— This emendation is very uncertain.
522. घ्, छ्: —चक्रं 523. All MSs: —गरैः 524. छ्: प्रयन्नेन
525. क्, ग्: पश्चाच्छिष्याभि—; छ्: पश्चाच्छिष्येभि—; all other MSs: पश्चाच्छिष्योऽभिषेचयेत्
526. छ्, ज्: ताव 527. The metre necessitates a hiatus in this
compound. See note to 3/77d. 528. छ्: —शि 529. All MSs: विवर्जयेत्
530. M → N. 531. All MSs except घ्, छ्: विग्रहे M → N.
532. घ्, छ्: भामिति; all other MSs: नामिनि
533. All MSs: संहारस्—ण् घ्, छ्: —संपुतः; all other MSs: —संपुनः. The order of the
first two members of this compound has been reversed.
534. क्, ज्: —ध्याने; all other MSs: —व्याने 535. छ्: विन्यते
536. All MSs: दीक्षां 537. All MSs: —दां
538. Missing in MS घ् and छ्; TS: श्रुता देव.
539. TS: सारात् सारतरा परा (क्: पराः)
540. छ्: सांव्रतं;TS ख्: सांप्रा * 541. TS ग्: स्त्रो—
542. छ्: श्रीवक्रोवाच; TS: भैरव उवाच (ख्: —उ * च) 543. TS: —दीक्षा
544. छ्: प्रवक्षामि; TS: महादेवि 545. See above, note to 3/29a. TS: शाराया
विश्वतोमुखा 546. TS: + तामहं संप्रवक्ष्यामि शृणुष्वायतलोचने।
547. छ्: —का * मेव; TS ख्: —रा * श—
548. घ्, छ्, ज्: एतैर्विशुद्ध्यै; all other MSs: एतैर्विशुद्धयैः This emendation agrees
with the reading in the TS. 549. All MSs: शुध्येन
550. छ्: —र; TS: —रो 551. TS: —ने 552. घ्, छ्: एक; TS: पञ्च
553. All MSs except क्, ख्: —यः; TS क्, ख्, ग्: —या. N → M.
554. All MSs except क्, ख्: प्रोक्ता; TS: प्रोक्ता
555. छ्, ज्: वुद्धिंद्रियस्तथा; TS: बुद्धीन्द्रिय (क्: —या) ततः (ख्: यत; ग्: मतः) परम्

556. झ्ः –मा *?; all other MSs except क्, ख्ः –मात्रा. N → M.
557. TS: तु अतः शृणु (ग्ः सृणु) 558. All MSs: शब्द; TS क्, ख्ः शब्द; ग्ः सब्द
559. All MSs: स्पर्श; TS: स्पर्श 560. All MSs: रूप
561. All MSs: गन्धतन्–; TS: गन्धं (क्, ग्ः गन्ध) तन्– 562. TS ख्ः * क्षुषी
563. All MSs: घ्राण; TS ख्ः –ण 564. All MSs: तन्मात्र–; TS: बुद्धीन्द्रियाणि तु (ख्ः नास्ति). Cf. 34/31cd. 565. TS ग्ः ?

566. छ्ः श्रोत्रीन्द्रियानि; ज्ः –नि; all other MSs: श्रोत्रेन्द्रियाणि IM 6 + 7. The redactor, it seems, inserted करणपञ्चकम् into end of the pervious line causing made ' बुद्धीन्द्रियाणिश् to slip down onto the beginning of the next line. This minor addition, which adds nothing to the text, has created a problem in the setting of the metre in this line that could not be solved even by allowing irregular between words.

567. All MSs: कथिता; TS: कथितानि मया पञ्च. IC.
568. TS: श्रूयतामेष (ख्ः श्रूय * मेष) निश्चयः 569. TS: ग्ः ?
570. All MSs: –पाद; TS: वाचा (ख्ः वावा) पाणी तथा
571. ज्, झ्ः उपयुश्चेति; TS: पादौ पायूपस्थश्च कीर्तितः 572. TS: नास्ति
573. TS: कर्माक्षपञ्चकं (ख्ः –क). N → M.
574. ज्ः त्रिरोचन; TS: ह्येतत् कथितं तु वरानने
575. All MSs: –र; TS क्ः बुद्धिमनत्वहंकार; ख्ः बुद्धिर्मनत्व–; ग्ः बुद्धिमीनत्व–
576. TS: –त्यादि 577. छ्ः सत्व 578. TS: रजस्तमो ज्ञेयं
579. क्ः –मनवा; घ्, छ्ः –संभवा; all other MSs: –मंनवा; TS ग्ः प्रधान * * * * *?
580. TS: तु 581. TS: –शदुदाहृतम् (ग्ः –सदुदाहृतम्)
582. पुरषं. M → N. 583. TS: पुरुषं चैव षड्विंशत्
584. All MSs: –निभेदकं 585. TS: क्षेत्रजं (ख्ः –ज्ञ; ग्ः –ज्ञं). This and the following epithet of पुरुषः revert back to the regular masculine form here whereas it retains its strangely deviant gender in the source.

586. छ्ः क * संवंद्ध; TS: सुखवेदज्ञं 587. TS: दुःखं (ग्ः दुःख) वायत् पुरार्जितम्. Note again how when the redactor departs from his source, the Sanskrit deteriorates. In this case the redactors deviant (that is, bad) Sanskrit allows कर्मन् in the compound कर्मसंबद्धः to function as if it were an independent substantive.

588. All MSs: तत्–; TS: तत् – 589. TS: शुद्धेन (ख्ः शुद्ध्येत; ग्ः ?)
590. All MSs: विध्यन्ते; TS: शुद्ध्येत
591. छ्, ज्, झ्ः भवतीजान्य–; TS: भवबीजमनेकधा (ख्ः –मने * धा)
592. छ्, ज्, झ्ः शेषाद्; all other MSs except क्, ख्, ग्ः शेषाः
593. TS: संशोध्य क्रमशो (ग्ः –सो) देवि
594. क्, ख्, घ्ः अध्यानेषु; ग्ः अनेषु; झ्ः अन्येषु; all the other MSs: अध्वानेषु। अध्वन् has become अध्वान– and is declined accordingly, cf. 33/149b.

595. All MSs: स्थिता; TS: विधिः 596. छ्, ज्, झ्ः ततोर्द्धे; TS: अतोर्द्धे
597. All MSs: नियति 598. TS: नियतिराख्याता (ख्ः *यति–)
599. TS: नियमत्वे व्यवस्थिताः; all MSs: नियामिका– 600. All MSs: प्रकर्तव्या
601. All MSs: तत् 602. All MSs: शोभन; TS: शोभने (ग्ः सो–)
603. TS ख्, ग्ः –त. The regular form is व्याप्तम्. Cf. 33/153c.
604. TS ग्ः ततत्वं 605. All MSs: कौलिकं 606. TS: यतः
607. छ्ः तेनेषा 608. TS: तेनेयन्तु?
609. All MSs: रागोद्धलितचेतसा This emendation agrees with the TS.
610. झ्ः रोगेन; TS: रागाच्च (ख्ः रागाम्व) 611. TS: देवि

612. छ्: वलिता 613. TS: बलवान् प्रिये
614. This quarter is missing in MS झ्
615. All MSs: –वेत्तारो. वेत्ता, the regular form, is too short for the metre. Cf.
below, 64/8a and see above, note to 2/12c.
616. TS क्, ख्: शुद्धामार्गाश्रितः पुमान्; ग्: सुद्धामार्गास्रितः पुमान्
617. All MSs: –तां; TS: ईश्वराधिष्ठितो 618. TS: भुयो (ख्: देयो)
619. TS: गच्छतेश्वभ्रमेव (ग्: स्व * ?मेव) वा 620. M → N.
621. ग्: -रे *; TS: न्यं वा ईश्वरात् सं. M → N. 622. TS क्, ख्, ग्: –तः
623. All MSs: वेदा 624. TS ग्: पसूनां 625. All MSs: मोक्षको
626. All MSs: प्रिये 627. छ्: त्यक्त्या; TS क्, ख्, ग्: –परिष्ठक्तो
628. छ्: भोगाद्; झ्: भोगात्; TS: भोग 629. TS: विप्लुतचेतसाम्
630. All MSs except ग्, घ्, झ्: शक्तिस्त्व
631. All MSs: जानु– This emendation agrees with the reading in the TS: –
नुवर्तनी (ख्: –वर्तिनी; ग्: ?) 632. TS: शिवस्तु (ग्: ?). M → N.
633. TS: – गः (ग्: ?) 634. TS: प्रोक्त
635. TS: षड्त्रिंशान्ते (ख्: षट्त्रिं–) व्यवस्थितः 636. घ्, छ्: –मतं
637. TS: शोध्य (ग्: सो–) क्रमाद् देवि 638. TS क्, ग्: –नांण् अध्वन् has become अध्वान–
here as above 33/142b. 639. TS ख्: –संख्याया
640. All MSs: –न्येते; TS क्, ख्: षट्त्रिंशक * पदे देवि; ग्: षट्त्रिंसकपदे देवि
641. TS: शोधनीयं 642. All MSs: मरीचिभिः
643. All MSs: नियत्यादि–; झ्: –क्रमेन तु; TS: यथाक्रमम् 644. TS: –यं
645. TS and MSs ग्, घ्: –हे 646. All MSs: अधुना This emendation agrees
with the reading in the TS. 647. ख्: चित्तभोषिका; all other MSs: वित्तभोगिका; TS:
चित्रभोगदम् 648. झ्: –शिवाखे; all other MSs: –शिवाख्ये
649. TS ग्: ? 650. All MSs: मुख्यान्येते
651. छ्: –ता; TS क्, ख्, ग्: –ता 652. ग्: सा– ग्: सो–; TS क्, ख्: शोधनीया; ग्: *
धनीया 653. TS: प्रयत्नतः 654. ग्, घ्: –न; all other MSs शुद्धैः विशुद्धेन; TS:
शुद्धैस्तु (ग्: सु–) शुद्ध्येत 655. All MSs: षडा–. क्, ख्, छ्, ज्, झ्: –न; TS:
षट्प्रकारो वरानने 656. TS: नास्ति
657. क्, ख्, ग्, घ्, छ्, ज्: तद्वन्नैर्–. ख्, छ्, ज्, झ्: –ता; TS क्: तत्प्रभाविताः; ख्: वर्तभावितास्;
ग्: * ?भावितास् 658. TS: द्रष्टव्या परमेश्वरि (ग्: –स्वरि)
659. All MSs: सर्वतत्त्व This emendation agrees with the reading in the TS.
660. ज्, झ्: नव 661. TS: वक्ष्यामि तव सुन्दरि
662. छ्, ज्: कतैर्व्वा; झ्: कनैवो; all other MSs: कर्त्रैव; all MSs: –व्यापितास्तत्त्वा This
emendation agrees with the reading in the TS,
663. ग्, घ्: गत्वा all other MSs: तत्वा
664. घ्, छ्: क * लरूपिणः; ज्: करलरूपिणः; all other MSs: करालरूपिणः; TS क्:
कालरूपिणम्; ख्: कालरूपिणीं; ग्: काल * पिणं). IC.
665. ख्: कामरूप; all other MSs: कामरूप TS ख्: –पा
666. All MSs: महादेव 667. TS ग्: ?
668. All MSs: –कला; TS: पृथिव्यादि * कला 669. All MSs: स्मृता
670. छ्: सुसूक्ष्मां; all other MSs: सुसूक्ष्मा; TS ख्: सूक्ष्म
671. घ्: * सूक्ष्मा; TS ख्: * सूक्ष्मा 672. व्यापिनी is meant here.
673. All MSs: दिविशस्य; TS: तथा (ख्: तथौ) वै चामृता मृता. IM 5. 674. TS: missing
675. TS ग्: ? 676. TS ग्: ?

677. क्, ख्, घ्, छ्: नाथनासृता; all other MSs: नाथानामृता; TS: अनन्तानाथ नाश्रिता? (ख्:
—तो; ग्: —स्रिता) 678. अध्वन् is again treated here as अध्वानम् (N).
679. TS: तव सुन्दरि 680. ग्, झ्: —तो; छ्, ज्, घ्: एभ्यस्त्वकमतो; TS:
एतेष्वेकतम 681. छ्, ज्, झ्: शोध्य; TS क्: शोध्य; ग्: सोध्यं
682. ग्, घ्, छ्: —केन्द्रा; TS: देशिकेन. An instrumental is required here.
683. घ्, छ्: —ति; TS: महात्मना 684. TS: —न
685. All MSs: संशोध्य; TS: —शोध्य
686. घ्, छ्: विद्यायासु परापरा; ज्: विद्यायात् परा परा; झ्: विद्यात् परा परा; all other MSs:
विद्यायात् परापरा:; TS: — परा?
687. TS: + पादै: पदाध्वाविद् (क्: पदा * *?; ख्: ध्वविद्) दीक्षा (क्: ?) कर्तव्या (क्: ?) मम (क्:
?; ख्: सम) विद्यया (क्: ?)।
688. TS: भुवनाद्या भुवनाध्वानं would be correct but too long for the metre.
689. क्: —ने; TS: वरारोहे 690. TS: कर्तव्या शास्त्रवित्तमै:
691. All MSs except घ्, छ्: कर्णा—; TS क्, ग्: —मादितं; ख्: —मादिभ:
692. TS: —रो 693. TS: विधिस्त्वेष
694. झ्: वर्ण्णाथेषु; TS: वर्णाध्वाने (ग्: ?)
695. TS: + ग्रहणं (ग्: —नं)योजनं चैव वियोगश्च (क्, ग्: —गश्च)यथाक्रमम्।
696. TS क्, ख्: तु विपश्चिद्भि; ग्: तु वि * *?
697. छ्: सास्त्रदृष्टेन Cf. above 14/22b and note (with reference to TS 9/578)
and below 40/70d. We notice that all three times this peculiar expression appears
in this text it is in a passage drawn from the TS.
698. TS ख्: —णा: 699. All MSs: ह्येकनसा; TS: एषामेकतमं
700. TS: देवि 701. छ्: शोधनीय 702. छ्: —प्रयन्नत:
703. TS: संस्कारं विधिवत् कृत्वा 704. झ्: गुरुणाव्यानवादिना; all other MSs:
गुरुणाध्यानवादिना This emendation agrees with the reading in the TS.
705. छ्: —निग्रहा; all other MSs: —निग्रहो This emendation agrees with the
reading in the TS. 706. TS: देवि
707. क्: त्वयथेत्वयथेष्ठया; झ्: —यथेष्टया; all other MSs: त्वयथेष्ठया; TS: चयथाक्रमम्
708. छ्: दृष्टि—; All MSs: —संघार—. Note that the form संघार— again replaces the
regular संहार— in all manuscripts. Cf 21/26c, 33/126c, 35/54b and 60/18d.
709. TS: काम्यानुरूपत: (ख्: क्रम्या—) 710. TS: अकल्प:
711. TS क्, ग्: पशुरुक्त *; ख्: पशुरुक्तस्तु. IC.
712. छ्: धर्माधर्मेर—; TS: धर्माधर्मेर— 713. TS: पूर्वं मायात्मकैर्बद्धै:
714. TS: पाशित: पाशपञ्जरै: (ख्: —रे) 715. TS ग्: ?
716. झ्: ह्यको; TS: यतोऽनादिमलस्त्वेको (क्, ग्: —मनस्त्वेको)
717. IC. This compound is in concord with अनादिमल: even though it is an
attributive compound qualifying पशु:.
718. क्: पराहत्वमिति; all other MSs: परोहंत्वमिति
719. All MSs: ह्यात्मा—; छ्: —क्षत्रमासृत्य; TS ग्: —स्रित्य These emendations agree
with the reading in the TS. 720. TS: सुव्रते 721. TS: क्षेप्तुं
722. All MSs: सहजस्याप्यसौ; छ्: —मल This emendation agrees with the TS.
723. All MSs: यथास्वच्छस्य 724. TS: यथाश्वत्थकण: (ग्: यदा—) क्षेत्रे
725. ग्: —त श्र; घ्, छ्: प्र * तितस्व; ज्, झ्: प्रपतितश्च; all other MSs: प्रपतितं च; TS:
पतितोत्था 726. TS: परोहति

727. छ्: –सहसैस्तु; TS क्: शास्त्रास्कन्धसमाकीर्णे; ख्: शाखास्कन्धसमाकीर्ण:; ग्:
शाक्त्यास्कन्धसमाकीर्णे 728. All MSs: क्षेत्रमा–; TS: क्षेत्रमाश्रय–
729. TS ख्: मा * श्रितो; ग्: मायास्रितो 730. TS: देवि
731. All MSs except क्, ख्: नित्य मायात्मको; TS: नित्यं माणवको
732. All MSs मन:; TS: मल: 733. All MSs: मायया; TS: मायापि
734. TS ग्: ? 735. All MSs: प्रवर्त्तति; TS: –त (ग्: ?)
736. घ्, छ्: मनो हि स; all other MSs: मनो हि म:; TS: अणोर्हि (ग्: ?) सा (ग्: ?)
737. TS: देवेशि (ख्: –हि)
738. घ्: भावितो–; छ्: –व; TS: भवतेऽप्येवं. See above, note to 4/3c.
739. All MSs: शुद्धध्वस्य; TS: शुद्धाध्वान (ग्: सु–) 740. TS: प्रवर्तनम्
741. यदा would complete the syntax.
742. All MSs: देवो; TS: देवि 743. घ्, छ्: ह्येता 744. छ्: नु
745. छ्: वध:; TS: बन्ध 746. All MSs except घ्, छ्: स्तनावेन; TS:
स्वभावोत्था 747. All MSs: मोक्षं; TS: मोक्षस्
748. TS: तत्र कस्यचित् 749. All MSs: –शक्ति; TS: विद्येसादि
750. TS: ये 751. TS: मोक्षगा: 752. छ्: भवे; TS: परमेश्वरि
753. घ्, छ्: मोक्षं; TS क्: मोक्षं 754. TS क्, ख्: अनिमित्ता 755. TS ग्: ?
756. TS: राज्ञ (ख्: राज्ञे) 757. All MSs: स्वदेशं This emendation agrees
with the reading in the TS. 758. All MSs: वध–; TS: बध वन्धे
759. TS: निर्दोषे 760. TS: नैव
761. TS: तद्वन्माया (ख्: तद्वनत्माया) 762. ख्: प्रसद्गते; all other MSs: प्रसङ्गते
763. All MSs: –यं सहजं 764. छ्, ज्: मल 765. All MSs: ह्येको
766. TS: श्रित्य 767. TS ख्: –न 768. TS: –बोधनी
769. क्, ख्, ग्, घ्: वोधिता; TS: भोधितं. The rest of this line is missing in MSs क्,
ख् and झ्. 770. ज्: * त्वे; TS: तत्वं
771. ज्, छ्: विसेषे; all other MSs: विशेषे TS: विश्लेष
772. Missing in MS ज्; TS: चैव गच्छति
773. घ्: –वैतव्यं; छ्: कलावेलितवैतव्यं; TS: कलोद्वलित– (ख्: कल्पेज्वलित–)
774. All MSs: विद्यादक्षिणगोचरे 775. In TS except ग्: –ण
776. TS ख्: एव 777. TS: मायात्मको 778. TS: बन्ध. M → N.
779. छ्: प्रसज्जति; झ्: प्रसंगाति; all other MSs except घ्: प्रसङ्गति
780. TS क्, ग्: प्रसज्येदनुसन्त्यतौ; ख्: प्रसज्येदनुसत्ततौ
781. छ्: –द्वर्माच्च; TS: –त्वधर्मश्च 782. TS: तदात्मका 783. TS: स्मृता:
784. छ्: पासा; TS: पाशा: 785. TS: पशितो (ख्: पाशितो) तैस्तु. IC.
786. TS: एवं 787. TS ग्: ? 788. TS ग्: ?
789. All MSs: आत्मनस्य– TS: आत्ममाया. आत्मन:, the regular genitive, is too short
for the metre. cf. 33/178b.
790. क्: शिथिल्यकं; all other MSs: शैथिल्यकं; TS: पाशसैथिल्यकं
791. ज्: पाश्चात्; TS: पश्चाद् 792. छ्: च्छृणु; TS: तच्छृणु (क्, ग्: * च्छृणु)
793. All MSs: अचैतन्यो; TS: अचेतनो 794. यथा देवि
795. TS: सर्पदंष्ट्रो गतायुष: 796. The root चल् is classified as 1P but even
in common usage it is sometimes, though rarely, *ātmanepada*.
797. छ्, ज्, झ्: तीर्थं; TS: तीर्थ
798. क्, ख्, ग्, झ्: प्रार्थयेति; घ्, छ्: प्रार्थयेनि; TS: प्रेषयन्ति (क्, ग्: प्रेययन्ति) हि. The root प्रार्थ
is 10Ā, प्रार्थयते would be the regular form here. IM 6.

799. झ्ः दृश्यंते; TS ख्ः –भ 800. क्ः –सामर्थ्ये; TS: मन्त्रसामर्थ्यात् (क्ः मद्यसामर्थ्यात?)
801. ज्ः किमस्त; TS क्ः किमन्त्रा; ग्ः –त्र 802. TS: प्रतिचान्यते
803. ग्ः कंपन 804. TS: स्फोटनं
805. See above, note to 14/61d.
806. All MSs: प्रवरा; TS: प्रवरं 807. छ्ः स्रेष्थाण्; all other MSs: श्रेष्ठा; TS: ह्येतत्
808. TS: प्रत्यक्षं (ख्ः प्रत्यन्) 809. TS: तुयशस्विनि 810. TS: बन्धो
811. TS: आत्मनो. Cf. above, 33/174d.
812. TS: यद् वरानने। अन्यः is meant. 813. TS ग्ः ?
814. TS: तस्य चैव 815. छ्, ज्ः क्षपनं; TS: क्षयः
816. TS: कार्यो (ख्ः कायो) 817. TS: –रि 818. TS ग्ः ?
819. TS: इदानी 820. घ्, छ्ः ये; all other MSs except छ्ः यः; TS:
यानि (क्, ग्ः या *). See above, note to 6/45a and 1/5d. 821. क्ः क्षीयते
822. All MSs: दक्षया 823. All MSs: तेषां; TS: दीक्षया (ग्ः –ये) हि क्षयस्तेषां
824. TS: पिण्डपाताच्छिवं व्रजेत् (क्ः प्रजेत्)
825. TS: क्षीणैर्दशात्मकैः (ख्ः क्षीणेद–) पाशैर्
826. TS: अधर्मे (क्, ग्ः अधर्म्यै) 827. TS: ये च संस्थिताः. All MSs except घ्ः –ता.
क्षीयन्ते is understood. 828. TS: आधारो 829. TS: देवेशि
830. छ्, ज्ः –शौ 831. See above, note to 3/15d.
832. TS: पाशमुक्तो (ग्ः पास–) 833. TS: निराधारः (क्, ग्ः –र) प्रकीर्तितः
834. The root पत् is normally classified as 1P. See above, note to 6/201b.
835. TS: प * त्प्रिये 836. TS ग्ः ? 837. TS ग्ः ?
838. छ्ः –घातैः च्छिन्नः; ज्ः –घातैः च्छिन्न; TS: बहिर्भावैश्छिन्नः
839. The root कम्प् is 1Ā and so the regular form would be कम्पते but this
would make the fifth syllable long. 840. घ्ः भूतलं
841. छ्ः तपते. Cf. 33/181c. 842. TS: सन्देहस्
843. घ्, छ्ः –द्रुमः; TS: तद्वदात्मा प्रकीर्तितः 844. छ्, ज्ः वियोगा चैव
845. TS: विधैः 846. TS ख्ः वियोग *
847. ज्ः जातः तदा; TS ख्ः जातः तदा; ग्ः जातः स्तदा 848. छ्ः स्ताभौ
849. All MSs: स्तोभ 850. ग्, घ्ः नाम; all other MSs: नानात्
851. All MSs: समुद्दिष्टं 852. TS ख्ः पतन् 853. All MSs: तदा
854. All MSs: तल 855. All MSs: संस्थाप्यो; TS: कांस्यपीतलसंस्थस्य
856. TS: –मये 857. All MSs: –भं
858. छ्ः धर्मदि–; TS: वियोगं बन्धनैः (ख्ः –नैस्) सह। 859. TS ग्ः ?
860. M → N. 861. All MSs: –प्रचोदितम्; TS: इति शास्त्रे प्रचोदितम्
862. TS: – भात् (ग्ः पाशा–) 863. TS: क्षयः (ख्, ग्ः क्षयस्)
864. TS: संसिद्धैः (ख्ः ससिद्धैस्) 865. TS: संवरैः
866. All MSs: वित्तस्तु; TS: संवराणामचिन्त्यत्वात् (ख्ः –त्वान्)
867. All MSs: मूर्तिर–; TS: मूर्तविषक्षयः
868. ग्, घ्, ज्, झ्ः मुक्ति; TS क्, ख्ः तस्मान्मुक्ति; ग्ः तस्मात्मुक्ति
869. TS: – प्येवं (ग्ः –प्ये *?) 870. TS: यदा (ग्ः ?) पाशा निकृन्तिताः (ख्ः –कृत्तिताः)
871. ज्ः –को 872. ज्ः * द्या–
873. All MSs: –विंशसहस्र–
874. घ्, छ्ः अंव्वा–. See note to the colophon of chapter one.
875. All MSs except घ्, छ्, झ्ः * वीज–

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-THREE

1. After the brief digression in the previous chapter, in this one we return to the theme of chapter thirty-one, namely, initiation. This chapter is called ‘concerning the Initiation with Seed’ The distinction between initiation ‘with seed’ and ‘without seed’ is defined concisely by the CMSS as follows:

> The initiation by mantra `with seed' involves offerings to the fire (*hutā*) with clarified butter, cooked rice and sesame seed. Kaulikī initiation is `without seed' and consists of the piercing (*vedha*) (of the inner centres).

mantradīkṣā sabījā ca ājyānnaiḥ [k, kh, g: ājyānna; gh: ājyanna]
satilair hutā [k: latilai hutaṁ; kh: laṁtilair hutam; g: latilair hutam; gh: latilaihutaṁ] ||
nirbījā [k g: nibījā; gh: -ja] kaulikī dīkṣā [g: dīkṣyā] vedhanātmasvarūpataḥ [sarve: vedhamātma-] | CMSS 3/56cd-57ab

Our text similarly refers to the first kind of initiation as one that involves offerings to the fire (*hotrīdīkṣā*). This is defined as a Tāntrika initiation and contrasted with the other which is a Kaula initiation (33/19cd-20). The second kind ‘without seed’ is taught first (up to 33/53). The other kind – ‘with seed’ – is the subject of the rest of the chapter which is drawn from chapter nine (verses 1 to 244) of the *Tantrasadbhāva*.

The first type of initiation (‘with seed’) is by means of the Principles (*tattvadīkṣā*), that is, by means of the Six Paths (*ṣaḍadhvan*). This is explained from line 53cd to the end of the chapter, which is mostly all drawn from chapter nine of the *Tantrasadbhāva*. The other (‘without seed’) is Initiation by Piercing, which is not based on the Six Paths. It is treated first in a passage (from the beginning of the chapter to line 53ab) that may be either drawn from a different source or, quite possibly, is an original part of the text of the KuKh.

2. Initiation is generally understood in all Tantric traditions to be a means to gain both worldly benefits (*bhoga*) and liberation. Here, the latter is represented as Yoga, which is, as the word literally means, ‘union’. It is the liberating union of the individual soul with the Supreme Principle. This Yoga is brought about by the forms of initiation that take place by piercing (*vedha*) the inner centres of the subtle body (33/21) with the energies and aspects of the Command. Thus it is called the Yoga of the Command. See below 33/17-18ab and above, 31/88cd-89.

3. It appears that a part of the text in which the remaining states are listed has been lost.

4. The ‘invisible’ forms of initiation by piercing are those that lead to the attainment of Yoga and do not make use of the Six Paths. The ‘visible’ one, called

the Initiation by means of the Principles, gives worldly benefits (*bhoga*) and does make use of them (33/1-2). The latter involves substantial outer ritual procedure whereas the former does not. This is probably why they are said to be ‘visible’ and ‘invisible’, respectively. However, these distinctions are not strictly maintained. Amongst the initiations by means of the ‘invisible piercing’ the so-called Individual Initiation is said to be a ‘visible’ one (33/30-31ab). Moreover, the Empowered Initiation requires some (but not much) preliminary outer ritual.

5. Cf. below, 33/31. Concerning the Six Paths see above note to 2/29-30ab and appendix 1 and 2. where they are described in detail as part the sixteenfold consecration.

6. There are five major states or signs of attainment (see 33/47 and notes) that characterize this type of initiation and its varieties (33/53-54ab).

7. Cf. ŚM 13/258-266 quoted in intro. vol. 1, p. 213

8. At the conclusion of this passage on the forms of initiation that don’t make use of the Six Paths, we are told that they are of three kinds – the human (*mānava*), the one that takes place by recollection (*smaraṇa*) and the one that takes place by the gaze of the teacher (33/52-53ab). These correspond to the Individual (*āṇava*), Empowered (*śākta*) and Śāmbhava forms of initiation (33/30-31ab). The ‘human one’ is clearly the Individual one. The Empowered, as we shall see, is here presented as the one that comes about by the power of the teacher’s gaze. It would be more appropriate to relate it to the Śāmbhava form which is normally considered to be the most direct and powerful. ‘Recollection’, which entails cogitation, characterizes the Empowered variety best. See note to 33/30-31ab.

9. Concerning this form of initiation and the signs of realization, see below note 16 to 33/47.

10. See above, note to 33/22-23. These three types of initiation are defined and described in the KRU 8/99cd-108, which is quoted in the intro. vol. 1 p. 464-465. See ibid. p. 474 ff. for a discussion of this important triad.

11. Compare above 30/200cd-201ab where we are told that sinners gain yogic powers by seeing, touching, seeing or meeting with a perfected teacher. There, as here, these are said to bring about the Initiation of Knowledge.

12. Probably because of a lacuna in the transmitted text the Initiation by Speech is missing.

13. It appears that the Arduous Piercing has replaced the Piercing with Speech mentioned above in 33/33ab.

14. Cf. 33/71cd-72. But the text there refers to the worship of only one Kumārī. See also above 11/53, and note.

15. Cf. above 5/34; 31/32cd-35ab and below 33/181-186. Concerning the nature of impurity see notes 8 to 10 of chapter 13.

16. See intro. to vol. 1 p. 459. The signs of attainment are many. Often listed randomly, reflecting the spontaneous manner in which they appear, as they are in the following verses, they may also be arranged in groups. This set of five is one of the most common and is found in other traditions also, including Trika (refer to *Triśirobhairava* and *Mālinīvijaya* quoted below) and the Kālīkrama (see ŪKau 2/231-232 quoted in intro. vol. 1, p. 202). These five are so basic that Abhinava refers only to them because, as Jayaratha says (comm. TĀ 5/106): '(these) five signs alone are sufficient and so only these have been accepted (as the signs of accomplishment) and not others because they are (all) included here (in these five).' Similarly, below we are told that the three forms initition are of many kinds, and that what is special about them is that they give rise to these five states (33/52-53ab), although others are mentioned in the following lines. Previously we were told that the Empowered form of initiation is of five kinds (33/30-31ab) possibly with reference to these five states although they are not, of course, in themselves, initiations. Ideally the disciple is struck down by the force of the transmission of the Command and attains the supreme state in an instant, but he may also progress gradually through the five states of which these are the outer signs.

These signs of attainment appear in the course of initiation and the teacher observes their appearance to determine whether the initiation has taken effect (above 31/32cd-35ab). Abhinavagupta acknowledges their use in this way. But this is not always the case. They may also appear in other circumstances when a transmission of spiritual energy takes place (see note to 33/48-49 below) or when Kuṇḍalinī rises in the course of practice. The latter context is the one Abhinava chooses as the one most suitable for his exposition. As they correspond to visible bodily states, Abhinava presents an explanation of these five signs of attainment in the context of his exposition of the Individual Means (*āṇavopāya*). He does so after discussing a passage from the *Brahmayāmala* which lists ten forms of Unstruck Sound heard inwardly by the yogi as he progresses in his practice to the highest state (see below 36/60-63 and note). This is the meditation (*bhāvanā*) to which Abhinava refers at the beginning of his explanation of the five signs:

(Initially), by (practicing) the meditation (*bhāvanā*) (described) here, (the yogi) who desires to enter the Supreme Path by bodily means (experiences) the joy (*ānanda*) brought about by (his first) contact with the plenitude (of consciousness).

Then (the next thing that happens) is an upward movement (*udbhava*), that is, an evident leap (of the body and consciousness). This takes place by penetrating (*samāveśa*) for a moment into the (supreme) abode that, free of the body, (manifests) as does (a sudden) flash of lightning.

(Next comes) a tremor (*kampa*). This comes about because, entering (and laying hold) of one's own innate power (*svabala*), (the connection), intimate as that between mud and water, (amounting to the) oneness of the body with consciousness, that has repeatedly taken place (for countless births), has ended, and (this) weakens the body.

(Thus) when the notion (that consciousness) is identical with the body has fallen away (the yogi) is in a state of introverted contemplation and so initially falls asleep as long as he is not well established in the conscious nature.

Then, established on the Plane of Truth, (the yogi) intuites that consciousness is all things, and he vibrates for `vibration' (the realisation of the true nature of the eternal cycle of creation and destruction) is said to be the Great Pervasion. TĀ 5/100cd-105ab.

Jayaratha quotes a passage from an unnamed source in which ten such signs are listed. I suppose that it is drawn from the *Brahmayāmala* and follows after the one to which Abhinava refers in relation to the ten forms of Unstruck Sound. If so, these ten signs or states (concerning which see note to 33/48-49), not the five mentioned here, are those the yogi experiences as he hears the ten forms of Unstruck Sound. Indeed, on the authority of this reference, Jayaratha says that there are other signs as he introduces what Abhinava says next about why he refers to only these five in his TĀ:

The presumption that the Self is what the Self is not and, that being so, the presumption that what is not the Self, that is, the body and the rest, is the Self, is bondage whereas the cessation (of these notions) is liberation.

The Great Pervasion comes about when first the (notion) of Self in what is not the Self has merged (into consciousness) once one has attained one's own authentic identity and (the notion) that there is no Self (*anātmatā*) in the Self has been destroyed.

Therefore it is said in the venerable *Mālinīvijayottara* that (the signs) are five, namely, joy, an upward movement, a tremor, sleep and vibration.
TĀ 5/105cd-108ab

Summerizing Jayaratha's explanation, these five phases and their attendant signs are as follows:

1. Joy is experienced when the first type of bondage ends, that is, that the Self is believed to be other than it is.
2. An upward movement takes place when, for a moment, the false notion that what is not the Self (i.e. the psychophysical organism) is the Self, ceases. Thus for an instant one attains a correct insight into the nature of the Self.

3. Then, if this state persists for an extended period of time, the yogi shakes as these false notions merge into consciousness completely.
4. The yogi falls into a yogic sleep (*yoganidrā*) when the residual traces of these false notions dissolve away into consciousness. This is because although his connection with the body, senses and mind has been severed, he is not yet capable of grasping his own true, independent consciousness.
5. As these traces decrease the yogi's realisation of his true identity becomes stable and he finally experiences the state of 'Great Pervasion' which is the condition of his authentic universal and transcendental nature.

Although Abhinava does not explain these 'signs on the path' (*pathalakṣana)*, as they are called in the TĀ, in the context of initition, nonetheless what he says is applicable to it. Initiation is understood to be essentially a process whereby the impurity (*mala*) that binds the individual soul is removed. We have seen that dualist Śaiva Siddhāntins consider this impurity to be a substance that stains or covers the individual soul thus separating it from Śiva. Kashmiri Śaivites, disagree. According to them this impurity is ignorance (see notes 8 to 10 of chapter 13 and that ignorance amounts to a mistaken notion of the Self. Thus the signs that appear in the course of the removal of 'impurity' are the result of the progressive correction of this mistake.

Kaula traditions declare themselves to be non-dualist. The goddess reminds the god that he is 'shrouded in Māyā' and so has forgotten his true identity. But does not enter into sophisticated explanations as to how this has occurred or what Māyā is and the reality it is obscuring to explain what happens at the various stages of the process of its removal. Instead the Tantras supply permutations, not infrequently quite complex, of a basically simple model of a graded ascent of the vital breath up the 'yogic body' through a series of centres within it that are variously represented and configured to which the signs of attainment may be linked. Abhinavagupta acknowledges the application of this paradigm and its relation to his exposition of the five states by referring to the *Triśirobhairavatantra* as saying:

> Just as the body, although pervaded by consciousness which is the master of all things, is capable of acting (only) to a certain degree in certain places, (like) the sense of sight (that can only) perceive form. In the same way, only a certain (type of experience) can arise by penetrating somewhere into a (particular) Wheel. It has been clearly stated in the venerable *Triśirobhairava Tantra* that: the Wheel of Joy is the Triangle, the upward movement is the Root, the tremor the Heart, sleep, the Palate, while vibration is the Upper *Kuṇḍalinī* (in the End of the Twelve). TĀ 5/105cd-112ab

Abhinavagupta is quite well aware that these signs should manifest in the course of initiation and refers to them twice in this context in his TĀ. When he does so he follows his sources both in the exposition of the procedure and their explanation of it. Thus he supplies quite a different reason for the appearance of these signs when discussing the Rite of the Balance (*tulāvidhi*) (cf. above 33/26). This is a brief form of initiation that Abhinava explains is designed to instill faith in the ignorant because it is said to bring about a decrease in the initiate's weight (see Sironi 1987: 89-113). The Buddhist Dharmakīrti (6th cent.) expressly refutes that a rite of initiation can do this if the reason for this loss of weight is supposed to be the removal of the initiate's sin, simply because sin is incorporeal (ibid. pp 94-97 with reference to PV 1/258cd-60ab). Although one would expect Abhinava to agree (after all ignorance, like sin, is also without weight), he adopts the Tantra's view. Thus, along with the other two explanations as to why these states arise, namely, eradication of the false notion of the Self and the movement of the vital breath through the centres in the body, in the following passage we find a third one:

Or else (the teacher) may perform the initiation that reduces (his disciple's) weight (*tulāsiddhidadīkṣā*) and possesses signs of attainment (*pratyaya*) as the Supreme Lord has explained (it) in the venerable *Tantrasadbhāva*. He has also (implicitely) referred to it in the *Mālinivijayottaratantra* (*Śrīpūrva*) where, when talking about the hierarchy of powers, (he) refers to (the five signs namely) joy, an upward movement (*udbhava*), tremor, sleep and vibration, which is the fifth. The upward movement is due to the (disciple's) lightness brought about by the obscuration of the influence of the body (on his consciousness). The body consists mostly of the (gross element) Earth. It abandons (its) basic (earthen nature) when (the teacher) has, by means of the mantras that remove weight to be (explained later), meditate on how the disciple has lept up (into the air). TĀ 20/11cd-15ab

The fourth explanation Abhinava sustains of these states appears in the context of his presentation of a passage in the MVT (11/29-39). This concerns the rite of initiation into the condition of a teacher's apprentice (*putraka*) that completes the basic one into the observance of the Rule (*samayadīkṣā*). Abhinava presents it in chapter 29 of his TĀ where he deals with the Kaula modality (*prakriyā*) of ritual and practice. Here the signs of the five states appear in the course of initiation. Abhinava again chooses to let the Tantra speak for itself. All he does is to specify that the 'energy' that acts in the course of the rite is Rudra's energy – Rudraśakti. Thus Abhinava finds the hermeneutical key to this passage in the MVT, which attributes the function of grace and purification to this energy, and hence to the manifestation of the five states or signs we are examining.

First of all, (the teacher) should project onto the disciple, who has been sprinkled (with consecrated water), the path that needs to be purified described previously (in TĀ 16/94cd-96). The teacher should visualize how energy, with which he is one (*tanmaya*), straight and well energized (*saṁdīptā*), travels from the (disciple's) feet up to the top of (his) head, burning away (as it does so the disciple's) fetters. Then (after the disciple has risen and the teacher) has sat down beside him, he should meditate how it burns away progressively (all things), beginning with the root of what is to be purified up to its final end. Once burnt away in this way, as explained before (in TĀ 17/7cd-64), all the principles and the rest that need to be purified, (the teacher) should think (how this power) dissolves away into Śiva who is either, 'with parts' (*sakala*) (if the disciple is to become a spiritual son) or 'without parts' (*niṣkala*) (if he is to become an adept) (*sādhaka*). Applied by the yogi to the path (of Suṣumṇā), (this energy) nourishes those things that are as it is (*sajātīya*) and burns away all that differs from it (*bhinnajāti*). Rudra's energy penetrates thus, in accord with the degree of intensity of the descent of energy (*śaktipāta*) (that is, grace) into consciousness (*citi*), the Void (*vyoman*), the vitality (*prāṇana*) and into the inner and outer body of the disciple. As (the disciple) is in the process of being purified (this energy) gives rise, in due order to this, its (various) bodily (*dehaga*) effects, namely (an experience of) joy, an upward movement, a tremour, sleep and vibration. TĀ 29/202cd-208.

Jayaratha explains: In this way Rudra's energy enters into the consciousness (*citi*) of the disciple whose fetters have been burnt away. (That is to say it enters) directly (into) the Self by the most intense (*tīvratīvra*) descent of power. (Thus it initially) gives rise to (an experience of) joy brought about by the weakest (*mandamanda*) descent of power when it enters the body (and progresses) up to (this, the state of) vibration (*ghūrṇi*). This is because the blissful nature is within consciousness and so it makes sense that (the disciple should experience) bliss. (Similarly), as there is space within the Void, that is, emptiness (it makes sense that he should experience an) upward movement. (It is reasonable that he experiences a) tremour in the vital breath because it does (shake the body as does the wind outer objects). Sleep (is the appropriate result when this energy penetrates into) the inner body, that is, in the intellect and the subtle body (*puryaṣṭaka*) because all of Māyā's activities (within it) are (thereby) brought to a halt. (Finally, he experiences) vibration by the destruction of the presence of the sense of ego in the outer body. The point is that in this way the teacher is sure that his (disciple's) initiation has taken place in a clear and directly apparent manner (*sākṣāt*).

Finally, we turn to a fifth explanation of these states. This one appears in chapter nine of the CMSS. We may call this explanation 'mystical'.

Śambhu's Command, pulsing radiantly, should pierce (*vedhayet*) the Circle of the Mothers. The Heart is the lotus of the Yoginīs, the radiant pulse (*prasphura*), which is the Circle of the Individual Soul. One should give joy to the power of awareness (*cetanā*) and light up the supreme principle. When the five principles (of the gross elements) have dissolved away, the Circle of the Void is melted and, having obtained and enjoyed the dawning of bliss, the fivefold state occurs.

O mistress of the gods, the disciple who has been pierced by the (Supreme) Principle (experiences) the fivefold state. This is joy (*ānanda*), an upward movement (*udbhava*), a tremor (*kampa*), sleep (*nidrā*) and vibration (*ghūrṇi*), the fifth.

śaṁbhor ājñā sphurantī ca vedhayet mātṛmaṇḍalam ||
hṛdayaṁ yoginīpadmaṁ prasphuraṁ jīvamaṇḍalam |
hlādayec cetanāśaktiṁ paratattvaṁ prakāśayet ||
pañcatattvalayaṁ gatvā drāvitaṁ vyomamaṇḍalam |
labdhvā bhujya dayānandaṁ pañcāvasthā pravartate ||
ānandaś codbhavaḥ kampo nidrā ghūrmis tu pañcamaḥ |
tattvaviddhasya deveśi pañcāvasthā pravartate || CMSS 9/39cd-42

1) Joy (*ānanda*): It is the initial inner pleasure (*sukha*) of supreme bliss (*ahlāda*) that generates joy. It is the divine current. The hairs (on the body of the yogi in this state) stand on end and the accomplishment of the Command (*ājñāsiddhi*) is attained.

2) The upward movement (*udbhava*): The wheel of the rays (of the mind and senses) has been melted (into consciounsess). The cavity of the navel has been expanded (and Kuṇḍalinī has been raised). (The yogi hears) the resonance (of consciousness), a leap, a jump. He constantly lets out the sound of laughter. This state is that of the upward movement that conjoins (to the supreme) and the accomplishment of the Command (*ājñāsiddhi*) is attained.

3) The tremor (*kampa*): (The yogi) should fill the cavity of the 72,000 channels (of the vital breath) with the current of his own divine and dense bliss and shake the Great Body (*mahāpiṇḍa*) with it. He moves on the earth like the sky and should strike at the fetters of conditioned existence. This is the state of tremor (during which) the accomplishment of the Command (*ājñāsiddhi*) is attained.

4) Sleep (*nidrā*): (The yogi) should enter the plane of tranquility having abandoned all (phenomenal) being. (The yogi who) abides between the perception of the object of perception and the imperceptible, established in the Void within the Void and supremely joyful with that bliss awakens himself in the sleep of Yoga. This is the state of sleep (in which) the accomplishment of the Command (*ājñāsiddhi*) is attained.

5) Vibration (*ghūrṇi*): The yogi who is satisfied with (these) four states pierces through the Egg of Brahmā and full, he vibrates (*ghūrṇyamāna*) constantly within the juice of supreme bliss. (This) is the divine transmission of the Command – the supreme (state) that generates eternal bliss. This is the state of the dawning of vibration (within which) the accomplishment of the Command (*ājñāsiddhi*) is attained.

ānandajananaṁ pūrvaṁ parāhlādāntaraṁ sukham ||
divyaughaṁ ūrdhvaromāṇi ājñāsiddhiḥ pravartate |
marīcicakradravitaṁ nābhirandhravikāsitam ||
dhvaniḥ kampaḥ plavo nityaṁ hāsyarāvaṁ pramucyate |
eṣāvasthodbhavo yogī ājñāsiddhiḥ pravartate ||
dvāsaptatisahasrāṇāṁ nāḍīrandhraṁ prapūrayet |
svānandaughena divyena mahāpiṇḍaṁ prakampayet ||
vyomavad bhramate bhūmau bhavabandhaṁ vimardayet |
kampāvasthā bhaved eṣā ājñāsiddhiḥ pravartate ||
sarvabhāvaṁ parityajya śāntabhūmau samāviśet |
grāhyāgrāhyagrahāntastho vyomavyomāntarasthitaḥ ||
tadāhlādaparānando yoganidrātmabodhakaḥ |
nidrāvasthā bhavet hy eṣā ājñāsiddhiḥ pravartate ||
caturavasthāsaṁtṛpto yogī brahmāṇḍabhedakaḥ |
parānandarase pūrṇo ghūrmyamāno' pi nityaśaḥ ||
ājñāsaṁkramanaṁ hy ayaṁ nityānandakaraṁ param |
eṣā ghūrmyodayāvasthā ājñāsiddhiḥ pravartate || CMSS 9/44cd-52

O goddess, the (fivefold) state brought about by the power of Rudra's energy has been described. The Maṇḍala of One's Own Self is attained by the penetration (*samāveśa*) of Rudra's energy. Inexplicable, unmanifest, devoid of (any tangible) principle (of existence) and unsupported it abides within the Maṇḍala of the Unmanifest (*avyakta*) and, beyond the Krama, it is the dawning of the Krama.

The practice of the Krama is said (to take place) during the expansion (of consciousness that takes place) when the eyes open wherever vision perceives and (in so doing the sense of objective) being falls away.

Again, when all intention and thought (*saṁkalpa*) has come to an end, there is eternal bliss, (all that is) unconscious ceases and (the yogi) attains the wealth of liberation.

One should know this to be the Maṇḍala of the Unmanifest (*avyakta*) that cannot be obtained by that which is born of the manifest. Free of the five gross elements, it is said to be Akula. The will of (Akula) is the Supreme Power. She is pure and endowed with that same nature. She is called Kula, the arising of the fruit of supreme bliss.

avasthā kathitā devi rudraśaktiprabhāvataḥ |
rudraśaktisamāveśāt siddhyate svātmamaṇḍalam ||
anākhyaṁ ca nirābhāsaṁ nistattvaṁ ca nirāśrayam |
avyaktamaṇḍalāntasthaṁ kramātītaṁ kramodayam ||
vikāsya nayanonmeṣaṁ yatra dṛṣṭir nirīkṣate |
tatra bhāvaparikṣīṇe kramābhyāsaḥ sa ucyate ||
sarvasaṁkalpakṣīṇe 'pi nityānandaḥ pravartate |
nivartate 'citsvabhāvo mokṣalakṣmīṁ ca siddhyati ||
avyaktamaṇḍalaṁ jñeyaṁ vyaktijasya na labhyate |
pañcabhautikanirmuktam akulaṁ ca prakīrtitam ||
tasyecchā yā parāśaktiḥ śuddhā taddharmadharmiṇī |
sā kuleti samākhyātā parānandaphalodayā || CMSS 9/53-58

17. Cf. above 13/98cd-102.

18. See notes to 11/64-65ab and 13/101cd-103.

19. The texts tirelessly list the many possible signs (*pratyaya*) of the adept's attainment. These include states he experiences, powers, both magical (see 39/159cd-60) and yogic (13/148), he may acquire and the peculiar ways he behaves when he is graced by a 'descent of power' (*śaktipāta*), that is, when, as the Kubjikā Tantras would say, he receives the transmission of the Command. According to the context, this is variously represented as a penetration by the Supreme Principle or by the Transmental deities – especially Rudraśakti – or by the powers of mantras and numerous other forms of penetration (*āveśa*). Most often, the signs are not listed in any particular order, reflecting the spontaneous random manner in which penetration often occurs. The occasions are many. The utterance of mantras by empowered adepts is one of them. Mantras, it is said, cause rocks to shake and armies are stopped dead in their tracks, just as they may paralyse the body. By their power a person can transfer his consciousness into another body. These too are signs of attainment (*pratyaya*) (33/176cd-177). The adept who is successful in the practice of mantra can meet anybody at will by just concentrating on that person. He knows the past, present and future as well as the supreme, transcendent and immanent reality (13/147-152). As one would expect, the goddess's Vidyā is especially powerful. We have seen how our text extolls the numerous powers the adept acquires by repeating it (see above 11/64cd ff). Although they are presented as attainments (*siddhi*) in themselves, they may

equally be considered to be signs (*pratyaya*) of attainment if they serve this purpose.

The depositions of mantras and letters on the body can also give rise to such states. These, like the recitation of mantras and Vidyās, purify the adept. By the deposition of the Mālinī letters on the body, for example, the adept experiences the same states that arise in the course of initiation (18/105-107ab). The deposition of the Assembly of Sounds is said to operate literally in this way. By practicing it, the adept receives the consecration of the Command and so he first experiences the signs of attainment and then, finally, the clearest sign of all that can manifest in the course of initiation – he falls senseless to the ground (24/86cd-87).

Vidyā, mantras and with them, deities penetrate (*āveśa*) the body and this brings about the realisation of the Command with all its benefits. We should not confuse these signs with the benefits that are obtained by the penetration of the goddess and her Command such as wealth or sons (see, for example, 12/1ff.), although in some cases the two coincide. For example, one of the major benefits of penetration by the Samayā Vidyā is knowledge. This is also, as one would expect, one of the benefits of receiving the Command which strengthens the adept's intelligence and intuition as well as his moral fibre (see above reference from 5/35). However, these are not brought about by any practice in itself. They are the result of the penetration (*āveśa*) of the spiritual energy that destroys Māyā and with it the impurities that bind the individual soul (above 13/100-101ab). Thus, without reference to any particular practice they are said to arise in a moment by just 'recollecting the Command' (7/43cd-44ab).

Whatever be the occasions for this recollection, many signs arise. While many of them are visible to others, indeed, they may be spectacular, many are only inwardly apparent. For example, inner signs that accompany the initiation by piercing into the Kulakrama include a divine sense of hearing, intuition (*mati*), mental perception, understanding (*cetas*), strength of character (*dhṛti*) and forebearance (*kṣamā*) (5/35) and the slanted, upward movement of *kuṇḍalinī* (7/43cd-44ab).

We often find a series of signs listed more or less systematically. A typical set is a group of eleven signs. The first outer signs generally listed are shaking (*dhunana*), and trembling (*kampa*) and entry into the lower regions (*pātāla*) (see 7/43cd-44ab and note). The other eight begin, in serial order, with yogic sleep (*nidrā*) and vibration (*ghūrmi*) which concludes the series of five we examined in the previous verse. The rest are the sensation of ants crawling on the body and dancing on one limb, the ability to speak a foreign language (*bhāṣā*), tears, jumping like a deer and roaring like a lion.

They may also be grouped systematically. This is especially the case when they are related to moments, phases or stages in the process of Kaula initiation. In this perspective, we may say that Kaula initiation is a process of controlled, systematically intensified possession. Thus the KMT presents, in an ordered gradation, a series of signs that accompany the six types of progressively more elevated forms of piercing or penetration starting from *Bhūtāveśa* – Elemental Penetration – to *Śāmbhavāveśa* – Penetration by the Śāmbhava state – which is the liberated condition. The order and intensity is determined by the degree of purity the adept attains. Conversely, 'impure', that is, immoral, actions or attitudes lead down. Thus deceit and lack of devotion for the teacher and the deity results in a fall back to the first type (see KMT 10/63-120).

Another important and well known formate is the activity and rise of Kuṇḍalinī, the energy of the vital breath (*prāṇaśakti*). All early proto-Kaula traditions agree that these signs appear in the course of the awakening and ascent of Kuṇḍalinī. We have already examined an example drawn from the *Triśirobhairavatantra* in the previous note. The paradigm is more elaborately treated in the independent Kaula traditions, although the attention paid to these signs of possession (*āveśa*) decreases in the Śrīvidyā tradition. The presentation in the *Kaulajñānanirṇaya* is very elaborate. It appears to be in this respect, as it is in many others, a precursor of the Kubjikā Tantras. In a long passage (KJN 14/15-88), the KJN describes what happens to the yogi and his experience at each station of his ascent. These stations include: 1) The Root Wheel (*mūlacakra*) - Mūlakaula 2) The Foundation (*ādhāra*). 3) The Knot of Brahmā (*brahmagranthi*) (in the navel). 4) Romakūpādikaulika also called Vṛṣaṇotthakaula. 5) Vahnikaula. 6) Kaulasadbhāva in the Heart. 7) Padottiṣṭhakaula in the throat. 8) The Wheel between the eyebrows at the upper extremity of the nose. The yogi drinks the nectar that drips from there by curling back his tongue and inserting it into the cavity behind the nose. 9) Yoginīkaula. 10) The forehead. 11) Randhrakaula i.e. the Cavity of Brahmā at the top of the head. 12) The Transmental.

At each stage many of the signs of attainment (*pratyaya*) appear again, although at particular places, especially the last five, the yogi acquires special benefits. The description of what happens at the first stage will suffice as an example:

> The first is the Root Wheel. O beloved, if one practices that the sign of attainment is, O goddess, the source of great wonder. Firstly, (the yogi) trembles (*kampa*). Secondly, (he) shakes (*dhunana*). The hands, feet and head tremble and (he speaks) many kinds of languages. (He knows) all the hosts of mantras and gestures (*mudrā*) and he jumps (like a) frog. (He) quits the ground and (becomes) a poet. (He knows) the past and future. O goddess, (he) cheats death and (is able to) change form. Grey hairs and wrinkles are destroyed and, O fair lady, (he attains liberating) Flight (*khecaratva*). O fair lady, (he) attains the eight accomplishments. KJN 14/14-19

The KuKh also links these signs to the Wheels of the subtle body Kuṇḍalinī pierces in the course of her ascent (36/28-85ab). Thus, by contemplating the energy in the Wheel of the Foundation, the yogi experiences possession (*āveśa*) by the deity and other signs of attainment such as tremor (*kampa*) and paralysis (*stobha*) (36/32). He feels giddy and very drunk. He knows the past and the future. He can enter into another body, make statues move, causes explosions and can paralyse an entire army. He can be anywhere he likes in the world in a moment (36/34-5). When Kuṇḍalinī, who sleeps in between the Self-supported and the Wheel of the City of Gems awakens, the yogi's body shakes and horripilates repeatedly (36/42-3ab). By concentrating on the Self in the Heart, the adept achieves the power to hear at a great distance. He can enter into another person's body and bring statues to life. He speaks in many languages, he can paralyse an army and experiences divine possession. (36/70-71ab)

Indeed, a full realisation of any one of the Wheels leads to supreme realisation. In the very first Wheel, the adept reaches ultimate reality (36/34-6ab). By raising Kuṇḍalinī in the Wheels of the Self-supported and Filled with Gems, he attains Sadāśiva (36/48). In the Wheel of the Heart, he quickly attains realisation (*pratyaya*) (36/64) which is the union of Śiva and Śakti (36/72cd-73ab). But the ultimate condition reached through the practice of the Wheels is the Great Pervasion (36/81d-2ab, 36/109). This is, as we have seen (note to 33/47), the liberated state marked by the highest of the five signs of realisation, namely, vibration (*ghūrṇi*)

Although the texts dwell at great length on descriptions of the Wheels, Cavities, Knots and the like that mark the ascent of Kuṇḍalinī and its accompanying signs, what matters most, it seems, are the places in the body where they are located. We find numerous examples of ascents in which just the locations in the body are mentioned (see below 40/146-148). The following one is drawn from the KMT (4/70 -74):

Touch (*sparśana*), the Gaze (*avaloka*), Conversation (*saṁbhāṣa*), Vision (*darśana*), Vision of the Self (*ātmadarśana*) and Spontaneous Possession (*svayamāveśana*) O goddess, the transmission (of power) (*saṁkrānti*) has five characteristics (*pañcalakṣaṇā*).

Touch is located in the heart. The Gaze is in the throat. Conversation is in the palate. Vision is in the middle of the Drop while, O goddess, Spontaneous Possession certainly takes place in the crooked cavity (*kubjirandhra*) (at the top of the head).

While (experiencing) Touch on should know that (the body) trembles (*kampana*). (It) shakes (*dhunana*) in the course of Vision. During Conversation (it is) paralysed (*stobha*) and (the adept) knows the meaning of scripture. By Vision one attains the powers of Yoga (*guṇa*) namely, the group of eight yogic powers beginning with the power to make oneself small at will (*aṇima*) and the rest. O goddess, in the course of Spontaneous Possession, (the adept) certainly flies up (into the air). Once known the modality (*gati*) of mantra in this way, (the adept) is certainly successful.

The original source of this passage is the TS which, despite its rich presentations of states, energies and principles and their developments in paradigmatic ascents, descriptions of Wheels are missing. These versions testify to the importance of place (*sthāna*) and its power from which a variety of the realities projected into them may draw. One example we have examined at length in the introduction are the sacred seats. Entry into them is also accompanied by signs of attainment.

20. Initiation is a process of elevation to higher states of consciousness and being. As the yogi rises through successively higher levels, the lower, grosser levels merge into the higher subtler ones. Thus the ascent towards the highest state is a process of progressive merger. Once attained there is no further merger. The supreme state is the Supreme Point (*parabindu*) that pervades all things (see below 40/16-17 and 40/56). It is beyond the duality of gross and subtle, of what is merged and of that into which it merges.

21. See above, 33/47 and note.

22. In this way Bhairava introduces a long section that extends into the next chapter on the Śāmbhava form of initiation (see 33/30-31ab). This is based on the standard Siddhānta model of initiation by means of the Six Paths. This is surprising. One would have thought that just as the highest sphere of practice and realisation is Śāmbhava, the same would have been reserved for the forms of initiation that are based on the Kaula model, as we do indeed find elsewhere in the Kubjikā sources and Kaula ones in general. The reason for this anomaly is related to the manner Kaulism has evolved in the traditions from which the Kubjikā Tantras draw. A distinction is repeatedly ascerted in our sources between 'Tantric' and 'Kaula' practice. The same is naturally applied to types of initiation (see above 33/20). The Kubjikā sources repeatedly stress the pre-eminence of the latter with respect to the former (see intro, vol. 2 p. 254 ff.). But this was not generally the case in the earlier sources from which it draws, as it is not in the *Tantrasadbhāva* from which the rest of this chapter is taken. The TS extolls the 'practice of Tantra' (*tantrācāra*). It is not set in opposition to Kaula practice (*kulācāra*) as we find in the Kubjikā Tantras which repeatedly stress that their teaching is 'free of Tantra'. Thus the redactor of chapter forty-one of the KuKh needs to alter the text of the TS from which it is drawn to accommodate this change in perspective. Where the TS reads '*tantrāmnāyam*' – the teaching of the Tantras, that should not be given out to those who are not worthy to receive it – the KuKh simply reads '*upadeśam*' – 'teaching'. There are several instances of

this sort of alteration. (see, for example, 40/2-3ab and its equivalent in the TS in the notes). Clearly, at an earlier stage in the development of Kaulism, the approach was to integrate the Kaula models with the 'Tantric' to produce higher forms of Tantric practice. Thus the 'purification of the Six Paths' which is a common feature of Siddhānta, that is, 'Tantric' initiation is equated with the Kaula Śāmbhava initiation even though the latter does not require the outer fire ritual or the Six Paths.

But despite these developments, we find the same inconsistency in the Kubjikā rites of initiation. The Sixteen Consecrations of the Command (*ṣoḍaśājñābhiṣeka*) to which the *Saṁvartāmaṇḍalasūtra* refers as the basic rite of initiation is largely constructed from a 'Bhairava version' of the Siddhānta model drawn from the *Svacchandatantra* which includes the purification of the Six Paths. But, as one would expect, it also incorporates the Kaula one. Thus the goal of this initiation is the Śāmbhava state, attained by the penetration (*āveśa*) of the deity's energy. This, the liberated condition, is the climax of an ascending series of six penetrations into which the 36 principles are divided to form the six Kaula 'Paths'. See appendix 1.

23. The TS does not refer to this *maṇḍala*. The redactor has inserted a line of text here to align the rite of the TS with the Krama ritual of the Kubjikā tradition. We may assume that the *Kramamaṇḍala* is meant here. This is the topic of the Root *Sūtra* presented and discussed in chapters 26, 38 and 42.

24. *Bhūtākhyā* literally means 'the one called (the day) of the ghosts'.

25. Cf. above 33/41cd-2.

26. The north-east is the direction in which the *maṇḍala* is to be drawn (33/62). Does this mean that the Kula jar is to placed on the *maṇḍala*? Compare with chapter eleven (32cd-33ab) where one of the two jars used in the rite are indeed placed on the *maṇḍala*. The Eight Mothers and are worshipped in the eight jars (cf. below 33/80).

27. The worship of Ānanda Bhairava and his consort Ānanda Bhairavī as the deities of the sacrificial wine is a standard part of Kaula ritual in the later period of development of Kaulism as it is in the Kaula ritual of the Nepalese Newars and in Bengal. Although the goddess, as the Goddess of Wine – Surā Devī – is well known to the Bhairava and Kaula Tantras in the period in which the Kubjikā Tantras developed, her consort Ānanda Bhairava is not. It appears that the presence of this couple in Kaula ritual is emerging in this stage of its development. This is suggested by the absence of verses 72 to 77 in the TS, which felt no need to incorporate this couple in the rite.

The *Kaulāvalinirṇaya*, a latter Kaula source, provides the following visualization of them. Ānanda Bhairava is:

(Brilliant) like millions of suns and as cool as millions of moons, the god has eighteen arms and five faces, (each with) three eyes. He resides in the midst of the Ocean of Nectar seated on the lotus of Brahmā. His throat is blue (*nīlakaṇṭha*) and, sitting on a bull, he is adorned with all the ornaments. He holds an ascetic's staff and makes sound with (his) bell and handdrum. He holds a club and severed head and he makes boon bestowing and fear dispelling gestures. The God of the gods, is red and should be placed in the middle of the (wine which is) the sacrificial substance.

Next to him sits the Goddess of Wine (Surā Devī). Effulgent like a million moons, she is white like snow, the jasmine flower and the moon. She has five faces (each with) three eyes and eighteen arms, all raised and holding weapons. She is smiling and has large eyes. She sits in front of the God of the gods.

Or else one can imagine the Goddess Surā in another way. She is Vāruṇī, white like moon beams, and her nature is the Brahman. Visualize her, the supreme deity to be flowing forth from the moon (on one's own) head. Having visualized (them) in this way the hero should worship the god Ānanda Bhairava and Ānanda Bhairavī, uttering mantra. KVN 4/125cd-132ab.

Concerning Surā, the goddess Vāruṇī, see below 46/238cd-241ab and note. Note that in our text Surā is dark blue and red (46/253cd) because she is a divine representation of red wine and is menstruating (*rajasvalā*) (46/256).

28. There are probably two jars (cf. 11/32cd-35). One (called a *kalaśa*) is the residence of the main deity and the other (called *vardhanī*) is reserved for the main attendent.

29. Here the redacter has modified the text of the TS in order to make Kubjikā and her consort Navātman in the form of their seed-syllables the main deities. Thus instead of the reading '*sarvātmānam*' in the TS, in the KuKh we find '*navātmānam*' and '*parāṁ sarvākṣarām*' ('Parā, the universal syllable) is replaced by '*parā caikākṣarā'* (Parā, the One-syllable (Vidyā)). HSKHPHREṀ is regularly called the One-syllable Vidyā. (see above 9/1 ff. and notes).

30. This form befits the goddess here identified with Surā Devī.

31. The TS (9/43cd) says: As before, one should worship the host of the Mothers (who govern the) classes of letters outside (the *maṇḍala*).

vargamātṛgaṇaṁ bāhye yathāpūrvaṁ (kh: -pūrva) prapūjayet ||

32. The goddess is worshipped outside the *maṇḍala* not outside the pavilion. The Eight Mothers mentioned here are represented by eight jars (see 33/74). Presumably, the two types of alcoholic drink, one with a feminine name – *surā* – and the other with a masculine one – *āsava*, are offered to the goddess and the god, respectively.

33. This line is quite different in the TS (9/44cd), which says: 'Then having performed the rite of adoration one should address the Supreme Lord'.

evaṁ (kh, g: evāṁ) pūjāṁ tataḥ kṛtvā vijñāpet (k, g: vijñāyet; kh: vijñāyayet) parameśvaram ||

We notice that the redacter has taken care to include here the worship of the Krama, which has no equivalent in the Trika ritual of the *Tantrasadbhāva*.

34. The TS (9/45) reads: O my Lord, be without defects (*acchidra*) for me, with respect to what I have done for (this) fettered soul. O god, (may) all that be fruitful by the grace of your feet.

acchidro bhava me nātha paśvarthe yat kṛtaṁ mayā |
tat sarvaṁ saphalaṁ deva tava pādaprasādataḥ ||

35. TS (9/48ab): O beloved, one should offer libation to the scripture of the lord of the *maṇḍala* (and to the) aggregate of the Vidyās and mantras.

tarpayen maṇḍalīśāstraṁ (k, g: -śāstre; kh: -śāstra) vidyāmantragaṇaṁ (kh: -ṇa) priye |

36. TS (9/48cd-49): (One should offer libations) in the sacrificial area, the jar, the fire and, especially to oneself. The learned should perform a similar liturgy (*prakriyā*).

kalaśe tu tathāpy evaṁ (kh: yathāpyeva) adhvānaṁ pūjayet tataḥ ||
sthaṇḍile kalaśe vahnau (kh: vahnai) ātmanasya viśeṣataḥ |
kartavyā tu (k, g: kartavyāstu) vipaścidbhiḥ sadṛśā caiva prakriyā ||

37. See intro. vol. 1, p. 619 ff.

38. The Seat of Knowledge is where the scripture – here identified with the Krama – is kept as an object of worship.

39. These line and hence this part of the rite is, as one would expect, missing in the TS.

40. Here again the rite of the TS has been modified to adapt it to the Kubjikā rite. In this case this is done by inserting her Vidyā. The reader can understand where this takes place for himself. No further note will be made of such changes.

41. TS: The second (is offered) in the jar.

42. The ten parts are offered to: 1) The altar 2) The northern quarter where a jar is placed 3) The south-east 4) The Self 5-7) The three places 8) The protectors 9) The protectors of the field 10) the ghosts.

43. Concerning the 'little man of sleep' and the rest of these preparitory rites, see appendix 1 of this volume.

44. Instead of the last two sentances the TS (9/101ab) reads:

The picture (*citrā*) (?) in (the centre), in the east and in the west is preferred and the procedure is the same also in the south.

citrāṁ (kh: citrās) vābhyantare prācīm aparāṁ ca iheṣyate |

45. The KuKh reads '*puṣkaram´* (TS: *puṣkarā*). The word can mean either 'lotus' or 'lake'. As the parts of the lotus are of various colours, the latter meaning is more probable. If so, presumably this 'lake' is the background on which the lotus is drawn.

46. The following passage from here to verse 163 deals with the Six Paths and their purification in an unsystematic and cursory manner.

47. This emendation is uncertain. The MSs read *rekhāpādatale* which makes no sense.

48. The following verse tells us that the letters are 'encapsulated by the principle of withdrawal (*saṁhāratattva*). The conjunct letter KṢa which is the last in the series is appropriately associated with 'withdrawal'. The 'encapsulation' alluded to here is probably done by prefixing and suffixing each letter with KṢa, which thus serves to separate them.

49. Note that here there are said to be thirty-six Principles. Although three of the highest five do not coincide with those in the standard system of thirty-six Principles, even so the scheme is clearly analogous. Above in chapter 13 (verse 32 ff.) the principles are only twenty-five or twenty-six (see notes there). Below (in 34/29d-3ab) only thirty-two principles are listed. The *Ṭīkā*, that largely follows the SvT, accepts the standard set of thirty-six.

50. We have observed many times that this very common expression in the Kubjikā texts refers to the six aspects of the goddess who manifests in the Krama and the hexagram in her *maṇḍala* that contains it. But as the the text is drawn from the TS the original intended sense could not have been this, although it may well have been understood in this way by initiates into the Kubjikā Tantras. Here, the six parts are the Six Paths of manifestation that is, the Path of the Worlds (*bhuvana*), Principles (*tattva*) and Forces (*kalā*) and their corresponding phonemic counterparts the Paths of Mantras, Parts of Mantra (*pāda*) and Letters (*varṇa*). The process whereby they are purified is accordingly called the 'procedure in six parts' (*ṣaṭprakāravidhi*) (see 33/158-159).

51. The purified elements correspond to the Five Forces (*kalā*) Nivṛtti and the rest that contain the entire range of thirty-six Principles (see 33/154cd-5ab). Compare this initiation with that by means of Five Principles described in the *Ṭīkā* as a part of the Tenth Consecration. See appendix 1.

52. Up to here the Principles are the same as those taught in classical Sāṁkhya. The following five are practically the same as the Five Coverings (*kañcuka*) that come next in the standard system of thirty-six Principles.

53. TS: ' . . . resides at the end of the thirty-six (principles)'.

54. The Three Principles are: 1) Vidyātattva that includes the 24 principles (*tattva*) from Earth to Prakṛti. 2) Ātmatattva that includes the eleven principles from the Person (*puruṣa*) to Śakti. 3) Śivatattva that includes just Śiva.

55. TS (9/195cd): O fair lady, the (Path of the) Worlds and the rest should be fashioned by the most excellent knowers of the scriptures.

bhuvanādyā varārohe kartavyā śāstravittamaiḥ ||

56. The text is corrupt here. All the MSs read: *karṇādim āditaḥ kṛtvā*. I have emended to *kalādi*- which agrees with the reading in the TS but perhaps *kālādi*- would be better as the worlds are commonly said to be fifty ranging from Kālāgni to Śiva (see 2/41 and note). However, this emendation may also be correct as the first Energy (*kalā*) does correspond to the element Earth.

57. TS (9/199d): '. . . in accord with the desired goal (*kāmyānurūpataḥ*).'

58. Karma is defined as consisting of Dharma and Adharma. Although described here as two fetters (see below 33/173-174), we should understand them to be two aspects of the one fetter which is Karma (see above, 13/80cd-81).

59. The basic impurity – *āṇavamala* – is generically called *sahajamala*, which means both 'innate impurity' and 'impurity born at the same time (as the fettered soul)'.

60. TS: ',,, there is no liberation there for anybody'.

61. See above, note to 33/162.

62. See above, note to 13/54 and TĀ 1/43-4.

63. See above, 31/32cd-35ab, 33/46-47 and notes.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-FOUR

1. One folio is missing in MS ख्. It resumes from 34/28cd.

2. All MSs: सक्तस्य 3. घ्: सिद्धिनै–; झ्: सिधिर्नै– 4. घ्, छ्: श्रीवक्रोवाच

5. क्, झ्: –जीवकोनां; ख्: –कान्रां; ग्, ज्: –कोरां; घ्, छ्: –कारां

6. क्, ग्, ज्: रोगे–; झ्: रोगेयहत– 7. All MSs: –कर्म तु

8. All MSs: –जापेन निश्चयम् 9. क्, ग्: गार्हस्थ–; all other MSs except ख्:
गार्हस्थे– 10. –पूजकानाम् would make a regular concord
but would be too long for the metre. 11. ग्, ज्, झ्: –य 12. All MSs: पद–

13. All MSs except क्, ख्: भूमि 14. All MSs: दक्षिण * मूर्त्तौ

15. त्र्यस्रम् would be regular but too short for the metre. The same applies to
त्रिरस्रकम्. See above, note to 3/119d. 16. All MSs: वेधं 17. All MSs: वर्तुलं

18. क्: तुचनाकृति:; ख्: भुवनाकृति:; छ्: * वनाकृति:; all other MSs: तुवनाकृति:

19. घ्, छ्: ऊर्द्ध 20. क्, ग्, ज्: शता पचैक; घ्, छ्: शता: पंचेव; झ्: शता
पचैव. शता पचैक. Not only is the order of words in this compound irregular, so is the
concord. 21. All MSs: कुर्यादौ

22. झ्: स * मकृत्; all other MSs: समासकृत्

23. घ्, छ्, झ्: आज्ञत्वे; all MSs: आज्ञात्वे

24. Missing in MSs क् and ग् 25. All MSs except ख्: प्रजानं

26. क्, ख्: त्रिकोणं. See above, note to 3/119d. 27. घ्: सुमुदायेन

28. क्, ग्: सोधारे; ज्, झ्: सोधार 29. ग्, ज्, झ्: –क्षणां; घ्: मुमुक्षुणां

30. घ्: विमुक्त्येर्थ– 31. झ्: आज्ञास्ते; all other MSs: –स्त्रे. अज्ञास्त्रेण is
meant here but is too long for the metre. The locative often replaces the
instrumental in analogous cases throughout the following section.

32. घ्: –गुंथनं 33. क्, ग्, ज्, झ्: * हंतार्या

34. All MSs: -मनन्तरम् 35. घ्, छ्: –चक्रं

36. घ्; समीकर *; all other MSs except –करण

37. झ्: वाग्भवेत (?); all MSs: वाग्भवे 38. क्, ग्, ज्, झ्: सिंभनं

39. All MSs except घ्, छ्: –गर्भेण

40. ग्, ज्, झ्: कुदूनं; घ्, छ्: कुहनं; all other MSs: कुडूनं 41. All MSs: परमानन्दे

42. A dual number is required here. See above, note to 5/46d.

43. घ्, छ्: कुर्य्या 44. घ्: च्छोपणं

45. घ्: –पंचके:; all other MSs except ख्: –पंचके

46. अवगुण्ठनम् is the regular form of this word, but it does not fit the metre.

47. ख्: अन्मूलन; घ्, छ्: उन्मूलेन; all other MSs: उन्मूलन

48. क्, ग्, ज्: कुदूनं; झ्: कुटुनं; all other MSs except घ्: कुडूनं

49. झ्: ममार्जनं. Missing in MSs क् and ग्; all other MSs except घ्, छ्: स–

50. क्: लेपने 51. झ्: शोषनं

52. झ्: कारणे–; all MSs: –प्रदा 53. क्, ग्, ज्: सम्यक्मूचिचतुष्कं; झ्: सम्यक् मूचिचतुस्यं; all
other MSs: सम्यक्– 54. क्, घ्, झ्: –पात्र 55. घ्: असंकृतं

56. क्: –मध्य; ग्: विवमध्य; ज्, झ्: विवमध्ये

57. क्: त्रिकोणे; all other MSs except घ्: त्रि:कोणे. See above, note to 3/119d.

58. घ्: सलाकास्त्रेण; झ्: शलोकास्त्रेण 59. क्, ग्, ज्, झ्: न उद्धरेत्

60. All MSs: –समुद्धूतां 61. झ्: अ * वा 62. All MSs: होमशालया

63. All MSs: वह्नि: 64. All MSs: –रूपिणी 65. क्, ग्, ज्: –ने

66. झ्: * रामुद्रा; all other MSs: –मुद्रा 67. क्: वि * वेश्य
68. All MSs: देवेशी 69. All MSs except घ्: –वागेश्वरी–
70. क्, ग्, ज्, झ्: विद्ये– 71. All MSs: हृदाट्कानेन सकलं
72. All MSs except घ्: वागेशी. 73. झ्: –मण्डलो 74. All MSs: –मभ्यसेत्
75. झ्: –गत; all other MSs: –गता 76. क्, ख्: चक्र
77. घ्, छ्: –गत; झ्: योगि– 78. ग्, घ्, छ्, ज्: –ज्ञायते; झ्: तदं ज्ञायते
79. घ्: चारु– 80. IM 6 + 7. 81. ग्, ज्, छ्: कर्मानि
82. The root हु is 3P. The regular optative forms here would be जुहोत् or
जुहुतात्, the equivalent imperative is जुहुयात्. Cf. 34/24a, 34/36b, 34/40d, 34/98b and
34/104b. 83. क्: आन्सा. The accusative, आत्मानम्, is
required here, but that would be too long for the metre.
84. क्, ज्: व्योत्वा; ग्: व्योत्म 85. घ्, छ्: शुक्रवद्; all other MSs: शक्रवत्
86. छ्: वंह्नि– 87. All MSs except झ्: गर्भ
88. All MSs except झ्: –रुद्रं– 89. घ्, छ्: समलं; all other MSs: समरे
90. क्: संपूते 91. All MSs: –हुती. See above, note to
3/119d. The collective noun त्र्याहुति– would normally be singular.
92. क्, ग्, ज्, झ्: –दग्रो 93. घ्, छ्: परांमुखं; all other MSs:;गन्मुखम्
94. ग्, घ्, ज्, झ्: आहुतीभि:त्रिभि:; छ्: आहुतिभि:– 95. ग्: शिखावधेन
96. क्: समंत्तान्नयनं; घ्, छ्: शीमन्तोनयनं 97. ग्, ज्, झ्: सक्त्या
98. घ्, छ्: न–ईकार–; all other MSs: त–ईकार– 99. All MSs: आहुतीभि:
100. शिरसम् would be the regular form. 101. घ्, छ्: शीमन्तोनयनं
102. ग्, घ्, ज्, झ्: आहुती– 103. झ्: कवचना–
104. All MSs except घ्, छ्, झ्: नि:कृति–; all other MSs: निकृति–
105. ख्, झ्: –मन्त्रण 106. घ्: कणैर्–; झ्: केशै–
107. All MSs: सम्मतम् 108. क्: अतेस्तत्व–; all other MSs: अतो तत्व–
109. ख्, झ्: तेजा 110. Cf. 33/134ab. 111. All MSs: शब्द
112. All MSs: स्पर्श 113. All MSs except क्: रसा
114. All MSs: गन्धतन्–. Cf. 33/136ab.
115. घ्, छ्: पाकपाणिपाद;. all MSs: –पाद 116. All MSs: श्रोत्र
117. Even though the ending of this word has been dropped and *sandhi* has taken place in this way, this *pāda* is still one syllable too long.
118. क्, ग्: करणं पंचक; झ्: कर्ण–; all other MSs except घ्: करणं–. Cf. 33/136cd.
119. All MSs: –रं 120. क्: लामो; ख्, झ्: रोगो
121. All MSs: शिवाज्ञकम् 122. छ्: द्वात्रिंशमत्व–; all other MSs except क्, घ्:
द्वात्रिंश तत्वनिर्णयं. इति or the like is required to make the syntax complete.
123. घ्, छ्, ज्: वाषार्थ, झ्: वार्षोर्थ; all other MSs: वाषोर्थ
124. घ्: –संयोगाद्; छ्: रूणेसंयोगाद् 125. घ्, छ्: देवा 126. ख्: महावीज * रं
127. All MSs: बीजोऽयं 128. All MSs: ततो
129. घ्, छ्: मुतकसंशुद्धिविद्यास्त्रेन 130. क्: –हुता:; all other MSs: –हुता
131. Cf. above, 34/40b. Apparently, आहुतिभिस्त्रिभि: is meant here. Cf. below,
34/38d. 132. घ्, छ्: कथिका. IM 6 + 7.
133. All MSs: मुमुक्षुणां 134. झ्: –यो
135. घ्, छ्: कुशकं– 136. All MSs except क्, ख्, ज्: मुक्ता
137. ख्, ग्, ज्: अनिना; घ्, छ्, झ्: अनिला
138. घ्, छ्: भाविने; all other MSs: भाविनं

139. Cf. above, 34/22b. 140. छ्: –माख्याति; घ्: शुद्धिमाख्याति
141. क्, ग्: नामाभिषचनम्; घ्, छ्: नामाभिवाचनं; all other MSs except ख्, ज्, झ्: नीमा–
142. घ्, छ्: कुचंच्चाख्यं 143. झ्: –संज्ञाया
144. All MSs: त्रेते F → M. The regular locative singular is त्रेतायाम्.
145. घ्, छ्: कृता; all other MSs except क्: कृतो 146. घ्, छ्: मित्रा
147. घ्, छ्: एव 148. घ्, छ्: चतु:कं तु; all other MSs: –चतुष्कं तु
149. All MSs: अग्नित्व
150. ख्, ग्: –मत्रचतुष्कोण; घ्, छ्: –मत्रचतुष्केण; all other MSs: –चतुष्कोण
151. ग्: आहुतीभिस्त्रि * भि:; all other MSs: आहुतीभिस्–
152. कृतादि– is apparently meant here. 153. M → N.
154. All MSs except क्, झ्: शोध्य 155. All MSs: आहुतीस्–
156. All MSs except क्: –प्रासन– 157. झ्: त्र्यक्ष * ण
158. See above, note to 6/57b.
159. All MSs: –आहुतिस्–. The regular feminine accusative of त्रय– is त्रयीम्.
160. घ्, छ्: –व्विदु– 161. घ्: दुल्लभं
162. All MSs: मेखलाव्रत– 163. M → N. 164. घ्: योगिनां
165. क्: उपनयेन–; all other MSs except घ्, छ्: उपन्नयन–; all MSs except घ्, छ्: –सर्वस्व
166. घ्, छ्: साद्याध्वानि; all other MSs: शोध्याध्वानानि 167. झ्: तत्पुर
168. ख्, झ्: व्रत * धं. M → N. 169. घ्, छ्: –वीज 170. घ्: त्रितीयकम्
171. क्: हुत्वाचर्या; झ्: –चार्यान्; all other MSs: –चर्यां
172. झ्: हुनमन्त्री. Cf. 34/36b. 173. ग्: नावात्मा–
174. ख्, ग्, ज्, झ्: व्रतनि:–; घ्, छ्: व्रतनि:पत्तिसंसिद्ध्यैर्
175. All MSs except घ्, छ्: –पुरा 176. घ्, छ्: रावं. M → N.
177. M → N. 178. झ्: गभाधनादिकं
179. घ्: वत्वारश्चाष्टभि; झ्: चत्वारचाष्टभि:; all other MSs: चत्वारश्चा–
180. ग्, झ्: सर्व; all other MSs: सर्वे
181. ग्, ज्: –व्यानेन; घ्: द्ध्यानेन; छ्: * ध्यानेन 182. घ्: वह्निवै
183. झ्: –विद्य– 184. All MSs except क्, घ्, छ्: होमयेत्
185. M → N. 186. All MSs except क्: ब्रह्मा
187. घ्: शदा– 188. All MSs except क्: पंचैते
189. घ्, छ्: –रा. The accusative plural कर्तृन् is required here.
190. ख्, ज्, झ्: पंचोर्ण्णेन 191. झ्: –रुतर: * 192. All MSs: रुद्र
193. Missing in MS झ्; all other MSs: ईश्वरं
194. Missing in MS झ्; घ्: –सन्ततौ:
195. The following three lines are missing up to 34/53cd in MS झ्
196. All MSs: सदाशिवं 197. IC.
198. घ्, छ्: शुष्कंगोमय ब्रह्मनस्य; all other MSs: शुष्काङ्गोमय ब्रह्मनस्य
199. ख्, ग्, ज्: विष्णो: रुद्रस्यासनमासन; घ्: विष्णो: रुद्रस्यासनमासन:; छ्: विष्णो: रुद्रस्यासनमासन; all other MSs: –मासन
200. Missing in MS झ्। शिरसोर्ध्वे would be correct.
201. All MSs except क्: –सन
202. A genitive or a dative is meant here. See above, note to 10/47d.
203. घ्, छ्: वाह्यते 204. झ्: लोकपालीश्च
205. ` M' has been inserted for the metre. See above, note to 3/21b.

206. ग्: सूपूजयेदस्त्र–; all other MSs except घ्, छ्: सुपूजयेद–. With respect to the
intended meaning, अस्त्रेण विधिना, has been irregularly compounded.
207. ख्, ग्, छ्, ज्: इन्द्रमग्नियमो; घ्: इनुमग्नियमो; झ्: इन्द्रमग्नियमो. M → N.
208. क्: दक्ष: 209. क्: –मीश–; घ्: –मीशपर्याता:; छ्: कुवेरमीशपर्य्यता:;
झ्: –मीशपर्यान्ता; all other MSs: कुवेरमीशपर्यंता 210. झ्: * थाक्रमं
211. M → N. 212. घ्: दंदं
213. All MSs except क्: नागेन्द्र. M → N. 214. M → N.
215. M → N. Note how all the words in this list have been uniformly
treated as neuter. 216. घ्, छ्: –मृतं
217. ग्: –श्री * दित:; all other MSs: –श्री आदित:
218. घ्: कृवा 219. पादान्तमभिधीयते
220. All MSs except क्: ऊर्द्ध 221. छ्: यन्नेन
222. All MSs except घ्, छ्: –विघ्नं– 223. घ्: त्रा * नं
224. झ्: पदं 225. झ्: –कर्णा; all other MSs except ग्, घ्, ज्:
–व्यायं. The ending of the first word has been dropped for the metre and thus forms
an irregular compound with the following one. Moreover, आप्यायनम् is the correct
form of the second word.
226. M → N. See above, note to 1/1c.
227. All MSs सन्मुखम् This emendation entails and irregular seventh
syllable. 228. क्: –संस्कार:–; ख्, झ्: –अष्टभि:; all other
MSs: –संस्कारं अष्टाभि: 229. All MSs except क्: –सासने
230. घ्: प्रजुह्वते; छ्: प्रजुह्वत; all other MSs except घ्: प्रजुह्वण 231. घ्, छ्: वंह्निर्जायते
232. छ्: उड्डियाणं–; घ्: उड्डीयानं; all other MSs: उड्डियानं–. See above, note to 2/28a.
233. ख्, ग्, ज्, झ्: उलिसेदे 234. ख्, झ्: विद्यसेत्; ग्, ज्: विद्येसेत्. IM 6 + 7.
235. All MSs except छ्, घ्: जिह्वाद्यामं. M → N.
236. क्: क्रपालिका; ग्: कुमालिका 237. घ्, छ्: त्रयेन; झ्: त्रेयेण
238. क्: योगी– 239. घ्: ततोस * कमादिसेत्; छ्: ततोसकलमादिसेत् A
plural is required. 240. IM 6.
241. घ्: पंचास–; all other MSs except घ्, छ्: –देवता. Emendation to the correct
form, i.e. पञ्चाशद्देवता:, would make the fifth syllable long. The first member of this
compound should be at the end of it.
242. घ्, छ्: सस्मृत्य. A connecting तान् is required.
243. झ्: आगानि. IM 6 + 7. 244. घ्: –दय: 245. झ्: –मागेण
246. घ्, छ्: कृत्या 247. ख्: –ममि 248. M → N.
249. क्: जजनो–; ख्, ज्, झ्: रजेनोक्ष–; घ्, छ्: रजेनोक्तमनु–; all other MSs: रजनोक्व.
अनुक्रमात् has been shortened to नुक्रमात् for the metre.
250. घ्: कर्त्तव्या उदु–; all other MSs: कर्त्तव्या उद्दु–
251. घ्, छ्: –धोग्नि; all other MSs: –धोग्नि: 252. ख्, झ्: –मतं
253. घ्: –मधो; छ्: –मधो:; all other MSs: –मधं 254. झ्: –वर्ग
255. M → N. 256. All MSs except क्: नामस्
257. ख्, झ्: वायुषट्यसुमन्वितं; घ्: –षष्ट–; all other MSs: –षट्य–
258. A dual locative is intended here. 259. M → N.
260. घ्, छ्: अधोलक्षि–; all other MSs: अधो– 261. All MSs: नाममुद्दिष्टं
262. झ्: –करणं–. This *pāda* is one syllable too long.

263. ख्, ग्, ज्ः –वतारये; झ्ः –वतारयो. The required accusative ending would make this *pāda* defective. 264. झ्ः आप्याय. M → N. Cf. 34/59c.

265. All MSs except घ्, छ्ः –मार्गेण 266. All MSs: मन्त्रेण

267. ग्ः सन्मुखा– 268. झ्ः कुर्यादंन्–; all MSs: –क्रमम्

269. घ्, छ्ः –दुनाथस्य; all other MSs except क्ः सकलस्यो–इनाथस्य

270. घ्, छ्ः ज्वलतादिषु; all other MSs: ज्वलनादिषु

271. घ्, छ्ः संस्कार–अष्टाभिः; all other MSs: संस्कारः अष्टाभिः 272. All MSs: सर्वथा

273. All MSs: –होममनन्तरम् 274. घ्, छ्ः एतद्बेव; all other MSs except क्ः एतद्बैव

275. M → N. 276. ज्ः होमपद् वतौ

277. घ्, छ्ः प्रत्ययस्वा; all other MSs: प्रत्ययथा

278. घ्, छ्ः स्वतन्त्रना; झ्ः स्वतन्त्राता 279. All MSs except क्, ज्ः धोममाचरेत्

280. घ्, छ्ः विकर्मस्थः *; all other MSs: विकर्मश्च *

281. ख्, झ्ः विज्ञयः; ग्ः विज्ञयेः; घ्, छ्ः सविज्ञेयः; ज्ः विज्ञेयः 282. झ्ः ना

283. घ्ः मोक्षय 284. ग्ः समत्थाप्य

285. क्ः स्पन्दनकुण्डलिनी; घ्, छ्ः स्पन्द * ण्डलिनी; झ्ः स्पन्दकुण्डलि *; all other MSs: स्पन्दन्कुण्डलिनी 286. All MSs: परा

287. क्ः संहतां; all other MSs except घ्, छ्ः संहता

288. क्ः रेच्या; all other MSs except घ्, छ्ः वोव्या

289. क्ः त्रिकोणान्ते. See above, note to 3/119d.

290. झ्ः वस्त्राकुटमनुस्मृत्य; all other MSs except वक्त्राकुटमनुस्मृत्य

291. ख्ः –से; घ्, छ्ः वंह्नि– 292. Cf. 2/34d and note.

293. ग्ः स्मरना–; all other MSs: स्मरणा

294. All MSs except क्ः स्तद्गतं 295. क्, घ्, छ्ः मंत्र

296. All MSs except घ्, छ्ः साध्या 297. All MSs: हुती

298. क्ः –शं; घ्ः दशांमे; all other MSs except झ्ः दशांसे 299. झ्ः सिद्धि; छ्ः सिंद्धिः

300. क्, ग्ः –तां; ख्, ज्, झ्ः –तं 301. All MSs: स्फाटिकां

302. All MSs except ख्, झ्ः –मालां

303. All MSs: हुतिकर्म्मं. A genitive is required here. See above, note to 10/47d. 304. घ्ः दसांसस्य; छ्ः दशां * स्य 305. Missing in MS झ् 306. All MSs except क्, घ्, छ्ः मात्रा एकेन; all other MSs: मात्रा चकेन 307. क्, घ्ः चावेसं; all other MSs: चावेशं. M → N.

308. घ्, छ्ः सरीर 309. घ्, छ्ः –वाप्ति मात्राद्वितय–; all other MSs except क्ः –वाप्तिमात्रा–. The order of the first two words of this compound has been reversed. 310. All MSs: मात्रात्रितय 311. श्रेयस् is an adjective. The accusative singular is श्रेयसम्

312. All MSs except घ्, छ्ः मात्रांच; all MSs: –कृतं होमं 313. घ्, छ्ः पंच

314. घ्, छ्ः सोभाग्यं 315. छ्ः मुखं

316. घ्ः वपुष्ठेयं; छ्ः वपुस्थेयं 317. All MSs except घ्, छ्ः सप्ताभिः

318. झ्ः –भिज्ञान–. See above, note to 1/4a. 319. ख्ः –कृत

320. क्, ग्ः होम 321. All MSs add:

दशमात्राकृतं होमं (क्ः होमे) सौभाग्यं वर्तते सुखम्।
मात्राषडककृते (क्ः –षरक–) होमे वपुःस्थैर्यं (ख्, झ्ः –स्थैर्ये; ग्, घ्, छ्ः –स्थैर्य) प्रवर्त्तते।

322. क्, ख्, ग्, ज्ः –कृतं. One expects एकादश– here. 323. All MSs: होमं

324. ग्, घ्ः विद्यादेह–; all other MSs except क्ः विंद्यादेह– 325. झ्ः –सहश्र–

326. घ्, छ्ः परोक्ष 327. झ्ः –काष्टादिषु

328. M → N. See above, note to 5/29a. 329. घ्, छ्: चतुर्भिवृक्ष–
330. घ्: –कार्व्यानि; all other MSs except क्, छ्: –कार्य्यानि
331. क्: शोधयेत्; all other MSs except घ्, छ्: सोधयेत्
332. स्फोटनम् or the like is understood here. 333. छ्: सोषणं
334. क्: –स्वेष्टभं; घ्, छ्: षड्भिद्वारा–; all other MSs: –द्वारवलीस्वष्टभं
335. घ्, छ्: –ना 336. क्: वर्श्यनांतेति; ख्, ज्: वश्यानांनेति; ग्: वर्श्यानांनेति;
झ्: वश्यानांनेति; घ्, छ्: वश्यंतांनिति 337. घ्: पुरुषाणां च; all other MSs: पुरुषाणांश्च
338. घ्: कन्यांश्च; all other MSs except क्, छ्: कभ्यांश्च
339. ख्, ग्, ज्: यक्षकंन्यासु; all other MSs except घ्, छ्: –कन्यासु
340. क्: –जानमा–; all other MSs –जानमासाद्य
341. See above, note to 7/86a. 342. All MSs: खेगती
343. All MSs: उत्पते नात्र 344. ख्, ग्, ज्: –सस्य 345. All MSs: –नन्तकम्
346. घ्, छ्: –न 347. This fragment the following line are
found only in MSs घ् and छ्. 348. घ्: लिंग * ग्रेणु; छ्: लिंगाग्रे नु
349. घ्: शान्त्येर्थं 350. झ्: चा
351. Emendation to the required चतुर्दश्याम् would make the seventh syllable
long. 352. घ्: सुधी
353. All MSs except घ्, छ्: –द्येवं 354. All MSs: –त्र्यादि
355. छ्: –सः 356. All MSs: सिद्धि
357. घ्: –लोके– 358. झ्: –यामंत्री
359. See above, note to 4/35b. 360. घ्, छ्, झ्: –होमे–
361. All MSs: अष्टमी. Possibly, it would better not to emend. Cf. above,
34/90d. 362. घ्, छ्: क्षते; all other MSs: क्षुते
363. घ्, छ्: तु; all other MSs except व
364. All MSs except क्, झ्: –र 365. –तीथा–. M → N. See note to 1/1c.
366. All MSs except घ्, छ्: –पवित्रके
367. ग्: सर्व्वे–; घ्, छ्: –होम; झ्: –दोमे 368. All MSs: –प्रमाणेन
369. ग्: मादाचारं; झ्: –चरं 370. घ्, छ्: * * णे 371. घ्, छ्: अलिमांसाधिते
372. क्: हुतेत्. Cf above, 34/36b. 373. झ्: श्वेताकैश्च
374. Missing in MS झ्; all other MSs except घ्, छ्: हयावैश्च
375. ग्: –रमै 376. ग्: नैमिर्त्तिके; घ्: नेमित्तिके
377. घ्, छ्: –कां 378. क्, ग्: अती * नागतं
379. ख्, ज्, झ्: किंचित्; ग्: किंचीत्; घ्, छ्: किंचि
380. All MSs except क्: –मानं 381. छ्: –णं 382. घ्, छ्: –नाञ् 1
383. घ्: श्रीवक्रोवाच:; छ्: श्रीवक्रोवाच 384. ख्, ग्, ज्, झ्: अतः 385. ख्: द्रा–
386. प्रमाणपरिभावना would be correct but cannot be easily adjusted to the
metre. 387. All MSs: –कर्म्मदम् 388. All MSs: श्वेतार्क
389. क्: च मम्नुते; ख्, झ्: च स्नुते; ग्: च मस्तुते; घ्, छ्: चमश्रूते; ज्: च मस्नुते
390. All MSs except क्: सर्पिणा 391. घ्, छ्: –स्वात्ममानेन; झ्: –श्वान्ममानेन; all other
MSs: –मानेन 392. All MSs except घ्, छ्: गुटिका गुग्गुले; all
other MSs: गुटिका गुगुले 393. घ्: वत्रराण्डप्रमानतः; छ्: वडराण्ड–; all other MSs
वदवांड– 394. घ्, छ्: –मद्दितान्
395. All MSs: सर्प्पिमेकपलं 396. Cf. above, 34/36b.
397. क्, ग्, घ्, छ्: आहुती. The accusative plural has replaced the nominative
plural (आहुतयः) to save a syllable for the metre.

398. ज्: पकान्ना–; ख्, झ्: पक्कान्ना– 399. क्, ग्: –तस्य:
400. क्, ग्: पला; all other MSs: पला: 401. ग्: होमयेर्त
402. घ्: –माणेन 403. ख्, घ्, छ्: –होमे–; ज्, झ्: संसिद्धिनित्यहोमे–
404. All MSs except घ्, छ्: –शक्ता
405. All MSs: तुहो–. The emendation accords with the deviant form commonly found in this and other texts. Cf. above, 34/36b, 98b and 104b.
406. The root ख्: विचरत; घ्: विचरेण; छ्: विचरेन. See above. Note to 3/140d.
407. क्, ग्: सिद्धिनां; झ्: सिद्धानां. These two words should be together in a compound. 408. IC. 409. घ्, छ्: * त्वयी
410. परम् is implied. 411. ग्: नैमिर्त्ति– 412. घ्, छ्: –न
413. घ्: –सर्पिना. सर्पिष् is treated here as if it were a thematic noun. Cf. below 34/121c and 34/127a. Order of words.
414. All MSs except घ्, छ्: सु 415. ख्, ग्, ज्: गुगुलेन; झ्: गुगुलेनु
416. ख्, झ्: कृत्या 417. Cf. 34/111b and 34/123d. See above note 34/22b
418. A singular is required here. Cf. 34/123d. 419. क्: मासम् प्रमाणं; ख्, ज्, झ्: मासम्य–; ग्: –मासम् प्रमानं 420. छ्: अप्र * णं
421. अष्टोत्तरशतम् would be correct and fits the metre, but cf. below, 34/133a.
422. घ्, छ्: र * 423. झ्: ओक्षीर; all other MSs except घ्, छ्: ओक्षीरं
424. सर्पिषम् would be correct. 425. घ्: चातुर्–; all other MSs: चातु–
426. See above 34/109d and note.
427. क्, ग्: त्रि * * कं; ख्, छ्, ज्: त्रिकंटकं; झ्: त्रिकंटक 428. M → N.
429. क्, ग्: –नाशं 430. घ्: सिद्धि–
431. झ्: स * ङ्ग–;. all MSs: –मालिनी 432. All MSs: –जिह्वा
433. ख्, झ्: –णा. The genitive serves here as the case of the direct object of होमयेत् to gain an extra syllable for the metre. See above, note to 5/62a.
434. घ्, छ्: पृथग्रूपारभावस: 435. घ्: उड्डियानं. See above, note to 2/28a.
436. घ्, छ्: सिद्धियोगिनिषेवितं 437. ग्: –मध्य 438. झ्: स्मरे
439. ख्, झ्: –रूप 440. घ्, छ्: –मामतं; all other MSs: –मानत:
441. घ्, छ्: पञ्च–. N → M. 442. ख्: * ह्वा; all other MSs: जिह्वा
443. All MSs: संवरो– This emendation agrees with the reading above of 34/43ab where this line is repeated.
444. The order of the first two words of this compound has been reversed.
445. All MSs: कुलदेवी 446. All MSs: कुब्जेशी 447. All MSs: –पीठादि
448. झ्: वतुके; all other MSs: वटुके–
449. All MSs except क्: वलि 450. झ्: वक्रागेषु; all other MSs: वक्त्राङ्गेषु
451. ग्: समापतं; झ्: समापेतं 452. Following four lines are missing 34/119cd in MS ख्
453. The word देवता is treated as देवत– here. See above, note to 5/81c. Note also the peculiar word order.
454. क्: –श्रुवैर्–; ख्, झ्: शुकश्रुव; ग्: श्रुक्श्रुवै; all other MSs: श्रुक्श्रुव
455. All MSs except घ्, छ्: दनेषु 456. All MSs: वि
457. झ्: पुरे– 458. झ्: श्रुकश्रुवं 459. Cf. 34/108c and note.

460. ग्: श्रुव 461. All MSs: प्रपूजितं. See note to 5/38b.
462. ग्: योणि–. An instrumental is meant here.
463. घ्, झ्: सर्व्व 464. घ्: –कर्मणिः 465. घ्: –जलि
466. घ्, छ्: –ता 467. Cf. 34/109d and note.
468. Cf. above, 34/109d. 469. All MSs except क्: संपूर्ण्ण
470. झ्: –चतुस्तयं 471. A dative or accusative is required here.
472. All MSs: –माहुती 473. क्: चाहुती; घ्: पंचहुती; छ्: –हूती; झ्: पंचमाहुतीं; all
other MSs: –हुतीं 474. IM 5 + 6. 475. घ्, छ्: विन्पुरे
476. All MSs: होम 477. क्: सेतुं; घ्: मेरु; छ्: सेरु; all other MSs: मेतु
478. घ्, छ्: कश्चिमेरुच्छाया; all other MSs except क्: कश्चित्–
479. Cf. 34/108c and note. 480. झ्: –नतः 481. ग्: तिलाक्तो
482. क्: –मार्ग. As often happens, the members of a list are treated as neuter.
483. ख्, ग्, ज्, झ्: सार्दूतं; घ्: सार्दूलं 484. All MSs: सोमराजं 485. ख्, ग्, ज्, झ्: पिप्पलां
486. All MSs: व्रह्मं 487. घ्, छ्: जीमूतं 488. क्, ग्, घ्: समिधा
489. तान् is required to complete the syntax. 490. घ्: सर्पिना
491. घ्: स– 492. घ्: सहस्रानि 493. घ्, छ्: त्रय. IC.
494. छ्: स्मृता 495. घ्: –रोहे 496. ग्, ज्: अर्द्ध
497. All MSs: –वक्त्रसु 498. ख्: संक्षपेण; घ्: –न; छ्: + तु
499. All MSs except क्, घ्: अतः
500. घ्, छ्: उर्द्धम–; all other MSs: ऊर्द्धम– 501. All MSs: –विद्या
502. ग्: –राक्ष 503. All MSs: अघोरस्थमतः
504. For this peculiar word order, cf. above, 34/110c.
505. All MSs: –पंच च 506. ग्: –गास्य 507. All MSs: –देवतां
508. घ्, छ्: घृत; all other MSs: पृत
509. क्: मां एन; ख्, ज्, झ्: मांमेन; ग्, छ्: मांसेन 510. All MSs: चरुकं
511. घ्, छ्; आहुती; all other MSs: आहुतीं
512. All MSs except क्: –हुती 513. ख्, ग्, ज्, झ्: –णा 514. घ्: –सरीरं
515. All MSs: –दान 516. IM 6.
517. ख्, झ्: यक्व–; ग्, ज्: यज्वफलं
518. क्: –शोध्येन; ख्, ग्: –साथ्येन; घ्, छ्, ज्: –साध्येन; झ्: वितुसाथ्येन. The correct word
order does not fit the metre. 519. घ्, छ्: तप–; missing in MS झ्
520. क्, ग्: –यज्ञ 521. घ्, छ्: * न्वये 522. घ्: आद्या–
523. क्: विमले– 524. घ्: चतुर्विंसत्–; झ्: –सहश्र–
525. घ्, छ्: अंव्वा–; all other MSs: अथा–. See note to colophon of chapter one.
526. ख्: रामा–

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-FOUR

1. The text here may be implying that renouncers who 'live off others' are in an inferior state to the householder. But the following provisor may also be taken to refer to those renouncers whose minds, despite their condition, are still ‘smitten with attachment’. It also applies, of course, to householders in the same state of attachment.

2. Cf. below 34/97-8ab.

3. The image of the deity is usually on the right side of the Krama, which in this case is in the fire pit.

4. The triangle 'above' the altar is the fire pit. Thus the hexagonal altar with its triangular pit reproduces in three dimensions the core of the goddess's *maṇḍala* in which she burns, as in the pit, as the Vaḍavā fire along with her consort, Navātman.

5. This is the length of the human body.

6. Concerning the six limbs of the goddess’s Vidyā, see above 11/14 ff..

7. In this list of thirteen purifications of the sacrificial hearth ‘*prokṣaṇa*’ appears twice. Apparently, the two are different kinds of ‘washing’. The first is done at the beginning and the second is the penultimate purification that is coupled with an invocation of the deity and followed by the drying of the hearth and the area around it.

8. According to the SKh (MS G fl. 40a) Aghorāstra is:

AIṀ HRAUṀ [K: HRĀṀ] HRĀṀ HRAḤ AGHORĀSTRĀYA KṢAḤ

Aghorāstra is uttered first to make a place for the goddess to sit. After that comes the goddess embodied in her two seed-syllables, AIṀ and HSKHPHREṀ.

9. The Scalpel of Knowledge (*jñānaśalāka*) is probably meant here. This is the syllable HSKHPHREṀ. See note to 5/35-6.

10. The King of Weapons (*astrarāja*) is the Koṅkaṇa Weapon (*koṅkaṇāstra*). This is the sixth of the Kubjikā’s six limbs (*ṣaḍaṅga*). It is (SKh MS G fl. 43b):

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUḤ KIṆI KIṆI VICCE KOṄKAṆĀYAI [KH: KOṀKAṆĀVVĀYAI] ASTRĀYA AIṀ

An extended, elaborated form is extracted in YKh (1) (1/264cd-274ab) consisting of. 42 syllables. It is as follows:

KIṆI x 2 VICCE x 3 KHIṆI KHIṆI x 4 KOṄKAṆĀVVĀYAI ASTRĀYA x 2 HUṀ PHAṬ x 2 HUṀ

This, the weapon of the west, is above all (others). It should be know by means of the teaching and the power of the scripture. If it is not repeated nothing is successful and if it is not applied (no practice) gives fruit.

koṅkaṇaṁ [k, kh, gh: kokaṇaṁ] paścimāstraṁ [k, kh: -staṁ] tu sarveṣām upari sthitam ||
upadeśena jñātavyaṁ tathā śāstrabalena [k, kh: śāsta-] tu |
nājaptaṁ siddhyate kaścin nāyuktas tu [k, kh, gh: -nnāphutastu] phalapradaḥ ||
YKh (1) 1/274cd-275

See note to 11/30-31ab.

11. This is the Samayā Vidyā. It is also called the Command and the Scalpel.

12. The Liṅga meant here is the goddess herself in the form of her seed-syllable.

13. 'Caitanya' is the name of the goddess's seed-syllable – HSKHPHREṀ (see chapter eight note 44). This is the ‘seed of emanation’ (*sṛṣtibīja*), as is Vāgbhava, the goddess's other Seed-syllable. Placing 'emanation within emanation' means, I suppose, the projection of these two syllables together into the pit. Drawn one within the other, the triangular Vāgbhava is the Yoni and the Point (*bindu*) that crowns Caitanya the ‘Wheel’ in the centre.

14. The Circle of Fire is *mulādhara*. See below 36/28.

15. See above, note to 33/133cd.

16. See below, 52/1.

17. Cf. above, 34/27cd-29c.

18. Concerning the etymology of the name Kucandra, see above, note to 7/34-35ab. Kucandra is the name of the goddess’s consort when he sits next to her (7/51cd-52ab, 69/14cd-16ab). Here, as one of the Four Siddhas, Kucandra is Oḍḍīśanātha. Elsewhere (6/181) he appears as the Siddha of Tisra, the fifth sacred seat and the consort of the goddess Vakrikā who resides there with him. Thus he is identified with Mātaṅgaka, the Siddha of that seat (6/179). Again, Kucandraśekhara, along with Mitranātha, Ṣaṣṭhanātha and Oḍīśācārya, is one of nine names of Navātman Bhairava (31/91-93ab).

19. These are the four Siddhas of the sacred seats. Thus the correspondences are as follows:

1. The Siddhas of the Four Ages

Siddha	Sacred seat	Age
Mitranātha	Kāmarūpa	Kali
Caryānātha	Jālandhara	Treta
Ṣaṣṭhanātha	Pūrṇagiri	Dvāpara
Kucandra	Oḍḍiyāṇa	Kṛta

20. The form of these mantras is probably:

(5 PRAṆAVAS) KĀMARŪPE KALIYUGE ŚRĪMITRĀNANDANĀTHA-PĀDUKĀṀ PŪJAYĀMI (5 PRAṆAVAS)

21. As usual each letter is converted into a seed-syllable by adding *anusvāra*. As each one 'arises' in serial order it is 'purified' by uttering the correponding guttural modified in the same way. Thus we get:

PAṀ KAṀ PHAṀ KHAṀ BAṀ GAṀ BHAṀ GHAṀ NAṀ ṄAṀ

22. Although the text here is corrupt and lacunous, it is clear that it is referring to the goddess of the topknot. The topknot (*cūḍa*, *śikhā*) is the tuft of hair at the top of the head that is left uncut when the head is shaved for this rite of passage which is thus appropriately called *cūḍākaraṇa* which literally means 'the act of forming the topknot'.

Kubjikā is Vidujjihvā who 'emerges from the Yoni' (26/74) and is represented by the slanting line above the triangular body of the syllable AIṀ. Just as she is in this way the 'topknot' of the syllable of the goddess, Vidujjihvā is identified with Raudrī who is the energy of the Topknot (*śikhā*) that burns like a 'tounge of flame' (*agnijihvā*) on the top of the head (10/40, cf, 31/41).

23. *Mekhalābandhana* – literally 'tying the girdle' is a more common name for this rite of passage. The 'girdle' is the *yajñopavīta*- the 'sacred thread' with which members of the first three castes are invested when they reach puberty. The same word – *mekhalā* – also denotes the cords or lines drawn around an altar, usually on the four sides of the hole or receptacle in which the sacrificial fire is deposited.

24. This line also appears below as 34/116ab. Presumably the group of four meant here are the energies Vyāpinī (= Vyāpakā), Śakti, Samanā and Unmanā. These are the energies of the seed-syllable KṢAṀ which is formed from the letter called Withdrawal (*saṁhāra*) – KṢA – and the Point, that is, *anusvāra*,

25. As the energy of the fire is identified with the goddess whose seed-syllable is AIṀ perhaps this is the seed-syllable of the fire also.

26. The five-syllable mantra is the Five *Praṇavas* recited together as one mantra (34/50).

27. I suppose that this is the visualization to which the last sentence of the previous verse refers.

28. The first *Praṇava* – AIṀ – is associated with the Brahmā, so this is probably the Brahmā Vidyā.

29. The 'aggregate of energies' is probably the syllable AIṀ which is the sonic form of the goddess's Triangle that contains all the energies of the letters.

30, The fourth *Praṇava* (KHPHREṀ) is sometimes called the Skyfarer (see above KuKh 8/101cd-103ab). But the context here suggests that it is the last of the Five *Praṇavas*.

31. The Vidyākrama is simply the Krama, which originates from the goddess's Vidyā.

32. See above, note to 34/47cd.

33. The term *'mūrti'*, which literally means 'icon' or 'iconic form', here as in many other places means simply 'mantra'. The deity and its mantra are essentially one. The deity is equally present whether it is in the form of its mantra or icon.

34. The Five *Praṇavas* are arranged around the goddess's Triangle which is lined with letters. As the word '*santati'*, which I have translated as 'family', also means 'series', it is quite probable that the 'family' to which the text refers is the series of letters on the eastern side of the Triangle.

35. The deities of the Five *Praṇavas* are arranged around the goddess's Triangle with Sadāśiva in the middle. Normally the Triangle representing the Yoni is drawn 'facing downwards' pointing west. Thus the 'head' of the Triangle is the upper horizontal line in the east, which is indeed where Īśvara is placed.

36. A '*viṣṭara*' is anything that is spread out. More specifically in Vedic rites it is a handful of rushes or grass on which the Brāhmaṇa sits in a sacrifice. In non-Vedic rites it is a seat made of twenty-five shoots of Kuśa grass tied in a sheaf.

37. Although the text does refers to the five as being in the form of '*mūrti*s', it is unlikely that icons are meant here. It is more likely that the '*mūrti*s' meant here are the sonic *Praṇavas* and that the presence of the deities is marked by their 'seats' (but see 34/97-98ab). Their arrangement can be tabulated as follows:

2. **Table of the Locations and Seats of the *Praṇavas* in the Sacrificial Area**

Praṇava	**Deity**	**Pedastal**	**Direction**
AIṀ	Brahmā	Cow dung	South
HRĪṀ	Viṣṇu	Sesame seed ball.	North
ŚRĪṀ	Rudra	Āgama	West
KHPHREṀ	Īśvara	Above the head.	East
HSAUḤ	Sadāśiva	Sacrificial Substances	Centre (in the Yoni)

38. The standard set of guardians of the quarters are: East: Indra 2) South-east: Agni 3) South: Yama 4) South-west: Nairṛti (or Daitya or Rakṣas) 5) West: Varuṇa 6) North-west: Vāyu 7) North: Kuber (or Soma or Yakṣa) 8) North-east: Īśāna.

39. Presumably, the Thunderbolt and the rest are placed or drawn in the corresponding directions to represent their presiding deities. We may tabulate the correspondences as follows:

3. Table of Directions, the Guardians and Attributes Around the Sacrificial Fire

Direction	**Guardian**	**Attribute**
East	Indra	Thunderbolt
South-east	Agni	Weapon of Power
South	Yama	Staff
South-west	Nairṛti (Daitya, Rakṣas)	King of Snakes
West	Varuṇa	Earring
North-west	Vāyu	Flag
North	Kuber (Yakṣa, Soma)	Pestle
North-east	Īśāna	Trident
Zenith	Brahmā	Lotus
Nadir	Viṣṇu	Wheel

40. The goddess is already associated with Agni in late Vedic literature. Durgā, Vairocanī, Kātyāyanī and Kanyā Kumārī appear in the *Taittirīyāraṇyaka* (10/1/7) in verses addressed to him. According to the *Muṇḍakopaniṣad* (1/2/4) the seven quivering tongues (*lelāymānāḥ sapta jihvāḥ*) of Agni are Kālī, Karālī, Manojavā, Sulohitā, Sudhūmravarṇā, Sphuliṅginī, and Viśvarūpī.

41. This is the *Saṁvartāmaṇḍala* or, to be more precise, the triangle in the centre of it. See note to 2/18 and 7/46.

42. The 'eight energies' are probably the Eight Mothers.

43. After the fire, the fire pit, the area around it and the five faces of the fire have been purified and energized with the limbs of the Samayā Vidyā, the Five *Praṇavas* and related seed-syllables and mantras, the officiant should purify

himself. This is done in the usual way with the deposition of mantras. These are: 1) the fifty letters of Mālinī (see chapter 18) 2) the Five Limbs of the Siddhas, i.e. the Five *Praṇavas* (see 11/42cd-44ab) 3) Trikaṇṭhaka – this is so-called big Samayā Vidyā in three parts (*khaṇḍa*). The body is thus energized ('made *sakala*'). Although this procedure is meant only to purify the officiant to prepare him for the goddess entry into his body he should already begin to exhibit the usual signs of possession, such as trembling and shaking of the body, to indicate that it is beginning to take place.

After the depositions the officiant recites the mantras presented in code in the following verses. Uḍanātha is, presumably, the fire whose five faces are the goddesses listed above. The following verse enjoins, it seems, that the same depositions projected onto the officiants body should also be projected onto the First Nātha who is the Bhairava in the midst of the fire. Thus he is also energized in the same way and ready for penetrating union with the goddess. When the fire is finally prepared through the following process of projection and visualization the goddess is brought down into it with the mantra used to purify it. She descends through the officiant along Suṣumṇā – the Path of the Moon – who is consecrated in this way with the Command. The officiant now places the Command, embodied in the goddess, before him in the fire by means of her mantra. In this way the fire and Uḍunātha is purified and the officiant experiences the signs of attainment. Then everything is ready for the offerings to the fire.

44. The fire is ignited with the King of Weapons (34/119), that is, the sixth limb of the goddess's Vidyā called Koṅkaṇāstra. (see above, note 10)

45. Perhaps the Vidyā here is Trikhaṇḍā, which is in three sections.

46. The mantra called Candragarbha is also used to sprinkle the fire pit (*siñcana*) (34/10) and for the rite of impregnation (*garbhādhāna*) (34/24),

47. The eight purifications are those listed above in 34/59-60.

48. Similarly, the signs of attainment manifest spontaneously by just recollecting the Command (7/43cd-44ab).

49. '*rājānnam'* as a kind of rice that grows in Andhra.

50. It is universal, standard practice to make one 'measure' (*mātrā*) of the offering to the fire after every ten repetitions of the mantra. This offering is called 'the tenth part'.

51. Now everything has been purified and the deity is present in the fire the officiant is ready to make the offerings. First he raises Kuṇḍalinī within himself with the resonance of the Vidyā. Then he projects her internally into the Triangle within the End of the Twelve at the apex of his own subtle body and externally into the outer Triangle of the fire pit. He fixes his mind on the goddess and she penetrates him and all the sacrificial area. Then he makes the offerings to the fire as he recites the Vidyā counting the times he does so with a rosary. This he does in the usual way: first forward until he reaches the bead in the centre and

then backwards until he comes to it again (see below 34/125-127). Thus he reproduces and induces the 'coming and going' – rise and descent – of the Kuṇḍalinī within himself and the macroscosm.

52. Cf. below 34/107.

53. Once a year during the rainy season between the months of Āṣāḍha and Kārttika, Kaulas observe the Festival of the Garland (*damanotsava*), when the deity is offered a sacred thread (*pavitraka*) to atone for the sins committed during the year. Half of chapter eight of the KRU is dedicated to how the sacred thread should be made and the rite performed. It is also described briefly in chapter 27 of the ŚM.

54. Concerning the sacred lunar days, see the notes to 27/25-26 and 30/46cd-47ab.

55. Cf. above, 34/3.

56. The Arka is the *calotropis gigantea*,

57. The Hayāra, also called *hayakantharā* or *hayārikā*, is the *physalis flexuosa*

58. The usual seed-syllable of Fire is RAṀ.

59. *Guggulu* is bdellium or the exudation of *amayris agollochum* – a fragrant gum resin, used as a perfume and medicament.

60. Similarly, YKh (1) prescribes for its fire sacrifice that:

(The wise) know that the offerings to the fire should the measure of a cat's foot only. If less, then one is reduced to begging (*durbhikṣa*) and excess there is loss of wealth. One should not make offerings to the fire without clarified butter, otherwise energy (*tejas*) is certainly lost.

mārjārapadamātraṁ tu āhutīnāṁ viduḥ [k, kh, gh: vidā] sadā ।
nyūnaṁ [k, kh: yatkarna; gh: yakune?] caiva durbhikṣaṁ adhikaś [k, kh: adhiko; gh: adhike] cārthanāśanam ॥
ghṛtahīnaṁ na hotavyaṁ tejohānir [k, kh: teja-] na saṁśayaḥ ।
YKh (1) 1/18-19ab

One wonders whether the measure of a cat's foot is the size of a monkey's testicle.

61. A *pala* weighs 4 *karṣas*, that is, 1/100 *tulā*.

62. A *prastha* is a weight equal to 32 *palas*.

63. Concerning the Vidyā called the Three Thorns, see intro. vol. 1, p. 452-453.

64. This line also appears above as 34/43ab. See the note there to the translation.

65. Perhaps the syllable KṢRAṀ repeated six times is meant here.

66. Kubjeśī is represented by her syllable AIṀ.

67. Concerning *bali* offerings see above 11/33cd-34ab.

68. The fire sacrifice of YKh (1) enjoins that the two spoons undergo a series of purifications, which it lists as follows:

Next I will tell (you) about the big and little spoons, according to the manner of worship. The rites are those of bringing the spoons, looking (at them), sprinkling, grasping (them), heating (them), placing them facing each other, the deposition of the Three Principles in one, the tying of the thread by the union of Śiva and Śakti, cleaning, purification, displaying the gesture and the deposition of the energies. (Thus) you have been told about the purifications (*saṁskāra*) of the big and little spoon. They should be worshipped with Śikhārāja, Caitanya and the *Praṇava*. Having done so, pick them up with the left hand.

*ataḥ parataraṁ [k, kh: paraṁ-; gh: pa * -] vakṣye [k, kh: vakṣe] śruk [kh: śrukra] śruvaṁ [k, kh, gh: śruve] ca yathārcanam [gh: -rcaṁrna* ||
śrukśruvānayanaṁ [kh, gh: śrukraśruvā-] caiva nirīkṣaṇaṁ prokṣaṇaṁ tathā |
grahaṇaṁ tāpanaṁ [k, kh, gh: pratāpanaṁ] caiva sanmukhīkaraṇaṁ tathā ||
tattvatrayaikavinyāsaṁ [k, kh, gh: tatvatrayekavinyāsaṁ] sūtrabandhanam eva ca |
śivaśaktisamāyogānmārjjanaṁ śodhanaṁ tathā ||
mudrāsaṁdarśanaṁ cānyaṁ [k, kh, gh: cānya] kalānyāsaṁ tathaiva ca |
śrukśruvasya [k, kh, gh: śrukṣūstuvasā] ca saṁskārāḥ [k, kh, gh: -rā] kathitās te varānane [k, kh: -nā] ||
śikhārājena vinyāsaṁ caitanyena tathaiva ca |
praṇavaiś ca tataḥ pūjya vāmahastena gṛhnayet || YKh (1) 1/234cd-238

69. 'Going' is the forward direction. 'Coming' is the reverse. The mantra is repeated counting the beads first forward up to the main bead, called Meru and then backwards back to the Meru. See note to 3/122cd-3ab.

70. Cf. above, 11/58.

71. Apāmārga = *Achyranthes Aspera.* Śārdūla = *Plumbago Zeylanica.* Somarājī = *Vernonia Anthelminthica.* Pippala = *Ficus Religiosa* (the Peepal tree). Īśvara is the name of several plants. Brahmā = *Clerodendrum Siphonantus.* Jīmuta = *Luffa Foetida* and Meghavāhana = *Cyperius Rotundus.*

72. No mention is made of any sacrificial fee in the case of the regular rite, presumably because the householder does it himself.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-FIVE

1. M → N.   2. ख्: तत्र–; छ्, ज्: + षु. IM 5 + 6.

3. All MSs: –भेदे   4. घ्: –रणेकशं; all other MSs:;ामलादिरनेकश:

5. घ्: –न्यणेकानि   6. ख्: आगमो; झ्: अगमो   7. All MSs: –भेद

8. छ्: श्रीवक्रोवाच   9. क्, ख्, ग्: वरानने   10. क्: मयापि

11. झ्: गन्धर्व्वात्; all other MSs: गन्धर्वान   12. ख्, झ्: –या:; घ्: यक्षोन–. Regarding the deviant thematic form of the noun राक्षस् see above, note to 6/155c.

13. घ्, छ्: चन्द्रार्का   14. घ्: नाश्रया ऋषयस्तथा; all other MSs except छ्: माश्रमा कुधयस्तथा

15. घ्, छ्: तु संवा; all other MSs: तुभ्यस्था

16. घ्: गना; all other MSs: गणा   17. घ्, छ्: निरातंदात्   18. घ्, छ्: –तान्

19. घ्, छ्: संप्रवर्त्तते; all other MSs: संप्रवर्त्तना   20. घ्, छ्: शिवच्छा

21. छ्: तिर्गता   22. Missing in MSs ख् and झ्.

23. झ्: शिव * क्तिरयं   24. All MSs: भेदं   25. ख्, ग्, ज्, झ्: –ना

26. All MSs except घ्, छ्: विधा   27. All MSs except घ्, छ्: सृष्टिमिदं

28. क्: त्रिकोणा–; झ्: –विग्रहे; all other MSs: –विग्रहं

29. छ्, ज्: अधोर्द्धमध्य–. DS. Cf. below 35/24c and see above, note to 7/50d.

30. झ्: व्याप्यशेषमिद   31. घ्: स्थिता:   32. घ्, छ्: –पर–

33. All MSs: व्यक्ति–   34. All MSs: सृष्टि

35. घ्, छ्: जाता:; all other MSs except क्: जाना:   36. Missing in MS झ्

37. An instrumental is intended here.

38. घ्, छ्: ईश्वराज्ञातौ तयो:; all other MSs: ईश्वराज्ञातौ तया   39. क्, घ्, छ्: सृष्टिमिदं

40. All MSs: सृजितं   41. छ्: पीठोपीपपीठ–   42. घ्: –को

43. छ्: + रा   44. छ्: यक्षा   45. ग्, घ्, छ्: सर्व

46. All MSs: सृजितं   47. छ्: –ता   48. घ्, छ्: देवेशं

49. All MSs: विनिर्मिमे   50. All MSs: तेन   51. ख्: सृष्तिमिदं

52. घ्, छ्: –ट   53. ख्, ज्, झ्: ब्रह्म–   54. All MSs: –त्रय

55. झ्: विनिर्गतं   56. Cf. 34/114c.

57. घ्, छ्: –नं. See above, note to 2/28b.   58. घ्: –नि

59. क्: संदोहान्यनेकधा   60. All MSs: दिशश्च विदिशश्चैव

61. All MSs: व्यवस्थिता   62. All MSs: पूर्वे   63. All MSs: वहित्वया

64. All MSs except क्, ग्: देव्या. A locative is meant here.

65. ख्: पीठान्तिकं; घ्: पीठांत्रिकं; छ्: पीठंत्रिकं; all other MSs except पीठंतिकं

66. छ्: श्रीवक्रो वाच   67. घ्: कथयिख्यामि; झ्: कथ्यिष्यात

68. झ्: मे   69. ख्, झ्: अभि–

70. क्: स्पम्दनं हि; घ्, छ्: स्कंदनं दि; all other MSs: स्थंदनं दि   71. All MSs: पुरोगमां

72. झ्: मह्म–   73. The rest of this line and the following four are missing in MS झ्   74. All MSs: –धिपानि   75. All MSs: –देव्यो–

76. See above, note to 7/50d and cf. 35/10a.

77. क्, ख्, ग्, ज्: त्रि:–. See above, note to 3/119d.   78. छ्: त्रिभि

79. घ्, छ्: स्वाधिस्थाने   80. छ्: कमाख्यं; all other MSs except घ्, छ्: देवेशं

81. छ्: –तं. See above, note to 2/28b.

82. ग्: –ज्ञयं; all other MSs –गिरिज्ञेयं

83. घ्, छ्: उज्जनी; all other MSs: उज्जेणी. The regular spellings - उज्जयनी and उज्जयिनी - are too long for the metre.

84. क्: स्वस्वोस्थाने; झ्: –स्थान. A plural is required here.
85. ख्, घ्, छ्: देव्या; all other MSs except क्: देव्यो 86. घ्, छ्: –ता
87. ज्, झ्: * माख्ये; all MSs except घ्: + तु
88. See above, note to 2/28b. 89. ख्, ग्, ज्, झ्: पूर्णपिठ 90. घ्, छ्: परिकीर्त्तते
91. क्, ख्: डु–; ग्, झ्: दू–; ख्, झ्: समन्वि *; घ्, छ्: –तं; all other MSs: –ता IM 6.
92. घ्: भेद 93. ग्, ज्, झ्: –मादिता:; घ्: –ता
94. All MSs except क्, झ्: हृदये 95. घ्: मम: 96. घ्, ज्: देवी
97. All MSs: भैरवी 98. ख्, ज्, झ्: सर्वज्ञ 99. घ्: –री
100. घ्: –त्रयं; छ्: त्रय 101. All MSs: देव्यो, cf. above, 2/34d.
102. क्: सपरिग्रहे; all other MSs except घ्, छ्: सपरिग्रहो
103. छ्: षुदिदेव्यश्च; all other MSs: –देशश्च. For the deviant form षडि, see above,
note to 10/24d. 104. घ्, छ्: –विभेदन: 105. All MSs: संभिन्ना
106. घ्, छ्: –र 107. घ्: –ता 108. छ्: श्रीवक्रोवाच
109. All MSs: प्रश्नांतरं 110. All MSs: गुह्यं. M → N.
111. ख्, ग्: तयोद्गीतं; घ्, छ्: त्वयोद्रीतं; ज्, झ्: त्वयोंगीतं 112. घ्: –र:
113. क्: नायक्य; घ्, छ्: नायक्ष; all other MSs: नायक्य:. घ्, झ्: + त्रिधा
114. all other MSs except घ्, छ्: –संभवा:. त्रिविधा पीठसंभूता would be correct.
115. All MSs except ख्, ज्, झ्: –रं
116. All MSs except घ्, छ्: स्थिता:
117. All MSs except क्, ग्: देव्यो118. All MSs except घ्: व्यवस्थिता:
119. छ्, ज्, झ्: –ज्ञायंति; all other MSs: –यान्ति
120. All MSs except घ्, छ्: देवा 121. All MSs: नामं 122. घ्: शृनु
123. वर्षिणी is the regular form, cf. below, 35/66d and for an analogous form
35/71d. Cf also: दिव्यामृतप्रवर्षणी YKh (1) 16/210cd and पीयूषौघप्रवर्षणीं ibid. 19/16d. The
order of the first two members of this compound has been reversed.
124. घ्: चन्द्रपूर्यति; छ्: चन्द्रपुर्येनि; all other MSs: भद्र–. Cf. 3/12d and 3/54d; see
above, note to 1/11c. DS See above, note to 6/153d.
125. झ्: मा 126. IM 6 + 7. 127. घ्, छ्: श्रवती
128. क्, झ्: श्वेत 129. छ्, ज्: हकारार्द्धार्द्ध. हकारार्धार्धा would be correct
but makes the fifth syllable long.
130. घ्, ज्, झ्: –नं. See above, note to 2/28b. 131. छ्, ज्: अर्द्ध–
132. All MSs except छ्: –नादि–
133. क्: तालुरन्ध्रमर्द्धेन्दुमध्यगा; all other MSs except घ्, छ्: तालुमर्द्धेन्दुमध्यगा
134. घ्: समन्त्रत: 135. All MSs: अयं
136. घ्, छ्; तच्छकाशात्; ज्: तच्छकाव्यान्; झ्: तछुकाख्यान्; all other MSs: तच्छकाव्योन्
137. ख्, ग्, ज्: –पन्नान्; झ्: –पन्नाात् 138. ज्, झ्: संज्ञरेखा; all others except घ्, छ्: संज्ञा–
139. घ्, छ्: आकर्षयेन् तां; all other MSs : आकर्ष्यन्तां. IM 5. 140. All MSs: हा हा
141. All MSs except क्, ख्, ग्: –शिनी 142. घ्, छ्: पीठ
143. घ्: –संज्ञवो; all other MSs except क्, छ्: जालाक्ष–
144. घ्: –नी 145. All MSs except घ्, छ्: नागी. The regular
feminine is नागिनी. 146. All MSs: सुप्ते
147. मणिनाभिमध्ये स्थिता is meant here.
148. ख्, ग्, ज्, झ्: त्रिकोण– 149. Unclear in MS: झ्
150. Missing in MS झ्. घ्, छ्: स्वयमुत्पन्नतो; all other MSs: स्वयमुत्पततो. IM 5.
151. Missing in MS झ् 152. All MSs except क्, ज्, झ्: अकारादि

153. घ्, छ्: सिला 154. घ्, छ्: शुद्ध– 155. छ्: + सर्व
156. All MSs except क्, झ्: –मानुषीं. मानुषीनाम् is meant here.
157. This is an irregular compound. पीठषट्कम् would be correct but is too long for the metre. 158. ख्, ग्, घ्, झ्: सिद्धं–. M → N. Throughout the following passage male proper name are treated as neuter.
159. झ्: –णी 160. घ्, छ्, ज्: स्वाधिस्थानं
161. घ्, छ्: –णी 162. घ्, छ्: तिनामतः; झ्: निरामतेः; all other MSs: निरामतः 163. घ्, छ्: –री 164. घ्, छ्: नाथ 165. क्: अंचा
166. घ्, छ्: चतुर्थ 167. All MSs except घ्, छ्: –मनोहतं
168. All MSs: काकिन्यायाः See above, note to 10/47d. 169. घ्: समन्वीतं
170. All MSs except घ्, छ्: विशु *. This and the following line are found only in MSs घ् and छ्. 171. छ्: –रंस् 172. छ्: सोभनं
173. This *pāda* is one syllable too long.
174. घ्, छ्: साकि। साकी is an abbreviation of the word साकिनी, just as हाकी in the following verse is an abbreviation of हाकिनी 175. घ्, छ्: संका–
176. झ्: विख्या * 177. All MSs: –संघार–
178. All MSs: पुनः 179. घ्, छ्: सृष्टभिमुखी 180. छ्, ज्: –र्द्धे
181. क्: –भेदै–; घ्: –ताः, छ्: त्रिभिभे– 182. घ्, छ्: –शक्ति
183. क्: –शक्तिज्ञानशक्ति–; छ्: क्रियाशक्तिज्ञान–; झ्: * शक्तिज्ञानशक्तिस्तृतीयका
184. झ्: वामेण; all other MSs: वामेन
185. झ्: वामन क्रियाशक्तिस्तु दक्षिणे 186. घ्, छ्, ज्, झ्: –भाव
187. यदा, or the like, is required to complete the syntax. 188. घ्: –मेयं
189. All MSs: व्यवस्थिता 190. All MSs: वामेन 191. क्: –रूपोख्यं
192. घ्: –नं; छ्: उड्डिद्यानं. See above, note to 2/28b.
193. घ्, छ्: उज्जनी; all other MSs: उड्डुणी. Cf. 35/26b.
194. All MSs: नामान्येतानि कीर्त्तिता 195. ख्, झ्: न * शक्तिस्तयोर्जाता; all other MSs: –शक्तिस्तयोर्जाता- 196. घ्: व्रा–; झ्: व्रह्माण्याद्य च 197. ख्, झ्: मातः
198. All MSs: –दश The deviant cardinal form is required by the metre.
199. All MSs: च 200. घ्: भाम्यसे
201. क्: म *; all other MSs except ख्, ग्, घ्, झ्: मेम 202. All MSs: –देवेशी
203. घ्, छ्: कथ 204. घ्, छ्: –र; झ्: –रे. M → N. Cf. below, 35/105c. 205. All MSs: तस्य 206. छ्: श्रीवक्रोवाच
207. M → N. प्रश्न– is generally treated as neuter.
208. क्: प्रसम्नाहं; ख्, झ्: प्रसन्नोहं 209. घ्: –येत्; छ्: –ये 210. छ्: + प्रव
211. छ्: भेद 212. Rather than corrrect the *sandhi*, I have preferred to leave it as it is and assume that *sandhi* has not occured.
213. IC. 214. All MSs: तस्यैव 215. M → N.
216. घ्: –रः 217. All MSs: पुनरेतानि
218. झ्: तस्येपि; all other MSs: तस्यापि 219. All MSs: भेदाः
220. All MSs: स्थिताः 221. घ्, छ्: विन्दुस्थानेषु; all other MSs: रविविन्दुस्थानेषु
222. Cf. above, 35/35d. 223. See above, note to 3/52c.
224. घ्: ततोपरिः; all other MSs: ततोपरि 225. All MSs: ततोर्द्धे तु
226. घ्, छ्: ईश्वराते; झ्: इश्वरान्ते; all other MSs: ईश्वरं ते 227. M → N.
228. घ्, छ्: नवात्मानस्ततो; all other MSs: नवालानष्टतो 229. All MSs: पुरा
230. All MSs except घ्, छ्: योग M → N. 231. All MSs: भेदाद्भवं

232. क्ः वर्द्धं 233. घ्, छ्ः –यातो; all other MSs: मश्नयायातौ
234. झ्ः –शान्तोद् 235. क्ः विनिर्गतैः; ख्ः विनिर्गतौ; ग्ः विनिर्गतै
236. घ्ः –नैव 237. The regular form would be आवेशिनी.
This deviant form compares with the form वर्षणी (above, 35/35d), कम्पनी (instead of
कम्पिनी), घूर्मणी (instead of घूर्मिणी) and नर्तनी (instead of नर्तिनी).
238. घ्, छ्ः नेद्री; झ्ः तेदी 239. All MSs except घ्, छ्ः घूर्मली
240. क्, ख्, ज्, झ्ः उत्सवात्मिका 241. ख्, ग्, झ्ः –मास्या; घ्, छ्ः –भाषा; ज्ः –माष्या; all
MSs: एकांगा–. `M' has been inserted here between two words to avoid *sandhi*. See
above, note to 3/21b. 242. घ्ः –पाटी; all other MSs except छ्ः –पानी।
अश्रुपातिनी would be the regular form. 243. छ्ः कुलंगती
244. क्, ग्ः –शब्द 245. घ्, छ्ः एकादशः. But see above, note to
6/67c. 246. घ्, छ्ः –भाग; all other MSs: –भागो
247. All MSs: स्थितान्येते. IC. 248. क्, ज्ः –सुदाहृतम् 249. घ्, छ्ः श्रीनाथ उवाच
250. क्ः मा 251. घ्, छ्ः –ज्ञानधिष्ठित; all other MSs: –ता
252. घ्, छ्, झ्ः तस्या 253. क्ः महादये; ग्ः महादय; ज्ः महोदये; all other
MSs except ख्, छ्ः महादयं 254. छ्ः श्रीवक्रोवाच 255. क्, ग्ः –भाजनं
256. All MSs except क्ः नि 257. All MSs except घ्, छ्ः स्तनं
258. All MSs: च रहंसे 259. All MSs: गुह्य 260. All MSs: मंत्रोधितं
261. घ्, छ्ः प्रिये 262. झ्ः कस्यविख्यातं
263. All MSs except क्ः यथे 264. ख्ः विव्या–; झ्ः विद्याज्ञाया; all other MSs: –या
265. क्, छ्, ज्ः तपं चोग्रं; all other MSs: तपः चोग्रं. But see above, note to 5/22a.
266. ख्ः + चोम्र 267. All MSs: दिव्याज्ञाया
268. See above, note to 3/44d. 269. All MSs: समुपागताः
270. All MSs: दक्षिणेन 271. घ्ः स्मृताः 272. IM 5.
273. All MSs except ज्ः चंद्रन्तु 274. All MSs: वामासंभूत 275. झ्ः रौद्र्यो
276. क्, ग्ः उपप्रोतं; all other MSs except ख्ः उत्प्रोतं
277. क्, ग्ः वरानने; घ्ः वराननः 278. All MSs: त्रिविधं– 279. क्ः वक्ष्येते
280. All MSs: –नाथं 281. All MSs except घ्, छ्ः –यामं
282. Missing in MS झ् 283. झ्ः * * * च * संचारी
284. All MSs: चित्रितं– 285. घ्ः –रा
286. छ्ः प्वष्कराते; all other MSs: पुष्कराते
287. क्, ग्ः तीन; ख्, ज्, झ्ः तीना 288. क्ः महापंचपदक्षिता; घ्, छ्ः महापथपरा स्मृताः; all
other MSs: महापंचपदासृता 289. घ्, छ्ः –मामेन. नाम्ना would be correct but
too short for the metre. See above, 6/57b. 290. ग्ः यदा
291. All MSs: शिव 292. All MSs: अपरां
293. घ्ः सृष्टम्नाभ्याम; छ्ः सृष्टम्ना 294. Missing in MSs घ् and छ्; झ्ः चै *
295. घ्ः नामया; छ्ः त्वमनामया 296. ख्ः –त्रधा; झ्ः शक्तियस्त्रिधाः; all other MSs:
–त्रिधा. I take त्रिधा (indeclinable) here to be equivalent to त्रिविधाः just as त्रिधात्मकः in the
following line stands for त्रिविधात्मकः and चतुर्धा भेदम् for चतुर्विधभेदम् etc.
297. All MSs: –त्मकम् 298. झ्ः अ * ना 299. छ्, ज्ः चतुर्द्धा–
300. घ्, छ्ः योनि 301. घ्, छ्ः भिन्ना
302. क्ः वद्भिन्नानि; घ्, छ्, झ्ः नि; all other MSs: यावभिन्नानि
303. घ्, छ्ः प्रिय; all other MSs except क्, ग्ः प्रिये 304. घ्, छ्ः ज्ञानन्या
305. घ्, छ्ः केलिकेनैव 306. छ्, ज्ः चतुर्द्धा 307. घ्, छ्ः –भागेन
308. छ्ः चतुर्द्धा 309. घ्ः जाया 310. घ्ः भेदेस्तु

311. M → N. This and the following line appear in 2/20cd-21ab above.
312. घ्, छ्: क 313. All MSs except घ्, छ्: विधा–
314. छ्, ज्: एतद्देव 315. In regular Sanskrit, a dual number is
required (see above, note to 5/46d). Moreover, the instrumental would be better.
316. छ्: चतुद्धा 317. क्: –ने 318. घ्, छ्: कुलजाः
319. All MSs: विमलादिषु 320. All MSs: –योनि. See above, note to
3/18a. 321. All MSs: देवि 322. ज्: षद्वि– 323. घ्, छ्: –कारे
324. See above, note to 3/158d. 325. ज्: षद्विधाहं
326. M → N. हंसरूपेणोत्पन्न is meant here.
327. In this case, this adverbial form functions as an adverb in accord with
regular usage. 328. क्, ग्, ज्: पाठत्रय; all other MSs except घ्,
छ्: –त्रय 329. M → N. A plural number is required here. 330. घ्: प्रिये
331. This irregular compound has been formed to avoid a fifth long
syllable. 332. क्: देव्या; घ्, छ्: विद्या; all other MSs: देव्यो
333. क्: त्रयोन्विता; all other MSs except घ्: –ता This compound has been split
up to adjust for the metre. देवीत्रयान्विताः (or using the normal deviant form
देव्यात्रयान्विताः) agreeing with (एते) पीठाः (M → N) is meant here.
334. i.e. पीठेभ्यः 335. क्: देव्यः; all other MSs: देव्यो
336. All MSs: न्येव 337. All MSs except छ्: –स्थिता
338. ग्: द्वौ द्वै; all other MSs: द्वौ द्वौ 339. All MSs: विख्याता
340. छ्: तासा 341. ज्, झ्: –ता 342. छ्, ज्: साकिनी
343. क्, घ्: उड्डियानाद्. See above, note to 2/28b. 344. All MSs: –गताः
345. छ्: लाकिणी 346. पूर्णगिरिः has become पूर्णगिर्यः.
347. घ्, छ्: –ता; all other MSs: –गताः 348. घ्, छ्: राकिणी
349. झ्: डाकिन्; missing in MSs क् and ग्.
350. All MSs except छ्: –ता; all other MSs: –ताः
351. ख्, ज्, झ्: देव्यो; all other MSs: देव्या 352. छ्: देसे
353. छ्: देसे 354. घ्: –ता
355. छ्: सिद्धिसासने; ज्: –सासने 356. घ्: –जा 357. All MSs: –वा
358. क्, ग्: परी–. M → N. Cf. above, 35/62c. 359. क्, ग्: –कारेरूपतः
360. All MSs: वामाद्या सचतुष्कानि 361. घ्, छ्: –न्येच; झ्: न्यव
362. IC. 363. छ्, ज्: षष्ठिस्तथा; झ्: चक्रषष्टिस्तथा; all other
MSs except क्: चक्रःषष्टिस्तथा 364. क्, ग्: देव्या 365. All MSs: द्वात्रिंशश्च
366. घ्: प्रजायकाः; छ्: प्रजावकाः; all other MSs: प्रजातका 367. All MSs: ते
368. ग्: –कलापेता; all other MSs: –पेता 369. See above, note
to 7/9d. 370. ग्, घ्, छ्: देव्या; झ्: देवो; all other MSs: देव्यो
371. क्, ग्, छ्, ज्: कुलोत्पन्न– 372. All MSs except घ्, छ्: द्विकं The readings
of these two MSs are often better than the others.
373. क्, ख्, ग्: श्रीमत्कुक्ष्माद्–; झ्: श्रिमत्कुक्ष्याद्–; all other MSs: श्रीमत्कुब्जाद्–
374. क्, ग्: –यज्ञ 375. क्, ज्: मेरु * * विनिर्गते
376. झ्; आद्ये–; all other MSs except घ्, छ्, ज्: आज्ञा–
377. All MSs except घ्, छ्, ज्, झ्: विमले–; झ्: –निर्णय
378. क्: –संहितायायां; घ्, छ्: श्रीचतुर्विंशति–; झ्: –सहश्र–
379. All MSs: अंवा–. See note to the colophon of chapter one.
380. क्: –सृष्ठाधिकार–; घ्: –सृष्टय–; all other MSs: –सृष्ट्य–

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-FIVE

1. Perhaps by *Gahvara* is meant the *Kulagahvaratantra* which is the source of KuKh 31/11cd-26a. Or else *'Gahvara'* may be a category of Tantras.

2. See note to 24/3cd-4.

3. Cf. above, 35/10 where it is clear that these three levels correspond to the sides of the goddess's Triangle.

4. See intro. vol. 1, 24 concerning the identity of Kuṇḍalinī as Nāsāśakti – the 'energy of the nose'.

5. Cf. 35/38.

6. These are the Six Yoginīs – Ḍākinī, Rākinī, Lākinī, Śākinī, and Hākinī with Yākinī as the seventh (see below 63/16-23ab). They constitute a well known group called Yoginīṣaṭka or Ḍādiṣaṭka (see 44/28-31 and note). Externally they are worshipped in the corners of the hexagram within the *maṇḍala* with Yākinī in the centre. Here they are projected into the Six Wheels in the subtle body. In the later representations of these Wheels there presence within them is one of their standard features. However, this is not the case in the Kubjikā Tantras, although, as in this case, the link is made. The link is justified because they share a common 'foundation'. This is the hexagram, into the corners of which the Six Wheels, like the Six Yoginīs, are projected. See, chapter sixty-three which is dedicated to them.

7. The '*parigraha*' is the 'enclosure' formed by the sides of the goddess's triangle. See chapter 7, note 86.

8. The Wheels, in this context, are related to the sacred seats from which emanate the teachings and the creative energy of the goddess. They are described in the descending order, which is that of emanation (*sṛṣti*). Below 35/48 ff. they are described in the ascending order. The sequence there ends with the Triangle that contains the sacred seats and is the condition of the goddess without form. In this case the sacred seats are positioned in the hexagram that emanates out of the central upper triangle. In this context the Island of the Moon is the Point in the centre (cf. 35/66 and note) although normally it is the Triangle. The Command is located in the Point above the Half Moon (35/66).

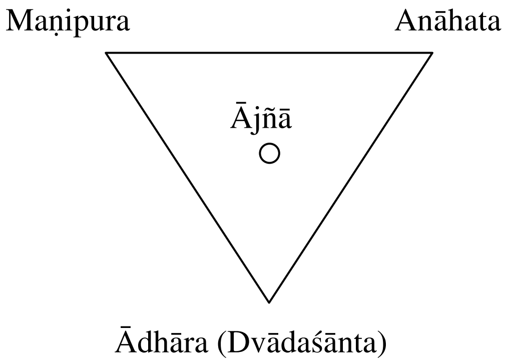
9. 'Half of Half of Ha' (*hakārārdhārdha*) is the Point. See intro. vol. 1, p. 352.

10. Oḍḍiyāna is in Point in the centre of the Triangle. Directly below it is the Half Moon. The former is the Full Moon and the latter the New Moon. Perhaps the Fire of Time is the energy of the New Moon. The nectarine lunar energy of the goddess flows down from there through Suṣumṇā into the uvula at the back of the throat in the 'cavity of the palate'. See note to 3/102.

Collectively these three form the 'supreme seat'. This is Oṁkāra / Oḍḍiyāṇa. Normally these are two names for the same seat but here they are distinguished. The former denotes the Point, that is, the lunar Drop and the latter the Half Moon below it. These two form this seat along with Cavity of the Palate through which the nectar released from them flows, In this way the four sacred seats occupy six places and so run parallel (although they do not perfectly coincide) with the Six Wheels.

11. This Triangle, lined with the letters and located in the Wheel of the Foundation, is the counterpart of the one in the End of the Twelve. Note that four Wheels are worshipped in the central Triangle of the *maṇḍala*. All six Wheels are then worshipped in the hexagram that surrounds it.

Diagram 1. The Triangle of the Inner Wheels



12.

4. Table of the Six Wheels

Wheel	**Petals**	**Lord of**	**Yoginī**
Foundation	Four	Siddhas	Ḍākinī
Self-supported	Six	Seals	Rākinī
Full of Jewels	Ten	Mantras	Lākinī
Unstruck Sound	Twelve	Vidyas	Kākinī
Fully Purified	Sixteen	Rules	Sākinī
Command	Two	Drops	Hākinī

13. Cf. 35/71.
14. Cf. 35/25-26ab

15.

5. The Triangle above the Six Wheels

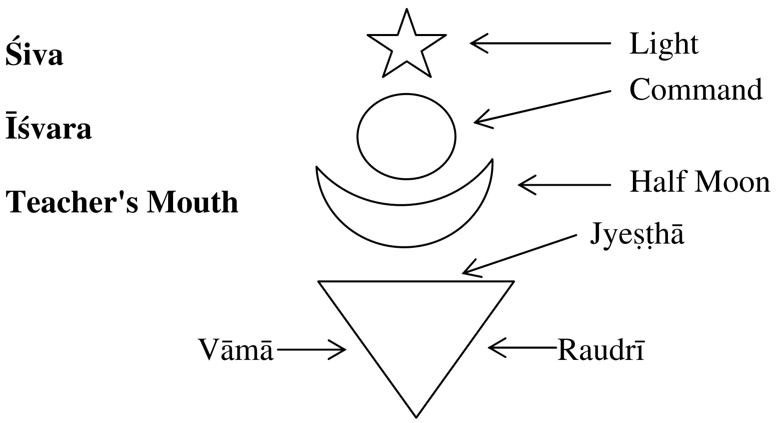
Sides	Sacred Seat	Energy	Wheel	Location in the Body	Yoginīs	Goddess
Left	Kāmarūpa	Will	Self-supported	Lower	Rākinī, Dākinī	Vāmā
Right	Pūrṇagiri	Action	Anāhata	Middle	Kākinī, Lākinī	Jyeṣṭhā
Middle	Uḍḍiyāna	Knowledge	Nose	Upper	Hākinī, Śākinī	Raudrī
Centre	Ujjain	* * *	Point			* * *

16. The four sisters Jayā, Vijayā, Ajitā and Aparajitā form a standard group (with the usual variations in their names) both in the Tantras and the Purāṇas. In the Tantras they are especially associated with Tumburu Bhairava who is their brother and the principle deity of the Vāma Tantras. See Dyczkowski 1988: 113 and 150 n.181.

17. The expression *sthitānte* may also means 'she who abides within' the Point. In the same way, the expression '*īśvarānte'* in the following line can mean both 'within' and 'at the end' of Īśvara. But it is clear there that the second meaning is the one intended.

18. The following are nine energies generated by the Supreme Power that radiates from the End of the Twelve. They produce the nine letters of Navātman, that is, his 'ninefold body' (39/68).

Diagram 2. Śiva, the End of Sixteen and the Teacher's Mouth at the End of the Twelve



19. Presumably, Śakti is ninefold and Śiva, the power-holder, is the tenth, thus making two basic categories (*bheda*).

20. Cf. 35/57.

21. The eleven Rudrāṇīs are aspects or portions of Rudra located symbolically in the first eleven finger spaces between the Cavity of Brahmā at the crown of the head and the End of the Twelve. Each of them induce a state or sign of attainment (*pratyaya*) in the step by step ascent to the supreme attainment that takes place at the End of the Twelve where the one energy merges. Note also that the Rudrāṇīs embody the energies that give rise to a standard set of eleven signs of attainment (*pratyaya*). Cf. above 13/100-102.

22. See above 28/144-148.

23.

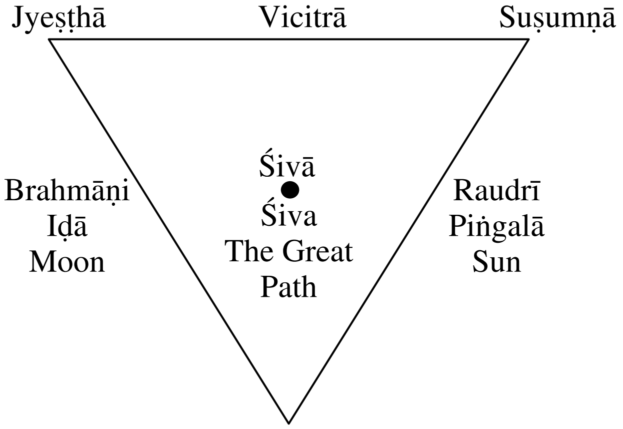
6. Table of Polarities

POSITION	Polarity	Goddess	Channel	Celestial Body
Left	Śakti	Brahmāṇī	Iḍā	Moon
Right	Śiva	Raudrī	Piṅgalā	Sun

24. See above, note to 2/14.

25. Above (36/58) the Blue Lotus is said to be in the heart.

Diagram 3. The Blue Lotus



26. The text can be read two ways. One is as I have translated namely: *sadā śive layaṁ gatā*. Another is to read: *sadāśive layaṁ gatā* – (she) 'has merged into Sadāśiva'. I have chosen the first alternative because the seeming paradox suggests a subtle vision of the goddess who, as Kuṇḍalinī is both moving on the

Great Path of Suṣumṇā and yet is perpetually merged in Śiva, one with him. Thus Kuṇḍalinī is called Śivā – the 'female' Śiva. Note that she is also said to be Śivā, not only because she merges into Śiva but also because she emerges from him as his absolute will (see above, 35/8).

27.

7. A Table of Triads

Gods	Goddesses	Channels	Energies	Qualities
Brahmā	Vāmā	Iḍā	Will	Sattva
Viṣṇu	Jyeṣṭhā	Piṅgalā	Knowledge	Rajas
Maheśvara	Raudrī	Śivā	Action	Tamas

28. Jayā and Vijayā along with Ajitā and Aparājitā form a well known group of four. In this case it may be that there are three goddess associated with Jayā on the left and three linked to Vijayā on the right, to make a total of eight.

29. The Eighteenfold Transmission is the Divine Current (*divyaugha*) of teachers described in chapter 57. It is divided into groups of four, five, six and three. The first group has been explained here. The remaining three are the subject of the following verses. Here the eighteen are represented in their immanent counterparts embodied in goddesses. The subject of chapter 57 is their inner, transcendental form. See above, note to 2/20cd-21.

30. The Five Brahmās are the Five *Praṇavas*. They are the five states which correspond to the Wheels in the body and their corresponding Voids. They are related to both Bhairava (3/99) and his energy (3/44). See notes to 2/20-21ab and 3/92cd-93ab.

31. For the five goddesses beginning with Vimalā see below 44/25-27. For the five states, see below 36/89.

32. Vāmā is in Iḍā, Jyeṣṭhā is in Piṅgalā and Raudrī is in Suṣumṇā (40/133). See above note to 7/13 ff. and 14/61-62ab. In this case the *ṣaṭkabheda* is the group of Six Yoginīs, Dākinī and the rest (*ḍādiṣaṭka*). They are the subject of chapter sixty-three.

33. Vāmā, Raudrī, Ambikā and Jyeṣṭhā normally make up this common group of four.

34. Presumably the sixty-four goddesses are the sixty-four Yoginīs and the thirty-two mothers (*prajātikā*) are the Yoginīs who preside over the syllables of the goddess's Vidyā.

35. See above, note to 34/47cd.

36. The eight goddesses of the eight Kulas are normally the eight Mothers. See below, 42/39cd-42 for a parallel group of eight Kula Yoginīs (*kulāṣṭaka*) associated with the eight Mothers. Just as sixteen goddesses are associated with

the Moon and twelve with the Sun, presumably, the eight goddesses of Kula are linked with Fire.

37. The colophons almost invariably read *ādyāpīṭhāvatarite* – 'it has been brought (down to earth) into the first sacred seat.' But here most MSs read: *ājñāpīṭhāvatārite*- (it has been brought (down to earth)) into the sacred seat of the Command.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-SIX

1. घ्: –महेश्वरी; झ्: –प्रसादात्– 2. अनुष्ठाज्ञा is taken to be the subject of भवेत्
rather than the object of श्रोतुमिच्छामि. Cf. 36/3d. 3. छ्: श्रीवक्रोवाच
4. झ्: सा * 5. झ्: –प्राज्ञा 6. घ्, छ्: –क्षमा
7. Cf. 36/1d. 8. छ्: कमालानन
9. घ्: –मार्गेन; ससमया– 10. छ्: कर्ण * रंतं
11. घ्: सदा– 12. घ्, छ्: अत्युच्छिन्नं; झ्: अव्यच्छिन्नं
13. साधकानाम् has been contracted here to साधकाम् to save a syllable for the
metre. 14. झ्: –मुदेशमात्रकं 15. छ्, ज्: सदानुठान– 16. All MSs: नित्यमेकां–
17. घ्: वित्तं 18. क्, ख्, ग्, छ्, ज्: –चैतन्य; all other MSs:
चैतात्म– 19. घ्: चतितं 20. घ्: येत् 21. All MSs: –ज्ञा
22. घ्, छ्: करचारी– 23. All MSs: सौ 24. झ्: नोपि
25. घ्, छ्: संगता; all other MSs: संता 26. घ्, छ्, ज्: नायासौ
27. झ्: –दिके 28. All MSs: हसिता 29. घ्, छ्: वर्णनं
30. A plural ending is required here. 31. M → N.
32. All MSs: परमानन्दे 33. घ्, छ्, ज्, झ्: व 34. घ्: अवष्ठा
35. छ्: दुल्लभा 36. The root (उप्–) हस् is 1P and so the
regular form here would be उपहसन्ति. 37. IM 6 + 7.
38. घ्, छ्: वहिःकृता; all other MSs: –वहिःकृताः
39. All MSs: मूर्खो 40. घ्, छ्: –मुखं
41. घ्: –पदभासकाः; छ्: –का 42. छ्: –नं 43. घ्, छ्, ज्, झ्: स्थूल
44. घ्, छ्, ज्, झ्: सुक्ष्म 45. क्, ग्: पारापर; all other MSs: परापर
46. छ्: आराधय तु; all other MSs: आधारयात
47. क्, ख्, ग्, ज्: ठन्मनान्तं. M → N. 48. All MSs: ये
49. All MSs: प्राप्ता 50. क्: –लं cf. AS 20/16cd: आराध्यानां च सर्वेषां
मण्डलं च कृते सति। 51. ज्: गुरुसिद्ध * माचारं; all other MSs: –चारं
52. A verb like पूजयेत् is required here. 53. झ्: रिक्त
54. घ्, छ्: कुर्या. The same phrase occurs above in 27/21c.
55. All MSs: सिद्धिरा– Cf AS 20/17ab: न रिक्तं मण्डलं कुर्याद्यदीच्छेत् सिद्धिमुत्तमाम् (–मा)।
56. क्, ग्: मंड * * * रोः; झ्: गुराः. A verb like करोति is required here. Cf. AS
20/17cd: यदि लोभकः (–क) संपीत्वा रिक्तं (रिक्त) मण्डलकं कुर्यात् (गुरुः)
57. ख्, झ्: कभस्तेषां; all other MSs except ग्, छ्, ज्: कतस्तेषां.
58. The compound कौलिकप्रत्ययम् (M → N) would make the seventh syllable
long. प्रत्ययं कौलिकम् would make the fifth syllable long. 59. All MSs: –ता
60. All MSs: शठा Cf. AS 20/18ab: तत्र शापं भवेत् तस्य योगिनीजननिन्दकः।
61. All MSs: चतुर्दशः 62. IC.
63. छ्: क्लेशं; झ्: केशं; all other MSs: क्लेषं 64. घ्: भावोड्भवा
65. All MSs except ख्, झ्: –शक्ति– 66. All MSs: –सुक्ष्मा
67. All MSs except छ्: –ध्यान 68. झ्: चिन्ता; all other MSs: चिंतां
69. All MSs: देव 70. All MSs: भैरवं) 71. All MSs: भरणात्मिकम्
72. All MSs: भैरवं– 73. All MSs: –मात्रीश्च. The regular accusative
singular of मातृ is मातरम्. In this case मातृ is treated as if it were मात्री.
74. क्, ख्, ग्, झ्: भूचरींस् 75. शिरषि is the regular locative singular of
शिरस्. Here it is declined like a thematic noun to save a syllable for the metre.

76. All MSs except घ्: पादुका: 77. ज्: मारभेत; झ्: आरंभेत
78. All MSs except घ्, झ्: –पादुका: 79. घ्: –वक्र–
80. क्, ग्: मध्य. तन्मध्ये is meant here. 81. All MSs: –द्वीप–
82. A complete sentance would read something like यो योगी तस्या ध्यानमारभते
सोऽचिरात् सिद्धिभाग् भवेत् 83. झ्: अचरात्
84. घ्, छ्, ज्, झ्: तडिद्वलयसंकाशं. This *pāda* is one syllable too long.
85. All MSs: –विदो– 86. तस्या:, or a similar pronoun, is required to
complete the syntax.
87. The accusative singular of मनस् (N) is मन:, so here मन आरोप्य would be
correct. See above, note to 5/4b.
88. ख्, घ्: –महद्भुतं; छ्: ध्यायेत्महद्भुतं; ज्: ध्यायेत्सहद्भुतं; all other MSs: सहद्भुतं
89. घ्, छ्: दुल्लभं 90. M → N. 91. M → N. IM 5.
92. All MSs except छ्: भ्रमनं 93. छ्: स्नोभं. M → N.
94. छ्: –घूर्णि; ज्, झ्: पूर्ण्णि; all other MSs except घ्: –पूर्णि:. See above, note to
5/33d. 95. प्रवर्तन्ते would be correct but would make the seventh syllable long.
96. All MSs: सो हि 97. ज्: मेलके
98. All MSs except घ्, छ्: –नागरं. जानाति, or the like, is required here to
complete the syntax. 99. घ्, छ्, ज्, झ्: –दाममुद्रान्त– 100. IC.
101. घ्: योनि 102. घ्, छ्: दुल्लभेदं
103. All MSs: श्रद्धावन्ताय दापयेत् 104. घ्, छ्: भक्त्या; all other MSs: भक्ता
105. ज्: –वक्रस्य; झ्: –चक्तस्य 106. All MSs: भूमिकां
107. ख्, झ्: –व्याप * भेदितं. This *aluksamāsa* has been formed for the sake of
the metre. The regular उभय– would be too long. Cf. note to 7/48ab.
108. ज्, झ्: नयं– 109. घ्, छ्, ज्, झ्: –सुप्तेव. The order of the two
components of this compound has been reversed.
110. छ्: –कारा– 111. All MSs: अप्रबुद्धा 112. झ्: –दन्तेन
113. All MSs except घ्, छ्: स्पन्दने
114. घ्, छ्: रोमांचा; ज्: रोग्यंचं 115. I understand ध्यानात् to refer to कुण्डलिनीम्
who is पद्मरागसमप्रभाम् 116. All MSs: तं 117. ज्, झ्: लंविका
118. Missing in MSs घ् and छ् 119. छ्, ज्: तदूर्द्धमूर्द्ध–; झ्:
तदुर्द्धं मुर्द्धगमनं; all MSs: दृगमनं 120. All MSs except क्: स्पर्श 121. छ्:
–पलप्ति–. Note that here the word योग– is apparently treated according to its regular
masculine gender, whereas generally it is treated as neuter, as it is in the next line.
However, the *sandhi* with अयम् generates a neuter unit, as usually happens in the
Sanskrit of this text. See note to 1/5b. 122. झ्: –ग्रंथि * निर्ण्णयं
123. All MSs: ग्रंथितं
124. See above note to 3/15d.
125. क्, ख्, ग्: ; घ्: –भ्यसादेव; छ्: –भ्यमादे च; ज्, झ्: –भ्यसमाद्देव; all other MSs:
–भ्यासमाद्देव
126. The root व्रज् is 1P and so the regular form here would be व्रजति.
127. छ्, ज्: ऊर्द्ध– 128. छ्: –रेन्
129. The second dependent pronoun is missing.
130. क्, ख्, ग्: पत; all other MSs: पतन्
131. घ्, छ्, ज्: समयेद्वेष–; झ्: समयद्वेशा– 132. झ्: सभक्तानां

133. घ्: सुशिख्याणां 134. सत्यवादिनां दृढव्रतानाम् would be correct but
too long for the metre. 135. All MSs except घ् and छ: + च्
136. क्, ग्: –ज्ञानेस्य 137. ख्: कां * णां
138. The ending of हृदयम् has been dropped to save a syllable for the metre.
139. All MSs: जल्पेन 140. पापिष्ठ– is the regular form of the
superlative. 141. An instrumental is required here.
142. घ्, छ्: योगे–; all other MSs: योगो–. योगमनाहतमु– would be correct but too
long for the metre. 143. छ्: श्रीवक्रोवाच 144. घ्, छ्: –ष्वेकमना
145. The dropping of *anusvāra* at the end of the substantive for the sake of
the metre has lead to the formation of this irregular compound.
146. घ्, छ्: योसो; झ्: योयौ 147. क्: देवो 148. क्: संसो
149. क्, ख्, ग्: हस्वन्त्रवाहक:; घ्: हृदान्तवाह कथा; छ्: हृदान्त्रवाहक:; ज्, झ्: हस्वन्त्रवाहक:
150. क्, ग्: साक्षाद्मैती; all other MSs: साक्षाद्मैत्री 151. घ्, छ्: पुंगव:
152. घ्, छ्: निरंजन 153. छ्: देहीनां
154. ख्: वे–; all other MSs except छ्: क 155. घ्, छ्: स्वरूप
156. The regular nominative singular neuter of this present participle is
विस्फुरन्. 157. ख्, झ्: तत्व 158. छ्: मोहितं
159. The root नद् is 1P and so the regular form here would be नदति.
160. ख्, झ्: हूंस संसेति; ग्: हूंस संसेति. DS.
161. See above, note to 6/198a.
162. शक्त्या, the regular form, is too short for the metre. Moreover, this
peculiar instrumental can be used to furnish an esoteric `etymology' of the word
अनाहत:, thus: शक्तिना + आहत: → अनाहत:. See above, note to 9/41c.
163. छ्: * हतो 164. छ्, ज्: –दनहतोच्यते. DS.
165. All MSs except क्: शव्द 166. घ्: –डण्ड– 167. घ्, छ्: विनीति
168. The neuter gender of the following ordinals is governed by शब्दम् (M
→ N). 169. ज्: षष्ठ 170. All MSs: दाघ–
171. Note how the word शब्द– reverts back here to its original gender to
maintain the metre. 172. All MSs except क्, ग्: –दायक:
173. All MSs: मनसा– 174. ज्: शुद्धै: ध्यानसमन्विते; all other MSs except
शुद्धै:– 175. घ्: लयत्; छ्: लयेत् 176. All MSs: विस्तराणि
177. घ्, छ्, ज्, झ्: य 178. The ending of हंसाख्यम् (M → N) has
been dropped and *sandhi* has taken place to save a syllable for the metre.
179. क्: सुदुर्भं 180. IC. See above, note to 1/5b.
181. M → N. 182. छ्: श्रीवक्रोवाच 183. घ्, छ्: अंसं; ज्: धंसं
184. छ्: स्वरस्मिजालेन; ज्: –रस्मिजातेन; all other MSs except घ्: –जातेन
185. घ्, छ्: शतार्कवयु–; all other MSs: शतार्कवप्र–
186. क्: निवातस्थो; घ्, छ्: निवातस्था; all other MSs: निरातस्थो
187. घ्: निष्कम्पन्तिष्ठते; छ्: निष्कम्पन्तिष्वते. See above, note to 3/15d.
188. All MSs: स्थिरम् 189. ख्, झ्: देवदीप्या– 190. घ्: मत्स्य–
191. छ्: –सनं 192. M → N.
193. All MSs except घ्, छ्: –येन
194. The plural ता: सिद्धय इष्यन्ते would be better. 195. घ्, छ्: एतन्
196. झ्: समय–; घ्, छ्: सद्य–; all other MSs: सय–
197. अनामन् is treated here as if it were अनामम्. 198. M → N.

199. ज्, झ्: संह– 200. M → N. 201. Missing in MS झ्
202. झ्: * * कांक्षिभि: 203. An instrumental is required here. Cf.
below, 36/86c. 204. घ्: तवसद्भावं (?)
205. This irregular compound has been formed for the metre.
206. This *pāda* is one syllable too long.
207. छ्: शुद्धाच्छुद्ध; झ्: –शुद्ध; all other MSs: शुद्धाच्छु–. शुद्धतरम् is meant here.
208. छ्: श्रीवक्रोवाच 209. All MSs except छ्: पृच्छ मे. The root प्रच्छ्
is 6P and so the regular form here would be पृच्छसि. However, the readings of the
MSs suggest this form, which is also found above 32/19d and below 36/86a.
210. छ्: परम 211. घ्, छ्, ज्, झ्: –द्याश्चसुरा:
212. घ्: सिद्धा 213. घ्: –न
214. ख्, ज्, झ्: –सान्य; घ्, छ्: –साद्य 215. घ्, छ्: अमरत्वं–
216. ग्: कठ– 217. M → N. 218. झ्: भद्रा–
219. घ्: शक्ति–; all other MSs शक्ति:–
220. घ्, छ्, झ्: –गता:; ज्: भयंगता: 221. All MSs except घ्, छ्: ससमा
222. घ्: –शिषोपमां; झ्: दीघं शिखोपमां
223. छ्: –वान्मैव. One expects the feminine तया (agreeing with शक्त्या) here.
224. ध्यायेत् or the like needs to be supplied.
225. All MSs: संचिन्तिं 226. झ्: पदं 227. घ्: त्राक्षरं
228. M → N. 229. ज्: सूर्यवक्रसमा–
230. The root भ्रम् is 1P and 4P. The following would be the regular forms
in this case: भ्रमति, भ्रम्यति and भ्राम्यति. 231. क्, ख्, ग्, ज्: –चक्रन्ते
232. क्, ग्, झ्: नेदलेकैके; ख्, ज्: नदलेकैके; घ्: नदलैक; छ्: नदलैकै; all other MSs: दले–.
The first component of this compound should be last.
233. घ्: –सत. The dependent clauses should be marked with pronouns.
234. झ्: –ना 235. All MSs except क्: –खंडिताम्
236. घ्, छ्: –लावधि:; all other MSs: ––वहलोवधि: 237. घ्, छ्: स्वर्ग
238. For other examples of this deviant *sandhi*, see above, note to 5/47b.
239. ठ्: ह्यचिराम्नात्र 240. Cf. 36/75a and note.
241. घ्, छ्: तदैव; ज्, झ्, ठ्: नदेव 242. Cf. above, 36/73c. 243. ठ्: –तत्वं
244. झ्: तु: 245. घ्: –मिक्षा * 246. ठ्: –तत्वं
247. छ्: श्रीवक्रोवाच 248. घ्, छ्: मस्फारं; all other MSs: रस्फुरं. M → N.
249. पृष्ट– is the regular form of the past passive participle derived from the
root प्रच्छ् (6P). 250. क्: संदिव्यं 251. छ्, ज्, झ्, ठ्: –तत्व
252. M → N. A plural is required here. 253. झ्: सर्वते
254. घ्: –मधो; झ्: इदा– 255. घ्, छ्: तन्मध्ये–; ठ्: * *? ध्य–. See above,
note to 4/3c. 256. All MSs: सा 257. ठ्: –तां
258. तेजस् is here again treated as a thematic noun. See above, note to
4/11d. 259. ख्: –कलाकया 260. घ्, झ्: रूरंध्राद्
261. घ्, छ्, ज्, झ्: विनि:–; ठ्: ? 262. झ्: समुत्माप्य
263. All MSs: विंदु. A dual number would be better. 264. झ्: वाद–
265. छ्, ठ्: चक्र; ज्: वक्रे 266. झ्: –खा 267. घ्, छ्, ज्, झ्, ठ्: सा:
268. छ्: –पद; ज्, झ्, ठ्: आज्ञा * नपद; all other MSs: –पदे 269. All MSs: प्राप्ता
270. घ्: कुककर्म्म; छ्: क्रककर्म; ठ्: कुकर्म च; all other MSs: कुकर्म्म. The usual
expression is कृतकृत्यम्. 271. घ्: –या:

272. घ्, छ्ः वालना–; ज्, झ्ः च्चालना–
273. ख्, ग्, ज्, ठ्ः विष्ण्वैन्द्री–; घ्, छ्ः व्रह्माविष्ण्विन्द्री–; झ्ः व्रह्मविष्ण्वैन्द्रीरुद्राणी; all other
MSs: –विष्ण्विन्द्ररुद्राणां 274. All MSs: –काननां. N → M.
275. छ्, ज्, ठ्ः वैधयेत 276. See above, note to 3/9c.
277. घ्, छ्, ज्, झ्, ठ्ः –लां 278. See above, note to 3/15d.
279. घ्ः –ताः; ठ्ः – *? 280. झ्ः आकरे
281. क्ः स्तु; ठ्ः तत; all other MSs: स्त
282. All MSs: संव्यवस्थिता 283. M → N. 284. All MSs: –नंता
285. ठ्ः ? 286. ठ्ः ?
287. घ्, छ्ः हेरु–; all other MSs: हेतु–
288. घ्, छ्ः हेरु–; all other MSs: हेतु–. The final long vowel has been
shortened for the metre. 289. All MSs: सवरी 290. All MSs: सावरी
291. All MSs: सर्व्वरी 292. झ्ः पुलिंदृका
293. ग्ः देववा; all other MSs: देवता
294. See above, note to 3/9c. 295. All MSs except घ्ः देवता
296. All MSs: वेत्येते 297. All MSs except घ्, छ्ः वक्त्रा–; झ्ः –विरुपाक्ष्या;
विरूपाण्या 298. All MSs except घ्, छ्ः परमाज्ञया
299. घ्, छ्ः शाक्तं; all other MSs: शान्तं 300. झ्, ठ्ः –मन्ती
301. All MSs: –जाला 302. क्, ग्ः संस्करेत् 303. ख्, झ्ः –नां
304. घ्ः कीर्त्ति 305. All MSs except घ्, छ्ः भूमित्या * M → N.
306. M → N. 307. ख्, घ्ः द उत्क्रान्ति–; छ्, ज्, ठ्ः उत्क्रान्तिवासलक्षणां;
all other MSs: तुतक्रान्ति–; झ्ः –लक्षणां 308. A dual would be better. Cf. above,
309. See above, note to 1/5b. 310. घ्, छ्ः षट्के–; ख्, झ्ः –भेद
311. क्, ज्ः षडभ्याशात्; ख्, ग्,ः षट्भ्यागात्; घ्, छ्ः षड्भागात्; ठ्ः षड्भ्यागात्
312. छ्, –रक्षराज्वर– ज्, –रक्षराक्षस–; झ्ः –सपंक्तिभिः; ठ्ः –रक्षराक्षस–; all MSs: पंक्तिभिः
313. M → N. 314. All MSs: सप्तातन्तु
315. All MSs: पुनस्ते तल्लयं 316. झ्ः –त; all other MSs: –समन्विता
317. घ्, छ्ः वाचा 318. छ्, ज्ः मनोद्गीरयते 319. All MSs: शक्ति
320. क्, ज्ः –स्थात्; all other MSs: –स्थां 321. झ्ः नानेकभेदैस्तुः
322. झ्ः विषयाकुरु–; all other MSs: विषयाकुल– 323. All MSs: श्रुत्वा
324. घ्ः –वः 325. छ्, ज्, ठ्ः सिद्धि
326. घ्, छ्, ज्, ठ्ः तस्माद्वात्रिं; all other MSs: तस्मद्वातिं 327. All MSs: सर्वा
328. ज्, झ्, ठ्ः स्मरणात्– 329. घ्, छ्ः संसारा; ज्, झ्ः संसारात्
330. झ्ः व्रह्म * त्या. The nominative forms in this line all stand for ablatives.
331. घ्ः सु * पानं 332. All MSs except ठ्ः –दारुणां
333. घ्, छ्ः योगा 334. All MSs: योगिनी तस्य
335. घ्ः देच्छयाः; छ्ः –देच्छगात्; झ्ः देच्छगा; all other MSs: –देच्छगाः
336. The root सिध् is 6P, so the regular form would be सिध्यन्ति.
337. All MSs: except ठ्ः योगिनस्य
338. IC. See above, note to 1/5b and 6/37c. 339. घ्, छ्, ज्, झ्, ठ्ः दन्त
340. ठ्ः प्र *? देन; all other MSs: प्रसादेन 341. झ्ः लहु–
342. All MSs: –जापाधिके 343. All MSs except ठ्ः आद्या–
344. झ्ः वि * पीठ– 345. घ्, छ्ः –र
346. All MSs except घ्, झ्ः –विंश–

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-SIX

1. Clearly, the Command of Ritual Observance (*anuṣṭhājñā*) is another name for the Command of *Nirvāṇa* (*nirvāṇājñā*).

2. *karṇāt karṇagataṁ* literally `from ear to ear'.

3. Cf. the Vaiṣṇava's devotee's state in note 25 of chapter 31 above.

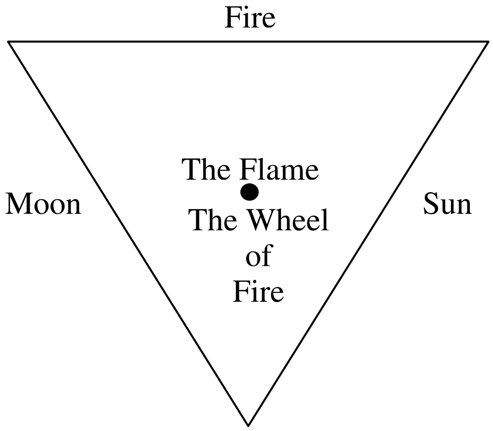
4. Concerning Vṛkṣanātha see above 2/29-30ab.

5. Cf. AS 20/16cd-20ab quoted in note to 27/20-21.

6a. The Wheels are also described in 3/103cd ff., 25/5 ff. and 35/35cd ff..

6b.

Diagram 4. The Wheel of the Foundation



7. Concerning the signs of attainment, see above notes to 33/47-49.

8. The stick of the vital breath, also called the Stick of Energy, is the flow of inhalation and exhalation. (See below 36/59; 36/82cd-83ab). Mahāmudrā is one of five gestures that make energy move through the body (*śakticālanamudrā*) described in the *Gorakṣaśataka*. Although this is a later text and not a Tantra, it contains much that has been carried over from earlier Tantric traditions that have been lost. The *Gorakṣaśataka* explains:

The purification of the collection of the channels (of the breath) (*nāḍī*) (that takes place by) the motion of both the Moon (of exhalation) and the Sun of (inhalation) along with the drying up of the liquids (*rasa*) (in of the body) is called the Great Gesture (*mahāmudrā*). (58)

Having rested the chin on the chest, and pressing for a long time the Yoni (in the Root centre) with the left big toe, with the two hands grasping the extended right foot, having filled both sides of the abdomen with breath and having held it, one should expell it slowly. This is said to be the Great Gesture, the destroyer of the diseases of men. (59)

Having practiced it first with Iḍā and then with Piṅgalā an equal number of times, (the yogi) should discontinue the (practice of this) Gesture. (60)

(When one has mastered this practice there is) neither wholesome nor unwholesome (food) (for him). All tastes are indeed tasteless. Even deadly poison (when) eaten is digested like nectar. (All) diseases (including) consumption, leprosy, constipation, enlargment of the spleen, and the decrepitude (of old age) end for one who practices the Great Gesture. (61-62)

The practice of Mahāmudrā is an example of a *bandha*. *Bandha*s lit. ‘checks’ or ‘blocks’ serve to block the movement of the vital breath in its usual course and force it to follow a different one. The change in the movement of the vital breath brings about a change both in the body and in consciousness insofar as their state reflects the form and course of this movement. This is a technique of Haṭha Yoga. The Mahāmudrā taught in the KMT is different. The Kubjikā Tantras do understand the principle that is the basis if Haṭha Yoga, namely, that alterations in the body or the breath induce changes in consciousness. But externally these are limited to hand gestures, although inwardly in their subtle and supreme aspects they are vitally linked to the activity of the Kuṇḍalinī, the vital breath and consciousness. These gestures, like mantras, form a part of ritual. Just as mantras have a much more extensive inner nature grounded in consciousness than their mere physical sound, so do ritual gestures. Neither mantra nor Mudrā are conceived in the early Tantras to have a direct physiological effect but rather are understood to be manifestations and vehicles of the activity of Śakti. Even so, there is one important technique of the sort that in later Haṭha Yoga would be called a *bandha*. This is the practice of contracting the anus to force the descending breath (of *apāna*) back up through the channel of Suṣumṇā in order to stimulate the awakening of Kuṇḍalinī. Woodroffe (1997: 205-206, 209) explains that:

> *Sthiratā* or fortitude is acquired by the practice of Mudrās. The Mudrā dealt with in works of Haṭha Yoga are positions of the body. They are gymnastic, health-giving, and destructive of disease and death . . . . They also preserve from injury by fire, water, or air. Bodily action and the health resulting therefrom react upon the mind, and by the union of a perfect body, *siddhi* is by their means attained. Mudrā is also described as the key for the opening of the door of Kuṇḍalinī-Śakti. [. . .] The term Mudrā also includes what are called *‘Bandha’* (bindings), certain physical methods of controlling *Prāṇa*.

Woodroffe goes on to describe *Uḍḍiyānabandha*. This is a common and typical *bandha* that displays the main features of this type of yogic practice. We notice that forced control of the breath (*prāṇāyāma*), another common Haṭha Yoga technique absent in the Kubjikā and other early Tantras, plays an important role in the execution of this *bandha* as it does of the others. This feature is all the more stricking and in contrast with the practice taught in our Tantras because this *bandha* requires the contraction of the anal sphincter, which, as we have noted already is well known to the early Tantras but there is not combined with breath control. Moreover, we notice that even the later *Haṭhayogapradīpikā*, to which Woodroffe refers in the following passage, continues to sustain the earlier view that Kuṇḍalinī rises, not from the Wheel of the Foundation but from the region below the navel, as do our texts. Woodroffe writes (1997: 210)

> The lungs are emptied by a strong expiration, and drawn against the upper part of the thorax, carrying the diaphragm along with them, and Prāṇa is made to rise and enter Suṣumṇā. Through Mūla-Bandha the Prāṇa and Apāna unite and go into Suṣumṇā. Then the inner 'sounds' are heard, that is a vibration is felt, and Prāṇa and Apāna, uniting with Nāda of the cardiac Anāhata-Cakra, go to the heart, and are thereafter united with Bindu in the Ājñā. In Mūlabandha the perinaeal region (Yoni) is pressed with the foot, the rectal muscle contracted (by Aśvinī Mudrā), and the Apāna drawn up. The natural course of the Apāna is downwards, but by the contraction of the Mūlādhāra it is made to go upwards through Suṣumṇā when it meets Prāṇa. When the latter Vāyu reaches the region of fire below the navel (*vahner maṇḍalaṁ trikoṇaṁ nābher adhobhāge Haṭhayogapradīpikā* v. 66), the fire becomes bright and strong, being fanned by Apāna. The heat in the body becomes very powerful, and Kuṇḍalinī, feeling it, awakens from Her sleep 'just as a serpent struck by a stick hisses and straightens itself'. Then it enters Suṣumṇā.

Finally, we notice that the effects of forced breath control (*prāṇāyāma*) are similar, if not the same, as the effects of the rise of Kuṇḍalinī described in our texts. But here, the rise takes place without the use of physical force or restraint. Thus Woodroffe (ibid. 216) tells us that: 'the Sādhaka passes through three different stages in Sādhana which are similarly named. In Adhama [breath control] perspiration is produced, in Madhyama tremor and Uttama done for 100 times is said to result in levitation.'

9. Sadāśiva is identified below with Haṁsa, the Self, who resides in the Wheel of the Heart (36/58).

10. The Stable Place is identified below with the Wheel of the Command. See 36/88cd-89 and 36/95-98ab. Liberation is attained by going beyond the six

(see, for example, 36/110). So, just as here, we find in YKh (1) and the ṢSS that *Dhruva*, although a very elevated stage is not the ultimate one.

11. The Gander is Haṁsa, the Self manifest in and through the vital breath that sustains the body through it inner Unstruck Sound and is the Supreme Deity which is every individual soul's ultimate and true identity. Banerjea (1962: 165-166) explains:

> When we breath out, the breath exits making the sound HAṀ. Conversely, when inhaling, it enters making the sound SAḤ. In this way every person spontaneously and constantly repeates the mantra Haṁsaḥ in every state of consciousness. The sound HAṀ is AHAṀ. That is, 'I' the individual Self. SAḤ is 'he' – the Supreme Self. Thus with every exhalation the individual Self frees itself from the body and goes out into the universe outside and there identifies with Śiva, the Self of the Cosmic Body. Similarly, conversely, when inhaling, the Self of the Cosmos – Śiva – enters the body and reveals himself as AHAṀ, the individual Self. If exhalation is supposed to precede inhalation, the mantra is HAṀSAḤ. If inhalation is supposed to precede exhalation, it becomes SO 'HAṀ. Both mean 'I am He' or 'He is me'

12. A night of the New Moon that falls on a Monday or Tuesday is called '*puṣkara*'.

13. Concerning the Stick of Energy, which is also called the 'stick of the vital breath' see above, note to 36/41. Unstruck Sound is the Nameless, the Gander which is the union of Śiva and Śakti – see below 36/72cd–73ab.

14. This passage is also found in the KMT and its related sources (KuKh 36/60cd-63ab = KMT 11/22cd-25ab = ŚM 15/28-30 = ṢSS 18/34cd-36). There too the ten sounds are related to the Wheel of Unstruck Sound. There is no mention there, however, of the Gander, instead, the sound from which they derive is generated by the aggregate of the sounds of the fifty letters contained in the Wheel below it. Resonating there in a potential 'unstruck' form, these are the fifty gems that fill the City Filled with Gems (*maṇipura*).

The account in the ṢSS adds a few details to the one in the KMT from which it is derived, moreover it is glossed by a brief but helpful commentary. So it is to that version that we turn. Here it is:

> These Unstruck Sounds (of the fifty letters in Maṇipura are, collectively) emanation *(sṛṣti)* that arises by the (inner) utterance of the letters. It resounds tenfold and gives cosmic bliss. It enters (and resonates) in the channel (*nāla*) of the Knot and in the eight petals and calyx (of the lotus of the heart). The speaker of (this) group of sounds (*śabda*) beginning with `*ciṇi*' is the Great Lord. I will tell (you) of that state. Listen to the true sign of its accomplishment (*pratyaya*).

The ṢSS continues after listing the ten sounds:

The tenfold sound that functions without being struck is this, your knowledge which is Unstruck Sound that has emerged from the crooked (cavity) of the ear (*karṇakubja*). Located on top of the eight petalled lotus, it resounds in this way tenfold. That City extends for tens of billions of leagues.* ṢSS 18/32-34ab, 37-39ab

*KMT: Extending for tens of billions of leagues, it is the Heart of consciousness (*cit*) and the perceiver (*cetṛ*).

anāhatāś ca tāḥ sṛṣṭir varṇoccārāt prajāyate ।
nadate daśadhā sā tu viśvānandapradāyikā ॥
nālagranthau dalāṣṭāsu karṇikāyāṁ punar vrajet ।
ciṇyādiśabdasaṁghasya pravaktāsau mahāprabhuḥ ॥
tām avasthāṁ kathiṣyāmi yathāvat pratyayaṁ śṛṇu । *[. . .]*
hananena vinā yena vyāhared daśadhā ravam ॥
etat te' nāhataṁ jñānaṁ karṇakubjād vinirgatam ।
daśadhā rauti evaṁ tu aṣṭapatroparisthitam ॥
daśadhā guṇakoṭis tu vistīrṇaṁ tat puraṁ sthitam [KMT: ciccetāhṛdayātmakam] ।

Commentary: ‘It resounds’, that is, makes a sound (*śabda*) that gives bliss to the universe with its ten kinds. There is an eight-petalled lotus in its place. Eight sounds are on these petals. Similarly, there is a sound (*nāda*) in the channel of the knot. Thus it makes ten kinds of sound. [. . .]

What is the Wheel of Unstruck Sound? The ten sounds resound of themselves and (so) they are then unstruck (sounds). Again, they are perceived through the path of the ear. Its location is ten fingers (in size) and it is said to be (the Wheel of) Unstruck Sound because of (these) ten (sounds). For this reason everything related to that (in this way) has been conceived to be tenfold.

nadate śabdaṁ karoti daśaprakārais tathā viśvasya ānandaṁ dadāti iti ॥ *tasya sthāne aṣṭadalapadmaṁ vidyate* ॥ *teṣu daleṣu nādāṣṭakam* ॥ *tathā nālagranthau nādaḥ* ॥ *tathā karṇikāyāṁ nādaḥ* ॥ *iti daśadhā śabdagatiṁ karoti* ॥ *[. . .]*

anāhatacakraṁ kim iti ॥ *svayaṁ daśa śabdā nadanti tadānāhatāḥ* ॥ *ete punaḥ karṇamārgeṇa upalakṣyante* ॥ *asya sthānaṁ daśāṅgulaṁ yataḥ daśabhir anāhataṁ smṛtam* ॥ *iti kāraṇāt sarvaṁ tasya daśadhā [kh: da * dhā] kalpitam* ॥

The same ten sounds are listed in the BY in an identical passage which the KMT, directly or indirectly, draws from (see comm. to TĀ 5/99). The BY knows nothing of the Six Wheels. According to the BY, these sounds are heard by the ‘inner ear’ in three centres in the body not just the Heart. Abhinava quotes for us the context in which this passage appears in the BY. We notice how doctrine (and the inner yogic experience it is based on) develops in the Tantric sources. Jayaratha’s commentary supplies the typical sophisticated exegesis that reveals the hidden depth latent in the original teachings by the discovery of the ultimate identity of Unstruck Sound as the reflective awareness of universal consciousness. So here again we find Haṁsa, who is the lord and embodiment of Unstruck Sound, now identified with pure ‘I’ consciousness spaning all the levels not just of Sound (*nāda*) but, more essentially, Speech (*vāc*) which is pure reflective awareness (*vimarśa*). Here is the text:

As is said in the venerable *Brahmayāmala* – the venerable Sound (*rāva*) is of ten types. It issues from the heart, neck and palate (each of which is) gross, subtle and supreme. Again, present everywhere (in all these types) is the All-pervading (Sound) (*vibhu*) that bestows the state of pervasion (*vibhutva*). The great yogi who has conquered Sound and is established in the supreme body (of Sound) must ascend (to ever higher levels) and so attain the supreme state of pervasion. This he should practice daily until the resonant (power of consciousness) (*rāvinī*) starting from Sound merges into Silence (*arāva*). (TĀ 5/97cd-100ab)

Jayaratha comments: It is venerable as it is self-awareness which is the very life of even the light (of consciousness). This sound of the nature of Supreme Speech (*parā vāc*) is the reflective awareness of ‘I’. It is the first. It is threefold as the Heart etc. in the form of Paśyantī, Madhyamā and Vaikharī. Each one of these is threefold according to whether it is gross, subtle or supreme. Thus it has nine varieties. The tenth is Parā Vāc which is the substratum (*bhitti*) of the nine for it manifests thus out of its own innate freedom and this is said to be the `the all-pervading (Sound) present everywhere’. Moreover it is the locus of repose and so is said `to bestow the state of pervasion'.

[. . .] Thus one should practice daily in this way there as long as the power of reflective awareness which is Supreme Speech manifests as each form of Sound and so, the resonant (power of consciousness) (*rāviṇī*) starting from Sound, destroying one sound after another by doing away with all distinctions, merges into Silence (*arāva*), that is, comes to rest in its own essential nature which is the reflective awareness of ‘I’.

15. The Pure Principle is the subject of the passage that extends from verse 53 to 86ab. This is the Gander located in the Heart. It is above the Wheels of the Foundation, the Self-supported and the City of Gems and is followed by the Wheel of the Command (36/86cd-87ab). It appears that the Pure Wheel (*viśuddhicakra*) in the throat has been omitted, but this is not the case. The

'sequence of the Six Wheels' remains as it is (36/88cd-89). The region below the Heart is where Kuṇḍalinī rises in its potential 'invisible' condition until it begins its 'visible' (*sākṣāt*) ascent from the Wheel in the navel. In the Heart it is the Gander of Unstruck Sound which is experienced in two ways. One is the Heart itself as forms of Unstruck Sound. The other is as nectar that flows from the centre in the uvula (*lambakā*) that hangs from the palate at the back of the throat. Although this is the Pure Wheel, it is treated as part of the sphere of activity of the Gander in the Heart. Whilst continuing to reside there in the form of the Flame of the Self who is the male deity, it merges first into the centre in the palate where it releases its lunar nectar and then into the End of Twelve. But as this process forms a part of the contemplation of the Self in the Heart, the Flame continues to remain there, even when it rises into the higher centres where it is, as in the Heart, the object of the yogi's contemplation.

Analogously, the Tantra treates the Wheel of the Command as the Stable Place to which Kuṇḍalinī rises and then, piercing through it goes beyond. In this case also nectar flows from the centre in the palate but this time Kuṇḍalinī drinks it (36/93), whereas in the process relating to the rise in association with the Wheel in the Heart, the adept does so (36/82cd-86ab) and the process stops there even though in order to achieve this, Kuṇḍalinī must first rise to the summit of the End of the Twelve. The subject of this presentation of the Wheels is not the Wheels themselves; it is the experience of Kuṇḍalinī – the 'Pure Flame'. The text alternates between descriptions of these two modalities – Kuṇḍalinī's movement through the Wheels and her abiding presence within them. Special attention is paid to her movement in relation to the Wheel of the Heart and her presence within it that makes this rise possible.

16. Same as above 36/58 and 36/80.

17. Kuṇḍalinī is like a flame (40/95). She moves upwards like a steady flame in a sheltered place (40/98-99ab).

18. A similar flame is said to be in the Wheel of the Foundation, the Root Wheel (36/28). Thus there are three flames at a a distance of twelve fingers breadth from one another, that is, in the Foundation, the Heart and the End of the Twelve.

19. Same as above 36/58 and 36/67.

20. Cf. below 36/109. Notice how very high levels of realisation are achieved by means of each Wheel directly.

21. The curling back of the tongue is a very old yogic practice dating back to the early Upaniṣads. The *Maitryupaniṣad* (6/20 and 6/21) quotes an earlier source as saying:

By pressing the tip of his tongue against the palate, by restraining voice, mind, and breath, one sees Brahman through contemplation. [. . .] By causing the tip of the tongue to turn back against the palate and by binding together (*saṁyojya*) the senses, one may, as greatness, perceive greatness.

In the earlier *Taittirīyopaniṣad* (1/6/1), the uvala is the place where Indra, who stands there for the individual soul, is liberated:

> This space that is within the heart – therein is the person, consisting of mind (*manomaya*), immortal, resplendent. That which hangs between the palates like a nipple – that is Indra's place of exit.

This practice is especially recommended in a wide variety of sources as a means to stay healthy, slow down the aging process and live a long life. In later yogic texts attributed to Gorakhanātha and others, this practice was considered so important that it was called the Gesture of the Skyfarer (*khecarīmudrā*). Thus it was indenfied with the Gesture that in the early Kaula and Bhairava Tantras was the acme of all the Gestures. Here, this practice has not been given a particular name. Nor is it especially associated with the liberated condition of flight. Indeed, it appears that the older practice of the Gesture of the Skyfarer was forgotten and the name transferred to the practice described in this verse.

The later sources identify the Skyfarer with the tongue that, turned upwards into the cavity behind the nostrils, moves about in that space. This artificial explanation of the name of this practice supports the hypothesis that it was arbitrarily ascribed to a practice that in the early period was of relatively minor importance. Perhaps this was because the original practice of the Gesture of the Skyfarer was forgotten as was the method of producing and consuming nectar directly from the Wheel in the palate.

According to the *Gorakṣaśataka* it is as follows:

> By turning the tongue backwards into the hollow in the head (behind the cavity of the nose) (*kapālakuhara*) and by fixing the sight between the eyebrows the Gesture of the Skyfarer is performed.
>
> Neither disease nor death nor sleep nor hunger nor loss of consciousness (*mūrcchā*) is there for him who knows the Gesture of the Skyfarer. He is not troubled by affliction; he is not besmeared by his own action (*karman*), he is not troubled by death who knows the Gesture of the Skyfarer. The mind (*citta*) wanders in the space (between the eybrows) because the tongue having entered the space (in the hollow of the head) moves about (*carati*) For that very reason the Gesture of the Skyfarer is respected by all accomplished adepts (*siddha*).
>
> The (lunar) Drop (of sperm) is the cause of the body. The channels (*śīra*) that vitalise the body, from head to foot, are all established there. The Drop of one who seals the cavity above the uvula with the (Gesture of) the Skyfarer does not

fall (even if he) is embraced by a passionate woman. As long as the Drop remains in the body there is no fear of death.

As long as (the yogi maintains his) practice of (this) the Gesture of the Sky, the Drop does not move. (But) even if the Drop (happens) to reach the Fire (in the Yoni), it moves up arrested by the energy and checked by the Gesture of the Yoni. GS 64-70 translation (with modifications) by Briggs (1973: 297-298); see also A.K. Banerjea: 186-187.

22. These five states are arranged in a sequence (3/92cd-93ab). They are states the deity assumes (3/95cd-96) and are gathered together within him in the Stable Place, that is, the Wheel of the Command (36/95-96) where he resides in this fivefold form. In the following passage they mark the phases in the ascent and transformations of his energy, Raudrī as she moves through the subtle body.

23. In the Pāśupata system, the Stable Place was the highest of the series of worlds through which the observer of the Pāśupata Vow inwardly ascended. Here, some centuries later, its eminant status has been preserved and extended. Now, instead of Rudra, his energy stands supreme – Rudraśakti – who was identified in the early Trika with the Supreme Goddess and is here identified with Kubjikā.

24. The yogi is in the Wheel of the Foundation. To his left and right are the Sun and Moon, the two breaths, coursing through Iḍā and Piṅgalā. Here he experiences the emergence of Raudrī's energy, that is, Kuṇḍalinī, rising up through the central channel of Suṣumṇā where the other two channels meet.

25. As Raudrī rises she passes through the five states. Initially she is pure Energy. Splitting it apart she emerges out of it as Light. When she emerges out of the Void of the Cavity of Form at the base of Suṣumṇā she becomes Sound. When she reaches the palate she becomes the Point. Finally she assumes her state as pure Bliss in the Place of the Command, the Stable Place. Initially fierce when she emerged from the one Energy, she becomes peaceful in the Wheel of Tranquillity.

26. See above 36/88cd-89.

27. Ā stands for Ājñā, the Command in which the goddess is 'established' (cf. 38/16). Thus the god is in the goddess, just as the goddess is within the god.

28. Note that only thirty-one deities are listed here not thirty-two. Moreover the first entry is Śrīnatha whereas all the rest are goddesses. It seems that a line or two of the text has been lost. The figure thirty-two suggests that these deities correspond to the syllables of the goddess's Vidyā. Indeed, a good number are names of Kubjikā.

29. Varuṇa is the guardian of the western quarter. Thus Varuṇa's House is that of the Western Tradition. See below, 48/3. Also Ykh (1) (4/299d): *śrīkramaṁ vāruṇaṁ gṛham*. Quoted above in note to 30/164-166ab.

30. Cf. above 36/81cd-82ab.

31. See above note to 26/75,

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-SEVEN

1. KuKh 47 ठ्: तु 2. See above, note to 7/2c.
3. KuKh 47 छ्: श्रीवक्रोवाच 4. KuKh 47 झ्: समया * रं. The following
passage up to the end of this chapter appears twice in all the MSs of the KuKh. It
is found first in chapter 37 of which it constitutes almost the whole. As the context
is more appropriate here, it has been removed from there. The variant readings
found in that version are marked KuKh 37.
5. छ्: –गमं–; KuKh 47 घ्, छ्: यथासगमचोदितं
6. All MSs except घ्, छ्: अकु–; KuKh 47 घ्: –न 7. KuKh 47 घ्: सर्व
8. KuKh 47 क्: * णु 9. KuKh 47 क्, ग्: –जान्मा–
10. All MSs KuKh 47 and KuKh 37 घ्, छ्, ज्, झ्: –गते. M → N.
11. Although this, and the following verb, are in the present, they denote
past action. 12. All MSs: सिद्धिस्तथा
13. All MSs: वर्गांतनुत्तमा This emendation agrees with the reading in KuKh
47. 14. KuKh 47 घ्, छ्: –तस्या *
15. घ्, छ्: *युत:; ज्, झ्: षस्यासु:; ठ्: ?; all other MSs: तस्याशु:; KuKh 47 क्: तस्याशु;
ख्: यस्यापि 16. घ्, छ्: –वन्ध; KuKh 47 घ्, छ्: कर्म्मव *; all
other MSs: कर्मबन्धो. M → N. 17. घ्, छ्: त्रु ततोद्यत:; KuKh 47 ख्: प्रूद्यते; all other
MSs except क्, झ्: त्रुद्यते 18. All MSs except घ्, झ्: समयाचारणं
19. ठ्: लव्धा; KuKh 47 घ्: वव्धा; छ्: वध्वा; ज्: लध्वा; other MSs except क्, ख्, ग्:
लव्धा 20. See above, 21. An ablative is required here.
22. झ्: –पार * श्वरी 23. ठ्: ?
24. ठ्: ?; other MSs except घ्, छ्: विशुद्धस्थ; KuKh 47: विशुद्धोऽपि
25. All MSs with KuKh 47: –दूषित:; KuKh 47 झ्: ममयाचार–
26. ग्: मुच्यतिं; KuKh 47 छ्: मुच्यैत; all other MSs: मुच्येत. See above,
note to 9/19b. 27. ख्, झ्: नो–; KuKh 47: नाचारवद्
28. This *pāda* is one syllable too long. IM 5 + 6. The reading is confirmed
in KuKh 37. 29. All MSs except छ्, ठ्: कुर्यात्; KuKh 47 छ्:
कुर्या 30. KuKh 47 all MSs except झ्: * * धपूपाक्षता–; all other MSs: * * धूपाक्षतादिभि:
31. झ्: सस्कार; ठ्: सं *? र; all other MSs except घ्, छ्: –र; KuKh 47 all MSs
except घ्, छ्: कुर्यात्– –संस्कार
32. घ्, छ्: –देवत–; all other MSs except क्: –देवन–
33. क्, ग्: विजये; ठ्: विजन 34. ठ्: रम्ये; all other MSs: देव; KuKh 47: देव
35. ṢSS: पूर्वं 36. KuKh 47 घ्: पुष्टकं
37. ṢSS: शृणुयाच्छ्रीकुलागमम्. M → N. 38. घ्: –र्थ
39. क्: दास्चंद्रं; ख्, घ्, छ्, ज्, झ्, ठ्: दासवद्रं; ग्: दसचद्रं; KuKh 47: दासचन्द्रं; ṢSS:
स्वकुलेऽथ 40. ठ्: जपेद्; all other MSs: जयेद्; KuKh 47:
जपेद् 41. ṢSS: परेऽथवा 42. क्: मुमुक्षणा; ख्, ज्, झ्: सुसुक्षुणा; KuKh 47:
मुमुक्षूणा 43. घ्: –न; KuKh 47 घ्: –न 44. KuKh 47
छ्: समया * र– 45. KuKh 47 छ्: अन– कुर्यात् or the like needs
to be supplied. ṢSS: श्रीमांनन्य ततो निष्ठी 46. All MSs: –ज्ञो; KuKh 47 घ्: शास्त्रज्ञ 47.
ṢSS: कुशलोऽपि 48. M → N. ṢSS: अष्टाङ्गप्रणिपातेन कुर्यात् or the
like needs to be supplied.

49. All MSs: नतज्ञा; KuKh 47 घ्: न लंघा गुरुसंनिधो; छ्: न लंघा; all other MSs: नलङ्गा; Ṣ̣SS: न लज्जेद् गुरुसन्निधौ
50. घ्, छ्: –म * ष्ठाभं; all other MSs –वष्ठाभं; KuKh 47 ग्: –वष्टभं; घ्, झ्: – वस्तंभं
51. All MSs except घ्, झ्: लीलायाङ्ग–
52. All MSs except घ्, छ्: विनोद 53. ख्, ग्, ज्, झ्: जल्पन
54. छ्: –वुं; झ्: –पु:; all other MSs: नासाम्पुं
55. घ्, छ्: कोटिका–. all other MSs: च्छोटिका–; KuKh 47 क्, ग्: च्छाटिका–; all other
MSs: छोटिका–. M → N.
56. KuKh 47 झ्: विकारण्डन्तधावनं 57. ज्, झ्: कुर्यात् 58. KuKh 47 झ्: गरु–
59. क्, ग्: * कार्यामविद्ययुक्तं; घ्, छ्: कुकार्यमविधेयुक्तं; ठ्: कुर्यामविधेयुक्तं; KuKh 47: कुकार्याम–
60. M → N. 61. All MSs: यद्
62. क्, ठ्: गुररेव; all other MSs: गुरवेव
63. All MSs except क्: स्वय 64. KuKh 47 झ्: स्वद्यन्तन्न 65. ज्, झ्, ठ्:
विचारये 66. क्, ग्: च्छत्र; Ṣ̣SS: वस्त्रं
67. KuKh 47 घ्: –नं 68. All MSs except छ्, ज्, ठ्: सादृशं। गुरुसदृशम्
would be correct but does not fit the metre. Moreover, a plural would be better
syntax. 69. All MSs: सिद्धि:; KuKh 47: सिद्धि
70. All MSs: समाहते; Ṣ̣SS: यदिच्छेत् सिद्धिमात्मनि
71. All MSs except ठ्: गुर्वायमासनं; KuKh 47 झ्: गुरुर्वीयमासनं
72. All MSs: –कां; KuKh 47 घ्, छ्: –कां 73. KuKh 47 क्, ग्: पोत्रं
74. अक्षमाला (घ्, छ्: –मालाञ्; झ्: –जाला) च पात्रं च कौपीनं (छ्: कोपीनं) वस्त्रमेव वा; KuKh
47: –मालां च कौपीनवस्त्रमेव च 75. KuKh 47 ख्: शस्त्र 76. KuKh 47: तथा–
77. All MSs: देव्योपस्करणं; KuKh 47 घ्, छ्: दिव्योपुस्करणं; all other MSs: दिव्योपस्करणं
78. IC. 79. छ्: गोपनीयया 80. छ्: प्रयन्नत:
81. घ्, छ्, ज्, झ्, ठ्: गन्ध; KuKh 47: गंध्ह 82. घ्, छ्: पुष्पं
83. Ṣ̣SS: वस्त्राभरणमासनम् 84. झ्: गुरु–; KuKh 47: गुरुवे–
85. क्, ग्: गृह्णीयादेशाध्व–; छ्, ज्: गृह्नीया–; ठ्: गृह्नीयाद्देश– all other MSs: गृह्णीया–;
KuKh 47 छ्, ज्: गृह्नीया–; all other MSs: गृह्णीया–. This emendation agrees with the
reading in the Ṣ̣SS.
86. घ्, छ्: स्थरो क्लेशं; all other MSs: गुरो: क्लेशं; KuKh 47 ख्: गुरोभक्तिं; all other
MSs: गुरोर्भक्तिं; Ṣ̣SS: गुरो: सेवां 87. घ्: शिष्या; KuKh 47 झ्: शिष्या
88. KuKh 47: निश्चलमानस: 89. घ्, छ्: लाभे; ज्: लभे; झ्: लभेत्
90. Ṣ̣SS: लभते गुरुकारुण्यादभिषेकं कुलक्रमं।
91. KuKh 47 घ्, छ्: आज्ञां 92. Ṣ̣SS: शिष्ये
93. घ्, छ्: शिष्यं; झ्: शिषे; KuKh 47: शिष्यो
94. क्, ग्: लब्धगुरोज्ञाया; ख्, घ्, झ्, ठ्: लब्धगुरोर्ज्ञया; छ्: –गुरोज्ञया; ज्: लव्ध्वगुरोर्ज्ञया; KuKh 47
घ्: लद्धंगुरोज्ञया; छ्: लब्द्धंगुरोज्ञया; all other MSs: लब्दगुरोज्ञया; Ṣ̣SS: गुरोरादेशपूर्वकम्. IM 5.
95. छ्: स्वेच्छाया 96. KuKh 47 ख्, झ्: चरत; Ṣ̣SS: विचरेल्. The root
चर् is 1P, but the regular form required here (i.e. चरति) would make the sixth
syllable short. 97. All MSs and KuKh 47: क्लेशं This
emendation agrees with the reading in the Ṣ̣SS. 98. KuKh 47: शततं
99. Ṣ̣SS: सिद्धिकाङ्क्षक:. Although the reading in the Ṣ̣SS is correct this is the
unanymous reading of all the MSs of both versions. It has been accepted as we
invariably find this strange nom. plural possessive at the end of a line in the
Sanskrit of this text. See above, note to 4/3c.

100. MS छ् of KuKh 47 and MS घ्, छ् of this chapter read: पीठ
101. All MSs except क्, ठ्: –शो
102. घ्, छ्, ज्, झ्: –कामस्त्व; ठ्: –काममु; KuKh 47 घ्: –कामन्तु
103. घ्, छ्: –कारणी 104. छ्, ज्, ठ्: गृह्नीयात्; KuKh 47 छ्, ज्: गृह्नीयात्
105. घ्, छ्: म–; झ्: सपरिगृहे 106. घ्, छ्: योगीश्वरो 107. घ्, छ्: भवेत्
108. KuKh 47: –मित्र.
109. छ्: इच्छानिष्टं; झ्: इष्टाष्टानित्यं; KuKh 47 ग्: इष्ट–; झ्: –निष्टां
110. KuKh 47 घ्, छ्: मानोपमानं
111. क्, ग्: निड्रा; ख्: निदा–. All MSs: प्रसंसना; KuKh 47 घ्, छ्: प्रसंशनं; all other
MSs except प्रसंशना 112. All MSs except झ्: पाषाण; KuKh 47 झ्:
पाखाण–; all other MSs: पाषाण 113. क्, ग्: संमहेम 114. All MSs and
KuKh 47: शाक 115. KuKh 47 छ्: –शाल्योदनन्; all other MSs:
शल्यो– 116. घ्, छ्, ज्: समत्वं; KuKh 47 छ्: समत्व
117. All MSs: सिद्धिः; KuKh 47: सिद्धि
118. घ्, छ्, ज्, झ्, ठ्: भट्ट; KuKh 47 घ्, छ्: भष्ट; all other MSs: भट्ट
119. घ्, छ्, ज्, झ्, ठ्: क्वचिच्; all other MSs: क्वचिद्; KuKh 47 क्: क्वचिच्; घ्, छ्:
क्वचिन् 120. All MSs: चट्ट; KuKh 47 क्: चट्टः; all other MSs except घ्, छ्: चटः. IM 7.
121. ṢSS क्: वीरः; ख्: वीर
122. घ्: पर्वते च; छ्, ज्, झ्, ठ्: –च; KuKh 47: पर्यटेत
123. ṢSS: पर्यटेत् पृथिवीतले
124. झ्: गुरो–; KuKh 47 घ्, छ्: गुरौर्–; all other MSs: गुरौ–
125. घ्, छ्: ज्येष्ठभ्यो–; all other MSs except ठ्: ज्येष्ठेभ्यो–
126. A locative has replaced the dative required here.
127. The genitive here serves as the case of the direct object of संपूजयेत्. See
above, note to 5/62a. 128. All MSs and KuKh 47: शक्त्या
129. All MSs: तदा 130. KuKh 47: लोभो
131. छ्: –तस्य; all other MSs: तस्यं; KuKh 47: मोहस्तथालस्यं
132. All MSs and KuKh 47: –भङ्ग
133. घ्, छ्: –शक्ति; all other MSs: –शक्तिर्न; KuKh 47: –शक्तिं. M → N.
134. Missing in MS झ् 135. See note to 4/3c.
136. घ्, छ्, ज्: मन्त्र; KuKh 47 all MSs except झ्: मन्त्र
137. All MSs and KuKh 47: मुद्रा–
138. क्, घ्: पादुका; all other MSs: पादुकाः; KuKh 47: पादुका 139. ज्, ठ्: सुरु
140. घ्: दर्पनं; KuKh 47: तर्पणं 141. All MSs and KuKh 47: मुद्रा
142. घ्: समरिका–; all other MSs: ममरिका–; KuKh 47 all MSs except घ्, झ्: च
शवरि– 143. झ्: –सहंकारं; KuKh 47: –हंकार; ṢSS: रागं–
144. घ्, छ्: विडंभकं; all other MSs: सडंभकम्; KuKh 47 ग्, ज्, झ्: सदम्भक; छ्:
सदम्भकः; ṢSS: द्वेषदम्भकम् 145. घ्, छ्: क्रोध; KuKh 47 घ्: क्रोध
146. घ्, छ्: लोभ 147. ṢSS: च मोहं च
148. All MSs: सर्वशः; ṢSS: सर्वथा
149. KuKh 47 झ्: अन्न्यषां 150. छ्: सम * चारं
151. All MSs except ठ्: कुमारी; KuKh 47: कुमारी
152. घ्: गनं; KuKh 47 घ्: –गनं 153. ख्: सिद्धं–; ज्: –नि; KuKh 47: –नि
154. ठ्: सर्वद्या 155. घ्: योगिणी–; छ्: योगिणी–; all MSs except घ्:
–सिद्धिचरितं; KuKh 47: –चरितं 156. M → N.

157. KuKh 47: दृष्टं; ṢSS: अदृष्टः
158. घ्, छ्: च श्रुत; ज्, झ्: * श्रुत; all other MSs: * श्रुत; KuKh 47: श्रुतम
159. क्, ख्, ग्, छ्, ज्, ठ्: + वा; ग्, झ्: पूर्व; KuKh 47 घ्: पूर्व; all MSs: + वा; ṢSS:
श्रुतपूर्वं च 160. ṢSS: शास्त्रगुह्यं 161. ṢSS: –ताम्
162. Following two lines are missing in MSs ग्, घ्, छ्, ज् and झ्
163. All MSs and KuKh 47: –शापं
164. घ्, छ्, ज्, झ्, ठ्: –कुकुट–; KuKh 47 घ्, छ्: मल्लं–. M → N.
165. All MSs and KuKh 47: न नग्ना; ṢSS: नग्नस्त्रीं
166. All MSs and KuKh 47: –नी All MSs place this line two lines further
where it is misplaced.
167. All MSs: + सर्वेषां च स्तुतिः कार्या (घ्, छ्: कार्यां; झ्: कार्यो) गुरुद्रोहं च वर्जयेत्।
द्यूतं च इन्द्रजालानि पशुशापं च निग्रहम्।; All MSs in KuKh 47 except क्, ख्: +
सर्वेषां च स्तुतिः कार्या गुरुद्रोहं च वर्जयेत्।
द्युतं च इन्द्रजालानि पशुशापं च निग्रहं।
168. KuKh 47: – क्रीडा 169. घ्, छ्: नो
170. The root ईक्ष् is 1Ā, so the correct form here would be प्रेक्षेत
171. A nominative singular, not plural, is required here. See above, note to
4/3c. 172. KuKh 47 घ्, छ्: मूर्खं
173. छ्, ज्, ठ्: कुष्ठांग–; KuKh 47 झ्: –हीन. The first word of this compound
should come at the end. 174. घ्, छ्, झ्, ठ्: वधिरश्चांधमेव
175. KuKh 47 झ्: मास–; all other MSs except घ्, छ्: –विण्मूत्र–
176. KuKh 47 घ्, छ्: न जगुप्से; all other MSs: न ऊगुप्से. The noun जुगुप्सा is
treated here as if it were a verb.
177. ख्, झ्: –गुल्मे; all other MSs: –गुल्म; KuKh 47: –गुल्म
178. क्, ख्, ग्: –वल्ल्योशानि; घ्: लटावल्ल्यात्रिशानि; छ्: –वल्या–; ज्: –वल्यो–; KuKh 47
ग्, ज्, झ्: –वल्यः त्रिणानि; घ्, छ्: –वल्य–
179. झ्: –नि; ठ्: स्थावराणानि; ṢSS: ये चान्ये वृक्षगुल्मानि लतावल्लितृणानि
180. ठ्: नोमूल्या; KuKh 47: नोन्मुल्या. A neuter, nominative plural ending is
required for this and the following adjectives.
181. घ्, छ्: त 182. KuKh 47 ज्, झ्: च्छेद्यो
183. Missing in all MSs of KuKh 47.
184. KuKh 47 ग्: भद्या; ṢSS: न दूषयेन्न चा भिन्द्या 185. KuKh 47: + च
186. ṢSS: न च्छिन्द्या न च पीडयेत्. The direct objects of this verb are evident but
not clearly defined grammatically.
187. घ्: किंचि; छ्, ठ्: किंचिद्; KuKh 47: किञ्चिद् 188. KuKh 47 घ्, छ्: –सेव
189. KuKh 47: अथार्थितं
190. क्, ग्: यल्लर्व्व; छ्: * ल्लध्वं; ठ्: पल्लभं; KuKh 47: लल्लध्वं
191. ठ्: ? 192. All MSs: कुलक्रमम्. M → N.
193. KuKh 47 घ्: –नः 194. ज्, झ्: पूजयेत् 195. ṢSS: कौटील्यं
196. घ्: –गोष्ठी; KuKh 47 ग्, घ्, झ्: –गोष्टी; छ्, ज्: गोठी; all other MSs: –गोष्टीं;
ṢSS: वादगोष्ठी
197. KuKh 47 all MSs except क्, ख्: मात्सर्य
198. All MSs: –देवाश्च; KuKh 47 क्, ग्: काष्ठे–; all other MSs: काष्ठ–. All MSs
except घ्, छ्, ज्: –देवाश्च
199. घ्: –कांक्षिणं 200. घ्: –यात्रान्

201. KuKh 47 all MSs except छ्, ज्: –गोष्टी

202. All MSs except घ्, छ्: न शेषत:

203. KuKh 47 all MSs except छ्, ज्: – गोष्टी

204. त्रीणि, as already noted above (see 1/2c), is used as if it were of multiple gender. IC.

205. All MSs and KuKh 47: पातकान्. त्रीणि would agree with पातकानि, which is the most regular form, as पातक– is only rarely masculine.

206. All MSs and KuKh 47: –गोष्ठी. This and the following two nouns should be accusatives.

207. झ्: समा   208. All MSs and KuKh 47: –गोष्ठी

209. घ्: योग–; KuKh 47 all MSs except छ्, ज्: –गोष्टी   210. All MSs: –तान्

211. All MSs: परिपालयेत्   212. ज्, झ्: ने

213. क्: रक्षयेत्; ग्: नक्षयत्; all other MSs except घ्, छ्: नक्षयेत्

214. All MSs except क्: प्राज्ञ; KuKh 47 क्: प्राण्मे; ख्: प्राप्ते; all other MSs: प्राष्णे

215. घ्: पन्नगै   216. KuKh 47 घ्: सह:

217. ख्, घ्, छ्, ठ्: अतिसाहिक चै; all other MSs except झ्: अतिसाहिके चै; KuKh 47 क्: अतिसाहसिकं; all other MSs: अतिनाहसिकं

218. KuKh 47 झ्: कांक्षण: See above, note to 4/3c. Cf. 37/33d and note.

219. ठ्: –गतैस्; all other MSs: –गतिस्; KuKh 47: –गतिस्

220. KuKh 47: परीहार्य. The regular form-परिहार्या-entails a short sixth syllable.

221. KuKh 47 ग्, घ्, ज्, झ्: तस्याद्

222. All MSs: भूया; KuKh 47 घ्: भूयो; all other MSs: भूया   223. घ्: –य

224. झ्: वेश्यो; other MSs: वेश्या; KuKh 47: वेश्या

225. Missing in all MSs of KuKh 47.

226. घ्, छ्: निवसेत्; all other MSs: निचमेत्; KuKh 47: वसेद्

227. All MSs: कुलयोगिन: 228. क्: मनोरोध्यो; छ्: मनरोधो

229. All MSs: कर्तव्यो; KuKh 47 घ्, छ्: कर्तव्यं

230. ठ्: ह्यच्छिद्रं; all other MSs: अच्छिद्रं; KuKh 47: अच्छिद्रं

231. घ्: –मिच्छता:; all other MSs: –मिच्छता; KuKh 47: – मिच्छता

232. घ्: –मार्गेन; KuKh 47 all MSs except ग्: –मार्गेन

233. छ्: सतत; KuKh 47 झ्: सतन्तं; all other MSs: शततं

234. छ्: किचरेत्; all other MSs except क्: तिचरेत्; KuKh 47: विचरेन्

235. All MSs: सदा; KuKh 47 घ्, छ्: –मही; all other MSs: महीम्

236. KuKh 47: षडोन्वोऽहं

237. ठ्: भाषयेत्; KuKh 47 छ्: भाषयत्; all other MSs: भाषयेत्

238. KuKh 47 झ्: कु * ष्टके

239. घ्: चमेड्; all other MSs: चमेद्; KuKh 47 घ्: भ्रमेड

240. भिक्षार्थम् is supposedly meant here.

241. ठ्: –द्रा:; KuKh 47: योगीन्द्र: 242. घ्: –ण; KuKh 47 घ्: –न:.

243. M → N.   244. KuKh 47 झ्: हेदे–

245. KuKh 47 छ्: गौरा * ब्दं; all other MSs: गोरी–. This and the following two lines are found only in MSs घ् and छ्.

246. घ्: त; all other MSs: च   247. घ्, छ्: चाच्चार्यं

248. घ्, छ्: कलिकायेति; all other MSs: कालिकायेति; KuKh 47: कालिका चेति

249. This and the following two lines are missing in MS ठ्.

250. All MSs: * * * * नैव का; KuKh 47: नैव कामारिकारिका

251. KuKh 47 ख्: शोकिनीति साकिनीशब्दमिति (M → N) is meant here.

252. ṢSS: हाकी हारूपिकाशब्द 253. घ्: सहारी; छ्: सेहारी; all other MSs: संहारीं;
KuKh 47 ख्: हेहारी; all other MSs and ṢSS: सेहारी

254. ṢSS: ति न 255. छ्: चोन्धरेत्; ṢSS: रोच्चरेत्

256. ग्, घ्, छ्, झ्: –धर्म; KuKh 47 all MSs except क्, ख्: –धर्म्म. M → N.

257. KuKh 47 छ्: कत्तव 258. KuKh 47 घ्: सासने; छ्: शासनने

259. All MSs and KuKh 47: –मिच्छता.

260. घ्: सेधा; छ्: सेधी; all other MSs: सेवी

261. क्, ख्, ग्, झ्, ठ्: कुकुटि; KuKh 47: कुक्कुट.The feminine form one expects here-कुक्कुटी – does not fit the metre and so the final vowel has been shortened.

262. KuKh 47: मायुरी 263. All MSs: खमरी; KuKh 47: सेवरी

264. KuKh 47: गृद्धि. The final vowel of गृध्री has been shortened to make the fifth syllable short.

265. All MSs except घ्, छ्: टाव; KuKh 47 क्, ख्: कैव; all other MSs: केव

266. ज्, झ्: मृगीस् 267. ठ्: ? 268. KuKh 47: यक्षी

269. घ्, छ्: स्त्रीनामान्यपि; all other MSs: स्त्रीनामान्येपि; KuKh 47 छ्: स्त्रीलिङ्गान्यो *; all
other MSs: स्त्रीलिङ्गेन्येपि 270. KuKh 47 घ्: प्रानिनः

271. घ्, छ्, ज्, झ्, ठ्: ना 272. KuKh 47: भोज्य–

273. घ्, छ्: प्रसन्नाद् 274. All MSs: वारितो

275. The accusative required here – समयिनम् – does not fit the metre.

276. This and the following are irregular dual compounds.

277. KuKh 47 क्: पापि 278. A dual number is required here.

279. KuKh 47 क्: विद्याथ; all other MSs: निंद्याथ. The root निन्द् is normally 1P, but in the Epics it is also sometimes 1Ā.

280. ठ्: –हे 281. घ्, छ्: पूज्यां 282. KuKh 47 छ्: वद्याश्च

283. घ्, छ्, ज्: देवता; all other MSs: देवताः 284. KuKh 47: कैवर्त्त

285. All MSs: मूनाकरं. Presumably सूनिन् is meant here.

286. घ्: सेठं; छ्: सठं; ठ्: शाठं; KuKh 47 घ्: संतं; छ्: षंटं; all other MSs: षण्ढं

287. घ्, छ्: क्रीवोन्मत्तं; झ्: क्लीवोत्मत्तं; KuKh 47 ख्: क्लीवोमेत्तं; घ्, छ्: क्लीवोन्मन्नं; all other MSs: क्लीवोन्मेत्नं. This compound has been formed to save a syllable for the metre. A dual ending is required. Cf. the next line.

288. KuKh 47: –सुरम् 289. All MSs and KuKh 47: –न

290. ख्: कौशद्यं; छ्: कोसद्यं; all other MSs: कोशद्यं; KuKh 47: कोसद्य

291. क्, ख्, ग्: च्छिपकं; all other MSs: च्छिंपकं; KuKh 47: –च्छिपकं

292. All MSs except घ्, छ्: –कारेन्न; KuKh 47 ग्, ज्, झ्: तिरस्करेन; घ्, छ्: तिरस्करेण; all other MSs: तिरस्करेन्न

293. ठ्: ?; KuKh 47: कदाचित् स्या. This quarter is one syllable too long.

294. ठ्: *? कारेण; KuKh 47: हुं–

295. All MSs except घ्, छ्, झ्: वैभाषं; KuKh 47 क्, ग्: वैभाष्ये; all other MSs:
वैभाष्य 296. घ्: न; छ्: नव

297. ठ्: *? हसं; KuKh 47 all MSs except क्, ख्: साहंस 298. झ्: शयन

299. KuKh 47 क्, ग्: एकवृक्ष 300. ठ्: चतुःपथे; KuKh 47 ख्: चतुः पठे

301. This *pāda* is missing in MSs घ् and छ् of KuKh 47

302. क्, ग्: क्षत्रकर्म्म; KuKh 47: क्षुद्र– 303. All MSs: च

304. KuKh 47 झ्: –यत् 305. ठ्: कुर्यान्न; KuKh 47: कुर्यान्न. A hiatus is
maintained here for the metre. See above, note 3/25c.
306. घ्, छ्: दिह–; all other MSs: इह–
307. All MSs adds: अत्याहारमनाहारं (घ्, छ्: प्रत्याहारमनाहार; झ्, ठ्: –मनोहार); all other
MSs: (–र) न कुर्याद्योगचिन्तकः। 308. KuKh 47 ग्: –तीर
309. घ्, छ्: शयने 310. KuKh 47 ग्: –न
311. All MSs except घ्, छ्: गोव–; KuKh 47 ज्: –भार्य
312. घ्, छ्: वक्तव्यो; ज्, ठ्: वक्तव्या; other MSs: वक्ताव्या
313. छ्: श्व–; KuKh 47 ग्: स्वर्गे
314. KuKh 47 all MSs except क्, ग्, छ्: खट्का– M → N.
315. घ्, छ्: खरंदुरं. M → N. 316. Missing in MSs घ् and छ् of 37 and 47.
317. All MSs: सूर्यं–. क्: –वर्द्धनिको; KuKh 47: सूर्य–
318. ग्: षेपषणी; all other MSs: षेपेषणी; KuKh 47: पीषनी
319. घ्, छ्: कण्डणी This word is not in Monier-William's dictionary.
320. झ्: तुला; घ्, छ्: तुल्ली; all other MSs: तुर्ली; KuKh 47 all MSs except क्, ग्:
चुल्लीं 321. ख्, ग्, ज्, झ्, ठ्: मुसनं; all other MSs: मुसलं
322. ख्, झ्: देहलो; KuKh 47: देहलीं
323. All MSs except घ्, झ्: धनुर्लताच–; ज्, झ्: –षड्गं 324. छ्: अन्ने
325. KuKh 47 झ्: यं
326. घ्, छ्, झ्, ठ्: व्यायुधाः; all other MSs: ऽप्यायुधाः; KuKh 47 घ्, छ्: –युधा
327. KuKh 47 घ्, छ्: प्रिये 328. ठ्: स्पृश्रेदेतान्
329. घ्, छ्: लंघत; KuKh 47 घ्, छ्: लंघे च 330. KuKh 47 घ्:
कदाचनः 331. क्, ग्: नकालं; all other MSs: नकारं; KuKh 47: नकारं 332. क्, घ्: भक्ष
333. KuKh 47 भक्षयेत्, or something similar, is required to make a complete
sentance. The syntax in this case allows for the double operation of the same verb.
334. घ्: –रः 335. KuKh 47 ग्, घ्, छ्, ज्: –हस्तान
336. KuKh 47 झ्: दातर्व्यं 337. छ्, ज्, ठ्: गृह्णीयात्
338. All MSs except घ्, छ्: –दंतं 339. झ्: –वा
340. KuKh 47 झ्: दद्यादौषध; all other MSs except क्, ख्: दद्यादोषधं
341. KuKh 47 घ्: विद्यां रक्षा; all other MSs: विद्यां–
342. All MSs and KuKh 47: न 343. Missing in MS झ्
344. KuKh 47 छ्: दूख्या–
345. The following is extra in MS क्: अवाच्यं नैव कर्तव्यं दक्षिणे करे। The following
is extra in MS ग्, ज्, ठ्: अवाच्यं नैव कर्तव्यं (ठ्: * * *) वक्तव्यं (ज्: * * *) यनव्यं दक्षिणे करे।
ग्रह्णायात (ज्, ठ्: गृह्णीयात्) परदंतश्च (ज्, ठ्: परदंतञ्च) वामहस्तेन भैरव। (ठ्: ।। ६१ ।।)
न दद्यादौषधं मंट्रं (ज्, ठ्: मंत्रं) विद्याराक्षां न कारयेत्।
न जल्पाणिव (ज्, ठ्: जल्पाशिव) शास्त्रेषु कर्त्तव्या वा परस्य च (ज्: रं; ठ्: परस्परं।। ६२ ।।)।
न दूष्यात् शिवशास्त्याणि (ज्: शिवशास्त्राणि; ठ्: दूष्याच्छिवशास्त्राणि) संग्रहेन कदाचन।
346. ख्, ग्, ज्, झ्, ठ्: स्वदशनमतं 347. KuKh 47 झ्: चा 348. छ्: प्रयन्नतः
349. क्: –भव्यं; ग्: –भर्व्यं; घ्, छ्: –त्यव्यं;ठ्: –* *; all other MSs: –भार्यं; KuKh 47
क्, ग्, ज्: –भ्यर्च्य
350. क्, ख्, ग्, ज्: भु * * * * * * *; missing in MSs झ् and ठ्
351. This quarter is missing in MSs क्, ख्, ग्, ज्, झ् and ठ्
352. ख्, ग्, ज्, झ्: विरुद्ध; ठ्: भु विरुद्ध
353. Missing in MS ठ्. 354. All MSs: प्रभाषयेत् 355. KuKh 47 छ्: सुमु–

356. छ्ः वक्त्रव्यं; KuKh 47 घ्, छ्ः कर्त्तव्यं
357. KuKh 47 झ्ः –मनुसुस्मरेत् 358. ठ्ः ?; KuKh 47 झ्ः –मोदाय
359. ख्ः प्रकटे; ठ्ः ? 360. घ्, छ्, ज्, झ्, ठ्ः तांविकैः; KuKh 47 घ्ः तान्त्रिकै
361. क्, ग्ः * कर्तव्यं 362. All MSs: –मुक्तिर्–; KuKh 47 घ्, छ्ः
–जगीषुभिः 363. ज्, झ्ः सपृणां; ठ्ः ?
364. क्ः प * स्वेष्टा; छ्ः परचेष्ठा; ठ्ः पर * *?; all other MSs: परचेष्टा
365. ठ्ः ? 366. झ्ः मन्त्रान्
367. All other MSs except घ्, छ्, ज्, झ्, ठ्ः –मुखं; KuKh 47 ग्ः परान्मुखा; घ्ः पराङ्मुखा
368. घ्, छ्ः याति 369. All MSs: विघ्नानि च 370. छ्ः –प्रयन्नेन
371. ठ्ः ? 372. See note to 33/44d. 373. KuKh 47
क्ः शिरेस्थे; all other MSs: शिरस्थे The regular form would be शिरःस्थं but as deviant thematization of nouns ending in consonants is common in the Sanskrit of this text, the reading has not been emended.
374. छ्, ज्, झ्, ठ्ः पूज्य; KuKh 47: पूज्य
375. All MSs: सिद्धिमुक्ति– 376. KuKh 47: ग्ः –यज्ञ
377. घ्ः –कोति– 378. ठ्ः आद्य–; KuKh 47: All other MSs
except घ्, छ्ः आद्य– 379. KuKh 47: छ्ः पि–
380. घ्, ठ्ः विमल 381. KuKh 47 all MSs: विमल; घ्, छ्ः –भेदोत्त * षट्क–
382. Missing in MS ठ् 383. Missing in MS ठ्
384. Missing in MS ठ्; घ्ः श्रीचतुर्वीश–; KuKh 47: झ्ः –सहश्र–
385. Missing in MS ठ्; घ्ः अंवा–; KuKh 47: अंवा–. This part of the colophon is missing in MSs क्, ख्, ग्, छ् and ज्.
386. Missing in MS घ् and ठ्. Missing in MS झ् from इत्याद्या– to कादिभेदे.
387. घ्ः –निर्णने; KuKh 47: –वर्णनो
388. झ्ः क्रमो * *; missing in all MSs of KuKh 47.

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-SEVEN

1. The passage from 37/2cd to the end of this chapter is repeated in all the MSs after 47/28 where, as here, it runs to the end of the chapter. In chapter 47, this passage appears after a description of the initiation and naming ceremony of the neophite. This is indeed when the Rules that the initiate should observe are normally taught to him in the most common and basic form of the Śaiva rites of initiation. But this passage is not out of place here, coming as it does just after an exposition of the Kaula rites of initiation. Note that both this chapter and chapter 47 are called 'the Practice of the Rule'. Thus it appears that the passage originally existed as an independent chapter to which additions were made to make it fit in these two places possibly by two separate redactors, the second of which failed to notice the repetition.

Some lines and verses in this passage are also found in a passage in the ṢSS (41/11-63) dealing with the same subject. These have been collated with the Sanskrit text and signalled as we go along in the notes to the translation.

2. Cf. 44/53-63ab.

3. Cf. 48/54.

4. Similarly, the *Ṭīkā* (fl. 80b) admonishes:

The Command operates for one who observes (the Rule). Without observing the Rule in this way, (the initiate has) no power (*sāmarthya*) and so, without power, (he does not experience) the plane of Stillness (*nirācāra*). Therefore without observing the Rule, the initiate falls and, degraded (*bhraṣṭa*), is destroyed.

yaḥ pālayet tasyājñā saṁpravartate | evaṁ samayapālena [k kh: + na] vinā sāmarthyaṁ na bhavati tasmāt sāmarthyena vinā nirācārapadaṁ na bhavati | tasmāt samayapālanena vinā patati [k kh: paṭhyati] dīkṣitas tathā sa [kh: saḥ] bhraṣṭo [k kh: bhraṣṭa] naṣṭaḥ |

5. The drawing and worship of the *Gurumaṇḍala* and the *Kramamaṇḍala* is taught in chapter 48. See also above 11/24b-53 where the *Kramamaṇḍala* is described.

6. Concerning how the scripture should be worshipped, see above note to 30/32.

7. KuKh 37/8cd-9ab = ṢSS 41/32cd-33ab. One should first worship the book in a secluded, solitary place and then listen to the Kula scripture along with the (oral) teaching. Once heard the meaning of the teaching of the scripture in one's own Kula or in another, one should worship one's own Kulakrama on a mirror or auspicious seat (*bhadrapīṭha*) and the excellent teacher who playfully saves from the terrible world of transmigration.

ekānte vijane sthāne pūrvaṁ saṁpūjya pustakam || *32* ||
tadupadeśasaṁyuktaṁ [k, kh: tato-] śṛṇuyāc chrīkulāgamam |
śrutvāgamopadeśārthaṁ svakule' tha pare' thavā || *33* ||
ādarśe bhadrapīṭhe vā arcayet svakulakramam |
līlayā ghorasaṁsāratārakaṁ pravaraṁ gurum || ṢSS 41/32cd-34

8. KuKh 37/10cd-11ab = ṢSS 41/35cd-36ab.

9. Passages like this one in which the rules (*samaya*) to be followed are listed are commonly found in Tantras of all traditions. It is such a basic and important topic that they are included in most of the major Kubjikā sources. It would be tedious and unnecessary to quote them all, An example is the *Samayasūtra* in YKh (1) (23/1-11ab).

An extensive and systematic presentation of the rules is found in the *Ṭīkā* as part of Sixteenfold Consecration, reproduced and translated in appendix 1. As usual, the disciple is told the Rules he must observe just after he has received initiation. In that case, as here, it is just after the concluding initiation by piercing (*vedhadīkṣā*), which is the fifteenth consecration. They are called the `Group of Eight Rules' (*samayāṣṭaka*). Each of these eight general rules includes eight specific ones, thus making sixty-four altogether, which is also said above to be their number (KuKh 30/230cd-231ab). Another example of this pattern is found in the *Devyāyāmala* quoted by Abhinavagupta in the TĀ (15/521ab-531ab) which is quoted in the notes to the passage in the *Ṭīkā*.

This is is the manner in which the Rules are framed in the following passage in chapter seventeen of the ṢSS. Rules must be rigourously observed, not for their own sake or simply as acts of obedience or self-control. By observing them the aspirant develops his spiritual power, the capacity *(sāmarthya)* to rise to higher levels and ultimately attain liberation. Moreover, it is essential that Kaulas should observe the rules constantly maintaining a sense of oneness. This way they ultimately attain the non-dual state of Stillness – Nirācāra – beyond them. Thus the ṢSS begins by teaching:

One should observe Kaula Conduct (*ācāra*) and non-duality. One should keep the secret signs (*liṅga*) within that hidden in the teaching. One gets the best knowledge from the lowest thing if the one who desires to have it is excellent. One who desires the Command, whether he be twice born or (belongs to the lowest caste) who bears the sign (of an initiate) (*liṅgin*), should not cheat (his teacher or anyone else). Everything that is enjoined (as part of one’s practice) should be done in a solitary place, not in the midst of people. Otherwise, O beloved, (one’s initiated) state (*sthiti*) and teaching (with it) will be destroyed.

pālayet kaulikācāram advaitaṁ cāpy anuṣṭhayet |
gopayed guptaliṅgāni tatpraviṣṭāni śāsane ||

adhamād uttamaṁ jñānaṁ yady arthī hy uttamo bhavet |
liṅgī [k, kh: liṁgā] vātha dvijātmā vā ājñārthī naiva vañcayet ||
ekānte vihitaṁ sarvaṁ kuryān naiva janākule |
anyathā sthitibhaṅgaḥ [kh: -bhaṁgasya] syān naśyate śāsanaṁ priye ||
ṢSS 17/160-162.

One should avoid Buddhist Kaulas, Mīmāṁsakas, those who have fallen from the Vow of Knowledge and (dry) logic (*tarka*), logicians and cheats. Their fallen actions are not liberation, nor the means to achieve it. The non-duality within them is solely for their tongue and genitals. Devoid of (true) Kaula Conduct, they wander about like dogs. Devoid of (authentic) Nirācāra, they do what is devoid of right conduct (*nirācāra*). Those deluded ones eat poison and are devoid of the Command and mantra. Even though (those who are true Kaulas) know the three times and are able to attract the Triple World, they keep their conduct hidden and observe the established order of the Kula (*kulasthiti*).

*varjayet kaulikān bauddhān [k: kaulikaṁ * dvāṁs; kh: kauliko dhaudvā] tathā mīmāṁsakān tathā [k, kh:-kāstathā; kuma: -kāsthitān]* |
tarkavidyāvratabhraṣṭān hetukāṁś ca śaṭhān [kh: saṭhā] priye ||
yasmād bhraṣṭakriyā teṣāṁ na mokṣo naiva sādhanam |
jihvopasthanimittārtham advaitaṁ teṣu sarvathā ||
kaulikācāranirmuktāḥ śvānavad vicaranti te |
nirācāraṁ prakurvanti nirācāravivarjitāḥ ||
viṣaṁ bhakṣanti te mūḍhā ājñāmantravivarjitāḥ |
yady api syus trikālajñās trailokyākarṣaṇakṣamāḥ ||
tathāpi saṁvṛtācārāḥ pālayanti kulasthitim [k, kh: -sthitaṁ] | ibid. 17/163-167ab.

The goddess said: O lord of the gods, please tell (me) what the established order of the Kula (*kulasthiti*) is. (I need to know because) the Command of the teacher does not operate without the Rule. Bhairava said: 1) One should worship (*pūjayet*), 2) one should not (do what is prohibited) (*na kārayet*), 3) (one should) keep hidden (*gopayet*) (what is sacred) and 4) eliminate (defects) (*ghātayet*). 5) One should not criticize (*na nindet*) (or) 6) speak (about what is improper) (*na vadet*). 7) One should not look (at what should not be looked at) (*na nirīkṣet*) or 8) feel revulsion (for anything) (*na jugupsayet*).

śrīdevyuvāca
kulasthitiṁ ca deveśa kathayasva prasādataḥ ||
samayena vinā naiva deśikājñā pravartate |
śrībhairava uvāca
pūjayet kārayen [kh: -ye] naiva gopayed ghātayet [k: ghatayet] sadā ||

na ninden [k, kh: ninde] na vadet kiñcin [kh: kiṁcana] nirīkṣen na jugupsayet [k, kh: tu-] | ibid. 17/167cd-169ab.

1) One should always worship (*pūjayet*) the teacher, the elders, the scripture, the favoured mantra (*iṣṭamantra*), Bhairava, liquor, the goddess and the Self.

2) One should not (*na kārayet*) disturb (others), be unpleasent, angry, speak with another person's wife, obstruct the rites, be lazy or transgress the Command.

3) One should keep hidden (*gopayet*) the rosary, the cloth (used for meditation) (*paṭa*), the skull, the union of Yoginīs and Heroes, the accomplished Vidyā, mantra and Yogamudrās.

4) O Pārvatī, one should eliminate (*ghātayet*) deviousness, deceit, backbiting, attachment and aversion, pride, and delusion.

5) One should not criticise (*na nindet*) the Rule, (Kaula) conduct, the vows, women and virgins, the substances of the Siddhas and the ways of the world (*lokaceṣṭa*).

6) One should not speak (*na vadet*) about teachers, Yoginīs, and Siddhas, the secret language of the scriptures, what is improper, what (one has) have not heard (directly) or seen or anything (personal about) oneself.

7) One should not look (*na vīkṣayet*) at the vulva of a young woman, sexual intercourse (*paśukrīḍā*), a naked woman with exposed breasts, one who is frightened, fallen (from virtue), scared or the place of the genitals.

8) One should not feel revulsion at the sight of blood, wine, fat, marrow, urine, meat, a bad smell, disease, or a leper without limbs.

gurujyeṣṭhaṁ tathā śāstraṁ iṣṭamantraṁ [k: dṛṣṭa-] tathaiva ca ||
bhairavaṁ [kh: bhairavāṁ] madirāṁ devīṁ ātmānaṁ pūjayet sadā |
*akṣobham apriyaṁ kopaṁ paradārasya [k, kh: -raṁ *] vaṁcanaṁ [kh: va-]* ||
kriyāvirodham ālasyaṁ [k, kh: -lasya] ājñābhaṅgaṁ na kārayet |
akṣasūtraṁ paṭaṁ [k: padaṁ] tūraṁ yoginīvīrasaṁgamam ||
siddhavidyāṁ hi [k, kh: vidyāni] mantrān ca yogamudrāś ca [k, kh: -mudrāṁśca] gopayet |
kauṭilyaṁ dambhapaiśūnyaṁ rāgadveṣaṁ tathaiva ca ||
ahaṁkāraṁ tathā mohaṁ ghātayet tāni pārvati |
samayaṁ ca tathācāraṁ strīkumārīvratāni ca [kh: tā] ||
siddhadravyāṇi [kh: -ni] cānyāni lokaceṣṭāṁ na nindayet |
guruyoginīsiddhānāṁ [k, kh: -siddhāṁśca] śāstrāṇāṁ guhyabhāṣaṇam ||
ayuktam aśrutaṁ dṛṣṭvā na vadet kiñcid ātmanaḥ |
kanyāyoniṁ [k, kh: -niḥ] paśukrīḍāṁ [k, kh: paśuḥ-] nagnastrīṁ prakaṭastanīm ||
saṁtrastaṁ patitaṁ bhītaṁ guhyasthānaṁ na vīkṣayet |

raktaṁ madyaṁ vasāṁ [k, kh: vasā] medhyaṁ mūtraṁ māṁsaṁ [k, kh: māṁsa] durgandhaṁ [k, kh: vigandhi] ca ||
vyādhiṁ [k, kh: -dhi] kuṣṭhāṅgahīnaṁ ca dṛṣṭvā nātra jugupsayet |
ibid. 17/169cd-177ab.

O goddess, these are the eight Rules (*samayā*) that have been revealed to you today. The Command operates for one who observes the Rule. O goddess, without the Rule there is no plane of Stillness (*nirācāra*) (for him to attain). The objects of sense that cause desire wane away for him by (the practice of) stillness (*nirācāra*). By the (practice of) stillness (*nirācāra*) one who is immersed in the objects of sense becomes (a mere object of) ridicule (for him).

ity aṣṭau samayā devi tavādya [k, kh: -dyā] prakaṭīkṛtāḥ ||
pālayet samayaṁ yas tu tasyājñā saṁpravartate |
samayena vinā devi nirācārapadaṁ [k, kh: -cāraṁ-] nahi ||
nirācāreṇa viṣayāḥ [kh: viṣayā] kṣīṇā yasya spṛhāvahāḥ [k, kh: svasaḥ] |
viṣayastho 'pahāsitvaṁ nirācāreṇa yāty asau || ibid. 17/177cd-179.

Having abandoned a community (*kula*) that is fallen and destroyed, take refuge in Kulakaula. There one should worship the lotus feet of yogis and teachers. O goddess, without the Rule, (the disciples) will destroy the teaching. O Kuleśvarī, having known the divine plane of the tradition (*āmnāya*), which is free of (the restrictions of) practice (*nirgatācārarūpin*) according to its (true) state, by the application of the method with six aspects (i.e the *maṇḍala*), the one who applies himself to the Yoga of Power (*sāmarthyayoga*) has conquered the senses and is beyond (their) objects. Detached and unaffected (by desire) he attains the plane of Nirācāra.

bhraṣṭanaṣṭakulaṁ tyaktvā kulakaulaṁ samāśrayet |
tatra yogigurūṇāṁ ca pūjayec caraṇāmbujam ||
samayena vinā devi viplaviṣyanti śāsanam |
jñātvāmnāyapadaṁ divyaṁ yathāvasthaṁ kuleśvari ||
ṣaṭprakāravidhānena nirgatācārarūpiṇam |
sāmarthyayogayuktātmā [k: sāmarthye-] viṣayātīto jitendriyaḥ ||
virajo 'rañjitātmā vai nirācārapadaṁ vrajet | ibid. 17/180-183ab.

10. The ṢSS adds:

Like a servant, (the disciple) should quickly do whatever (the teacher) sends him (out to do). Even if he is highly respected (in society), devoted to spiritual practice, learned in the scriptures, or highly skilled, he should not feel shame to prostrate before the teacher. Pride, sloth, (vulgar) mirth, delusion, (senseless) elation, talking without being asked to do so, chatting freely, sitting casually, unseemly contorting the body, brushing the teeth, indiscipline, airing one's views, making a show of oneself - one should never do (these things) with a (careless, disrespectful) attitude (in front of the teacher).

yat preṣayati tat sarvaṁ śīghraṁ [k: keśa; kh: kleśaṁ] kurvīta dāsavat |
śrīmānyas [k, kh: śrīmāṁnanya] tato niṣṭhī śāstrajñaḥ kuśalo 'pi vā ||
aṣṭāṅgapraṇipātena na lajjed gurusannidhau |
ahaṁkāraṁ tathālasyaṁ hāsyaṁ māyā madaṁ tathā ||
apṛṣṭhajalpanaṁ [k, kh: apṛchā-] svecchālāpaṁ [k, kh:-āt] paryaṅkabandhanam |
vikāraṁ dantakāṣṭhaṁ ca svātantryaṁ dṛṣṭidarśanam [k, kh: sṛṣṭi-] ||
tadbuddhyā [k, kh: -vuddhyāḥ] pratikūlāni na kurvīta kadācana | ṢSS 41/35-38ab

11. KuKh 41/14cd-15ab = ṢSS 41/18.

12. The ṢSS adds:

The wise should venerate the sword and wheel etc, the parasole, the ornaments and vehicle and not touch them with (his) foot or ever step over them.

chatraṁ cābharaṇaṁ [k, kh: cābharaṇān] yānaṁ [k, kh: yāni] arcanīyā [k, kh: -yaṁ] manīṣibhiḥ ||
na pādena spṛśet tāni laṅghayen na kadācana | ṢSS 41/56cd-57ab

13. KuKh 37/15cd-18ab = ṢSS 41/19-21.

14. This is the reading of KuKh 37, KuKh 47 reads: the disciple with a steady mind.

15. KuKh 37/17cd-20ab = ṢSS 41/20cd-23.

16. Once the devoted disciple has served (his) teacher thus, he receives the consecration into the Kulakrama by his teacher's compassion. Thus the Command operates within the disciple in accord with the teacher's order (*ādeśapūrvikā*). Desirous of success, he should always wander freely in the world. He should take a begging bowl (with him) from which to eat and he, the Lord of Yoga, should live in an abandoned temple or in the forests or on top of a mountain or in an auspicious house.

evaṁ kṛtvā guroḥ sevāṁ śiṣyo niścalabhaktimān |
labhate gurukāruṇyād abhiṣekaṁ kulakrame [k, kh: -maṁ] ||
ājñā pravartate śiṣye guror ādeśapūrvikā [k, kh: pūrvakam] |
svecchayā vicarel loke satataṁ siddhikāṅkṣakaḥ ||
bhikṣāpātraṁ bhojanārthaṁ gṛhṇīyāt saparigraham |
śūnyadevagṛhe vātha araṇye sugṛhe śubhe ||
śailāgre kānane vāpi vased yogeśvaras tathā | ṢSS 41/22-25ab
See above 5/43 and note to 14/1-2ab.

17. KuKh 37/25ab = ṢSS 41/29ab. The Hero wanders on the face of the earth assuming many roles – in some places he is a yogi, in some a Brahmin in others a pure renounciate. (Doing so) he should give up violence (*pāruṣya*) human greed, sloth and backbiting.

kvacid yogī kvacid vipraḥ kvacit pravrajitaḥ śuciḥ [k, kh: śucim] ||
nānārūpadharo vīraḥ [kh: vīra] paryaṭet pṛthivītale |
pāruṣyaṁ lobham ālasyaṁ paravādaṁ ca varjayet || ṢSS 41/28cd-29

The yogi has the power to assume many forms. Cf. above 11/80cd-85ab.

18. KuKh 37/29 = ṢSS 41/31cd-32ab.

19. KuKh 37/31-32ab = ṢSS 41/38cd-39ab.

20. One should not watch wrestling or cock fighting or look at a woman with bare breasts. One should not watch ejeculation, either one's own or that of another or look at a virgin's vagina.

mallakukkuṭayuddhaṁ ca nagnastrīṁ prakaṭastanīm |
dūtaṁ tu indrajālaṁ [k, kh: nendra-] ca mṛgavyāpāranigraham ||
kanyāyoniṁ paraṁ [k, kh: para] svaṁ ca vikṣepaṁ [k, kh: ni-] nāvalokayet |
ṢSS 41/39-40ab

21. KuKh 37/35 = ṢSS 41/48cd-49ab.

22. KuKh 47: Kulakrama.

23. KuKh 37/38ab = ṢSS 41/49cd.

24. See above 6/48-49ab.

25. One should not make the sounds `re! re!' or `he! he!' (uttered in contempt). (Or say) Lākī, Rākinī and Śākinī. (As a sign of respect) one should not utter the word `hākī' or say `Hārūpikā' and never utter `Sehārī'. One should not speak badly of a low-caste woman or man.

re re he he tathā lāki rākinī śākinīti ca ||
hākī hārūpikāśabdaḥ [k kh: -śabda] sehārīti na coccaret [k kh: roccaret] |
striyaṁ vā puruṣaṁ vāpi na nindec cāntyayonijam || ṢSS 41/52cd-53.

26. All the animals listed here are female and so cannot be sacrificed and hence cannot be eaten. The KJN (23/2-5) similarly lists a number of female animals that should not be eaten. Only two of the animals listed here are not included, namely, the sow and the gazel. The reason stated there as to why they cannot be eaten is that they are all forms that Yoginīs can assume. On the other hand, the KJN (11/14ff) also lists a series of animals that should be eaten. These are all male, many of which are the male counterparts of the female animals that should not be eaten. They incude dog, cat, camel, fox, horse, tortoise, boar, crane, crab, mongoose, buffalo, rhinocerous and all kinds of fish.

Similarly, the goddess lists male animals that are fit to be sacrificial food (*caru*) in YKh (1) (11/1-6ab). These include rabbit, rinoceros, ram, buffalo, goat, peacock, mouse, fish, tortoise, birds, deer, cat, mongoose, bull, and pig. The following types of food which are (normally) to be avoid are also good for sacrificial food (*caru*): garlic, onion, cat, lion, elephant, monkey, wild goose, owl, crow and eagle (*gāruḍa*).

The meat of a wild gander (*haṁsa*) is the gander's seed and it engenders expansion. O Bhairava, it is a product (*udbhava*) that is present in all meat and so it is holy (*pavitra*). Pleasing to all the gods in the gathering of Siddhas and Yoginīs, it is the sacrificial food (*caruka*) of the Skyfarers and so it is called `with pervasion' (*saviṣa*).

haṁsākhyaṁ [ṅ: hansākṣa] yodbhavaṁ [k, kh, gh: sodbhavaṁ] māṁsaṁ [k, kh: māsaṁ] haṁsabījaṁ [k, kh, gh: hasabījaṁ; ṅ: -vīja] vikāsakam [ṅ: -śakaṁ] ||
udbhavaṁ sarvamāṁsasthaṁ pavitraṁ tena bhairava [ṅ: -vaṁ] |
priyaṁ sarveṣu deveṣu [gh: missing] yoginīsiddhamelake [ṅ: -siddhimelake] ||
carukaṁ khecarīṇāṁ tu saviṣaṁ tena ucyate | YKh (1) 11/51cd-53ab

27. One should never argue (needlessly with others) or act in a rash, violent manner (*sāhasa*) but always do what is more pleasing (to others). One should converse with yogis at a crossroad, under a solitary tree and certainly always wander around the sacred fields, cremation grounds, forests great and small, temples and on the bank of a river.

vaibhāṣaṁ sāhasaṁ naiva kuryān nityaṁ priyādhikam |
yogibhiḥ saha vaktavyam ekavṛkṣe catuṣpathe ||
kṣetre caiva śmaśāne ca vaneṣūpavaneṣu ca |
devāgāranadītīre āvaśyaṁ [k, kh: āveśaṁ] paryaṭet sadā || ṢSS 41/54-55

28. Cf. 46/302 where the same statement occurs and is in context.

29. Perhaps the ‘clan wife’ (*gotrabhāryā*) is the Kaula partner. I have not come across this expression elsewhere.

30. A *vardhanī* is a broom or jar of a particular shape.

31. One should make aspertions and worship the Bengal kite (*cilla*), vulture, crows, the destitute (*dīna*), the wretched (*kṛpaṇa*), women, virgins, all living beings (*bhūta*) starting with Brahmins, along with (household impliments, such as), the pestle, the couldron (*ukha*), the threshing floor, the water jar (*vāridhānī*), the jar, the (grinding) stone, the winnowing fan, spoon (*darvikā*), broom, porch, stove, bed and the like, the garret (apartment on the roof), and (the household) weapon. Even though they are (just) household impliments, one should not touch them with the feet.

cillaṁ [all: cilla] gṛdhraṁ [k, kh: gṛdhraś] ca kākādīn dīnān ca kṛpaṇān hy api |
striyaḥ kanyās tathā sarvabhūtān [k, kh: -tā] viprādayān [k: vidyadayas; kh: viprādadas] tathā ||
tarpayet [k: napayet] pūjayed yatnān muśaṁ lokhakhalaṁ [k, kh: lodū-] tathā |
vāridhānīṁ [k kh: -nī] tathā kumbhaṁ śilāṁ [k kh: śilā] śūrpaṁ ca darvikām ||
mārjanīṁ [k kh: -nī] dehalīṁ [k kh: -lī] cullīṁ [k kh: cullī] khaṭvādyaṭṭaṁ [kh: -ghraṭūṁ] tathāyudham |
na pādaiḥ saṁspṛśet tāni gṛhopakaraṇāny api || ṢSS 41/14-16

32. Concerning the use of the term *darśana* in this sense, see intro. vol. 2, p. 329 ff..

33. When speaking of the (sacred) places of Rudra, Śakti or Śiva one should prefix (their names) with '*śrī*'.

rudraśaktiśivasthānāc chrīpūrvaṁ bhāṣayet sadā || ṢSS 41/58cd. Cf. TĀ 15/564.

34. Cf. TĀ 15/575.

35. See 46/290 and note.

36. Concerning the Circle of the Teachers - the *Gurumaṇḍala* - see intro. vol. 2, appendix 2.

37. Does that mean above the Circle of the Teachers? This is where the Circle of Saṁvartā is to be worshipped according to the *Ṭīkā*.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-EIGHT

1. झ्: –स्या

2. घ्, छ्, ज्, झ्: व

3. छ्: मै. Cf. above, 36/73c.

4. क्, ग्: कुल्येनिं

5. This male vocative is addressed to the goddess a number of times throughout the text. See above, note to 4/38c.

6. छ्: श्रीवक्रोवाच; ठ्: वक्रा उवाच

7. KuKh 26 क्: यो; CMSS घ्: पा

8. CMSS क्, ख्, घ्: शा

9. KuKh 26 and all MSs except घ्: –भगाख्याता

10. Missing in MS छ्; CMSS: त्रिपथगतियुता; KuKh 26 घ्, छ्: त्रिपथगतियुता; all other MSs: त्रिविधंगतिसंयुता; KuKh 42: त्रिपथगतियुता; KrSūA क्: त्रिविधं–

11. CMSS ग्: त्यक्षरा

12. KuKh 26: छ्: त्रि * कारा

13. AS, CMSS, KuKh 26 and KuKh 42: तस्या

14. KuKh 26: घ्, छ्: –याणे; KrSūA and KuKh 42: श्री – ओड्डियाणं (घ्: –ओदियानं); AS and CMSS: श्री–ओड्डियाणं

15. KrSūA क्: पंचकलं–

16. AS: दिव्यसंस्थं

17. घ्, छ्: –राख्ये; ज्: –जालांधराख्य; झ्: –ख्य; ठ्: जालांधराख्या; all other MSs: –जालांधरा–; AS: तस्या जालांधराख्यं; KuKh 42 ग्, ज्: –जालांधराख्यं; घ्, छ्: –ख्य

18. CMSS: –निलये; KrSūA ख्: प्रकतित–

19. KuKh 42 घ्: –पीठ

20. AS: पशुभयजनकृत्; KrSūA: पशुभयजनकं

21. All MSs: पूजितं AS: पूरितं; KuKh 42: पूरितं; Missing in the KrSūA. This emendation agrees with the readings of the AS and KuKh 42.

22. छ्: विश्व; KuKh 26: कामरूपं तदग्रे; KuSūA: कामरूपं तदत्त (ख्: तदन्ता)

23. झ्: –कर–; KuKh 42 ग्: मदनक *युतं

24. ज्: –सिद्धायं; all other MSs: –सिद्धालयं; KuKh 42: छ्: –सिद्धा–

25. The last syllable in this metre (*sragdharā*) should be short.

26. घ्, छ्: तस्यार्द्धे; ज्: तस्योद्धे; ठ्: तस्योर्द्ध

27. छ्: मातृ च चक्रं; all other MSs except घ्: –वक्रं

28. घ्: कोकणं; झ्: कंकणं

29. घ्, छ्, ज्, झ्, ठ्: –कोर्द्धे

30. All MSs: –पीठा. N → M.

31. क्, ग्: –नत्वा; ठ्: पीठत *?; all other MSs: तत्वा. N → M.

32. षडि replaces षट् to fit with the metre. See above, note to 10/24d.

33. षभि:. The regular form - षड्भि: - is too short for the metre.

34. Missing in MS घ् and छ्

35. क्: –देव्या–; all other MSs: –देव्यो–

36. Missing in MS छ्

37. क्: वल्यो; छ्: वत्य:; all other MSs: वल्य:

38. घ्: –राशिं; all other MSs: –राशि

39. All MSs: षड्–; ठ्: षट्विधकल *; all other MSs except घ्, छ्, ज्, झ्: –कलना–; ठ्: –*? रणं

40. ज्: षट्भि; all other MSs except झ्: षड्भि

41. षट्भिमध्या; all other MSs: –मध्या. The eighth syllable here is long whereas it should be short.

42. All MSs: च्च

43. IC. See above note to 1/2c.

44. ठ्: लोकमेवोपदेशं

45. घ्, छ्: तन्मात्रि–; ठ्: तया त्रिचक्रे; all other MSs: तया–

46. All MSs except घ्, छ्: –चरमुखं

47. Here, as throughout this *stotra*, the god ‘s name is treated as neuter.

48. M → N.

49. ज्, झ्: न्वकुल–; ठ्: *? कुल–

50. क्, ग्: चिंचिनि–; घ्: –मूलनाथं; छ्: चिंचिनीमूलनाथं

51 This line is metrically defective in its fifth and sixteenth syllable.

52. IC. See above, note to 1/2c. 53. Missing in MSs घ्
and छ् 54. Missing in MSs घ्, छ्; क्: चितिरितंविधिवत्; all other MSs: चितिरितविधिवत. .
विधिवद्विरचिता: would be correct but does not fit the metre.

55. Missing in MSs घ् and छ्; ज्, झ्: षट्भि; ठ्: षड्भि; all other MSs: षट्भि:

56. झ्: + आलये 57. घ्, छ्: तन्मातृ * *

58. The order of the first two words of this compound has been reversed.

59. घ्, छ्: –काल– 60. ज्, झ्, ठ्: संचित्यं

61. क्, ग्: त्रिपुरु–; ख्, झ्: –परगतं 62. छ्: आदि– 63. घ्, छ्: गुह्यन्तं

64. घ्, छ्: * मातृपीठं 65. घ्: त्रिपठ–

66. All MSs except क्, ग्: संवर्त–

67. छ्, ठ्: –भगवन्मुद्रनाथो; झ्: –मुद्रानाथो; all other MSs: –मुद्रनाथो. The final vowel of
the word मुद्रा has been shortened for the metre.

68. घ्: स्वरीयं; छ्: श्वरीयं; all other MSs: स्वरीथं. Cf. 38/5a. 69. क्, ग्: षट्व्रकैर्–

70. परमामृत– would be corrrect.

71. KuKh 26 ख्, घ्, छ्: त्रिकोणान्ते; KuKh 42 and all MSs except क्, घ्, ज्:
त्रिकोणान्ते. Cf. 26/4b. The metre supports the accepted reading. See above, note to
3/119d. 72. KuKh 26: –क्षोभितं

73. छ्: योनिवृन्दं; KuKh 26: दिव्यमोघम् (क्, ग्: –माघं)

74. ग्: –मध्य; KuKh 42 ग्: –मध्य

75. KrSūA: लिङ्गरूपं; KuKh 26: वक्रलिङ्गं (घ्, छ्: चक्र–)

76. घ्: षरूपं; KuKh 26: त्रिभिन्नं (ख्, ङ्, झ्: नास्ति); KuKh 42 ख्, झ्: स्व–; घ्: षरूपं

77. KuKh 26 घ्, छ्: नित्यानन्द:–; ख्, ङ्, झ्: नास्ति

78. KuKh 26: षट्प्रकाराधिकारम् (घ्, छ्: षत्प्रकारा–)

79. KuKh 42: –भोगं क्रमार्थं 80. KuKh 42: सततमनुभवं (ग्, घ्, छ्, ज्: शतत–)

81a. घ्: तिम्र–; KuKh 42 घ्: तिम्र–; झ्: तिप्र– 81b. All MSs: कर–

82. All MSs except घ्, छ्: –कौडोर– 83. ठ्: –रत्नै

84. All MSs except घ्, छ्: –विश्वं. तेजो– would be correct but disturbes the
metre. See above, note to 4/11d. 85. KuKh 42: क्: नास्ति

86. AS: क्षितिलयजननी. Although this is the logical subject of a passive
participle, it is marked by a nominative, not an instrumental case ending. Or else,
it could be a genitive as the possessive of त्रिभेदै:.

87. ठ्: –भेदैर्; AS: –दैर् 88. घ्, छ्: सप्तविंशं–. See above, note to 3/9c
and 7/7c. 89. क्, ग्, ज्: आम्नाया

90. In this case the conjunct consonant क्र does not make the preceding
syllable long. 91. ठ्: त्रिभेदैस्

92. KuKh 42: मध्यस्था; CMSS: तन्मध्ये (क् ख्: तत्मध्ये; ग्: नास्ति) 93. KuKh 42: –देवीम्

94. KuKh 42 and MSs घ्, छ्: –मया; CMSS: देवदेवमकुलकुलमयं (ख्: –देव: सकुल–; ग्:
* * वमकुलकुलमयं) 95. घ्, छ्: –दाती

96. KuKh 42 ज्: –त्रा:; CMSS: तन्मयाद्यस्वतन्त्रं (क्: तत्मदाद्यस्वतन्त्रं; ख्: तत्मद–; ग्:
तन्मदाद्यस्वतन्त्रं) 97. KuKh 42: तस्याज्ञा; KrSūA and CMSS:
यस्याज्ञा 98. KuKh 26: षट्प्रकारा; KuKuKh 42: वंधुभूता; KrSūA and CMSS: बिन्दुभूता

99. KrSūA: –जननी; CMSS ग्: –दरणी

100. क्, ग्: –दिव्याघ–; all other MSs: –दिव्योघ–; KrSūA: सिद्धिदा बोधरूपा (क्: वधि–);
KuKh 26: चन्द्रबिम्बस्य मध्ये; KuKh 42: सिद्धिदा बोधरूपा; CMSS: सिद्धिदा बोधरूपा

101. All other MSs except घ्: नित्य्क्लिन्न–; AS and KuKh 26: सुरक्ता; KuKh 42:
नित्याक्लिन्ना सुरक्ता; CMSS ख्: नित्यक्लिंन्ना–; MS ग् of CMSS: स्वरक्तां; other MSs of CMSS:
स्वरक्ता 102. KuKh 26: भय–
103. AS: भग–उदितपरानन्दशक्ति प्रसिद्ध; CMSS: भवमुदितसदानन्ददात्री स्वतन्त्रा
104. ज्: षट्भिरेको; ठ्: –क:; all other MSs: –को 105. All MSs: –राशि
106. ठ्: * * * * *? पुरे 107. All MSs except घ्, छ्: खगेशी
108. The first and fifth syllable are irregular in this *pāda*.
109. घ्, झ्, ठ्: षड्भि–; छ्: षड्भिभेदै; ज्: षट्भिभेदै: 110. घ्: सहज
111. घ्: –द्वीर्य्य. The required accusative ending has been dropped here for
the metre. 112. झ्: –तु जायते; ज्: –जायते
113. घ्, छ्, झ्: भवेन्; ठ्: ? 114. ठ्: *? च्छिवप * *? गुरुस्तस्य
115. An ablative or instrumental is required here.
116. ख्: –देवो 117. ख्: + ते; ठ्: ? 118. घ्, छ्: यंच; ठ्: ?
119. ठ्: ?; all other MSs: पुष्पा N → M. 120. All MSs: –भूता
121. See above, note to 7/2c. 122. All MSs: –नमितं
123. ख्, ग्, झ्: युग्ममेकारंण्युग्ममेकम् is meant here. M → N.
124. ठ्: प्रकट * *? 125. ठ्: ? 126. ख्: मुखं
127. क्: सन्मुखौ; घ्: सन्मुष्पौ; ज्, झ्: सन्मुख्यो. The ninth syllable is long and the
thirteenth long syllable is missing.
128. ठ्: शिवशक्त्युभयो–; all other MSs –शक्त्युभयो:–. –मैत्र्यैक– would be better
than –मित्रैक–. 129. M → N. 130. घ्, छ्: चे
131. घ्: –सिद्धि– 132. Cf. 38/7a.
133. घ्, छ्: –परिपुटा; all other MSs: –परिपुटो
134. See above, 1/4b and note.
135. घ्: लिंगंस्यान्तं; छ्: लिंगं स्यान्ते 136. Cf. 6/180b and note.
137. घ्: –शिषि * कला; all other MSs: –शिखि * कला
138. घ्, छ्: –काभौ. The letter ‘m' has been inserted after the first unit of this
compound for the metre. The required genitive - उभयो: - does not fit the metre. See
note to 3/22a. 139. घ्, छ्: –य 140. छ्, ज्: –रस्मि:
141. झ्: तस्यच्छायोदितोयं; all other MSs: तस्येच्छा–. The third syllable of this *pāda*
is defective.
142. घ्, छ्: –मेरुमार्णादयं; ज्: –भि:मेरुमार्गोदयं; झ्: –भि:मेरुमार्गोदय 143. छ्: चक्रिकाख्या
144. All MSs: आयातं 145. घ्, छ्, ठ्: –नाथाद् 146. All MSs: – रचल
147. घ्: नलाकिलखौ; छ्: नलानिलख्यौ; झ्: नलाकिलाख्यै; all other MSs: नलानिलाख्यौ
148. छ्: सिद्धो 149. All MSs: शिवशक्त्युभयो
150. All MSs: –भयो पुष्प– 151. All MSs: –स्थाने–
152. घ्: भूष्णिभूता; छ्, झ्: तूष्णिभूता; all other MSs: –भूतो 153. ग्: गुहान्तो
154. All MSs: सृष्टि 155. All MSs: कृताभ्यां 156. घ्: अपरेम्
157. घ्, छ्: अन्वयाद्याशभूतं; ठ्: अन्वयोद्याण–; all other MSs: –योद्याश–
158. घ्: कलिमलहरं *; छ्: कलिकमलहरणं
159. घ्, छ्: –वीर; all MSs: + श्री–
160. घ्, छ्: स्मसानं. The short seventeenth syllable in this *pāda* is extra.
161. घ्, छ्, ज्: पंचस् IM 7,

162. घ्: –मतज्जगतशशिकालामुर्त्तिमेवोयपन्ना; छ्: –कलामूर्तिमेवोयपन्ना; ज्, झ्: –मेतत्ज– –मेवो–;
all other MSs: –सृष्टिमेवो–. जगत् has been extended to जगत for the metre. Concerning
the contracted form जग–, see above, note to 6/134d.
163.The order of the components of this compound has been reversed.
164. क्, ख्, ग्: उदितगिरितटो–; घ्, छ्: उडित–; ठ्: –तटोदायाज्ञा–
165. घ्, छ्: पंचशद्; ज्, झ्: पंचाशत् 166. All MSs: एकरास्यो– 167. झ्: यामे
168. घ्: गदिरज * गता; छ्: गदिरजगता:; ज्, झ्: गहिरजलगता:; all other MSs: गहिर–.
गह्वरजाल– is apparently meant here, but as it does not fit with the metre, it has been
reduced to गहरजल–. Cf. 38/14d.
169. The eighth syllable in this *pāda* is defective, unless प्र is treated as an
exception and the syllable that precedes it considered to be short, as it frequently
is in common Sanskrit.
170. छ्: सिद्धमार्ग; all other MSs except घ्, झ्: सिद्ध– 171. छ्: सिद्धि–
172. All MSs: –पूर्णा 173. All MSs: संतानं
174. छ्: चान्व * स्य; all other MSs except घ्: चाद्ययस्य
175. झ्: सुवरनमिता; all other MSs: –नमिता 176. All MSs: –परमा
177. छ्: –लिंगागनानां 178. घ्, छ्: सन्तानं
179. दातार:, the regular form required here is too long for the metre.
180. रुद्रा, the required plural would disrupt the metre. 181. घ्, छ्: –कलिका
182. घ्, छ्, ठ्: प्रसिद्धा 183. All MSs: भैरवाश्च 184. झ्: रुद्रसंज्ञा–
185. All MSs: –मेष 186. झ्: मार्गें; ठ्: मार्ग. M → N.
187. घ्, छ्, ज्, ठ्: –कलित; झ्: –करिते 188. घ्, छ्: वक्रिकाख्यं
189. All MSs except क्: तूष्णी 190. The seventh syllable in this *pāda* is
defective. 191. घ्, छ्: गोत्रमेतम–; ज्, झ्: गोत्रमेतत्–
192. ज्, झ्: सर्वमेतत्–. The ending has been dropped for the metre.
193. ज्, ठ्: –मंत्रं; all other MSs except घ्: –घ * न्त्रं
194. छ्, ज्, ठ्: –सवरी. प्रकटिता शवरी would be correct but disturbs the metre.
195. छ्: तूष्णी– 196. ख्, ग्, झ्: –श्यो 197. All MSs: देव्यो
198. घ्, ज्, ठ्: दिव्यैकचक्रे; छ्, झ्: दिव्यैकचक्र. दिव्यैकचक्रे
199. घ्: खगवड; छ्, ज्, झ्: खगवत् 200. घ्, छ्: वक्रिया–; ज्, झ्, ठ्: वक्रिका–
201. ज्: –आन्वये– M → N. 202. घ्, छ्, ज्, झ्: –मध्येकवृक्षे
203. छ्, ज्, झ्, ठ्: कीर्तितो 204. घ्, छ्: –परवर
205. घ्, छ्, ज्, झ्, ठ्: –चक्रेकनाथं. M → N.
206. The order of the members of this compound has been reversed. See
above, note to 1/5a, 2/25c and 6/193c.
207. Here, as elsewhere, the medial vowel has been shortened for the
metre. 208. क्, ग्: –पुरे–; all other MSs except क्:
–विशना 209. क्, ग्: निर्भरातंयमोघं; घ्, छ्: निर्भरानन्दमोघं; ठ्: निर्भरानं *यमोघं; all other MSs:
निर्भचानंयमोघं 210. तच्च would agree with कदम्बम् (M → N)
but does not fit the metre. 211. All MSs: परा 212. All MSs: शक्ति:
213. घ्, छ्: –मेधेन 214. All MSs except घ्, छ्, ठ्: वामो. सद्यस् is the
regular form. 215. घ्, छ्: वनयति; ज्: चमयति 216. All MSs:
सद्य– 217. The penultimate long syllable is missing.
218. घ्, छ्, झ्: डरलकसहजं प्रत्ययाज्ञोपदेशां; ज्: –जंप्रत्ययाज्ञोपदेशां; ठ्: डलकसहजं प्रंत्ययाज्ञोपदेशां.
All other MSs: डलकसहजं प्रत्यया–. M → N.

219. घ्: वतोकाड; छ्, ज्, झ्: –वतोकात्; ठ्: सिंहाव * *?; all other MSs: –वतोकाद्
220. घ्, छ्: –विधिर्–; ज्: –निधिः–; ठ्: ?; all other MSs: ग्रथन–
221. M → N. 222. झ्: तीव्रज्ञा
223. ख्, झ्, ठ्: तेजममरस–; घ्, छ्: –तेजसिंहंसमरस–; ज्: –तेजसिंघंममर–; all other MSs: तेजममरस– F → M. The regular form - गत्या - does not fit the metre. Cf. 38/25a.
224. क्, ग्: सिंहहेवो–; छ्: सिंहमेचोपदेशं 225. ज्, झ्: –राशिः–
226. All MSs: –द्वीपं 227. ठ्: ? 228. ठ्: ?
229. All MSs: –नुगता 230. क्, ख्, ग्, ज्, झ्, ठ्: अन्वयै; घ्, छ्: भैदेन
231. Missing in MS घ् and छ् 232. घ्, छ्: मन्थानरास्या 233. ज्, झ्, ठ्: शक्ति
234. क्: ससिरे गन; ठ्: ससिरगने; all other MSs: ससिरे गने
235. ठ्: –विमुक्तः All MSs: –मुक्तो 236. This quarter is missing in MSs घ् and छ्
237. घ्: मन्थानोन्; ठ्: ?; all other MSs except क्: मंथानार्
238. ठ्: ?; all MSs except घ्: मथयन्ती
239. ठ्: * * *? कलयुता 240. घ्, ज्, झ्, ठ्: –राशो
241. This line is missing in MS छ्
242. घ्, छ्: भैरन्यां; ज्: भैंरव्या; all other MSs: भैरव्या 243. छ्: –सं
244. ग्, झ्: मण्डलकैकं; घ्, छ्: –का. See above, note to 1/5a, 2/25c and 6/193c.
245. IC. 246. घ्, छ्: व 247. घ्, छ्: दिसनु
248. घ्, छ्: सिवं 249. छ्: आस्रमे
250. घ्, छ्: +

सान्वये (घ्: सान्ये) सा भुकारा (छ्: तुकारा)।।
भेद भेदे (घ्: * *) च शक्तिः शशिरिगगनमेघजालैर्व्विमुक्तो
मन्थानोन्मथयन्ती मदनकलयुता भेदमन्थानराशो।
भैर्वा (छ्: भैरव्या) भैरवस्य भरतिपुरवरं गोत्रमेवोपदेशं
मध्यस्थं मण्डलेकं स च दिसतु (घ्: दिस *) शिवं आश्रमे प्रत्ययाज्ञा।।

251. ठ्: ? 252. घ्, झ्: भङ्भीपिठैः; ठ्: ?; all other MSs: भद्धि–
253. जन्म would be correct but does not fit the metre. See note to 3/160c.
254. Cf.38/22d. 255. All MSs: मुद्रकूले
256. छ्, ज्: –वीर्यौ; झ्: सिद्धे– 257. ज्, झ्: –नात् 258. ख्: षडश्रो
259. घ्, छ्: तस्यात्; all other MSs: तस्या 260. घ्, छ्: कीर्त्ति; all other MSs: कीर्तिं 261. घ्, छ्: घनरति 262. क्, ग्, ज्: तरसो
263. All MSs: चिंचि–. चिञ्चा is the regular form. 264. All MSs: सिद्धिं
265. छ्: कुलोघे 266. घ्, छ्: –किरणै 267. घ्, छ्, ज्, झ्: –ज्ञानराणां. 268. घ्, छ्: उडित– 269. घ्, छ्: भेदान्य. DS.
270. झ्: सप्तविद्गत्. See above, note to 3/9c and 7/7c.
271. What is meant here is प्रचरिताः वसुधायाम्. Cf. 38/29a.
272. ठ्: ?; अन्यदेतत् would be correct but does not fit the metre.
273. M → N. 274. * * *? रिनिभृतं 275. See above.
276. All MSs: योगीनां 277. Cf. 38/26d. 278. क्, ग्: –मध्य
279. ज्, झ्: –लहरान्. तमः– would be correct, but does not fit the metre.
280. ज्, झ्: मुक्तिटा; ठ्: ? 281. ठ्: ? 282. छ्: कुकुजा–
283. All MSs: तानि 284. ठ्: क्षभति; all other MSs: क्षुभति–; ज्, झ्, ठ्: –चरुततुः; all other MSs: –चरतनुः. See note to 41/6d
285. See above, note to 7/2c. 286. ठ्: ?; all other MSs: प्रथितशिवपदात्
287. ठ्: –भेदे 288. All MSs: पीठैर्– 289. छ्: –सं

290. All MSs: नाथा 291. घ्, छ्: सुरीशं

292. ग्: ऐङ्कारे–; ख्, घ्, झ्: मूर्त्तिं; ठ्: ?; all other MSs: मूर्त्ति

293. The verbal derivative of the root प्रभू with this meaning generally takes the genitive, sometimes the dative or locative.

294. ठ्: आख्यात 295. प्रकटितं वसुधायाम् is meant here. Cf. 38/26c.

296. *Sandhi* has not taken place here for the metre.

297. All MSs except घ्, ज्: उल– 298. क्, ग्: –सकरा

299. ठ्: भवभय * * *? हरिणी would be the more regular form.

300. घ्, छ्: * र्णणा 301. क्: तस्या; all other MSs: तस्याम्

302. All MSs: –परां 303. ख्, घ्, छ्, झ्: –युक्ताम्

304. ख्, घ्: –अघाम्रा; ग्: –रं; ठ्: ?; all other MSs: –रां

305. M → N. श्रीसिद्धनाथ– is meant here.

306. ठ्: शशि * * *? कृतं 307. कामराजम् ‘agrees' with पीठम्.

308. छ्, ज्, ठ्: तस्योर्द्धे 309. ज्, झ्, ठ्: मथुमधनकरी

310. ठ्: अर्द्ध– 311. झ्: सुलीला 312. ठ्: ?

313. ठ्: ? 314. घ्, छ्: –शक्ति

315. See above, 2/8a and note.

316. The sixteenth syllable in this *pāda* is defective. 317. घ्, छ्: निरूढा

318. भित्त्वा the regular form of the gerund, does not fit the metre here. The same is the case in the following line.

319. घ्: –संघं; all other MSs except छ्: –मेघं 320. ठ्: ?

321. छ्: गगणे; ठ्: ?; all other MSs except घ्: गमने 322. IM 15 + 16.

323. See previous line and note.

324. क्: भय * थे; ख्, ज्, झ्: न भयपथे; ग्: भ * पथे

325. All MSs except घ्, छ्, झ्: –ण 326. झ्: कुटिलत * * *

327. Missing in MS झ् 328. घ्: चक्रे; छ्: चक्र

329. घ्, छ्: मदमदन–; ठ्: ? 330. छ्: मारुत; ठ्: मारुतं

331. मारुतपञ्चभेदैः is meant here. 332. ज्: –पूर्णो

333. All MSs except घ्, छ्, झ्: मारुत 334. झ्: –पूर्ण्णे

335. All MSs except घ्, छ्: –नेदं 336. झ्: –मकरे; all other MSs: –मकले

337. ठ्: अर्द्ध– 338. ठ्: ? 339. ठ्: ?

340. ठ्: ? 341. ज्, झ्: कदंवै

342. The accusative ending has been dropped for the metre.

343. ठ्: षड्वक्त्रैः; all other MSs except घ्, छ्: षट्वक्त्रैः

344. क्, ग्: परेमतु–; all other MSs: परमतु–

345. छ्: अक्ष्वरुपां; all other MSs: –रूपां

346. घ्, छ्: सुलीला 347. All MSs: –मूर्त्ति

348. घ्, झ्: अपहरतु; छ्: अपरह तु 349. All MSs except घ्, छ्, ठ्: –कोण

350. झ्: सृ * * 351. घ्, छ्: आसनस्था 352. ठ्: ?

353. घ्, झ्, ठ्: –कारोघ–; छ्, ज्: –कारोद्य–. IM 13.

354. झ्: –भेदै–. The fifteenth syllable in this *pāda* is defective.

355. ख्, छ्, ठ्: स्रग्धरैर्–; घ्: स्रगधरैर्वृत्तवन्धै; झ्: श्रग्धरैर्– 356. घ्: कौलीसं–

357. घ्, छ्: पशुमलक्षयकृच्छक्ति–; ज्: पशुमलयकृच्छक्तिमार्गोपदेश; झ्: –मागो * देश; ठ्: पशुमलयकच्छ * * * * * *?; all other MSs: पशुमलयकृच्छ–. M → N. The word उपदेश– is almost invariably treated as neuter.

358. घ्, छ्, ज्: —कारोयसूत्रं; झ्: —काराय—; ठ्: * * *? रोपसूत्रं

359. घ्: कुलोघं; छ्: कुलौघं. This is one of the very rare instances in this text where the word कुल— is treated according to its regular masculine gender.

360. छ्: महामन्थ * भैरव— 361. घ्, छ्: * न्वये 362. ठ्: मेरुमार्गविनि* *?
363. ठ्: ? 364. छ्: आद्यपीठा * * रिते; ठ्: आद्य—
365. झ्: —भेद 366. छ्, झ्, ठ्: * चतुर्—
367. छ्: अम्वाक्र * भाषिते; all other MSs: अंवा—
368. छ्: —भाम्वाधिकार; all other MSs: —भाषाधिकार
369. क्, ख्, ग्: कला—: घ्, छ्: —वायोनिमूलसूत्राधिकारो * * *; ज्, ठ्: —वायोनि—; झ्: —वायोनिमूलसूत्राधि * रवर्ण्णने 370. ज्: —द

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-EIGHT

1. This verse is a variant of the first verse of the Root *Sūtra* with which chapters 26 and 42 begin. The rest of this version of the *sūtra* develops in its own way. For an explanation of this verse see notes to 26/3.

2. The seat Tisra is the Half Moon, which symbolizes the New Moon. This is the 'forehead' of the syllable AIṀ. Above that is the Point which symbolizes the Full Moon and is the location of the sacred seat of the Moon. Above the Point is the Wheel of the Mothers. This is the location of Koṅkaṇa. In many cases Koṅkaṇa replaces Candrapīṭha, but here it is presented independently. Although not counted as a separate seat it is accorded a special, privileged status as the embodiment of the Wheel of the Mothers. This is said to be 'above'. Elsewhere we have seen that the Circle of Mothers (*mātṛmaṇḍala*) is below Kāmarūpa (see intro. vol. 1, p. 109). Here it is 'above' which may possibly mean 'surrounding'. The three encompassing rings usually represent the lights of the Sun, the Moon and Fire.

3. Cf. 26/4.

4. The six groups of six lisited here are the six Siddhas and the six Goddess along with the Six Wheels in which they reside. There are also six trees, creepers and seals.

5. Notice here how groups of six operate together with triads. The six are projected and worshipped in the corners of the hexagram that surrounds the triangle in the centre. The corners of the triangle are the locations of the triads. As the seat of the main deities, the centre differs from what surrounds it and so does not form part of a tetrad or group of seven.

6. The Aggregate of Letters are arranged in rows along the sides of the central Triangle in the manner described in chapter seven (8-16ab). The 'sixfold process of differentiation' is represented by the surrounding hexagram.

7. The One Verse is, presumably, the Single Syllable Vidyā HSKHPHREṀ, which is also called the Twelve Verses. Six of the 'verses' are the audible letters. The other six are the six energies of Sound above it (see 9/3cd ff.). The 'three' in the middle with the two groups of six, are, I suppose, the triads that make up the sides of the Triangle that surrounds the One Verse (made of six plus six parts).

8. The goddess is Mudrā who is in the centre of the Triangle, here called the 'triple wheel'. Kulīśa is the Point in the centre, the Divine Liṅga whose threefold face is the Triangle. The goddess is also identified with the Divine Liṅga (26/5). The One Verse is the syllable of the goddess, HSKHPHREṀ. The Lord is Navātman, HSKṢMLVRYŪṀ and is the Tamarind Tree. Below (in 38/8) he is identified with the Kadamba Tree. He is within Kula and Akula with which the goddess is identified (38/9). Below we find a reference to the 'Kula of six sheaths'

which is the Hexagram and the Kula of the Heart, also called the 'sphere of Kula', which is presumably the Triangle within the Hexagram. Then we are told that Akula is in the centre of the Yoni (39/24-25). So it seems that Kula is the aggregate (which is one of the meanings of the term) of the contents of the Triangle and the Hexagram and Akula (= the 'absence of Kula') is the undifferentiated Point in the centre. Thus both the god and the goddess pervade the Point as well and as the surrounding *maṇḍala*.

9. Jālandhara is normally said to be the 'abode that has been made manifest' but that is in the right corner of the Triangle.

10. The Mother's Liṅga is the Point in the centre of the Triangle (here called the Three Cities and the Triple Path) where Uḍḍiyāna, the sacred seat of OṀ is located. Transcendental and hence 'empty' it is the Liṅga of the Sky. In accord with the logic of 'what is within is also outside', and the oneness of the container and the contained, it is identified with the Hexagram that surrounds the Triangle. The 'word' (*pāda*) is the goddess's syllable AIṀ that is prefixed before each letter. The Liṅgas are the letters, collectively called the 'troupe of yogis' in the following verse. The Triangle is the Wheel of the Mothers, that is the energies of the letters. The 'abode of the parts of the Krama' is the Hexagram into which the six parts of the transmission are projected and worshipped.

11. A *koṭara* is a cavity in a tree. The Doomsday Fire is the goddess represented by the syllable AIṀ. The Tree is Navātman. Presumably, the 'cavity of the tree' where the Fire is located is the Point at the summit of the Seed-syllable. The Lord – Nātha – of the goddess, here called Mudrā, resides there in his undifferentiated (*niṣkala*) aspect.

Mudrānātha, the consort of the goddess Mudrā is in the Emptiness of the Liṅga of the Void, that is, the Point in the centre where the goddess's energy blazes as the Doomsday Fire. The energy of the goddess unfolds as the anti-clockwise spiral of phonemic energies within the Triangle. This is the Left Hand Path that blissful and nourishing like nectar streams and flows through the Six Wheels in the corners of the Hexagram.

12. KuKh 26 reads *vakraliṅgaṁ* for *divyaliṅgaṁ* here, confirming that the Liṅga meant here is the goddess.

13. Instead of '*kharūpam*' KuKh 26 reads '*tribhinnam*' – 'divided into three', that is, all the triads.

14. Cf. 2/10.

15. According to 38/3 and 26/4 Candrapīṭha, which is regularly identified with Tisra, is located here.

16. Instead of '*sahajakulabhavaṁ*' KuKh 26 reads '*satatam anubhavam*'.

17. Klinnānātha is the consort of Nityaklinnā, the energy of the Yoni (38/10).

18. The Five *Praṇavas* are here considered to be five varieties of Vāgbhava, the syllable AIṀ which is the first of the Five *Praṇavas*.

19. Instead of '*tatrasthā*' KuKh 42 reads '*madhyasthā*' and the CMSS '*tanmadhye*'.

20. Cf. 26/4-5. The 'expansion' is the 'churning' of the Circle of the Point and the Triangle of letters (26/18cd-20) that develops into the Hexagram that enshrines the six parts of the Krama. Here that is said to consist of 'twenty-seven divisions' (cf. 38/26). However, in the explanatory *sūtra* of the first version of the Root *Sūtra* there are twenty-eight divisions (26/20-23). This suggests that these two versions of the Root *Sūtra* belong to different branches of the Kubjikā tradition – one has a Krama of twenty-seven mantras and the other of twenty-eight. All the Kramas described in chapter twenty-eight above consist of twenty-seven mantras. The three divisions of the tradition are the three lineages of the Eldest, Youth and Child. According to the interpretation of the previous version of the *sūtra* these three are a part of the Krama (26/23). Here they are in the Triangle of the City of the Moon, associated, presumably, with their corresponding sacred seats. The Island of the Moon is the Hexagram which is the Plane of the Transmission (*kramapada*).

The goddess is the Point in the centre which is the undifferentiated source of the *maṇḍala* and all it contains. As such she is Akula. She is also the entire *maṇḍala* which issues forth from her at one with her. As such she is Kula.

21. Instead of '*ṣaṭprasūtā*' CMSS reads '*bindubhūtā*' – 'who is the Point'.

22. Instead of '*siddhadivyaugarūpā*' KuKu 26, KrSūA and CMSS read: '*siddhidā bodharūpā*'

23. Instead of '*nityaklinnāsvarūpā*' KuKh 26 and 42, and AS read '*nityaklinnā suraktā*' and the CMSS '*nityaklinnā svaraktā*'.

24. Instead of '*bhagamuditaparānandaśaktiḥ prasiddhā*' the CMSS reads: '*bhavamuditasadānandadātrī svatantrā*'. She is free and infused with joy by the Yoni, she gives eternal bliss.

25. The colour – *piṅgala* – of the goddess's seed-syllable suggests her oneness with Piṅgala Bhairava, one of the many names of the First Lord and teacher (see, for example, below, 46/35). He is Navātman who resides in the centre with her (cf. 39/40-41).

26. The six rays of the Siddhas are the energies of the letters Ha Sa Kha Pha Ra EṀ of the goddess's syllable.

27. Vāgbhava – AIṀ – has five divisions. This seed-syllable of the Mother Kubjā has six divisions and so is HSKHPHREṀ.

She is Khageśī, the Command in the Triangle of the City of the Moon which is the lotus of the aggregate of seed-syllables, that is, the letters transformed into seed-syllable mantras by the addition of the nasalizing *anusvāra*. The centre is the totality of all that it emanates. In this case this oneness is expressed by the essential unity of the seed-syllable in the centre and those that emanate from it.

28. The Field is the area covered by the Triangle (7/12).

29. The Five Flowers are: 1) the Peak syllable of the Point 2) Śiva, the supreme teacher 3) the Flower of Śakti 4) the Flower of Kumārī that originates from the previous two 5) the Flower of Arousal.

30. The Tradition of the Flowers, also called the Convention of the Flowers (*puṣpasaṁketa*), is the Divine Current (*divyaugha*). This consists of eighteen teachers and their energies. Each is a Flower and is described in detail in chapter fifty-seven. Each Flower, be it one of the Eighteen Flowers or the Five Flowers, is an aspect of the Command (57/44cd-45ab) which unfolds from the Transmental down and back up to the Transmental and so is called the flow of the Transmental (57/78cd-79ab). All of this is embodied in the goddess Ciñciṇī who is the Transmental (57/94cd-95), that is, the Command (57/44cd-45ab). Her male counterpart is Liṅga Bhairava (57/49cd-50ab). She and Śrīnātha should be worshipped together as the essence of the liturgy of the Eighteen Nāthas (57/99-100ab). They are the couple (*yugma*). Here the goddess is the Image, which is the totality – Kula – of the *maṇḍala*. The god is the Liṅga, which is the Point Akula in the centre. These two verses (11 and 12) read together as a pair – *yugma* – represent this couple.

31. Here, as in other places, the Kubjikā tradition claims that it not new. Rather, it is the essential teaching of the previous Kaula traditions.

32. The Moon in this case, it seems, is the Liṅga in the centre of the *maṇḍala* in which the Fire of Śakti resides. The two Siddhas are normally represented by the the letters Ha and KṢa. Ha can be considered to be a developed form of emission (*visarga*) and so, perhaps, for this reason is called Joy. Formed by the union of Ka and Ṣa, 'Kiss' would be an appropriate name for the conjunct consonant KṢa. Normally the two Siddhas are on the left and right of the central Point.

33. The Fire of Kula in the *Liṅga* is the Doomsday Fire (*vaḍavānala*) within the Point See below 57/83cd-86ab. Cf. KMT 16/95.

34. The current of mantras – related to male beings comes from Kubjīśa whose sonic form is Navātman. In this case the seed-syllable is not just the source of the deity's root mantra. Similarly, the current of Vidyās emanates from Kubjikā in her seed-syllable form. The Fire of Kula is the goddess in the Liṅga, that is, within the body of the god who fills herself and him with the fiery bliss of their passion.

35. Tūṣṇīnātha sits immersed in transcendental Silence in the mountain Cave of the triangle of Meru (3/1). The Fire that emerges from his body is the energy of Kuṇḍalinī that courses through and issues out from it. The goddess is in her undifferentiated – *niṣkalā* – aspect just as the Fire of Kula is in the Liṅga, that

is, within the body of Tūṣṇīśa. When she emerges out of it, she is in her differentiated aspect – *sakalā* – repleat with her energies.

36. Karavīra is the cremation ground in the seat of Oḍḍiyāna which it represents here.

37. The root of Ā is Ājñā – the Command. Cf. above, 36/98cd-99.

38. The mountain is the Triangle Meru. It is the Body of the Mothers, repleat with the letters. This form of Meru is especially full of the letters. Apart from the set of fifty letters that fills it, there are four more sets of fifty in the four sacred seats represented by their deities. Thus there are fifty Rudras in Oḍḍiyāna. Fifty Heroes in Pūrṇagiri, Fifty Bhairavas in Jālandhara and Fifty Siddhas in Kāmarūpa. Their names are recorded above in chapter six. See following notes for details.

39. These Rudras are the ones who preside over the letters of the Assembly of Sounds. They are listed in 6/14-20. See note to 6/11cd-12.

40. Pūrṇagiri is the seat in the south. The Heroes who reside there are listed in 6/100-105 where they are called Bhairavas.

41. The Body of the Mothers is the Triangle full of letters.

42. The sacred seat on the left is Jālandhara. The Bhairavas who reside there are listed above in 6/49cd-55ab where they are called Heroes.

43. The word *aṅganā* literally means `woman'

44. The fifty Rasa Siddhas who reside in Kāmarūpa are listed in 6/139-144ab.

45. The Kadamba bud at the end of the Tree is the Point and its energies at the top of the seed-syllable. The path of the left is that of the anti-clockwise movement of the goddess. Mudrānātha above (38/7) is also said to be merged in the Path of the Left.

46. The Island of the Moon is the Point in the centre of the triangular *maṇḍala* of the City of the Moon. The Point is the Full Moon, the goddess full of all her energies.

47. This is the transcendental Emptiness at the End of the Twelve (see below 40/85cd-86) represented by the Void of the Triangle that encompasses the Point of the Full Moon.

48. The Clan is the aggregate of letters. See intro. vol. 2 p. 392 ff..

49. The pre-eminent residence or ‘hermitage’ of the goddess is the Point (*bindu*) in the centre of the *maṇḍala* at the End of the Twelve. It is the Liṅga (see above, 4/24).

50. The wheel in the centre is the Point at the summit of the seed-syllable within the Stone, that is, the Triangle.

51. The churning of the Sun and Moon is the union of Śiva and Śakti. This generates the seed-syllable in the centre the Kadamba Tree that grows out of the ‘root of the root’, that is, the source of Point which is the root of the Tree.

52. Cf. above 38/9 and note also below, 39/46.

53. The sacred seat of Yoga is the *Saṁvartāmaṇḍala* in the End of the Twelve. See note above to 7/46-47ab with reference to ṢSS 28/15cd-16ab. It may also be just the triangular core of the *maṇḍala* (see notes to 2/18). See below 46/1 ff. for a description of the distribution of the twenty-five principles in the *Yogapīṭha*.

54. The goddess is depicted churning honey also in the following verse of the *Khecarasūtra*:

Completely full, she has entered into the Full. She is called Śivā who is the energy of the Sun, Kha Pha Ra within the principle of the Point. The mother of the triple world and the millions of mantras, she shines with the rays of Fire, Moon and Sun. She shouts with anger, she who is the energy that churns the (ocean of) honey (*madhu*) and arouses (*kṣobhayantī*) the *maṇḍala*. She is the primordial (power) (*ādyā)* in the centre of the Egg of Brahmā. Bhairava and the Command of the Skyfarer bow (*praṇamata*) (to her) in ecstasy (*sahasā*).

saṁpūrṇā pūrṇageyaṁ [YKh 2: -ye] khaphararavikalā [2: -kalāṁ] bindutattve śivākhyā
dīpyantī [k, gh, ṅ: dīpyaṁte; g: dīpānte; 2: dīpānte] mantrakoṭiṁ [k, gh, ṅ: -koṭi; g: -kauṭi; 2: mantrakoṭis] tribhuvanajananī [2: koṭi tribhuvananamitāṁ] vahnicandrārkaraśmaiḥ [k, gh: vaṁhni-; k, kh: -raśmiḥ] |
sakopaṁ [k, g, gh, ṅ: saṁkocā; 2: saṁkrūddhā] krośayantī [k, gh: kaṁdhayaṁtī; g: kaṣayantī; ṅ: kathayantī] madhumathanakalā maṇḍalaṁ kṣobhayantī [g: kṣobhayatī; 2: k: kṣobhayaṁkī]
ādyā [g: āṁdyā] brahmāṇḍamadhye praṇamata sahasā [k, gh, ṅ: -sahasā; g: -sahasāḥ] bhairavaḥ [g, gh: bhairava; 2: bhairava] khecarājñā [g: -jñāḥ] ||

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55. The Knot of Brahmā is located between the Wheel of the Self-supported and the the Wheel Full of Gems. It is Vakrikā in the form of the lower, downward facing triangle (see 7/39cd-40ab). The energy of the Command first travels down to the Knot of Brahmā where she rests as the lower, sleeping Kuṇḍalinī who, in a potential, unmanifest state, is 'concealed' there until she awakens and is 'born' again. Then she rises, penetrating through the Wheels in the body and exits through the Cavity of Brahmā.

Beyond the Cavity of Brahmā she enters the Void of the Triangle in the end of the Twelve. There 'she wanders on the Path of the Void by means of the Three Paths'. The Three Paths are the three sides of the Triangle. In the body they are Iḍā, Piṅgalā and Suṣumṇā – the main channels through which the vital breath moves. They correspond to the energies of Jyeṣṭhā Vāmā and Raudrī who are the hypostheses of the triple energy of will, knowledge and action that operate in consonance in the Triangle of the Void (see 7/13 ff.; 14/61-62ab and also 40/132-133) as three aspects of the Transmental. This is the energy of the Yoni, which in the Root *Sūtra* is accordingly said to be 'conjoined to the dynamism of the Three Paths' (*tripathagatiyutā*) (26/3a). So we read in the CMSS (quoted in comm. on TĀ 3/94cd-95ab):

> The Triangle is said to be the Yoni (*bhaga*). It is the secret Circle in the Sky. (Its) corners are will, knowledge and action. In the centre of it is the Transmission of the (goddess) Ciñcinī.

56. When the breaths move, transported by Kuṇḍalinī the vital force that animates them, she sleeps, coiled in the circular motion of the breath. But when the movement is fixed in the centre at ‘midnight’, she awakens and moves in the night when there is neither Sun nor Moon, wandering through the sacred sites of the Wheels up and out into the upper Triangle.

NOTES OF THE SANSKRIT TEXT OF CHAPTER THIRTY-NINE

1. घ्: –शेषर– 2. All MSs except ग्, ज्, झ्,ठ्: सिद्धि–; all other
MSs except घ्: –संनामं 3. क्: भुजंगङ्गुरुम्; छ्: * गद्गुरुं
4. घ्, छ्: –रै 5. ठ्: सार्द्ध
6. मरुद्भिः would be the regular form.
7. ग्, ज्, ठ्: व्रह्मविष्ण्वेन्द्र–; घ्: व्रह्मविष्ण्वेन्द्ररुंद्यैर्व्विदु–; छ्: ब्रह्म * ष्ण्वेन्दुरुद्राद्यैर्–
8. This *pāda* is one syllable too long.
9. घ्: –महाकाल–; छ्: नन्दिस्क * महाकाल–; ज्: नंदिस्थां दमहाकालै–; झ्: नंदिस्थादमहाकालैर्–; ठ्:
नंदिस्कांद–. भृङ्गिना would be the correct form.
10. ग्: –भिमुख्यैः; छ्: –दिर्भिर्– 11. घ्: समग्रै 12. घ्, छ्: योगीन्द्रैः
13. ग्: –वृदैः 14. ग्, ज्, झ्: कुलजैः–; घ्: कुलजैज्ञान–
15. झ्: सहजै– 16. ठ्: –गर्भजश्चैव
17. छ्: –जैश्चेव; all other MSs except ख्, घ्: समयं–
18. Here, as in the next line, a locative plural replaces the required
instrumental plural.
19. क्: शकिनी; घ्, छ्: साकिनी–; all other MSs except झ्, ठ्: शक्तिनी–
20. घ्: वहुभिर्द्दिव्यैरावृतं; छ्: वहुविधिभिदिव्यै– 21. झ्: पूटनाभिश्च
22. All MSs: आस्थान 23. ग्: –तारणोपेतं
24. छ्, ज्, ठ्: –भाढ्यं; झ्: सुशोभाण्यं; all other MSs: सुशोभाद्यं
25. All MSs: स्वयं वै 26. झ्: –कमणा 27. क्: कुलेश्वरी
28. क्: विष्टा; घ्: –विष्टो; छ्: विष्ठो; all other MSs: –विष्णो 29. घ्, छ्: –नाथं
30. क्: परि * च्छति; ग्: परि * च्छसि; घ्: परिपृच्छतिः; all other MSs except छ्: परिपृच्छसि.
A past tense is required but here. See above, note to 3/14c. 31. ग्, घ्, छ्: अनाखे
32. ख्, झ्: परमेश्वरीं; all other MSs except घ्, छ्, ठ्: परमेश्वरी
33. छ्, ठ्: संशयोयं; ज्: संसयोयं 34. क्: कुलार्णव 35. छ्: पारपर्य–
36. घ्: कुजेश्वरी; all other MSs: कुजेश्वरि
37. ग्: सद्याजातं; all other MSs: सद्योजातं–
38. All MSs except घ्, छ्: –संतसौ
39. IM 6 + 7. M → N. 40. घ्: गुह्यमंतोत्दुल्लभं; छ्: –मंतदुल्लभं
41. ग्, घ्: सुप्ताज्ञा–; छ्: सुकाज्ञा–; all other MSs: सुक्ताज्ञा– 42. All MSs: यथा
43. ग्: –मभ्यनो; घ्: नमेवमेभ्य (?) रो; छ्, ज्: नमेवमर् * *; ठ्: –मत्यनो; all other MSs:
–ह्यनो. Text missing from तमेव to श्रीवक्रा उवाच in MSs ख् and ज् .
44. All MSs except घ्, छ्: कारुण्य
45. क्, ख्: कुस्ते; all other MSs: कुरु ते
46. छ्: शिलोशेखर–; ज्, झ्, ठ्: शिलोशेषर–; all other MSs: शेषर–
47. घ्, छ्: श्रीवक्रोवाच; झ्: श्रीवक्र उवाच 48. ग्, ज्: कुमोदयम्
49. ज्, झ्, ठ्: संकेतकापूर्व्वविपुलं; all MSs except ग्, छ्: संकेतापूर्व्व–. IM 6 + 7. The
last member of this compound should not be at the end of it.
50. All MSs: उत्तरं–. Note also how the noun भेद– is treated here according
to it normal masculine gender in relation to the pronoun अयम् . Even so, the
pronoun is treated as if its nasal ending were neuter. See above, note to 1/5b.
51. ठ्: ? 52. छ्: लध्व; ज्: लध्वं
53. Note again how an epithet normally applied to a female refers to the
god. 54. ख्, झ्: अद्यमेव 55. All MSs: सफलं

56. क्: तप–; all other MSs: तर्पंचर्य्या 57. All MSs except क्,
ख्: –प्राप्तित्वत्–. Again, as in many other places in this text, the goddess is addressed
as if she were the god. See above, note to 4/38c.
58. ग्: भूया 59. ग्: म 60. झ्: तत्त्वता; ठ्: तत्वतो
61. छ्, ज्: लध्वं 62. छ्: श्रीवक्रोवाच 63. ठ्: कुल
64. All MSs except क्, ख्, ठ्: चैवं 65. All MSs: विकमादि–
66. छ्, ज्, ठ्: ततोर्द्ध्वे; ख्, ज्: ततोर्ध.
67. M → N. 68. ठ्: योनिदक्षयोनि; all other MSs: योनिदक्षयोनिं
69. All MSs: मयोगिनी 70. All MSs: मुदितं
71. ख्: पू का ऊ क्रा–; छ्: पूजा–ओ–का–; झ्: पू का ऊ क्त्रा–; all other MSs: पू का ऊ
का– 72. घ्: यद्वाह्ये
73. आधाराद्याज्ञान्तगम् would be regular but does fit the metre.
74. घ्, छ्: कौल 75. झ्: –कोण– 76. All MSs: परं
77. झ्: द्वकुलं; all other MSs: ह्कुलं 78. All MSs: योग–
79. क्, ग्: ठकेरा–; all other MSs except घ्, छ्: ठकरा–
80. Missing in MS ठ् .
81. ग्: ततोर्द्ध; छ्, ज्, ठ्: ततोर्द्ध्वे. Cf. above, 39/21d.
82. घ्, छ्: –र्ध; ठ्: तस्यार्द्धार्द्ध 83. ग्, घ्, छ्, ज्: तदद्धार्द्धस्फुरिताभा; ठ्: तदर्द्धार्द्ध–
84. All MSs: मदीपवत् 85. ठ्: मुर्द्धनि
86. तयोर्– would be correct but does not fit the metre.
87. घ्, छ्: मध्ये– 88. छ्: –शेषद् 89. All MSs: –चरेजगत्
90. All MSs: व्याप्तं. Instead of emending, one could take this to be a case of
irregular concord. 91. छ्: योनिर्निला 92. ठ्: सकटार्द्ध
93. All MSs: ज्योतिनीस्वर–; क्, ग्, घ्: –भैरव 94. M → N.
95. All MSs except घ्, छ्, झ्: क्रमा * दं. As in many other places in this text,
the noun आनन्द– (M) is treated as neuter.
96. ग्, ज्: –पनंदिनं; घ्, छ्: –नन्दान्मनंदितं
97. झ्: नित्यानन्दाकरानन्दा; all other MSs except ग्, ठ्: नित्यानन्दं–
98. All MSs: –संतती 99. झ्: कोण
100. क्: मुच्येत; ग्: मुच्यत. See above, note to 9/19b. 101. All MSs: सात्वनं
102. घ्, छ्: –नन्द 103. घ्, छ्: नानन्दन् 104. M → N.
105. क्, ख्, ग्: योगिमैह्वर–; all other MSs: योनिमैह्वर–
106. ग्: अनन्दात्–; घ्: आनन्दात्–; all other MSs except ख्, छ्, ठ्: अनंदो–; all MSs:
–गां 107. All MSs: मव–. M → N.
108. Note how here the noun आनन्द– reverts back to its regular masculine
form. क्, ज्: –तथात्मनि: 109. All MSs: सकटं 110. क्, ग्, झ्: सुधिरं
111. ठ्: तत्वं. Missing in all MSs except ख् and झ्.
112. त्रिगुणतत्त्व– is meant here. 113. ठ्: सत्वं
114. All MSs except ग्, छ्: नसं. The regular form of the accusative is तमसम्
but is too long for the metre. Compare the irregular रजम् which replaces रजसम् in
the next line. See also above, note to 13/2b.
115. All MSs: –गिरिं 116. इति is required here.
117. घ्, छ्, ठ्: पिण्ड 118. घ्: –नं 119. छ्: जगत्रये
120. ज्: सा वै; all other MSs: सो वै 121. छ्: दोवो
122. क्, ग्: –कानं 123. नभोमध्ये would be regular.

124. All MSs: तं 125. All MSs except घ्, छ्: –मोक्ष. M → N.
126. ग्: सिर्द्ध– 127. छ्, ज्: मढ्यस्थं
128. घ्, छ्: कौलीश. Note again how masculine proper names tend to become neuter. 129. All MSs except घ्, छ्: –मीखरं
130. घ्: शक्ति 131. झ्: भैरव– 132. घ्: –शेषरं
133. ग्, ज्: केलैर्युक्त; ठ्: –युक्त. The word कला is normally feminine.
134. ग्, घ्, छ्, ज्, ठ्: –युक्ता; च is missing in MS झ्; all other MSs: –यक्ता
135. All MSs: विनाशते
136. All MSs: कामयेत् स. This emendation has been made on the assumption that the pronoun refers to शक्तिः rather than हंसरूपं (लिङ्गम्) which would make little sense. 137. झ्: व 138. ठ्: कुलकुलं
139. घ्, छ्: वृत्तिस्– 140. ख्, झ्: परे
141. All MSs except घ्, छ्: –रंगताम्
142. All MSs except घ्, छ्, झ्, ठ्: तस्थिवं
143. झ्: साक्षात्सै; all other MSs: साक्षात्सौ 144. All MSs: –रतं
145. क्, ग्: वक्र; other MSs except घ्, छ्, ठ्: वक्रं
146. उड्डियानम् (M → N) is meant here.
147. घ्, छ्: जान्यो; all other MSs: यान्यो
148. ग्: –दयां; घ्: –देयं; ठ्: जालांधरोदयं
149. ख्, ज्, ठ्: विंद्या; all other MSs except क्.
150. घ्, छ्: सासरे; all other MSs except क्, ग्: –सासने
151. घ्, छ्: काम्यंख्यं; all other MSs except ठ्: काम्याख्यं
152. All MSs except घ्, छ्, ज्: योगि–
153. छ्, ज्, ठ्: –मध्यानिर्गता 154. All MSs: क्रखंभ
155. क्, झ्: सप्त–. See above, note to 3/9c and 7/7c. Another example of this deviant form occurs below in 45/36b. 156. M → N.
157. ग्: –गतैर्भेर्देर्भेदयेद्; घ्, छ्: –गतैर्भेदैभेदयेद्; all MSs: क्षमा–
158. IC. Cf. above, 39/18c. See above, note to 1/5b.
159. All MSs: –विसारदम् 160. All MSs: स्थिते–. The noun स्थितिः, normally feminine, is here declined as if it were masculine.
161. क्: सूश्रितम्; ख्, ठ्: –तं; ग्: ससृतं; घ्, झ्: समासृतम् 162. क्, ग्, ज्: रक्षांवरो
163. घ्: रुद्र; छ्: रुद्र्; all other MSs except क्, ठ्: रुद्रः 164. क्: लय
165. ग्: त्रिस्वरूपायं; झ्: त्रि *रूपोयं. Cf. above, 39/18c. See above, note to 1/5b.
166. All MSs except घ्, छ्, ठ्: कुतक्रमम्
167. क्: कुतः; all other MSs except घ्, छ्: कुत– 168. ग्: कोलं
169. घ्: –पूर्ध्ये; छ्: –पूर्य 170. All MSs except घ्, छ्: संवृताया–
171. M → N. 172. घ्, छ्: –ख्यो 173. N → M.
174. घ्, ठ्: तयाः 175. All MSs: सृष्टि 176. ठ्: –गाद्
177. घ्, छ्: अर्णवं; all other MSs except ख्, ज्, झ्, ठ्: अवर्णं
178. ज्, झ्: ते *; ठ्: तेच 179. See above, note to 10/32b.
180. All MSs except घ्, छ्, ठ्: जगत्माता 181. All MSs: –धामा–
182. झ्: सानकधा–; ठ्: –भेदैर् 183. All MSs except घ्, छ्: अतश्चैव–; घ्: –ताः
184. घ्, छ्, ज्: –सोदिता; ठ्: षड्विधाक्रमसो– 185. DS.
186. झ्: प्रमानकं 187. All MSs: मन्थानं– M → N.

188. All MSs except ठ्: मध्योधृतं 189. Missing in MS छ्
. 190. छ्: अन्वंयं 191. ख्: –शासने; छ्, ज्, झ्: शिव–; ठ्: –शास *?
192. This *pāda* is one syllable too long. 193. M → N.
194. झ्: भाखा 195. All MSs: दृष्टी च 196. ठ्: –पक्तिभिः
197. All MSs: –विन्यासं 198. ग्: गुर्व्वाम्नायं–; ख्, ज्, ठ्: –क्रमां; घ्, छ्: –विधं; झ्: –क्रम
199. घ्, छ्: क्रमां 200. छ्: यौ
201. छ्: षत्प्रकारं 202. ठ्: व
203. ग्, छ्: –यं; all other MSs except घ्: –ये
204. घ्: मथ– 205. All MSs except घ्, छ्, झ्, ठ्: कलाला
206. ठ्: प *? नी 207. छ्: सिद्ध–; all other MSs: सिद्धि–
208. All MSs: –वल्यस्–. The required feminine of the numeral is तिस्रः but this form does not fit the metre.
209. छ्: कौ * र–; झ्: –क्षेचरं. A dual ending is required here. Cf above, 1/2a.
210. M → N. 211. Normally the noun क्रम– is treated as neuter in this text, here it reverts to its regular masculine gender.
212. छ्: –ता 213. क्, ग्: संठं–; all other MSs: सठं–; all MSs except घ्, छ्: –मार्ग्ग. M → N.
214. The required *anusvāra* has been dropped in order to fit the metre.
215. झ्: शोकज्ञानं 216. All MSs: दिव्या 217. झ्: सृतं
218. All MSs: ठंकोरान्ते. Cf. above, 39/83c. 219. All MSs: मठकोण
220. All MSs: सम्यक्. I have emended the text to the regular *sandhi* although this may possibly be a case of irregular *sandhi*.
221. ग्, घ्: समसाभेत् 222. All MSs: भुवने 223. छ्, ज्: व
224. All MSs: मंखेकं 225. ज्, ठ्: सठं
226. इति, or the like, is required to complete the syntax. 227. ठ्: इद
228. झ्: या 229. घ्, छ्: स देशिकं 230. All MSs: प्रभुयोगिस्
231. झ्: पादेश्च 232. छ्: पट्प्रकार; ठ्: अट्प्र–
233. All MSs: प्रभुमित्युक्तं 234. ठ्: द्विकरं; all other MSs: द्विवारं
235. छ्: षड्प्रकार– 236. The other dependent pronoun is missing.
237. क्, ग्: –ज्ञ्; झ्: –ज्ञा; all other MSs except ठ्: –ज्ञो 238. ठ्: कमिको
239. घ्, ज्: पूर्व्वेव; all other MSs except छ्, ठ्: पूर्व्वाव. DS. Cf. 40/8a and 40/106a. 240. All MSs: चत्वारश्च
241. ग्, घ्: चतुष्काश्च; ठ्: चतुष्काश्च नि 242. झ्: षट्कङ्कोनि; all other MSs: षट्कङ्कानि
243. क्: षट्यट्प्रकार–, ख्: षट्युट्प्रकार–; ज्: षट्युट्प्रकारति * दं 244. ख्, झ्: देवं
245. The ending of this word has been dropped for the sake of the metre.
246. All MSs: चत्वारः 247. छ्, ज्, झ्, ठ्: + तु 248. छ्, ज्, झ्: –षेवितं
249. क्, ख्, छ्, झ्, ठ्: –भावे. M → N. 250. झ्: प्र * टीकृतं
251. झ्: अति– 252. क्, ग्: कार्य 253. ठ्: –र
254. छ्: पंच 255. क्, ग्: –भ्यन्तरं चैवन्य; छ्: –भ्यन्तं–
256. झ्: वत्ति 257. घ्, छ्, ज्, झ्: या
258. ग्, छ्: –सयोज्यं; all other MSs: –सायोज्यं
259. क्: ठकारेन्ते; घ्, छ्: ठकारे तु; all other MSs except ग्: ठकारेन्त

260. The past passive participle derived from the root गुप् (1P) normally has only two forms: गोपायित– and गुप्त–. Cf below, 40/8b. The rest of this line and the following three are missing in manuscript ख्. 261. झ्: श्रीगुहायी
262. All MSs: कृत्वा 263. This and the following line appear in three other places in this text. See note to 30/48cd-49ab above.
264. छ्: सन्वि; all other MSs: –संत्वि
265. छ्, ठ्: योव्यत्र; all other MSs: योयत्र 266. ज्, ठ्: श्रीनाथो वाच
267. सांकेतिकं would be the regular form of the adjective.
268. छ्: माहा– 269. छ्: –दुल्लभं 270. छ्: श्रीवक्रोवाच
271. छ्: कुले This and the following line appear also above as 30/54.
272. छ्, ज्, ठ्: मेरु– 273. घ्: म; all other MSs: न
274. All MSs: सन्विमाज्ञा–; all MSs except घ्: – क्रमोदये. This emendation and reading is supported by 30/54cd above.
275. All MSs: * सिद्धयोलि–। 276. झ्: ह्द्रो; घ्: ह्रंद्रो; all other MSs except ग्: ह्ज्ञा
277. घ्: अवतारे त्रय; all other MSs except ख्, ज्, झ्, ठ्: अवतारे–
278. ठ्: चतुरोभेदैश्; all other MSs: चतुरो भेदै: 279. छ्, ज्, झ्, ठ्: न्व
280. छ्, ज्, ठ्: मृधा 281. ठ्: ? 282. ज्, झ्, ठ्: भयेत्
283. Cf. 3/10d. 284. All other MSs except घ्, छ्: रथा
285. ख्: समा * क्रमं; all other MSs: समया–
286. क्, झ्: वज–. This and the following line appear above as 30/55.
287. छ्: पटद्; ज्, झ्: पतद् 288. छ्: समयं– 289. ठ्: भवेन्
290. All MSs except ग्, ठ्: सत–; all other MSs except ठ्: यतु–
291. ज्, ठ्: षट्कभेव 292. छ्: –वक्त्रा
293. A plural is required here.294. ठ्: परोपंच 295. छ्: पञ्च
296. All MSs: अंकं 297. All MSs: क्रमं कौमार सुन्दर
298. Missing in MS छ् 299. All MSs except ख्, छ्, ठ्: विमले–; क्, ख्: क्रममेदं; ज्, ठ्: क्रमनेदं
300.All MSs: चतुश्चैव। चत्वारि is the regular form of the neuter of चतुर्
301. क्: –णि 302. छ्: –नि 303. छ्: –र
304. Missing in MSs क्, ग्; ज्, ठ्: श
305. क्, ख्, छ्, ज्, ठ्: वन्दित; all other MSs: –वन्दितं
306. श्लो * नि 307. One expects a plural here.
308. छ्: प्रयन्नेन 309. ठ्: स्व–
310. क्: चरानने; all other MSs except घ्, छ्: वरानने
311. प्रमादा. This word is not in a sound syntactical relationship with the rest of the sentance. 312. छ्: कर्णां; all other MSs: कर्णा
313. All MSs except ख्, घ्, छ्: –गोचरे 314. छ्, ठ्: सिद्धिर्
315. ख्: उच्चारो– 316. ग्, छ्, ठ्: –ज्ञो
317. All MSs except ग्, छ्, ठ्: यंचरत्न– 318. छ्: –द्वा * श–
319. All MSs: अदृष्टा 320. ठ्: खेचरी * द्रा 321. All MSs: गुरु
322. घ्: –सतवोधक:; छ्: भवेत् सतवोधक: 323. छ्: इदृशं
324. See above, note to 9/19b.
325. ख्, घ्, छ्, ज्: –समायुक्तो; ठ्: –युक्तस् 326. All MSs: –ता
327. A dual number is required here.
328. छ्: तत्वोज्ञो; ठ्: तत्वज्ञ: 329. IC. The regular feminine form is चतस्त्र:

330. छ्, ज्ः –ता 331. All MSs: योगि–
332. ख्, ज्, झ्ः पर; all other MSs: परे
333. झ्ः –चत्वारमन्यन्व; all other MSs: –चत्वारमन्यत्व 334. छ्ः –क
335. IM 5 + 6. 336. छ्ः –नाथ 337. छ्ः –पुष्प
338. All MSs सिच्यते 339. छ्, ज्, ठ्ः नाव 340. ठ्ः संदेहः
341. See above, note to 5/47b.
342. क्, ख्, छ्, ज्, ठ्ः वता– 343. This and the following two lines are
missing in झ् . 344. All MSs: –संकेत
345. All MSs: गुलिंगै 346. छ्ः परंपूलं
347. चतुर्गृहनिर्णयम् would be a regular compound but too short for the metre.
348. ख्, ज्ः नच–; छ्ः नचभेदमिमं 349. क्, घ्, छ्ः गृहा. N → M.
350. ख्ः पीठश्च. M → N. 351. छ्ः –पीठश्च. M → N.
352. घ्, छ्ः संदोह; all other MSs: संदोहा
353. ख्ः –संयोग; ख्, ज्ः + –संयोगकेतं; all other MSs: –संयोगं M → N. KuKh
39/113-114 = YKh (1) 51/2-3. 354. M → N.
355a. M → N. 355b. YKh (1): देव 356a. M → N.
356b. YKh (1) adds: मण्डलं च वरारोह समयमुद्राश्च संज्ञया। 356c. YKh (1): चान्यद्
357a. छ्ः समय 357b. Instead of this line YKh (1) reads:
मूर्तिभेदं तथा देवयो जानाति स (ग्ः यो न जानाति) देशिकः।
358. The last syllable of – संकेतानि has been dropped for the metre.
359. See above, note to 6/43a. 360. छ्ः प्रदक्षिणं–
361. छ्ः विजा * ति 362. All MSs: विषमं कुलगोचरम्
363. All MSs except छ्ः देवि 364. छ्ः –त. Cf. below, 40/2b.
365. छ्ः –षा 366. छ्ः कार्य 367. छ्ः अन्येषा
368. ख्ः वियुग्म; all other MSs: वियुग्मं
369. क्, ग्ः तष्यात्; all other MSs except घ्, छ्, ठ्ः तस्मात् 370. छ्ः परो
371. झ्ः अथास्य– 372. झ्ः चैक
373. All MSs: षट्–; क्, ग्, ज्ः –युगाचैव. N → M.
374. क्ः योगिन्या; ख्, ज्, झ्ः –योगिन्यो; all other MSs except ख्, घ्, छ्, ठ्ः षट्–
375. ख्, घ्, झ्ः पडध्वगः; छ्, ज्, ठ्ः –गः 376. छ्ः व
377. ठ्ः षट्– 378. ख्, ज्, झ्ः कुले–; ठ्ः –क्रमः
379. घ्ः योन्यन्तं; all other MSs: योन्यन्त 380. छ्, ज्, ठ्ः न्व
381. ठ्ः शेषाः 382. छ्ः –पावकाः
383. ख्ः –देवेष्ठ; छ्, ज्, ठ्ः –देवेष्ट; all other MSs: देवेषु
384. छ्ः महन्तारीपञ्चकै; क्, ग्ः महन्तारि– 385. छ्ः * व; ठ्ः च *
386. छ्, ज्ः पुनः अथा; ठ्ः पुनरथा 387. छ्ः –र; ज्ः षड्प्रकारं 388. ठ्ः शात्तय–
389. क्ः शेषास्ये; ख्, छ्, ज्, ठ्ः शेषाण्ये. DS. 390. All MSs: आणवा
391. All MSs: प्रोक्ता 392. All MSs except ठ्ः –कौलिका
393. All MSs: एवमानव– 394. चतुर्थयुगे is meant here.
395. See above, note to 10/32b.
396. छ्ः –त्र * समायुक्तं; घ्ः –समायुक्तं
397. All other MSs except घ्ः मण्ठान– 398. घ्, छ्ः यक्षणी
399. घ्, छ्ः गुह्य– 400. छ्ः विनिः क्रेता; ज्, ठ्ः विनिःक्रान्ता
401. छ्, ज्, ठ्ः वि– 402. ठ्ः –मुदाहृतं 403. IM 5, 6 + 7.
404. क्, झ्ः त्रितीयकम्; ठ्ः तृतीयका See above, note to 2/5d.

405. छ्, ज्: प्रमादान; ठ्: प्रमादाल् 406. All MSs: मिडाषचर्य–
407. All MSs except क्, ख्, छ्, ज्, ठ्: –सन्ताने– 408. छ्: –त्रकं
409. क्, ख्, ग्, ज्: –पिठाश्चैव; छ्: पिठाचैव; all other MSs पीठापीठाश्चैव IM 5.
410. All MSs: स च 411. All MSs: अथा
412. क्, ग्: विदुं; ख्, छ्, ज्, ठ्: विंदुं. M → N.
413. छ्: –न्तं. See above, note to 6/180b. 414. ठ्: म *? गीशं
415. All MSs: पञ्चमं– 416. नाम्ना the regular form, does not fit the
metre. See above, 6/57b. 417. छ्: सशंय:
418. KuKh 39/138-141 = KuKh 25/50cd-54. All MSs: शुक्तिस्तथा This emendation agrees with the reading above in 25/50c.
419. क्, ग्: यागं 420. All MSs: महागृह 421. All MSs: षट्पञ्चैव
422. All MSs: विरामनम् The regular form - विराम: - is too short for the metre. This line reads in 25/51ab: पञ्चमं च प्रभु: प्रोक्तं अतीतं षष्ठमुच्यते।
423. All MSs except घ्, झ्: अती * मा–. अतीत– is normally masculine
424. All MSs: उत्तमं परिकीर्तितम् This emendation agrees with the reading of KuKh 25/51d,
425. All other MSs except घ्, छ्: वरारोहे; KuKh 25/52a: महादेव
426. M → N. 427. KuKh 25/52b: कुलम्
428. All MSs: गृहाश्च KuKh 25/52cd reads: कुलं तु नवधा भिन्नं विख्यातं सर्वतोमुखम्
429. क्: वर्त्ति; छ्: * त्ति 430. कलि– has become कल–.
431. See above note to KuKh 25/53c.
432. KuKh 25/53d: वीराख्यं 433. KuKh 25/54b: प्रत्ययं स्वाधिकारकम्
434. छ्: –मूल 435. All MSs: परिपंथितम्
436. `M' has been inserted between the last two members of this compound to make it fit the metre. See above, note to 3/22a.
437. छ्, ज्: गुप्त 438. ठ्: ?
439. ख्: शब्दं–; all MSs: –राशिम. `M' has been inserted between the last two members of this compound for the metre. See above, note to 3/22a.
440. ठ्: तद्ग्रहीतेद्वहनं 441. ख्, ग्, छ्, ज्: –नं; ठ्: सकेनं
442. All MSs: शंठं. षष्ठि– is the regular form.
443. छ्: नटां; all other MSs: नढां 444. क्, ख्, ग्: षढिनी; All other MSs: षढिनि
445. झ्: षढिनि–; all other MSs except घ्: कौलिनि
446. All MSs : सवरी; क्, ग्: षोढाया; ख्: षोढीया; ज्: षोढा
447. छ्, ज्, ठ्: या; all other MSs except क्, ख्, ग्: स 448. All MSs: साढी
449. All MSs except घ्, झ्: षोडसंज्ञया
450. ख्: मूढार्थेन; all other MSs except घ्, झ्: –न 451. ख्, ग्, छ्, ज्: –सिता
452. ठ्: वृत्ति 453. ख्, ज्: षोढयाश्नं; ठ्: षो *? श्नं; all other MSs:
– याश्नं 454. क्, ख्, ग्, ज्: + स
455. All other MSs except घ्: –नंदन 456. घ्, छ्: षोढां
457. क्, ग्, ज्, ठ्: –मयव्दित:; ख्, छ्: –मयन्दित:; all other MSs: मयद्वित:
458. This quarter is one syllable too long.
459. All MSs except घ्, झ्: ढबिन्दु–; all other MSs: ढविंदुं–; छ्, ठ्: –शेषरां; all
other MSs: –शेषरं 460. ख्, छ्, ज्, झ्: –स्थां; ठ्: शक्तिकुण्डलि * * *?
461. ठ्: ? 462. ठ्: ?

463. जगन्माता would be correct but does not fit the metre. See above, note to
5/41b for the deviant forms of the noun मातृ. For the contraction of जगत् to जग–, see
above, note to 6/134d. 464. ठ्: ? 465. क्: या–
466. All MSs except घ्, झ्: तया
467. क्: प्राशितमात्राया; घ्, झ्: प्राशितमात्रा; ठ्: * * * * * (?) त्रा; all other MSs:
प्रासितमात्राया 468. घ्: ज्येष्ठा
469. All MSs except घ्, झ्: निर्नीता 470. All MSs: –द्वीपं
471. छ्: तद्वक्रालभ्यते 472. ठ्: ?
473. झ्: तच्छन्वं; ठ्: *? च्छत्वं; all other MSs: तच्छत्वं 474. छ्: अथा
475. त 476. ठ्: संके *?; all other MSs: –संकेता
477. छ्: थ 478. All MSs: खेका 479. छ्: येचके
480. All MSs except घ्, झ्: ओधिकार–
481. क्, ग्: श्लोकार्थ. M → N. 482. ठ्: ? 483. ठ्: ?
484. छ्: मुदा 485. छ्: समयं; ठ्: ?
486. The usual form of this proper name –महन्तारिका – does not fit the metre.
487. क्: सर्व 488. ठ्: विचार * * 489. ठ्: * * *?
490. ठ्: * * * *? शासने 491. ठ्: स्वरू * *? 492. ठ्: ?
493. ठ्: * रि * ध्यते (?); all other MSs: परिमध्यते 494. झ्: डकारकार–
495. ख्, घ्, झ्: लंवावा; all other MSs: लम्बा 496क. ग्, छ्: क * ला
496ख. All MSs: कुंभ स्थमुदारा 497. ठ्: ? 498. ठ्: ?
499. ठ्: * *?दरा 500. क्, ख्, ग्: + त; छ्: + त् 501. ठ्: * *? दरा
502. छ्, ज्: षद्विधा 503. घ्: विचा–; छ्: चिचामालाश्; ठ्: * *? मालाश्; all
other MSs: चिचामालोश् 504. ठ्: विश्रुता: 505. All MSs: एतेषां
506. ग्: –ना 507. छ्, ज्, ठ्: पूजा 508. ठ्: ?
509. ठ्: ?; all other MSs: –वस्वं
510. घ्, छ्: भैरवामृतम्; ठ्: –सृतं?; all other MSs: भैरवासृतम् 511. ज्, ठ्: –नि
512. All MSs: पिसितं 513. All MSs except घ्, झ्: एवमेवं
514. All MSs: सिद्धि 515. ठ्: ? 516. ठ्: ?
517. ठ्: ? मोहनम् - the form required - is too long for the metre.
518. क्, ग्: –न; ठ्: ? 519. All MSs: जम्भनं
520. All MSs except घ्, छ्: स्तंभनं चातनं. A dual number is required here.
521. छ्: मारणे 522. छ्: वहूत्यपि 523. ठ्: ?
524. छ्: –ध्यन्म; ठ्: ?. 525. झ्: प्रसादत्
526. ठ्: –नुकं * * 527. छ्: श्रीवक्रोवाच 528. छ्: षट्व्रमेण
529. Missing in MS ख् from here to षट्क्रमे विमालर्थं तु.
530. All MSs except घ्, ज्: षट्क्रमे
531. All MSs: –मार्गं. Although the noun मार्ग– is masculine I have emended
to the deviant neuter in keeping with the general usage throughout this text.
532. All MSs: –क्रमो 533. All other MSs except घ्, छ्: षक्रमे
534. ज्: षड्क्रमे 535. M → N. 536. छ्: –दये
537. छ्: मनार्थं 538. All MSs: सद्यादि; KuKh 45: सद्यो (घ्, छ्, ज्,
झ्: सद्या) दि 539. ख्: सिद्धिं; ग्, छ्, ज्: –सिद्धिं; all other MSs:
–सिद्धि; KuKh 45: श्रीमतं 540. KuKh 45: पश्चिमं गृहम् (झ्: गृहे)
541. छ्: एवं सद्यविहीना यु; other MSs: एवं सद्यविहीनाय; KuKh 45: क्, ग्: सद्येविहीनाये; all
other MSs: सद्यविहीनाये 542. क्: –ते:; all other MSs: –वर्जित:

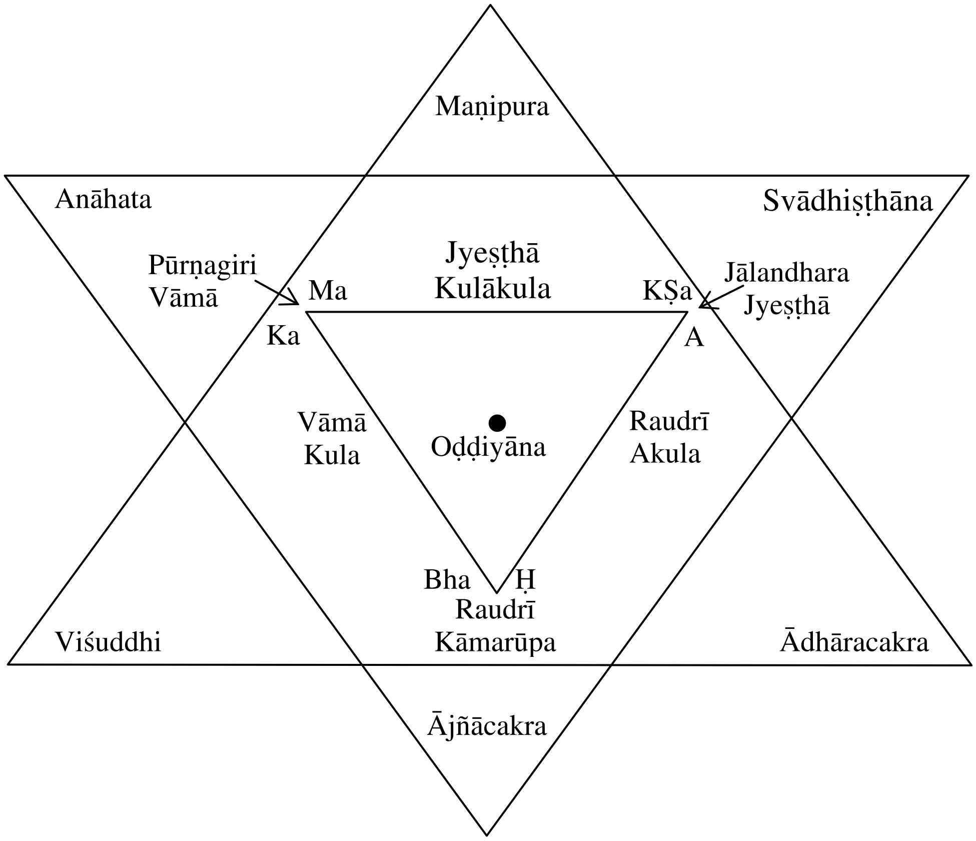
543. KuKh 45: घ्: –षेन्; M → N.
544. KuKh 45: कुलान्वयेन (घ्, झ्: कुलान्वयेम)
545. All MSs except घ्, झ्: ये
546. All other MSs except घ्: हीना; KuKh 45: हीनाये
547. To make the syntax complete the co-relative pronoun is required.
548. KuKh 45: दीक्षितास्तैस्तु. An instrumental is required.
549. KuKh 45: देव 550. छ्: कल्यान–; KuKh 45: मोक्षस्य भाजना:
551. KuKh 45: क्, ख्, झ्: लिखेदेव
552. M → N. The ending has been dropped and *sandhi* has taken place
with the stem. 553. KuKh 45: घ्, छ्: –वक्त्रै
554. छ्: –वक्त्रा; KuKh 45: –वक्त्रा
555. All MSs: –समायुक्तो; KuKh 45: एवं सद्य (All other MSs क्: सद्ये) समायुक्त: (क्:
–युक्ता; झ्: * मायुक्तो; all other MSs: –युक्तो)
556. छ्: –धरा; KuKh 45: कौलिकस्तुयदा 557. छ्: भवत्
558. KuKh 45: पशुसंगाद् विनश्येतयदि साक्षात् सदाशिव:
559. अपि or the like is required to complete the sense.
560. छ्: –र; KuKh 45: असत्सङ्गं न कर्तव्यं असत्सङ्गाद् विनश्यति
561. घ्, छ्: विशुद्धं कारणं; all other MSs except झ्: विशुद्धं कारनं; KuKh 45: विशुद्धं
काञ्चनं 562. All MSs: यद्वन्नागसंगाद्; KuKh 45: यद्वन्नागसङ्गाद् (छ्: तद्वन्ना–; झ्: –गसङ्गा; तद्दन्नागसं–)
563. KuKh 45: घ्: –ति:
564. All MSs: विशुद्धतत्त्वोपि KuKh 45: शुद्धवत: सोपि (झ्: शुधभवत:–; घ्: –वत्वाऽपि; छ्:
विशुद्धवत्वापि); N → M. 565. KuKh 45: असत्सङ्गाद्
566. छ्: –तातुकम्पया 567. क्, ख्, ग्, ज्: –शमत्वेन 568. क्, ग्: प्रोति
569. All MSs except क्: गृहस्थोयोऽभिषेचित:. अभिषिक्ता: would be correct.
570. All other MSs except ख्, घ्, छ्: –पालका:
571. छ्: मुक्ति. There is one extra syllable in this *pāda.* 572. छ्: –भैरव *
ज्ञे 573. All MSs: + विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते

NOTES OF THE TRANSLATION OF CHAPTER THIRTY-NINE

1. The texts regularly refer to the core of the *maṇḍala* as a triangle (*trikoṇa*), which is how it is drawn in two dimensions. However, it would be more accurate to think of it as a pyramid with a triangular base This is how we should understand the Stone to be. The Peak of the Stone is the apex of the pyramid which, drawn in two dimensions, is represented by a point in the centre of a triangle.

2a. Kulākula is the union of Śiva and Śakti (39/42). It is represented by the straight horizontal line at the top of the downward facing Triangle. Beyond it is the transcendental Candrikā Kula. Candrikā is the New Moon from which the sixteen energies of the Moon are emitted (see above 3/44). It is above the Triangle in the transcendent, which is the plane of the Skyfarer into which transcendental Śiva merges (39/43).

2b. **5. The Moonlight of the Void**


Maṇipura
Anāhata
Svādhiṣṭhāna
Pūrṇagiri
Vāmā
Ma
Jyeṣṭhā
Kulākula
KṢa
Jālandhara
Jyeṣṭhā
Ka
A
Vāmā
Kula
Oḍḍiyāna
Raudrī
Akula
Bha
Ḥ
Raudrī
Kāmarūpa
Viśuddhi
Ādhāracakra
Ājñācakra

3. In MS Jh we find the variant *ṣaṭkoṇa* - 'six corners' for *ṣaṭkośa* - 'six sheaths'. The six 'sheaths' are the corners of the hexagram into which the Six Wheels are projected. Collectively this is called Kaula because it is derived from Kula, the triangle in the centre. One of the reasons the teachings of the Kubjikā Tantras are called 'Kulakaula' is because they are extensively concerned with these figures and their contents.

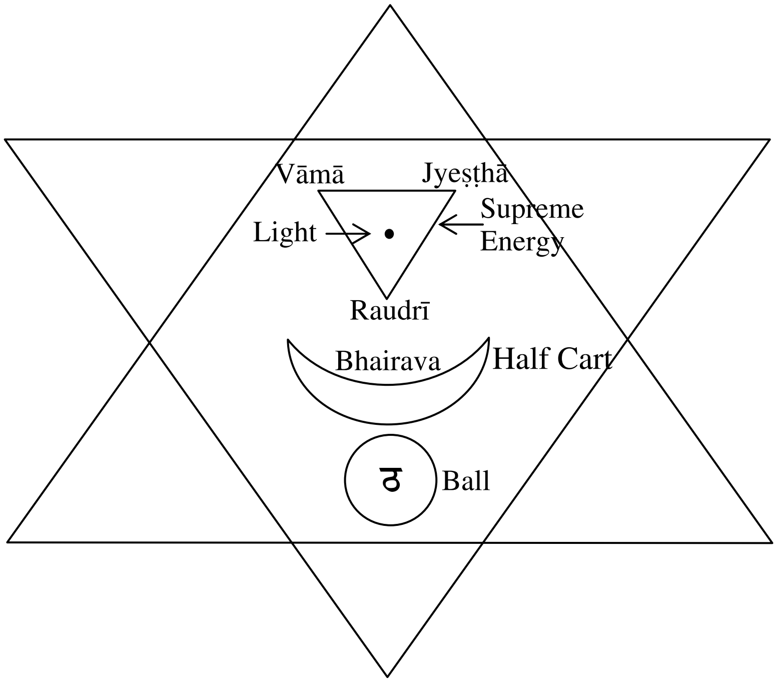
The Six Wheels are, as in the previous verse, commonly called the 'six parts'. They originate from the corners of the hexagram, the Kula of six sheaths. In the centre of the hexagram, the sphere of Kula, is the triangle, the Kula of the Heart.

4. Cf. 38/14-15ab.

5. The form of the letter Ṭha is a small circle. This is the 'ball' i.e. the Point which boundless, encompasses Emptiness full of all the energies. See below, 39/83cd-84 also 39/147.

6. The lunar asterism Rohinī is called Śakaṭāhvā – the Cart. The Cart is the 'Cavity', that is, the Void of the Triangle surrounded by the three qualities of Nature that issue from it represented by the corners of the Triangle (39/35cd-36). The Half Cart is Bhairava, the Lord of Light (39/29cd-30ab), the male counterpart represented by the crescent Moon above the Point in the centre.

Diagram 6. The Cart and the Half Cart of Bhairava



7. The Supreme Energy is the threefold Yoni. It is on Bhairava's head, immersed in his Light. This is another representation of self-perpetuation. The Point is in the centre of Yoni. This generates the Half Moon which generates the Yoni in the centre of which is the Point and so on *ad infinitum*. Thus Bhairava (the Half Moon) arises within the Yoni and the Yoni arises within Bhairava's light.

8. Raudrī emerges from Vāmā and Jyeṣṭhā and yet she is all three. The centre contains the polarities, even as it emerges from them and generates them. The centre cannot be a centre without something to the right and the left. 'Right' and 'left' could not exist without the centre in relation to which they are to the right and to the left. Thus the Yoni generated through the self-perpetuating dynamism of the vertical process regenerates itself perpetually within it through the horizontal process. This is the dynamism of reality at its highest 'extreme limit'. The Yoni immersed in the Light of Bhairava is pervaded and encompassed by him, even as the Yoni envelops and pervades Bhairava who is in the very core of the Yoni.

9. There are two kinds of Māyā. One that is binding which is 'stained' with ignorance and impurity. The other that is liberating and stainless.

10. The term *mekhalā*., which literally means 'girdle', normally denotes a circular enclosure that demarcates the periphery around the *maṇḍala*. There may be more than one. In this case, it denotes the hexagram around the central triangle of the *maṇḍala*. Doubled, this forms two triangles, one facing up and the other down. Thus, the Triangle is both the container and the contained.

11. This also a name of the constellation Bharaṇī. Concerning this etymology of the name Bhairava, see chapter one, note 85 and cf. 13/77cd-78.

12. After describing the surrounding Yoni, the Tantra goes on to talk about the Centre. This is where Bhairava resides within his energy, the power of bliss (1/1), just as she resides within him. He is bliss and she is the power of his bliss that makes him blissful. He is the body of bliss described in this case as the Krama. She is the energy, the vital force of his body – the command.

13. Concerning the Bliss of Stillness, see intro. vol. 1, p. 101 ff..

14. This god is Piṅgala Bhairava (39/41). One Kula is that of the manifest goddess who displays her qualities in the three seats in the corners of the female Triangle where they are in the balanced unmanifest (*avyakta*) state that precedes emanation. The other Kula is Bhairava, her consort in the centre. He is the manifest aspect the entire Body of Navātman that contains in potential form all the energies of the letters and their outer counterparts right down to the gross elements. Both are Void. United one with the other, they are Emptiness within Emptiness.

15. The Triangle is the transcendental counterpart of the body, The centre of the Triangle is the navel, which is the centre of the body. The yogi who experiences this is liberated.

16. Bhairava is Navātman the syllable HSKṢMLVRYŪṀ. Beyond the play of his differentiated energies he is transcendent (*niṣkala*). He is also immanent (*sakala*), as the one who possesses them. Parā is Vāgbhava, the syllable AIṀ. The two syllables are written together in the centre of the *maṇḍala* to represent the union of the god and the goddess. By worshipping Bhairava, one attains union with the goddess.

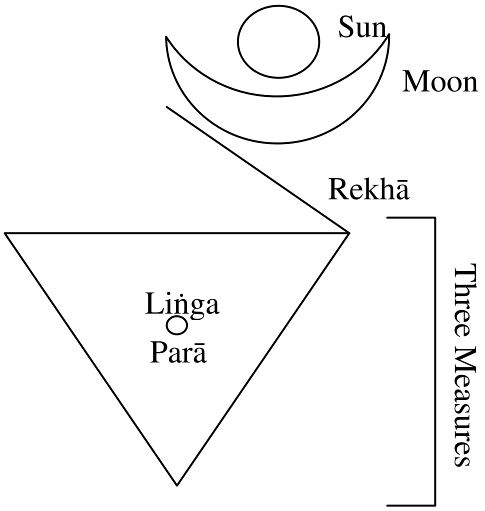
17. Cf. 39/37.

18. The Sun is Śiva and the Moon is Śakti. The bliss of the two is the union of Śakti within Śiva. The 'line' that develops from this union is Jyeṣṭhā (40/21cd-2ab). She is the energy of the horizontal line at the top of the downward facing Triangle that represents Kulākula (39/21). At the summit of immanence where Śiva and Śakti unite, she is at the same time in the very core of the centre. Thus she is both a 'line' and also a 'point' without dimension. She unites in herself in this way the seeming paradox of the union of opposites.

19. Just as the Moon of Śakti merges into Śiva, so Śiva merges into Śakti in the Moonlight of her transcendental energy above the Triangle (see above 39/21 and note). Thus the transcendental plane of the Skyfarer is experienced directly by the yogi whose consciousness participates in this process.

20. The Wheel (*cakra*) is the Triangle formed within the union – Yoga – of Śiva and Śakti that takes place in this way. Thus the transcendental Emptiness of this union spontaneously forms itself into the immanent Emptiness divided, as it were, into three measures of the Triangle, from which will issue emanation. This begins with the generation of the Krama, a process called the 'arising of the Yoni' (*bhagodaya*) (39/46). It then spreads out through to form the rest of the *maṇḍala* beginning with the Eight Mothers and then the Sixty-four Yoginīs that issue from them as their 'divisions' (39/53-55ab).

Diagram 7. The Wheel of Three Measures



21. The Yoga of the Mothers is the union that takes place with the Body (*piṇḍa*) of Navātman and the energies of the letters in the triangle. (cf. above 39/37).

22. The Yoni – represented by the letter E – is the source. The letter Ī is the will – represented by the letter I – when it issues out of transcendental Emptiness to assumes the form of the flow of emanation as it intensifies further. Thus below we are told that: Generation (*udbhava*), filled with bliss, is the letter Ī tripled (59/5).

23. See above, 38/9 and note.

24. The 'girdle' that surrounds the Triangle is the Hexagram. See above, note to 39/29cd-30ab.

25.

8. Table of the Triple Kulakrama

Seat	Location	God	Colour	Function
Kāmarūpa	In front	Kāmadeva	White	Emanation
Pūrṇagiri	Left	Viṣṇu	Yellow	Persistence
Jālandhara	Right	Rudra	Red	Destruction

26. Beyond the hexagram is the lotus of eight petals in which the Eight Mothers reside. These are divided into eight each to become the sixty-four Yoginīs that surround them in groups of eight. This part of the *maṇḍala*, like the

rest, is also generated by the union of Śiva and Śakti in the centre. The same union takes place throughout the *maṇḍala* in all its parts and between all the beings and entities that reside in it. But the main union and the polarities of this union are always Śiva and Śakti. In this case, presumably, they are represented by the two juxtaposed triangles of the hexagram. Although this is the immediate source of the emanation of the Mothers that follows, it is nonetheless the same union of Śiva and Śakti that takes place in the centre.

27. The letter A is the first letter of the alphabet and as such the beginning and source of the series of letters. Containing all the energies of the letters it generates, the letter A is the ocean of letters through which all the universe of denotable entities is produced. The eight abodes are the eight classes of letters, each governed by a Mother.

28. See intro. vol. 3, p. 63.

29. See above, note to 4/8.

30. Drawing from the TS, the KMT (6/50 ff.) expounds three principle Gestures considered to be aspects of the Gesture of the Skyfaring Goddess (*khecarīmudrā*). These are Triśikhāmudrā, Padmamudrā and Yonimudrā. Padminī, the name of the goddess of the Gesture of the Cave, suggests that it may be Padmamudrā. If so, perhaps the Gesture of the Monastery is Triśikhāmudrā.

31. For a table of some of these triads see above, note to 20/31-32.

32. These Five Jewels are the Five *Praṇavas*, the seed-syllables of Brahmā, Viṣṇu, Rudra, Maheśvara and Sadāśiva. As the Five *Praṇavas* are closely associated with a set of five mantras called the Five Jewels they are sometimes called by the same name (see 62/3cd-4ab). The Five Jewels are mantras dedicated to the Yoginīs who live in the five worlds (*loka*) of the universe. Thus they can be considered to be the modalitity in which the Five *Praṇavas* are 'established in the universe'. The Five Jewels are discussed in 44/32 ff. and chapter 62 which is dedicated to them.

33. The text here is corrupt. The MSs read *vasantākṛtiṁ saṁyojya* which I have translated as it stands although, admittedly, it makes no sense.

34. Below (39/65) we are told that the Monastery contains the divisions called Ānanda and the rest. The arrangement in the hexagram is described further ahead (39/68-71ab). Thus it is clear that the Monastery is the hexagram.

35. The Verses is the mantra called Twelve Verses (*dvādaśaśloka*). It surrounds the Triangle in the centre of the *maṇḍala* (see above 3/30ff.). It is also one of the names of the seed-syllable HSKHPHREṀ. As the latter is considered to be the essence of the former, both may well be meant here. At any rate the recitation of the Verses and knowledge of the *maṇḍala* is extolled below as equally essential (39/71ab).

36. See above 39/25 and below, 39/83cd-84.

37. Ānanda and the rest are the six lineages of teachers established by Matsyendranātha's six disciples. They are projected into the Six Wheels set in the corners of the hexagram (see 39/68-71ab and notes)

38. The Great Place is the abode of the deity where the teacher's consciousness resides. `Śrīdeva' who is the deity manifest in the world as the first teacher has 'arisen in the Great Place' (*mahāsthāne samudbhūtaṁ*) (YKh (1) 4/3c) The Transmission of the Teachers bestows freedom from emanation and withdrawal by awakening it (*mahāsthānaprabodhena sṛṣṭisaṁhāramuktidam* || ibid. 4/1cd). It is the goal of every disciple to reach that Great Place and be united there with the inner Self of the teacher which is at once the disciple's true Self and deity. He rises through the measures of Sound. YKh (1) teaches:

There is (the energy which is) one measure (*ekamātrā*), two measures (*dvimātrā*) and three measures (*trimātrā*). The (energy which is the) half measure is supreme and subtle. Above it is (the one reality which is both) supreme (transcendent) and inferior (immanent). It is the teacher's place, the Great Place. The Self that is endowed with the consciousness of its own consciousness has come from that Place. The pure (beings) who are on their way to the Supreme should also be conjoined into that plane, initiated by Śrīnātha.

ekamātrā dvimātrā ca trimātrā ca tathaiva ca |
ardhamātrā parā sūkṣmā tasyordhve tu parāparam ||
gurusthānaṁ mahāsthānaṁ tasmāt [k, kh, gh: tasmā] sthānād vinirgatam [k, kh: vinirgabhaṁ] |
svabodhabodhayuktātmā ye śuddhāḥ [k, kh, gh: śuddhā] paragāminaḥ ||
te' pi te tatpade yojyāḥ [k, kh, gh: yojñā] śrīnāthena [k, kh, gh: -nāthaina] tu dīkṣitāḥ [kh: dīrkṣitāḥ; gh: dīkṣatāḥ] | YKh (1) 3/292-294ab

Each of the Eight Mothers reside in a 'great place'. Collectively they are the one Great Place divided into the sacred seats and sites from which the teachings originate. Each of them, as our text says, arise from bliss and, as the following passage from YKh (1) says, are also immersed in it:

I will tell you about the group of eight great places which according to their Kula variety are threefold and within which the sacred fields and seats are established on the seat of oneness. All of them are associated with the varieties of sacred seats in accord with the sequence of sacred fields and (immersed) in the Bliss of Stillness, they are pure and, outwardly established, bear the form of Kula.

mahāsthānāṣṭakaṁ vakṣye kaulabhedena tu tridhā |
yasmin kṣetrāṇi pīṭhāni ekatvāsanasaṁsthitāḥ ||

pīṭhabhedagatāḥ sarve kṣetrānukramayogataḥ ।
nirānande [k, kh, gh: nirānaṁda] yathā śuddhā bahisthā kularūpadhṛk ॥
YKh (1) 3/12-13.

39. Concerning these lineages founded by the six homonymous disciples of Matsyendranātha, see intro. vol. 2, 317.

40. The Six Wheels (*ṣaṭcakra*) in the body are commonly projected into the corners of the hexagram. The are naturally associated with the beings who reside in them. Below they are linked to a set of Yoginīs. Here they are associated with the six lineages of the earlier Kaula tradition (*pūrvāmnāya*) founded by Matsyendranātha. Elsewhere, we have seen how they are projected into the Wheels in the body. Here we learn how they are projected into the same Wheels set in the hexagram. The correspondences are summerized in the following table.

9. The Six Lineages and the Wheels in the Corners of the Hexagram

Wheel	Location	Number of Spokes	Lineage
Pure One	Throat	Sixteen	ṇnanda
Unstruck Sound	Heart	Twelve	ṇvali
City of Gems	Navel	Ten	Prabhu
Self-supported	Below navel	Six	Yogin
Foundation	Genital region	Four	Atīta
Command	Between eyebrows	Two	Pāda

41. This Krama in twenty-seven parts is especially favoured by YKh (1), indeed it deals only with this one. The KuKh largely follows suit. Above we have seen that it is this Krama that is projected into the hexagram (39/47-48ab). A full three chapters (29 to 31) of YKh (1) are dedicated to it that are reproduced below as chapters 59 to 64. We notice that the goddess says she has explained this Krama before. Could that be in YKh (1)?

42. See above note to 6/190cd-191ab. The Transmission of the Skyfarers corresponds to the Divine Current (*divyaugha*) described in detail below in chapter 57 (see note to 3/11). That is divided into units of four, five, six and three (see above 2/20-21ab and note) making eighteen as we find here except that each group in the sequence is squared as in the following one.

43. The six parts, as we have seen, are the Six Wheels in the body each of which corresponds to one of the early Kula lineages founded by Matsyendranātha. As Kuṇḍalinī rises through the Wheels the adept progressively acquires the authority of each lineage which governs the corresponding element and constituent of the body (*dhātu*).

44. The Cave is the Void within the Point in the centre. Cf. note to 39/25.

45. This verse also appears above as 30/48cd-49ab. See notes there and the passage that follows for an explanation.

46. This verse also appears above as 30/54.

47. Concerning the hexagram of the two door panels, see above 30/48cd-9ab and note. See also 30/55.

48. This is another six groups of mantras that can be projected into the corners of the hexagram. These groups like the others mentioned here must, indeed, be learnt from a teacher.

49. Concerning the Twelve Verses, see KuKh chapter 1, note 44.

50. See above, note to 39/63.

51. See below 44/32-3.

52. YKh (1) adds: And O fair one! the (convention regarding the) *maṇḍala* and those that go by the name of the Rule and the Gestures.
maṇḍalaṁ ca varāroha samayā caiva [g: samayamudrāś ca] saṁjñayā |

53. Instead of the end of this sentence and the following YKh (1) reads: And O god, he who knows the division of the icons, he is a (true) teacher.
mūrtibhedam tathā deva yo jānāti sa [g: yo na jānāti] deśikaḥ |

54. These lines are drawn from the *Sūtra* of the Nine Conventions found in YKh (1). The contents of the Nine Conventions listed there can be tabulated as follows:

10. Table of the Nine Conventions

Conventions	Child	Middle	Eldest
Mudrā	Bhaga	Padma	Kārālā
Pīṭha	Kāmākhya	Pūrṇagiri	Oṁkāra
Sthāna	Hṛdyanta	Raudryanta	Varga
Puṣpa	Sitapadma	Jātī	Pārijāta
Maṇḍala	Maṇḍamātra	Ratni	Hastamātra
Samayā	Nityā	Klinnā	Raktakarālinī
Mūrtibheda	Ghorā	Siddhā	Ambā
Adhikāra	Āṇava	Śākta	Śāmbhava
Varṇarāśi	A to Ma	Ya to Sa	Ha KṢa

The text reads:

mudrātritayasaṁketaṁ kathayāmi parisphuṭam ||
bhagamudrā [g: bhamala-] bhaved bāle [g: dhole] padmamudrā tu madhyame |
karālā bhavate jyeṣṭhe [g: jyetu] mudrās trīṇi [g: mudrā-] kulānvaye ||
jyeṣṭhā [g: jeṣṭa] oṁkārapīṭhe [g: -pīṭhaṁ] tu madhye pūrṇagiriḥ [g: -ri] smṛtaḥ |
kāmākhyaṁ [g: -khyāṁ] kanyasyolyāṁ [g: kanyasyālyāṁ] tu pīṭhasaṁketayas trayam ||
vargasthānaṁ tu jyeṣṭholyāṁ [g: jeṣṭālyā] raudryantaṁ madhyame smṛtam |
hṛdyantaṁ [g: hṛdyaṁkra] kanyasyolyāṁ tu sthānās trīṇi kulānvaye ||
pārijātaṁ [g: pāriyātan] tathā jyeṣṭhe [g: jyeṣṭa] jātīpuṣpaṁ tu madhyame |

kanyasyolyāṁ sitaṁ padmaṁ puṣpasaṅketakaṁ smṛtam ||
maṇḍalatrayasaṁketaṁ kathayāmi śṛṇu priye |
maṇḍamātraṁ tu bālyolyāṁ ratnaṁ caiva [g: ratniścaivaṁ] tu madhyame ||
hastamātraṁ tu jyeṣṭholyāṁ [g: jyeṣṭānyān] tathā ca samayātrayam |
raktā karālinī vṛddhe klinnā [g: ntatrām] madhye [g: madhyo] vijānatha ||
nityā vai kanyasyolyāyāṁ [g: kanyasyā-] vidyābhedatrayaṁ [g: -ya] smṛtam |
ambā siddhā tathā ghorā [g: ambe siddhe tathā ghore] mūrtibhedatrayaṁ [g: -ya] smṛtam ||
śāmbhavaṁ adhikāraṁ tu jyeṣṭha-ulyāṁ vyavasthitam |
śāktaṁ ca madhyamolyāṁ tu āṇavaṁ bāla-oligam ||
adhikāratrayam proktaṁ varṇarāśitrayaṁ punaḥ |
akārādimakārāntaṁ [g: -kṣakārānta] kanyase varṇarāśikam ||
sāntaṁ [g: śāntaṁ] vai madhyame proktaṁ hakṣaṁ jyeṣṭhe kuleśvara |
YKh (1) 51/6cd-16ab

55. The text here is too corrupt to permit correction. Moreover, the following passage begins abruptly and has no context due to a loss of a part of the text.

56. Cf. above 13/69.

57. Chapter sixty supplies a cryptic explanation of this set of six groups of six (see 60/99-100ab) were they are presented as the 'group of six' of the Krama of Twenty-seven parts. Cf. below 39/162 ff. for another set of six groups of six (*ṣaṭprakāra*).

58. The groupings here are 4-4-5-5-4-4 which makes 26.

59. The fifth seat is Tisra. See 6/164-165ab.

60. See 1/2b. The couple in Tisrapīṭha is Kubjikā (= Tisrāmbā or Tisrāvvā) and Mātaṅgīśa. See 6/179cd-180ab.

61. This lineage comes from Kāmarūpa. Tisra, the sacred seat of the future that will manifest at the end of the Kali Age, is said to be in the region (*maṇḍala*) of Kāmarūpa. Five out of these nine (Yoga, Pāda, Atīta, Āvalī and Ānanda) are amongst the six lineages founded by the six disciples of Matsyendranātha. They are said to be Nine Kulas here. Perhaps these Kulas are related in some way to another set of five Kulas, also said to have originated at the end of the Kali Age noted below in 45/8-10.

62. Verses 39/138-141 are approximate repeats of verses 25/50cd-54; see notes there. 25/53 reads *candra-* instead of *caṇḍa-*.

63. 25/53 reads *vīra-* instead of *ghora-*.

64. A twelvefold deposition of Ṣoḍhā is described in chapter 22.

65. Cf. above, 22/2

66. The sacred seat of Ṣoḍhā is said above (22/2) to also be called Ṣoḍhā. This is probably Ṣoḍhī.

67. See above 39/25 and note.

68. *Pārameśvara* is one of the names of the MBT. See intro. vol 3, p. 77.

69. These Nine Conventions are very similar to those listed above in 39/113-115ab.

70. The common set of six Yoginīs that make up the Hexad of Restraint (*nigrahaṣaṭka*) is listed on the left. To the right are the Yoginīs listed here. It appears that two Yoginīs are missing in this list.

1) Ḍakinī – Ḍakā + Raktodarā,
2) Rākinī – Rakā + Karālā and Lambodarā,
3) Lākinī – Lakā + Kumbhā and Bhagodarā
4) Kākinī – Kakā + Kṛśodarā;
5) Śākinī – Śakā + Yakṣodarā and Ghorā,
6) Hākinī – Hakā + Rakṣodarā and Kulā

Concerning the Hexad of Restraint and its varieties see chapter 63 which is dedicated to it.

71. KuKh 39/168-173ab approximates to KuKh 45/64cd-69.

72. 45/65cd-66ab: One who is not part of a Kula lineage has no authority in the Śaiva Āgamas. O god, those who are initiated by (such a one) are not liberated.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY

1. TS: श्रुत्वा 2. TS: वेद
3. TS क्: मया रुद्रा; ख्: मया तन्त्रा; ग्: मया *?द्रा
4. TS क्, ख्: –गोचरा:; ग्: ? 5. IM 5.
6. See above, note to 4/38c. 7. All MSs: –मार्गश्च A dual number would be better here. The following from here to the end of this chapter corresponds to AS 20/21-190ab and TS 1/11ab-321. The speaker in the TS is the goddess and so the female vocatives in this passage that refer to the listener are male in the TS. AS: –मार्गेण; TS: –मार्गाश्च (ग्: * *? दक्षिणमार्गाश्च)
8. All MSs: –समन्विता; AS: यामलाश्च अनेकधा; TS: यामलास्तु अनेकधा
9. ग्: सिर्द्धान्ते; all other MSs: सिद्धान्ते; AS: सिद्धान्तानि; TS: सिद्धान्ताश्च
10. TS: सुरेशान 11. AS: दशाष्टा–; TS: दशाष्टा– and the TS adds the following lines here:

लक्षकोटिविभागेन कोटयस्तु अनेकधा।।
सिद्धयोगेश्वरीतन्त्रे शतकोटिप्रविस्तरे।
मूलतन्त्रे महासूत्रे सूत्रद्वयविनिर्गतम् (ग्: दा–)।।
तन्त्रैकं तु मया ज्ञातं (ख्: महाज्ञानं) योन्यार्णवसमुद्भवम् (ख्: योन्यार्णव * * * *)।
न श्रुतं श्रोतुमिच्छामि तन्त्रसद्भावमुत्तमं।।

12. All MSs: तत्रा–; घ्, छ्: वरो; AS: तत्र चर्या परा; TS: तन्त्रचर्या क्रिया
13. TS: ज्ञानं 14. All MSs except ग्, घ्, छ्, ज्: –विशरदा:; AS: योगज्ञापि अनेकधा; TS: योगश्चापि अनेकधा। 15. AS: सबीजधारणा 16. AS: –जश्च
17. AS: पृ * ग्विधा; TS: सबीजधारणाभ्यान्तुं (ख्, ग्: –न्यास्तु) निर्बीजन्तु पृथक् (ख्: नास्ति) प्रभो (ख्: सुव्रते)।
18. AS: अनेकोपायसंयोगा; TS: अनेकोपायसंयोगाद् (ख्: –संयोगा; ग्: –गात्)
19. ग्, छ्, ज्, झ्: संयोगे नमात्मनं; घ्: * * * * मात्मनं; all other MSs: संयोगे नात्मनं; TS: यजनं (क्, ग्: पतनं) चात्मनम् (ग्: (?)) This emendation agrees with the reading in the AS.
20. TS: बिन्दुसंस्थं (ख्: बिन्दुसं *) च 21. AS: अस्थं
22. TS: चारस्थं चाध्वषट्कगम्।

+ शक्त्युच्चारगतं देव कारणत्यागकालगम् (ग्: कारणन्या–)।
शून्यभावगतं चान्यं शक्तिस्थं (ख्: ?) हृदि संस्थितं (ख्: * * संस्थितं)।।

23. घ्: रूपं–; AS and TS: द्वादशान्तमिदं मन्त्रं अधस्थं (तस: द्वादशान्तस्थितं चैव (ख्: ?) अध्वस्थं (ख्: ?)) अध्ववर्जितम्।
24. All MSs: कवोततस्थं; AS: ध्रुवान्तस्थं This emendation agrees with the reading in the TS.
25. घ्, छ्: व्रह्मनाथा–; all other MSs: व्रव्रनाथाव्यस्थितम्; AS: ब्रह्मनाड्यान्तरस्थितं; TS: –नाड्या व्यवस्थितं 26. घ्, छ्: –तस्थे; AS: तुर्यातीतं पदं देवं; TS: तुर्यातीतं (ख्: –त) परं देवं
27. AS: ब्रह्मरन्ध्रान्तरं परं; TS: ब्रह्मद्वारान्तरां पुन:
28. AS: सयोगोयं; TS: तथायोगं. IC. See above, note to 1/5b.
29. घ्: विश्लेषष्टं 30. घ्, छ्: शूलिभि:; AS: स नादकृत्; TS: च शूलिने
31. AS: भयस्थं च; TS: च
32. घ्: –री; AS: आदिस्थं कारणं श्रुतम्; TS: एतदिच्छामि वेदितुं. The TS adds:

पुनरेव तु ते सर्वे एकभावगता प्रभो।
लोलीभूतायथा सन्ति तथा त्वं कथयस्व माम् (ख्: यां)।

33. All MSs: सर्वावस्थं This emendation agrees with the reading in the AS and TS.

34. TS: मन्त्राणां च सुरेशानयद् वीर्यं (ख्: –वीर्य)

35. AS: सिद्ध–

36. TS ख्: * किमर्थं

37. घ्: –देवी; AS: महाचक्रे; TS: –देव

38. See above, 39/84a.

39. AS: पुरा त्वया; TS: सुरसत्तम:

40. झ्: से

41. All MSs: कथिता संवा; TS: कथिता मन्त्रात्

42. All MSs except क्, ख्: पूर्व्वेव; पूर्व एव would be the correct *sandhi*. TS: पूर्वं स्यात्. Cf. 39/75a and 40/106a.

43. All MSs: –दक्षिणा; AS: मयोक्तं शम्भुना पूर्वं पूर्वये वामदक्षिणे।; TS: कामसिद्धिदा

44. All MSs: –संख्याता; AS: शता कीर्तिरसंख्याता; TS ख्: –ता

45. झ्: पशूनाम; TS ख्: –ना

46. TS: नुग्रहं (क्, ग्: तु–) प्रति (ख्: पति). For this contracted form of अनुग्रह–, see above, 4/19d.

47. AS: किं कुर्वन् ते

48. क्: सिध्यति

49. All MSs: कल्पोक्तेति; AS and TS ख्: कल्पोक्ते च. This emendation agrees with the reading in MS ग् of the TS.

50. AS: मन्त्रजात्यन्त:; TS ख्: र्थ. DS.

51. All MSs: शक्तिहेतो:–; AS: शक्तितेजो–. This emendation agrees with the reading in the TS.

52. All MSs: मोक्षश्च; TS क्: मोक्षेन्न; ख्: मोक्ष्यात्र; ग्: मोक्षेत्र; AS: मोक्षोऽत्र

53. All MSs: नैव

54. घ्, छ्: प्राप्नुव *

55. AS: सिद्धिश्च मन्त्रहीने सुरोत्तमे।; TS: सिद्धिश्च मन्त्रहीनां सुरेश्वर:

56. छ्: श्रीवक्रोवाच; AS: श्रीकुब्जिकोवाच

57. ग्, घ्, छ्: य

58. ज्: पापरिपृच्छितं; झ्: पारपृच्छितम्. This line is missing in the AS and the TS. In its place in the AS we find the following:

> वामदक्षिणसिद्धान्ते नित्यातंत्र च यामले।
> अन्वये च स्वतन्त्रे च स्वच्छन्दं मन्त्रनायकम्।।
> चतुर्विंशसहस्राख्यं ललितं नामनामत:।
> कीलितं मुखनिष्क्रान्तं तव देव महेश्वर।।
> तेन रिक्ता च ते सर्वे स्वच्छन्दादिरनेकश:।
> न तेषां कालकलना सद्यस्तं अन्वय विना।।
> तदेवं संप्रवक्ष्यामि मातृभेदं त्रिवर्गजम्।

59. घ्: मन्त्रानां

60. AS: जंननी

61. घ्, छ्: या व; all other MSs: या वत्; TS: या (क्: ?) च (क्: त्र?)

62. TS क्, ग्: तदा. This and the following two lines are missing in MS ख्.

63. TS: गुप्तास्तु (क्, ग्: श्रमास्तु)

64. All MSs: या लयं गता; AS: मन्त्राणां बीजानां उदकं कुत:।; TS: वर्ण: कैवल्यतांययु:

65. TS ख्: कथ

66. All MSs: ज्ञायन्ति सा; TS ख्: *यते; क्, ग्: ज्ञांयते. This emendation accords with the reading in the TS.

67. TS: सूक्ष्मां

68. AS: प्रत्ययं स्वनरूपेण तेजोरूपा च सा कला।

69. घ्: * * ग्रेर्दाहिकाशिक्तिभगत्वं; छ्: –शक्तिभगत्वं; TS क्, ग्: यथाग्नेदाहिकेशक्तिभात्येवं; ख्: यथाग्नेर्दाहिकोशक्तिर्भात्येवं

70. AS: यथा दिग्दाहका शक्तिर्भवेद् वज्ञगतिस्तथा।. The second half of this line reads in the TS: हि गभस्तय:

71. AS: तद्वदेवस्यापि शक्तिर्

72. ग्, घ्: तद्वर्मित्वौ–; छ्, ज्: तद्धर्मित्वां पचार्यते; झ्: तद्वर्मित्वौपचार्यतं; all other MSs: तद्धर्मित्वोपचार्यते; TS क्, ग्: धर्मित्वंनोपचर्यते; ख्: धर्मित्वेनोपचर्यते. After this line there are twelve verses (TS 1/27ab-40ab) missing here. See notes to the translation.

73. All MSs: कृत्याकृत्या; AS: कृतकृत्वा तु

74. क्, ग्: स्वये; ख्, झ्: स्वय; TS: कृतकृत्यास्तु ते; AS: ते
75. घ्: सव्वे 76. TS क्, ग्: येन; ख्: ?
77. All MSs: येनयचावधारिता; AS: येनयश्चावधारिता; TS क्, ग्: यच्चावधारितुम्; ख्: * *
वधारितुम् 78. घ्, छ्: त वै
79. All MSs: शक्तिर्–; ज्: –तात् 80. All MSs: मदवुध्यपि. AS: तत् तथैव वरारोहे गृहीतं
मन्दबुद्धिभिः।; TS: तं तथैवं (ग्: –व) वरारोहे गृहीतं (ख्: ?) मन्दवुद्धिभिः (ख्: ?)।
81. TS: –संयुतम 82. झ्: –नन्द; AS: –नंद; TS ख्: * * * * दयानन्दम्
83. AS: –करं परं 84. TS ख्: समा * *?
85. घ्: –नायकः; AS: स्नेहात् कौलिकमादिशेत्।; TS: सुरनायिके. This line is followed by
nine extra verses in the TS (1/43-52). See notes to the translation.
86. क्, ग्: समाख्यातं; घ्: –ख्याता; all other MSs: –त; AS: –तं; TS: बिन्दुनात्मा समाख्यातौ
87. TS ख्: आत्म 88. ग्: –रिरि
89. क्: स्थितम्; all other MSs: स्थितः; AS: स्मृतिः. This emendation agrees with
the reading in the TS.
90. घ्: परोर् *; all other MSs: परो *. This emendation agrees with the reading
in the AS and TS. 91. AS: उपस्थितं
92. All MSs: संसारार्थे; TS स संसाराद् 93. AS: संसारावधिवर्तते
94. ख्, झ्: चतुष्कालसमोपेतं; all other MSs: चतुष्काले समोपेतं; AS: –कलसमोपेतं
95. AS: हूताशननिराकृतं; TS: हुताशकर्णिकाकृतिः
96. See above, note to 3/15d. 97. क्, ग्: भववा–; AS: –श
98. All MSs except घ्: सुरनायक; TS: सुरनायिके
99. All MSs: –गतं–; TS क्, ग्: मायोदरगतंतिष्ठेद्; ख्: मायोदरगततिष्ठेद्; AS: – तिष्ठेद्
100. ख्, छ्, झ्: षष्टोवामिव वार्चिमान्; all other MSs: षष्टोचामिव वार्चिमान्; AS: विद्यातमव
भावना; TS: विद्योतमिव चर्चिया 101. TS क्: –भागाख्या; AS: –ख्यः
102. AS: –तं 103. झ्: कुण्डला सा कृतिः; AS and TS: कुटिलाकृतिः
104. TS क्: कुण्डलीति मया 105. The regular form of the genitive
singular is आत्मनः but is too short for the metre. AS: पुरुषं कुण्डलीशक्तिश्चिद्रूपस्यात्मनस्य तु।;
TS: मात्मनस्य तु
106. नीयतेऽसौ would be correct, but does not fit the metre.
107. घ्, छ्: जीवे; AS: जीवो 108. All MSs: अधश्चोर्द्धेन; TS: अधचोर्द्धे च
109. ग्: सुन्दरा; घ्: सुन्दरः; AS: अधश्चारे परापरा; TS: भामिनि 110. AS and TS: तु
111. AS: स्वरूपेण 112. AS: वामावर्तेन कुण्डली
113. TS ख्: जेष्टा 114. AS: नामा 115. All MSs: द्वितीयं
116. AS: च 117. TS: तु 118. All MSs: रिजुरेखेसमा
119. AS: स्थिता 120. झ्: –कारां
121. TS and MSs घ्, छ्: –मार्ग; AS: सृष्टिमार्ग
122. AS: प्रवर्तकी; TS क्, ख्: प्रवर्तनी; ग्: प्रवर्तती
123. ख्, झ्: शृंगीट–; TS ख्: शृङ्गाट्ट–
124. क्, ग्: निरोधा मा तु गीयते; ख्, झ्: निरोधीर् म तु गीयते; all other MSs: निरोधी मा तु
गीयते; TS: तृतीया सा प्रकीर्तिता (ख्, ग्: –ताः)। + शशाङ्कसकलाकारा निरोधी सा चतुर्थिका।
125. ग्: त्रिस्वा; all other MSs: त्रिस्वी; TS: ज्ञानक्रिया विस्वी
126. ग्: चतुस्कां; all other MSs: चतुष्कां; TS: चतुष्क
127. AS: इच्छाज्ञानक्रियाशक्तिचतुर्थी सा अहं जगत्।; TS: इति पठयते।
128. All MSs: एवमी. This emendation agrees with the AS and TS.
129. TS क्, ख्: शक्तिं तु 130. AS: यः

131. छ्, ज्: ऊर्द्ध. This and the following line are missing in the AS and TS.
132. घ्, छ्: द्वितीयकं. Note the faulty syntax.
133. घ्, छ्: अनष्ठं; all other MSs: अनष्कं
134. All other MSs except घ्, छ्: प्रिये 135. TS: इच्छाम्
136. The regular form is सप्तदशी, but this never occurs in this text. See
above, note to 5/63d. 137. छ्: ज्ञीया; झ्: ज्ञया
138. All MSs: संकल्प 139. झ्: प्रकुर्व्वंति; AS: इच्छामुत्पादयेत् बुद्धि संकल्पं सा
प्रकुर्वति।; TS: उत्पादयेद् बुद्धिं संकल्पं (ख्: सङ्कल्यं) या प्रकुर्वति।. See above, note to 4/24b.
140. AS and TS: तु 141. TS क्: विभेदत; ख्, ग्: त्रिभेदतां
142. All MSs: विभेदा विज्ञेया; AS: त्रिभेदविज्ञेया. This emendation agrees with the
reading in the AS. 143. क्, ग्: सत्वराजमतामया; TS क्, ख्, ग्: –तामसा:;
AS: सत्वं राजसतामसा 144. TS ख्: ज्ञाशं 145. Instead of this
quarter the AS reads तदा मष्टप्रकारत: and the TS: तत्त्वैवाष्टप्रकारत:. Extra two lines follow
in the AS and TS (1/62cd-63ab). See notes to the translation.
146. छ्: –मष्ठ–; TS: ज्ञानं चैवाष्टधाभिन्न 147. TS: नास्ति; AS: अन
* अष्टधाभिन्नं 148. All MSs, AS and TS: संकल्पश्च विकल्पश्च
149. छ्: –कर्माणि; AS: व्यवहारोऽर्थकर्मणि 150. झ्: कुतै; TS: तु कुरुते
151. AS: सर्वं; TS: सर्वै 152. झ्: धर्माधमात्मकं; AS: धर्माधर्माधिकं
153. All MSs and AS: पशु:; TS ग्: पसो:
154. घ्, छ्: वेधनी चाधमा ज्ञेया; all other MSs: वेधनी चोधना ज्ञेया; AS: वंधी च वेधकी चैव;
TS: विश्वी तु बोधनी–. This and the following emendation agree with the readings in the
TS. 155. All MSs: चिच्छक्तिश्च–; ग्: –प्रकोधनी; झ्: –प्रवो * नी; all other MSs except क्,
ख्, घ्: –प्रबोधनि; AS: चिच्छक्तिस्तु प्रबोधनी
156. TS क्, ख्: पञ्चवीर्या; ग्: पञ्चिमीया. Note that the reading of MS ग् of the TS,
which is the oldest of the three MSs, is the same as the one here and in the AS.
157. घ्: शक्तिसयावाधा; all other MSs: -तयावाधा; AS: –तथाधारो; TS क्, ग्: –तथाधरो; ख्:
–तदाधारो 158. All MSs except घ्, झ् and AS: व्यवस्थिता:; TS: व्यवस्थित:
159. TS: –शक्ति; AS: एकमेव परा शक्ति
160. घ्: –ता:. This line is missing in MS ग्. AS: तत् तथा; TS क्: क्रियाभेदे अनन्तथा;
ख्, ग्: क्रियाभेदे अनन्तधा: 161. All MSs: धर्मार्थकामवर्गेषु; AS: धर्मकामार्थमोक्षञ्च.
This emendation agrees with the reading in both the AS and the TS. 162. झ्:
तद्वशान् 163. घ्: प्रिय:; AS: तद्वशादपि; TS: प्रिये 164. IC.
165. TS क्, ग्: मानस:, ख्: मानस 166. झ्: ममसं सगीत;. all other MSs: मनसं सर्गात्;
AS: संग; TS क्, ग्: सर्ग:; ख्: स्मर्ग. M → N. 167. All MSs and AS:
सत्वंराजसतामसा; TS ख्: स्मत्व– 168. All MSs and TS: शब्द; AS: शब्दं
169. All MSs, AS and TS: स्पर्शं च 170. TS ख्: missing
171. All MSs: पंचम; TS: पञ्चमम् 172. झ्: वुधि–; AS:
बुद्धिर्मनश्चहंकारं; TS: बुद्धिर्मनस्त्वहंकार: (क्: –मनस्वंहंकार:) 173. All MSs and AS:
पुर्यष्टकमिति 174. AS: स्मृतम 175. AS and all MSs:
प्राणोपान; TS क्: –पानं; ख्, ग्: –पान 176. TS: व्यानमेव 177. घ्, छ्, झ्: नाग
178. ग्: कूर्माथ; TS क्: नाग कूर्मेश्च; ग्: नाग कूमोथ 179. IM 6 + 7.
180. घ्, छ्: नातुय:; AS and TS: प्राणाधार (त्ष्ण्: –रा) स्मृतो (त्ष्ण्: स्मृता) वायुस्तदाधारास्तु
नाडय:। 181. घ्: पिङ्गलो 182. TS: * च 183. AS: सुषुम्ना
184. ग्: गाधारी 185. TS ख्, ग्: यथास्
186. AS: यशा स्मृता 187. ख्, झ्: अलुंवषा; घ्, छ्: अलंवुषा

188. ग्: कुह्वश्चैव; TS: कुहा नाम 189. छ्: शखिनी 190. TS: दशमा

191. Missing in MS झ्. This line is missing in the AS.

192. TS ख्: एतेस्; ग्: एतैस् 193. AS: समूहेन; TS: –भागे

194. All MSs: दूद्–; घ्, छ्: विदुस्तिष्ठते. See above, note to 3/15d. This and the following three lines are missing in MSs ख् and झ्.

195. AS: परं; TS: सदा 196. All MSs: –देवता–; TS ख्: ब्रह्माविदेवतस्तस्य

197. घ्: –का; all MSs and AS अक्षराक्षरवाचक:; TS –क:

198. TS क्: भूता; ख्, ग्: भ्रुतो 199. All MSs except क्, ग्, घ्, छ्: भूतमाकारस्तं; all other MSs: भूतमकारस्तु; AS: द्विजभूमिमकारस्तु; TS ख्: –मकारस्तु 200. TS ख्, ग्: तन्त्र

201. AS: तुभ्यं; TS: कृत्य: 202. घ्: चकुर्वति; AS: प्रकुर्वते; TS क्, ग्: प्रकुर्वति; ख्: प्रकुर्वन्ति. See above, note to 4/24b. 203. AS: इच्छया *; TS ख्: * ति 204. All MSs: ज्ञानी; AS: ज्ञेयं 205. क्, ख्, झ्: * नाख्या; all other MSs: नाख्याया; AS and TS: ज्ञानं च 206. झ्: स्मृया; all other MSs: क्रिया *

207. AS: लया; TS ग्: लय 208. क्: विन्ध्वी विन्ध्वी; all other MSs: विन्धी विन्धी चैव; TS क्: विद्या दिन्द्रियाति; ख्: विंद्या विम्वीयाति; ग्: विद्या विंवीयाति

209. All MSs: नवात्मके; AS: वेधे चिद्वीयाति शिवात्मके; TS: शिवात्मका

210. ख्, झ्: स्व स्व 211. छ्: च्छाने 212. TS: याति

213. All MSs: ब्रह्मनागेत्वतिष्ठति; AS: ब्रह्मभावेनधिष्ठिता:; TS क्, ग्: भागेरधिष्ठिता; ख्: ब्रह्मवाधेरेष्ठिता 214. AS: ब्रह्मापि च स्वकार्येषु; TS क्: ब्रह्म विष्णुश्च कार्याणि; ख्, ग्: ब्रह्म विष्णुश्च कार्यानि 215. TS क्: द्वौपसंहृत्य; ख्: द्वपसंहृत्य; ग्: द्रपसंहृत्य

216. घ्: यच्छति:; all other MSs: यच्छति 217. All MSs: इकारत्वं; AS: ईका– 218. TS ख्: पर

219. TS ख्: या तु; ग्: ये तु 220. TS ख्, ग्: विष्णु

221. All MSs: यत्रस्थो विष्णु तिष्ठति; TS क्, ग्: स तिष्ठति; ख्: ? तिष्ठति. This emendation agrees with the readings of the AS and the TS.

222. ख्, झ्: –देश. IM 5 + 6. 223. All MSs: सर्व

224. All MSs: यच्छति. Instead of this line the AS read:

तत्र शव्दे प्रलीयत स्वकायमिति संस्मृत:।; TS: तत्र (ग्: तन्त्र) शब्द: (ख्: शब्द) प्रलीयेत स्वकार्य उपसंहर:। The AS then contains the following line: विष्णु: प्रयाति रुद्रत्वं ऊकारोयत्र तिष्ठति।। The next line is found in both the AS and the TS: ब्रह्मा (TS: ब्रह्म) कण्ठ (AS: कण्ठ:) प्रलीनस्तु (TS क्: प्रलीनं तु तु; AS: प्रलीयन्तु) पूर्वाधारे व्यवस्थित: (AS: व्यवस्थिता)।

225. AS: रुद्रस्तु; TS: विष्णोस्तु 226. TS ख्: वरं

227. The line is missing in MS घ् and छ्. AS: तत्र ईकार संस्थितं; TS: तत्र इकार संस्थित:। + विष्णोयात्यपि रुद्रान्तं उकारोयत्र तिष्ठति।

228. All MSs: तात्वंते तु; AS: ताल्वन्ते तद्. This emendation agrees with the reading in the TS. 229. AS: सर्वं जन्तुगमागमं; TS: सर्वजन्तुगमागमं

230. AS: ईवि 231. TS क्, ग्: चसुरे; ख्: चश्वरे; AS: ईश्वरे 232. AS: यातु 233. TS क्: मकार अध; ख्: मका * *; ग्: मकारस्तु

234. TS क्: प्रतिष्ठति; ख्: ?; ग्: * तिष्ठति

235. ग्, ज्: कथितयं; घ्, छ्: कथिता ना; AS: कथिताय. This line is missing in the TS.

236. क्, ग्: *या; all other MSs except झ्: मया

237. ख्, झ्: तंत्र; घ्, छ्: तत्रे; AS: मंत्र

238. AS: –यामला: + रुद्रभेद जगन्नाथं शिवभेदास्तथैव च।

239. All MSs: –योगं–; AS: योगा

240. All MSs: द्रव्याश्च; AS and TS MSs क्, ग्: ज्ञानश्च. This emendation agrees
with the reading in the AS. 241. TS: सुरनायिके

242. All MSs: तन्त्रभेदे –; घ्: – स्मृता; all other MSs: स्मृता: 243. AS: यत्र

244. क्: तत्र पृच्छक; ख्: तंत्र पृच्छका; all other MSs: तत्र पृच्छका

245. ख्: सस्फुटं; ग्: + न तत्र पृच्छका–; छ्, ज्, झ्: संस्फुतं

246. AS, TS: न तेषां कथितं ज्ञानं चित्तवृत्तेरपेक्षया (त स: –वृत्तिर–)।

247. All MSs: योग्यता 248. All MSs: तेषां

249. All MSs except घ्, छ्: –वन्दितं; AS: योयस्य प्रार्थितंयेषांयोयस्य कथितं त्वया।; TS:
येनास्य (क्: येंचास्य; ख्, ग्: येचास्य) चार्थितं (क्, ख्: –तो; ग्: –नो) देवि तत् तथा कथितं मया।

250. ग्: व्रतश्चांद्रायना–; घ्, छ्, ज्: व्रतश्चांद्रायणा–; AS and TS: कष्टयोगैस्तथापरै:।

251. झ्: रेचक; all other MSs: रेचके

252. झ्: पूरकंयोगे; all other MSs: पूरकंयोगे

253. All MSs: कुम्भके च तथा परे; AS and TS: सोपायैर्बहुभिर्महत् (ख्: सौपायैर्– प्रिये)।

254. All MSs: भ्रामिनी; TS क्, ग्: भ्रामिता; ख्: भामिता

255. AS: कर्मविस्तारे (त स: –विस्तारैर्) 256. TS: ज्ञातं (ख्: * तं)

257. AS: त्वया 258. AS: तस्तु

259. घ्, छ्: –वलोयेन; all other MSs: ज्ञानावलोपेन; AS: –लोकेन; TS क्, ख्: –मलेपेन; ग्:
–वलयेन 260. All MSs: पृच्छा

261. AS and TS: न च (TS क्, ख्, ग्: तच्च) पृष्टमवज्ञया 262. All MSs: रुद्राज्ञा

263. घ्: –पालका. This and the following line in the AS and TS read:

ब्रह्मा विष्णुस्तथा रुद्रस्तथा इन्द्र: प्रजापति:।
नन्दिस्कन्दगणा: सर्वे शक्राद्या (त स: शक्राद्या) ये च योगिन:।।

264. घ्: –गणा; all other MSs except क्, ख्: स्कान्द–

265. All MSs except क्, ख्: रिषयो

266. घ्: अविनास्तयोगेन; छ्, ज्: अविनास्तवयोगेन; AS: अर्विना–

267. All MSs: क्, ख्: सर्वत्रो चोपचर्यते; घ्: सर्वत्रोवापचर्यत:; all other MSs: सर्वत्रोवोपचर्यते;
AS: मुपचर्यते 268. झ्: शि * न; TS शिवाद् 269. TS: रहिता

270. This and the following word are missing in MS झ्. AS: न शिरे रहिता शक्तिर्

271. झ्: * 272. घ्: शक्ति:–

273. All MSs: वियोगं; AS: –गे 274. AS: दृश्यते

275. झ्: –रवंवर–; AS: –योरपि; TS: पवनाम्वरयोरिव (क्: पवनोम्बरयोरिव) See above, note
3/21a. 276. क्, ख्, ग्: शक्त्यो 277. AS: कारणरूपाय

278. घ्: सर्वमेवापचर्यत:; छ्: सर्वमेवापचर्यत; AS: शिव कृत्य प्रकुर्वति; TS: शिवकृत्यं (क्, ख्, ग्:
शिव:–) प्रवर्तते 279. छ्: वान्यं; TS: नान्योऽत्र (क्: नागोत्र)

280. AS and TS: कारणं 281. AS: कृत्वो पकुर्व्वति; TS: प्रकुर्वति

282. All MSs except क्, ख्: मंत्र; AS: मन्त्रं 283. AS and TS: शिव

284. AS and all MSs: समुद्दिष्टं; TS: समुद्दिष्टो (ग्: ?)

285. क्, ग्: शक्ति: * * *; all other MSs: शक्ति * * *; TS: वर्णास्तस्यैव वाचका: TS
(+1/31-32ab): + तत्र (ख्: तन्त्र) देव कुत: शक्तिर्गता त्यक्त्वा महेश्वरम्।

येन ते निष्फला जाता मन्त्राश्चामिततेजस:।। ३१ ।।
मातृका (ग्: –कान्) तु कथं जाता (ग्: ज्ञाता) मन्त्राणां (ख्: –णा) मातरी तुया।

286. AS: विषस्य 287. छ्: ज * नी 288. ग्, छ्, ज्: व

289. AS: सत्वरूपा 290. All MSs: वोधनी; AS and TS: निरोधा (ख्: ?).
This emendation agrees with the AS and the TS. 291. AS: च उद्दिष्टा

292. AS: लंवकस्याविसंस्थिता; TS: लम्बकस्योर्ध्वसंस्थिता (ग्: –ता:)

293. All MSs: –निवोधिन्या; AS: –निरोधी स्याद्; TS: –निरोधिन्ये
294. All MSs: सा च This emendation agrees with the AS and the TS.
295. ख्, ज्: प्रपव्यते; all other MSs except प्रपच्यते
296. घ्: तस्यो; all other MSs: तस्या: 297. क्, ग्: नादान्तज
298. AS: तस्यार्द्धे) नादजं लक्षमकारोयत्र गच्छति।; TS: तस्योर्ध्वे नादजं लक्षं मकारस्तत्र गच्छति।
299. Missing in MSs छ् 300. छ्: तत; घ्: तु; TS: तं
301. TS ख्: ? 302. AS: शिवस्थानगतंयत्रयत्र नादस्य चोद्भवम्।; TS: यत्र
नादसमुद्भव: (ख्: * * * * * व:)।
303. ख्: शून्ये. Instead of this line we find these two in the
AS: लंवकोच्चतरश्चैव (?) स्वोचिन्मो (?)यत्र सर्प्यते।
विसर्गान्तं तु तं प्रोक्तं द्वादशान्तं तु भामिनि।;
TS: लम्बकस्योर्ध्वतश्चैव द्वौ बिन्द्वौ (क्: दिव्यौ)यत्र ते प्रिये।। ८१।।
विसर्गान्तं तु तं प्रोक्तं द्वादशान्तं च भामिनि।।
304. घ्, छ्: कलातं; TS क्: कखान्तं
305. घ्, छ्: स्वरातं; TS: स्वरान्तश् (ख्: स्वरान्त)
306. झ्: मनात. मनोऽन्तं would be correct. 307. घ्: त
308. This quarter reads in the AS and the TS: षोडशान्तं च तं (अषंण्: तत्) स्मृतम्
309. TS: यत्र 310. छ्: शव्दा; AS: उत्पद्यते शब्दं; TS क्: शब्दे; ख्, ग्:
शब्द 311. घ्, छ्: भिन्नि; AS: –भिन्नं; TS ग्: * न्ना 312. All MSs: गच्छतो
313. AS: चात्र; TS: देवि 314. AS and TS: कुण्डलिका 315. AS: स्थिति:
316. Missing in ख् and झ्; घ्, छ्: तु; all other MSs: च; AS: *
317. घ्: विजानीया; AS and TS ग्: –या 318. TS: –त:
319. AS: हिसर्गादूर्ध्वगतश्चय:; TS: प्रिये (ख्: प्रिय:) 320. घ्, छ्: तस्यार्द्ध; all
other MSs: तस्यार्द्धे 321. TS क्: –स्त्रोतां; ख्: –माता; ग्: –स्त्रोत; AS:
–स्त्रोतो 322. AS and TS: मनोन्मनी (ख्: मनोत्मनि) 323. ग्: व्याविन्यान्ते; all
other MSs except घ्, छ्: व्यापिन्यान्ते; AS: व्यापिन्यातं; TS: व्यापिन्यातं 324. TS ख्, ग्:
देवसे 325. AS and TS: तत्र लीना मनोन्मनी 326. झ्: स्फाट–. M → N.
327. TS ख्: तन्त्र 328. TS: गुरुवक्त्रादध: (ख्: गुर–). N → M.
329. AS: गुरुवक्त्राद् विशेषत:; TS: प्रिये
330. AS: गुरुमूर्ध्नि परं स्थानं; TS: तस्योर्ध्वे गुरुवक्त्रं तु 331. TS: तं
332. AS: तं विदु:; TS ख्: + शक्तिस्थानन्तु त स्मृतम्। 333. घ्, छ्: शक्त्यन्ते
334. क्, ख्, झ्: भवेच्च, all other MSs: भवेत च्च
335. All MSs: यांच; AS: शक्तिस्थानं स्मृतं च्च लयांते भू तदुच्यते।; TS: शक्तिस्थानं स्मृतं तच्च
(क्: तत्र) लयान्तं (ख्: लयातुं; ग्: लयान्तु) तं
336. All MSs except घ्: कथिते 337. TS ख्: सशय: 338. AS: विंदुं च
339. छ्: विन्दुरतातां च; all other MSs: विंदुरतायां च; AS: संसारं. This emendation
agrees with the reading in the TS.
340. TS and MS क्, ग्: वरानने 341. TS ख्: ऐ 342. AS: चात्र; TS: देवि
343. क्, ग्, घ्: निरोधिन्यो 344. TS and all MSs except क्, ख्: –ता
345. घ्, झ्: तिर्यगति; all other MSs and TS: तिर्यगति:; AS: तिदगतिं
346. AS: प्रोक्तं 347. घ्: संसारस्ये
348. AS: संसारभयबन्धनी; TS: संसारभवबन्धनी
349. ग्, छ्, ज्: एषाच्चार:; घ्: एषोच्चार; AS: एषोच्चार; TS: एष चार
350. Missing in MS क्; घ्, छ्: समाख्यात; AS: –ता 351. All MSs: प्रवृत्तिस्थिति
352. AS: प्रवृत्तिरतिसन्नधी 353. घ्, छ्: ग्रहनं

354. AS: –वीक्ष्य; TS ख्ः पुनर्वक्ष्येद्; ग्ः पुनर्वक्षे 355. TS: योनेस् त्यागं

356. झ्ः –क; TS: –कां 357. AS: कृत्वा 358. TS ग्ः –मापुयात्

359. All MSs: सिद्धा– 360. AS and TS: एष विन्द्वात्मकोयोगो (AS:
विद्धात्मकंयोगं) यदा त्यक्तुं (AS: त्यक्तं) समीहते।

361. AS: भवेत्; MS. क्, ख् of TS. and all MSs: भवे 362. AS: सिद्धि; TS: देवि

363. क्ः –ग्रन्थी–; all other MSs –ग्रंथो–; all MSs except क्ः –समेच्छा तु; all other
MSs: समुच्छा तु 364. घ्ः ऊर्द्ध–

365. AS and TS: ब्रह्मस्थानगतस्त्यागो (क्ः –गतरुयागो) (AS: तत्रस्थानगतिस्त्यागो)यदा भवति शोभने
(AS: शोभन; ख्, ग्ः सो–)। 366. TS ख्ः व्रदा

367. ब्रह्मस्य चैकत्वं; AS: तदा ब्रह्मा ननेकत्वं; TS ख्ः ब्रह्मैसहैकत्व 368. ग्ः –स्पर्श

369. TS: तयोस्तु त्यक्तयोस्त्यक्तो 370. AS: तैस्त्यक्तैस्तु कृताः सर्वे पद्मजस्य तु कारणात्; TS
क्ः पटुजस्य नु कारणा; ख्ः पटुजस्य तु कारणा; ग्ः पद्मजस्य नु कारणा

371. क्, घ्, छ्ः कार्ये–; AS: –रूपं; TS क्, ग्ः –रूपो; ख्ः –रूषो

372. All MSs except घ्, छ्ः भवे; AS: व्रजेद्; TS: व्रजेद्

373. झ्ः विष्णु–; AS: विष्णुर्लयं गतः; TS: स्वकार्यमुपसंहृतः. The AS and TS add: विष्णुतत्वे
(AS: विष्णुस्तत्र) लयंयाति (AS: यान्ति) स्वकार्यकरणैः (AS: स्वकार्यकारणैः) सह।

केशवे (AS: केशवः) परमे तिष्ठेत् (AS: परमस्तिष्ठे) सोऽपि (AS: स्योमि) त्याज्यो (AS: त्यागो; ख्ः
त्याज्य) जनार्दन।

374. ग्, छ्ः –भावैत्यक्तैर्–; घ्ः –भावैर्त्यक्तैम्मुक्तोर्–; ज्ः प्राकृतैर्भावैः त्यक्तैर्मुक्तो; झ्ः प्राकृतैभावैः
त्यक्तैमुक्तो; AS: न शन्मृगयते भोगैस्त्यक्तैस्त्यक्तो; TS: रसेन्द्रियगतैर्भावैस्त्यक्तैस्त्यक्तो (ख्ः रसैन्द्रिय–; ग्ः
–गनभावैस्–) 375. क्, ग्ः केशवापि

376. क्, ज्, ग्ः ललाटोस्तत्र, ख्, झ्ः ललाटास्तत्र; घ्, छ्ः ललाटास्ते *; AS and TS: केशवोपि
लयं रुद्रे (AS: रुद्र)

377. AS, TS and all MSs except घ्ः व्यापारस्त्यक्त–

378. All MSs: अधिकाराणि विद्या सै. This emendation agrees with the reading in
the AS and TS.

379. AS: गणवेदिकः; TS: गुह्यवेदकः (ख्ः –वेदुकः; ग्ः गुण–)

380. All MSs: रुद्र; TS क्, ग्ः रुद्रोणो; ख्ः रुद्रोणाम्

381. TS क्, ग्ः परमस्तिष्ठेद्; ख्ः परसन्तिष्ठेद्

382. ग्, झ्ः –व्यापार–; घ्ः –संयतः; छ्ः –व्यापारसंयतः; AS: रुद्रेणैव तु सो तिष्ठे व्यापारेषु न
संयुता।; TS: व्यापारगुणसंयुतः 383. घ्, छ्ः यादि

384. AS: देवेशि; TS ग्ः –शे 385. घ्ः ईश्वरः; झ्ः इशवरम्; AS: ईश्वरो तेजरूपिणः; TS:
ऐश्वरे तेजरूपिणे 386. AS: बिन्दुस्थाने मकाराख्यं

387. AS: तेजोराशिर्विद्धीयते 388. All MSs: ते सौ सिद्धिविभागज्ञो. This
emendation agrees with the reading in the TS.

389. AS: तेजोसिद्धिस्तु भोगज्ञे पुनः कारणमेव च। 390. All MSs: तं

391. AS: ताब्युक्त्वा 392. AS: पूजते ह्यूर्ध्वे; TS: एतौ त्यक्त्वा व्रजेदूर्ध्वं (ख्ः
व्रजादूर्ध्व; ग्ः –दूर्द्द्वं) 393. All MSs: रुद्रस्तु; TS ख्ः रुद्रस्व

394. All MSs: गुरु– 395. AS: ईश्वराप्यन्यशा नादे

396. All MSs: शब्दाद्यास्तु; AS: शव्दादैः सु; TS: शब्दाख्ये तु 397. घ्, छ्ः –शिवः

398. घ्, छ्ः –युक्ता; AS: –युक्तं; TS: बुद्ध्याधिकरणेयुक्तै (ख्ः युक्तो). I take this to be a case
of deviant *visarga sandhi* and so have not emended it. Cf. below, 40/71d and see
note to 3/22b.

399. झ्ः गच्छंते; AS: गुण्यते. The root गम् is normally 1P. Cf. 40/69d and 40/76b.

400. TS: तथा 401. घ्, छ्ः तदा ईशोस्तथा; AS: सदानीशो; TS: ईश * *

402. ग्ः पोरोपसंहृतः; all other MSs: पारोपसंहृतः; AS: व्यापारस्थं सुसंहृतं; TS: स्वव्यापारसुसंहृतः
403. ज्ः शिवंविद्याच्चेसाकारं; all other MSs: शिवंविद्याच्चसाकारं; AS: शिवंविंद्यागुणाकारो. This emendation agrees with the reading in the TS.
404. All MSs: देवो; TS क्ः यजे देव; ख्ः यत्रैवेश; ग्ः यत्रैवेस्म
405. छ्ः नि * तस्तिष्ठेद्–; all other MSs except घ्ः –तिष्ठेत्–; AS: तेनैव परमस्तिष्ठेदीश्वर;
TS: ततैषो परमस्– 406. AS: ज्ञानवैदिकः।; TS क्, ग्ः ज्ञानधारकः
407. All MSs: –संह्यत्य 408. AS and TS: तु 409. All MSs: –भयं;
AS: परं लयः; TS: लयं स्वकं 410. AS and TS: परं
411. AS: कृत्यं स गच्छति; TS: क्रमात् (ख्, ग्ः क्रमा) त्यक्त्वा तु गच्छति
412. झ्ः स्वभावोद्यते; all other MSs: स्वभावोत्पद्यते. This and the following line are
missing in the AS and TS. 413. झ्ः रुद्रा; TS: रुद्र. Cf. above, 40/67c.
414. AS: ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरोऽपि चतुर्थकः।; TS: ऐश्वरोऽथ 415. TS ख्ः –धारास्
416. AS: बिन्दुः स
417. घ्ः तिष्ठतिः; TS: स्वगुणं गृह्य गच्छति। +

शिवे लीनास्तु ते सर्वे स्वशक्त्या हतविग्रहाः।
इच्छा ज्ञान क्रिया तेषां सर्वेषां (ख्ः सर्वेषा) करणानि तु।।
पूर्ववत् प्रतिसंचार कथितोऽत्र वरानने।

418. AS: न * वे; M → N. 419. AS: क्लेशे
420. TS: उद्भवे च तथा श्लेषे (क्, ग्ः श्लेष) लये 421. AS: तयातीते
422. घ्ः शक्तिया; TS ख्ः –परौ– 423. All MSs and AS: विंदु; TS: विश्वी
424. झ्ः –शिवान्मिका; TS ख्ः सिचात्मिका
425. All MSs: तत्वाध्वाने; AS: तत्त्वाधाराः; TS: तत्राधारा 426. TS: –नि
427. AS: –चरेति 428. Missing in MS क् and ग्; all other MSs:
क्रमात् क्रमात्; AS: क्रमाक्रमे 429. All MSs: यदाशिवादि; AS: –प
430. घ्ः –शंघोरं; all other MSs: –संघोरं
431. All MSs: उन्मनाते; AS: मनन्ते तु; TS: मनोविन्दुर् 432. AS and TS: वरारोहे
433. TS ख्ः या 434. TS: चेता
435. All MSs except क्, घ्, छ्ः महाध्वनिः; AS: महेश्वरि
436. AS: संहृतमात्रेण; TS: संहृत–
437. ग्, ज्, झ्ः काव्य व; घ्, छ्ः काव्ये च; all other MSs: काव्यवत्
438. See above, note to 3/15d. 439. छ्ः नर; AS and TS: तनुः
440. झ्ः –धर्म्मान्कौ; AS and TS: –को
441. घ्, छ्ः वन्धै; TS: वन्धस् 442. AS and TS: नष्टो
443. ग्, घ्ः तै–; AS: तेनानन्देन जगतो; TS: तेन नष्टेन सुश्रोणि
444. घ्, छ्ः परं; AS and TS: परमं पदं 445. AS: देहं
446. ग्, घ्, छ्, ज्ः यावदेहो–; AS: –वंधे; TS क्, ग्ः यावद् दैत्यैर्महाबन्धैर्न; ख्ः यावदतैर्म्महावन्धै
447. AS: न मुच्यस्तु वरानन; TS: मुच्यन्ते वरानने
448. घ्ः भुतां वेत्; छ्ः ऽतां वेत् 449. All MSs except घ्, छ्ः ततो
450. क्, ज्ः मोक्षो; all other MSs: मोक्षं; AS: मैक्षं; TS: मोक्ष
451. ग्ः षट्विधाथैवि; घ्ः षड्विधार्थैवि; all other MSs: षड्विधार्थेवि; AS: षड्विधेऽध्वनि; TS क्,
ग्ः षड्विधार्द्धेपि; ख्ः षड्विधोद्धेपि
452. ग्, छ्, ज्, झ्ः शोधित; all other MSs and AS: शोधितं 453. घ्ः एव; AS: एष
454. AS and MSs घ्, छ्ः महा; झ्ः तागोमया 455. TS: देवि
456. क्ः ख्यापिते. The use of the causative here is peculiar.
457. AS: मतः; TS: अधः 458. AS: शिवेति; TS: शिवेऽपि

459. AS: चात्र; TS: देवि 460. All MSs except क्, ख्: समन्न–
461. TS क्: यत्रा 462. क्: शक्तिररामा–; ग्: शक्तिररामाख्या; घ्, छ्: शक्तिरेनामाख्य; AS: कुंडलेशक्ति–; TS: शक्ति– –अमनस्का
463. TS ख्: मनोत्मनी 464. TS ख्: शक्तित्र * समोपेता
465. AS: निरोधिने 466. AS: अधोऽसौ; TS: अधोमा
467. AS: वोधिनी 468. AS: तु सदाशिवे
469. All MSs: द्विभिर्भावैर्गता; AS: द्वयोद्धावगतोस्. This emendation agrees with the reading in the TS. But see note to 11/65c.
470. AS: त्वेका 471. झ्: पश्चा 472. छ्: भिन्न
473. AS: कृत्यभेदादनन्तत:; TS क्, ग्: कृत्यभेदेर् अनन्तता; ख्: कृत्यभेदे अनन्तता
474. The root सृज् is normally 6P. 475. AS: तु
476. AS: सर्वम् 477. TS क्, ग्: –भुवनान्तगं
478. All MSs: तन; TS: संहरेच्च (ख्: स–) न
479. TS: सन्देह:; AS: सचर क्ता स नंदेहं 480. All MSs: –भेदैर्न
481. AS: सर्वत:; TS: पार्वति 482. All MSs: सृष्टि
483. AS: कामरूपात् सृजेत् सूक्ष्मा ज्येष्ठाकारा प्रलापयेत्।; TS: वामारूपा सृजेत् पूर्वं ज्येष्टाधारा प्रपालने (क्, ग्: –लनं)। 484. All MSs: संघरणी
485. AS: संहरेद् रोद्ररूपेण; TS: संहारो रौद्ररूपेण
486. घ्, छ्: ह्येच; AS: एका नेकस्; TS: एव 487. TS: प्रिये
488. घ्: सां 489. AS and TS: तु 490. AS: शक्तिर्
491. TS: तथा 492. झ्: पञ्च–; AS: पञ्चाशभेद–
493. AS: रूपरूपेण 494. TS ख्: ज्ञात *
495. TS: –नायिके; AS: वर्त्तिनायकी 496. AS: तदा 497. TS: व्याप्तमिमं शेषं
498. TS: प्रिये 499. AS and TS: ज्ञेय– 500. AS and TS: तु
501. AS: मण्डले 502. AS: तत्र प्राप्तो; TS: तत्र (ख्, ग्: तन्त्र) प्राप्तो
503. AS: भवेन्नाथ; TS क्, ग्: –देवि; ख्: भवे देवि 504. AS: उन्मना
505. मनोवर्जित: would be regular. 506. AS: –तं
507. All MSs: – ज्ञात्वादि–; AS: –ज्ञन्त्वादि एव च 508. TS: धर्मा
509. झ्: व्राह्मणि कारणैर् all other MSs: व्रह्माणि कारणैर्. This emendation agrees with the reading in the AS and TS. 510. AS: चात्र; TS: देवि
511. ग्: मुक्ता; all other MSs: मुक्तो; TS: ते संयुक्तो
512. AS: तेयुक्ता भवते ह्यसौ।; TS: भवत्यसौ
513. घ्, छ्: पश्चद्; AS: योपि; TS: सापि 514. AS and TS: रन्ध्रे
515. AS: शून्ये 516. AS: पद्मात्मके कुले; TS: शून्ये पद्मात्मके प्रिये
517. क्: मयातीतं; ख्, झ्: मनो–; AS: मनोतीतं 518. AS and TS: तं
519. AS: पद्मजात्मकं; TS: पद्मजन्मन:
520. TS: विमुक्तस्तु क्: विमुक्तेन; ख्: विमुक्तोण:; ग्: विमुक्तेण:
521. ग्: –संहत:; all other MSs and TS: –संहृत:; TS: –हृत:; AS: तस्मिन्युक्ते मुमुक्षूणां सुकृतेषु च (न) संहृत:।. तदा, the correlative pronoun is required.
522. ज्: तस्योर्द्धे; AS: यस्योर्ध्वे 523. AS: स्थितो 524. झ्: निर्गुणा
525. This and the following three lines are missing in MS घ् and छ्. AS and TS: –संभव: (ख्: स * *) 526. All MSs: निश्चेतनो
527. क्, ज्: सचैतन्ये; ख्: सचैतन्य; झ्: सचैतन्या; all other MSs: सचैतन्यो AS: अचेतन: सचेतस्श्च; TS: अचेतन: सुचेता च 528. AS: मुमुक्षु च; TS: मुमुक्षव:

529. All MSs: अनन्तो शाश्वतो 530. AS and TS: स शिवः परमो मोक्षो. Either one can take this to be a case of deviant *sandhi* or else that it has not taken place between *pādas*.
531. ग्: पुण्य * *; AS: न स पुण्यमपुण्यं
532. AS: –र
533. TS: परः
534. This and the following line are missing in the AS and the TS.
535. छ्: स्वत्सैवात्मना; all MSs: स्वत्मैवात्मना
536. घ्, छ्: पुनर्व्वर्द्ध; झ्: पुनर्व्वे; all other MSs: पुनर्व्वद्ध 537. All MSs: मुक्ताश्चैवात्म
538. घ्, छ्: नान्मना; all other MSs: नात्मना. IM 7.
539. All MSs: योगंविद्यात्मकं भवेत्; AS: योगविद्यात्मकश्च सः; TS: योगविन्द्वात्मकः प्रिये
540. AS: विपश्चिद्भिः 541. One wonders whether this is the subject or the object given the frequency with which masculine become neuter.
542. AS: समासेन महोदितः।; TS: ज्ञातव्यस्तु विपश्चिद्भिः समासात् (क्, ग्: समासा; ख्: समासत) तदुदीरितः।
543. AS: नादभेदं तु नादेन नादेनाक्रम्य वेधयेत्।; TS: तु शृणुष्व मे (क्: प्रिये)
544. AS: नादं–; MSs. क्, ग् of TS ख्: नादः–; MSs क्: –कुण्डलि; ख्, घ्: कुण्डलिनि
545. AS: तु कुण्डली ज्ञेयं 546. All MSs: भास्वधः सं. This emendation agrees with the reading in the AS and the TS.
547. AS: व्यवस्थितम्; TS: –ताः 548. ज्, झ्: वरते; all other MSs: चरते; AS: शिरसा
549. TS ग्: –न
550. TS: तु
551. TS क्: ब्रह्माद्याःशिवपर्यन्ता; ख्, ग्: ब्रह्माद्या शिवपर्यन्ता 552. TS: भित्वाद्
553. छ्, ज्: ऊर्द्ध–
554. AS: ऊर्ध्वगतिस्तदा; TS: ऊर्ध्वं गता (ख्: भता) तु सा. A present active is required here. Cf. 41/32b. The TS adds: ज्ञानक्रिया तथा चेच्छा ब्रह्मादीनां (ख्: –ना) वरानने। स्वे (क्: स्वैः, ख्, ग्: स्वै) स्वे (क्: स्वैः, ख्, ग्: स्वै) स्थाने (क्, ख्, ग्: षु) यत् कृत्यं तं तु त्यक्त्वा गता (क्, ख्, ग्: गताः) तु सा।
555. घ्, छ्: मनोबि * *; all other MSs: –विन्दु; AS: मनेविंदु; TS: –विन्दु
556. AS: निर्गतं; TS: निर्गता
557. All MSs except घ्, छ्: –पंचक; TS: –पञ्चकैः (क्, ख्, ग्: –पञ्चके)
558. घ्: सर * नुशशिप्रख्या; छ्: शर * नुशशिप्रख्या; all other MSs: शरदानु–; AS: शरदाकाशशिप्रख्यं; TS क्, ग्: शरद * शशि–; ख्: शरदभ्रमशि–
559. AS: –समुज्वलं; TS ख्: तट्टित्कोटि–
560. AS: –सां; TS: –भाषा 561. घ्: प्रवालाङ्कुत्वसन्निभा; TS क्: –सात्विषा; ख्, ग्: –सान्विषा
562. AS: ऊर्णतन्तुनिभां सौम्यां; TS: –निभा ज्ञेया
563. AS: पद्मसूत्रप्रकाशिनीं; TS: –सूत्रनिभाथवा (ख्: निभा * *)
564. AS: –भासां; TS: –चैव 565. झ्: प्रवालांकुरन्निभा. MS झ् next repeates the previous and then this line. AS: शरद्दीपशिखोपमां; TS: शरदीव–
566. All MSs: तस्यान्ते This emendation agrees with the reading in the TS.
567. AS: तस्याश्च अपरं 568. घ्, छ्: विन्दुहुताशकशिकाकृति; ज्, झ्: बिन्दुर्हुता–; AS: विंदुहुताशकनकाकृतिः; TS क्: विन्दुहुताशं कर्णिकाकृतिः; ख्: विन्दुहुताशकणिकाकृति; ग्: विन्दुहुताशकर्णिकाकृति
569. All MSs: विन्दु. Instead of this the TS reads:

नलिनीव दले देवि तुषारकणिकाकृतिः (क्, ग्: –कर्णिका–) ।. This line is missing in the AS which reads the following line, also found in the TS, instead:

एवंविधा (AS: विधं (ख्: विध)) गृहीत्वा तु शेषा (AS: शेषान्) वंधाः (AS: बन्धान् (क्, ग्: वन्धौ; ख्: वद्धा)) परिच्छिनेत्।
570. All MSs: पूरिता 571. घ्, छ्: पञ्चकार * कं

572. ख्: धरित्थतत्; घ्: परिस्थित: झ्: धरित्थितत्; all other MSs: परित्थितत्. This line is missing in the AS and TS. 573. AS: विसमेन 574. AS: ह्यस्थं

575. AS: आकृष्यैवं; TS: हृत्स्थमाकृष्य

576. घ्: शनै; छ्, ज्: शनै:; AS: शरै:) शनै:

577. क्: –चालेयथा; ख्, ग्, झ्: –वालेयथा; AS and TS: पद्मनालगतं

578. AS: अम्वरस्थं प्रकल्पयेत्। + तद्वाह्य च शरीरस्थं वृद्धायु* * * *स्वमम्।; TS: अम्वरस्थो विकर्षयेत्। + तद्वद्योगी शरीरस्थो (क्, ख्, ग्: –स्थं) हृद्वायुमपकर्षयेत्।

579. All MSs: यदा; TS ग्: यधा 580. क्: दीपे

581. घ्, छ्: निवो–; AS: निवासस्थो; TS क्: निवातस्यं; ख्: निवातस्थ; ग्: निवातस्थं

582. AS: अव्युच्छिन्नगतात्मन:; TS क्: अविच्छिन्नगतिं प्रिये; ख्, ग्: अविच्छिन्नगति प्रिये; AS and TS: + तद्वद् देवि मन: (क्, ख्, ग्: मत:; AS: तद्गतोपि मन:) कार्यं (ख्: कार्य) शक्त्याधारे तु (क्, ख्, ग्: –रस्तु) एकत:।

त्यक्त्वा (AS: त्यक्ता) तु कारणान् (AS: कर्षणं; ग्: –णा) सर्वान् (AS: सर्वं) यदा (AS: यदि) रुद्रगतिर्भवेत्। 583. घ्: ततोर्द्ध; छ्, ज्: ततोर्द्धे; all other MSs: ततो–

584. क्: भ्रुवोश्चैव शुभेक्षणे; ख्, झ्: भ्रुवौ चैव शुभेक्षणे; all other MSs भ्रुवो चैव शुभेक्षणे; All MSs: शुभेक्षणे; AS: तदा मु क्तोचितौ द्वै तु द्रुवोरंतरमण्डले।; TS: तदा तु कुञ्चितौ द्वौ तु भ्रुवौ चैव शुभेक्षणे (ख्: –णो)। 585. All MSs: शुभेक्षणे

586. All MSs: विक्षेपौ ऊर्ध्वगौ; AS: विक्षेप ऊर्ध्वत:; TS: विक्षेपस्तूर्ध्वत:

587. AS: कार्य:–; TS: कार्य–; घ्, छ्, ज्, झ्: कचये AS: तुंचयेत्; TS: कुञ्चयेत

588. घ्, छ्: तत्पुटकृयं; all other MSs: तत्पुटद्वयम् AS: तत्स्फुटद्वये; TS: (ग्: द्वय:)

589. TS: त्रिशूल 590. AS: सुरनायकं; TS: खेचरस्थं तु कर्तव्यं सुरनायिके

591. All MSs: शक्त्याग्रे

592. घ्: तुषनिकनिका–; all MSs except क्: –कृति:; all other MSs: –कृति:. Instead of this line the AS reads these two:

नलिनीदलवच्चक्रे तुषारकनकप्रभम्।
नाड्यन्तरगतं शुक्रं वीरत्वं प्राप्तवानपि।.

Instead of this line the TS reads:

कराभ्यां पीडनं (ग्: –न) कार्यमुपद्वारगतस्य (ख्: कार्यमप–) तु।
ऊर्ध्वे तु गच्छते शीघ्रं यत्र रन्ध्रं तु पद्मजम् (ख्: –जा)।।
नाड्यावस्थो भवेदेवं नान्यथा वीरनायिका।

593. घ्, छ्, ज्, झ्: –नाद्या; all other MSs: –नाड्या. This quarter reads in the AS: नाड्यावस्था (त्ण् स्ण्: –वस्थो)यदा जाता (त्ण् स्ण्: जातस्

594. MSs ख् and झ् repeate from कृत्वा कुञ्चयेत् पुटद्वयम् up to here and then continue. 595. AS and TS: तदा कारणकां त्यजेत्

596. TS: पूरकैर्योगै: (ख्: पूरकै–) 597. All MSs: रेचको पूरकश्चैव कुम्भकश्चोपबृंहत:; AS: कुम्भकै: साधिवर्णकै:।; TS: कुम्भकै: सोपपत्तिकै:

598. AS: देवकारणकं; TS: एवं कारणकां

599. क्, ग्, घ्: त्यज्ये; all other MSs: त्यज्य

600. AS: स च शक्तिपदो; TS क्: शक्ति:–; ग्: शक्तिस्–

601. AS: भाव्य; TS ख्: तस्या 602. TS: भविष्येत अणिमादि–

603. घ्, छ्: अतीता * गतं 604. AS and TS: अतीतानागतार्थं च

605. TS ख्: वर्तुमाने 606. छ्: विन्दत; झ्: बिन्दुते; TS क्: विद्यते; ख्, ग्: विन्द्यते. This and the following line are missing in the AS.

607. TS: नाड्याधारो महेश्वर:।

+ अतीतं चेति नाभिस्थं वर्तमानं हृदि स्थितम्।

लम्बकस्थं भविष्यं चयदा शक्तिसमो (क्, ख्, ग्: –समं) भवेत्।। १३९।।
ज्ञानविज्ञानसंपन्नः (ख्: –संपन्न) प्रविशेच्छाश्वतीं तनुम् (ग्: तुरुं)।
608. ख्, ग्, ज्, झ्: + कथिनादस्थं. This line is missing in the AS.
609. TS: देवि 610. घ्: हिः; TS ख्: तु. The TS continues with a
long passage (TS 1/141-205ab) which is omitted both here and in the AS. See
notes to the translation. 611. All MSs except छ्: शक्तिस्थं
612. AS and TS: तु 613. All MSs: यदा
614. All MSs: –भेदेन This emendation accords with the reading in the TS.
615. AS: अवर्णवर्णयोश्चात्र वर्णावर्णविचारतः।
तथाहं कथयिष्यामि निश्चयं कुलप्रत्ययम्।; TS: यथा सा संस्थितानघे।
616. क्, ग्: पूर्व्वव कथिता तुभ्यं; all other MSs: पूर्व्वेव कथिता तुभ्यं; AS and TS: पूर्वंये
कथिता मन्त्राः (त्ष्ण्: मन्त्रा). Cf. above, 39/75a and 40/8d for this deviant *sandhi*.
617. घ्: प्रामाणकं; छ्: सप्तकोति–; AS: सप्तकोटिस्तु संख्यया; TS: –कोटिरसंख्यया
618. AS: गोपिताश्च 619. AS: वर्णरूपाः प्रकाशिताः; TS: गोपितास्ते पुरा देवि (ग्:
?) वर्णरूपावतारिताः (ग्: * *?रूपा–)। 620. AS and TS: ते न प्रसिद्ध्यन्ति
621. ग्: –ना; TS ख्: + जीव 622. TS: जीवभूतास्तु 623. AS: या स्थिता
624. All MSs except घ्, छ्: रक्तिर्–; TS: या स्थिता शक्तिरव्यया
625. AS: ढीना वरारोहे; TS: –हे 626. AS: निष्फलाः; TS ख्: निस्फला
627. AS: शरदाभ्रवत्; TS: शरदाम्बुदाः (ख्: –दा; ग्: सरदास्बुदा). Although the reading in
the AS is better Sanskrit the accepted one is supported by all the MSs as well as
the TS. The TS continues with 1/209cd-212 not found here or in the AS.
However, they appear, with variants, in a passage quoted from the TS in Ś. Sū. vi.,
p. 80. See notes to the translation. 628. क्, ग्: मात्रिका
629. AS: तु मातृका चक्रे; TS: तु मातृका देवि
630. TS: परा तेजसमन्विता (क्: –ताः) 631. AS: सर्वं
632. झ्: –भुवनान्तिक; TS ख्: आब्रह्मा– 633. All MSs: तत्रस्थस्
634. TS ख्: यथा 635. ग्, छ्, ज्, झ्: –ताः; AS: तत्रस्थोऽपियदायोगी
व्यापित्वेपि रजःपुरे।; TS: व्यापित्वेन सुरार्चिते। 636. घ्, छ्: यदा; AS: यदा; TS: अवर्णस्थो (ख्:
अवर्णस्था)यथा (क्: यदा) 637. All MSs except घ्, झ्: कर्णं; TS क्: वर्णो; ख्:
वर्णास्; ग्: वर्णा. M → N. We find the regular masculine gender in the TS.
638. All MSs: सर्वगतो 639. TS: स्थितः (ख्, ग्: स्थितस्) सर्वगत (ख्: सर्वजगत्)
प्रभुः 640. TS: तथा ते
641. AS: निर्णिक्तं शक्तिभेदसि; TS: निर्णयार्थं (ख्: –थ) सुरार्चिते 642. TS ख्: नास्ति
643. MS ख्, ग् and all MSs: शक्ति 644. छ्: सूष्मा
645. AS: निराचारा निरामया 646. All MSs: ह्रिद्विंदु; AS: ह्रिद्विंदु
647. TS: प्रसुप्त 648. छ्: भु * गा कृतिः 649. TS ख्: सप्तो
650. TS: महाभागे 651. All MSs: विन्दते प्रभो AS: किञ्चिन्मन्यते पदम्;
TS: किञ्चिन्मन्यते उमे। + 1/217, see notes to translation.
652. All MSs except घ्, छ्: निरादेन; AS: प्रबुद्धस्तु तिनादेन
653. AS: परेण ज्ञानरूपिणः।; TS: परेण ज्ञानरूपिणा। The TS continues with TS
1/218cd-222. See notes to the translation.
654. झ्: क्षोभमाया; AS: –मायाति
655. क्, ग्: त्सज्ञेनेव्यव; घ्, छ्: त्सजुनेश्चैव; all other MSs: त्सज्ञेनेक्येव; AS: रेखार्थ
656. घ्: कुन्दली; AS: मुखकुण्डली; TS: रेखैवामृतकुण्डली (क्, ग्: रेखे–; ख्: रेख–)
657. घ्, छ्: रेर्खनी; झ्: रखनी; all other MSs: रेखनी

658. AS: उभयोर्बिन्दुमध्यमा; TS: उमौ (ख्ः उसो) बिन्दुविमध्यगा
659. All MSs: विपथा मा; AS: त्रिपथी सा
660. TS: नामेन 661. AS: भिन्नकलोदिता
662. AS and TS: समुद्दिष्टा 663. All MSs: –मार्गा च–; ग्, छ्, ज्, झ्ः –रोधिनी;
all other MSs: –रोधनी 664. AS: –सकला
665. घ्ः शशाङ्कोर्द्ध–; TS: शशाङ्कशकलाकारा (क्, ग्ः –सकला–)
666. घ्ः –चण्डिका; छ्ः –चन्दिका; TS: चार्धचन्द्रिका (ख्ः चार्द्ध * * *)
667. AS: एकमेकं 668. AS: पुरा–; TS क्, ग्ः शक्ति * *; ख्ः शक्तितृधा
669. TS क्ः या 670. AS and TS: तु
671. ग्ः प्रत्या; घ्, छ्ः यत्यो; all other MSs: पत्या
672. छ्ः युक्तोठियुक्तेभ्यो; all other MSs: युक्तोवियुक्तेभ्यो; AS: युक्तिवियुक्तिभ्यः
673. AS: अपवर्गतः 674. TS: तु स्मृता 675. AS: मा
676. All MSs: नैव–; TS: नववर्गोपलक्षिताः
677. All MSs except घ्, छ्ः एक–; TS क्, ग्ः –मंतुगता
678. AS: लोका; TS: देवि 679. AS: सद्यादीनि
680. TS: सद्यादिभिर्यथाक्रमम् (क्ः सद्वादि–)
681. AS: तेच; TS: ख्ः ? 682. घ्, छ्ः पंच *; AS: पञ्चविधा; TS: पञ्चविधा
683. AS: शक्तिः ज्ञातव्यं वीरनायक।; TS: सुरनायिके
684. AS: स्वरद्वादशधा विद्या; TS: देवि
685. घ् छ्ः उदाहृतं; TS क्ः –ताः 686. झ्ः –क्षकान्ता; AS: –न्तं
687. AS: स्थितं 688. ज्, झ्ः पञ्चाशभेदतः; AS: पञ्चाशभेदसि; TS:
पञ्चाशभेदतः (ख्ः पञ्चमभेदतः) 689. झ्ः रवा; all other MSs: एका रावा; AS:
एकानवास्; TS ख्ः एकानवा 690. TS: हृद्देशस्था (क्ः ह्यदेशस्था)
691. क्, ग्, झ्ः कर्ण; all other MSs: कर्णे; AS: कर्णौ
692. All MSs: द्विधावक; AS: ज्ञेयौ द्विरानवौ; TS: द्विराणवाः
693. All MSs: त्रिरावा वेदितव्या; TS: त्रिराणवा तु विज्ञेया
694. All MSs: –मूलंयदासृता; AS: त्रिधानवास्तु ज्ञातव्यं जिह्वामूले सदाश्रितम्।; TS: जिह्वामूलेयदा
स्थिता
695. घ्ः –निश्पत्तिनवभदैर्; छ्ः निश्पत्तिनवभेदैर्; all other MSs: –निष्पत्ति–; AS: कर्णनिष्यन्ति
नवभेद; TS: वर्णनिष्पत्तिर्भवती तु 696. AS: क्रमेण तु; TS: न संशयः
697. All MSs except क्ः चोत्पत्ति; AS: उत्पत्तिर्; TS: निष्पत्तिः (ख्, ग्ः –त्ति)
698. AS: नादस्योपरि तिष्ठति; TS: सब्दव्याप्तं (ख्ः –त) चराचरम् (ख्ः चरचरं; ग्ः –रः)।
+ शिरे रौद्रीं (क्, ख्, ग्ः रौद्री) न्यसेत् (ख्ः न्यसे) पूर्वं वक्त्रे वामा प्रकीर्तिता (क्, ख्, ग्ः –ताः)।
अम्बिका बाहुरित्युक्ता ज्येष्ठा चैवायुधं स्मृतम्।। २३०।।
श्रीकण्ठो हि समाख्यातो (क्, ख्, ग्ः –त) व्यापकः परमेश्वरः।
699. All MSs: ह्येकं तथा 700. घ्ः –वला; AS: यथा एकस्तथा चाष्टौ षोडशैते
महानिलाः।; TS क्, ग्ः षोडशैव महाविलाः; ख्ः सर्वैषोडशेव महानिलाः
701. घ्ः पंचविशत्. See above, note to 3/9c.
702. AS: पञ्चविंशतिमः पश्चात्; TS क्ः पञ्चात्
703. All MSs except घ्ः तस्योद्वे; AS: तस्योर्द्ध; TS ख्ः तस्यार्ध्वे
704. All MSs: नवस्तथा; AS: पुनरेकतः।; TS: स्मृता
705. AS: -योगेन; TS ख्, ग्ः –न 706. AS: पञ्चशानां; पञ्चाशताम् is the regular form.
707. AS: –वम्. The TS adds 1/234-236ab. See notes to the translation.

708. क्, ग्: शवेहारार्थे; all other MSs: शवहारार्थे; AS: व्यवहारे; TS ख्: व्यव * रार्थे.
Although the reading in the AS fits the metre, I have chosen to emend to the one
indicated by the MSs which makes better sense and is supported by the TS.
709. छ्: सृष्ट्या; all other MSs: सृष्टा; AS: सृष्टा; TS क्, ग्: सृष्टा; ख्: म्रष्टा
710. घ्: –ति: 711. All MSs: व्यक्तिं; TS: रुद्रैर्
712. क्, ग्: चना; ख्, ज्: वना; झ्: वरा
713. घ्, छ्: तेस्तु; TS क्: शब्दो; ख्: शब्द; ग्: सब्दो 714. All MSs: न
715. AS: नास्ति रुद्रैर्विना शब्दं न मन्त्रं मातृकैर्विना।; TS see notes to the translation.
716. AS: तस्मादेवं; TS: देवि 717. All MSs except घ्, छ्: सर्व्वदं; TS: सर्वे तं.
सर्वमिदं would be correct but too long for the metre. See note to 3/12c and cf.
40/125d. 718. AS: सर्वमेकं त्रिकोद्भवं; TS क्, ग्: मातृकोद्भवां
719. AS: भैरवात्. F → M/N. This reading is confirmed in TS 1/238cd. Cf.
below, 40/125ab. This and the following line are missing in the TS.
720. क्, घ्, छ्: परं मंत्रं; all other MSs: परं मन्त्र
721. ग्, ज्, झ्: गुरौत: परं देव; घ्: गुरोरात: परं देव; all other MSs: गुरोत: परं देव; AS: अपरं
देवं 722. Cf. above, 40/124a. 723. AS: परा संज्ञा; TS: संज्ञा 724. झ्: मात्रिका
725. TS: न मन्त्रो मातृकात् परम् 726. TS ख्: स्थूलसूक्ष्मा–
727. All MSs except ख्, घ्, ज्: सर्व्वदं. Cf. above, 40/123d.
728. AS: मातृकाक्रमनिर्णयम्; TS: मातृकादेहसंभवम्
729. ग्, ज्: सर्व्व; AS: यतश्चोत्पद्यते शब्दं लयं
730. AS: तत्रैव गच्छति; TS: यत्र चोत्पद्यते शब्दो लयं (क्, ग्: भयं, ख्: लय) तत्रैव गच्छति (ग्:
गच्छति:)। 731. ख्, ग्, ज्, झ्: जते
732. झ्: विन्दु–; all other MSs except ग्: विंदु–; AS: जलमध्ये यथा देवस्य
733. AS: मुत्पतीश्च विनाशनम्; TS: जलमध्ये (क्: जन–) यथा बिन्दुरुत्पन्नश्च विनश्यति।
734. AS: तद्वदेव हि भूतानां; TS: तद्वदेव हि शब्दात्मा
735. क्: मनोविंदेर्; घ्: मनोर्वींदोर्; all MSs: मनोविंदोर्; AS: मनोविंद्व; TS: मनविन्दो
736. AS: पलीयते; TS ख्: विंलीयते
737. All MSs: शिरो रौद्री; AS: शिरा रौद्री; TS: शिरे रौद्री
738. TS ख्: परित्याज 739. छ्, ज्: ज्यष्ठा; झ्: * ष्टा; all other MSs: ज्येष्टा
740. AS: श्रेष्ठमायुधमुत्सृजेत्; TS: ज्येष्ठामायुधमुत्सृजेत् (ख्, ग्: –मुछृजेत्)
741. क्, ख्: –रस्विका 742. AS and TS: see notes to the translation.
743. AS: सं 744. घ्, छ्: भवेच्छक्ति * न्
745. घ्: प्राणया; छ्: प्रानया; all other MSs: प्रीतया; AS: यथा त्वं
746. क्, ग्: भैरवो; AS: वल्लभ:; TS: यथा त्वं च प्रियो (क्, ख्, ग्: प्रिया) मम
747. All MSs: संदेहो 748. AS: साधकेन्द्रै: प्रपूज्यते; TS: भवते साधकेन्द्रस्तु पूज्या
पूज्यतमो भवेत्। 749. क्: –सृता; all other MSs: सृतो; AS and TS:
वामा ब्रह्म स्मृतो 750. AS: रुद्रो; TS: भद्रे
751. TS. and MSs: घ्: विष्णु 752. AS: –ता:
753. All MSs except घ्, छ्: रौद्र्यां
754. घ्, छ्: रुद्रं; all other MSs: रुद्रं AS and TS: रौद्री रुद्रो
755. AS and TS: वरारोहे 756. AS: –रो; TS क्, ग्: अंविकार्येश्वरो; ख्: अंविकार्यश्वरो
757. घ्: सयोगोच्च शिवं देवं; छ्: संयोगाच्च शिवं देवं; all other MSs: सयोगो च शिवं देवं; AS:
संयोगाच्छक्तिरूपं तु; TS: संयोग शब्दरूपस्तु 758. All MSs: शैवो 759. TS ग्: –क
760. All MSs except छ्: परं 761. TS: पञ्चकारणको (क्, ग्: पञ्चकार * को)

762. AS: देवं; TS: देवि 763. All MSs: व्यापकादौ; AS: व्यापकत्वं; TS क्, ग्: – कत्वे; ख्: –त्व
764. TS: –ताः। TS adds 1/246cd-247, see notes to translation.
765. M → N. In the TS we find the regular gender.
766. AS: वासमुद्दिष्टा; TS: उदयो वामया ज्ञेयो (क्, ग्: ज्ञेयौ; ख्: ज्ञेया)
767. क्, ख्, झ्: –दिन; AS: ज्येष्ठ मध्यदिनं. M → N.
768. AS: भवेत् 769. घ्, छ्: रौद्रयां; झ्: रौद्र्य; AS and TS: रौद्री
770. AS: च 771. क्, घ्: तस्यास्तमनं; छ्: तस्यांशास्तमनं; ग्, झ्: –तस्यां
चैवास्तमन; all other MSs: तस्यां चैवास्तमने; TS: तदैवास्तमनं
772. AS: रेचके 773. All MSs: प्रोक्ता; AS: प्रोक्तं; TS: प्रोक्ताः
774. AS: पूरके ज्येष्ठया विदुः; TS: पूरको ज्येष्ठया विदुः 775. All MSs: रौद्रां
776. TS: कुम्भको रौद्रया ज्ञेय (ख्: ज्ञेया)
777. झ्: स्वभवस्था; all other MSs: स्वाभवस्था
778. AS: कुम्भको रौद्रयाधारा स्वभावस्था तु अंविकाः।; TS क्, ग्: स्वभावस्थस्य अम्बिका; ख्: स्वभावस्थस्थ अम्बिका
779. This and the following line reads in the TS: इडा वामा समाख्याता रौद्री पिङ्गलसंज्ञके।
सुषुम्णा ज्येष्ठगा (ख्: ज्येष्ठ *) शक्तिर्विषुवेव (क्: –विष्णवेव) निगद्यते।। २५०।।
780. All MSs except क्, ख्: सुषुम्नातस्था; AS: रौद्री सुषुम्ननाड्याया. IM 5.
781. AS: विषुवंतं 782. AS: नगद्यते
783. All MSs: उद्भवं; AS: उद्भवा
784. ग्: ज्ञया. The following up to प्रसुप्ता has been restored from the AS and
TS. 785. AS: अमावास्या उदाहृता
786. TS क्, ख्, ग्: –स्थास्; AS: विश्लेषणस्था
787. AS: लयातीते परा 788. AS: अध्वा
789. All MSs: –नायिके; AS: सुरनायिका; TS ग्: नायि *? 790. AS: शक्तिः
791. घ्, छ्: सुषुप्ता; TS: प्रसुप्त 792. झ्: कथेच्छा श्रेषमे; all other MSs: कथेच्छा श्लेषमे;
AS: कण्ठस्थाने स्थिता; TS क्, ग्: –नोर्ध्वतो; ख्: –नोर्ध्वसो. This emendation agrees with the
reading in the TS. 793. All MSs except घ्, छ्: द्रौद्री
794. TS ख्: जत्र 795. All MSs and AS: प्रवाहं
796. All MSs and AS: रौद्रिका; TS: ज्येष्ठगा 797. क्, ग्: –मध्य; छ्: रौदिका–
798. क्, ज्: –ग; झ्: –पुटंतगं; all other MSs: –पुटान्तगं; AS: –सुमध्यगा; TS: –विमध्यगा (ख्: –वि * ध्यगा)
799. झ्: –वदिभिः; AS: तत्ववेदिका; TS: तत्त्ववेदिने
800. घ्, छ्: मनस्थो; AS: मानसा; TS: शमना. मनःस्था would be regular.
801. All MSs: जायदवस्था; TS क्, ग्: जायारस्था 802. AS: –ताः; TS: –ताः
803. घ्, छ्: ज्येष्ठाया. This line is missing in the AS.
804. घ्, छ्: देव; TS क्, ग्: ज्येष्ठा स्वप्नगताश्चैव ख्: ज्येष्ठा स्वप्नगतु चैव
805. TS क्, ग्: चोद्मातकारिका; ख्: चोन्मानकारिका 806. AS: –ख्यं
807. All MSs: उन्मन्तन्ते 808. AS: महानाथंमुन्मनत्वे तदुच्यते।; TS:
सुषुप्ताख्यं (ख्: सुषुम्णाख्यं) पदं देवि उन्मनं तु तदुच्यते।
809. ग्, ज्: मनातीतां; घ्: मनीतिता; all other MSs: मनातीनां
810. AS: –स्थानागता तु सा; TS क्, ग्: शुभा; ख्: शुभाः 811. AS: अध्वा
812. AS: द्वितीया वामदेवता; TS: द्वितीया तु (ख्: *) मनोन्मनी

813. AS: रुद्रदैवत्या; TS: विन्द्वी नाम तृतीया तु 814. AS: –शक्तिः–
815. Missing in MSs घ् and छ्; AS: –वे चैव.
816. क्, ग्: लया; AS: विश्लेषा लया
817. All MSs: ज्ञेयास्–; AS: ज्ञेया तृतीयका; TS: उद्भवे चैव विश्लेषे (ख्, ग्: विश्लेषै) लये चैव
तृतीयका। 818. घ्: –तां; AS: – ते; TS: लयातीतं
819. घ्, छ्: पराशक्तिर्; झ्: पराशक्ति; AS: परे शान्तिर्; TS: परं (ख्: पर) शान्तं
820. All MSs except क्, ख्: –विकाशिनी; AS: मोक्षमित्यभिधीयते; TS: सर्वगं परमेश्वरं
821. TS ख्: क्रियाकारणानिर्मुक्त 822. AS: हैयोपादेयवर्जितम्; TS: हेयोपादेय–
823. घ्: होयो–; झ्: होया–; all other MSs except छ्: होयोपादेपरिहितं. IM 6 + 7.
824. AS and TS:
ज्ञात्वा (TS. ग्: ज्ञात्व) दिव्यक्रमं शंभो (TS: चैव वरारोहे) न भूयो जन्ममाप्नुयात्।
(TS: + ग्रहणं कुण्डलिस्थस्य ज्ञातव्या तु विपश्चितैः।
825. घ्, छ्: दा आमन्तंयदा खस्थं; all other MSs: द आमन्तंयदा खस्थं; TS: अमिषं (ख्:
आमिषन्) तुयथा स्वस्थः 826. All MSs: शक्तिना; TS: शकुनि (ख्: शकुनिर्)
827. घ्: प्रियः; AS: आदिचान्तेयदावस्था पश्यते शक्तिमण्डले।; TS: प्रिये. The emendations to
this line are based on the reading in the TS.
828. AS: –येत् 829. All MSs: मन्त्र; AS: तत्वं ्
830. AS and TS: वेगेन महतेन तु 831. AS: योगेन्द्रो
832. All MSs: मनोवदस्तु; AS: मनविद्धश्च; TS: मनबिन्दु 833. TS: प्रकर्षयेत्
834. AS: रौद्री 835. All MSs: यदा रौद्र्या विलीनस्तु; AS: निलीनस्था
836. झ्: –ण. `M' has been inserted between the two components of this
compound for the sake of the metre. See above, note to 3/22a. AS: मन्त्राणां तावधावतिः।;
TS: यथा शरो नलीनस्थो (ख्: नलीकस्था) यन्त्रेणाताड्य (ख्: यन्त्रै–; क्, ग्: –माताद्य) धावति।
837. झ्: तद्वा; all other MSs: तदा; AS: तया
838. क्, घ्, छ्: विंदु–; all other MSs: विंदुं–; all MSs except घ्, छ्: वरारोहे; AS: –हे;
TS: विन्दु वरारोहे
839. All MSs: उच्चारेणाधिगच्छति; TS: उच्चारेणानुधावति (क्: तु एव हि, ख्: * धावति; ग्: तु एव
ति) 840. TS क्, ख्: खस्थः; ग्: ?
841. झ्: खमुखं * करण; all other MSs: खमुखं * करणं; TS क्: खंकरण; ख्, ग्: खंकरणं
842. AS: खस्थखो 843. AS: याज्य; युक्त्वा is the regular form of
the gerund. 844. All MSs: ख
845. AS: खे स्थिरः।; TS: खमुखं (ख्: खमुख)योज्य खः शिवं (ग्: शिवे)
846. ख्, ज्, झ्: कूर्मत्व; all other MSs: कूर्मत्व;
847. AS: योज्या; TS क्: * * 848. AS: च; TS: स्वरान्तं च (क्, ग्: स्वरान्तश्च; ख्:
स्वरान्त च) 849. घ्: –युतः; छ्: –युत; AS: द्वयोर्युतम्. See above,
note to 11/65c. 850. झ्: प्रेरयेन्
851. घ्: तदुदारेन; all other MSs: तदुहानेन
852. घ्, छ्: मा खमुखी; all other MSs: मा खंमुखी; AS: पूकरं तुं तदा तेनयाचताः खमुखं गतिः।;
TS: प्रेरणं तु उदानेनयावत् तत् (ख्: तं) खमुखं (ख्: स्वमुखङ्) गतः।
853. All MSs: भवेत् 854. AS: कूर्मयुक्तं तु; TS: –संयुक्तं
855. TS: शरास्त्रेणैव. तस्य, or the like, is required to complete the syntax.
856. TS: तु न 857. छ्: –न; AS: द्विजपान्नैव
858. All MSs except क् and ख् continue by repeating 40/144cd-145ab. AS:
संशयः; TS: द्विजमार्गे (ख्, ग्: द्विजमार्गो) वरानने
859. AS: अध्वेनैव; TS: शुद्धेनैव 860. घ्: ग्रहनं

861. AS: नैव लक्षयेत् and TS: चैव लक्षयेत्. The 1/265cd-266ab.   862. ग्ः ज्ञयं

863. AS: जम्भनं; TS क्ः –णं; ख्ः –न

864. All MSs: –मार्गते; AS and TS: मुखमाकुलम्

865. घ्, छ्ः अत्युपातं; TS ख्ः अस्रुतपातं; ग्ः अस्रुपात्रं   866. AS: भूतंगं

867. All MSs: –व्याकुलमेव च; AS: चित्तव्याकुलमेव च; TS: चित्तव्याकुलता तथा। + 1/267cd.

868. MS. ख् of TS. and all MSs: –स्था; AS: तत्रस्थः

869. All MSs: धुनते; AS: पुनत; TS क्ः धुनतो; ख्, ग्ः धुनते   870. TS क्ः मात्रं

871. क्, ग्ः रोवा; छ्ः रावा; all other MSs: रावो; AS: कर्म; TS: नादं

872. घ्, छ्ः मुच्यत्यभेकधा; all other MSs: मुच्यत्य–; AS: मुञ्चति चाष्टधा; TS: मुञ्चत्यनेकधा

873. All MSs: –कम्पो; TS क्, ग्ः कम्प; ख्ः केम्प

874. All MSs: प्रलपनं; TS ख्, ग्ः पलापश्च

875. AS: हुंकारश्च महास्वरः; TS: हूंकारश्च महास्वनः

876. क्ः –ता; all other MSs: –तां; AS: रुद्रस्तोभं

877. घ्, छ्ः विजानीयायोगं; ग्ः –यागंतन्; all other MSs: योगंतन्

878. All MSs and AS: निष्ट–. The final long vowel of this word has been shortened for the metre. TS: ततोर्ध्वं तुयदातीतो रुद्रस्थाने (ग्ः रुद्र * *?) वराम्विके (ग्ः ?)।

The TS continues with 1/269cd-284. See notes to the translation.

879. TS: स्वभावस्थं   880. TS ख्, ग्ः –वक्षेद्

881. Another न is required.

882. AS: न निरोधो नश्चाच्चारैर्न ध्याते लभ्यते जगत्।; TS: लक्ष्यो (क्, ग्ः लक्षो) नैव (क्, ख्, ग्ः नव)योजना   883. AS: अनुक्ते; TS: स मुक्तो

884. AS: तात्र संशयः; TS ख्ः स–   885. TS: संकल्पस्तु (ख्ः स–)

886. TS ख्ः –बन्धोद्; ग्ः महा * *?. The reading of this irregular *sandhi* is supported by the TS.

887. All MSs: उच्छेदोद्भव–; AS: अकल्पस्थो महानादो उच्छियेत अकारणात्।; TS: उच्छेद्यो (क्ः उच्छेदो; ग्ः ?) भावकारणम् (ख्ः –ण)

888. झ्ः तस्य; ग्ः त *; all other MSs: तत्   889. छ्ः यक्त्या

890. AS and TS: सविकल्पस्तु बाध्यते (क्, ग्ः वक्षते; ख्ः बध्यते)

891. TS ख्ः त   892. घ्, छ्, ज्ः सन्ता; AS: मैदरान्तं; TS क्, ग्ः मन्त्रार्चन; ख्ः मन्ता च न

893. AS: संकल्प्यते देव; TS: यावत् संकल्पयेद् देव (ख्ः यावसंकल्पयेदेवं; ग्ः ?)

894. ग्, ज्, झ्ः तावत्   895. All MSs: द्वन्द्वे; TS: तावद् बन्धः (ख्ः तावबन्धः)

896. झ्ः नदश्च; AS: न बिन्दुर्नैव नादश्च; TS:

न बिन्दुर्नैव (क्, ख्, ग्ः बिन्दुं नैव) नादश्च + न वारश्चाध्वषट्कगः।
न शक्त्युच्चारमार्गस्य कारणत्यागकालगः (क्ः –तः)।
न शून्यभावनाभावं (ग्ः सू–)

897. All MSs, TS and AS: शिवमेव

898. All MSs: –भावना TS क्, ग्ः अविद्यावासनाः; ग्ः अविद्या * * *

899. AS: येषां; TS क्ः येका; ख्, ग्ः हेषां

900. AS: संसारभयबन्धनात्; TS: संसारभयबन्धनी।

901. ख्, घ्, छ्, ज्ः अमूर्त्ते; all other MSs: अमूर्त्त

902. ग्, छ्, ज्, झ्ः संकल्पः–; all MSs: त्राता तत्; AS: यन्नास्ति तत्र कादेशेस्त्राताकष

903. TS: यन्नास्ति (क्ः यत्रास्ति) तत्र सन्तोष प्रायः (ग्ः प्राय) कश्चित् करिष्यति।

904. क्, ग्: त 905. AS: त्यक्तत:; TS: त्यक्त ता:. त्यक्तम् is the
regular form. Notice the freedom with which *anit* roots became *set* when the
metre requires it. 906. AS: सर्व; TS: सर्वे

907. ग्, छ्: –पाशन्यशेषतत्; घ्: –पाशान्यशेषत:; ज्, झ्: –पाशन्येशेषतत्; all other MSs घ्:
–पाशान्यशेषतत्; AS: आसा–; TS ख्: आशापाशामशेषत; ग्: * * ?मशेषत:

908. TS: –बन्धोयया (क्, ग्: यथा)

909. घ्, छ्: वर्द्धोखितं; TS: व्याप्तोऽखिलं (ख्: व्याप्तौलिलं); AS: आसा ह्येव महावद्धोयैर्बद्धमखिलं
जगत्। 910. All MSs, AS and TS: त्यजते

911. TS क्: तेषां; ग्: सां 912. घ्, छ्: –मुक्ति

913. AS: तावछान्तिं न विद्यते; TS क्, ग्: तावच्छक्तिर्न विद्यते; ख्: तावछन्तिन विद्यते

914. ग्, ज्, झ्: वधं; AS: कस्यासौ; TS: का साशा (क्: अशास्त्र)

915. झ्: –ना. The penultimate vowel has been lengthened to accomodate the
metre. 916. TS ख्: यन्त्र 917. TS and all MSs: सर्व

918. AS and TS: क्षयं 919. AS: गत:; TS ख्: गते

920. घ्, छ्: मोक्षोपि; AS: मोक्षोऽपि 921. All MSs: नोत्कण्ठा; AS: सत्कण्ठं; TS: –कण्ठ

922. AS: न मोक्षस्य न वस्तूनां; TS: मोक्षस्य भवेत् (ख्, ग्: भवे) स्थानं

923. Missing in MSs ग् and झ्; TS क्: तद्धानं न; ख्: नदानन् न; ग्: गदानं न.

924. AS and TS: कल्पना 925. क्: विमता; घ्: विषता; all other MSs: विवता;
AS: विदिता; TS क्, ग्: वितथा 926. ग्, घ्, छ्, झ्: हृष्टि; AS: सृष्टि; TS: दृष्टि

927. घ्, छ्: – व्याप्यु–; ग्, ज्, झ्: सर्वव्याप्य–; all other MSs except घ्, छ्: सर्वव्याप्यो–;
AS: सर्वलक्षणमोक्षणम्; TS: स मोक्षो मोक्षवादिनाम्. The TS continues with 1/293-315ab. See
notes to the translation. 928. TS ग्: आ–

929. All MSs: लक्षं. Cf. 41/1c. TS ख्: लक्षा

930. AS and TS: अमनस्य 931. घ्: कुटो; क्, ग्: * तो

932. TS क्, ग्: * * * * * * मन: 933. ग्, घ्, छ्, ज्: अतयस्य; all other MSs: अतोयस्य

934. घ्: कुत 935. इति is required here.

936. AS: अमनस्य कुत: स्थानं कर्तव्यं सततं बुधै:।; TS: अमने च (क्: अमनेश्च; ख्, ग्: अमने *)
मन:स्थानं (ख्, ग्: प्रभाव) कर्त्व्यं सततं बुधै:। 937. AS: नास्तित्वं; TS क्, ग्: अस्तित्वं; ख्: नास्तित्वं

938. ग्, झ्: कारयेच्चिन्त; AS: वर्तते नित्यं; TS: वर्तते नित्यं

939. All MSs: न; TS क्: न; ख्, ग्: तु

940. All MSs: –भाव AS: नास्तित्वं तु

941. ग्: यदारुह्ये; all other MSs except क्: यदारुह्य; AS: – भूत्वा. The regular
passive would be आरुह्येत्, but does not fit the metre. 942. ग्, घ्, छ्, ज्: तदस्तीति

943. AS: नास्ति नास्तीति तस्य तु and TS: नास्तित्वे तुयदा भूतो नास्ति नास्तीति तस्य तत्।

944. घ्: अविनास्तिपदं; छ्: अखिनास्ति–; all other MSs: अचिनास्ति–

945. AS: नास्ति मोह महावद्धं; TS: नास्ति मोक्षो महाबन्ध:

946. MS. क्, ग् and all MSs except घ्, छ्: सर्व 947. झ्: शृन्यं

948. TS क्, ख्: शून्यैव भावयेत्; ग्: सून्यैव भावयेत्

949. All MSs and AS: चित्तवृत्तिरपेक्षया; TS क्: –रपेक्षते; ख्, ग्: –रपेक्षया. The same
line appears below as 41/28ab. 950. TS: स कथं

951. TS क्, ग्: निश्चलीकर्तुं; ख्: निश्चलीकर्तं; AS: कर्तुं 952. ग्, घ्: मुच्यतेत

953. AS: देहं शक्यं न केनचित्।; TS: देवि (ख्: द्वोह्नी; ग्: देही) * * न (ख्: सकृं त; ग्: शंकृ न)
केनचित् (ख्: केचित्)। 954. Cf. below, 41/5c.

955. घ्: वायुनो: TS क्: वायुवान् 956. All MSs: –भूतं; TS: व्याकुलीभूतं (ख्, ग्: –भूतो)

957. घ्: –वासना 958. AS: अविद्या चोपजायते; TS: अविद्या चोपतिष्ठति

959. AS: –यामैः पदैः; TS क्: अणायामादिभिः; ख्, ग्: प्राणयामादिभिः
960. ग्, ज्: केशैर्मनोवोधैस्त्व; घ्: क्लेशै–; छ्: क्लेशैमनोबोधैस्त्व; झ्: क्लेशैमनोबोधेस्तु; all other
MSs: –मनोवोधैस्त्व; AS: कैषैर्मनोधारैस्तु; TS क्: श्लेषैर्मनोधीरैः; ख्, ग्: श्लेषैर्मनोधीरै
961. All MSs except घ्, छ्: वर्जितम्; TS: सुनिर्जितम् (ग्: –तः)
962. झ्: अन्तका * स्य 963. AS: अनुकाली तु कुर्वीत निष्कलं कुलयोदितं; TS:
अन्यकाले प्रकुर्वीत निस्फलं यत् पुरार्जितम्। 964. AS: विज्ञेयम्
965. AS: ईदृशार्थं चलाचलम्।; TS: इन्द्रियार्द्ध चलाचलम्
966. All MSs: घटभग्न– 967. ग्: तत् द्वव्यापि; घ्, छ्: तदुव्यापी; ज्: तद्वव्यापी; झ्:
तत्व्यापी 968. AS: घटवद्भिन्नमाकाशं विद्यादाकाशसन्निभम्।; TS: घटवद् भंगुराकारं विद्युद्दर्शनसन्निभम्।
969. क्, ख्: मुक्ता– 970. Missing in MS झ्. Instead of this and the
following line, the AS reads: तथा स प्राणिनांयोगी सर्वत्र विदितात्मकः।. Similarly the TS reads
only this line: सर्वं त्यज्यं मोक्षाय (क्: –सुमुक्षाय; ख्: उपक्षाय; ग्: –मुमुक्षापै) नास्तिक्ये (क्, ख्, ग्:
नास्तिके) तु मनं कुरु। 971. Missing in MS झ्
972. As often happens, the co-ordinate adverb is missing.
973. घ्, छ्: साम्येतः सास्यत; ज्: सास्येत; all other MSs: सास्यते
974. घ्: मुक्ति 975. छ्: स्थाभाविकी
976. छ्: –भै * व–; झ्: महामन्था– 977. All MSs: अंवा–
978. AS: इत्याद्यावतारे श्रीमहाभैरवयज्ञ अन्वये सप्तकोटिप्रमाणे विमलभेदोत्तरषट्कनिर्णये आज्ञापारमेश्वरे
खटिकार्णवाधिष्ठाने (खटिकार्णव–) पीठमार्गे कुब्जिकामतसंहितायां चतुर्विंशतिसाहस्रे

कुलयोगिन्यधिकारवर्णने (कुलयोगिनी–) आज्ञाक्रमोदयो नाम एकोनविंशम आनन्दः।। इत्याद्यावतारे
संप्रदायमुखागमे कुलयोगिनीसम्बन्धपर्वं समाप्तं।

NOTES OF THE TRANSLATION OF CHAPTER FORTY

1. This chapter roughly corresponds to TS 1/11-321 and AS 20/190ab with which it has been collated. We are fortunate that MSs of the *Tantrasadbhāva* survive (see bibliography). In the transition from the source, the text has been subjected to alteration by the redactor first and then to further corruptions by scribes. Lacunae and additions add to the difficulty of understanding this chapter and the one that follows, which is drawn from the second half of the first chapter of the TS. Accordingly, to aid our understanding of these chapters, the corresponding text of the TS, when it differs significantly, and the omissions from it have been translated in the notes as we go along.

Verses in the TS, omitted here, complete the context. Lines and words that coincide with the text of the KuKh are in bold face:

O Rudra, I have heard the Veda, the secret as it truly is concerning what is kept concealed. **O lord of the gods, the paths of the left and the right and the many Yāmalas, the Siddhāntas, in (their) ten and eighteen divisions** with the part (of the scriptures) consisting of thousands of billions (of verses) and the thousands of millions of many kinds. Two *sūtras* have come forth in the great *sūtra*, that is, the root Tantra, the *Siddhayogeśvarītantra* that extends for a hundred million (*śatakoṭi*) (verses). I have learnt one of these Tantras that has come forth from the Ocean of the Yoni (but) I have not heard, and wish to hear, the most excellent *Tantrasadbhāva.* The practice (*caryā*) of Tantra, ritual (*kriyā*), knowledge and Yoga are of many kinds.

śrutaṁ [k, kh, g: śrutvā] vedaṁ [k, kh, g: veda] mayā rudra [k: rudrā; kh: tantrā;
g: *?drā] rahasyaṁ gūḍhagocaram [k, kh: -gocarāḥ; g: ?] |
vāmadakṣiṇamārgāś [g: * *?dakṣiṇa-] ca yāmalās tu anekadhā ||
siddhāntāś ca sureśāna daśāṣṭādaśabhedataḥ |
lakṣakoṭivibhāgena koṭayas tu anekadhā ||
siddhayogeśvarītantre śatakoṭipravistare |
mūlatantre mahāsūtre sūtradvayavinirgatam [g: dā-] ||
tantraikaṁ] tu mayā [kh: mahā] jñātaṁ [kh: jñānaṁ] yonyārṇavasamudbhavam
[kh: yonyārṇava * * * *] |
na śrutaṁ śrotum icchāmi tantrasadbhāvam uttamam ||
tantracaryā kriyā jñānaṁ yogaś cāpi anekadhā | TS 1/11-15ab

2. TS: O Lord, (the state) without seed is separate from (both) meditative concentration (*dhāraṇā*) and (the state) with seed because many means are applied to the worship of the Self.

sabījadhāraṇābhyāṁ tu [k: -tuṁ; kh, g: -nyāstu] nirbījaṁ tu pṛthak [kh: missing] prabho [kh: suvrate] ||
anekopāyasaṁyogād [k: -saṁyogād; kh: -saṁyogā; g: -gāt] yajanaṁ [k, g: patanaṁ] cātmanaṁ [g: ?] prati | TS 1/15cd-16ab

3. TS: **Established in the Sound (*nāda*),** established in **the Drop** and established in motion (*cāra*), present in the group of six Paths. O god, (it is) present in the upward utterance of energy (*śaktyuccara*) and in Time (realised by) the abandoning of the causes. Another is the one present in emptiness (*śūnyabhāva*), the one present in Energy **and established within the Heart.**

*nādasthaṁ bindusaṁsthaṁ (kh: bindusaṁ *) ca cārasthaṁ cādhvaṣaṭkagam* ||
śaktyuccāragataṁ deva kāraṇatyāgakālagam (g: kāraṇanyā-) |
*śūnyabhāvagataṁ cānyaṁ śaktisthaṁ (kh: ?) hṛdi (kh: * *) saṁsthitaṁ* ||
dvādaśāntasthitaṁ caiva (kh: ?) adhvasthaṁ (kh: ?) adhvavarjitam (kh: ?) |
ibid. 1/16cd-18ab

Established in emission (*visarga*) and between the eyebrows, arranged within the channel of Brahmā. The supreme god Beyond the Fourth and, again, **within the Door of Brahmā. Established in the act of generation (*udbhava*). O bearer of the trident, Yoga is established in disjunction *(viśleṣa*).**

visargasthaṁ bhruvantasthaṁ brahmanāḍyāṁ [k, kh, g: -nāḍyā] vyavasthitam ||
turyātītaṁ (kh: -ta) paraṁ devaṁ brahmadvārāntaraṁ (k, kh, g: -rāṁ) punaḥ |
udbhavasthaṁ tathā yogaṁ viśleṣasthaṁ ca śūline || ibid. 1/18cd-19

Established in merger (*laya*), beyond merger – this is what I want to know. O Lord, all of your (states) have again assumed a single being. Tell me how they are all in a state of dynamic union (*lolībhūta*). O Lord of the gods, (tell me about) the vitality (*vīrya*) of mantras **that is the cause of success (*siddhi*).**

layasthaṁ ca layātītam etad icchāmi veditum |
punar eva tu te sarve ekabhāvagatāḥ (k, kh, g: -gatā) prabho ||
lolībhūtā yathā santi tathā tvaṁ kathayasva mām (kh: yāṁ) |
mantrāṇāṁ ca sureśāna yad vīryaṁ (kh: -vīrya) siddhikāraṇam || ibid. 1/20-21

4. TS: O best of the gods, **why has that been hidden again?** Those mantras **you have uttered in the past** all gave the desired success. The **seventy million** (mantras and) countless (others were revealed) in order to restrain the fettered. **Why are they not successful also when they are applied at the end of the (Kali) Age?**

*tat kim arthaṁ [kh: * kimartha] punar deva gopitaṁ surasattama [k, kh, g: -sattamaḥ]* ǀ
ye tvayā kathitā mantrāḥ [k, kh, g: mantrāt] pūrvaṁ syuḥ [k, kh, g: pūrva syāt] kāmasiddhidāḥ [k, kh, g: -dā] ǀǀ
saptakoṭir asaṁkhyātāḥ [kh: -tā] paśūnāṁ [kh: -nā] nugrahaṁ [k, g: tu-] prati [kh: pati] ǀ
kim arthaṁ te na siddhyanti kalpānte 'pi [kh: kalpokte 'pi] kṛte sati ǀǀ Ibid. 1/22-23

5. TS: **O Lord of the universe, men suffer very much in order to (attain) liberation.** O lord of the gods, how is liberation and success (possible) here when there are no mantras?

kliśyanti manujātyarthaṁ [kh: rtha] muktihetor jagatpate ǀ
kathaṁ mokṣo' tra [k: mokṣenna; kh: mokṣyātra; g: mokṣetra] siddhiś ca mantrahīne [k, kh, g: -hīnāṁ] sureśvara [k, kh, g: sureśvaraḥ] ǀǀ Ibid. 1/24

6. TS: **The mother of mantras is the imperishable energy called Vāmā. O Lord of the gods,** the letters **have been hidden by (that power)** and they became isolated (*kaivalyatāṁ yayuḥ*). **(So) how can that subtle, radiant energy, the supreme power (*kalā*) be known?**

mantrāṇāṁ jananī yā [k: ?] ca [k: tra?] vāmākhyā śaktir avyayā ǀ
tayā guptās [k, g: tadāśramās] tu deveśa varṇāḥ [k, kh, g: varṇaḥ] kaivalyatāṁ yayuḥ ǀǀ
*kathaṁ [kh: katha] sā jñāyate [kh: * yate; k, g: jñāṁyate] sūkṣmā [k, kh, g: sūkṣmāṁ] tejorūpā parā kalā* ǀ Ibid. 1/25-26ab

7. KuKh 40/13 = TS 1/26cd-27ab

TS: **(Concealed within Śiva) like the power to burn is within fire,** (she) shines thus (with her) rays. **In the same way, Śiva is also figuratively said to possess that (divine) attribute.**

yathāgner dāhikāśaktir [k, g: yathāgne dāhikeśakti; kh: yathāgner dāhikośaktir-] bhāty evaṁ hi gabhastayaḥ ǀǀ
tadvad eva śivasyāpi dharmatvenopacaryate [k, g: dharmitvaṁno-; kh: dharmitveno-] ǀ Ibid. 1/26cd-27ab

Notice that in the original version there is no reference to the Yoni. The TS, of course, knows the Yoni, as does every Śākta oriented Tantra. There it is a form Mālinī assumes. However it is not the primary form of the goddess, as it is in the Kubjikā Tantras.

The TS continues with what is here 40/46-49ab:

> Śakti is not devoid of Śiva and Śiva is not devoid of Śakti. Like wind and the sky (one never) sees (any) separation (between them). Śiva's creation exists because of Śakti who is the instrument (of Śiva's work). He has no other cause here by virtue of which he makes (his) creation. Śiva is said to be mantra and the letters of that (mantra) are (its) denotators (*vācaka*). (He is) understood to be Śiva by virtue of the union of the denotator and the object of denotation. (So) O god, having abandoned Maheśvara, where has Śakti gone that mantras, whose radiant power is without limit, have become fruitless?

na śivād rahitā śaktir na [kh, g: śaktina] śaktirahitaḥ [g: rahita] śivaḥ |
viyogo naiva dṛśyeta pavanāmbarayor [k: pavanombarayor] iva ||
śaktyā karaṇarūpayā [k, kh, g: -rūpā yā] śivakṛtyaṁ [k, kh, g: śivaḥ-] pravartate |
nānyo 'tra [k: nāgotra] kāraṇaṁ tasya yena kṛtyaṁ prakurvati ||
mantraḥ śivaḥ [k, kh, g: śiva] samuddiṣṭo [g: ?] varṇās tasyaiva vācakāḥ |
vācyavācakasaṁyogāc [k, g: vācavācaka-] chivas tena prapadyate [kh: prapathate] ||
tatra [kh: tantra] deva kutaḥ śaktir gatā tyaktvā maheśvaram |
yena te niṣphalā jātā mantrāś cāmitatejasaḥ || Ibid. 1/28-31

> How has Mātṛkā (the energy of the letters), who is the mother of mantras, come into being? How is she who is the mother of the universe and whose form is mantra? Tell me about her, she who is the source (*yoni*) of all the skyfaring (goddesses).

mātṛkā [g: -kān] tu kathaṁ jātā [g: jñātā] mantrāṇāṁ [kh: -ṇā] mātarī tu yā |
viśvasya jananī yā ca mantrarūpā kathaṁ tu sā ||
khecarīṇāṁ ca sarvāsāṁ yā yoniḥ kathayasva mām | Ibid. 1/32-33ab

KuKh 40/41-45 = TS 1/35cd-40ab

> Well done! Well done! O greatly fortunate one! You who have asked (this) of me. I will tell (you) all that. O long eyed one! Listen. I have uttered the Tantras of the right, the left and the Yāmalas, those belonging to the Rudra category and the Śiva ones. (Right) conduct (*caryā*), ritual, Yoga, and knowledge (are taught) there. O mistress of the gods! all who inquire there (about them) are confused. (This) knowledge has not been told to them because of (their distracted) mental activity.

sādhu sādhu mahābhāge yat tvayā pṛcchito hy aham ||

tat sarvaṁ kathayiṣyāmi śṛṇusvāyatalocane ǀ
ye mayā kathitāḥ [k: -tāṁ; kh, g: -tā] tantrā vāmadakṣiṇayāmalāḥ ǀǀ
rudrabhedās tathā devi śivabhedās tathaiva ca ǀ
tatra caryā kriyā yogo [k, g: yogā] jñānaṁ ca [k, g: jñānaśca] suranāyike ǀǀ
tatra [kh, g: tantra] te bhrāmitāḥ sarve ye yasmin yatra pṛcchakāḥ ǀ
na teṣāṁ kathitaṁ jñānaṁ cittavṛtter [k, kh, g: -vṛttir] apekṣayā ǀǀ Ibid. 1/35cd-36

O goddess, I have explained what has been requested (of me) concerning that. O beloved, (people) have been mislead by (the practice of ritual) gesture, *maṇḍalas* and mantras and other difficult yogic practices. (They have been mislead), by (the practice of forced) exhalations, inhalations, visualizations, along with the many (spiritual) means (to realisation) and by extensive rituals. Thus, they have not understood what I have said (that is of real benefit).

yenāsya [k: yeṁcāsya; kh, g: yecāsya] cārthitaṁ [k, kh: -to; g: -no] devi tat tathā kathitaṁ mayā ǀ
mudrāmaṇḍalamantraiś ca kaṣṭayogais tathāparaiḥ [k, g: kaṇṭhayogais tathāpare; kh: kaṣṭayoges tathāpare] ǀǀ
recakaiḥ pūrakair dhyānaiḥ [k: dhānaiḥ; kh, g: dhyānas] sopāyair bahubhiḥ [kh: saupāyair-] priye ǀ
*bhrāmitāḥ [k, g: bhrāmitā; kh: bhāmitā] karmavistārair na [kh: ?] jñātaṁ [kh: * taṁ] kathitaṁ [g: -ta] mayā* ǀǀ Ibid. 1/37-38

It is because they have ignored (true) knowledge and due to (their) indifference that this (question) has been asked. Brahmā, Viṣṇu, Rudra, Indra, Candra and Prajāpati, all the hosts (of attendents including) Skanda and Nandi, (the gods) including Śukra and the rest as well as the yogis.

tais tu jñānāvalepena [k, kh: -malepena; g: -valayena] tac ca pṛṣṭam avajñayā ǀ
brahmā [k, kh, g: vrahma] viṣṇus tathā rudra indraś candraḥ [k, kh, g: indra-] prajāpatiḥ [kh, g: -pati] ǀǀ
*skandanandigaṇāḥ [kh: -nandiga *; g: -ṇās] sarve śukrādyo ye ca yoginaḥ* ǀ Ibid. 1/39-40ab

8. TS: **All those who have been successful have understood that.** That, O fair lady, has been grasped in this way (even by those with) **dull intellects.**

*kṛtakṛtyās tu te sarve yaiś ca [k, g: yena; kh: ?] tac cāvadhāritam [k, g: yac cāvadhāritum; kh: * * vadhāritum]* ǀǀ
taṁ tathaiva [k, kh: -vaṁ] varārohe gṛhītaṁ [kh: ?] mandabuddhibhiḥ [kh: ?] ǀ
Ibid. 1/40cd-41ab

9. The TS continues as follows:

The principle channels of a persons's (body) are three, namely: Suṣumṇā, Piṅgalā and Iḍā. Thus, the vital breath (*samīraṇā*) travels up and down conjoined with the individual soul. There is a knot below the channels (of the breath) that looks like (and is the size) of a dog's testicle. The flame that shines above it is small, (just the size) of the little finger. It is gross (and so clearly visible) and is located between the breasts. There is a lotus above it which is red and blue and has eight petals.

mukhyā nāḍyas trayo [k, g: nānyatrayo; kh: ?] jantoḥ [kh: ?; g: -ntos] suṣumṇā
[kh: ?; g: suṣumnnā] piṅgalā iḍā |
adhordhvagā [k, kh, g: adhordvagā] tataḥ sā [k, kh. g: tatastā] tu
jīvayuktasamīraṇā [k, kh, g: jīvo-] ||
nāḍyādhastād [k, kh: nāmā-; g: nādvāṁdhastād-] bhaved granthiḥ
kukkuṭāṇḍasamaprabhā [kh: kukkuṭaṇḍa-] |
tasyānālaṁ [k, kh, g: tasya nālā] gatordhvaṁ tu vibhātir yac ca [k, g: yā ca, kh:
*citāsthi * *] saṁmitam* ||
*kanyasāṅgulavat sthūlaṁ stanamadhye [kh: * * madhya] vyavasthitam* |
tasyopari bhavet padmaṁ aṣṭapatraṁ sitāruṇam || Ibid. 1/43-45

It is four finger (breadths) wide and is covered with sixteen stamens. Similarly, the calyx is one finger wide. Below, (the calyx) is thick (in its lower part) because of the square (located there). The form of a triangular vessel (*mallakākāra*) (the calyx) is said to be like Meru. The individual soul resides (there) in the middle, blissful like Śiva.

*caturaṅgulavistīrṇaṁ [kh: catu * ṅgula-] keśaraiḥ [kh, g: keśarai] ṣoḍaśāvṛtam* |
ekāṅgulaparīṇāhā [k, kh: -ṇāhaṁ; g: -nāhaṁ] karṇikā [k, kh, g: karṇikāṁ]
tadvad eva hi ||
adhaḥsthā [k, kh, g: adhasthāś] caturasreṇa [kh: caturasena; g: svaturasreṇa]
pṛthutvena ca sā bhavet |
mallakākārarūpeṇa meruvac ca [kh: meruvaca] prakīrtitā [k, kh, g: -tāḥ] ||
tasyā [k, kh, g: tasya] madhye sthito jīvaḥ [kh, g: jiva] śivavac ca vaset sukham |
Ibid. 1/46-48ab

(Subtle as) the hundredth part of the tip of a hair, the form of an atom, it is very pure. It shines by (its) radiant energy (brilliant as a) lightning flash and moves like the solar orb. Yogis worship that, the Supreme Self, within the body. It is said to be the Point, which pervading (all things is) well established. The (Point) that is not pervasive is in the fettered state (*paśubhāva*) and transmigrates in the world of transmigration. He is the Māyā Self (obscured by) beginningless impurity. Free (from that he is) Sadāśiva.

He emanates many kinds of fetters, qualities (of things that both) exist (phenomenally) and do not. Those qualities, taken up from below, are established as the fettered condition. Thus in the (midst of ultimately) non-existing things, the Point is in the Yoni within one's own nature (*svarūpaka*).

bālāgraśatabhāgaḥ [k, kh: -bhāgaṁ; g: -śanabhāgaṁ] tu aṇurūpo 'tinirmalaḥ [k: āsurūpeti-; kh, g: anurūpeti-] ||
vidyudvad [k, kh, g: vidyuvad] bhāti tejena bhramate sūryabimbavat |
paramātmā sa dehastho yogibhis tu upāsyate [kh, g: ru-] ||
sa eva bindur ity ukto vyāpayanto vyavasthitaḥ |
avyāpī paśubhāvasthaḥ [k, kh, g: -stha] saṁsāre saṁsaraty asau ||
anādimalamāyātmā vimuktas tu sadāśivaḥ |
saṁsṛjed [kh: susṛjād] vividhān [vividhā] bandhān bhāvābhāvātmakān guṇān [kh: guṇaṁ] ||
te [g: na] guṇā bandhakatvena adhoddhṛtya [kh, g: aśvovṛtya] vyavasthitāḥ [kh: -tā] |
tasmād evam abhāveṣu bindur yonau [kh: vinduyāje; g: vinduryojo] svarūpake ||
Ibid.1/48cd-52.

See 40/56. The Supreme Drop is a symbol of the deity who escapes all spatial definition and confinment. A dimensionless point, diety is in all places because, occupying no space, it is in no particular place. Thus, deity, beyond all stages and degrees, contains within itself the union of universal immanence and transcendence, as does the drop of mixed sexual fluids, the male and female seed.

10. See above, 33/50-51 and below, 40/56.
11. KuKh 40/16-18 = TS 1/53-55ab
12. KuKh 40/18 = TS 1/54cd-55ab

The Lord is the individual soul who resides in the Heart. The Upaniṣads describe him as a flame the size of a thumb that burns without smoke. Here he is compared to a spark from a fire. The four energies are Ambikā, Vāmā, Jyeṣṭhā and Raudrī. The way the last three of these energies develop is described in the following verses.

13. AS and TS: 'whose form is crooked' (*kuṭilākṛtiḥ*). Cf above chapter four, notes to *Mālinīstava* line 3 and 4. Māyā is like a spiral sack that confines the potency of the divine breath, which in that condition assumes the spiral form of the Māyā that confines it.

14. The individual soul is led up by the right-hand path and led down by the left. Going up it develops by the illumining power of Kuṇḍalinī that impells it upwards (40/78cd-9ab). Pushed down by the same power it devolves and is bound. The 'left' is the direction of emanation. Kuṇḍalī moves down and generates plurality when she is 'turned' in this direction. When Kuṇḍalī's true

nature is unknown, she is Māyā, the deluding power of ignorance. But when her true nature is known the yogi goes beyond the confines of the mind and realises that she is knowledge, not ignorance (40/78cd-9ab and 40/83cd-4ab).

15. TS: '(Jyeṣṭhā) impells (*pravartinī*) along the path of emanation’

16. The TS (1/59cd) says ‘she is said to be the third’ and adds: 'The fourth one is Nirodhī and her form is that of the moon with its digits (*śaśāṅkasakalākārā nirodhī sā caturthikā).*

These verses describe the development of the Triangle of the goddess. The same energies operate in the formation of the innermost triangle of Śrīcakra.

17. KuKh 40/24 is missing in both the AS and TS. See note to 3/122cd-123ab. Cf. The *Gorakṣaśataka*:

Just as a ball that has been thrown (*ākṣipta*) and is struck by a long arm flies upwards, in the same way the individual soul struck (in turn) by the exhaled and inhaled breath does not rest (and is distracted) (*samākṣipta*). (38)

The individual soul controlled by the exhaled and inhaled breath moves up and down by the left (*iḍā*) and the right (*piṅgalā*) path and due to (its) distracted state (*cañcalatva*) is not perceived. (39)

Like a hawk tied to a rope that has (flown) away is drawn back again, in the same way the individual soul, bound by the qualities (*guṇa*) is dragged about by the inhaled and exhaled breath. (40)

The inhaled breath (*apāna*) pulls the exhaled breath (*prāna*) and the exhaled breath pulls the inhaled breath. These two are located above and below. The knower of Yoga unites (the two). (41)

With the sound HA (the individual soul in the form of the exhaled breath) goes outside and with the sound SA it enters again. The individual soul repeates the mantra HAṀSA HAṀSA constantly.(42)

The individual soul repeates this mantra constantly twenty-one thousand six hundred times in a day and a night. (43)

The Gāyatrī called *ajapā* gives yogis liberation. By the mere intention (*saṁkalpamātreṇa*) (to recite) this one is freed from all sins. (44)

18. The TS reads this sentence: The will generates the intellect that formulates intention.

icchā (k, kh, g: icchām) utpādayed buddhiṁ saṁkalpaṁ (kh: saṅkulyaṁ) yā prakurvati | TS 1/61ab

19. TS: **The power of knowledge and knowledge** (itself) is then of eight kinds. (There is) Dharma, knowledge, detachment, and mastery, as the fourth. (There is) also Adharma, ignorance, lack of detachment and absence of mastery.

jñānaśaktis tathā jñānaṁ [kh: jñāśaṁ] tadaivāṣṭaprakārataḥ [k, kh, g: tattvaivā-] |

dharmo [k, kh, g: dharma] jñānaṁ [g: jñāna] ca vairāgyam aiśvaryaṁ ca catuṣṭayam ||
*adharmaś ca [k: adharmatve] tathājñānam avairāgyam anaiśvaryam [k: -manai * tā; kh: -manaigatā; g: -manaisratā]* | TS 1/62-63ab

20. TS: 'everything'.

21. The *Gorakṣaśataka* (34-37) concisely defines the locations and functions of the five major and five minor forms of the vital breath as follows:

> *Prāṇa* always resides in the heart (i.e. chest) and *apāna* in the region of the rectum. *Samāna* is in the region of the navel and *udāna* in the middle of the throat. *Vyāna* pervades the body. The five winds beginning with *prāṇa* are here said to be the chief (ones). The (other) five winds are *Nāga* and the rest. *Nāga* is said to be the wind (that functions) in eructation. *Kūrma* (functions) in winking. One should know that *Kṛkara* causes sneezing and *Devadatta* yawning. *Dhanañjaya*, pervading the whole (body), does not quit it even when dead. These (vital breaths) are the living being (*jīva*) and wander through all the channels (*nāḍī*).

22. See above note to 29/35-37ab for a reference from the ṢSS (47/136cd-151) in which the eighteen eyes of the goddess's six faces are related to the vital breaths and *nāḍī*s.

23. These lines are standard ones that conveniently list the main forms of the vital breath and the channels together. Lines 40/31cd-32ab are found, for example, in the earlier SvT (7/17) and the later GŚ (33). The three lines 40/32cd-34ab correspond to SvT 7/15-16ab and GŚ 27-28ab. Both these sources supply further interesting details. The GŚ (29-31) explains:

> Iḍā (is) situated on the left side, Piṅgalā on the right and Suṣumṇā in the middle. Gāndhārī is in the left eye. Hastijihvā is in the right (eye) and Puṣā is in the right ear. Yaśasvinī is in the left ear and likewise Alambuṣā is in the mouth. Again, Kuhu is in the region of the genitals and Śaṅkhinī is in the location of the root (*mūla*). Thus the ten channels abide (in the body) (each) linked (to one of its) apertures (*dvāra*).

Woodroffe (1997: 113-114) referring to the *Saṅgītaratnākara* (1/151-163ab) identifies the main channels in the body as follows:

1) Kuhū: pubic nerve of the sacral plexus to the left of the spinal chord.
2) Gāndhārī: to the back of the left sympathetic chain. It stretches from below the corner of the left eye to the left leg.
3) Hastijihvā: to the front of the left sympathetic chord, from below the corner of the left eye to the great toe of the left foot.
4) Sarasvatī: to the right of Suṣumṇā stretching up to the tongue.

5) Pūṣā: to the back of the right sympathetic chain from below the corner of the right eye to the abdomen.
6) Payasvinī: between Pūṣā and Sarasvatī, auricular branch of the cervical plexus on the left.
7) Śaṅkinī: between Gāndharī and Sarasvatī.
8) Yaśasvinī: right thumb to left leg.
9) Vāruṇā: between Kuhū and Hastijihvā
10) Viśvodarā.
11) Alambuṣā: from sacral vertebrae to urogenital region.

Woodroffe's source lists eleven major channels. However we generally find that there are are ten. Our text lists only nine but this is probably due to an oversight or a lacuna in the text as there are ten corresponding vital breaths. The missing one is the seventh, which according to the SvT (7/16) is called Aryamā and the TSā (p. 57), Yaśā.

The channels are formed from the breath. They are 'cavities' lined with 'condensed' vitality through which the vital breath moves transporting the bodily fluids (*rasa*) (TSā p. 57) impelled by the subtle life-force of the activity of consciousness. Abhinava (TĀ 7/66cd-67ab) explains:

> The ultimate degree of grossness (*sthulatā*) of the acivities of the vital breath, which are (expressions of) the pulsation of consciousness (*citspanda*), is the Cavity (*suṣi*). Assuming the nature of the channels (of the vital breath) (*nāḍī*), it connects this body together.

It is but natural that there should be ten main channels corresponding to the ten forms of the vital breath. This is what we are told, for example, in the following reference from the TĀ (6/195cd-198ab), which explains the function of the Equalizing Breath (*samāna*):

> Such also is the case with the Equalizing Breath. Circulating everywhere in the channels (that come from) the heart, it is perceived to be of ten kinds (as the ten forms of the vital breath) in all (the ten) directions. Filling the ten main great channels and the other channels linked to them, it is extends throughout the body. Extending in the eight directions, it conforms progressively to the activity of their lords manifesting (as the case may be) as violent or peaceful.

The first channel of the vital breath is Suṣumṇā, the middle one that runs along the axis of the body. This then extends and divides up into primary and secondary channels born from one another to form a network that pervades the body and holds it together. The ones listed in the verses we are examining are the most important. Of these, three are are the primary ones, namely, Suṣumṇā, in the middle, Iḍā on the left and Piṅgala on the right. These are the channels of the Moon of the inhaled breath (*apāna*), the Sun of the exhaled breath (*prāṇa*) and Fire of the upward moving breath (*udāna*), respectively (see SvT 7/153cd ff.). The movement of the breath in all directions is that of the worldly condition. The linear upward motion through Suṣumṇā is that of developing cosmic consciousness that ultimately assumes its original transcendental condition. This is brought about by the resonant Sound (*nāda*) of consciousness through which it articulates as Speech and hence the diversity of thought in the course of its descent. Ascending, it reabsobs the diversity of its product into itself reverting to its original prestine condition.

The following account of the channels and the vital breaths is drawn from the *Svacchandatantra*, which Abhinavagupta accepts as his main authority in this matter. Although the passage is quite long, it is worth quoting in full. We notice in this account that all these aspects are woven together: the vitality of the breath that sustains the physiology of the body, its relationship to consciousness as the Unstruck Sound that resonates through it and its soteriological function:

> The body consists of the six sheaths [of skin, flesh, blood, fat, bones and seminal fluid] conjoined to the gross and subtle elements. The form (of this body) is sustained by the mind, intellect, ego, the organs of knowledge and action and the qualities as well as all the principles of existence and the gods. The (individual) Self (resides) there, as does the energy of the Lord (*prabhuśakti*) and the vital breath that moves by means of the channels (of the breath *nāḍī*). (These three pervade the body but are particularly present) in the navel, below the genitals (*adhomeḍhra*) and in the bulb (*kanda*), (respectively). O beloved, the channels (of the breath), (whether) slanted, (directed) upward or downward (all) emerge from the centre of the navel. Located there, like (the fellies of) a wheel are ten main vital channels. Seventy-two thousand channels emerge from them and others emerge from these and from those others emerge and so on repeatedly. It is said that there are as many channels as there are pores (in the skin of the body). The body of every living being is pervaded by the vital channels just as a leaf of the Palāśa is covered everywhere with filaments.
>
> (The channels) are all filled with the vital breath (*mārut*) that moves constantly (impelled) by the power of the (individual) Self. They differ from one another due to the diversity of (their) separate functions and movement. O fair faced lady, (they each have a) different name due to the variety of their motion and function. One should know that the diversity of the channels and the (vital) breath is a thousandfold. O fair faced lady, the main vital channels are said to be ten. O mistress of the gods, the breaths are present within them. SvT 7/5cd-14ab

Then come the verses found in our text (KuKh 40/31cd-34ab) and the SvT (7/14cd-20) continues:

O beloved, the breaths and the channels are arranged like (the fellies of a) wheel. O fair faced lady, by wandering through them (one attains) success (*siddhi*) and Yoga. And, fair hipped one, by repeating mantra, one attains success in the repetition of mantra. O goddess, three channels out of the ten are said to be supreme. Two are of the nature of the Drop and Sound while Energy is said to be in the middle. (These three), that benefit the adepts, are said to be in the Wheel of the Heart.

Kṣemarāja explains that: the Drop is predominantly the energy of knowledge. It is Prāṇa and the right channel, Piṅgalā, which is of that nature. Sound is predominantly the energy of action. It is Apāna and the left channel, Iḍā, which is of that nature. The (channel) called Suṣumṇā is in between them and its nature is the radiant pulse of the energy of the supreme will.

According to chapter seven of the SvT, the locations, characteristics and functions of the main vital breaths are as follows:

Prāṇa and the rest of these (breaths are) located in the heart (*prāṇa*), anus (*apāna*), navel (*udāna*), throat (*vyāna*) and all the joints (*samāna*). The colour of the five (breaths) is like liquid silver (*prāṇa*), red (*apāna*), (green) like the (insect called) Indragopa (*udāna*), (white) like milk (*vyāna*) and (translucent) like crystal (*samāna*). The sound of the five, *prāṇa* and the rest, is pleasing (like that of a) bell, cymbal, cloud, elephant and the great roar (*mahādhvani*) (of a fast flowing river, respectively). (303cd-306ab)

The activity of *prāṇa* is talking, laughter, song, dance, fighting, the arts, sculpture and all (such kinds of) work. Apāna will cause food and drink to enter (and go through the body) and cause the waste of that to flow down. (It causes) blindness, diseases of the ear and (of the eye, nose and the rest). The Equalizing breath (*samāna*) distributes what has been eaten, licked and drunk equally (throughout the body). (Sexual) arousal (*kṣobha*), hiccups and sneezing (*cchikkā*) is the activity of the upward moving breath (*udāna*). The (bodily) activities (*karman*) associated with the Pervasive (breath) (*vyāna*) are sweating, horripilation, headache (*śūla*), burning (sensations) and the flexability of the limbs (*aṅgabhañjana*) along with (the sensation of) touch. (306cd-310ab)

The (breaths) Nāga and the rest have many forms and are located in the big toes (*nāga*), knees (*kūrma*), heart (*kṛkara*), eyes (*devadatta*) and head (*dhanañjaya*). (Now) learn their functions from me. Nāga and Kūrma give rise to (a sense of) contentment and anxiety, (respectively). Kṛkara dries out (the body).

Devadatta causes (a feeling of) fear and Dhañjaya, the fifth, causes lassitude and conjoins with another (body after death). (310cd-312)

The functions of the five, Nāga and the rest, when dying is exhalation (*śvāsa*) (by Nāga), contraction (of the limbs by Kūrma), cracking (into pieces of the limbs by Kṛkara), howling (by Devadatta) and the exit (of the vital force by Dhanañjaya). When (the other breaths) have left the body, Dhanañjaya does not leave (until the soul exits from it) and Kūrma causes the (joints) to bend and dries out the corpse. (313-314)

The breath (*prāṇa*) should be conquered first. Once the breath has been conquered, the mind is conquered. Once the mind has been conquered, the supreme principle of the tranquil (transcendent) becomes manifest. (315)

One should meditate on the breaths of inhalation and exhalation in (the head and) the anus, the Equalizing breath in the navel, the Upward Moving breath in the throat, the Pervasive breath everywhere. Nāga and the rest, conjoined with the breath, should be blocked in their respective places. (316-317ab)

I will tell (you) the time (it takes to) block (the breaths). Learn it from me. Meditate on that (for the time it takes to move the finger round the body) five hundred times beginning with the sole (of the feet). In this way the breath is conquered (and can be used) for the task of transferring (the breath to another body) and for the exit (of the breath from the body). (317cd-318)

(Once the breath is conquered, the body acquires) divine beauty and an auspicious smell. (The adept's) intelligence develops. (He acquires) divine vision, hearing and divine speech. He wanders through the worlds like the wind and sees Siddhas and gods. He attains whatever he thinks about and the eight yogic powers. All his desires are fully satisfied and he is free of all duality. He is free of the bondage of transmigratory existence and becomes Śiva's equal. (319-320)

Conjoining the inhaled and exhaled breath along with their short measures (*hrasvakoṭi*) (of sonic energy) in the foundation of the navel, the Lord of Yogis sweats and shakes. Again, he should block the inhaled and exhaled breath located in the heart. By the conjunction with a long measure (of sonic energy), in a moment he leaps up from the ground. He should in the same way block the breath here that is in the throat. By conjunction with the prolated (*pluta*) (energy of Sound), he falls (into a yogic) sleep. If he blocks the breath in the centre of the eyebrows in conjunction with the Drop he falls there into a deep sleep and wakes up (to a higher reality) in an instant. (321-325)

Entering the Door of the Head, he should begin the meditation without parts (*niṣkala*). Then, he who has practiced in this way has this experience (*pratyaya*): piercing through the door in the head (he feels that) ants (are crawling on his head and then that he is being) pierced by a thorn. O goddess, having broken through all (these levels) ending with the Transmental, progressively (accompanied) by the aforementioned signs (*lakṣaṇa*) and, having abandoned (them), he attains freedom (*svacchandatāṁ vrajet*). (In this way) the Transmental state arises within the adept by means of this body. (Once he attains this) he is able to transfer (his consciousness) into others' bodies. He is not afflicted by hunger and thirst. He sees the past and the future (throughout) the triple world and he becomes omniscient. SvT 7/326-340ab.

Physiologies of the vital breath related to states of consciousness are very ancient. The early Upaniṣads already describe the conduits along which the vital breath travels. The breath moves through them, up and down, out and into the body and with it travels the individual soul who is thereby transported through various states of consciousness. In the *Bṛhadaraṇyakopaniṣad* (2/1/19) we read(translation of this the other passages from the Upaniṣads are by Hume):

Now when one falls sound asleep (*suṣupta*), when one knows nothing whatsoever, having crept out through the seventy-two thousand channels called *hitā*, which lead from the heart to the pericardium, one rests in the pericardium. Verily, as a youth or a great king or a great Brahman might rest when he has reached the summit of bliss, so this one now rests.

The same Upaniṣad teaches that Indha, also called Indra, resides in the right eye. His wife, Virāja, resides in the left one. When one falls asleep they travel down through these channels and they meet in the space within the heart. There they nourish themselves with the ‘red lump in the heart’. When one awakens the couple returns up to the eyes by means of a channel that travels up from the heart (ibid. 4/2/3). Fine as a hair divided a thousand times, these channels (called *hitā*) spread out from the heart in a fine network. Filled with white, blue, yellow, green and red vital fluids (ibid.), they transport the subtle essence of food. The most important amongst them is the channel that leads upwards along which the individual who is destined to achieve liberation travels when the body dies. In the following passage from the same Upaniṣad (4/4/8-9) the sage Yajñavālkya proclaims he has found this ‘narrow path’ and has travelled on it:

The ancient narrow path that stretches far away
Has been touched by me, has been found by me.
By it the wise, the knowers of Brahma, go up
Hence to the heavenly world, released.
On it, they say, is white and blue
And yellow and green and red.
That was the path by Brahma found;
By it goes the knower of Brahma, the doer of right (*puṇyakṛt*),

And every shining one.

According to a source quoted by the *Chāndogyopaniṣad*, which may well be earlier than the *Bṛhadaraṇyaka*, the channels are only one hundred and one. Of these, the most important is the one along which the vital breath travels down into the body when, at a certain point in the development of the fetus, it enters it through a cavity at the top of the head. The vital breath of those who die knowing the true nature of things and their origin choose to travel out of the body by the same channel through which they entered it (see note to KuKh 2/4cd-6ab). Others leave the body in other ways. Thus this, the last journey of death, is like the little death of sleep or the change of consciousness that takes place by the practice of Yoga. The *Chāndogyopaniṣad* (8/6/6) declares:

There are a hundred and one channels of the heart
One of these passes up to the crown of the head.
Going up by it, one goes to immortality.
The others are for departing in various directions.

Yama, the Lord of the Dead, explains to Naciketas in the *Kaṭhopaniṣad* (2/2/6) why most people fail to choose the right path to leave the body:

The passing on is not clear to him who is childish,
Heedless, deluded with the delusion of wealth.
Thinking `This is the world! There is no other!' –
Again and again he comes under my control.

The understanding of this movement of the breath and the function of the vital channels led those who sought liberation to attain it by these means directly by reproducing what happens at the moment of death. Thus, the first forms of the Yoga of the vital breath all focused on the journey of the soul transported by the breath along the 'narrow path'. This came to be called Suṣumṇā to which we find the earliest reference in the following passage in the *Maitryupaniṣad* (6/21):

Now it has elsewhere been said: 'there is a channel called Suṣumṇā, leading upward, conveying the breath, piercing through the palate. Through it, by joining (*yuj*) the breath, the syllable OṀ, and the mind, one may go aloft. By causing the tip of the tongue to turn back against the palate and by rubbing together (*saṁyojya*) the senses, one may, as greatness, perceive greatness.' Thence he goes to selflessness. Because of selflessness, one becomes a non-experiencer of pleasure and pain; he obtains the absolute unity (*kevalatva*). For thus it has been said:

After having first caused to stand still
The breath that has been restrained, then,
Having crossed beyond the limited, with the unlimited
One may have at last union in the head.

24. The symbolism of the letter A is important in many of the more esoteric Tantric systems including the Kālīkrama and the Buddhist Mahāmudrā school. The letter A represents the highest reality. The energies of the Self, represented by the Drop, are aspects of the energy of the letter A. These are Vāmā and the rest who emerge from it and merge back into it in 'Śiva's Abode' at the End of Emission (40/50cd-51ab). They are projected into its graphic representation in the manner described below (see 40/127cd-128ab).

25. A is Brahmā's letter and I, U and Ma are those of Viṣṇu, Rudra and Īśvara, respectively. These are neither the standard set of the five 'instruments' – Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva linked to Sadāśiva's five faces, nor the classic triad Brahmā, Viṣṇu and Śiva / Rudra who are linked to the three letters A, U and Ma that constitute OṀ. The two formates have been associated from Pāśupata times. Nagaswamy (2005: 315) explains summerizing Pāśupata view recorded in the *Liṅgapurāṇa*:

> Narrating the appearance of Liṅgodbhava [the origin of the Liṅga], the Purāṇa says that a luminous shaft burst forth with a thunderous sound OṀ, consisting of three syllables, A, U and Ma, from which emanated the Vedas that appeared as a *ṛṣi*, from whom Viṣṇu learnt of the Supreme Being. The physical visualization of the Supreme proceeded from this primordial sound and so the Lord is said to be constituted by the syllables, words and hymns, as *vidyādeha*. This is also known as *mantramūrti*, the hymnal image, in which the five Vedic hymns – Aghora, Vāmadeva, Tatpuruṣa, Sadyojāta and Īśāna hymns – constitute the five basic *mantras.*

26. TS adds: There Word should be dissolved away, withdrawn into its own product. Brahmā dissolves away in the throat and is established in the previous foundation.

tatra [g: tantra] śabdaḥ [kh: śabda] pralīyeta svakārya upasaṁharaḥ ||
brahmā [kh: brahma] kaṇṭhe [k, kh, g: kaṇṭha] pralīnas tu [k: pralīnaṁ tu] tu pūrvādhāre vyavasthitaḥ | TS 1/76cd-77ab

27. TS: That is Viṣṇu's supreme place. The letter I is located there. Viṣṇu also goes to the end of Rudra, **where the letter U is located**. **Know that that is the end of the palate, the confluence of all** living beings. **Rudra also goes to the Lord (Īśvara) where the letter Ma is located.**

viṣṇos tu tat paraṁ [kh: varaṁ] sthānaṁ tatra ikāraḥ [k, kh, g: -ra] saṁsthitaḥ ||
viṣṇur [k, kh, g: viṣṇo] yāty api rudrāntaṁ ukāro yatra tiṣṭhati |
tālvantaṁ tad vijānīyāt sarvajantusamāgamam [k, kh, g: -gamāgamaṁ] ||
*rudro' pi caiśvaraṁ [k, g: casure; kh: caśvare] yāti makāras tatra [k: makāra adha; kh: makā * *; g: makārastu] tiṣṭhati [k: pratiṣṭhati; kh: ?; g: * tiṣṭhati]* |
TS 1/77cd-79ab

28. KuKh 40/41-45 = TS 1/35cd-40ab, quoted above in note to 40/13.

29. The TS says instead: (This) knowledge has not been imparted to them because of (their distracted) mental activity.

na teṣāṁ kathitaṁ jñānaṁ cittavṛtter apekṣayā [k, kh, g: -vṛttira-] || TS 1/36cd

30. Instead of this the TS says: O goddess, I have explained what has been requested (of me) concerning that, (nothing else).

yenāsya [k: yeṁcāsya; kh, g: yecāsya] cārthitaṁ [k, kh: -to; g: -no] devi tat tathā kathitaṁ mayā | TS 1/37ab

In other words, in the TS Bhairava is telling the goddess that he has not taught what he is about to teach her to others because their minds have been so confused by the many Tantras of various types that nobody ever asked him for this knowledge. He has only taught what he was requested to teach, no more, no less. See above, note to 40/13 for TS 1/37cd-38.

31. The context warrents this translation and was probably what the redactor intended. However, it is clear from the the last two lines that complete this passage in the TS that are missing here and the original context that this was not the meaning. These lines are found above (KuKh 40/14 = TS 1/40cd-41ab). In the original source, what is here 40/41-45 (= TS 1/35cd-40ab) is preceded by what is here 40/46-49ab (= TS 1/28-32. TS 1/33-35ab is missing in the KuKh) and it comes after what is here 40/13 (= TS 1/26cd-27ab). But this verse belongs below just before KuKh 40/46 and it is followed by TS 1/40cd-41ab which should come at the end of the passage here. The original text reads:

It is because of (their) pride (in their limited) knowledge and (their) indifference that (this question) has not been asked. Brahmā, Viṣṇu, Rudra, Indra, Candra and Prajāpati, all the hosts (of attendents including) Skanda and Nandi, (the gods) including Śukra and the rest as well as the yogis – **all those who have understood that have been successful.** That, O fair lady, has been grasped in this way (by those with) **dull intellects.**

tais tu jñānāvalepena (k, kh: -malepena; g: -valayena) tac ca pṛṣṭam avajñayā |

brahmā (k, kh, g: vrahma) viṣṇus tathā rudra indraś candraḥ (k, kh, g: indra-) prajāpatiḥ (kh, g: -pati) ||
*skandanandigaṇāḥ (kh: -nandiga *; g: -ṇās) sarve śukrādyā ye ca yoginaḥ* |
*kṛtakṛtyās tu te sarve yaiś ca (k, g: yena; kh: ?) tac cāvadhāritam (k, g: yac cāvadhāritum; kh: * * vadhāritum)* ||
taṁ tathaivaṁ (g: -va) varārohe gṛhītaṁ (kh: ?) mandabuddhibhiḥ (kh: ?) |
TS 1/39-41ab

32. The relationship between Śiva and Śakti cannot only be described indirectly. They are one reality, not two set in relation to one another. Dualists maintain that an inherent quality invariable inheres in its substance – like 'solidity' in earth. But although the relationship is one of invariable concomitance (all that is solid is, partly at least made of 'earth') substance and quality are separate realities. But the oneness of Śiva and Śakti is not like that. They are completely one.

33. This passage follows after what is the equivalent of 40/14 in the TS. Here it appears abruptly and is misplaced. KuKh 40/46-49ab = TS 1/27cd-32. The TS (1/27cd) continues with what is here KuKh 40/46-49ab.

34. TS adds 1/30-31cd:

Śiva is taught to be mantra and the letters of that (mantra) are (its) denotators (*vācaka*). Śiva is attained by virtue of the union of the denotator and the object of denotation.

(So) O god, having abandoned Maheśvara, where has Śakti gone that these mantras, whose radiant power is without limit, have become fruitless? How has Mātṛkā come into being (or g: 'is known') – she who is the mother of mantras?

mantraḥ śivaḥ [k, kh, g: śiva] samuddiṣṭo [g: ?] varṇās tasyaiva vācakāḥ |
vācyavācakasaṁyogāc [k, g: vācavācaka-] chivas tena prapadyate [kh: prapathate] ||
tatra [kh: tantra] deva kutaḥ śaktir gatā tyaktvā maheśvaram |
yena te niṣphalā jātā mantrāś cāmitatejasaḥ || TS 1/30-31

35. TS adds: Tell me about her, she who is the source (*yoni*) of all the Skyfaring (goddesses).

khecarīṇāṁ ca sarvāsāṁ yā yoniḥ kathayasva mām | TS 1/32cd

The following continues directly in the TS from what is here verse 40/40 (= TS 1/79ab)

36. Nirodhī also called Nirodhikā blocks the way up for Yogis who have not received enough power to rise further. However, if they do, the same energy prevents them from falling once they are beyond it. In this way the energy that

blocks the ascent leads up to the next level which is Raudrī and keeps the yogi there.

37. TS: Above that is the goal born from Sound. The letter Ma goes there. **That is said to be Śiva's abode (*sthāna*)** where Sound originates.

tasyordhve nādajaṁ lakṣaṁ makāras tatra gacchati ||
śivasthānaṁ tu proktaṁ yatra nādasamudbhavaḥ | 1/80cd-81ab

Paraphrasing the *Triśirobhairavatantra* Abhinava (TĀ 3/140) writes: 'The supreme (form of) Kuṇḍalinī is (experienced) at the extreme end of emission (*visargaprāntadeśa*). It is said to be the Śiva's Sky (*śivavyoman*), the supreme abode of Brahman and the Self.'

38. This sentence is a reduction of these two lines in the TS:

And, O beloved, it is above the uvula (*lambaka*) where your two Drops (are located). Fair lady, that is **said to be at the End of Emission (*visargānta*)** and the End of the Twelve.

lambakasyordhvataś caiva dvau bindvau (k: divyau) yatra te priye ||
visargāntaṁ tu taṁ proktaṁ dvādaśāntaṁ ca bhāmini | TS 1/81cd-82ab

39. Instead of 'That is said to the End of Mind (*manānta*),' the AS and TS say: 'that is said to be the End of the Sixteen' (*ṣoḍaśāntaṁ ca tat smṛtam*).

40. AS and TS: 'the upward current (which is) Mind Beyond Mind (*manonmanī*)'.

41. AS 20/78cd: **It arises there in a clearly distinct manner** from the teacher's mouth in particular (*guruvaktrād viśeṣataḥ*).

TS: **'**O mistress of the gods, Mind Beyond Mind merges there **at the end of the Pervasive One (Vyāpinī). It arises there in a clearly distinct manner,** O beloved, it is below the teacher's mouth.'

vyāpinyāntaṁ [k, kh, g: vyāpinyātaṁ] tu deveśa [kh, g: devase] tatra līnā manonmanī |
sphoṭam utpadyate tatra [kh: tantra] guruvaktrād adhaḥ priye || TS 1/85

42. AS (20/79ab): The Supreme Place is on the teacher's head. (The wise) know that to be the Abode of Brahmā. (*gurumūrdhni paraṁ sthānaṁ brahmasthānaṁ tu taṁ viduḥ* |)

TS 1/86ab: The Teacher's Mouth is above it. It is said to be the Abode of Brahmā. (*tasyordhve guruvaktraṁ tu brahmasthānaṁ tu taṁ smṛtam* |)

AS (20/79cd) and TS (1/86cd): And that is said to be the Abode of Śakti which is said to be the end of merger. (*śaktisthānaṁ smṛtaṁ tac ca layāntaṁ [AS: layāṁte] tu tad ucyate* ||)

43. According to 40/16-17 above, this is the Supreme Drop (*parabindu*). See also 33/50-51 and note.

44. AS**:** which is the binding power of the fear of transmigratory existence (*saṁsārabhayabandhanī*)

TS: which is the binding power of the fettered state of transmigratory existence (*saṁsārabhavabandhanī*)

45. The word *'uccāra-'* literally means `upward movement'. This 'upward movement' of energy through these phases of progressive merger into higher states takes place constantly. Connecting the lower levels to the higher it sustains their existence. Once the movement has reached its upper limit and everything has dissolved away into the transcendent, it spontaneously develops again into the pure will (*icchā*) that impells the downward development into manifestation. In the fettered state – when the soul is 'sleeping' – the downward development is binding and dominates so strongly that there is no consciousness of its upward counterpart. Conversely, when the soul is awake (*prabuddha*) the upward, liberating movement dominates and becomes so intense that ultimately the soul mounted on the upward current remains established in it and is transported all the way to the summit to attain the supreme state consciously.

46. The TS and AS insert:

TS: This is the Yoga of the Point. If one tries to abandon (it) . . .

AS: This is the Yoga of piercing. If one tries to abandon it . . .

47. According to the KuKh the Knot of Brahmā is located between the Wheel of the Self-supported and the Wheel Full of Gems (7/39cd-40ab). It is the syllable AIṀ. See 38/31ab; 60/31-32ab; 62/20-21ab. Although Brahmā's syllable in the system of the TS is AIṀ; it is not located in relation to these inner Wheels, that are unknown to it.

48. AS and TS: O fair lady, if Brahmā's Abode is abandoned . . .

49. TS: '(travels up to) the cause of Brahmā (*padmaja*) . . .

50. TS adds: Brahmā, in the form of an effect (of the higher principle beyond), travels (upwards) having withdrawn (into himself) his creation. He dissolves away into the Viṣṇu principle along with his creations and instruments.

kāryarūpī [k, g: -rūpo; kh: -rūṣo] vrajed brahmā svakārya-m-upasaṁhṛtaḥ |
viṣṇutattve layaṁ [k: nayaṁ] yāti svakāryakaraṇaiḥ saha || TS 1/93

51. Keśava is Viṣṇu.

52. These lines appear to be out of place. They are not found in the AS or the TS.

53. TS adds: All assume the form of action and laying hold of his own quality (each one) goes (to the next level of merger). They are all merged in Śiva and have withdrawn their form along with their own energy. (They are the powers

of) will, knowledge and action that are the instruments of all of them. O fair lady, their return (*pratisaṁcāra*), which is as before, has been explained here.

kriyārūpadharāḥ [kh: -dhārās] sarve svaguṇaṁ gṛhya gacchati ||
śive līnās tu te sarve svaśaktyā hṛtavigrahāḥ |
icchā jñānaṁ k, kh, g: jñāna] kriyā teṣāṁ sarveṣāṁ [kh: sarveṣā] karaṇāni tu ||
pūrvavat pratisaṁcāraḥ [k, kh, g: -raḥ] kathito 'tra varānane | TS 1/102cd-104ab

54. Instead of *binduḥ* the TS reads *viśvī*.

55. TS: the Drop of the mind (*manobindu*).

56. AS : Even if the sixfold Path has been purified . . . (*ṣaḍvidhe 'dhvani śodhite*).

57. TS reads *amanaskā* instead of *anāmākhyā*.

58. AS: . . due to the (countless) varieties of (her) creation (she is divided) endlessly (*kṛtyabhedād anantataḥ*).
TS: due to the (countless) varieties of (her) creation there is no end (of her forms) (*kṛtyabhede anantatā*).

59. TS: And she certainly withdraws (it).

60. AS: Subtle, she emanates from the form of passion; in the form of Jyeṣṭhā she protects (it). Withdrawal takes place by means of (her) Raudra form. (Thus the power that is both) one and many is **threefold**.

kāmarūpāt sṛjet sūkṣmā jyeṣṭhākārā prapālayet [pralāpayet] |
saṁhared raudrarūpeṇa [rodra-] ekānekā [-nekas] tridhā bhavet || AS 20/105

TS: Initially she emanates in the form of Vāmā. (Her) form is Jyeṣṭhā when (she is engaged) in protecting (it). Withdrawal takes place by means of (her) Raudra form. **(Thus),** O beloved, **the one (power) is threefold**
vāmārūpā sṛjet pūrvaṁ jyeṣṭhādhārā prapālane (k, g: -lanaṁ) ||
saṁhāro raudrarūpeṇa ekā eva tridhā priye | TS 1/113cd-114ab

61. The goddess is fivefold as the energy of the Five *Praṇavas*. She is eightfold as the Eight Mothers and ninefold as the energy of Navātman and has fifty divisions as the fifty energies of the letters of the alphabet. See below, 40/115-123.

62. AS (20/108ab): **Therefore,** in the *maṇḍala* **she who is consciousness (*jñāna*), is called Māyā.**

63. AS and TS: and he is endowed with the attributes in (each of the five) causes (of phenomenal existence). (AS: *tair yukto [te yuktā] bhavate hyasau* TS: *taiḥ (k, kh, g: te) saṁyukto bhavaty asau*)

64. AS and TS: She too dissolves away in the Cavity, that is, in the Void which is the lotus AS: of Kula / TS: O beloved.

65. Cf above 38/23. AS: It is the Cavity (*śuṣira*) which is the essential nature of Brahmā (*padmaja*).
TS: It is the Cavity (*śuṣira*) of Brahmā (*padmajanman*).

66. AS (20/111ab): (He is) **in a state of union within (that place) and withdrawn** into the good creations of those who desire liberation.

tasmin yukte mumukṣūṇāṁ sukṛteṣu ca (na) saṁhṛtaḥ |

TS: **In a state of union within** (that Place) he is freed and **(his) creation is withdrawn.**

67. AS and TS: He desires liberation.

68. AS and TS: He is Śiva, the supreme liberation.

69. KuKh 40/90 is missing in both AS and TS.

70. This teaching is clearly inspired by the *Bhagavadgītā* where we read: "Raise self by self, let not the self droop down; for self's friend is self indeed, so too is self self's enemy. Self is the friend to the self of him whose self is by the self subdued; but for the man bereft of self self acts as an enemy indeed." (BhG 6/5-6. Translation by Zaehner)

71. AS and MSs of the KuKh: **(the liberated one) is** the knowledge of Yoga (*yogavidyā*). TS: O beloved, b**y means of this sequential Yoga (*kramayoga*)** the wise should know (the reality) which is) the **Point of Union (*yogabindu*)** that has been mentioned briefly.
anena kramayogena yogabindvātmakaḥ priye |
jñātavyas tu vipaścidbhiḥ samāsāt [k, g: -sā; kh: -sata] tad udīritaḥ || 1/122

72. AS: Having entered into the aspect (*bheda*) (of reality called) Sound with Sound, pierce it with Sound.
nādabhedaṁ tu nādena nādenākramya vedhayet || 20/114cd

73. TS: she has gone above.
TS adds: O fair lady, (she is knowledge, action and will). Having abandoned the creation of Brahmā and the rest, (each) in his own place, she has gone (beyond).

74. TS: **having grasped the Point of the Mind (*manobindu*),** she has come out by means of the Five Voids.

Concerning the Five Voids see 25/38-40, notes to 25/2-3ab and 55/2-4ab below.

The practice of Abandoning the Causes (*karaṇatyāga*) is described briefly in SvT 4/262-266. There it is presented as the progressive rise of consciousness through the phases of the syllable OṀ in consonance with the pervasions of the vital breath through the centres of the body, each presided over by one of the Five Causes. The process is called the Abandonment of the Causes because as the breath-consciousness rises from one to the other, the lower is abandoned for the higher. This rise can be represented schematically as follows:

11. Phases of OṀ

Phases of OṀ	Cause	Location in the body
A	Brahmā	Heart
U	Viṣṇu	Throat
M	Rudra	Centre of the Palate
Point, Half Moon, Obstructress	Īśvara	Between the Eyebrows
Sound, End of Sound	Sadāśiva	From the forehead to the head
Power, Pervasive One, Equal One and Transmental	Śiva	Centre of the head upwards

The level of the Equal One (*samanā*) is projected into the Topknot (*śikhā*) at the apex of the microcosmic body. Here the yogi experiences the oneness (*samarasa*) (lit. 'equalness of flavour') of all things as his consciousness is not directed at a specific object of awareness (*mantavya*) and his mind abides in a state of pure indeterminate awareness (*mananamātra*). In going beyond this level the yogi's consciousness becomes pure and by resting in the power Beyond Mind (*unmanā*) the nature of which is undivided light, he attains Śiva (SvT vol. 2 p. 166). In this way, the yogi goes beyond even the level Beyond Mind and so abandons the six causes and merges into the seventh which is Supreme Śiva beyond them. The SvT describes it as: 'extremely subtle, the supreme state (*bhāva*) said to be Non-being.'

Kṣemarāja comments: 'The supreme state is the supreme (condition of) Being (*sattā*) of Supreme Śiva. It should be know to be extremely subtle and the universal cause which, because it is the cessation (*prakṣaya*) of all (conditioned) being, is Non-being.' (SvT 4/268cd and commentary) At the same time, the power of the Transmental is the direct means to the supreme state of Non-being. Thus while contemplation of the lower phases in the development of OṀ bestows yogic powers (*siddhi*) of an increasing order of perfection, it alone bestows liberation directly. Therefore the SvT enjoins that the yogi should constantly contemplate the supreme and subtle Non-being by means of Transmental (ibid. 4/277ab). This is because Non-being is beyond the senses and mind and is, according to Kṣemarāja, the pure knower who has no objectively distinguishable characteristics (*alakṣya*). The SvT (SvT 4/278) concludes:

Non-being should be contemplated by means of Being having rendered Being without foundation. (In this way) one attains the plane of Non-being free of all limitation: this is the abandonment of the causes.

Kṣemarāja comments: ‘The plane whose nature is Non-being is that on which no phenomenal entities (*bhāva*) exist. It should be contemplated by Being which is supreme Existence (*parasattā*) of the nature of consciousness. (In respone to the query) 'surely the consciousness-principle is that which bestows being?' (he replies by saying that this is to be done) 'having rendered Being without foundation.' 'Being' is that which exists (namely everything) from Sadāśiva to Earth; this is rendered without foundation and free of support in its tranquil (unmanifest) state by penetrating into the abode of power having made it of that nature (i.e. the Transmental).’

75. AS: she illumines the lotus fibre. TS: or is like a lotus fibre.

76. I do not know what is meant by ‘*śaṅkhabandha*’. It occurs after the Five Causes are ‘abandoned’. The former correspond to the Five Elements and all that is associated with them. The sixth condition beyond is the Transmental. Prsumably, the attainment of this state is ‘*śaṅkhabandha*”. This phase in the ascent is not noted in either the AS or TS. Here it appears as an intermediate one meant, perhaps, to reinforce the thrust of emission that projects Kuṇḍalinī further beyond. Alternatively, we may simply consider this line to be spurious.

77. Instead of KuKh 40/97 the TS reads: O goddess, she is like a fibre in a leaf and her form is (like) a snowflake. Having grasped her, she who is such, sever (all the) rest of the fetters.

The second sentence alone corresponds to KuKh 40/97 in the AS.

78. TS: **Then she moves (impelled) by emission (*visarga*)**, having dragged along (the Drop) located in the Heart.

79. TS: + In the same way the yogi who is in the body should drag along the breath of the Heart.

80. TS (1/132) adds: The mind should be fashioned in the same way by the oneness in the foundation of Energy. If, having abandoned all the causes, Rudra’s state (*gati*) (ensues) . . .

81. AS: Then it is freed within the circle between the eyebrows.

tadā mukto hy asau [citau] vai [dvai] tu bhruvorantaramaṇḍale
[druvoraṁtaramaṇḍale] | AS 20/123ab

82. TS (1/133ab): Then, O (goddess) with auspicious eyes, with the two eyebrows raised, (the Drop) should be cast upwards (*vikṣepa*) and the two eyelids should be closed.

The word ‘*vikṣepa*’ means both ‘casting the eyebrows upwards’ and ‘projecting’ or ‘throwing’. The two meanings coincide. Closing the eyes, the eyebrows are raised repeatedly to push the Drop that is between them upwards. This practice is called ‘the formation of the bridge’ (*setubandha*) Cf. VB 31.

83. TS: O mistress of the gods, the Trident should be placed in the Skyfarer.

This is the Trika Trident on the prongs of which are the three goddesses of the Trika – Parā, Parāparā and Parā and the three principles of Vidyā, Ātmā and Śiva associated with them. The Trident is a way of representing the unity of these and all the other Trika triads. By placing the Trident within Śiva, the Skyfarer, the triads fuse into his transcendental unity.

Worth noting in passing is that according to the KMT the Trident is in the centre of the Wheel of the Skyfarers in the End of the Twelve. But 'the mouth of Vaḍavā is above the Trident' (ibid. 16/24). Thus Kubjikā as the Vaḍavā Fire surpasses the Trika. Concerning this Trident, see Heilijgers-Seleen 1994: 165 ff.

84. The AS replaces this line with: The vital seed (*śukra*) shines like a particle of snow in the Wheel with fibres and petals. Present within the channel (of the vital breath) that also has become potent.

The TS says instead: One should squeeze with the two hands (the Drop) that has reached the secondary door. It travels upwards quickly where there is the Cavity of Brahmā. O mistress of the heroes, the state of the channel (of the vital breath) arises in this way and not otherwise.

85. AS and TS: When the state of the channel (of the vital breath) arises **one should then abandon the (five) causes** . . .

86. TS: Maheśvara who is the foundation of the vital channels certainly acquires (all) the things of the past present and future. (+ 1/139-140ab): And the past is in the navel. The present is in the Heart and the future is in the uvula if he becomes one with Energy (*śaktisama*). Endowed with knowledge and wisdom he enters the eternal body.

A long passage follows from here in the *Tantrasadbhāva* (1/141-205ab = SvT 4/234-296), which has also been omitted in the *Ambāmatasaṁhitā*. See appendix 3.

87. The metaphysical core of the Trika system the TS expounds is centred on the contemplation of the one reality which is so absolutely transcendental and beyond all charaterization that from our point of view it is the emptiness of Nothing. But it is not the Void of total non-existence. It is the Emptiness that, without denying reality to existence shifts our attention from the bondage of 'Being' to the liberation of 'Non-being'. This is achieved by continuing where the SvT leaves of. There 'Non-being' is the highest Void. It is left to the TS to expound what this means, as we shall see further ahead. At this point the TS prefers to return to Kuṇḍalinī, so dear to the Kaula Path. It goes on to discuss the yogi who is 'established in energy' (*śaktistha*) thus continuing its exposition of the rise of Kuṇḍalinī of which this chapter is a substantial part. The fullness of Kuṇḍalinī's rise liberates from the ignorance that consciousness is exclusively located in the physical body and so leads to the realisation of the all-pervasive

nature of the Self, a state technically called *Ātmavyāpti* – Pervasion of the Self. This state spontaneously leads to the realisation of Śiva's pervasive presence termed *Śivavyāpti* – Pervasion of Śiva – and the yogi 'established in energy' thus becomes one who is established in his authentic nature (*svabhāvastha*). This is a state beyond all states and levels including the contemplation of emptiness (*śūnyabhāva*) as well as Śiva and Śakti. It is achieved by abandoning all dichotomizing thought constructs (*vikalpa*). One who does not hanker after anything, including liberation, is liberated from the duality of bondage (*amokṣa*) and liberation, realising that it is nothing but a thought construct.

The notion of duality (*dvaitabhāva*) conceived spontaneously by the mind causes limiting conditions to proliferate. In order to achieve liberation the yogi must abandon all being by giving up the notion of existence that generates phenomenal being. The yogi must abandon all sense of personal existence along with that of anything else. Initiation, meditation, the repetition of mantra or any other discipline cannot lead to the understanding of ultimate reality, which is free of all distinguishable characteristics (*alaṣya*). Their purpose is just to still the fickle mind. In order to move out of the fettered condition of Being, we must go beyond it into Non-being.

The aim is to realise the Equality (*samatā*) present in all things. This is done by first abandoning all existing things and states of being (*bhāva*); the mind thus freed of thought-constructs is established in Non-being (*abhāva*). However, this is not the end of the path. The yogi must also abandon Non-being and become established in the authentic Being which is his true nature (*svahāva*). In this way the mind (*manobindu*) disappears instantly like a drop in a mass of water. Thus the yogi is to abandon attachment both to the world of thought and sensations as well as to the tranquil (*śānta*) state of Non-being to attain the supreme state that is free of the subject who impels and the object of impulse.

So how is it possible to attain this state, if there are no means to do so? The means that are of no use are those that are external. The Absolute is Śiva and he is himself the power by which he is attained. This is Kuṇḍalinī, whose nature the Trika yogi discovers when he is 'established in energy'.

88. AS: I will explain the certainty which is the Kula realisation of Avarṇa and Varṇa that takes place by reflecting on the nature of Varṇa and Avarṇa.

TS: . . . **how,** O sinless one, **(the energy of) Unstruck Sound (*avarṇā*) (abides) in union with (the energy of) Letter.**

89. AS and TS: O goddess, the mantras that were uttered in the beginning (of creation) numbering seven thousand million were previously hidden and brought down to earth in the form of letters.

90. The TS adds: O fair lady, they have been hidden from the gods, *ṛṣis*, Yakṣas, Gandharavas, Kinnaras, Siddhas, the societies of snakes, those yogis and men who low people devoid of devation. They do not know the teacher, the god

or the Rules laid down by the scripture. Out of greed they are dedicated to cheating and deceit and are devoid of ritual. For this reason I have hidden the vitality (of mantras). O mistress, with that hidden all that remains are the letters.

devānāṁ ca ṛṣīṇāṁ ca yakṣagandharvakinnarām ||
siddhānāṁ nāgasaṁghānāṁ eteṣāṁ yogināṁ (kh: yoginaṁ) nṛṇām |
*te tu yā (kh: sā) gopitaṁ bhadre bhaktihīnā (g: bha * * *?) narādhamāḥ (g: ?)* ||
na jānanti guruṁ devaṁ śāstroktasamayās tathā |
dambhakauṭilyaniratā (g: -koṭilya-) lolyarthe kriyavarjitāḥ ||
*anena kāraṇārthena mayā vīryaṁ pragopitam (kh: * gopitaṁ; g: -taḥ)* |
tena guptena deveśe śeṣā varṇās tu kevalāḥ || TS 1/209cd-212

91. TS: She is Parā who is endowed with radiant energy.

92. TS: O god, worshipped by the gods, **if she is there as the pervader (of all things)**, **it is like the phonemic energy (*varṇa*) (of the letters),** the **omnipresent** Lord, **present in the letter 'A' (of Unstruck Sound) (*avarṇa*).**

93. The passage beginning from here up to verse 120 corresponds to TS 1/215ab ff . It is quoted in ŚSūvi (p. 80) and the commentary on TĀ 3/66.

94. AS (she is) **beyond the bounds of scriptural injunction** and without fault.

95. TS: O Umā, greatly endowed one, she sleeps there and knows nothing at all. TS adds here (1/217): That goddess, placing in her belly the Moon, the Sun, Fire, stars and fourteen worlds, (sleeps) like one affected by poison.

candrāgniravinakṣatrair bhuvanāni [kh: -kṣatrabhuva-] caturdaśa [k, kh, g: caturdaśaḥ] |
udare kṣipya sā devī [k, kh: devi] viṣamūrcchaiva [k, kh, g: vipamūrccheva] yā [k, kh, g: tā] gatā ||

96. TS (1/222ab): She is awakened by the resonance which is supreme knowledge. (*prabuddhā sā ninādena pareṇa jñānarūpiṇā* |).

The TS continues: O fair lady, she is churned by the Drop in (her) belly. That is the 'churning' that takes place by (its) spontaneous rolling within the form of Śakti. The first to arise within (the sphere of) duality (*bheda*) is the Drop of the radiance of energy (*tejavarcas*). Having churned Kuṇḍalī, the subtle energy of the Drop with that, the Drop who is the Lord consisting of the four energies in the womb of (that) power then straightens by the union of the churner and the churned. (Kuṇḍalī) is then called the power Jyeṣṭhā who is in the middle of the two Points**.**

mathito codarasthena bindunā varavarṇini ||

tāvaddhi (?) bhramavegena [k: yatra-; kh: trama-; g: matra-] mathanaṁ śaktivigrahe |
bhede tu prathamotpanno [k, g: prathamotpattau] bindur vai [k, g: bindu vai, kh: bindu ve] tejavarcasaḥ [k, g: pravarcasaḥ] ||
tena bindor mathitvā tu kalāṁ sūkṣmāṁ tu kuṇḍalīm [k, kh, g: kalā sūkṣmā [kh: sūkṣma tu kuṇḍalī] |
catuṣkalamayo binduḥ śaktyodaragataḥ [kh, g: śaktyādaragataḥ] prabhuḥ ||
mathyamathanayogena [k, kh, g: madhyamasthāna-] ṛjutvā jāyate tataḥ [k, g: guruḥ, kh: grahaḥ] |
jyeṣṭhā śaktiḥ [k, kh, g: śakti] smṛtā sā tu bindudvayasumadhyagā [k, kh, g: -vimadhyagā] || TS 1/218cd-221

97. From here the TS and KuKh again coincide. The TS (1/222ab) reads this line: **Aroused by the Drop (of Śiva's seed),** the immortal (*amṛta*) Kuṇḍalī is now a (straight) line.
bindunā kṣobham āyātā rekhaivāmṛtakuṇḍalī (k, g: rekhe-; kh: rekha-) |

98. TS: Nirodhī.

99. TS (1/224ab): Ambikā is the Half Moon and her form is that of a fragment of the Moon.

śaśāṅkaśakalākārā (k, g: -sakalā-) ambikā cārdhacandrikā |

100. TS: Speech originates in this way. The moving and unmoving (world) is pervaded by speech.

TS (1/230-231ab): Deposit Raudrī first on the head. Vāmā is said to be in the mouth. Ambikā is said to be the arm and Jyeṣṭhā the weapon. Śrīkaṇṭha is said to be the pervasive Supreme Lord.

Compare the following passage from the *Maitryupaniṣad* (Maitri 7/11/4-5):

The mind stirs up the body's fire (*uṣman*);
the fire then sets in motion wind;
The wind then, moving through the chest,
Produces pleasurable sound.

As stirred in heart by means of fire of friction,
Less is it than the least; in throat, is doubled;
And know that on the tongue-tip it is trebled;
Come forth, it is the alphabet! – They say thus.

101. All the MSs read *mahābalāḥ*. The AS reads *mahānilāḥ* 'great winds'. This is the reading of MS Kh of the TS. The other two MSs of the TS read *mahābilāḥ* – 'great cavities'. Cf. TS 1/442ab in note to 41/34cd.

102. The TS (1/233-235ab) adds: They have been explained by the God of the gods in accord with the distinction between the causes and (their) effects. In this way a separate extraction (of the letters different from those in other scriptures) is extolled in the (scripture of) Twelve Thousand (verses). O Pārvatī, the names of the troupe of Rudras have been listed here. They too are pervasive, eternal, the form of Word and endowed with (all its) qualities. This is the distinction between the denotator and the object of denotation. Nine of these come next.

kathitā devadevena kāryakāraṇabhedataḥ |
*evaṁ dvādaśasāhasre pṛthag uddhārakīrtitam (kh: udhāra * kīrtitaṁ; g: udhāraprakīrtitam)* ||
nāmāni rudrasaṁghasya sūcitānīha pārvati |
ete 'pi vyāpakā (kh: vyāpikā) nityā śabdākārā guṇānvitāḥ ||
vācyavācakabhedo 'yaṁ (k, g: -bhedauyo; kh: -bhedoyo) navaite (k, g: nacetyaḥ; kh: navetyaḥ) parataḥ (k, kh, g: -ta) sthitāḥ (k, kh, g: -taḥ) ||

103. AS: There is no Word without the Rudras, no mantra without the Mothers.

nāsti rudrair vinā śabdaṁ na mantraṁ mātṛkair vinā |

TS: (Without them) there is no meaning nor is there any activity (*gatiḥ*). The Assembly of Sounds in the body burns with (its) fifty aspects. This is the group of fifty Rudras and it assumes the form of Mātṛkā.

nārtho [kh: nātho] nāpi ca vai gatiḥ [k, g: tair gatiḥ, kh: tergati] |
śarīre [k, kh, g: śarīra] śabdarāśis [k, kh, g: -rāśais] tu pañcāśāṁśaiḥ samujjvalaḥ [k, kh, g: samujvalām] ||
rudrapañcāśikā hy eṣā mātṛkā ca [kh, g: tra] prapadyate [kh: prapathate] |
1/237-238ab

104. AS: Everything is one and is born from the triad (*sarvam ekaṁ trikodbhavaṁ*).

105. TS (1/240ab): Word dissolves away there in the very (place) it arises.

yatra cotpadyate śabdo layaṁ [k, g: bhayaṁ, kh: laya] tatraiva gacchati [g: -tiḥ] |

106. AS and TS (1/240cd): **Having abandoned Raudrī who is on the head** one should give up Jyeṣṭhā who is the weapon (TS: *jyeṣṭhām āyudham utsṛjet* (*kh, g: uchṛjet*))

107. AS and TS (1/241): Ambikā is in many places. She is established when everything has been abandoned. She should be known to be Kuṇḍalī alone. Nothing else is made manifest.

ambikā bāhudeśe tu (AS: jānudeśasthā) sarvaṁ tyaktvā vyavasthitā ((k: -tāḥ) |
kevalā (a. saṁ.: kevalī) kuṇḍalī jñeyā nānyat (k, kh, g: nānya) kiñcit pradṛśyate ||

TS: + Destruction and creation takes place in this way.

evaṁ tu bhavate nāśam utpattiś ca tathaiva hi |

AS and TS: + He who knows creation and destruction is a (true) teacher.

utpattiṁ ca (AS: utpattiś ca) vināśaṁ tu (AS: vināśaśca) yo jānāti (TS: jñāyati) sa deśikaḥ (TS.: varānane) ||

See intro. vol. I, p. 291 ff. Jayaratha explains the process of emanation of these energies as follows:

Parā is that power of (Akula). It is expansion of the body of Kula and so is venerable. (She is in other words) the cause of that body and so she is called 'Kaulikī'. In this way Parā herself is the subtle power Kuṇḍalinī. She rises when one attains the union (of this energy) with Śiva. (This union) is the mutual state of oneness (*sāmrasya*) consisting of (the union of) the 'churner' and the 'churned'. When this takes place (she) assumes the nature of will, knowledge and action and, having done so, she unseals (*unmudrayantī*) Raudrī's state, which is in the form of a (triangular) water chestnut. (As she does this) she takes the support of Ambikā's state whose form is the crescent moon and nature of the letter 'U'. And (then) assuming the state of Jyeṣṭhā, she manifests in the form of a clear (straight) line that reposes in the Drop within the letter 'Ra', that is, the Fire of Time that has risen out of the lunar Drop. In this way she generates the body of the first letter (i.e. A). Comm. TĀ 3/67.

108. AS: **He (who knows this) possesses power and is a (true) Kaula (*vīra*).** Just as you are he is my beloved one.

TS (1/243): **He (who knows this) possesses power and is a (true) Kaula (*vīra*).** He is as dear to me as you are. He is the best of adepts and is most worthy of worship.

109. AS The form of Śakti is (generated) by (their) union (*saṁyogāc chaktirūpaṁ tu*)

TS: (Their) union is in the form of Word *(saṁyogaḥ [k, kh, g: -yoga] śabdarūpas tu)*

110. TS adds (1/246-247ab): In the same way the energies are manifest in each letter. The will is said to be Raudrī. Vāmā is said to be (the power of) knowledge. O lady with the auspicious look, action is said to be Jyeṣṭhā and Ambā is (all) that should be known.

varṇe [kh: varṇo] varṇe [kh: varṇo] pradṛśyante śaktayaś ca tathaiva hi |
icchā raudrī samākhyātā jñānī [k, kh, g: jñānā] vāmā prakīrtitā [k, kh, g: -tāḥ] ||
kriyā jyeṣṭhā samuddiṣṭhā [kh, g: -ṣṭāṁ] jñeyamambā śubhekṣaṇe [kh: -ṇaṇe] |

111. TS: Then sunset takes place.

112. AS: She is said to be the New Moon (*amāvāsyā*).

113. The two Drops are the Self and the Supreme State. See above, 40/16, 17 and 40/56.

114. The classic location of the Self is the heart. Between the navel and the throat, the flux of Jyeṣṭhikā's energy would be 'in the middle' between these two. But it is less complex to assume a linear ascent. Accordingly, I suppose that the 'two Drops' are located on the the two eyebrows with Jyeṣṭhikā in the middle between them. Beyond her is Ambikā in the Cavity of Brahmā at the top of the head.

115. TS: And Jyeṣṭhā is in the dream state (*jyeṣṭhā svapnagatā caiva*)

116. TS (1/254ab): O goddess, the plane is called deep sleep and that is said to be the Transmental (*unmana*).

suṣuptākhyaṁ (kh: suṣumṇākhyaṁ) padaṁ devi unmanaṁ tu tad ucyate |

Jyeṣṭhā is the energy that elevates the yogi's consciousness to the state Beyond Mind when he is sleeping. Raudrī is the Transmental state attained in the Void of deep sleep. Thus 'Raudrī is impelled by Jyeṣṭhā' who is operating in the dream state.

117. **12. The Four Energies: Vāmā, Jyeṣṭhā, Raudrī and Ambikā**

Goddess	Vāmā	Jyeṣṭhā	Raudrī	Ambikā
Seed-syllable	Kuṇḍalinī	Sexual organ	Head	Energy
Deity	Brahmā	Viṣṇu	Rudra	Īśvara
Time of Day	Dawn	Midday	Sunset	(Timeless)
Phases of the Breath	Exhalation	Inhalation	Retention	Established in Self
Vital Channels	Iḍā	Piṅgalā	Suṣumṇā (Viṣuva)	(Beyond the three Channels)
State of Kuṇḍalinī	Emergence (*udbhava*)	Disjuction (*viśleṣa*)	Merger (*laya*)	Beyond Merger (*layātīta*)
Location of Kuṇḍalinī	Navel	Between Two Drops	Throat	Cavity of Brahmā
States of Consciousness	Waking (mind)	Dream state	Transmental in Deep Sleep	Fourth State

118. It seems that Kuṇḍalī corresponds in this case to Jyeṣṭhā.

119. TS: The second is Mind Beyond Mind (*manonmanī*).

120. TS: The third is called Vindvī.

121. TS (1/256ab): (The first two energies are) in emergence and disjunction. The third is in merger.
udbhave caiva viśleṣe (kh, g: viśleṣai) laye caiva tṛtīyakā |

122. TS (1/256cd): The supreme tranquil (reality) is beyond merger. It is the omnipresent Supreme Lord.
layātītaṁ paraṁ (kh: para) śāntaṁ sarvagaṁ parameśvaram ||

123. AS and TS: O Śambu, **having known** the divine transmission that **is without cause or action or that which should be taken up or abandoned** one is not born again.

124. Instead of these lines TS (1/260) reads: Just as water in a pipe impelled by a machine flows (with force), **in the same way the Drop** travels rapidly (*anudhāvati*) **(impelled) by the utterance** (of mantra).

yathā śaro nalīnastho [kh: śaronalīkasthā] yantreṇātāḍya [kh: yantrai-; k, g: -mātādya] dhāvati |
tathā bindur [k, kh, g: vindu] varārohe uccāreṇānudhāvati [k: tu eva hi, kh: dhāvati; g: tu ev a ti]* ||

125. AS and TS (1/262cd): The Auspicious is conjoined with the Tortoise and (it is) purified with the weapon of the Arrow.

maṅgalaṁ kūrmasaṁyuktaṁ śarāstreṇaiva śodhanam ||

The Thread of the Tortoise appears to be the channel of Suṣumṇā. As the energy of Kuṇḍalinī raises through it, the yogi manifests the outer signs described in the following verses that mark the stages of her ascent. Cf. the Thread of Power mentioned in 41/52.

126. TS (1/263cd-264): By the pure path **one should perceive the possession (by the deity)**. + One should take possession of one who is in the Foundation of Energy by means of the mind. O fair faced one, there is a sign of attainment of that act of taking possession (*grahaṇa*).

*manasā grahaṇaṁ [kh: gṛhaṇaṁ; g: grahanaṁ] kāryaṁ śaktyādhāragatasya [k: śaktādarasthasya; kh: śaktyādaragatasya; g: śaktyāda * * * *?] tu* |
pratyayo tu bhavet tasya grahaṇasya varānane ||

127. The TS (1/266ab) adds: These are the signs of attainment in the navel. Now listen (to those) of the throat.
ete tu pratyayā nābhau kaṇṭhasthasyādhunā śṛṇu |

128. See above notes to 33/47-49.

129. TS adds 1/267cd-282. See notes 31 to 34 of chapter forty-one.

130. Instead of '*abhāvasthaṁ*' the TS reads '*svabhāvasthaṁ*' – established in one's own nature'. Below in chapter 57 we are told that Non-being is the teaching of the Divine Current (*divyaugha*). See 57/29-41ab; also 13/56.

131. The MSs of the TS indicate the reading '*ucchedabhāvakāraṇam*' – 'the cause of impermanence'.

132. AS and TS: One with (many) thoughts (*savikalpa*) is (always) troubled (*savikalpas tu badhyate*).

133. TS: bondage (*bandha*) prevails.

134. TS (1/286cd-287): There is no Drop, no Sound, no activity (*cāra*) or anything present in the group of Six Paths. + There is no path of the utterance of Śakti present at the time when the causes are abandoned. There is no state of contemplation of emptiness – neither Śakti nor Śiva.

na bindur [k, kh, g: binduṁ] naiva nādaś ca na cāraś [k, kh, g: vāraś] cādhvaṣaṭkagaḥ ||
na śaktyuccāramārgaś ca [k, kh, g: -mārgasya] kāraṇatyāgakālagaḥ [k: -taḥ] |
na śūnyabhāvanābhāvaṁ na śaktiḥ [kh: śakti] śiva eva [k, kh, g: śivameva] ca ||

135. TS: . . . that binds with the fear of transmigratory existence (*saṁsārabhayabandhanī*)

136. Instead of this line the TS reads: Generally, (a person) acts when he is not satisfied.

yan nāsti [k: yatrāsti] tatra santoṣaḥ prāyaḥ [g: prāya] kaścit kariṣyati |

137. TS: . . . by which t**he entire universe is** pervaded.

138. AS and TS: **As long as that is not abandoned,** there is no peace.

139. AS and TS: **Where everything** has been destroyed what hope do those **who believe in liberation** have?

140. Instead of *dharaṇā* – 'concentration', the AS and TS read *kalpanā* – 'thought'.

141. AS: **(The yogi's) vision (*dṛṣṭi*) is extensive everywhere.** It is liberation from all characterization (*sarvalakṣaṇamokṣaṇam*).

TS: **(The yogi's) vision (*dṛṣṭi*) is extensive everywhere.** That is the liberation of those who believe in liberation.

The TS continues with the following passage (1/292cd-314ab). Note that although the AS generally follows the TS more closely that the KuKh, this passage is missing in the AS as it is in the KuKh.

Liberation cannot be taught. Thought based on conjecture and refutation (of others' views) removes knowledge. (Instead) one should abandon ignorance. All the universe is a form (*ākāra*) of that (ignorance); (whereas) that (ignorance) has no form at all. Here (in this case) the wise should generate (*kartavya*) the formless, which is established in Being.

mokṣo [kh: mokṣe] nāma anirdeśyaṁ ūhāpohavikalpanā [kh: jahāpāha-] ||
sā ca vidyāpanāyeta [kh, g: vidyāścipajayet] avidyāṁ [k, g: avidyā] tu [kh: ta] parityajet |
tadākāraṁ [k, kh, g: -kāra] jagat sarvaṁ [kh, g: sarva] tasyākāraṁ [kh: -karaṁ] na kiñcana [kh, g: -naḥ] ||
nirākāras tu bhāvasthaḥ [k, g: bhāvasthaṁ; kh: bhāvastha] kartavyo 'tra manīṣibhiḥ | TS 1/292cd-294ab.

The condition in which there are metaphysical principles (*tattvabhāva*) is called the material one (*bhūtākhya*). It is where creation takes place. Bliss is Brahman's nature (*rūpa*). It never fears. Having known that everything is of the nature of all things there is nothing at all (left) to do. If the condition is that of (phenomenal) being (*asitva*) then there is certainly bondage. The Self binds itself by itself like the insect that makes (its own) cacoon. In the same way the elevated state is the result (of his own) reflections (*bhāvana*). He who is bound in both (the lower and elevated states) should be set free. What is liberation for one who is not bound?

tattvabhāvaḥ [k, kh, g: -bhāva] sa bhūtākhyaḥ [k, kh, g: -khya] sargo [kh: sargā] yatra [kh: yatu] pravatate ||
ānandaṁ brahmaṇo rūpaṁ na vibheti kadācana [kh, g: -naḥ] |
sarvaṁ [kh: sarva] sarvātmakaṁ [k, kh, g: svatvā-] jñātvā kartavyaṁ nāsti kiñcana [kh, g: -naḥ] ||
astitvam iti [g: miti] ced bhāvas tadā bandho na saṁśayaḥ |
svayam evātmanātmānaṁ [k, kh: -nātmāna; g: svayamavāvyanātmāna] kośakāraḥ [k, kh, g: -kāra] kṛmir yathā ||
badhnāti unnato [k: unnatī; g: yannato] bhāvaḥ [k, kh, g: bhāva] tathā [k, kh, g: nānā] caiva [kh: caivan] tu bhāvanaiḥ |
sa vimucyas tayor baddhaḥ [k, kh, g: vimucya] kim abaddhasya [k, kh: ma-] mokṣaṇam || ibid. 1/294cd-297.

Innate and secondary bonds are based on the sense of duality. They are (not due to any external cause, rather they are) conceived by themselves. Here (in this context) mind is characterized by intention (*saṁkalpa*). O beloved, one should abandon all that is mental and made of speech. Everything that is of the nature of being or non-being is the mind's conception (*saṁkalpa*).

sahajāgantukā bandhā dvaitabhāvenādhiṣṭhitāḥ [k, kh, g: -bhāvamadhiṣṭhitaiḥ] |

kalpitāḥ svayam evātra manaḥ [g: mana] saṁkalpalakṣaṇam [k, kh, g: -ṇaḥ] ||
mānasaṁ tu parityajya yat kiñcid vāṅmayaṁ [kh: -ya] priye |
bhāvābhāvātmakaṁ sarvaṁ [g: savaṁ] manaḥsaṁkalpalakṣaṇam || ibid. 1/298-299.

One knows nothing at all (of this sort) if a condition of equality (*samatva*) arises wherever the mind (reflects on the distinction between) things that are pure or impure, or (is immersed) in the thoughts of caste or its absence, (or in considerations of) what can be eaten and what should not.

One should first of all abandon all (phenomenally) existing things and be firmly (established) in Non-being (*abhāva*). Having abandoned Non-being. (the yogi) will be 'established in the innate nature' (*svabhāvastha*).

śuddhāśuddheṣu bhāveṣu mano yatra pravartate |
varṇāvarṇavikalpeṣu bhakṣyābhakṣye [k, kh, g: -bhakṣya] tathaiva ca ||
samatvaṁ yasya [k, g: tasya] jāyeta tasya jñātaṁ [kh: jñāta] na kiñcana [kh, g: -naḥ] |
sarvabhāvān tyajet pūrvaṁ abhāve tu sthirī bhavet ||
abhāvaṁ tu parityajya svabhāvasthaṁ bhaviṣyati | ibid. 1/300-302ab.

The mind of one who knows (that ultimate reality) is like water on a stone heated by the rays of the sun (that although) not drunk by anybody does not remain there, but located there becomes formless,.

Just as the wind, present everywhere, transports with force the sky and the earth and the great power (of the wind) bursts apart trees and mountains (but) ceases in a moment, so too the mind of one who knows (that ultimate reality).

Just a clouds cover the sky extensively (but) do not cover the earth and cease in a moment, so too the mind of one who has quit (phenomenal existence).

Just as the rain from clouds in a place where there is a pond on raised or low ground is destroyed in a moment in the same way (phenomenal) Being has no (permanent) abode.

Just as having know (something), even if its incomparable, by applying awareness (*cetana*) it is conceived in a moment, (the wise) know the void mind in the same way.

O goddess, just as the loud sound of a conch is heard (clearly but even so) wanes away in a moment, (the wise) know the void mind in the same way.

yathā śilāsthitaṁ [kh, g: -sṛtaṁ] toyaṁ tapitaṁ [kh: kṣacihi?] sūryaraśmibhiḥ [kh, g: -rasmibhiḥ] ||
na ca kenāpi tat pītaṁ na ca tatraiva tiṣṭhati |

nirūpaṁ [all: nirupa] tatrasthaṁ yaati [all: māpannaṁ] tathā jñānavido manaḥ ||
yathā vāyur [k, g: vāyu; bkh: vāyun] nabhaṁ pṛthvīṁ [k, kh, g: pṛthvī] bālād vahati [k: vātād vahati; g: ?] sarvagaḥ |
dhugdhugantaṁ [g: ?] mahāvīryaṁ sphuṭantaṁ taruparvatān ||
tatkṣaṇād yāti [k, g: yoni] nirnāśaṁ tathā ñānavido manaḥ [kh: tadujñāna-] |
yathā vistarato meghā na bhūmyākramya [kh, g: bhamākramya] saṁsthitāḥ ||
*tatkṣaṇād yāti nirnāśaṁ viśritasya [k, kh: viśṛtyasya; g: vi *?sasya] tathā manaḥ* |
meghavṛṣṭir yathā deśe nimnonnatajalasthale [k, kh, g: -laṁ] ||
tatkṣaṇān nāśam āyāti tadvad bhāvo [kh, g: bhāva] nirālayaḥ |
yathā [g: ?] cetarasaṁyogād api [kh: cetvanasaṁyogādagni; g: ?] jñātvā niropamām [k, kh, g: -mā] ||
tatkṣaṇāt pratyayaṁ yāti tadvac chūnyo mano viduḥ |
śaṅkhaśabdo yadā [kh: yathā] devi śrūyate vipulasvanaḥ ||
tatkṣaṇāt [g: ?] kṣīyate taṁ tu tadvac chūnyo [k, kh, g: tadvacchāmye] mano viduḥ | ibid. 1/302cd-309ab.

Having assumed an attitude of detachment from (all) goals (*artha*) in order to be free, (the yogi) should cast that (mind) along with the Cāndrāyaṇa and other such painful (austerities he practices) into the oceanic nature of the Transmental. Not a single thing exists for those, who having grasped (true) detatchment, have cast the (fettered) Self (into the Transmental), (for each single thing) has entered (the transcendental condition) free of reason.

arthavairāgyam [k, kh, g; atha-] āśṛtya kaṣṭaiś cāndrāyaṇādibhiḥ ||
kṣapayet taṁ tu mokṣāya saindhave [k, kh, g: -vaṁ] conmanātmani [k: conmanoḥnmani] |
bahubhir gṛhya vairāgyam ātmānaṁ [g: ?] kṣapitaṁ [g: ?] tu[k: la] yaiḥ [g: ?] ||
teṣām eko 'pi nāsty atra [k, g: nāruyatra; kh: nāmtry atra] gato nirupapattikam [k, g: nirūpayantikam] | ibid. 1/309cd-311ab.

One does not attain liberation by practicing celibacy, austerity, religious observances, cleanliness and the other restrictions. The sole cause here (of liberation) is non-being (*abhāva*).

The darbha grass for the sacrificial fire, mantras, making offerings to the fire, the substance offered in the fire, offerings brought to the place of sacrifice (*praṇīta*), seats of sacred grass, the construction of the path in the course of initiation – (all) this is (just) an aggregate of thought constructs. It is not the cause of awakening.

Non-duality is (a state) free of thought constructs, devoid of the senses and (any) distinguishing (phenomenal) character.

brahmacaryaṁ taponiṣṭhā [g: bhayoniṣṭho] śaucādyā ye ca saṁyamāḥ ||
*na tais tu siddhyate mokṣo 'bhāva [k, kh, g: bhāvā] evātra [kh: * vā-] kāraṇam* |
agnidarbhāś ca mantrāś [k: aśvāś] ca hotā hotavyam eva ca ||
praṇītā viṣṭarāś caiva dīkṣā dhyānaprakalpanā [kh: dhvāna-] |
etat saṁkalpasaṁghātaṁ na tu [k, g: tantu; kh: tava] saṁbodhakāraṇam [k, g: saṁvedhakāraṇaṁ] ||
advaitaṁ nirvikalpaṁ tu nirindriyam alakṣaṇaṁ [k, g: -pralakṣaṇam] |
ibid. 1/311cd-314ab.

142. TS: The wise should always make the mind's place in No Mind.

*amane ca [k: amaneśca; kh, g: amane *] manaḥsthānaṁ [kh, g: prabhāva] kartavyaṁ satataṁ budhaiḥ* | 1/315ab

AS and TS (1/315cd) add: Non-existence (*nāstitva*) persists perpetually. One should abandon existence.

nāstitvaṁ [k, g: astitvaṁ] vartate nityaṁ astitvaṁ tu [k: na] parityajet ||

143. TS (1/316): If one is established in non-existence for him that (reality) is not non-existent. There is no liberation, (indeed) it is a great fetter. **One should realise that everything is emptiness (*śūnya*).**

nāstitve tu yadā bhūto nāsti nāstīti tasya tat |
nāsti mokṣo mahābandhaḥ sarvaṁ [k, g: sarva] śūnyaṁ vibhāvayet [k, kh: śūnyaiva bhāvayet; g: sūnyaiva bhāvayet] ||

144. The same line appear below as 41/28ab.

145. AS and TS (1/317cd): No one can make the body made of parts (into one) without parts.

*sakalaṁ [k, kh, g: sa kathaṁ] niṣkalīkartuṁ [k, g: niścalīkartuṁ; kh: niścalīkartaṁ] dehaṁ [k: devi; kh: dvohrī; g: dehī] śakyaṁ na [k: * * na; kh: sakṛṁ ta; g: śaṁkṛ na] kenacit [kh: kecit]* ||

146. TS (1/318cd): Afflicted by the vital breath ignorance arises.

vāyunā [k: vāyuvān] vyākulībhūtaṁ [kh, g: bhūto] avidyā cotpatiṣṭhati [k, kh, g: copatiṣṭhati] ||

147. TS (1/319-321ab): Completely overcome by the **afflictions of breath control and the like** and by the streams (of thought) of the mind, (whatever) one may do at some other time, what was previously achieved (becomes fruitless). Therefore **having thus known** that that (reality) **moving and immobile** (which is the object of) the senses is, like a jar, subject to destruction (and momentary) like

the glimpse of a lightning flash, everything should be abandoned for the sake of liberation and fix the mind in non-existence.

prāṇayāmādibhiḥ [k: aṇāyāmādibhiḥ] kleṣair manodhāraiḥ [k, kh, g: śleṣair; k: -manodhīraiḥ; kh, g: -manodhīrai] sunirjitam [g: -taḥ] |
anyakāle prakurvīta nisphalaṁ yat purārjitam ||
tasmād evaṁ tu vijñāya indriyārthaṁ [k, kh, g: indriyārddha] calācalam |
ghaṭavad bhaṁgurākāraṁ vidyuddarśanasannibham ||
sarvaṁ tyajyam upakṣāya [k: -sumukṣāya; g: -mumukṣāpai] nāstikye [k, kh, g: nāstike] tu manaṁ kuru |

148. AS: In this way, the yogi knows the nature of living beings everywhere.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-ONE

1. This chapter corresponds to chapter 21 of the AS. Almost all the verses are found in the second half of chapter 1 of the TS but not in the same order as they appear there. Moreover, there are occasional additions and omissions here with respect to the TS and, to a lesser extent, the AS. The equivalent verses in the TS are as follows: KuKh 41/1-9ab = TS 1/322-328; KuKh 41/14-32ab = TS 1/329-1/349; KuKh 41/32cd-34 = TS 1/438-440cd; KuKh 41/35-39ab = TS 1/451cd-455; KuKh 41/39cd-51 = TS 1/470-484; KuKh 41/52ab-57 = TS 1/444-9; KuKh 41/58-66 = TS 1/271cd-280ab; KuKh 41/67-68ab = TS 1/487cd-488.
AS: कौलेश उवाच; TS: देव्युवाच 2. AS: महाकौतूहलं चात्र; TS: देव
3. घ्: सुमुत्पन्न; झ्: समुन्पन्न; TS: ममोत्पन्नं
4. AS: महातपे; TS: महाप्रभो 5. TS: यन्नास्ति (ख्: यानास्ति)
6. AS: लक्षम्; TS: लक्ष: (ख्: लक्षा; ग्: लक्षो) 7. घ्, छ्, ज्, झ्: भावना
8. झ्: कुत; AS: अलक्षस्य कुतो गति:; TS: अलक्षस्य कुतो गति:
9. घ्: भावेन; छ्: भावन; झ्: ज्ञावना. This line is missing in the AS and TS.
10. झ्: द्वंद्व * ननी. IM 6 + 7. 11. TS: : ध्यान
12. AS: जपं होमं and TS: होमं 13. All MSs: –रूपास्तु 14. TS ख्: किमर्थ
15. AS: ते महासत्त्वे; TS: देव 16. All MSs: ते त्वया देवि सूचिता:; AS: कथिता; TS:
कथिता 17. घ्: –री; TS: परमेश्वर (ख्, ग्: –र:)
18. घ्, छ्: श्रीवक्रोवाच; AS: श्रीकुब्जिकोवाच। +
कौमारस्य च संबन्धेयोगमुक्त स्वभाविकम्।
तस्यागमं सृष्टिभेदं भेदानन्तविसर्पितम्।। ३।।; TS: श्रीभैरव उवाच (ख्: * भैरव उवाच)
19. घ्: रूपानि; TS ग्: ? 20. AS: वर्गाणि. M → N.
21. घ्: ध्यानाद्यनेकश:; छ्: –द्यनेकश:; झ्: ध्यानान्येनेकश:; AS: लक्षाणि विविधानि च; TS: लक्षाणि
(ग्: –नि) विविधानि (क्: विधिनानि) च 22. TS: –प्रसाधनार्थाय
23. All MSs except ग्, छ्, ज्: ह्वेते 24. All MSs except ख्,
घ्: प्रकाशिता; AS: सर्वमस्मीत प्रकाशितम्; TS: सर्वमेतत् प्रकाशितम् 25. TS: चञ्चलो
26. क्: प्रमापि; घ्: प्रमध्वि; छ्: प्रमाध्वि; all other MSs: प्रमाधि 27. घ्, छ्: वल * *; ज्:
वलव 28. AS and TS: निराश्रयमतीन्द्रियम् 29. TS: स कृतं (ख्: कथं)
30. घ्, छ्: स कथं शश्चते; all other MSs: स कप्रं शश्चते; TS ख्: सकृते
31. झ्: धर्तुस्त्व; all other MSs: धर्तुस्त्वं; AS: सकलसकृते वक्तुं
32. घ्, छ्: वायुय्वधिका; झ्: वायु * धिका; all other MSs: वाय्वधिका
33. घ्, झ्: गति; AS: वश्य वाय्वाधिके गति:; TS ख्: * ति:
34. Cf. above, 40/163a. 35. क्, ख्: ह्वेकं; TS: एकं
36. क्: नावदन्यदु–; घ्, छ्: तावदन्यंदु–; all other MSs: तावदन्यदृपस्थितं; AS and TS:
तावदन्यमुपस्थितम्
37. All MSs except छ्, झ्: नात्र 38. AS: निष्पद्यंते; TS: निष्पद्येत
39. घ्: कदाचन:; झ्: कदान्तन?; TS ख्, ग्: –न:. The following lines up to 41/10ab
are missing in the AS. 40. छ्, झ्: कारणा देव; TS: कारणार्थेन
41. ग्: त्याल्यम–; all other MSs: त्याज्यम–; क्, ख्, ग्, ज्, झ्: + न व लक्षं न संकल्पं न
संकल्पं कदाचन। अनेका कारणादेव सर्व्व त्याज्यमशेषत:।; TS ख्: त्यज– 42. TS ग्: ?
43. घ्, छ्: कश्चिद्; झ्: कचित् 44. All MSs except ग्, ज्: –मालोक्यं
45. ग्: त्येज्जे; छ्: त्ययेत्; ज्, झ्: त्यजे. This and the following line are missing in
the TS. 46. Missing in all MSs except छ् and ज् .

47. क्, ख्: * दा 48. घ्, छ्: ज्ञान 49. All MSs: मनोभवं
50. All MSs except झ्: चा 51. क्, ख्, ग्: सर्व्व 52. झ्: विलश्यते
53. घ्: देवं; TS: ममत्वं त्यज्य सर्वत्र 54. ख्, झ्: नोहम–; ग्: –स्ताति; all other MSs:
–स्तीति; TS ग्: नान्तमस्मीति 55. All MSs: –स्ति
56. इति भावयन्ते, or the like, is required to complete the syntax.
57. घ्, छ्: रता; all other MSs: रता:. The following up to the end of KuKh
41/13 is missing in the TS. 58. क्, ख्: अनैव
59. All MSs except ख्, ग्, ज्, झ्: मन्येति. The root मन् in the sense of to think or
believe is 4 or 8Ā. The regular forms are मन्यते and मनुते. I take the original reading
to be मन्यति which is a transformation of मन्यते formed to accomodate the metre. Cf.
41/10c, 11c and 13c. 60. झ्: ववस्तु; all other MSs except घ्: वद्वस्तु
61. AS: व्रतस्थ: स्व 62. AS: गृहीतो वा
63. ख्, ज्, झ्: –वामनां; all other MSs except घ्, छ्: –वामं
64. छ्: त्ययेत्; AS: सुलीनस्य तु लक्षणे
65. घ्: –जातिन; AS: नान्त्यजाति न 66. घ्, छ्: दैवतं; all other MSs: देवतं; AS: वदेत्
67. All MSs: युवा 68. The ending has been dropped to
accomodate the metre. 69. AS: न वयोबालवृद्धश्च 70. घ्, छ्: लक्षणां
71. All MSs except घ्: नाह. This and the following line are missing in the
AS. 72. ग्: मन्यंति 73. All MSs: स्वर्गस्थं
74. ख्, घ्, छ्, ज्: चास्त्यहं 75. घ्: चास्नीदं; all other MSs except क्: वास्नीदं
इति or a demonstrative pronoun is required to make the syntax complete as it is in
41/13b.76. झ्: शुली– 77. ख्: च
78. This and the following word are missing in MS ख्.
79. AS: सुलीनस्य तु लक्षणम् 80. क्: सर्वज्ञा; ख्, ग्, झ्: सर्व्वेज्ञा. This and the
following line are missing in the AS. 81. क्, ग्: सलीनस्य
82. ख्, झ्: नोहं; all other MSs नाह 83. All MSs except घ्, छ्: मन्यन्ति
84. All MSs: सर्व्वज्ञ 85. KuKh 41/14-27ab corresponds to TS
1/330ab-1/343 with a few omissions and additions. AS and TS: विन्दते. The root त्यज्
is 1P, but the regular form – त्यजति – does not fit the metre. Cf. 41/15a.
86. TS ख्: हेव 87. क्, ज् झ्: तावन्; TS ख्: तावन्
88. ग्: किचन; घ्: किंचन:; AS: किंचिनं; TS ख्, ग्: –न:
89. घ्, छ्: भाव; AS: अहमस्तीतियो भाव:; TS: अहमिति स्तुयो अर्थ:
90. छ्, ज्: वद्वा; all other MSs except क्: वद्धा; TS: स च वद्ध
91. AS: स च बन्धो जगत्त्रये। 92. झ्: यावंन; TS ख्: यावन
93. All MSs: दैव; AS: रुद्र; TS: देवि 94. TS ग्: निरु *?
95. TS ग्: ?. And the TS adds 1/330cd-331ab. 96. AS: तुल्य
97. AS: तथैव च; TS: न तस्य गतिरागति: 98. AS: स मुक्तो
99. AS: संदेह: 100. AS: संसारे भवबन्धनात्. This line is missing
in the TS. 101. झ्: क्षीरक्षीयाद्; AS and TS: क्षीरक्षये
102. क्: वत्सो; AS: त्यजेद् वत्सं; TS: वत्स
103. मातुर्, the regular form, does not fit the metre. See above, note to
5/41b.
104. AS: स्तनमात्रं निवर्तते; TS: स्तनं मातुर्निवर्तते (ख्: मातुननि–)
105. AS: भासरोगक्षयं; TS: रागक्षये (क्: युग–) तथा

106. झ्: –दानकुद्रवेशु; all other MSs except घ्, छ्: –दानकुद्रवेषु; AS: पुत्रदार–; TS:
पुत्रदारकुटुम्बेन 107. क्, ग्: शक्तः; all other MSs: सक्तः; AS: शयुः;
TS क्, ख्, ग्: सक्ति 108. AS and TS: तं 109. AS: निर्गता
110. AS: चोपपद्यते; TS: निर्वाणमुपपद्यते (ग्: ?)
111. AS: भावोगममिति; TS क्, ग्: तवायमपि
112. All MSs: बालाग्रमपिये प्राप्तायोग तत्तिव्यततत्पराः; AS: प्रोक्तायोग तं निष्कतं परम्. This
emendation agrees with the reading in the TS.
113. AS: अहंकारो कुलाकृष्टा; TS: अहंकारांकुशाकृष्टास्ते 114. TS: missing.
115. झ्: प * न्ति 116. TS क्: भवार्गवे 117. TS: अहंकारां
118. TS ग्: मनत्वं 119. AS: आशापाशशतैर्बध्वा; M → N.
120. TS: आशामशेषतस्त्यक्त्वा (ख्: –शोषतन्त्यक्त्वा)
121. All MSs except क्, ख्: योग122. AS: निराशी स प्रवर्तते।: TS: निराशी संप्रशस्यते
123. All MSs: -हा; TS क्: भ्रूणह्य; ग्: भूरणा
124. All MSs and AS: –तल्पश्च; TS क्, ख्, ग्: –तल्पश्च
125. क्, ग्: चतुर्वेदेपि; AS: चतुर्वेदो 126. AS: द्विजोत्तमः
127. See above, note to 9/19b. This line is missing in the AS. In its place
the AS reads: समन्तपशुपत्यश्च दिव्यान्यं श्रुतिमब्रवीत्। and in its place the TS reads: समत्वं यस्तु
पश्येत इत्यस्या (ख्, ग्: इत्यन्या) श्रुतिरब्रवीत्। 128. घ्, छ्: सर्व; AS: मुक्तः; TS: मुक्तः (क्, ग्: मुक्तं)
129. घ्: तै 130. घ्, छ्: तता 131. घ्, छ्: एकी–; all
other MSs: एकैभावेन 132. AS: नाहमन्यो त चान्योऽस्ति एकत्वमनुपश्यति।; TS:
नाहमस्ति न चान्योस्ति एकत्वमनुपश्यतः। 133. All MSs: एकोयं 134. घ्, छ्: –वस्तु
135. ख्, ज्, झ्: ऊष्णा–; AS: ऊर्णतन्तुसहस्रशः; TS क्, ग्: –सहस्रधा; ख्: ऊर्णतन्तुसहस्रधा
136. In the place of this and the following line, these three are found in the
AS and TS (1/339-340ab). 137. ग्, घ्, ज्, झ्: मुक्तः 138. ज्, झ्: कार्य
139. TS: * * * 140. As all the MSs apparently testify to this
irregular *sandhi*, I have retained it rather than emend.
141. घ्: अनिर्हिस्यो; छ्: अनिर्हित्यो; all other MSs: अनिर्दिश्यो; TS: निर्विकल्पमनिर्देश्य
142. TS: प्रमाणातीतगः (ख्: –तीतमः) 143. AS: निर्विकल्पमनिर्देश्यप्रमाणातीततत्पर (TS::
–तीतगः परः) 144. Note the irregular *sandhi*.
145. Instead of this line the AS reads: तेन तत्करणं नास्ति स्वरूपस्थश्च लक्षणम्। TS: तेन
तत्करणं नास्ति स्वरूपस्थं (ख्: –रूपस्थस्) स्वलक्षणम् (ख्: स्वलक्षणः)। 146. AS: –संचास्य; TS:
स्वभावगतिसंचार 147. घ्, छ्, ज्, झ्: भावे; all other MSs: भावे
148. घ्, छ्, ज्: त्वध्यात्ममीश्वरे; झ्: त्वझ्यात्ममीश्वरे; AS: भावमध्यास्तममीश्वरम्; TS:
स्वभावोऽव्ययमीश्वरः 149. AS: प्रोक्तं 150. क्: भावेना–; AS:
यस्य नाम महादृशः. To make the syntax of this sentance complete a relative pronoun is
required for example: यो भावनानामवर्जितः; TS: यस्य नामं महद्यशः (ग्: –सः)
151. घ्: –गर्भव ज्ञेयो; all other MSs except छ्: –गर्भवत् ज्ञेयो; AS: –गर्भ विज्ञेयो; TS:
हिरण्यगर्भविज्ञेयो (ख्: हिरंण्यगर्भस्म विज्ञेयो) 152. All MSs: दानेदं विरजं शृतम्
153. AS: श्रीकौलिक उवाच; TS: देव्युवाच
154. All MSs: –विनिर्मुक्तः; AS: सर्वभाग– –क्ता; TS: सर्वभावविनिर्मुक्तं
155. All MSs: विवर्जितः; AS: –तं; TS: सर्वलिङ्गैर्विवर्जितम्
156. क्, ग्: अर्द्धतं; all other MSs except घ्, छ्, ज्: अद्वैतं; TS: अद्वैतं (ख्: –त)
157. क्, ग्: नं 158. All MSs: कथयस्थास्य निश्चलं; AS: कालस्थास्यति
निश्चलं। + सर्वमेतन्महंरुद्र सर्वभावविकाशितम्। This emendation agrees with the reading in the
TS. 159. छ्: श्रीवक्रोवाच; AS: श्रीकुब्जिकोवाच; TS: श्रीभैरव उवाच (ख्: * भैरव उवाच). The TS

introduces this passage with: स्वरूपस्थं (ग्: ?) स्वरूपेण सदा स्थास्यति शोभने (ख्: –ते)। 160. घ्,
छ्: च्येनाचनं; झ्: यनायचनं; all other MSs: यनाचनं
161. क्: संयोगाच 162. All MSs except घ्, छ्: वलावलं. The AS
and TS replace this line with: यस्य जायोतिर् अचल चलते चल्यते क्वचित्।; TS: निश्चलं तस्य जायेत
न चाल्यं चाल्यते क्वचित्। 163. AS: चलाचलात् परिज्ञानं
164. All MSs: –वृत्तिरपेक्षया; AS: –वृत्तिरपेक्षणं; TS: चलन्तं आत्मविज्ञानं (ख्: –न)
चित्तवृत्तिरपेक्षया।. The same line appears above as 40/162ab.
165. AS: प्रेरितं; TS: पूरितं (ग्: –त). The regular causative of the present third
person singular of the root चल् (1P) is चलयति or चालयति. Occasionally, the root चल् is
treated as *ātmanepadī* in the Epics and Purāṇas. In that case, चलयते or चालयते would
be correct. The variant प्रेरितं in the AS and पूरितं in the TS avoids deforming the
Sanskrit in this way. 166. घ्: –पाच्यते; TS ख्: –पस्यते; . The AS adds:

तया हि कस्य ते नित्यंयच्चयज्ञे तदुच्यते।
सौरभे सनतांनेति तेन वत्समुदाहृतम्।। The TS adds instead:
तपोभिः (ख्: तथाभिः) पाठ्यते नित्यंयत्रयज्ञैस्तु (ख्, ग्: यज्ञेस्तु)युज्यते।
स एष (ख्: रेष) नेति (ख्: रिति) नैत्यात्मा स (ख्: भ) गौ (ख्: गो) न हि स जायते।
शीर्यो न हि न शीर्येते तेनैतत् समुदाहृतम्।

167. ग्, ज्, झ्: –तत्मात्रपंचकं; AS: –गन्धस्तन्मात्र–; TS: तनमात्र एव तु. –रसरूप– would be
correct but does not fit the metre. The reading of this peculiar compound is
confirmed by both the AS and the TS.
168. All MSs: वच्चा; AS: सगा 169. AS: स्मृताः; TS: संगा स्मृते
170. AS: पञ्च; TS: देवि 171. घ्, छ्: देहिना
172. घ्: –वला; AS: संसार तु विकारणात्; TS: संसारभवकारणम् (क्, ग्: –तवकारणां)
173. ग्: संददोषेण; घ्, छ्: संदोषेण 174. ज्, झ्: वेध्यन्ते
175. All MSs: संति–; क्: –रतोपि; all other MSs: –रतापि. DS. This line is
missing in the AS and TS. 176. AS: सङ्गादुत्पद्यते कामं; TS: संगादुत्पते (ख्, ग्:
सगादुत्पद्यते) कामं 177. क्, ग्: कामार्थ–; घ्, छ्: कामदर्श–; AS: –हं
178. AS: –ग्रहश्च; TS: परिग्रहाश्च 179. TS ख्: वैकल्प
180. AS and TS: विवर्जयेत् 181. All MSs: कुसंगंलोक–
182. AS and TS: लोकसङ्गं परित्यज्य शास्त्रसङ्गं परित्यजेत् (TS: तथैव च)।
183. घ्, छ्, झ्: –त्यागा AS: विनिर्मुक्तः
184. ग्: गच्छत्. Cf. above, 40/93b and note.
185. ग्: गति; AS: परमं पदम्।; TS: सर्वसङ्गविनिर्मुक्तो (ग्: –विनिर् * *?) गच्छते पदमुत्तमम् (ख्:
पदमव्ययः)। 186. AS: कौलिक उवाच; TS: देव्युवाच. KuKh
41/32-34 corresponds to TS 1/439ab-441ab.
187. AS: चारस्थं; TS: चारस्थं 188. TS क्, ग्: चाध्वषट्कराम्; ख्: वाध्वषट्कराम्. This
and the following two lines correspond to TS 1/438cd-440ab. See notes to the
translation. 189. क्, ग्: शक्ति *; all other MSs: शक्तिस्थ
190. All MSs: संस्थस्य; AS: संस्थं तु
191. झ्: स्वरूपास्थस्वरूपास्थ; all other MSs: स्वरूपस्थ विशेषणम् AS: स्वरूपस्थं विशेषणम्
192. घ्, छ्: यन्; AS: तत् 193. AS: यत्
194. घ्: –धारिणं; छ्: –नं; झ्: सर्व– 195. All MSs: कर्ण–
196. AS and TS: तु 197. See above, note to 7/2c.
198. AS: यथा भवति तत् कथम् and TS: यथा भवति तत् कथम् 199. TS ग्: ?
200. छ्: श्रीवक्रोवाच; झ्: श्रीवक्त्रा–; AS: श्रीकुब्जिका उवाच; TS: भैरव उवाच

201. All MSs: कर्ण– 202. AS: शृणुष्व परमेश्वर; TS: –लोचने
203. The TS adds 1/442ab-451. See notes to the translation.
204. TS ख्: –ण; ग्: प्रदणं 205. TS ग्: नतिदे–
206. KuKh 41/35-39ab corresponds to TS 1/451cd-455. AS: सर्ववर्णेषु वाहृतं;
TS: सत्त्वानां कण्ठमाश्रितम् (ख्: कथंमा–) 207. क्, ग्: योमं तच्च; all other MSs: योगं तच्च;
AS: यागं तत्र; TS: योग तत्र. M → N. 208. AS: पुनश्चात्र; TS: पुनर्देवि 209. M → N.
210. AS: चवि 211. ग्: लिरामयं; all other MSs: –मयं; AS: –या;
TS: निरामये 212. TS: वरारोहे
213. AS: इति ज्ञात्वा महासत्त्वयोजयेच्छाश्वते पदे।; TS: योजयेच्छाश्वते पदे
214. झ्: आन्म– 215. घ्: –स्थ:न् 216. AS: च
217. All MSs: लंविकां; TS: विद्या लम्बकमाश्रिता. This and the following quarter
verse are missing in the AS. 218. TS ग्: ? 219. TS: लयस्थं तु
220. All MSs: –गतो 221. TS: प्रिये
222. AS: च शिवं; TS ख्: –त: 223. ग्: पूर्व 224. अध्वनि would be
regular. This reading is supported by the TS.
225. AS: यदा स्थितम्; TS: स्थित: 226. All MSs: + तु; AS: च; TS: *
227. ख्, ग्, ज्: भुविमालेस्थं; क्: भुविमालस्थं; घ्, छ्, झ्: तु विमालस्थं; AS: विलोमस्था; TS:
भुवनीसस्थो (ख्: –शस्थौ) 228. घ्, छ्: यथावत्; all other MSs: यथा तत्
229. AS: एकमन्त्रं 230. M → N. 231. TS ख्: –श्थ
232. झ्: भवतो 233. क्, ग्: प्रिये; AS: परं; TS: प्रिये
234. AS: –मालगतस् 235. ग्, ज्: तूर्ण्ण; TS ख्: –णा
236. ग्: मन्त्रसिद्धि * हीषुणां; घ्: –सिद्धिजिगापुणा; छ्: सिद्धिर्जिगापुणा; AS: मन्त्रसिद्धिं जिगीषतां; TS:
जिगीषिणाम् (ख्: –जिगीर्षिणं) 237. The TS adds 1/456cd-470ab. See notes
to the translation. 238. KuKh 41/39cd-51 corresponds to TS
1/470- 485ab with some additions and omissions. TS: अकारादि
239. All MSs: –चक्रा; AS: स्मृता चक्र N → M. Cf. 66/13a and 66/26c.
240. All MSs: संवर्त्तान्ना–; AS: संवर्त्ताद्याथ संभृता; TS: क्षकारान्तावसानिका: (क्, ग्: –वसारिका:)
241. AS: पञ्चाश च 242. MSs घ्, छ्: पंचाश च क्रमे प्रोक्ता; TS: पञ्चाश चक्रा
एवोक्ता 243. AS: सर्व त 244. झ्: * तव्यास्तु
245. ख्, ज्: –ने; घ्: –न:; AS: ज्ञातव्यं सिद्धसन्तति:; TS: वरानने
246. ग्: तैविना; TS ख्: तैविना 247. AS: –मन्त्र; TS क्, ग्: –मन्त्रा; ख्: भवैमन्त्रा
248. AS: –के; TS: –साधने 249. छ्: –क; AS and TS ख्: एकैक
250. घ्: –मुच्चार्य्यं 251. All MSs: –भेदिनी; AS and TS: स्वरैर्द्वादशभेदितं
252. क्, ग्: अनलो–; ख्, झ्: –निलयंयुक्तं; AS: अनिलानलसंयुक्त; TS क्, ग्: अलिनानिल–; ख्:
अनिलानिल– 253. All MSs: –नादरलंकृतम्; AS: –पुरस्कृतम्; TS:
बिन्दुना समलंकृतम्. Cf. below, 41/67d. 254. All MSs: आत्माशक्तिशिवस्; AS: आत्मशक्तिशिवा
255. AS: यत्र; TS: शिवस्तत्र 256. झ्: * जो–; all MSs: –रूपा; AS: तेजोरूपं; TS
क्: –रूपं; ख्: ते *रूप; ग्: तेजोरूप 257. झ्: लोलो– 258. ग्: सर्व
259. AS: गता; TS: गत: 260. TS ख्: –किरणा–
261. AS: –समुज्वलं; TS: विद्युत्कोटि–
262. TS: + उदितार्ककराभासं (ख्: उदितार्कराग–) क्षयाक्षयविवर्जितम्।
263. क्, झ्: तत्वयत्तां; all other MSs: तत्वयतां 264. TS ख्: यान्ति
265. All MSs: –ज्ञानी. This emendation agrees with the readings in the AS
and TS. 266. क्, ग्: –स्था; all other MSs: –स्थो; AS: –
वस्था; TS ख्: –थ 267. झ्: पश्यत

268. ग्: अवस्थातरित:; झ्: अस्थान्तरित:; all other MSs: –त: 269. क्, ग्: पश्य; झ्: पश्चेत्; all other MSs: पश्ये 270. All MSs: –व्रातं 271. All MSs except घ्, छ्: –हितं; TS: षड्विधाया (ख्: –व्वा; ग्: *?) महादेवि (ग्: ?) भुवनाधस् (ख्: भुवनाद्यस्; ग्: ?) तथा प्रिये।. This line is missing in the AS. 272. All MSs except छ्, ज्: अत–; TS: अधस्थो

273. AS: अवस्था लभ्यते. Here पश्यते operates as a deviant active form of the root दृश् (1P). 274. This reading is supported by all the MSs and the AS and so, even though the syntax is irregular, it has not been emended. 275. झ्: –मासादुपन्यते; घ्, छ्, ज्: –मासादुत्पते; all other MSs: मासादुत्पद्यते; AS: षण्मासाच्चोत्पतेत् 276. घ्: सत्यमेव न सन्शंय:; छ्: सत्यमेवन्न संशयम्; all other MSs except ख्, ज्, झ्: संशयम्; AS: सत्यमेव न संशय:; TS: सत्यमेव न संशय:. The TS adds 1/477cd-478ab. 277. TS. and MSs: ग्, घ्, झ्: गुह्या

278. ग्: सर्व्व; AS: गूढं; TS: गुह्यं 279. छ्: प्रयन्नत:; AS: गोपितं वृषभात्मक; TS: गोपितव्यं वरानने 280. AS: नपुत्राय 281. घ्: रातानां; all other MSs and AS: –रतानां

282. ग्, घ्: कपतव्रतधारिणं; all other MSs: –धारिणाम्; ख्, ज्,झ्: कपत–; ख्, ग्, ज्, झ्: –व्रज–; AS: कपालव्रतधारणां 283. TS ग्: ?

284. क्, ख्: अन्यदैवतभक्तानां; all other MSs: अन्यदेवताभक्तानां; AS: अस्य देवस्य तं ज्ञानं; TS क्: अन्यदेवतभक्त्या; ख्: अन्ययेदेवतभक्त्या; ग्: अन्यदेवतकृत्या. The final vowel of the second component of this compond has been shortened for the metre.

285. All MSs: शठानां न कदाचन; AS: शतदैव निरन्तरे; TS क्: शतोक्लीया भूता:; ख्: षाणक्लीया भूता:; ग्: शधोक्लीया भूता: 286. All MSs: उभकौदुत्पकानां च; AS: दम्भ– –निरते; TS: डम्भकौटिल्यनिरता 287. झ्: अद्वैतचारदुषाकाम्; all other MSs: –दूषकां; AS: –निन्दका:. The AS add: एतैश्चैव महादोषैर्येऽशक्ता वरवर्णने; TS add: एतैश्चैव महादोषैर्ये (ग्: –दोषै)युक्ता वरवर्णिनि। 288. All MSs: दातव्यमिदं; AS: मनोद्रं? पञ्च ते

289. ख्, झ्: रत्न; AS: ज्ञानं 290. क्, ग्: –कोश

291. AS: कौलिकं गुणवत्तरम्; TS: न तेषां दापयेज्ज्ञानं (क्: –जानं) कौलिकं गुरवत्तरम् (ख्: गु * वन्तरर) 292. छ्: प्रसाद्; TS क्, ख्: प्रमाता; ग्: प्रमादा

293. घ्: * षुस्थ; छ्: * ष; all other MSs: षस्थ; AS and TS: यस्तु

294. घ्, छ्: उपदेश 295. छ्: सुराचित:; all other MSs except क्, ग्: सुरार्चित:; AS: अन्वयं गुणवत्तरम्; TS: तन्त्राम्नायं (क्, ग्: तत्रा–) प्रियंव्रते

296. झ्: योगिन्येतस्य; AS: योगिनी तस्य

297. झ्: कुपान्ति; AS: कुंप्यन्ति 298. All MSs except छ्, ज्: षोषयन्ति

299. छ्: वशामिषं; AS: चसा–; TS: योगिनीगणमध्यस्थ: पशुरेवात्र साधक:।

300. क्, ख्: गुरुरेव–; AS: –षु भक्ताश्च

301. All MSs: –रतात्मनाम्; AS: शुचिव्रतमवाप्नुयात्. This and the following line read in the TS: उपासन्नं (ख्: उपासन्तं; ग्: ?) यदा शिष्यं भक्तियुक्तं दृढव्रतम्।
गुरुदेवाग्निभक्तश्च शुचिव्रतपरायणम्।।

302. All MSs: –रतात्मनाम्. This line is missing in the AS. The TS adds: एवं ज्ञात्वा वरारोहे शिष्यं (ख्: शिष्य) चैव सुलक्षणम् (क्, ख्, ग्: विलक्षणं)। 303. छ्: –का *

304. झ्: परिक्ष्येते; all other MSs except घ्, छ्: परीक्ष्येत

305. घ्: –प्रत्यय; छ्, ज्: पासस्तोभादिप्रत्ययै; झ्: –यै; AS: दक्षोत्तरं परानन्दं मासान्तेन प्रवर्तते।; TS: –स्तोभादिकै: क्रमात्. The TS adds 1/485-487ab. This is then followed by the equivalent of KuKh 41/67-68ab. See notes there. 306. AS: ह्यत्र

307. घ्, छ्: रमणस्के; all other MSs: –मनस्के. KuKh 41/52ab-57 corresponds to TS 1/444-449. This and the following emendation agree with the reading in the TS.

308. ग्, ज्: मनोत्मना; all other MSs: मनोन्मना. AS: मनसि रावस्था च मनोन्मनी; TS: तत्र लीना तु सा शक्तिरमनस्का (ख्: —रममस्का) मनोन्मनी।

309. क्, ग्: तस्मिन्योजयेन्; all other MSs except ख्: नियोजयेन्

310. क्, घ्: साधक:; all other MSs: साधक. The AS reads this line as निमिषं? श्रूयतां देव तिष्ठते साधकोत्तम:।; TS: निमिषं (ग्: ?)याव देवेशि तिष्ठते साधकोत्तम:।

311. TS ख्, ग्: ताव 312. TS: स्तोभो. M → N.
313. AS: भवते क्षिप्रं; TS ख्: क्षिप्र 314. क्, ग्: मुदा—; AS: —मनेकधा; TS: मुद्राबन्धं (ख्: —ध) त्वनेकधा. M → N.
315. All MSs: उद्ग्राहयति

316. See above, note to 9/41c.

317. AS: पानाश्च विविधाकारा धर्मशास्त्राण्यनेकधा। + वेदादिसर्वशास्त्राणि उद्गाथयति तत्क्षणात्।; TS + 1/455cd-446.
318. AS: पृच्छितं कथयेच्छ्रुतम्; TS: कथयत्यपि
319. छ्: उत्पाते— 320. M → N.

321. ग्: —मुहु; AS: उत्पात गगन्नंकायां विद्याधरपतिर्भवेत्।; TS: उत्पतेत् (क्, ख्, ग्: उत्पते) गगनाभोगे (क्, ग्: गगनंभोगा; ख्: गगनांभोगा) विद्याधरपतिर्भवेत्।

322. ग्: थे एवं; झ्: एकवन्. This line is missing in the AS and TS.

323. AS: द्वात्रिंशवर्णमयंयन्; TS: —योगा

324. घ्: निगद्यत; AS: उदाहृतं; TS: प्रकीर्तितं 325. AS: मातृका

326. All MSs: मातृका शव्दा; AS: संविच्; TS: मातृका सर्वा

327. घ्, छ्: चक्राम्नाये— —ता; झ्: चरास्नाय— —ता; all other MSs: —ता; AS: चक्राम्नाये प्रकाशिता; TS: चक्रत्रयमुपागता:
328. घ्: पश्चिमे; क्: —ग्र * संभूता; all other MSs: —ग्रह—; AS: —संचारं

329. AS: —भ्यन्तरं कुलं. Instead of this line the TS reads:

द्वादशारं हृदि (ख्, ग्: हृदित्) मध्ये तत्र (ख्, ग्: तन्त्र) शूर्यो (क्: शून्यो) व्यवस्थित:।

330. AS: तालुका 331. TS: यच्च

332. घ्, छ्: अमृताक *; all other MSs: अमृतावहा This emendation agrees with the reading in the TS.
333. TS ग्: ?

334. IC. This attributive compound refers to साधक: in verse 41/52d. AS: विसर्गमंपदा रुद्र तदा शस्थं शृणोति च।
335. TS: देवि

336. All MSs except क्, ख्: दूरा

337. KuKh 41/58-66ab corresponds to TS 1/271cd-280ab. The TS introduces this section with: तस्योर्ध्वे तु महादेवि विसर्गाख्यं पदं भवेत्।; TS: शब्दं शृणोति च

338. TS ख्, ग्: स्पर्शे 339. झ्: * व; AS: शीतलं प्रोक्तं; TS: शीतलं वेति

340. All MSs: हिमशीकर—; AS: हिमवत् तं? कराम्भसि?; TS: हिमवच्छीकरा इव

341. घ्, छ्: —संतृप्ता. This and the following line are missing in the TS. Instead we find the line: शक्तिस्थानं ततो देवि (ख्: वेद्वि) सादाख्येनेकतां गतम्।।

342. ग्, ज्, झ्: वाद्ययं 343. घ्, छ्: वचनं; AS: नन्दना 344. AS: मृत्यु
345. मृत्योरो— 346. AS: योगिणी? चक्षणं तदा This line is missing in the TS.
347. घ्, झ्: —स्थ

348. विषयादिभ्य:, the required ablative, would disrupt the metre. AS: शक्तिस्थ: तन्मयत्वं * * * * नां पदे पदे?; TS: शक्तिस्थमुन्मनत्वं हि (ग्: शक्तिस्थं मून्मत्वं) विषयाणां (ख्: विषयाण्यम्) वरानने।

349. All MSs except घ्, छ्: —वास्तिभवते 350. TS ख्, ग्: त्र

351. छ्: संशय; AS: अणिमादिगुणप्राप्ति प्रसह्यति? मुहुर्मुहु:।; TS ख्: —य

352. AS: तल्लया 353. TS ख्: तन्त्रैव

354. AS: कर्मणि; TS: शोभने (ख्, ग्: सो—) 355. झ्: यो—

356. TS: शीघ्रं 357. AS: भेदमुत्पद्यते क्षिप्रं सत्यमेव न संशयः।; TS:
सत्यमेव (ख्, ग्: –मेवन्) न संशयः (ख्: स–) 358. AS: गतं *; TS: सर्वगं (ख्: सर्वग)
359. AS: तदा बीजं 360. क्: व्यापक
361. AS: घटपुटय * काशं; TS क्, ग्: यथासंघ
362. All MSs: अव्युच्छिन्नं; AS: ह्यरिछिन्नः प्रवर्तते; TS: प्रवर्तते
363. घ्, छ्: शरीरा–; all other MSs: शरीराद्–; TS ख्: शारीरविच्छिन्न; ग्: * रीरविच्छिन्नं
364. AS: व्यापकत्वे 365. क्, ग्: सस्तरे; all other MSs and AS: तु
नभस्थले This emendation agrees with the reading in the TS.
366. घ्, छ्: घट; TS ख्: घटै 367. घ्, छ्: भग्न; AS: घटे च्छन्ने; TS: भिन्ने
368. AS: रुद्र; TS: देवि 369. All MSs: तदवस्थितः; AS: एकीभूतं तु गच्छति;
TS: एकभावं तु गच्छति 370. AS: –सद्भाव 371. ज्: वजीवो
372. All MSs: नभोपम; AS: एवमेव प्रभासते।; TS: बहिरन्तर्यसद्भाव एक एवं प्रभासते।
+ तद्वदेव (ख्: –देवि) हि भूतात्मा पाशमुक्तः (क्, ग्: –मुक्तं) प्रभासते।
373. घ्, छ्, ज्: –स्थो; all other MSs: –स्था; AS: घट * स्थो हि; TS: घटस्थो हि
374. AS: * * * * प्रकाशकः 375. All MSs: चाष्णा
376. All MSs: –स्थं; AS: चान्तात्मलिङ्गस्थो; TS: तु लिङ्गस्थो (ख्, ग्: –था)
377. All MSs: –व्यापारमीश्वरः; AS: त्येनव्यापार भैरवः; TS: मनव्यापारपेशलः (क्: –पारंपेशतः).
This emendation agrees with the reading in the TS.
378. झ्: पते भग्ने; all other MSs: पटे भग्ने; AS: च्छिन्ने; TS क्, ग्: घटो भिन्न; ख्: घटे भिन्न
379. AS: सर्वं; TS: देवि 380. AS: प्रभासकः
381. झ्: पाशैविनिमुक्तः; all MSs except क्, ख्: –मुक्तः; AS: एवं पाशविनिर्मुक्तो; TS: पाशैर्मनो
मुक्तो 382. TS: व्यापको; AS: व्यापको 383. छ्: –र; all other MSs except ग्, घ्: परमेश्वरम्;
AS: भवते ध्रुवम्।; TS: भवते प्रिये 384. घ्, छ्: एव 385. AS: व्याप्तिर्मया ख्याता
386. छ्: सुप्रभ; AS: ज्ञानाज्ञानजिघृक्षया; TS: एवं (ख्: एव) व्याप्तिर्मया (क्, ग्: व्याप्ति–) ख्याता तव
देवि सुरेश्वरि (ख्: सुरेस्वरि)। 387. AS: एकस्; TS: एकं 388. TS: सर्वे
389. घ्: –भैरवः; छ्: –भैरव; AS: मुच्यते पञ्चपञ्चशः।. KuKh 41/67-68ab corresponds to
TS 1/487cd-8. TS: चक्राः (क्, ग्: चक्रा) पञ्चाश सुव्रते (ख्: * व्रते)।
390. AS: अनिलानल–; TS क्, ख्, ग्: अनिलानलसंयुक्तां
391. AS: अव्यक्तं क्रिययानघ; TS: अस्तव्यस्तकृतानघे (ख्: अस्तव्य * कृतोनघै)
392. TS: –कराः 393. All MSs: –करः; क्, ख्: प्रोक्तो; all other
MSs: प्रोक्तः; TS: प्रोक्ता 394. घ्, छ्: यदा शक्तिः; AS: योन्यार्णवमशेषतः 395.
TS: योनिसमीकृता (ख्: योलिस–)।. The TS ends this line with which chapter one ends:
मातृका पूजितायेन त्रिधा सिद्धिर्लभत्यसौ।
396. घ्, छ्, ज्, झ्: अन्वये– 397. छ्: आद्या– 398. छ्: –मार्ग
399. छ्: निर्नये 400. ग्: –पारमेश्वर
402. All MSs except क्: अंवा–
403. AS: कौमारक्रमसंबन्धेयोन्यार्णवक्रमाधिकारवर्णनो नामानन्दः।

NOTES OF THE TRANSLATION OF CHAPTER FORTY-ONE

1. AS and TS: **The mind is always fickle (*cañcala*),** without foundation and beyond the senses.

2. TS (1/327cd): Having abandoned the sense of ‘this is mine, everywhere one should reflect that: `I am not'.

mamatvaṁ tyajya sarvatra nāham asmīti [g: nāntamasmīti] bhāvayet ||

3. AS and TS: attain.

4. The TS (1/330) adds: Desire and aversion, pleasure and pain, detachment and attachment – as long as these are not abandoned how can he make progress?

icchā [g: ?] dveṣaḥ [k, kh: dveṣa; g: ?] sukhaṁ [g: ?] duḥkhaṁ [g: ?] virāgaś ca parigrahaḥ [k: virāgo mānavā tathā; kh: virāgo jñanavā tathā; g: virāgo jñānavā tathā] |
yāvad ete [kh: etain] na mucyeta tāvat tasya kuto gatiḥ ||

5. TS: Dragged back by the goad of ego **fall (back) into the ocean of fettered existence.**

6. TS: Having abandoned all longing he is said to be one who is free of longing.

7. AS and TS (1/337ab): Perceiving oneness (he realizes) ‘I am not, nor is there anybody else’.

nāham asmi na cānyo ‘sti ekatvam anupaśyataḥ |

8. AS and TS (1/338-339ab) read instead of this verse: He who sees (reality) as it truly is (*tattvena*) and is established in the savour of oneness (*samarasarasa*) (perceives) the oneness (*samatva*) in all existing things (viewing) iron, stone and gold as the same. Thus he attains that state of equality and is said to be one who remains (always the) same (*nirvikārin*).

paśyate yas tu tattvena samarasarase [k, kh, g: -rasorasaṁ] sthitaḥ [k: sthitaṁ] |
samatvaṁ [kh: samatva] sarvabhūteṣu samaloṣṭāśmakāñcanam ||
tena tatsamatāṁ [k, g: taṁ samatāṁ; kh: tatsamatā] yāti [k, g: yānti] nirvikārī sa ucyate [g: suducyate] |

9. AS and TS (1/339cd-340ab): He is free of thought constructs, is undefineable, beyond (any) means of knowledge and supreme. Thus there is no means (*karaṇa*) (to attain that reality) which, established in its own essential nature, is its own characterizing mark (*svalakṣana*).

nirvikalpam anirdeśyaṁ [k, kh, g: anirdeśya] pramāṇātītagaḥ [kh: -tītamaḥ] paraḥ ||
tena tatkaraṇaṁ nāsti svarūpasthaṁ [kh: -rūpasthas] svalakṣaṇam [kh: svalakṣaṇaḥ] |

10. TS (1/341ab): The nature of the activity of the condition of one's own essential nature is the imperishable Lord.

svabhāvagatisaṁcārasvabhāvo 'vyaya īśvaraḥ |

11. The TS (1/343ab) introduces this passage with the statement: The (reality) that is established in its own nature always abides by its very nature (in the one reality) that is beautiful.

svarūpasthaṁ [g: ?] svarūpeṇa sadā sthāsyati śobhane [kh: -te] |

The AS and TS (1/343cd) reads this line: He attains the Immobile. Nowehere does the mobile move (him).

niścalaṁ tasya jāyeta na cālyaṁ cālyate kvacit ||

12. TS: 'filled' (*pūrita*).

13. TS (1/347ab): O goddess these bonds are said to be the cause of the fettered state of transmigratory existence.

ete saṁgāḥ smṛtā devi dehināṁ saṁsārabhavakāraṇam |

14. AS and TS (1/348cd-349ab): Having abandoned association with the world and with the scripture, he who is free of all association goes to the supreme abode.

lokasaṅgaṁ parityajya śāstrasaṅgaṁ tathaiva ca ||
*sarvasaṅgavinirmukto [g: -vinir * *?] gacchate padam uttamam [kh: avyayaḥ]* |

The KuKh omits a long passage here from the TS (1/349cd-438) that deals at length with the nature of Ultimate Reality as Non-being (*abhāva*, *nāstikya*) understood to be the innate nature (*svarūpa, svabhāva*) of all things. This is explained in the context of the yogi who is established in the 'innate nature' (*svarūpa*) which is Non-being (*abhāva*).

15. TS (1/439-440): **(The reality) established in the Drop, within Sound,** within motion and present in the group of six paths, within the utterance of Energy, in the time of the abandonment of the causes, and in the state of emptiness, O Śambhu (I have heard about the condition that is) **established in**

Energy and within the Heart and, in particular the one established in the innate nature (*svarūpastha*). All that has been understood.

bindusthaṁ caiva nādasthaṁ cārasthaṁ cādhvaṣaṭkagam [k, g: cādhvaṣaṭkarām; kh: vādhvaṣaṭkarām] ǀ
śaktyuccāragataṁ cānyaṁ kāraṇatyāgakālagam [kh:- lagaṁ]* ǀǀ *[g: ?]*
śūnyabhāvagataṁ śaṁbho śaktisthaṁ [k, kh: -stho] hṛdi saṁsthitam ǀ *[g: ?]*
svarūpasthaṁ viśeṣeṇa tat sarvam avadhāritam [k, kh: -vatāritam] ǀǀ *[g: ?]*

16. The following passage from the TS (1/442-452ab) has been omitted here:

The wise should know Mātṛkā located in the three Wheels. They are said to be the vowels. These are the sixteen great Flames. That Wheel has sixteen spokes that is energized by the Wind of Fire. O lady of good vows, these (great winds), endowed with power, are located in the calyx.

mātṛkā trayacakrasthā [kh: tuya-] jñātavyā tu vipaścitaiḥ ǀ
ete [g: yena] svarāḥ samākhyātāḥ [k, kh, g: svarā samākhyātā] ṣoḍaśaite [k, g: ṣoḍaśete] mahānilāḥ ǀǀ
taṁ cakraṁ [k, g: tatrasthaṁ] ṣoḍaśāraṁ tu agnivātena dīpitam ǀ *[g: ?]*
karṇikāyāṁ sthitāś cetāḥ śaktiyuktās tu suvrate ǀǀ *[g: ?]* TS 1/442-443

The form of the flame of an autumn lamp, she has come forth into the Five Voids and again, O goddess, into the End of the Twelve (where she shines) like a blazing sun. That energy, called No Mind (*amanskā*) and Mind Beyond Mind (*manonmanī*), merges there. O mistress of the gods, for the moment the most excellent of adepts abides there he is instantly paralysed (*stobha*). (Then) he (spontaneously) makes many kinds of ritual gestures and (his) speech is of many forms. He recites treatises on Dharma, and all the scriptures beginning with the Vedas at that very moment. Asked, he will tell (you) the past and the future. He flies up into the sky and is the lord of the Vidyādharas.

śaraddīpaśikhākārā [k, kh: śara-] nirgatā vyomapañcake ǀ *[g: ?]*
dvādaśānte punar devi [g: ?] jvalantaṁ [g: ?] bhāskaraṁ [g: ?] yathā ǀǀ
tatra līnā tu sā śaktir amanaskā [kh: -ramamaskā] manonmanī ǀ
nimiṣaṁ [g: ?] yāvad [k, kh, g: yāva] deveśi tiṣṭhate sādhakottamaḥ ǀǀ
tāvat [kh, g: tāva] stobho bhavet kṣipraṁ [kh: kṣipra] mudrābandhaṁ [kh: -dha] tv anekadhā ǀ
bhāṣā [k, g: bhāṣāṁ; kh: bhāṣāṁś] ca vividhākārā [k, g: -rāṁ] dharmaśāstrāṇy anekadhā [kh, g: -śāstrānya-] ǀǀ
vedādisarvaśāstrāṇi udgāhayati [k: udgrāhayati; g: ?] tatkṣaṇāt [g: ?] ǀ

atītānāgataṁ caiva pṛṣṭo 'sau kathayaty api ||
utpatet [k, kh, g: utpate] gaganābhogāṁ [k, g: gaganaṁbhogā; kh, g: gaganāṁbhogā] vidyādharapatir bhavet | Ibid. 1/444-448ab

The twelve spoked (Wheel) (consists of the all the vowels) except (Ṛ Ṝ ḷ Ḷ), the group of (four) 'neuter' (letters). Conjoined with the thirty-two letters, it is said to be the great Wheel. Such are all the Mātṛkās that have come to the three Wheels. The twelve-spoked (Wheel) is in the middle of the Heart. The Sun is located there. The sixteen-spoked (Wheel) is in the palate, where (Kuṇḍalinī) generates nectar. The one consisting of all the (consonant) letters, which has thirty-two petals is in the head.

One should know that generation (*udbhava*) takes place in the Wheel of the heart. Disjunction (*viśleṣa*) (occurs in the palate) in the Wheel where piercing takes place. Those who know the Self should know that merger (takes place) in the Wheel of the head.

napuṁsakagaṇaṁ tyaktvā dvādaśāram udāhṛtam ||
dvātriṁśadvarṇasaṁyogāt [k, kh, g: -yogā] mahācakraṁ prakīrtitam |
evaṁ tu mātṛkāḥ sarvāḥ [k, kh, g: mātṛkā sarvā] cakratrayam upāgatāḥ ||
dvādaśāraṁ hṛdi [kh, g: hṛdit] madhye tatra [kh, g: tantra] śūryo [k: śūnyo] vyavasthitaḥ |
tāluke ṣoḍaśāraṁ tu yatra [k, kh: yacca] sā amṛtāvahā || *[g: ?]*
mastake sarvavarṇātmā dvātriṁśaddalasaṁyutaḥ [k, kh, g: dvātriṁśa-] |
hṛccakre udbhavo jñeyo [kh: jñeyā] viśleṣo vedhacakragaḥ ||
layas tu śiracakrastho jñātavyo viditātmabhiḥ | Ibid. 1/448cd-452ab

17. TS: **(Kuṇḍalinī) is grasped (*grahaṇa*) in the navel centre.** It is present in the throat of all living beings.

18. The TS continues:

I will tell (you) in accord with reality about the Lords of the Worlds and how they pervade their own (spheres of influence) by (the power of) their authority over the letters. So, O mistress of the gods, listen (as I tell you about their) pervasive (influence) and activity (*saṁcāra*) in relation to the three principles, namely, the Self, Knowledge and Śiva and (how the) causes are abandoned in each letter. Yogīnīs pervade the Wheels called Fire, Moon and Sun mentioned previously. Listen how they are individually.

tat tathā kathayiṣyāmi bhuvanīśā yathā sthitāḥ | *[g: ?]*
sve [g: ?] sve [g: ?] varṇādhikāreṇa [g: ?] vyāptis teṣāṁ [g: ?] yathārthataḥ ||
vyāpakatvaṁ ca deveśi saṁcāraṁ [k, g: saṁsāre; kh: saṁcāra] ca ataḥ śṛṇu |
ātmavidyā śivaś caiva tattvatrayavibhāgaśaḥ [g: -saḥ] ||
kāraṇānāṁ tathā tyāgaṁ varṇe varṇe yathā sthitam |

agnisūryākhyacandrākhyā [k, kh, g: -khya] ye cakrāḥ [kh: cakrā] prāk prakīrtitāḥ [g: ?] ||
yoginyo vyāpakās teṣāṁ pṛthak saṁsthā yathā śṛṇu [kh: śṛṇuḥ] | *[g: ?]* TS 1/457-460ab

The Yoginīs in the Wheel of Fire are said to be Jvalinī, Jvālinī, Jvālā, Tejasā, Tejavarcasā, Tejorminyā, Tejā, Tejovatyā, Tamopahā and Tejonidhi. Born from the body of Kālāgnirudra, they destroy the entire universe.

Now listen (as I tell you about) the Yoginīs who are born from the Wheel of the Sun. Sūryā, Sūryavatā, Kāntā, Svadhā, Svasti, and Sudhā, Sumanā, Unmanā, Kāntā, as well as Śāśvatī, Saṁvartā, and Saṁharī are the Yoginīs in the Wheel of the Sun.

jvalinī jvālinī jvālā tejasā tejavarcasā || *[g: ?]*
tejorminyā tathā tejā tejovatyā [k, g: tejavatyā; kh: tejāvatyā] tamopahā [k: nagāpahā; g: ?] |
*tejonidhiḥ [k: bhedau nidhiḥ; kh: tejānidhis; g: * *? nidhis] samākhyātā yoginyas tv agnicakragāḥ* ||
saṁharanti [g: ?] jagat sarvaṁ kālāgnivapuṣodbhavāḥ [k, kh, g: kālāgnir-] |
sūryacakrasamudbhūtā [k, kh, g: -to] yoginyaḥ sāṁpratam śṛṇu [kh, g: śṛṇuḥ] ||
sūryā [k, kh, g: sūrya] sūryavatā [k: sūryava-; g: ?] kāntā svadhā svastiḥ [k, kh, g: svasti] sudhā [kh: svadhā; g: ?] tathā [g: ?] |
sumanā [k: sugurā ?; g: ?] conmanā [g: ?] kāntā [g: ?] śāśvatī [g: ?] ca tathāparā ||
saṁvartā [k, g: saṁvarttī; kh: saṁvartā] saṁharī [k, kh, g: suṁharī] caiva yoginyaḥ sūryacakragāḥ | Ibid. 1/460cd-464ab

They should be know to be in the second enclosure. I will (now) tell you (about the ones) in the third. Śaśinī, Śāśvatī, Śāntā, Sevanī, Śaśiprabhā, Śītā, Śītavahā, Kāntā Pṛthvī and Priyakārikā, Pṛthivī, Pārthivī, Prītā, Kṣobhaṇī, Kṣubhitā, and Akṣayā – (these) are said to be in the Wheel of the Moon. They establish emanation.

dvitīyāvaraṇe jñeyāḥ tṛtīye kathayāmi te ||
*śaśinī śāśvatī [g: svāsvatī] śāntā sevanī ca [kh: *] śaśiprabhā [kh: śaśiniprabhā]* |
śītā śītavahā kāntā pṛthvī ca priyakārikā [k, kh, g: -kāḥ] ||
pṛthivī pārthivī prītā kṣobhaṇī kṣubhitākṣayā | *[g: ?]*
somacakre [kh: somācakre; g: ?] samākhyātāḥ [k, kh: -tā; g: ?] sṛṣṭes tu [g: ?] sthitikārikāḥ || Ibid. 1/464cd-466

Established on the plane of the Lords of the Worlds, they should be seen in each Wheel. Unfailing (*acyutā*) they sport with the yogis of the Lord of the Worlds.

O fair lady, the Rudras of Rudraśakti, along with the yogis are without number (even in the) separate categories. Divided in (those of) the Moon and Sun, there are billions of millions of each type. They bring about creation and persistence and all play there (together). I have (thus) explained in brief the (extent) of their Kaulikī pervasive (presence), as each one is said to be in each Wheel.

*cakre [k, g: cakra] cakre tu draṣṭavyā [g: dra *?vyā] bhuvaneśapade [k, kh: -śāpade; g: -sāpade] sthitāḥ* ǀ
krīḍanti bhuvaneśānāṁ yogibhiḥ [kh, g: yogibhis] saha cācyutāḥ ǀǀ
rudraśaktiḥ [kh: -śaktir; g: -śakti] varārohe ye rudrā yogibhiḥ saha [g: sahaḥ] ǀ
teṣāṁ saṁkhyā na vidyeta [kh: vidyaite] bhedena suranāyike ǀǀ
somasūryavibhāgena koṭikoṭivibhāgaśaḥ [g: -saḥ] ǀ
krīḍanti tatra te sarve utpattisthitikārakāḥ ǀǀ
ekaikā [k, kh, g: ekaikaṁ] tu yathā khyātā cakre cakre yathā sthitā [k, kh, g: sthitāḥ] ǀ
vyāptis teṣāṁ [k, kh: vyāpti teṣāṁ; g: vyāpti teṣā] mayā proktā kaulikī tu samāsataḥ ǀǀ Ibid. 1/467-470

19. TS: The Wheels are said to be (the letters) beginning with the letter A and ending with the letter KṢa.

akārādi smṛtāś cakrāḥ [kh: smṛtās-] kṣakārāntāvasānikāḥ [k, g: -vasārikāḥ] ǀ

20. TS: There are said to be fifty Wheels.

21. TS adds (1/475cd): Free of destruction and its absence, it shines (like) the light of the rays of the risen sun.

uditārkakarābhāsaṁ [kh: uditārkarāga-] kṣayākṣayavivarjitam ǀǀ

22. The TS adds (1/478cd-479ab): O Mahāgaurī, I have not talked about this Wheel to anybody. O goddess, it has been told to you. (This is) true, true without a doubt.

etac cakraṁ mahāgauri nākhyātaṁ kasyacin mayā ǀǀ
tava devi samākhyātaṁ [kh: -tāṁ] satyaṁ satyaṁ na saṁśayaḥ ǀ

23. TS (1/482cd): One should not give this Kaulika knowledge, which possesses the most excellent qualities, to them.

*na teṣāṁ dāpayej jñānaṁ [k: jānaṁ] kaulikaṁ guṇavattaram [k, g: gura-; kh: gu * vantaraṁraṁ]* ǀǀ

Note, by the way, that in the TS there is no reference to a 'Kulāgama'.

The TS adds: Fair lady, (it should not be give) to those who have these great defects.

etaiś caiva mahādoṣair ye [g: -doṣai] yuktā varavarṇini |
24. TS adds: And that descent (of power) is in particular said to be of two kinds. Further ahead I will describe how it is best, middling and inferior. When the disciple has been tested in front of the teacher, deity and the fire, he should be told the Rules that are enjoined in the scripture. Then, having consecrated (him, the teacher) should give (him) the teaching.

sa ca pātaviśeṣeṇa dvividhaḥ parikīrtitaḥ |
purato varṇayiṣye 'ham uttamaṁ madhyamottamau ||
parīkṣite tataḥ śiṣye [k, g: śiṣyai; kh: śiṣyai] gurudevāgnisannidhau [kh: śiṣyaigururdevāgni-] |
samayān śrāvayet taṁ ca [k: śrāvayetañca; kh: -śrāvayetat; g: śrāvaye tacca] ye ca śāstre pracoditāḥ ||
abhiṣekaṁ tato datvā upadeśaṁ samarpayet | Ibid. 1/486-488ab
25. Cf. 40/145.
26. Instead of this last part of the sentance the TS reads (1/445cd): O mistress of the gods, for the moment the most excellent of adepts abides there.`

nimiṣaṁ [g: ?] yāvad [k, kh, g: yāva] deveśi tiṣṭhate sādhakottamaḥ ||
27. TS: **In this way, (the bonds are) quickly paralysed and (he makes) many kinds of ritual gestures (*mudrā*)** and (his) speech is of many forms. He recites treatises on Dharma, and all the scriptures beginning with the Vedas at that very moment.

bhāṣā [k, g: bhāṣāṁ; kh: bhāṣāṁś] ca vividhākārā [k, g: -rāṁ] dharmaśāstrāṇy anekadhā [kh, g: -śāstrānya-] ||
vedādisarvaśāstrāṇi udgāhayati [k: udgrāhayati; g: ?] tatkṣaṇāt [g: ?] | Ibid. 1/446cd-447ab.
28. Instead of this sentence the TS reads: He flies up into the sky and becomes the lord of the Vidyādharas.

utpatet [k, kh, g: utpate] gaganābhogāṁ [k, g: gaganaṁbhogā; kh, g: gaganāṁbhogā] vidyādharapatir bhavet |
29. TS (1/448cd): **In this way all the Mātṛkās** have come to (form) the three Wheels.

evaṁ tu mātṛkāḥ sarvāḥ (k, kh, g: -kā sarvā) cakratrayam upāgatāḥ ||

30. The TS (1/450ab) says instead: The twelve-spoked (Wheel) is in the middle of the Heart. The Sun is located there.

dvādaśāraṁ hṛdi madhye tatra (kh, g: tantra) śūryo (k: śūnyo) vyavasthitaḥ |

The rest of this passage which completes the exposition reads in the TS (1/450cd-451):

> The one consisting of all the (consonant) letters, which has thirty-two petals, is in the head. One should know that generation (*udbhava*) takes place in the Wheel of the heart. Disjunction (*viśleṣa*) (occurs in between the eyebrows) in the Wheel where piercing takes place. Those who know the Self should know that merger (takes place) in the Wheel of the head.

mastake sarvavarṇātmā dvātriṁśadalasaṁyutaḥ |
hṛccakre udbhavo jñeyo (kh: jñeyā) viśleṣo vedhacakragaḥ ||
layas tu śiracakrastho jñātavyo viditātmabhiḥ |

31. This passage begins in the TS (1/268cd-269) as follows:

> One who is established in Rudra knows the scripture as well as Mudrās and mantras of many kinds. The adept sings the scriptures, even those he has not heard. Above that, O Great Goddess, is the plane called emission (*visarga*).

rudrastho vedate śāstraṁ [k, kh, g: śāstrāṁ] mudrāmantrāny anekadhā [k: teṣāṇyanekadhā] ||
udgāthayati [k, kh, g: udgrahayati] śāstrāṇi aśrutāny api sādhakaḥ [k, g: -taḥ] |
tasyordhve tu mahādevi visargākhyaṁ padaṁ bhavet ||

The TS (1/270) reads this verse as: O goddess, if he is established in emission he hears the Word. He experiences a tactile sensation, cold like a Himalayan peak.

visargasthaṁ yadā devi tadā śabdaṁ śṛṇoti sa [k, kh, g: ca] |
sparśaṁ [kh, g: sparśe] ca śītalaṁ vetti [k, kh, g: veti] himavacchikharām [k, kh, g: -chīkarā] iva ||

32. The equivalent of verses 60 and 61 read in the TS (1/271-273ab):

Then, O goddess, the Abode of Śakti becomes one with Sādākhya. O fair lady, the Transmental in relation to the objects of sense is the state of (the reality) established in Śakti. Without a doubt, (he) attains the yogic powers to become small at will and the rest. O beautiful lady, if that merger becomes stable there itself, then he quickly flies up. This is true without a doubt.

śaktisthānaṁ tato devi [kh: vedvi] sādākhyenaikatāṁ [k, kh, g: -nekatāṁ] gatam |
śaktistham unmanatvaṁ hi [g: mūnmatvaṁ] viṣayāṇāṁ [kh: viṣayāṇyam] varānane ||
aṇimādiguṇāvāptir bhavate ca [kh, g: tra] na saṁśayaḥ [kh: -ya] |
tallayo yadi tatraiva [kh: tantraiva] sthirībhavati śobhane [kh, g: so-] ||
tadā cotpatate śīghraṁ satyam eva [kh, g: evan] na saṁśayaḥ [kh: sa-] |

33. TS (1/273cd-276ab): One should know that the condition that is 'established in the cavity' (*randhrastha*) is omnipresent and what is beyond it is pervasive. **Just as the space within a jar appears to be divided, similarly the pervasive one appears to be divided up (*vicchinna*) by the body.** O goddess, when the jar is broken (the space) becomes one and the essential nature of inner and outer (space) appears to be just one. The elemental soul (*bhūtātman*) free of fetters manifests in that very same way.

randhrasthaṁ sarvagaṁ [kh: sarvaga] jñeyaṁ tadātītaṁ tu vyāpakam ||
ghaṭamadhye yathākāśaṁ [k, g: yathāsaṁgha] paricchinnaṁ pravartate |
*evaṁ śarīravicchinnaṁ [kh: śārīravicchinna; g: * rīravicchinnaṁ] vyāpakas tv anubhāsate [k, kh, g: vyāpkatva-]* ||
ghaṭe [kh: ghaṭai] bhinne yathā devi ekabhāvaṁ tu gacchati |
bahirantaryasadbhāva eka evaṁ prabhāsate ||
tadvad eva [kh: -devi] hi bhūtātmā pāśamuktaḥ [k, g: -muktaṁ] prabhāsate |

34. TS (1/278-280ab): Just as a lamp in a jar illumines (just) one place, in the same way the Self present in the subtle body (*liṅgastha*) is adorned with the activity of (only that) mind. O goddess, just as when the jar is broken (the lamp) illumines everywhere, in the same way when the mind is free of the fetters it becomes pervasive. Thus, O goddess, mistress of the gods, I have explained the condition of pervasion (*vyāpti*) to you.

yathā dīpo ghaṭastho hi ekadeśaprakāśakaḥ |
tathā cātmā tu liṅgastho [kh, g: -thā] manavyāpārapeśalaḥ [k: -pāraṁpeśataḥ] ||
ghaṭe bhinne [k, g: ghaṭo bhinna; kh: ghaṭe bhinna] yathā devi sarvatraiva prakāśakaḥ |
tathā pāśair mano mukto vyāpako bhavate priye ||
evaṁ [kh: eva] vyāptir mayā [k, g: vyāpti-] khyātā tava devi sureśvari [kh: suresvari] |

The TS concludes:

(First) these (liberated souls) possess the pervasion of the Self and, beyond that, the pervasion of Śiva. (Although) they are free of all limiting adjuncts, due to the residual state (*śeṣabhāva*) of the fetters (that thus continue to exist) they have not know the supreme principle and so Śiva's state is (merely) imagined by them. These Śaivas are not teachers of the Self. They do not reach Śiva's plane. They reach the condition of the Self, (their) soul attached (*rañjita*) to the principle of the Self. Those who worship (deities) with forms having imagined (their) deities (to be such), (merely) attain their plane. They are not really liberated. Therefore, having abandoning everything one should worship (the reality which is) 'established in the innate nature' (*svabhāvastha*). (280cd-284)

*ātmavyāptir bhavet]kh: -vyāpti-; g: * *? vyāptir-] teṣāṁ]kh: yeṣā] śivavyāptir ataḥ]k, kh, g: śivāvyāptimataḥ] param* || *280* ||
śeṣabhāvena bandhānāṁ]k, g: gandhānāṁ] sarvopādhivivarjitāḥ]k, kh: sarvodvopādhivarjitaḥ; g: savodvopādhivarjitaḥ] |
aviditvā]k:-tvāt] paraṁ tattvaṁ śivatvaṁ]k: śavatvaṁ; kh: śivavatvaṁ; g: śivatvaṁ] kalpitaṁ tu yaiḥ]k, g: tvayaiḥ] || *281* ||
te nātmāśāsakāḥ]k, kh, g: cātmāśāsakā] śaivāḥ]k, g: śaiva; kh: saive] na te yānti]k, g: yāntu; kh: yātu] śivaṁ padam |
ātmatattvagatiṁ yānti]k, g: -gatiryāti; kh: -gatiyāti] ātmatattvātmarañjitāḥ || *282* ||
ye sākārāny upāsanti kalpayitvā tu devatāḥ]kh: -tā] |
tāsāṁ]k, g: tasyās; kh: tasyān] padaṁ labhanty ete]k, kh, g: labhatyete] na]kh: labhatena] muktaḥ paramārthataḥ || *283* ||
tasmāt sarvaṁ parityajya svabhāvastham upāsayet | Ibid. 1/280cd-284ab

The TS then continues with KuKh 40/150cd.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-TWO

1. All MSs: –शक्त्या–; घ्, छ्: –न्वय 2. All MSs: –हं
3. क्: तत्वते 4. ग्: वेर्त्ति; all other MSs: वेत्ति
5. All MSs: यथा 6. ग्, घ्: कौलिनी 7. छ्: श्रीवक्रोवाच
8. छ्: –निर्न्नयं; all other MSs except घ्: * कारा–

9. छ्, ज्: सार्द्ध– The correct order of the components of this compound – सार्धत्रयवृत्तम् – does not fit the metre.

10. छ्, ज्: –विकाशज्ञः; all other MSs except झ्: विकाशज्ञ 11. घ्, छ्: त्रैलोक्त्य–

12. KuKh 26: क्: यो; CMSS घ्: पा. This and the following four lines are repeats, without variants, of 38/2-3a above.

13. CMSS क्, ख्, घ्: शा 14. KuKh 26 all MSs except घ्: –भगाख्याता

15. KuKh 26 all MSs except घ्, छ्: त्रिविधंगतिसंयुता; KuKh 38 छ्: missing; all other MSs of KuKh 38 and AS: त्रिविधगतियुता; KrSūA: त्रिविधगतियुता (क्: त्रिविधं)

16. CMSS ग्: त्यक्षरा 17. KuKh 26 छ्: त्रि * कारा
18. All MSs, AS, CMSS, and KuKh 26: तस्या; KrSūA: तस्यां

19. घ्: ओदियानं; KuKh 26: श्री – उड्डियाणं (घ्, छ्: –याणे); KuKh 38: श्री – उड्डियाणं; AS: –ओडियाणं. The reading in 38/2b is श्री उड्डियाणं concerning variant spellings of this place name, see note to the English translation 2/28.

20. KrSūA क्: पंचकलं– 21. AS: दिव्यसंस्थं

22. ग्, ज्: –जालांधराख्यं; घ्, छ्: –ख्य; KuKh 38 घ्, छ्: –राख्ये; ज्: –जालांधराख्य; झ्: –ख्य; ठ्: जालांधराख्या; all other MSs: –जालांधरा–; AS: तस्या जालांधराख्यं

23. KrSūA ख्: प्रकतित–; CMSS: –निलये 24. घ्: –पीठ
25. AS: पशुभयजनकृत्; KrSūA: पशुभयजनकं 26. KuKh 38: पूजितं
27. KuKh 26 and CMSS: कामरूपं तदग्रे; KuKh 38 छ्: विश्व; KrSūA: कामरूपं तदन्ता
(क्: तदत्त) 28. DS. 29. ग्: मदनक *युतं;
KuKh 38 झ्: –कर– 30. छ्: –सिद्धा–; KuKh 38 ज्: –सिद्धायं; all other
MSs: –सिद्धालयं 31. KuKh 38: * 32. All MSs except क्,
घ्, ज्: त्रिकोणान्ते; KuKh 26 ख्, घ्, छ्: त्रिकोणान्ते; AS: चत्वारेते 33. KuKh 26: –क्षोभितं
34. KuKh 26: दिव्यमोघम् (क्, ग्: –माघं); KuKh 38 छ्: योनिवृन्दं
35. ग्: –मध्य; KuKh 38 ग्: –मध्य
36. KuKh 26: वक्रलिङ्गं (घ्, छ्: चक्र–); KrSūA: लिङ्गरूपं; CMSS क्, ख्, ग्, घ्: –लिङ्गः
37. ख्, झ्: स्व–; घ्: षरूपं; KuKh 26: त्रिभिन्नं; KuKh 38 घ्: षरूपं
38. KuKh 26 घ्, छ्: नित्यानन्दः–; missing in MSs ख्, ङ् and झ्
39. CMSS: तदुभयमथनं 40. KuKh 26: षट्प्रकाराधिकारम् (घ्, छ्: षत्प्रकारा–)
41. KuKh 38: विद्याभोगाधिकारं 42. ग्, घ्, छ्, ज्: शतत–; KuKh 38: सहजकुलभवं
43. घ्: तिम्र–; झ्: तिप्र– 44. This line is the same as 38/9a.
45. Missing in MS क् 46. AS: क्षिति–
47. AS: –त्रिभेदैर्; KuKh 38 ठ्: –भेदैर्; KrSūA: –त्रिभागा

48. KrSūA: तत्रस्था (ख्: –ष्ठा); CMSS: तन्मध्ये (क्, ग्, ङ्: तत्मध्ये; च्: * * *); KuKh 38: तत्रस्था. This and the following line is almost the same as 38/9d-10b.

49. All MSs: –देवीम् 50. KuKh 38: अकुलकुलमयी (घ्, छ्: –मया) नन्ददात्री (घ्, छ्: –दाती)

51. ज्: –त्राः; CMSS: देवदेवमकुलकुलमयं (ख्: –देवः सकुल–; च्: * * वमकुलकुलमयं) तन्मयाद्यस्वतन्त्रं (क्, ख्: तत्मद–; ग्, घ्: तन्मदा–; ङ्: तत्मदाद्यस्वतन्त्रं; च्: तन्मदाद्यस्वतन्त्रं)

52. KuKh 38: गुर्वाज्ञा; CMSS: यस्याज्ञा; KrSūA: यस्याज्ञा; DS.

53. All MSs: वंधु–; KuKh 38: षट्प्रसूता

54. CMSS च्: पशुभयदरणी; KrSūA: –जननी

55. KuKh 38: सिद्धदिव्यौघरूपा (क्, ग्: –दिव्याघ–) and all other MSs of KuKh 38 is –दिव्योघ–; KrSūA क्: वधि–

56. All MSs: नित्या– This emendation agrees with the reading in KuKh 26 and the CMSS.

57. CMSS: स्वरक्ता (च्: स्वरक्तां); KuKh 38: नित्यक्लिन्नास्वरूपा; all other MSs except घ्:
नित्यिक्लन्न– 58. CMSS: भवमुदितसदानन्ददात्री; KuKh 26:
भयमुदितपरानन्दशक्तिः 59. CMSS: स्वतन्त्रा
60. AS: कुर्व्वंती; CMSS: कुर्वन्तीं (क्, ख्, ङ्: कुर्वन्ती, ग्: कुर्वति; च्: कुर्वन्ति)
61. All MSs and KuKh 38 (27cd): तानि. This emendation agrees with the
reading in the CMSS. 62. AS: प्रत्ययाष्टौ; CMSS: तत्र कामं (ङ्: कामां; च्:
कामा) 63. All MSs: क्षुभति–; ग्, छ्, ज्: –चरतनुं; ग्, घ्: –ततु; KuKh 38 ठ्: क्षभति; all other
MSs: क्षुभति–; ज्, झ्, ठ्: –चरुततुः; all other MSs: –चरतनुः; AS: –तनु; CMSS च्: क्ष्यभितवचतनुं:
This emendation agrees with the readings in the AS and the CMSS.

64. घ्, छ्: –कुजाख्यां; all other MSs except क्: – कुब्जिकाख्या; AS: –काव्वां; CMSS: –ख्यं. The epithet श्री is not counted in the metre.

65. क्, ख्: नमानि 66. N → M. 67. छ्: –र 68. छ्:
–वृक्षेस्तु 69. All MSs: संयुता 70. घ्: –घदातारा; all other MSs: –प्रदातारा

71. SamP and All MSs: –शक्ति. As noted earlier (note to 3/119d) the form त्रिष्कोण– commonly replaces the regular त्रिकोण– in MSs of this text. The regular form in this case would upset the metre.

72. क्: संप्रवाह्य; घ्, छ्: संयुताह्ये; all other MSs: संयुवाह्य; SamP: संयुतावाह्य

73. घ्: दक्षासां; all other MSs: दक्षाशां

74. परमामृत– would be correct, but does not fit the metre.

75. क्: दिक्शैलगिर्यं; SamP and all other MSs: दिक्शैलगिर्य

76. SamP: ग्, छ्, ज्, झ्: रतिमुखनिलयं

77. ख्, झ्: दक्ष; The ending has been dropped to fit the metre.

78. The position of the components of this compound has been reversed for the metre. SamP reads: पूर्णकौलीशं

79. All MSs: –विदितं This emendation is supported by the SamP.

80. All MSs: –मेतं 81. See note to KuKh 1/1c.
82. झ्: –कान्यं. See note to KuKh 1/1c. 83. क्, ख्: पश्चिमं
84. घ्, छ्: ॐलिनाथं; SamP: ऊलि–
85. ख्, झ्: तदपरतकु *; SamP and all other MSs: तदपरतकुलं
86. SamP: ऊलि– 87. झ्: पीठस्ते. M → N.
88. क्: –देव्यस्–; ख्, झ्: –देव्या–; all other MSs: –देव्यो–; SamP: –देव्या–. SamP
and All MSs: + च. I take देव्याः to be the nominative plural of the deviant form देव्या
(for देवी) which is well attested in this text. The following compound is one
syllable too long. 89. ज्: त्रिक्त्रिक्–; All other MSs: त्रिकत्रिक–
90. ख्, ज्: त्रिदशे 91. DS, IC.

92. क्: साधकै; ग्: साधके:; SamP and all other MSs: साधकः

93. क्: पूर्वं; ग्: पूर्व्व; all other MSs: –पूर्वे; SamP: –पूर्वम्

94. क्: ओद्दावा; all other MSs: ओद्दाव्वा; SamP: ऊद्दाव्वा

95. All MSs: –युतां 96. ख्: वक्त्रे–; झ्: वक्त्रो–
97. SamP: –विंशद्; See above, note to 3/9c. 98. क्, ग्: मध्य
99. SamP and All MSs: ये 100. क्, ग्: का * पूर्वं; घ्, छ्: कादिपूर्वे
101. IC. 102. SamP and All MSs: वितरत–. I have made
this emendation assuming that वितरित– is a deviant form equivalent to वितीर्ण–.
103. All MSs: रस्त्र– 104. ग्: खंभाश. I take the noun stem खम्भ to be
a vernacular form of स्तम्भ (M) rather than emend. Note also the irregular concord
with the following numeral which is neuter.
105. घ्, छ्: कोणै: विदिशकुलगतं. The locative कोणेषु is meant.
106. All MSs: – आदिश्चतुष्कं 107. SamP: कुर्या 108. छ्: जयन–
109. झ्: श्रीक्र * स्यादिसूत्रं 110. All MSs: परिपंथितम्. Cf. below, 42/57d.
111. क्, ख्, झ्: पूजयित्वा would be regular. 112. घ्, छ्: यवन्न
113. All MSs: ज्ञायो 114. घ्, छ्: क्रमो; ज्, झ्: क्रतौ
115. All MSs: विद्यति 116. घ्, छ्: तदतुशशिकलामध्य
117. ख्, झ्: पीठे–; छ्: पीठोडियाणं; SamP: पिठोडियानं. The correct order of the
members of this compound has been reversed.
118. घ्, छ्: नादेते; all other MSs: नादन्ते
119. तदध: would be correct but does not fit the metre.
120. SamP and All MSs except ख्, झ्: –पीठस् 121. ग्: पिठात्पत्ति:
122. All MSs: कुलोद्ये 123. घ्, झ्: समेता 124. घ्, छ्: –सिद्धिं
125. ज्: भगाख्या 126. The last two members of this
compound have been separated by *anusvāra* for the metre.
127. All MSs: प्रथमे 128. SamP and All MSs except घ्, छ्: शक्तकं
129. झ्: अव्यक्त्य–; SamP and all other MSs: अव्यक्ता–
130. ख्, झ्: अक्तक्ताद्; all other MSs: अव्यक्ता; SamP: अव्यक्ता
131. घ्: –नांद:; छ्: आन्मानांद: 132. घ्, झ्: –ता:
133. घ्, छ्, ज्, झ्: त्रि:कोणान्ते 134. SamP: गगणान्तरे
135. घ्: –रूपिनो; SamP: मातंग–. पातङ्गरूपी would be correct but does not fit the
metre. See above, note to 4/3c. 136. झ्: वा *: तेन; ग्: वायु: तेने; घ्, छ्, ज्: वायुतेन
137. घ्: ओयानकं; SamP: चोद्यानकं 138. SamP: भवेद्
139. क्: च्छुविवो; ज्: च्छ्रविवो; all other MSs –च्छुविव्वो; SamP: छूवितो
140. झ्: का * ख्य– 141. All MSs: –सिद्ध्या–
142. क्: –तेजेस्–; ग्: –तेजोतद्गते; SamP and all other MSs: निर्गतस्तेजो–. The neuter
noun तेजस् is treated here as masculine.
143. SamP and All MSs except घ्, छ्: तव
144. SamP and All MSs except घ्, छ्: जाता– 145. छ्: सदं
146. All MSs: तेजेन This emendation agrees with the reading in the SamP.
147. All MSs: वंदमास 148. All MSs: –गिरि प्रोक्तं
149. ग्: शृष्टिगार्गेण; छ्: –न 150. ग्: योतन्तेस्य; SamP and all other MSs:
योगतन्तस्य 151. All MSs: –पीठ
152. All MSs: –प्रदातारं रव्यक्तात्. The accusative case-ending replaces the nominative of the agent noun here and in the following three verses where it is treated in concord as if it were a nominative singular neuter. Cf. above, 6/117a and below, 42/22a, 23a, 24a. Also see note to 2/12c.
153. घ्, छ्: संप्रवर्त्तितं; SamP: –त

154. All MSs except घ्, छ्ः नादमध्या विनिर्गतं; SamP: बिन्दुदेहात् प्रवर्तितम्
155. घ्, छ्ः –पीठतथोत्तरे; झ्ः –तथात्तरे; all other MSs: पीठस्तथोत्तरे
156. छ्ः ज्ञानसिद्धिः–
157. ख्, ग्ः –मध्यान्; घ्ः –मध्यात्ण् तेजोमध्यात् would be regular. See above, note to 4/11d.
158. झ्ः व्र * तत्वे; all other MSs except क्, ख्ः ब्रह्मतत्वे   159. घ्ः –यान्
160. All MSs: –पीठस्तदग्रतः   161. All MSs: –सिद्धिः–
162. SamP and all MSs: क्रमस्यादिः
163. SamP and all MSs except क्, ग्ः ह्येवं   164. All MSs: संकेतकस्य
165. घ्ः सूत्राथमुदिष्टं   166. झ्ः निर्ण्णतं   167. घ्ः देवं
168. घ्, छ्ः मार्ग्गं; झ्ः –मार्ग   169. All MSs except घ्, छ्ः कुवा
170. All MSs कुषा   171. घ्, छ्ः कुचे
172. घ्, छ्ः कुप्या; all other MSs: कुर्या   173. All MSs: कुमु
174. All MSs: कुमः   175. घ्, छ्ः शंभो; all other MSs: काशं
176. घ्, छ्ः नाभा–; all other MSs: भावा–. All MSs: –मार्गो
177. क्, ग्, ज्ः अस्यो; all other MSs: अस्या
178. ख्, झ्ः –वक्त्राङ्गु; क्, ग्ः –वक्त्रे; all other MSs: –वक्त्रा
179. Missing in MSs ग्, घ्, छ् and ज्.   180. All MSs: कुषा
181. The final vowel of this proper name has been shortened for the metre.
182. घ्, छ्ः कुषा; all other MSs: एषा   183. All MSs: -वती
184. घ्, छ्ः कुय्या; all other MSs: कुर्या   185. All MSs: –वली
186. All MSs: कुक्षि   187. क्ः कुनिःर्; घ्, छ्ः कुनिर्; all other MSs: कुनिः
188. घ्, छ्ः न्निक्रमणा   189. All MSs: सु   190. All MSs: अद्वैता–
191. These place names are normally masculine. Cf. 42/35cd-37ab.
192. ख्, ग्, ज्, झ्ः कोल्ला   193. छ्ः अट्ट * सा
194. क्ः चनित्रे–; all other MSs: चिरित्रे–. A dual number is required here.
195. घ्ः –कोटं   196. All MSs: सद्य–; see note to 3/103d.
197. All MSs: देव्या–   198. ग्ः भोदं
199. All MSs except घ्ः अटिताश्च
200. I take this to be the nom. plural of the deviant form (देवी →) देव्या.
201. छ्ः सुण्डिनि; all other MSs except घ्ः मुण्डिनि. The final vowel has been shortened for the metre.   202. छ्ः –र्तीं   203. कंवुकी
204. The regular feminine would be शिल्पिनी   205. घ्, छ्ः अष्टाचेता
206. ग्ः गृहाश्चोपयकारका घ्, छ्ः –कारका; all other MSs: –चोपयकारका. गृहोदयकारिकाः is meant here.   207. ग्ः सुडिनी; घ्ः मुण्डिनी; all other MSs: सुंडिनी
208. घ्, छ्ः कोल्लगिर्यान्. Cf. above,   209. घ्, छ्ः खट्टिनी
210. All MSs except घ्, छ्ः जयन्त्या
211. ख्ः कंडकी; घ्, छ्ः कंडुकी; झ्ः कंत्रंकि; all other MSs: कंत्रकी
212. घ्, छ्ः र * की   213. घ्, छ्ः –च्छिपिका; झ्ः एकाम्लेन्थंपिका; all other MSs: त्थंपिका   214. घ्ः देवे   215. All MSs: कोशटी
216. घ्, छ्ः एव   217. ख्ः योनिजा; झ्ः जोनिजा
218. Missing in MS ख् and झ् up to व्योमजा. All MSs: तत्त्वजा
219. घ्, छ्ः सहजो   220. झ्ः रोद्रिका
221. All MSs except घ्, छ्ः कुलजी

222. झ्: संवाढी; all other MSs –संवाटी. The regular form of the feminine would
be संवादिनी. 223. झ्: ज्ञानर्ज 224. All MSs: मन्त्रजा
225. घ्: मारयद् 226. घ्, छ्: भ्रूवं 227. घ्, छ्: एव
228. क्, ग्: यज्ञया; ज्: यज्ञेया 229. All MSs except ग्, घ्, छ्: अष्टावेताश्च would
be correct. Cf. above, 42/35a. 230. छ्: प्रयन्नतः 231. All MSs: मरणां
232. छ्: प्रयन्नेन 233. ग्: शिष्य 234. छ्: आवहा
235. घ्, छ्: दाकहा 236. झ्: च व 237. All MSs: कुकुहा
238. घ्: दाकहा 239. All MSs except घ्, छ्: रागहा
240. घ्, छ्: कुंकहा 241. घ्: –गेः; झ्: चतु * गे
242. All MSs except घ्, छ्: ज्ञान 243. All MSs except छ्: ज्ञानं–
244. All MSs: –हिका 245. All MSs except घ्, छ्: –क. All MSs: ता–
246. Missing in MS घ् 247. क्, ख्: ओक्तं, झ्, ग्: वोक्तं
248. घ्, छ्: कुल 249. ज्: इंमा
250. घ्, छ्: भाषा 251. घ्, छ्: यो सो; all other MSs यो सौ
252. घ्: योग्य 253. घ्: के कखमा 254. ग्: आमजाद्या
255. All MSs: कुषद्वीपी 256. घ्, छ्: षद्वयं; all other MSs: षट्टवयम्
257. घ्: विंदुं; all other MSs: विन्दु 258. All MSs: कमध्ये
259. M → N. 260. All MSs except झ्: प्रवलयो–
261. All MSs: –शिवे 262. All MSs except घ्, छ्: यजयनं
263. घ्, छ्: –कातं 264. घ्, छ्: –त्व; all other MSs: –स्व
265. घ्: –दित 266. N → M. 267. घ्, छ्: सिद्ध
268. All MSs इदं 269. All MSs except क्, ख्: निर्नीता
270. घ्, छ्: –कुजागमे 271. ख्, ज्, झ्: –कौ * शिकाश्चैव
272. घ्, छ्: कृषा 273. घ्, छ्: सादा
274. ग्: –मातरिमा. See above, note to 5/41b. 275. घ्, छ्: –चतुभाषा
276. All MSs: ओचषवि– 277. All MSs: सवि
278. Missing in MSs क्, ख्, ग्, घ्, छ् and ज्.
279. क्: सविन्दु; ख्: सविम्तु; घ्, छ्: त्रिनिसविसविस्तु; all other MSs: –सविस्तु
280. All MSs: पञ्चभिः 281. Missing in MS क्
282. घ्, छ्: आस्वास 283. घ्, छ्: अवि आ * टकं
284. घ्: गुप्तो 285. All MSs: परिपंथिता Cf. above, 42/11b.
286. All MSs: एते 287. M → N. Note how the indicative
pronoun is in concord with the original gender of this noun but is in the
nominative rather than the required accusative.
288. DS. 289. All MSs: –षष्टि
290. ज्, झ्: श्चैवा; ग्, छ्: –श्चैषा 291. छ्: कुलान्व *
292. प्रदेशिनी has become प्रदेशिन्या 293. क्, ग्: क्षेमग्नंगुष्टपीठनात्; ख्, झ्: क्षेममंगुष्टपीठनात्; घ्,
छ्: क्षेमगगुष्टपीनात् 294. ग्, ज्: * दा 295. All MSs: दृष्टि
296. All MSs: –गते 297. घ्, छ्: एव
298. घ्, छ्: दृष्टि–; झ्: दृष्तियाम्यै 299. ग्: सौम्य; झ्: सौन्ये 300. झ्: अनत * षे
301. क्, ग्: रक्षुमुद्रा; all other MSs: चक्षुमुद्रा 302. झ्: पीथ–
303. झ्: स्वैरैः; घ्: स्वरे 304. झ्: –भिन्नो. षोडशैः would be regular. Cf.
below, 305. ज्: मु 306. All MSs except घ्, छ्: –तान्ते
307. झ्: गदा 308. घ्: –षान्त–; झ्: –सातकि–; all other MSs: –
सात 309. ख्, ग्, ज्, झ्: दिव्यं– 310. घ्, छ्: –राशिवं 311. ज्: –षट्क

312. ज्: प्रवष्यामि 313. ग्: विशुर्द्धं 314. झ्: अनाहतुं
315. घ्, छ्: मनिर् भिन्नं; all other MSs: मणि भिन्नं 316. घ्, छ्: स्वाधिस्थान
317. क्, ग्: षडात्मक् 318. IM 6 + 7.
319. ज्: संसारे–; ग्: संसागरे 320. IM 6 + 7. 321. ग्: आन्म– ओलिस्तथैव
322. ग्: त्र–. IM 5 + 7. 323. घ्: द्वापरं– 324. क्, ग्, ज्: वाले–
325. ग्, ज्: त्रिविशं 326. झ्: –खे * रं; all other MSs: खेचरम्
327. ग्: चतुर्थ 328. घ्, छ्: मेवामिदं. M → N.
329. झ्: देवाज्ञाया; all other MSs: देव्याज्ञाया 330. झ्: यो
331. All MSs: लिप्येत 332. ग्: –त 333. क्, ग्: श्लोकार्थस
334. All MSs: भ्रान्ति 335. क्: श्राम्यति; all other MSs: साम्यति
336. All MSs: –वोधाय 337. All MSs: निर्म्मला– 338. ग्, छ् ह्: दर्शना
339. ग्, ज्, झ्: वार्थ 340. घ्: पापद छ्: पापदा; झ्: पाषहा; Cf. below, 42/79b. 341. All MSs: भे * *
342. घ्, छ्: कुताचार्यो 343. All MSs: भवते IM 6.
344. All MSs: –व्रत 345. ग्, ज्: मतार्थ; घ्, छ्: पथार्थं; all other MSs: मतार्थं 346. All MSs except ग्, घ्, झ्: परिज्ययो
347. छ्: स्वयमेवोपा–; ख्: + तु वुद्ध्यते नैव तत्वतः। स्वयमेवोत्पादयेदर्थं; घ्: स्वयमेवोदयैदर्थं; झ्: –पादयादर्थं; झ्: + तु वुध्यते नैव तत्वतः। स्वमेवोत्पादयेदर्थं तु वुध्यते नैव तत्वतः।
348. All MSs: कर्ता 349. छ्: पापिष्ठो; झ्: पा * ष्ठो
350. ख्: च; ग्, ज्: न म; झ्: व 351. ग्, ज्, झ्: गूहार्थं; all other MSs: गूढार्थं
352. All MSs: विमलोत्तरम् 353. घ्, छ्: भैरवाज्ञा 354. घ्, छ्: * प्रवर्तते
355. All MSs: महाव्रता 356. छ्: संभं * ति 357. घ्, छ्: युगत्रयं
358. All MSs except घ्, छ्, ज्: इत्याज्ञावतारे 359. झ्: –र; घ्, छ्: –री
360. घ्, झ्: –सहश्र–; all other MSs except ख्, छ्, ज्: –सहस्रं–
361. All MSs except क्: अंवा– 362. छ्: सृष्टिक्र * सूत्रा–

NOTES OF THE TRANSLATION OF CHAPTER FORTY-TWO

1. This chapter begins with the third and last version of the Root *Sūtra* (*mūlasūtra*) found in the KuKh. The other two are in chapters 26 and 38. Mukundarāja comments on the version in chapter 26 (see, note to 26/2). This version of the Root *Sūtra* contains little not found in the other two versions to which the reader is referred for an explanation. After the Root *Sūtra*, two other *sūtras* follow. They are the *Sūtra* of Action (*kriyāsūtra*) and the *Sūtra* of Emanation (*sṛṣṭikramasūtra*). Mukundarāja's brief commentary on these two *sūtra*s is supplied in the notes.

2. Instead of 'and fills the universe (*pūrita*)' CMSS says: 'Kāmarūpa is in the front of that (Yoni).'

3. The *Ciñcinīmatasārasamuccaya* begins with a verse praising Śrīnātha (see note 22 of chapter 46) who descends into the world onto the Island of the Moon which is in the midst of the Ocean of Consciousness in the End of the Twelve. This is followed by one dedicated to the goddess and a third which extolls the essential practice the CMSS teaches, which is participation in her passionate and sacred love sport with the god. Here they are:

I salute the venerable Kukārā of the tradition of the Western Tradition who has emerged from the midst of that (Island of the Moon), piercing through the great Kula, in the worlds within the sky of the divine firmament, devouring (all things from) within the cavity of the circle of the lower worlds.

tanmadhyanirgatamahākulavedhayantīṁ [k gh, g: -yanti]
divyāntarikṣagaganāntarabhūtaleṣu ।
*pātālacakravivarāntaragrāhayantīṁ [k: -grāha * ntīṁ; gh: grāha * ntī]*
namāmi paścimakramānvayaśrīkukārām [g: -kujārāṁ; gh: -mānvayaśrīkukākhā] ।। CMSS 1/2

Salutations to the wealth of touch (*sparśalakṣmī*), the supreme (goddess) who, contemplated by the Wheel of Passion (*raticakra*), sports (observing) the Vow of perpetual intent on the abode of the crevice in which time and timelessness have been eradicated. (The Vow) is the manifestation of self-attainment (that takes place when) the abode divided by the diversity of oneness and duality has been abandoned. (The Vow) is the manifestation of one's own (innate) vibration (*svaghūrma*), (that takes place when) the supreme nectar of the juice of each state of being has been drunk.

kālākālaviluptakandaragharanityānuraktaṁ [g: -karaghara-] vratam

dvaitādvaitavibhedabhinnasadanaṁ tyaktvā [k: tyaktyā] svalābhodayam [k kh gh: śca-] |
taṁ taṁ bhāvarasaṁ [k kh gh: bhāvarayaṁ] parāmṛtadhanaṁ [sarve: -ghanaṁ] pītvā [k kh: pītyā] svaghūrmodayam [k kh gh: ścaghūrmodayaṁ] |
krīḍantīṁ raticakracarcitaparāṁ saṁsparśalakṣmīṁ [k kh: samparśalakṣmīṁ; g: -lakṣmī; gh: samparśalakṣmī] namaḥ || Ibid. 1/3

The verse that follows is this, the opening verse of the Root *Sūtra*. In the context in which it is framed in the CMSS, the Yoni the *sūtra* describes is the 'the abode of the crevice' to which one must pay constant attention and in which one experiences 'the wealth of touch' which is the Supreme Goddess.

4. Cf. 2/10 and 26/4 and notes.

5. Cf. 42/13 below.

6. Cf. 38/9.

7. CMSS (1/5-6ab): **In this way, everything is pervaded by the three divisions of Rudra's energy who is the mother of persistence and destruction.** Blissful with that (*tanmada*), the primordial and free God of the gods who is Kula and Akula resides in the centre of that. His **Command is the Drop (*bindubhūtā*). She is awakened consciousness who removes the fear of the fettered and bestows accomplishment (*siddhi*).**

8. CMSS: (The Command is the goddess) Nityaklinnā (Perpetually Wet) who, free and desirous of herself (*svaraktā*), bestows perpetual bliss infused with the joy of phenomenal existence.

nityaklinnā [kh: -kliṁnnā] svaraktā [g: svaraktāṁ]
bhavamuditasadānandadātrī svatantrā || Ibid. 1/6c

In the middle of that (Drop) is the Divine Liṅga, which is eternal bliss that generates supreme bliss, (its) form the Drop and nature the Void (*kharūpa*). Churned by both, it is divided by the six parts. I salute the venerable (goddess) called Kubjikā whose beautiful body is aroused and makes love there (*kurvantī tatra kāmaṁ*).

I salute the one whose name is Nameless, who contemplates the phenomenal being of the Wheel of the Earth. Salutations to the goddess of bliss, salutations to you whose form is the Yoni.

tanmadhye divyaliṅgaṁ paramasukhakaraṁ bindurūpaṁ kharūpam |
nityānandasvarūpaṁ tadubhayamathanaṁ ṣaṭprakārair vibhinnaṁ ||
kurvantīṁ tatra kāmaṁ kṣubhitavaratanuṁ śrīkubjikākhyāṁ [all MSs: -kākhyaṁ] namāmi |

namo nirnāmanāmāya [g: -mānāmnāya] bhūcakrabhavabhāvine [k g: bhacakra-; kh: bhavakrabhava-] |
nama ānandadevyai [gh: -devye] ca bhagarūpe namo 'stu te || Ibid. 1/7-8

9. The Root *Sūtra* focuses on the central Triangle as it is in itself and as the source of the hexagram. It presents the Triangle in terms of the energies, including the sonic ones, that interact within it. It is the inner Triangle, the Yoni in the End of the Twelve. This *Sūtra* is concerned with the outer *maṇḍala* of the Śrīkrama.

10. The Siddhas who sit in the shade of these trees attain the repose (*viśrānti, nirvāṇa*) of absorption in the Supreme Principle by the grace of the goddess who resides in it and whose energy extends around it as its shade.

11. Kula is the enclosure of the Triangle and Akula is the Point. The one Energy sustains the hexagram which is here called the 'group of six'

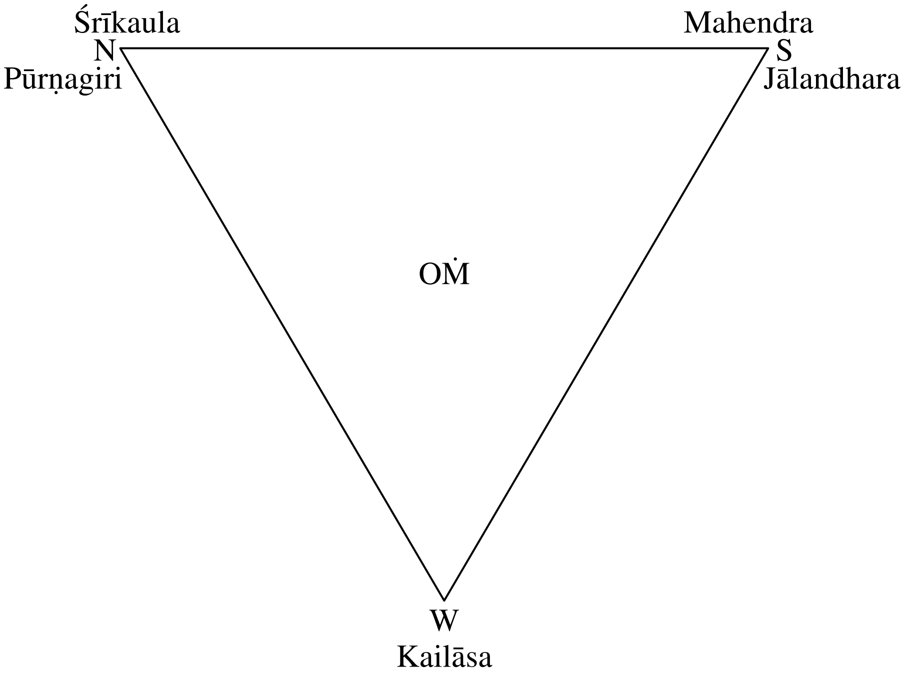
12. There are three mountains, namely, Śrīśaila, Māhendra and Kailāsa. These belong to an earlier sacred geography that is integrated here into the later one centred on the sacred seats (see intro. vol. 1, p. 563), to which they are made to correspond.

13. Mukundarāja explains in his *Saṁvartārthaprakāśa*:

There the external **group of six** consists of the triple energy in the triangle, namely, (the three goddesses) Jyeṣṭhā, Vāmā and Raudrī, (along with) Kubjikā in the middle and Akula and Kula, the letters Ha and Sa. The hexagram is outside that. The six Ḍākinīs are in the six corners. The syllable OṀ is in the middle of the triangle. It is also read as the syllable KLĪṀ. **In front of that**, that is, in the corner in the forepart of the triangle, is Kāmarūpa. The four are called 'sacred seats'. The sacred seat of Jālandhara is in the right corner. The letter 'A' has been erased from (the beginning of) the word '*amṛta*' (in the compound *paramamṛtamayaṁ*). '**Supreme nectar**' is (the syllable) VŪṀ. '**Full**' is Pūrṇagiri in the left corner. In (this) the northern quarter there is mountain. 'Mountains' (include) the forests with mountains, groves and so on. **'The abode of the joy of sex'** is the place where the play of (spiritual) passion takes place. ((**Mount) Māhendra of worldly experience (*bhoga*)** is on the right of the Yantra. It is fit for worldly enjoyment as is (the god) Māhendra.

SamP: *tatra bāhya**ṣaṭkaṁ** yathā trikoṇe triśaktiḥ* | *jyeṣṭhā vāmā raudrī* | ***madhye*** *kubjikā* | ***akulakulau*** *hakārasakārau* | *tadbāhye ṣaṭkoṇaḥ* | *ṣaṭkoṇeṣu ṣaḍ ḍākinyaḥ trikoṇamadhye .okāraḥ* | *klīṁkāraś ca paṭhati* | ***tadagre*** *tikoṇāgre koṇe kāmarūpam* | *caturṣu pīṭhaśabdavyavahāraḥ [-śabdādvyāhāraḥ]* | ***dakṣāṁśe*** *[dakṣāṁse] dakṣakoṇe jālandharapīṭhaḥ* | *amṛtaśabdasyākāralopakṛtaḥ [-lopastotraḥ]* | *paramamṛtamayaṁ vūṁ* | ***pūrṇaṁ*** *pūrṇagiriḥ vāmakoṇe* | *vāmadiśi* *śailaḥ parvataḥ* | ***giryaḥ*** *girivanādyaraṇyaḥ [girimavoḍaraṇyaḥ]* | ***ratisukhanilayaṁ*** *kāmavilāsasthalaḥ* | *bhogaṁ [bhoga] kartuṁ yogyaḥ* ***māhendra****vat* ***dakṣe*** *yantre* |

Diagram 8. The Sacred Mountains of the Triangle



14. These mountains are the peaks of Meru. Mahendra is the southern peak. Śrīśaila is the northern peak and Kailāsa is the western one. Thus the texts frequently repeat that Kailāsa is to the west of Meru or, to be more precise, is the western peak of Meru. In the Age of Stife this is the last (*paścima*) Kaula tradition that comes from the 'west' of Meru, that is, from Kailāsa where Kāmarūpa is located. Thus the tradition of the Kubjikā Tantras is called the *'Kādibheda'*. It is that variety (*bheda*) of the tradition that comes from Meru which originates in Kāmarūpa, the sacred seat whose name begins with 'Kā'. Thus Kailāsa if full of all the teachings. Moreover, Kailāsa is 'in front' where emanation issues forth and so is also full of that.

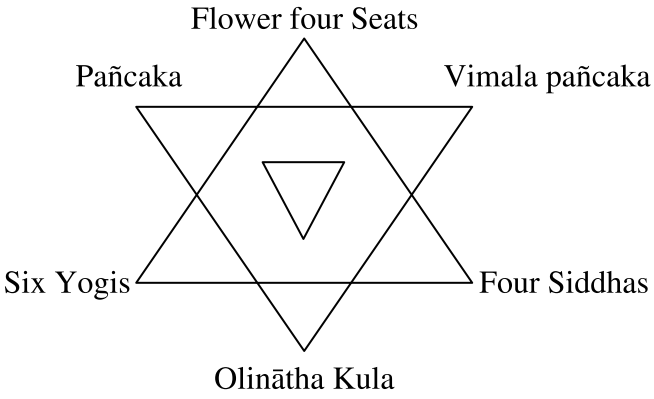
15. After describing the Triangle with its four sacred seats and three mountains, the text refers to the downward facing triangle of the hexagram. The corners of this triangle are at the 'end of' the left, the right and the front corners of

the Triangle within the hexagram. They are: 1) End of the left: Vimalapañcaka 2) Front: the Four Siddhas of the sacred seats 3) End of the right: the Pentad. The six corners of the hexagram house six Yogis and six corresponding energies (*kalā*).

16. SaṁP: The Full Kailāsa is in the front part (of the Triangle). The **three worlds** are the three (forms of) Māyā. Along with (the mountain) called the Kailāsa of Yoga, this is the group of four is called O – JĀ – PŪ – KĀ. The 'pentad' there is the pentad in the Tantra that denotes the families of deities (in a fixed) number. '**In the end of the left'** corner, that is outside (the left corner of the triangle where the left corner of the hexagram is located) are the seed-syllables that are **Pure energy**, which has these names. There are four Siddhas **in the front** row who should be known to be such as in the aforementioned way. This is a description of the extraction (of the mantras and principles) within the parts (*prakāra*) of Kubjikā's *yantra*. They are enumerated in the *Manthānabhairavatantra* in the mantra of the six troupes of yogis. **The group of six made of energies (*kalā*)** along with (its) Peak (syllables) is **within the six parts**, that is, in the outer hexagram. It is said that **there is another Pentad. The Supreme Abode** is the Peak syllable (of each) mantra.

agrabhāge tu pūrṇakailāśaḥ | ***tribhuvanaṁ*** *[-bhuvana] māyātrayaṁ yogakailāsākhyasahitaṁ [-taḥ] catuṣkaṁ ojāpūkākathitaṁ* | *pañcakaṁ tatra tantre pañcakaṁ [-ka] parigaṇitaṁ [-ta] devaparivārāṇāṁ grahaṇaṁ* | *vāmakoṇānte bāhye* | ***vimalakalā****malaśabdayuktatannāmādibījāḥ [-yuktatannāmādi]* | ***pūrva****paṅktau catvāraḥ siddhāḥ* | *uktaprakāreṇa [-raka] etāvato [-kamedato] jñeyāḥ [-yaḥ]* | *kubjikāyantraprakārāntaroddharaṇa-kathanam idam* | *ṣaḍyogigaṇamantre [yogigaṇāmaṁtre] manthāne gaṇitāḥ* | *ṣaṭprakāre ṣaṭkoṇe [-ṇa] bāhye [bāhyeṣu]* ***ṣaṭkaṁ kalamayaṁ*** *kūṭayuktaṁ* | ***pañcako' nyaś*** *ca kathitaḥ* | ***paramapado*** *mantrakūṭaḥ* |

Diagram 9. The Hexagram of the Krama



17. SaṁP: **At the beginning of that** *yantra*, that is, in front of it is the Lord Ekapuṣpa – **One Flower**. **The lower (immanent) Kula** of that is the Peak syllable (*kūṭa*) to which that Seed-syllable has been added (*kūṭita*) outside Olinātha (the Lord of the Tradition). In the three places of the Triangle there are the **triple triple divisions**, that is, the sacred seats and the goddesses of the sacred seats that have been mentioned (previously). **The glorious power that is associated (with them)** within it is the Peak syllable of that mantra.

__tasya__ yantrasyādāvagre __ekapuṣpa__nāthaḥ | tadaparamakulaṁ [tadaparata-] tadbījakūṭitakūṭaṁ olināthabāhye | trikoṇatristhaleṣu [-trisaraleṣu] __tritribhedāḥ pīṭhāḥ__ pīṭhadevyo ye kathitās te tathā [sthā] yāḥ (?) | __tadanucaraḥ__ tanmantrakūṭaḥ __vibhavaṁ__ yasmin |

Brahmāṇī and the other (Mothers) are on the group of eight petals (as are) Asitāṅga (Bhairava), adepts, (spiritual) sons, Lords and the rest. **After that it is surrounded** (by the seed-syllables) VMLVRYĪṀ AMLVRYŪṀ and the rest (*ucchāṁvācālā kūṭasahitā* ?). The deposition of the six groups, the faces and the rest is **within that.** The group of six limbs, that is, the heart and the rest are in the six corners (of the hexagram). There are twenty-one *maṇḍalas* outside those Peak syllables. One should search in the *Manthānabhairavatantra* (to find out about them).

dalāṣṭake brahmāṇyādayaḥ asitāṅgasādhakaputranāthādayaḥ | __tadanuparivṛtaṁ__ vamalavarayīṁ amalavarayūṁ ity ādayaḥ | ucchāṁvācālā kūṭasahitā | pūrvavaktrādinyāsaṣaṭkaṁ __tadante__ | hṛdayādyaṁgaṣaṭkaṁ [hṛdā-] tu ṣaṭkoṇeṣu | tatkūṭabāhye caikaviṁśa__maṇḍalāni__ [-laṁ] manthāne mṛgyam |

18. SaṁP: There are eight corners (in the octagon) outside the three girdles. Eight skulls are **spread out** there in the **directions.** They are the most excellent weapons and are (well) adorned. There are eight Peak syllables along with (as many) syllables PHAṬ. This is where the aforementioned two groups of four deities are arranged (*paṭhita*). The **pillar (*khambhā*)** is the void (*khaṁ*) that shines (*bhāti*). The **four** (pillars) are in the enclosure (*bhūpura*) (of the *maṇḍala*) in the secondary directions along with the deities of the first group of four and their Peak (seed-syllables). The deities of the doors are in the doors. One should fashion a *yantra* which **contains the Kula** for the rite (*yajana*). Thus the *Śrīkramasūtra* has been brought down (to earth).

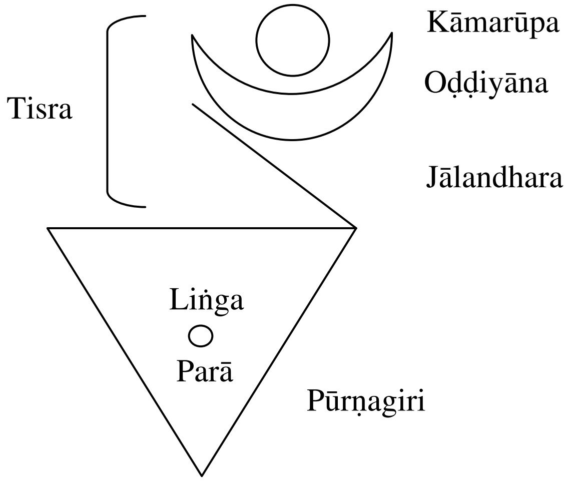
trivalayabāhye cāṣṭakoṇāḥ | tatra dikṣu aṣṭakapālāḥ vitaritā vistṛtāḥ śāstrakāḥ paramāḥ [paramā] śobhitāḥ | phaṭkārasahitakūṭāś cāṣṭau | catuṣkadvayapaṭhitadevatā yatra | khaṁ śūnyaṁ bhāti __khambhā__ | __catvāri__ bhūpureṣu vidikṣu ādicatuṣkadevatās [-devatā] tatkūṭāś [-kūṭaś] ca | dvāreṣu dvāradevatāḥ [-tā] | yajanārthaṁ caivaṁ __kulādyam__ yantraṁ kuryād iti śrīkramasūtram avatāritam |

19. The goddess says below (42/14ab) that she will utter the *sūtra*. One would expect the *sūtra* to begin from there. Thus it appears that the following verses 12 and 13 are misplaced. They read like a summary couched in the usual cryptic style of what follows. Once again we contemplate the Triangle and the seats within it. This time they are presented as markers of the stages of emanation that originates and unfolds in transcendental Emptiness.

20. She is Rudraśakti. See above, 42/5.

21. The sequence here is not quite the same as the one presented in the following verses although both outline the emergence of the seats within the 'current of Kula', the unfolding energy of the Void. Externally it is marked by stages in drawing the syllable AIṀ which is the Yoni, the Supreme Abode of the goddess. We start from the top of the syllable by drawing the Point. This is the Void beyond dimension represented by Kāmarūpa. In the following account this is generated from Oḍḍiyāna, which is identified with Bhairava. Here Oḍḍiyāna is the energy of the New Moon, the semi-circle below the Point. This is followed by Jālandhara, which is the slanting line that represents the End of Sound. This the end of the audible sound of AIṀ and its sonic energies, that is, the Transmental. This mediates the formation of Pūrṇagiri, the Light of the Full Moon which, in this case is the triangular body of the syllable 'on the path below' Jālandhara. Filled with all the energies of the letters, it is the sacred seat of mantra (cf. 42/22cd-23ab). The process is complete with the experience of Tisra on the 'forehead' (cf. 42/5). This is the series from the Point to the triangular body of AIṀ, its transcendental aspect experienced collectively.

Diagram 10. **The Sacred Seats of Vāgbhava**

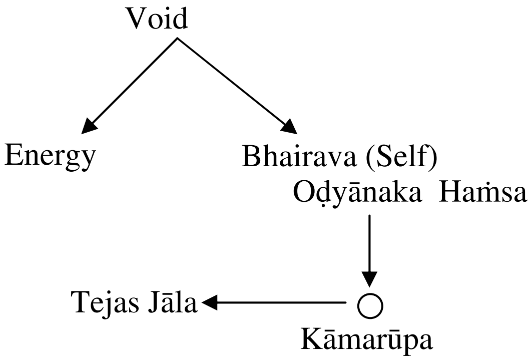


22. This *sūtra*, like the previous one, is quoted in full and glossed in the SamP.

23. Mukundarājā understands the process of emanation to be marked by the phases in the ritual. The composite deity – male and female – emerges out of transcendental emptiness into manifest form as the seed-syllables projected into the *maṇḍala*. This marks the inner process described in the text that presents the formation of the Yoni within the Emptiness of transcendental reality as the emergence of aspects of Emptiness. First comes the goddess, the unmanifest energy of the Void who heralds the unmanifest Bhairava, the god. Originally and fundamentally both unmanifest Emptiness, they arise within the Yoni, the matrix of Emptiness. Bhairava is the Self which is the inner breathing of the Void. He is Odyāṇaka, the first seat. He generates the Point (*bindu*), which is Kāmarūpa. The intense energy that radiates from the Point is Jālandhara and the Light, Pūrṇagiri. In this way there are four aspects of Voidness – the Unmanifest, the dimensionless Point, radiant energy and light. This is the Yoni with its sacred seats.

24. We have already seen that the name of this sacred seat is commonly understood to mean for didactic purposes 'one who flies up'. We may schematically illustrate the progression outined here as follows:

Diagram 11. The Emission of Emptiness



25. SamP: Kāmarūpa is located where (the Drop) that is released from Odyāna (falls). The Drop that is in the middle of that *yantra* falls in the front corner.

odyānamukto [odivānamuktaṁ] yatra binduḥ [*] tatra kāmarūpam [-paḥ]* । *tadyantramadhye binduḥ koṇāgrataḥ patitaḥ* ।

SaṁP: **The form of Śakti comes first**. The observance (*upāsanā*) after taking initiation is (initially) Śākta. (The goddess) is **unmanifest**. In the state in which it is not possible to know (in a finite way), she is unmanifest. Then she is Kubjā and appears in the *yantra* consisting of the triangle and the rest, along with (her) attendents and Kubjeśvara and so is **manifest**. In the same way, Bhairava who is her consort is **unmanifest** and is the essential nature of the Self. The bliss of contemplation in the state in which (he is) worshipped arises as awakened consciousness.

The letter Kha is in the Point in the centre of the Triangle, then the letter Ha is in the **Void**. The form of the **bird** is Sa. The **breath** is Ya. Odyāna is the letter AU. The mantra KHASAYA-AUM (is formed in this way). Having know that or the seed-syllable *Prasāda* (HSAUḤ) there, meditate (on it).

SamP: ***prathamaṁ*** *prathamataḥ* ***śaktakaṁ rūpam*** | *dīkṣāgrahaṇānantaraṁ tadupāsanā śaktakam* | *avyaktā etādṛśī sā iti vijñātum aśakte 'vasthāyāṁ cāvyaktā sā* | *tatas trikoṇādiyantre saparivārā virājitā kubjeśvarasahitā kubjā iti vyaktā* | *tathā bhairavaḥ tatpatir apy avyaktaḥ* | *ātmasvarūpaḥ* | *tadupāsanāvasthāyāṁ [-vaśyaṁ] bhāvanānanda iti bodho jāyate* | *trikoṇamadhye bindau khakāras tataḥ gagane [gagaṇe] hakāraḥ* | *pātaṁgarūpaḥ [mā-] saḥ* | *vāyur yaḥ* | *odyāna aukāraḥ* | *tena khahasaya-aum iti mantraḥ* | *athavā prāsādabījaḥ* | *tatra jñātaṁ dhyāyet* |

26. SaṁP: (Next comes) the contemplation (*cintana*) of the radiant energy that comes from the middle of that Drop. The Yoni (*bhaga*) is the Triangle. One should contemplate the two Peak syllables beginning with the letters Sa and Ha (i.e. SHKṢMLVRYŪṀ and HSKṢMLVRYĪṀ). The contemplation within the body from the (inner) spiritual point of view is said to be everything.

tadbindumadhyāt teja-udbhavacintanam | ***bhagas*** *trikoṇam [-koṇaḥ]* | *sakārahakārādinavākṣarakūṭadvayaṁ bhāvayet* | *adhyātmapakṣe dehe vicintanaṁ sarvam uktam* |

27. SamP: **The light emitted by the radiant energy** is in the northern part of the Kula, that is on the mountain in the form of Kubjā's *yantra*.

SamP: ***tejatyajitabhāsā*** *yā sā kulottare kubjāyantrākāre parvate*

Mukundarājā understands the word '*kula*' here to mean 'mountain'

28. Just as the emergent aspects of Emptiness mark the inner phases of emanation, they also occasion the phases in the development of the sacred knowledge transmitted from the sacred seats. In this perspective the sacred seats are the repositories of the knowledge contained in the scriptures. These are classified into four groups – *pīṭha* – Maṇḍala, Vidyā, Mantra and Mudrā (see Dyczkowski 1987: 104 ff.), as their 'secret names' they are equated here with the sacred seats of the Yoni.

29. SaṁP: All the secret names are those mentioned in the *Manthānabhairavatantra*. While Kubjikā, that is, Mahantārikā was sporting with Śiva the host of gods where created on one mountain after another.

manthānoktaguptanāmāni sarvāṇi | *krameṇa kubjikā mahantārikā śivena saha ramayan parvataparvatāntareṣu devagaṇāḥ sṛṣṭāḥ* |

30. Māyāpīṭha is the Maṇḍalapīṭha. See note to 3/55cd-56ab.

31. (Knowledge of) reality arises **from the Unmanifest,** that is, from attending to the Formless (*nirākāropāsana*).

SamP: ***avyaktāt*** *nirākāropāsanāt [-nas] tattvodaya ity arthaḥ* |

32. SaṁP: The **Solar Principle** is in the image (*bimba*) of the Circle of the Sun (*sūryamaṇḍala*). Kṛttikā and the other (constellations) originate from a ray of the sun. Then the Kṛttikā is born again from the sun's ray and so on (year after year).* Kubjā's Cave is in the Seat of Knowledge which is in the south. The arising of knowledge from the abode of the Sacred Seat of Knowledge of radiant energy is the fruit. The series of seats is the series of the gods that are a part of it, that is, the aggregate of knowledge.

sūryatattvaṁ *sūryamaṇḍalabimbagatam [-bimbagataḥ]* | *sūryakiraṇāt kṛttikādīnāṁ saṁbhavaḥ* | *punaḥ kṛttikā ca sūryakiraṇato [-kiraṇatā] jāyate ityādi* | *vidyānirṇayapīṭhe [-pīṭha] kubjāguhā [kuvja-] dakṣiṇe asti* | *tejavidyāpīṭhanivāsāt jñānodayaḥ phalam* | *pīṭhāvalī pīṭhapīṭhāntarāṇāṁ tadaṁgadevānām āvalī vijñānasamūhaḥ* |

* The moon shines by the light of the sun as do the constellations associated with the moon. In the course of the yearly solar cycle, the constellations close to the moon change one after another. The first are the pleiads, the Kṛttikās. This constellation of six stars is sometimes represented as a flame or a kind of razor or knife, both images of Kuṇḍalinī. The yearly emergence of Kṛttikā symbolizes the beginning of the cycle of creation that starts with emergence of Kuṇḍalinī.

33. The *Siddhakhaṇḍa* refers to the same set of identifications in the following passage:

(The first one is called) the seat of Yoga because it unites (*saṁyogāt*). It is the Heart of the goddess (*bhagavatī*). It is pure and (Kuṇḍalinī consists of) three and a half measure. In the middle of that is the divine Peak syllable Ḍa Ra La Ka Sa Ha Ya which is the seat of the syllable OṀ of the Mothers. Māyā, which is called Jālandhara, is the descent of the Vidyā of the sacred seats. That mantra is in Pūrṇagirya which is the abode of Śiva with (his) energies and, filled (with that) it is the treasury of mantra. The sacred seat of Gesture is (AIṀ) the Lord of the Elephants formed in the pure Cave of the Moon in Kāmarūpa.

saṁyogād [g: -t] yogapīṭhaṁ bhagavatihṛdayaṁ [kh: bhavatihi-] śuddham adhyuṣṭamātraṁ [g: suddha-]
tanmadhye divyakūṭaṁ ḍaralakasahayaṁ mātṛ-oṁkārapīṭham [k kh: mātṛṁ; g: mātrimoṁkāra-] ।
māyājālandharākhyaṁ [g: -jālāṁdharākhyaṁ] prakaṭakalikalā [g: prakaṭakakali-] pīṭhavidyāvatāraṁ
tan mantraṁ pūrṇagirye [k kh g: -giryaṁ] ? śivasakalapure [g: siva-] pūritaṁ mantrakośam [g: -kosaṁ] ॥
mudrāpīṭhaṁ gajendraṁ vimalaśaśiguhākāmarūpe kṛtātmā । SKh 17/2-3a

Then the SKh goes on to describe Trisrota which is Merupīṭha in the Point above, at the summit of the syllable AIṀ. In other representations of the Yoni in this perspective, Mudrāpīṭha, which is associated with the Kubjikā school, is in the centre where Kramamudrā, that is, the Command, is located. See above note to 3/57.

34.

13. Table of the Four Secret Seats

Sacred seat	Loction in triangle	Metaphysical location	Secret seat	Nature	Siddhi
Oḍḍiyāna	Centre	Energy	Māyā of Yogatantra	Haṁsa	
Jālandhara	South	End of Sound	Vidyā	Solar / *tejas*	Knowledge
Pūrṇagiri	North	Mantra	Mantra	Lunar	Knowledge
Kāmarūpa	Front	Drop	Gesture	Brahmātattva	Body (*piṇḍasiddhi*)

35. These code words consist of two units. The first is KU which is a common abbreviation of the Kubjikā's name (see note to 16/5) who is commonly referred to as the goddess of the syllable KU (Kukārā) (eg. below 42/51). Similarly, the second syllable of the code name is formed from the first syllable of the specific goddess to which it refers. For example KUŚĀ is Kubjikā – Śākinī, that is, Kubjikā as Śākinī. Thus the name of each goddess indicates that she is a form of Kubjikā.

This set of eight is the first of component of the Octad of Kula (*kulāṣṭaka*), the other two follow. The Eight Kulas are emanations or aspects of the Eight Mothers. Their mantras are recorded above in chapter sixteen (3-12). The abbreviations listed here appear at the beginning of each of these mantras. They refer to the Yoginī who resides in the House of the Mother of that mantra. Each mantra refers to the location of each House and the low-caste woman who embodies the Mother and Yoginī of that House. In chapter sixteen these eight women are identified with the Mothers (see above, 16/3 ff. 16/14 ff and notes). Here two parallel sets of Yoginīs are added to them. One is the group of outer Yoginīs who are aspects of Kubjikā; the other, the inner Yoginīs.

14. Table of Mothers, Yoginīs and the Octad of Kula

Mother*	House	Low-caste Woman	Outer Yoginī	Inner Yoginī
Brahmāṇi	Prayāga	Veśyā	Kulāvalī	Mantrajā
Śāṅkarī	Vārāṇasī	Śuṇḍinī	Śākinī	Sahajā
Kaumārīī	Kaullagiri	Kaivartī	Veśyāvalī	Yogajā
Vaiṣṇavī	Aṭṭahāsa	Kaṭṭakī	Yākinī	Tantrajā
Vārāhī	Jayantī	Kañcukī / Kaṇḍukī	Bhuktivatī	Kulajā
Indrāṇī	Caritra	Rajakī	Kṣemaṁkarī	Jñānajā
Cāmuṇḍā	Ekāmra	Śilpī	Niṣkramaṇā	Yonijā
Mahālakṣmī	Devakoṭa	Kauśikī / Antyajā	Maṅgalā	Vyomajā

* See 16/13-15, the second entries, which are the variants of the names of the low-caste woman, are from there.

36. This is the second version of the Octad of Kula, called the Group of Eight Accomplishments (*siddhyaṣṭaka*) (16/13-15). It consists of the manifestations of the eight Mothers as low caste women, who are the eight forms of the goddess Kubjikā that reside in the Eight Houses (*gṛhāṣṭaka*). Unlike the previous set of eight, this and the following one are commonly found in other Kaula schools and those associated with the Bhairava Tantras.

For the inner, 'transcendental' nature of these eight aspects of the Mothers see above, 16/13-15. The variants in the names and other details between the presentation here and in 16/13-15 have been noted there in the notes and the table here.

37. We find a similar set of eight Yoginīs in YKh (1) where they are, as here, expressly equated with the eight Mothers of the Octad of Kula and referred to as Samayās. There they are called the group of Eight Yoginīs (*yoginyaṣṭaka*) of the Octad of Kula. This set of eight recurs two or three times in YKh (1). One wonders why the same eight do not appear here in the KuKh. In one place the eight gestures (*mudrāṣṭaka*) that should be made when worshipping them is listed and the mantras (YKh (1) 4/97-99). Knowledge of these two is essential to protect the Kaula practicioner. If he does not know them the Yoginīs will seek out his moral defects and those in his practice (*chidra*) that are the weak points through which they can enter him and afflict him (*mudrāmantravihīnānāṁ chidram icchanti sādhane* ibid. 4/99cd). When worshipped they all bestow boons but if they are not, they give rise to obstacles (*pūjitā varadāḥ sarvā vighnadāś*

cāprapūjitāḥ ibid. 4/85cd). The text warns that if they are worshipped without the appropriate gesture and mantra or out of order (*akrama*), the one who worships them will be afflicted by fear and disease (*akramaṁ vartate yasya tasya rogabhayaṅkaram* ibid. 4/115cd) Each has power over a particular sphere of action in which she can cause harm or assist. These are represented by the eight parts of a throne (*siṁhāsana*) that should be offered to them (ibid. 4/100cd-101ab). These are listed in the last column on the right of the following table.

Although they are equated with the eight Mothers, they are not always treated as single Yoginīs. Each Yoginī can replicate into innumerable Yoginīs. As they are all essentially the same Yoginī, the text refers to each one both in the singular and the plural. Analogously, the same holds good for each Mother. Thus although just eight they live in countless places in the outside world and within the body. Like the drops in the sea, they are innumerable. By worshipping them one worships the Śrīkrama from which they are born. Each of the types may also be worshipped on particular occasions (ibid. 4/46-85). These are listed in column three.

15. Table of the Group of Eight Samayā

Yoginī	Mudrāṣṭaka	Occasion and Fruits	The Throne
Pīṭhajā	Siṁha	In the sacred seats	Ego
Kṣetrajā	Triśikhā	During union (*melāpa*)	Mind
Mantrajā	Triśūla	Time of victory	Intellect
Jñānajā	Vaktriṇī	Good actions	Delusion
Kulajā	Piṅgalā	Nigraha	Deviousness (*kauṭilya*)
Sahajā	Madhukuṁciṇī	Battles	Deceitfulness (*dambhaka*)
Samayajā	Nāma		Great Delusion
Kramajā	Yoni	All works	Death

In the following passage YKh (1) presents the eight Samayās (*samayāṣṭaka*) in more detail.

They all bear great signs (of their excellence) and each one is the leader of countless millions (of Yoginīs). In their midst is (the one Yoginī) who, born from the Krama – Kramajā – is all-pervasive and omnipresent. Those who are in a sacred seat and are worshipped in the wheels of the sacred seats bestow beautiful boons.

(Now) I will tell you about the other group of seven. (each of which) bestows boons in (her own) place. The Pīṭhajās are in the middle of the sacred seats. The Kṣetrajā are said to be in (every) gathering (*melāpa*). Mantrajās are auspicious and free of obstacles in the course of practicing (*anuṣṭhāna*) mantras.

Yogajās are for nourishment. Sahajās are auspicious in the (practice of the) Rule. Kulajās are to be worshipped during rites of chastisement (_nigraha_). (These) seven Samayajās are auspicious. Kramajās worshipped in the seven places (of the others) give the fruit (of the worship of the others). One should know that these are the eight Samayās born from the divine tradition (_santāna_). They have come down into the (world of) mortals and are, in accord with the convention, each separate. Thus, born of the Krama and very powerful, they should be worshipped at all times.

mahācihnadharāḥ [k, kh, gh: mahācihnaṁ-; ṅ: mahācihu-] sarvā [k, kh, gh, ṅ: sarvve] ekaikā [k, kh, gh: ekokā] koṭināyikā [k, kh, gh: -kāḥ] |
tāsāṁ [k, kh, ṅ: teṣāṁ; gh: taṣāṁ] madhye tu kramajā vyāpinī sarvatomukhī [ṅ: -khaṁ] ||
pīṭhe [ṅ: pīṭho] yāḥ [k, gh: ya; kh, ṅ: pa] pīṭhacakreṣu pūjitāḥ [k, kh, ṅ: -tā; gh: pujitā] suvarapradāḥ [gh, ṅ: -dā] |
anyac [k, gh: anye; ṅ: anyac] ca saptakaṁ vakṣye [k, kh, gh: vakṣe; ṅ: sve *] svasthāne ca [kh: missing; ṅ: sve sthāne] varapradāḥ [ṅ: -dā] ||
pīṭhajāḥ [k, gh, ṅ: -jā; kh: ?] pīṭhamadhye [kh: ?] tu [kh: ?] melāpe [k, gh: nepāle] kṣetrajā [k, gh: kṣatrajā] matāḥ [k, kh, gh: mateḥ; ṅ: matā] |
mantrānuṣṭhānakāle [k, kh, gh: maṁtrātuṣṭāna-; ṅ: mantranuṣṭhāna-] tu nirvighnāḥ [k, kh, gh, ṅ: nirvighna] mantrajāḥ [ṅ: -jā] śubhāḥ ||
yogajāś caiva [k, kh, gh: yomajāścaiva] puṣṭyarthe [k, kh, gh: puṣpṛrthe] sahajāḥ [k, kh, gh: sahajya] samaye [k, kh, gh: samaya] śubhāḥ |
kulajā nigrahe [k, kh, gh: nigṛhe] pūjyāḥ [k, kh, gh, ṅ: pūjyā] sapta samayajāḥ [k, kh, gh: samaya saptayāḥ; ṅ: samaye saptayāḥ] śubhāḥ [ṅ: śubhaḥ] ||
kramajāḥ saptasthāneṣu [ṅ: sa * * * *] pūjitāś ca phalapradāḥ |
aṣṭau te samayā jñeyā [gh: jñayā] divyasantānasaṁbhavāḥ [k, gh: -vā] ||
avatīrṇāś ca [k: avatīrṇaṁśca; kh, gh: avatīr.aśca] tā [k, kh, gh, ṅ: te] martye [ṅ: ma *] saṁketena [ṅ: saṁkate *] pṛthak pṛthak |
tasmāt pūjyāḥ sadā kālaṁ kramajāś ca mahābalāḥ || YKh (1) 25/60-65

She who resides in the middle of the Wheel of the Foundation, between the anus and the genitals and, ever active (_sadoditā_), is born of Kula is Pīṭhajā.

The eighth Kula Yoginī who is mounted on the path of the Eight Wheels and resides on the path of Suṣumṇā is said to be Kṣetrajā.

The one who is mounted on the seat of Kuṇḍalī and wanders in the ten directions fulfilling the command of mantra, fierce and, endowed there with the Command, resides in the _Saṁvartāmaṇḍala_, is said to be Mantrajā.

She who is blissful with innate bliss and moves on her own path mounted on the Path of the Void (_ākāśa_) is said to be Sahajā.

*ādhāracakramadhye [k, kh, gh: -madhya] tu gudameḍhrāntasaṁsthitā [k, kh: -mudrāṁtasaṁdhiṣṭi *; gh: gudamudrātasaṁdhiṣṭi *; ṅ: guḍameḍhrāntasaviṣu]* |
sadoditā [k, kh, gh: sadāditā] ca yā tiṣṭhet [k, kh, gh: tiṣṭet; ṅ: tiṣṭhe] pīṭhajā sā kulodbhavā [k, kh, gh: -vāḥ] ||
*aṣṭacakrapathārūḍhā [kh: -pathā * *?; ṅ: -yathārūḍhā] aṣṭamī [k, gh, ṅ: aṣṭamaṁ; kh: ?] kulayoginī [ṅ: kulagāminī]* |
suṣumṇāpathamārgasthā kṣetrajā sā udāhṛtā [k, kh: udāhyatā; gh: udāhyatāḥ] ||
kuṇḍalyāsanam ārūḍhā bhramyamānā [k, kh, gh: bhamamāṇo; ṅ: bhramamāṇo] diśo [k, kh, gh: diśe] daśa |
mantrādeśakarā [k, kh: maṁtyādeśa-; gh: matyādeśa-; ṅ: maṁtryāde-] raudrā ājñātattvasamanvitā [k, kh, gh, ṅ: ājñātatrasamanvitā] ||
saṁvartamaṇḍalāntasthā [gh: -lātasthā] mantrajā sā vidhīyate |
sahajānandamuditā svapathapathagāminī [kh: -paṣapatha-; ṅ: -pageṣapatha-] ||
sā cākāśapathārūḍhā [k, kh, gh: vakā-; ṅ: dhakāsapathā-] sahajā sā udāhṛtā [k, kh, gh: udāhyatāḥ] | Ibid. 25/66-70ab

She who abides with a beautiful awareness in the middle of the Stick of the Egg of Brahmā and is on the path that is both supreme and inferior is Kulajā in the Kula tradition.

She whose form is the foundation of Koṅkaṇa and, in the middle of Padmapīṭha, is intent on the practice of Yoga is Sahajā in the tradition (*anvaya*).

Samayā is at the end of the Equal One and she moves within the essential nature of Śiva's power. She who contemplate all things as Śiva is the Mother (*avvā*) Samayā.

brahmāṇḍadaṇḍamadhye [k, gh: taraṁḍadaṁḍamadhya; kh, ṅ: taraṁḍadaṁḍamadhye] tu tiṣṭhate [k, kh, gh: tiṣṭate; ṅ: niceta] yā sucetasā [k, kh, gh: acatasā; ṅ: acetathā] ||
parāparapathāntasthā [k, kh, gh: -pathāttasthā; ṅ: -pavāntasthā] kulajā sā [ṅ: mā] kramānvaye |
padmapīṭhasya madhye [k, kh: mavye; gh: madhya] tu koṁkaṇādhāravigrahā ||
yogābhyāsaratā [gh: yogābhāsa-; ṅ: yogābhyāsasamā] yā tu sā bhavet [k, kh, gh: sāṁ bhave] sahajānvaye [ṅ: -yet] |
*samayā samanānte ca śivaśaktyātmagāminī [k, kh, gh: śivaśaktyā * gāminī]* ||
śivatvaṁ [kh: + tvaṁ] bhāvayet sarvaṁ [gh: sarve] samayāvvā [k, kh, gh: samayārthā; ṅ: -yāccā] ca sā [ṅ: śo] bhavet | Ibid. 25/70cd-73ab

She who is mounted on the path of the seat of Māyā and moves within the sky of consciousness within the supreme abode at the end of the Transmental is called Kramajā.

This is said to be the Octad of Kula (*kulāṣṭaka*) which is the source of the eight times eight (Yoginīs). It should be known by the best of adepts who desire great accomplishments. O Śambhu, it is both external and internal and its mark is within one's own body (*ātmaśarīra*). Each one of them should to be worshipped separately in their own place.

unmanānte pare dhāmni cidvyomāntaracāriṇī [k, kh, gh: cidvyāmāṁtara-; ṅ: -ṇīḥ] ||
māyāsanapathārūḍhā [k, gh: -sanapaṭhā-; ṅ: mahāyānayathā-]
kramajābhidhīyate [ṅ: kramajāsāvidhīyate] |
*kulāṣṭakam idaṁ [kh: kulāṣṭa * m idaṁ; ṅ: -m imaṁ] proktaṁ aṣṭāṣṭakasya [k, gh: aṣṭakama *; kh: * ṣṭakama *; ṅ: cakrāṣṭakama] saṁbhavam [gh, ṅ: -va]* ||
jñātavyaṁ [k, kh, gh: -vyā; ṅ: -vyāḥ] sādhakendrena [ṅ: -ṇa] mahāsiddhaiś ca kāṁkṣibhiḥ [k: -teḥ; kh, gh: -taiḥ] |
sabāhyābhyantaraṁ [gh: -ra] śambho lakṣamātmaśarīragam [k, kh, gh: -gā; ṅ: -ga] ||
pūjitavyāḥ prayatnena sthāne sthāne pṛthak pṛthak | YKh (1) 25/73cd-76ab

38. We find a very similar code in the CMSS. The unit 'KAHĀ' is the same, however there are only eight 'code words' (cf. also above 16/3ff). As here, each of the eight members of this 'eighfold convention' (*aṣṭasaṁketa*), corresponds to a Yoginī. They are: 1) PAKAHĀ 2) BHAKAHĀ 3) ĀKAHĀ 4) GUKAHĀ 5) ŚAKAHĀ 6) MAṀKAHĀ 7) NĀKAHĀ and 8) CUṀKAHĀ.

The CMSS explains these eight units as follows:

O beloved, PAKAHĀ is the supreme root (*paramūla*) which is the dawning of the foundation of all (things). It is the house of a Kalyapālī once the inner Mālinī abides there.

BHAKAHĀ is the root of the Yoni (*bhagamūla*) once you (O goddess) have touched the auspicious Krama. It is the house of Rajakī once the inner Mālinī has entered it and abides (there).

ĀKAHĀ is the foundation of the (place of) birth (*janmādhāra*), the abode (*āyāna*) of all the principles of existence. It is the most excellent house of Mlecchī once the inner Mālinī abides (there).

One should know that GUKAHĀ is hidden (*gupta*). She is Dhīvarī, the foundation of the (place of) birth (*janmādhāra*). The house is the supreme Nirvāṇa once the inner Mālinī abides (there).

SAKAHĀ is the universal convention (*sarvasaṁketa*), the supreme heart of the cremation ground (*śmaśāna*). Meetings (*saṁgama*) with the Yoginīs take place there once the inner Mālinī abides (there).

MAṀKAHĀ, O goddess, is auspiciousness (*maṅgala*). It is the pit of the throat, which is the crossroads. Hunger and thirst are eliminated (here) once the inner Mālinī abides (there).

NĀKAHĀ is the solitary tree, which is said to be the tip of the nose (*nāsāgra*). Once the inner Mālinī abides (there), it is entry into the joy of repose.

CUṀKAHĀ. O goddess, is the kiss (*cuṁbaka*). It is the End of the Twelve and what is above it. And once the inner Mālinī abides (there), she is the enjoyer of the Kumārī Kula.

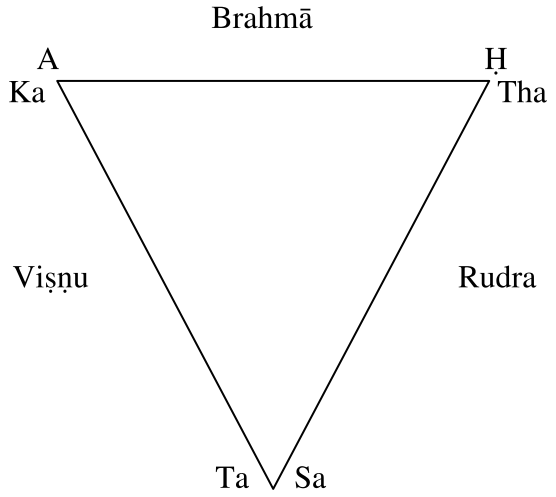
pakahā [gh: pāruhā] paramūlaṁ [gh: pāru-] tu sarvādhārodayaṁ priye || [This and the following line are missing in MSs K and Kh]
kalyapālīgharaṁ tatra sthitvā cāntaramālinī |
bhakahā [k kh: sogahā; gh: sāgahā] bhagamūlaṁ tu spṛṣṭvā tvayā [k kh: tvāya; gh: tvaya] kramaṁ śubham ||
rajakīgharam [sarve: vacakī-] āśritya sthitvā cāntaramālinī |
āyānaṁ [sarve: āyātaṁ] sarvatattvānāṁ [gh: -nā] janmādhāraṁ [gh: -ra] tu ākahā [sarve: āhakā] ||
mlecchīgharavaraṁ [sarve: -valaṁ] divyaṁ sthitvā cāntaramālinī |
gukahā [sarve: okahā] guptavijñeyaṁ [gh: guptakajñeyaṁ] janmādhāraṁ tu dhīvarī ||
gṛhaṁ nirvāṇaparamaṁ [sarve: nirvāna-] sthitvā cāntaramālinī |
*sakahā [sarve: makahā] sarvasaṁketaṁ śmaśānahṛdayaṁ [all MSs: smaśāna-; gh: hṛ * yaṁ] param [k gh: para]* ||
yoginīsaṅgamaṁ [sarve : yogiṇī] tatra sthitvā cāntaramālinī |
maṁkahā maṁgalaṁ devi kaṇṭhakūpaṁ catuṣpatham ||
kṣutpipāsāparityāgaṁ [sarve: -gā] sthitvā [kh: sthitvāṁ] cāntaramālinī |
nākahām ekavṛkṣaṁ tu nāsāgraṁ [k gh: -gra; kh: -gre] parikīrtitam ||
viśrāntisukhasaṁkrāmaṁ [gh: viśānti- -kramaṁ] sthitvā cāntaramālinī |
cuṁkahā [sarve: staṅkahā] cumbakaṁ devi dvādaśāntaṁ [gh: -śānta] tadūrdhvagam [k: tadurddhaṇam] ||
kumārīkulabhoktrī [k: kṣumārī-] ca sthitvā cāntaramālinī | CMSS 10/16cd-24ab

39. There are six groups here of 4-4-5-3-4-6 units making twenty-six. It appears that this is a Krama, the constituents of which are denoted by these abbreviations.

40a. Concerning the secret sign language of Yoginīs and Siddhas see appendix IV.

40b.

Diagram 12. The Triangle of Letters



41. This is the triangle of the Stone made of the Twelve Verses described in chapter three. Cf. 3/31-32 and 7/8 ff. Both the Triangle and the Hexagram are full of the energies of the letters distributed systematically within and around them. They are present in the Six Wheels of the subtle yogic body projected into the corners of the Hexagram that are referred to here as the Six Places. The Triangle represents the Voidness of the Transmental in the End of the Twelve. The Hexagram is the subtle body filled with the same energies differentiated into the Six Wheels.

42. Cf. above 30/199cd-201ab and note.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-THREE

1. घ्, छ्: सिद्धियोगिनिसंकुले; all other MSs: सिद्धि–
2. युगस्थम् is meant here. 3. घ्, छ्: शंकराच्चितं 4. छ्: श्रीवक्रोवाच
5. Alll MSs except क्, ग्: नि 6. ग्, ज्, झ्: संदिग्वं 7. घ्, छ्: य
8. घ्: –न 9. झ्: सादाखो 10. घ्, छ्: अधिकारा
11. झ्: उत्तरानन्द * व्याया:; SamP: –या. The noun here is देव्या
12. घ्, छ्: अम्वागृह; SamP and all other MSs: अव्वागृह
13. ख्, झ्: मेनागत:; घ्: समागता; all other MSs except छ्: मनागत:; SamP: मनागता
14. झ्: पुरश्च 15. घ्: संजाताचत्वर; छ्: संजाताचत्वार:; SamP: संजाताश्चत्वारश्च
16. घ्, छ्: तासा; all other MSs: तासां
17. क्: प्रथमे–ण् घ्, छ्: –समरो IC. 18. छ्: ॐका * श्च
19. छ्: –य; all other MSs: –यं 20. झ्: –मृतोद्ध:
21. झ्: अमरीभिदीक्षिता; SamP: अमरीदीक्षिता 22. SamP: देवा
23. SamP and all MSs: संख्या तेषाम् or the like is required in order to correct the syntax.
24. क्: –सप्ततिकोटिदीनि; ख्: * * सप्तति–; झ्: सतंसप्तिकोटीनि; all other MSs सत–; SamP: सन्तसप्तितकोटीनि; M → N. Cf. 43/15a
25. SamP: घ्: –ता 26. SamP: घ्: गता 27. घ्: सर्वे:
28. घ्: कृतं 29. छ्: सिद्धसंख्यया; SamP and all other MSs: सिद्धिसंख्यया
30. घ् सत–: अथ
31. All MSs: कुण्डडम–; SamP: –मध्यस्थेम् 32. घ्: अमृताद्–
33. SamP: –दीप्तिं 34. क्: द्वितीये– 35. घ्: सुरार्च्चितं
36. SamP: पुर 37. घ्, छ्: सिंहस्य
38. The optative functions here as a past tense. See above, note to 3/14c.
39. SamP and all MSs: सौ 40. All MSs: मंगलाथा; SamP: मंगलाथ
41. क्, ग्: मृहाश्रयम्; all other MSs: गृहाश्रयम्
42. घ्: पुय्ता; छ्: पु *. One folio is missing here in MS छ् and so there are no readings from here to 44/6. 43. घ्: –ता; SamP: –ताश्
44. SamP: कुलकुदीपका: 45. All MSs except क्, छ्: थानु–; SamP: यानुष्ठान–
46. SamP: –धिन
47. घ्: सुन्दर:; all other MSs except झ्: सुन्दरम्
48. All MSs: अरुणं वरुणं चैव 49. ग्: समवा; घ्: सचरो; SamP and all other MSs: सचवो
50. घ्: कवितस्तव; all other MSs except ख्, ज्, झ्: –स्यव 51. घ्: सुव्रत:
52. SamP and all MSs: पतिस्तुदीक्षिता 53. All MSs: सिद्धा
54. SamP and all MSs: संख्या; तेषाम् or the like is required for the syntax.
55. All MSs except ज्, झ्: महेश्वर:
56. SamP and all MSs: नवा–. Cf above, 43/7c.
57. SamP and all MSs: दीक्षिता 58. झ्: –वदूपं; SamP: ? The third member of this compound should be in the beginning of it.
59. SamP: क्, ग्, घ्, झ्: शूलिनां; ख्, ज्: शूलीनां 60. झ्: वो–
61. क्, ग्: सिद्धो– 62. All MSs except घ्: आधिकार–
63. घ्: एकचित्त. An instrumental case is required here. 64. घ्: प्रिये
65. All MSs: –यकादेव्या; SamP: देव्य: 66. घ्: पिङ्गला
67. घ्: मागत 68. झ्: पु * श्च 69. SamP: –ता

70. All MSs: –दायका 71. घ्: विज्ञयं; all other MSs: विज्ञ अं; SamP: विज्ञ
– अ 72. घ्: विध्यनायं; all other MSs: विध्य–
73. N → M. Cf.43/21c. 74. ख्: –कमेव त:. तदीक्सितानामेकैकत: would be
correct but doesn‘t fit the metre. 75. ग्, झ्: त्रितीय; all other MSs except झ्: तृतीय
76. घ्: –तां 77. घ्: देव्यं 78. घ्: नक्षेत्रा
79. All MSs except घ्: –र: 80. घ्: तु 81. M → N.
82. SamP and all MSs: अथा 83. घ्: श्रीकण्ठ; झ्: –कंथो
84. घ्: तत् कृते चान्ये 85. झ्: सु * र
86. All MSs except क्, ख्, ज्: –तत्वाज्ञा 87. All MSs: बलोत्कटा
88. घ्: पूर्वाम्नायऽधिकाणं; पूर्वाम्नायाधिकारिण: 89. घ्: –ता
90. All MSs: श्रीकण्ठे– 91. क्: खगेन्द्रा; all other MSs: खगेन्द्रो
92. All MSs and SamP: –ख्यो 93. SamP: मत्स्येन्द्रश्च 94. ग्, ज्, झ्: एभिस्त्व
95. SamP and all MSs: दीक्षिता 96. ग्, घ्, ज्: सिद्धा
97. झ्: देव चलार्थ तु महायुगे; all other MSs: कोद्य:
98. Missing in MS झ्; all other MSs: षोडश:
99. All MSs except घ्: युगातु– 100. Missing in MS झ् 101. All MSs: कर्त–
102. All MSs: देवा 103. SamP: तंत्रे
104. SamP and all MSs: सिद्धार्थयं
105. SamP: ग्, घ्, ज्: तथा 106. Missing in MS झ् 107. ग्: गणगंधर्व्वा:
108. ग्, झ्: * नवा 109. Missing in MS झ्
110. क्, ग्: चत्वार्थे; घ्: चत्वार्थं; all other MSs: चत्वार्थ 111. Missing in MS झ्
112. झ्: व 113. SamP: घ्: –स * प्रभे
114. क्: किल्विषोयं; ग्, ज्: किल्विषोय; ख्: किल्किषोय; घ्: क्ल्विषोयं; झ्: किल्किषोय; SamP:
किल्विषोप 115. SamP: –मर्थं 116. SamP: ऊड्डीशं
117. SamP: तूष्णी– A dual ending is required here.
118. ग्: स्थंणु; SamP and all other MSs except घ्: स्थाणु–
119. All MSs except ग्, घ्, ज्, झ्: –ज्योतितं 120. घ्: दिव्यौघ
121. ग्: तत्वेन 122. ग्: भवत्; SamP: भवेद्
123. The following is missing in all MSs except घ् up to श्रीचतुर्विंशतिसहस्रे
124. ग्: श्रीचतुर्व्विङ्गतिसहस्रे; घ्: श्रीचतुर्विंसतिसहस्त्रंसंहितायां अंवाक्रमभाषिते; झ्: –सहश्रे
125. ग्: –वतासुत्रं; ज्, झ्: –वतारसुत्रं 126. Missing in MSs झ् and ग्.

NOTES OF THE TRANSLATION OF CHAPTER FORTY-THREE

1. The passage from 43/4 to the end is reproduced and glossed in the SamP. There it is called the *Yugāvatārasūtra*. Here it is called the *Caturyugāvatārasūtra*.

2. SamP: The Siddha called Sāda has authority in the Kṛta Age. The **goddess of the bliss of the northern (seat)** is well established. (The Siddha) **came** (to her). He came (to her) as (the god) whose accomplished state has no beginning (*anādisiddhatva*).

(Next comes) the teaching (*saṁketa*) concerning the worship of the (deity's) attendents (*parivāra*). At the beginning of a rite, (it is customary for) the Brahmin (to mention the names of one's family members) beginning from oneself (then that of one's) father, mother, brother, son, grandson, daughter-in-law, daughter, and grand-daughter, one by one. The same is done in order to know the god's family. (In this way it is clear that) these Siddhas worship (the goddess) Kubjā.

sādanāma siddhaḥ kṛtayuge adhikārī | *tiṣṭhati uttarānandadevī* | ***samāgataḥ*** *[anāgatā] anādisiddhatvenāgataḥ* | *parivārārcanasaṁketaḥ* | *yathāsmadādīnāṁ pitāmātābhrātāputrapautrasnuṣāputrīpautrīnāṁ [-pautrī-amṛtīnāṁ] brāhmaṇaḥ [-ṇa] pūjādau pṛthak pṛthak karoti tadvad devaparivārabodhārthaḥ* | *kubjopāsakāḥ [kubjāpāsaka] siddhā ete* |

3. The four Siddhas who revealed the teachings in the four sacred seats in the four Ages belong to the group of Five Siddhas. The missing Siddha of this group is Ananta (see above 25/41ff.). Sādakhya, the first Siddha, embodies the emissive state (*visarga*) of the deity. As such, he is responsible for the creation of the four sacred seats. This is discussed in the following chapter. Each of the four Siddhas had four disciples each of whom had many others. In each Age the teachings were also imparted to particular kinds of living beings, as listed in the following table.

16. The Sacred Seats of the Four Ages

Age	Siddha	Sacred Seat	Type of Being	Disciples
Kṛta	Sādākhya	Oḍḍiyāna	Gods	Amara, Ajara, Oṁkāra, Amṛtodbhava
Dvāpara	Śaṅkara	Jālandhara	Siddhas	Aruṇa, Varuṇa, Varada, Sacava
Tretā	Piṅgala	Pūrṇagiri	Celestial muscicians	Vijaya, Vindhyanātha Mārtaṇḍa, Meṣa
Kali	Śrīkaṇṭha	Kāmarūpa	Men	Khagendra, Kūrma, Mīna, Macchendra

4. After the **seven times seven hundred million** Siddhas* took initiation and worshipped (according to the procedure prescribed by the) *Manthānabhairavatantra*, one by one they were purified. By the power of the purification of that Verse (i.e. HSKHPREṀ) they became Siddhas. This is the story concerning (the events) in the Kṛta Age.

śatasaptakoṭipramāṇasiddhānāṁ [sata-] dīkṣāgrahaṇaṁ [-ṇe] manthānārcanaṁ [manthānarcanaṁ] kṛtvā [kṛtyā] caikaikaṁ prati aikaikena [akenaikena] puraścaritā bhavanti | tatślokapuraścaraṇaprabhāvataḥ siddhā jātāḥ [yātāḥ] | iti kṛtayugākhyānam |

*It appears that Mukundarāja is mistaken. The text clearly refers to 'gods' here, not Siddhas. Moreover, if they were Siddhas already there would be no need for them to undergo further purification.

5. Mukundarāja understands this verse quite differently. According to him it does not refer to the Divine Body. Instead, he takes what I have understood to be adjectives describing the Divine Body to be proper names of the disciples of Amṛtodbhava. Thus he writes:

SamP: The Siddhas belonging to the lineage of Amṛtodbhava are called Divyakāya. Mahādīpta and Devānugrahakāraka.

amṛtodbhavavaṁśīyāḥ [-yo] divyakāyanāma [-nāmā] mahādīptināma devānugrahakārakanāma [kaṁnāma] siddhāḥ |

6. SamP: I have said this in the past also, now I will tell (you) the essence of the second and third Age. The rest is clear.

pūrvakāle 'pi mayoktam idānīṁ dvitīyayugas tretāyugas tasya sadbhāvaṁ kathayāmi | śeṣaṁ spaṣṭam |

7. SamP: The Siddha is Śaṅkara and Maṅgalā is (the goddess who resides) there. He was very brilliant and had sons (who were) Siddhas, that is, (he had) Siddhas (as is disciples). These were Aruṇa who is the charioteer of the chariot of the Sun, Varuṇa, who is the charioteer of the chariot of the Moon. Varada who is the charioteer of the chariot of the stars and Saṁcara who is the charioteer of the chariot of the god's car festival (*devayātrā*).

śaṁkarasiddhas tatra [tri] maṁgalā | yasya mahādīptasya siddhaputrāḥ siddhā eva | aruṇaḥ sūryarathasārathiḥ | varuṇaś candrarathasārathiḥ | varadas tārārathasārathiḥ | saṁcaro [sacavo] devayātrārathasārathiḥ |

8. SamP: Piṅgala who belonged to the lineage of Amṛtodbhava came to (the goddess's) house, that is, he was in the land of Candrapura. Piṅgala's sons were Vijaya and the others.

amṛtodbhavasantānaḥ piṅgalaḥ gṛham āgata iti candrapuradeśe sthitaḥ | *piṅgalaputrā vijayādayaḥ [vijñādayaḥ]* |

9. SamP: Some were those called the guardians of the quarters. Some were called constellations. (There were) those called Dhruva and those called the circle of constellations. (There were others who were) **one hundred and twenty million (in number)**. And the disciples were one hundred and twenty million.

*kecil lokapālanāmakāḥ kecin [ke *] nakṣatranāmakāḥ dhruvākhyāḥ [-khyaḥ] punar [puna] nakṣatramaṇḍalādināmakā [-dhināmakā] dvādaśakoṭayaḥ* | *śiṣyāś [ślokāś] ca dvādaśakoṭayaḥ* |

10. SamP: In that Age everybody was yellow. In the Tretā (Age) they were red. In the Kṛta (Age) they were white and then in the (Age of) Strife they are black. These are the (Siddhas) who brought down (the teaching) in the Dvāpara Age.

tadyuge sarve pītavarṇāḥ | *tretāyāṁ raktāḥ* | *kṛte śuklāḥ [śaktāḥ]* | *ataḥ paraṁ kalau kṛṣṇāḥ [kṛṣṇaḥ]* | *iti dvāparāvatārakāḥ* |

11. SamP: Śrīkaṇṭha who belongs to Piṅgala's Kula, came (*piṁgalakule śrīkaṇṭhaḥ samāgataḥ*).

12. These four Siddhas are called Yuganāthas – the Lords of the Ages, and are generally considered by the early Kaula schools to be the founders of Kaulism in each of the four Ages. See intro. vol. 2, p. 309.

13. The text reads: *siddhāḥ kādyaḥ ṣoḍaśa ṣoḍaśa.* I understand '*kādyaḥ*' to mean 'belonging to the (tradition) beginning with Kā', which is the Western Tradition of the goddess Kubjikā. I understand the doubled '*ṣoḍaśa ṣoḍaśa*' to mean, 'sixteen at a time', that is, each Siddha initiated sixteen disciples. However, Mukundarājā understands this sentence quite differently. The expression '*kādi*' according to him means the series of consonants beginning with Ka. Conjoined to the vowels, there are sixteen of each. Thus he says:

> There are sixteen (for each of the consonants) beginning with the letter Ka (formed) by the division of the sixteen letters (conjoined with the vowels). Again, there the four Siddhas are also conjoined with the vowels.

kādiṣoḍaśa ṣoḍaśavarṇavibhāgena tatra [tanna] vibhāgena ca sasvaratvena catvāraḥ siddhāḥ sthitāḥ |

14. Oḍḍīśa, Tūṣṇīśa and Ciñcīśa are all names of the founder of the Western Transmission in this Age. This is probably the only place where Sthānu appears along with them. The first two are identified with one another below in 46/42ab. Concerning Ciñcīśa see above 7/62ab and for Vṛkṣanātha, his other name, see above 2/29-30ab. The text says that each one of these descended into a 'particular division' of the Western Transmission. Clearly these 'divisions' are the sacred seats. Thus, we are told indirectly that the four Siddhas of the sacred seats are all the First Siddha variously named.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-FOUR

1. All MSs: क्रमोदयस्तु 2. All MSs: विनु 3. ग्, ज्: तस्यच्छा
4. ग्: शक्तिचि–; झ्: शक्तिद्रुपा 5. घ्: –धर्मिनी; ज्: तधर्मधर्मिणी; झ्: तधर्म्मेधर्म्मिण
6. झ्: गुणवित्परा. The order of the constituent words of this compound is not correct. 7. घ्: तस्यहोस्य
8. ग्, ज्: ऋजुरेखेव; घ्: ऋजुरेखेच; झ्: ऋजुलेखेव 9. झ्: –व्याया
10. All MSs: –रका 11. All MSs: पद
12. All MSs: पिण्ड. This and the following line correspond to ṢSS 28/22cd-23ab. 13. ṢSS: –शक्ति 14. ख्, ग्: पट हंस:; झ्: पट हस:; all other MSs पट हंस 15. घ्: प्रकीर्तिता:. MS छ् resumes here from 43/12. 16. ṢSS बिन्दु: समाख्यातं
17. घ्: कुलेच्छाया; झ्: कुलेच्छूया 18. ग्: –चतुष्क; all other MSs: चतुष्के
19. घ्, छ्: नवा–; all other MSs: रचा– 20. All MSs: शिव 21. All MSs: तथात्मानं
22. Missing in MSs क् and ख्. 23. Missing in MS ख्. 24. All MSs: –विधम्
25. घ्: सोऽचौ; छ्: सोचो 26. घ्, छ्: –ति 27. All MSs: ओडीशं
28. All MSs: षष्ठ 29. घ्, छ्: –नाथ; all other MSs: नाद
30. All MSs: वर्यमानन्दमुच्यते 31. क्, ग्: –क्रमोत् 32. झ्: * मं
33. छ्: ओद्येन 34. घ्, छ्: –वर्ण 35. झ्: स्वरूपेण
36. All MSs except घ्: पीठका: 37. क्, ख्: –एकारमेव; all other MSs: उकारेकारमेव
38. घ्, छ्: ॐकार; all other MSs: ओकार 39. All MSs: तस्या
40. झ्: सृष्टिविनिर्गता 41. झ्: यन् 42. झ्: सूक्ष्मगम्यं
43. ग्: यजुर्वेदे; all other MSs except क्, ख्: यजुर्वेदो
44. All MSs except क्, ख्: सामवेदा– 45. घ्: संज्ञर्क:
46. All MSs: ओकारोड्डीशनामानं 47. झ्: –वतारतारका:. –इति, or the like, needs to be added to complete the syntax. 48. All MSs: ऋग्वेदो
49. घ्: मित्र; all other MSs except क्, ख्: मित्र: 50. All MSs: यजुर्वेदो
51. This *pāda* and the following are missing in MSs घ्, छ्; क्: डुमेव; ख्, ज्, झ्: ड्डुमेव. all other MSs except घ्, ज्, झ्: उडमेव. 52. All MSs: सामवेदो
53. ग्, ज्, झ्: भवे. The following from here to 44/45cd is missing in MSs घ् and छ्. 54. ग्: षष्ठ: चर्यानाथाह्यर्थव्वण:; ज्, झ्: षष्ठ: चर्यानाथाह्यर्थव्वण:
55. The regular form of the neuter is चत्वारि 56. ज्: * कारं
57. ग्: ऋकारे 58. All MSs except ख्, झ्: लृकार
59. ख्, झ्: ओड्डि– 60. All MSs: अकारे 61. All MSs: ऋकारे
62. All MSs: ई ॠ 63. All MSs: संभवा 64. ज्: –ख्या *
65. Cf. above, 44/9a. 66. ग्, ज्, झ्: विंद्या
67. घ्: तित्पस्तुर्; झ्: सा–; all other MSs: मित्यस्तु. `M' has been inserted for the metre. See above, note to 3/22a. 68.
69. All MSs: –द्यायोगिनी– 70. घ्: श्रीमतां; all other MSs: श्रीपतां
71. All MSs: उकारे 72. ग्, ज्, झ्: योगिमविमला
73. All MSs: ओकारे 74. ख्: आधारे–
75. ख्, झ्: स्वाधिष्टाने 76. उकारकम् 77. All MSs: इकार
78. Cf. above, 42/68a. 79. घ्: विसर्गाज्ञां. DS. 80. ग्, ज्, झ्: –त:
81. A nominative rather than accusative is required here.
82. All MSs: षडस्वेदं 83. All MSs: चकारे 84. ग्, घ्: क्षकारे
85. झ्: काकिनीर्; all other MSs: काकिनी 86. All MSs: एव

87. All MSs: –वृन्द 88. ग्, ज्, झ्: विसर्ग
89. All MSs: योगिषट्कं समाख्यातं 90. ग्, ज्, झ्: दिव्य 91. All MSs: व–
92. All MSs except ज्, झ्: गमनाख्या 93. All MSs: ए–
94. All MSs: नागलोके ति 95. झ्: संज्ञे; all other MSs: –संज्ञं
96. क्: रुमते; all other MSs: ऋममे 97. ग्: भवद् 98. All MSs: यवर्गेण
99. ग्: तुष्का 100. ग्: चष्टधा
101. All MSs except क्: पश्चिमतो 102. झ्: मालि * 103. All MSs: –भवेद्येका
104. All MSs: –योनि 105. All MSs: वृष्टि–
106. All MSs except ख्, झ्: विदा– 107. All MSs: कुब्जीशं
108. ग्, घ्: –कुब्जीनी 109. The elements of this compound have
been reversed to accomodate the metre. 110. ग्, ज्: चवर्ग
111. ग्, ज्, झ्: पवर्गं 112. क्, ग्: ऊरु; all other MSs: ऊरुं. I assume
that *sandhi* has not occured. 113. नितम्बः (M) is the common form of this
noun. 114. A locative is meant here. Cf. 44/37a 115. All MSs: देहस्य
116. is the regular form. 117. All MSs: स्नायुम्–; क्, ख्, ग्, ज्: –समङ्गकम्;
झ्: समङ्गिकम्. All other MSs: मंकलं. 118. M → N. 119. M → N. 120. M
→ N. 121. झ्: मध्य–. All MSs: -तं. 122. झ्: तनुशैवं 123. All the MSs: तम्
124. DS. 125. क्, ग्: महांषिका 126. missing in MS घ्
and छ् 127. missing in MS घ् and छ् 128. घ्, छ्: * * रुपा; झ्: वर्णारूपा 129. घ्, छ्: यैः;
झ्: य 130. All MSs except क्: रुद्रा 131. घ्, छ्, ज्, झ्: –ता
132. ग्: –सिवान्त व; घ्, छ्: कालान्यादि–
133. All MSs except घ्, छ्: दिव्यादिव्येन
134. क्, ग्, झ्: –त्वं; ख्: तदेवमत्वं– –; ज्: –मत्वंय
135. Missing in MSs ख्, झ्; ग्: यत्त्वं.
136. क्: गोचराचर–; all other MSs: गोचरोचर–
137. The ending of दिव्यम् has been dropped, followed by *sandhi*.
138. झ्: विमल– 139. घ्, छ्: विदन्ति 140. All MSs: दीक्षा शिक्षा
141. घ्, छ्: शिष्या 142. क्, ख्: महूतीना; झ्: महतीना; all other MSs:
महतीना 143. ग्: सिद्धेज्ञानेन; छ्: सिद्धाज्ञानन 144. झ्: –रन्ते
145. Missing in MS झ् 146. IC. 147. झ्: * व
148. घ्, छ्: नान्येथां 149. All MSs: निंदका 150. ख्, ज्: क्रूरो
151. All MSs: –समन्विता 152. झ्: ने 153. All MSs: योग्या
154. All MSs except ख्, घ्, ज्: कुल 155. घ्: नराधमा
156. ग्: निषिद्धात; घ्, छ्: निषिद्धो ते; all other MSs: निषिद्धाते
157. All MSs except क्, ख्: स्वानं
158. All MSs except घ्, छ्: दृष्ट्वा; all other MSs: दृष्टा 159. All MSs: प्रद्धः
160. घ्: निफला; छ्, ज्, झ्: निःफला 161. झ्: वेष्टा
162. ख्, झ्: समा–; all other MSs except क्, ग्: समारार्णव 163. क्, ख्, ग्, झ्: तुवि
164. DS. 165. See above, note to 9/19b.
166. ख्: –मध्येमुपजीवन्ति; ग्: –मधयेमुपज्जीवति; घ्, झ्: –मध्येमु–; छ्: –मध्येमपजीवति; ज्:
–मध्येमुप– 167. ख्, छ्, ज्, झ्: कुत–; all other MSs: कूट–
168. All MSs: भजेत; झ्: भजेतन्
169. ग्, झ्: तेषांमैद्रिका; घ्, छ्: –मैन्द्रिका; all other MSs: –मैद्रिका
170. घ्, छ्: सिद्धि 171. All MSs: –क्रमारूच्छा
172. क्, ग्: –तग; ख्, झ्: –तता 173. घ्, छ्: इहलोक 174. ग्, घ्: पापिष्टा

175. घ्: योग्या 176. All MSs: गुवन्ति
177. घ्: –वर्जितः; all other MSs: –वर्जिता
178. ग्: मुखौनामपि; all other MSs except घ्, छ्: मुर्खोनामपि
179. –पण्डितानाम् would be regular but is too long for the metre. Cf. the
expression शान्ताचारपरायणाम् in the previous line. 180. All MSs: –शारं
181. All MSs: कौलकम्
182. घ्, छ्: उत्खातं; all other MSs: खातं
183. क्, घ्, छ्: –खड्गं; झ्: ज्ञनखङ्गं; all other MSs: – खङ्गं
184. ग्: –पुंध्वशितं; छ्, ज्, झ्: –कलिरिपुंध्वंशितं would be correct but does not fit the
metre. रिपुंण्घ्: ध्वंसितं; all other MSs: ध्वंशितं
185. क्, घ्: –राशि; छ्: –राशिर् 186. क्, ग्, ज्: वेगाक्त्रमति; ख्, झ्: वेगाक्त्रेमति
187. अहर्निशं would be correct but does not fit the metre.
188. ख्, ग्: तव; घ्, ज्, झ्: तत्व 189. All MSs: नाध्वं 190. All MSs: वंदिनीयः
191. Cf. above, 6/117a, 42/21a, 22a, 23a and 42/24a. See also note to
2/12c. 192. The dual ending is required here.
193. All MSs: नमथ. See note to 1/4d.
194. All MSs except घ्, छ्: –नाथः 195. क्, ग्: मोक्षार्थ
196. घ्, छ्: –हेतो 197. All MSs: –व्यायात–
198. छ्, ज्: +।। २।। 199. All MSs: –सन्तं 200. All MSs: व
201. झ्: –दिवशमिशा; all other MSs: –दिवशनिशा. The regular form is दिवानिशम्
202. A dual ending is required here. क्: सप्ते; all other MSs: –सुप्त
203. ग्: सुषुर्प्तं; all other MSs: सुषुप्तं
204. क्, ग्, ज्: –रुतं; झ्: –तरं 205. ग्, छ्, ज्, झ्: –नुरक्त; घ्: कामानुरक्तः
206. All MSs: मत्वानां 207. ग्, ज्, झ्: तारणे स्फुः–; all other MSs: तारणेस्फुर्
208. झ्: तीव्रमाज्ञ–. `M' has been inserted between the first two members of
this compound for the metre. See above, note to 3/22a.
209. घ्, छ्, ज्, झ्: नीलाभावैः; all other MSs: नीलाभवैः 210. All MSs: श्रीमहान्–
211. घ्, छ्: –माद्यै 212. घ्, छ्: –षहरै 213. झ्: तर्पतं
214. All MSs except क्, ख्: दिव्यपानैर्
215. क्, ग्: चाष्ट–; ख्: –रूपपं; झ्: चादृष्टरूप
216. ग्: पततिं–; झ्: पंपतति– 217. All MSs: –स्वरूपमसम–; all MSs except ख्,
छ्, ज्, झ्: –परा 218. क्: जयती 219. छ्, ज्: ।। ४।।
220. प्रकटित– apparently agrees with सिद्धमार्गं and so this is not a legitimate
compound.
221. (यस्य) कीर्तिः is meant here, but does not fit the metre.
222. All MSs: विधायात् 223. क्, ग्: गते; all other MSs: गतो
224. क्, ग्: –पुर्येः, घ्: स्थितेश्चन्द्रपूर्या; all other MSs: –पुर्या
225. आलोक्य is the regular form of the gerund.
226. घ्, छ्: किर्ति च भूव 227. क्: कलिकलिकलुषहरो 228. छ्: –भैर *यज्ञे
229. ग्: अन्वय 230. झ्: –प्रमाने 231. क्, ख्, ग्: आद्ये–
232. क्, ग्: –भेद 233. All MSs except घ्: * चतुर्–
234. All MSs: अंवा– 235. घ्: सृष्ट्यधिकारो; झ्: सृत्याधिकारो

NOTES OF THE TRANSLATION OF CHAPTER FORTY-FOUR

1. The first half of this chapter (up to line 44/35ab) deals with a Krama of twenty-eight mantras distributed in six units 4-5-6-6-5-2 corresponding to the Four Seats, Five Goddesses, Six Wheels, Six Yoginīs, Five Jewels and the Couple. The first four verses introduce the explanation of these units by outlining how the Krama arises from the Drop of transcendental Śiva, as his omnipotent will. This divine will is the goddess Kuṇḍalinī, the energy of the Transmental. Initially, she too is in a pure transcendental state of repose (*śānti*) and then assumes the sixfold form of the Krama, its states, mantras and other constituents by freely limiting her essentially infinite, undifferentiated nature as pure Sound (*nāda*). In this way she 'emerges below' first as Kula – the Triangle and then as Kaula, the Hexagram into which the Krama is emitted.

2. The four states, Beyond Form and the rest, mentioned here is a common way of analysing the expanse of reality as spheres within which function the sonic and pneumatic energies of the deity, understood to be universal and transcendental consciousness. There is no need to go into an exposition of the many and complex details of the features of these states and their interconnections. We limit ourselves to note here the context in which these lines appear in the KMT (11/7 = KuKh 44/7) and the previous verse from the ṢSS (28/22cd-3ab = KuKh 44/5cd-6ab).

The KMT presents these four states as the foundation of the Six Categories (*ṣaṭpadārtha*), which are the well known Six Wheels (*ṣaṭcakra*). This is achieved in the following passage by the discovery of a sequence of four, then five and finally six conditions of these four states that are related to the Six Wheels:

The transmission (*krama*) of the Divine Command, (*divyājñā*), that is, the lineages of the currents of the line of teachers (*santati*), has emerged (*jāta*) from Śiva who, without beginning or end, is the supreme cause (of all things). (4) [. . .] O Great Mother, know that the primordial Yoni is the supreme one of the supreme (reality). It is the supreme will that, associated with the four, Beyond Form and the others, is of four kinds. **Beyond Form is Kāmākhya. Form is the great Pūrṇagiri. Word is said to be Jālandhara, while the Body is said to be Oḍra** (= KuKh 44/7). The last (of these) is nectar (then the others are) subtle, very subtle and the first (respectively) making four. The first relationship (these have with ultimate reality) is said to be that with the god Akuleśvara. From Beyond Form comes the Supreme Drop which, radiant, is sustained by Śakti. Then comes Sound, the Blockage (*nirodha*) and the Half Moon, in due order. This is called the Pentad, the great dawning of the Jewel of Knowledge. She should be known to be the Supreme Yoni, the ocean of the path of action. (4, 6-10)

From the Principle of the Drop comes the Supreme Drop and the letters Ma and U. The letter A is said to be that which divides the Six Categories. From Form (*rūpa*) comes Word (*pada*). It is Time and has six faces. In association with the sixfold path, (the Yoni) emites and withdraws (all things). It brings about emanation of many kinds by means of the plane (*pada*) of the Six Categories through the conjunction (*yoga*) that exists between the supporter and the supported. This will now be explained. (11-13)

1) The Self sustains 2) Power. The Self is above *Haṁsa* which is within 3) the Wind in 4) the path of the channels (*nāḍī*). The channels are in 5) the body (*piṇḍa*) along with 6) the impurity of Māyā, which includes Karma and the others that pertain to the fettered soul. This is said to be the group of six that awakens the Path of Kula. The entire universe, the field of causes and actions, is born here. Śāmbhava knowledge, full of many sciences, comes from the Supreme.

KMT 11/14-16

The context here in our text is an exposition of the six parts of the Śrīkrama. The first of which is the group of four seats identified with the four states. Thus the redactor refrains from drawing more from the KMT. Nonetheless, we may safely assume that he saw a relationship between the two groups of six – the Six Categories of the KMT and the six parts (*prakāra*) of the Śrīkrama. Both emerge from the four states, which are the sacred seats from which the Krama is transmitted and are themselves the beginning of it. See above 19/6-8.

3. The triad Śiva, Śakti and the Self is identified here with Aghora, who is Navātman, Ghorā, who is Kubjikā and Śrīkaṇṭha, the first Siddha, respectively.

4. The fourfold nature of the Self relates, I suppose, to the four kinds of living beings (*bhūtagrāma*), concerning which, see above note 32 of chapter one. It also relates to the four Siddhas mentioned in the following lines.

5. The colours white, red and black, are normally associated with three qualities (*guṇa*) of Nature (*prakṛti*). Yellow is commonly the extra colour if a fourth is required. The commentary on the *Saṁvartāsūtra* in the ŚM explains: 'the union of white, red, black and yellow takes place by the union of Letter (*varṇa*) and Beyond Letter (*avarṇa*)' (*varṇāvarṇayogena śvetaraktakṛṣṇapītayogaḥ* fol. 6a). In this case the four colours of the energy of the goddess relate to the group of four vowels associated with the four seats. Presumably, in this context Mātaṅga, the fifth 'pervasive' seat, represents the aspect 'Beyond Letters' contained in the syllable OṀ.

6. According to YKh (1) (15/73 ff.) also, the goddess descends into the four sacred seats in each of the four Ages where she sings one of the four Vedas. In the seat of Oṁkāra she sang the Ṛgveda, in Jālandahara, the Sāmaveda and in Kāmarūpa, the Atharvaveda. Although not stated, possibly because a part of the text has been lost, she sang the Yajurveda in Pūrṇagiri. This appears to be the

order of correspondences here also. However, in the following verses this order has changed. The Ṛgveda is associated with Mitranātha who is the Siddha of Kāmarūpa. The Yajurveda is linked to Uḍḍanātha, the Siddha of Oṁkāra i.e. Oḍḍiyāna. The Sāmaveda is linked to Ṣaṣṭhanātha, the Siddha of Pūrṇagiri and the Atharvaveda with Caryānātha who teaches in Jālandhara.

7. Concerning these group of five goddesses and their function in the Krama, see below 64/1-34. See also above, 35/95-96ab where they are equated to the Five States (36/88cd-89).

8.

17. Table of Correspondences of the Sacred Seats

Letter	Ḷ/O	ḷ/ I	Ṝ/A	Ṛ/E	OṀ	
Seat	Oḍḍiyāna	Jālandhara	Pūrṇagiri	Kāmarūpa	Mātaṅga	
Element	Earth	Water	Fire	Air	Space	
State	Body – Kuṇḍalinī	Word – Haṁsa	Form – Drop	Beyond Form – Anāmaya	(Visarga)	Visarga
Siddha	Oḍḍīśa	Ṣaṣṭha	Caryā	Mitra	Sadāśiva	
Symbol	Ball	Sound	Bliss	Pervasion		
Colour	White	Red	Black	Yellow		
Veda	Yajur	Sama	Atharva	Ṛk		
Yoginī	Pulindikā	Yoga-vimalā	Campakā	Vimalā	Samayā	
Wheel	Self - supported	Full of Gems	Unstruck Sound	Foundation	Pure One	Command

9. One would expect the letters here to be the initials of the Yoginīs, which is what we usually find. However, the MSs agree that these are the letters. Moreover, they are in alphabetical order. Concerning the Six Yoginīs see below, chapter 63.

10. According to KMT 18/63cd, the third Jewel is that of the lower worlds (*pātāla*). This variant is uncommon. Again according to the KMT (ibid.) the fifth Jewel is associated with the hell world (*nārakaloka*), which is a common variant for the snake world (*nāgaloka*).

11. As is the case with the Six Yoginīs, this group of mantras, called the Five Jewels, is normally abbreviated to the initial letters. Thus they are associated with the letters Ga, Sa, Pa, Ma and Na that are the initial letters of the worlds (Gagana-, Svarga-, Pavana-, Martya- and Nāga- -loka) of the Yoginīs to which the mantras are addressed. However, whereas the readings of the MSs of the letters associated with the Six Yoginīs are fairly consistant, here the MSs are not. All the the MSs read the letter Va for Gagana and the letter E for Pavana. But the other three, which are also the readings of all the MSs, are in alphabetical order. I have

therefore emended, assuming that the Five Jewels correspond to the five labial consonants. Concerning the Five Jewels see below chapter 62.

12. Four Seats, Five Goddesses, Six Wheels, Six Yoginīs and Five Jewels make twenty-six. The text clearly tells us that this is a Krama of twenty-eight mantras so we would expect just two more. It seems, however, that there are three. 'Śilā' is normally the name for the traingular E or AIṀ. What Saṁgha and Kumāraka stand for is also unclear to me.

13. See tables in chapter 16 above. Śuṣkā – literally 'Dried Out' or 'Emaciated' – is here an alternative name of Cāmuṇḍā who is depicted as lean and stern. More commonly, she is a form of Kālī. She is thin because she is the embodiment of the subtle energy of the New Moon (see above 3/132). This is how she appears in the *Devīpañcaśataka* a scriptural source of the Kashmiri Kālīkrama where she is also called Kṛṣā (Thin One) or Kṛṣodarī (Small Belly). In that aspect But there, she is described as slim and with large breasts, like a beautiful young woman. The JY (fourth *ṣaṭka*) expounds Rāvā or Mahārāvā as an 'inner' form of Kālī, confirming Śuṣkā's identity with her. See intro. vol. 2, p. 209 ff..

14. As usual, after describing the contents of the Hexagram, we move out beyond it into the encompassing circle of Mothers (*mātṛmaṇḍala*). No less than the Krama, these too are aspects of Mother Kubjikā who is Parā and Mālinī, the source (Yoni) of emanation. She emanates the universe of mantras 'in this way' by ordering herself systematically into the Mothers of the eight classes of letters. Finally, she emerges out of the inner *maṇḍala* onto the surface of the body of the god as the letters.

15. The following projection of the letters onto the god's body follows the sequence of the Assembly of Sounds. See KuKh vol. 3, appendix 5.

The goddess Kubjikā as Parā inwardly consists of the fifty female energies of the Mālinī alphabet. Externally the god's body consists of the fifty male counterparts who, projected onto him, are united with their inner female counterparts. In this way both are charged with the emission of the union of fifty couples. The essence of the fifty energies and their possessors are the eight Mothers who govern the eight types of letters. The Mothers are generally understood to be projections or emanations from the body of the goddess who is, in her turn, an emanation from the body of the god. Here, the implications of this common, basic doctrine, are made explicit. These female energies can be projected from the god's body because they constitute it. This is the embodied, energized and differentiated (*sakala*) aspect of the deity.

16. Ṭa, the first letter of the cerebrals, here stands for all the cerebral letters. According to the ṢSS this is located on the right buttock. According to the KnT, it is on the right thigh.

17. According to the ṢSS, Ta, the first dental letter, is on the left buttock. According to the KnT it is on the left thigh

18. According to all sources, cerebral and dental letters are located on the thighs and buttocks. Moreover, the usual order is spine (Ba), navel (Bha) and heart (Ma). Here the order of the last two entries has been reversed.

19. Usually the goddess, who is the embodiment of the god's will (*icchā*) emerges from the god not, as here, the other way round. This came to be the accepted Śākta view. Bhattacharyya (1974: 6) explains:

> In the later Śākta phase of the primitive Mother Goddess cult, the Devī is transformed into the eternally existing Female Principle, the *prakṛti* or *Śakti*, and having associated with the male principle, the *puruṣa*, she becomes Jagadambā or Jaganmātā, the mother of the universe, the creator of the gods. In her highest form she is Mahādevī, the consort of Śiva but, inspite of being the consort of the latter, she is his creator.

See above chapter 13 where the goddess as Mahāmāyā is identified with *prakṛti*. In that context we have observed how the position of the Kubjikā Tantras is half-way to reaching this view. Here a distinction is still maintained, at least in terms of the principles of existence, between *puruṣa* and Śiva although the two are ultimately identical.

20. These are the four names used to designate the fifty letters that form the Assembly of Sounds (*śabdarāśī*). See Schoterman 1981: 218.

21. According to 2/41-42 above, there are fifty worlds that range from Kālāgni to Śiva. These are the worlds in the Śāmbhava sphere and should be distinguished from those that belong to the cosmic order represented by the Sixfold Path (*ṣadadhvan*). It is clear from the context that these fifty worlds correspond to the fifty letters of the alphabet. A, the first letter, represents Śiva's world. KṢa, the last letter, represents the world of the Fire of Time. The goddess is in the middle of the circle of the letters and emanates the universe beginning with these fifty Śāmbhava worlds that are 'beyond the sacred and profane'.

In the beginning the goddess emerges from the god. Here she generates and contains the god, the Cosmic Man made of the letters. In this way the one self-replicating reality is complete.

22. This is the *Kumārikākhaṇḍa*, which the colophons at the end of most chapters call the *Vimalaṣaṭkanirṇaya* – the Teaching of the Pure Six Thousand Verses.

23. The emanation of the Śrīkrama is the subject of the first part of this chapter up to verse 47. The following passage concerning moral discipline (48-62) is only loosely, if at all related to that. The following five verses, set in *sragdharā*, praise five forms of the First Teacher as Ādinātha, Oḍīśanātha, Tūṣṇīnātha, Caryānātha and Vṛkṣanātha. These verses also seem out of place here. In this

context it would be more relevant to praise the goddess as the source of the Śrīkrama.

24. 'Night and day' are the two streams of the vital breath – *prāṇa* (exhalation) and *apāna* (inhalation). The syllable that conjoins them and maintains the alternation between them is HAṀSA, the Unstruck Sound of the energy of Kuṇḍalinī that flows within them. This is the pure consciousness which is the essential nature (*citsvarūpa*) of all living beings, even the gods

25. 'Divine drink' (*divyapāna*) normally denotes spirituous liquor, which represents the inebriating inner lunar nectar.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-FIVE

1. छ्: श्रीवक्रोवाच 2. ख्, झ्: त्रिके–; क्, ग्, ज्: त्रिक * द–
3. घ्: ममुत्तमम् 4. घ्, छ्, ज्: –भेद
5. स्यात् सं is missing in MSs क्, ग्, छ् and ज् 6. घ्: भेदस्या–
7. All MSs: तेन 8. घ्, छ्: मदे; all other MSs: महे–
9. घ्, छ्: प्रकृती– 10. क्: प्रत्यययाङ्गजायेते; ग्: प्रत्यययाङ्गयेते; घ्, छ्:
प्रत्यययाङ्गायते; all other MSs: प्रत्यययाङ्गायते 11. छ्: मुक्तिमुक्तेर्बंध्वं; all other MSs except क्:
–वंध्वं 12. All MSs except घ्, छ्, ज्, झ्: –बेधस्य
13. घ्, छ्, ज्, झ्: –क्रमाजातं 14. घ्, छ्: पश्चिम 15. क्, ग्, ज्: –रं
16. There is one syllable extra in this *pāda* 17. ख्, झ्: –क्रमोदरं
18. All MSs: पश्चा–; घ्, छ्: वधारये
19. छ्: छ्रीमान 20. All MSs: –मते 21. All MSs: –नन्दितम्
22. छ्: एव 23. All MSs: अव्यक्ताङ्गायते 24. ख्, झ्:
संवर्त्ता–; घ्, छ्: सर्व्वर्त्त–. See above, note to 1/13c. 25. All MSs: विभ्रमाङ्गायते
26. घ्: शक्ते; all other MSs except ख्, छ्, ज्, झ्: शक्त 27. क्, ग्: वि * लं
28. All MSs except घ्, छ्, ज्: चिकुलात् 29. झ्: पंकुलं
30. छ्: पचधा 31. झ्: ह्यामा 32. All MSs except क्:
भविष्यति 33. क्: संदेहा; all other MSs: संदेहो 34. झ्: –त. See above,
6/180b and note. 35. ज्: * * * * मिदं 36. घ्: आद्यावतारे; छ्: –र
37. छ्, ज्, झ्: सौन्वयी 38. छ्: प्रयन्नेन 39. घ्, छ्, ज्, झ्: अप्रकास्यं
40. घ्, छ्: –वतारं * * 41. क्, ग्: वरारोहे 42. घ्: कुलाम्नाये
43. Missing in MS झ्. 44. All MSs except छ्, ज्: षष्टकं
45. घ्, छ्: अन्वयं 46. घ्: दि * पुष्यं
47. झ्: संज्ञःमतः The following up to विज्ञेयः (45/18a) is missing in ख् and झ्.
48. ख्: एवमेकमिदं; all other MSs except घ्: एकमेकमिदं 49. घ्, छ्, ज्, झ्: –मेतद्वि
50. All MSs: व 51. Al MSs except घ्, छ्: कौमारं–; छ्: –मुद्धतो
52. शिरःस्थं would be regular. 53. घ्: –य 54. छ्: –धोधकः
55. All MSs: कविमुखम 56. ख्: पुष्पसेद्य; all other MSs: पुष्पोद्य
57. घ्, छ्: –त 58. घ्, छ्: दिव्यमेतन्; झ्: दिव्यमेत
59. ख्, झ्: –न्ते; all other MSs: –न्त 60. क्: स्परते
61. घ्, छ्, ज्: –र 62. All MSs: खेगतीति The regular form is खेगतिः
in which case the correct *sandhi* would be खेगतिरिति 63. क्, ग्: खेगती; all
other MSs: खगती 64. All MSs: खेचरी
65. All MSs except क्, ख्: खेगती–; all other MSs: खगती–; घ्: वीरवन्दितः 66. See
note to 3/22b 67. M → N.
68. घ्, छ्, ज्, झ्: खचरं 69. घ्, छ्: –सिद्धि
70. घ्, छ्, ज्, झ्: खगमात्; all other MSs: खेगमात्
71. झ्: खेचरं मार्गं दिव्याज्ञा नात्र संशयः 72. घ्, छ्, ज्: * त्र 73. Missing in MS झ्.
74. All MSs: ह्येष 75. छ्, ज्: कलाम्नाये; झ्: कलाम्नाय; all other MSs
except क्, ग्: –य 76. क्, घ्, छ्: ओजापूजा–; झ्: –चतुष्क
77. All MSs: देव्यश्चत्वारिभूषितम् 78. All MSs: खसमस– 79. क्, ग्: मि –ओषेचति–
80. All MSs: चत्वारि 81. ख्, ग्, झ्: सर्वे–; all MSs: –युता
82. क्: गसयमना–; घ्, छ्: –न्तर; all other MSs: –न्तरे 83. घ्: * चकं; छ्: * * कं

84. घ्: रत्नास्था; छ्: रत्नात्था; झ्: रत्नोस्था; all other MSs: रत्नोत्था 85. ज्:
विनिविविसंज्ञकम् 86. ग्: डकाराद्यो; all other MSs: –डकाराद्या
87. घ्, छ्: अपरं–; all other MSs: अपंच–. The regular feminine is कर्त्री which is
too short for the metre. 88. झ्: विद्यात *
89. घ्, छ्: सप्तसमस्तसु; all other MSs: सप्तममस्तसु
90. झ्: पञ्चपञ्चकं 91. ग्: द्धि– 92. All MSs: असिक्त
93. All MSs: भाषामिमां 94. Cf. above, 28/71d. 95. घ्: योगमार्गेन; छ्:
–मागेन 96. घ्, छ्: क्रमपदं 97. All MSs: वै * समजखिसु
98क. All MSs: स्वगुरुं तत्त्वमालां 98ख. भेल्लखिलाष्टकम् 99. All MSs: दक्षत्वत
100. All MSs: –शेषे 101. ख्: क्रमाघ–; घ्, छ्: क्रमोव्यमिदमुत्तमं; all other
MSs: क्रमोघ– 102. घ्, झ्: कर्णात्कर्णगतं 103. क्, ख्, ग्, झ्: ज्ञेय
104. M → N. 105. क्, ज्, झ्: विलं; all other MSs: * म्विलं
106. All MSs: मोक्षं M → N.
107. All MSs except क्: –न. The order of the first two words of this
compound has been reversed. 108. घ्, छ्: –य
109. क्: सप्ता–. The regular सप्तविंशतिः is too long for the metre. See above,
note to 3/9c and 7/7c. The same form occurs above in 39/46c.
110. घ्, छ्: विदिते 111. छ्: कोल–
112. छ्, ज्, झ्: गतासौ; all other MSs: गतोऽसौ See above, note to 5/38ab.
113. All MSs: –सस्योपरे 114. घ्, छ्: दिव्य
115. घ्, छ्: विचरेव. See above, 3/140d. 116. घ्: –मुक्तं; छ्: निर्मुक्त
117. All MSs: –तुल्या 118. Note the reversal of this word to its
normal gender. 119. घ्, छ्: –य 120. झ्: मोधिकारी
121. घ्, छ्: कुलेकौले 122. घ्, छ्, ज्, झ्: –भेद; all other MSs: –भेदे
123. All MSs: स 124. ज्, झ्: नरकान्ने
125. All MSs except घ्, छ्: दारिद्रं 126. घ्: –यु
127. घ्, छ्: सप्तजायते; all other MSs except क्: संपूजायते 128. All MSs: –मंडलमन्
129. All MSs: देव्या 130. क्, ग्: –मंत्रार्णवा; all other MSs: –मन्त्रार्णवो
131. घ्, छ्: वदे 132. All MSs: –मिमां 133. छ्: –प्रभं
134. क्, ग्: तव्य– 135. झ्: –य
136. The order of the words in this compound has been reversed. क्रमं कौमारं
would be good syntax but does not fit the metre.
137. घ्, छ्: दिव्यभाख्य–; ज्, झ्: भाखा–
138. क्: –मेद्य; घ्, छ्: –सद्य; all other MSs: –मद्य
139. Missing in MS झ्; घ्, छ्: कथया
140. घ्, छ्: * * न्वयं; झ्: पीठात्वयं 141. घ्, छ्: तुष्तामि 142. छ्: श्रीवक्रोवाच
143. झ्: संदूखं; all other MSs: – संदूषं 144. झ्: –क्रमोदययं
145. घ्, छ्: संयोगा 146. MS घ् breaks off here and starts again
from 46/1. 147. घ्, छ्: –संयोगाद्
148. क्, ग्: वृद्धक्रम; all other MSs: वृद्धं क्रम
149. क्: कौल 150. All MSs except घ्: –संकेतक
151. Missing in MS झ्. 152. See above. 153. All MSs: –मतंतरम्
154. झ्: विरावलिक्रमम् 155. All MSs except घ्: भिरावली–
156. झ्: मात्रिकाक्रमनिर्णय; all other MSs: मात्रिका–; ख्: –य 157. क्: वैव
158. झ्: –क्रम 159. क्: दिव्यक्रमं मतः

160. All MSs except घ्, छ्: नाभि:; all other MSs: राभिः

161. All MSs except क्: सप्ता–. See above, note to 3/9c and 7/7c Other examples are above in 39/46c and 45/36b.

162. Missing in क्. 163. All MSs: संजूथं

164. घ्, छ्: क्रमोत्तरो; ज्, झ्: क्रमोन्तरं 165. झ्: न्मम

166. झ्: मन्त्रोऽसौ; all other MSs: मन्त्रासं

167. झ्: मातरांगहं. मातृगृहम् would be correct but does not fit the metre. See above, note to 5/41b.

168. All MSs: –कौलके; all other MSs: –कौलिके KuKh 45/54cd-59 = KuKh 30/85cd-91.

169. ख्: + शृंगा च; झ्: + सृङ्गार् सृङ्गा च

170. घ्: शृङ्गांटं; छ्, ज्, झ्: सृङ्गाटं 171. All MSs: मादि– 172. घ्, छ्: भैरव

173. The regular ablative plural of कोटि– is कोटिभ्यः which does not fit the metre. 174. घ्, छ्: मनमिदं 175. All MSs: तत्व

176. All MSs: क्रम ओयं 177. All MSs: ज्ञानोघं 178. क्: प्रसन्नेन; छ्: प्रयन्नेन

179. घ्, छ्: नंदित; झ्: नदिते; all other MSs: नन्दिते

180. Missing in MS घ्, छ्; all other MSs: च 181. क्, ज्: शैव

182. घ्, छ्: षष्ठ 183. घ्, छ्: –ये

184. See above, note to 5/14b. 185. घ्, छ्, ज्, झ्: –सन्तान

186. क्, ग्: सद्य–; all other MSs: सद्यो– 187. क्: सद्या. I take this to be a case of irregular *sandhi* as it occurs repeatedly in the following lines.

188. 45/61d. 189. क्: सद्य

190. क्: सद्य–. This and the following three words are missing in MSs ख्, ग् and झ्. 191. Missing in MSs छ् and ज्.

192. This and the following two lines are missing in MS क् and झ्.

193. Missing in MS झ्. 194. घ्: शेषर–; झ्: शेखन–. IC. Cf. 45/60d.

195. All MSs except क्: कुलाश्रयं

196. पश्चिमयोगिनीगृहम् is apparently meant here which, moreover, fits the metre.

197. All MSs: सद्यो 198. ख्, ग्, ज्: सप्तो

199. In MS झ् मृष्टि क्रमोदये replaces सद्यो वै सप्तकोटिकम्

200. MSs ख्, ग् and झ् repeat line 45/61ab before this line.

201. All MSs: सद्यो 202. क्: संद्य; all other MSs: सद्यो

203. क्, ख्, ग्: सत्यो; ज्, झ्: सभ्यो 204. घ्, छ्, ज्, झ्: सद्या

205. All MSs: दि 206. झ्: गृहे

207. क्, ग्: सद्ये–; KuKh 39 छ्: यु; other MSs of KuKh 39: य

208. KuKh 39 क्: पश्चमाम्नायवर्जिते:; all other MSs of KuKh 39: –तः

209. घ्: षेन् 210. घ्, झ्: कुलान्वयेम; KuKh 38 and KuKh 39: कुलार्णवेन 211. All MSs: ये

212. KuKh 39: ये (घ्, झ्: यो) हीना (घ्: हीनो) नाधिकारी। ते नाधिकारिनः would be correct syntax. 213. All MSs: –तैस्तु; KuKh 39: दीक्षितास्तेषु

214. KuKh 39: शिष्या 215. KuKh 39: कल्याणभाजनाः (छ्: कल्यान–)

216. क्, ख्, झ्: लिखेदेव 217. घ्, छ्: –वक्त्रै

218. All MSs: –वक्त्रा; KuKh 39 छ्: –वक्त्रा 219. झ्: ल * ते

220. क्: युक्ता; झ्: * मायुक्तो; all other MSs: –युक्तो; KuKh 39: बोधसमायुक्तो

221. KuKh 39: कौलिकाज्ञाधरो (छ्: –धरा)

222. KuKh 39: असत्सङ्गं न कर्तव्यं सत्सङ्गं न परित्यजेत्
223. KuKh 39: असत्सङ्गाद् विनश्येतयदि साक्षात् कुलेश्वरः (छ्: –र)
224. KuKh 39: घ्, छ्: विशुद्धं कारणं; झ्: विशुद्धिकारणं; all other MSs of 39: झ्: विशुद्धं
कारनं 225. छ्: तद्वन्ना–; झ्: –गसङ्गा. 226. घ्: –तिः 227. झ्: शुधभवतः–; घ्:
–वत्वाऽपि; छ्: विशुद्धवत्वापि; KuKh39: विशुद्धतत्त्वोऽपि 228. KuKh 39: पशुसंगाद्
229. घ्, छ्: मुक्ति 230. See above, note to 9/19b.
231. घ्: + आद्यापीठावरारिते 232. All MSs: अंवा–

NOTES OF THE TRANSLATION OF CHAPTER FORTY-FIVE

1. These Kulas may be the sacred seats. Elsewhere we are told that the six seats constitute the sixfold Kula (61/23 ff.). In this case these appear to be four. If this is correct and the sequence of the seats is the usual one, the series is as follows: Energy > Bhairava > Akula (Oḍḍiyāna) > Vikula (Jālandhara) > Puṁkula (Pūrṇagiri) > Khakula (Kāmarūpa). cf. 42/14cd ff..

2. See above 38/11-12 and note.

3. By 'above' here is probably meant the End of the Twelve. The supreme form of all the Kramas is in the *maṇḍala* there. Although there may be an outer representation of this *maṇḍala,* it is not essential. But even if there is one, it is to this inner *maṇḍala* that the worshipper of the Krama's attention should be directed. The Kaula adept may well be engaged in ritual action, even so, his primary concern is with the inner world within his subtle body. Devoid of that inner dimension he is not a true Kaula. This is why the Tantra regularly refers to him as a yogi. Although these Tantras prescribe elaborate ritual procedures for Kaulas, the Krama is also frequently described with no reference to any outer forms. We may understand that the drawing of a *maṇḍala* and the projection of the Krama into it is implied, but this is not essential. The Kaula may practice without performing outer rituals but he is wasting his time if when he does so the processes that are the inner counterparts represented by the outer ritual forms are not taking place. He must, at least, clearly represent them within himself in his imagination, visualizing them as described in the scriptures.

4. The Command is the energy of bliss (*ānandaśakti*) that generates the bliss that empowers even Deity. Devoid of bliss even the Deity would be powerless.

5. The Six Yoginīs are projected into the corners of the hexagram. The seventh Yoginī is Yākṣiṇī who is Rudra's energy, the Yoni in the centre. See below, 63/8.

6. The twenty-seven divisions are also mentioned in 7/7, 45/53, 58/95 and 60/23. See note to 3/52cd-53ab. In this case the mantras of the Krama of Twenty-seven appear to be those relating to 1) the Four sacred seats 2) the Siddhas of the four sacred seats 3) the Five Jewels 4) The Six Yoginīs 5) the group of five 6) the three triads. Thus this Krama of the Youth is configured 4-4-5-6-5-3.

7. The Couple is Navātman and the Goddess. Presumably, the Lord of the Couple is the former and the 'Vidyā of one syllable' is the Goddess in the form of the seed-syllable HSKHPHREṀ or AIṀ.

8. This *Mudrāmaṇḍala* is *Saṁvartāmaṇḍala*. See above note to 2/14, cf. 3/164d, 51/24a, 60/17b and 68/49d.

9. We have seen that the *Kumārikākhaṇḍa* is called *Vimalaṣaṭka* and that it is the 'Pure Division' – *Vimalabheda* of the MBT. Thus the expression

vimalārtha, which I have translated literally as 'pure meaning' may also mean 'the sense of the *Vimala* (section of the MBT)'.

10. It appears from the context that the Krama outlined in the previous chapter is that of the Aged (*vṛddhakrama*), which is a sequence of twenty-eight mantras. It is followed in the first part of this chapter by a brief account the Krama of the Youth (*kaumārakrama*), which is a sequence of twenty-seven mantras. The goddess now announces that she is going to talk about the Krama of the Child (*bālakrama*). However, suddenly in the next verse she says that she has explained it. Clearly this part of the text has been lost.

11. The Transmission of the Skyfarer is the Divine Current (*divyaugha*) expounded in chapter 57. It is, essentially the inner flux of the goddess's energy in the centre of the *maṇḍala* which empowers the emanation through the Kramas within it. In this way they are 'conjoined' to it.

12. Cf. above 45/31-32.

13. See chapter 18.

14. See chapter 19.

15. See chapters 9 to 12.

16. Presumably these are the Five Jewels; see chapter 62.

17. See above 45/29.

18. KuKh 30/85cd: (The corresponding directions are) east, west and the middle and the corners in the north and south.

19. KuKh 30/55c: He who knows this knowledge

20. KuKh 30/88cd: This is Yoga.

21. KuKh 30/89cd: One is (thereby) never destroyed.

22. KuKh 30/91d: Khageśī

23. Concerning Bhairava's identity as Sadyojāta see YKh (2) 16/226-229 quoted in the intro. vol. 1 p. p. 194. Sadyojāta is Sadāśiva's western face and so the 'western house' of the goddess Kubjikā is the Transmission of Sadyojāta (see, for example, 3/16 and 7/47).

24. '*asadyaḥ*' means literally `that which is not immediate'. It is the fleeting moment of the flux of time we cannot catch in its immediacy.

25. The meaning of the expression *śekharabhāṣitam* is unclear to me.

26. KuKh 45/64cd-69 approximate to KuKh 39/168-173ab.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-SIX

1. छ्: श्रीवक्रोवाच 2. घ्, छ्: अथान्य
3. घ्, छ्, ज्, झ्: –पिठोदयं 4. ज्: पूर्ण–; क्: –यं; ग्: –सं; all others: –स्थं तु
5. All MSs: वायुमोंकारसंस्थितम् 6. घ्, छ्: पीठरूपानि 7. IC.
8. क्: शव्दोद्योणे; घ्, छ्: शब्दोद्याने. DS. 9. घ्, छ्: विजानीया
10. M → N. 11. M → N. 12. All MSs: –न्तर
13. All MSs: गन्धर्व– 14. घ्, छ्: गंगध्वतन्– 15. All MSs: तु स्थितो
16. घ्, छ्: पाक 17. घ्: पीथे
18. घ्: वायुश्चोरकोणगं; all other MSs: –गम्
19. क्: तिमु–; ग्, छ्: तिम्र–; घ्: तिस्थ– 20. घ्: –न्द्रि * णानि के
21. The word त्वचा, like the more common form त्वच्, is feminine so त्वचोक्ता
would be regular concord. 22. घ्, छ्: तिम्रपीठे; all other MSs: तिसु–
23. घ्, छ्: श्रोत्रन्द्रियानि; all other MSs: श्रोत्रेन्द्रियाणि
24. ज्, झ्: बुद्धिचोद्याण–; all other MSs: वुद्धिचोद्यान–
25. All MSs: पञ्चमे. Cf. 45/14b.
26. All MSs: पुरुषं; ज्: + च 27. घ्, छ्: उदाहृतं; all other MSs: उदाहृता. I have
emended to the regular masculine nominative plural which I take to be in irregular
concord with तत्त्वानि. 28. छ्: प्रयन्नेन
29. All MSs except क्: –ता 30. ज्, झ्: सत्वमग्ने
31. रजस् has become रजम्. Similarly, तमम् replaces तमस् in the next line. See
above, note to 4/10c and 13/2b. 32. All MSs: रुद्र 33. घ्, छ्: षु
34. क्: –तिमुपीठके; ग्: –तिम्रपीठके; घ्, झ्: ईश्वरंतिम्रपीठके; छ्, ज्: ईश्वरं–
35. छ्: –मध्य 36. ख्: गुप्ती; छ्: गुप्ता 37. घ्, छ्: संज्ञा
38. All MSs: यथोक्ता 39. The ending of this word has been
dropped for the metre. 40. घ्: –य 41. झ्: –का
42. क्: –ऋद्धि–. The normal *sandhi* would be सिद्ध्यृद्धि–. One wonders if the
original order was not ऋद्धिसिद्धि– as one usually finds.
43. All MSs: कराला 44. The regular locative singular of गिरि– is
गिरौ. Even assuming that this masculine noun is here treated as feminine, the
regular form would be –गिर्याम् 45. ख्, झ्: –लारके 46. घ्, झ्: तिम्रपीठे
47. All MSs: पङ्चकोदितं 48. झ्: श्यामावर्णोड्डियायाणकं. Double *sandhi* has
led to the formation of an irregular compound.
49. क्, ख्, घ्, छ्: पीत 50. ज्, झ्: चै 51. All MSs: चोत्तमं
52. झ्: कृतंयुगं 53. All MSs: त्रेतं 54. All MSs: –गं
55. क्, ग्: –चक्र 56. M → N. 57. घ्, छ्: चोग्रतो
58. क्: वित्वम्; घ्, छ्: विल्व M → N.
59. ख्, ज्: चिंवाख्यं; घ्: विंवाख्ये; all other MSs: विंवाख्यं 60. घ्, छ्, ज्: –मुदाहृतं
61. घ्, छ्: –मध्ये–; तेजस् here, as elsewhere, has been thematized. See above,
note to 4/11d. 62. क्, झ्: –वृत्तितुभावपि; all other MSs:
–वृत्तितुभावपि 63. क्, ग्: व्यवस्थ:; छ्: व्य * स्थित; all other MSs:
व्यवस्थित 64. ख्: * * पूर्ण– 65. झ्: म्रिद्यते
66. The root विरु is 2P. The regular form of the third person singular
present is विरौति. Possibly the locative singular of the past passive participle is
meant in which case there is no irregularity.

67. One wonders if a locative or ablative is meant here.
68. घ्, छ्: तु 69. झ्: अर्द्धा; all other MSs: अर्द्ध
70. छ्, झ्: ऊर्द्धवि–; ऊर्ध्वोर्ध्व– would be regular but does not fit the metre.
71. All MSs: दृष्ट्वादृष्ति– 72. क्: –संज्ञक; all other MSs: –संज्ञके
73. See above, 7/2c. 74. घ्, छ्: –का
75. ख्: अन्यत् समयं *; घ्: अन्यत् समय मे; all other MSs: अन्यत् समयं मे
76. छ्: श्रीवक्रोवाच
77. The following lines are totally without context and so appear to be spurious. Accordingly, they have been removed from the body of the text:
इच्छया वसतेऽरण्ये इच्छया जनसंकुले (क्, ग्: –संकुल)।
इच्छया भुञ्जते भोगान् इच्छया व्रतमाचरेत्।।
इच्छया सृजते सर्वं संहरेत् पुनरिच्छया (झ्: पुनविच्छ्या)।
इच्छया च पुरे (all MSs except घ्, छ्: पुरं) तिष्ठेद् इच्छया * पुरं (घ्, छ्, ज्, झ्: पर पुरं) व्रजेत् ।।
न तस्य गर्भसंभूतिर्मुक्तात्मा (घ्, छ्: –संभूतिमुक्तात्मा) सर्वगामिनः ।
78. छ्, ज्, झ्: आत्म; घ्: –संविर्त्त–; all other MSs: –संवित्त–
79. घ्, छ्: –न्त. KuKh 46/30cd-32 = KuKh 25/43ab-45ab. This and the following line correspond to 25/43ab above and YKh (2) 15/23ab.
80. घ्, छ्: –ख्य; KuKh 25 क्, ग्: सादाख्य, घ्, छ्: सादाक्षो; all other MSs of KuKh 25: सादाख्यो; YKh (2): –ख्या
81. ख्, झ्: पंचैवते; घ्, छ्: पञ्चैत; KuKh 25 छ्: –त; all other MSs of KuKh 25 except क्, ख्, ग्, ज्: पञ्चेते
82. All MSs: भूतग्राम; KuKh 25: सृष्टिकर्तारः
(छ्: –रा) सिद्धाः पञ्चकुले (छ्: कलास्) तथा 83. YKh (2): तत्त्वे
84. All MSs except ख्, ग् and KuKh 25: शंकरो; YKh (2): शङ्करश्. One wonders whether to follow the testimony of the majority of MSs and treat this as a case of deviant *sandhi*. This and the following two lines appear above as 25/44-45ab and YKh (2) 15/23cd-24. 85. AS: चापसंस्थितः 86. घ्, छ्, ज्, झ्: –न्तः
87. KuKh 25: तेजोऽनन्तमिति; YKh (2) क्: तेजोऽनन्तमिति; ख्: * * * * (?)मिति
88. KuKh 25: प्रोक्तः; YKh (2): प्रोक्तं
89. YKh (2) क्: –ख्या; ख्: सादाक्षा 90. घ्: –श
91. घ्, छ्: पिञ्गला; YKh (2) क्: –ला
92. KuKh 25: ङ्, झ्: पञ्चेते 93. YKh (2) क्, ख्: देव
94. A dual locative is required here.
95. YKh (2): पृथिव्यादिषु संस्थितं 96. घ्, छ्, ज्, झ्: चिञ्चिनी–; YKh (2) क्: –देवायं
97. क्: –महातमाः; घ्, छ्: –महातपा; all other MSs: महातपाः; YKh (2) आज्ञासिद्धस्तु भैरवः
98. All MSs: विन्द्यात्. I take this optative to have a past sense. 99. All MSs:
–पादेव 100. All MSs: –चरम् 101. ṢSS: पिङ्गलं नाथं (क्: * * * * * *)
102. घ्: सिद्धि–; ṢSS क्: * * नाथम–. KuKh 46/35-42ab = ṢSS 43/12-19ab.
103. All MSs: अवतीर्णो. In this passage, masculine proper names are treated as neuter. This emendation is supported by the ṢSS.
104. क्: –कुटा–; झ्: –कूप–; ṢSS: –वले
105. All MSs: –कल्लोल; ṢSS: –लं
106. घ्, छ्: नित्ये; ṢSS: नित्य 107. घ्: धोत–; झ्: –शिलोतले
108. क्: –सुरनिषेविके; ख्, ग्: –गंधर्वे– 109. घ्: दाक्ष्यायणी
110. ṢSS: चतुर्मुखा– 111. ख्, ग्: सर्व्वे–; घ्: सर्व्वं–; ṢSS: सर्वे–

112. घ्: भवार्णवादि–; छ्, ज्: भवार्णवानि–; all other MSs except झ्: भवार्णवा–
113. घ्, छ्: श्रोत्रभेदे कृते; all other MSs: गोत्रभेदे कृते This emendation agrees with
the reading in the ṢSS. 114. ṢSS: प्रिये
115. All MSs: –नामं. This and the following emendation agree with the
reading in the ṢSS. 116. ṢSS क् ख्: चर्य– 117. All MSs: षष्ठनामानं
118. ṢSS: उड्डीशं स्याच् 119. घ्: –युग –कुजैः; छ्: –युग मुकांकुजै; all other
MSs: युग मुखाम्बुजैः; ṢSS: –युगमुखं व्रजेत्
120. MSs क् and घ्: –वतीर्णा; all other MSs: –वतीर्णो; ṢSS: चतुष्पीठाधिकारार्थमवतीर्णा
121. घ्: दिरोत्तम; छ्: दिरोत्तमे; ṢSS: दिनोत्तमैः. The order of the components of this
compound has been reversed.
122. ज्: श्रीनाथोड्डीशसंज्ञयु; all other MSs: श्रीनाथोड्डीशसंज्ञय; ṢSS क् ख्: –य. This
emendation agrees with the reading in the ṢSS.
123. घ्, छ्, ज्, झ्: –साख्येति; other MSs: –शाख्येति
124. घ्, छ्: –त; all other MSs: –तं 125. ṢSS क् ख्: देश * *
लंव्य 126. ṢSS क् ख्: न * धा 127. This and the following lines up to
46/53ab correspond to ṢSS 43/117cd-120ab. 128. ṢSS: पुनर्देवि
129. All MSs: भविष्यत्वात्मनः; ṢSS क् ख्: भविष्यमा–
130. घ्, छ्: जगतो; all other MSs: जगतां
131. क्, झ्: गगनेन्द्र; all other MSs: गगणेन्द्र; ṢSS: गगनेन्दुर्–. This is one of the few
examples in this text of a list of masculine proper names that retain their regular
gender. 132. All MSs: –कुब्ज; ṢSS: महाकुब्जं
133. All MSs: रत्नशो 134. घ्, छ्: –श्चान्या; झ्: मृ * श्चान्यो; ṢSS क् ख्: * *
वक्त्रा–
135. क्, ग्: कमलार्थ; ख्: कमलार्के; all other MSs and ṢSS: कमलार्क
136. घ्, छ्, ज्, झ्: शिवंभोजो; ṢSS: शिवाम्भोजौ 137. ṢSS: –तत्त्वात्म
138. घ्, छ्, ज्: वामतत्वात्समेव; all other MSs: आमतत्वात्ममेव
139. झ्: नवैत 140. घ्, छ्: –नायका
141. क्: पौंद्राःके; झ्: पौड्राके; all other MSs पौंडाके. The following lines from here
to 46/52 correspond to ṢSS 43/193-199.
142. घ्: अहिच्छते; ṢSS: पौण्ड्राख्येऽथ अहिच्छत्रे 143. ज्, झ्: –वर्धन
144. क्, ग्: पाढली–; ṢSS: पटली– 145. ṢSS: वाथ
146. घ्, छ्: –या; ṢSS: –पुर्या
147. ṢSS and MSs: क्, ग्: वरानने
148. ख्, झ्: कन्य* ब्जे; घ्, छ्: कन्यकुब्ज 149. All MSs: चलम्पाके
150. The regular form – अयोध्यायाम् – does not fit the metre.
151. ṢSS: सुश्रोणि 152. All MSs: –योनिजां; ṢSS क् ख्: दिव्या–
–योजिताः 153. All MSs: –वलोपेता
154. घ्, छ्: स्वाधारो; all other MSs except क्: स्वाधारा; ṢSS: –रां
155. घ्, झ्: अनुग्रहिता 156. ṢSS: तूष्णीश
157. घ्, छ्: –विंवजे; ṢSS क्, ख्: देवेना * र्क–
158. All MSs: –विषैः; ṢSS: दिव्यरत्न–
159. झ्: श्रावणाषा * वैशाख–; ṢSS: श्रावणाषाध–
160. All MSs: –देवि; ṢSS: –देवि 161. ṢSS: क्रमे क्रमे
162. घ्, छ्: गगणे– 163. ख्, झ्: पंचा * 164. DS.
165. All MSs: कौमारं–; ṢSS क् ख्: –मृगं–

166. All MSs: युक्तायाम–; ṢSS क् ख्: –या चाष्टमी
167. ṢSS: द्वादश्यामर्कसप्तम्या
168. घ्: भूताह्न; ṢSS क्: –न्ये. This and the following five *pāda* are missing in
MS क् 169. घ्: फाल्गुणस्य 170. ṢSS क् ख्: चतुर्थ्या
171. All MSs: कमलार्कादीनां 172. घ्, छ्: सिद्धेशानामु–; ज्: सिद्धिसाना–; all other
MSs: सिद्धीसानामु–; क्: सिद्धेशानाम्–; ख्: सिद्धसानाम्– 173. घ्, छ्: रहस्य
174. ग्: द्वितीयकं. The passage from here up to 46/56 corresponds to ṢSS
43/201cd-206ab which includes two extra lines. 175. झ्: –नाष्टमी
176. ṢSS: प्रथमश्च तृतीयश्च व्यत्यये पञ्चमस्तथा।
177. All MSs: त्रीण्येतानि. See above, 1/2c.
178. ख्, ग्, झ्: लीना; all other MSs: लीनां
179. The ṢSS adds: बालनाथाः स्मृता ह्येते अन्तरिक्षप्रकाशकाः (ख्: अन्तरिक्ष्य–)।
180. All MSs: यथापरम्; ṢSS: द्वितीय षष्ठमश्चैव अष्टमश्च तथा परे।
181. ṢSS क् ख्: मुनीना 182. All MSs: –नादिष्टा; ṢSS: स्वामिनोद्दिष्टा
183. घ्, छ्: क्रियातानुग्रह; all other MSs: क्रियातानुग्रहं 184. ṢSS: –ग्रामे
185. ṢSS ख्: गतां 186. घ्: त्रीन्यु *; छ्: त्रीण्यु *; all other MSs:
त्रीण्युग्रा; ṢSS: त्रयोग्न्या. This emendation is supported by the corrupt reading in the ṢSS
but see above, 1/2c.
187. All MSs: –रेतथा. The ṢSS adds: मध्यनाथा स्मृता ह्येते बहिरन्तप्रकाशकाः।
188. ṢSS: नवमः 189. ṢSS: सप्तमश्चैव
190. All MSs: चतुर्थेतानि; ṢSS: चतुर्थस्तेऽपि पूर्ववत् (ख्: पूर्व च तु)
191. झ्: श्रीतान– 192. See above, note to 1/2c.
193. घ्, छ्: मव्य; all other MSs: –मव्यं.
194. ख्: यवीमयं; all other MSs except क्: यवीयमं. The regular form of the
nominative singular of यवीयस् is यवीयः; ṢSS: ज्येष्ठमध्यकनीयकम्
195. घ्: क्रमेन 196. All MSs: गदिता
197. घ्, छ्: सृष्टि; all other MSs: सृष्टिर्नाथाद्या
198. क्, ग्: सिद्धिनायक; ज्: –का; all other MSs except ख्: सिद्धिनायका
199. ख्, ग्, छ्, ज्: तीक्ष्णाज्ञा; all other MSs: तीक्षाज्ञा; ṢSS: तीव्राज्ञां. The following up
to 46/60ab corresponds to ṢSS 43/210-213ab.
200. ṢSS: सुकर 201. ṢSS: नुग्रहा– 202. घ्: रता
203. All MSs except घ्. –मृते–; ख्, झ्: –प्रदा; ṢSS: –दाम्
204. All MSs: –मदोन्मत्ताः 205. घ्: –णा 206. All MSs: –करा
207. All MSs except क्, घ्: स्मृता 208. घ्: सर्व; झ्: सब्दे
209. ṢSS: –योगाख्य 210. All MSs: –ख्यश्चर्यया
211. All MSs except क्: –युक्ताम्ने
212. All MSs: ग्रामेक्षेत्रादिपन्नगान्; झ्: ग्रामेक्षेत्रास्ति. The reading in the MSs makes no
sense and so has been emended to the one in the ṢSS. The ṢSS then adds two
lines (ṢSS 43/213cd-214ab) and continues with the equivalent of verse 46/132cd
below. See notes to the translation.
213. All MSs except क्: विचरंतातु 214. घ्: संतप्ता; all other MSs: संप्राप्ता
215. घ्: –हिरण्याद्यै; छ्: मनिरत्रहिरण्याद्यै; ज्: मणिरत्रहिरण्याद्यैः; झ्: –हिरण्यद्यैः
216. MS झ् repeats verses 22b to 68b here.
217. Missing in MS झ्. 218. झ्: तास्मिन्
219. क्: –योजनं सस्तिते; ख्, ग्: –योजनमास्मिते; all other MSs: –योजनमस्मिते

220. छ्, ज्, झ्: मटिका–. IC. See above, note to 1/2c.
221. All MSs: तत्रास्ति 222. घ्: –लक्षणा
223. क्: उर्द्धग्न्यर्क्कप्रभाह्याश्च; ख्: दुर्द्धग्नि अर्क्कप्रभाह्याश्च; झ्: दुर्द्धग्नयर्क्कप्रभाह्याश्च; all other MSs: दुद्धग्न्यर्कप्रभाह्याश्च
224. घ्: –ज्ञया:; झ्: विज्ञया; विज्ञेया अनुक्रमादाव्यया: is meant here.
225. क्: पसंति; ख्: वंसंति 226. Missing in MS क्.
227. छ्, ज्: दिव्यो–; घ्: –नुस्थान–
228. झ्: कारे; ṢSS: * *. KuKh 46/64cd-122 = ṢSS 43/45cd-107ab. ṢSS 43/50cd-52ab are missing.
229. ṢSS: कुसुमाकुले 230. झ्: अतीत
231. All MSs: हकारंता–; क्, ग्: –महोत्सव This emendation agrees with the reading in the ṢSS.
232. झ्: –वान्मारौद्रसंध्या; all other MSs: –सन्ध्यां; ṢSS: कृत्वात्मरौद्र–. This and the following emendation agree with the reading in the ṢSS.
233. क्: –सन्ध्यांशकले; all other MSs: सन्ध्यांशकले; ṢSS: –सन्ध्यायां सकले
234. ṢSS: नगरा– 235. ṢSS: प्रविष्टोन्मत्तरूपी च DS.
236. ṢSS: क्रीडार्थं 237. छ्: –र
238. घ्: गगणेर्द्धाभिधानेन; all other MSs: गगनेर्द्धाभिधानेन; ṢSS: आदिनाथाभिधानोऽसौ
239. All MSs: श्रीवृक्ष–; ṢSS: मौन–. DS. 240. घ्: विश्वऽस्मिन्
241. All MSs: कर्मसंज्ञासौ 242. All MSs: राजवेश्मस्य चावधिं
243. ṢSS and MSs घ्, छ्: गगणावती 244. ṢSS: सा
245. घ्: रूपजौ–; झ्: रूययौ– 246. क्, ख्, ग्: –पुंसकैर्दिभै; all other MSs: –नपुंसकैर्त्रिभै; ṢSS: स्त्रीपुंनपुंसकैडिम्भै:
247. All MSs: कन्यकैर्विविधोत्तमै:. This line is followed in ṢSS by four lines that are missing here (ṢSS 43/50cd-52ab).
248. परित: would be correct but does not fit the metre. ṢSS: वृत्तोपरि समन्ताच्च
249. क्: लक्षणांशा–; ṢSS क् ख्: –लक्षणांसाद्विकेन 250. ṢSS: तु
251. क्, ग्: तस्योपहांस्यं; all other MSs except घ्, छ्: तस्योपहांस्य
252. छ्, ज्: वैकृत कायमिहागत:; all other MSs: ऐकृत कायमिहागत:। इति is required to complete the syntax.
253. All MSs: –चर्याया सत्यं तं 254. ṢSS: –व
255. घ्, छ्: ते महो होनि; all other MSs except क्: ते महो होति
256. ṢSS: क्षणोर्द्धेन 257. घ्, छ्: –न्तर्हित पुन:; ṢSS: जगामान्तर्हितस्तत:
258. झ्: * ह 259. झ्: विसंज्ञ
260. All MSs: –कुलिताशया 261. ṢSS: क्षयायान्तपुरे
262. All MSs: नाराथा 263. DS. M → N. 264. ख्: उत्तिष्ठोसौ
265. घ्, छ्: –पति; ṢSS: – पतिं
266. घ्, छ्, झ्: साक्षा; ṢSS: साक्षाच् 267. ṢSS: छ्रीमूलनाथोऽसौ
268. क्: –नाथांशमवतीर्णा; all other MSs: –नाथांशमवतीर्णो; ṢSS: –णा.
269. झ्: चराचरं; ṢSS: धरातो 270. घ्: व्रजत्
271. ख्, घ्: वसत्यन्द:; ग्: वसत्येन्दु; all other MSs except क्: वसत्यन्दु:–; ṢSS: आस्ते चन्द्रशिलामध्ये 272. छ्, ज्: –नेष्टा–
273. घ्, छ्: देव्यकन्धोत्कटैर्म्माल्यैधू–; ज्, झ्: देव्यगंधोत्कटैमाल्यैर्–; all other MSs: देव्य–
274. घ्, छ्: भक्षश्च 275. छ्: –स्वादैर्वहतैर्दिव्यस्मौदकै:; all other MSs: –स्वादैर्वहतैर्दिव्यस्मोदकै:

276. ख्, झ्: –व्याद्यैर–; घ्: –णेकैश्च; all other MSs except –ख्याद्यैर–. The order of the first two members of this compound has been reversed.

277. All MSs: षड्साविवि– 278. घ्, छ्: –रैदिव्यै; ṢSS: –मांसैर्वैर्दिव्यै

279. घ्: स्वतिस्तोतैरणेकधा; छ्: स्वतिस्तोत्रैरनेकधा 280. All MSs: –विग्रहा

281. All MSs: श्रुत्वा; ṢSS क्: स्नाता; ख्: स्नात्वा

282. All MSs: रजनी क्षये. The ṢSS adds: ततः प्रभाते विमले ईषद्विभ्रमचेतसा।

283. All MSs: प्रोस्थिता 284. छ्: सर्वसंहारसच्छत्वा; all other MSs: –सच्छत्वा

285. घ्, छ्: म चेट–; झ्: परिवारका; all other MSs: –परिचारका; ṢSS क्: सचेयपरिवारका;
ख्: साचटापरिवारिका 286. छ्: + ग

287. घ्, छ्: सिद्धश्वर; all other MSs: सिद्धेश्वर

288. ख्, झ्: सितः; ṢSS: प्रेषिता तत्र वै राजायत्र तं चन्द्रपर्वतम्। 289. ṢSS: संपूजितं

290. ṢSS: कथितः 291. ṢSS: –क्रमः. Note that the Sanskrit of the
ṢSS, which is the source of this passage, is less corrupt than that of the KuKh.

292. ṢSS: गतास्तु 293. छ्: खगतिं; घ्, झ्: स्वगतिं; all other MSs:
स्वर्गतिम् 294. घ्: –गणा

295. क्: विस्मयोत्फल्ला–; घ्: विस्मयोफल्ल–; छ्: विस्मयोफुल्ललोचनाः

296. The present tense of this and the following verb denotes the past. See
above, note to 3/14c. 297. घ्, छ्: प्र * दन्ति

298. ख्: रुद्रो ऐन्द्रविरींव्याद्या; घ्: रुद्रोपैन्द्रविरींव्याद्या; छ्: रुद्रोपेन्द्रविरींव्याद्या; ज्: रुद्रो एन्द्रचिरींव्याद्या;
all other MSs: छ्: रुद्रो ऐन्द्रचिरींव्याद्या 299. All MSs: महताश्चर्यभाविता; ṢSS ख्: –ता

300. ṢSS: तपैर्न 301. ग्: –विविधैचपि; all other MSs: –विविधैश्चापि;
ṢSS: जपैर्होमैर्–. तपोभिर्– would be regular but does not fit the metre. See above, note
to 5/22a. 302. All MSs: साधितैः

303. An instrumental is required here to maintain the syntax.

304. All MSs: किञ्चिद् वतुला

305. घ्, झ्: संप्राप्ता; all other MSs: संप्राप्ताः; ṢSS: –प्ताः

306. All MSs and ṢSS: परमां गतिम्. A subject, such as तैः, or the like is implied. The ṢSS adds 43/68cd-69ab here. See notes to the translation.

307. All MSs: इत्युक्त्वा 308. घ्, छ्: विबुधा

309. ख्: –नन्द * त्सवा; छ्: कुलज्ञानन्दमुत्सुवा; झ्: –नन्दत्सवा; all other MSs: –मुत्सवा. `M' has been inserted for the metre. See above, note to 3/22a.

310. क्: वसत्तामरुताश्च; all other MSs: वसतामरुताश्च; ṢSS: –ताश्च

311. घ्, छ्, ज्, झ्: य 312. छ्: समु–; ṢSS: ससुता सह

313. All MSs: मदम्–; ṢSS: दम्पत्यो

314. घ्: सशैर–; छ्: शशितव्रताः; all other MSs: शंशित–; ṢSS: शंसितव्रताः

315. All MSs: –रा; ṢSS: गिराः

316. घ्, छ्: याज्ञवल्का; all other MSs: यज्ञवल्को IM 5.

317. घ्, छ्: मनमान्ये; all other MSs: मनवोन्ये; ṢSS: मनवोऽन्ये

318. छ्, झ्: तदान्मजाः 319. All MSs: गन्धर्वा

320. ṢSS reads these two lines in one thus: दानवेन्द्रा ग्रहाः सर्वे षोडशः कोट्यो
रुद्रसंख्यामरोत्तमाः। 321. All MSs except घ्, छ्: षोडश

322. षोडश कोटयो would be regular but does not fit the metre. Cf. below, 46/89c

323. ख्, ज्: –दक्षः; घ्, छ्: –दग्निभृगुर्दक्षार्; झ्: –भृगुदक्षः; ṢSS क्: या–

324. ṢSS: भारद्वाजोऽथ 325. ṢSS: काश्यपः

326. घ्, छ्: किंनराप्सरसोनागार्; ṢSS: नागा. Cf. the following line.
327. घ्, छ्: ल्लोकेशान्ये; DS. 328. घ्: मदंशजाः
329. छ्: मसकोद्याः; all other MSs: मसकोध्याः; ṢSS ख्: –ट्यो. See above, note to 46/88a. 330. घ्, छ्, ज्: सपन्नीकाः; ṢSS: सपत्नीका
331. ṢSS ख्: –विशिठः 332. क्: पुलहो; all other MSs: क्रतुर्वसिष्ठं पुलहं. I have emended according to the eading in the ṢSS even though it entails an irregular long fifth syllable. 333. छ्: गोत– 334. ṢSS: –सा
335. घ्, छ्: ब्राह्माद्या; ज्: व्राह्म्याद्या 336. ṢSS: दशकोट्यश्च
337. ज्, झ्: सुरे– 338. All MSs: यथोदिष्टा; ṢSS: समुद्दिष्टा
339. ṢSS: –मास्थिताः 340. All MSs: –नाथानां 341. घ्: चरनान्ते
342. ṢSS: –गतः 343. घ्, छ्: सुरगणास्–; all MSs: -तेषां
344. क्: समस्वर्च्यासृयंतु–; ख्, घ्: समत्यर्च्याशृयंतु–; ग्: समस्वर्च्याशृयंतु–; छ्, ज्: समभ्यर्च्याशृयंतु–; झ्: समभ्यर्च्यासृयंतु–; घ्, छ्, ज्, झ्: – * कजौ; ṢSS: –पङ्कजम्
345. All MSs: परमानन्दं– 346. ख्: पापनुत्तमम्; all other MSs except घ्: पामनुत्तमम् 347. All MSs except घ्: वृक्षं * 348. All MSs: पुष्पंज 349. ख्, ज्: –मिक्षरसोद्धूत; all other MSs except छ्: –रसोद्धूत. द्राक्षा is the regular form. 350. All MSs: माध्वं गौडी थवीत्रजाः
351. ख्, झ्: षष्ठजा; all other MSs: पृष्ठजा
352. घ्, छ्: तोजी; all other MSs: तोव्री; ṢSS क् ख्: लोध्वी + तथा
353. All MSs: * सिकादयः 354. क्, ग्: अंसं–
355. All MSs: ह्यसंकाश्च 356. All MSs: कस्तं; ṢSS क्: तस्या; ख्: स्तस्या
357. झ्: +नामानि च 358. घ्: –भक्ता. आनीतानि विविधानि would be correct. 359. घ्, छ्, ज्: पिसि–; ṢSS: पिशितान्य
360. ṢSS: पराण्यपि 361. घ्, छ्: भक्ष–
362. All MSs: सुव्रतः; ṢSS: सुव्रते 363. ṢSS क् ख्: –पेह्यानि
364. ṢSS: –स्रजानि 365. ṢSS adds: महापञ्चोपचाराणि वस्त्राण्याभरणानि च।
366. All MSs: निवेदिता विधिवत् स 367. क्, ग्: गीतमहावाद्यै–
368. झ्: आरोधिता; all other MSs: आराधिता; ṢSS क् ख्: –त
369. झ्: सुरेः 370. ṢSS: शुद्धंविनयशालिभिः
371. ṢSS: –दिव्यैः पात्राणां 372. ज्, झ्: उद्धृत्या–
373. All MSs except घ्, छ्, ज्: –प्राणिभिः; ṢSS: उद्धृत्य *यमार्गस्थाः स्वयमुत्पत्तिहस्तके
374. All MSs: ततोच्छिष्टं. SSS: –छिष्टं. DS.
375. घ्, छ्, झ्: –नायकां; all other MSs: –नायकं; ṢSS: –नायिके
376. घ्, छ्, ज्, झ्: दन्तं 377. ṢSS: तुष्टेन नाथेनयोगावस्थेन
378. ṢSS: सुन्दरि 379. All MSs: –रूपेषु; ṢSS: स्वभावस्थस्वरूपेण
380. छ्: घूर्ममाणैस्तु; झ्: घूर्मानैस्तु; all other MSs except छ्: घूर्ममानैस्तु; ṢSS: –मानैस्तु. See above note to 5/33d. Cf. below, 66/11a.
381. घ्, छ्: नगृहीत्वा; ज्, झ्: भंगृहीत्वा; ṢSS: तं गृहीत्वा
382. ख्, घ्, छ्, झ्: सुरश्रेष्ठा–; all other MSs: सुरेश्रेष्ठो–
383. घ्, झ्: मुर्द्धा–; छ्, ज्: मुर्द्धाभिनण्घ; ṢSS क् ख्: मूर्द्धन्या
384. ṢSS क् ख्: वनितैः 385. क्: सर्वतो; all other MSSs: सर्वता
386. घ्, छ्: धिकलेन्द्रिया 387. All MSs: परमानन्दं–
388. झ्: वरे–; all other MSs: वर– 389. ṢSS: यानस्य
390. झ्: षानस्य –; all other MSs: नामं
391. घ्, छ्, ज्, झ्: –पान 392. क्: त; all other MS: * त्

393. All MSs except क्: प्रासितं 394. ṢSS: देवि
395. All MSs and the ṢSS agree on this reading.
396. ṢSS: तामासो
397. घ्: मांसोदायाश्वतुधातास्वरूपोविभवोझिता; छ्: –मांसादायाश्वतुधातास्वरूपोविभवोझिता; all other MSs: –मांसादायाश्वतुर्धातास्वरूपोविभवोझिता
398. घ्: संतुष्टेष्वतेष्वेदं; छ्, ज्: संतुष्टेस्वतेष्वेदं; झ्: संतुष्टेष्वेतेष्टेदं; all other MSs: सुंतुष्टेष्वेतेष्विदं; ṢSS क्: सतुष्ठैस्त्रथते; ख्: सनुष्टैस्चथतेस्वेदं
399. All MSs: श्रीनाथेषु
400. ṢSS and MSs छ्, ज्: –ति. In the ṢSS it is the god who is speaking so the vocative पार्वति there makes sense. Here the goddess is speaking and so is out of place. 401. All MSs: वर
402. अक्षयमिदं would be correct but does not fit the metre.
403. ṢSS: परानन्दं– 404. All MSs: सुराः; ṢSS: जायते –
405. घ्, छ्, झ्: –योगेषु; ṢSS: –कर्मेषु 406. योगिभिर्मेलकेषु च
407. ṢSS: –मङ्गलेषु 408. क्: योगिना–; घ्, छ्: ऋषिभि
409. झ्: सिद्धिदेवाग्नि–; all MSs except घ्: –तर्पणे
410. All MSs: –संवाम; ṢSS: –म. A plural ending is require here but does not fit the metre. 411. All MSs: मभ्यासमाहवे; ṢSS: सन्यासमाहवे
412. ṢSS: भवशक्तिं परित्यज. –विवर्जितानाम् would be correct but too long for the metre. Other examples of the contraction of the genitive plural occur in the following two verses. 413. घ्, छ्: लौत्यार्थे 414. ṢSS: –दृष्टीनां
415. ṢSS: जायते 416. घ्: सुराः 417. झ्: नास्तिका *
418. घ्, छ्: निसत्यानां 419. ṢSS: नास्तिकानामभावानां नि:सत्यानां च निन्दिता।
420. All MSs: –योगिन्यां–. See above, 3/334d and note. ṢSS: देवाग्निगुरुदेवीनां मन्त्रसंस्कारसन्मुखा। 421. झ्: वीरे–; ṢSS: –दिष्ट
422. ṢSS: जन्तवो 423. ṢSS: निरये
424. ṢSS: उत्पत्ति हि. For the form त्रिष्काल– see above, note to 3/119d.
425. All MSs: ज्ञानिनो चो– 426. ṢSS: त्रि:कालंज्ञानवन्ति च
427. क्: देवाग्निगुरुयोगिन्योमन्त्रसंस्कारसंश्रुतम्; घ्: देवाग्निगुरुयोगिन्यमन्त्रसंस्कारसश्रुताः; all other MSs: देवाग्निगुरुयोगिन्यमन्त्रसंस्कारसंश्रुतम् This emendation agrees with the reading in the ṢSS.
428. तेषाम्, or the like, is required to complete the syntax.
429. घ्, छ्: सहा 430. All MSs: –द्रव्येति
431. All MSs: अलिफल्गुश्च कौलिकां; ṢSS: मद्यमांसादिकौलिकम्
432. घ्, छ्, ज्, झ्: त * 433. ṢSS क्: व्रजेत् तेषां
434. See above, note to 3/15d.
435. घ्, छ्: षाताद्; झ्: ताव *; ṢSS: देवि 436. ṢSS: तावत् स
437. ṢSS: ब्रह्म– 438. All MSs: रसं
439. ख्: –तथा * रे; all other MSs: –रं
440. क्, ख्, ग्: – महेश्वरम्; all other MSs: मूर्तिमहेश्वरं
441. घ्, छ्: आनन्दे; all other MSs: आनन्दं
442. क्: समरम; ख्, ज्, झ्: समरमे 443. All MSs: स्थितं
444. All MSs: –सूत्रं; ṢSS: –नाथ 445. ṢSS: – त्वं वै
446. झ्: कुरुतो 447. घ्, छ्: कत्वं; all other MSs: तत्वं; ṢSS क्: न्वैक्यं; ख्: च्वैक्यं 448. See above, note to 8/13b.

449. ṢSS: दिव्यमकृत्वा 450. ṢSS: सहितं पीत्वा 451. M → N.
452. ṢSS: तदा 453. All MSs: शिवं
454. This reading is supported by the ṢSS. Note how the gender of this
word has change in just six lines. 455. ṢSS: अशेषा 456. ṢSS: षड्विधाध्यानं
457. All MSs: स्त्वलं. Here is a prime example of how a scribal error is
caused by faulty hearing of the text.
458. All MSs: यज्ञातीर्थ–; ṢSS: यज्ञास्तीर्थं तपोदानं व्रतचर्यादिकानि च।
459. घ्: –सहस्त्रानि 460. घ्, छ्: कला 461. छ्: नार्घंति
462. छ्: षोडशी 463. This reading is supported by the ṢSS.
So rather than emend, I take this to be another instance of a past passive participle
functioning as a gerund. See above, note to 5/38ab.
464. All MSs: परमेशैश्च; ṢSS: परमेशानि
465. क्, घ्, छ्: सुरा; all other MSs: सुरां
466. All MSs except घ्: व
467. All MSs; तथैवा–। अन्तर्धीयताम् गतः would be correct.
468. ṢSS: गतास्ते तत्क्षणात् सर्वे 469. ṢSS: –ता 470. ṢSS: ततः
471. घ्, छ्, ज्, झ्: –ता. This and the following three lines are missing in the
ṢSS. 472. क्: स्वेच्छतां; all other MSs: स्वच्छतां
473. क्, ग्: केलौ 474. –कां. `M' has been inserted for the
metre. See above, note to 3/22a. A locative plural is required here.
475. All MSs: –तेषु 476. क्, ग्: मयाज्ञाया
477. All MSs: भूता–; ṢSS: कृत्वाधिकारं M → N. The following passage up to
46/126 corresponds to ṢSS 43/214cd-216ab. 478. ṢSS: पारिपात्रे तथार्बुदे
479. ज्: –नगवरच्छषु; all other MSs: –नगवरच्छेषु; ṢSS: क्रमार्थं गोधरेष्वेषु
480. All MSs: वज्रानतोत्तमं 481. छ्, ज्, झ्: सूर्याब्दां; all other MSs: सूयाव्दां
482. घ्: –क्रमे रोधनं; all other MSs: –क्रमरोधनं
483. ṢSS: कु *– 484. All MSs: कुलयज्ञ परं
485. घ्: चष्टा; all other MSs except ज्: चष्ट्वा 486. झ्: –परं
487. ṢSS: परानन्दमुपागताः 488. प्रयातानां तेषाम् would make sense as a
genitive absolute. 489. All MSs: स्थितां
490. All MSs except घ्, छ्: सहद्रस्यं
491. All MSs: नमानन्द 492. घ्, छ्: –स्थाने; ज्: –धिष्ठाने
493. क्, ग्: मुखोत्थितां; ख्, झ्: मुखोतथितां; all other MSs: मुखोथिताम्
494. ṢSS: ज्येष्ठ– –न्तिमानान्व. The passage from here to 46/201 corresponds to
ṢSS 44/2cd-77ab. See notes to the translation.
495. घ्, छ्, ज्, झ्: जाता; ṢSS: ये जातान् च ज्ञाताश्च (ख्: जाताश्च) * सुतान्वये
496. ख्, घ्, छ्: दिव्यादिव्य; ṢSS: दिव्यादिव्य
497. छ्: भविश्यन्ति; ṢSS: स्वरसंख्या
498. This line is missing in MS झ्; MSs घ्, छ् and ज् add: स्वरसंख्या व्रवीमी (घ्, छ्:
व्रमीमि ते); ṢSS: ब्रवीमि ते. This quarter verse replaces the second half of this line in the
ṢSS. 499. झ्: पिगेशं 500. घ्, छ्, ज्: स्वेतनाथ 501. All MSs: –भ्र
502. All MSs अर्धेन्दु–; ṢSS: * * न्दुगगनोमत्त
503. झ्: –कौलार्क्के; all other MSs and ṢSS: –कौलार्क्क
504. Apart from this last entry, I have emended to the regular endings even
though the readings of all the MSs and the ṢSS agree otherwise. But I have

refrained from emending all the remaining neuter proper names in this list to the regular masculine. The alternation between neuter and masculine in such lists, as we have seen many times, is common. Moreover, the readings are confirmed by all the MSs and the ṢSS in virtually every case.
505. All MSs: कौलेश 506. घ्, छ्: कुलमातङ्ग 507. ज्: रुद्ध–
508. ṢSS: अघोरं दण्ड– 509. घ्: षष्ठ्यानन्द; छ्: षष्ठ्यानन्दः
510. घ्, छ्: –श्चोडदे * श्च; झ्: –चोत्रदेशश्च; all other MSs: चोडदेश–; ṢSS क्: –च उदवश्च
511. झ्: रेस्थि– 512. ṢSS: प्रकीर्तिताः 513. All MSs: –स्था
514. Missing in क्; all other MSs: सर्व्वज्ञा
515. DS. All MSs: –व्यया 516. घ्, छ्: –वर्म्मगाः; झ्: –वर्त्सगाः; ṢSS: –धारवन्निजः
517. All MSs: आधारश्चेति; ṢSS: आधारीशेति 518. All MSs: तान्य्
519. All MSs: – क्रमाज्ञाः; ṢSS: –क्रमाज्ञा
520. All MSs: नर कार्त्तण्ड– 521. क्: अज्ञाने–; all other MSs: अज्ञानमितिरापहाः
522. All MSs except क्: भविष्यति 523. ṢSS: संज्ञानि
524. ṢSS: वच्छगुल्मार्क 525. ṢSS: –शक्त्यालयं
526. घ्: कर्पाशा–; all other MSs: कर्पासा–; ṢSS: कर्पास
527. All MSs: –मातं ग; ṢSS: मातंगं 528. ṢSS: वट
529. All MSs: वर्य सन्देहविक्रमम् 530. ṢSS: –विजयं
531. ग्, झ्: मूपूपात्मा; घ्: श्रूपूपात्मा; all other MSs: स्रूपूपात्मा; ṢSS: श्रीप्रयासं Cf. KuKh
56/7. 532. घ्: जयाह्यकं; ṢSS: जयाह्वयं
533. ख्: कांसल्या स्त्रीभयानन्दं; झ्: कांशल्या स्त्राभयानन्दं; all other MSs: कांसल्या स्त्राभयानन्दं
534. ख्: स्त्री–; all other MSs: स्त्रा–ṢSS: कांसालकाभयानन्दं
535. छ्: भोगरन्नेश; all other MSs: –रत्नेश
536. क्: शोभवेन्; घ्: सोभवन्; all other MSs: सोभवन्; ṢSS क्: सोभनं; ख्: शोभनं
537. ṢSS क् ख्: * * * * दं 538. ṢSS: तीक्षगाख्य 539. ṢSS: –रुद्र
540. ṢSS: वीरेश 541. क्: श्रीवधा *; all other MSs: श्रीवधारा; ṢSS:
श्रीधारा 542. घ्: केशवेस्वरं; छ्: केशवश्वरं; ṢSS: कोशवेश्वरम्
543. All MSs: सहजा– –च्छृक्; ṢSS: सहयामलमुह्यनु
544. All MSs: वंका–; ṢSS क्: वह्वानिविधडामरम्; ख्: वह्वाविबुधडामरम्
545. घ्, छ्: वोजाज्ञा; all other MSs: चोजाज्ञा; ṢSS: भोजाज्ञा
546. All MSs: षोडशञ्चैव; ṢSS: षोडशैते तु
547. घ्, छ्: वर्गाद्यां त्रितुयंगं; this quarter is missing in all the other MSs. ṢSS:
द्विवृतुर्यमम् 548. All MSs except घ्, छ्: वान्यं
549. All MSs: सप्तते 550. घ्, छ्: –का; ṢSS ख्: –का
551. All MSs: –स्था; ṢSS: ज्येष्ठोवल्याधिकारस्थाः. The following line and a quarter
are missing in the ṢSS. Note the form of the word ओलि– here appears to be ओल्या
as it is in the following lines. In the ṢSS we find instead ओवल्लि– and ओलि–
552. घ्, छ्: –नवमं * ता; all other MSs: –नवमं तथा; ṢSS: missing. 553. घ्,
छ्: कोटिपूर्व्व 554. ṢSS: missing.
555. घ्, छ्: –स्था; ṢSS: missing. 556. घ्, छ्: –ता
557. ṢSS: वरानने 558. All MSs: मध्य – ओल्याधिकार–
559. All MSs: वातसूर्यातलेप्रभम् 560. घ्, छ्: बहवो * पि
561. झ्: –पुरा; all other MSs: –स्तत्पुरा 562. घ्, छ्, ज्, झ्: बहि
563. All MSs: निर्मिताद्येन 564. All MSs: धीमता
565. घ्, छ्: इत्येहिः; ṢSS: इत्येभिः 566. छ्: पुरुषै

567. All MSs: सिद्धासन्तानत्रयनिर्णतैः
568. घ्ः देव्या–. M → N. 569. घ्, छ्, ज्ः –वरास्रमैः; ṢSS: नान्यस्थाने वराश्रमे
570. घ्, छ्, ज्, झ्ः –सन्तानत्रिविधान्यपि; all other MSs: –सन्तानेत्रिविधान्यपि
571. ज्ः –रतराः; घ्, छ्ः –श्वेतरेवराः 572. क्ः –द्याः
573. All MSs: –एवा 574. घ्, छ्ः –लीना विद्व्योमविग्र *; all other MSs:
लीना विद्व्योमविग्रहा; ṢSS: लीलाभिद्व्योमविग्रहे
575. द्वात्रिंशदक्षरदेवस्य would be correct but too long for the metre. Cf. the
deviant form पञ्चत्रिंश– in the next line and see above, note to 3/9c. This and the
following four lines are missing in MS झ्.
576. ṢSS ख्ः –रूपंस्य 577. घ्, छ्ः –जा; ṢSS क्ः देशजाः; ख्ः देसजाः
578. ख्, झ्ः पंचत्रिंशे समाख्याता; ज्ः पञ्चत्रिंस समाख्याता; all other MSs: –ता; ṢSS:
पञ्चविंशति– 579. ख्ः भुक्तिमुक्तिमुक्तिदाः; ṢSS क्ः –दां; ख्ः –दा
580. ṢSS: कुब्जाव्वा (क्ः –न्वा) एवमेवं हि 581. All MSs: –व्ययः
582. घ्, छ्ः सिद्धिताव्यानां; all other MSs: सिद्धताव्यानां
583. All MSs: दम्पत्यस्ना 584. छ्, ज्ः मिहोच्यते
585. MS ख् of ṢSS reads –अव्वा and MSs क् अंव्वा instead of अम्बा throughout
this list. 586. ṢSS क्ः श्रीक्रियायांव्वा; ख्ः श्रीक्रियाव्वा
587. ṢSS ख्ः रौद्राव्वा 588. ṢSS ख्ः ज्येष्ठाव्वा
589. ṢSS: पञ्चकाव्वा (क्ः पञ्चकांव्वा)
590. ṢSS ख्ः कामाव्वा सप्तमी. Cf. the form of the feminine numeral in the
following line. 591. ṢSS ख्ः जालाव्वा 592. ṢSS: –ज्ञश्च
593. All MSs: ओड्डाम्बा; ṢSS: ॐड्डा चाव्वा (क्ः ॐड्डा चाद्वा)
594. All MSs: दशमा विदुः; ṢSS: दशी विदुः
595. घ्, छ्ः गगणाम्बा; ṢSS ख्ः गगनाव्वा
596. All MSs: महाद्व *; ṢSS ख्ः –रत्नाव्वा
597. ग्ः सूर–;; ṢSS: स्वरवक्त्रामृताव्वा (क्ः –मृतांव्वा)
598. ख्ः –भैरववा; all other MSs and ṢSS ख्ः –भैरवा 599. ṢSS ख्ः शिवाव्वा
600. ṢSS: रामा * कृष्णपिङ्गला. The ṢSS adds: नवैता नवनाथानां शक्तयः परिकीर्तिताः।
601. ṢSS ख्ः चन्द्राव्वा 602. घ्, छ्ः –विच्चांवा; all other MSs: –विस्वाम्वा;
ṢSS ख्ः –विश्वाव्वा
603. क्, ख्, ग्ः वशांवा; all other MSs: वशंवा; ṢSS ख्ः वटाव्वा
604. All MSs: –शेषरा; ṢSS क्ः मुल्म–; ख्ः –शेषरा
605. ṢSS क्ः स्तंभांवा; ख्ः स्तंभावा
606. ṢSS क्ः वीरजांवा; ख्ः वीरजावा
607. All MSs: कुलत्साशता; ṢSS: कुलिशासना
608. ṢSS क्ः लक्ष्मांव्वा; ख्ः लक्ष्माव्वा
609. ṢSS क्ः कुंदरांव्वा; ख्ः सुन्दराव्वा 610. ṢSS: –लाव्वा
611. ṢSS: –नघे 612. घ्ः विक्राथांवा; छ्ः विकराथांवा; all other MSs:
विकलाथांवा; ṢSS ख्ः विकराव्वाथ
613. All MSs: वामांवा; ṢSS ख्ः वेगाव्वा. I have emended in accord with the
reading in the ṢSS and its commentary.
614. क्ः उन्मन्याश्चष्ट–; all other MSs: उन्मन्याश्चेष्ट–; ṢSS: स्वस्वकामदा
615. घ्, छ्ः मदा मोहन्या च; ṢSS: मोहिनी च
616. घ्ः मदोह्लादा; ṢSS ख्ः –दाःण् मनसाह्लादा would be the regular form.

617. घ्, छ्: एतेता: 618. घ्: –ता; झ्: परिकी * ता:; ṢSS: षोडश स्मृता: + षोडशानां तु नाथानां शक्तय: सर्वबृंहिता:।

619. ज्, झ्: दीपतोद्यता; ṢSS: परमामृतसन्दोहसर्वज्ञादिपदोद्यता:।

620. All MSs: –पादौ–; ख्, झ्: –क्षमो:; ṢSS: –पाशोघनकृतक्षम:

621. All MSs except घ्, छ्: अच्चैषां

622. All MSs: –मुद्दिष्टां; ṢSS: –ष्ट 623. क्: –नाथां

624. ṢSS: विज्ञात– 625. ख्: पथितेन; ṢSS: पठनेन

626. घ्: शततं; all other MSs: शतं

627. घ्: –सिद्धि; ṢSS क्: –सिद्धिं; ख्: –सिद्धि

628. क्, ग्: श्रि * मला–; ṢSS: श्रीविमलाज्ञामदैर्दिव्यै

629. All MSs except घ्, ज्: सर्व्वदेवता 630. ṢSS: शात्यतीतान्वगा

631. झ्: –तीताचगायेत; all other MSs: –तीताच्चगायेत

632. ṢSS and all MSs: दीक्षिता 633. झ्: –सासने

634. All MSs: –कं; ṢSS: –के 635. Cf. the deviant syntax two lines down.

636. क्: शान्त्यथपदपत्तिनां; ग्: शान्त्यथपदपर्त्तिनां; घ्: शान्त्यर्थपदवर्त्तिनां; all other MSs: शान्त्यथपदवर्त्तिनां; ṢSS क्: –प्रदार्तिनां 637. ख्: देवं; घ्, छ्, ज्: वन्देत् 638. छ्: प्रचरं

639. All MSs: योऽसौ; ṢSS: +यं तं 640. ṢSS: कारूण्ये–

641. All MSs: –गता; ṢSS: –वर्तगतं

642. ख्, झ्: रुद्र–; all other MSs: रुद्रा

643. Missing in MSs घ् and छ् 644. ṢSS: –वर्तिनां

645. घ्, छ्: –मात्रिगणां; all other MSs: –गणा; ṢSS ख्: –गतं

646. घ्, छ्: रुद्रां; all other MSs: रुद्रा 647. ज्, झ्: वन्देत्

648. All MSs: पिङ्गलं विभुम्. See note to translation. 649. ṢSS: निवृत्त्याध्वगतां

650. This and the following verse are missing in the MSs of the KuKh. They have been restored from the ṢSS. 651. ṢSS: दत्वं

652. ṢSS: –मृतं 653. ṢSS: –स्थां

654. ṢSS: श्रीमान्य: 655. क्, ख्, ग्, ज्: प्रीदेव्या

656. All MSs: गतं; ṢSS: गत: 657. ṢSS क्: –र्थो

658. क्: मित्रतसथं तच्; all other MSs: मित्रतानाथं तच् 659. ṢSS: कृते

660. ṢSS: तंना–; M → N. 661. घ्, छ्: तंच्; all other MSs: तच्

662. ṢSS: चर्य– 663. घ्, छ्: पूर्णचर्या–; झ्: पूर्ण्णं–

664. ṢSS: विहाय 665. ṢSS: षष्ठे विकारं 666. ṢSS क्: त; ख्: तं

667. ṢSS: –नाथ 668. All MSs: महतोजमरं

669. ṢSS: –लभ्य 670. All MSs: जघटोद्–; ṢSS: जगतोद्भटं

671. All MSs: + मध्य; ṢSS: स्थितं 672. ज्: –मव्य–

673. क्: येते; all other MSs except घ्, छ्: येत

674. ख्, ग्: ज्योक्ष्मा त्रयग्रामं; घ्, छ्: ज्योत्स्नात्रयग्रामं; all other MSs: ज्योक्ष्यात्रयग्रामं

675. All MSs except घ्, छ्: पदवी

676. ज्, घ्: जलत्रितरुसोमाक्का:; छ्, झ्: जलत्रितरुसोमार्कीं; all other MSs: जलत्रितरुसौमार्कीं; ṢSS: जालभृतुरुसोमार्कं–. M → N. See above, note to 3/164a.

677. झ्: कुलकस्य–; ṢSS: –रुद्राब्जश् 678. All MSs: –नाशमे

679. घ्, छ्: तंद्; all other MSs: तद् 680. घ्, छ्, ज्, झ्: वदे

681. घ्, ज्: गगनपाद *; छ्: गगणपाद *; all other MSs: गगने पाद *; ṢSS: गगपादपं बलेन च 682. All MSs: सत्यं संकल्पसंताह

683. ख्, ज्, झ्: विसुद्धावलेन; घ्, छ्: विशुद्धाद्वलेन; all other MSs: विशुद्धावलेन

684. घ्: यावलोकनं; all other MSs: चावलोकनं. कृतम् or the like is implied here.
685. ṢSS ख्: –न 686. ख्: –आत्मातन् महा * व्ज; all other MSs
–आत्मातन् महाकुव्ज 687. All MSs except छ्, ज्: रन्तेशं
688. घ्: सर्वक्षयंविरे–; ज्: –विर–. Emendation to –मातृणाम् would be correct
Sanskrit but the seventh syllable would be long. I have therefore retained the
reading of all the MSs supported by that of the ṢSS and assume that –मातराम्
functions as a genitive plural. See above, note to 5/41b. 689. All MSs: तद्
690. This and the following three lines have been recovered from the ṢSS.
691. ṢSS: राक्षसा 692. All MSs: –भैरवाज्ञा is required to
complete the syntax. 693. क्: महेन्द्रे–; ख्, ग्, ज्: –कमलाद्याने
694. झ्: शतंक्रतुं 695. All MSs except झ्: गुह्य
696. All MSs except क्, ख्: –तिकेतनं
697. ṢSS क् ख्: –नक्रमे * * 698. All MSs: शोथप्लोथ–
699. क्: कीर्त्यार्थ; घ्, छ्, ज्: कीर्त्यर्थ; all other MSs: कीत्यार्थ
700. क्, ग्: –वृक्षाणं; घ्: सरवृक्षाशा + वन्दे श्रीनाथमव्ययं; ज्, झ्: सरवृक्षाणां; ṢSS: श्रीतरोर्येन
701. क्: प * अं 702. All MSs and ṢSS: तत्
703. All MSs: कमलाकाख्यं 704. क्, ग्: –नल
705. All MSs except ख्, घ्, छ्, ज्: स्वा
706. क्: येद; ज्: यद; all other MSs: येत
707. This line is missing in the ṢSS.
708. ग्: तच्छिवांभाज; all other MSs: तच्छिवांभोज
709. All MSs except घ्: संध्यास्तु
710. For this form see above, 4/19d and note. M → N. See above, note to
3/164a. 711. ज्, झ्: तत्श्रीगुरुं; all other MSs: तच्छ्रीगुरुं
712. All MSs: नाम 713. All MSs: तथात्मा 714. ṢSS: काम
715. क्: –कुब्जास्त्रके. Cf. the emendation in 46/199c..
716. All MSs: कृष्ण. This emendation to the neuter deviant form commonly
found in this text is supported both by the ṢSS and the dependent adjective क्षितीश्वरम्.
717. ṢSS: कृतेश्वरं 718. M → F.
719. घ्, छ्: गनाध्यक्षं; ṢSS: –क्षः 720. All MSs: श्रीराज्ये
721. घ्, छ्: –युगलश्चैव; all other MSs: –युगलश्चैते; ṢSS: –श्चैव
722. ख्, झ्: यस्या 723. ज्: किंकरेतां 724. All MSs: तत्
725. ṢSS: कृ * मार्तण्डनाथं 726. ख्: भक्त्यो– 727. घ्, छ्: आद्याधारेगतं
728. ṢSS: दिव्यं
729. झ्: पिंगलेश्मेश्रूलोचनं; all other MSs except घ्, छ्, ज्: –मश्रुलोचनं; ṢSS: पिंगेशं–
730. All MSs: –ज्ञानाशव–ण् घ्, छ्: – मदान्नान्तं; ज्: –मदोन्ननान्तं; all other MSs:
–मदोन्नान्तं
731. क्, ग्, ज्: चंद्रोव्जान्तं; घ्: चन्द्राक्रान्तं; all other MSs: चन्द्राब्जान् तं
732. घ्: बालरूपं– 733. छ्: श्चैत; all other MSs: चैव; ṢSS: बालरूपं परं
श्चेतं 734. घ्, छ्: –नाथ 735. झ्: ना–
736. घ्: सरद्गगणसंकाशं; झ्: –संकाश 737. All MSs: क्रूराद्रं
738. All MSs except क्, ख्: स्तम्भ; ṢSS: स्तंभ
739. घ्, छ्: शक्त्याग्नि तं; all other MSs: शक्त्याग्निं तं; ṢSS: शक्त्याग्निस्थं
740. All MSs: –शक्त्याव्जे; ṢSS: चतुर्थाधारशक्त्याब्जे
741. घ्, छ्: –भ्रमे; ṢSS: सति–. M → N. See above, note to 1/13c.

742. क्, ग्: –भामं 743. All MSs: श्रीकल्पेशं
744. ख्: सूर्याद्व; झ्: सूर्याद्वे; all other MSs: सुर्याव्दे
745. ख्, झ्: अर्द्धेन्दुर्–; all MSs: तद्; ṢSS: –वदनं ख्यातं
746. ख्: कल–; छ्, कुलषष्ठ्यांवुज; ज्: कुलषष्ठ्यांवुजे; all other MSs: –षष्ट्यांबुजे; ṢSS:
कुलशक्त्या * व्जे. षष्ठकुलाम्बुजे would be better.
747. घ्: सोप–; झ्: शो–; all other MSs: शोप–
748. घ्: आरुधोत्मत्तकौलाक्ते; all other MSs except छ्: –कौलार्क
749. All MSs: अ: 750. ṢSS: सप्तधाधारे 751. M → N.
752. All MSs: –जपा–; घ्, छ्: –नाथ; all MSs: तत्. MS झ् repeats this and the
previous three lines with the same variants. ṢSS: –यूपात्मा–
753. घ्: –सकलाग्रासपदे; ṢSS: यूस्– 754. All MSs: लग्न्या–
755. All MSs: –तेजाजय–; ṢSS: –कौलेस
756. घ्, छ्, ज्, झ्: –रसास्वादमदेत; all other MSs: –रसास्वादयदेतद्
757. All MSs except ख्, ग्: विकलंद्रियम्
758. ज्, झ्: –श्रमो 759. ṢSS: दशमं
760. All MSs: –मार्त्तण्ड भूरिकानलं–
761. झ्: श्रीधिंव–; all other MSs: श्रीविंव–; क्, ग्: –च:; all other MSs: –य:
762. All MSs: प्रणमाम्यहम् 763. All MSs: –वंधंनिकृन्तनं; ṢSS: –निकृन्तनं
764. क्, घ्: एकादशांम्रके– शाङ्गं; छ्, ज्: एकादशांम्रके खड्ग; झ्: –स्रके खड्ग; all other MSs:
एकादसांम्रके खड्ग. Cf. this emendation with the one in 46/179a above. ṢSS: खड्गे
765. All MSs: विजयांकं; ṢSS: विजयोकं
766. ग्, घ्, छ्, ज्: प्रविश्या; ṢSS: विप्रस्य. Cf. above, 2/9d and note.
767. घ्, छ्, ज्: –प्रदे 768. घ्, छ्, ज्: येत
769. घ्, छ्, ज्: वसी–. This and the following three lines are missing in MSs
ख् and झ्.
770. क्: चंद्रो–; ग्, घ्, छ्, ज्: चन्द्र–; ख्, झ्: –चतु:विग्रां; ज्: –चंतुविग्रहं; ṢSS: चन्द्र–
–बोधनिग्रह: 771. All MSs: –वीरेश 772. All MSs: ये–
773. घ्, छ्: राजत 774. All MSs and ṢSS कनकाधिकं
775. ṢSS: –चक्रं 776. झ्: केशवा *; all other MSs: केशवाख्य; तम् or
the like is again required here to complete the syntax. ṢSS: + च
777. ṢSS: श्रीषष्ठानन्दं 778. घ्, छ्: दिव्यन्द्र; all other MSs: दिव्येन्द्र; ṢSS:
देवेन्द्र 779. All MSs: सहजा–; ṢSS: सहस्रात्म–
780. क्, ग्: –सप्तारगं; ख्, झ्: –सप्ताधारग; ṢSS: द्विसप्त–
781. घ्: –मूर्धाग्नि; छ्, झ्: –मूधाग्नि; ज्: ––मुद्धाग्निं; ṢSS: सर्वंमुद्राग्निं
782. ख्, झ्: –वेशा–; वेश्मन्; ṢSS: –वेशाव्जे 783. ṢSS: वीर्यवरसं
784. ṢSS: वङ्का 785. झ्: कका विबुधमात्रेतं; all other MSs: कङ्का
विबुधमात्रेतं 786. छ्: ज्ञानानन्दे
787. ṢSS: ति 788. All MSs: वि संस्थिता; घ्: + विसर्गाख्येपराधारे
ज्ञानानन्दे विशंस्थिता 789. घ्, छ्: जगता 790. ṢSS: पूर्व
791. ṢSS: –देवेति 792. घ्: पूर्वमुदयेवेर्ति विश्रुतं; all other MSs:
पूर्वमुदयेवेति विश्रुतं; ṢSS: यं श्रुतं 793. All MSs: –रश्मितं; ṢSS: आनन्दं रश्मिनं
794. छ्, ज्: ॥ १६ ॥ 795. ख्: पंचकपंचकत्रितयेन; all other MSs: पञ्चक
त्रितयेन 796. ṢSS: वृतं. Although all the MSs and the ṢSS agree on the reading वृतं, I
have chosen to follow the reading in the commentary on the ṢSS and emend
accordingly. 797. ṢSS: क्रमं

798. All MSs and ṢSS: –पीठ 799. All MSs and ṢSS: –ज्ञान
800. क्: आनन्दोघेन; all other MSs: आनन्दाघेन; ṢSS: –ख्येन
801. घ्, छ्, झ्: व्रह्मादि–; ṢSS: ब्रह्मादिसहिता
802. All MSs except घ्: मूल; ṢSS: मूला
803. ṢSS क्: कुलांव्वा; ख्: कुलाव्वा 804. क्: चाष्वयं
805. ख्, झ्: सर्व्वज्ञात्वा– 806. All MSs: स्वर्णा–
807. ख्, घ्, झ्: इतिदं; ग्: इतदं. The ṢSS 44/73 precedes this verse. See notes to the translation. 808. ṢSS: गुह्य
809. All MSs: –दीसिवर्धनं; ṢSS: सर्वंकीर्तिविवर्धनं
810. क्, ग्: पठेन्मालसंयुक्ता; ख्, ज्: पठेन्मालसंयुक्त; घ्, छ्: –संयुक्तं; झ्: पठेत्मालसंयुक्त; ṢSS: पटेत् माल्यसंयुक्त: 811. घ्: –जलिं
812. घ्, छ्: –ममाग्रेषुवा;; all other MSs: –ममाग्रेषवा; ṢSS: श्रीक्रमाग्रेऽथवा
813. All MSs: –मण्डलानां; ṢSS: –मण्डलं तु 814. झ्: क्रमेन
815. छ्: –रत 816. All MSs: द्रवितौ– –महद्धयां; ṢSS: –यात्
817. छ्, ज्: वसे 818. छ्: तिष्टंत्यरातय:; ṢSS: –दातय:
819. ख्, झ्: –विमलों; all other MSs: –विमलां 820. All MSs: भोगां
821. All MSs except ख्: पर:–
822. All MSs: –लक्ष * ताम्नाय
823. क्, ग्, झ्: प्रोक्तामजेना–; घ्, छ्: प्रोक्तमयेना–; ṢSS: –रूपिणा. Chapter 44 of the ṢSS ends here. It is called श्रीसिद्धनाथस्तोत्राभिधान:. The KuKh continues in its own way.
824. घ्, छ्: श्रीषष्ठ्याख्य 825. All MSs: –नाथ 826. झ्: चे
827. छ्: –ण 828. छ्: शिलासेखरके; ज्: सिलासेखरके
829. All MSs except क्: –ता. Double *sandhi* has taken place to save a syllable for the metre, thus leading to the formation of an irregular compound.
830. घ्, छ्: श्रीकेदंवगुह्यहा; all other MSs: श्रीकदंवगुह्यहा 831. IC.
832. घ्, छ्: –ध 833. All MSs: सप्तातां
834. घ्, छ्, ज्, झ्: तुग्रहं. See above, 4/19d and note. 835. DS.
836. घ्, छ्: चतुर्द *; झ्: चतुर्दश: 837. See above, note to 1/2c.
838. क्: विंद्या; ख्, घ्, छ्: विद्यां; ग्, ज्: विंद्यात्. Cf. 46/34a.
839. All MSs: –संख्या तु 840. All MSs: –संख्यातथा
841. ग्: –वडाश्रमे; झ्: –वढाश्रमे 842. घ्, छ्: हसव्दारे
843. ख्, घ्, झ्, ज्: सप्तति 844. घ्: महावात्रे; all other MSs except ग्: महावाडे
845. क्, ग्: सिंहरे 846. छ्: सार्द्ध 847. घ्, छ्: शतार्धकं
848. IM 5 + 6. पूर्णगिरौ is the regular form but does not fit the metre.
849. All MSs: पूर्णसिद्धपादये 850. छ्: –मक्कोल्लापुरे
851. All MSs: देश– पञ्चदश– the regular form of the numeral, does not fit the metre. 852. घ्: सत् 853. घ्: गोकर्ण
854. All MSs except क्: –ति 855. All MSs: –संख्यातां
856. घ्, छ्: नाथेता–. M → N. See above, note to 3/164a.
857. घ्: यन्नाशो 858. झ्: चतुर्भि * वलोकिता
859. All MSs: कालिंजरे 860. 'M' has been inserted between elements of this compound for the metre. See above, note to 3/22a.
861. ख्, ग्: –ति; all other MSs except क्: सालिग्रामेकविंशति. शालिग्राम एकविंशति: would be correct but too long for the metre.
862. छ्, ज्: स– 863. घ्, छ्: तदर्धे

864. घ्, छ्, ज्, झ्: कन्यकुब्जे 865. ज्, झ्: वीरे; all other MSs: वीर
866. घ्: महातिथे 867. All MSs: समाख्याता
868. The final *visarga* has been dropped for the metre.
869. All MSs except घ्: कीर्त्तिता
870. क्: –वंध्यक. All MSs: –चतारितां 871. घ्, छ्: कच्छदे *
872. All MSs: चतुराशीति 873. See above, note to 3/9c.
874. All MSs except क्, ख्, ग्: सप्तति 875. The locative
संध्यायाम् has apparently been contracted for the metre. 876. All MSs: सप्तरिचं
877. घ्, छ्: –त्वारिंश
878. घ्, छ्: कीर्तिता; all other MSs: प्रकीर्त्तिता. This reading would make the *pāda*
one syllable too long.
879. The numeral assumes the form of an ordinal here for the metre.
880. घ्: –षष्टिद्विगुनेन; छ्: –षष्ठिद्विगुनेन
881. All MSs: पौंडवर्द्धनके 882. All MSs: काभ्यां
883. ख्, झ्: उत्रदेशे; all other MSs: उडदेशे 884. झ्: चलिंगे
885. घ्, छ्: –पुरा 886. All MSs except क्: चलभ्यायां
887. छ्: स्थानेवेतेषु 888. M → N. See above, note to 3/164a.
889. क्, ख्, झ्: षर्ण्णवत्यु–; घ्, छ्: षण्णवपुत्तरे. षण्णवतिरुत्तरे would be the correct
sandhi but is too long for the metre.
890. घ्: त्रयस्त्रिंशद्. See above, note to 3/9c. 891. All MSs: द्वे
892. All MSs: सहेन्द्र– 893. ख्: तमये; all other MSs: मतये
894. छ्, ज्: वाष्टविंसग्व; all other MSs: –विंशग्व. चाष्टाविंशतिः would be correct but
does not fit the metre. See above, note to 3/9c.
895. क्, ग्: –शतारि; घ्: –सतारि; all other MSs: –सतानि 896. घ्, छ्: द्विमालये
897. All MSs: चत्वारिंशस्. See above, note to 3/9c.
898. घ्: एकाधित्यकं; छ्: एकाधीत्यकं; ज्: एकाधीत्यधिकं; झ्: एकाधित्यधिकं
899. ख्: श्रीराश्रीराज्ये; all other MSs: श्रीराज्ये
900. क्, ग्: वर्थराख्ये; ख्: वर्थरह्वेख्ये; all other MSs: वर्थराज्येख्ये
901. Missing in MSs घ् and छ् 902. All MSs: –कृमौ
903. घ्, छ्: त्रयो * * दशाष्तौ. The अष्टादश would be regular but does not fit the
metre. See above, note to 8/59b.
904. ग्: –सताः 905. ग्: इत्येत; छ्: एत्येतत्
906. ग्, घ्, छ्: अव्यक्ताव्क्तविभागेन; झ्: अव्याक्त * * विभागेन; all other MSs: अ * *
व्यक्तविभागेन 907. छ्: दिव्यादेव्य–
908. All MSs except क्, ख्: कृत्वातीता
909. This and the following nine lines were located after verse 46/27
where they were totally out of context.
910. क्: सुचितं 911. घ्: चर– 912. All MSs: गुर्वं
913. ग्: मनोगमम्; all other MSs: मनागमम्
914. घ्, छ्: चत्वार; all other MSs: चत्वारः
915. छ्: –न्यत; ज्: –न्येत. IC. 916. All MSs: देव
917. घ्, छ्, ज्, झ्: मद्यपाने– 918. क्: कुलाग्रं–; ग्: कुलाग्र–
919. ख्: रौरवं 920. घ्, छ्: पतने 921. All MSs: देव
922. झ्: मद्या– 923. घ्, छ्: कि
924. छ्: तस्मिन्ननत्रागमे; ज्, झ्: तस्मिन्नत्रागमे; all other MSs: तस्मिनत्रागमे is meant here.

925. छ्, ज्, झ्: निर्नीता 926. क्, ग्: एतेन्मे; all other MSs: एतन्मे
927. घ्: संगयो–
928. तम् or the like is required to balance the syntax.
929. All MSs: क्, ख्: मद्य 930. ग्, घ्, छ्, ज्: किंमुच्यते
931. ख्, ग्, ज्: सुर; झ्: सुरे 932. All MSs: नामं. See above, note to 2/36a.
933. ग्, ज्: तत्वता; घ्: तत्वते; छ्: तत्वत; झ्: तन्वतो 934. छ्: वृूदि
935. All MSs: तत्त्वासि 936. छ्: श्रीवक्रोवाच 937. All MSs: मद्यस्
938. All MSs except क्, घ्, छ्: समाख्यत:. As all MSs except क् read मद्यस्तेन समाख्यात: one could take this to be a case of irregular gender. However, I have chosen to emend मद्यस् to the irregular मद्यम् rather than emend प्रकाशितम् as मद्यम् is generally treated as neuter. Cf. 46/238b and 46/240a.
939. घ्: देवं 940. क्: – मध्याश्च 941. घ्, छ्: सुन्दर
942. छ्: समरमे 943. This *pāda* is one syllable too long.
944. घ्: –लक्षनं 945. `M' has been inserted between the last member of this compound and the rest. See above, note to 3/22a.
946. ग्: कुण्डलीनी 947. ग्, घ्, छ्: –कायां वते; all other MSs: –का * वते 948. ख्, झ्: संहिता 949. घ्, छ्: यौ; all other MSs: यो
950. All MSs: स 951. ग्, छ्, झ्: सौर्यं; घ्, ज्: सौर्य
952. All MSs: य: 953. क्, ख्: सौर्यं; all other MSs: सौर्य
954. All MSs: स च 955. तम्, or the like, is required here.
956. छ्: वीरवृर्तिस्तु 957. All MSs except घ्: आगरेत्
958. ख्, झ्: श्रीगद्गिरि–; छ्: श्रीमद्रिरिवरे; all other MSs except ज्, घ्: श्रीमड्गिरि–
959. The order of the components of this compound has been reversed for the metre. 960. क्, ग्: संपूर्जितं 961. All MSs: अष्टाष्टक
962. घ्: चक्रे– 963. क्: दिव्यं
964. घ्: –षष्तिस्त्व; छ्: –षष्ठिस्त्व; ज्: –षष्ठिस्तु 965. घ्: उदाहृता:
966. For this peculiar masculine derivation of देवता, cf. below, 46/254c.
967. घ्: सर्वेचक्र–; छ्: सर्वे चक्रस्थैश्चतु:षष्ठिभि:; झ्: सर्व्वेश्चक्रस्थैश्चतु–
968. पृथङ् or पृथग् would be the regular *sandhi*. 969. घ्, छ्: नामं
970. घ्, छ्: कृ * मा– 971. M → N. An accusative has replaced the nominative for the metre. 972. All MSs except घ्, छ्: –काभसा. A dual is required here and the penultimate vowel has been shortened.
973. All MSs: रुद्र 974. All MSs: वाश्वं. The sixth syllable of previous *pāda* is irregular. M → N.
975. घ्, छ्: कौस्तु * सुन्दरं:. A dual ending is required here.
976. घ्, छ्: पात्रं पुर्ण; क्, ग्: पात्रपूर्णम्; all other MSs: पात्रपूर्ण.
977. IM 5 + 6. 978. क्, ग्: संध्य; all other MSs: सन्ध्यं
979. A dual ending is required here. 980. All MSs: उक्तं
981. For the contraction of the word जगत् to जग–, see above, note to 6/134d where the same compound occurs.
982. All MSs except ख्, ग्, घ्, छ्: मोक्ष
983. छ्: श्राडवकौ; all other MSs: –शाडवकौ
984. छ्, ज्: सुद्रा; all other MSs except क्, घ्: शूद्रा 985. घ्, छ्: –शदाकया
986. All MSs: भाव 987. घ्, छ्: सुरागणं
988. क्, ग्, छ्, ज्: तुंवरुं; all other MSs: तुम्वुरुं

989. क्: गंधर्वे; all other MSs: गंधर्व्व 990. All MSs: योगेश्वर
991. F → M. 992. A dual ending is required here.
993. ख्, घ्: भूतिचतु:षष्टि–; छ्, ज्: भूतिचतु:षष्ठिरुदाहृतं; all other MSs: –षष्ठिररुदाहृतम्
994. घ्, छ्: योगिचक्र 995. All MSs: अभिधाना
996. झ्: परिस्फुप; all other MSs except ख्: परिस्फुटा
997. ग्, घ्: एते; all other MSs: ये ते
998. All MSs: अंवि– –भेदेयं 999. घ्: यावन्मद्यं
1000. ख्, झ्: पानतव्यं; all other MSs: पातव्यं 1001. घ्: आज्ञाभङ्ग
1002. घ्, छ्: सुरूपाव्या; all other MSs: –रूपाढ्यां
1003. ख्, झ्: गंधामाद–; all MSs: –विभूषितां
1004. All MSs: देवतॄ–. Cf. above, 46/244a.
1005. घ्, छ्: सिद्धैयोगिनी– 1006. घ्, छ्: –वेधारितं
1007. This *pāda* is one syllable too long.
1008. क्: विटुंचना; घ्, छ्: विटवना; all other MSs: विटंवना 1009. क्, ख्: उत्पन्न
1010. ख्, झ्: समयं; all other MSs: समये 1011. All MSs: विद्या:
1012. All MSs: चाभिमंत्रिता: 1013. गुरोरग्रत: would be correct but does not fit the metre. See note to 33/41d. 1014. ख्, झ्: यदि 1015. क्, ग्, घ्: –युक्तै:; झ्: –यक्तै:

1016. घ्, छ्: कुलां. The plural case ending required here does not fit the metre.

1017. घ्, छ्: अयंष्ट्वा अनिष्ट्वा would be regular. For the deviant gerund यष्ट्वा which replaces इष्ट्वा see above, note to 8/13b.

1018. घ्: विरानां 1019. घ्: गति
1020. An instrumental is meant here.
1021. All MSs except क्, ख्: तस्मागमं. M → N. 1022. ग्, झ्: भवेते
1023. झ्: द्रोहिनी–
1024. M → N. 1025. क्: असम * इनामिदं; ख्: असमयि * मिदं. The genitive has replaced the required ablative, but even then this *pāda* is one syllable too long.

1026. झ्: सम * भङ्गेषु. This reading fits the metre but is incorrect.
1027. All MSs: दारिद्रं 1028. ग्, ज्: गुरुलंघने; घ्, छ्: गुरुलंघते
1029. ग्, छ्, ज्, झ्: –लङ्घनात्नरकं; घ्: सिद्धिलङ्घ्नात्नरकं
1030. क्, ख्: अलिना मण्डलम् is meant here. An irregular compound has been formed to fit the metre.

1031. घ्, छ्: मुष्तिंतन्त्र; all other MSs: मुष्टिं–
1032. घ्, छ्: तत; झ्: नत: 1033. घ्, छ्: स्वगोत्र; all other MSs: स्वगोत्रे
1034. घ्: सहितै:कत:. DS. 1035. This *pāda* is one syllable too long.
1036. All MSs: यदा 1037. All MSs except क्: उपस्थिता. Although the word वर्ण– has been declined as if it were neuter to gain an extra syllable for the metre, this word is in concord with its original gender to which it reverts in the following line.

1038. ग्, घ्: –विनि:क्रांता; all other MSs except क्, ख्: वहिविनि:क्रान्ता
1039. ग्, ज्, झ्: सर्व्व 1040. घ्, छ्: वर्णा 1041. All MSs: संधानं
1042. घ्: तर्पितो 1043. घ्: त्रिप्ता; झ्: त्रिप्ता। तृप्तिंयान्ति would correct Sanskrit. Cf. the following lines. 1044. All MSs: क्ष–

1045. This *pāda* is one syllable too long. 1046. घ्: त्रिप्ता
1047. क्, ग्: भैरवे– 1048. घ्, छ्: आचार्य; all other MSs: आचार्या. A
hiatus has been maintained between the last and the other members of this
compound for the metre. See above, note to 3/76b.
1049. क्: तृका 1050. ख्: याति 1051. घ्: सर्व
1052. IM 6 + 7. 1053. झ्: अंगुष्टे–; all MSs: अंगुष्ठे–
1054. घ्, छ्: मातरिस्व:. मातृभ्य: is the regular form of the dative and ablative
plural of मातृ. Here the instrumental मातृभि: is required. See above, note to 5/41b.
1055. All MSs: समन्विता 1056. घ्: त्रिप्ता
1057. All MSs except क्: संदेहोतर्पणं
1058. The regular form would be खेगति:. The syntax here is incomplete. I
take these nouns to be the direct objects of अवाप्यते.
1059. क्: पदमावेस; all other MSs: पदमावेण 1060. झ्: कोटिकाटि–
1061. ग्, झ्: – लोकं 1062. घ्, छ्: कीर्तिवीरत्वं; IC.
1063. घ्, छ्: देहं 1064. ग्: –करणंसंपपद:
1065. वाञ्छति is the form of वांच्छ् (1P) required here. 1066. छ्: कामान्न
1067. ख्: पुत्रका: 1068. This *pāda* is one syllable too long. IM
5 + 6. 1069. क्: –क्रमं–
1070. घ्, छ्, ज्, झ्: पिवत; पीतव. The root पा is normally 1P.
1071. झ्: परा 1072. The regular दृश्यते does not fit the
metre. Cf. above, 5/27b and 31/97b.
1073. घ्, छ्, ज्: तदर्थ M → N. 1074. घ्: सिद्धिमार्गेऽस्मि; झ्: सिद्धमार्गेन
1075. घ्, छ्: विचिकल्पा 1076. ख्, झ्: पाणं; ग्: प्रीणं; घ्, छ्: प्राणै; ज्: प्राणं
1077. झ्: –गतेरपि 1078. M → N, Cf. below, 46/292a.
1079. घ्: शिष्ये:; all other MSs: शिष्यो 1080. घ्: श
1081. घ्, झ्: पशुयोगिनीकुले 1082. This line missing in MSs छ्
1083. IC. 1084. This and the following two lines are
only found in MSs ग्, घ्, छ् and झ्. 1085. M → N. 1086. घ्, छ्: नि:फलं
1087. छ्: + नासौकुलक्रमेशिष्य: स पशुयोगिनी कुले 1088. M → N.
1089. छ्: कदाकचन 1090. इव, or the like, needs to be supplied.
1091. घ्, छ्, झ्: –मागतं 1092. All MSs except क्: दर्शेन. One wonders
whether to emend to the regular दर्शयेत्. 1093. घ्, छ्: कदाचन:
1094. झ्: कुलशासनं 1095. घ्: प्रणिन; all other MSs: प्राणिन:
1096. घ्, छ्: पशुभाव 1097. ग्: –पददे 1098. छ्: कुतर्
1099. All MSs except क्, ख्: विचरे
1100. All MSs except ग्, घ्: कुलेश्वर 1101. घ्: मन्त्रा
1102. ख्, झ्: तत्वी 1103. मनोवाहिनी would be correct but does not
fit the metre. 1104. क्: सुरा:
1105. गुप्तम् would be correct but does not fit the metre,
1106. M → N. Cf, above, 46/282a.
1107. All MSs except क्: वाह्य 1108. छ्: –ता
1109. All MSs: धारितां 1110. All MSs: नागां–
1111. झ्: –मानन्द. M → N. 1112. घ्, छ्: काव्यसुसंभवा
1113. झ्: कर्णेकायां 1114. छ्: तस्या 1115. All MSs: पूज्य
1116. घ्: कौल 1117. All MSs except घ्, छ्: सुखु–

1118. All MSs: त्रिप्यन्ते 1119. घ्, छ्: ब्रह्मं 1120. All MSs: स
1121. झ्: गोपना 1122. All MSs: सिद्धि कौलिनी

1123. क्: –संयुक्तो; घ्: संयुक्तं:. The order of the first two members of this compound has been reversed.

1124. घ्, छ्: –लासुवतां; all other MSs: –लासुंवतां
1125. ख्, ग्, ज्, झ्: परम
1126. All MSs except ग्, घ्, छ्, झ्: * * ज्ञात्वा 1127. झ्: पात्र
1128. घ्: –प्रभा; all other MSs: –प्रभां
1129. घ्: परामृतस्तुसंपुर्णा; ख्: –सुसंपूर्णं 1130. All MSs: कला

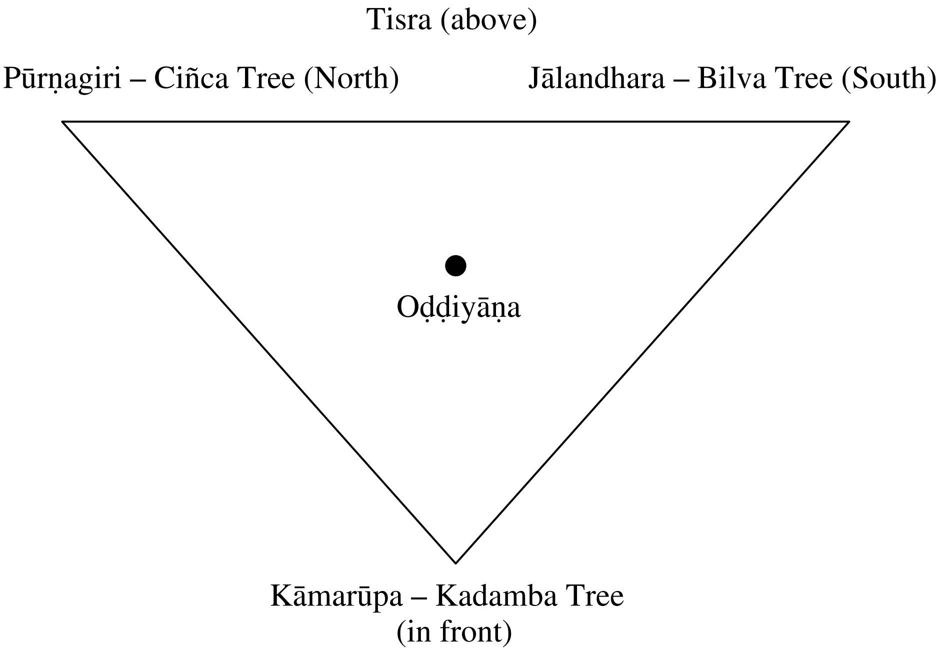
1131. ख्, झ्: सप्तादशां; घ्, छ्: सप्तदशीं। Although the reading in MSs घ् and छ् is correct, I have chosen that of the majority of manuscripts insofar as the deviant form सप्तादशी appears almost invariably throughout this text. See above, note to 5/63d. 1132. All MSs: –तेजा

1133. ख्, ग्: व; all other MSs: च
1134. क्: –गलितं मृतं; घ्: गभितामृतं; all other MSs except छ्: –गलि * मृतं
1135. क्: –मद्ये; all other MSs –मद्य
1136. All MSs: त द्राक्षे–. –संभूतम् is meant here.
1137. ख्: सायं; all other MSs except घ्, छ्: सासं
1138. क्: –मंथन; घ्, छ्: स्ववुध्योंदधिथथनं; all other MSs: स्ववुद्धयोंद–
1139. क्, ख्, ज्, झ्: सून्य–; छ्: सूर्यनेत्र–; all MSs: –प्रकर्षेयं
1140. छ्: यत्तद्बौतं 1141. छ्, ज्: –नं 1142. झ्: वैवेद्यं
1143. क्: कार्य 1144. M → N. 1145. All MSs: पान हे
1146. IM 5. 1147. क्, ग्: क्षेत्र; all other MSs: क्षेत्रं
1148. All MSs: –भैरवी 1149. IM 5, 6 + 7.
1150. A locative ending has replaced the required genitive.
1151. घ्, छ्: तव्याख्यातं 1152. ख्, झ्: –मार्गे–
1153. घ्: –निर्णयेत् 1154. झ्: –सहश्र–; ज्: –सहस्र–
1155. All MSs: अंवा– 1156. घ्: –धिकारेमाहात्मवर्णने; झ्: –वर्त्तने

NOTES OF THE TRANSLATION OF CHAPTER FORTY-SIX

1. We have seen in chapter thirteen that the Kubjikā Tantras accept several variant forms of the Sāṁkhya division of reality into principles of existence (*tattva*). In the following passage the principles are twenty-five, conveniently distributed in the five sacred seats of the goddess's Triangle. Here, as elsewhere, the Triangle filled with the principles of existence is called Yogapīṭha (46/9, cf. above, 38/28-9 and below 46/9 and 46/21). Sometimes we find that the syllable AIṀ is also called Yogapīṭha (see 38/28-29 and 58/92cd-97ab) and, indeed, the entire *Saṁvartāmaṇḍala* is called that when it is contemplated in the End of the Twelve (see notes to 2/18 and 7/46-47ab).

Diagram 13. **The Trees of the Sacred Seats**


Tisra (above)
Pūrṇagiri – Ciñca Tree (North)
Jālandhara – Bilva Tree (South)
Oḍḍiyāṇa
Kāmarūpa – Kadamba Tree
(in front)

2. *pīṭhabhūtāni* can also be understood to be an attributive compound qualifying an implied *mahābhūtāni* in which case the meaning would be: '(These) are said to be (the elements) as the sacred seats.'

3. Tisra, the fifth sacred seat, is located above the triangle that contains the other four. The triangle is often identified, amongst other things, with Meru.

Kailāsa is said to be located above (see below 61/100-103ab), so we may reasonably assume that Kailāsa here stands for Tisra.

4. Space is present in all the seats (46/2) and Speech is similarly pervasive. Thus they are probably related to Tisra the seat that pervades the others.

5. Here spelt Pūrṇagiryaka.

6. We get a complete picture of the principles projected into the *maṇḍala* by referring back to the commentary on the *Saṁvartāsūtra* in chapter two. There the reader will recall that the deeper metaphysical nature of the twenty-eight constituents of the Krama projected into the hexagram were explained in terms of the principles, four states of consciousness and the three qualities of Nature (see 2/8 and notes). Vṛkṣanātha is associated with the qualities and projected into the centre of the hexagram. Thus he coincides in nature and location with Puruṣa in the centre of the series of principles in the Triangle surrounded by the three qualities in the corners of the Triangle.

7. In this case the Five Jewels are the Five *Praṇavas*. See above, chapter 17, note 36.

8. The seat in between the one in the north and that of the south is the one in the middle of the triangle, that is, Oḍḍiyāna (cf. below 46/14cd-17ab).

9. The 'secret names' of the *Praṇavas* are those the Five Siddhas. The two sets are intimately connected by their essential relationship with the five gross elements. The Five Siddhas create the five gross elements in which they reside as their Lords and the Five *Praṇavas* are their seed-syllables. Concerning the deposition of these Five Jewels, see above 24/105-112ab.

10. That is in Oḍḍiyāna; cf. above 46/11ab-12 and note.

11. Also called Mudrāmaṇḍala and Yogapīṭha (as in the following verses), Mudrācakra is the triangle in the centre of the *maṇḍala* from which the whole of the *Saṁvartāmaṇḍala* derives its name.

12. See 55/10cd-11.

13. See above, note to 5/76cd-77ab.

14. The element Fire is located in the sacred seat of Jālandhara which is in the south where the Bilva tree is located. Thus the Bilva tree symbolizes the intellect. The Kadamba tree symbolizes the mind-stuff which is modified into Fire and the intellect. The Ciñciṇi tree symbolizes the state of oneness brought about by the bliss of the Yoni.

The Kadamba tree is in the Wheel of Gems where the element Fire is located. Possibly the Self is located in the Wheel of Unstruck Sound. The Self is the Gander – Haṁsa – the pure Unstruck Sound of the stream of energy that flows within the vital breath (61/90). Thus the 'speaking' in which it is constantly engaged is the Unstruck Sound of profound inner Silence and so the 'resounding' Kadamba, which symbolizes the mind (*citta*), is said to reside 'in the centre of the Silent One' (61/91)

The mind, filled in this way with all the energies of consciousness, ascends from the lower centres in the flow of the movement of Kuṇḍalinī until it reaches the Wheel of the House of Gems. The radiant Fire (*tejas*) there energizes it and transforms its upward linear motion into a circular one. This dynamic, energized mind is the intellect. The two, namely, the intellect and the Fire that energizes it emanate from the mind stuff symbolized by the Kadamba tree growing in the Wheel of the House of Gems. The Drop of energy generated from the intellect is symbolized by the Bilva Tree. This presumably takes place in the Wheel of the Self-supported where the seminal Drop is produced. Projected upwards by the rotating motion in the Wheel of the House of Gems, it reaches the End of the Twelve where the Circle of Saṁvartā, which is that of the Ciñciṇī tree, is located. This is achieved by 'dividing the seen from the unseen', that is, the sphere of immanence below and the sphere of transcendence above. Ciñciṇī is the supreme Śakti within the Yoni (*bhagasthā*) which is at once the energy of bliss and the power of pure reflection (*mananā*) which in a state of perfect rest ultimately merges into Śiva (61/92-94ab). This process is called the 'splitting apart of the three Trees' (61/60-62).

15. The following table lists the principles of existence and the other entities contained in the sacred seats of the Yogapīṭha.

18. The Contents of the Yogapīṭha

Sacred Seat	Oḍḍiyāna (Oṁkāra)	Jālandhara	Pūrṇagiri	Kāmarūpa	Tisra (Pervasive)
Direction	Middle	South	North	In Front	Above
Element	Air	Fire	Water	Earth	Space
Sensation	Sound	Form	Taste	Touch	Smell
Organ of action	Anus	Feet	Genitals	Hand	Speech
Organ of Sense	Eye	Ear	Skin	Tongue	Nose
The Ornament of Kula	Person	Ego	Intellect	Mind	Nature
Qualities		Tamas	Rajas	Sattva	
Five Jewels	Sadāśiva	Rudra	Viṣṇu	Brahmā	Īśvara
Secret name	Sādākhya	Śrīkaṇṭha	Ananta	Śaṅkara	Piṅgala
Gesture	Ghaṭa	Karālā	Padminī	Yoni	Kadambinī
Colour	Dark blue	Red	Yellow	White	
State	Immobile	Mobile	Immobile and mobile	Stable	
Age	Kṛta	Tretā	Dvāpara	Kali	(End of Kali)*
Tree		Bilva	Ciñcā	Kadamba	

* The Age to which Trisrota corresponds is not mentioned here. Elsewhere we are told that Trisrota is the seat of the future (6/189) that will appear at the end of the Age of Strife (6/179).

16. The MSs continue with the following lines that make no sense here at all and so have been removed from the body of the text. See notes to the edition for the Sanskrit:

(Impelled) by desire (*icchā*) one lives in the forest or in the midst of men. (Impelled by) desire, one experiences worldly, joys and sorrows (*bhoga*). (Impelled by) desire, one observes (an austere) vow (*vrata*).

By desire all things are emitted and by desire they are withdrawn again. It is due to desire that one abides in the city (of the body) and (impelled) by desire one leaves the body (*pura*). The liberated soul is everywhere. He is not born (again) in a womb.

17. The following passage, KuKh 46/30cd and 46/31cd-33, concerning the Five Siddhas, corresponds to 25/43ab and 25/44-45ab above and YKh (2) 15/23ab and 15/24-25. Here these lines have been inserted into the text in order to justify the statement that Siddhanātha mentioned in 46/35 is Piṅgalanātha, the fifth of the Five Siddhas (see note there). What follows for most of the rest of the chapter is drawn from the ṢSS where the appearance of Piṅgalanātha in this role is justified in an introductory passage in a more complex manner that the redactor felt was necessary to reproduce in the text he was constructing. Thus, unless there is a common third source, which is unlikely, the KuKh has drawn from YKh (2) which is, therefore, earlier.

This passage is introduced in YKh (2) as follows:

This god, called Self-Existent (*svayaṁbhū*), is well established in (the observance of) great austerity. The one called Victory arose (there in that) place of his and he became fivefold so as to serve as the cause of the deluding clutter of creation.

svayaṁbhū nāma devo 'yaṁ mahātapasusaṁsthitaḥ [k: -taṁ] ||
tasya sthāne samutpanno vijayo [k; samutpannā vijayā] nāmanāmataḥ |
sa eva pañcadhā bhūtaḥ sṛṣṭiḍambarakāraṇāt || YKh (2) 15/21cd-22

18. See above, chapter 1, note 32.

19. See also below 46/156cd-160. Instead of 46/33 YKh (2) says:

In this way the Lord who is fivefold is well established in Earth and the rest (of the elements). This is the god (*deva*) Ciñciṇīnātha. He is Bhairava who has attained the Command. He is the Lord (*nātha*) who has five forms (*mūrti*) and is able to (both) grace and chastise.

evaṁ pañcātmako [k, kh:-kaṁ] devaḥ [k, kh: deva] pṛthivyādiṣu saṁsthitaḥ [k, kh:-taṁ] |
ciñciṇīnāthadevo' yaṁ ājñāsiddhas tu bhairavaḥ ||

pañcamūrtidharo nātho nigrahānugrahakṣamaḥ | YKh (2) 15/25-26ab

20. In other words, the first Siddha, here called Ciñciṇīnātha, is Bhairava who prays to the goddess who appears out of the Liṅga and receives from her the empowering Command. He is the god, who thus empowered, assumed these five forms (see above 25/41-46ab and notes).

21. The rest of this chapter is drawn from the chapter 43 and a part of 44 of the ṢSS. However, it is not simply reproduced from there. The text has been rearranged. Moreover, verses here and there and even whole passages have been omitted. These are as follows: ṢSS 43/19cd-46ab – concerning Tūṣṇīnātha and his exploits; 43/107cd-117ab (after KuKh 43/130) – concerning offerings of wine to the Eight Mothers and the others on Candraparvata. 43/120cd-192 (between 53ab and 53cd) – the story of Vajrabodhi and his conversion. Other stray missing verses are ṢSS 43/200-202, 207-210ab, 214-215, 44/1-2ab.

We know that the text has been drawn from the ṢSS (or a common source) because the changes in the order of the text and the omissions sometimes necessitate reference to the ṢSS to understand and edit the text. The parts of the text that have been omitted from the ṢSS are recorded and translated in the notes. The correspondences between the two texts are noted as we go along. The reader is also referred to the concordance. KuKh 46/35-42ab = ṢSS 43/12-19ab.

22. The text here is not clear. First we are told that Siddhanātha came down into the world on 'the northern bank of the milky ocean'. The commentary (quoted in note to 46/47cd-49ab) is not very helpful. It simply refers to this place as being on one of the 'sides of the Kaula mountain'. He stayed there with 'Dakṣa's daughter' where the 'first descent' of the teachings took place. This place is not yet in the land of Bhārata to which he goes only subsequently. Further ahead, it seems we are told that the mountain onto which he descends is within the milky ocean. Perhaps this is the Island of the Moon onto which Siddhanātha descends according to the opening verse of the CMSS:

The supremely pure Siddhanātha who is all things resides in the womb in the calyx of the lotus of the consciousness of the divine Sun. He brought down onto the Island of the Moon in the middle of the great ocean the supreme light of consciousness of (the goddess) Ciñciṇī. (1)

divyārkabodhakamalodaragarbhasaṁsthaṁ viśvātmakaṁ paramanirmalasiddhanātham |
yenāvatārita mahārṇavamadhyacandradvīpāntare [k: candraḥdvīpāntaraṁ; kh: -candraḥdvīpāntaraṁ; g gh: candreḥdvīpāntaraṁ] paramaciñcinicitprakāśam || CMSS 1/1

Thus it appears that the 'ocean of milk' is the ocean of consciousness and the mountain onto which Siddhanātha descends is on the Island of the Moon which is, from one point of view, in the middle of it, and from another, to the north of it, in the sense of above it, at its it highest point of immanence where it makes contact with the transcendent.

23. Siddhanātha, like Mūlanātha (lit. "Root Nātha") is not a proper name but a general appellation for the founder of a lineage or a branch of one. In this case, Siddhanātha is the First Nātha – Ādinātha, the original founder of the Western Transmission in this Age. Here Siddhanātha is called Piṅgalanātha. As we go through the text and the commentary we notice that he goes by various names including Mīnīśa, Maunīśa, Kūrmanātha Oḍḍīśa, Tuṣnīśa, and Ṣaṣṭhanātha. These names derive from aspects of Ādinātha's nature or his actions and behaviour. For example, Tūṣṇīnātha was given this name because he observed a vow of silence (*tūṣṇībhāva*) and so is also called Maunīśa. He is called Kūrmanātha because, like a tortoise – *kūrma* – that withdraws its limbs, he withdraws his senses.

Here Ādinātha is called Piṅgalanātha who is the fifth of the Five Siddhas and governs the element Space. When he descends into the world he assumes the form of the four Siddhas who preside over the four main sacred seats. Although the text does not say so explicitely, we may connect the group of Five Siddhas with the Siddhas in the four sacred seats as forms of Piṅgalanātha with him as the fifth. Similarly, the element Space that he governs pervades the other four elements and are derived from it.

24. Each clan (*gotra*) corresponds to one of the four lineages the founder, Siddhanātha, alias, Piṅgalanātha established when he assumed the 'four forms' of the Siddhas of the sacred seats mentioned in the following lines.

25. We have seen (in intro. vol. 2, p. 437 ff.) that according to another scheme presented in the *Ṭīkā* (folio 178a ff) the three Siddhas Oḍīśa, Ṣaṣṭhīśa and Mitreśa are the disciples of Śrīnātha, who is identified with Tūṣnīnātha. These three founded the lineages of the Eldest, the Youth and the Child in the Tretā, Dvāpara and Kali Ages, respectively; while Tūṣṇīnātha belongs to the Kṛta Age. Each of the three Siddhas founded all three lineages in their respective ages, just as Tūṣnīśa is said to have done so in the Kṛta Age. The Nine Nāthas are the disciples of Mitranātha who founded the lineage of the Child in the Kali Age. Three of the Nine Nāthas each founded one of the three lineages within the lineage of the Child.

The expansion of the basic triadic model into one of four units as it is here, entails a reversal of the order of correspondences of the Siddhas and the Ages in which they are said to have founded their lineages. Thus Mitranātha is said to have taught in the Kṛta Age, Caryānātha in Tretā, Ṣaṣṭhanātha in Dvāpara and Oḍḍīśanātha in this, the Kali Age. In this case, even though the Nine Nāthas are the same, their teacher is said to be Oḍḍīśanātha who is a identified with Tūṣṇīśanātha. As in the triadic scheme, three of these Nine Siddhas (who are the same as in the other scheme) go on to found the three lineages but no mention is made of any association of the preceding four Siddhas with these lineages.

26. The commentary on the ṢSS from which the KuKh has drawn this chapter, relates these Siddhas to the Lords of the Ages (*yuganātha*), who are said to be the founders of Kaula Tantra in the four Ages. The common links are the Five Siddhas, the first four of which the ṢSS identifies with the Yuganāthas. According to the KuKh they all came together in the Kali Age. They were initiated by Śrīkaṇṭha into the Western Transmission and form a part of the Divine Current (*divyaugha*) (see above, 43/24-26). The reader will recall that the KMT maintains that the tradition (*āmnāya*) it is transmitting is the subsequent and final one (*paścima*) in relation to the previous (*pūrva*) one which is that of the disciples of the fourth Yuganātha, Matsyendra. The commentary goes on to tells us about Piṅgalanātha, the Siddha who came after him and his disciples:

> Then another time, the fifth (Siddha), Piṅgalanātha, assuming a bodily form, came down (into the world) in order to grace (it). Where (did this take place)? In the northern part of the ocean of milk. There on the sides of the Kaula mountain (*śilā*) (he did) everything, including grace (the world) and the rest, together with Dakṣa's daughter having brought about the first descent (into the world of the teaching in the form of) the first (*ādi*) Kādi division called the descent (into the world of) Dakṣa's daughter. Thus, once he reached the land of Bhārata, he established the (spiritual) order (*vyavasthā*) of the four sacred seats and the four Siddhas like (the order established by the Siddhas of the) four Ages in order to elevate the world of transmigratory existence. The (spiritual) order of which four (did he establish)? (He established) Mitranātha in Kāmarūpa, Caryānātha in Jālandhara, Ṣaṣṭhanātha in Pūrṇagiri and Oḍḍīśa in Oḍyāna. One should know that, as before, they have four names. What are the previous names? (They are) Khagendra, Kūrma, Meṣa, and Macchendra. Thus Macchendra is the Siddha in the place of Oḍḍīśa. He also (established the spiritual order) consisting of the four sacred seats as the four sacred seats (*tenāpi catuṣpīṭhatve catuṣpīṭhamayīti kṛtā*). What are their names. (They are) as follows:
>
> Again, O goddess, in accord with the division of the four Ages, that is, Kṛta (*kṛ*), Tretā (*tṛ*), Dvāpara (*dvā*) and Kali (*ka*), in due order, they are (respectively) Ā, KU, KUṀ and CA, who are established in the diversity of (Kaula) practice (*caryābheda*). (This) group of four that has come (*jāta*) from the sacred seat on the peak of the mountain (of the Moon) has brought down the Divine Transmission into the three worlds. ṢSS 43/20cd-22ab.

Comm: Ā KU KUṀ CA – Ā is Ādhāranātha, KU is Kuraṅgīśanātha, KUṀ Cakrīśanātha called Kuṇḍalīśa, and CA is Caryānātha. Where have they been appointed? It is said: Ādhāranātha in Oḍḍiāṇa, Kuraṅgīśa in Jālandhara, Cakrīśa, who is called Kuṇḍalīśa, in Pūrṇagiri, and Caryānātha in Kāmarūpa. Thus making four.

vyākhyā – tataḥ kālāntare anugrahārthaṁ piṇḍabhūtatayā piṅgalanāthena avatāraṁ kṛtaṁ pañcamena || kutra || kṣīrasamudrasya uttaradigbhāge || tatra kaulaśilāpṛṣṭhe dakṣakanyayā [k kh: -kanyā] saha anugrahādikaṁ sarvaṁ ādyāvatāraṁ ādikādibhedaṁ dakṣakanyāvatārākhyaṁ kṛtam || kṛtvā tena bhāratavarṣaṁ [k: bhāraṁ-; kh: bhārataṁ-] āgatya catuṣpīṭhānāṁ [k: catuṣpīṭha; kh: catuḥ pīṭha] caturyugavat saṁsāroddharaṇārthaṁ catuḥsiddhatve [kh: catus-] catuṣpīṭhatve [kh: catuḥ-] vyavasthā kṛtā || kena catvārāṇāṁ [k kh: caturthānāṁ] vyavasthā kṛtā || yathā mitranāthaḥ [k kh:-nāthaṁ] kāmarūpe [k: -rūpaṁ] 1 || caryānāthaḥ [k: caryanāthaṁ; kh: -nāthaṁ] jālandhare [k kh: missing] 2 || ṣaṣṭhanāthaḥ [k kh:-nāthaṁ] pūrṇagirau [k kh: -giriṁ] 3 || oḍḍīśaḥ [k kh: -śaṁ] oḍyāne 4 || teṣām api pūrvavat saṁjñācatuṣkaṁ bodhavyam [kh: voddhavyaṁ] || ke te pūrvasaṁjñāḥ || khagendraḥ kūrmaḥ meṣaḥ macchendraḥ tasmād [k: tasmā; kh: tasmāt] oḍḍīśasthāne [k kh: oḍīśasthāne] macchendraḥ siddhaḥ || tenāpi catuṣpīṭhatve [kh: catuḥ-] catuṣpīṭhamayīti [k: -mayīrītiḥ; kh: catuḥ siddhamayīrītiḥ] kṛtā || teṣāṁ kiṁ saṁjñā nāma yathā |

ā ku [k kh: kuṁ] kuṁ ca punar devi caryābhede vyavasthitāḥ |
śilāśekharapīṭhāc ca yaj jātaṁ [k kh: jñātaṁ] tu catuṣṭayam ||
tenāvatāritaṁ divyaṁ kramaṁ caiva jagattraye |

vyākhyā – ā ku kuṁ ca iti || ā iti ādhāranāthaḥ || ku iti kuraṅgīśanāthaḥ || kuṁ [k kh: ku] iti kuṇḍalīśākhyaś cakrīśanāthaḥ [k kh: -khya cakrī-] || ca iti caryānāthaḥ iti || te kutra kutra niyuktyāḥ || ucyate || ādhāranāthaḥ oḍḍi-āṇe || kuraṅgīśo [k: -śaḥ; kh: -śaṁ] jālandhare [kh: jālāndharaṁ] || kuṇḍalīśākhyacakrīśaḥ pūrṇagirau || caryākhyaḥ [k kh: -khyaṁ] kāmarūpe || evaṁ catur iti [k kh: catuḥ iti] ||

19. Table of Correspondences of the Four Siddhas and the Yuganāthas

Yuganātha	Siddha	Alias of Siddha	Sacred Seat	Age
Khagendra	Mitranātha	Caryānātha	Kāmarūpa	Kṛta
Kūrma	Caryānatha	Kuraṅgīśa	Jālandhara	Tretā
Meṣa	Ṣaṣṭhanātha	Kuṇḍalīśa	Pūrṇagiri	Dvāpara
Macchendra	Oḍḍīśa	Ādhāranātha	Oḍyāna	Kali

27. The ṢSS continues with the following narrative:

O goddess, when the Kali Age began, Mīnīśa, (also) called Oḍḍīśa, sealed all the Transmission (*krama*) and then took and observed a vow of silence. The members of the congregation of the Practice of the Rule (*samayācāramelaka*) belonging to the Kula tradition (*āmnāya*) who were (thus) stamped (*mudrita*) (with the seal of the Command) all came at the end of the cosmic age (*kalpa*) and, even though they were of three kinds (according to their lineage), they all meet together in one place. (21cd-24ab)

He is called Tūṣṇīśa because of (his) silence (*tūṣṇī*). This is because, born into the three worlds, and observing a vow of silence he always practised (the knowledge of) Gaurī and Nirvāṇa (*nirvāṇaceṣṭita*). (24cd-25ab)

O Umā, abandoning all ties he, that sage who had washed away all sin, wandered (all over) the earth and sea in disguse. He, the lord (*prabhu*), abandoned the venerable and divine cave (*guphā*) and moved (on) with (his) practice (*caryā*). He had previously freely deceived the triple world by (his) secret practise (*pracchannacaryā*). Then, O beloved, (after having undertaken) many kinds of spiritual activities (*vividhacaryā*), he (came) to face the west. (25cd-26)

There is a city there called Candrapura (the City of the Moon) with (many) citizens located on the beautiful and extensive shore of the western sea in the auspicious forest of the sea in the great land called Koṅkaṇa. (27-28ab)

Comm: Ṣaṣṭhanātha again established the sacred seats and, having done so, he took a vow of silence and, having sealed the Transmission, abided thus until the group of three Nāthas, that is, Mitranātha, Caryānātha and Ṣaṣṭhanātha, entered his body. (And so) the one and only image (*mūrti*) of Ṣaṣṭhanātha was made whose name and form is Piṅgalanātha. (And so) he abided, observing a vow of silence up to the end of the aeon (*kalpa*) He was then (called) Maunīśa. Maintaining (this vow of) silence he wandered over all the earth. What for? In order to realise the knowledge of Gaurī and Śaṁkara. He wandered (over the earth) until he reached the western sea where Koṅkaṇa is located. The town of Candrapura is there and a mountain called Sparśa where the Stone of the Moon (*candraśilā*) is located. Below that lies the town of Hāṭakeśvara that extends for one hundred leagues. Hāṭakeśvara lives there permanently. Vajrakubjeśvarī is also there along with the sixty-four goddesses. She has matted hair. The lord Hāṭakeśvara is worshipped there by the eight kings of the snakes. He is then said to be the Lord of the Snakes.

That beautiful and excellent city was adorned with divine ramparts, step wells (*vāpi*), (ordinary) wells (*kūpa*), tanks and flowing streams and resounded with the sound of the birds in the gardens of (its many) beautiful buildings. The (main) crossroad was full of the joy of the people (who rejoiced as if in a perpetual) great festival. (It was adorned) in places with temples whose forms (were studded) with crystals, emeralds and corals and (elsewhere) with patches of trees rich with (many) beautiful (*vicitra*) flowers. (It was adorned) in places with (initiates) who knew the Wheels (*cakravijñānaiḥ*) and in others with the sounds of love-making and in others (again) with great people who discussed the meaning of all the scriptures (*śāstra*). (29cd-32ab)

There was a king there called Candraprabha and he belonged to the dynasty of the Kadambas. Like the king of the gods, he was the ruler of all the worlds. (32cd-33ab)

saṁprāpte tu kalau devi mīnīśauḍḍīśasaṁjñakam [k kh: mīnāśo-] ||
mudrayitvā kramaṁ sarvaṁ maunam ādāya saṁsthitaḥ |
mudritās tu kulāmnāye [k kh: -yaṁ] samayācāramelakāḥ ||
kalpānte āgatāḥ sarve tridhāpy ekatra [k kh: tridhāyaikatraṁ] saṁsthitāḥ |
tūṣṇyā tūṣṇīśasaṁjño 'sau jātas tribhuvane yathā ||
maunam āsthāya satataṁ gaurīnirvāṇaceṣṭitam |
tyaktvā tu sarvabandhanaṁ [k kh: sarvaṁ jaladhau] pracchannatvatayā [k kh: -tvamumā] ume ||
bhraman sasāgarāṁ pṛthvīṁ sa munir dhautakilviṣaḥ |
tyaktvā tu śrīguphāṁ divyāṁ gato 'sau caryayā prabhuḥ ||
trailokyaṁ svecchayā bhrāntaṁ pracchannacaryayā [k kh: pracchannena mayā] purā |
ato vividhacaryābhiḥ paścimābhimukhaḥ priye ||
paścimasya samudrasya tīre ramye suvistare |
koṅkaṇākhye mahādeśe sāgarasya [k kh: -rāya] vane śubhe |
tatra candrapuraṁ nāma nagaraṁ nāgarair vṛtam | ṢSS 43/21cd-28ab

vyākhyā – ṣaṣṭhanāthena punar eva pīṭhavyavasthāṁ [k kh: -sthā] kṛtvā maunam [kh: mānam] ādāya kramaṁ mudrayitvā sthitaḥ [kh: sthitāḥ] yāvat mitranāthaś [k kh: mitranāthaḥ -] caryānāthaḥ ṣaṣṭhanāthaḥ || *iti nāthatrayam* || *tasyaiva śarīre praviṣṭam [k: -viṣṭa]* || *ekā eva mūrtiḥ ṣaṣṭhanāthasya piṅgalanātharūpā saṁjñā kṛtā kalpāntamātraṁ maunaṁ kṛtvā sthitaḥ* || *tadā maunīśanāthena [k: -nāthaḥ; kh: mauthīśanāthaḥ] maunaṁ kṛtvā sarvā pṛthivī paribhramitā [k kh: -taḥ]* || *kim artham* || *gaurīśaṁkarajñānopalakṣaṇārthaṁ [k: gaurīśakara-; kh: gaurīsanka * jñāno-]* || *tāvad bhramitā [k kh: -taḥ] yāvat paścimasamudraṁ tatra koṅkaṇam [k kh: kuṁkaṇaṁ]* || *tatra candrapuraṁ nagaram* || *tatra sparśaparvatam* || *tatra candraśilā* || *tasyāḥ adhobhāge hāṭakeśvarapuraṁ [kh: taṭākeśvapuraṁ] śatayojanapramāṇam* || *tatra hāṭakeśvaraḥ sadā vasati* || *tatraiva catuḥṣaṣṭhidevyāyuktā vajrakubjeśvarī tiṣṭhati [kh: titiṣṭhati] jaṭādhāriṇī tatra aṣṭanāgarājair bhagavān [k kh: -rājaiḥ -] hāṭakeśvaro 'rcitaḥ [k kh: -raḥ arcitaḥ]* || *sa nāgeśvaraḥ tadā kathyate [kh: kathya *]* ||

tasmin puravare ramye divyaprākāraśobhite ||
vāpikūpataḍāgaughabhramatyā [kh: vāpī-] parimaṇḍite |
vicitrabhavanodyānakhagadhvanininādite [k: -vādite] ||
mahotsavajanānandaparipūritacatvare |
kvacit sphaṭikavaiḍūryavidrumākāramandiraiḥ ||
kvacid vicitrapuṣpāḍhyais [k: -puṣpodai; kh: -puṣpogha] tarukhaṇḍavimaṇḍitaiḥ |
kvacid vai cakravijñānaiḥ [k kh: vaktra-] kvacid ratininādıtaiḥ ||
kvacit samastaśāstrārthavicārakamahājanaiḥ |
tatra candraprabho nāma rājā kadambavaṁśajaḥ [k kh:-jasaḥ] ||
sa śāstā [k kh: śāsitā] sarvalokānāṁ tridaśādhipatir yathā | ṢSS 43/28cd-33ab

There he first worshipped me, the God of the gods and, having done so, (the Siddha) reached the City of the Moon which is hard to find even by the gods. O goddess, to the south of that (city) is the lord of mountains called Sparśa. There is a divine grove there adorned with many trees. To the south of that is a tank in the middle of which is an auspicious stone (*śilā*). Below that is a divine city that extends for a hundred leagues. (33cd-36ab)

It shines with jewelled ramparts and, adorned with gold, (it is as if) in flames. The great god Hāṭakeśvara who has sanctified the surface of the earth (resides there) endowed with every limb surrounded by adepts and by Apsaras, amused by (their) singing and instrumental music. (36cd-38ab)

The goddess who has the power to accomplish (*siddhi*) every goal resides there. She shines like the autumn moon and is adorned with pearl ornaments. Her matted hair is well tied and she is (as if) burning with the rays of bliss. Brilliant like the twelve suns, she is attended by Siddhas and Gandharvas. Within the circle of the sixty-four Yoginīs, she is amused by the aesthetic savour (*rasa*) of the sport (that takes place there). She is satisfied with the bliss of (the inebriation of) wine and her eyes are pervaded with knowledge. The goddess who resides there is the Supreme Goddess (*parameśvarī*), Vajrakubjīśvarī. (38cd-41)

The sovereign authority (*adhipatya*) that resides there (and extends) over all the residents of the underworld (*pātālatala*) (is imparted) by the consecration of the king of the snakes and so he (who governs there) is said to be the Lord of the Snakes. (42)

When the goddess Pārvatī had brought about the great dawning (*mahodaya*) of divine knowledge and she who has many ways (of acting) (*gativipulā*) had come along with the Lord of the Foundation, tirelessly (many times) night and day, (finally) sat down in her own place. There the yogi, the Lord of Snakes, free of envy is intent on Yoga and, practicing austerities (*tapaścaryā*), observes a vow of silence. (43-45ab)

tatraiva devadeveśam ārādhya māṁ [k kh: sāṁ] purā khila [k kh: khilām] ||

labdhaṁ candrapuraṁ tena tridaśair api durlabham |
tasmād dakṣiṇato devi nāgeśaḥ sparśasaṁjñakaḥ ||
tatra copavanaṁ divyaṁ nānādrumavibhūṣitam |
tasya dakṣiṇataḥ kuṇḍaṁ tatramadhye śilā śubhā ||
tadadhaḥsthāt puraṁ divyaṁ śatayojana-m-āyatam |
ratnaprākārakhacitaṁ hemamaṇḍitam ujjvalam ||
hāṭakeśaṁ mahādevaṁ pavitrīkṛtabhūtalam |
apsarobhiḥ parivṛtaṁ gītavādyavinoditam ||
sarvāvayavasaṁkīrṇaṁ [k kh: -ṇa] sādhakaiś ca samāvṛtam |
sarvārthasiddhiprabhavā [k kh: siddhiṁ- -vaṁ] devī tatraiva saṁsthitā ||
śaraccandrapratīkāśā muktābharaṇabhūṣitā |
jaṭāṭopasusannaddhā ānandakiraṇojjvalā ||
dvādaśādityasaṁkāśā siddhagandharvasevitā |
aṣṭāṣṭayoginīcakre krīḍārasavinoditā ||
madirānandasaṁtṛptā jñānasaṁkrāntalocanā |
vajrakubjīśvarī devī tatrasthā parameśvarī ||
tatrādhipatyam akhilapātālatalavāsinām [k kh: akhilaṁ- -naṁ] |
nāgarājābhiṣekeṇa tena nāgeśvaraḥ smṛtaḥ ||
kṛtvā tu pārvatī [k: -tīṁ] devī [k: devīṁ] divyajñānamahodayam |
ādhāranāthasaṁyuktā aharniśi atandritā ||
āgatya [k kh: āgatyā] gativipulā [k kh: gatyāvipulāṁ] svasthānaṁ samupāviśat |
tatra nāgeśvaro yogī yogayukto vimatsaraḥ ||
tapaścaryāsamāyukto maunam ādhāya [k kh: maunamānīya] tiṣṭhati |
ṢSS 43/33cd-45ab

The ṢSS continues with what is here KuKh 46/64cd onwards.

28. Prior to his descent into the world the First Nātha, as Ciñciṇīśa assumed the form of the Five Siddhas. In this way he generated the five gross elements and with it the world into which he enters. Next he descended into that world and assumed the forms of the Siddhas who teach in the four sacred seats. Now he again undergoes a protean change. This time instead of assuming the form of a teacher, he assumes the form of his disciples. The word 'again' (*punar*) implies that the process by which the Nine Siddhas are generated as Tūṣṇīnātha's disciples is the same as the one that brought about the previous transformations. The First Nātha has several names. In that case it is clear that he remains essentially the same. But this is also true when he 'assumes the status of a disciple'. All the disciples are the teacher, the difference between them is not essential. They are 'made from his own limbs' (ṢSS 43/210ab). But they are not just parts of him. They are all the same incarnate deity *in toto*, no less than the Siddhas of the sacred seats. The difference between them is literally nominal. They differ only name, not nature. The Nine Nāthas spread the teachings to the

demons in the the netherworld and the gods in heaven, not only in the world of men (above 7/70cd-73ab and note 38 to 46/55cd-56). And so the purpose of these ‘names’ is, as the text tells us, ‘to grace the universe’.

29. The following passage from verse 42 to 45 corresponds to ṢSS 43/117-120ab. Then 46/46-52 corresponds to ṢSS 43/193-199.

30. Rāma is the name of the eighth Siddha (cf. above 7/68cd-70ab). Here we are told he is ‘r*āmatattva*’ that I have translated as the ‘principle of delight’. Jayarartha quotes the *Triśirobhairavatantra* where the god asks the goddess about this. Then he comments that ‘the answer to this (question) is given in many books’ (*tatsamādhānaṁ bahunāgranthena kṛtam*) (TĀV on 1/86) and so was well known. It is not unlikely, therefore, that our text is indeed alluding here to this. Paraphrasing the *Triśirobhairavatantra*, Abhinavagupta explains what this principle is and the practice associated with it:

> (The yogi) must, once abandoned the `upper' and `lower' (breaths), enter (into the centre where), residing in the middle abode, he is established in delight (*rāma*). This delight (accompanies him) while moving, abiding, dreaming (the dream of thought constructs) and waking (to the intuition of knowledge). (It is present) in the opening and closing (of the eyes, in which the yogi experiences the cosmic and the transcendental states of consciousness), while running, jumping, exerting an effort, experiencing power, in the various forms (*bheda*) of the intellect (*buddhi*), in entities, in names and in countless actions. In all this Śiva, the supreme cause, is omnipresent.
>
> He who, with his mind free of impurity, by suppressing his memory (the source of thought), meditates on the supreme object of meditation, residing on the plane of movement and rest (*gamāgamapada*), attains to the supreme Śiva otherwise called Bhairava by the repeated recitation of mantra (*japa*). The repeated recitation of mantra is said to be one's own nature free of the polarities of Being and Non-Being. TĀ 1/86cd-90

Jayaratha explains that: ‘Rāma is the Supreme Self (*paramātman*) who delights (*ramate*), that is, sports with the wonderful variety of all things, that is, with each specific thing both sentient (living beings) and insentient (objects).’

31. The ṢSS adds:

> They are divine and possess great vitality (*vīrya*). They have emerged from the Lord of the Foundation (*ādhārīsa*) and, endowed with knowledge and wisdom, they have come down through the tradition (*pāramparyakrama*).
>
> Commentary: After that, when the Supreme Lord was present, he established the authority (of the tradition), in the course of which the Supreme Lord was Oḍḍīśanātha and (also called) Maunīśanātha. He established a ninefold authority (wielded in the unmanifest sphere by) Indra, Mahān, Kāma, Bhāskara,

Garuḍa, Brahmā, Vāyu, Viṣṇu and Mārtaṇḍa and, in the manifest state, (by) Gagana, Kumuda, Padma, Deva, Bhairava, Kamala, Śiva, Rāma, and Kṛṣṇa. Thus making nine.

divyā ete mahāvīryā ādhārīśād vinirgatāḥ ||
jñānavijñānasaṁpannāḥ pāramparyakramāgatāḥ | ṢSS 43/120cd-121ab.

vyākhyā – paścāt parameśvaraḥ tiṣṭhamāno bhūtvā adhikāraṁ kurvamānaḥ sthitaḥ parameśvara iti oḍīśanāthaḥ maunīnāthaś ca || *tena navadhā adhikāraṁ kṛtam* || *yathā – indraḥ 1* || *mahān 2* || *kāmaḥ 3* || *bhāskaraḥ 4* || *garuḍaḥ 5* || *brahmā 6* || *vāyuḥ 7* || *viṣṇuḥ [k: viṣṇu] 8* || *mārtaṇḍaḥ [k: mārgaṇḍa; kh: mārttaṇḍaśca] 9* || *vyaktatāyāṁ yathā – gaganaḥ [k: gaganaṁ; kh: -ṇaṁ] 1* || *kumudaḥ [k, kh: kumudaṁ] 2* || *padmaḥ [k, kh: padmaṁ] 3* || *devaḥ 4* || *bhairavaḥ 5* || *kamalaḥ [k: -laṁ] 6* || *śivaḥ 7* || *rāmaḥ 8* || *kṛṣṇaḥ 9* || *evaṁ 9* ||

The ṢSS continues with the following long section. One wonders why this passage was omitted when virtually all the rest of the chapter has been reproduced here in this chapter of the KuKh.

The venerable goddess said:

O venerable lord (*svāmin*), by your grace I have heard about what you have done (*carita*). How did the venerable Siddhanātha perform a miracle (*kautūhala*) there? I want to hear about that, O great ocean of all knowledge. O man, I have not known more from anybody than you.

śrīsvāmi tvatprasādena śrutaṁ tvaccaritaṁ mayā ||
tatra śrīsiddhanāthena kṛtaṁ kautūhalaṁ katham |
tac cāhaṁ śrotumicchāmi sarvajñānamahānidhe [k, kh: -dhiḥ] ||
na kenacin mayā jñātaṁ [k, kh: khyātaṁ] tvatto [k, kh: tattvo] hy ābhyadhikaṁ [k, kh: nā-] pumān | ibid. 43/121cd-123ab.

Śrīnātha said:

O goddess, fair lady, I will tell you first of all about that which is more secret than the secret. Listen, O you who are endowed with all good qualities. There was once a Buddhist known as Vajrabodhi who greatly despised (others). He was a logician and an envious man who, by (his own) reckoning (*buddhi*), was the equal of (a real) teacher. O goddess, he was originally born as Trivedin in Pauṇḍravardhana and, (also) called Trivikrama, he was learned in (Brahminical) theology (*devavidyāviśārada*). He went (to visit) the king on the island of Ceylon.

This Buddhist was an empty (man because of the) Buddhist doctrine (he followed) (*sarvāstivāda*). Wrathful, he gave (others not *Nirvāṇa* but rather) a fettered existence (*bhavada*). He wandered over the whole of the earth having vanquished many Deva Brahmins (in philosophical debate). And so (the people he preached to) beginning with the Deva Brahmins (thought that) the universe is (certainly) empty. And then that king made an effort and became the king of the place (*sthānādhipa*).

śrīnātha uvāca
sādhu devi tava [k, kh: tvayā] pūrvaṁ guhyād guhyataraṁ param ||
kathayāmi varārohe śṛṇu sarvaguṇānvite |
kadācit sa mahādveṣṭo [k, kh: -dveṣṭā] hetuvādī sa matsaraḥ ||
bauddho [k, kh: bauddhā] buddhyā guruḥ samo vajrabodhir iti smṛtaḥ |
purā jātaś ca [k, kh: jñātaśca] so devi trivedī pauṇḍravardhane ||
trivikramākhyaḥ satataṁ devavidyāviśāradaḥ |
sa caiva siṁhaladvīpe ājagāma mahīpatim [k, kh: -tiḥ] ||
sarvāstivādaśūnyo 'sau [k: sarvo-] bauddho 'bhavadāmarṣiṇaḥ [k, kh: -damarṣaṇaḥ] |
*saṁbhramya [k: vabhrāṁka; kh: vabhrāmya] medinīṁ sarvāṁ [kh: sarvā] jitvā devadvijān [kh: de * -] bahūn* ||
devadvijātimukhyāś [k, kh: -khyāṁś] ca jagacchūnyam amanyanta [k: -taḥ; kh: -ta] |
sa ca rājā tadā yatnaṁ kṛtvā sthānādhipo 'bhavat || ibid. 43/123cd-128.

Thus the king and the Buddhist arrived at a cremation ground (where there) was an ascetic (*yati*).* He was sitting in the shade of a tamarind (*ciñciṇī*) tree immobile in meditation. (The king) worshipped (him but the Siddha) was in the supreme state of meditation and (so) the king was not able to rouse (this) excellent sage. Then the Bauddha, very proud because of his intellect and (full of) hate (for the Siddha) because (of his) anger, called out to the yogi constantly to awaken (him) and angered him with hard words and the (vain) prattle of logic. And (he tried to rouse him) with the sounds of great conches, kettle and double headed drums and, established in the (false) strength of Buddhist doctrine, he mocked the Kula teaching (*kulāmnāya*).
* A part of the text appears to be missing here.

tāvat sa rājā bauddhaś ca ājagāma yatiḥ [k, kh: yataḥ] sthitaḥ |
śmaśāne ciñciṇīvṛkṣacchāyāyāṁ dhyānaniścalaḥ ||
pūjayāmāsa siddho 'sau dhyānāvasthāṁ parāṁ gataḥ |
na prabodhayituṁ rājā śaśāka [k, kh: śaśāṁhva] munipuṅgavam ||

tataḥ kopavaśād dviṣṭo [k, kh: diṣṭo] bauddho [k, kh: bauddha] buddhyātigarvitaḥ [k, kh: -taṁ] |
āhvayāmāsa taṁ [all: sa] tataḥ [all: -taṁ] prabodhāya ca yoginam [all: -naḥ] ||
hetuvādaiḥ pralāpaiś ca paruṣais tam akopayat |
tathā cāsau [k, kh: cāśau] mahāśaṁkhabherīpaṭahanāditaiḥ ||
dūṣayan sa kulāmnāyaṁ bauddhavādabale [k, kh: tauddhāvādavale] sthitaḥ |
ibid. 43/129-133ab.

(Then) by the power of your Command, a disembodied voice spoke. (He) the king of yogis disturbed (the entire world by shaking his) index finger (and shouting) `hā hā hā'. Fire with smoke came from his nose, mouth and ears and so the king's entire army was filled with smoke. Then, paralysed by the fire of knowledge (all those who were there) were unable to flee and all around (were frozen as if) in a picture and, their hair dishevelled, trembled and, fainting with fear, fell on the ground. [...]. All the oceans were disturbed and the surface of the earth shook. There were great mountains there and the trees all around (on them) were broken. Apart from the tamarind tree (under which the Siddha sat) everything shook.

tavājñāyāḥ [k: -yā] prabhāveṇa uktā vācāśarīriṇī ||
kṣobhayāmāsa yogīndro hā hā heti ca tarjanī [k, kh: tarjani] |
tasya nāsāmukhaśrotrāt sadhūmo.agnirajāyata ||
tato dhūmākulaṁ sarvam abhavad rājakaṁ balam |
tato jñānāgninā ruddhā [k: stabdhā] na ca śāktāḥ [k, kh: śaktā] palāyitum ||
citrasthā [k, kh: -stā] muktakeśāś ca kampamānāḥ samantataḥ |
visaṁjñā mūḍhacittās tu nipatanti mahītale ||
tatsāhasaṁ purā śrutvā dīnā nāthe [k, kh: -tha] manoramāḥ |
mudrābandhādisamayāḥ prajalpanti parasparam ||
kṣubhitāḥ sāgarāḥ sarve kampitaṁ vasudhātalam [k, kh:-le] |
vistīrṇāḥ [k: -ṇā] parvatās tatra bhagnā vṛkṣāḥ [k, kh: vṛkṣā] samantataḥ ||
vihāya [k, kh: vivāhaya] ciñciṇīvṛkṣam anyat sarvaṁ prakampitam |
Ibid. 43/133cd-139ab.

The Buddhist who had been made (so) proud (by his Buddhist) doctrine, fell senseless to the ground. By (the Siddha's) mere glance, the (entire) universe was disturbed. When the king saw that by (his) anger, which was like doomsday (*kalpānta*) (itself), the gods and demons were being destroyed, (this) lion of a king said (to Vajrabodhi): "what is this that has been brought about by (your) evil intellect?" Then, getting up, the wise king made a full prostration.

(He said:) "O Lord Nātha, be gracious! Be compassionate. Today you are the teacher of the universe, (all) living beings are only (immersed) in suffering. O

Nātha, give me the order (*ājñā*) by which I may be struck with wonder! You alone are the refuge of those immersed in the ocean of transmigratory existence. You are the only one in the three worlds who (operates) in creation, persistence and destruction. (You have) entered (this) plane of existence (*pada*) to help the worlds."

Thus that excellent sage was pacified by the king. He gave (the king) the command that gives rise to supreme bliss and then spoke again.

niḥsaṁjñaḥ [k: -jñaṁ; kh: -jña] patito bhūmau sa bauddho vādadarpitaḥ ||
avalokanamātreṇa kṣobhitaṁ sacarācaram |
dṛṣṭvā kalpāntavatkrodhāt saṁharantaṁ surāsuram ||
uvāca nṛpaśārdūlo durbudhyā kim idaṁ kṛtam |
tata utthāpya sa nṛpaḥ sāṣṭāṅgaḥ praṇataḥ sudhīḥ ||
nātha prasīda bhagavan karuṇāṁ kartum arhasi |
carācaragurus tv adya kevalaṁ duḥkhijantūnām [k, kh: duḥkhajantavaḥ] ||
anujñāṁ kuru me nātha yenedaṁ vismayāmy aham |
saṁsārārṇavamagnānāṁ tvam eva śaraṇaṁ nṛṇām ||
utpattisthitisaṁhāre tvam ekas tu jagattraye |
lokānām upakārāya padaṁ tu viniveśitam ||
iti prasāditas tena rājñā [k: rājā] sa munipuṅgavaḥ |
dattvājñāṁ paramānandajananīṁ [k, kh: -nī] punar avocat || Ibid. 43/139cd-145.

"Establish a great kingdom! Be the conqueror of the ten directions! Go, go, great king and establish a kingdom at my command! (But) if you break the rules (*samaya*) of the Kula path, the rays (of energy emanated by the angered deity) will do what is proper. The supreme goddess commands that if it comes about that there is any man in your kingdom who is devoted to anyone else (apart from the goddess Kubjikā), then all (this) will be destroyed."

(Then when) the vital breaths were connected (again) to Vajrabodhi,* (he said): "O lord and master (*nātha*), forgive (me for my) stupidity (*durbuddhi*), deluded (as I am) by the ignorance of folly (*madājñāna*). It is by your grace that I am linked by your will to the vital breaths (that vivify my body)."

Having said this, that fortunate being (*bhagavān*), Vajrabodhi, was (there laying) in front of (Siddhanātha) who, touching him on the head with the toes (of his) foot made (Vajrabodhi) get up. Then Vajrabodhi, who was fully of humility (*vinayānvita*), prostrated fully before him and said:

"O Siddhanātha, forgive me! O Lord (*nātha*), who are you? (Your) body is divine. O great treasure of all knowledge! I am blind with the darkness of ignorance. I do not know you, you who are without sin. Hail to you who can (only) be known by wisdom (*vijñāna*)! Hail to you who help all! Hail to you O lord who are beyond conception! Hail to you who are unconquerable and the

abode of victory! Victory, victory to you who are the lord of all! May you be victorious with all of yourself (in every way)! Hail to you O Siddha, who are the supreme abode (of all)! Hail to you omnipresent Kauleśa! Salutations to you, free of imperfections(*vigatāmaya*)! intent on gracing and chastizing (*nigraha*)!”
* NB the MSs read Cakrabodhi here

kuruṣva vipulaṁ rājyaṁ daśāśāvijayī [k, kh: dasāsā-] bhava |
gaccha gaccha mahārāja rājyaṁ kuru mamājñayā ||
kulamārgasya samayān yadā tvaṁ laṅghayiṣyasi |
tadā marīcayas tatra kariṣyanti yathocitam ||
yadānyabhaktaḥ kaścid vai tvadrājye [k, kh: tvadaccho] jāyate pumān |
tadā sarvaṁ vinaśyeta ity ājñā pārameśvarī ||
vajrabodhiḥ [k, kh: cakrabodhiṁ] punaḥ prāṇaiḥ samayojayitaḥ [k, kh: -yojayituṁ] prabho |
prasīda [k, kh: -siddha] nātha durbuddhiṁ madājñānavimohitam [k, kh: mada-] ||
tvatprasādān nijaiḥ [k: -prasān tijaiḥ; kh: -prasātān nijaiḥ] prāṇaiḥ saṁyukto ‘haṁ tavecchayā [k, kh: saṁyukto yatra svecchayā] |
evam uktaḥ [kh: -kta] sa bhagavān vajrabodhiḥ puraḥ sthitaḥ ||
pādāṅguṣṭhena śirasi saṁspṛśyotthāpayet tu tam |
praṇipatya tatas tasmai sāṣṭāṅgo [k, kh: sāṣṭāṁga] vinayānvitaḥ ||
vajrabodhir uvācedaṁ siddhanātha prasīda me |
kas tvaṁ divyatanur nātha sarvajñānamahānidhiḥ [k:-mahāgnidhiḥ] ||
ajñānatimirāndho ‘haṁ na vedmi [kh: vegni] tvām akalmaṣam |
jaya vijñānavijñeya jaya sarvopakāraka [k, kh: sarvopaṁkāraka] ||
jaya nātha jayācintya jayājaya jayāśraya |
jaya tu [k, kh: jayastu] jaya sarveśa jaya sarvātmanātmane [k: -naḥ; kh: -na] ||
jaya siddha paraṁ dhāma jaya kauleśa sarvaga |
nigrahānugrahe yukta namo ‘stu vigatāmaya [k, kh: -tmane] || Ibid. 43/146-155.

He spoke thus to the sage before (him) to save (himself) from fear. He who was (now) marked with the most excellent devotion, bowed there to (the Siddha's) feet (and said): “O Lord, if you are pleased with me be gracious, O lord of the universe! May I have the unswerving devotion that comes by contemplating your (divine) feet!”

(Siddhanātha replied): “O great soul! the one great ocean of wisdom! Go! Go! By the power of my Command you will be the benefactor of the universe. (You will have) many kinds of insights (*pratyaya*) (of what is) subtle (and of what has) past and not yet occurred. (You will also have) knowledge of how to hear at great distance. These (will) clearly be your signs of attainment (*pratyaya*). (You will have) mastery of the (eight yogic) powers (*guṇa*), (that is) the power to become small at will (*aṇimā*) and the rest and (you will) come and go from the goddess's city (*devīpura*) (i.e. Candrapura). This will all certainly take place by my grace. Others also who have conquered the senses and are born into the Kula by repeating (their mantra) millions of times and by (making) offerings to the fire (numbering) a tenth (of the number of repetitions) with Aśoka flowers soaked three times with honey will go, O goddess, to the town on the Mountain of the Moon where the host (*gaṇa*) (of my attendents) will (reside). When the Vajrakubjeśvarī Vidyā is practised as prescribed, it bestows the supreme accomplishment and the attainment of (mastery over) the lower and other worlds.

Kṣetrapāla, Mahānāga, Piśāca, and Brahmarākṣasa – these four are greatly powerful. Now listen to (their corresponding) trees. (They are) the four, namely, Bilva, Ciñcī, Kadamba, and Aśvattha. O greatly intelligent one! (their) worship has been explained in due order.”

iti trāsaparitrāya provāca sa muniḥ [k, kh: munim̐] purā |
praṇamya pādau tatraiva niḥśreṣṭhabhaktilakṣaṇaḥ [k, kh: niśreṣṭhobhuktilakṣaṇam] ||
prasanno yadi me nātha kṛpām̐ kuru jagatprabho |
tvadaṅghriyugaladhyānaniścalā bhaktir astu me ||
gaccha gaccha mahābhaga vijñānaikamahānidhe [k, kh: -dhi] |
bhaviṣyasi jagaddhātā mamājñāyāḥ [k, kh: -yā] prabhāvataḥ ||
atītānāgatam̐ sūkṣmam̐ pratyayāni anekadhā |
dūrāt śravaṇavijñānam ete te pratyayāḥ [k, kh: pratyayā] sphuṭam ||
aṇimādiguṇaiśvaryam̐ devīpuragamāgamam |
matprasādād idam̐ sarvam̐ bhaviṣyati na sam̐śayaḥ ||
anye ‘pi ye kule jātāḥ koṭijāpāj jitendriyāḥ |
daśām̐śahomāt [k, kh: -homā] kusumair aśokais trimadhuplutaiḥ ||
śaśāṅkaśikhare [k: śaśām̐kaḥ -] devi nagare tatra gaṇo [k, kh: gamo] bhavet |
vajrakubjeśvarī vidyā vidhivatsamupāsitā ||
dadāti paramām̐ siddhim̐ pātālādiprasādhanam |
kṣetrapālo mahānāgaḥ [k: -nātaḥ] piśāco brahmarākṣasaḥ ||
catvāras te mahāvīryā vṛkṣān caivam ataḥ śṛṇu |
bilvam̐ [k: vilva] ciñcī kadambam̐ ca tathāśvattham̐ catuṣṭayam ||
ārādhanam̐ [k: ādhāraya; kh: ārādhaya] mahābuddhe yathākramam udīritam |
Ibid. 43/156-165ab.

The sage (Vajrabodhi) bowed (his) head to the sage Caryānātha who became silent and he, the lord (*nātha*) without sin, remained so.

The lord of the god of the gods, stayed there below the tamarind tree. (Other Buddhist) Siddhas came and of their own accord fell on Śrīnātha. Thus, O goddess, the lord (nātha) looked at then angrily and a magic ball (*guṭikā*) that (emerged) from (the sound) HUṀ (he uttered in wrath) made the Siddhas fall to the ground senseless. Distraught and worried that (they would be) struck (again) by the magic pill, these sky dwellers went (to take refuge) at Śrīnātha's lotus feet.

He consolled them saying: "Do not fear! Do not fear!" . Then, giving them permission (to do so) he sent them (back) into the sky. Thus, they, the most excellent troupes of Knowledge Holders (*vidyādhara*) attained Flight and astonished, O mistress of the gods, they said: "O see the unique glory of the lord (*nātha*) in the three worlds! He by whose word (*vācā*) men (*manuja*) become skyfarers!"

Thus, the sage established there a Circle of Mothers (*mātṛmaṇḍala*) and placed the goddess Ṭaṅkā (in it). Then, O fair lady, having installed at his own command a Siddhaliṅga, the sage went to Arbuda.

praṇamya śirasā tasmai [k, kh: tasmin] caryānāthamuniṁ [k, kh: carya- -munir] muniḥ ||
maunam āsthāya satataṁ tatstho nātho hy akalmaṣaḥ |
tatrastho devadeveśaś ciñciṇyadho [k, kh: -ciñciṇyādho] vyavasthitaḥ ||
jagmus tu [k, kh: jagamuḥ] svecchayā siddhāḥ [k, kh: siddhā] śrīnāthopari cotpatan |
sakopena tato devi te nāthenāvalokitāḥ ||
huṁkārād guṭikā siddhān pātayāmāsa bhūtale |
niḥsaṁjñā mūḍhacittās te guṭikāghātaśaṅkitāḥ [k, kh: guṭikāddhasa-] ||
śrīnāthacaraṇāmbhojaṁ [k, kh: -jāṁ] gatās te divi vāsinaḥ |
mā bhair mā bhair iti vacan samāśvāsya [k, kh: -svāsya] tato vācā [all: vacaḥ] ||
teṣāṁ dattvā [k, kh: datvā] tato 'nujñāṁ preṣayāmāsa tān divi |
khagatis te [k, kh: khagatiṁ te] tataḥ prāptā vidyādharagaṇāḥ parāḥ [k, kh: parām] ||
*vismitāś caiva deveśi paśya [kh: pasya] ca samudīrayan [k, kh: * mudīrayet]* |
aho nāthasya māhātmyam apūrvaṁ bhuvanatraye ||
vācayā [k: vācaṁ yo; kh: vācayaḥ] yasya manujā bhavanti divi cāriṇaḥ |
evaṁ tatra munir devi sthāpitvā mātṛmaṇḍalam [k, kh: mātri-] ||
ṭaṁkādevīṁ [k, kh: -devī] niveśitvā [k, kh: nivāśitvā] sthāpayitvā nijājñayā |
*siddhaliṅgaṁ varārohe arbudaṁ [k, kh: * dvude] tu munir yayau [kh: -yayauḥ]* ||
Ibid. 43/165cd-173.

The venerable goddess said:

O great god! Beautiful one of the Kula tradition (*amnāya*)! O Bhairava! (now) tell (me) how the (spiritual) sons of the founder (*ādhāranātha*) attained authority and were divided into divine (*divya*) and human (*adivya*) (lineages).

The venerable Bhairava said:

O goddess, listen (as I tell you) the lineage (*santati*) of the Kula tradition of the great Siddhas. That teacher (*ācārya*) Vajrabodhi is known as Gaganeśa. The founder (*ādhāranātha*) remained again for a divine year in Arbuda and having imparted (his) Command (to him) along with (another) eight Nāthas, he again returned to the northern peak. Having (thus) received permission, Vajrabodhi maintained a position of authority.

Eight Siddhas have been mentioned. Listen to their names. There is Bherīnātha, Pippalin, (also) called Bāla, Goṣṭhīśa, Pulīśa, Aṅgamukha, Reḍinātha, Nirānanda, and the one called Koḍaura. These are the eight great Siddhas skilled in all (schools of) knowledge.

The one called Aparāditya was born in Ahicchatra. (He is) Bherīnātha (who) will be a Kṣatriya who destroys (other) Kṣatriyas. Another is Vīradeva, the best of Brahmins, born in Bhogapura. He is Pippalin Bāladeva who is known as Padmānanda. (Another) is a certain Śudra called Khaḍgavīra who was born in the town of Pāṭali. He is the valourous (*sāhasa*) Goṣṭhīśa known as the wise Devānanda.

(There is) the excellent Brahmin Keśavārka, born in Māyāpura famous as Gīta and said to be Pulīśa. He is Bhairavānanda and is called Bhramarānanda. He is known as Yakṣanātha who is said to be the one treasure of wisdom.

śrīdevyuvāca
śrutaṁ mayā mahādeva kulāmnāyaikasundara [k, kh: -ram] |
katham ādhāranāthasya adhikāraṁ gatāḥ sutāḥ [k: śubhāḥ] ||
divyādivyavibhāgena etat kathaya bhairava |
śrībhairava uvāca
śṛṇu devi mahāsiddhakulāmnāyasya [k, kh: mahāsiddhāḥ] santatim ||
sa vajrabodhir ācāryo gaganeśa [k, kh: gamaneśa] iti smṛtaḥ |
ādhāranātho divyābdam arbude ca punaḥ sthitaḥ ||
dattvājñāṁ cāṣṭanāthais tu gatottaraśikhāṁ punaḥ |
vajrabodhir anujñāto adhikārapade sthitaḥ ||
aṣṭau siddhāḥ [kh: siddhā] samākhyātās teṣaṁ [k, kh:-khyātā-] nāmāni vai śṛṇu |
bherīnāthaṁ tathā cānyaṁ pippalī bālasaṁjñakam ||
goṣṭhīśaś ca pulīśaś ca tathā hy aṅgamukhaḥ [k, kh: -mukha] smṛtaḥ |
reḍinātho nirānandaḥ punaḥ koḍaurasaṁjñakaḥ ||
ity ete 'ṣṭau mahāsiddhāḥ sarvajñānaviśāradāḥ |
ahicchatre [k, kh: -trā] samutpanno hy aparādityasaṁjñakaḥ ||
bherīnātho bhaviṣyeta kṣatriyaḥ kṣatriyāntakṛt |
anyo bhogapure jāto vīradevo dvijottamaḥ ||
pippalī bāladevo 'sau padmānanda iti smṛtaḥ |

pāṭalinagare [k, kh: pāṭalī-] jātaḥ kaścid evāntyajanmanaḥ [k, kh: kāṁcid evo.antya-] ||
khaḍgavīra iti khyātaḥ goṣṭhīśaḥ [k: -śaṁ; kh: -sa] khalu sāhasaḥ |
devānanda iti khyāto hy asau [kh: hyasai] vijñānaśālinaḥ ||
māyāpuryāṁ tu saṁjātaṁ keśavārko dvijottamaḥ |
gīto [k, kh: gītā] nāma prasiddho 'sau ca [k, kh: ce] pulīśa iti smṛtaḥ ||
sa bhaved bhairavānando bhramarānandasaṁjñakaḥ |
yakṣanātha iti khyāto vijñānaikanidhiḥ [k, kh: -nidhaḥ] smṛtaḥ ||
Ibid. 43/174-185.

There is another who was born in Kanyakubja. (He was) a king who was said to be a Brahmin. (He was) the sage Vyomānanda who is known as Aṁganātha. He will be called Kamalānanda in the world.

(Another is) a Śūdra born in Alaṁpura who is called Bhīma. He will be Reḍinātha who is Rāmānanda, called Kūrma.

The Kṣatriya Aparāditya, the protector of all royal power (*kṣatra*) was born in a royal family in Ayodhya. He is known as Girinātha, famous as Kṛṣṇanātha. The intense (power of his) Command manifests within the world and (so he) is called Ānanda.

The excellent Brahmin Kṣamāditya, (also) called Khaparānanda was born in the town of Vardhamāna in the middle of the island of Cohāra. He was known as Kallola and was also named Koḍaura.

The founder (*ādhāranātha*) thus gave them (the power of his) Command in the prescribed manner. Intensely powerful (*tīvra*) and endowed with perpetual bliss, the divine (Siddhas) entered into the Island.

kanyakubjodbhavaś cānyo mahīpālo dvijaḥ [k, kh: dvija] smṛtaḥ |
vyomānando muniḥ [k, kh: muni] punar aṅganātheti [k: panara-] viśrutaḥ ||
kamalānandasaṁjño 'sau bhaviṣyati dharātale |
alampurākhye saṁjātaḥ śūdro bhīmābhidhānakaḥ ||
rāmānando' tha kūrmākhyo reḍinātho bhaviṣyati |
ayodhyāyāṁ ca saṁjāto rājavaṁśasamudbhavaḥ ||
kṣatriyaś cāparādityaḥ samastakṣatrarakṣakaḥ |
girinātheti vikhyātaḥ kṛṣṇanātheti viśrutaḥ ||
tīvrājñā sphurate loke tataś cānandasaṁjñakaḥ |
cohāradvīpamadhye tu vardhamānapurodbhavaḥ [k, kh: arddhamāna-] ||
kṣemādityo dvijavaraḥ khaparānandasaṁjñakaḥ |
kallolākhyeti vikhyātaḥ sa ca koḍaurasaṁjñakaḥ ||
ādhāranātha ity eṣām ājñāṁ [k, kh: -jñā] dattvā [k, kh: datvā] vidhānataḥ |
sadānandavantas tīvrā [k, kh: -vatāṁtīvrā] dvīpāntaram upāgatāḥ [k, kh: -taḥ] ||
Ibid. 43/186-192.

Then the ṢSS continues with the verse that follows in our text.

32. All the MSs of the KuKh read the name of this place as Calampa or Lampa. MSs of the ṢSS read Alampura both here and in 43/187cd (see below). In the commentary on TĀ 29/61 Jayaratha glosses the name of the town Hālā as Alipura. Perhaps this is Alampura?

33. ṢSS 43/196cd tells us that the god referred to here is Tūṣṇīśa.

34. The three rays correspond, I suppose, to the three categories to which, as we shall see, the Nine Nāthas belong,

35. The ṢSS (43/203ab) adds: These are said to be the Child Nāthas (*bālanātha*) who illumine the middle celestial region. According to the ṢSS they are the first, the third and the fifth Nāthas.

36. The ṢSS says that they are the second, sixth and eighth and adds (43/205ab): These are said to be the Middle Nāthas who illumine what is external and internal.

37. Śrīsantānakula literally means ‘the family of the venerable lineage’. It is probably an expansion of the name Śrīkula, a common one for the Kubjikā tradition.

38. The division into three regions, earth, netherworlds and sky with three Siddhas each is standard in the later Kubjikā literature. However, there are a few discrepancies between the accounts as to which of the Nine Nāthas are ascribed to the three regions. Two of these sources are here in the KuKh namely, 7/70cd-73ab and 46/44-45. Two others are the ṢSS (43/201cd-205) and its commentary. A fifth source is YKh (2) 15/84cd-86 and a sixth KuKauM 1/90-91ab. These variants can be tabulated as follows:

20. Table of the Nine Nāthas in the Three Regions

YKh (2) 15/84cd-86, KuKh 7/70cd-73ab	1st, 3rd and 6th	2nd, 4th and 5th	7th, 8th and 9th
Location	South India	Netherworld	Sky
KuKh 46/60cd- 4ab	1st, 2nd and 8th	3rd, 5th and 6th	4th, 7th and 9th
Location	Supreme Abode	Kalpa village	______
KuKauM 1/90-91ab	1st, 3rd and 6th	2nd, 4th and 5th	7th, 8th and 9th
Location	Earth	Nether world	Sky
ṢSS 43/201cd-205	1st, 3rd and 5th	2nd, 6th and 8th	4th, 7th and 9th
Location	Sky	Kalpa village	
Lineage	Child	Middle	Eldest
ṢSS commen-tary	1st, 3rd and 6th	2nd, 4th and 5th	7th, 8th and 9th
Location	Earth	Netherworld	Sky

KuKh 7/73cd-4ab agrees with YKh (2) and the commentary of the ṢSS. They all agree with the KuKauM. The chapter of the KuKauM that deals with the teachers and their lineages is not as old as the KMT, which knows virtually nothing about them. It also probably post-dates the KRU which, although more developed in this respect than the KMT, has still not reached the systematic layout we find in the later sources. The KuKauM does not narrate the detailed myths of origin of the First Nātha we find in the the ṢSS but otherwise transmites the most detailed and extensive account of the lineages. Rudraśiva, the author of the*Ṭīkā*, who had both the KuKauM and the ṢSS before him, chose to comment on the account found in the former considering it, no doubt, to be more authoritative than the one in the ṢSS. It would appear that out of these variants, this one is most likely to be correct.

Finally, note that the earth region (*bhūloka*) is implictly identified in YKh (2) with the Deccan (*dakṣiṇāpatha*) to which it refers frequently as the area, along with Koṅkaṇa and the city of Candrapura, to which the Kubjikā tradition has spread. The ṢSS and the KuKauM focus on just the last two, indicating perhaps that YKh (2) was redacted later when the tradition had spread further.

39. The ṢSS adds the following here:

The sound teachings (*suniścaya*) of the Mahākrama are very powerful (*tīvra*), (indeed) extremely powerful. (These are) the depositions of the limbs and faces of the Command, Navātman, and the Samayā (Vidyā). (They are all) concerned with gracing and restraint and implimenting (*karaṇa*) emanation and withdrawal. The Self of these (Siddhas) illuminates (the world) by the light of the Śāmabhava Command. Such are (the lineages of) the Child, Middle One, and the Aged within the lineage of the Aged. They were made by Mūlanātha in order to grace the one who performs rituals (*kartṛ*). O fair lady, the Siddhanāthas are all fashioned from his own body.

mahātīvrātitīvrāś ca mahākramasuniścayāḥ ||
ājñāṅgavaktranyāsāś ca [k kh: ājñāṁgaṁ-] navātmā samayā tathā |
sṛṣṭisaṁhārakaraṇe nigrahānugrahe ratāḥ ||
śāmbhavājñāprakāśena ātmā caiṣāṁ prakāśakaḥ |
īdṛśā [k kh: -śo] jyeṣṭhasantāne bālamadhyamavṛddhakāḥ [k kh: -kam] ||
kartāro 'nugrahārthena [k kh: kartānā-] mūlanāthena nirmitāḥ [k kh: -tam] |
*svāṅgāt [k kh: svāṁgā] tu nirmitāḥ [k: nirmijāḥ] sarve [k kh: * *] siddhanāthā varānane* || ṢSS 43/206cd-209

40. This is the practice of concealing one's own true spiritual status by pretending to be mad. The Nātha who went to Candrapura behaved in this way (46/64cd-67). Cf. above (46/59cd-60ab) where the first Siddha is said to have been engaged in this practice.

41. The ṢSS then adds the following two lines (ṢSS 43/213cd-214ab):

O fair faced lady, having established the Kula tradition on the surface of the earth in accord with the division of the four Ages and various sites in order to (spread) the (deity's) glorious power.

caturyugavibhāgena sthānabhedair varānane |
kulāmnāyaṁ [k kh: -ya] vibhūtyarthe sthāpayitvā dharātale ||

The following passage up to 64ab is missing in the ṢSS; nor does it fit well here.

42. Below (46/123cd-127cd) we are told that the Nine Nāthas entered the City of Bliss after worshipping the Śrīkrama on mounts Śrīśaila, Pāripātra and Arbuda.

43. The following passage 46/64cd-122 is the same as ṢSS 43/45cd-107ab.

44. I suppose that the expression *raudrasandhyāṁśakāla* – glossed simply as *raudrasandhyā* – is the evening *sandhyā*. Rudra is associated with sunset from which are derived two epithets that commonly characterize him. One is *'nīlalohita'* – literally 'blue-red' and '*nīlakaṇṭha'* – literally 'blue-throat', both names inspired by the colour of the sky at twilight, especially after a storm.

45. Instead of 'the venerable Vṛkṣanātha is well know by the name Gaganendra' the ṢSS (43/48cd) says: 'He who is called Ādinātha is famous as Maunanātha.' Gaganendra is the first of the Nine Siddhas. Vṛkṣanātha, also called Ciñcaṇīnātha, is one of the names of the First Nātha. It is surprising, therefore, that our text equates him with the first of the Nine Nāthas. But this may be a change the redactor chose to make in order to be consistant with his own text constructed in large part by omitting and rearranging sections of his source, the ṢSS. Accordingly, I have chosen not to emend even though there appears to be an

inconsistancy here because the ṢSS says that the Nine Siddhas were the disciples of the Siddha who entered Candrapura.

46. The commentary on the ṢSS says:

Such was (the land of) Koṅkaṇa he entered on the third day of the bright half of Caitra at twilight (*raudrasandhyā*). Established in the `practice of madness' (*unmattacaryā*) and maintaining silence he is said to be the first teacher (*ādyanātha*). Just as a turtle hids its limbs in the same way he placed everything in (his) heart and abides thus. (He is) then called Kūrmanātha in the world.

tādṛgvidhe koṅkaṇe [k: kuṁkaṇe; kh: kvaṁkaṇe] caitraśuklatṛtīyāyāṁ raudrasandhyāsamaye [kh: -sanyāsamaye] unmattacaryāsthaḥ [k: -caryathā; kh: -caryayā] praviṣṭaḥ sa maunaṁ kṛtvā sthitaḥ ādyanāthaḥ ucyate || *kūrmaṁ [k: kūrmme] yathā aṅgāni gūhayati tathā tena sarvaṁ hṛdi kṛtvā vartate tadā kūrmanāthaḥ [k:-tho] loke gīyate* ||

A description of Koṅkaṇa just precedes this passage in the ṢSS and so the commentator has confused the land of Koṅkaṇa with the city the Siddha enters.

47. Candrabimba appears again in 46/142ab and 58/8d.

48. The ṢSS and commentary add:

Ū and AḤ are know as man. Ī and E are said to be woman. The (two) eunochs reside in the same place and are called Sthāṇu (ḷ) and Hara (Ḹ). The rest are said to be children. (Thus) the sixteen years (of Gaganāvatī) are said to be energies. Kuṇḍaleśvarī, the goddess with sixteen limbs, sports (thus).

ū aḥ pumān samājñātau [k kh: -tā] ī e strī parikīrtitā ||
napuṁsakau [k kh: -kā] samasthānau [k kh: samāsthānā] sthāṇusaṁjño haras tathā |
ṣoḍaśābdāḥ kalāḥ proktāḥ śeṣā ḍimbhāḥ prakīrtitāḥ ||
ṣoḍaśāvayavā devī krīḍate kuṇḍaleśvarī | ṢSS 43/50cd-52ab

Comm: The king there was Candrabimba, he had a daughter (called) Gaganāvatī. She was sixteen and was surrounded by sixteen attendants. Who were these sixteen? The letters Ū and AḤ are two men. The letters Ī and E are two women. ḷ and Ḹ are two eunochs. A Ā I U ṛ Ṛ E AI O AU AṀ are the young children. In this way, Gaganāvatī has sixteen attendants.

tatra rājā candrabimbaḥ || *tasyaḥ [kh: tasya] duhitā gaganāvatī [kh: gagaṇāvatī]* || *ṣoḍaśavarṣā [kh: o(?)ḍaśa-] ṣoḍaśaparivāraiḥ parivṛtā* || *ke te ṣoḍaśa* || *yathā ūkāra [k: ukāra] aḥkāraḥ [k: akāra; kh: missing] puruṣadvayam* || *īkāra ekāraḥ* *[k kh: -ra] strīdvayam* || *ḷ Ḹ napuṁsakadvayam* || *a ā i [k kh: + ī] u [k kh: + ū] Ṛ Ṝ [k kh: + ḷ Ḹ e] ai o au aṁ [k kh: aḥ] iti bālakāḥ* || *evaṁ ṣoḍaśaparivārā gaganāvatī [kh: gagaṇā-]* ||

49. ṢSS (43/58a): 'he is in the middle of the Mountain of the Moon (*candraśilā*)' (*asti [k, kh: āste] candraśilāmadhye*).

50. The ṢSS (43/61cd) adds next: Then in the clear dawn (of early morning), her mind a bit confused (*tataḥ prabhāte vimale īṣadvibhramacetasā*).

51. Instead of 'the young woman went there to the hermitage where the Lord of Siddhas resided' the ṢSS (43/63ab) says: 'she was indeed sent there by the king, there to that Montain of the Moon (*preṣitā tatra vai rājñā [k, kh: rājā] yatra taṁ candraparvatam*).

52. The ṢSS adds here: As long as the Nātha, lord of the universe, resided on the beautiful lunar peak (*candraśikhara*) on top of the Mountain of the Moon (*candraśilā*), (he was immersed in) meditation (*dhyānayukta*).

sa candraśikhare ramye candraśailoparisthite ||
yāvat saṁtiṣṭhate nātho dhyānayukto jagatprabhuḥ | ṢSS 43/68cd-69ab

53. Symplocos Racemosa.

54. See note to the Sanskrit text.

55. Compare the following passages quoted by Jayarartha in his commentary on TĀ 29/11-13:

It is said that Brahmins drink (wine) during the Sautramaṇi sacrifice. Ksatriyas (do so in the tumult) of a great battle. Vaiśyas (drink it) when tending their land, at great festivals and when friends and relatives come (to visit), while Śudras do so at the cremation grounds, at a wedding and at the birth of a son. O dear one, such is the variety (of occasions) to drink for those people whose minds are deluded. But those who are initiated in Śaṁkara's Tantra and the Devī Tantra, and are devoted to the command of the teacher, hidden and intent on the repetition of mantra and worship, skilled in science and knowledge, and possess great aspiration – for these twice-born ones, O dear one, (who do not do so) out of greed, (drinking) is never prohibited.

56. Jayaratha (comm. TĀ 29/11-13) quotes the following verse that appears also in KĀ 5/93, but is that is probably not its original source:

Even the Hero goes to hell who drinks wine without having worshipped the god Bhairava and (offered) the libation of mantra (*mantratarpaṇa*).

57. Utpalavaiṣnava in his commentary on the *Spandakārikā* quotes the *Tattvayukti* as saying:

The same terrible deeds by which men are bound are the means by which they are freed from transmigration.

And so too in the *Kulayukti*:

> It is said that that by which the living are cast down also elevates them; that which when unknown is binding, liberates once (rightly) comprehended.

> Utpala quotes himself as saying: That due to which a fool succumbs to suffering is the very means by which the wise man overcomes it. (Metal) rolled into a ball sinks, but fashioned into thin leaf, floats. (Dyczkowski 1992: 141-142)

58. Liquor *surā* – and grape wine – *madya* – are commonly offered together in the rites and so symbolically associated with one another in this way. In his commentary on the TĀ (29/11-13) Jayaratha quotes an unknown source as saying:

> Surā is supreme power (*śakti*). Madya is said to be Bhairava. Bhairava the Great Soul has made his own nature liquid. [. . .] Without that there is no liberation. Without that there is no path. Without that there is no success (*siddhi*) especially in the Bhairava Āgama. O great goddess, it bestows liberation and enjoyment on the one who has smelt, seen, drunk and touched it.

Similarly, the *Kaulāvalinirṇaya* (4/146-148) declares:

> By just seeing Surā one is freed from all sins. By just smelling it he gets the fruit of a hundred sacrifices. By just touching Madya he gets the fruit of a million sacred bathing sites and by drinking it he attains directly the fourfold liberation. The energy of the will is in the smell of Surā and the energy of knowledge in its taste. The energy of action, the means to purify the mind, is in its touch.

59. The MSs read *athāṣṭāṣṭakahīnānāṁ* which makes no sense.

60. Presumably, the City of Supreme Bliss in the outside world is Candrapura. Internally it is the Wheel of the Self-supported. I suppose the mouth of the Siddhas is the Teacher's Mouth (*guruvaktra*) also called the Unborn Mouth (*ajavaktra*) located at the End of the Twelve above the head. I read this passage directly after 46/63cd. If this is correct then the text here refers to the Nine Siddhas who first did the rounds of the Three Holy Mountains to finally return to the City of Bliss.

61. The reading in the ṢSS of this verse is not quite the same. Moreover, it is preceded by three extra lines. Read together, the ṢSS says:

> The venerable goddess said:
>
> O god, tell me, part by part about the three lineages (*aolitraya*) of the founders (*mūlanātha*) and those born amongst the Eldest, Middling and Last.

The venerable Bhairava said:

I will tell you about the innate pulsation (of consciousness) (*sahajaspanda*) within the (Wheel of) the Self-supported in bliss (*ānandasvādhiṣṭhāna*) of those who desire purification. (Thus I will tell you about) the sixteen (Siddhas) born in the lineage of (spiritual) offspring. Those born amongst the Eldest, Middling and Last (divided) into (two) groups, one sacred (*divya*) and the other human (*adivya*).

śrīdevy uvāca
bhagavan mūlanāthānām olitraye vibhāgaśaḥ ǀ
jyeṣṭhamadhyāntimānāṁ ca ye jātā kathayasva me ǁ
śrībhairava uvāca
sahajaspandanānandasvādhiṣṭhāne śuddhyarthinām ǀ
jyeṣṭhamadhyāntimānāṁ [k, kh: -nānva] ye jātāś ca [k: jñātāśca] sutānvaye ǁ
divyādivyavibhāgena svarasaṁkhyān [k, kh: -khyā] bravīmi te ǀ ṢSS 44/1-3ab
Another category is *itaretara* – 'mutual', which is mentioned below in 46/144.

62. The commentary on the ṢSS lists these names as those of the Sixteen Siddhas. Both the ṢSS and the KuKh list Kumuda (the fifteenth in the list). But Kumuda is missing in the commentary on the ṢSS, which reads Unmatta and Kaulārka separately in place of Madanomattakaulārka. The commentary reads Rudramātaṅga in place of Rudramārtaṇḍa and Uḍḍadeva in the place of Oḍradeva. One manuscript of the ṢSS has Oḍadeva and the other Udava. Oḍra, the ancient name for the region of Orissa, is the place where the goddess finally unites with Bhairava after her tour of India (see above end of chapter six and KMT in the note). The form Oḍradeva, therefore, is the regular form.

63. The sixteen Nāthas who correspond to the sixteen supports are praised individually below in 46/181-198ab. The ṢSS says that they are the Lords of the Supports, rather than the supports themselves, concerning which see 25/29-36ab. According to the commentary on the ṢSS, these sixteen are the rays of the deity (*ete raśmirūpāḥ*) and so are divine. Their human names (*eṣāṁ mānuṣyatve saṁjñāḥ*) are listed next. In other words, these sixteen belong to the 'divine' (*divya*) category while the following sixteen belong to the other one, the human.

64. The names of the Sixteen Siddhas are recorded in a number of places. They appear again below in 46/181-198ab and chapter 56 which is devoted exclusively to them. They are listed in the ṢSS and in the commentary. The commentary on the ṢSS confirms that in this list each of the Sixteen Siddhas has two names (*eteṣāṁ sarveṣām agre stotraṁ sthitaṁ nāmadvayānurūpeṇa*). The names in the common type face are the main ones. These are listed in the commentary. They are basically the same set of names found in the KuKauM. The KuKauM does not list the second of the two names but lists two others instead; these are the Siddhas' secret names (*guptanāma*) and those by which they are

worshipped (*pūjānāma*). According to the KuKauM (1/1-5) these are the *caryā* names of the Sixteen Siddhas. Their *pūjā* names are recorded above in 7/74cd-76ab and in the *Ṭīkā* (see ibid. notes). The list appears in YKh (2) (15/93cd ff.) as that of the sixteen human teachers (*puruṣa*). The variant forms of their names are recorded in the notes.

Both the YKh (2) and the KuKauM (1/4) declare that these sixteen great Siddhas possess authority in Koṅkaṇa. (15/92cd-96). Similarly, the three siddhas out of the Nine Siddhas who teach in the mortal world are associated with the Deccan (YKh (2) 15/83-85), more specifically Koṅkaṇa (ibid. 15/81). See above chapter 7/67cd-68ab.

65. KuKauM, YKh (2), ṢSS: Candrapūrya

66. KuKauM, ṢSS comm: Śrīprayāga; YKh (2), ṢSS: Śrīprayāsa also 56/7 but this name is confirmed below in 46/187.

67. KuKauM: Kauśala; YKh (2): Kāśālya.

68. The MSs of the ṢSS are corrupt here and so this entry is missing.

69. Missing in the commentary. KuKauM, YKh (2), 56/11: Khaḍgadeva.

70. KuKauM, YKh (2), comm. ṢSS: Rudradeva

71. Commentary: Vārāha. KuKauM, YKh (2): Dhārāśiva

72. Commentary, KuKauM, YKh (2), and 56/14: Mudrāsphoṭa.

73. Commentary, KuKauM, YKh (2): Vaṅkāpura.

74. YKh (2), 56/16: Bhurjadeva; KuKauM: Bhujasphoṭa.

75. We are told that there are seven Nāthas in the Lineage of the Eldest and the same number in that of the Child. However, only six are listed in each case. According to their serial order these are: 1, 2, 3, 4, 6 and 11 for the lineage of the Eldest 7, 8, 9, 10, 12, and 13 for that of the Child. The remaining lineage consists of Nāthas 5 and 14. Thus 15 and 16 are missing. In the first instance the MSs read '*cānyaṁ*' – 'and another', possibly with reference to the missing seventh Nātha of that lineage. In the second instance, where the remaining Nātha was probably mentioned, the MSs read: '*koṭipūrvaṁ*' – 'preceded by millions', which makes no sense and is clearly corrupt.

76. The arrangement of the Siddhas in the three lineages according to the KuKauM (1/158-163ab) is different. The first nine Siddhas, except the fifth, are the disciples of Gadeva, that is, Gaganeśa, the first of the Nine Siddhas (see above 7/76cd). These belong to the Lineage of the Eldest. The Middle Lineage consists of just the fifth Siddha. The remaining seven, that is, the tenth to the sixteenth, belong to the Lineage of the Child. This is the same set up we find above in chapter seven (7/76cd-78). But here there are seven Siddhas in the lineage of the Eldest, two in the Middle one and seven in the lineage of the Child.

77. The 'human' transmission is between a common human teacher and disciple. The 'mutual' one is between a sage and common human disciple.

Concerning the types of transmissions understood in these terms, see Dyczkowski 1992: 360 note 8.

78. Bahurūpa is Svacchanda Bhairava, also called Aghora. As Navātman Bhairava he is the god of the Kubjikā Tantra.

79. The thirty-five Nāthas are the Five Siddhas, the Five Nāthas of the sacred seats, the Nine Nāthas and the Sixteen Nāthas of the sixteen Supports. These groups are treated one by one below.

80. ṢSS: Śrīkriyāvvā.

81. According to the commentary on the ṢSS 44/21ff., these five are the consorts (*puruṣaśakti*) of Ādyanātha, Sadāśiva, Ananta, Śaṁkara and Śrīkaṇṭha.

82. ṢSS: Pañcakāvvā commentary: Campakāmbā.

83. The commentary on the ṢSS calls her Oḍāmbā.

84. According to the commentary on the ṢSS, these are the consorts of the next group of five Siddhas of the sacred seats, namely: Piṅgala, Mitranātha, Caryānātha, Ṣaṣṭha and Oḍīśa.

85. ṢSS: Svaravaktrāmṛtāvvā.

86. The ṢSS adds: These are said to be the nine consorts (*śakti*) of the Nine Nāthas.

87. ṢSS: Vīrajāvvā (Mother Born from Vīra).

88. ṢSS comm.: Mahālakṣmyambā.

89. The ṢSS adds: (These are) the consorts of the Sixteen Nāthas filled with all (things).

90. ṢSS: Arisen from the plane of omniscience and the rest of the current of Supreme Nectar (*paramāmṛtasandohasarvajñādipadodyatāḥ*).

91. Cf. above 46/11 ff.. Śrīnātha is Svayaṁbhū – the Self-existent – who is called Victory in YKh (2) 15/21cd-22 quoted in note to 46/29cd-30ab above.

92. This reading has been adopted from the ṢSS. The MSs of the KuKh read: *piṅgalaṁ vibhum* – the 'the pervasive Lord Piṅgala'. But this appears to be incorrect as Piṅgala figures below as the first of the Five Nāthas of the sacred seats.

93. The names of these five Siddhas are Śrīnātha, Sādākhya, Ananta, Śaṁkara and Śrīkaṇṭha. The commentary on the ṢSS tells us that the first two of these five are also called Ādyanātha and Sadāśiva. These Siddhas reside in the five forces (*kalā*) on the Path of the Forces (*kalādhvan*) and grace the beings who reside in the spheres of existence to which they correspond. This is the sublest of three Paths. The other two are the Path of the Principles (*tattvādhvan*) and that of the Worlds (*bhuvanādhvan*). The worlds are divided into groups that correspond to the metaphysical Principles to which they belong. Similarly, the forces are related to the Principles they contain. Thus Abhinavagupta explains:

Just as the common form that extends and is present in a given group of the aforementioned worlds and differs from one that extends through other groups is called a ‘Principle’ (*tattva*), similarly, according to Śiva's doctrine, a common form that extends and is present in a given group of Principles, which differs from one that extends through other groups is called, a ‘force’ (*kalā*). However, according to others, (a force) is a certain extremely subtle (*susūkṣmikā*) power that is present in the Principles (and sustains them), like the sustaining power (*dhārikā*) of the earth (that sustains everything on it). TĀ 11/2-4

The commentary on the ṢSS spells out the correspondences. The Force called Cessation (*nivṛtti*) contains the Earth Principle. This is governed by Śrīkaṇṭha. Foundation (*pratiṣṭhā*) contains the Principles that range from Water to Nature (*prakṛti*) and is governed by Śaṁkara. Knowledge (*vidyā*) consists of the Principles from the Person (*puruṣa*) to Māyā and the corresponding Siddha is Ananta. Tranquillity (*śānti*), that is governed by Sādākhya (i.e. Sadāśiva), includes the principles from Pure Knowledge to Power and Beyond Tranquillity (*śāntyatīta*) that consists of the Principle Śiva alone is that of Śrīnātha, that is, Ādyanātha.

94. *Pūrvapīṭham* may mean ‘eastern’, ‘previous’ or ‘first’ seat.

95. Is the Pentad of Kula the first five Wheels in the body? If so, the sixth Kula is the sixth Wheel, which is that of the Command between the eyebrows.

96. Concerning the crossroads of three and four paths, see above 14/59cd-62ab.

97. The Sixteen Supports are listed above in 25/29cd-36ab. The following section is a hymn in praise of the Sixteen Siddhas. They are called by their principle human name but usually either the name of their divine counterpart (listed above in 46/129-131) or their alternative name (listed above in 46/134-138) appears in some form in relation to each one. Occasionally both these names appear together. These will be signaled in the notes.

98. According to 46/129ab above the divine counterpart of Candrābja is called Piṅgeśa.

99. According to 46/129cd-130ab above Gulmanātha's divine counterpart is called Śveta.

100. The ṢSS 44/53 adds that Gulmanātha is white.

101. According to 46/134cd-135ab, Stambha is also called Śaktyānala (= Śaktyagni) and Krūrābhra (46/129) is the name of his divine counterpart.

102. Mativibhrama is the name of the divine counterpart of Karpāsa.

103. The divine counterpart of Vaṭasiṁha (also called just Vaṭa) is Ardhendu.

104. Madanonmattakaulārka is the divine counterpart of Virajeśa.

105. Concerning the Five Voids see 25/38-40.

106. Jaya is the other name of Pūpātmā and Kulabhāsakara is his divine counterpart.

107. Abhayānanda is the alternative name of Kāṁsāla, the human counterpart of Kauleśa.

108. Kulamātaṅga is the divine counterpart of Bhogadeva whose alternative name is Ratneśa.

109. Rudramārtaṇḍa is the divine counterpart of Śrībimba whose alternative name is Vimalānanda.

110. Most other sources read this name as Khaḍgadeva or Khaḍga (which literally means 'sword') instead of Tīkṣṇa (which literally means 'weapon') listed above in 46/137. His alternative name is Vijaya and divine counterpart Aghora.

111. Varāṅga is the Siddha of this support. His alias is Vīreśa and divine counterpart Caṇḍavega.

112. Śrīdhara is the Siddha here. He is also called Keśava and his divine counterpart is Ṣaṣṭhānanda.

113. Sahasa is an alternative name of Amalamudrā, also called Mudrāsphoṭa (see above note to 46/137cd-138ab). The divine counterpart is Khageśvara.

114. The commentary on ṢSS 44/74 explains this verse as follows:

The Supreme Primordial Lord (ādyanātha) sustains the body all around. How? By means of the form of the Krama, which is as follows. The four are the group of four sacred seats. The five are the Pure Pentad. The six are the Hexad of Grace. The half of eight is the group of four Siddhas. The group of five is the group of Five of Jewels along with the four, that is, the group of four Mothers (*ambā*). Thus making twenty-eight.

Then come the three, that is, the Triad of Vidyā which is in the middle of the triangle, namely, Ātmā, Vidyā, and Śiva along with that whose nature is will, knowledge and action. In the middle there is Navātman which is one. Samayā (Vidyā) which is the second and Vajrakubjī, the third.

The six (located in the hexagram) are the Hexad of Restraint which consists of Ḍa (for Ḍākinī), Ra (for Rākinī), La (for Lākinī), Ka (for Kākinī), Sa (for Sākinī), and Ha (for Hākinī).

The main group of eight (in the surrounding lotus) is the group of eight goddesses, Brāhmī and the rest. In this way the body is fashioned into the form of the Krama with all (its) parts (*prakāra*).

parameśvareṇa ādyanāthena tanu [k, kh: tanuṁ] śarīraṁ dhṛtam parisamantāt [k: parasamantāt] || *katham* || *kramarūpeṇa [k, kh: -rūpam]* || *yathā – catuḥ pīṭhacatuṣkaṁ 1* || *pañca vimalapañcakaṁ 2* || *ṣaḍ anugrahaṣaṭkaṁ [kh: ṣaṭ-] 3* ||

aṣṭārdhaṁ [kh: -rdhaṁ] siddhacatuṣkaṁ 4 || pañcakaṁ ratnapañcakaṁ 5 || caturyutaṁ ambācatuṣkaṁ 6 || evaṁ aṣṭāviṁśatiḥ [k, kh: -viṁśam] ||

tataḥ tri iti vidyātrayaṁ trikoṇamadhye yathā – ātma [k, kh: ātmā] vidyā śivaś ca tathā icchājñānakriyārūpam [k, kh: -rūpā] 3 || madhye yathā – navātmā ekaḥ || samayā dvitīyā || vajrakubjī tṛtīyā || ṣaṭ iti nigrahaṣaṭkaṁ ḍa-ra-la-ka-sa-hamayam | aṣṭakaṁ mukhyaṁ [k, kh: aṣṭamamukhyaṁ] brāhmyādidevyāṣṭakam || evaṁ sarvaprakāraiḥ kramarūpeṇa śarīraṁ kṛtam ||

115. The commentary on ṢSS 44/75 explains:

> The pure knowledge of the Siddhas is this Kula wisdom made of gems that has been revealed in the venerable sacred seat, that is, the sacred seat of the Moon. It is has been revealed (beginning with the lineage of) Ānanda in six modalities (represented by the six Kaula lineages) namely: *1) Ānanda 2) Āvali 3) Prabhu 4) Yogin 5) Atīta and 6) Pāda. These are the six modalities (*ṣaṭprakāra*) the purpose of which is grace (*anugrahārtha*). The word `restraint' refers to the hexagram (formed by the six Yoginīs) Ḍākinī and the rest and to the eight petalled (lotus of) Brāhmī and the rest (of the Mothers).

*vyākhyā – śrīpīṭhe candrapīṭhe vimalajñānaṁ [kh: -na] nirmalajñānaṁ siddhānāṁ ratnamayaṁ [k: raktamayaṁ] kulajñānamayaṁ prakāśitaṁ ānandādyena iti ṣaṭprakāraṁ pradarśitam || yathā – ānandaḥ 1 || āvaliḥ 2 || prabhuḥ 3 || yogī 4 || atītaḥ 5 || pādaḥ 6 || iti ṣaṭprakāraṁ anugrahārtham || nigrahaśabdena [kh: -śavde *] ḍādyaṣaṭkoṇam [kh: ḍādyā-] || brāhmyādi [k: brāhmaṇādi] iti [k, kh: missing] aṣṭadalaṁ gṛhītam ||*

116. The commentary on ṢSS 44/76-77ab explains that the 'root' is Mūlanātha who is Navātman (HSKṢMLVRYŪṀ). Mother Kubjā is the mother of the family of initiates (*kulāmbā*). She is the Samayā Vidyā. It has been adopted (*gṛhītā*) by Śrinātha who is the eternal and omniscient Mūlanātha whose nature is consciousness.

In short, the text describes in a veiled manner the *Kramamaṇḍala* with its triangle and hexagram surrounded by an eight-petalled lotus with Navātman and the Samayā Vidyā in the centre. The Siddhas are arranged around it in four groups consisting of five, four, nine and sixteen Siddhas. These, along with Śrīnātha, make up the full set of thirty-five Nāthas. Together the teachers and their teaching constitute the Transmission. This is the Krama that is worshipped in the *maṇḍala* as the body of Śrīnātha and his consort the goddess Kubjikā who, in the centre, are enveloped by it and sustain it as does the soul the body in which it resides. Renewed Age after Age, the Transmission, that is, the teachers and the teaching, was transmitted in the world in the past. It is also transmitted now and shall be in the future. Thus the ṢSS (44/77cd-78ab) concludes:

And this, O mistress of the gods, is the Transmission (*krama*) of the four Ages) Kṛta, Tretā, Dvāpara and Kali in due order which will take place in diverse places and with diverse names in every Age.

etat kramaṁ ca deveśi kṛtredvākam anukramāt ǀ
sthānanāmavibhedena bhaviṣyati yuge yuge ǀǀ

117. ṢSS: This is all the supreme secret and the growth of fame (*kīrtivivardhana*).

118. Concerning the Nine Targets we read in the KuKauM:

O goddess, the (group of) Nine Targets, which is very hard to attain, is in the body. (They are) the genitals (*meḍhra*) and the Foundation, the navel, the heart, the throat, the (lower) uvula (*ghaṇṭika)* and the cavity (of the mouth) (*bila*), the (upper) uvula (*lambaka*), the cavity between the eyebrows and the Cavity of Brahmā which is the ninth. 1 + 2) The genitals and the Foundation have the form of a flame, brilliant like well heated gold. 3) The (target) in the navel is like the solar disc, brilliant like the newly risen sun. 4) The (target) in the Heart has the form of a flame and the one 5) in the throat has the form of the sun. 6 + 7) The (lower) uvula has the form of the flame of a lamp. That is said to be the form of the (oral) cavity (also). 7) The (upper) uvula, which is said to be above it, is like the moon. 8) (The Cavity) in between (the eyebrows) shines like a jewel and 9) the ninth (the Cavity of Brahmā) is cosmic radiant energy (*viśvatejas*). The yogi who is in these places should practice (concentration on the) Nine Targets. The targets are in nine places and so are also called the Nine Places (*navasthāna).*

śarīre saṁsthitaṁ devi navalakṣaṁ sudurlabham ǀ
meḍhrādhāraś ca nābhiś ca hṛt kaṇṭhaṁ ghaṇṭikaṁ bilam ǀǀ
lambakaṁ bhrūbilaṁ caiva navamaṁ brahmarandhrakam ǀ
meḍhrādhāraṁ śikhākāraṁ sutaptakanakaprabham ǀǀ
nābhisthaṁ sūryabimbābhaṁ taruṇādityavarcasam ǀ
*hṛdi stheti [kh g: yoni; gh: * *(?); ṅ: yāti] śikhākāraṁ kaṇṭhe vai bhāskarākṛtim* ǀǀ
ghaṇṭaṁ dīpaśikhākāraṁ bilaṁ tad rūpam ucyate ǀ
tadūrdhvaṁ yat samākhyātaṁ lambakaṁ candrasannibham [k: vajra-;
gh: vakra-] ǀǀ
ratnābhaṁ cakravat madhye navamaṁ viśvatejasam ǀ
etatsthānasthito yogī navalakṣaṁ samabhyaset ǀǀ
navasthānagataṁ lakṣaṁ navasthānaṁ tad ucyate ǀ KuKauM 5/127-132ab

119. The yogi should repeat the Vidyā of the goddess as he concentrates on the Nine Targets.

120. I suppose the expression Unborn not only alludes to the deity in general, but more specifically to the Face of the Unborn also called the Teacher's

Mouth located at the End of the Twelve above the head. Chapter 44 of the ṢSS ends here.

121. These places appear to be sixty-six. The bank of the Ganges is mentioned twice (the 56th and 66th place), corresponding, presumably, to two different places along it.

122. The Five Siddhas are listed above in 46/30cd-33ab (see note for more cross-references) and 46/162-166.

123. Parāpara- should perhaps be emended Parastīra but it involves making the sixth syllable long.

124. According to Monier-Williams, Pampā is the name of a river in South India.

125. The MSs all read *calabhyāyāṁ* that I have emended to *calatyāyāṁ*. But this is unsatisfactory. Perhaps the initial ca should be read separately.

126. One wonders whether to emend Śrīrājya to Strīrājya, even though none of the manuscripts attest this reading.

127. This subject is treated first in 46/106cd-121ab and then taken up again here. The lines 229cd-234ab appear in all the MSs after 46/26 above, where they are out of context and so have been shifted here.

128. Kaulism develops by a process of assimilation, internalization and elevation of the Kāpālika practice, which supplies the outer forms. The Kāpālika, Chakravarti (1972: 107) explains "attains to emancipation through the meditation on a supreme being residing in the female organ. He is adorned with garlands of human bones, takes his food from a skull, drinks wine from the skull of a Brahmin, worships Mahābhairava with human sacrifice, and offers oblations of human flesh to the fire." Like his prototype, the Kaula drinks wine. The Kubjikā Tantras extol its sacrality and power, not because it is a magic antinomian potion but because it is essentially the 'supreme' – i.e. spiritual – bliss it imparts to those who offer it to the deity and drink it. This is because it is the outer counterpart of the inner lunar nectar yogis drink. It flows from the body of the goddess as the blissful energy of Kuṇḍalinī. Kashmiri Tika Kaula exegetes internalize the source of this spiritual bliss further by identifying it with the activity of consciousness. Bliss is the innate nature of consciousness. Degrees of consciousness are experienced as corresponding degrees of bliss. This is the true form of deity. Bliss is sacred and that which stimulates its emergence shares in its sacrality. Thus Abhinava writes:

> Bliss is (essentially) the emerged state of consciousness (thus a substance) fit for the sacrifice is one that causes consciousness that is submerged to emerge (and expand). The body and the rest (associated with it) are (in a) submerged (state of consciousness) primarily because of the absence of consciousness. Thus that which generates bliss and is attractive to the heart is what is (most) fit for the rite of adoration (*pūjā*). It is for this reason that wine (*madya*) Kādambarī,

alcoholic beverages made of sugar cane (*śīdhu*) and the other such sacrificial substances are considered to be supremely powerful by the (higher Trika scriptures) such as the *Trikasāra* and the *Siddhāmata* that are beyond the Kula and Krama. TĀ 15/167cd-170ab

Lunar nectar has become consciousness. But this is not just abstract consciousness, it encompasses and includes the dynamism of perception. The two types of wine (see above, note to 46/118ab) – liquor (*surā*) and grape wine (*madya*) – now represent these two aspects of consciousness. Liquor made from rice, honey or sugar is 'artificial' compared to to the authentic wine made from grapes (46/301). The analogy fits well. The latter is the one undifferentiated, pure consciousness. The three kinds of the former represent the three polarities of the perception: subject, object and means of knowledge. Thus Abhinavagupta writes in his TĀ (29/11-13):

It is also said in the *Brahmayāmala* that liquor (*surā*) is the outer juice (*rasa*) of Śiva. There is neither liberation nor worldly enjoyment (*bhoga*) without it. Obtained from crushed rice (*piṣṭha*), honey (*kṣaudra*) and raw sugar (*guḍa*), (said to be) female, neuter and male, respectively, the previous (two) give pleasure to the last. The supreme energy (*tejas*) is born of the vine (the other three types of liquor are considered to be artificial, substitutes). It is Bhairava, free of thought constructs. That is, by its very nature, the pure juice (*rasa*) which is light, bliss and consciousness. It is ever pleasing to the gods and so should always be drunk.

129. Cf. below, 46/291 and 46/301

130. According to Monier-Williams Vāruṇī is: 'Varuṇa's female energy personified either as his wife or his daughter, produced at the churning of the ocean and regarded as the goddess of spiritous liquor.' Vāruṇī is also the name of a particular kind of distilled spirit prepared from hogweed mixed with the juice of the date or palm or it may simply mean any kind of liquor. According to the *Padmapurāṇa* (*bhūmikhaṇḍa* chapter 119) Vāruṇī is one of the four daughters of Varuṇa, the others are Sulakṣmī, Kāmadā and Śreṣṭhā. (Mani 1975:833). According to the MBh, she is also called Surā and was the daughter of Devī, his brothers wife. She was much loved by all the gods. The presiding deity of liquor, she lives in Brahmā's court and worships him (Mani 1975: 767, drawn from Sabhāparvan 2/42; Ādiparvan 18/35 and 66/52). According to the *Padmapurāṇa*, just cited, Soma, the Moon, created the pot of nectar that contains her, thus clearly connecting her to the moon. Within the body the uvula, which drips the lunar nectar, may be appropriately equated with this lunar jar full to overflowing with the supreme energy or digit (*kalā*) of the Moon. Thus, although the link is not clear, one wonders whether the uvula (*ghaṇṭikā*) is associated with the 'Place of

the Jar' (*ghaṭasthāna*). According to the commentary on ṢSS 2/28, it is the throat (*kaṇṭha*) or the cavity of the throat (*kaṇṭhakūpa*) (cf. KRP 7/4c: *ghaṭaṁ ca kaṇṭhakūpaṁ vai*). At the base of this jar is the Wheel of the Six Yoginīs that is associated with the element Air and Īśvara. The world is said to be contained in this jar; it is born from it and dissolves back into it. The Six Yoginīs who reside in the Six Wheels in the body are born from the water of this jar (KMT 15/48, for details see KMT 15/37 ff. and Heilijgers 1994: 119, 131, 135, 250 (n. 27)). The word *ghaṇṭikā* which literally means 'small bell' aptly denotes the uvula at the back of the throat which is shaped like a small, hanging temple bell. Only a small change is required to form the word *ghaṭikā* meaning 'small jar'.

131. Below in 46/300 the drop of wine is identified with the seventeenth energy of the Moon full of nectar. The red, rajasic wine replaces the white Vedic Soma and takes over, its vivifying, lunar qualities.

132. Concerning the goddess Surā, see below 46/253cd-256.

133. After the Siddhas and the others take leave of Śrīnātha and depart (see notes above), the Mothers and the Yoginīs other beings come to visit him. The ṢSS continues:

O goddess, I perceived the hosts there below the mountain. (They went there) in order to destroy the obstacles (that impede) the (progress) of the Siddhas who aspire to conquer the Kula accomplishment (*siddhi*). O beloved, I always play there on the peak of (the Mountain) of the Moon, in the company of the troupe of Śākinīs and surrounded by the eight goddesses.

O beloved, the group of eight that is there should be worshipped on the (night of the) full moon. Thus (the entire range of gods) starting with Brahmā and ending with Śiva is worshipped by offering a mere drop (of wine) on the peak of (the mountain of) the Moon. In this way (also), libation is offered to the troupe of sixty-four Yoginīs. (Thus) a powerful Command arises which frees one from all impurities.

gaṇās tatra [k, kh: gaṇas-] mayā devī parvatādho nirūpitāḥ ||
vighnanāśāya siddhānāṁ kulasiddhijigīṣuṇām |
śaśāṅkaśikhare tasmin devyāṣṭasaṁparīvṛtaḥ [k, kh:-śaparī-] ||
śākinīvṛndasahitaḥ krīḍāmi satataṁ priye |
yas tatra paurṇamāsyāṁ tu arcayed aṣṭakaṁ priye ||
arcitaṁ jāyate tena ābrahmādiśivāntikam |
bindumātrapradānena śaśāṅkaśikhare priye ||
tarpitaṁ jāyate tena aṣṭāṣṭaṁ yoginīgaṇam |
tīvrājñā jāyate tasya mucyate sarvakalmaṣaiḥ || ṢSS 43/109cd-113

Śrīnātha himself observes the injunction to worship the Mothers. Thus, before departing from the Mountain of the Moon: 'the sage (Śrīnātha) established there a Circle of Mothers (*mātṛmaṇḍala*) and placed the goddess Ṭaṅkā (in it). Then, O fair lady, having installed at his own command a Siddhaliṅga, the sage went to Arbuda'.

evaṁ tatra munir devi sthāpitvā mātṛmaṇḍalam [k, kh: mātri-] ||
ṭaṁkādevīṁ [k, kh: -devī] niveśitvā [k, kh: nivāśitvā] sthāpayitvā nijājñayā |
*siddhaliṅgaṁ varārohe arbudaṁ [k, kh: * dvude] tu munir yayau [kh: -yayauḥ]* ||
ṢSS 43/172cd-173

One set of sixty-four Yoginīs forms a part of the Khecarīcakra (described in KMT 16/1-109ab, ṢSS 25/1-159ab and ŚM 20). According to the ŚM, the Khecarīcakra is located on or above the head (Heilijgers-Seleen: 1994: 150), that is, on top of Kailāsa. The ŚM places the sixty-four Yoginīs in the Circle of Fire (*agnimaṇḍala*) which is described (differently) in the KMT (16/13-14).

134. Concerning the sacrificial use of wine, see Pandey 1963: 615-616.

135. Presumably, liquor is called *kumbhaka* because it is kept in a jar (*kumbha*), cf. entry 12.

136. This is a common name for wine and spiritous liquor in general produced by fermentation. Specifically, it is the liquor distilled from the flowers of the Kadamba tree.

137. Like Surā, this jewel was produced from the churning of the milky ocean. Viṣṇu wears it on his chest. See MBh, Ādiparvan 18/37 also the *bālakhaṇḍa* of Vāmīki's *Rāmāyaṇa* 45/39 and chapter 3 of the *Agnipurāṇa*.

138. This is the drinking vessel that contains the sacrificial drink and so, by extension, its contents.

139. A distiller or vendor of spiritous liquor is called a *dhvaja* and so, by extension, is what he produces.

140. See above, 3/115cd-116ab and note.

141. This is the goddess Raudrī, see 36/91cd.

142. This is a repeat of entry 12.

143. See note to 3/87cd-88.

144. This is a name of Kuṇḍalinī. See above 3/118cd-120ab.

145. *Vimala* is the thirty-ninth name for the sacrificial wine listed above.

146. Surā is a kind of wine made from the date palm (*vibhītaka*, *Terminalia bellerica*) The visualized form of the goddess Surā is described above in note 27 of chapter 33. Surā is red because she is in mensis. Her dark blue and red colour serve as a reminder that she is closely connected to the goddess Kubjikā who is also 'dark blue and red' when she emerges from the Liṅga (see intro. vol. 1, p. 43). The goddess Surā is Kubjikā because both are Kuṇḍalinī.

Note that the ‘great nectar’ identified with the god, is also said to be blue (see above 3/129).

147. This didactic etymology derives the word Surā from 'su-' short for '*surata*-' and '*ra*-' short for *rajasvalā*. Concerning the goddess's menses and her *ṛtu* she above, 3/33-34 and notes.

148. *Pārameśvara* is both one of the names of the MBT (cf 39/80ab) and the Kubjikā school as a whole (cf. KuKh 30/73cd, 117ab and 39/150). I suppose the latter sense is intended here. Wine is also identified with Śiva. See TĀ 15/69-75ab and 29/10 ff.. Cf. above 3/117 and note.

149. The hand is also moved three times around the *maṇḍala* at one point during the rite of initiation (see 11/26-28ab). In that case the clenched hand is rotated in an anti-clockwise direction – ‘to the left’. This is probably the direction in which the cup should be rotated also.

150. One can observe another way of holding the cup of sacrificial liquor offered in the couse of *pañcamakārapūjā* performed late in the evening at the Vaṭukabhairava temple in Vārāṇasī. There it is held between the extended thumb, forefinger and little finger. The small cup, filled to the brim with liquor, is first elevated, shown to the deity, touched to the forehead and then the contents are drunk in a single gulp. In this case the cup is held with the two middle fingers and thumb of the left hand, clenched together around it, with the index and little finger extended.

151. The sacrificial pap (*caru*) that energizes is meat.

152. The sense of *vikalpa* here is more akin to what would be called doubt in English. *Vikalpa* also conveys the sense of 'option'. The thought or doubt whether one should or should not do something vacillates between options engendering binding thought constructs (see 46/287-288ab and note). The adept who offers wine should be free of this unneccasary movement of the mind, sure that even though the consumption of alcohol is normally prohibited, that is not the case when offered as a Kaula substance (*dravya*).

153. See below, note to 46/290.

154. This word is not in Monier-Williams’ dictionary but Jayaratha explains: *vicikitseti śaṁkā* (TĀv on 12/19ab). Concerning ‘doubt’ (*śaṁkā*, *kampa*) see note to verse 46/287-288ab.

155. Harṣadeva, the Lord of Joy, is wine or spiritous drink in general (46/120-121ab). I have translated the attributive compound *harṣavihīna* literally as referring a person ‘who does not possess joy’, although it can just as well be translated as one ‘who does not possess wine.’ Note that the common meaning of the word *harṣa*- is ‘a bristling (esp. of the hair in rapture or delight)’ and also ‘erection of the sexual organ.’ In other words all four aspects of the spiritual condition of the Kaula adept are implicit in this term for wine, namely, joy,

rapture experienced in a state of wonder, inebriation and sexual arousal directed at a spiritual goal. Such indeed are the dimensions of the Kaula's mystical flights.

156. Abhinava sustains the view that impurity is not an objective reality. All things, whether considered to be pure or impure, are made of the same five gross elements. The distinction between pure and impure is not objective, it is simply a notion (see above, note to 46/267). Abhinava refers to a number of authorities that support this view. One is the the *Sarvācāratantra* quoted by Jayaratha (TĀv on 12/24):

> The deluded man is overcome by doubt because of ignorance and from that (proceeds the cycle) of creation and destruction. All mantras are letters by nature and all letters are Śiva. Water is said to be (of two kinds) drinkable and undrinkable. What is made of earth (may be either) edible or inedible, beautiful or ugly – all that is said to be Fire. Wind is said to be either pleasing to the touch or unpleasant. Space is said to be a `cavity' (*chidra*). The liquid offering, the one who offers it and the one who receives it – O goddess, everything has the fivefold nature (of the elements) (nothing) anywhere devoid of that may give rise to desire. (So) where and how can there be (any) doubt (about the purity or otherwise of anything)?

The *Niśācāratantra* says: 'Doubt is born of thought and doubt is of the nature of bondage. There is no other bondage apart from the doubt born of thought' (ibid.). Abhinava quotes the *Rātrikula* as saying: 'Liberation is the result of the destruction of doubt' (TĀ 15/593ab).

157. The same verse is found above as 37/68. I have translated the expression *ekapātraṁ na kartavyam* as 'one should not dine with others (who belong to a different tradition)'.

It may appear surprising at first sight, but is nonetheless true, that Kaula schools display a marked tendency to exclusivity. This is enforced in the same way in which caste distinctions are maintained, that is, through the rules governing ritual purity. Contact with others entails a transfer from one person to the other of substances which are in varying degrees polluting according to the manner of their transfer, their nature and that of their source and recepient. Caste status relates to the nature of the source and the recepient. As higher castes are purer than lower ones, they are liable to be polluted by them and so should avoid contact with them. As eating together entails ingesting substances, that occasion is one in which the contact is most intense. Accordingly, acceptance or otherwise of food, raw or cooked, or even just water, is a universal marker of relative caste status. The latter is determined by the degree of purity conferred upon an individual by the initiatory rites to which he has access in accord with his birth. The condition of any initiate, including a Kaula one, is analogous even though access to the intiation that purifies him does not depend on birth. The ritual purity a Kaula initiate enjoys entails the existence of the same gradient along which impurity travels between himself and those of other (and hence invariably lower), traditions as that between members of different castes. Accordingly, the interdiction is extended to commensality with members of other traditions, even if they belong to the same caste. Thus, typically, the JY substitutes initiatory status for caste and warns the Kaula initiate:

Contact with people who do not belong to (the same) Kula leads to a fall from that Kula. O (goddess) praised by the Kaula heroes, in the Kula tradition (that enjoins) eating together (only amongst members of the same Kula), one should never do otherwise if one desires the best for oneself or accomplishment, a long life and meetings with the Yoginīs. (If one desires) the Yoga (which is knowledge of) the past and the future and the contemplation that destroys the phenomenal (fettered state), one must streneously avoid eating with them and gatherings (with them) for drinks. One should avoid talking with them, what to say, O beloved, of touching (them).

akulīnaiś ca saṁparkāt tatkulāt patanaṁ bhavet ||
ekapātre kulāmnāye kāryaṁ nānyat kadācana |
yadīcched ātmanaḥ śreyaḥ siddhir vā vīravandite ||
jīvitaṁ suciraṁ vātha [k: nātha] yoginyo melakaś ca vā |
atītānāgataṁ yogaṁ bhāvanā bhāvanāśanī ||
taiḥ sārdhaṁ bhojanaṁ varjyaṁ pānagoṣṭhī ca yatnataḥ |
teṣu saṁbhāṣaṇaṁ varjyaṁ saṁsparśaṁ kiṁ punaḥ priye || JY 4/20/140cd-143

We may also understand this interdiction to refer to eating together with members of other castes. The initiatory status of a Kaula applies exclusively only when he is engaged in the rites. In daily life he is both a member of a caste and a Kaula. The latter condition does not cancel out the former but neither is it entirely lost, although the pious Kaula householder is dominated in his daily life by the observances required by his caste status. Caste and the distinctions it entails cease only when initiates gather together (46/268). However, when they separate and re-enter the everyday world, each one resumes his previous caste status. Thus in the YKh (1) we read with regards to drinking the sacrificial wine together:

Established in the intellect of supreme bliss, the four castes are one. Having (drunk together) the uncorrupted (sacrificial) drink (all) castes are (again) separate (from one another).

paramānandabuddhisthāś [k, kh, gh: -sthā] catur varṇāni [gh: catuvarṇāni] caikataḥ ||
paścān na dūṣitaṁ pānaṁ kṛtā varṇāḥ pṛthak [kh: vṛthak] pṛthak |
YKh (1) 5/55cd-56ab

The same principle is applied in other Tantric traditions as well. Thus, for exmple, Bhairava instructs in the SvT (4/545ab): 'O goddess, a man requires purification (*prāyścittin*) for (even) mentioning his caste prior (to his entry in the circle of initiates).' But although this is the general norm, which is accepted on the whole by the Kubjikā tradition as well, in some cases, it is not consistantly followed. Thus commenting on a different verse, the *Ṭīkā* explains the same expression differently in the context of the etiquette initiates should observe when consuming sacrificial food (*caru*) together. Although teachers and disciples eat together the rite is designed in such a way that they may avoid commensality. The vessel from which they eat is ritually purified each time by covering it with the hand locked in a ritual gesture. This also serves to isolate it and prevent the transfer of pollution. The *Ṭīkā* outlines the procedure as follows:

(It is said): 'One should not cause (more than one disciple to make us of the) same vessel (*ekapātraṁ na kārayet*) (at a time)' when eating from the *argha* vessel of the sacrificial food (*caruka*). How should one eat from that *argha* vessel? (One should do so) with a (ritual) gesture (*mudrāyukta*). The gesture (is as follows). Place the left hand, facing down, in the form of a cover, on top of the *argha* vessel (along) with the right hand. Placing the ring finger of the left hand there in the middle of the *argha* vessel, consecrate it with the mantra of one's own lineage. The meaning is that one should consecrate the vessel (saying) AMBE SIDDHE GHORE along with the Vidyā of one's own lineage, that is, the one amongst the aforementioned (lineages of) the Eldest, the Middling and the Youngest which is one's own (*ovallikrama*). Then, holding the vessel in the middle of the right hand and, having clenched the fist of the left hand, extend the little finger. Once that has been done, place that little finger in the vessel. Then holding the vessel (in this way, part of the contents) should be consumed (*āhāraṇīya*) all at once immediately. The point is that it should not be placed on the ground again. What remains should be given to the junior (disciples). One should not take that vessel (and eat from it) again (a second time).

ekapātraṁ na kārayet carukārghapātraprāśane [k kh: -nam] | *tad [k, kh: taṁ] arghapātraṁ kathaṁ prāśayet* | *mudrāyuktaṁ* | *mudrā iti dakṣiṇahastenārghapātropari vāmahastam adhomukham ācchādanarūpaṁ [kh: -mukhaṁ acchādana-] sthāpayet* | *tatrārghapātramadhye vāmahastānāmikāṅgulīṁ [k kh: -lī] nikṣiptvā svauvallimantreṇābhimantrayet* | *svovallipūrvoktajyeṣṭhamadhyamakaniṣṭha-*

vidyābhiprāyeṇa [k kh: purvoktaṁ-] svena [k kh: sva] svena [k kh: sva] auvallimantreṇa mantrayet | *ambe siddhe ghore* || *iti ovallikramābhiprāyeṇābhimantrayet* | *pātraṁ tato dakṣahastasya madhye [kh: madhya] pātraṁ dhārayitvā vāmahastena muṣṭiṁ badhvā kanīyasāṅgulīṁ [k kh: kanyasā- -lī] utthitāṁ [k kh: uttiṣṭhāṁ] kārayet* | *kṛtvā tataḥ tāṁ [k kh: sā] kanīyasāṅgulīṁ [k kh: -lī] pātre saṁlagnāṁ [k kh: saṁlagnā] sthāpayet* | *tataḥ pātraṁ āhāraṇīyaṁ [k kh: āhaṇīyam] gṛhītavyaṁ tulye [k kh: -lyaṁ] kāle [k kh: kālaṁ] tatkṣaṇāt* | *punar bhūmau na sthāpayed ity arthaḥ* | *avaśeṣaṁ kanīyasānāṁ [k kh: kanyasānāṁ] deyam* | *datvā na punas taṁ pātram ātmano grāhayet* | Ṭ fl. 183a-183b

See also Dyczkowski 1988: 166 n. 34.

158. Concerning the Bliss of Stillness, see intro. vol. 1, p. 101.

159. Cf. above, 46/238cd-239.

160. *dhāritā kaṇṭhe* literally `kept it on the throat'.

161. Abhinava praises the wine that Kaulas drink in a similar way:

> (This is) the wine that imparts boldness to the words of lovers and frees from fear while making love; the wine in which all the deities (of consciousness) who reside in the shade of the tree of the Kali Age and practice mystic union (*cakracaryā*) gladly abide; the wine which here (in Kashmir) bestows first pleasure and then liberation. TĀ 37/44

162. Common norms prohibit copulation with a woman in menses. According to the Law Books (*dharmaśāstra*) a woman's monthly issue is a mark of sin from which the woman is in this way regularly cleansed. Thus a woman in her menses is one of those women (like common prostitutes) who should not be approached (*agamyā*) (Baudh. 2/2/4/11 and Nārada 12/73 ff.). Talking with her, indeed even her mere glance, is polluting and so she must be kept away from food for human consumption and, especially from food that is offered to the gods and the manes (Manu 13/127/13; 13/92/15; 13/104/40). Meyer (1971: 225) writes:

> Sexual intercourse with the still unclean woman is strictly forbidden. To have connection with a woman during the monthly flow is reckoned among the dreadful crimes set forth in Arjuna's formula of self-cursing. To visit a *rajasvalā* (menstruating woman) is one of the seven things whereby a man forfeits his happiness and long life and Brahmins who thus fall appear as sinners.

None of this applies when the woman is a goddess. Indeed, on the contrary, when she is in her menses she is especially sacred and pure. We have seen, that 'surā', red wine, is symbolically equated with the menses of the goddess (note to 46/256). It is also the sexual fluid generated in the 'beautiful Wheel' of the Yoginī. The goddess Surā manifests in this form during Kaula ritual intercourse. She is the red menses of the Yoginī who couples when she is menstruating thereby filling her partner with pure divine Light and bliss.

163. See above note to 46/237-238ab.

164. See 6/90cd-92ab and note. This verse explains the deep, spiritual nature of the three 'Ms', namely *madya* – wine, *maithuna* – the fluids produced by sexual intercourse and *māṁsa* – meat. Inebriated with the bliss of the wine he drinks by means of Yoga, the yogi is instructed to consume the two breaths, the inhaled breath and the exhaled breath, which are the gross, outer manifestations of the Sound (*nāda*) and the Drop (*bindu*) by conjoining them. This is the meat the yogi eats. Nourished, strengthened and energized by them, he applies himself to attain the supreme state. This is the union of Śiva and Śakti, the individual and the universal and with them all the opposites. This is the supreme form of sex (*maithuna*) and it is the supreme state the initiate attains by uniting with his partner, a state which is his partner's inherent nature. These are the three Ms in their highest, most authentic form.

The KVN (8/95-6) says:

Wine (*surā*) is Śakti. Meat is Śiva and the one who eats it is Bhairava himself. The bliss that arises by the oneness of these two is said to be liberation. Bliss is the nature (*rūpa*) of Brahman established in the body. Wine is the one that makes it manifest which is why yogis drink it.

165. Presumably this mark (*tilaka*) is made in between the eyebrows with the sacrificial wine and then contemplated as the Bhairavī of the Drop.

166. The word *vikṣepa* literally means ejeculation

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-SEVEN

1. झ्: महातम्यं 2. घ्, छ्: ज्ञानमद्य. This and the following three lines are missing in MS ग्. 3. क्: भद्रं; झ्: भेद्रे 4. M → N.
5. घ्, छ्: कुटोत्पन्नं; all other MSs: कुतोत्पन्नं 6. घ्, छ्: एतत्वे
7. छ्: वड 8. All MSs: ध्यान 9. घ्, छ्: श्रीवक्रोवाच
10. ग्: –वलं:; घ्, छ्: –वल 11. M → N. 12. क्, ग्: समस्तं
13. All MSs: स्वामिनं च महात्मानं IM 7. 14. झ्: वलिं–
15. All MSs: प्रगृह्नते 16. IM 5, 6 + 7. 17. झ्: कुल्लागमे
18. झ्: कपिलोस्त्र– 19. क्: जय–
20. All MSs: नाम–; ख्: –ती; all other MSs except क्: –संघातां
21. घ्, छ्: ज्ञानं 22. घ्, छ्: श्रीवक्रोवाच 23. घ्: –वंदितं
24. क्, ख्: –रास्य; घ्, छ्: –राश्याय all other MSs: –रास्या 25. झ्: तेषा
26. क्: अधुना: 27. क्: ईश्वरं; घ्, छ्: ईश्वरा; all other MSs: ईश्वरो
28. All MSs: उग्रतेजा च 29. All MSs: ऊष्माकर 30. झ्: निपुघ्नक:
31. ख्, ज्, झ्: नीरिहिश्च; all other MSs: रीरिहिश्च
32. झ्: रिन–; all MSs: –क: 33. ख्: एकांम्रकास्; all other MSs: एकाम्रकास्–
34. झ्: ओषधौस्तंवुवर्णश्च; all other MSs: औषधौस्तंवुवर्णश्च 35. All MSs: विसर्गाख्या
36. घ्: –नेद्य; all other MSs: –नघ 37. All MSs: कंठर–
38. क्, ख्, झ्: गोपालप्सस्मरश्च; घ्, छ्: गोपालव्यस्मरश्च; all other MSs: –पालप्यस्मरश्च
39. All MSs: द्योमश्च 40. क्: क्रनामा; ख्: वक्रनामा; all other MSs: चक्रनामा
41. All MSs: च्छेदतो 42. All MSs: ऋंषश्च
43. झ्: ओतरो; all other MSs: औतरो
44. ख्: टष्कठाशु–; all other MSs: टङ्कठा–; all MSs except घ्: –चण्डवर
45. All MSs: –कर्णोण 46. क्, घ्: वोत्तान; all other MSs: चोत्तान
47. क्: पाण्डर्दमनमेव; ख्, ज्: पाशुर्दमनमेव; घ्: पाशुदामनमेव; all other MSs: पाण्डर्दमनमेव
48. ख्, झ्: मे 49. All MSs: फंकृत:
50. क्: दमांतक:; ग्: यतांतक: 51. All MSs: वक्षायत. The order of the components of this compound has been reversed.
52. ग्, ज्, झ्: शसिस्तथा. See above, note to 5/66b.
53. All MSs except झ्: षट: 54. क्: –हंसोख्या; घ्, छ्: –हंसा *; all other MSs: –हंसाख्यो 55. घ्: –नामा 56. घ्, छ्: ज्ञातव्या
57. क्: –तिभ:; घ्, छ्: –निभा 58. ग्: –लो:; घ्, छ्, झ्: –ला
59. घ्, छ्: –माले–. The word माला is treated as if it were masculine here for the metre. 60. क्, ज्: –शिरांभोजं; ग्: –सिरांभोजं; छ्: –सिरांभोज–. All MSs: –मालिना. शिरसाम्भोज– would be correct but is too long for the metre.
61. झ्: योगिनां–; all other MSs except ख्: योगिना–; all MSs: –प्रिया
62. All MSs except क्, ख्: –ता 63. झ्: वलिप्रप्रदाने
64. झ्: –विधावकं 65. छ्, झ्: विघ्नाभिर्सूयन्ते; all other MSs: विघ्नाभिसूयन्ते. DS. 66. झ्: –स्त्वंप्रसादेन 67. घ्: भैरवी
68. घ्: वै: 69. घ्, छ्: सुशिष्यास्य 70. घ्, छ्: –माल
71. घ्: वद: 72. छ्: श्रीवक्रोवाच 73. घ्: साशने
74. –पराणाम् would be correct but is too long for the metre.
75. छ्: यथा 76. घ्: शृणु:

77. All MSs: प्रसूतानन्द. None of the proper names which follow end with the required *visarga* in any of the MSs. Even so, they have been added throughout.
78. छ्, ज्: –द 79. All MSs: हदानन्द 80. छ्, ज्: –द
81. छ्: –द. This name is missing in MS क्.
82. क्, ग्: उत्पन्नानद; ख्: उत्पन्नानन्दा; झ्: उत्पत्नानन्दा; all other MSs: उत्पलानन्द. *Visarga* has been added to the end of all the following names by way of emendation.
83. छ्, ज्: –द 84. छ्, ज्: –द 85. छ्, ज्: –द
86. छ्, ज्: –द 87. All MSs: सोभानन्द 88. छ्, ज्: –द
89. छ्, ज्: –द 90. छ्, ज्: –द 91. छ्, ज्: –द
92. झ्: शेखानन्द; all other MSs except क्, ख्: शषानन्द 93. छ्, ज्: –द
94. क्, ग्, झ्: सुखिरानन्द; घ्, छ्: सुखिलानन्द; ज्: –द 95. छ्, ज्: –द
96. छ्, ज्: –द 97. All MSs: सिखानन्द 98. छ्, ज्: –द
99. घ्, छ्: भून्यानंद; ज्: –द 100. छ्, ज्: –द 101. छ्, ज्: –द
102. छ्, ज्: –द 103. All MSs: ढवासानन्द
104. छ्, ज्: –द; घ्, छ्: + ड * * * * *। ढ * * * * * 105. छ्, ज्: –द
106. छ्, ज्: –द 107. छ्, ज्: –द 108. छ्, ज्: –द
109. छ्, ज्: –द 110. झ्: म 111. छ्, ज्: –द
112. छ्, ज्: –द 113. छ्, ज्: –द 114. छ्, ज्: –द
115. छ्, ज्: –द 116. छ्, ज्: –द 117. छ्, ज्: –द
118. छ्, ज्: –द 119. छ्, ज्: –द
120. Missing in MSs क्; छ्, ज्: –द 121. All MSs except
ख्: सोभानन्द 122. Missing in MS क्; छ्, ज्: –द 123. छ्,
ज्: –द 124. छ्, ज्: –द 125. छ्, ज्: –द 126. All MSs except
घ्: राम–; क्, ग्: –संज्ञा * रा 127. घ्, छ्: कातोश्च; all other MSs: कीतोश्च
128. All MSs except क्, ख्: अदेवाश्च 129. All MSs: प्रकाशिता
130. All MSs: हिमवन्तं 131. क्: सुखात्; all other MSs: सुखा
132. All MSs: श्रुता 133. All MSs: ज्ञेया 134. All MSs: वरप्रदा
135. घ्, छ्: शिष्याणा 136. क्: श्रो * मिच्छामि; ग्, छ्: श्रो * मिच्छमि
137. छ्: श्रीवक्रोवाच 138. ज्: देवि; झ्: देवी 139. घ्, छ्: –चारणं
140. ख्: नाम * ला 141. छ्, ज्, झ्: प्रकासिता 142. All MSs: समयां
143. All MSs except क्, ख्: श्रावयेत 144. ग्: –यज्ञ; KuKh 37:
+ अन्वये 145. KuKh 37 घ्: –कोति– 146. घ्, छ्: आद्या–; KuKh 37: all MSs except ठ्:
आद्या– 147. छ्: पि– 148. घ्, छ्: –भेदोत्त * षट्क–; KuKh 37: all MSs
except घ्, ठ्: विमले– 149. KuKh 37: Missing in MS ठ्
150. KuKh 37: Missing in MS ठ् 151. झ्: –सहश्र–; KuKh
37: missing in MS ठ्; घ्: श्रीचतुर्वींश– 152. All MSs: अंवा–; KuKh 37: missing in
MS ठ्; घ्: अंवा–; all MSs except घ्, ठ्: कादिभेदे. This part of the colophon is missing in
MSs क्, ख्, ग्, छ् and ज्.
153. KuKh 37: घ्: –निर्णने; all other MSs: –वर्णने; + क्रमोदयो (झ्: क्रमो * *)

NOTES OF THE TRANSLATION OF CHAPTER FORTY-SEVEN

1. Concerning the worship of Vaṭuka and his mantra, see above 11/33cd-34ab. Vaṭuka (Child) Bhairava is often identified with Skanda-Kumāra who has, like the Vaṭuka described here, six heads. In Kaula sources and in his mantras Vaṭuka is regularly praised as Skanda normally is, that is, as the son of the goddess (*devīputra*). Three chapters of the KuKauM are dedicated to the worship of deities on the lunar days. The sacrifice offered on the sixth lunar day of the bright fortnight is dedicated to Kumāra (i.e. Vaṭukabhairava). He is worshipped along with his consort (*śakti*) in the middle of four attendent Vaṭukas who sit on lotuses in the primary quarters and four maids (*dūtī*) in the secondary ones. Vaṭuka here sits on a peacock, which is Skanda's vehicle.

Vaṭuka is said to be in the middle. Now listen to (a description of his) form. Brilliant like heated gold, he has six faces and sixteen arms and is seated on a peacock. He has beautiful hair and speaks pleasantly. He shines with the necklaces and bracelets (he wears). A sacred thread hangs on his shoulder.

madhye ca vaṭukaṁ proktaṁ tasya rūpaṁ śṛṇuṣvātaḥ |
taptacāmīkaraprakhyaṁ ṣaḍvaktraṁ barhisaṁsthitam ||
dviraṣṭa ca karā devaṁ sukeśaṁ priyavādinam |
hārakeyūrakhacitaṁ skandhe yajñopavītinam || KuKauM 9/129-130

The seven Mothers are born from the god as aspects of the power of his will (*icchāśakti*). Vaṭuka, also called Vīrabhadra, who precedes them and Gaṇeśa, who follows after them, arose out of them. In the following visualization found in the ŚM Vaṭuka, the 'son of the goddess', is identified with Vīrabhadra:

He has matted hair tied up on top of his head with a snake. The god has a pleasing face and divine, auspicious eyes. A beautiful and divine palmleaf is on his left ear. Lambakarṇa serves as the ornament for his right ear. He has two arms and holds a *vīṇā*. He has a snake as a sacred thread. The right leg is lifted up and his left thigh is bent. A cloth (covers him) tied to his right knee. O Supreme Goddess, there are gold bracelets on both (his arms) and a snake. Naked and ithyphallic he stands on a great royal throne. One should worship (him), the son of the goddess, as Vīrabhadra by name.

ūrdhvajūṭadharaṁ [kh: urddhakūṭa-] divyaṁ coragena [kh: cāragena ca; g: coragrena] nibandhanāt [kh: vaṁdhanāt] |
*prasannāsyadharaṁ devaṁ [g: devī] divyanetradharaṁ [kh: netra * *] śubham [kh: vikāśitaṁ]* ||

tālapatradharaṁ [kh: tāra-] divyaṁ vāmakarṇe [kh: -karṇa] manoharam |
dakṣiṇe [kh: -ṇa] lambakarṇaṁ [kh g: -karṇa] syād [kh: sthā] bhūṣaṇena virājitam [kh: vivarjita] ||
dvibhujaṁ vīṇapāṇiṁ [kh: vāmapāṇi] ca [kh: sthaṁ] nāgayajñopavītinam [kh: -pavitinaṁ] |
vāme ca patitā jaṅghā uttānaṁ dakṣiṇaṁ [g: dakṣinaṁ] bhavet ||
uttarīyaṁ [kh g: -ya] nibaddhaṁ [kh: nibaṁdhañ] ca jānudakṣiṇabandhanāt [g: -vaṁdhanaṁ] |
aṁgadaṁ kaṅkaṇaṁ cobhau bhujaṅgaṁ parameśvari [g: nāgayajñopavītinaṁ] ||
digambaraś cordhvadhvajo [kh: digamvaraṁ corddha-] mahāsiṁhāsanasthitaḥ |
vīrabhadreti nāmānaṁ [kh: nāmānī] devīputraṁ prapūjayet || ŚM 4/135-139

Vaṭuka is worshipped along with Gaṇeśa, the line of teachers, Yoginīs, and the Guardian of the Field (*kṣetrapāla*) and animal sacrifice is offered (*balikṣetreśa*). Their worship is normally prescribed in Kaula ritual. Thus the late *Kaulāvalinirṇaya* warns that without offering this *bali* the Kaula worship of Caṇḍikā is useless. There Vaṭuka is described as follows:

(Vaṭuka) carries a skull and wears an earring. He holds a staff and, dark blue like the young night, he wears a serpent (*vyāla*) as a sacred thread. The Lord (*nātha*) Vaṭuka who gives accomplishments to adepts and removes obstacles to worship, the rule and the tradition (*krama*), is victorious. KVN 6/120

The 17th century Bengali, Kṛṣṇānanda describes Vaṭuka in the *Tantrasāra* as:

. . . a boy whose complexion resembles the colour of crystal and wears two earrings. He holds a manuscript and wears ornaments of nine kinds of gems, such as bells or tinkling ornaments (*kiṅkiṇī*) and anklets. He has a shining appearance, white clothes, pleasent face and three eyes. He holds a trident (or spear) and club in his hands. D.C. JAIH VI, 1-2 p. 243.

2. The visualized form of the Guardian of the Field according to Kṛṣṇānanda's *Tantrasāra* is as follows:

Kṣetrapāla bears the moon on his matted hair and has three eyes. His complexion is blue like a mountain of blue collyrium and he wears ear-rings of coiled serpents in his ears and a girdle of bells attached to it. He wears red garlands, uses red scented ointment, wears red clothes and holds a mace and skull. The bells attached to his waist-band make a terrible sound. D.C. JAIH VI, 1-2 p. 201.

3. After the teacher has initiated his disciple he must give him a name. In order to do this the teacher draws a triangle containing the fifty letters, each of

which corresponds to a name. The disciple then throws a flower onto the triangle and his initiatory name is determined by the letter on which it happens to fall. In the following passage the names corresponding to the letters are listed for this purpose.

4. All the manuscripts continue to the end of this chapter with a passage concerning the rules an initiate should observe. The same passage is also found above in chapter 37 (from verse 2 to the end) where it has been retained.

Appendix I

The Sixteen Consecrations of the Command

The First Consecration of the Command – The Little Sleeping Man

The extended version of the *Saṁvartāsūtra* with which the ṢSS and KuKh begin refers to the Sixteen Consecrations of the Command (*ṣoḍaśājñābhiṣeka*) but neither of them say anything about it. The *Ṭīkā* begins its exposition by quoting the first quarter of four and a half verses of a passage it quotes in full as a conclusion of the exposition in which the sixteen consecrations are listed (*Ṭīkā* fl. 82a). The *Ṭīkā* draws from two sources: the ṢSS and the *Bṛhadāgama*. As it is not found in the former, it is probably drawn from the latter. If so, the *Brhadāgama* is probably the source of these rites.

The first consecration is called that of the Little Sleeping Man (*svapnamānavaka*). After the preliminary cleansing rite the disciple retires to sleep on a specially prepared bed. The following morning he tells his teacher his dreams who determines whether they are auspicious or otherwise. This procedure is common to Siddhānta rites of initiation where it is a part the preliminary purificatory rites (*adhivāsana*) along with the placing of Śiva's hand on the disciple's head,[1] which here is the second consecration.

The Little Sleeping Man is a deity who presides over sleep. He is described as follows in Siddhānta texts: 'The Little Sleeping Man is brown (*piṅgala*) and bears the Half Moon in (his) matted hair. He holds an ascetic's staff and trident and makes wish-bestowing and fear-dispelling gestures.'[2] The Little Sleeping Man is also the name of the mantra that should be repeated whilst falling asleep and is recorded in Böthlink's dictionary as a 'charm used to evoke dreams.' According to the SŚP one form of this mantra is:

> OṀ HILI HILI Bearer of the Trident, SVĀHĀ! OṀ! O Śambhu, three-eyed one, brown one (*piṅgala*), great soul, beautiful one (*vāma*), the All, Lord of Dreams, salutations! O Lord of the gods, I stand before you in supplication, tell me in (my) dream all the things that should be done that reside in my heart![3]

We turn now to what the *Ṭīkā* says: 'The (consecration of) the Little Sleeping Man is the first.' The sixteenfold consecration is performed (beginning with this one, namely that of) the Little Sleeping Man, which is as follows. (The consecration of the Little Sleeping Man) takes place after the preliminary purificatory rites have been performed.[1] The place where the disciple sleeps[2] in the sacrificial pavilion (*yāgamaṇḍapa*) is smeared with the Five Nectars along with wine. The place is sprinkled with the liquid (*udaka*) of the sacrificial vessel containing the Five Nectars. It is done (by the teacher) with the Weapon of his own Vidyā. Then it is enveloped with the Armour of his own Vidyā. The disciple's bed should be made there on the ground. Facing east, he should cause the disciple's topknot to be tied with the Samayā Vidyā. Then the bed there should be enclosed (*veṣṭayet*) with white mustard and orpiment (*gorocana*).[3] (The teacher) should imagine as (he moves) around (the bed) in a clockwise direction that there is a mass of weapons there (around it protecting it). Then it should be enveloped with the Armour.[4] Then the teacher should go out at the time of the initial purification (*adhivāsana*) hold a substitute (*parikalpita*) animal offering (*bali*) in (his) hand and throw it in (all) directions beginning with the east and ending with the north-east. With what mantra?[5] (The mantra is):

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[1] ŚSP II, p. 223 n. 139. See below, p. 369 ff..
[2] *Aghoraśivapaddhati* p. 301 quoted in SŚP II, p. 219
[3] ibid. p. 218-220

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[1] The text reads *adhivāsanakṛte sati*. As *adhivāsana* is the second consecration, *adhivāsana* should be understood in a non-technical sense simply as purification. These rites are described further ahead.

[2] The procedure described in the TĀ, SŚP and related texts require that the teacher sleep and dream also. This is not mentioned here.

[3] *Gorocana* is yellow orpiment made from the bile of cows

[4] The SŚP distinguishes between the householder neophant and the renouncer (*yati*). The bed for the former should be made of *darbha* grass, the head of which should be facing east. That of the latter should be made of ashes and head facing south (SŚP II, p. 216, verse 52-53). The place where the disciple sleeps should be carefully prepared and protected with mantras. As Brunner writes: ‘every precaution is taken so that nothing disruptive may trouble the disciple as he sleeps. He sleeps in the pavilion as in a citadel that is heavily guarded.’ (ibid. p 218).

The outer procedure described in the TĀ (15/474b-478) is less complex but adds an inner one to it. The teacher worships Śiva and projects the protective mantra PHAṬ onto the bed. When the disciple lays down on it, the teacher projects mantras onto him. Then, after the disciple falls asleep, the teacher regulates his breath so that it is consonant with his breathing. Thus, when the teacher inhales he penetrates the Wheel of his disciple’s Heart with the Moon of his *apāna*. When he exhales, he penetrates the End of the Twelve (*dvādaśānta*) above the disciple’s head with the Sun of his *prāṇa*. In this way he transmits the illuminating energies in his breath to the disciple as he sleeps and the dreams he has can serve as a means to prognosticate the good or bad outcome of the rite.

[5] _svapnamānavakaṁ [k, kh: -mānakaṁ] hy ekam ity ādi || ṣoḍaśaprakāreṇābhiṣekaṁ kriyate | tathā svapnamānavakaṁ | yathā adhivāsanakṛte sati yāgamaṇḍape tatra pañcāmṛtena alisaṁyuktena [k kh: -yuktaṁ na] śiṣyasya [kh: siṣyasya] śayyāsthānaṁ lepayet | tathā tenaiva pañcāmṛtārthapātrodakena taṁ sthānaṁ astramantreṇa svavidyāyāḥ [k kh: -yāṁ] saṁprokṣya [kh: saṁprākṣya] | tathāsya svavidyāyāḥ [k kh: vidyayā] kavacenāvaguṇṭhya | tatra śiṣyasya bhūmau śayyāṁ kārayet | pūrvābhimukhāt [kh: pūrvobhimukhon] tatra śayyāsthitasya [k kh: śayyāṁ-] śiṣyasya samayavidyayā [kh: -vidyāyā] śikhābandhaṁ kārayet | tathā tatra śiṣyasya śayyāṁ [k kh: śayyāyāṁ] śvetaśarṣapeṇa [k: -śarṣapa *; kh: -sarṣapā *] tathā gorocanena veṣṭayet | tatra pradakṣiṇāvartakrameṇa_

> May the ghosts of many forms (that live) in the sky, on earth, the intermediate region, the underworld and those considered to the gods and the like along with Dhruva and the all the other beings who reside in (all) the quarters be satisfied – SVĀHĀ.

This is the prescribed procedure (for the offering of) *bali*. Here, in (this) *bali* worship, NAMAḤ should be added to the end of SVĀHĀ. Then the *bali* should be thrown upwards and (also) offered to all including outcastes and the like (*svapacādi*). Then, after the mouth has been rinsed, the sixfold deposition and the rest should be done. The teacher offers food along with spiritous drinks (*mahāsava*) to Vaṭuka.[1]

Then the teacher performs the depositions and the rest and, as before, the rite of protection (*rakṣā*). Then he should cause the disciple to sleep near him while he is absorbed in concentration and divine meditation. Then, in the morning, in the teacher's presence, (the disciple) describes what he has dreamt. Then once (the disciple) has saluted (the teacher, the teacher) tells (him) whether it is auspicious or inauspicious.[2]

Auspicious Things Seen in a Dream

(The following are) auspicious dreams: (The sight of) Indra, wine (drinking) and meat eating, smearing the body with insects and feces, sprinkling (of the body with) blood, eating of yogurt and boiled rice, covering the (the body with) white cloth, smearing (the body) with white (paste), a white umbrella above

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astrasaṁghātaṁ cintayet | *tataḥ kavacenāvaguṇṭhayet* | *tata [k kh: tataḥ] ācāryaḥ [kh: ācārya] bahir nirgatya pūrvādhivāsanakāle [kh: pūrva adhivānekāle] parikalpitabaliṁ haste gṛhītvā pūrvādi īśānāntaṁ nikṣipet [k: niḥkṣipet]* | *kena mantreṇa* - Ṭ K fl. 67b.

[1] According to the SŚP (II, p. 216 verse 51), the teacher makes a rapid (*saṁkṣepataḥ*) *bali* offering outside the pavilion to the guardians of the quarters (*lokapāla*) before the bed is prepared. The more elaborate procedure and the offering of alcohol is due, no doubt, to the Kaula influence on the rite.

[2] *bhūtā ye vividhākārā [kh: -rāḥ] divi bhaumyāntarikṣagāḥ [k: -kāḥ] patālatalavāsasthā devādyo [k: -dyā; kh: devodyā] bhāvitāś ca ye dhruvādisarvabhūtā [k kh: -te] ye [k kh: -bhyaḥ] aindrādidikṣu [k: aindrādik-; kh: aiḍyādika] saṁsthitās tu [k: saṁsthitaṣu; kh: saṁsthiteṣu] ca tṛptir bhavatu [k kh: tṛpyantu bhavantu] te svāhā* |
iti balividhānam | *atra balipūjane svāhānte namaḥ kāryaḥ [k kh: -ryā]* | *tathāpara [k kh: paraḥ] ūrdhvaṁ [k: ūrdhvaḥ; kh: ūrddhaḥ] baliṁ [k kh: vali] nikṣipet [k kh: niḥ-]* | *tathā svapacādi [kh: svayaṁcādi] sarveṣāṁ baliṁ dāpayet* | *tata [k: missing; kh: tataḥ] ācamya ṣoḍhānyāsādikaṁ kārayet* | *tata [k kh: tataḥ] ācāryaḥ [k kh: -ryāḥ] mahāsavaiḥ [k kh: -svaiḥ] saha vaṭukaprāśanaṁ karoti* | *tata [k kh: tataḥ + nyāsādikaṁ kārayet* | *tataḥ] ācāryo [k kh: -ryaḥ] nyāsādikaṁ kārayet* | *rakṣā pūrvavat* | *tataḥ śiṣyaṁ [k: śiṣya; kh: siṣya] samīpe svāpayed [k: khāpayet; kh: -t] divyadhyānayogataḥ [k kh: divyā-] samādhiniviṣṭaḥ* | *tataḥ prabhāte [k: prapāte; kh: -te] yat kiñcit svapnaṁ dṛśyate tad guroragre kathyate* | *śubhāśubham yathā namaskāraṁ kṛtvā kathyate* | Ṭ K fl. 68a.

the head, a garland of white (flowers) as an ornament, a throne, a chariot, (any) vehicle, a flag, a king's consecration, ornaments for a chariot, beetle, fruit, a vision of the (the goddess) Sarasvatī and the embrace of an auspicious woman. One who converses with kings, enemies, gods, Siddhas, Vidyādharas, the hosts and teachers in the dream accomplishes everything.[1]

(Other auspicious things seen or done in a dream are) crossing over a river or the sea, flying, sunrise and a burning fire. (It is auspicious if) he sees planets, constellations, stars or the moon. (It is auspicious if he sees himself or others) ascending onto a planet, a palace or a mountain peak, mounting an elephant or a bull, climbing onto a ship, tree, or a mountain. (It is auspicious if he dreams that he is) travelling in a flying machine (*vimāna*). (It is auspicious if in his sleep he has) a vision of an accomplished mantra, acquires (something), (sees) the sacrificial pap Siddhas (eat), the destruction (of demons) wrought by the goddess, the alchemical pill (*guṭikā*), a stick to clean the teeth, a sword, sandals, orpiment, a sacred thread, collyrium, nectar, mercury, the alchemical herb (*mahauṣadhi*), a Tantric consort (*śakti*), an ascetic's pot, lotus, rosary, mind stone (*manaḥ – śilā*)(?), burning sacrificial substances used by Siddhas, (the range of) minerals up to ocre – he who sees these in a dream is successful and acquires territory (*kṣitilābha*) (in battle).[2]

(Other auspicious things are) crossing an ocean of blood in battle, victory in battle, a burning cemetary (*pitṛvana*), a Kaula adept (*vīra*) surrounded by (other) Kaula adepts, Vetālas and Siddhas, the selling of human flesh and beef, the sectioning of a human sacrifice, worship of oneself, the repetition of mantra, meditation, the burning of fire offerings while singing a hymn or the worship of fire as enjoined (by the scriptures). (The sight of) a wild gander, water bird, Cakravāka, peacock or a corpse. (He who) mounts them is successful. (He is) certainly successful if he sees Bhairavī in a dream in the company of the Bhairavas, Mothers and hosts of Mothers and Rudras. These, the auspicious (dreams) have (thus been) listed.[1]

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[1] *śubhasvapnā yathā maghavānam [kh: madyavānaṁ] | āsavamāṁsabhakṣaṇam [k: āmamāṁsakṣaṇamā; kh: āmamāṁsaṁ bhakṣanaṁ] | kṛmiviṣṭānulepanam | rudhireṇābhiṣecanam | dadhibhaktabhakṣaṇam | śvetavastraprāvaraṇaṁ [k: missing; kh: sveta-] | śvetānulepanam [kh: svetā-] | śvetacchatraṁ [kh: sveta-] mūrdhnistham [kh: mūddhisthaṁ] | śvetasragdāmabhūṣaṇam [k: -bhūpraṇaṁ; kh: svetasragdrāma-] | siṁhāsanam | ratham | yānam | dhvajam | rājābhiṣecanam [k kh: rājyā-] | ratnābharaṇam | tāmbūlam | phalam [kh: phala] | sarasvatīdarśanam | śubhastryavagūhanam [k kh: striyāvagūhanam] | rājñā [k: rājñaḥ; kh: rājñaṁḥ] ripubhir devaiḥ [k kh: ripibhiḥ devaiḥ] siddhair vidyādharair gaṇairācāryaiḥ [k: siddhaḥ-; kh: siddheḥ-; k kh: gaṇaiḥ ācāryaiḥ] | ebhiḥ saha [k: sahaṁ] saṁvādaṁ karoti [k kh: kṛtvā] yaḥ svapne tasya sarvaṁ [k: sarva] siddhyate* | Ibid. K fl. 68a.

[2] *nadītaraṇaṁ [k kh: nadī* * * *] *tathā samudrataraṇam | ākāśagamanam [kh: -gagaṇaṁ] | ādityodayanam | vahnijvalanam [kh: -jvalantaṁ] | grahanakṣatratārās tathā [k kh: -rāṁ tathā] candramaṇḍalaṁ paśyati | gṛhārohaṇamathavā prāsāde vā śikhare | gajārohaṇam | vṛṣabhārohaṇam | nāvārohaṇam | vṛkṣārohaṇam | śailārohaṇam | vimānagamanam | siddhamantrasya darśanam | lābhaḥ | siddhacaruḥ | devīnāśanam | guṭikā | dantakāṣṭham | khaḍgam [k kh: khaḍga] | pādukā [k kh: pādu] | rocanam | yajñopavītam [kh: yajñevavītaṁ] | añjanam | amṛtam | pāradam | mahauṣadhiḥ [kh: mahoṣadhiḥ] | śaktiḥ [k kh: śaktim] | kamaṇḍalum | padmam | akṣamālā | manaḥśilā [kh: manacchilā] | prajvalasiddhadravyāṇi | dhātūni gairikāntāni | ebhir dṛṣṭvā [kh: ebhiḥ dṛṣṭvā] tu svapnānte tasya siddhiḥ kṣitilābham [k kh: + praṇaṁ]* | Ṭ K fl. 68a-69b.

Inauspicious Things Seen in a Dream

Now the inauspicious (things seen in a dream) are said to be as follows. Oil massage, drinking of oil, entering hell, falling into a pitch–dark well, sinking into mud, (falling from) a tree, waterfalls, a house or a (tall) building. The cutting of ears, nose, hands or feet. The falling of the hair or teeth. The sight of a monkey, bear, Vetāla, Yakṣa, Rakṣasa and similar beings and the sight of the Man of Death (*kālapuruṣa*). If a man embraces a woman in a dream who is black, whose hair is tied up, dirty, who wears black clothes or a garland of black (flowers) and has red eyes will die if a pacificatory rite (*śānti*) is not performed. There is no doubt about it.[2]

(Other inauspicious dreams are) the destruction of a house, palace, bed, parasol or seat, defeat in battle and one's own kidnapping by Rudra. (It is inauspicious to dream that one is being mounted by a) donkey, camel, jackel, crab, vulture, crow, owl, buffalo and the like. The eating of cooked meat. Smearing the body with blood and filth. The wearing of red or black clothes. Seeing oneself deformed. Laughing, rolling around, wearing a garland, the cutting of one's own flesh, the binding of one's own body, (seeing oneself) being eaten by a black snake or a quarrel. These are inauspicious dreams. The (description) of auspicious and inauspicious dreams is thus complete.[1]

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[1] *tathā saṁgrāme raktasamudrasya [kh: + madhye] taraṇam* | *tathā saṁgrāme vijayam* | *pitṛvanaṁ jvalantaṁ vīraṁ [k, kh: vīra] vīrāvṛtaṁ tathā vīravetālasiddhaiḥ [k kh: -siddheḥ]* | *mahāmāṁsavikrayam* | *mahāpaśusaṁvibhāgam [k kh: + labhyate]* | *svātmapūjanam* | *japam* | *dhyānam* | *stuvan [k: stavam] homaṁ jvalati [k kh: -lantaṁ] pāvakaṁ [k, kh: pāvake] vā pūjayet yat [k kh: tat] praśastam* | *haṁsa - sārasa - cakravāka [k kh: -kā] - mayūra - śavāḥ [k kh: -śava]* | *eteṣām ārohaṇāt [k kh: etāṁ ārohaṇam] tasya siddhiḥ* | *mātṛbhir bhairavair mātṛrudragaṇaiḥ [k kh: mātṛbhiḥ bhairavaiḥ] saha bhairavīṁ [k kh: -vī] svapne [k kh: svapnāt] dṛṣṭvā atra siddhir na saṁśayaḥ* | *ete śubhā svapanāḥ [kh: svapnāḥ] kathitāḥ* | Ṭ K fl. 68b.

[2] *aśubhāḥ kathyate* | *yathā tailābhyaṅganam [k: -ma; kh: -bhyaṁgaṁ]* | *tailapānam* | *viśanaṁ rasātale* | *andhakūpe patanam* | *kardamamadhye [k kh: mardama-] majjanam* | *vṛkṣād [k kh: vṛkṣa] vā jalapātebhyaḥ [k kh: bhavapātebhyaḥ] gṛhāt patanam* | *bhavanāt [k kh: pacanāt] patanam* | *karṇanāsākṛntanam [k kh: -kartanam]* | *tathā hastapādakṛntanam [k: kartanam; kh: -karttanaṁ]* | *dantakeśapatanam* | *vānararkṣadarśanam* | *vetālayakṣarākṣasādikṛtasattvadarśanam* | *kālapuruṣadarśanam* | *kṛṣṇavarṇā ūrdhvakeśī malinī kṛṣṇavastrā kṛṣṇamālādharā raktanetrā [k: ra * netrā] īdṛśī yā strī svapne puruṣaṁ avagūhayet [kh: avagṛhayet] dṛṣṭvā tu yadi śāntiṁ na kriyate tadā maraṇam* | *atra saṁśayaṁ missing* | Ṭ K fl. 68b-69a.

In order to know (if the dream is auspicious or not), once the disciple has saluted the teacher at dawn he should tell (it to him). If the dream (the disciple) has is auspicious, the teacher tells (him so) in front of the Krama. If it is not, the Śikhādūtī mantra has to be repeated 1000 times with 108 offerings to the fire in order to destroy the bad dream. (The mantra is):

AGHORE HRĀṀ THAGHORE HRĪṀ GHORE GHORATARE HRŪṀ PHREṀ SARVATAḤ SARVASARVE HREṀ NAMAS TE RUDRARŪPE HRAḤ[2]

Prognosis by means of a Stick

Then one should perform the rite of protection (*rakṣā*). The first thing that should be done here is the rite of the stick for the teeth and then (the rite of) the Little Sleeping Man (comes next) when going to bed at night. The procedure for the (rite concerning the) stick for the teeth is as follows. The wood (of the stick) can be that of a Jāta, Vipada, or Bakula tree or made from mango or other wood that comes from trees that give tranquility, fulfillment and good fortune. The stick for the teeth should be round and twelve fingers long. It is the thickness of the little finger.[3] When should it be used?[1]

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[1] *gṛhabhedam | prāsādabhedam | śayyācchatrāsanabhedam [k: ? yyācchatra-] | yuddhe parājayam | ātmano [k kh: ātma] rudravyāharaṇam [k kh: -vyāpaharaṇam] | khara - [kh: khera] - uṣṭra [kh: uṣṭa] - śṛgāla [k: śṛgālā] - kaṅka - gṛdhra - kāka [k kh: kakāma] - ulūkamahiṣādi | ebhiḥ ārohaṇam [kh: arohaṇam] | ārohaṇe [kh: arohane(?)] pravartanam | pakvamāṁsabhakṣaṇam | raktamālyānulepanam [k: -mā] | raktakṛṣṇavastraparidhānam | svātmānaṁ vikṛtaṁ paśyati | hasanam | vallanam | sragdāmadhāraṇam | svamāṁsakṛntanam [k: -kartanam; kh: -karttanaṁ] | svaśarīrabandhanam | kṛṣṇasarpeṇa bhakṣaṇam | vivādam | iti aśubhāḥ svapnāḥ | iti śubhāśubhasvapnadarśanam [kh: śubhāśu * svapna-]* | Ṭ K fl. 69a.

[2] *prātaruṣāyāṁ [k: pratyaye; kh: pratyūṣa] ācāryasya namaskāraṁ kṛtvā śiṣyaḥ [k: śiṣya] kathayet | tataś cācāryaḥ [kh: tat ācāryaḥ] śubhasvapnapradarśanaṁ kramāgre kathyate | aśubhe [k kh: aśubha] śikhādūtyā mantreṇa sahasram ekaṁ japaṁ kāryam | śikhādūtyāmantraṁ yathā*

aghore hrāṁ thaghore hrīṁ ghore [k kh: -ra] ghoratare hrūṁ phreṁ sarvataḥ sarvasarve hreṁ [k: he; kh: hre] namaste rudrarūpe hraḥ |

anena mantreṇa sahasraṁ [k kh: -sra] jāpyaṁ śatam aṣṭādhikaṁ [k: -dikaṁ] homaṁ duḥsvapnanāśārthaṁ kārayet | Ṭ K fl. 69a.

[3] This stick is used like a tootbrush to clean the teeth. According to the SŚP (1/11-14): (A stick) that is still green, with its bark, (cleanly) cut, straight, without knots and the size of the little finger is enjoined to clean the teeth.

It (should be) eight fingers (long) for those who aspire to liberation and (should be made from the wood of the following trees): Ciribilva, Karañjana, Śirīṣa, Khadira and Arjuna. It (should

At the beginning of (the consecration of) the Sleeping Man, (the teacher) should fashion three *maṇḍalas* with liquor (*ali*) outside the sacrificial enclosure, that is, outside the building where the sacrifice is performed (*yāgagṛha*) to the north of the sacrificial *maṇḍala*. They are made in the morning at the end of the rite (*arcana*). There, in the first *maṇḍala*, one must drink the Five Nectars of the five products of the cow. Then he should eat the sacrificial pap (*caru*) in the second. Then, in the third *maṇḍala*, the teeth are cleaned with the stick to clean the teeth. Having done that one should throw the stick for the teeth (onto the ground) and examine its (relevant) characteristic.[2]

If the front part (of the stick) faces east, west or north, this is auspicious and the best. Or if the stick for the teeth falls (in such a way that) it faces south-east, south, south-west, north-west, north-east or downwards, that is inauspicious. In that case, the aforementioned Śikhādūtī mantra should be repeated a 1000 times and 108 offerings should be made to the fire. This is the characteristic of the stick for the teeth.[3]

(Then) the teeth should be cleaned (with the same stick purified) with the recitation of the Five *Praṇavas*. This is the procedure concerning the stick for the teeth. (The teacher) should perform (the rite) of the Sleeping Man first (himself)

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be) twelve fingers long for those who aspire to worldly enjoyment and made of Plakṣa, Āmra, Kakubha, Aśoka, Jambū, Campaka, Apāmārga and Atimukta.

Again, it is taught that for Brahmins, Kṣatriyas, Vaiśyas, Śūdras and those of the lowest castes it should be twelve, eleven, ten, nine and eight fingers long, respectively.

We notice here that the stick that is twelve fingers long, as it should be in this case, is for those who aspire to worldly enjoyment and / or are Brahmins.

[1] *tato [k kh: tataḥ] rakṣāṁ [k kh: rakṣā] kārayet | atra punaḥ dantakāṣṭhādikam ādau prathamataḥ kārayet | tataḥ svapnamānavakaṁ [k: -mānakaṁ] | śayyāṁ [k kh: śayyā] tato rātrau yasyati | dantakāṣṭhavidhir yathā jātavipadakāṣṭhaṁ [k, kh: jātāṁ-; kh: -vidayakāṣṭhaṁ] tathā bakulavṛkṣodbhavakāṣṭhaṁ vā cūtādibhiḥ śāntipuṣṭisaubhāgyavṛkṣodbhavakāṣṭhena dantakāṣṭhaṁ dvādaśāṅgulapramāṇaṁ [kh: -śāṁgulaṁ-] vartulaṁ kanīyasāṅgulapramāṇam | kasmin samaye dāpayet* | Ṭ K fl. 69a.

[2] *svapnamānavakasya [k kh: -māṇavasya] ādau yāgamaṇḍalabāhye tu [k kh: ca] yāgagṛhabāhye yāgamaṇḍalasya uttaradigbhāge maṇḍalatrayaṁ kārayet | alinā arcanasamāptau [k kh: -samāpti] kāle [k kh: -la] prathame 'hani | tatra prathame maṇḍale pañcagavyapañcāmṛtaṁ [kh: -gavyā-] pibet | tato [kh: tataḥ] dvitīyamaṇḍale carukaṁ prāśayet | tatastṛtīyamaṇḍale [kh: tataḥ stṛtīya-] dantakāṣṭhena [kh: -kāṣṭhe *] dantadhāvanaṁ [k: -vaṁnaṁ] kriyate | kṛtvā dantakāṣṭhaṁ nikṣipet [k: niḥkṣipet] | tasya nikṣiptadantakāṣṭhasya lakṣaṇaṁ nirīkṣayet* | Ṭ K fl. 69b.

[3] *pūrvaśiraṁ pūrvāgraṁ paścimāgraṁ vā ūrdhvāgraṁ vā uttarāgraṁ [kh: + taṁ] śobhanam uttamaṁ ca | athavā āgneyamukhaṁ [k kh: āgneyyā-] dakṣiṇamukhaṁ vā nairṛtyadiśāmukhaṁ vā vāyavyadiśāmukhaṁ īśānamukhaṁ vā adhomukhaṁ vā [k kh: missing] yadi tad [k kh: te] dantakāṣṭhaṁ patati tadā aśubhaṁ nirdiśet | tadā pūrvoktaśikhādūtīmantreṇa [kh: -matreṇa] sahasrekaṁ [k: sahamekaṁ; kh: sahasremekaṁ] jāpyaṁ [k kh: -pya] tathāṣṭottaraśataṁ homaṁ kārayet | iti dantakāṣṭhalakṣaṇam* | Ṭ K fl. 69b.

and then, after that of the Sleeping Man of the disciple laying on the bed. (Thus this) the first consecration, called that of the Sleeping Man, has been explained.[1]

Although, the rite of initiation described in chapter fifteen of the TĀ is not the same as this one, it contains many elements that are common to the rituals performed here and Śaiva rites of initiation in general. According to the TĀ, the rite of the stick for the teeth is amongst those performed to initiate the neophant as a regular member (*samayin*) of the community. As happens here, it is performed before the disciple goes to sleep. Chapter fifteen of the TĀ describes a long series of preliminary rituals that precede the rite of initiation. Most of them are concerned with the inner purification of the teacher that leads to his conjunction with Śiva. These are followed by a fire sacrifice and the preparation of the sacrificial pap (*caru*). When this has been done the teacher utters the following prayer drawn from the *Mālinīvijayottara*:

> "You, O Lord, have ordained me a teacher. May your favour rain down on these disciples, impelled by Śiva's power directly, by means of dreams, teachings and the like, or by means of the teacher and the recitation of mantras. They are before you as you see them. Make of them a sign of your grace! Penetrate me with the rays of your Self, that I may be Śiva!" Having said this, he should (wait for and) joyously accept Śiva's consent to his request (that he grants saying): "Be it so".[2]

After this, the teacher leaves the sacrificial hall and goes to his disciples to purify them. There, out in the open, he should give them the five products of the cow, the sacrificial pap (*caru*) and the stick for the teeth. Abhinava's sources agree with the *Ṭīkā* that it is inauspicious for the stick the disciple has thrown on the ground to fall facing east, north, north-east or west. In order to remedy this, Abhinavagupta prescribes, as the *Ṭīkā* does, 108 oblations to the fire. But in this case they are accompanied simply with the utterance of the seed-syllable PHAṬ.[3]

The SŚP describes a similar procedure as a part of the preliminary rites leading the initiation of *Nirvāṇa*. The teacher places a flower in the hands of each of his disciples and they pay homage to the sacrificial jar and the other ritual objects in which the deity is present. They then prostrate before the teacher and leave the pavilion. Then the ŚSP explains:

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[1] *pañcapraṇavenābhimantritaṁ dantadhāvanaṁ kāryam [k: vyāryyam; kh: yāryyaṁ] | iti dantakāṣṭhavidhiḥ [k: -vidhi; kh: -viddhiḥ] | svapnamānavakasya [k: -māṇavakasya] prathamaṁ kārayet | tadanantaraṁ svapnamānavakaṁ [k: -māṇavakaṁ] śayyārūḍhasya [k kh: -ḍhena] śiṣyasya [k kh: missing] | iti abhiṣekaṁ [k kh: -ka] prathamaṁ svapnamānavakābhidhānaṁ [k: -māṇavakā-] kathitam* | Ṭ K fl. 68b.

[2] TĀ 16/74-76. Quoted from MVT 9/39ab.

[3] TĀ 15/446-447.

> (Outside), (the teacher) draws three *maṇḍalas* on which he causes his disciples to sit (one after another) facing north if they desire liberation and east if they desire worldly benefits (*bhukti*). On the first *maṇḍala*, he makes them drink three mouthfuls of the Five Nectars[1] from their hands whilst holding a blade of Kuśa grass. Between each mouthful, the disciples should rinse their mouth (*ācamana*).
>
> On the second *maṇḍala*, (the teacher) should make them eat the sacrificial pap (*caru*) in a bowl made of Palāśa leaves if they desire liberation and Pippala leaves if they desire worldly benefits.[2] They eat three or eight mouthfuls taking care that their (upper and lower) teeth don't make contact. In the meantime the teacher utters the (seed-syllable of) the Heart. Then they rinse their mouth (*ācamana*) with pure water.
>
> After this, (the teacher) gives them a stick for the teeth (again uttering) the seed-syllable of the Heart, as they chew it with the tips of their (front) teeth. After washing it, they let it fall on the ground with its upper part facing upwards. The teacher notes the result.[3]

The ŚSP[4] agrees that if the stick falls in the above mentioned directions it is auspicious. If not, a 108 oblation should be offered to the fire while reciting the

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[1] The Five Nectars – *pañcāmṛta* – are the five products of a cow – *pañcagavya*, namely, cow urine and dung along with curd, milk and clarified butter. This is mixed with water in which consecrated Kuśa grass has been placed. Consecrated with mantras, the sprinkling of this mixture serves to purify the sacrificial ground (cf. ŚSP II, p. 30), the ritual impliments and the rest (TĀ 15/370-374). The teacher saves a part of this mixture for his disciples (ibid.), which he uses for various purposes, including this one.

[2] Brunner explains (ŚSP2, p. 70. n.190) that according to Siddhānta ritual practice: 'Rice is called *caru* if it is cooked according to the rules. It is with this rice, not any other rice, that one must make the oblations. It should be prepared daily, but for the daily ritual it can be cooked with water. *Caru* – the sacrificial food – is also called *havis*.' Gnoli (1999:489, n.196) notes that *caru* is 'an oblation of rice grains cooked in water with milk or butter, or also, steamed. It is important that it should be cooked on consecrated fire. A portion of the main sacrificial fire, in which oblations are offered is removed and used separately especially for this purpose.

The *caru* that the teacher gives his disciples to eat on this occasion may well be simply this cooked rice. But it may also be varieties of cooked meat and other non-vegetarian sacrificial substances. Thus, depending on the ritual procedure of a particular school, *caru* may be of two types according to whether, as Abhinava says, it is made of 'ordinary or special substances'(TĀ 15/436cd-441ab)

[3] ŚSP II p. 206-8, verses 41-45.

[4] ŚSP vol II, p. 210, verse 46.

Weapon mantra. The following table records how the *Mataṅgāgama*[1] prognosticates the directions in which the stick falls.

21. The Directions in which the Stick Falls and their Prognosis

Direction	Prognosis
Below	Death
Above	Victory
East	Power
South-east	Suffering for the adept
South	Death
South-west	Famine
West	Gain, prosperity and energy (*tejas*)
North-west	No peace in the next world
North	Beauty, success, health and intelligence
North-east	Knowledge. The adept attains universal sovereignty. The teacher will have a long spiritual lineage and will be satisfied.

We have already noted that according to the procedure described in the TĀ both the disciple and the teacher sleep and dream. When they wake up the teacher should examine his dreams and that of his disciple to measure their power and import. The auspicious dreams Abhinava mentions are the preparation and celebration of a rite for the gods, the fire or the teacher. Others are the sight of a beautiful woman, the drinking of wine, eating of raw meat, drinking of blood, the cutting of (someone else's?) head, smearing oneself with blood, feces or urine, mounting on animals that are pleasing to ride, such as a horse or elephant and climbing a mountain. Abhinava recommends that the teacher tell the disciple that his dreams are auspicious to encourage him, if they are so. Otherwise, in order not to disturb his disciple with doubts, he should keep quiet and make 108 oblations to the fire accompanied by the syllable PHAṬ to counter them.[2]

The Second Consecration: *Adhivāsana*

'The second (consecration) is the purification'. *Adhivāsana* is the second consecration. Then the rite of purification (*adhivāsana*) is performed for the disciple who is (still) laying on the bed and has completed the rite of the stick for the teeth. This is as follows. The teacher first worships the Krama on his left hand. Then along with (his) right hand should place the hand of Śakti (i.e. the left one) on the head of the disciple who is on the bed. Then he should cause the disciple to perform the depositions of mantra and the rest (that is required on his body). Thus the purifying consecration has been described.[1]

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[1] See reference and chart in SŚP II, p. 210-211.

[2] TĀ 15/481cd-489.

The simple rite described here which, in this context functions as a part of the preliminary purification (*adhivāsana*) of the disciple, is in other forms of Śaiva initiation of much greater importance than would appear here. This is the rite of the Hand of Śiva (*śivahasta*) which here, in consonance with the Śākta character of the Kubjikā Tantras, has become the Hand of Śakti. As Brunner (SŚP II p. 96) explains: 'The gesture by which the *guru* places "Śiva's Hand" on the head of the disciple is the central action, the culmination of this, the first initiation [i.e. the Samayadīkṣā]. One could say that it is basically this, all that comes before is nothing but a long preparation for it and what follows, an appendix.'

Far from a 'culmination' of the initiation here the rite of Śiva's Hand seems hardly more than a purifying benediction. Perhaps this is because the consecrations comprise such a long series of empowerments, including the Kaula ones, that the importance of this one is reduced. Even in the purely Śaiva context where it confers an initiate's status on the disciple, this, the first initiation, does no more than prepare him for the more radical purification that is to come in the Initiation of *Nirvāṇa*. As Brunner (SŚP III p. 98) puts it: 'Śiva's Hand loosens the bonds of *pāśa* a little; it does not liberate.' Even so, the rite is certainly more important in its original context than would appear to be here. This is surprising because, as we shall see, the procedure in the first ten consecrations is heavily based on their Śaiva equivalents. It appears that the contribution this rite makes to the development of the liberated condition diminishes in the Kaula context where other methods are considered to be more powerful. Indeed, the initiatory rites described in the KuKh, that make little room for the inclusion of the purely Śaiva model, omit this procedure altogether. We may contrast this tendancy with the equivalent procedure prescribed in some, at least, of the Śākta orientated Bhairava Tantras. Missing in the *Mālinīvijayottara*, perhaps for the same reason, Abhinavagupta selects another Trika Tantra, the *Devyāyāmala*, along with the Siddhānta *Dīkṣottaratantra*, as his authorities for this rite. In both these Tantras the Śaiva model is still powerful and so is, accordingly, the rite of Śiva's Hand. Indeed, the version of this rite in the *Devyāyāmala* is considered to be so powerful that it is reckoned to by sufficient by itself to conjoin the disciple to Śiva. But before we examine these sources and what Abhinavagupta has to say, we should return to the basic Siddhānta model presented in the SŚP.

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[1] *dvitīyam adhivāsanam [k kh: -ke]* |
adhivāsanaṁ [k kh: -ne] dvitīyamabhiṣekam | *adhivāsanam iti tasmin [kh: tasmit] samaye śayyārūḍhasya śiṣyasya kṛtadantakāṣṭhayuktasya adhivāsanaṁ kriyate* | *yathā ācāryaḥ [k kh: -rya] svakīyavāmahaste kramaṁ pūjayet* | *dakṣahastena tataḥ tasya śiṣyasya śayyārūḍhasya taṁ śaktihastaṁ śirasi sthāpitavyam* | *tatastasya [kh: tataḥ tasya] śiṣyasya nyāsādikaṁ kārayet* | *(70k a) iti adhivāsanābhiṣekaṁ dvitīyaṁ kathitam* | Ṭ K fl. 70a.

According to the procedure laid down in the SŚP, in the preliminary phase of the Initiation into the Rule (*samayadīkṣā*) along with the preparatory purification of the offerings and utensils, the teacher also prepares himself by identifying with Śiva. He does this at this stage by performing the rite of Śiva's Hand on himself in the following way:

> (The teacher) should fashion a *maṇḍala* on his right hand with perfumes and worship the Lord according to the rule. Such is Śiva's Hand. Placing that shining (hand) on his own head with Śiva's mantra, he should contemplate himself as the (universal) agent at one with Śiva (and say to himself): "(Śiva) is the witness of the ritual actions (that take place) in the *maṇḍala*. In the jar he is the protector of the sacrifice. In the fire he is the recepticle of the offering (*homa*). In the disciple he is the one who frees from the fetters. In me he is the bestower of grace. I am (he), the Lord who (resides in the) five supports." The teacher should make this conviction very firm (within himself).[1]

The teacher identifies himself with Śiva in this way prior to entering the pavilion. He renews this identification again later when he leaves it in the same way by the power of thought. The SŚP explains:

> (The teacher now) solicits Śiva, and having obtained (his) consent, he establishes a sense of oneness (*ekatvabhāvanā*) (as he reflects): " I possess (every divine attribute) omniscience and the rest. I abide above all the Path (of manifestation). An aspect of myself is the place of union. I preside over the Great Sacrifice. I am Śiva!" (Then proud with the spiritual) pride that "I am Śiva." He should leave the sacrificial pavilion.[2]

According to some authorities, the teacher identifies himself again with Śiva by repeating the rite of Śiva's Hand a third time before placing it on his disciple's head. This takes place after a series of rites are performed outside the pavilion. When the disciple has been prepared in this way he is blindfolded and led into the deity's presence within the pavilion by the teacher. He is then is made to walk round within it in a clockwise direction and sit on a seat purified with mantras to the right of the deity. Then the teacher, by uttering a mantra and making a gesture, places the Self in the lotus of the disciple's heart and, after depositing mantras on the disciple's previously purified body, worships him. 'Then,' continues the SŚP, 'with the root mantra, the teacher should place on the head of the disciple who is facing east, Śiva's Hand that bestows Lord Rudra's abode.'[1]

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[1] SŚP III v. 25-28. p. 29.

[2] SŚP III p. 79 verses 15-16.

According to the SŚP, after the teacher has placed Śiva's Hand on the disciples head, the blindfold is removed, whereas according to the procedure described by Abhinava, it is removed first. As he says:

> Then the teacher should worship on his right hand, by means of the left,[2] the wheel of mantras, effulgent and full of all the paths (of manifestation), that consumes every fetter. (Then he should) place it on the disciples' head and then finally touch progressively every part of his body.[3]

Abhinava's source here is the Siddhānta *Dīkṣottaratantra* according to which, in line with the Siddhānta view in general and that of the Trika *Devyāyāmala* we are about to examine, this rite transforms the neophant into a regular initiate into the Rule. In this case, he is said to be conjoined with the Īśvara principle, which is two principles below Śiva.[4] Abhinava continues in his usual manner by juxtaposing the procedure of this, a Siddhāntāgama, with that of his own most favoured school, Trika.[5] Thus, accord to the *Devyāyāmala,* the wheel that is contemplated on Śiva's Hand is basically the *maṇḍala* of the Trika. It consists of a Trident on which are located the three goddesses of the Trika – Parā, Parāparā and Aparā – along with their Bhairavas. The Trident is in the middle of an eight spoked wheel that rotates burning fiercely with the energy of the deities on the spokes and the trident. This form of Śiva's Hand is so powerful that the disciple need only contemplate it at a distance on the teacher's hand for it to paralyse the fetters that bind him. Indeed, it is so powerful that, placed on his head, its awesome energy 'separates him immediately from the vital breaths.'[1] In this way he is immediately and definitively conjoined to Śiva. Even so, one naturally supposes disciples would have preferred the gradual path and been content to contemplate the wheel from a distance.

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[1] SŚP III p. 96 v. 107. See Brunner's lengthy notes.

[2] Note that although the drawing of the *maṇḍala* on the right hand as laid down by the SŚP implies the use of the left for this purpose, its empowering function is not expressly mentioned as it is here. The symbolic, energizing valency of the left hand, the hand of Śakti, attains its fullest expression in the second of our series of sixteen consecrations in which it is this hand that, first worshipped by means of the right, is placed on the disciple's head.

[3] TĀ 15/456ab-457. Although the SŚP does not, most of the Siddhānta texts do also enjoin, that the teacher should touch the disciple's body with Śiva's Hand as is done for the deposition of the deity's limbs. The *Uttarakāmikāgama* (20/66-72ab) refers to this procedure as '*sarvāṅgālambhana'*. See Brunner SŚP III p. 98.

[4] Aghoraśiva and Nirmalamaṇi maintain that the planes (*pada*) to which the initiate gains access at death by means of the Regular Initiation and its extension, the Special Initiation, are those of Rudra (*rudrapada*) and Īśvara (*īśvarapada*), respectively. Although, the latter should be carefully distinguished from the principle – *tattva* – of the same name, one wonders whether these authors were not influenced by the *Dīkṣottara*.

[5] We notice that this is Abhinava's method throughout his *Tantrāloka*. It is applied to the more theoretical passages that are predominantly philosophical, theological, soteriological or cosmological in character. It is also applied to those that are more 'yogic', as well as those, like this one, that are concerned with ritual. Although not infrequently, especially in the theoretical sections, Abhinava expounds just one view, more often he will present the equivalent from several

The Third Consecration: During the Bath

Now the consecration that takes place when bathing is going to be described. (This is done) with the royal offering (*rājopacāra*), that is, with fragrant myrabolans and the rest. Elsewhere it has been explained that the royal offering is consecrated (*abhimantrita*) and worshipped with (the mantras of) the eight Bhairavas along with (those of) the eight mothers. One should bath with eight jars (full of it). That group of eight Mothers along with the Bhairavas have been explained previously in the course of (describing) the rite of adoration (*pūjā*).[2]

It is said elsewhere that (it should be done) with fragrant myrabolans and the rest. They should be worshipped with the six jars and the Five *Praṇavas*. The six goddess – Sugandhā, Āmlakā, Amalā, Malā, Nivartanī and Suṣumṇā – should be worshipped with the six jars. Or else, the six jars are worshipped with the Group of Six Graces (drawn from) the midst of the Krama of Eighty-six each with their own mantra. Having worshipped the six jars, the disciple should be consecrated (by sprinkling him with their contents). This (procedure) is described in the *Bṛhadāgama* as it is in the *Niḥśvāsakārikā*. This is the disciple's bath.

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schools. He does this both to draw them together as well as to distinguish their positions by situating them, more or less implicitely, in a hierarchy. He does, at times, refute one in the light of the other, but even then his concern is generally to locate a view, even one he does not fully agree with, into the framework of his inclusive hermeneutics, which is that of the Trika school he champions and constructs.

[1] TĀ 15/460-463ab.

[2] *idānīṁ snānakāle abhiṣekaṁ kathyate* ǀ *yathā rājopacāreṇa sugandhāmalakādibhiḥ* ǀ *anyatroktaṁ rājopacāraṁ bhairavāṣṭakena sabrāhmyāṣṭakenābhimantritaṁ pūjitaṁ [k kh: -ta]* ǀ *kalaśāṣṭakena [kh: kalasā-] snātavyam* ǀ *tad brāhmyāṣṭakaṁ [kh: vrāhmā-] bhairavapūrvaivoktakramaṁ [kh: bhairavapūrve * ktakrama] pūjāsamaye* ǀ Ṭ K fl. 70a.

How is the teacher's bath? (it should be done) with fragrant myrabolans and the rest of the royal offering (*rājopacāra*). He gets the (desired) fruit by just recollecting that (offering) as he consecrates (himself) when he baths and (he gets it also if he does so) externally by (sprinkling himself) with fragrant myrabolans, musk, vermillion and the rest of the royal offering. This is the third consecration that takes place when bathing.[1]

The Fourth Consecration

Now (the consecration that takes place) after the bath is going to be described. An attractive jar made of gold, silver, copper or clay is filled with fragrant wine (*āsava*) and the mouth is covered with young mangoe leaves. Having done that, it should be placed on a *svastika* (drawn on) a Bhadrapīṭha. Then (the teacher) should worship the entire Krama there on the mouth of the jar. Once this has been done, he should (empty the contents) onto his disciple's head, sprinkling him as he recollects the Root Vidyā in conjunction with the Vidyā of 292 syllables. This, the fourth consecration that takes place after the bath, has thus been described.[2]

The Fifth Consecration: The Waving of Lamps

Now the fifth (consecration that takes place) when the lamps are waved (in front of the deity) (*ārati*) is going to be described. One must make five lamps of five different colours. Having sanctified (them) with the Five *Praṇavas* and prepared them along with rice wine (*kāñjikodana*) it should be given to the disciple. With what mantra? –

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[1] *sugandhāmalakādibhiḥ [k kh: -malakā] ity anyatroktaṁ [k kh: iti anyatro-] kathyate | kalaśaṣaṭkena pūjyāḥ | pañcapraṇavena | sugandhā | āmlakā | amalā [k kh: āmalā] | malā | nivartanī | suṣumṇā | iti kalaśaṣaṭkena [k: kamalasaṣaṭkena; kh: kamalaśaṣaṭkena] ṣaṭ devyāḥ pūjyāḥ | athavā svasvamantreṇa ṣaḍaśītibhedakramamadhyād anugrahaṣaṭkena [k kh: ṣaḍā-; kh: -madhyātanugragaṣaṭkena] kalaśaṣaṭkaṁ pūjayitvā śiṣyasyābhiṣecanaṁ kārayet | iti bṛhadāgame kathitaṁ tathā niḥsvāsakārikāyām uktam [k: niḥsvāsa-] | iti śiṣyasya [k kh: ācāryasya] snānam |*

ācāryasya kathaṁ snānaṁ | rājopacārasugandhāmalakābhiḥ [k kh: -lakāḥ] | snānakāle tadevānusmaraṇamātreṇābhiṣiñcya [k: -miṣiñca; kh: -ṇābhiṣiṁca] ca [k kh: na] phalaṁ prāpnoti | tathā bāhyavṛttyā [k: -vṛttyo; kh: vāhyevṛttyā] rajopacārakuṅkumakastūrikāsugandhā-malakādibhiḥ | iti snānakāle tṛtīyam ājñābhiṣekaṁ [kh: tṛtīyāmājñā-; k kh: -ka] kathitam [k: -tā; kh: kathita] |

[2] *idānīṁ snānānte kathyate yathā | hemaraupyatāmrajaṁ suśobhanaṁ mṛṇmayaṁ [kh: mṛnmayaṁ] vā cūtapallavamukhācchannaṁ [k kh: -nna] kalaśaṁ sugandhāsavena pūrayitvā svastikopari bhadrapīṭhopari sthāpayet | tatas tatra kalaśamukhe samastaṁ kramaṁ pūjayet | pūjayitvā tasya śiṣyasya śirasi nikṣipet [k: niḥkṣipet] | mūlavidyayā [k kh: -vidyā] sadvānavatyāyutayā [k kh: -tā] smaryamāṇayā [k: -ṇāyā; kh: -ṇāyāḥ] abhiṣicya | iti snānānte caturtham ājñābhiṣekaṁ [k kh: caturtha-] kathitam* | Ṭ K fl. 70a-70b

AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSPHŪAUṀ Protect! Protect from all ghosts and spirits, Piśācas, Yakṣas, Rākṣasas, Kūṣmāṇḍas and the like. (Protect) from the troubles (*doṣa*) that come from the Ḍāmarikās, Nākrās, Cūṣyās and the others in the sky, on the earth and in the hell worlds HŪṀ PHAṬ SVĀHĀ

Beginning with this mantra (the teacher) should offer (the lamps). Then, there (in the same place) with the aforementioned Śikhādūtī mantra of thirty-two syllables the (teacher) should have the disciple's topknot tied. This, the fifth consecration, has been described.[1]

The Sixth Consecration: The Binding of the Blindfold

Now the sixth consecration which is that of the tying of the blindfold is going to be described. The blindfold should be sweet smelling and white. It should be tied with three threads. With what mantra? With the Kaula mantra of the Lord of the Eye or else the one that is taught in the Mata. The Kaula mantra:

OṀ JŪṀ SAḤ AMṚTĪŚVARABHAIRAVĀYA NAMAḤ

The one taught in the Mata is:

OṀ (or) AIṀ JŪṀ ŚUṀ VUṀ SAḤ

(The teacher) should tie the blindfold over the (disciple's) eyes with this mantra. Then the Three Principles should be purified by means of the sequence of the Three Principles of the triple Vidyā by consecrating (the disciple) with the water of the *argha* vessel. These three Vidyās are:[2]

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[1] *idānīṁ āratyāṁ pañcakaṁ [kh: paṁcamaṁ] kathyate yathā | pañcaraṅgena pañca dīpāḥ kāryāḥ | pañcapraṇavenābhimantrya tathā kāñjikodanena ārabhya [kh: ārabhyā] uttārayet śiṣyasya | kena mantreṇa |*
aiṁ hrīṁ śrīṁ khphreṁ hsphūauṁ [kh: hsphauṁ] sarvabhūtapretapiśācayakṣarākṣasakūṣmāṇḍādibhyo ḍāmarikānākracūṣyādikhabhūpātāladoṣebhyoḥ rakṣa rakṣa hūṁ phaṭ svāhā | anena mantreṇa ārabhyottārayet [kh: ārabhyā untārayet] | tatas tatraiva [kh: tataḥ tatraiva] śikhādūtīmantreṇa dvātriṁśadakṣareṇa [k kh: -śākṣa-] pūrvoktena śikhābandhaṁ kārayet | iti pañcamam ājñābhiṣekaṁ [k kh: + ārabhyādi] kathitam | Ṭ K fl. 70b.

[2] *idānīṁ netrapaṭṭabandhanaṁ [k kh: -ne] ṣaṣṭhamaṁ kathyate yathā [k, kh: + netrapaṭṭodbhavam] | netrapaṭṭaṁ sugandham vā śvetaṁ [kh: svetaṁ] tantutrayeṇa [k: -trayor; kh: -trayoḥ] badhnīyāt | kena mantreṇa | kuloktanetrabhaṭṭārakamantreṇa [kh: -mantreṇā] athavā matoktena [k: manoktena] netrabhaṭṭārakamantreṇa | kuloktena [kuloktaṁ] yathā oṁ [k kh: ūṁ] jūṁ saḥ amṛtīśvarabhairavāya namaḥ | matoktena [k kh: yatoktaṁ] yathā oṁ [k: ū/] athavā aiṁ jūṁ śuṁ vuṁ saḥ | anena mantreṇa netrapaṭṭakaṁ netre badhnīyāt | tatas trividyātattvatraya-*

(The Parā Vidyā) for Śiva Tattva: HSPHRAUṀ,
(The Parāparā Vidyā) for Ātmā Tattva:

AIṀ HRĪṀ AGHORE HRĪṀ SHAḤ PARAMAGHORE HŪṀ GHORARŪPE SHOṀ GHORAMUKHI BHĪMABHĪṢAṆI VAMA VAMA PIBA PIBA HAḤ HAḤ RURU RURU RARA RARA HRĪṀ HRŪṀ HRAIṀ HSAUṀ AIṀ ǀ

(The Aparā Vidyā for) Vidyā Tattva:

AIṀ HRĪṀ HRŪṀ HRAIṀ PHAṬ

Thus by the consecration of the Triple Vidyā, the triple principle becomes pure. Thus the sixth consecration of the Command relating to the binding of the blindfold has been described.[1]

The Seventh Consecration in front of the Door

Now, the seventh (consecration that takes place) in front of the door (to the sacrificial enclosure will be described). One should cause a *maṇḍala* to be fashioned with liquor (*ali*) and the Five *Praṇavas* outside the sacrificial enclosure (*yāgamandira*) near the door. The disciple, erect, feet together and hands folded should be made to stand on it. He should then be sprinkled there three times with the Weapon and the water from the sacrificial vessel (*arghapātra*) that has been sanctified with the Samayā Vidyā. He should then be made to enter the sacrificial hall. Thus the seventh consecration of the Command that takes place in front of the door has been described.[2]

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*kramеṇa [kh: tataḥ-; k: -tatva * * krameṇa] tattvatrayaśuddhiḥ [k kh: -śuddhiṁ] kāryā [k kh: kāryam] abhiṣecanād arghapātrodakena ǀ yathā*

[1] *hsphrau/ [kh: hsphrauḥ] ǀ iti [k kh: missing] śivatattve ǀ 1 ǀ aiṁ hrīṁ aghore hrīṁ shaḥ paramaghore hūṁ [kh: huṁ] ghorarūpe shoṁ [kh: shoṁ] ghoramukhi bhīmabhīṣaṇi [k kh: bhiṣa-] vama vama [k: missing] piba piba haḥ haḥ [k kh: ha] ruru ruru rara rara hrīṁ hrūṁ hraiṁ [k kh: hreṁ] hsauṁ aiṁ ǀ evaṁ parāparavidyā [kh: parāparā-] śaktitattve [k kh: ātmatatve] ǀ 2 [k kh: 3] ǀ aiṁ hrīṁ hrūṁ hraiṁ [k kh: hreṁ] phaṭ ǀ iti [k kh: missing] ātmatattve [k kh: missing] ǀ iti trividyābhiṣecane tattvatrayaṁ śuddhaṁ bhavati ǀ iti netrapaṭṭabandhane ṣaṣṭhamam ājñābhiṣekaṁ kathitam* ǀ Ṭ K fl. 70b-71a

[2] *idānīṁ dvārāgre [kh: dvāragre] saptamaṁ yathā ǀ dvārasamīpe yāgamandirabāhye [k: -mandiraṁ; kh: -madire] alinā pañcapraṇavena maṇḍalakaṁ kārayet ǀ tatropari śiṣyaṁ [k kh: śiṣya] ūrdhvakāyaṁ samapādaṁ kṛtāñjalipuṭaṁ [k: paṭaṁ] sthāpayet ǀ tata [kh: tataḥ] astreṇa [k kh: astra *] arghapātratoyena samayābhimantritena vāratrayaṁ [k kh: vārātraṁyaṁtrayaṁ] abhiṣiñcya [k kh: -ṣicya] ǀ tato [k kh: tataḥ] yāgaharmyaṁ [k: harmya; kh: -harma] praveśayet ǀ iti dvārāgre saptamam ājñābhiṣekaṁ kathitam ǀ [k kh: + iti vidyā 3 śodhanīyam 5]* ǀ Ṭ K fl. 70b.

The Eighth Consecration at the End of the Salutation

Now after the salutation (comes) the eighth (consecration). Having introduced (the disciple into the sacrificial pavilion), he salutes. Once he has done this, a handful of flowers is put in his hand. Then reciting the mantra of the Weapon first, (the teacher) should strike the disciple's head and then envelop him with the mantra of the Armour. Then he should tear off the blindfold with a golden scalpel. Or else, he should be made to throw a handful of flowers along with a Sumanas flower with the Root Vidyā. Thus the eighth consecration of the Command that comes after the salutation has been described.[1]

In the sequence of rites described in the TĀ the disciples are introduced into the pavilion and their blindfold removed just before the rite of Śiva's Hand that concludes the *Samayadīkṣā*. Here it comes as a preliminary to the equivalent of the *Nirvāṇadīkṣā*. In the TĀ we read:

> The teacher first introduces (his disciples into the pavilion). Their eyes are covered with a cloth consecrated (*mantrita*) (with the mantra of) the Eye. Bound forcefully in this way they are seriously intent (*acañcala*) and undistracted (*ananyahṛdayībhūta*), their conjoined hands full of flowers, pearls, jewels and the like. Once he has made them enter in front of the sacrificial area (*sthaṇḍila*) and made them kneel, he should cause those well concentrated (*bhāvita*) disciples to throw the handful (of flowers and the rest). Then, filling their hands again with flowers, he should rapidly remove the blindfold from their eyes in such a way that (each) disciple suddenly sees (what is before him). At the sudden sight of the sacrificial area, resplendent (*ullāsita*) with the power of mantras, (each) disciple is penetrated by them and so (*tadāveśavaśa*) becomes one (*tanmayatvaṁ prapadyate*) (with them). One who has been purified by grace (*śaktipāta*) sees the presence of mantras in the way a lover

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[1] *idānīṁ namaskārānta [k kh: -nte] aṣṭamaṁ yathā praviṣṭvā namaskāraṁ karoti* | *tatas tasya [kh: tataḥ tasya] haste puṣpāñjaliṁ datvā tata [k kh: tataḥ] astramantroccāraṇapūrvakena śiṣyasya śiraṁ tāḍayet* | *kavacamantreṇāvaguṇṭhayet* | *tato [k kh: tataḥ] netrapaṭṭakaṁ sphoṭayet hemaśalākayā* | *athavā sumanā puṣpeṇa [kh: puspeta] tato [k: tata; kh: tataḥ] mūlavidyayā [k kh: -vidyāyā] puṣpāñjaliṁ kṣipāpayet* | *iti namaskārānta [k kh: -nte] aṣṭamam ājñābhiṣekaṁ kathitam* | *idānīṁ namaskārānta [k kh: -nte] aṣṭamaṁ yathā praviṣṭvā namaskāraṁ karoti* | *tatas tasya [kh: tataḥ tasya] haste puṣpāñjaliṁ datvā tata [k kh: tataḥ] astramantroccāraṇapūrvakena śiṣyasya śiraṁ tāḍayet* | *kavacamantreṇāvaguṇṭhayet* | *tato [k kh: tataḥ] netrapaṭṭakaṁ sphoṭayet hemaśalākayā* | *athavā sumanā puṣpeṇa [kh: puspeta] tato [k: tata; kh: tataḥ] mūlavidyayā [k kh: -vidyāyā] puṣpāñjaliṁ kṣipāpayet* | *iti namaskārānta [k kh: -nte] aṣṭamam ājñābhiṣekaṁ kathitam* | Ṭ K fl. 71a.

> spontaneously sees the various qualities of the beloved. Even though (the mantras) where previously totally unperceptable, the senses of sight and rest become capable (of perceiving them) when they possess an aid like this (grace). Experts (*kṛtaprajñā*) who see a body, water, place, idol or the like on which mantra has been projected known whether or not it is present (there). The senses, aided by that (grace perceive each) conscious (presence). (This is) just as those who have been possessed (*mudrita*) in some way by a ghost or the like are frightened (in the presence of a teacher) because (he is endowed with) the auspicious power (*subhaga*) of the rays of the mantras deposited (on his body. And so they tremble and the presence of the ghost is apparent to them).[1]

The Ninth Consecration of the Command after the Circumabulation.

Now (comes) the ninth consecration of the Command that takes place after the circumabulation. (After they have all) circumabulated (the sacrificial area), the teacher should worship the Krama on his left hand again and place it on his disciples head along with Navātman and Navātmī. Having done so, he should make him bow again and purify the Elements again with the Five *Praṇavas*. Then he should spinkle him with (the sacrificial fluids as he recites) the following mantra:

AIṀ LAṀ HRĪṀ VAṀ ŚRĪṀ RAṀ KHPHREṀ YAṀ HSPHRAUṀ HAṀ AIṀ[2]

Thus the ninth consecration of the Command that takes place after the circumabulation has been described.[3]

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[1] TĀ 15/448- 456ab.

[2] The Five *Praṇavas* represent, amongst other things, the Five Elements. In this mantra, the elemental energy of the *Praṇavas* is strengthened by linking each one with the seed-syllable of the corresponding element. The gross elements that constitute the disciple's body are purified in this way by charging them with the energy of mantra.

[3] *idānīṁ pradakṣiṇānte [kh: pradakṣiṇāte] navamam [kh: navasaṁ] ājñābhiṣekaṁ yathā* | *kṛtapradakṣiṇe sati punar ācāryo [k kh: punaḥ ācāryaḥ] vāmahaste kramaṁ pūjayet navātmanā [k kh: -tmā] navātmyā [k kh: -tmī] saha śiṣyasya śirasi sthāpayitvā [k: sthāpitavyam; kh: sthātavyaṁ]* | *tataḥ punaḥ praṇāmaṁ kārayet* | *punaḥ pañcapraṇavena bhūtaśuddhiḥ* | *yathā*

aiṁ vaṁ [k kh: laṁ] hrīṁ laṁ [k kh: vaṁ] śrīṁ raṁ khphreṁ yaṁ hsphrauṁ haṁ aiṁ |

anenābhiṣekam [k kh: -ṣicya] | *iti pradakṣiṇānte [kh: pradakṣiṇānti] navamam ājñābhiṣekaṁ kathitam* | Ṭ K fl. 71b.

The Tenth Consecration

The Initiation by means of the Thirty-six Principles

Now the tenth consecration of the Command of (the disciple) who sits on the ground is going to be described. The disciple is made to sit on the *maṇḍala* fashioned (earlier) with the Five *Praṇavas*. There the disciple should be given the Initiation of the thirty-six Principles beginning with Earth and ending with Śiva by means of the peak syllable Navātman, namely HSKṢMLVRYŪṀ. This should be divided into nine as follows:

ŪṀ Ya Va La Ma KṢa Ra Ha ŪṀ[1]

In this way Navātman has nine letters. They are said to be denotators of the Principles thus: Navātman's ninth letter is Ū. To it belong the twenty-four principles from Earth up to Prakṛti with (its) qualities. Then the two principles Rāga and Puruṣa belong to the letter Ya. Two principles – Niyati and Aśuddhavidyā – belong to the letter Ya. Then the two principles, Time and Kalā belong to the letter La. Then above (that) is Navātman's letter KṢa to which belongs the principle of Śuddha Vidyā. Then the Īśvara principle of the letter Ra and then above that the letter Ha of Navātman to which belongs the principle Sadāśiva. Then above that is the letter Sa of Navātman to which belongs the principle Śakti. In this way these are the nine places of the nine letters that are generated from Navātman deposited (on the body).[2]

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[1] Note that even though the writer has first stated that Navātman is HSKṢMLVRYŪṀ, which is the most common form of Navātman in the Kubjikā sources, he goes on to use the form of Navātman found in the *Svacchandatantra*. This is because his exposition of the Paths is based on that source. See SŚP III, p. 240 for Navātman of the SvT and an exposition of the *Navanābha-maṇḍala* described there which is used as the *pada* framework of the Six Paths.

[2] _idānīṁ bhūsthitasya ājñābhiṣekaṁ daśamaṁ kathyate | śiṣyaṁ [k kh: śiṣya] pañcapraṇaveṇa [k: -praṇavena] yathākṛtamaṇḍalopari upaveśayet | tatra tasya śiṣyasya navātmākūṭena ṣaṭtriṁśatitattvadīkṣāṁ [k: -triṁśatatvadīkṣā; kh: -triṁśantatvadīkṣā] pṛthivyādiśivatattvāntāvadhiṁ kārayet | yathā navātmākūṭam hskṣmlvryūṁ | idaṁ [k: ayaṁ; kh: aya] navadhā kārayet yathā evaṁ navātmano [k kh: -tmasya] nava varṇāḥ | te ca tattvānāṁ vācakāḥ kathyante | yathā navātmanavamavarṇaṁ [k: -ṣaṭkavarṇaṁ; kh: -satka-] ūkāram [k ukāraṁ] | tasya pṛthivītattvādi [kh: + prakṛtitatvādi] prakṛtitattvāntaṁ | saguṇamayī prakṛtiḥ | tattvāni [k: missing; kh: tatva] caturviṁśatiḥ [k: missing; kh: caturviṁśa *] | tato [k kh: tataḥ] yakārasya puruṣatattvaṁ rāgatattvaṁ ceti [k kh: iti] tattvadvayam | tato [k kh: tataḥ] vakārasya niyatir aśuddhavidyā [k kh: niyati-] ceti [k kh: missing] tattvadvayam | tato [k kh: tataḥ] lakārasya kālatattvaṁ [k: kāla * *] kalātattvaṁ [k: missing; kh: lakālatatvaṁ] ceti [k kh: missing] tattvadvayaṁ [k: missing] | tata [kh: tataḥ] ūrdhve kṣakāraṁ navātmavarṇam [kh: -varṇṇaṁ] | asya śuddhavidyātattvam | tato [k kh: tataḥ] rephasya īśvaratattvam | tatas tadūrdhve [kh: tataḥ-; k: -rdhva] hakāraṁ navātmavarṇam | asya sadāśivatattvam [kh: sadāśivatvaṁ] | tatas tadūrdhve [kh: tataḥ-] navātmavarṇaṁ [k: -varṇa-; kh: -varṇṇa] sakāram [k kh: ukāram] | tasya śaktitattvam | evaṁ_

Then above that comes Vyāpinī and above that Samanā, Unmanā, Śiva, and Bindu, it is said that the Half Moon (Ardhcandra) is there as well as Nirodhikā. In this way, one attains everything by the modality of (these) nine principles (*navatattvagati*). In the same way, one should observe (*upalakṣayet*) the thirty-six principles in terms of the nine letters and (indeed) everything (on all the Paths of) the Forces (*kalā*), Letter, Pada, the Worlds and Mantra. One should thus progressively purify (them). With what Vidyā? One should purify them with the Samayā Vidyā. Then (the teacher) should conjoin the Self of the disciple in the principle of the Lord (*patitattva*) called Śiva at the end of the Transmental on the unmanifest, supreme, tranquil, unborn and imperishable plane. (This is done) by means of the state of being of the utterance of the Root Vidyā. This is the Initiation of the Thirty-six Principles.[1]

One should observe all (that is on the the Paths of) the forces, Letters, Padas, the Worlds, and mantra here in the nine letters in the midst of the Principles. The pervasion from the plane of the letter Ū up to the end of the Transmental will (now) be explained. There are twenty-four principles there beginning with Earth and ending with Prakṛti. They are: earth, water, fire, air and space – this is the group of five gross elements. Smell, taste, form, touch and sound – these make up the group of five subtle elements. The anus, genital organs, feet, hands, speech, nose, tongue, eye, skin and ears – these are the senses of knowledge and action. Mind, intellect, ego, Nature and the three qualities – such are the twenty-four principles. Or else, (we may count) *sattva, rajas* and *tamas* (together) as the twenty-fifth. These are the principles of the letter Ū.[2]

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sthānanavātmakaṁ [kh: -ka] varṇanavakasya [k: -ke; kh: varṇṇanavaka] navātmodbhavaṁ [k: vo; kh: -dbhavāṁ] nyasyate | Ṭ fl. 71a-71b

[1] _tatas tadūrdhve vyāpinī tasyordhve samanā unmanā śivaḥ bindus [k: viṁdu; kh: viṁduḥ] tatra tatraiva uktaṁ [k kh: ukāram] ardhcandro [k kh: dvārdhacandra] nirodhikā tathaiva [k kh: tadeva] | evaṁ navatattvagatyā [k kh: -tatvāgatyāt] sarvaṁ [k kh: sarvāṁ] sādhayet [k: sādhvayet; kh: śādhayet] | evaṁ ṣaṭtriṁśattattvāni [k: triṁśatatvān; [kh: -triṁśatatvāt] navavarṇagatyā | tathā [k kh: tat] kalāvarṇapadabhuvanamantrān [k, kh: -mantra] sarvam upalakṣayet | evaṁ krameṇa śodhayet | kayā vidyayā | samayavidyayā [k: vidya *; kh: -vidyaya] śodhayet | tataḥ śiṣyātmānaṁ patitattve [k kh: pari-] śivākhye [k: -khyo] unmanānte nirābhāse pare śānte [k: śāntaṁ; kh: sānte] aje avyaye pade yojayet mūlavidyoccāraṇabhāvapūrvakena | iti ṣaṭtriṁśatitattvadīkṣā |_

[2] _atra navavarṇamadhye [k: -mantre] kalā - varṇa - pada - bhuvana – mantrān [k, kh: -mantra] sarvam upalakṣayet [k: -maṁtratatvāsa-] tattvānāṁ madhye | tat kathyate yathā ūkārasya [k: ukārasya] padād ārabhyonmānyantaṁ vyāptiḥ | tatra [k: tata; kh: tatraḥ] pṛthivyādiprakṛtitattvāntaṁ tattvacaturviṁśatiḥ | yathā pṛthivī - āpa - teja - vāyu - ākāśā [k kh: -śa] iti bhūtapañcakam | gandha - rasa - rūpa - sparśa - śabdā [k kh: -śavda] iti tanmātrapañcakam [k kh: -mātrā-] | upastha - pāyu [k kh: vāyu] - pāda - pāṇi - vāk - ghrāṇa - jihvā - cakṣu - tvak - śrotrāṇi [k kh: śrotra *] iti karmabuddhīndriyāṇi [k kh: * * vuddhīndriyāḥ] | mano - buddhi - ahaṁkāra - prakṛti - guṇatrayarūpāḥ [kh: -rūpā | + satvarajastamo | rūpā |] | evaṁ tattvacaturviṁśatiḥ [kh: -caturvviṁśati] | athavā sattvarajastamatvāt pañcaviṁśatiḥ [k kh: -t] | iti ūkārasya [k kh: u-] tattvāni [k kh: tatvāḥ]_ | Ṭ fl. 72a.

The One Hundred and Sixty-four Worlds

There are 164 worlds corresponding to these Principles.[1] They are grouped together according to their location. The text simply lists the worlds and Rudras. There is no point in repeating the same lists by quoting the Sanskrit, so this has not been done here and analogous passages further ahead.

The letter ŪṀ corresponds to the two energies – Nivṛtti and Pratiṣṭhā. The former contains only the Earth Principle. According to the standard procedure of the Siddhānta *Nirvāṇadīkṣā* presented in the SŚP, the first 108 worlds are associated with the Energy (*kalā*) of Nivṛtti[2] which is purified first.[3] There are 56 worlds associated with Pratiṣṭhā.[4] Thus together they make 164 worlds. See plates VIIa and VIIb of SŚP III for comparative tables of the names of these worlds as listed in several Siddhānta sources and the tenth chapter of *Svacchandatantra* which is Rudraśiva's source. I will note the differences with respect to this source taking only occasional note of variants from other sources. Generally, the largest divergence is with Somaśambhu.

Each world in the five Forces (*kalā*) is governed by a Rudra, who is its Lord (Bhuvaneśvara). The name of each world is that of the Rudra who governs it. A Rudra is an individual soul (*aṇu*) who, although highly developed, is not fully liberated. Śiva bestows on each Rudra special powers that last as long as the world he governs continues to exist.

There are eight worlds associated with the Egg of Brahmā. Six of them are in the middle of the Egg and two above, as follows:

1) In the middle of the Egg of Brahmā: 1) Kālāgni 2) Kūṣmāṇḍa 3) Hāṭaka 4) Brahman 5) Viṣṇu 6) Rudra[5]
2) Above the Egg of Brahmā: 1) Vīrabhadra 2) Bhadrakālī

The Egg of Brahmā has ten directions, including above and below. In each of the ten there are ten Rudras and they are (all) worlds. These Rudras are in the following directions. (The ten Rudras of each direction possess the qualities of the guardian of the corresponding quarter and he is subordinated to them.)

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[1] *bhuvanaśatamekacatuḥ [kh: bhuvanaśatmekaṁ catuḥ] ṣaṣṭyadhikam [k kh: ṣaṣṭyā-] | yathā*

[2] SŚP III p.231-232 v. 70.

[3] Ibid. p. 231-295.

[4] Ibid. p. 298 v. 119.

[5] According to the *Uttarakāmikāgama*, the first three worlds are the lower worlds and the last three are the upper ones. SŚP III p. 238

East: 1) Kapālin (the Skull Bearer) 2) Aja (Unborn) 3) Buddha (Awakened) 4) Vajradeha (Adamantine Body) 5) Pramardana (the Crusher)[1] 6) Vibhūti (Power) 7) Avyaya (Imperishable) 8) Śāstṛ (the Chastiser) 9) Pinākin (the Bow-bearer) 10) Tridaśādhipa (the Lord of the Gods)

South-east: 1) Agnirudra (the Rudra Fire)[2] 2) Hutāśana (the Eater of Oblations) 3) Piṅgala (the Tawny One) 4) Khādaka (the Devourer) 5) Hara (the Saviour) 6) Jvalana (the Burning One) 7) Dahana (the Burning One) 8) Babhru (the Brown One) 9) Bhasmāntaka (the Incenerator) 10) Bhayāntaka (the Destroyer of Fear).[3]

South: 1) Yāmya (the Southern One) 2) Mṛtyu (Death) 3) Hara (the Saviour) 4) Dhātṛ (the Benefactor) 5) Vidhātṛ (the Creator) 6) Kartṛ (the Agent) 7) Saṁyoktṛ (the Conjoiner) 8) Viyuktṛ (the Disjoiner) 9) Dharmapati (the Lord of Dharma) 10) Adharmapati (the Lord of Adharma).[4]

South-west: 1) Nairṛta (the One of the South-west) 2) Māraṇa (the Killer) 3) Hantṛ (the One Who Beats) 4) Krūradṛṣṭi (Cruel Look) 5) Bhayānaka (Frightening One) 6) Ūrdhvakeśa (Upraised Hair)[5] 7) Virūpākṣa (Ugly Eye) 8) Dhūmra (Smoke) 9) Lohita (Red) 10) Daṁṣṭravān (Big Teeth).[6]

West: 1) Bala (Strong) 2) Atibala (Very Strong) 3) Pāśahasta (Noose Bearer) 4) Mahābala (Great Strength) 5) Śveta (White) 6) Jayabhadra (Auspicious in Victory) 7) Vīrabhadra (Auspicious Hero)[7] 8) Jālāntaka (Destroyer of the Net) 9) Meghanāda (Thunder) 10) Sunāda (Beautiful Sound).[8]

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[1] Several of these names, like this one, relate to Indra who is the guardian of this quarter.

[2] All these names related to Fire who is the guardian of this quarter.

[3] SŚP Kṣayāntaka – the Destroyer of Destruction.

[4] According to the SŚP (III p. 234) the name of the second world is Mṛtyuhara (Remover of Death) and so omits the third one. The names of the rest are the same up to Kartṛ, then come Kāla (Time), Dharma, Adharma, Saṁyoktṛ (the Conjoiner) and Viyojaka (the Disjoiner). The last two Rudras according to the SvT are Dharma and Dharmapati. These are all names of Death (Yama) the lord of the southern quarter who is the guardian of Dharma.

[5] SŚP: Ūrdhvaśepha: Erect Penis.

[6] This direction is particularly inauspicious. Accordingly, the Rudras who reside here are fierce and dark.

[7] SŚP; Dīrghbāhu – Long Arms.

[8] The West is the direction of the setting sun and so is related to the night and the underworld.

North-west: 1) Śīghra (Swift)[1] 2) Laghu (Light) 3) Vāyuvega (Force of the Wind) 4) Sūkṣma (Subtle One) 5) Bhikṣu (Mendicant)[2] 6) Kṣayāntaka (the Destroyer of Destruction) 7) Pañcāntaka (the Destroyer of the Five Elements) 8) Pañcaśikha (Five Topknots) 9) Kapardin (Dreadlocks) 10) Meghanāda (Thunder).[3]

North: 1) Nidhīśa (Lord of Treasure)[4] 2) Rūpavat (Beautiful One) 3) Dhanya (Rich One) 4) Saumyadeha (Noble Body) 5) Jaṭādhara (Dredlocks) 6) Lakṣmīdhara (Fortunate One) 7) Ratnadhara (Diamond Bearer) 8) Śrīdhara (Bearer of Royal Power) 9) Prasāda (Tranquillity) 10) Prakāśa (Light).[5]

North-east: 1) Vidyādhara (Knowledge Holder)[6] 2) Īśa (the Lord) 3) Sarvajña (Omniscient One) 4) Jñānadhṛk (Wisdom Holder) 5) Vedapāraga (Knower of the Vedas) 6) Sureśa (Lord of the Gods) 7) Śarva 8) Jyeṣṭha (the Oldest) 9) Bhūtapāla (Guardian of the Creatures) 10) Balipriya (Fond of Animal Sacrifice).[7]

Below: 1) Vṛṣa (the Bull) 2) Vṛṣadhara (Bearer of the Bull) 3) Ananta (Endless One) 4) Krodhana (Anger) 5) Mārutāśana 6) Grasana (Devourer) 7) Udumbarīśa (Lord of the Udumbara) 8) Phaṇīndra (Lord of the Snakes) 9) Cakrin (Bearer of the Wheel)[8] 10) Daṁṣṭrin (Big Teeth).[9]

Above: 1) Śambhu 2) Vibhu 3) Gaṇādhyakṣa (Leader of the Host) 4) Tridaśa (God)[10] 5) Tridaśeśvara (Lord of the Gods) 6) Saṁvāha (the Bringer) 7)

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[1] The north-west is the direction of the Wind. Thus the names of most of these Rudras are related to the wind and its attributes.

[2] SvT: Tīkṣṇa: Sharp)

[3] SvT: Meghavāhana.

[4] These are the Rudras of the north, the quarter of Kubera who is the guardian of treasures and the custodian of good fortune and royal power.

[5] The tenth Rudra according to the SvT is Prabhāsaka. Īśānaśiva is the only source examined by Brunner where this Rudra is called Prakāśa.

[6] SvT: Vidyādhipa.

[7] Īśāna is the guardian of the north-east, accordingly there are a few Rudras in this group whose names are specifically those of Śiva.

[8] SvT: Vajrin.

[9] Snakes and fearsome beings reside in the lower worlds and their lords are like them, as their names indicate.

[10] SvT: Tryakṣa.

Vivāha (the One Who Carries Away)[1] 8) Nabha (the Sky) 9) Lipsu (One Who Wants To Gain) 10) Trilocana (Three Eyes).

Above these worlds are two more governed by Vīrabhadra and Bhadrakālī. In this way there are 6 worlds in the Egg of Brahmā, 100 in the ten directions and two above them, making 108 Rudras who govern as many worlds in the Earth Principle.

The Worlds in Pratiṣṭhā Kalā

Next come the other 23 Principles that are as follows:[2]

The Secret Group of Eight (*guhyāṣṭaka*)

The Water Principle: 1) Amareśa 2) Prabhāsa 3) Naimiṣa 4) Puṣkara 5) Āṣāḍhin 6) Daṇḍin[3] 7) Bhārabhūti 8) Lakulīśa

The Very Secret Group of Eight (*atiguhyāṣṭaka*)

The Fire Principle: 1) Hariścandra 2) Śrīśaila[4] 3) Jaleśvara[5] 4) Āmrātakeśvara 5) Madhyameśvara 6) Mahākāla 7) Kedāra 8) Bhairava

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[1] Saṁvaha and Vivaha (note the penultimate short 'a') are the two winds of the upper regions. Naturally, the upper regions are inhabited by beings whose names associate them with the sky and the winds that blow there. It is not surprising also to find names of Śiva, who resides 'above', to be amongst them.

[2] The fifty-six worlds distributed in the twenty-three Principles pervaded by the force called Pratiṣṭhā are divided into seven groups of eight (*aṣṭaka*). The Siddhānta texts, of which the main authority in this case is the *Uttarakāmikāgama*, generally supply the name of each group. However, the *Ṭīkā* only names the last group of eight. The remaining names have been restored from the SvT.

The first four groups of eight are sacred sites in India. Brunner reports that: 'Commenting on the *Mṛgendra*, Aghoraśiva explains that this is because the sacred sites of the Indian continent lend access to the worlds that bear their names. In support of this view he quotes the *Mataṅga* where it says: In order to attain these (worlds), the creator, desiring to benefit (all) people, previously created (these sacred places) in the holy land of Bhārata where Hara is resides. (*Mṛgendra, vidyāpāda, adhvaprakaraṇa* comm. on 137cd-138ab. See Kane *History of Dharmaśāstra*, vol. IV, pp. 723-827.

[3] Read Diṇḍi.

[4] Many of these are names of mountains.

[5] Read Jalpeśvara.

The More Secret than Secret Group of Eight (*guhyaguhyāṣṭaka*)

The Air Principle: 1) Gayā 2) Kurukṣetra 3) Nakhala 4) Kanakhala[1] 5) Vimaleśvara 6) Aṭṭahāsa 7) Mahendra 8) Bhīmeśvara

The Purifying Group of Eight (*pavitrāṣṭaka*)

The Space Principle: 1) Vastrāpatha 2) Rudrakoṭi 3) Avimukta 4) Mahālaya 5) Gokarṇa 6) Bhadrakarṇa 7) Svarṇākṣa 8) Sthāṇu

The following are the eight worlds on the the path that extends from the principle of smell to the ego, omitting the intellect:[2] 1) Chagalaṇḍa 2) Dviraṇḍa 3) Mākoda[3] 4) Maṇḍaleśvara 5) Kāliñjara[4] 6) Śaṅkukarṇa 7) Sthaleśvara 8) Jaleśvara.[5]

The Group of Eight Divinities (*devayonyaṣṭaka*)

Eight Divinities (*devayoni*)[6] in the Principle of the intellect: 1) Paiśāca 2) Rākṣasa 3) Yakṣa 4) Gāndharva 5) Aindra 6) Saumya 7) Prājāpatya[7] 8) Brāhma

The Octad of Yoga (*yogāṣṭaka*)

This is in Nature and the Qualities:[8] 1) Akṛta 2) Kṛta 3) Bhairava 4) Brāhma 5) Vaiṣṇava 6) Kumāra 7) Auma 8) Śrīkaṇṭha

Thus the 164 worlds of the letter Ū of the seed-syllable (*piṇḍa*) Navātman have been declared. Again, The 49 *padas* generated from Navātman of this same letter Ū will (now be) declared. They are (as follows):

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[1] According to the *Uttarakāmikā* and the texts based on it, the worlds 3) and 4) are called Nākhala and Nakhala (SŚP III p. 301 note 293). Kanakhala is the form of the second name according to Īśānaśiva also.

[2] According to the SŚP, these worlds belong to the ego alone. However, the great majority of Siddhānta works distribute these worlds in the way they are here.

[3] SvT: Mākoṭa

[4] SvT: Kālañjana.

[5] SvT: Sthūleśvara.

[6] The term *devayoni* 'divine beings' refers to both gods and demons.

[7] SvT: Prājeśa.

[8] Some Siddhānta authorities lodge these worlds solely in Prakṛti, others, as here, in the qualities as well. The SvT attributes these worlds to the intellect along with the previous group of eight.

ŪṀ Ya Va La Ma KṢa Ra Ha ŪṀ | 1 |
ŪṀ Ū/ Va La Ma KṢa Ra Ha Ya | 2 |
ŪṀ Ya ŪṀ La Ma KṢa Ra Ha Va | 3 |
ŪṀ Ya Va ŪṀ Ma KṢa Ra Ha La | 4 |
ŪṀ Ya Va La ŪṀ KṢa Ra Ha Ma | 5 |
ŪṀ Ya Va La |[1]

These are the forty-nine *padas* of the letter Ū. It also has twenty-four letters which are the following:

KṢa Ha Sa Ṣa Śa Va La Ra Ya Ma Bha Ba Pha Pa Na Da Dha Da Tha Ta Ṇa Ḍha Ḍa Ṭha Ṭa

These are the twenty-four letters of the letter Ū. Again, the six mantras of that same letter Ū are:

1) Heart 2) Eastern Face 3) Head 4) Upper Face 5) Topknot 6) Southern Face[2]

It also has the 32 goddesses (who govern the letters of the goddess's Vidyā). They were described previously when the deposition was explained. Again that same letter Ū has two forces (*kalā*): Nivṛtti and Pratiṣṭhā. This completes the Six Paths denoted by the letter Ū of Navātman.[3]

The Path in Vidyā Kalā

Next come the components of the Six Paths associated with the letters Ya, Va, La, Ma. These begin from the navel and end with the uvula. They are pervaded by the following seven Principles:[1] 1) Puruṣa (the Person) 2) Rāga (Attachment) 3) Aśuddhavidyā (Impure Knowledge) 4) Kalā (Limited Power of Action) 5) Niyati (Natural Law) 6) Kāla (Time) 7) Māyā

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[1] *evaṁ navātmapiṇḍasya [k: -ṣaṭka; kh: -satka] ūkārasya [k kh: u-] bhuvanaśatam ekaṁ catuḥṣaṣṭyadhikaṁ [k kh: -ṣaṣṭyā-] kathitam | tathā asyaiva ūkārasya [k: u-] padā [k kh: pada] ekonapañcāśat [k kh: -śa] navātmodbhūtāḥ [k: -tmabhūtāḥ; kh: -tmādbhūtāḥ] kathyante | yathā ūṁ ya va la ma kṣa ra ha ūṁ* | 1 | *ūṁ ūṁ va la ma kṣa ra ha ya* | 2 | *uṁ ya ūṁ la ma kṣa ra ha va* | 3 | *ūṁ ya va ūṁ ma kṣa ra ha la* | 4 | *ūṁ ya va la ūṁ kṣa ra ha ma* | 5 | *ūṁ ya va la* | Ṭ K fl. 73a.

[2] *evaṁ ūkārasya [k kh: u-] padāḥ [k kh: -da] ekonapañcāśat | tasyaiva varṇāḥ [k: varṇa; kh: varṇṇa] caturviṁśatiḥ [k kh: -śa *] | yathā (59kh a) kṣa ha sa ṣa śa va la ra ya ma bha ba pha pa na da [kh: missing] dha da tha ta ṇa ḍha ḍa ṭha ṭa | iti ūkārasya [k kh: u-] varṇāḥ [k: varṇa; kh: varṇṇa] caturviṁśatiḥ | tathā asyaiva ūkārasya mantraṣaṭkaṁ hṛdayaṁ paścimavaktraṁ śiraṁ uttaravaktraṁ śikhā dakṣiṇavaktram |*

[3] *pūrva eva [k: pūrvaiva; kh: pūrveva] nyāsasamaye dvātriṁśa devyā lekhanasamaye [k kh: likhita-] kathitā [k kh: kathitaṁ] | tathā asyaiva ūkārasya [k: ukārasya] kalādvayam iti ūkāravācakaṁ [k: ukāra-] ṣaḍadhvam |*

The Twenty-seven Worlds Distributed in the Nine Principles of Vidyā Kalā.

The SvT deviates substantially from the Siddhānta sources after the first twelve Rudras whom it refers to as twelve Suśivas. Here the *Ṭīkā* prefers to follow the mainstream and so the names of most of the remaining worlds coincide with the Siddhānta sources rather than the SvT.

A) Six worlds in Puruṣa: 1) Vāma 2) Bhīma 3) Ugra 4) Bhava 5) Īśāna 6) Ekavīra
B) Five worlds in Rāga: Pracaṇḍa 2) Umāpati 3) Aja 4) Ananta 5) Ekaśiva
C) Two worlds in Impure Knowledge: 1) Krodha 2) Caṇḍa
D) Two worlds in Kalā: 1) Jyoti 2) Saṁvarta
E) Two worlds in Niyati: 1) Svara[2] 2) Pañcāntaka
F) Two worlds in Time: 1) Ekavīra 2) Śikhaṇḍa[3]
G) The Eight Lords of the *maṇḍala* (*maṇḍaleśvarāṣṭaka*) in Māyā: 1) Mahābhuvana[4] 2) Vāmadeva 3) Bhava[5] 4) Bhavodbhava[6] 5) Ekadhimekṣaṇa[7] 6) Īśāna[8] 7) Bhuvaneśa[9] 8) Aṅguṣṭhamātra

The Six Paths of the four letters Ya Va La and Ma pertaining to the one (force called) Vidyā has been explained. In the same way the twenty-seven worlds of the four letters Ya, Va, La, and Ma have also been declared. Again, their *padas* are twenty, they are: Ma ŪṀ Ra Ha KṢa (that make) five. ŪṀ Ya Va La Ma KṢa ŪṀ Ha Ra (that make) nine. ŪṀ Ya Va La KṢa Ma (that make) six. Thus the twenty *padas* of the group of four letters Ya, Va, La and Ma generated from Navātman have been declared.

In the same way they have a group of seven letters. These are: Ña Jha Ja Cha Ca Ṅa and Gha There are two mantras derived from the aforementioned limbs and faces of the Vidyā, namely, the Armour and the mantra of the eastern face.[10]

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[1] *idānīṁ yakāravakāralakāramakārāṇāṁ [kh: -vakārālakārāmakārānāṁ] nābhyādilambikāvadhir yāvat | vyāptiḥ teṣāṁ puruṣatattvādimāyātattvāntaṁ [kh: + tatva] tattvasaptakaṁ | yathā*

[2] Siddhānta sources read Śūra.

[3] Siddhānta sources read Śikheda.

[4] Variants in SŚP: Mahādyuti, Mahātejas, Mahādeva.

[5] SŚP: Udbhava.

[6] SŚP: Udbhava.

[7] Variants in SŚP: Ekapiṅgala; Ekapiṅgekṣaṇa.

[8] Variant in SŚP: Ekaikṣaṇa.

[9] Some sources quoted in notes to SŚP: Īśāna.

[10] *[k, kh: + elā] ekā vidyā iti yavalamakṣaracaturṇāṁ [kh: rṇṇāṁ] ṣaḍadhvā [k: ṣaḍdhā; kh: ṣaḍadhā] kathitam | evaṁ saptāviṁśatir bhuvanāḥ [k kh: -viṁśati-] | yavalamakāracaturṇāṁ ca*

The Path in Śāntikalā

Next comes the pervasion of the (following) three letters, namely, KṢa, Ra and Ha. (Their) pervasion extends from the uvula to the Point (between the eyebrows). There are three Principles there, namely, 1) Śuddhavidyā 2) Īśvara 3) Sadāśiva and the mistresses of the eighteen worlds. They are:

1) Vāmā 2) Jyeṣṭhā 3) Raudrī 4) Kālī 5) Kālavikaraṇī 6) Balavikaraṇī 7) Balapramathanī[1]

The text breaks off here and so the list of the worlds is incomplete. Also, the remaining components of four of the Six Paths for these letters are not listed. Moreover, the beginning of the next topic also seems to have been lost. This lacuna in the MSs of the *Ṭīkā* has been filled with the entries for the remaining worlds listed in table VII D at the end of the SŚP III. Note that they are not the main entries in this table. The variants recorded there have been chosen instead, The first seven entries of the variants agree with the names of the worlds and the goddesses who govern them with those of the *Ṭīkā*. Presuming, therefore that the rest is also be in agreement in the same way with the lost part of the *Ṭīkā* it has been restored from there. The same has been done for Śāntyatītā, the remaining Force.

8) Sarvabhūtadamanī 9) Manonmanī 10) Ananta 11) Sūkṣma 12) Śivottama 13) Ekanetra 14) Ekarudra 15) Trimūrti 16) Śrīkaṇṭha 17) Śikhaṇḍin 18) Sadāśiva.

According to the SŚP, the first nine worlds belong to Śuddhavidyā. The next eight worlds are in the Īśvara principle and the last world is in Sadāśiva.

The Worlds in Śāntyātīta are listed in chart VII E of the SŚP. They are:

A) Bindukalā in Śaktitattva:
1) Nivṛtti 2) Pratiṣṭhā 3) Vidyā 4) Śānti 5) Śāntyatītā and
B) Nādakalā in Śivatattva: 6) Indhikā 7) Dīpikā 8) Rocitā 9) Mocikā 10) Ūrdhvagāminī

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kathitam | tathā teṣāṁ padā [k kh: pada] viṁśatiḥ | yathā ma [k: saṁ; kh: maṁ] ūṁ [k kh: u] ra ha kṣa 5 | (74k a) ūṁ [k kh: ū] ya va la ma kṣa ūṁ [k: ū] ha ra | 9 | ūṁ [k kh: ū] ya va la kṣa ma | 6 | iti yavalamakāravarṇacatuṣke [kh: -varṇṇacatuṣke] navātmodbhūte padā [k kh: pada] viṁśatiḥ kathitāḥ [k, kh: -tā] | tathā teṣāṁ varṇasaptakam | yathā ña jha ja cha [kh: ccha] ca ṅa gha | tathā teṣāṁ mantradvayaṁ pūrvoktavidyāṅgavaktrodbhavaṁ yathā kavacamantraṁ tathā pūrvavaktramantram |

[1] *idānīṁ kṣakārarephahakāravarṇatrayāṇāṁ [kh: -varṇṇatrayānāṁ] vyāptiḥ [kh: vyāpti] kathyate | yathā lambikād ārabhya [k kh: -bhyo] bindvavadhir vyāptiḥ [k: vindvā-; kh: viṁdvāvadhiḥ vyāptiḥ] | tatra śuddhavidyādisadāśivāntaṁ tattvatrayam | yathā (59kh b) śuddhavidyā [k kh: + yathā] | īśvaraḥ [k kh: -ra] | sadāśivaḥ [k kh: -va] | tathā bhuvaneśyaṣṭau [k kh: -neśa aṣṭādaśa] | yathā vāmā 1 | jyeṣṭhā 2 | raudrī [kh: raudrīṁ] 3 | kālī 4 | kālavikaraṇī [k kh: kala-] 5 | balavikaraṇī 6 | balapramathanī 7 | sarvabhū varṇa (?)* | Ṭ K fl. 74a.

C) Śaktikalā in Śivatattva: 11) Vyāpinī 12) Vyomarūpā 13) Anantā 14) Anāthā 15) Anāśritā

Initiation through the Energies (*Kalādīkṣā*)

1) Nivṛttikalā:

All the letters of Earth. There are 108 worlds from Kālāgnirudra onwards. There are 28 *padas* begininning with Ū and ending with Ū. There are three mantras namely: 1) the Heart 2) the Western Face 3) the Head.[1]

2) Pratiṣṭhākalā:

There are 24 Principles from Water to Prakṛti along with the Principle of the qualities in Pratiṣṭhā. There are 56 worlds from Amareśa to Śrīkaṇṭha. There are 23 letters from Ha to Ṭa. There are 21 *padas* from the letter Ya to the letter Ra. There one three mantras, namely, the northern face, the Topknot and the southern face. This is Pratiṣṭhā.[2]

3) Vidyā

Within the force (called) Vidyā there are seven Principles from Puruṣa to Māyā, twenty-seven worlds from Vāmana to Aṅguṣṭhamātra, seven letters from Ña to Gha, 20 *padas* from Ma to KṢa and two mantras, the Armour and the eastern face.[3]

4) Śānti

(The force called) Śānti (contains) three Principles ranging from Śuddha Vidyā to Sadāśiva. There are eighteen worlds from Vāmā to Manonmanī. There is another group of eight worlds included here that ranges from Ananta to Śikhaṇḍin[1] that are not reckoned in the enumeration of the 224 worlds as they are contained (in other worlds). (Thus in order to make up the difference) there are seventeen worlds from Vāmā to Manonmanī and then Sadāśiva as the eighteenth should be included in the reckoning. Thus there are 18 worlds. There are three letters from Ga to Ka. There are eleven *pada*s related to the letters (of Navātman) starting from Ma and ending with Ha. There are two mantras, namely the Eye and the Upper Face.[2]

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[1] *bhuvanāni [k kh: -na] kālāgnirudrādi śatam [k kh: daśaikāṣṭādhim] ekaṁ aṣṭādhikaṁ* | *padā [k kh: pada] aṣṭāviṁśatiḥ [k kh: viṁśa] ūkārādi [k: ukārādi] ūkārāntam* | *mantratrayam iti hṛdayaṁ [k kh: -ya] paścimavaktraṁ [k: -ktre; kh: -paścimevaktre] śiram iti [k: śiraṁmiti; kh: śriraṁ iti] nivṛttikalāyāṁ ṣaḍadhvāḥ [k, kh: ṣaḍadhvā]* |Ṭ K fl. 74a.

[2] *pratiṣṭhāyāṁ yathā apātattvādiprakṛtitattvāntāni [kh: apātatva-; k kh: -ntaṁ] tattvāni [k kh: tatva] caturviṁśatir guṇatattvena [k kh: -viṁśati-] saha* | *amareśādiśrīkaṇṭhāntāni [k kh: -ntaṁ] bhuvanāni [k kh: -na] ṣaṭpañcāśat [k kh: -śa]* | *varṇā [k: varṇa; kh: varṇṇa] hakārādiṭakārāntās trayoviṁśatiḥ [k kh: -ntaṁ trayoviṁśa] padāḥ [k: padā; kh: -pada]* | *lakārādirakārāntāḥ [k kh: -jhakārāntaṁ] padā [k kh: pada] ekaviṁśatiḥ [k kh: -viṁśa]* | *mantratrayam [k: santra-]* | *uttaravaktraṁ [k kh: -vaktra] śikhā dakṣiṇavaktram [k kh: -vaktra]* | *iti pratiṣṭhā* | Ṭ K fl. 74a.

[3] *vidyā yathā tattvasaptakaṁ puruṣādimāyāntam* | *bhuvanāni [k: -nāḥ; kh: -nā] saptāviṁśatiḥ [k kh: -viṁśa] vāmanādi -aṅguṣṭhamātrāntāni [k kh: -ntam]* | *varṇasaptakaṁ [kh: -ka] ñādighāntāḥ [kh: ñādadyāntāḥ]* | *padā [k kh: pada] viṁśatir [k kh: viṁśa] makārādikṣāntāḥ* | *mantradvayaṁ kavacaṁ [k kh: -ca] pūrvavaktramiti [k kh: vaktra iti] vidyākalāyām* | Ṭ K fl. 74a.

5) Śāntyātīta

Within Śāntyātītā, there are 2 Principles, Śiva and Śakti associated with the Drop and Sound. There are fifteen worlds from Nivṛti to Anāśrita, sixteen letters from AḤ to A, one *pada* (the letter Ū) and two mantras of the letter Ū, the Weapon and the Face. Thus the Initiation by means of the Spheres of Energies has been explained in brief.[3]

How is this done? (The teacher) should cause the fetters of the disciple's Self to be struck, cut, and destroyed etc by Śakti Kuṇḍalinī by means of the movement of the vital breath from the Foundation preceded by deep feeling (*bhāva*) and the utterance of the Samayā Vidyā. Then he should be conjoined in the Lord (*patitattva*) who is free of defect and perfectly tranquil. Thus the

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[1] The account here is confusing. The series of worlds from Vāmā to Manonmanī are the first nine in the series of eighteen. The eight worlds that follow are here said to beginn with Ananta and end with Śikhaṇḍin. The source Brunner follows to make her chart, reverses this order. But she notes that some texts do list the worlds in this order.

[2] _śāntir yathā tattvatrayaṁ vidyādisadāśivāntam | bhuvanāni [k kh: -na] aṣṭādaśa | vāmādimanonmanyantāḥ atrānyad [k kh: -nya] bhuvanāṣṭakam anantādiśikhaṇḍyantaṁ [k kh: -nāṣṭaka anantādi] garbhabhūtatvena [k kh: garbhā-] vartate na ca [k kh: va] te [k: teḥ] parisaṁkhyāmadhye śatadvayacaturviṁśatyadhikamadhye [k kh: -viṁśādhika-] bhavanti | ye vāmādimanonmanyantāḥ [k kh: -nta] saptadaśa tathā [k: tadā] sadāśivabhuvanāni [k kh: -na] aṣṭādaśa [k kh: -daśaṁ] tatparisaṁkhyāmadhye grāhyāḥ | evaṁ bhuvanāṣṭādaśa [kh: bhuvano-] varṇatrayaṁ gādikāntāḥ | padaikādaśa [k kh: padaikādaśā] mavarṇādihakārāntaṁ [k kh: ra-] mantradvayaṁ netram ūrdhvavaktram [k kh: netra- -vaktrā]_ | Ṭ K fl. 74b

[3] _śāntyātītā yathā tattvadvayaṁ [k: viṁśaḥ; kh: tattva ekaviṁ *] śaktiśivau [kh: -śivo] bindunādayuktau | bhuvanāni [k: -nāḥ; kh: bhuvanaṁ] pañcadaśa | nivṛtyādi anāśritāntāḥ [k, kh: anāsṛtāḥ] | varṇa [kh: varṇṇa] ṣoḍaśa aḥkārādi-akārāntāḥ [kh: + aḥkakārādi-] padamekam [kh: pada ekaṁ] | ūkārasya [k kh: ukāraṁ] mantradvayam | astraṁ [k kh: astra] murdhnaṁ tu [k: -murdhnavantu; kh: -mūrddhnevantu] | iti śāntyātītāyām | iti saṁkṣepāt kalādīkṣā [k kh: -dakṣā] kathitā_ |

Initiation by means of the Spheres of Energies has been explained in brief. (It is described) extensively in the *Bṛhadāgama* and also in the *Svacchandatantra*.[1]

The Initiation by Means of Nine Principles

Now the initiation by means of Nine Principles will be explained briefly. This form of initiation should be done with the nine letters of Navātman in the Principles from Prakṛti to Śiva. (The following Principles) should be purified by means of (the corresponding letters of Navātman). 1) Prakṛti is (purified) by the letter Ū; 2) Puruṣa by the letter Ya; 3) Niyati by the letter Va; 4) Kāla by the letter La; 5) Māyā by the letter Ma; 6) Śuddhavidyā by the letter KṢa; 7) Īśvara by the letter Ra 8) Sadāśiva by the letter Ha 9) Śakti and Śiva by the letter ŪṀ which is the place of the Point. As before the disciple's Self should be purified by means of the movement of the vital breath from the Foundation of Kuṇḍalinī preceded by deep feeling (*bhāva*) and the utterance of the Samayā Vidyā. Then he should be conjoined in the imperishable tranquil (reality) here in the midst of the nine principles. One should note all the worlds, letter and the rest as ennumerated. This is the initiation of the Nine Principles.[2]

The Initiation by means of Five Principles

Now the intiation by means of five Principles (will be explained). It should be be purified by means of the mantras of the faces. These are the same mantras of the six faces that were explained in the course of the worship of the Kramavidyā. One should purify the five Principles starting with Earth with these mantras of the Faces. Thus:[3]

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[1] *kathaṁ kriyate | śaktikuṇḍalyādhāraprāṇagamena [kh: -gameṇa] samayavidyoccāraṇapūrvakena [kh: samayavidyoccāra * pūrvakena] śiṣyātmānaṁ bhāvapūrvakena pāśatāḍanacchedanahatādikaṁ kārayet | [k, kh: + iti saṁkṣepāt kalādīkṣā kathitā] tataḥ patitattve [k kh: pari-] anāmaye pariśānte niyojayet | iti saṁkṣepāt kalādīkṣā kathitā | vistareṇa punaḥ bṛhadāgame [kh: -gamo] tathā svacchandabhaṭṭārake vā |*

[2] *idānīṁ saṁkṣepān navatattvadīkṣā [kh: saṁkṣepāt-] kathyate | navātmavarṇanavakena kāryā prakṛtyādiśivānte | yathā prakṛtitattvam ūkāreṇa [k: -mukāre] puruṣatattvaṁ yakāreṇa [k kh: -re] niyatitattvaṁ vakāreṇa [k kh: -re] kālatattvaṁ lakāreṇa [k kh: -re] māyātattvaṁ makāreṇa [k kh: -re] śuddhavidyātattvaṁ kṣakāreṇa [k kh: -re] īśvaratattvaṁ rephena sadāśivatattvaṁ hakāreṇa śaktiśivatattve [k kh: -tatvau] ūṁkāreṇa [k kh: uṁkāreṇa] (75k a) bindusthānamayena śodhayet [kh: śodhaye *] | pūrvavat [k kh: apūrva-] kuṇḍalyādhāraprāṇagamena samayoccāraṇagatyā bhāvapūrvakena śiṣyātmānaṁ śodhayet | tataḥ para avyaye śānte [k kh: -nta] niyojayet | atra navatattvamadhye [k kh: -dhya] | yathāsaṁkhyayā [k kh: -saṁkhyena] bhuvanavarṇādikaṁ sarvamupalakṣaṇīyamiti navatattvadīkṣā |*

[3] *idānīṁ [kh: itinīṁ] pañcatattvadīkṣā | sā ca vaktramantraiḥ [k: -manve; kh: vaktramanveḥ] śodhyā | yathā [k kh: vaktramantra] pūrvavat kramavidyāpūjanakāle vaktraṣaṭkamantrāḥ kathitāḥ | tair vaktramantraiḥ [k kh: taiḥ -] pṛthivyāditattvapañcakaṁ śodhayet | yathā* Ṭ K fl. 75a.

1) The Earth Principle, the western face, the big toes up to the ankles, Brahmā's place.
2) (The Water Principle corresponding) to Ananta, the left face, from the ankles to the navel, Viṣṇu's place.
3) The Fire Principle (*tejastattva*), from above the navel up to the neck, up to Rudra's place should be purified with the mantra of the southern face.
4) The Air Principle should be purified by means of the mantra of the eastern face above that up to Īśvara's place and the uvula
5) Above that is Sadāśiva's place within the locus of the Drop. Vyomatattva should be purified there with the mantras of the upper and the uppermost faces.[1]

The following is a table summerizing the correspondences.

22. Table of Correspondences for the Initiation by Means of Five Principles

Principle	**Face**	**Part of the Body**	**Deity in the body**
Earth	Western	Big toes to the ankles	Brahmā
Water (Ananta)	Left	Ankles to navel	Viṣṇu
Fire	Southern	Navel to the neck	Rudra
Air	Eastern	Neck to the uvula	Īśvara
Space	Upper and Uppermost	Between the eyebrows	Sadāśiva

In this way, the five Principles should be purified by means of the mantras of the faces here in the middle (of these) as in the initiation by means of the Forces. There, in the case of the initiation by means of the Forces, the Forces are the most important. Here the Five Principles are the most important (but the division is the same). One should know that the Worlds, *Padas*, Principles, Letters, Forces and Mantras are all just as they are in the initiation by means of the (five) Forces. Kuṇḍalinī should be transported by the movement of the vital breath in the Foundation in consonance with the utterance of the Vidyā. In this way, one should purify the five Principles with deep feeling (*bhāvapūrvaka*). Then (the Self of the disciple) should be conjoined to the Nameless within the emptiness that is Śiva. The initiation by means of the Five Principle has thus been explained in brief.[1]

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[1] *pṛthivītattvaṁ [k kh: -tatva] paścimavaktreṇa [kh: -vaktrena] [kh: +ya] pādāṅguṣṭhādigulphāntam brahmasthānam [k kh: brāhmāṁ]* | 1 |
āpatattvaṁ [k kh: anantam] vāmavaktreṇa gulphādinābhyantaṁ [k kh: -nta] viṣṇusthānam | 2 |
tadūrdhve [kh: ?] kaṇṭhasthāne rudrākhyaṁ tāvadāvadhis tejatattvaṁ [kh: tāvadhiḥ-; k: tāvāvadhis-; k kh: -tatva] dakṣiṇavaktramantreṇa śodhyam | 3 |
tadūrdhve [kh: tadurddhe] īśvarasthānāvadhir lambikāvadhis tatra [k kh: -vadhiḥ laṁvi-; kh: -vadhiḥ tatra] vāyutattvaṁ pūrvavaktramantreṇa śodhyam | 4 |
tatas tadūrdhvaṁ [kh: tataḥ-] sadāśivasthānaṁ bindusthāne | *tatra vyomatattvaṁ tadūrdhvam ūrdhavaktradvayena [k: -mūrdhva-; kh: tadurddhaṁ-] śodhyam [kh: śodhya]* | 5 |

The Initiation by means of the Three Principles

Now the intiation by means of three Principles (will be explained). The syllable AIṀ is threefold thus: A, Ya, and Ma. Here (in this case) the letter A denotes Ātmatattva. One should know that it pervades twenty-nine Principles from Earth to Māyā and (that pervasion) should be purified with the letter A. In the same way the letter Ya pervades the three Principles from Śuddhavidyā to Sadāśiva and (that pervasion) should be purified with it. Again, the letter Ma should purify the pervasion of Śakti and Śiva.[2]

One should purify (everything) in this way with the letters, A, Ya and Ma and syllable AIṀ because they are all together at one within it. It is recited with the recitation of the Samayā Devī Vidyā uttered with deep feeling (*bhāva*). One should know that all, that is, the Principles, Worlds, *Padas* along with the mantras, Forces, Letters and the rest are (divided up) as they are in the Initiation by means of the Forces. This is the purification that should be done. Then (the disciple) should be conjoined with the Supreme Principle which is Śiva, the Unborn. Thus the Initiation by Means of the Three Principles has been explained in brief.

In this way in this sequence, one should know the Sixfold Path abides containing all things as Earth which is the fundamental (Principle) of the *Padas,* Worlds, Mantras and Forces. All that should be known. This should done by the disciple who is on the Earth. Thus one should perform the tenth consecration of the (disciple) who is on the Earth.[3]

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[1] *evaṁ vaktramantraiḥ [k: -mantrai] pañcatattvānāṁ śodhanikā kāryā [k kh: kāryāḥ]* | *atra madhye pūrvavat kalādīkṣāvat [kh: + kalādīkṣāvat]* | *tatra kalādīkṣāyāṁ [k kh: -yā] kalāpradhānyatvam [k kh: -pradhānatattvena]* | *iha punaḥ pañcatattvapradhānyatvam* | *tena kāraṇena [kh: kāreṇena] kalādīkṣāvat sarvam [k: sarva-]* | *bhuvanapadatattvavarṇakalāmantraṁ [k kh: -padatvaṁvarṇa-] sarvaṁ [k kh: sarve] kalādīkṣāvat [k kh: -dī.kāyāṁ] jñātavyam* | *kuṇḍalyādhāraprāṇagamena samānīyā vidyoccāraṇagatyā bhāvapūrvakena pañca tattvāni [k kh: tatvāḥ] śodhayet* | *tata upari [k kh: tatopari] anākhye [k: anākhyaṁ] śūnye śive niyojayet bhāvena* | *iti pañcatattvadīkṣā uddeśena kathitā* | Ṭ K fl. 75a-75b.

[2] *idānīṁ tritattvadīkṣā kathyate* | *aiṁkāragatyā yathā* | *aiṁkārastridhā [k kh: -ratri-] yathā* | *a ya ma* | *atra akāra [k kh: -ro] ātmatattvasya vācakaḥ* | *asya pṛthivyādimāyātattvāntaṁ tattvaikonatriṁśāvadhir yāvad [k kh: tatva eko-; k: -vadhi-; kh: -yovat] vyāptiṁ jānīyāt* | *iti akāreṇa śodhyā [k kh: śodhyāḥ]* | *tathā yakāreṇa [kh: prakāreṇa] śodhyā [k kh: śodhyāḥ] śuddhavidyādisadāśivatattvāvadhir yāvat tattvatrayasya vyāptiḥ* | *tathā makāreṇa śodhyā [k kh: śodhyāḥ]* | *śaktiśivayor vyāptiḥ [k kh: -śivau-]* | Ṭ K fl. 75b.

[3] *evaṁ akārayakāramakāreṇa [kh: -pakāramakāreṇa] ekatrāt aiṁkāreṇa [k kh: ai-] samayādevyoccāreṇa bhāvapūrvakena śodhayet* | *tatra punastattvabhuvanapadaṁ [kh: punaḥ tattvabhuvanapadaṁ] mantrakalāvarṇādikaṁ sarvaṁ [k: sarva] kalādīkṣāvat [k kh: + sarvaṁ]*

The Eleventh Consecration of the Command at the start of worship

Now the eleventh consecration of the Command that takes place at the beginning of the rite of adoration will be explained. (The teacher) should make the disciple sit within the *maṇḍala* of the Five *Praṇavas*, then (the teacher) should make him perform the twenty-eight deposition there. Then he should transfer knowledge (of the supreme reality) into the disciple's body by exhaling and gazing upon him with the Vision of Knowledge (*jñānadṛṣṭi*) in consonance with utterance of the mantra with deep feeling. Thus the eleventh consecration of the Command has been explained.[1]

The Twelfth Consecration: The Circle of the Teachers.

Now comes the twelfth (consecration of the Command which is that of) the *Gurumaṇḍala*. This is as follows. (The teacher) should make the disciple sit in the aforementioned place, namely, the Circle of Teachers worshipped (previously). He should then be sprinkled with (the liquid from) the *argha* vessel which is on the Circle of the Teachers along with Navātman. Then he should also make the deposition in the north. He should then worship the aforementioned Circle of the Teachers (described with the words) ‘In the direction of the Moon' etc. Thus the twelfth which is the consecration of the Command relating to the *Gurumaṇḍala*, has been explained.[2]

The Thirteenth Consecration: The Instruction

Now the (imparting of the) Command (*ādeśa*) will be explained as follows. One should make the disciple sit in the *maṇḍala* of the Five *Praṇavas*

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jñātavyam [kh: jñānavyaṁ] | iti śodhanikā [k: śodhinakā] kāryā [k kh: kriyate] | tataḥ pare tattve śive aje niyojayet | iti tritattvadīkṣā saṁkṣepāt kathitā |

tathā anena krameṇa padabhuvanamantrakalāḥ pradhānabhūtatvena tasya sarvaṁ ṣaḍadhvaṁ garbhabhūtatvena [k kh: garbhā-] vartate | tat sarvaṁ jñātavyam | iti bhūsthitasya śiṣyasya kartavyam | iti bhūsthitasya [kh: bhusthitasya] daśamam ājñābhiṣekaṁ kārayet | Ṭ K fl. 75b.

[1] *idānīṁ ekādaśamam [k kh: -ma] ājñābhiṣekaṁ pūjārambhe kathyate yathā | pañcapraṇavamaṇḍale [k kh: -lena] śiṣyam upaveśayet | tatas tatra [kh: tataḥ tatra] nyāsāṣṭāviṁśatibhiḥ kārayet yathā jñānadṛṣṭyāvalokanād [kh: -valokanāt] recakaprayogeṇa [kh: -prayogena] jñānaṁ śiṣyadehe saṁkrāmayet | bhāvapūrvakena mantroccāraṇagatyā [k: -gatyāditi; kh: -gatyāt iti] pūjārambhe [kh: -rabhe] ekādaśamam [k kh: -daśa] ājñābhiṣekaṁ kathitam* | Ṭ K fl. 75b.

[2] *idānīṁ gurumaṇḍalaṁ [k: -la; kh: -maṁḍale] dvādaśamaṁ yathā |*

pūrvoktagurumaṇḍalapūjitasthāne pañcapraṇavamaṇḍale śiṣyam upaveśayet | tatra gurumaṇḍalasthitārghapātreṇa [kh: -sthitoghra-] prokṣayen navātmanā [kh: -yet navā-] | tata [k kh: tataḥ] uttare ‘pi nyaset |soma ity ādi gurumaṇḍalaṁ pūrvoktaṁ prapūjayet [k kh: pūjopayet] | iti gurumaṇḍalājñābhiṣekaṁ [k kh: -la ājñā-] dvādaśamaṁ kathitam | Ṭ K fl. 75b-76a.

that is near the *Kramamaṇḍala*. Having sprinkled the disciple with the water of the jar of the rite of adoration (*pūjākalaśa*) and the root Vidyā and having then worshipped his own teacher, he should worship the goddess of the Samayā. (This initiation is given) in order to worship the mantra not to (impart) authority to worship the entire Krama. Thus the thirteenth consecration of the Command, which is the one pertaining to the permission (to receive) the initiation into (the practice of the) Samayā, has been explained. The consecration with the eight jars that (will be explained) further ahead (takes place) here.[1]

The Fourteenth Consecration of the Command: The Initiation of Purification in the Circle of Teachers

Now the Worship of the Teachers, which is the fourteenth consecration, will be explained. This is as follows. One should worship the Circle of Teachers ending with one's own teacher (as explained in the passage that begins): 'pervaded externally by the aforementioned five and the rest'. (How this is done) will be explained further ahead when discussing the Eighteen Nāthas. Then one should place (*dāpayet*) the Krama of Twenty-Eight (there). In this way, one should place the (sacrificial) vessel, food (*caru*) and lamp (there). Then, (the teacher) should give the Command (that allows the disciple) to worship with the mantra the chosen deity (*iṣṭa*), having purified the mantra in the way explained previously in accord with the sequence of the teaching concerning the Islands (*dvīpāmnāya*) (representing the letters) and in the ninefold manner (with Navātman). (This) the Initiation of Purification has been explained. It is the fourteenth consecration, which is that into the (worship of the) *Gurumaṇḍala*.[2]

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[1] *idānīṁ ādeśaṁ kathyate yathā* | *punaḥ [kh: puna] kramamaṇḍalasamīpe pañcapraṇavamaṇḍale śiṣyam upaveśayet [kh: śiṣya upaveśayet]* | *pūjākalaśatoyena śiṣyaṁ mūlavidyayābhiṣiñcya tataḥ svaguruṁ pūjayitvā [k: śuddhavā; kh: suddhyā] samayādevīṁ [k kh: -devī] pūjayet [k kh: pūjāpaye]* | *mantrārādhanārthaṁ [k: -rthaḥ; kh: -nārtha] na ca samagrakramapūjanādhikārārtham [k kh: -dhikāra *]* | *iti samayadīkṣādeśājñābhiṣekaṁ [k kh: -dīkṣā ādeśa * * * * *; kh: + ājñātrayodaśa] trayodaśamaṁ [k kh: ājñātrayodaśame] kathitam [k kh: -tā]* | *atra aṣṭakalaśābhiṣekaṁ [k kh: -kas] tadagre* | Ṭ K fl. 76a.

[2] *idānīṁ gurupūjā caturdaśam ājñābhiṣekaṁ kathyate yathā* | *pūrvasūcitapañcādinā bahirvyāptaḥ [kh: vahiḥ vyāpta] ity ādi gurumaṇḍalaṁ svagurvāntaṁ yāvat pūjayet [k kh: pūjāpayet]* | *tadagre aṣṭādaśanāthakathanasamaye kathyate* | *tato 'ṣṭāviṁśatibhedabhinnakramaṁ [kh: tataḥ aṣṭā; k kh: viṁśabheda-] dāpayet tathā pātracarudīpakaṁ [k kh: -paṁka] dāpayet* | *tataḥ pūrvoktadvīpāmnāyakrameṇa [k kh: pūrvoktokta-] tathā pūrvoktanavaprakāreṇa mantraśodhanapūrvakena iṣṭamantrārādhane ājñāṁ [k kh: ājñā] dāpayet* | *iti gurumaṇḍale caturdaśamam ājñābhiṣekaṁ śodhanadīkṣā [k kh: so -] kathitā* | Ṭ K fl. 76a.

The Fifteenth Consecration: The Worship of the Sequence

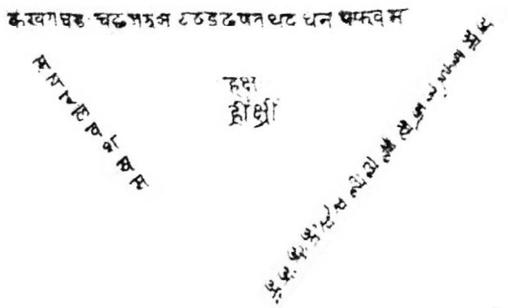
The Naming Ceremony

Now the fifteenth (consecration) namely, the Worship of the Krama, will be explained. This is as follows. Here, again, the consecration with the eight jars (should be performed first) (as described) further ahead when (the verse) ‘it should always be worshipped within the Dūtī’s body . . .‘ (will be explained). (The teacher) should make the disciple sit in the *maṇḍala* of the Five *Praṇavas*. He is first sprinkled with the water of the jar of the rite of adoration (*pūjākalaśa*) that has been consecrated with the Samayā Vidyā and 292 syllable Vidyā. Then he should worship the Circle of the Teachers and that of the Sequence there. Then he should give his disciple his name.[1]

There, close to the *maṇḍala* of the sacrifice, (the teacher) should cause to fashion a triangular *maṇḍala* with a square (around it). There, within the triangle (he should write the letters of the alphabet as follows). (The vowels) starting from A and ending with *visarga* begin in the south-east and extend up to the western corner. (These are the letters on) the southern line. Then (the letters on) the upper line extend from north-east corner to the one in the south-east. The twenty-four letters on this row begin with Ka and end with Bha. One should write the eight letters beginning with Ma and ending with Sa from the corner in the north-east to that in the west. (It looks like) this:[2]

Diagram 14.

The Triangle of the Naming Ceremony



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[1] *idānīṁ kramapūjā pañcadaśamaṁ kathyate yathā* | *atra punaḥ aṣṭakalaśābhiṣekaṁ [kh: aṣṭakaśā-] tadagre dūtīdehe sadā pūjyā ity ādi samaye kathyate* | *pañcapraṇavamaṇḍale śiṣyam upaveśayet* | *tatra pūjākalaśatoyena samayavidyayā tathā dvānavatyābhimantritenābhiṣiñcya [kh: dvānnavatyāṣa-; k kh: -bhiṣicya]* | *tatastatra [kh: tataḥ tatra] gurumaṇḍalaṁ tathā kramamaṇḍalaṁ pūjayet [k kh: pūjāpayet]* | *tataḥ śiṣyābhidhānaṁ kārayet* | Ṭ K fl. 76a.

[2] *tatra yāgamaṇḍalasamīpe trikoṇamaṇḍalaṁ [kh: tṛkoṇa-; k kh: -la] caturasreṇa [k kh: catuḥ-samena] kārayet* | *tatra trikoṇamadhye agnikoṇādārabhya [kh: -dārabhyo] akārādivisarga-paryantaṁ [k: -nta; kh: -vimagrāparyanta] vāruṇakoṇāntaṁ yāvat* | *iti dakṣiṇapaṅktau* | *tathā ūrdhvapaṅktau īśānādi-agnikoṇāntaṁ [kh: -konāntaṁ] kakārādibhakārāntaṁ varṇāś caturviṁśatiḥ [k kh: varṇa-caturviṁśa]* | *tathā makārādisāntaṁ varṇāṣṭakaṁ [kh: varṇṇāṣṭakaṁ] īśānādivāruṇānte [kh: ī * nādivāruṇāntaṁ] lekhayet [kh: lekhet] yathā (citram)* | Ibid. fl. 76a-76b.

Once this triangle has been drawn), the disciple is made to enter it. Then by recollecting the Six Paths by the power of the true Vidyā, the (disciple is) pierced by the energy of the Foundation by the application (*yukti*) of the two breaths (*prāṇa* and *apāna*) based on the condition of both (*ubhayabhāvapūrvakena*).

Then he should perform the Consecration of Knowledge (*vidyābhiṣeka*) here itself and the naming ceremony. The disciple is made to enter there into the middle of the triangle into which the letters have been deposited and is conjoined with the two Peak (syllables). (Then) a stick for the teeth should be placed in the disciple's hand along with some red flowers and fruits and unbroken rice (grains) that have been consecrated with the true Vidyā to serve as the consecration by the Vidyā. Then the disciple should throw them there into the triangle. He should be given the name that corresponds to the letter on which (the stick for the teeth) falls. For example, if it falls on the letter A then (the name is) Śrīkaṇṭhaśiva. If it falls on the letter Ā, then it is Anantaśiva and so on in due order for (all) the fifty (letters). Then the disciple should offer a handful of flowers to the teacher and satisfy (him). He should then circumambulate (the teacher) and prostatrate (before him). Thus the fifteenth (consecration) which concerns the worship of the Krama and is the Initiation of the Spiritual Son has been explained. It should be learnt in detail in the *Bṛhadāgama*. Moreover, that is (also) explained directly (*siddha*) in brief in the seventeenth chapter (of the ṢSS) by which (the account of the procedure that follows) is completed.[1]

The Spheres of the Six Groups of Six

[2]There are 1) six limbs and 2) the six parts (*prakāra*), 3) the six Yoginīs 4) and the six Paths, 5) the six cities (*pura*) and 6) the six Siddhas. Once one has

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[1] *atra madhye śiṣyaṁ praveśya sadvidyāyā [k kh: -vidyayā] balena [k kh: vale] ṣaḍadhvasmaraṇāt śaktyādhāreṇa [kh: śakyādhāreṇa] prāṇāpānayuktyā [kh: -yānayuktyā] ubhayabhāvapūrvakena vedham utpadyate [kh: vedhaṁmūtpadyate] | tathātraiva punaḥ vidyābhiṣekaṁ kārayet | tathā tatraiva nāmakaraṇaṁ yathā | tatra nyastākṣaratrikoṇamadhye [k; + ṣaṭtritaye- -trikoṇa-; kh: + ṣaṭṭitraye- -trikoṇa-] kūṭadvayākṣarayukte śiṣyaṁ praveśya | sadvidyayā vidyābhiṣekatvena akṣataraktapuṣparaktaphalena [k kh: -le vā] abhimantrya śiṣyahaste dantakāṣṭhaṁ [k kh: missing] dāpayet | tataḥ [kh: tata] śiṣyas tatra [k, kh: śiṣyaṁ tatra] trikoṇe kṣepayet [k: kṣipet; kh: kṣipāpayet] | yatra patati varṇaṁ taṁ tasya nāma kārayet | yathā yadā [k kh: missing] akāre [k kh: -rasya] patati tadā śrīkaṇṭhaśivaḥ [k: -kaṇṭhaḥ-] | yadākāre patati tadā anantaśivaḥ [k: anantaḥ-] | anena krameṇa yāvat pañcāśānām | tataḥ śiṣyaḥ [k kh: śiṣyaṁ] puṣpāñjaliṁ [kh: -li] dāpayet guruṁ [kh: guru] toṣayet | pradakṣiṇādikadaṇḍanamaskāraṁ kārayet | iti kramapūjājñābhiṣekaṁ [k kh: -jñā * * *] pañcadaśamaṁ [k: -daśakaṁ] putrakadīkṣā [k: putradadīkṣā] ca kathitā | vistareṇa bṛhadāgame jñātavyam | kintu tathā siddhaṁ [k kh: siddhi] saṁkṣepāt saptadaśame [k kh: saptā-] paṭale | yena pūryeta [k, kh: sūrayeta] punaḥ* | Ibid. fl. 76b-77a

[2] The following is drawn wholesale from the ṢSS (17/63 ff.) and its commentary.

known these individually, one has known the entire liturgy (*paddhati*) of the tradition (*āmnāya*).[1]

The six limbs and the Heart and the others. The six parts (*prakāra*) is the group of six that constitutes the Krama of Twenty-eight beginning with the group of four. The group of six are (the Yoginīs) beginning with Ḍā. The Six Paths are the Principles, Worlds, *Padas*, Letters, Mantras and Forces. The Six Cities (*pura*) are (the Wheels) beginning with that of the Foundation and ending with that of the Command. The six Siddhas are those beginning with Ānanda and ending with Pāda.[2]

They are described from a different point of view as follows:

1) Bhūta 2) Bhāva and 3) Śākta 4) Māntra and 5) Raudra and 6) Śāṁbhava – this is the Sixfold Path that proceeds from the Command (taught) in the Kula Āgama.[3]

Bhūta is the covering of the Worlds. Bhāva is applied as the *padas*. Śākta is said to be the letters. The mantras are said to be twelve. Raudra is said to be the Path of the Forces. Śāmbhava has the Principles as its mark. (This) is the initiation by the fire of the Command (*ājñānalavatī*) and is beneficial for the accomplishement of mantras.[4]

There are the worlds, the *padas*, the letters, the group of twelve mantras and there are said to be thirty-six Principles. These are now listed according to their various states of being. Earth, Water, Fire, Air and Space are said to be generated as the gross elements (*bhūtaja*). The five gross elements amongst the thirty-six principles correspond to the Path of the Worlds as they are at the beginning.

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[1] ṢSS 17/63.

[2] *ṣaḍaṅgaṁ ṣaṭprakāraṁ ca ṣaḍ yoginyaḥ ṣaḍadhvaram [k kh: -raḥ]* ।
ṣaṭ purāṇi ca ṣaṭ siddhāḥ [k: -siddhā] jñātvaitān [k: jñātatvenād; kh: jñātatvetāḍ] bhinnadṛṣṭinā । *iti* ।
(ṢSS 17/63)

*ṣaḍaṅgāni [k: -di; kh: ṣaḍaṁgā *] hṛdayādi [k kh: hṛdādi]* । *ṣaṭprakāraṁ [k kh: -ra] ṣaṭkaṁ catuṣkādi aṣṭāviṁśatikramaṁ* । *yoginīṣaṭkaṁ ḍādi* । *ṣaḍadhvaraṁ tattva - bhuvana - pada - varṇa - mantra - kalā* । *ṣaṭpurāṇi [k: * * punaḥ; kh: * * puna] ādhārādi ājñāntaṁ [k kh: ājñātaṁ]* । *ṣaṭ siddhā [k kh: -siddha] ānandādipādāntāḥ [k kh: -nta] ṣaṭ* ।

[3] ṢSS 17/67.

[4] *eṣāṁ [k: + varṇā; kh: + varṇṇāṁ] bhāvāntareṇa [k kh: bhāvottareṇa] vyāvarṇanaṁ [k: vyāvarṇaṁ] yathā*
bhūtaṁ bhāvaṁ tathā śāktaṁ māntraṁ [k kh: mātraṁ] raudraṁ [kh: rodraṁ] ca [k: ñca] śāṁbhavam [k kh: -va] ॥
ājñātaḥ saṁpravarteta ṣaḍadhvāyaṁ kulāgame [k, kh: kalā-] ।
bhūtaṁ bhuvanāvaraṇam padaṁ bhāvaṁ [k, kh: pañcabhāvo] prayujyate [k h: ya] ।
śāktaṁ varṇāḥ [k: varṇa; kh: varṇṇa] samākhyātāḥ [k: -dhyātā; kh: -dhyātāḥ] mantrā [kh: mantrāḥ] dvādaśa kīrtitāḥ ॥
raudraṁ [kh: raudra] kalādhvaraṁ proktaṁ śāṁbhavaṁ tattvalakṣaṇam ॥
ājñānalavatī [k, kh: ādyā-] dīkṣā mantrāṇāṁ sādhane [k kh: śodhanaṁ] hitā [k kh: -tāṁ] ।
ṢSS 17/67-69.

Then[1] sound, touch, form, taste and smell as the fifth are said to be born from being (*bhāvaja*). Those born from being are said to (correspond) to the Path of *Pada*. Now those born from Power will be declared.

The sense of hearing, touch, sight, taste, and smell which said to be the fifth. These are those born from Power which is said to be the Path of Mantra. Now those born from Mantra will be declared. Thus (they are):

speech, the hands, feet, genitals and anus, which is the fifth. These are those born from Mantra.[2]

The mantras are said to be twelve. Now those born from Rudra will be declared. Thus (they are):

the mind, intellect, ego and Nature which is the fourth. These are said to be those Born from Raudra. These are those Born from Raudra, corresponding to the Path of the Forces.

Now the Śāmbhava (division) will be declared as follows:

The Person, Natural Law, Time and the powers of limited action and knowledge, Māyā, Pure Knowledge, Īśvara and Sadāśiva, Śakti and Śiva – the Śāmbhava (Principles) are said to be twelve.

Thus the Path of the Principles (that corresponds to) those Born from Śāmbhava has been declared.[3] Such is the Sixfold Path. It is contained within the

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[1] *bhuvanāś ca padā [k kh: yadā] varṇāḥ [k: varṇā] mantradvādaśakaṁ [k kh: mantrā- -kā] kalā* ||
tattvāḥ [k, kh: tattva] ṣaṭtriṁśa [k: khaṇḍeti; kh: ṣaṁḍeti] vikhyātā bhāvabhedena kathyate ||
pṛthivy āpas tathā tejo vāyur ākāśam eva ca ||
bhūtajāś ca samākhyātāḥ || *iti ṣaṭtriṁśattattvamadhyād bhūtapañcakāntavartitvena*
[k: -kānnivartitvena; kh: -bhurapaṁcakāntivarttitvena] bhuvanādhvā | *tathā*

[2] *śabdaḥ [k kh: śavda] sparśaś ca [k kh: -syaśiva *] rūpaś [kh: rūpaṁ] ca raso gandhaś ca pañcamaḥ*
|*bhāvajāśca samākhyātāḥ* || *iti bhāvajāḥ pādādhvā* | *idānīṁ śaktijāḥ [k kh: -jā] kathyante* ||
śrotratvakcakṣuṣā jihvā ghrāṇaṁ vai pañcamaṁ smṛtam ||
iti śaktijāḥ [k: -jā] mantrādhvā [k kh: mantra-] kathitam | *idānīṁ mantrajāḥ kathyante* | *yathā*
vākpāṇipādapāyuś ca upasthaś ceti [k: pāyūpasthaśceti; kh: pādapāyū upasthaśceti] pañcamaḥ || *iti mantrajāḥ* |

[3] *mantrā dvādaśa kīrtitāḥ* || *idānīṁ raudrajāḥ kathyante* | *yathā*
mano buddhir ahaṅkāraḥ [k kh: -ra] prakṛtiś ca caturarthikā [k, kh: -turthikā] ||
raudrajāś ca samākhyātāḥ || *iti raudrajāḥ [k kh: -jaṁ] kalādhvā* |
idānīṁ śāṁbhavaṁ kathyate yathā
puruṣo niyati rāgaś ca kālaś caiva kalā tathā ||
vidyā māyā śuddhavidyā īśvaraś ca sadāśivaḥ ||

Principles and so the Principles are the most important. It is for this reason that the Initiation by means of the Thirty-six Principles in terms of the Peak syllable Navātman was explained first of all. Thus (these six) have been conceived in accord with the sequence of the Principles. This same (set of six is) now explained in terms of six groups (of six Principles).[1]

There are six Siddhas, six Ages, six Gestures, six Letters, six names, and six Yoginīs – he who knows (this, truly) knows Yoga.[2]

A list of the six Principles in each of the six groups follows, which need not be reproduced here. They are noted in the following tables as are additional details listed in the text.[3]

23. A) Six Siddhas – from Earth to Sound

Colour	Siddha	Principle
Yellow	Priyānanda	Earth
Dark blue	Ādharānanda[4]	Water
Red	Varcīśa	Fire
Smoke colour	Harisiddha	Air
White	Prāṇeśvara	Space
Colourless	Jihvājeśa	Sound

23. B) Six Yugas – from Touch to Hands

Name	Age	Principle
Spandana	Kṛta	Touch
Ratna	Tretā	Taste
Rukmaśobhāṅga	Dvāpara	Form
Gandharvāṅga	Kali	Smell
	Vāgbhāvayuga	Speech
	Karālayuga	Hands

śaktiś caiva śivaś caiva śāṁbhavā dvādaśa smṛtāḥ ||
iti śāṁbhavajās [k: śāṁbhava; kh: śāṁbhavan] tattvādhvā kathitam |

[1] *evaṁ ṣaḍadhvam tattvāntargarbhabhūtatvena [k kh: -garbhā-] vartate* | *tena kāraṇena tattvapradhānāḥ* | *tathā tena kāraṇena pūrvam eva [k kh: pūrvaiva] ṣaṭtriṁśattattvadīkṣā [k kh: -triṁśa-] navātmakūṭagatyā kathitā [k kh: -tāḥ]* | *iti tattvakrameṇa bhūtabhāvaśāktamantraraudraśāṁbhavādikalpanā kṛtā* |
idānīṁ tad eva bhūtabhāvaśāktamantraraudraśāṁbhavādi ṣaṭkagatyā vakṣyate ||

[2] *ṣaṭ siddhāḥ [kh: siddhā] ṣaḍ [k: ṣaṭ] yugāś caiva ṣaṇmudrāś ca ṣaḍ akṣarāḥ [k kh: -rā]* ||
ṣaṭ saṁjñāḥ [k kh: -jñā] ṣaṭ ca [k kh: ṣaḍhva] yoginyo yo jānāti sa [kh: śa] yogavit ||
ṢSS 17/79cd-80ab.

[3] Ṭ fl. 78a-78b.

[4] ṢSS: Vīrānanda

23. C) Six Mudrās – from Feet to Eyes

Mudrā	Principle
Pāvanīmudrā	Feet
Pāyumudrā	Genitals
Guhyamudrā	Anus
Śrotriṇīmudrā	Hearing
Kāntimudrā [1]	Touch
Gomudrā	Sight

23. D) Six Letters (*akṣara*) – from Tongue to Nature

Mantra	Principle
MRĀṀ	Tongue
GHRĀṀ	Smell
MRĀṀ	Mind
BRĀṀ	Intellect
HRĀṀ	Ego
PRĀṀ	Prakṛti

23. E) Six Substances (*dravya*)[2] – from the Person to Vidyā

Name	Sacrificial Food	Principle
Puṣpa	Śālaja	Puruṣa
Nirṇīta	Dhauta	Niyati
Rājīvāṅga	Māṁsa	Rāga
Kādambarī	Surāsava	Kāla
Kañjāta	Matsya	Kalā
Viśālāsthiga	Bhojana	Vidyā

23. F) Six Yoginīs – from Māyā to Śiva

Yoginī	Principle
Mātaṅgī	Māyā
Vinatā	Śuddha Vidyā
Iḍāgrā	Īśvara
Sarvamaṅgalā	Sadāśiva
Śaśiprabhā	Śakti
Śivā	Śiva

This is the group of six formed by dividing up the thirty-six Principles. The Principles have been reckoned by taking the first letter of them all. All this has emerged from the Śāmbhava (state). It is the initiation by means of the

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[1] ṢSS Kṛtimudrā

[2] These are also called the Six Names - *ṣaṭsaṁjñā*.

Principles (*tattvadīkṣā*). Thus everything one who is penetrated by the (power of the) Śāmbhava (state) (does) is fruitful.[1]

Now, the various means associated with the six (forms of) Śāmbhava (penetration) (*āveśa*) beginning with that of the Elements (*bhūta*) will be explained.[2]

The signs of the Bhūta penetration are tears, rotation and shaking (of the body), jumping up and then falling repeatedly (on the ground), frenzy accompanied by (the utterance of) unrelated gibberish (until one finally) faints (and looks) as (inert as) matter (*bhūta*).

Now the signs of Bhāva penetration. (The eyes of one who experiences this penetration) roll around (as do those of someone drunk) (*ghūrmi*). (He) sweats, horripilates and strikes at the limbs (of his own body). O god, these (signs) arise in one who (experiences the) Bhāva (state of possession) by (the deity) who is the object of worship. This is the characteristic mark of Bhāva penetration.[3]

Now (the signs of) one who (experiences) the Śākta piercing (*vedha*) are that (his) body rolls around like a wheel and falls (to the ground) in a moment like (dry) wood. Hallucinating (*bhramāpanna*), he sees (many things). This is the mark of Śākta piercing (*vedha*).

The characteristic sign of penetration by Mantra is that (one who experiences it) shakes, rolls around, babbles, speaks (constantly) and is astonished. This is the characteristic of penetration by Mantra.

The emergence of the five states from the Raudra (state of) penetration is its characteristic feature. The wise man (in this state knows) scriptures (he has) not read

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[1] *etat ṣaṭkaṁ [kh: ṣaṣaṭkaṁ] ṣaṭtriṁśattattvabhedena [k kh: -triṁśa-] sthitam* | *sarveṣāṁ prathamākṣaragrahaṇāt tattvavicāraḥ kṛtaḥ [k: kṛta]* | *etat sarvaṁ [k kh: sarva] śāṁbhavād niṣkrāntaṁ [k: śāṁbhavoniṣkrāntiṁ-; kh: śāṁbhavoniḥkrantiṁ-] tattvadīkṣā* | *tasmāc chāṁbhavaviddhasya [kh: tasmātśāṁbhava-; k kh: -vidvasya] sarvaṁ saphalam [kh: sahalaṁ]* |
Ṭ K fl. 78b.

[2] The six spheres into which the thirty-six Principles are divided are the six Kaula `Paths'. They correspond to degrees or aspects of the penetration of the energy of the Śāmbhava state (*śāmbhavasamāveśa*) from which they derive their distinctive Kaula character with respect to their Siddhānta equivalents. The ṢSS, from which the *Ṭīkā* continues to draw, lists the signs of attainment (*pratyaya*) that correspond to each of the six forms of penetration.

[3] *idānīṁ punaḥ bhūtādiśāṁbhavānāṁ ṣaṇṇāṁ [kh: ṣarṇṇā] bhedopāyaṁ kathyate* | *yathā*
rodanaṁ [k kh: -na] bhramaṇaṁ [k: -ṇa; kh: bhramana] kampaṁ || *utpannaṁ [k: kaṁyamu-; kh: kaṁyamutpaṁnaṁ] nipated [k kh: niyata] punaḥ [k kh: dvavat]* |
anibaddharavonmādaḥ [k: anivadvaravonmādī"; kh: anivadvaṁravonmādā] niḥsaṁjño [k kh: saṁsaṁjñā] bhūtavad yathā |
iti bhūtāveśasya cihnāḥ | *bhāvāveśasya [k kh: bhāvo-] yathā-*
ghūrmisvedoparomāñca [kh: -paramāṁ ca] aśrupātāṅgamoṭanam [k kh: asru-; kh: -moṭanāṁ] |
ārādhyasmaraṇād deva saṁjāyante tu [k kh: śaṁyajyeta] bhāvadhṛk |
iti bhāvāveśasya [k: bhāvasya; kh: bhāveśasya] lakṣaṇam |

(both) word for word and their meaning. (He knows) the past and future and all (that is taking place) at present. All this is the result of the penetration of Rudra's energy He who has this sign (of attainment) has been pierced by Rudra's penetration.[1]

Now (we shall describe the signs of attainment achieved by) one who has been pierced by the (energy of) the Śāmbhava (state).[2] If the disciple has been purified by the Śāmbhava method for the aforementioned period of nine years or more,[3] then (the divine) quality of the Śāmbhava (state) emerges within him. If (the divine power of) Kubjīśa falls (upon him), he is born in the Western (Kubjikā tradition) and attains the Śāmbhava (state).[4] Then he sees all the worlds within Kubjikā's body, one by one in due order, ranging from the Principle of Puruṣa up to the Transmental, that is, up to the end of the Śiva Principle. In this way he attains knowledge of the Principles by means of this body and, beyond that, the state of Flight. He then shakes and rolls around, that is, (he experiences) the subtle (inner) vibration (*ghūrmi*) (of divine consciousness). He faints for a moment and then, when he comes to, (liberating) knowledge is transmitted to him. Just as an empty jar is filled with water, in the same way he experiences in a moment all the principles together, purified and perpetually manifest (within his body). At that very moment he abandons (for good all attachment to) the objects of sense as does a snake his old skin. He is adorned with the (divine) attribute of omniscience and, perpetually blissful, is constantly ecstatic.[5]

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[1] *śāktavedhasya yathā -*
bhramate cakravat piṇḍaḥ kāṣṭhavat patate kṣaṇāt |
paśyate' pi bhramāpannaḥ śaktivedhopalakṣaṇam [k: iti vedhyopalakṣaṇam; kh: iti śaktivedhyopalakṣaṇam |]
*mantrāveśasya [k kh: -veśa *] lakṣaṇaṁ yathā -*
kampate bhramate caiva jalpate vadate smitaḥ [kh: likhitaṁ] |
iti mantrāveśasya lakṣaṇam | *raudrāveśasya lakṣaṇam yathā -*
* * * * * * * * *pañcāvasthānuraudrajaḥ* ||
anādhītāni [kh: anapītāni] śāstrāṇi granthataḥ śāstrataḥ sudhīḥ ||
atītānāgataṁ sarvaṁ vartamānaṁ ca yat phalam ||
raudraśaktisamāveśāt sarvam etat prapadyate ||
*etad [kh: etat] yasya cihnaṁ vartate sa [k, kh: *] raudrāveśaviddhaḥ [k: - vidhiḥ; kh: raudrāveśaḥvidhiḥ]* | *śāṁbhavaviddhasya [kh: -vidvasya] yathā-*

[2] The Śāmbhava state is the liberated condition. It is that of Śiva himself. Kubjikā is Śiva's energy and the power of the liberated soul who is in this state.

[3] Stages in the path of development are indicated by the periods of time one practices. Fixed and repeatedly mentioned in stereotyped fashion, they are symbolic and apply only to the ideal practicioner whose practice is faultless in all respects.

[4] *pūrvoktakālād [k kh: -le] navavarṣād ūrdhvena [k: na * varṣādū-] yadā [k kh: yathā] śāṁbhavavidhinā śiṣyaḥ [k kh: śiṣyaṁ] śodhitas [k kh: -taṁ] tadā tasya śāṁbhavaguṇam utpadyate* | *yadā kubjīśasya śaktipātas [k kh: * * pātam] tadā [k, kh: yadā] paścime janma [k kh: janmaṁ] bhavati [k kh: + puruṣasya]* | *tadā tasya śāṁbhavaṁ saṁpadyate* | Ṭ K fl. 78b.

[5] *kubjikāśarīre tadā puruṣatattvādi [k kh: -tvādi] unmanyantaṁ [k: unmanyetaṁ] śivatattvāvadhiṁ [k, kh: -vadhir] yāvat [kh: yāvavat] samagrabhuvanāni [k kh: -nāḥ] ekaikaṁ [k kh: -ka] krameṇa [kh: -*

He is adorned (with Śiva's six) divine attributes. These are: 1) omniscience (*sarvjñatā*) 2) satisfaction (*tṛpti*) 3) beginningless awakened consciousness (*anādibodha*) 4) freedom (*svatantratā*) 5) perpetual (*nityaśakti*) and 6) unfailing power (*aluptaśakti*). Such is the characteristic of one who is pierced (by the energy of the) Śāmbhava (state).

In the same way, in the course of initiation into the Six Paths, (the six forms of possession), Bhūta, Bhāva, Śakti, born of Mantra and born of Rudra (arise) and successively, one after the other, (until one reaches) the pure Principle of the Śāmbhava (state). (Then one) acquires the Śāmbhava knowledge beginning with (the one that arises from penetration by the) Elements (*bhūta*). Thus beginning with the penetration of the Elements and then that of Being and so on progressively, the Śāmbhava piercing arises. In the same way, progressively (but in) reverse, beginning with the Śāmbhava penetration and ending with the one by the Elements, those who lack devotion, are deprived of the fruit of initiation. This is the result of not having taken initiation. Thus the initiation of the Six Paths[1], which is contained in the initiation by means of the thirty-six Principles, has been explained.[2]

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kramena] paśyati | tattvavijñānaṁ [k kh: -na] tathā anena śarīreṇa cottare tathā [k, kh: maṁ] khecaratvam | [kh: na] tasya [k: tasyaṁ] kampanaṁ ghūrṇanaṁ [kh: ?] tathā [k kh: missing] īṣad [k kh: -t] ghūrmipravartanaṁ bhavati | kṣaṇamūrcchāgatas tv evaṁ [k kh: -gatatvevaṁ] tatrotthitas tasya [k: tatrotthitasya; kh: tatrocchirasya] jñānaṁ [k kh: -na] saṁkramati | yathā śūnyakumbhaṁ [kh: -kubhaṁ] udakena tatkṣaṇāt bhūyate tadvat {k: + tallakṣaṇāt; kh: + tatlakṣaṇāt] samagraṁ tattvavratam [k: -vrata; kh: -vrāta] sadoditaṁ paśyati | tathā tatkṣaṇād [kh: -t] viṣayaparityāgaṁ karoti yathā jīrṇakañcukaṁ [kh: jīrṇaṁ-] sarpaḥ [k kh: sarpaṁ] | sa [k, kh: saḥ] sadānandaḥ sadonmattaḥ sarvajñaguṇabhūṣitaḥ [kh: sarvajñaḥ-] || Ṭ fl. 79a.

[1] 1) Bhūtaja-: These correspond to the Path of the Worlds. They are the letters and twelve mantras of the twelvefold energy the five gross elements.

2) Bhāvaja: these are the five subtle elements. They correspond to the Path of the *Padas*.

3) Śaktija: these are the five organs of knowledge and correspond to the Path of *Mantra*.

4) Mantraja: these are the five organs of action and the twelve mantras.

5) Raudraja: these are the three internal organs along with Prakṛti and corresponds to the Path of the Forces.

6) Śāmbhava: these are the remaining twelve Principles from Puruṣa to Śiva and correspond to the Path of the Principles.

[2] *iti guṇāḥ [k kh: guṇaḥ] sarvajñatā tṛptir anādibodhaḥ [k: -dha; kh: -raṇādi | vodha] svatantratā nityamaluptaśaktiḥ | iti guṇabhūṣitaḥ [kh: -t] | evaṁ śāṁbhavaviddhasya [kh: -vidvasya] lakṣaṇaṁ pravartate | evaṁ ṣaḍadhvadīkṣāyāṁ bhūtabhāvādiśaktīnāṁ [k: bhūtābhāvānaśaktīnāṁ; kh: bhūtābhāvanaśaktīnāṁ] mantrāveśaṁ tu raudrajam krameṇa śāṁbhavaṁ teṣāṁ viśuddhatattvaṁ yathā tathā evaṁ bhūtādiśāṁbhavajñānaṁ krameṇa prāpyate | yathā ādau bhūtāveśaṁ tato [k kh: tataḥ] bhāvaveśam | anena krameṇa śāṁbhavavedham utpadyate [k: -vedhāmu-; kh: -vedhāṁ] | tathā [kh: stathā] tenaiva krameṇa vilomena śāṁbhavādibhūtāveśāntaṁ [kh: sāṁbhava-] vilomakrameṇa abhaktānāṁ [kh: abhakṣānāṁ] na [k kh: a] dīkṣāphalaṁ bhavati | iti ṣaṭtriṁśattattvadīkṣāgarbhabhūtatve [k kh: -triṁśa-; k: -garbhābhūtatve; kh: -gabhābhūtatve] ṣaḍadhvadīkṣā kathitā |*

Ibid.79a

The Initiation by Piercing

Now (we will discuss) the initiation that takes place by piercing (*vedhadīkṣā*). (This requires) the aforementioned triangle in which the letters have been written. Possessing three lines, it is used to give the disciple a name. There are two letters there in the middle (of it), namely, Ha and KṢa. (The teacher) should make their special (form) (*viśeṣa*): HRĪṀ from the letter Ha and KṢRĪṀ of the letter KṢa. The two Peak syllables (formed) this way should be placed on the three lines of the triangle onto which the letters have been deposited. Having introduced the disciple there (into the triangle), he is pierced by recollecting the Six Paths by the power of the accomplished Vidyā.[1]

The Consecration by the Vidyā takes place there itself as does the naming ceremony. As explained previously, (the name of the disciple) is Śrīkaṇṭha if the flower falls on the letter A. There (however), something was not explained. One should understand that clearly here. What is that? (The teacher) should give the Five and Nine sacrificial substances to the disciple there. (This is done) on an auspicious day, time, constellation, moment. (It is done) during the 14th or the 8th day of the lunar fortnight, or on a day sacred to the teacher, or when the sacred thread or garland is offered to the deity or on Śiva's night.[2]

Scent, the flower, water, white mustard (*siddhārtha*), delight, joy, meat, camphor and sandalwood are said to be the nine substances. The five substances are said to be blood, meat, bone, marrow and skin.

1) Scent (*gandha*), this is sweat. 2) Flower, this is the flower of the Yoni, that is, (menstrual) blood. 3) Water, this is Śiva's water (i.e. urine). 4) Viṣṇu, this is urine. 5) White mustard (*siddhārtha*), (this is so called) because it is that which accomplishes (*siddhyati*) a meaning (*artha*) that is, word. That which is there, that is, where the tongue is located (*jihvāsthāna*) is *siddhārtha*. (Thus this means saliva). 6) Joy (*harṣaṇa*) is wine (*surā*) 7) Meat is meat. 8) Camphor (*candra*) is Indra's sperm (*indraśukra*). 9) Sandalwood (*candana*) is fat (*vasā*). These are the nine (sacrificial) substances.[3]

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[1] *idānīṁ vedhadīkṣā* । *yathā pūrvoktatrikoṇamaṇḍale pañcāśavarṇalikhite tripaṅktiyukte [kh: -yuktaṁ] śiṣyābhidhānakaraṇārthe* । *tatra madhye [k, kh: madhya] akṣaradvayaṁ ha kṣa* । *teṣāṁ viśeṣaṁ kartavyam* । *yathā hakārasya hrīṁ* । *kṣakārasya kṣrīṁ* । *evaṁ kūṭadvayaṁ trikoṇa-paṅktitrayeṣu nyastākṣareṣu kartavyam* । *tatra śiṣyaṁ praveśya siddhavidyāyā [k kh: -vidyayā] balena [k kh: vālena] ṣaḍadhvasmaraṇād vedhaṁ tasya prajāyate* । Ibid. 79a-79b.

[2] *tatraiva vidyābhiṣekaṁ tathā tatraiva nāmakaraṇam* । *tat [k kh: na] pūrvaṁ [k kh: pūrve] coktam* । *akārapuṣpapātāc chrīkaṇṭhaḥ [kh: -pātāt śrīkaṇṭha] śivaḥ [kh: śiva]* । *īṣat tatra na uktam* । *tata iha spaṣṭaṁ [k: + na] jñātavyam* । *kiṁ tat [k, kh: kintu]* । *navapañcadravyān [k, kh: dravyās] tatra śiṣyasya dāpayet* । *śubhadine śubhavāre [kh: -vāle] śubharkṣe śubhe muhūrte caturdaśyāṁ vā aṣṭamyāṁ vā guruparve pavitrārohaṇe [kh: -rohane] śivarātryāṁ damanake vā* । Ibid. 79b.

[3] *navapañcadravyā yathā -*
gandhapuṣpāmbu siddhārtha muditā harṣaṇāmiṣam ॥

Then the disciple is given a name. (But first the teacher) should give (him) the five substances of the Rule. These are: 1) blood 2) meat 3) bone 4) marrow taken from a skull and 5) skin. Once the disciple has been given the five substances in this way, he should be given a name. Thus the Initiation into the Six Paths, along with the Initiation by Piercing in accord with the thirty-six Principles has been explained.[1]

Next (the teacher) should tell (the disciple) the Rules (*samaya*) (he should observe, as follows):[2]

1) The things one must worship (*pūjayet*). 2) The things one must not do (*kārayet naiva*). 3) The things one must keep hidden (*gopayet*). 4) The things one must eliminate (*ghātayet*). 5) The things one must not criticize (*na nindet*). 6) The things one must not talk about at all (*na vadet kiñcit*). 7) The things one must not see (*na nirīkṣet*). 8) The things for which one must not feel revulsion (*na jugupsayet*).[3]

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candraṁ ca candanaṁ [kh: cavana] caiva navadravyāḥ prakīrtitāḥ ||
pañcadravyā yathā -
asṛkpalāsthimajjātvak [kh: -marjjātvaka] pañca dravyāḥ prakīrtitāḥ | gandha iti viśvakṣāram 1 | puṣpam [k kh: puṣpa] iti yonipuṣpaṁ raktam 2 | ambu iti [kh: + iti] śivāmbu 3 | viṣṇur mūtram [kh: sūtraṁ] 3 | siddhārtha iti arthaḥ [k kh: arthāḥ] śabdaḥ [k kh: śabdāḥ] yasmāt siddhyate [k kh: -ti] taṁ jihvāsthānaṁ tatra yad bhavati sa [k kh: sā] siddhārthaḥ [k kh: siddhārthāḥ] 5 | [k, kh: + lālā muditā iti hṛdayaṁ 5 | gaṁdha puṣpaṁ aṁvu siddhārtha |] harṣaṇaṁ iti surā 6 | āmiṣam iti [kh: āmiyaṁ iti] māṁsam [kh: māsaṁ] 7 | candra indraśukraṁ 8 | candanam [k: candana; kh: cadana] iti vasā 9 | iti navadravyāḥ | Ṭīkā K fl. 79a This passage is quoted and translated in note to 11/52 (remove from there replace by reference >>>)

[1] *tathā tasya śiṣyasya nāmakaraṇam | samayapañcadravyān [k kh: -dravyā] dāpayet | tathā asṛg [kh: asṛk] rudhiraṁ [k: rudhira] 1 | palaṁ [k: pala; kh: para] māṁsam [k kh: māṁsa] 2 | asthiḥ [k kh: asthi] phaṭ 3 | majjā gudaṁ kapālodbhūtam 4 | tvak kṛtiḥ [k: kṛtti; kh: kṛrtti] 5 | evaṁ pañcanavadravyān [k kh: -dravyāḥ] śiṣyasya datvā tataḥ nāmadheyaṁ [k kh: -ye] kārayet | (80k a) iti ṣaṭtriṁśattattvagatyā [k kh: -triṁśa-] ṣaḍadhvadīkṣā [k kh: ṣadhva-] savedhādikā kathitā |*

[2] This section is taken from the commentary on ṢSS 17/165cd-175ab. The conclusion continues up to ṢSS 17/181. It is normally practice that the teacher tells the disciple the Rules he must observe after he has received initiation and has been given a new name. In his *Tantrāloka*, Abhinavagupta also lists the rules the ordinary initiate (*samayin*) should observe just after he has dealt with the rites of initiation (TĀ 15/521ab-610ab). The word ‘*samaya*’, here translated as `rule’, also means ‘pledge’ or `undertaking’. Abhinava defines it in three ways. The first is the ordinary sense of the word. The other two meanings are extracted from the etymology of the word that Abhinava derives from the root `*i*’ meaning ‘to go’ or ‘to know’. Thus he writes:

> The Rules (*samaya*) are called this for three reasons. Firstly because they must necessarily be observed. (Secondly), because by means of them one moves towards the supreme reality and, (thirdly because) they are the means to attaining knowledge. TĀ 15/608ab-610ab.

[3] *idānīṁ samayāḥ [k: samayā; kh: samayāt] śrāvayet yathā -*
pūjayet kārayed naiva gopayet ghātayet [k kh: dyotet] sadā ||

These eight rules in a more complete form are as follows. They comprise what is called the `Group of Eight Rules'.

1) The things one must always worship (*pūjayet*): A) A senior person *(jyeṣṭha)* B) The scripture *(śāstra)* C) The chosen mantra *(iṣṭamantra)* D) Bhairava E) Wine *(madira)* F) The goddess called Samayā G) The Self which is Navātman.
2) The things one must not do (*na kārayet*): A) Disturb (others) *(kṣobha)* B) What is unpleasing *(apriya)* C) Be angry *(kopa)* D) Desire another's wife E) Obstruct the rites *(kriyāvirodha)* F) Be lazy *(ālasya)* H) Transgress the Command *(ājñābhaṅga)*.[1]
3) The things one must keep hidden (*gopayet*): A) The rosary *(akṣasūtra)* B) The written and drawn form of the deity (*pada*)[2] C) The skull *(tūra)* that serves as a sacrificial vessel D) The gatherings where Yoginīs and Vīras meet *(yoginīsaṅngamacakra vīrasaṅgamavīracakra)* E and F) The Vidyās and mantras one has attained *(siddhavidyā siddhamantra)* G) Yogic gestures *(yogamudrā)*.[3]
4) The things one must eliminate (*ghātayet*): A) Deviousness *(kauṭilya)* B) Deceitfulness *(dambha)* C) Backbiting *(paiśūnya)* D) Attachment *(rāga)* E) Aversion *(dveṣa)* F) Pride *(ahaṁkāra)* G) Delusion *(moha)*.[4]
5) The things one must not criticise (*na nindet*): A) The Rule *(samaya)* B) The teacher *(ācārya)* C) A woman *(strī)* D) A virgin *(kumārī)* E) One who observes a vow *(vrata)* F) The substances of the Siddhas *(siddhadravya)* G) The way people behave *(lokaceṣṭā)*.[5]
6) The things one must not talk about (*na vadet*): A) (What one has seen and heard from) the teacher B) Yoginīs C) Siddhas D) The secret language of the scriptures *(śāstrāṇāṁ guhyabhāṣaṇa)* E) Language that is not clear such as that of

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na ninden na vadet kiñcit na nirīkṣen [kh: nerīkṣet] na jugupsayet || Ṭ K fl. 80a (= ṢSS 17/168cd-169ab)

[1] *guruṁ jyeṣṭhaṁ śāstram iṣṭaṁ mantraṁ bhairavaṁ madirāṁ devīṁ samayākhyāṁ [k kh: -khyā] ātmānaṁ [k: ātmā *; kh: ātmāna] navātmānaṁ sadā pūjayet* |
kṣobham apriyaṁ [k kh: akṣobha apriyam] kopaṁ paradārāvañcanaṁ [k: paradākhañcanaṁ; kh: paradāra-] kriyāvirodham ālasyam ājñābhaṅgam etan na kārayet | Ṭ K fl. 80a.

[2] *Glossed in the Ṭīkā as devatāsākāralekhitapada-.*

[3] *akṣasūtraṁ padaṁ devatāṁ [k kh: devatā] sākāralekhitapaṭaṁ tūram [k: nūnam; kh: nūraṁ] iti pātraṁ yoginīsaṅgamaṁ [kh: -saṁgramaṁ] yoginīcakraṁ [k kh: * * * cakram] vīrasaṅgamaṁ [k kh: -saṅgama] vīracakraṁ [kh: vīracakkraṁ] siddhavidyāṁ [k kh: -vidyā] siddhamantraṁ [k kh: -mantrāḥ] yogamudrām iti [k kh: mudrā iti] gopayet* | 3 | Ṭ K fl. 80a.

[4] *kauṭilyaṁ dambhaṁ [k kh: daṁbha] paiśūnyaṁ rāgadveṣam ahaṁkāraṁ moham etad ghātayet [k: -ta]* | 4 | Ṭ K fl. 80a.

[5] *samayam ācāryaṁ [k kh: -ram] strīṁ [k kh: strī] kumārīṁ [k kh: -rī] vratānvitaṁ siddhadravyaṁ [k kh: -vyāḥ] lokaceṣṭām etan na nindayet* | 5 | Ibid. K fl. 80a.

the *Śrīmata* F) The venerable scripture of 3,500 verses. G) What is improper concerning all (other) scriptures. H) What has not been heard.[1]

7) The things one must not look at (*na nirīkṣayet*): A) A young woman's vagina *(kanyāyoni)* B) Sexual intercourse *(paśukrīḍā)* C) A naked woman with exposed breasts *(nagnastrī prakaṭastanī)* D) One who is scared *(santrasta)* E) One who has fallen (from the Rule) (*patita*) F) One who is frightened *(bhīta)* G) The genitals *(guhyasthāna)*.[2]

8) The things for which one should not feel revulsion (*na jugupsayet*): A) Blood *(rakta)* B) Wine *(madya)* C) Fat *(vasā)* D) Marrow E) Urine *(mūtra)* F) Foul smelling meat G) A leper without some limb *(kuṣṭhamaṅgahīna)*.[3]

This is the Group of Eight Rules (*samayāṣṭaka*). The Command operates for one who observes it. Without observing the Rule in this way, (the intiate has) no power (*sāmarthya*) and so, without power, (he does not experience) the plane of Stillness (*nirācāra*). Therefore without observing the Rule, the initiate falls and, degraded (*bhraṣṭa*), is destroyed.[4]

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[1] *guruyoginisiddhānāṁ ca [k: -siddhāñca; kh: -yoginī-; kh: -siddhācca] śāstrāṇāṁ guhyabhāṣaṇaṁ na prakaṭabhāṣaṇaṁ yathā śrīmataṁ na vaktavyam* | *śrīśrī - adhyuṣṭasahasrabhaṭṭāraka ityādigurubhāṣaṇaṁ sarveṣāṁ śāstrāṇāṁ ayuktam aśrutaṁ [kh: ayuktaṁ aśrutaṁ] taṁ [kh: missing] dṛṣṭvā na vaktavyam [kh: vaktraṁvyaṁ] etan na [k: missing; etat na] vadet [k: missing]* | 6 |

[2] *kanyāyoniṁ paśukrīḍāṁ [k kh: -ḍā] nagnastrīṁ [k kh: -strī] prakaṭastanīṁ [k kh: -nī] santrastaṁ patitaṁ bhītaṁ guhyasthānaṁ na vīkṣayet* | *iti na nirīkṣayet [kh: * rīkṣayet]* | 7 |

[3] *raktaṁ madyaṁ vasāṁ [k kh: vasā] majjāṁ [k, kh: madhyama] mūtraṁ [k kh: sūtram] māṁsaṁ [k kh: -sa] vigandhitaṁ [kh: vigaṁdhinaṁ] kuṣṭham aṅgahīnaṁ dṛṣṭvā etān na jugupsayet* | 8 |

[4] *iti samayāṣṭakaṁ yaḥ pālayet tasyājñā saṁpravartate* | *evaṁ samayapālena [k kh: + na] vinā sāmarthyaṁ na bhavati tasmāt sāmarthyena vinā nirācārapadaṁ na bhavati* | *tasmāt samayapālanena vinā patati [k kh: paṭhyati] dīkṣitas tathā [kh: dīkṣitaḥ-] sa [kh: saḥ] bhraṣṭo [k kh: bhraṣṭa] naṣṭaḥ* | Ṭ fl. 80b.

Another set of Rules is found in the *Devyāyāmala* quoted by Abhinavagupta in the *Tantrāloka* (15/521ab-531ab). Although not the same, they are also divided in the same way into eight groups of eight making sixty-four which, it seems, is a standard set. Thus, above (KuKh 30/230cd-231ab) we are told that this is their number. They are:

1) **The eight things one should not utter** are the intimate nature of mantas and the Tantras, the rules, the rituals and secret reunions, words with no basis, bitter words and lies.
2) **The eight things one should abstain from** are actions that are fruitless and harmful, touching the women of others, pride, fraud, damaging others by means of evil spirits, poison and disease.
3) **The eight things that should be kept hidden** are one's own mantra, the rosary, one's own knowledge, the knowledge of truth, one's own spiritual discipline, qualities, defects and signs of perfection.
4) **The eight things one should worship** are the teacher, the deity, fire, those who excell in knowledge, women, the vow and the teacher's family.

Thus the fifteenth consecration of the Command relating to the worship of the Krama has been explained. The consecration with eight jars will be (explained) further ahead. (Where the goddesses says) that '(the Yoginīs) should always be worshipped in the body of the Dūtī' and (how) the eight (jars are worshipped) there in that place will be explained in the course (of explaining) the manner in which regular worship takes place.[1]

The Sixteenth Consecration, the Consecration of Kula:

Now the consecration of the Command that takes place at the end of worship (*pūjā*) will be described. It is the sixteenth and is called the consecration of Kula. First of all the disciple should be tested for a period of ten or five years. What should be tested? (He should be tested to see if he is) endowed with good qualities, worships the teacher, the deity, and the fire, that he is tranquil, devoted to ritual and always devoted to the Kula scripture, well behaved, devoted to the Yoginīs and the Siddha's sacrificial substances, loveable, free of secret deceit, always blissful, devoted to the teacher and elders, and is not in conflict with (his) teacher in mind, speech or deed. Having examined the devotee in this way (and seen him to be worthy, the teacher) should have compassion (for him). This is (what is said) in chapter seventeen (of the ṢSS).[2]

Having purified the disciple in this and many other ways, the teacher should then consecrate him. When (should he do that)? (He should do that) on a

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5) **The eight creatures one should satisfy** are the poor, the afflicted, one's parents, the guardians of place (*kṣetrapāla*), living beings, birds, the demons who reside in cemetries and the deities in the body.
6) **The eight things that one should achieve** as learnt directly from the teacher are Śiva, (his) Power, the Self, the Gesture, the nature of mantra, (the understanding of the emptiness of) transmigration, enjoyment and liberation.
7) **The eight things to strike at** are attachment, hate, backbiting, cowardice, jealousy, presumptiousness, those who infringe the rules and those that don't practice them.
8) **The eight types of beings who should be chastized** are those who follow the doctrines of the fettered, cruel people, the indolent, traitors, the foolish, the satellites of princes, evil people and those who cause obstacles.

[1] *iti kramapūjāpañcadaśamam ājñābhiṣekaṁ kathitam* | *tathā aṣṭakalaśābhiṣekaṁ tadagre* | *śrīvakra uvāca* | *dūtīdehe [k, kh: -dehaṁ] sadā pūjyāḥ [k, kh: pūjyā] tathā nityapūjāvidhau cāṣṭau tatra sthāne kathyate* | Ṭ K fl. 80b.

[2] *idānīṁ pūjānte ājñābhiṣekaṁ ṣoḍaśamaṁ kulābhiṣekābhidhānaṁ kathyate yathā [kh: + kulābhiṣekaṁ yathā]* | *prathamataḥ [kh: -ta] śiṣyaṁ [k kh: śiṣya] parīkṣya varṣadaśa pañca vā* | *kiṁ parīkṣayet* | *guṇānvitam gurudevāgnipūjakaṁ kriyākāṇḍarataṁ śāntaṁ sarvakālaṁ kulaśāstrarataṁ suśīlaṁ [kh: śu-] yoginībhaktaṁ siddhadravyeṣu vatsalaṁ guptadambharahitaṁ satatānandananditaṁ gurubhaktaṁ jyeṣṭhajanair bhaktaṁ manasā karmaṇā vācā na spardhā [k kh: sādhyaṁ] guruṇā saha* | *evaṁ bhaktasya vicāraṁ kṛtvā dayāṁ kārayet* | *iti saptadaśame paṭale* | Ṭ K fl. 80b.

Kaula sacred day (*kulaparvan*) (or) another well known sacred day. Other well known sacred (lunar) days are: the eighth (day of the lunar month), the fourteenth, the fourth and the New Moon (of the months of) Śravaṇa, Bhadrapada, Magha and Phalguna. (Other sacred times are) the day of a new moon when it falls on a Sunday and when the moon is in certain constellations (*vyatīpāta*), the great festival performed for an elder, when the teacher comes or his word, at the beginning (of the study) of a scripture, in the middle of the initiation and when the sacred thread is hung (on the deity). There are also other excellent sacred days such as Mahānavamī and the like. Worship, giving of charity and the rest there (on these days) all (gives) permanent (benefit).[1]

Having first tested the disciple in this way as before the Kulācārya should give him the post of a Kulācārya. In which place (is this done)? (This is done) in a well hidden place where there are no people. It is strewn with flowers and perfumed with incenses, scent and the like. It is strewn with beetle etc and perfumed with sandalwood and musk. The aforementioned nine and five sacrificial substances filled with wine (*surā*), liquor (*āsava*) and meat (are placed there). The teacher is there. His body is clean, he has bathed well and his intentions (*bhāvanā*) are pure (as are those of his disciple). A jar (is placed there) made of gold, silver, copper or clay. It should not be black in colour and should possess (all) the good characteristics. It should be filled with liquor (*ali*) or water. Gold alonf with five jewels (are placed in it) and it should be wrapped in two cloths. (The mouth of the jar) is covered with mangoe leaves and it is smeared with musk and sandal paste.[2]

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[1] *evamādibhir anekaiḥ prakāraiḥ śiṣyaṁ [kh: siṣyaṁ] śodhayitvā tataḥ śiṣyasyābhiṣekaṁ kārayed ācāryaḥ [kh: -caryaṁ]* | *kasmin samaye* | *kulaparve* | *anyatprasiddhaparve* | *anyatsiddhaparvāḥ [k: -sarvāḥ] yathā* [k: * *] *aṣṭamī caturdaśī caturthyamāvāsyā [k kh: -caturthī-; k: + trayam; kh: + traṁyaṁ]* |*śrāvaṇā bhādrapadī [k kh: -padā] tathā māghā [k: māgha; kh: meghā] tathā phālgunī [k kh: phālgunā]* | *vyatīpāte [k: -pāta; kh: -pāti] vṛddhe kārye mahotsave gurvāgate [k: -gatā] tathā guruvācāgate śāstrārambhe [k kh: -ramo] dīkṣāmadhye pavitrārohaṇe* | *anye ye mahānavamyādi ye kecid uttamāḥ [k: -mā; kh: kecit uttamāḥ] parvāḥ [k: pavā]* | *tatra pūjādānādikaṁ [k: -ka] sarvam akṣayaṁ bhavati* | Ṭ K fl. 80b-81a.

[2] *ity ādau [kh: iti ādau] pūrvavat śiṣyaparīkṣāṁ [k: -kṣā; kh: śiṣyaṁ parīkṣa] kṛtvā [k kh: missing] tataḥ [k: tata] kulācāryapadaṁ [k: kalācāryapada] deyam [k: deya] kulācāryeṇa* | *kutra sthāne* | *sugupte nirjane gandhapuṣpadhūpādivāsite tāmbūlādisamākīrṇe [kh: tāmulādiśumākīrṇṇa] candanāguruvāsite* | *tathā pūrvoktanavapañcadravyās tathā [k kh: -dravyāḥ] surāsavamāṁsa-saṁpūrṇāḥ [k: -pūrṇā; kh: -purṇṇā]* | *tatra ācāryaḥ [k: -rya] śuddhakāyaḥ susnātaḥ śuddhabhāvanāpūrvakaḥ [k: -ke; kh: -kaṁ] sthitaḥ* | *tatra haimaṁ [k kh: hema] raupyaṁ [k kh: raupya] tāmraṁ [k: tāmra; kh: tāṁmra] mṛṇmayaṁ [k: -ya] vā [k: + ya; kh: + tha] kalaśaṁ [k kh: kalaśa] kṛṣṇavarṇavarjitaṁ [kh: -varṇaṁ-; k: -vārjataṁ] sulakṣaṇam [k: suślakṣaṇam; kh: suślakṣṇaṁ] alinā vāriṇā* [k kh: * * *] *vā* [k kh: *] *pūrayed [k kh: + vā vāriṇā]* | *sahiraṇyaṁ [k: -hiraṇya] pañcaratnayuktaṁ vastradvayena veṣṭayet* | *cūtaparṇāvacchannaṁ [k: -cchanna; kh: cūtaparṇṇāvacchanna] candanena [k kh: caṁpanena] tathāguruṇā carcitam [k kh: racitam]* |

One should light many lamps there and (the jar) should be placed there in the place where the sacrifice (is performed). In this way, the jar should be installed in the middle of the place where the preliminary purificatory rite (the *adhivāsana*) is performed. As before, one should worship eight jars outside (around) the jar in (the eight directions) starting from the east up to the north-east. They should all be installed (in their places) along with the five jewels and the rest. One should worship the Krama there within the jar in the middle. The eight (Mothers) Brāhmī and the rest should be worshipped in the eight jars, along with Bhairava, the sacred fields, houses, vowels and the Five *Praṇavas*. One should also worship the sequence of Sixty-four (Yoginīs) there in another group of eight jars. This (will be explained) further ahead (where) the venerable (goddess) Vakrā says: '(the Yoginīs) should always be worshipped in the body of the Dūtī there at the time (of imparting of) the Rule.[1]

In this way, one should worship the other group of eight jars there along with the nine (substances) and the six-four (Yoginīs). Then having meditated on the divine form of the deity (*divyadhāraṇā*), (the teacher) should conjoin the knowledge (of deity) into the body of the disciple with deep feeling.[2]

Then one should install (the teacher's) sandals in the eastern quarter of the location where the preliminary rite of purification takes place and the nine jars (have been installed). Then the cloth for meditation (*yogapaṭṭa*) (should be placed) in the south, orpiment (*gorocana*) in the north and white mustard for protection and *tilaka*s should be place in the west along with the scripture (*pustaka*). In the same way (the following things should be placed) in the north-eastern corner of that place – 1) an umbrella 2) a fly wisk 3) a turban 4) a thread for the waist 5) a small bell 6) a sacred thread 7) rosary 8) a bowl (*pātra*) and mustard seed should scattered (all over the ground) for protection. The stick and the rest should be placed (there) with the (mantra of the) Weapon. All that should be worshipped with the Five Offerings.[3]

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[1] *tatra dīpāḥ [k, kh: dīkṣāḥ] bahavaḥ [k kh: bahavāḥ] prajvālyeta [k, kh: prajvālayet] | tatra yāgasthāne copari [k: vinopās; kh: vinopari] kārayet | evam adhivāsanasthāne kalaśaṁ [k: -śa] madhye sthāpitavyam [k: sthātatavyam; kh: sthātavyaṁ] | asya kalaśasya bāhye pūrvādīśānānte [kh: -dīśānāṁtaṁ] kalaśāṣṭakaṁ pūrvavat pūjayet | pañcaratnādiyuktāḥ sthāpitavyāḥ [k: -vyā] | tatra madhyamakalaśābhyantare kramaṁ [k: -ma] pūjayet | tathā kalaśāṣṭake brāhmyāṣṭakaṁ [kh: vrāhmāṣṭakaṁ] sabhairavaṁ [k: -va] sakṣetragṛhasvarapañcapraṇavayuktaṁ [k: svasaṁkṣetraguha-svarapañcapraṇavayukta] pūjayet | tathā tatraiva anyatkalaśāṣṭake tatra catuḥṣaṣṭikramaṁ [k kh: -ṣaṣṭiḥkrama] pūjayet tadagre |*

śrīvakrā [k kh: -vakra] uvāca | dūtīdehe sadā pūjyāḥ [k kh: -jyā] tatra samayakāle |

[2] *tathā tatraiva anyat kalaśāṣṭakaṁ [k, kh: -ke; kh: + tatra] catuḥṣaṣṭyā [kh: -ṣaṣṭyāḥ; kh, kh: + pūjayet] navayuktaṁ pūjayet | tathā tatraiva divyadhāraṇāṁ dhyātvā [kh: dhyātvāt] śiṣyaśarīre [k: -ra] jñānaṁ [k: -na] niyojayet bhāvapūrvakena |*

[3] *tata asyādhivāsasthalasya kalaśanavayuktasya [kh: kalaṁśaṁ-] pūrvadiśāyāṁ [k: -yā] pādukā [kh: yādukā] sthāpanīyā [k kh: sthātavyaṁ] | tathā yogapaṭṭaṁ [k kh: -paṭṭa] dakṣiṇe | tathā uttare*

Then one must worship the Siddhas, goddesses, Vināyakas, the regular initiates (*samayin*), adepts (*sādhaka*) and apprentices (*pūtra*), virgins, ascetics, and all those who practice Kulācāra should be worshipped with the Kula sacrificial substances until they are satisfied. Then (after the) eight Mother have been worshipped, they should be installed in the eight jars. Then the other sixty-four (Yoginīs) should be worshipped there in the group of eight jars. Then the Krama (of Twenty-Eight) consisting of the group of four and the rest, should be worshipped in the single jar that is in front of the Krama.[1]

In this way (the teacher) should consecrate (the disciple) with the seventeen jars. That will be explained further ahead where the characteristics of one's own consort (*dūtī*) (are described) beginning with the words : `They should always be worshipped in the body of the Dūtī .... ' And there (it is also written): 'In the case of consecration, the eight (jars worshipped) in the procedure for the regular rites are doubled'. [. . .]

How should (the teacher) consecrate (the disciple) in this way? The disciple should be made to sit, facing north, on the seat of the auspicious sacred seat (*bhadrapīṭha*) which is on top of a *svastika*. Then, having consecrated him with the sixteen jars, (the teacher) should give him the sandals, umbrella, sacred thread and all the rest. Then he should salute his teacher, prostrating full length (before him). Then the teacher says: `O disciple, quickly take up the post of teacher now. From today onwards you are fit to explain (the scriptures) in this tradition (*śāsana*). Exercise your authority'.[2] Then having saluted with the head along with the disciple and having rendered (the offering) greatly propitious (*mahāprasādīkṛtvā*) (the disciple) should take hold of it.[3]

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gorocanam | *śvetasarṣapaṁ [k kh: -śarṣapa] rakṣārthaṁ [k: -rtha] tathā tilakārthaṁ tathā paścime pustakaṁ sthāpitavyam* | *tathā īśānakoṇe asya sthalasya cchatracāmarauṣṇīṣakaṭisūtraghaṇṭikā-yajñopavītākṣasūtrapātraṁ caiva* | *sarṣapaṁ [k kh: -po] rakṣārthaṁ [k: -rtha] vikiret* | *astreṇa tathā daṇḍādisarvaṁ [kh: dṛṇḍādisarvvaṁ] sthāpayet* | *etat sarvaṁ pañcopacāreṇa pūjayet* |

[1] *tataḥ siddhāḥ devyā [k kh: devyāḥ] vināyakās tathā [k kh: -kāḥ tathā] samayīsādhakaputrakāḥ [k: -sādhakānāṁputrake; kh: samayīṁsādhakāṁ putraka] kaumāryās tapodhanāḥ [k kh: komāyāḥ-] kulācāraprapannās tān [k: -te; kh: -prapannāḥ te] sarvān [k: sarva; kh: sarvva] kuladravyaiḥ pūjayet yāvat tṛptiṁ [k, kh: tṛptir] bhajanti* | *tato [k kh: tataḥ] brāhmyādyāṣṭau kalaśāṣṭake pūjitāḥ [k kh: tā] sthāpitavyāḥ [k kh: tāpitāyāḥ] tathā tatra catuḥṣaṣṭir anyāḥ [k kh: -ṣaṭiḥ anya] kalaśāṣṭake pūjyāḥ* | *tathā yat kalaśam ekaṁ kramāgre tatra catuṣkādikramaṁ pūjayet* | Ṭ K fl. 81b.

[2] Note that the teacher's exhortation to his disciple to exert his spiritual authority is the same as the one the goddess makes to Bhairava when he is empowered by seeing her radiant form burst out of the Liṅga.

[3] *evaṁ katham abhiṣiñcayet* | *uttarābhimukhaṁ śiṣyaṁ svastikoparibhadrapīṭhāsane upaveśayet* | *tatra ṣoḍaśakalaśair abhiṣiñcya [k: -ṣicya; kh: -laśaiḥ abhiṣicyaḥ] tataḥ pādukācchatrayajñopavītādi [kh: -pavitrādi] sarvaṁ dāpayet* | *tataḥ svaguruṁ namaskārayed aṣṭāṅgena praṇītaḥ* | *tataḥ ācāryo [kh: ācāryā] vadati* | *he śiṣya [k: śiṣye; kh: śiṣyaṁ] tvaṁ idānīṁ [k: missing] ācāryapadaṁ śīghraṁ gṛhṇa [kh: gṛhna] vyākhyādike [k kh: -dikṣā] adya prabhṛti asmin śāsane tvaṁ yogyaḥ* | Ṭ K fl. 81b.

Then the disciple should satisfy the teacher with a sacrificial gift (*dakṣiṇ*a) of gold, clothes and the like. He should not be stingy. If he is stingy everything is destroyed. Then the disciple should speak with the teacher (saying): `O lord, forgive me for what (wrong) I have done, that I have brought about due to (my) defects. From today (I will worship) your sandals. Save me from (my) Karmas. O lord, I offer to the lineage whatever I see however (I may see it)'. Having done this, the nine gestures mentioned previously are explained to the (newly) consecrated (disciple) as are the Five Wheels. By means of this consecration everything here and in the (next world) is certainly accomplished. Thus the sixteenth consecration, called that of the teacher, has been described.[1]

Rudraśiva concludes his exposition with a series of verses in which the names of the sixteen consecrations are listed saying that is 'said here'. Much of the *Ṭīkā* is drawn from the ṢSS and its commentary. He may, therefore, be quoting from the ṢSS. However, these verses are not found there nor, indeed, is there any description of the sixteenfold consecration, although it is mentioned in the *Saṁvartāmaṇḍalasūtra* with which the ṢSS begins. Although it is possible hat this section has been lost in the transmission of the ṢSS, it is more likely that Rudraśiva is referring here to the *Bṛhadāgama*, which may well have been a source for the ṢSS.

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[1] *tato [k kh: tataḥ] guruṁ hemavastrādidakṣiṇaiḥ santoṣayet* | *vittaśāṭhyaṁ na [k: -sādhyanna; kh: -sādhyaṁ na] kartavyam na kārayet* | *vittaśāṭhyakṛte [k: -śāṭhyaṁ-; kh: vittasādhyaṁ-] sarvaṁ naśyati* | *tataḥ śiṣyena svāminā saha vaktavyaḥ [kh: vaktavya]* | *kṣantavyaṁ yat kṛtaṁ nātha cchidratvajānitaṁ [k, kh: cchidratvaṁ jānato] mayā* | *adyaprabhṛtis tvatpādukāṁ [k kh: -bhṛtitvatpādā*] pūjayāmi [k kh: missing]* | *trāhi [k kh: trānaḥ] karmebhyaḥ [kh: karmmābhiḥ] prabhu yad yat yathā [k: pathā] prapaśyāmi tat tat [k, kh: * *] tathāhaṁ [k, kh: tadāha] yāmi cānvayam* | *evaṁ kṛtvābhiṣiktasya [k, kh: -bhiṣekasya] śiṣyasya [k: * * *] pūrvoktamudrānavakaṁ kathyate* | *tathā pañca cakrāṇi [k kh: cakrāḥ]* | *anenābhiṣekena sarvam iha [kh: sarvaṁ aha] atra paratra [k kh: ratraparatra] siddhaṁ [k kh: siddhir] bhavati* | *na cātra sandehaḥ* | *iti [k kh: + pūjānti] ṣoḍaśamam abhiṣekaṁ acāryābhidhānaṁ [kh: -bhiṣekaṁ] [kh: + ācāryābhikābhidhānaṁ] kathitam* |
Ṭ K fl. 82a.

Appendix II

The Six Paths

The following table summerizes the contents of the Six Paths that are purified in the course of the Tenth Consecration. The material is drawn from the *Ṭīkā* (fl. 74a-74b). Compare this chart with the fifth one in the appendix at the end of SŚP vol. III.

24. Table of the Six Paths

Energy (Kalā)	Principle (Tattva)	Worlds (Bhuvana)	Letters (Varṇa)	Pada	Mantra
Nivṛti	1: Earth	108: Kālāgni to Kapāla	KṢa	28	3: Heart, Western Face, Head
Pratiṣṭhā	23 + 1: Water to Qualities	56: Amareśa to Śrīkaṇṭha	Ha to Ṭa	21	3: Northern and Southern Faces Topknot
Vidyā	7: Puruṣa to Māyā	27: Vāmana to Aṅguṣṭha-mātra	Ña to Gha	20	2: Eastern Face Armour
Śāntā	3: Śuddha-vidyā to Sadāśiva	18: Vāmā to Manonmanī	Ga to Ka	11	2: Upper Face Eye
Śāntyatītā	2: Śakti Śiva	15: Nivṛti to Anāśrita	16 vowels	I	2: Uppermost Face Weapon
Total	36 + 1	224	50	81	12

The distribution of the mantras is basically the same as we find in the major Siddhānta sources. There are two essential differences. One is that the mantra in this case is Kubjikā's Samayā Vidyā. In most Siddhānta texts there are eleven mantras. These are, as here, the faces of the deity and the six limbs of the mantra. The deity of the Siddhānta is five-faced Sadāśiva. In the Kubjikā Tantras it is, as one would expect, the six-faced goddess Kubjikā and so there is an extra mantra for that face with respect to the Siddhānta. The faces are arranged regularly from Sadyojāta > Vāmadeva > Aghora/Agni > Tatpuruṣa > Īśāna. One wonders why, rather than the northern and the southern faces, the upper and uppermost faces are not treated together, as is the case with the initiation by means of the five principles. The distribution of the limbs is in their usual serial order.

Another major difference with respect to the Siddhānta sources are the *padas*. They are 81 here as they are normally in the Siddhāntas. However, these are not the parts of the mantra called Vyomavyāpin as we normally find there. Instead they are formed from Navātman in the manner prescribed by the *Svacchandatantra*. There Navātman is OM Ya Va La Ma KṢa Ra Ha Ū. The text of the *Ṭīkā* is corrupt even so it appears that the form of Navātman here may be Ū* Ya Va La Ma KṢa Ra Ha Ū. Ū* serves to distinguish this, the first letter in the reverse order given here, from Ū the last one.

The Padas

Nivṛti: (28 *padas* in the letter Ū*)

Ū* Ya Va La Ma KṢa Ra Ha Ū | 1 |
Ū Ū* Va La Ma KṢa Ra Ha Ya | 2 |
Ū* Ya Ū La Ma KṢa Ra Ha Va | 3 |
Ū*

Pratiṣṭhā: (21 *padas* in the letter Ū*)

Ya Va Ū Ma KṢa Ra Ha La | 4 |
Ū* Ya Va La Ū KṢa Ra Ha Ma | 5 |
Ū* Ya Va La

Vidyā: (20 *padas* in the letters Ya Va La Ma):

Ma Ū Ra Ha KṢa | 6 |
Ū* Ya Va La Ma KṢa Ū Ha Ra | 7 |
Ū* Ya Va La Ma KṢa

Śānti: (11 *padas* in the letters KṢa Ra Ha)

Ra Ū Ha | 8 |
Ū* Ya Va La Ma KṢa Ra Ha

Śāntyatītā (1 *pada* in the letter Ū)

Ū | 9 | Total of 81 *padas*.

Appendix III

The following passage from the *Tantrasadbhāva* (1/141-205ab) is found between the equivalent of KuKh 40/104ab and 104cd. It has also been omitted in the *Ambāmatasaṁhitā*. It corresponds to SvT 4/234-296.

Now listen to how (the reality) established in motion (*cārastha*) is. O great goddess, (listen) to that division (*vibhāga*) as it should be known in reality. The motion (of the breath extends) thirty-six fingers (breadths) from the lotus of the heart up to that (supreme) plane (in the End of the Twelve). One should attend to the day within the breath (*prāṇānta*) by means of time, divided into sixteen parts, in association with the sequence of moments (*truṭi*). O beloved, that is the differentiated form (*kalanarūpa*) that is differentiated by time. (The breath) moves in parts (*vibhāgena*) as it goes from one place to the next (in the breathing cycle).[1]
(141-144ab)

(Now) for the sake of one who is unsure about (the condition) of the unawakened and (that of) the well awakened, (this is) taught (next). (First) one abandons the part (*bhāga*) of (the breath) that comes from the lotus of the Heart. The second is at the tip of the nose and the third is associated with Śakti. One who is established there returns (to the lower states) as long as he does not attain (the supreme) reality (*tattva*). Once the supreme and tranquil (reality) has been known, the one established there is not afflicted (by anything anymore). If he travels below Śakti he is then one who is unawakened. If he abide again in the Heart he is said to be one who is awakening (*buddhyamāna*). Having attained Śakti one should know that he is Awakened (*Buddha*) and he awakens in the Pervasive (*vyāpinī*) aspect (of the flow of energy). And within the Beyond (*atīta*), he is well awakened. Then the Transmental state prevails. (In that state) there is no time, no motion of the energies (*kalācāra*), (there are) no metaphysical principles (*tattva*) and (there is) no cause (of any effect). It is the beautiful (state of) *Nirvāṇa*. Supreme and pure, it is the plane (on which) the teacher (resides) that has come

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[1] *sāṁpratam cārasaṁstham tu yathā bhavati tac chṛṇu* |
tad [k, kh, g: tād] vibhāgaṁ mahādevi yathā jñāyati tattvataḥ || 141 ||
ṣaṭtṛṁśadaṅgulaṁ [k, g: ṣaṭkaṁdaśāṁgulaṁ; kh: ṣadtṛṁśadvaṅgulaṁ; SvT: aṅgulaś] cāraṁ [SvT: cāro] hṛtpadmād yāvat tatpadam [k: -paraṁ; SvT: va śaktitaḥ] |
(TS 1/142ab = SvT 4/234cd)
truṭyādikramayogeṇa [k, kh, g: tudyādi-; kh: -na] ṣoḍaśāvayavena tu || 142 ||
*kālena lakṣitavyaṁ [g: lakṣitaṁvyaṁ] hi prāṇāntaṁ [kh: prā * *] tu [kh: ?] dinaṁ [kh: ?] bhavet* |
etat kalanarūpaṁ tu kālena kalitaṁ priye || 143 || (TS 1/142cd-143 = SvT 235ab *tuṭiṣoḍaśamānena kālena kalitaḥ priye* |)
saṁcareta [k, g: saśvared; kh: saṁcaretad] vibhāgena sthānāt [kh, g: sthānā] sthānāntaraṁ yathā | (TS 1/144ab = SvT 4/235cd *saṁcarantaṁ vibhāgena yathāvattaṁ śṛṇuṣva me* |) TS 1/141-144ab.

(down) through the transmission (*kramāgata*). Without having known it, one is not freed. Having gone (there and attained it) one is not born again.[1] (144cd-150ab)

(Now) I will tell you how the sixfold Path is present in the breath. One should know that the Path of the Worlds is the energy of consciousness (*citi*), that is, the awareness (*saṁvedana*) (present) from the feet up to the top of the head. The Path of the Principles is just the same.[2] (150cd-151)

The vital breath that moves constantly is the process that is differentiated by the Energies (of the Path of the Energies). Nivṛti and Pratiṣṭhā are said to be in the lower part. Vidyā and Śānti are above and Śāntātītā sustains (them). The supreme condition is beyond that. Above that is the imperishable plane. One should know the energy of the point (bindu) in this way. It is the energy of Sound (*nādaśakti*). The pervasive energies, distinguished (one from another) as the pervader and the pervaded (with respect to one another), are all established in the one breath alone. Merger (*laya*) is said to take place at the end of the breath.[3] (152-155ab)

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[1] *abuddhānāṁ prabuddhānāṁ yugmasandehanirṇayam [kh: yasyasandehaṁ nirṇayet]* || 144 ||
hṛtpadmād [k: hṛdpadmā] yāvad āyātaḥ [k, g: yāvadāyāntaṁ; kh: yāradāyāntaṁ; SvT: -vadayanaṁ] bhāgaikaṁ [k, kh, g: bhāgaika; SvT: bhāgamekaṁ] tyajate [SvT: tyajet] tu saḥ |
nāsikāgre dvitīyaṁ [k, kh, g: -yāṁ] tu tṛtīyaṁ śaktinā yutam || 145 || *(SvT: nāsikāgre dvitīyaṁ tu śaktyante tu tṛtīyakam* |*)*
tatrastho [g: tantrastho] vinivarteta [k: vidivarteta] yāvat tattvaṁ [kh: yā ca tatvan] na vindati |
vidite tu pare śānte [k, g: śānta; kh: ṣānte; SvT: tattve] tatrastho 'pi na bādhyate || 146 ||
śaktyādhastād yadā [k: yathā] gacched abuddhaḥ [k, kh, g: abuddhyaḥ] sa tadā bhavet | *(SvT: śaktyā cādho yadā gacched abudhas tu tadā bhavet* |*)*
hṛdgataś ca punaḥ [k: yutot; kh, g: punor; SvT: hṛdgataḥ punarut] tiṣṭhed [k, kh, g: tiṣṭhe] buddhyamānaḥ [k, kh, g: -māna] sa ucyate || 147 ||
śaktiṁ prāpya [k: pāpya] buddho [k, kh, g, SvT: budho] jñeyo [kh: jñayo; g: jñāyo; SvT: jñeyaḥ] vyāpinyaṁśe prabuddhyate [SvT: prabuddhatā] |
atīte [k, kh, g: atīta; SvT: atītaḥ] suprabuddhaś ca [kh: -vuddhatve; SvT: suprabuddhastu] unmanatvaṁ [k, kh, g: unmanatva; SvT: unmanastvaṁ] tadā bhavet || 148 ||
*na kālaṁ [SvT: kālo] na kalācāraṁ [SvT: -cāro] na [kh: *] tattvaṁ na ca kāraṇān [kh, g: kāraṇāt; SvT: kāraṇam]* |
sunirvāṇaṁ paraṁ śuddhaṁ gurupādaṁ kramāgatam [SvT: gurupāramparāgatam] || *149* ||
taṁ viditvā [SvT: tadviditvā] vimucyeta gatvā bhūyo na jāyate | TS 1/145cd-150ab (= SvT 4/236-241ab)

[2] *adhvaṣaṭkaṁ [kh: atha-] yathā prāṇaṁ [SvT: prāṇe] saṁsthitaṁ kathayāmi te* || 150 ||
āpādād yāva [kh, g: apādyād yāva] mūrdhāntaṁ citiḥ [k: ciṁtiḥ] saṁvedanaṁ hi yaḥ | *(SvT: āpādān mūrdhaparyantaṁ citteḥ saṁvedanaṁ hi yat* |*)*
bhuvanādhvā [k: bhuvanādhveḥ; kh: bhuvanāthā; g: bhuvanādhvo] sa vijñeyas tattvādhvānas [SvT: tattvādhvā ca] tathaiva [k: vijñeyaṁstatvādhānas-; kh: vijñeyantatvādhānas-; g: vijñes-] ca [SvT: hi] || TS 1/150cd-151 (= SvT 4/241cd-242).

[3] *kalākalitasantānaṁ [SvT: -santānaḥ] prāṇaṁ [SvT: prāṇaḥ] yac carate [SvT: saṁ carate] sadā* |
nivṛtiś ca pratiṣṭhā ca adhobhāge [kh: bhageḥ] prakīrtite [k, g: -tāḥ; kh: -tā; SvT: pravartike] || 152 ||

The Path of the Energies has thus been explained (now) learn about the Path of the Letters. (The one nature of) all the letters in this moving and immobile universe are Word. They are present as the division of the fifty (letters of the alphabet) in the endless millions of scriptures. The breath is said to be Word. The letters arises from that breath and dissolve away where Word has dissolved away. O fair lady, (the state) Beyond Word is (one that is) united with reality (*tattva*). O goddess, free (in all respects), it is omnipresent and free of virtue (*dharma*) and vice (*adharma*). If one has reached the Śiva principle, one does not look down again. One goes down due to vice (*adharama*) and one ascends again by virtue (*dharma*). Abandoning both by knowledge, the omnipresent state arises here (even in the sphere of manifestation).[1] (155cd-160ab)

The Path of the Letters has been explained. Here the Path of the Parts of Mantra is explained (next). (These are) the 81 parts (*pada*) of (Svacchanda Bhairava's mantra called) Vidyārāja. The *pada*s are letters and these letters are said to be the breath. Therefore all the *pada*s abide in this way in accord with the

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vidyā śāntis tathā cordhve śāntātītā - adhiṣṭhite [k, kh, g: -tāḥ; SvT: śāntyatītā tvadhiṣṭhikā] |
tasyātītaṁ [SvT: tadatītaḥ] paraṁ [SvT: paro] bhāvaṁ [kh: bhāvāṁ; SvT: bhāvaḥ] tadūrdhve [SvT: tadūrdhvaṁ] padam avyayam || 153 ||
evaṁ bindukalā jñeyā nādaśaktyātmikā tu [k, kh, g: -kāstu; SvT: -kāśca] yā [SvT: yāḥ] |
vyāpinyāś ca [kh: vyāpinyās] kalāyāś [kh: sakalāyāc] ca vyāptivyāpakabhedataḥ [k, g: vyāptir-] || 154 || *(SvT: vyāpinyādyātmikā yāś ca vyāpyavyāpakabhedataḥ* |*)*
prāṇaike [k, g: prāṇeke] saṁsthitāḥ [g: -tā] sarvāḥ [kh: sarvā; g: sarvāṁ] prāṇānte [k, g: prāṇaṁte] tu layaṁ smṛtam | *(SvT: prāṇaikasaṁsthitāḥ sarvāḥ ṣaṭtyāgāt saptame layaḥ* | TS 1/152-155ab (= SvT 4/243-246ab)

[1] *kalādhvā evam [SvT: kalādhvaivaṁ] ākhyāto [SvT: samākhyāto] varṇādhvānaṁ [kh: -na] nibodhataḥ [SvT: nibodha me]* || 155 ||
varṇāḥ śabdātmakāḥ [k: varṇaḥ -tmikā; kh, g: varṇaḥ -] sarve jagaty asmin [SvT: asmiṁś] carācare |
sthitāḥ pañcāśabhedena [SvT: sthitāḥ pañcāśatā bhedaiḥ] śāstreṣv [k, kh, g: śāstresv] anantakoṭiṣu [k, g: atantrakoṭiṣu; SvT: ānantyakoṭiṣu] || 156 ||
śabdaḥ [SvT: śabdāt] prāṇaḥ [k, g: prāṇa] samākhyātas tasmād varṇās tu [k, g: varṇastu] prāṇataḥ |
utpadyanti [SvT: utpadyante] layaṁ yānti yatra [kh: + śa] śabdo [k, g: śabdā] layaṁ gataḥ || 157 ||
śabdātīto varārohe tattvena saha yujyate |
muktaḥ [SvT: yuktaḥ] sarvagato devi dharmādharmavivarjitaḥ || 158 ||
nādho nirīkṣate bhūyaḥ śivatattve [SvT: -tattvaṁ] gato yadā |
adho yāti adharmeṇa [kh: adharmaṇa; SvT: vai yātyadharmeṇa] dharmeṇordhvo [kh: dharmanerdhvo; SvT: -ṇordhvaṁ] vrajet punaḥ || 159 ||
vijñānena dvayaṁ tyaktvā [kh: tyaktyā] sarvagatvaṁ [k, kh, g: sarvagastva; SvT: sarvagastu] bhaved iha | TS 1/155cd-160ab (= SvT 4/246cd-251ab)

breathing process. Thus the Path of the *Padas* has been explained, now understand my Path of Mantra.[1] (160cd-162)

The mantra of eleven (syllables) is established by Śakti. It moves constantly within the breath that contains eleven principles. The letter A, the letter U, the letter M and the Point. The Half Moon, the Obstructress, Sound, End of Sound, Śakti, the Pervasive, and the Equal One which is said to be the eleventh. The Transmental is beyond that and beyond that is the Faultless (Nirāmaya). In this way (all) mantras are present in the breath. Now (I will) explain the Utterance of Śakti.[2] (163-166ab)

The letter HA is said to be *prāṇa*. It is very active and its shape is that of a plow. The head is conjoined with the letter A. In this way the letter is uttered clearly. It assumes its own vocalic form by the conjunction of the Point with the top (of the letter). That is said to be the sounding (*vadana*) of Sound (*nāda*) and Sound is said to be Word. Due to this conjunction (*yoga*) that Self is said to be the Person (*puruṣa*). He moves within all living beings by the path of Brahmā, Viṣṇu and Īśa. He dissolves into the principle of Śakti and travels upwards by knowledge (*vijñāna*). Having abandoned the Pervasive and the Equal One, she who is the Transmental reaches Śiva. The Energy present in the principle Śiva is omnipresent (and so) does not move. The Utterance of Śakti has been explained. (Now I will explain) the Abandonment of the Causes.[3] (166cd-171ab)

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[1] _varṇādhvānaṁ [SvT: varṇādhvaivaṁ] samākhyātaṁ pādādhvānam ihocyate [kh: padādhvāna-; SvT: padādhvā procyate 'dhunā]_ || 160 ||
ekāśītiḥ [k, kh, g, SvT: -ti] padā ye tu [SvT: padānyeva] vidyārāje [kh: vi * rāje; SvT: -rāja] vyavasthitāḥ [SvT: sthitāny api] |
padā varṇātmikās te 'pi [k, kh, g: varṇātmikās-] varṇāḥ [kh, g: varṇa] prāṇātmakāḥ [k, kh: prāṇātmikā; g: prāmāṇātmikā] smṛtāḥ || 161 || _(SvT: varṇātmakāni tāny atra varṇāḥ prāṇātmakāḥ sthitāḥ |)_
tasmād evaṁ padāḥ sarve [SvT: padānyatra] sthitāḥ [SvT: tāni] prāṇakrameṇa tu |
padādhvā evam [SvT: padādhvaivaṁ] ākhyāto [k, kh, g: -tā; SvT: samākhyātaḥ] mantrādhvānaṁ [k: mathādhvānaṁ; g: * * dhvānaṁ] nibodha me || TS 1/160cd-162 (= SvT 4/251cd-253)

[2] _mantraikādaśikā [kh: mantraikā * * *] yā [k, g: ye] ca [kh: *; SvT: tu] sā ca [kh: * ?] śaktyā [SvT: haṁse] vyavasthitā_ |
sa caikādaśatattvānte [k, kh, g: -ntaṁ; SvT: padaikādaśikā sā ca] prāṇe carati nityaśaḥ || 163 ||
akāraś ca [k: akāraśa] ukāraś ca makāro bindur eva ca |
ardhacandro [k, kh, g: -candra] nirodhī ca nādaṁ [SvT: nādo] nādāntam [SvT: nādānta] eva [kh: -seva] ca || 164 ||
śaktiś ca vyāpinī caiva samanaikādaśa [k: śasanaikādaśa; SvT: -daśī] smṛtaḥ [SvT: smṛtā] |
unmanā tu [SvT: ca] tadātītā [SvT: tato 'tītā] tasyātītaṁ [SvT: tadatītaṁ] nirāmayam || 165 ||
mantrā evaṁ [k, g: mantrāṇyenaṁ; g: ?] sthitāḥ [k, kh, g: sthitāṁ] prāṇe [kh: prāṇo] śaktyoccāram athocyate [kh: śaktyā-; SvT: haṁsoccāras tathocyate] | TS 1/163-166abc (= SvT 4/254-257ab)

[3] _hakāras tu smṛtaḥ prāṇaḥ supravṛtto [SvT: sva-] halākṛtiḥ [k, kh, g: phalā-]_ || 166 ||

The letter Ha is the energy of the vital breath (*prāṇa*). The letter A denotes Brahmā. He is abandoned in the heart. The letter U denotes Viṣṇu. He is abandoned in the throat. The letter Ma denotes Rudra. He should also be abandoned in the middle of the palate. Īśa is (the pure) vowel itself. He is abandoned between the eyebrows. Sadāśiva is the object of denotation of Sound. He should be abandoned from the beginning of the forehead up to the end of the head. Śiva is the object of denotation of Śakti, the Pervasive and Equal One. Śakti should be abandoned in the middle of the head. Above that, one should abandon the Pervasive One. Having abandoned the Equal One and the Transmental then that is said to be merger. O beloved, in the same way one should abandon subtle things with other subtle things. By means of gross and (progressively) grosser things (that energy) bestows many kinds of accomplishments.[1] (171cd-176)

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akāreṇa śiroyukto [kh: + yukta ukāra caṇena tu | *makāra mātrayā yukto] varṇoccāraṁ [kh, g: -ccara] bhavet [g: bhave] sphuṭam [kh, g: sphuṭāṁ]* | *(SvT: akāreṇa yadā yukta ukāracaraṇena tu* | *makāramātrayā yukto varṇoccāro bhavet sphuṭaḥ* | TS 1/167ab = SvT 4/258)
binduśiraḥsamāyogāt [SvT: binduḥ-] svasvaratvaṁ [kh: susvaratvan; SvT: susvaratvaṁ] prapadyate || 167 ||
nādasya [k, kh, g: nādosya; SvT: nādo 'sya] vadanaṁ proktaṁ [SvT: proktaḥ] nādaḥ [kh: nādāṁ; g: nādā; SvT: vadanaṁ] śabdam udīrayet [kh, g: śabde; SvT: śabdamīrayet] |
anenaiva tu [SvT: ca] yogena ātmā [SvT: haṁsaḥ] sa puruṣocyate [SvT: puruṣa ucyate] || 168 ||
brahmaviṣvīśamārgeṇa [SvT: -viṣṇavīśa-] carate [SvT: caran vai] sarvajantuṣu |
śaktitattve [kh: -tatva] layaṁ yāti vijñānenordhvato [g: -nordhvatonma; SvT: -tāṁ] vrajet || 169 ||
vyāpinīṁ samanāṁ [k, kh, g: vyāpinī śamanāṁ] tyaktvā unmanā [SvT: vrajedunmana] yā śivaṁ vrajet [SvT: missing] |
śivatattvagatā [SvT: -gato] śaktir [SvT: haṁso] na caret sarvagā [SvT: vyāpako] bhavet || 170 ||
śaktyoccāraḥ [k, g: -ccāra; SvT: haṁsoc-] samākhyātaḥ kāraṇatyāgam ucyate [SvT: kāraṇaiś ca samanvitaḥ] | TS 1/166cd-171ab (= SvT 4/257cd-262)

[1] *hakāraḥ prāṇaśaktyātmā [k, kh, g: -satyātmā] akāro brahmavācakaḥ* || 171 ||
*hṛdi tyāgaḥ [k: tyāga; kh: tyāgaṁ; g: tyā *?; SvT: tyāgo] bhavet tasya ukāro viṣṇuvācakaḥ* |
kaṇṭhatyāgaṁ [SvT: kaṇṭhe tyāgo] bhavet [kh: bhave] tasya makāro rudravācakaḥ || 172 ||
tālumadhye tyajet so 'pi [SvT: taṁ tu] viṣṇuś caiva svaraḥ [k, kh, g: svara; SvT: binduścaiveśvaraḥ] svayam |
tyāgaṁ [SvT: tyāgas] tasya [SvT: tatra] bhruvor [kh: bhruvon] madhye nādavācyaḥ [k, kh, g: -vācya; SvT: nāde-] sadāśivaḥ || 173 ||
lalāṭād yāva mūrddhāntaṁtyāgaṁ tasya vidhīyate | *[SvT: lalāṭānmūrdhaparyantaṁ tyāgastasya vidhīyate* |*]*
śaktis [kh, SvT: śakti] tu [SvT: missing] vyāpinī samanā [k, kh, g: śamanā; SvT: samanās] tāsāṁ vācyaḥ śivo bhavet [k, g: bhavat; SvT: śivo 'vyayaḥ] || 174 ||
mūrdhni [SvT: mūrdha] madhye tyajec [kh: tyajo-] chaktiṁ tadūrdhve [kh: tadūrdhva] vyāpinīṁ [k, kh, g: vyāpinī] tyajet |
samanāṁ [k, kh, g: śamanā] unmanāṁ [k, kh, g: unmanā] tyajya tataś caiva layaḥ [k, kh, g: laya] smṛtaḥ || 175 || *[SvT: samanām unmanāṁ tyaktvā ṣaṭtyāgāt saptame layaḥ* |*]*
sūkṣmasūkṣmāntarair [SvT: sūkṣmasūkṣamatarair] bhāvair evam eva [SvT: evaṁ] tyajet priye |
*sthūlasthūlatarair bhāvair nānāsiddhiphalapradā [kh: -pradāḥ; g: -sthūlanta- -pha *?pradāḥ; SvT: -pradaiḥ]* || TS 1/171cd-176 (= SvT 4/263-268ab).

The most subtle is the supreme state of being. That is considered to be Non-being. The Transmental state is the supreme state of being. It is considered to be the supreme reality at the end of (all that is) gross. Again, higher than that is the Void and 'non-touch' is higher than that. (The sequence consists of) Word, Light, mantra, the cause and the world orders. The world orders of the Five Elements are goverened by the Causes. He who pervades the world orders from the Void nature explained (further ahead) attains the status of the Lord of the Worlds. One should contemplate Śiva to be of that nature. One should recollect (his) form when gaining control of the cause beginning with Brahmā. One (thus) attains the aforementioned nature with the aforementioned characteristic. (177-181ab)

By means of mantras (one attains) the accomplishment of mantras and (the successful completion of) the repetition of mantra, the fire sacrifice and worship. One is certainly successful by contemplating the aforementioned nature (*rūpaka*). The lord of yoga attains the accomplishment of Yoga by contemplating the Light. If he becomes one with it, he becomes the lord of the Yogis.

By contemplating Word, he whose nature is Word fills (all that) is made of Speech (with his energy). By contemplating touch, he whose nature is touch, becomes the cause of the universe.

By contemplating the Void, he whose nature is Void, becomes pervasive and omnipresent. By the Yoga of the contemplation of the Equal One, the Yogi becomes omnipresent.[1] (181cd-185ab)

One should constantly contemplate Non-being which, supreme and subtle, is at the end of the Transmental. Beyond all the senses and mind, it is Being devoid of (any) characteristic (*alakṣya*). Having made Being faultless (*nirāmaya*) by the condition of being of Non-being one attains the plane of Non-being which is free of all limiting adjuncts. Such is your abandonment of the causes. (Now) learn about the abandonment of time.[2] (185cd-187)

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[1] *mantraiś ca mantrasiddhis tu japahomārcanaṁ [k, g: -nā. kh: -nāl; SvT: -nād] labhet [SvT: bhavet]* || 181 ||
pūrvoktarūpakadhyānāt [k, g: -rūpakaṁ-] siddhyate nātra [SvT: siddhyantyatra na] saṁśayaḥ |
jyotidhyānāt [kh, g: -nā; SvT: jyotirdhyānāt] tu yogīndro yogasiddhim avāpnuyāt || 182 ||
tanmayatvaṁ [k, g: tanmayaṁ] yadā yāti [SvT: yadāpnoti] yogīnām adhipo bhavet |
śabdadhyānāc ca [k: -dhyānāñca; kh, g: -dhyānā ca] śabdātmā vāṅmayāpūrako bhavet || 183 ||
sparśadhyānāc ca [kh, g: -ca] sparśātmā jagataḥ kāraṇaṁ [k, kh, g: kāraṇo] bhavet |
*śūnyadhyānāc [k, g: śūnyā-; kh: śūnyā * * *] ca śūnyātmā vyāpī sarvagato [k, g: garbhagato] bhavet* || 184 ||
samanādhyānayogena [k, kh, g: śamanā-] yogī sarvagato [SvT: -jñatāṁ] vrajet | TS 1/181cd-185ab (= SvT 4/273-276)

[2] *unmanyantaṁ [SvT: unmanyā tu] paraṁ sūkṣmam abhāvaṁ bhāvayet sadā* || 185 ||
sarvendriyamanātītaṁ [g: -manāṁtītaṁ; SvT: -manotītas] alakṣyaṁ bhāva [SvT: tv alakṣyo 'bhāva] ucyate |

The breath is said to number sixteen moments (*truṭi*). Having taken two moments as (one's) support, each one is said to be Bhairava. O fair faced one, they proceed (in this way) divided into Day and Night. The ninth is the supreme god, they arise from its radiant energy. One should abandon all time in the breath. I will tell you (how that is done).[1] (188-190ab)

The sixteen moments are the causes of time due to which all that is made of words moves within the well established (spans of) time. A moment, *lava*, *nimeṣa*, *kāṣṭhā*, *muhurta,* lunar fortnight, month, season, half year, year, *yuga, manvantara*, *kalpa,* and *mahākalpa* should be abandoned at the end of Śakti and supreme time in the limb of the Pervasive One and that should be abandoned in the limb of the (Supreme) Principle. One should know that to be the seventeenth. The 'supreme half' (*parārdha*) is located beyond that. That is the eighteenth (form of) time. One should abandon it at the end of the Equal One.[2] (190cd-194)

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abhāvabhāvabhāvena [SvT: abhāvaṁ bhāvyaṁ -] bhāvaṁ kṛtvā nirāmayam [kh: -sravyaṁ; SvT: -śrayam] || 186 ||
*sarvopādhivinirmuktaṁ [k, g: -mukta] abhāvaṁ [k, g: * *vaṁ] labhate padam* |
eṣa te kāraṇatyāgaḥ [k, kh, g: -tyāgaṁ] kālatyāgaṁ [kh: -tyāsaṁ] nibodhataḥ [SvT: nibodha me] || TS 1/185cd-187 (= SvT 4/277-279ab)

[1] *truṭiṣoḍaśasaṁkhyayā [k, kh, g: truṭiḥ ṣoḍaśasaṁkhyāyā; g: truṭiḥ ṣoḍaśa * * *?; SvT: tuṭi- -saṁyuktaḥ] prāṇas tu samudāhṛtaḥ* |
truṭidvayaṁ [SvT: tuṭi-] samāśritya ekaiko bhairavaḥ [kh, g: bhairava] smṛtaḥ [SvT: sthitaḥ] || 188 ||
ahorātravibhāgena te tu yānti varānane | *[SvT: ahorātravibhāgena kurvanty udayam eva te* |*]*
*navamaṁ [kh: na * maṁ; SvT: navamas] tu paraṁ [kh: paraman; SvT: paro] devaṁ [kh: deva; SvT: devaḥ] tasya tejād udanti te [kh: je; SvT: tejas tūdayanti te]* || 189 ||
sarvakālaṁ [kh: -kāla] tyajet prāṇe [k: prāṇo] tathā te kathayāmy aham [SvT: yathāvat kathayāmi te] | TS 1/188-190ab (= SvT 4/279cd-281)

[2] *tuṭayaḥ [k, kh, g: ṭruṭayaḥ] ṣoḍaśo yās tu [k, kh, g: ṣoḍaśā yastu; SvT: ṣoḍaśaivoktāḥ] kālasya karaṇās tu te [SvT: karaṇaṁ tu tāḥ]* || 190 ||
yaiḥ susaṁsthitakāleṣu [kh: -sthitavakālas] sarvaṁ [k, kh, g: sarva] carati [k, g: carita] vāṅmayam | *[SvT: tadādiḥ saṁsthitaḥ kālaḥ sarvaṁ carati vāṅmayam* |*]*
truṭir lavo [k, g: truṭi lavā; kh: truṭi lavo; tuṭir-] nimeṣaś ca [k: nimeṣas tu; g: ?] kāṣṭhā caiva kalā [kh: kālā] tathā || 191 ||
muhurtaś ca [k: mūhurtaṁ ca; kh, g: mūhurtaś ca; SvT: muhūrtaś ca apy] ahorātraṁ [kh: -rātra; SvT: -rātraḥ] pakṣo [k, kh, g: pakṣa] māsa ṛtus tathā |
ayanaṁ [k: ayataṁ; kh, g: ayunaṁ] vatsaraṁ [SvT: vatsaraś] caiva yugaṁ [k, kh, g: yuga] manvantaraṁ [kh: manvattaman; g: mantaraṁ] tathā || 192 ||
kalpaś [k: kalpaṁ] caiva mahākalpaṁ [k, kh, g: -kalpa; SvT: -kalpaḥ] śaktyante tu [SvT: taṁ] parityajet |
vyāpinyaṁśe [k, g: vyāpinasya; kh: vyāpinyāṁsa; SvT: vyāpinyante] paraṁ [k, kh, g, SvT: paraḥ] kālaṁ [g: kālas; SvT: kālaḥ] taṁ [k, kh, SvT: sa; g: se] tattvāṁśe [k: tatvaṁśe; kh: tatvaṅni; g: tatvaṁni; SvT: tavaṅgī] parityajet [SvT: tyajettu tam] || 193 ||
sa saptadaśamo [SvT: sa ca saptadaśo] jñeyaḥ [kh: jñeya] parārdhaḥ [SvT: parārdha] parataḥ [kh: parata] sthitaḥ |

Universal time (*sarvakāla*), pervades time and is supreme and imperishable. The supreme (energy) (*parā*) should be applied to the end of the Transmental. There is no time there. Eternal, perpetually active and pervasive, one should abandon it in the form of Sound. And having attained that perpetually active reality, he becomes one with it (*tatsama*) always. Such is the abandonment of time. Now the being of the Void is discussed (next).[1] (195-197ab)

The Void above, the Void below and the Void in the middle as the third. Again the fourth one, the Void of the Pervasive One is (such), in relation to the three Voids, below, above and in between. The Equal One is here the fifth. The (Void) is that of the Transmental. These are the six. They are all sustained by the Principles and that is Māyā who bestows (all) fruits. Having abandoned them in the Void of the six, dissolve (them) away into the seventh. That Void is supreme and subtle, devoid of all states. What is not Void is said to be the Void and the Void is said to be Non-being. That is said to be Non-being where phenomena (*bhāva*) have ceased. How can that exist (*kim avasthitam*) and in what what way can that (exist) which is pure Being and the supreme tranquil (reality).[2] (197ab-202ab)

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sa cāṣṭādaśamoaḥ [k, g: saptāṣṭā-; SvT: so 'pi cāṣṭādaśo] kālaḥ [SvT: devi] samanānte [k, kh, g: śamanānte] parityajet [SvT: tu taṁ tyajet] || TS 1/190cd-194 (= SvT 4/282-286ab)

[1] *sarvakālas tu [k, g: sarvaṁ kalatu; kh, SvT: sarvakālaṁ tu] kālasya vyāpakaḥ param avyayaḥ [k: param avyayaṁ; SvT: paramo 'vyayaḥ]* |
unmanyante [k, g: unmanyate] parā [SvT: pare] yojyā [SvT: yojyo na] kālas [k, kh, g: kalas] tatra na [SvT: missing] vidyate || 195 ||
nityo [k, kh, g: nityaṁ] nityodito [kh: nityodityo] vyāpī nādarūpeṇa [g: -na; SvT: ādirūpaṁ na] saṁtyajet |
tac ca [SvT: taṁ ca] nityoditaṁ prāpya [k, kh, g: -to prāpyas] tatsamo [SvT: tanmayo] jāyate sadā || 196 ||
kālatyāgaṁ [SvT: -go] bhaved eva [k, kh, g: bhaved deva; SvT: evaṁ] śūnyabhāvam athocyate [SvT: śūnyabhāvas tathocyate] | TS 1/195-197ab (= SvT 4/286cd-288)

[2] *ūrdhvaśūnyam adhaḥ śūnyaṁ [k, kh, g: śūnya] madhyaśūnyaṁ tṛtīyakam* || 197 ||
śūnyatrayāvalambena [kh: -ta] adhordhvamadhyataḥ [k, g: adhordhvaṁ-] punaḥ | *[SvT: śūnyatrayaṁ calaṁ hy etat tad adho madhya ūrdhvataḥ* |*)*
caturthaṁ [g: caturtha] vyāpinīśūnyaṁ [g: sūnya] samanā [k, kh: śamanā] cātra [SvT: yāṁ ca] pañcamam || 198 ||
*unmanyāyās [SvT: unmanāyāṁ] tathā [k, g: unmanyāyā-; kh: unmayā *-] ṣaṣṭhaṁ ṣaḍ ete saṁvyavasthitāḥ [k, kh, g: samayasthitāḥ; SvT: sāmayāḥ sthitāḥ]* |
tattvenādhiṣṭhitāḥ [k, kh, g: -tā] sarve sā [kh: sa] māyāpi [SvT: mayā api] phalapradā [SvT: siddhidāḥ] || 199 ||
ṣaṭśūnye [k: -śūnya; kh: ṣaṭthūnye; g: -sūnya] tāni saṁtyajya saptame tu layaṁ kuru | *[SvT: ṣaṭ śūnyāni parityajya saptame tu layaṁ kuru* |*]*
tac chūnyaṁ tu paraṁ sūkṣmaṁ sarvāvasthavivarjitam [SvT: sarvāvasthā-] || 200 ||
aśūnyaṁ [g: asūnyaṁ] śūnyam ity uktaṁ [k: śūnyā-; kh: śunya-; g: sūnyā-] śūnyaṁ [g: sū-] cābhāvam ucyate [k, kh, g: cābhāvarucyate; SvT: cābhāva-] |

The supreme Void abides having pervaded everything wherever there is no Being, or (anything) else that is gross (or otherwise). Having pervaded gross (entities) it possesses gross limiting adjuncts. It abides as subtle and gross. Having attained that the state of being (*bhāvatā*) is, without a doubt, a condition that is one with that (*tatsamatva*). O (goddess) worshipped by the gods, out of love for you the doctrine of Voidness has been explained.[1] (202cd-205ab)

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abhāvaṁ tat [SvT: sa] samuddiṣṭaṁ [SvT: -diṣṭo] yatra bhāvāḥ kṣayaṁ gatāḥ [k, kh, g: bhāvā kṣayaṁ gatā] || 201 ||
sattāmātraṁ [k, kh, g: śāntāmātra] paraṁ śāntaṁ [kh: śānta] tat kathaṁ [SvT: padaṁ] kim avasthitam [SvT: kimapi sthitam] | TS 1/197-202ab (= SvT 4/289-293)

[1] *yatra yatra na bhāvas tu sthūlānyo 'pi [k, kh, g: nādastu sthūlānyepi] vyavasthitaḥ [k, kh: -tāḥ; g: -tā]* || 202 || *[SvT: yatra yatra ca nādādisthūlā anye 'pi saṁsthitāḥ |]*
tatra tatra [kh: tantra] paraḥ śūnyaḥ [kh: śūnyaṁ; k, kh, g: sarvavyāpta] sarvaṁ vyāpya vyavasthitaḥ [SvT: -sthitam] |
*sa eva vyāpya [k, g: * *] sthūlāni sthūlopādhiśca sa [k, kh, g: sthūlopadhiva sā] bhavet* || 203 || *[SvT: tadeva bhavati sthūlaṁ sthūlopādhivaśāt priye |]*
sūkṣmasthūlaprabhedena [g: -nas] sa eva [k, g: evaḥ] saṁvyavasthitaḥ | *[SvT: sthūlasūkṣmaprabhedena tadekaṁ saṁvyavasthitam |]*
taṁ prāpya tatsamatvaṁ ca bhavanā [k, kh, g: bhavatā] nātra saṁśayaḥ || 204 || *[SvT: tatprāpya tanmayatvaṁ ca labhate nātra saṁśayaḥ |]*
śūnyavādaṁ [g: sū-] samākhyātaṁ tvatpriyārthaṁ surārcite [kh: ?] | *[SvT: śūnyabhāvaṁ samākhyātaḥ sāmarasyaṁ nibodha me |]* TS 1/202cd-205ab = SvT4/294-296)

Appendix IV

The Secret Sign Language

Secret Kaula sign language is technically called *chomā* or *chomaka/ choma/ chomā/ chummaka/ cchommakā* and *cchommaka*. The Prakṛit *chomā* is probably derived from the Sanskrit *chadman* – meaning ‘covering’ or ‘deceit’ and so, by extension, ‘secret’.[1] It is referred to as a ‘language’.[2] Specifically, it is the language of secret signs and words Yoginīs speak when encountered by the adepts who seek them. We find examples of it in all the major traditions in which Yoginīs are worshipped extensively, both “Saiva and Buddhist. All of chapter 18 of the important Trika Tantra, the *Tantrasadbhava* is dedicated to it. This is the subject of chapter 53 (the *chommādhikāra*) of the BY[3] which is amongst the earliest Bhairava Tantras. There we find the ‘*chomakas*’ of the eight Yoginī / Mātṛ Kulas. The same subject is treated in the same way in the third *ṣaṭka* of the JY[4] and also briefly in the fourth *ṣaṭka*, but with no special reference to the Kulas.[5] In the JY the goddess asks the god about the *chummaka* of the deities (*devatā*). The term *cchummaka* appears in one place in the NT (20/39). Kṣemarāja explains in his commentary that *chummaka*s are simply ‘technical terms found in the Āgamas (*cchummakāni āgamikapāribhāṣikanāmāni*)’. He then quotes a few of them from the SvT and tells us that they are also found in the *Ḍākinītantra*.[6]

The Buddhist *Hevajratantra* has occasion to refer to this topic twice.[7] Snellgrove explains in a note[8] to the first of these two passages what is meant by this language of ‘secret signs’ called *chomā* (Tib.: *brda* – sign) which the commentator on the HT Kṛṣṇapāda glosses as *milicchā* (Tib.: *kla klo gyi skad* – barbarian language). ‘These terms’, he writes, ‘serve to emphasize the non-brahmanical origin of these practices. According to V [the commentator Vajragarbha]: ‘These signs are to be known as being of two kinds, even as it is said in the *Mūlatantra*: The practiser of *Heruka Yoga* learns the bodily signs and the verbal signs, for if he does not express himself with these bodily and verbal signs, he will come to grief even though he be a Buddha. . . . So Yogins and Yoginīs who practice the *Hevajrayoga* must make effort to remember these signs of the body and speech, so that in the company of malicious outsiders and male and female messengers from other families (than the *Vajrakula*) one need not converse in the terms of ordinary speech, but we shall speak of the great mystery by means of signs and these malicious outsiders and wanderers will be bewildered. [. . .] Bh [the commentator Bhadrapāda] adds to this information by telling us that: Practicing Yogins who wander about among the *pīṭha* and *kṣetra* [see above chapter 14-16] looking for proficient Yoginīs, should give these signs so that they may know which among the Yoginīs are in possession of the necessary tenets that accord with their own, so that they may arouse in these a condition of mutual responsiveness.'

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[1] Norman 1983: 278-279.

[2] *ataḥ parataraṁ vakṣye chomāsaṁketabhāṣayā* | YKh (1) 4/147ab.

[3] See especially BY 53/98-162.

[4] JY 3/38/85-103.

[5] JY 4/19/284cd-289.

[6] Brunner 1974: 185 fn. 4.

[7] HT 1/7/1-8 and 2/3/55-67.

[8] Snellgrove 1959: vol. 1 66: 1.

Notice how anxious Buddhist Kaulas are to not be confused with others who belong to other 'families' – Kulas. Elsewhere, I have already had occasion to note that many of the sacred sites listed in the Buddhist Tantras like HT are the same as those found in the Bhairava and Kaula Tantras, including those of the goddess Kubjikā. The KMT warns the initiates of Kubjikā's Kula that they must take care to avoid Buddhist Kaulas in such places. The use of a secret language and gestures was certainly also intended by the initiates of the Kubjikā Tantras, as it was by their Buddhist counterparts, to preserve their distinct identity and communicate with other initiates in the presence of initiates of other Kulas. It seems, therefore, that Siddhas of various traditions would find Yoginīs of as many different traditions in such places.

This genre of sacred prostitution, if one is allowed to use this expression in this context, was thus quite different from the equivalent that took place for centuries in and around many temples all over India. The initiatory, secret and, hence, exclusive character of such cults helped to ensure, although, of course it could not guarantee, that union took place with the intention and form prescribed in the scriptures.

Notice that in the passage where they are described in our text (42/63cd ff), only the Yoginī makes the secret gestures. This is also the case in the following passage drawn from the *Sūtra concerning the Convention of the Secret Sign Language and Gestures* (*mudrāchomāsaṅketakādhikārasūtra*) in YKh (1) (4/147ff.). The male adept observes her, seeking to interpret what she has to say. Much of what she communicates concerns him, but there is also a great deal concerning the king and his kingdom. Thus, she is not only the Siddha's Tantric consort, she is also a royal oracle, one to whom an anxious king could go or send a Siddha, to ask her about his future and that of his kingdom. Accordingly, it was customary for the king of Nepal to visit the royal Kumārī - a Yoginī - during Durgāpūjā in autumn and receive a coin from her as sign that he will reign another year.

Let us see what the goddess says in this *Sūtra*:

Next I will tell about the meeting (*melāpa*) (that takes place) with the Yoginīs and the knowledge they possesses that is known by (true) Yogis by means of the language of the convention of secret signs (*chomāsaṁketa*). The Yoginīs certainly come in divine form to the sacred seats, primary and secondary, the meeting grounds (*saṁdoha*), assemblies (*cakra*), crossroads, in cremation grounds, and solitary trees and explain everything clearly. They are Guptā and Sahajā (Yoginīs), (the ones) called Kākinī, Śākinī, Bhāruṇḍī, and the auspicious Cakriṇī, as well as Kramajā and Jñānajā. They all tell what is auspicious and inauspicious.[1] (147-150)

If (a Yoginī) points the index finger of the left hand upwards, it means `welcome'. If (she places) the small finger on the left ear, she is communicating a blessing. If (she) points (her) index finger upwards, it is a particularly good welcome. If she touches her right ear with the middle finger, this is auspicious. If she touches the right nostril with the index finger, it indicates what is good (*śiva*). If she touches (her) hip it means that he (who sees her) will be a little worried. If she touches the navel with the ring finger it indicates that she is hungry and is requesting (him as if saying): `O proud one, unite with me (*melāpa*). I am pained with passion.'[2] (151-154)

If she envelopes a vessel repeatedly (with her hands), (she is saying) `O *sādhaka*! take the sacrifical pap (*caru*)'. If she strikes her belly it means she is asking to be satisfied with liquor and meat. If she shows the two ring fingers it means `O *sādhaka*, go home!' If she touch the palm of her left hand, she is welcoming (him). If she strikes her genitals, (she is saying): `O *sādhaka*! you are my son.' If she rolls her tongue around, (she is saying): `rest a while on the earth'. If she clenches her fist and shows it, her hair dishevelled, she is asking: `give me animal sacrifice (*bali*), O (my) child, I am satisfied with you' and he should give her the sacrificial pap (*caru*).[1] (155-158)

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[1] *śrīvakrā uvāca*
ataḥ parataraṁ [gh: paraṁ-] vakṣye chomāsaṅketabhāṣayā |
yoginīnāṁ ca melāpaṁ jñānaṁ jānanti yoginaḥ ||
pīṭhopapīṭhasandohe [k, kh, gh: -ha] cakre catvārapathage [k, kh, gh: -paṭūne] |
smaśāne caiva [kh: caika] vṛkṣe vā āgacchanti na saṁśayaḥ [kh: sa-] ||
divyarūpeṇa te sarve pravadanti [gh: -taṁ] yathā sphuṭam |
guptāś ca sahajāś caiva [gh: -jā caiva] kākinī śākinī tathā ||
bhāruṇḍī ca samākhyātā cakriṇī ca tathā śubhā |
kramajā jñānajā sarvāḥ [k, kh, gh: sarvvānyā] pravadanti śubhāśubham || YKh (1) 4/147-150

[2] *tarjanī vāmahastasya ūrdhvakṛt svāgataṁ vadet [gh: vedet]* |
kaniṣṭā vāmakarṇe [k, kh, gh: -karṇaṁ] tu āśīrvādaṁ vadet [k, kh, gh: vade] tu sā ||
tarjanyārdhaṁ [k, kh, gh: -rtho] samuddhṛtya susvāgataṁ [k, kh, gh: -ta] vadet [k, kh, gh: vade] dhruvam |
madhyamā dakṣiṇaṁ śravaṇaṁ [k, kh: śravaṁṇaṁ] yā spṛśet sā [k, gh: mā] śubhaṁ vadet ||
tarjanī dakṣiṇāṁ [k, kh, gh: -ṇe] nāsāṁ [k, kh, gh: nāsā] spṛṣṭvā śivaṁ vaded [k, kh, gh: vade] dhruvam |
nitambaṁ sparśayet [k, kh, gh: spṛśahe] yā tu svalpaṁ bhavati cintitaḥ [k, kh: ciṁbhiṁta; gh: ciṁbhitaṁ] ||
anāmayā spṛśen [k, kh, gh: spṛśe] nābhiṁ kṣudhārtā [k, gh: ścadhāṁtā; kh: kṣudhāntāṁ] sā vadet [k, kh, gh: vade] dhruvam [k, kh, gh: dahaṁ] |
dhṛpta [k, kh, gh: tṛpta] dadasva melāpaṁ [k, kh, gh: -pe] kāmārtāhaṁ ca prārthayet ||
Ibid. 4/151-154

If she shows her chin and strikes her head, his life span will certainly increase threefold. If she rolls her eyes, it means that someone is coming from another assembly (*cakra*). If she falls in a faint on a crossroad, it means that he will go to another country and will certainly conquer (his) enemies. If that goddess vomits in the midst of the assembly and then eats it, it means that Kaulinī herself is saying that the wealth that has gone will return.[2] (159-163ab)

If she touches the right cheek with the big toe of the left foot, it means that he will certainly be the sole emperor of an empire. O Kujeśvara, if she digs the ground repeatedly with the big toe of the right foot, it means he will quickly obtain many things and it will not be otherwise. [3]

If she touches the left breast with her tongue it means that one will get the Mahārasa or else attain the plane of the Skyfarer. If she touches (his) head with the right and left foot, it means that he will obtain a kingdom and he will kill (his) proud enemy.[1] Three claps mean certain departure. O beautiful one, if she cries without sound, he will quickly capture the king. If she rubs her Yoni, it means that one's king will certainly die. If she laughs loudly it means that one will certainly prosper. If she clenches her right fist, it means: `O *sādhaka*! I am going (away)'.[2]

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[1] *muhurmuhur veṣṭayet [gh: -veṣṭhayet] pātraṁ caruṁ gṛhnasva sādhaka [k, kh, gh: sādhakaḥ]* |
udaraṁ tāḍayed [k, gh: -yad] yā tu tṛptiṁ prārthet [k, kh, gh: prārthāt] palālinā ||
anāmādvau pradarśeta gacchatāṁ sādhaka [k, kh, gh: sadhaka] gṛhe |
vāmahastatalaṁ [k: -hastaṁtaṁlaṁ; kh: -taṁlaṁ; gh: -hastaṁtatvaṁ] spṛśed abhivādanaṁ [k, kh, gh: paśyed abhivādana] kārayet ||
bhagaṁ sā tāḍayed [k, kh, gh: dāḍayed] yasyāḥ [k, kh, gh: yasmā] tvaṁ putro [k, kh, gh: putraṁ] mama sādhaka |
jihvā lolāyate [k, kh, gh: lāleyate] yā tu kṣaṇaṁ viśramyatāṁ mahīm [k, gh: mahī] ||
muṣṭiṁ [gh: muṣṭi] badhvā pradarśyeta muktakeśī [k, kh, gh: -kośā] tu sā yadi |
baliṁ dadasva me vatsa tuṣṭāhaṁ te caruṁ dadet || Ibid. 4/155-158

[2] [. . .] *cibukaṁ [k, kh, gh: cikukaṁ] darśayed yā tu uttamāṅgaṁ tu tāḍayet* |
ayurvṛddhir bhavet [k, kh, gh: ayuvṛddhiṁ bhaved] tasya [k, kh, gh: vaṣṭa] triguṇā nātra saṁśayaḥ ||
parivartayate cakṣuṁ paracakrāgamaṁ [k, kh: paraṁ] vadet |
catuṣpathe natonnate [k, kh, gh: tatoṁtā] yā [k, kh, gh: nā] patate 'tilālasā [k, kh: patatetusālasā; gh: patatetaṁtusālasā] ||
pararāṣṭre [kh: parā-] ca gamanaṁ śatrūn [kh: śaṁtruṁ] sādhayate dhruvam |
cakramadhye tu yā devyā chardiṁ [k, gh: ccharddhi;. kh: charddhiṁ] kṛtvā tu bhakṣayet ||
lakṣmī gatā tu vyāvarte [k, kh, gh: vyāvarted] vadate kaulinī svayam | Ibid. 4/160-163ab

[3] *vāmapadasya [k, kh, gh: -pādasya] cāṅguṣṭo [k, kh, gh: cāṁguṣṭe] dakṣagaṇḍaṁ spṛśed yadi* ||
ekachatrādhipatyaṁ [k, kh, gh: -yatyaṁ] ca vadate [k, kh, gh: vadete] nātra saṁśayaḥ |
dakṣapādasya [kh: dakṣipādasma] cāṅguṣṭaḥ [k, kh, gh: cāṁguṣṭet] khaned bhūmiṁ muhurmuhuḥ [k, kh: -hu] ||
vividhaṁ [k, kh, gh: trividha] prāpyate śīghraṁ [k, kh, gh: śrīghraṁ] nānyathā ca kujeśvara |
Ibid. 4/163cd-165ab

If she is very excited and makes a sound (facing) upwards and refers to the adept or the Kula, it means that he should leave that place or else die. If she exhibits the Gesture of the Yoni whose form is the bliss of delight, it means that he, the best of adepts who seeks a young woman, will get one he desires. If she knishes her teeth loudly in the middle of the assembly or meeting, it means that the royal power of the kingdom will be destroyed and it will certainly be crippled. If she falls in a faint in the middle (of the ground), striking (her chest) with her index finger, it means that the skyfaring state of the Yoginīs is arising within the leader of the sacred seats.[3] (163cd-174ab)

In this passage the Yoginī is making predictions and only she is making signs. Another possibility is that both the adept and the Yoginī make gestures in response to one another. The Kula woman may show a finger or touch a limb of her body and the adept responds appropriately with the right gesture by touching some part of his body or showing the correct finger. If the responses are correct and the offerings he makes of food and other things satisfy her, the Kula woman teaches the adept and, as the Tantra says, ‘shows him the supreme place’. The exchange may also lead to union. Thus, according to the HT,[1] both make gestures in such a way that the gesture one of them makes is met with the correct response by the other. If exchange takes place in the prescribed manner, they perform the rite of union together. The procedure is similar in the ŚM. The secret language is discussed there in chapter twenty-three (ŚM 23/193cd ff.). There it is called Divyabhāṣā, Kaulabhāṣā, Chomakā, or Varṇachomakalā and is said to be well known to the eight types of Yoginīs.[2] It is used to communicate with them and Kula women (*kulāṅganā*) who are invoked by the worship of a *maṇḍala* (*cakra*). 'Speech' in this language is clearly meant to be a prelude to ritual union.

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[1] *vāmapayodharaṁ [k, kh: vāmaṁ-] yā tu jihvayā spṛśate yadi* ||
mahārasasya lābhaṁ ca athavā khecaraṁ [kh: khecaṁraṁ] padam |
dvau pādau uttamāṅgaṁ [k, gh: uttamānaṁ; kh: uttamāṁnaṁ] ca spṛśete [k, kh: spṛśate] vāmadakṣiṇau [k, kh, gh: -ṇo] ||
rājyalābhaṁ vadet sā tu śatruṁ [k, kh, gh: śaṁbhuṁ] mṛyati cotkaṭam | Ibid. 4/165cd-167ab

[2] *tālatrayaṁ [k, kh, gh: tālā-] prakurute prasthānaṁ vadate dhruvam* ||
aśrupūrṇā ruded [kh: rude] yā [kh: ghā] tu vinā rāveṇa sundara |
bandhanaṁ pārthivasyaiva acireṇa kariṣyati ||
bhagaṁ vidārayet [k, kh, gh: -yeṁ] kruddhā [k, kh, gh: krodhā] svarājā mṛyate dhruvam |
aṭṭāṭṭahāsya [k, gh: aṭūṭūhāsya; kh: aṭṭaṭṭahāsya] hasate udayaṁ vadate [k, kh: vaṁdane] dhruvam ||
badhvā [k, kh, gh: vadhā] tu dakṣiṇāṁ muṣṭiṁ [k, kh, gh: muṣṭi] ahaṁ gacchāmi sādhaka [k, gh: sādhakaḥ; kh: sadhakaḥ] | Ibid. 4/167cd-170ab

[3] *suhṛṣṭā [k, kh: sudṛṣṭā; gh: suraṣṭā] vadate [k: -tem; kh: sudatem; gh: * datem] ūrdhvaṁ sādhakasya kulasya vā* ||
idaṁ [k, kh, gh: ayaṁ] sthānaṁ parityajyaṁ [k, kh, gh: -jya] anyathā maraṇaṁ bhavet |
yonimudrāṁ pradarśeta [k, kh, gh: pradarśita] pramodānandavigrahām [k, kh, gh: -hā] ||
kanyāṁ [k, gh: kaṁnyāṁ] maneśitāṁ prārthī [k, kh, gh: prāthiṁ] labhate sādhakottamaḥ [k, gh: -ma] |
dantā [gh: daṁtāṁ] ye kiṭkiṭāyeta [k, gh: kiṭiviṭāyeca; kh: -ca] cakramadhye.atha melake ||
rājyaśriyaṁ praṇaśyeta [k, kh, gh: -syeta] vikalatvaṁ vaded [k, kh, gh: vade] dhruvam |
mūrchitā patate madhye tarjanī tāḍayan tataḥ ||
yoginīkhecaratvaṁ [k, kh, gh: yogine-] ca jāyate pīṭhanāyake | YKh (1) 4/170cd-174ab

The way the *maṇḍala* is drawn is described first. One must find a pleasing place in a sacred seat, on a crossroad, forest or any other suitable solitary place. The adept goes out on the fourteenth of the dark lunar fortnight of Caitra in the middle of the night to draw it. The *maṇḍala* consists of a square enclosing a lotus with eight petals of various colours surrounding a white triangle. A red Point is drawn in the centre where Siddhayogeśvarī is worshipped along with eight Yoginīs on the petals of the lotus. Meat is offered to the fire and *bali* in the ten directions. The adept should stay there a few hours absorbed in meditation. If he hears sounds in one or other of the directions, he should throw a large *bali* offering there. If the Yoginī comes to him, he should make a liquid offering (*argha*) and please her with meat and wine. After she is well satisfied, he should tell her what needs to be done. If there is no guest, he should eat the sacrificial pap (*caru*) alone or with his partner (*Śakti*). He can also take it away and consume it at home. He should anyway, continue to repeat his mantra and practice meditation.[3] The ŚM continues:

> From that day onwards all the Kula women from that place come there in the middle of the night. They are beautiful and, modest (*salajjā*), their heads are covered as they gaze (lovingly) on the Hero who has come there. He should not say anything to them (only) communicate by means of secret signs and words (*chomaka*). He should do this every day. After a month, he achieves union (*saṁgama*). Then, at that very moment, he becomes their equal. Endowed with divine qualities and lordship, he wonders within the Egg of Brahmā and does everything by (the power of his) speech (alone). Once, this self-controlled one has

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[1] HT 1/7/1-7; see Snellgrove 1959: vol. 1 66-7 n. 2.

[2] The names, at least, of these eight types are almost the same as those one's described in YKh (1). They are: Pīṭhajā, Kṣetrajā, Yogajā, Sahajā, Kulajā, Garbhajā, Mantrajā and Antyajā. The text intends us to understand that they are human beings, but at the same time they are also deities. Accordingly, four of them are worshipped in the *maṇḍala* the adept draws to invoke their physical presence.

[3] Summary of ŚM 23/155-165.

worshipped in accord with this procedure in a well hidden cave or in the courtyard or porch (of his house), he should throw *bali* (there) in the middle of the night. (Thus even when he) resides in his own house, he achieves pleasing union (*priyamelāpa*) (with the Yoginīs) after six months.[1]

Next follows a long section on the convention (*saṅketokti*) through which adepts and Yoginīs communicate with each in secret codes, gestures and movements of the limbs. This exchange stimulates Kaula union (*kulamelāpaka*). The “SM supplies a long list of words in this secret language along with their meaning. Many of these words are Sanskrit. For example `*vilīnaka*' (= one who dissolves away) for `*mṛta*' (= dead). A number are unusual, although understandable such as `*guṇahara*' (= one who takes away another’s qualities’) for `*ripu*' (= enemy). Others are synonyms, such as, `*hitakara*' (= one who does good) for `*mitra*' (= friend). Some are `nicknames', for example, ‘*ghūghū’* for the elders of the family or ‘*ghāghī’* for the deity of the household. A few are the seed-syllables of the things named, for example MLŪṀ means `fat'. Others are conventional Kaula expressions, for example, `*veśya*' (lit. ‘prostitute’) for Yoginī. The passage ends with the remark that this matter has been discussed briefly (although it extends for more than 50 verses) and that it has been explained extensively in a previous Āgama.[2]

A long section on the language of gestures (*mudrā*) comes next. The Kula woman touches various parts of her body, thus communicating to the adept who is engaged in quietly repeating his mantra her thoughts and intentions. She greets him by touching her head with a finger. She may want to tell him that she considers him to be like a brother or father and so will not have sex with him. Conversely, she may indicate her passion by touching her genitals, the adept then responds by touching his and so she requests him for intercourse. She makes a side-long glance to mean do it this way or touches her hips to indicate that she wants to lie down together with him. Facing downwards she makes marks on the ground with her to toe to indicate that `out of love and respect protect the teacher's seed mantra'.[1]

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[1] *taddinārabhya tatsthānād [k: -sthānān; g: -sthānā] yāvat [k g: yāva] santi [g: saiṁti] kulāṁganāḥ* |
suprasannena rūpeṇa salajjāḥ [g: salajjā] prāvṛtaśirāḥ [kh g: prāvṛtaṁśiraḥ] ||
nirīkṣayanti taṁ vīraṁ tatrāgatya niśāntare [all MSs: miṣāṁtarāt] |
tāsāṁ kiṁcin na [g: -na] vaktavyaṁ chomakaiś [k: chommākaiḥ; kh: chomakaiḥ; g: chomakai] chomakān [k: chomakā; kh: phomakān] vadet ||
evaṁ pratidinaṁ [kh: -dine] kuryān māsaikaṁ saṅgamaṁ [g: saṁgalaṁ] labhet |
tatkṣaṇāt tatsamo jāyed guṇaiśvaryasamanvitaḥ [g: -samaṁnvitā] ||
brahmāṁḍodaracārī [k: brahmāmodara-] ca vācayā [k: vācā vai-] sarvakarmmakṛt |
sugupte ca guhāvāse [g: -vāsī] vidhinānena saṁyamī ||
dehalyāṅganake [k kh: -ṇake; g: -ṁgadake] pūjya [kh: ghūḍe; g: dyūte] madhyarātrau baliṁ kṣipet |
labhate priyamelāpaṁ [kh: -telāpa; g: mālāyaṁ] ṣaṇmāsāt svagṛhe [kh: -gṛha] sthitaḥ [k: sthitam] ||
ŚM 23/209-213.

[2] Ibid. 23/214-228.

She may also make predictions about the country's future. If she draws a circle with ashes and places the index finger in the middle of it, this indicates that that country will be destroyed by another one. If she takes some dust from within the circle and throws it into her mouth, this indicates that the country and its ruler will prosper.[2]

There are a series of gestures indicating that union (*melāpa*) will or is taking place. For example, if in the middle of the night she points her fingers upwards and looks up at the sky, she is saying that the union of the wheel of the goddesses is taking place. If she places her hands on her hips and smiles, it means that the union of the six, eight, nine or twelve goddesses is taking place. (282-3) If she smiles while rotating her hand pointing downwards, it indicates that the Bhūcarīs – the Yoginīs who 'move on the earth' - are uniting there. Similarly, she may indicate that union is taking place with the Yoginīs who live in the lower worlds, the Mothers in the sky and so on. Thus the Yoginī suggests that the terrestrial union between herself and the aspiring adept mirrors the unions that take place with Yoginīs in all the spheres of the universe.[3]

Chapter fifteen of the *Svacchandatantra* opens with the passage on *chomakas*[4] translated below. Svacchanda Bhairava commonly assumes the role of the Bhairava of the Great Goddess of a Kaula school. This is the case with Kubjikā as it is with Kālī of the Kālīkrama, even so the cult of Svacchanda Bhjairava taught in the rest of SvT makes no provision for the worship of Yoginīs. Thus it is highly likely that this chapter, which is entirely concerned with them, as is the one that follows, is a late addition to the text. The passage is also found in the *Kulakaulinīmata*.[5] It is hard to establish whether this is the original source because the KuKauM incorporates a great deal of material from Tantras of a range of schools, including long passages that are certainly drawn from the SvT. The first part of the passage consists of a short lexicon, which is as follows.

Bhairava is said to be the abode (*dhāman*). The teacher is said to be the 'bestower of all' (*sarvada*). The *sādhaka* should be known to be the 'mountain' (*giri*). The *putraka* is `the pure one' (*vimala*). The *samayin* is `the body of the beloved' (*kāntadeha*). Sisters are 'proud because of (their) strength' (*baladarpitā*).

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[1] Ibid. 23/229-240.
[2] Ibid. 23/241-279.
[3] Ibid. 23/280-293.
[4] SvT 15/2-23.
[5] KuKauM 14/169-191ab.

One should know that (male) wine (*madya*) is `joy' (*harṣaṇa*). (Female) wine (*surā*) is `the delighted one' (*muditā*).

Fish should be known to be `those who move in the water' (*jalacara*). Meat is the 'increaser of strength' (*balavarddhana*). Born, they say, is `well developed' (*prarūḍha*) and dead is 'averse' (*parāṅgmukha*).

They say that blood is `nectar' (*amṛta*). 'Lotus stem' (*padmanāla*) is the heap of intestines (*antrasañcaya*). Semen is called `the moon' (*candra*). Sinew (*snāyu*) is said to be `the thread' (*sūtra*).

The cremation ground is `the warlock' (*ḍāmara*). A Rākṣasa is `the frightening one' (*bhayaṅkara*). A Piśāca is `the production of hairs (on the body)' (*romajanana*). Durva grass (*ruhā*) should be known to be `the menstruating woman' (*rajasvalā*).

Know that the night is `the covering one' (*chādikā*). Day is `the light' (*prakāśa*). The eyes should be known to be `the fickle ones' (*cañcala*). The (wise) know the tongue to be `the one who gathers together' (*saṅgrāhikā*).

The hands should be known to be the 'makers of wealth' (*dhanakara*). (The wise) know the feet to be 'the companions' (*sahacara*). The male organ (*liṇga*) is `the production of satisfaction' (*santoṣajanana*). The female organ (*bhaga*) `the growth of affection' (*prītivivardhana*).

The weapon is `the one that divides' (*vibhājajanana*). The knife (*kartarī*) is `the one that accomplishes the task' (*kāryasādhikā*). The consort (*dūtī*) is `the masseur' (*saṁvāhikā*). Incense is `the rejoicing' (*hlādana*).

Scent is `the production of satisfaction' (*santoṣajanana*). Kings are said to be `the sustainers' (*dhāraka*). The sacrificial animal (*paśu*) should be known to be `the awakener' (*vibodhaka*). The sacrificial pap (*caruka*) is `one who desires all' (*sārvakāmika*).

Cooked rice (*anna*) is said to be `the means' (*sādhana*). Fat (*vasā*) is `the scum of boiled rice' (also 'the spiritous part of wine' *maṇḍa*). The direction (*diśā*) is `the face' (*mukha*) and 'the ear' (*śravaṇa*). The skin is said to be 'the sensitive one' (*saṁvedanī*).

The nose is said to be `the well established' (*susthita*). The mouth is `the one who reflects' (*pravicāraka*). Wind is `the walking about' (*pracāra*). The mother is said to be `the benefactoress' (*dhātrī*).

The father is `the creator' (*sṛṣṭikartṛ*). (The wise) know the brother to be `the protector' (*pālaka*). The sister should be known to be `the one who does what is auspicious' (*śubhakarī*). The female companion (*sakhī*) is `she who accomplishes every purpose' (*sarvārthasādhikā*).

The friend is `the production of good qualities' (*guṇajanana*). (The wise) know the enemy to be `the destruction of qualities' (*guṇanāśa*). O goddess, the two ankles (*sphija*) are said to be 'the illuminators' (*chit*). The eye is said to be 'vision' (*dṛṣṭi*).

The teeth are said to be `the cutters' (*khaṇḍaka*). The belly is said to be 'the foundation' (*ādhāra*). The heart is said to be `the genitals' (*guhya*). Know that bone is 'the hard one' (*kaṭhina*).

Know that fat (*medas*) is fat (*vasā*). Marrow is said to be `the generator of filfillment' (*puṣṭikara*). Excrement (*viṣṭhā*) is `the female jester' (*vidūṣikā*). Urine is said here to be 'secretion' (*srāva*)'.

Menstrual blood (*kusuma*) is 'the black lotus'. (The wise) know that smoke (from the cremation ground) is 'the sustainer' (*dhṛtikara*). The gathering (*melaka*) is `the aggregate' (*saṁghāta*). The son is `the illuminator' (*uddyotaka*).

The daughter should be known to be `the giver of joy' (*hlādikā*). (The wise) know that one who is disturbed (*kṣubdha*) is 'unsteady' (*calita*). A wicked person (*dūṣaka*) is said to be a `paramour' (*jāra*). Yellow is `that which is praised' (*vandita*).

They say eaten is `acquired' (*prāpta*) and vomited (*chardita*) means 'deformed' (*vikṛtīkṛta*). One should know that defiled (*dūṣita*) is `dragged (along)' (*karṣita*).

(The wise know) that what has been agreed (*saṁmata*) is `the Rule' (*samaya*). The teacher (*mahalla* (?)) should be known to be `the protector' (*rakṣaka*). The goat is `the little finger' (*kaniṣṭhaka*). Right conduct (*vinaya*) is `bodily action' (*dehakarman*). Spiritual discipline (*sādhana*) is said to be 'the repetition of mantra' (*japa*).

What has been offered to the fire (*homita*) is `the production of accomplishment' (*siddhijanana*). Division (*vibhāga*) is said to be `pleasing' (*rocakaḥ*). The collection (of *vīra* sacrificial offerings – *vṛnda*) is called a 'group' (*kadamba*). Rare (*virala*) is said to be `separated' (*aśliṣṭa*).

The disciple (*śiṣya*) is said to be the 'pure one (*vimala*)'. The Command is said to be desire (*icchā*). A vision of the deity is (called) 'that'. (The wise) know that (a sacrificial victim) struck with a weapon is 'acquired' (*labdha*). One who practices at night (*niśācara*) is a 'cat' (*viḍāla*). Clawed animals are `ones who tear apart' (*vidāraka*). One should know that what has been brought (*anīta* as an offering) is 'the river'. What has been protected is `what has been hidden' (*pihita*).

Just as the HT (2/3/53-67) treats the two types of *chomaka*, verbal and corporeal, separately, the SvT first deals with the verbal form before going on to treat the corporeal equivalent. Thus after the code words have been explained in this way, the other kind of *chomaka* is described, namely, the secret language of gesture. As in the other examples we have noted, Yoginīs make these gestures by touching various parts of their body. However in this this case, the parts of the body they touch indicate principles of existence. Kṣemarāja explains the reason for this: 'sometimes by an intense descent of power one manages to achieve an encounter (*melaka*) (with the Yoginīs). Then the goddesses indicate the path to him, the best of adepts, by showing him each principle directly.'

The text is almost entirely uniform. The first line is typical of the structure of the rest. This runs: 'The (Yoginī) who touches (her) topknot indicates (the principle) Śakti.' In this way each goddess or Yoginī touches a part of her body to indicate where the adept should experience the respective principle (*tattva*) or, at least, project it onto his own body. Their location there serves as a code by which they can be indicated to others. These places and their corresponding principles are as follows:

1) The topknot – Śakti. 2) The head – the Drop (= Sadāśiva). 3) The forehead – Īśvara. 4) The palate – Rudra. 5) The tongue – Śuddhavidyā. 6) The uvula (the location of Lambikāśakti) – Ananta (who governs Māyā). 7) The throat – Time. 8) The lotus of the Heart – Puruṣa. 9) The navel – Prakṛti. 10) Below the navel – the Intellect. 11) The genitals – the Ego. 12) The hip – Space. 13) The thighs – Wind. 14) The knees – Fire. 15) The shanks – Water. 16) Feet – Earth.[1]

The *Svacchandatantra* concludes:

> O goddess, one should know the body. O beloved, it is made of all the gods. O mistress of the gods, the Yoginīs bestow boons on the one who is engaged in worship, the fire (sacrifice) and the repetition of mantra. (They offer boons) to the reciter of mantra engaged in meditation, the practice of the Rule, knows the parts of time and possesses (knowledge of ritual) action. (The Yoginīs) reveal the Great Path that has many delights (*bhoga*). O mistress of the gods, going to the king of the mountains, he gets the fruit (of his practice).[2]

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[1] SvT 15/24-31 = KuKauM 14/191cd-199ab.

[2] SvT 15/32-34.

त्रिषष्टानन्दः

श्रीवक्रा उवाच[१]

भूमिकां[२] ज्ञानषट्कस्य वक्ष्येऽहं[३] शृणु साम्प्रतम्[४] ।
योगिनीषडितत्त्वानां षडिः[५] सप्तमकं तथा[६] ॥ १ ॥

षडिः सप्तमिका[७] विद्या[८] षडिः[९] सप्तमकं कुलम् ।
तेषां[१०] ज्ञानाधिकारं तु स्थितं[११] कूटोपदेशतः[१२] ॥ २ ॥

षड्वर्णाक्षरमेकं[१३] च[१४] स्थितं[१५] चन्द्रपुरस्य च[१६] ।
चन्द्रबिम्बस्य राजस्य[१७] कुले जाता[१८] कुलेश्वरी ॥ ३ ॥

तच्छरीराद्[१९] विनिष्क्रान्ता गुहावासे[२०] कदम्बके[२१] ।
तत्रस्थाश्च[२२] षडिर्देव्यः[२३] स्वाभाविकपदाश्रिताः[२४] ॥ ४ ॥

सप्तधाज्ञात्मभेदस्य[२५] सप्तैताः[२६] कुलदेवताः[२७] ।
कुलपर्वतराजस्य मेरोर्दाता गिरौ हरः[२८] ॥ ५ ॥

हरानन्दे[२९] हरच्छाया[३०] संजाता षडिदेवता ।
गुहालयस्य[३१] बिम्बस्य[३२] गुहादेव्यश्च[३३] षट् स्थिताः[३४] ॥ ६ ॥

षडिपीठोपदेशेन[३५] सबीजकरणक्रिया[३६] ।
तदा शक्तिः[३७] षडिर्भेदैः[३८] सबीजस्थानगोचरा[३९] ॥ ७ ॥

CHAPTER SIXTY-THREE

The Plane of the Hexad of the Command.

The venerable (goddess) Vakrā said:

Now listen, I will tell (you about) the plane (of realisation) (*bhūmikā*) of the Hexad of Knowledge (*jñānaṣaṭka*). There is the Yoginī (called) Six (Ṣaḍi) of the six principles along with a seventh.[1] (1)

The Yoginī of the Six Yoginīs

The six (collectively) are the seventh Vidyā. The six (*ṣaḍi*) are the Kula consisting of the group of seven.[2] Their authority over knowledge is established from the teaching concerning the Peak (syllables of these Yoginīs).[3] (2)

It is a single syllable with six letters and belongs to the City of the Moon. Kuleśvarī is born in the Kula of (Hara) the King who is the lunar orb (*candrabimba*).[4] (3)

And she has come forth from that body (of the god and entered) into the Cave Dwelling of the Kadamba (Tree). And the six goddesses who are (also) there reside on their natural plane (of being).[5] (4)

These seven Kula deities are those of the division of the sevenfold Command. Hara is the benefactor on the mountain of Meru, the king of the Kula mountain.[6] (5)

The deity of the six, which is the Shade of Hara[7], has arisen within Hara's bliss and (so) there are six cave-dwelling goddesses of the (Hexagram which is the) original image (*bimba*)[8] of the Abode of the Cave (*guhālaya*). (6)

(When) the activity (that) generates the seed-syllables (*sabījakaraṇakriyā*) (takes place) in accord with the teaching concerning the six sacred seats then (the one) sixfold energy (*ṣaḍiśakti*) with (its) divisions (operates) in the field of the locations (in the *maṇḍala*) with seed-syllables (*sabījasthānagocarā*).[9] (7)

विप्राः[४०] पूज्यन्ति[४१] सततं[४२] श्रीमच्चन्द्रपुरे[४३] गृहे ।
योन्येका[४४] रुद्रशक्तिश्च[४५] याक्षिणीनाम[४६][४७] देवता ॥ ८ ॥

नायकी मन्त्रमार्गस्य तया[४८] क्रममधिष्ठितम्[४९] ।
अधिकारमशेषस्य[५०] सन्तानस्य विशेषतः ॥ ९ ॥

प्रथमान्वयमेतद्धि[५१] देवताः[५२] सप्त मातरः[५३] ।
आधारादि तु[५४] आज्ञान्तं[५५] गृहस्थानानि[५६] षड् विदुः[५७] ॥ १० ॥

संस्थिता वाममार्गेण अनामा षडिदेवता[५८] ।
तेऽपि साकारभूताश्च[५९] इन्द्रियेषु[६०] सचेतसः[६१] ॥ ११ ॥

प्लवन्ति[६२] गगनाम्भोभिर्मातर्यो[६३] नात्र संशयः ।
तेषां[६४] च सारथी विद्या[६५] कर्तरी वामदेवता[६६] ॥ १२ ॥

तिष्ठते[६७] दक्षिणे[६८] द्वारे भगाह्लादेन दक्षिणा[६९] ।
डरलकसहया[७०] देव्यो[७१] मन्त्रस्याक्षरसप्तभिः[७२] ॥ १३ ॥

प्रथमान्वयविख्यातं[७३] आदि—आज्ञावतारितम्[७४] ।
सप्तमुद्रा गुहास्त्रीणि[७५] त्रीणि एकगुहालयम्[७६] ॥ १४ ॥

एवं गुहोपदेशं[७७] तु संवर्ते[७८] संप्रवर्तते ।
एतेषां[७९] मण्डले[८०] यागं[८१] षट्सु षट्सु[८२] प्रकारतः[८३] ॥ १५ ॥

संस्थितं मन्त्रमार्गेण[८४] घटस्फोटोपदेशकम्[८५] ।
डकारा चाम्बिकैका[८६] च एकाराक्षरत्रिक्रमा[८७] ॥ १६ ॥
एकार[८८] सप्तभिर्भित्त्वा[८९] तदा निग्रहमाचरेत्[९०] ।

Brahmins worship (her) constantly in (the Point) the venerable City of the Moon. (She is) the one Yoni and Rudra's power, the deity called Yākṣiṇī.[10] (8)

She is the leader (*nāyakī*) of the Path of Mantra.[11] She presides over the Transmission (*krama*) which is the authority (*adhikāra*) over everything, especially, the lineage (*santāna*). (9)

Indeed, this is the first lineage (*anvaya*),[12] namely, the deities (known as) the Seven Mothers.[13] (The wise) know that the locations of the Houses[14] beginning with the Foundation up to the (Wheel of the) Command are six. (10)

The deity of the six (*ṣaḍidevatā*),[15] (the goddess) Anāmā (the Nameless)[16] is established (and made manifest) by (following) the left path.[17] They too have arisen, with form (*sākāra*) and consciousness (*sacetasa*) in the senses. (11)

Verily (they are) the Mothers who exude with the waters of the Void.[18] Their Vidyā is that of Charioteer,[19] the deity of the left (*vāmadevatā*) who does (all things) (*kartarī*). (12)

She stands at the southern door[20] and is propitious (*dakṣiṇā*) as the bliss of the Yoni. The goddesses are Ḍa, Ra, La, Ka, Sa, Ha and Ya along with the seven syllables of the mantra.[21] (13)

This (group of Seven Mothers) is said to be the first lineage[22] that was brought down (to earth) by the first Command. (Here) there are seven Gestures,[23] three Caves, (a group of) three and one Cave Dwelling.[24] (14)

The teaching concerning the caves operates in this way in the Saṁvarta (*maṇḍala*). Their sacrifice takes place within the *maṇḍala* in (each of the groups of) six in accord with (its) parts (*prakāra*). (15)

The Seven Yoginīs

Ḍākinī

The teaching concerning the shattering of the jar (of the body) is established by the Path of Mantra.[25] One mother is the letter Ḍa. She is the triple transmission of the letter E. Once one has broken through the letter E with the seven, one should practice restraint (*nigraha*).[26] (16-17ab)

रकारा[९१] तेजसंभिन्ना[९२] हरमध्योदरा तथा[९३] ॥ १७ ॥
खसंज्ञाज्ञानमात्रा[९४] च षड्भिर्भेदक्रमात्मनि[९५] ।

लकारा[९६] चलमध्यस्था[९७] लत्रिका[९८] पञ्चभेदिता[९९] ॥ १८ ॥
नियोगज्ञानमेकत्र[१००] लकारे[१०१] स्वाधिकारिका[१०२] ।

ककारा च ककारान्ते कद्वये[१०३] संपुटीकृता ॥ १९ ॥
कमध्यस्था खरूपस्य काकाकारात्मकाकिनी[१०४] ।

शाकिनी शशिमध्यस्था[१०५] शकारोदरभूषिता[१०६] ॥ २० ॥
क्षुद्रकर्मप्रभावेन[१०७] शकारान्तरशाकिनी[१०८] ।

हाकिनी[१०९] हंसमध्यस्था हंसहंसचतुष्टये[११०] ॥ २१ ॥
विग्रहं[१११] च[११२] वियोगस्य हाकिनी व्योममध्यतः[११३] ।

याकिनी जन्ममध्यस्था[११४] कुलषट्कविभेदिता[११५] ॥ २२ ॥
कल्लोलनाडिदमना[११६] याकिनी[११७] परमेश्वरी[११८] ।

Rākinī

The (Yoginī of the) letter Ra is conjoined with radiant energy and contains the centre of Hara.[27] She is the measure (which is the energy) within the knowledge of the Void (*khasaṁjñājñāna*) (along) with (the other) six in the essential nature of the sequence of the divisions. (17cd-18ab)

Lākinī

The (Yoginī of the) letter La, is within the (universal) activity (of the goddess) (*cala*). (She consists) of three Las conjoined with the five. Her own authority, (she is) the knowledge of application (*niyogajñāna*) within the letter La. (18cd-19ab)

Kākinī

The (Yoginī of the) letter Ka is within the letter Ka and is encapsulated between two Kas. Kākinī (the female crow) whose form is that of a crow resides in the middle of the Ka (of the reality) whose form is the Sky. (18cd-20ab)

Śākinī

Śākinī is in the middle of the Moon and is adorned with the container of the letter Śa. By the power of magic (*kṣudrakarman*) Śākinī is within the letter Śa. (20cd-21ab)

Hākinī

The female Gander, Hākinī, is in the middle of the Gander within the four (syllables): HAṀSA HAṀSA. Hākinī is the form (*vigraha*) of disjunction in the middle of the Void. (21cd-22ab)

Yākinī

Yākinī is in the middle of the (place of) birth and is conjoined with the group of six Kulas. Yākinī, who controls the Channel of the Waves (of Kuṇḍalinī), is the Supreme Goddess (*parameśvarī*). (22cd-23ab)

सप्तसप्तकभेदेन सप्तसप्तपुराज्ञया[११९] ।। २३ ।।
सप्तकूटाः[१२०] क्रमात्[१२१] सप्त[१२२] सप्तसप्ताष्टमं पदम्[१२३] ।

अष्टमं च[१२४] पदं[१२५] नाम पदमष्टाक्षराणि[१२६] च ।। २४ ।।
वियोगादपि[१२७] सिद्ध्यन्ते समुद्रादपि सप्तभिः ।

सप्तभिश्च[१२८] स्वरा[१२९] जाता रुद्राः[१३०] सप्तकसप्तभिः[१३१] ।। २५ ।।
सप्तभिश्चौघसंकेत[१३२] सप्तसप्तकुलक्रमम् ।

सप्तोद्यता[१३३] समुद्द्योताः[१३४] सप्तमस्वरसंज्ञया[१३५] ।। २६ ।।
हृदयं सप्तदेवीनां[१३६] हृदयं पञ्चभिर्युतम्[१३७] ।
हृदयं सप्तधा भिन्नं[१३८] सप्तभिन्नकुलस्य[१३९] च ।। २७ ।।

अकुलस्य अभिन्नाख्या[१४०] मुद्रा कापालिनी भवेत्[१४१] ।
सप्तमस्य कपालं तु कपालस्य तु[१४२] सप्तमम्[१४३] ।। २८ ।।

सप्तमाज्ञा शिवोऽनन्तः[१४४] कपालं[१४५] सप्तधा गतम्[१४६] ।
डकारस्य[१४७] कपालस्य कर्कटीनामदेवता ।। २९ ।।

विप्रयोगेन बलवान्[१४८] कपालं डादिभेदितम्[१४९] ।
डादिग[१५०] डादिमध्यस्थं[१५१] उकारत्रयपञ्चभिः[१५२] ।। ३० ।।
पञ्चाभिज्ञानबोधेन[१५३] डकारं[१५४] षट्प्रकारतः[१५५] ।

रकारस्य कपालस्य हाटकी[१५६] नाम राक्षसी ।। ३१ ।।
महामेलापके युद्धे रकपालं[१५७] रकत्रयम्[१५८] ।

By the division of the seven groups of seven and by the Command of the abode of seven times seven (seed-syllables) there are, in due order, seven Peak (syllables) and the eighth part (of the mantra) (*pada*), which is that of the seven times seven (collectively).[28] (23cd-24ab)

The eighth part (of the mantra) is a part (*pada*) consisting of eight letters. They are successful even by disjoining (them) from the Ocean (of the core *maṇḍala*) with the seven.[29] (24cd-25ab)

The vowels are generated by the seven and the Rudras (who govern the letters) by the seven groups of seven. The convention of the current which is the Kulakrama consisting of the seven times seven is due to the seven. (25cd-26ab)

They have arisen from the seven and shine radiantly along with the one called the seventh vowel (ṛ). (It is) the heart of the seven goddesses, the Heart endowed with the five (*Praṇavas*). The Heart of the Kula that is divided into seven is divided into seven. (26cd-27)

The Seven Yoginīs of the Skulls[30]

Karkaṭī – Ḍākinī

The Gesture of Kapālinī[31] of Akula is said to be undivided (*abhinna*). The Skull (is the goddess) of the seventh (syllable) and the seventh (syllable is that) of the Skull. (28)

The seventh (aspect of the) Command is Śiva who has no end.[32] Karkaṭī is the deity of the Skull which is the letter Ḍa. (29)

The powerful Skull is by (this initial) differentiation (*viprayoga*) (of the letters) conjoined with (the letters) beginning with Ḍa. Present in (the letters) beginning with Ḍa it is within (the series) begining with Ḍa along with the five and the three of the letter Ū. By awakening the five signs (*abhijñāna*), the letter Ḍa becomes sixfold.[33] (30-31ab)

Hāṭakī – Rākinī

Hāṭakī is the female demon (*rākṣasī*) of the Skull which is the letter Ra. The Skull Ra in the Battle of the Great Union and three RAKAs.[34] (31cd-32ab)

रकत्रयरकारादि[१५९] रविरत्नकपालयोः[१६०] ।। ३२ ।।
विकपालकपालस्य कपालराक्षरं[१६१] पदम्[१६२] ।

लकारस्य[१६३] कपालस्य लम्पटा[१६४] नाम यक्षिणी ।। ३३ ।।
तस्यान्तपुरशब्देन लकारद्वय त्रीणि च ।
वलामेकल[१६५] लकेमोभौ[१६६] ललीलाकपालकम्[१६७] ।। ३४ ।।
करालामलकं[१६८] लक्षं[१६९] लकपालं पराक्षरम्[१७०] ।

ककारस्य कपालस्य कर्परी नाम गुह्यका[१७१] ।। ३५ ।।
समयाचारचक्रे च[१७२] काक्रान्ताकारमागता[१७३] ।
ककाराकारकाकारं[१७४] ककारं कस्थकर्परम्[१७५] ।। ३६ ।।
काली[१७६] कंकालकालस्य कपालामृतभैरवम्[१७७] ।

शकारस्य[१७८] कपालस्य शवरी[१७९] दैत्ययोनिजा[१८०] ।। ३७ ।।
संग्रामे[१८१] रुधिरं पीत्वा[१८२] कर्दमं[१८३] च कपालकम् ।
कर्दमं[१८४] पुनः[१८५] संग्रामं[१८६] सकारत्रयरेफयोः ।। ३८ ।।
अररेफखकारं तु[१८७] खकारस्थं कपालकम् ।

हकारस्य[१८८] कपालस्य हटदूती च[१८९] देवता ।। ३९ ।।
निशाचारप्रयोगेन हकारत्वे[१९०] कपालयोः[१९१] ।
हटनी सा[१९२] कपालस्य हाक्षरज्ञानपञ्चकम्[१९३] ।। ४० ।।
हकाराक्षरटकस्य[१९४] हट्टसंज्ञाकपालकम् ।

The three RAKAs, the letter Ra and the rest of the two Skulls of the Sun (*ravi*) and the Jewel (*ratna*). The part (*pada*) (of the mantra is completed by) the Skull of the letter Ra of the Skull which is the Skull of Vi. (32cd-33ab)

Lampaṭā – Lākinī

The Yakṣiṇī of the Skull of the letter La is called Lampaṭā. There are two letter Las and three along with word that is within it. Both VALĀMEKALA and LAKEMA,[35] the Skull of the play of (the letter) La. (It is the) Terrible and Pure One, the Mark, and the Skull of (the letter) La, which is the supreme letter. (33cd-35ab)

Karparī – Kākinī

Karparī is the name of the Guhyakā of the Skull of the letter Ka. She has assumed the form of (the letter) Ka in the Wheel of the Practice of the Rule (*samayācāracakra*).[36] The letter Ka whose form is the letter Ka, the letter Ka, and the Skull (*karpara*) in the (letter) Ka. (She is) the Kālī of Kaṅkālakāla (the Skeleton Time).[37] (He is) the Bhairava of the nectar of the Skull. (35cd-37ab)

Śavarī – Śākinī

Śavarī born from the womb of a demon (*daitya*) (is the Yoginī) of the letter Śa. Having drunk blood in the course of battle, (take up) Mud and the Skull, then again Mud and Battle (placed) in the letter Sa thrice repeated and Ra. (Then come) A Ra Re and the letter Kha with the Skull located in the letter Kha. (37cd-39ab)

Haṭadūtī – Hākinī

Haṭadūtī is the deity of the Skull of the letter Ha.[38] Haṭanī is within the two Skulls in the letter Ha by the application of the Practice of the Night (*niśācāra*). (She is) the pentad of knowledge (*jñānapañcaka*) of the letter Ha. The Skull called Haṭṭa is that of the letters Ha and Ṭa. (39cd-41ab)

यकारस्य[१९५] कपालस्य विरजामूर्तिमक्षरम्[१९६] ॥ ४१ ॥
तच्च[१९७] षट्सु प्रकारेण[१९८] त्रिशूलाख्यं[१९९] कपालकम् ।
त्रिशूलस्य तु यच्छूलं[२००] त्रिशूलं[२०१] शूलयोः[२०२] क्रमात् ॥ ४२ ॥
रजोमध्ये[२०३] पुरं भित्त्वा[२०४] त्रिशूलं[२०५] तु कपालकम्[२०६] ।

सप्त देव्यः[२०७] कपालं तु कपालं[२०८] सप्तधा गतम् ॥ ४३ ॥
एका तु[२०९] सप्तधा भेदैः सप्तभिः सप्त संस्थिताः[२१०] ।
सप्तसप्तकलाग्रासं[२११] सप्तज्ञानशलाकया[२१२] ॥ ४४ ॥

सप्तसप्तोपदेशं[२१३] तु ज्ञात्वा सप्तकुलात्मकम् ।
सप्ताक्षरकुलाम्नायं[२१४] समुद्राम्नायमध्यगम्[२१५] ॥ ४५ ॥
पिण्डाम्नायमशेषस्य[२१६] पीठानां सप्त देवताः[२१७] ।

देवतानां च[२१८] कूटस्था[२१९] बीजानां प्रणवादिषु[२२०] ॥ ४६ ॥
विद्यैका[२२१] भेदकी[२२२] शक्तिः[२२३] सर्वग्रासा[२२४] महाद्भुता[२२५] ।

ग्रासमध्यगतं[२२६] ग्रासं[२२७] ग्रासकूटमनेकधा[२२८] ॥ ४७ ॥

एका सा[२२९] सप्तभिर्भिन्ना[२३०] ग्रासीकरणवल्लभा[२३१] ।
करणाज्ञा[२३२] परा व्याप्तिर्व्याप्तिः[२३३] करणदृक्क्रिया[२३४] ॥ ४८ ॥

करणज्ञानकर्तृत्वे[२३५] करणं मलनिग्रहम् ।
निर्मलीकरणैकत्वे[२३६] गुहानां[२३७] गुहदेवता[२३८] ॥ ४९ ॥

Virajā – Yākinī

The syllable of the of the Skull of the letter Ya is the form of Virajā. That is the Skull called the Trident which is in the six, (divided up according to) the part (of the *maṇḍala* to which it belongs). (It consists of) the Spear of the Trident and the Trident of the two spears, in due order.[39] Having broken through the abode in the middle of *rajas*, the Skull of the Trident (is formed). (41cd-43ab)

The Skull consists of the seven goddesses. (Thus) the Skull has become sevenfold. (Similarly) the one (Yoginī) is sevenfold. Due to the seven divisions there are seven (Yoginīs). The seven times seven energies are consumed by the Scalpel of Knowledge[40] of the seven. (43cd-44)

Having known the teaching concerning the seven times seven, (one has understood) the teaching of the seven which is the Kula of the Seven. The teaching concerning the Kula of seven syllables is part of the teaching concerning the Ocean (of the *maṇḍala*). The seven deities of the sacred seats are (part) of the teaching concerning the seed-syllable (which is the aggregate) of all of them (*piṇḍa*).[41] (45-46ab)

(Essentially) there is (just) one Vidyā who is the energy that divides up (the mantras) (*bhedakī*) and, greatly astonishing, devours all things. She resides in the Peak (syllables of all) the deities and in the *Praṇavas* and rest of the seed-syllables. (46-47ab)

(The act of) devouring (and absorbing these energies into the Vidyā) is a part of the (process) of devouring (and absorption of all the other energies of the mantras of the Krama). The (one) Peak (syllable) that consumes (all the others) (*grāsakūṭa*) is of many kinds. (47cd)

She, (the Vidyā of absorption, the goddess) Grāsā (the Devouring One) who delights in the process of absorption (*grāsīkaraṇa*), is one divided by the seven. The Command of the (these) instruments (of mantra) is supreme pervasion and pervasion is the knowledge and action of the instruments (of mantra).[42] (48)

The instrument (of mantra) supresses impurity through the agency of the knowledge of the instrument (of mantra). When the instruments are one (the yogi realises the) Deity of the Cave of the Caves.[43] (49)

गुह्यगुहाप्रकाशेन[२३९] गुहैका[२४०] पारमेश्वरी ।
गुहानन्दः[२४१] कलानन्दः[२४२] आनन्दौघो हि आज्ञया[२४३] ॥ ५० ॥
विज्ञानममृतं कालः[२४४] कलाविज्ञानसप्तभिः[२४५] ।

देव्यः[२४६] सप्त[२४७] कलाः[२४८] सप्त[२४९] गृहाः[२५०] सप्त शलाकया[२५१] ॥ ५१ ॥
तेषां बोधविकासेन[२५२] विकासः[२५३] सप्तमे[२५४] पदे[२५५] ।

विकासं[२५६] सप्तधानन्दं[२५७] विकासास्वादरश्मयः[२५८] ॥ ५२ ॥
रश्मयौघकला ह्यष्टौ[२५९] अष्टावेका[२६०] परा[२६१] कला ।
कलाविकलविज्ञानं[२६२] कलनज्ञानसागरम्[२६३] ॥ ५३ ॥

सागरान्तर्गता शक्तिर्महाशक्तिः[२६४] षडिः[२६५] स्मृता[२६६] ।
षडिः षट्कं[२६७] षडिः[२६८] पञ्च[२६९] षडिः पञ्चविधा[२७०] कला ॥ ५४ ॥
षड्यार्णवा[२७१] षडिर्मात्रा[२७२] षड्भिर्मात्रोपदेशकम्[२७३] ।

शिवाज्ञा[२७४] शिवमध्यस्था शिवविज्ञानभूमिका[२७५] ॥ ५५ ॥
शिवतन्तुकलात्मा स[२७६] शिवः[२७७] षट्त्रिंशदेवता[२७८] ।
षडिः[२७९] षट्त्रिंशभेदानि[२८०] मुद्रा[२८१] षट्त्रिंशभेदिता[२८२] ॥ ५६ ॥
व्याप्तितत्त्वं षडात्मानं[२८३] बोधषट्कविकासकम्[२८४] ।

घटमध्यस्थिता[२८५] मुद्रा सा च[२८६] सप्त प्रकारतः ॥ ५७ ॥
त्रिप्रकाराक्षरव्याप्तिर्मुद्रैका[२८७] व्यापयेज्जगत्[२८८] ।
जगद्व्याप्तिकरी[२८९] विद्या षोडशस्वरदीपिता[२९०] ॥ ५८ ॥

विज्ञाने[२९१] चेच्छया शक्तिः[२९२] शक्तिभेदस्त्रिभेदतः[२९३] ।
त्रिषु सा[२९४] त्रिविधा शक्तिस्त्रिगुणाक्षरदीपिता[२९५] ॥ ५९ ॥
त्रीणि भावा[२९६] विकासेऽपि[२९७] विकासानन्दभैरवी[२९८] ।

The Cave of the Supreme Goddess is the one (reality illumined) by the light of the Cave of the Yoni (*guhyaguhā*).[44] 1) The bliss of the cave, 2) the bliss of the energies (*kalā*), 3) the current of bliss, along with 4) the (the goddess's) Command, 5) knowledge (*vijñāna*), 6) nectar and 7) time are the seven (aspects) of the knowledge of the (Deity's) energies (*kalāvijñāna*). (50-51ab)

The goddesses are seven,[45] the energies are seven, the houses (*gṛha*) are seven[46] along with the scalpel (of the seed-syllables of the seven).[47] They expand on the seventh plane by the expansion of awakened consciousness.[48] (51cd-2ab)

(This) expansion is sevenfold bliss.[49] (It consists of) the rays of the aesthetic savour (*āsvāda*) of expansion. There are eight energies of the current of (these) rays. The eight (together constitute) the one supreme energy. The knowledge of the permutations (*vikalavijñāna*) of the energies is the process of manifestation (*kalana*) of the ocean of consciousness (*jñānasāgara*).[50] (52cd-53)

The power within the ocean (of the Yoni) is the great power known as the (goddess) Ṣaḍi (the Six). The Six is (this) group of six. The Six is the fivefold energy.[51] The Six is the ocean (of the Yoni). The Six is the measure (of energy) (*mātrā*).[52] The teaching concerning the measure is by means of the six. (54-55ab)

Śiva's Command is within Śiva and is the plane of Śiva's consciousness (*vijñānabhūmikā*), which is the thread of Śiva's energies. He is Śiva, the deity of the thirty-six. There are thirty-six divisions of the Six and Gesture is divided into thirty-six. The principle of pervasion (*vyāptitattva*) is the essential nature of the six and expands the group of six (energies) of awakened consciousness (*bodhaṣaṭka*).[53] (55cd-57ab)

(The goddess) Mudrā (Gesture) is within the jar (on the *maṇḍala*)[54] and she is seven in accord with the parts (of the *maṇḍala*) (*prakārataḥ*). The one (goddess) Gesture, who is the pervasion of the syllable (of the Triangle) in three parts (*triprakāra*),[55] pervades the universe. The Vidyā, illumined by the sixteen vowels, engenders the pervasion of the universe. (57cd-58)

Again, in accord with (her) desire, power resides within consciousness (*vijñāna*). This form of power (*śaktibheda*) (is such) because it is divided into three. Within the three that power is of three kinds; it has three qualities and is illumined by the syllable of the three qualities. There are three states of being in the process of expansion also, (wherein the goddess) Bhairavī of the bliss of expansion (resides). (59-60ab)

वीरमार्गेण[२९९] ये[३००] वीरा मातृचक्रसमुद्भवाः[३०१] ॥ ६० ॥
द्वीपसिद्धा द्वीपमुद्राः[३०२] षट्कस्य प्रथमं कुलम्[३०३] ।
कुलक्रमं[३०४] च विद्या च कुलक्रमत्रयान्वयम्[३०५] ॥ ६१ ॥

आम्नाये[३०६] भैरवानन्दश्चक्रस्थो[३०७] मातृमध्यगः[३०८] ।
मातॄणां[३०९] मध्यमा माता[३१०] मातृविद्या[३११] च खिङ्खिणी[३१२] ॥ ६२ ॥

खिङ्खिणी[३१३] षड्विधा[३१४] भेदैर्मुद्रैषा[३१५] कामरूपिणी ।
मातृचक्रस्य चक्रस्य[३१६] मातॄणां[३१७] रतिशेखरम्[३१८] ॥ ६३ ॥

शेखरान्ते[३१९] च कैलासं[३२०] कैलासे[३२१] मातृमण्डलम् ।
मातरीणां[३२२] च मेलापं भवत्योद्यानपीठके[३२३] ॥ ६४ ॥

तत्रस्थाः[३२४] कामयेद्[३२५a] देव्या[३२५b] भेदव्याः[३२६] सप्त मातरः[३२७] ।
मातरीणां[३२८] च सर्वासां[३२९] योगिन्यष्टशलाकया[३३०] ॥ ६५ ॥

मण्डले भेदका[३३१] शक्तिः शक्तिर्विद्या[३३२] च कौलिकी ।
कौलिकी[३३३] कुलमध्यस्था[३३४] कौलज्ञानविकासकी[३३५] ॥ ६६ ॥

सा[३३६] चोदयप्रभेदेन जायते परवासना[३३७] ।
वासनान्ते[३३८] मनोमाया मायान्तेन[३३९] पुटीकृता[३४०] ॥ ६७ ॥

एकीभूतप्रकारेण[३४१] वासनान्ते मनोन्मना[३४२] ।
प्रकारोऽयं समाख्यातः[३४३] प्रकारः[३४४] षट्स्वरूपतः[३४५] ॥ ६८ ॥

The Heroes who, by the Heroes' Path have been arisen in the Wheel of the Mothers, are the Siddhas and the Gestures of the Islands. (They are) first (and foremost) the Kula of the group of six, that is, the Kulakrama, the Vidyā and the tradition (*anvaya*) of the three Kulakramas.[56] (60cd-61)

The Eight Yoginīs

Khiṅkhinī

Bhairava's bliss[57] within the tradition (*āmnāya*)[58] is within the Wheel in the midst of the Mothers. The Mother who is in the middle of the Mothers is Khiṅkhiṇī, the Vidyā of the Mothers. (62)

Khiṅkhiṇī is of six kinds due to (her) varieties. This Gesture is Passion by nature (*kāmarūpiṇī*). She is the peak of sexual pleasure (*ratiśekhara*) of the group of Mothers of the Wheel of the Mothers. (63)

Kailāsa is at the summit of the peak and the Circle of the Mothers is within Kailāsa.[59] The union of the Mothers takes place in the sacred seat of Udyāna. (64)

One should desire the goddesses who reside there. They are the Seven Mothers[60] who should be (discerned and) differentiated (from one another) by means of the Scalpel of all the Mothers, that is, (the mantra) of the eight Yoginīs. (65)

She is the power who divides up (the parts) within the *maṇḍala* and is the Kaulikī Vidyā. Residing in the midst of the Kula, she is Kaulikī who brings about the expansion of the knowledge of the Kula. (66)

Ḍākinī – Nirodhinī

She becomes the Supreme Will (*vāsanā*) by the differentiation of the arising (of the energy of consciousness). The Māyā of the mind comes at the end of the Will and is encapsulated by the end of Māyā.[61] (67)

In its unified aspect (*prakāra*), it is Mind Beyond Mind at the end of the Will. This said to be the part (*prakāra*) (of the *maṇḍala*) and is sixfold. (68)

एवं च षड्विधो[३४६] ह्यात्मा[३४७] गुणत्रयनिरोधित:[३४८] ।
निरोधनी[३४९] तदा शक्तिर्ईकाराम्बा[३५०] व्यवस्थिता[३५१] ।। ६९ ।।

आहोरात्रगतिर्माया[३५२] घण्टवत्[३५३] तिष्ठते सदा ।
तदा घण्टालका[३५४] शक्ति:[३५५] रकारादि:[३५६] प्रकीर्तिता ।। ७० ।।

उदयास्तमनैकत्वे[३५७] शकारा[३५८] सा च[३५९] शांकरी[३६०] ।

तदा षट्कौशिका[३६१] शक्तिर्लकारादिव्यवस्थिता[३६२] ।। ७१ ।।

उभयो:[३६३] परमानन्दा गतिरागतिभेदकी[३६४] ।
तदा सा[३६५] भेदकी[३६६] शक्ति:[३६७] ककारादिव्यवस्थिता[३६८] ।। ७२ ।।
बोधिनी[३६९] षडिमुद्राया:[३७०] षडात्मानन्दविग्रहा ।
तदा सानन्दकौमारी प्रकारादिविभञ्जनी[३७१] ।। ७३ ।।

गुदमेढ्रान्तरे[३७२] प्राण:[३७३] प्राणान्ते[३७४] भैरवोदय:[३७५] ।
तदा चोद्घाटनी[३७६] नाम[३७७] हकारादिषु[३७८] व्यापिका[३७९] ।। ७४ ।।

In this way, the Self is sixfold and is blocked (*nirodhita*) by the three qualities. Then the power which blocks (*nirodhanī*) is established as the Mother who is the letter Ḍa.[62] (69)

Rākinī – Ghaṇṭālakā

The dynamic state of Māyā is night and day (and resounds) constantly like a bell. Then the energy (called) Ghaṭālakā is said to be the letter Ra and the rest. (70)

Śākinī – Śāṅkarī

The letter Śa is (the energy present) in the oneness of arising and falling away and she is Śāṅkarī.[63] (71ab)

Lākinī – Ṣaṭkauśikā

Then (comes) the energy (called) Ṣaṭkauśikā (Six Sheaths) who is established as the letter La and the rest. (71cd)

Kākinī – Bhedakī

Then (that energy arises which) divides (*bhedakī*) the 'coming and going' (of energy from the transcendental Void and back to it) and is the supreme bliss of both. She is the power Bhedakī (the Divider),[64] who is established as the letter Ka and the rest. She awakens the six Gestures and her form is the bliss of (the *maṇḍala*) that consists of six (parts). Then that virgin bliss (*ānandakaumarī*) divides the parts and the rest (of the *maṇḍala*). (72-73)

Hākinī – Udghāṭanī

The vital breath is (located) between the anus and the sexual organ. Bhairava arises at the end of the vital breath. Then (she is the power) called Udghāṭanī (She Who Unlocks) that pervades within the letter Ha and the rest.[65] (74)

व्यापकान्ते[३८०] मनो यच्च[३८१] या च[३८२] माया त्रिधा[३८३] भवेत् ।
तदा सा त्रिगुणा[३८४] रौद्री यकारादिव्यवस्थिता[३८५] ।। ७५ ।।

भगमध्ये[३८६] भगाशक्तिर्भगमध्ये[३८७] भगाकृतिः ।
भगानन्दोद्भवा[३८८] शक्तिर्भगविग्रहव्यापिनी[३८९] ।। ७६ ।।

व्याप्तिभावः[३९०] कलाव्याप्तिर्व्याप्तिः खे च[३९१] त्रिधा[३९२] भवेत्[३९३] ।
त्रिधा च[३९४] पञ्चधा मार्गे[३९५] तदा मार्गविकासिनी[३९६] ।। ७७ ।।
मार्गं[३९७] षट्कोणभुवनं[३९८] मार्गं[३९९] षट्कोणगोलकम् ।

मठमध्ये[४००] डकाराख्या[४०१] डामर्या[४०२] क्षेत्रपार्वती[४०३] ।। ७८ ।।
पर्वतोदरमध्यस्था अध्वशृङ्गाटभञ्जनी[४०४] ।
विभज्य भगमात्मानं मनसः[४०५] क्षोभकारकम्[४०६] ।। ७९ ।।

सिंहकारणकर्तृत्वे[४०७] कर्तृत्वे[४०८] सिंहकद्वयम्[४०९] ।
द्वयं द्वयं विभागेन[४१०] लकारपुरविग्रहम्[४११] ।। ८० ।।
लकारान्ते यदात्मानं[४१२] निरासपदमुज्झितम्[४१३] ।

Yākinī – Raudrī

The mind is at the end of the pervasive one as is the threefold Māyā. Then she is Raudrī who consists of the three qualities and is established in the letter Ya and the rest. (75)

The power Bhagā (the goddess Yoni) is in the middle of the Yoni (*bhaga*).[66] In the middle of the Yoni (her) form is that of the Yoni (*bhagākṛti*). She is the power who is generated from the bliss of the Yoni and pervades the form of the Yoni.[67] (76)

(This is) 1) the condition of pervasion (*vyāptibhāva*), 2) the pervasion of the energies (*kalāvyāpti*) and 3) pervasion in the Void (*kha*): (thus pervasion is) of three sorts. Then (when that energy is in this way) threefold and fivefold on the path, then (that power) unfolds the Path. The Path (*mārga*) is the World of the Hexagram (*ṣaṭkoṇabhuvana*).[68] The Path is the Ball (*golaka*) of the Hexagram.[69] (77-78ab)

The Five Yoginīs

Ḍāmaryā

Ḍāmaryā, who is called the letter Ḍa, which is within the monastery (*maṭha*), is the mountain goddess of the field (*kṣetrapārvatī*). Situated within the belly of the Mountain,[70] she splits apart the Triangle of the (cosmic) Path (*adhvan*), once (she has) split apart her own Yoni that arouses (*kṣobhakāraka*) the mind.[71] (78cd-79)

Lākinī

Two Lions are within agency when the agency of the Lion who is (the universal) cause (is operant). The form of the abode of the letter La (is formed) by division into parts, two by two. The Self within the letter La is free of the plane of destruction (*nirāsapada*).[72] (80-81ab)

या[४१४] शक्तिरुदितानन्दा[४१५] सकारं[४१६] शिलशेखरम्[४१७] ।। ८१ ।।
शिलाशेखरयोर्मध्ये[४१८] या[४१९] च रण्डा[४२०] ह्यधोमुखी[४२१] ।
सिंहकं विपरीतेन सकारं[४२२] सिंहसंज्ञया[४२३] ।। ८२ ।।

या[४२४] शक्ति:[४२५] पद्मगर्भस्था[४२६] हंसिनी[४२७] योगदेवता[४२८] ।
योगात्मनो[४२९] विपाकस्य[४३०] आज्ञाक्षरं[४३१] हकारकम्[४३२] ।। ८३ ।।
यकारान्तर्गता[४३३] शक्तिर्हंसमध्योदरं[४३४] भगम्[४३५] ।

भगवद्[४३६] मेरुगात्मानं[४३७] यकारं[४३८] भगवच्छिवम्[४३९] ।। ८४ ।।

एवं क्लिन्नात्मिका[४४०] शक्ति:[४४१] सृष्ट्यार्थे[४४२] पञ्चधा[४४३] गता ।
गमागमविभेदज्ञा[४४४] रौद्री देवी[४४५] तथा[४४६] भवेत् ।। ८५ ।।

या च[४४७] रौद्री भवेन्माया[४४८] सा[४४९] वामामृतसुष्मना[४५०] ।
सुषुम्ना सा स्मृता[४५१] ज्येष्ठा ज्येष्ठास्थानप्रभञ्जनी[४५२] ।। ८६ ।।
भञ्जनी[४५३] नाम[४५४] उद्दिष्टा[४५५] भगवर्णे[४५६] व्यवस्थिता ।

रजोमध्ये[४५७] विलीनत्वात्[४५८] रज:शक्तिर्निपातनी[४५९] ।। ८७ ।।
निपातस्य[४६०] तु चोत्पातं[४६१] विद्योत्तमेन[४६२] सिद्ध्यति[४६३] ।

षडारपद्मपत्रस्था:[४६४] षट्पत्रा:[४६५] षडिदेवता:[४६६] ।। ८८ ।।
मात्रान्ते[४६७] यत् परं पत्रं तत्पत्रं[४६८] वाडवीमुखम्[४६९] ।
तदा तुष्टि: स्मृतो[४७०] योग: योगी[४७१] स्मरति भैरवम्[४७२] ।। ८९ ।।

Śākinī – Raṇḍā

The power which is active bliss is the letter Sa, which is the Peak (*śekhara*) of the Stone (*śilā*). The (goddess) Raṇḍā (the Courtesan), who is between the Stone and the Peak, faces downwards.[73] By reversing (her she becomes) the Lion who is the letter Sa, which is called the Lion.[74] (81cd-82)

Hākinī – Haṁsinī

The power who is in the (Point which is the) womb of the Lotus[75] is Haṁsinī (the female Gander), the deity of Yoga. The syllable of the Command of the process of the maturation (of Karma) which is Yoga is the letter Ha. The power within the letter Ha is the Yoni (*bhaga*) which is the womb (*udara*) within the Gander.[76] (83-84ab)

Yākinī – Raudrī

Like the Yoni (*bhaga*), the Self is within Meru and, like the Yoni, the letter Ya is (Śiva) the Auspicious One. (84cd)

In this way, the wet (*klinnā*) power[77] has become fivefold in order to create. Such is the goddess Raudrī[78] who knows the divisions (within) the going and coming (of the energy of the goddess). (85)

Raudrī is Māyā. She is Vāmā who is gracious (*suṣmaṇā*) with nectar. She is Suṣumṇā who is said to be Jyeṣṭhā, while the one who shatters the abode of Jyeṣṭhā is called Bhañjanī (Hurricane), who resides in (Vāgbhava) the letter of the Yoni (*bhagavarṇa*).[79] (86-87ab)

She is merged within *rajas* and so (she is) the power of *rajas* that throws down (the ignorant). The elevation of one who has fallen is achieved by the best of Vidyās.[80] (87cd-88ab)

The six deities are the six petals of the six-petelled lotus. The supreme petal, which is at the end of the measures (*mātrā*) (of energies), is the Doomsday Fire (*vāḍavīmukha*). Then Yoga is said to be satisfaction and the yogi recollects Bhairava.[81] (87cd-89)

भैरवस्य तु पीठस्य या मूर्तिर्वीरविक्रमा[४७३] ।
वीरचर्यानियोगेन[४७४] वीरोऽमलः[४७५] स्थितोऽनघ[४७६] ।। ९० ।।

उत्थानं[४७७] कौलिकी[४७८] शक्तिः[४७९] सा च ऊकारसंज्ञया[४८०] ।
एकारे[४८१] मध्यमा ज्ञेया[४८२] ए–ऊ–वर्णात्मिका[४८३] क्रिया ।। ९१ ।।
ए–ऊ–ऊर्ध्वगता[४८४] तिस्रे[४८५] रेफात्मानं[४८६] पुटीकृतम्[४८७] ।
परमध्यगतांकारं[४८८] ऊकारं[४८९] शक्तिः[४९०] सप्तधा ।। ९२ ।।

सप्तधा योजयेद्[४९१] योगं सप्तानां[४९२] भुवनाकृतिः[४९३] ।
आकृतिविकृतिः[४९४] सप्त तदा[४९५] तत्[४९६] खेचरं[४९७] पदम्[४९८] ।। ९३ ।।

खमध्ये च खगीशस्य[४९९] खगीशस्थं[५००] च मण्डलम् ।
स्थानं[५०१] च संपुटं[५०२] तस्य ज्ञात्वा[५०३] वै[५०४] शाश्वतं[५०५] पदम् ।। ९४ ।।

चित्तवृत्तिनिरोधस्य[५०६] यकारो[५०७] यत्र तिष्ठति[५०८] ।
विद्धशक्तिप्रभावेण[५०९] सा शक्ति ऋजु[५१०] जायते ।। ९५ ।।

तदा[५११] चोत्पद्यतेऽवस्था[५१२] धुननावेशकम्पनम्[५१३] ।
चलनं[५१४] च पदव्याप्तिरवस्था चेति[५१५] पञ्चधा ।। ९६ ।।

अवस्था प्रत्ययोत्पत्तिः[५१६] उत्पत्तिरिति[५१७] पञ्चधा ।
यकारे[५१८] प्रेरणस्थानं[५१९] तदा क्षुभ्यति[५२०] कौलिकम् ।। ९७ ।।

कौलीशं[५२१] बिन्दुनादाख्यं नादबिन्दुविसर्गयोः[५२२] ।
तस्यापि[५२३] शक्तिबीजं तु बीजशक्तिस्त्रिधा[५२४] भवेत् ।। ९८ ।।

त्रिधा देवमशेषस्य[५२५] ठकारं[५२६] यस्तु पश्यति ।
कलाशेषविलीनत्वात्[५२७] तदा हंसगतिर्भवेत् ।। ९९ ।।

The form (*mūrti*) of Bhairava's sacred seat is the (energy which is the) valour Heroes possess. O sinless one, by applying the Conduct of Heroes (*vīracaryā*),[82] the Hero abides devoid of impurities. (90)

1) The upward expansion (*utthāna*) is the power Kaulikī and she is termed the letter Ū. 2) One should know that the middle (energy) is in the letter E (and that 3) the energy of) action is the letter E and Ū. 4) (The energy) that is above E and Ū is in (the sacred seat of) Tisra (where) 5) the Self which is (the letter) Ra has been encapsulated. 6) The letter AṀ is in the centre of the supreme and 7) the letter U is the sevenfold energy.[83] (91-92)

One should apply the sevenfold Yoga. The seven have the form of the world.[84] Form[85] and (its) mutation are seven. Then (one attains) the plane of the Skyfarer.[86] (93)

The *maṇḍala* within Khagīśa (the Lord of Skyfarers) is that of Khagīśa and it is in the middle of the Sky (of consciousness).[87] Having known his abode, encapsulated (in the Void) (one attains) the eternal plane. (94)

That energy straightens under the influence of the power (of consciousness) that has been penetrated (by mantra)[88] where the letter Ya, (associated with) the checking of the fluctuations of the mind, is established.[89] (95)

Then that state arises (which is attended by) shaking, possession, trembling, motion and pervasion of the plane (of ultimate reality). Thus (that) state is fivefold. (96)

(This) state is (that of the) emergence of the signs of attainment and this emergence is fivefold. The locus of impulse is in the letter Ya. Then (when its energy arises) the Kaula (reality) (*kaulika*) is aroused. (97)

Kaulīśa is called the Point and Sound of the emissions (*visarga*) of the Sound and the Point.[90] His seed (syllable) is that of Power and the power of the seed-syllable is threefold.[91] (98)

Then, because all the energies have dissolved away, he who sees the threefold god of all, the letter Ṭha,[92] (attains) the state (*gati*) of the Gander. (99)

भुवनस्य[५२८] तु हंसस्य उदरे[५२९] प्रथमा[५३०] कला ।
सा च चण्डा[५३१] अमा नाम उमा[५३२] बोधप्रकाशिनी[५३३] ॥ १०० ॥

संबोधन[५३४] तु कौलस्य उदये[५३५] षट्सु देवता[५३६] ।
देवता च[५३७] गुहाम्नाये[५३८] सापि[५३९] षट्सु[५४०] प्रकारतः[५४१] ॥ १०१ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे[५४२] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विद्यापीठमार्गे विमलभेदोत्तरषट्कनिर्णये[५४३] कादिभेदे
आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[५४४]
अम्बाक्रमभाषिते आज्ञाषट्कभूमिकारवर्णने
क्रमोदयो नामानन्दः ॥ ६३ ॥

In the womb (*udara*) of the World of the Gander[93] is the first energy and she is the fierce one (*caṇḍā*) called Amā, (the goddess) Umā who reveals awakened consciousness. (100)

It is the awakening of Kaula and, in its arising, it is the deity within the six. And the deity of the teachings of the Cave is also within the six in accord with the parts (of the *maṇḍala*) (*prakārataḥ*).[94] (101)

This is the (sixty-third) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description of *the Plane of the Hexad of the Command*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*ambākrama*).

चतुःषष्टानन्दः

श्रीवक्रा उवाच[१]

विमलस्य अशेषस्य पञ्चकस्य[२] त्रिकस्य[३] च ।
भूमिकासंप्रदायोऽयं[४] अधुना संप्रगीयते[५] ॥ १ ॥

विमलानां[६] तु विश्रामं[७] आक्रान्तकरणालयम्[८] ।
आलयं[९] विमलात्मानं[१०] विमलं पञ्चधा स्मृतम्[११] ॥ २ ॥

तेषां[१२] च विमला शक्तिः[१३] भेदं विमलसंज्ञया[१४] ।
संज्ञाविमलभेदेन[१५] विमलं मण्डलक्रमम्[१६] ॥ ३ ॥

विमलं मण्डलं[१७] नाम विमलवृक्षसंज्ञया[१८] ।
पञ्चभेदप्रकारेण[१९] तदा विमलरूपिणी ॥ ४ ॥

विमलं[२०] पञ्चधा भिन्नं भिन्ना[२१] शक्तिस्तु पञ्चधा ।
परमात्मा द्विभिर्भेदैर्भगानां[२२] विधिविग्रहे[२३] ॥ ५ ॥

आसीदनाद्यनन्तानां[२४] अनादिविमलाज्ञया ।
आज्ञापञ्चकभेदेन विमलं[२५] पञ्च उदीरितम्[२६] ॥ ६ ॥

ससंज्ञाविमलात्मानं[२७] सर्वज्ञं[२८] शशिशेखरम्[२९] ।
शेखरं[३०] सर्वमात्मानं आत्मानं सर्वसंज्ञया ॥ ७ ॥

CHAPTER SIXTY-FOUR

The Plane of the Pentad and the Triad

The venerable (goddess) Vakrā said:

The tradition concerning the plane (*bhūmikā*) (which is the inner meaning) of the Triad (*trika*) and the entire Pentad of the Pure (*vimala*) (mantras) will now be extolled. (1)

The Pure Pentad (*vimalapañcaka*)[1]

The repose[2] of the Pure Ones is the abode of the (five) instruments (of mantra) that have been (progressively) traversed (*ākrānta*).[3] (That) abode is the Pure One who is said to be fivefold. (2)

Their pure (*vimalā*) power is the aspect (*bheda*) that is called the Pure One. The transmission (*krama*) of the *maṇḍala* is pure by virtue of the division of the convention (referring to) the Pure One.[4] (3)

The *maṇḍala* is the Pure One (also). It is called the Pure Tree.[5] (Its power) is pure by virtue of the fivefold division. (4)

The Pure One is divided fivefold and (its) power is (similarly) fivefold. By virtue of the two categories (*bheda*),[6] the Supreme Soul is within the *maṇḍala* (*vidhivigraha*)[7] of the Yonis (*bhaga*). (5)

Anādivimala – the Pure One Without Beginning

By the beginningless and pure Command of the ones without beginning[8] and end the one called the Pure One is said to be five due to the the division of the pentad of the Command. (6)

Sarvajñavimala – The Omniscient Pure One

The Pure Self called 'Sa' is the omniscient one and the Summit which is the Moon (*śaśiśekhara*). The Summit is all things and the Self which is called the All.[9] (7)

सर्वसंहारवेत्ता यो[३१] ज्ञानरश्मिप्रकाशकः[३२] ।
प्रकाशो[३३] निर्मलानन्द[३४] एकपादः[३५] शिखिध्वजः[३६] ॥ ८ ॥

शिखिध्वजध्वजा[३७] शक्तिः अहिच्छत्रध्वजामृतम्[३८] ।
पताकाध्वजमध्यस्थः[३९] प्रजानां[४०] अमरात्मकः[४१] ॥ ९ ॥

ध्वजमध्ये ध्वजा शक्तिः[४२] सा च रौद्री मनोन्मना ।
उन्मना पञ्चभेदैस्तु[४३] सर्वज्ञेति च[४४] संज्ञया ॥ १० ॥

शिखिश्चन्द्रकलाज्योतिः[४५] ज्योतिः[४६] शिखरशेखरम्[४७] ।
शेखरे[४८] शेखरानन्दः[४९] शिखरं[५०] पञ्चधा गतम्[५१] ॥ ११ ॥

शिखरे[५२] पञ्चधा व्याप्तिः[५३] अध्वरं[५४] शिखरालयम्[५५] ।
आलयं मलयाकारं[५६] मलयात्मकपञ्चकम्[५७] ॥ १२ ॥

पञ्चकात्मानुभूतार्थं[५८] विभूतिः[५९] शिवशासनम्[६०] ।
शासनं पुष्कलानन्तं[६१] विकलाक्षीणवर्जितः[६२] ॥ १३ ॥

विरामो[६३] रमणानन्दो[६४] सर्वदा निर्भयः शुभः[६५] ।
शासनं वेधनत्यागात्[६६] विबुद्धः करणेन्द्रियः[६७] ॥ १४ ॥

आत्मानवेन[६८] शृङ्गस्य आरामं[६९] कल्पसागरम् ।
सागरस्य मनः सेतुरावलीसेतुबन्धकः[७०] ॥ १५ ॥

पञ्चत्रयप्रयोगेण[७१] संयोगनिधनोभयोः[७२] ।[७३]
विभवानन्दसारस्य[७४] तदासौ[७५] पञ्चकं[७६] भवेत् ॥ १६ ॥

The one who knows (the nature of) universal destruction illumines (*prakāśaka*) the rays of knowledge. The light (*prakāśa*) is pure bliss, the One-footed (E), the one whose flag is Fire (*śikhidhvaja*).[10] (8)

Power is the Flag (*dhvajā*) of the one whose flag is Fire. It is the nectar of the Flag which is the Umbrella of the Snake (*ahichatra*).[11] The one who is in the middle of the Flag (*dhvaja*) of the Banner (*patāka*) is the immortal Self of (all) living beings. (9)

The power of the Flag (*dhvajāśakti*) is in the centre of the Flag. She is Raudrī who is Mind beyond Mind. (This power), the Transmental (*unmanā*), along with (its) five divisions, is called the Omniscient.[12] (10)

1) Fire, 2) the Light of the digit of the Moon, 3) the Light, 4) the Peak of the Summit (*śikharaśekhara*), and 5) the Bliss of the Summit within the Summit - (thus) the Summit (*śikhara*) has become fivefold.[13] (11)

1) The fivefold Pervasion in the Summit, 2) the Path and 3) the Abode of the Summit, 4) the Abode, 5) the Form of Malaya - (this is) the Pentad of Malaya. (12)

The glorious power (*vibhūti*) which is the teaching of the Śaiva (scripture) is the reality (*artha*) experienced by the one who is the Pentad. The teaching is copious and, without end, it is free of defects and decay. (13)

Repose is the Bliss of Sport (*ramaṇānanda*). It is always free of fear and auspicious. Abandoning (the lower Wheels) by piercing (the Wheels through the upward motion of Kuṇḍalinī), the Teaching (manifests to) the awakened organs of the senses. (14)

By means of the boat of the Self (one attains) the repose[14] of the Summit and the Ocean of the Aeons. The Mind (*manas*) is the Bridge (that crosses over) the Ocean. It is the Bridge (*setubandhaka*)[15] over the series of energies (*āvalī*). (15)

By applying the three (groups of) five of both union and (its) termination then that group of five of the essence of the bliss of emanation (arises). (16)

पशुशृण्ङ्गत्रये[७७] लक्षं[७८] अलक्षं[७९] विरजो रजः[८०] ।
आप्यायनमशेषस्य[८१] विमलं पञ्चरात्रिकम्[८२] ॥ १७ ॥

विमलं[८३] पञ्चरात्रस्य पञ्जरं पञ्चरात्रिकम्[८४] ।
त्रिरात्रिचतुःपदाकाशं[८५] तदावृतोऽभिजायते[८६] ॥ १८ ॥

स्वमन्त्रज्ञानदेहस्थं[८७] रसनावलिसंज्ञया[८८] ।
एवं बन्धतमा[८९] शक्तिः[९०] दुर्विज्ञा[९१] त्रिवलीबलात् ॥ १९ ॥

विलीना[९२] सर्वसत्त्वानां[९३] मन्त्राणाममितौजसाम्[९४] ।
एका योनिः[९५] कुलेच्छा या[९६] विमलभेदसंज्ञया[९७] ॥ २० ॥

कूटाः[९८] पञ्च[९९] कलाः[१००] पञ्च बीजपञ्चाक्षराणि वै[१०१] ।
संयोगमुपचर्यायां[१०२] अनादिरिति[१०३] पञ्चकम् ॥ २१ ॥

पञ्चपञ्चकपञ्चानां[१०४] पञ्चपञ्चकलावुभौ[१०५] ।
विज्ञेयं[१०६] मन्त्रसद्भावं[१०७] दृढपक्षकरं[१०८] तु यत्[१०९] ॥ २२ ॥

आधारः[११०] सर्ववर्णानां[१११] देहिनामालयोद्धृतः[११२] ।
उद्धृतं[११३] ज्ञानषट्कस्य[११४] पञ्चपञ्चकभेदतः[११५] ॥ २३ ॥

अभेद्यभेदको[११६] देवः[११७] भेदभेदकशक्त्ययोः[११८] ।
परानन्दं[११९] क्रियानन्दमानन्दं[१२०] पञ्चधागतम्[१२१] ॥ २४ ॥

अधरा नादिफान्तश्च[१२२] अन्तरश्चतुरः पदः[१२३] ।
पदत्रयसमैकत्वे[१२४] पदवृक्षं[१२५] त्रयात्मकम् ॥ २५ ॥
तूष्णिमेकाक्षराकाशं[१२६] विकासं[१२७] शिखराजितम्[१२८] ।
तत्रस्था विमलाशक्तिर्जडानुक्षोभकरी[१२९] स्मृता[१३०] ॥ २६ ॥

The mark (*lakṣa*) is within the Three Horns of the fettered soul, the one without a mark (*alakṣa*), the dust and without dust - the Pure One belonging to the Five Nights is the act of nourishing (*āpyāyana*) all things. (17)

The Pure One of the Five Nights is the cage of the Five Nights. The Three Nights, the Void of the Four-footed - then he becomes enveloped (thus). (18)

Located within one's own body of the consciousness of mantra (*mantrajñāna*), it goes by the name the 'Lineage of the Tongue' (*rasanāvali*). Thus, due to the strength of the three enclosures, it is hard to know the power that is the greatest bondage. (19)

She is merged in all living being and in the mantras of unlimited vitality. She is the one Yoni, the will of Kula who is called the Pure Division. (20)

The five Peak (syllables), the five energies, the five letters of the seed-syllables, the Conjunction within Worship and the Beginningless - (this) is the Pentad. (21)

Both of the two (groups of) five pentads of the five (groups of) five pentads should be known to be the essence of mantra that renders (each) polarity (*pakṣa*) firm. (22)

The foundation of all the letters is extracted from the abode of (all) embodied beings. (As such it is) the extraction of the Hexad of Knowledge[16] conjoined with the five pentads. (23)

Bliss has become fivefold as the 1) Lord (*deva*) who is the indivisible divider (of the letters) of 2, 3) the powers pertaining to division and the divider, 4) Supreme Bliss and 5) the Bliss of Action. (24)

The supports, (the Mālinī order of the alphabet that) commences with Na and ends with Pha and the fourth part (*pāda*) in the middle (?) - when the three words are (united) equally in a unity, the Tree of the Parts is threefold.[17] (The essence of that is) the Void of the single syllable (Vidyā related to) Tūṣṇi, which is expansion, radiant with the flame (of its higher developments).[18] The pure (*vimalā*) power, which is said to arouse the insentient, is located there.[19] (25-26)

एवं तूष्णि:[१३१] पर[१३२] पिण्डं पिण्डमेकाक्षराक्षरम्[१३३] ।
विहङ्ग[१३४] पक्षमध्यस्थ[१३५] हत्रिक[१३६] तूष्णिमण्डलम्[१३७] ॥ २७ ॥
एवं संक्षेपतोद्देश[१३८] हकारत्रयपञ्चकम्[१३९] ।

षडि:[१४०] सप्ताष्टनवभिर्नवाष्टादशभेदत:[१४१] ॥ २८ ॥
विपरीतक्रिया यत्र विपरीतपदात्[१४२] पदम्[१४३] ।

पदा:[१४४] पदाक्षरा:[१४५] पञ्च पदमेकाक्षराक्षरम्[१४६] ॥ २९ ॥
अक्षरैक[१४७] च जीव[१४८] त[१४९] विसर्गकलयायुतम्[१५०] ।

अजितं परमं बीजं अन्तिम[१५१] आदिपञ्चकम्[१५२] ॥ ३० ॥
आदिपञ्चकनिर्मुक्त[१५३] मध्ये[१५४] पञ्चविभूषितम् ।

अन्तपञ्चकपञ्चस्थ[१५५] पञ्चविंशाक्षर[१५६] पदम्[१५७] ॥ ३१ ॥
पदपञ्चक्रमाचार[१५८] वामाचार[१५९] च दक्षिणम् ।
दक्षिणं पश्चिमाचार[१६०] पश्चिमं सर्वतो लयम् ॥ ३२ ॥

लयालयमथैकत्वात्[१६१] दुर्विज्ञमुच्यते[१६२] पदम् ।
सर्व[१६३] पञ्चप्रकारेण पश्चिमं पञ्चधा गतम् ॥ ३३ ॥

पञ्च वै पञ्चधा[१६४] पिण्डं दक्षिणं पञ्चधा गतम्[१६५] ।
पञ्चधा पूर्वक[१६६] पिण्ड[१६७] पिण्डक[१६८] च चतुर्विधम्[१६९] ॥ ३४ ॥

चर्तुर्धा[१७०] कथितं मार्ग[१७१] सिद्धमार्ग[१७२] चतुर्विधम् ।
चतुर्धाज्ञाविकासेन[१७३] स्वभावानन्दकौलिकम्[१७४] ॥ ३५ ॥

In this way Tūṣṇi is the supreme aggregate (of letters) (*piṇḍa*). The aggregate is the syllable of the single syllable (Vidyā) (AIṀ). (It is) the Bird in the middle of the polarities (of the breath). It is Tūṣṇi's *maṇḍala* consisting of three (letter) Has. Such, in brief, is the teaching concerning the pentad of the three letter Has. (27-28ab)

Six, along with seven, eight and nine (i.e. twenty four), conjoined with nine, eight and ten (i.e. twenty-seven) - the part (*pada*) (of the mantra is formed) from the part (uttered) in the reverse order where (the blissful and liberating) reverse action (*viparītakriyā*) (of Kuṇḍalinī takes place).[20] (28cd-29ab)

The parts (of the Vidyā) (*pada*) and the letters of the parts are five. (Along with them is another) part consisting of the letter of the single-syllabled (Vidyā). That one letter is the living being (*jīva*) conjoined with the energy of Emission (*visargakalā*).[21] (29cd-30ab)

(This is) the supreme, unconquered seed (syllable), the last and the first pentad. Free of the first pentad, in the centre it is adorned with the five.
(30cd-31ab)

The part (of the Vidyā) located in the five of the last pentad consists of twenty-five syllables. The five parts are the practice of the Krama (*kramācāra*). (They are the practice of) the left and the right. (The practice of) the right is the practice of the end (*paścimācāra*) and the end (*paścima*) is the dissolving away (of all things) completely.[22] (31cd-32)

The abode of merger is oneness and so (that) plane (of being) is said to be hard to understand. Everything being of five types, the end (*paścima*) has become fivefold. (33)

The five is indeed the fivefold aggregate (*piṇḍa*) (of the syllables), (the one on the) right has become fivefold. The preceding (*pūrvaka*) aggregate (of syllables) is (also) fivefold. Again, the aggregate (*piṇḍaka*) is fourfold. (34)

The fourfold path has been explained, that is, the Path of the Siddhas which is fourfold. (This is) the Kaula (reality consisting of the) bliss of one's own nature (which develops) by the expansion of the fourfold Command.[23] (35)

कुलकौलकुलानन्दं कुलमातङ्गभैरवम्[१७५] ।
आर्णवं[१७६] सर्वभूतानां महोद्याणं[१७७] च व्यापकम् ।। ३६ ।।

तत्रस्थं[१७८] यत् स्वयं[१७९] वृक्षं[१८०] शाखापञ्चकभेदितम् ।
नादबिन्दुप्रयोगेण[१८१] संजातं[१८२] शक्तिपञ्चकम् ।। ३७ ।।

अन्वयं[१८३] प्रथमं ज्ञानं प्रत्ययं पञ्चधा गतम्[१८४] ।
स्थितं पञ्चप्रकारैस्तु ज्ञात्वाज्ञा भवते क्षणात्[१८५] ।। ३८ ।।

अनादिशिलमध्ये[१८६] तु[१८७] वृक्षं[१८८] मध्ये कदम्बकम्[१८९] ।
गुहा कदम्बिनी[१९०] मुक्तिर्देवता[१९१] पञ्चधा गता[१९२] ।। ३९ ।।

अनादिविमला शुद्धा[१९३] सा च एकारसंज्ञया[१९४] ।
शृङ्गाटाग्रे[१९५] च[१९६] संजाता[१९७] उत्तीर्णा[१९८] हिमवद्गिरौ[१९९] ।। ४० ।।

सर्वज्ञा गिरिमध्यस्था उ–ऊकारविघट्टिनी[२००] ।
कूर्मसंकेतके[२०१] देव जाता सा जालरूपता[२०२] ।। ४१ ।।

आमूला[२०३] योगदेवी च[२०४] परदेहाश्रयासना[२०५] ।
पूर्णोत्तरविलीनत्वाद्[२०६] विमला[२०७] योगदेवता ।। ४२ ।।

सिद्धलिङ्गाक्षराकाशे[२०८] शृङ्गाटाक्षरभैरवी[२०९] ।
शवरी सिद्धलिङ्गानां ब्रह्मग्रन्थिः[२१०] परे[२११] पदे[२१२] ।। ४३ ।।

Udyāna

The bliss of Kula which is (both) Kula and Kaula[24] is Kulamātaṅga Bhairava. It is the ocean of all existing things (*bhūta*). Pervasive, it is the Great Garden (of the Liṅga).[25] (36)

The self (existing) Tree[26] that is there is divided into five branches. The group of five energies has arisen by the application of Sound and the Point.[27] (37)

(This is) the Tradition (*anvaya*), the primordial knowledge and sign of attainment (*pratyaya*) that has become fivefold and abides with five modalities (*prakāra*).[28] Once known, the Command (is transferred) in an instant. (38)

In the middle of the beginningless Stone is the Tree.[29] In the middle is the Kadamba (Tree). The Kadambinī Cave is liberation, the deity who has become fivefold. (39)

Pure and free from stain from the beginningless (past) (*anādivimalā*), (the deity) is called the letter E. Born at the front (*agre*) of the Triangle, she has descended onto the Himalayan mountain.[30] (40)

Jālandhara

Omniscient (*sarvajñā*), she is in the centre of the mountain[31] and bursts apart the letters U and Ū.[32] O god, she is born in the Convention of the Tortoise in the form of Jāla.[33] (41)

Pūrṇagiri

Rooted in Ā, she is the goddess of Yoga, whose seat (*āsana*) rests on the supreme body. She is merged into the northern (seat) and so she is the full one (*pūrṇā*) as Vimalā, the deity of Yoga. (42)

The Bhairavī of the letter of the Triangle is in the Void of the letters of the Siddha Liṅgas.[34] She is Śavarī of the Siddha Liṅgas and the Knot of Brahmā on the supreme plane (of existence).[35] (43)

शमने[२१३] यत् परानन्दं[२१४] विकासे[२१५] चिञ्चिणीपदम्[२१६] ।
जायते चम्पका देवी[२१७] ॐकारस्था[२१८] प्रसिद्धये ।। ४४ ।।

पञ्चक्षेत्रक्रमे देवी[२१९] पञ्चपीठविशोधनात् ।
शिवानन्देन[२२०] मनसा तदा विमलपञ्चकम् ।। ४५ ।।

सर्वस्था[२२१] किङ्किणीमुद्रा[२२२] करवीराक्षरो भवेत्[२२३] ।
अनेकाकारवर्णैस्तु[२२४] त्रिकमेकारसंज्ञया[२२५] ।। ४६ ।।

खशिरं[२२६] च खकारं[२२७] च हशिरं[२२८] च[२२९] हकारकम्[२३०] ।
रशिरं च[२३१] हकाराद्यं[२३२] जशिरं च[२३३] जकारकम्[२३४] ।। ४७ ।।
व्यापकं[२३५] अशिरानन्दं[२३६] पञ्चसंकेतपञ्चकम्[२३७] ।
पञ्चकं च पुरा[२३८] ज्ञात्वा विमलं[२३९] जायते[२४०] क्षणात् ।। ४८ ।।

शिलैका[२४१] कामरूपस्य[२४२] शिला पञ्चाक्षरा शिवा[२४३] ।
अक्षराणि[२४४] पदा:[२४५] पञ्च पदा:[२४६] पञ्चशिलायुता:[२४७] ।। ४९ ।।

जन्मनी जन्ममध्यस्था[२४८] शिला शक्तिर्विभेदकी[२४९] ।
एकारकरणा कान्ति:[२५०] सा शिला ब्रह्मवर्चसा[२५१] ।। ५० ।।

जन्मोत्पत्तिस्तदा[२५२] जाता[२५३] जन्मशृङ्गाटकाक्षरे[२५४] ।
पश्चिमस्य तु पीठस्य शिला जन्मशिला भवेत्[२५५] ।। ५१ ।।

सप्तजन्मक्षये प्राप्ते सा शिला लभ्यते[२५६] भव[२५७] ।
यत्रस्था[२५८] पञ्चधा शक्ति: सानन्दो[२५९] मातृमण्डले ।। ५२ ।।

ज्ञानं[२६०] ज्ञेयमशेषस्य[२६१] मन्त्रमञ्जूषकस्य[२६२] च ।
शिला सा[२६३] प्रथमा प्रोक्ता देवतेयं च[२६४] योगिनी ।। ५३ ।।

The supreme bliss in tranquil (*śamana*) (state) is the plane of Ciñcinī when the expansion (of energy take place). The goddess Campakā arises established in the letter OṀ in order to accomplish (all things).[36] (44)

By the purification of (these) five sacred seats, the goddess (resides) in the sequence of the five fields as Śiva's bliss[37] and the mind (*manas*). Then the Pure Pentad (is fully formed). (45)

The Pure Pentad – the Five Conventions

The Gesture of Kiṅkiṇī, which is within all things, is the letter of Karavīra along with the letters of many forms (as) the Triad called the letter E. (46)

The head of Kha, the letter Kha, the head (of the letter) Ha and the letter Ha, the head of Ra, (the letter) at the beginning of Ha, the head (of the letter) Ja and the letter Ja, the pervasive bliss of the head of A - (this is) the Pentad of the five conventions. Having first learnt the pentad, the Pure One arises in a moment.[38] (47-48)

The one Stone of Kāmarūpa is Śivā, the Stone consisting of five syllables, there are five syllables and the parts (of the Vidyā) are five conjoined with the five Stones. (49)

Janmanī, who is in the middle of (the centre of) Birth is the Stone which is the energy that divides up (the letters). Beauty (*kānti*), which is the instrument (of mantra) of the letter E, is the Stone (along) with the radiant energy (*varcas*) of Brahmā.[39] (50)

Then generation of birth takes place in the syllable of the Triangle of Birth. The Stone of the western sacred seat is the Stone of Birth. (51)

O Bhava, that Stone is attained (only) after seven lifetimes (of spiritual endevour) have elapsed (and one attains liberation).[40] Wherever power resides fivefold it is bliss in the Circle of the Mothers. (52)

One should have the knowledge of all the treasure chest of mantras.[41] She is said to be the first Stone and this deity is the Yoginī. (53)

जन्मब्रह्मशिला[२६५] ह्येका[२६६] वृक्षषट्कसमन्विता ।
कृत्वा मथनकर्म[२६७] तु पञ्चावस्था[२६८] प्रजायते ॥ ५४ ॥

महेन्द्रस्य हरेन्द्रस्य[२६९] खगेन्द्रस्य वल्लीं[२७०] लभेत्[२७१] ।
स चैव त्रिविधोपायः[२७२] त्रिकभेदः[२७३] पुनर्भवेत् ॥ ५५ ॥

अशेषं[२७४] चित्कलाजालं[२७५] षोडशस्वरमण्डलम्[२७६] ।
तत्रस्थाश्च[२७७] त्रयो वर्णास्त्रिकस्येदं[२७८] तु निर्णयम्[२७९] ॥ ५६ ॥

अकारमध्य आकारं[२८०] इकारं[२८१] गुणवासरम्[२८२] ।
सुरतात्मानियोगेन[२८३] अकारं परमार्णवम्[२८४] ॥ ५७ ॥

सकारमध्य[२८५] ईकारं[२८६] उकारं[२८७] त्रीणि[२८८] रश्मयः[२८९] ।
मध्यमं[२९०] पदविन्यासं[२९१] सकारं[२९२] शक्तिगोचरम् ॥ ५८ ॥

कुकारं[२९३] मध्य ऊकारं[२९४] त्रिगुणीकृतवाग्भवम्[२९५] ।
अव्यक्तं तं परं[२९६] लिङ्गं अशिरं व्याप्तिगोचरम्[२९७] ॥ ५९ ॥

त्रिदशैर्भेदितं[२९८] चक्रं तं चक्रं[२९९] बिन्दुनिर्णयम् ।
संपूर्णकलया[३००] युक्तं[३०१] वीरराशित्रिराशिकम् ॥ ६० ॥

त्रिकण्टकाक्षरास्त्रीणि[३०२] त्रिकण्टाकण्टकानि[३०३] च ।
कटंर रकटाटश्च[३०४] ठरयुश्च[३०५] त्रिकण्टकम्[३०६] ॥ ६१ ॥

त्रिकसंकेतकाख्यातं[३०७] समुद्रादपि[३०८] चोद्धृतम् ।
उद्धृतं वाममार्गेण[३०९] चकारं[३१०] त्रिगुणी[३११] भवेत् ॥ ६२ ॥

She is the one Birth-stone of Brahmā and is endowed with the Hexad of the Tree. The state of the five (seed-syllables) comes about after (that energy) has been (contemplated in this way and thus) churned. (54)

The Triad[42]

(Then) one attains the series (*valli*) of Mahendra, Harendra and Khagendra.[43] And that is the threefold means; then the triple (*trika*) division comes again. (55)

The entire circle of the sixteen vowels is the net of the energy of consciousness and the three letters are located there.[44] This is the teaching of the triad (*trika*). (56)

1) The letter Ā in the middle of 2) the letter A, and 3) the letter I, which is the abode of the qualities, along with the application of 4) (the letter) whose nature is Passion (*surata*) (is followed by) 5) the letter A, which is the supreme Ocean. (57)

(Then come) 6) the letter Ī, which is in the middle of 7) the letter S, and 8) the letter U, which are the three rays. The middle one is the deposition of the parts (*pada*) and the letter S, which is in the sphere of power. (58)

9) The syllable KU, (then) in the middle (comes) 10) the letter Ū, (followed) by 11-13) Vāgbhava (AIṀ), which is tripled. That is the unmanifest, the supreme Liṅga with A on its head and its sphere is pervasion. (59)

The Wheel is (thus) divided up by the thirteen and that Wheel is the teaching of the Point. Endowed with completely full energy, it consists of three groups of Heroes of the Assembly of Heroes (*vīrarāśi*). (60)

The three syllables of the Three Thorns and the thorns of the Three Thorns. The triple thorn is KAṬAMRA, RAKAṬĀTA and ṬHARAYU. (61)

It is called the convention of the triad which has also been extracted from the Ocean (of the Yoni full of letters). Extracted by the path of the left, the letter Ca is tripled.[45] (62)

चकारस्य[३१२] तु एकारं[३१३] एकारान्ते[३१४] द्वितीयकम्[३१५] ।
द्विदीर्घकलितानन्दं[३१६] तदा सिद्धिस्त्रिके[३१७] भवेत् ॥ ६३ ॥

एकोऽपि[३१८] त्रिगुणीकृत्वा[३१९] त्रैगुण्यैककुलं[३२०] यदा ।
तदा सा[३२१] भैरवीमूर्ति:[३२२] अद्वैतकरणादपि[३२३] ॥ ६४ ॥

अद्वैतं[३२४] च शिलानाथं साक्षाद् डामरभैरवम्[३२५] ।
स बीजं[३२६] प्राणिनां[३२७] सर्वं[३२८] देहमेकं[३२९] ह्यनन्तकम्[३३०] ॥ ६५ ॥

अनन्तं[३३१] स्थिरबीजस्य[३३२] निष्कलं[३३३] चित्तचेतनम्[३३४] ।
निरंशो[३३५] सिंहको व्यापी सिंहबिम्बं[३३६] परापरम् ॥ ६६ ॥

परापरस्य बीजस्य विरजस्य प्रभास्वता[३३७] ।
आनन्दप्रसरौघं[३३८] तु[३३९] कुमारं तत्[३४०] परापरम् ॥ ६७ ॥

परस्य[३४१] अपरस्येच्छा[३४२] इच्छाबीजं[३४३] परापरम्[३४४] ।
त्रिभिर्भावगतो[३४५] योगी विन्दते[३४६] च त्रिकण्टकम् ॥ ६८ ॥

पुनरेव शिलानाथं[३४७] यत् प्रोक्तं ब्रह्मण:[३४८] पदम् ।
तत्[३४९] च प्रकृतिभूतस्थं[३५०] ब्रह्माक्षरमशेषत:[३५१] ॥ ६९ ॥
सुदूरस्थं[३५२] यथा[३५३] तोयं कर्षेच्छक्तिमृनालकम्[३५४] ।

लसत्विद्युल्लताकारं[३५५] लाकुलं[३५६] विष्णुदेवता ॥ ७० ॥
वह्निर्मध्यगतो[३५७] विष्णुर्बीजाख्यं[३५८] नभभास्करम्[३५९] ।
भानुमध्यगतं[३६०] सूक्ष्मं[३६१] तदा रुद्रो[३६२] दिगम्बर:[३६३] ॥ ७१ ॥

आडम्बरपरित्यागात्[३६४] मध्यस्थस्त्रिविधात्मनि[३६५] ।
त्रिकयोग:[३६६] क्रमाचारं[३६७] पश्चिमं[३६८] वामरूपत: ॥ ७२ ॥

The letter E of the letter Ca and the second one is at the end of the letter E. Then, (by adding) the double long (vowel) and differentiated bliss, there is success in the triad. (63)

Then, although one, having tripled, if the oneness of (the reality consisting of) the three qualities is the one Kula, then Bhairavī's form (*mūrti*) (is generated) from the instrument of (the state of) non-duality.[46] (64)

And (that state of) non-duality (*advaita*) is the Lord of the Stone, Ḍāmara Bhairava directly visible. He is the seed (syllable) of all living beings, the one, endless, body. (65)

The mental consciousness (*cittacetana*) of (this) stable seed (of mantra) is endless and without parts (*niṣkala*). It is the pervasive (deity the) Lion without parts, the image of the Lion that is both supreme (transcendent) and inferior (immanent). (66)

The luminosity of (that) radiant seed, which is both supreme (transcendent) and inferior (immanent) (*parāpara*) is the current of the expansion (*prasara*) of bliss. It is the Youth (*kumara*) (the destroyer of evil) who is both supreme and inferior. (67)

The seed (syllable) of desire, which is both supreme and inferior, is the desire of the supreme (transcendence) and inferior (immanance). The yogi established in Being attains the Triple Thorn (*trikaṇṭaka*) by means of the three.[47] (68)

Again, the Lord of the Stone, who is said to be the plane of the Brahman, is established in the (goddess) who abides as Nature (*prakṛtibhūta*). That is all the syllable of Brahman (extracted from the transcendent) (AIṂ) just as very distant water is drawn by the power of (good water) channels.[48] (69-70ab)

Lakula, the deity Viṣṇu, has the form of a creeper, like a lightning flash that plays (in a stormy sky). The seed (syllable) called Viṣṇu (ŚRĪṂ) is the Fire in the centre and its form is the Sun in the Sky. Subtle, it is in the centre of the Sun. Then Rudra (HRĪṂ) is clothed with the Void (*digambara*).[49] (70cd-71)

By abandoning confusion (*āḍambara*), the one in the middle is within the threefold Self. The Yoga of the Triad (*trikayoga*) is the western practice of the Krama (*kramācāra*) as its form is that of the left.[50] (72)

वामं वामे च वामान्तं[३६९] वामान्तरपुटीकृतम् ।
पूटद्वयं[३७०] स्फुटं[३७१] ज्ञात्वा ज्ञेयमार्गः[३७२] प्रजायते[३७३] ॥ ७३ ॥

प्रजापतिकुलेशस्य[३७४] अंकुरं[३७५] वह्निगोलकम्[३७६] ।
गोलकाक्षरशब्दस्य[३७७] सकारः शान्तरूपतः[३७८] ॥ ७४ ॥

मनमेकाग्रतः[३७९] कृत्वा बुद्धिः स्थिरा[३८०] विलीनगा[३८१] ।
तदार्णवं[३८२] कुलीनानां[३८३] कुलविज्ञानकौलिकम्[३८४] ॥ ७५ ॥

अमरं[३८५] चामरेशश्च[३८६] अमरज्ञानलोकतः[३८७] ।
आलोकं[३८८] सर्वभूतानां भूतमेकं[३८९] त्रिधागतम्[३९०] ॥ ७६ ॥

त्र्यस्रं[३९१] वै त्रिकलासिद्धं[३९२] सिद्धशक्तिस्त्रिधा[३९३] भवेत् ।
सिद्धानां देवतास्त्रीणि[३९४] त्रिभेदाज्ञा त्रिसंज्ञया[३९५] ॥ ७७ ॥

त्रिकूटस्था त्रिशृङ्गस्था[३९६] त्र्यक्षरानन्दविग्रहा[३९७] ।
गुहा च[३९८] मेरुटङ्कश्च[३९९] योगिनीत्रयसन्ततिः[४००] ॥ ७८ ॥

सन्ततिः[४०१] सततानन्दं[४०२] सन्तानं[४०३] च[४०४] निरन्तरम्[४०५] ।
निस्तरङ्गा गता[४०६] शक्तिः[४०७] कुकाराक्षरदेवता[४०८] ॥ ७९ ॥

कुमुदा नाम[४०९] या[४१०] देवी कुमारस्था[४११] च[४१२] वायवे[४१३] ।
वायवानां[४१४] युवा[४१५] देवी देवी तावत् शिवेच्छया[४१६] ॥ ८० ॥

इच्छया प्राक् कृता[४१७] घोरा अघोरा ज्ञानसागरात्[४१८] ।
समुद्रोर्मितरङ्गाङ्गा[४१९] तरङ्गा[४२०] शिवतत्त्वगा[४२१] ॥ ८१ ॥

The left (*vāma*) is within the left and the end of the left that has been encapsulated with what is within the left. The path of that which is to be known arises once one has clearly known the two encapsulating halves (*puṭadvaya*). (73)

The sprout of Prajāpati, the Lord of Kula, is a ball of fire. The letter Sa of the word of the syllables of the Ball (is formed) from the tranquil nature. (74)

Once the mind has been concentrated, the intellect (becomes) stable and dissolves away. Then the Ocean of the Kaulas, which is the Kaula (reality) of the consciousness of Kula, (becomes manifest). (75)

[51]The Immortal and Lord of the Immortals that (has come) from the world of immortal knowledge and the light of all living beings is 1) the one living being (*bhūta*) who has become threefold. (76)

2) The triple weapon accomplished by 3) the three energies (*kalā*) and the accomplished power (*siddhaśakti*) should be threefold. 4) The deities of the Siddhas are three and 5) the Command of the triple division with the triple name (is also threefold). (77)

Again, 6) there is the Cave located on (the Triangle of) the three Preaks and 7) the three corners (of the Triangle). Her form is that of the bliss of 8) the three syllables, the Axis of Meru, and the lineage (*santati*) of 9) the three Yoginīs. (78)

The lineage (of the series of energies) is perpetual bliss and the lineage is uninterrupted. The power that has become free of fluctuations (*nistaraṅgā*) is the deity whose syllable is the letter Ku.[52] (79)

The goddess called Kumudā is within (Bhairava called the) Youth (*kumara*)[53] and within the Wind (of the vital breath). She is the young (*yuvā*) goddess of the winds (of the vital breaths). She is the goddess in this way in accord with Śiva's will. (80)

By (this) will she was first fashioned as Ghorā and as Aghorā from the ocean of knowledge. Her limbs are the waves of the waves of the ocean (and so she is) Taraṇgā (the Wave)[54] who resides in the Śiva principle. (81)

तत्त्वशक्तिः[४२२] परा इच्छा या च[४२३] ज्ञानी[४२४] च[४२५] चिन्मया[४२६] ।
निरोधस्य[४२७] वियोगस्य[४२८] परा कीर्तिर्जिगीष्यते[४२९] ॥ ८२ ॥

कीर्तिः[४३०] कात्यायनी[४३१] नाम[४३२] कलानां[४३३] चैकदेवता[४३४] ।
विपर्ययकुले[४३५] रक्ता[४३६] कुजा[४३७] नामेन[४३८] देवता ॥ ८३ ॥

देवता च इयं[४३९] देवी बुद्धिस्था बुद्धिनामिका[४४०] ।
गमागमकुले[४४१] शक्तिर्विज्ञानादपि[४४२] भिद्यते ॥ ८४ ॥
भेदानां नायकी[४४३] शक्तिरनामा च परा मता[४४४] ।

सा पुराकृतकर्मस्य[४४५] निष्कलात्माविशोधनी[४४६] ॥ ८५ ॥
शोधनी[४४७] सर्वसिद्धानां कुनामा[४४८] चाक्षरस्य[४४९] च ।
अक्षरस्य च वामस्य[४५०] प्रकटा[४५१] मातृभैरवी ॥ ८६ ॥

भैरवाक्षरमूर्तिनां[४५२] तद्ध्यानगतचेतसाम्[४५३] ।
आवर्तेन[४५४] गुणाकारा तदा सा कुब्जिकार्णवे[४५५] ॥ ८७ ॥
प्रकटा[४५६] शिवतत्त्वानां शूराणां कर्दमे[४५७] स्थिता ।
लिङ्गाकाशत्रिमुद्रा[४५८] या मूर्तिलिङ्गं त्रिसिद्धये[४५९] ॥ ८८ ॥

मूर्त्येका[४६०] शिवमूर्तस्य[४६१] मूर्तामूर्तौ[४६२] तथावुभौ[४६३] ।
अमूर्तः[४६४] कौलिको[४६५] भेदस्तदा[४६६] लिङ्गं[४६७] प्रकीर्तितम् ॥ ८९ ॥

प्रकाशः[४६८] सर्वसत्त्वानां[४६९] निरोधः स्वाधिकारकम् ।
कलाकरणकर्तृत्वे[४७०] कायं लिङ्गं[४७१] मनो ध्रुवम्[४७२] ॥ ९० ॥[४७३]

एवं तच्छांभवं[४७४] योगं[४७५] शक्तिमध्यान्तरालयम्[४७६] ।
अमृतमृतसंयोगात्[४७७] योगोद्भवं[४७८] परापरम्[४७९] ॥ ९१ ॥

The power of the (supreme) principle (*tattvaśakti*) is the supreme will which is knowledge of the nature of consciousness. (She is) praised as the supreme fame (the energy) that blocks (obstacles) and disconnects (from bondage). (82)

Fame is (the goddess) Kātyāyanī,[55] the one deity of (all) the energies. (She is) Raktā (*raktā*) in the Kula of reversal (*viparyaya*),[56] the deity called Kujā. (83)

This deity is the goddess. She resides in the intellect and her name is Buddhi (Intellect). (She is) the power within the Kula of the coming and going (of the vital breath). She is split up. By recognizing her, the power who is the leader (*nāyakī*) of the divisions (of the energies), Anāmā, is considered to be Parā (Supreme). (84-85ab)

She is (the goddess Kubjikā) of the imperishable (reality) and is called Ku. (She is) the purifying (power) (*śodhanī*) of all the Siddhas. She is (the one) undifferentiated (*niṣkala*) (reality) who purifies the one who has previously produced Karma. (85cd-86)

She is the Bhairavī of the Mothers of the letter of the left who has become manifest (*prakaṭā*). Then, by the rotation of the forms (*mūrti*) of Bhairava's letters whose minds are absorbed in that meditation,[57] she, (the goddess) Kubjikā, whose form (*ākāra*) are the qualities (of Nature) (*guṇa*), manifests within the Ocean (of the Yoni of letters) and abides in the energy (*kardama*) of the Heroes who are Śiva principles.[58] She who is the triple Gesture of the Void of the Liṅga is the Liṅga with (sonic iconic) Form (*mūrtiliṅga*) (manifest in this way) in order to accomplish the three (energies of the Yoni and all the triads). (87-88)

She is the one form (*mūrti*) of he whose form is Śiva. Both are with form and without form. The Kaula division is without form; then it is called 'Liṅga'. (89)

Its own authority (independent of all others), it is (both) the light of all living beings and what conditions them (*nirodha*). It is the body as the Liṅga that is the stable mind within the agency of the instrument of (its) energies. (90)

Such is that Śāmbhava Yoga, the abode within the centre of Power (*śakti*). It is (the reality) which is both supreme (transcendant) and inferior (immanent) born of Yoga by the conjunction of the mortal and the immortal. (91)

त्रिकं च त्रिकलावर्तं[४८०] संवर्तोपरिमण्डलम्[४८१] ।
षड्भिर्भेदक्रमाल्लिङ्गं अहिच्छत्रोदितार्णवम्[४८२] ॥ ९२ ॥

या सा[४८३] शक्तिः[४८४] परेच्छा या[४८५] भगाख्या षडिभेदतः[४८६] ।
योगिनी[४८७] बहुरूपेण[४८८] इन्द्राणी[४८९] ब्रह्मदेवता[४९०] ॥ ९३ ॥

सा च[४९१] वृक्षक्रमेणैव वृक्षस्यान्ते सुनिश्चला[४९२] ।
अन्वयं विपरीतत्वान्मूर्तिर्विज्ञायते[४९३] क्षणात् ॥ ९४ ॥

कामदेवश्च[४९४] योगीन्द्रः[४९५] काममध्ये[४९६] निसेवनात्[४९७] ।
कामेन[४९८] सुखभोगानां[४९९] भोगाश्च व्योमनिर्णयात् ॥ ९५ ॥

निर्णयं[५००] सर्वमन्त्राणां रौद्रीमात्रा[५०१] परे गतिः[५०२] ।
गतेरूर्ध्वं[५०३] मनाद्यं च[५०४] अरूपं पञ्चधा[५०५] स्मृतम् ॥ ९६ ॥

आज्ञामन्थानकल्पेन[५०६] कलाषट्कं[५०७] त्रिधागतम्[५०८] ।
संकल्पकल्पना[५०९] भाति[५१०] विज्ञानं पारमेश्वरम् ॥ ९७ ॥

त्रैलोक्यं[५११] च विपाकोऽयं[५१२] उपोद्घातविचारणात्[५१३] ।
आश्रितं[५१४] परमं मन्त्रं[५१५] मन्त्रातीतं[५१६] परापरम्[५१७] ॥ ९८ ॥

परा गर्भविगर्भस्था[५१८] अतिथिश्चात्मपञ्जरम्[५१९] ।
रमणानन्दकसंज्ञा[५२०] कथिता[५२१] तव[५२२] भैरव[५२३] ॥ ९९ ॥

Again, the Triad is the triple rotation of the energies, the *maṇḍala* on top of the Doomsday Fire. (It is) the Liṅga that, by the sequence of the divisions of six, is the Ocean arisen from (the Point which is the) Parasol of the Snake (*ahicchatra*). (92)

That power, which is the supreme will and is called the Yoni (*bhagākhyā*) with six divisions. She is the Yoginī with many forms, Indrāṇī, the deity of the Brahman. (93)

Again, she is well fixed, immobile within the Tree (of the Point) by means of the Krama of the Tree. As (the stream of energies) reversed (and merged into the Point), the (sonic) form (of the Vidyā) (*mūrti*) (in the Point), which is the lineage (*anvaya*) (of the series of energies), is understood in a moment. (94)

By practicing (*nisevana*) in the centre of Passion, the Lord of Yogis is Kāmadeva.[59] Wordly pleasures (*sukhabhoga*) and worldly experiences (*bhoga*) are due to Passion and (insight into) the teaching of the Void (*vyomanirṇaya*). (95)

The formless (reality) (*arūpa*) is fivefold as 1) insight (*nirṇaya*) into (the nature) of all mantras, 2) Raudrī's energy (*mātrā*), 3) the condition (*gati*) within the supreme, 4) (the state) beyond (that) state along with 5) the mind and the rest (that begins with it).[60] (96)

The group of six energies has become threefold by the intent (*kalpa*) to churn the Command. The conception of intent (*saṁkalpakalpanā*) manifests (as the) consciousness (*vijñāna*) of the Supreme Lord.[61] (97)

This is also the maturation (*vipāka*) of the three worlds (and it takes place) by reflecting on the beginning (*upodghāta*) (of all things). The supreme mantra, which, both superior (transcendant) and inferior (immanent), is beyond mantra, is based on (the letter) A (*āśrita*).[62] (98)

O Bhairava, the supreme (goddess) (Parā) who is both within the source (of all things) and (the reality) without a source (*garbhavigarbhasthā*), the Timeless (*atithi*), and the cage of the Self - the term for the bliss of sport, has been declared to you. (99)

भूमिकाज्ञाननिर्मुक्त:[५२४] पण्डितो योऽर्थदूषक:[५२५] ।
स्वयंभूज्ञानकर्तारो[५२६] दूषको[५२७] नरक[५२८] व्रजेत् ।। १०० ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[५२९] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आज्ञापीठावतारिते विद्यापीठमार्गे विमलभेदोत्तरषट्कनिर्णये[५३०]
कोटिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहिताया[५३१]
अम्बाक्रमभाषिते पञ्चत्रिकभूमिकाधिकारवर्णने[५३२]
क्रमोदयो नामानन्द:[५३३] ।। ६४ ।।

The scholar who, devoid of the knowledge of the commentary (*bhūmikā*) corrupts the meaning (of this scripture) and the one who makes a commentary (*bhūmikā*) by himself (without any grounding in the scriptures), that corrupting one, goes to hell. (100)

This is the (sixty-fourth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Plane of the Pentad and the Triad*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the sacred seat of the Command (*ājñāpīṭha*) along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*ambākrama*).

पञ्चषष्टानन्दः

श्रीवक्रा उवाच[१]

परागर्भश्च[२] विमलः[३] अतिथिश्चात्मपञ्जरम्[४] ।
रमणानन्दकैलासमाश्रमं[५] पश्चिमं गृहम् ॥ १ ॥

पश्चिमे तु परे जन्मे[६] सप्तजन्म क्षयं गते[७] ।
प्रकटं ज्ञानमञ्जूषं[८] आकाशकुसुमोपमम्[९] ॥ २ ॥

कुसुमसदृशी[१०] माया नाभिरन्ध्रप्रवाहिणी[११] ।
आहुतमिव चित्तस्य[१२] विज्ञानं चात्मसाधनम्[१३] ॥ ३ ॥

अध्वरं शोध्यरूपं तु[१४] अध्वरं[१५] नाम देवता ।
मेरुमार्गस्य क्षेत्रस्य[१६] ज्ञात्वा सन्तानमुच्यते[१७] ॥ ४ ॥

सन्तानं[१८] मूर्तिकुम्भस्य[१९] कुम्भवत्[२०] तिष्ठते[२१] स्थिरम् ।
अनुवृत्तिं[२२] पुरा ज्ञात्वा[२३] तदा सन्तानमुच्यते[२४] ॥ ५ ॥

पूर्वपश्चिमयोर्भावैर्वामदक्षिणयोः[२५] क्रमात् ।
मनो बुद्धिरकामस्य[२६] तदा चिन्तामणिद्युतिः[२७] ॥ ६ ॥

तद्द्युतेरुदयोऽयं[२८] तु अस्तं[२९] तस्यान्तिमं[३०] पदम् ।
ज्ञात्वा चोत्पद्यते चर्या[३१] चर्यावस्थो दिगम्बरः[३२] ॥ ७ ॥

CHAPTER SIXTY-FIVE

The Category of the Self.

The Realisation of the Self by Means of the Planes of Yoga[1]

The venerable (goddess) Vakrā said:

The pure (reality that) contains Parā (*parāgarbha*), Atithīśa (Bhairava), the Timeless Lord, the cage of the Self, and the Hermitage of Kailāsa, which is the bliss of sport, is the Western House.[2] (1)

In the last and supreme birth, when seven lives have passed,[3] the treasure chest of knowledge,[4] which is (miraculous) like a sky flower, manifests. (2)

Māyā that flows through the cavity of the navel is like a flower. (It is) the spiritual discipline of the Self and the consciousness of the mind that has as if been offered as an oblation. (3)

The Path (*adhvara*) is the object of purification. The Path is the deity of the field of the Path of Meru (*merumārga*). Having known (that), (the Path) is said to be the lineage (*santāna*) (of the series of deities of the Krama). (4)

The lineage (*santāna*) (of the series of deities of the Krama) is that of the jar of the image (of the deity) (*mūrtikumbha*) (which is the Point) and it abides stable (and fixed) like a jar.[5] Having first learnt the due order, it is then said to be the lineage (*santāna*) (of the Krama deities). (5)

Then, by virtue (of the power) of those things that exist in the east and west, north and south, then, (known) in due order, the intellect and mind of one who is free of passion (shines with) the radiance of a wish-granting gem.[6] (6)

This (world) is the dawning of that radiance and (its) setting is its ultimate plane.[7] Having known (that), (the liberated state which is right) conduct (*caryā*)[8] arises and the one who is established in it, (divested of ignorance), is naked (*digambara*).[9] (7)

अ आकारं[३३] च[३४] इकारं[३५] ईकारश्चार्धचन्द्रिका[३६] ।
चक्षुन्मीलनविद्या या[३७] विज्ञानं[३८] चित्तशोधनम्[३९] ॥ ८ ॥

षट्त्यागात्[४०] सप्तमं प्राप्य[४१] अष्टमं[४२] पदमव्ययम्[४३] ।
अनामयमनाद्यं[४४] च नादनादान्तगं पदम्[४५] ॥ ९ ॥

पञ्चरोधनिरुद्धस्य[४६] पदरोधः[४७] पराज्ञया[४८] ।
मनो—ऊर्मितरङ्गाद्यसागरं[४९] परमं[५०] पदम् ॥ १० ॥

तत्त्वत्रिकार्णवा[५१] शक्तिः सिद्धलिङ्गा त्रिविक्रमा[५२] ।
मूर्तित्रिकं कुलाम्नायं[५३] उत्तीर्णं[५४] पीठभैरवम् ॥ ११ ॥

त्रिकैककरणाद्[५५] योगी भूमिकः[५६] परिकीर्तितः[५७] ।
कीर्तनं[५८] सर्वसामान्यं पश्चिमं च कुलार्णवम्[५९] ॥ १२ ॥[६०]

षट्पदक्रमबोधेन भेदानां[६१] सप्तविंशतिः[६२] ।
उद्धृतं भूमिकार्थेन[६३] ज्ञात्वा तत् परमं पदम्[६४] ॥ १३ ॥

योगिनां च[६५] निःसंदिग्धं[६६] भ्रान्तिनिरासनं[६७] परम्[६८] ।
भूमिकार्थोपदेशं[६९] तु अज्ञात्वा[७०] नैव[७१] मुच्यति[७२] ॥ १४ ॥

भ्रान्तिच्छेदं तु[७३] चास्तीति[७४] कौमारस्य क्रमस्य[७५] च ।
मूलान्वयकुलस्येदं[७६] सारं कौलक्रमागतम्[७७] ॥ १५ ॥

A and the letter Ā, the letters I and Ī and the light of the Half-moon (*ardhacandrikā*).[10] (Thus) the Vidyā that opens the eye (of knowledge) is consciousness (*vijñāna*) and the purification of the mind. (8)

Having attained the seventh by abandoning the six, the eighth is the imperishable plane.[11] It is flawless, without beginning, the plane present in Sound and the End of Sound.[12] (9)

The blockage brought about by (the lower) planes (of existence) of one who is blocked by the blockage of the (lower) five (planes) is due to the (power of) the supreme Command. The Ocean that precedes the fluctuations and waves of the mind is the Supreme Plane.[13] (10)

Power is the ocean of the three principles.[14] She is the accomplished Liṅga and she takes three steps.[15] The triad of forms (*mūrtitrika*) is the (immanent) tradition of Kula (represented by the triangular Yoni). Transcendent, it is the Bhairava of the sacred seat (of the Point). (11)

Solely by means of the triad (of the energies of the Yoni) (one becomes) a yogi praised as being on the plane (of Yoga). Praise (*kīrtana*)[16] is common to all, while the Ocean of Kula is the western (tradition). (12)

The twenty-seven divisions (of the Krama) (are formed) by the awakened consciousness of the sequence of the six planes (*ṣaṭpadakramabodha*). Extracted by means of the reality of the planes (of Yoga) (*bhūmikārtha*), having know that (one attains) the Supreme Plane.[17] (13)

Free of doubt and supreme, it removes the ignorance of yogis. Without having known the teaching concerning the reality of the planes (of Yoga), one is not liberated. (14)

Removing error with regard to the sequence of the Youth, this is the essence that has came down through the Kaulakrama of the Kula of the root tradition. (15)

दुर्विज्ञेयं[७८] तु योगीनां[७९] भूमिकार्थं[८०] तवोदितम्[८१] ।
शतसूत्रक्रमौघेन[८२] ज्ञात्वा[८३] चर्यां[८४] प्रपद्यते[८५] ॥ १६ ॥

भूमिकार्थविशुद्धस्य[८६] पारम्पर्यरतस्य[८७] च ।
भवते परपदप्राप्ति:[८८] परे शान्ते निरामये ॥ १७ ॥

यद्यप्याज्ञाधर:[८९] कश्चित् स भ्रान्तश्चेन्न मोचक:[९०] ।
आचार्यस्य यदा[९१] भ्रान्ति:[९२] क्रमे च मण्डलस्य च[९३] ॥ १८ ॥
तदा[९४] शिष्यो[९५] न[९६] मुक्त:[९७] स्यात्[९८] संसारार्णवदुस्तरात्[९९] ।
तस्माद्[१००] भ्रान्तिं[१०१] परित्यज्य कौलज्ञानं समभ्यसेत्[१०२] ॥ १९ ॥

व्याख्यादीक्षा प्रकर्तव्या अन्यथा न कदाचन[१०३] ।
अविज्ञाय संहितार्थं योऽधिकारं[१०४] करोति च[१०५] ॥ २० ॥
स स्वयं[१०६] द्रोहको देवि च्छिन्नमूलगतिर्भवेत्[१०७] ।

प्रथमान्वये[१०८] कौलस्य पश्चिमस्य गृहस्य च ॥ २१ ॥
संहितार्थमिदं[१०९] ज्ञात्वा मोचयेत्[११०] मुक्तिभाजन:[१११] ।
सोऽधिकारी[११२] महादेव[११३] अन्यथा[११४] नामधारक:[११५] ॥ २२ ॥

चिद्व्योम[११६] चिद्घनानन्दं[११७] चेतसां यश्चिनोति[११८] यत् ।
तत् परं[११९] ब्रह्मणो रूपं आत्माचैतन्यमुच्यते ॥ २३ ॥

अभ्यासाद् योगिनां योग:[१२०] खेचक्रे[१२१] जायते सदा ।
तमासाद्य परं ब्रह्म मोक्षमार्गं स गच्छति ॥ २४ ॥

The Necessity of the Scripture to know the Planes of Yoga and Liberate Others

Hard to know, you have uttered this, the (teaching concerning) the reality of the planes yogis (experience). Having known (that) by means of the current of the transmission (*kramogha*) of the hundred *sūtra*s, [18] (right) conduct (*caryā*) is achieved. (16)

One who has been purified by the reality of the planes (of Yoga) and is devoted to (the teaching) of the lineage (of teachers), attains the supreme plane within the supreme (reality) that is tranquil and flawless.[19] (17)

Even if someone possesses the Command, he cannot free (others) if he (himself remains) deluded. If the teacher makes mistakes (*bhrānti*) in the Krama and the *maṇḍala*, (his) disciple is not liberated from the ocean of transmigration that is so hard to traverse. Therefore, abandoning error (*bhrānti*), one should practice the Kaula teaching (*jñāna*). (18-19)

One should perform the initiation into the explanation (of this scripture) (*vyākhyādīkṣā*) (only in this way) and in no other way at any time. O goddess, he who assumes authority without having understood the meaning of (this) scripture damages himself and the course of his existence (*gati*) is severed at the root. (20-21ab)

Having learnt this, the meaning of the scripture of the western Kaula House that belongs to the first (of all) lineages (*anvaya*), the liberated one should liberate (others). O Great God, he is (truly one who) has authority, otherwise (if he does not know this, he merely) bears the name of (a teacher but is not really one). (21cd-22)

The Liberated State

The Void of Consciousness and the bliss of dense (uninterrupted) consciousness of sentient beings that discerns (reality) is the supreme form of the Brahman and is said to be the consciousness of the Self. (23)

The Yoga (true) yogis (experience) takes place perpetually within the Wheel of the Sky (of consciousness) (*khecakra*) by the practice (of this teaching). And once that supreme Brahman has been attained, he moves on the path of liberation. (24)

व्रजते परमे स्थाने भगाख्ये[१२२] यत् विपर्ययात्[१२३] ।
ऐश्वर्यस्य[१२४] समग्रस्य धर्मस्य यशसः[१२५] श्रियः ।। २५ ।।

वैराग्यस्यापि[१२६] मोक्षस्य षण्णां[१२७] भग इति स्मृतः ।
चित्तवृत्तिनिरोधस्य स्थिरीकरणमेव च ।। २६ ।।
षड्विधात्मा[१२८] च योगीन्द्र निश्चयात्मा प्रवर्तते ।
एष त्रयत्रिदैवत्यं त्रिनाडीमथनादपि[१२९] ।। २७ ।।
महापथगतिं ज्ञात्वा को न मुच्येत बन्धनात् ।

सोमार्कानलकुण्डस्य[१३०] त्रिप्रकारस्य तस्य च ।। २८ ।।
भगाख्यं शक्तिबिम्बाख्यं[१३१] उड्डियाणं[१३२] च पीठकम्[१३३] ।

महामोक्षपथे सिद्धिः परा कला[१३४] इति स्मृता ।। २९ ।।[१३५]
यासौ[१३६] ध्वनिनिनादेन[१३७] अमृताख्या अनामिका[१३८] ।
सा क्षोभाख्या[१३९] जगन्माता सुदीप्ता कुलकौलिनी[१४०] ।। ३० ।।

महाज्योतिशिखाकारा[१४१] दक्षिणे जालपीठगा ।
रौद्ररूपे[१४२] रुद्राणी प्रसिद्धा[१४३] मोक्षविग्रहे ।। ३१ ।।
वामामृतभरात्[१४४] तृप्ता[१४५] वामकोणे व्यवस्थिता ।

संपूर्णबिम्बजननी[१४६] पूर्णगिर्ये[१४७] गिरोदिता ।। ३२ ।।
यस्याः[१४८] पितृजना नित्यं मोक्षहेतोः प्रवर्तकाः[१४९] ।
सिद्धं पूर्णमनःसृष्टिर्भैरवाश्रमपूर्णकम्[१५०] ।। ३३ ।।

By the reversal (of the fettered condition), he reaches the supreme abode called the Yoni (*bhaga*). It is said to be the source (*bhaga*) of the six - lordship of all, righteousness (*dharma*), fame, majesty (*śrī*), dispassion and liberation. (25)

It is the means by which the checking of the fluctuations of the mind is made stable. O Lord of Yoga, the sixfold Self[20] becomes the very essence of certainty and by churning the three channels, he possesses the triple divinity of the three (worlds).[21] Having learnt the way of the Great Path, who is not liberated from bondage? (27-28ab)

The Four Sacred Seats

Uḍḍiyāna

The sacred seat of Uḍḍiyāna, which is called the Yoni and the Image of Power (*śaktibimba*) of the triangular (*triprakāra*) hearth of Moon, Sun and Fire, (now) belongs to him. (28cd-29ab)

Accomplishment (*siddhi*) on the great path of liberation is said to be the Supreme Power (*kalā*) which, as the resonance of the resonance (of consciousness) (*dhvanininināda*), is Anāmikā (the goddess Nameless) (who is also) called Nectar. She is the mother of the universe, Kulakaulinī, who intensely brilliant (*sudīptā*), is called `arousal' (*kṣobha*). (29cd-30)

Jālandhara

On the right, she resides in the sacred seat of Jāla in the form of the flame of the Great Light.[22] Rudrāṇī is well known in (her) fierce (*raudra*) aspect which is the form of liberation. Filled with the nectar of the left, she is satisfied and resides in the left corner (of the triangular Yoni). (31-32ab)

Pūrṇagiri

Born of Speech (Giroditā) is the mother whose form is perfectly complete in (the sacred seat of) Pūrṇagiri. To her who is constantly impelled by (man's) forefathers in order to achieve liberation, belongs Bhairava's hermitage (called) Pūrṇaka, which (when) attained, is the full emanation of the mind. (32cd-33)

जपध्यानार्चन[१५१] शून्ये[१५२] तर्पणं शिशिरे स्मृतम् ।
उत्तरे देवतायान[१५३] पितृयान[१५४] तु दक्षिणे ।। ३४ ।।
मध्ये सेतु:[१५५] परा[१५६] आज्ञा[१५७] प्रवृत्त्याद्य[१५८] हि तत् स्मृतम्[१५९] ।

तदग्रे[१६०] चैव कामाख्य[१६१] पीठ[१६२] सुरवरार्चितम्[१६३] ।। ३५ ।।
निग्रहानुग्रहकर[१६४] ज्ञात्वा भवति योगिन: ।

पशुमलक्षयकर[१६५] विश्वव्याप्तिर्जगत्यपि[१६६] ।। ३६ ।।
लयोत्पत्तिस्थितिमन्त्री[१६७] संसारस्थितिकारणम्[१६८] ।

विश्वव्याप्ति:[१६९] परे चक्रे तन्मध्याल्लिङ्गरूपिणी ।। ३७ ।।
चन्द्रविकला सा काली[१७०] परमानन्दनन्दिनी ।

कन्दाधारोत्थिता[१७१] शक्ति: कुण्डलाकारकौलिनी ।। ३८ ।।
ध्यात्वा ता[१७२] मनसाक्षया[१७३] समुत्थप्य[१७४] शनै:[१७५] शनै:[१७६] ।
लक्षयेन्मनसा[१७७] प्राज्ञो[१७८] बिन्दुनादे परालये[१७९] ।। ३९ ।।
खेचक्रे खेचरी[१८०] खस्था चन्द्रबिम्बस्वरूपिणी ।

शिवात्माशक्तिनामेका त्रयाणां समरसं भवेत् ।। ४० ।।
स्थितिर्भवति[१८१] यद्रूपं भूमिकार्थे प्रवर्तते ।

शिवात्माशक्तिसंचार:[१८२] खेचक्रे जायते यदा ।। ४१ ।।
तदैकीभवतामेति[१८३] परमानन्दलक्षणम् ।

Repetition (of mantra), visualization, and worship in the Void is said to be lustration within the Cavity (of the emptiness of pure consciousness). The way of the gods is in the north, while the way of the ancestors is in the south. In the middle is the bridge said to be the first movement (towards emanation) (*pravṛttyādya*), which is the supreme Command. (34-35ab)

Kāmarūpa

The sacred seat called Kāma, worshipped by the best of the gods, is located in front of it. Having known it, the yogi can both grace and obscure (others). (35cd-36ab)

He destroys the impurity of the fettered and so too (brings about his) universal pervasion within the universe. The cause of the stability of the world of transmigration he, the reciter of mantra, (brings about) creation, persistence and destruction. (36cd-37ab)

The Wheel of the Sky of Consciousness

(The energy of) universal pervasion (spreads out) within the supreme Wheel and (emerges) from the centre of it in the form of the Liṅga. She is Kālī, a transformation (*vikalā*) of the Moon, and she delights in supreme bliss. (37cd-38ab)

She is Kaulinī (who is Kuṇḍalinī) and her form is (circular) like an earring (*kuṇḍalākāra*). She is the power that has arisen from (Void which is) the foundation of (Vāgbhava), the Root (of the energy of the Yoni).[23] Having contemplated her with the mind, and gradually lifted her up, the wise man should perceive (her), she who is the imperishable (power), with the mind in the Sound (that emanates from) the Point in the Supreme Abode. In the Wheel of the Sky (of consciousness), she is Khecarī (the Skyfarer); residing in the Sky (of consciousness), she is the Image of the Moon (*candrabimba*). (38cd-40ab)

(She is) one and she is the oneness (*samarasa*) of the three: Śiva, Śakti and the Self. (She is) the state of persistence, the (universal) nature that operates within the reality of the planes (of Yoga) (*bhūmikārtha*). (40cd-41ab)

(The supreme reality) whose mark is supreme bliss becomes one when the activity (*saṁcāra*) of Śiva, Śakti and the Self takes place within the Wheel of the Sky (of consciousness). (41cd-42ab)

अतो या परमा शक्तिः[१८४] सुखकारणमव्ययम् ॥ ४२ ॥
बिन्दुनादपथातीतमित्युक्तं[१८५] चोर्ध्वसंस्थितम्[१८६] ।

ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः[१८७] ॥ ४३ ॥
पञ्चब्रह्मात्मको ज्ञेयस्तेषां[१८८] स्थानं वदाम्यहम् ।

ब्रह्मणो हृदये[१८९] स्थानं विष्णुः कण्ठे व्यवस्थितः ॥ ४४ ॥
तालुदेशे[१९०] स्थितो[१९१] रुद्रो निरोधिन्यन्त ईश्वरः[१९२] ।

लम्बिका–ऊर्ध्वतो[१९३] यत्र ऊर्ध्वमार्गे[१९४] निरुध्यते[१९५] ॥ ४५ ॥
बिन्दुस्थानं तदेवोक्तं[१९६] नादस्थानं तदूर्ध्वतः[१९७] ।
तत्र[१९८] स्थितः शिवो देवो गुणातीतः परापरः ॥ ४६ ॥

नित्यानन्दस्वरूपेण मथनादुपरि[१९९] स्थिता[२००] ।
तस्यां भगाख्यमाख्यातं[२०१] शक्त्यामुपरिपन्थिनी[२०२] ॥ ४७ ॥

अभ्यासेन यदा ज्ञात्वा षट्प्रकारं[२०३] महोदयम् ।
इच्छाज्ञानीक्रियारूपा[२०४] आत्माशक्तिसमन्विता ॥ ४८ ॥
रसपूर्णा[२०५] स्थिता सा तु उल्लसन्त्यमृतोपमा ।

भुजाङ्गकुटिलाकारा[२०६] परमानन्दलक्षणा ॥ ४९ ॥
स्वरूपा च तया[२०७] चैतत्[२०८] षट्प्रकारे विलीयते[२०९] ।

क्षयं यान्त्यपरावस्थाः[२१०] परावस्था च[२११] योगिनाम् ॥ ५० ॥
यत्र ब्रह्मकपाटं[२१२] हि भित्त्वा परपुरं विशेत्[२१३] ।

Thus the Supreme Power is the imperishable cause of happines which, situated above (all others), is said to be beyond the path of the Point and Sound.[24] (42c-43ab)

The Location of the Five Brahmās

Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva - one should known that (these) are the Five Brahmās. I will tell (you) their location (*sthāna*). (43cd-44ab)

Brahmā's place is in the Heart. Viṣṇu is located in the throat. Rudra abides in the palate. Again, Īśvara is at the end of the Obstructress (*nirodhinī*). (44cd-45ab)

The place of the Point is said to be above the glottis where it is blocked on the upper path. The place of Sound is above that. Śiva abides there.[25] He is the god, who beyond the qualities (*guṇa*) (of Nature), is both supreme (transcendent) and inferior (immanent).[26] (45cd-46)

Kuṇḍalinī and the Attainment of the Supreme State

Churned by eternal bliss (*nityānandarūpa*), (Kuṇḍalinī) abides (*sthitā*) above that.[27] Within that, power is said to be (the reality) called the Yoni, whose path is upwards. (47)

When (the true nature of) the Six Parts (*ṣaṭprakāra*), which is the Great Arising (*mahodaya*) (of emanation), has been known by practice, then that (energy) of will, knowledge and action, endowed with the power of the Self which, full of aesthetic delight (*rasa*), is like nectar, pours out (of herself). (48-49ab)

(Her) mark is supreme bliss and (her) form is crooked (like) a snake. She is the essential nature (of all things) and by means of her, it (all) dissolves away into the Six Parts.[28] (49cd-50ab)

(The yogi), having penetrated the Door of Brahmā, enters the Supreme Abode (*pura*) where the lower states are destroyed and the supreme state of (liberated) yogis (arises) (50cd-51ab)

निर्वाणमार्गमासाद्य[२१४] विश्वव्यापी[२१५] सदाशिवः ।। ५१ ।।
पदैः संघट्टयल्लीनो[२१६] जयन्ती कल्मषापहा[२१७] ।

चञ्चला परमा विद्या गगने[२१८] बिन्दुमालिनी ।। ५२ ।।
मुखेन तां[२१९] शशिकलां[२२०] सुधाबिन्दुद्वयं[२२१] पिबेत् ।

नासापुटाभ्यां एवं तां[२२२] मुक्त्यर्थं[२२३] पुनराहरेत्[२२४] ।। ५३ ।।
योगी जयेज्जरामृत्युं[२२५] सदाभ्यासाल्लयं गतः ।

व्याधिनां[२२६] शमनमेव[२२७] विनाशं राजयक्ष्मणः ।। ५४ ।।
क्षयक्षीणोऽपि लभते[२२८] योगीन्द्रः[२२९] करणे स्थितः ।

नाभिपद्मे[२३०] हृत्पद्मे[२३१] तु[२३२] मुखपद्मे तृतीयके ।। ५५ ।।
नित्यं सा वसते शक्तिर्जीवेन[२३३] समधिस्थिता ।

एकत्र भोगसंभावे चिन्मात्रवद्विभूषिते[२३४] ।। ५६ ।।
हृत्पद्मे[२३५] तु स्थिरं बध्वा स्वसंभावं विचारयेत् ।

हृद्याकाशविलीनत्वात् पद्मसंपुटमध्यगम्[२३६] ।। ५७ ।।
अनान्यचेतसा[२३७] भाव्यं[२३८] परं भावमवाप्नुयात् ।

अक्षयं परमं स्थानं धारयेत्[२३९] हृदये मने[२४०] ।। ५८ ।।
तत्राचलं सदाकालं[२४१] शिखादीपे[२४२] यथाबलम् ।

तत्र प्राणारणीमध्ये[२४३] मनसा तु पुनः पुनः ।। ५९ ।।
तदासौ[२४४] भ्राजते[२४५] देव मेघमुक्तो यथा रविः ।

(The energy) that removes impurity triumphs once the path of *Nirvāṇa* has been attained and Sadāśiva, who pervades the universe, merging with the parts (*pada*) (of the lower *Praṇavas*),[29] dissolves (away). (51cd-52ab)

(She is) Cañcalā (The Fickle One), the supreme Vidyā, Bindumālinī (Garlanded with Points), who (resides) in the Sky (of consciousness). (The yogi) should drink with the mouth (of consciousness) the digit of the Moon which is the wine of the Two Points.[30] (52cd-53ab)

In order to (achieve) liberation, (the yogi) should draw that (energy towards him) again in that way by means of the two nostrils of the nose.[31] (Thus) the yogi who through constant practice has merged (into the supreme state) should conquer old age and death. (53cd-54ab)

(In this way all) diseases are quelled; (even) leprosy is no more. The lord of yogis who, established in (each *Praṇava*) the instrument (of mantra), is free of the decay (of old age) attains (the goal). (54cd-55ab)

The Rise of Kuṇḍalinī

Sustained by the individual soul, that power resides constantly in the lotuses of the navel, the heart, and the face, which is the third. (55cd-56ab)

The Lotus of the Heart

Once (Kuṇḍalinī) has been firmly fixed in one place within the lotus of the heart that is generated from worldly experience and is adorned with pure consciousness, one should reflect upon one's own origination (*svasaṁbhāva*). (56cd-57ab)

Merged in the Space within the heart, (Kuṇḍalinī) is in the centre of the capsule of the lotus. One should contemplate it with a one-pointed mind and (thus) attain the supreme state of being. (57cd-58ab)

(The yogi) should, according to (his) strength, sustain the supreme and imperishable abode (*sthāna*) in the mind within the heart. (It should be kept) there immobile at all times within the flame of the lamp (of the Self). (58cd-59ab)

(It should be churned) there repeatedly between the fire sticks of the breath by the mind. Then, O god, it shines brilliantly, like the sun free of clouds.[32] (59cd-60ab)

या कला परमा दिव्या स्थिता वर्तेषु व्यापिका[२४६] ।। ६० ।।
तां[२४७] ज्ञात्वा मुच्यते योगी संसाराद्[२४८] दुरतिक्रमात् ।

तालुरन्ध्रादधोभागे चित्तं[२४९] योगी निरीक्षयेत् ।। ६१ ।।
संरोधिते तदा चित्ते यावदास्ते मुहुर्तकम्[२५०] ।
पिपीलकैर्यथाक्रान्तं[२५१] तद्वत् स्पर्शे[२५२] तदा भवेत् ।। ६२ ।।
लब्धे[२५३] संस्पर्शजे भावे पुनश्चित्तं[२५४] न चालयेत् ।

लभते विवरं सूक्ष्मं बालाग्रशतभागिकम् ।। ६३ ।।
तेन रन्ध्रेण[२५५] निर्गत्य प्रविशेत् शाश्वते[२५६] पदे ।
शाक्ते[२५७] सदोदिते स्थाने अंगुलैकादशावधिः[२५८] ।। ६४ ।।

तत्रोपरि परं शुद्धं[२५९] प्रलयानलसन्निभम् ।
लहरीतरङ्गकल्लोल–ऊर्मिमालासमाकुलम्[२६०] ।। ६५ ।।
पतनं[२६१] चिन्तयेन्मन्त्री[२६२] हृत्पद्मे स्वे सनातनम्[२६३] ।

जायते च ततो योगी जरामृत्युविवर्जितः ।। ६६ ।।
शक्त्यातीतं परं याति व्योमातीतं[२६४] तु सर्वगम् ।

सर्वक्षोभाः[२६५] प्रलीयन्ते तदा[२६६] तत् परमं पदम् ।। ६७ ।।
विज्ञायते[२६७] च न संदेहो बलं याति पदे पदे ।
स्वदेहे तत्त्वविज्ञानं इति मे निश्चला मतिः ।। ६८ ।।

भिद्यते च हृदि[२६८] ग्रन्थिं[२६९] च्छिद्यन्ते सर्वसंशयाः ।
क्षीयन्ति सर्वपापानि तस्मिन् दृष्टे परापरे ।। ६९ ।।

Once the yogi has known that supreme divine energy which is established in, and pervades through, the vortexes (of the psychic centres), he is liberated from the world of transmigration which is so hard to cross. (60cd-61ab)

The Palate to the Head

The yogi should view the mind (*citta*) located in the lower part below the cavity of the palate. Then, if the mind is checked and sits (fixed in one place) for some hours (*muhurta*), (a sensation) occurs within the sense of touch like (a host) of ants covering (and crawling over the body). Once the state generated through (this) tactile sensation has been attained, the mind should not be moved again.[33] (61cd-63ab)

The End of the Twelve

(In this way the yogi) reaches the subtle opening (at the top of the head which is as narrow) as a hundredth part of the tip of a hair.[34] Once he has quit (the body) through that opening, he should enter into the eternal plane of power, the perpetually active (*sadodita*) abode, up to a distance of eleven fingers (breadth). (63cd-64)

There above (that) is the supreme, pure (reality), (brilliant and powerful) like the fire of (universal) destruction, full of series of waves, ripples, eddies and currents (of energy).[35] One who recites mantra should think of it as falling perpetually into the lotus of his own heart. (65-66ab)

Then the yogi, free of old age and death, is victorious and he reaches the supreme, omnipresent (reality) beyond power and the Sky (of consciousness). (66cd-67ab)

All disturbances cease and that supreme plane (of being) is known (completely) without a doubt. He attains power (*bala*) at each level (of being) and the knowledge of reality (*tattvavijñāna*) within his own body. This is my fixed (and certain) opinion. (67cd-68)

The knot in the heart is split apart, all doubts cease, and all sins are destroyed when that (reality), which is both supreme (transcendent) and inferior (immanent), has been perceived. (69)

परानन्दस्वरूपेण शनैः शनैस्तु भेदयेत् ।
भित्त्वा तु परमं स्थानं बुद्ध्या धृतिगृहीतया ।। ७० ।।
आत्माशक्तिचितं[२७०] सूक्ष्मं[२७१] निराधारं[२७२] विभावयेत्[२७३] ।
निराधारे मतिर्येषां[२७४] ते सुस्था नात्र[२७५] संशयः ।। ७१ ।।

स्वयं[२७६] वावस्थिता[२७७] देहे स्वयमात्मनि[२७८] गोचरे ।
उदयन्ती[२७९] प्रबुद्धानां अप्रबुद्धे निवर्तते ।। ७२ ।।

इत्याद्यावतारे महामन्थानभैरवयज्ञे[२८०] अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे विमलभेदोत्तरषट्कनिर्णये[२८१]
कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशत्सहस्रसंहितायां[२८२]
अम्बाक्रमभाषिते आत्मभेदाधिकारवर्णने
क्रमोदयो नामानन्दः ।। ६५ ।।

(The yogi) should gradually split apart (the subtle body) by means of supreme bliss, and once he has penetrated through the supreme abode with (his) intellect firmly fixed, he should contemplate the subtle and unsustained consciousness of the power of the Self. Those whose intellect (*mati*) is (fixed) in (that ultimate reality) free of support are, without a doubt, well established. (70-71)

Or else, if (that power) is spontaneously established in the body and within the sphere of the Self, she who is the rising (spiritual energy) of those who are awakened, returns back (to its inactive state) in one who is not awake. (72)

This is the (sixty-fifth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Category of the Self*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*ambākrama*).

षट्षष्टानन्दः

श्रीवक्रा उवाच[१]

आधारं[२] चक्रनाथस्य कौमारक्रमनायके[३] ।
आकाशस्थौ[४] गतौ पक्षौ[५] समुद्रः[६] प्रकटीकृतः[७] ।। १ ।।

प्रकटीकृतमशेषस्य[८] जगतः षट्प्रभेदतः[९] ।
मण्डलार्थं[१०] विशुद्धस्य आधारस्थं च षड्विधम्[११] ।। २ ।।

योनिचक्रमशेषस्य समार्थश्चैव[१२] भैरवः[१३] ।
चक्रस्थममलो[१४] भाति[१५] त्रिपक्षश्च[१६] क्षयं[१७] गतः[१८] ।। ३ ।।[१९]

सदा[२०] भूमिक्रमे[२१] योगादाश्रमे[२२] योगचिन्तकः[२३] ।
अनादिनिधनानन्दस्तमोहृत्पद्मबोधकः[२४] ।। ४ ।।

पूर्णचक्रवीशश्च[२५] कुलवत्मातृभैरवः[२६] ।
विध्वंसकः[२७] समस्तानां[२८] वाग्भवो[२९] रिपुमर्दकः[३०] ।। ५ ।।

आमोदः[३१] परमास्वादो[३२] विज्ञानं सुषिरं[३३] हरः[३४] ।
प्रकटा[३५] दर्शने[३६] कान्तिस्त्यक्तपक्षपरिग्रहः[३७] ।। ६ ।।
आकाशचक्रमन्त्रस्य स नाथश्चैव[३८] कौस्तुभः ।
विभवाप्यायकर्तृत्वे[३९] समो[४०] वै सप्तजन्मनि[४१] ।। ७ ।।

CHAPTER SIXTY-SIX

The Octad of Kula according to the Tradition of the (goddess) Vakrā

The Self: the Lord of the Wheel and the Goddess

The venerable (goddess) Vakrā said:

[1]The foundation of the Lord of the Wheel is within the leader of the Transmission of the Youth. When the two polarities[2] are present in the Void (*ākāśa*), the Ocean (of the Yoni) is made manifest. (1)

The real nature of (this), the *maṇḍala* of the entire universe, has been elucidated in (a manner that) accords with (its) six divisions. Sixfold, it is located in the foundation of the (one) pure (reality). (2)

(It is) the Wheel of the Yoni of all things, while the empowered one (*samārtha*) is Bhairava. Free of impurity, he shines (there) established in the Wheel and (the Void in which the) triple polarity (of Sun, Moon and Fire) has ceased.[3] (3)

He contemplates Yoga constantly in (this cosmic) Hermitage within the sequence of the planes (of existence) (*bhūmikrama*) by means of the Yoga (that unites them within him). He is bliss with no beginning or end and awakens the lotus of the heart from darkness. (4)

(He is) the Bhairava of the Mothers who possesses the Kula (of energies). He is the Lord of the Sun of the Wheel that is full (and complete). The destroyer of all things, he is Vāgbhava (AIṀ),[4] the slayer of (his) foes. (5)

(He is) fragrance, the supreme Taste, consciousness (*vijñāna*), the Cavity (*suṣira*), and Hara. He is the beauty revealed in the teaching and is free of attachment to the polarities. (He is the wish-granting gem called) Kaustubha, the Lord of the Mantra of the Wheel of the Void (*ākāśacakra*). He is equal (in exercising his) power to bestow glory and fulfilment to one who is in (his) seventh life.[5] (6-7)

जन्मकायमलस्यास्य[४२] विषस्य[४३] अनिलस्य[४४] च ।
दाहकस्यास्य[४५] निचयं[४६] मुक्तपापमनाहतम्[४७] ॥ ८ ॥
शुद्धसन्धिकचक्रस्य[४८] श्रीनाथश्चार्धचन्द्रकः[४९] ।
उन्मीलनप्रयुक्तात्मा[५०] मुक्तिमार्गजिगीषिणः[५१] ॥ ९ ॥

मुक्तो[५२] मोचयते[५३] ह्यात्मा[५४] आत्मा[५५] वै[५६] मोचकः[५७] स्मृतः[५८] ।
अविमुक्तः[५९] सदा योगी[६०] मोचनात् सिद्ध्यते[६१] पदम् ॥ १० ॥

आज्ञाघूर्माणचक्रस्य[६२] मथनाद्[६३] बोधरश्मयः ।
कर्मक्षयप्रभावेण मण्डलं प्रकटीकृतम्[६४] ॥ ११ ॥

प्रकृतं[६५] तूष्णिभूतैकं[६६] कदम्बावलिगोलकम्[६७] ।
हेलानन्देन भेदित्वा[६८] प्राप्यते[६९] कारणं[७०] परम्[७१] ॥ १२ ॥

चतुःषष्टिः[७२] स्मृताश्चक्राः[७३] बोधरूपा[७४] गभस्तयः[७५] ।
एतेषां नायिकान्तस्था[७६] षट्प्रकारा[७७] मनोज्झिता[७८] ॥ १३ ॥
प्रोद्गता[७९] मध्यमार्गेण[८०] अक्षरैः[८१] षड्भिरावृता[८२] ।
तदा ते कुलनाथस्य साक्षिका[८३] विवरोत्थिताः[८४] ॥ १४ ॥

विवरैका[८५] गुहा नाम[८६] कादम्बी[८७] बोधचिन्मया[८८] ।
तत्रस्था[८९] षडिचक्राणां[९०] परिज्ञानोपजीवदा[९१] ॥ १५ ॥

खचक्रं पुनर्भूचक्रं[९२] विश्वचक्रं चिदालयम्[९३] ।
चक्रत्रयमहाव्याप्तिः सा[९४] च[९५] व्याप्तिः[९६] कुलाज्ञया[९७] ॥ १६ ॥

He is the Unstruck Sound, free of sin, the mass of fire of the impurity linked to the body of birth (in *saṁsāra*) which is the Fire (of the Divine Will) and pervasion (*viṣa*). He is Śrīnātha the Lord, the Half-moon of the pure Wheel that connects (the breath and with it all things together). He is the Self engaged in unfolding (the energy of Kuṇḍalinī) of the one who seeks to conquer the path of liberation. (8-9)

The Self is free and liberates. Indeed, the Self is said to be the one who liberates. The yogi is never bereft (of this liberated state) and by (his) liberation he attains (the supreme) plane (of existence). (10)

The rays of consciousness of the rotating Wheel of (the goddess's) Command (emanate from it) by churning (it). (Thus) the *maṇḍala* is made manifest by the destruction of Karma. (11)

Silent and one by nature, it is the bud (*golaka*) of the lineage (*āvali*) of the (Krama of the) Kadamba (tree). Having pierced through it by the joy of effortless sport (*helā*) (of the union of Śiva and Śakti), (the yogi) attains the supreme cause (*kāraṇa*) (of all things). (12)

There are said to be sixty-four wheels. They are the rays (of the one Wheel) and their form is consciousness (*bodha*). Their mistress is within (them). She possesses six aspects and is free of the mind. She has risen up by the middle path, and is enveloped by the six letters (of HSKHPHREṀ). Then these (energies) of the Lord of Kula along with (their) letters emerge out of the Cavity (*vivara*) (of the Triangle). (13-14)

There is (actually only) one Cavity called the Cave of (of the goddess) Kādambī whose nature is awakened consciousness. Established there, she grants the sustenance of the knowledge of the six Wheels. (15)

The Wheels of the Void, the Earth and the Directions

(There is) 1) the Wheel of the Void (*khacakra*), then 2) the Wheel of the Earth (*bhūcakra*) and 3) the Wheel of the Universe (*viśvacakra*), the abode of consciousness.[6] (The pervasion) of (these) three Wheels is the Great Pervasion and this (state of) pervasion comes about by the Command of Kula. (16)

षट्कोणभुवनस्यान्ते[९८] खचक्रं[९९] खपरादिकम्[१००] ।
विहङ्गक्षीणचित्तानां[१०१] योगज्ञानस्वरूपकम्[१०२] ॥ १७ ॥

भूचक्रं[१०३] भूचरीणां[१०४] तु[१०५] भूचरो[१०६] गर्भभेदकः ।
चित्तवृत्तिविलीनत्वात्[१०७] क्षीणवृत्त्युदये[१०८] स्थितः[१०९] ॥ १८ ॥

चिच्चरं[११०] चिच्चरीशस्य[१११] दिग्देवानां[११२] प्रभञ्जकः[११३] ।
परमात्मा स[११४] * * * दिक्कालमुपहायते[११५] ॥ १९ ॥

एवं तु[११६] त्रिविधं चक्रं[११७] मन्त्रनाथं[११८] खमण्डले[११९] ।
शून्यस्थं[१२०] सर्वमन्त्राणां[१२१] शून्यचक्रमिति त्रिधा[१२२] ॥ २० ॥

त्रैगुण्यरहितं[१२३] चक्रं[१२४] रहितं[१२५] षोडशैः[१२६] स्वरैः[१२७] ।
अस्वरं[१२८] तद् भवेच्चक्रं[१२९] राशीनां[१३०] चक्रदेवता[१३१] ॥ २१ ॥
देवीनां चक्रसिद्धानां[१३२] मन्त्राणां[१३३] वीर्यसंभवा[१३४] ।

नायकः सृष्टिकर्तार[१३५] आज्ञाचक्रपुरान्तगः[१३६] ॥ २२ ॥
तस्यात्मानन्दबोधेन[१३७] चन्द्रार्कौं[१३८] उभयोः[१३९] क्रमात् ।
तदोद्द्योत्य[१४०] तमश्छायां[१४१] च्छायायां[१४२] द्योतकारकौ[१४३] ॥ २३ ॥

आपूर्यं[१४४] तमसः सर्वं[१४५] देहालोकावसायिनाम्[१४६] ।
स्वयंभूज्ञानवेत्ता[१४७] च आज्ञानलप्रदीपकः[१४८] ॥ २४ ॥

The Wheel of the Void

The Wheel of the Void is within the World of the Hexagram[7] and is the Supreme Void and the rest. It is the Yoga and knowledge of those whose (unenlightened) minds have been destroyed by (contemplating) the Bird (of the vital breath). (17)

The Wheel of the Earth

The Wheel of the Earth pertains to the (energies) that move on the earth. The (male counterpart) who moves on the earth splits up the womb (of the letters). He is (well) established when (that state of consciousness) free of (mental) activity arises, brought about by the cessation of the fluctuations of the mind. (18)

The Wheel of the Directions[8]

The movement within consciousness of the Lord who moves within consciousness is the wind of the gods of the directions. He is the Supreme Soul who eliminates time and space. (19)

In this way, the threefold Wheel is the Lord of Mantra within the Maṇḍala of the Void. The Wheel of the Void of all mantras is established in the Void and so is threefold.[9] (20)

(That) Wheel is free of the three qualities and devoid of the sixteen vowels. That Wheel is Unstruck Sound (*asvara*).[10] The deity of the Wheel of the hosts of goddesses, Siddhas of the Wheel and mantras is born from the vitality (*vīrya*) (of consciousness). (21-22ab)

The master (of the Wheel) who resides in the abode (*pura*) of the Wheel of the Command is the agent of emanation. Both the Sun and the Moon (dawn), in due order by the consciousness of his innate bliss. Having illumined them, the Shade of the Darkness (of transcendence manifests)[11] and these two give light within the Shade. (22cd-23)

Having filled all the darkness of those who attend to the light of the body, he who knows (that) self-born knowledge kindles the Fire of the Command (for them). (24)

अनलस्य कला[१४९] द्वे च द्वे च त्रीणि[१५०] रवेः कलाः[१५१] ।
ध्रुवयोनिः[१५२] परा माता[१५३] यथा योन्यानलस्य[१५४] च ॥ २५ ॥

अनलार्चिर्गतो[१५५] भानुर्भान्वन्तरे[१५६] शशिप्रभा[१५७] ।
एव[१५८] ते च[१५९] त्रयश्चक्राः[१६०] खभूदिक्चक्रमातरः[१६१] ॥ २६ ॥

मातरीणां[१६२] गृहैकं[१६३] तु अनलाज्ञा[१६४] निरञ्जना[१६५] ।
निरंशे[१६६] परमे तिष्ठेत्[१६७] तदा चोत्पद्यते[१६८] कला ॥ २७ ॥

द्विस्वभावे[१६९] स्वरूपेण चलनात्माक्रिया[१७०] भवेत् ।
क्रियायोगं[१७१] कुलज्ञान[१७२] आज्ञात्र मध्यनिश्चला[१७३] ॥ २८ ॥

निश्चलं यत् परं[१७४] चक्रं निरोधात्[१७५] ज्ञानरूपधृक्[१७६] ।
मातॄणां[१७७] मेलकं[१७८] रात्रौ[१७९] आज्ञाचक्रे परे पदे[१८०] ॥ २९ ॥

चक्रं मात्रा च[१८१] मातॄणां[१८२] मध्यरात्रे[१८३] परे गते ।
रतिप्रीतिर्विवर्धेत[१८४] रमण[१८५] लिङ्गवर्जितम् ॥ ३० ॥

खमध्यस्थं[१८६] खचक्रं तु खपञ्चकविभूषितम्[१८७] ।
ध्यानमेतद् वियोगीना[१८८] तत्रानन्द[१८९] दिगम्बरम्[१९०] ॥ ३१ ॥

संचरीश[१९१] तदा चक्रं योगिनां[१९२] हृदयं परम्[१९३] ।
खहृदयं च खचक्रं[१९४] प्लाव्यमानन्दरूपधृक्[१९५] ॥ ३२ ॥

The Fire has two digits of energy, while those of the Sun are two and three. The firmly fixed Yoni is the supreme Mother of the Fire of the Yoni. (25)

The Sun is within the flame of Fire and the light of the Moon is within the Sun. Such are these three Wheels, the mothers of the Wheels of the Sky, the Earth and the Directions. (26)

The Wheel of the Command[12]

The one house of (all) the Mothers is the stainless Command of the Fire. One should stand firm within the (one) supreme (reality) without parts: then energy (*kalā*) is generated. (27)

The dynamic activity (*calanātmākriyā*) that takes place in the (one) dual nature (of Śiva and Śakti) by means of one's own innate nature is the Yoga of Action;[13] it is the knowledge of Kula - here the Command abides immobile (*niścala*) in the centre.[14] (28)

By checking (the flucuations of the mind) the supreme Wheel that is immobile (*niścala*) possesses the essential nature of knowledge (*jñānarūpadhṛk*). (Thus) the gathering (*melaka*) of the Mothers on the supreme plane (of being) takes place during the Night (of the duality of Māyā) within the Wheel of the Command. (29)

Once attained the supreme (state of being) in the middle of the Night, the Wheel becomes the energy (*mātrā*) of (all) the Mothers. May the loving joy of passion (*ratiprīti*) increase in this way the play of intercourse (*ramaṇa*) without the Liṅga. (30)

The Wheel of the Void (*khacakra*)

The Wheel of the Void is in the middle of the Void (of consciousness) and is adorned with the Five Voids.[15] This is the meditation of (truly) detached (yogis). The bliss there is naked (and free of limitations) (*digambara*).[16] (31)

Then the Wheel is the Lord of Motion (*saṁcarīśa*), the Supreme Heart of (all true) yogis.[17] The Heart of the Void (of consciousness) and the Wheel of the Void, which possesses that bliss, should be made to move upwards (*plāvya*). (32)

तदा चक्रोदितानन्दमानन्दं[१९६] खं[१९७] परापरम्[१९८] ।
आर्णवाद्यं[१९९] पुरा शोध्यं[२००] हृदये परमं कुलम् ॥ ३३ ॥

कुलरत्नस्य भावस्य[२०१] भावज्ञानस्य तस्य च[२०२] ।
मन्त्रोदयमशेषस्य[२०३] भैरवं[२०४] परमाक्षरम् ॥ ३४ ॥

अक्षरं[२०५] भैरवो[२०६] नाम अनामकमहाप्रभुः ।
प्रभवो[२०७] विभवानन्दः[२०८] कौलीशो रमते[२०९] प्रभुः[२१०] ॥ ३५ ॥

प्रभाकान्तिद्वयोर्मध्ये[२११] सन्तानं मेरुमार्गयोः ।
विपरीतक्रमेणोभौ[२१२] ज्ञात्वाचारगतिः[२१३] स्फुटा[२१४] ॥ ३६ ॥

स्फुटं कृत्वा स्फुटः सेतुः[२१५] कूटकं[२१६] चतुरक्षरम्[२१७] ।
चतुष्कलापरात्मानं[२१८] विकासं[२१९] शून्यावस्थितम्[२२०] ॥ ३७ ॥

तत्रस्थं[२२१] देवदेवीनां[२२२] संघट्टं[२२३] परमान्तिकम्[२२४] ।
अनाख्यं[२२५] शिवनादाख्यं[२२६] चक्रेदं[२२७] शाम्भवीतनु[२२८] ॥ ३८ ॥

तत्र देव्या[२२९] वसेत् कृष्णा[२३०] शङ्खस्था[२३१] शङ्खिनी[२३२] भवा ।
भावास्वादितदेहीनां[२३३] भावग्राह्यं[२३४] रसादिकम्[२३५] ॥ ३९ ॥

उदधेः[२३६] कर्णिकामूलं विसर्गद्वयभेदतः[२३७] ।
कलानादोभयोश्चक्रं[२३८] घण्टिकायां[२३९] विशोधयेत्[२४०] ॥ ४० ॥

विशुद्धिः सर्वकार्याणां विपरीतक्रियात्मकम् ।
बिन्दुभेदकवर्णस्थं[२४१] विश्वरूपविशोधनम् ॥ ४१ ॥

Then (one experiences) the bliss that has arisen from the Wheel and (that) bliss is the Void (of ultimate reality that is both) supreme (transcendant) and inferior (immanent).[18] Firstly (then), one should purify the supreme Kula, which is the primordial ocean in the Heart. (33)

Bhairava's supreme syllable, is the dawning of the mantra of (Kuṇḍalinī) the Jewel of Kula which is the Being and knowledge of Being of everything. (34)

The syllable is Bhairava, the great Lord Anāmaka (Unnamed). He is Kaulīśa who is power (*prabhava*) and the bliss of divine glory (*vibhavānanda*); the Lord (*prabhu*) who sports (with his energy).[19] (35)

The lineage (*santāna*) (of the series of deities) is in the centre between the two paths of Meru, namely, those of Light (*prabhā*) and Beauty (*kānti*). Having known both by means of the reverse sequence,[20] the state (of the highest) practice (*ācāra*) (becomes) clearly apparent. (36)

Having made it clearly apparent, the Bridge, which is the Peak (syllable) of four letters, becomes clearly manifest. (Thus) the expansion of the Supreme Self, which consists of four digits of energy (*catuṣkalā*), abides (unlimited and ineffable) as the Void. (37)

The supreme and ultimate union of the gods and goddesses takes place there.[21] (Although) it cannot be named (*anākhya*), this Wheel, which is the body of Śiva's power (*śāmbhavītanu*), is called the Sound of Śiva (*śivanāda*). (38)

The dark (*kṛṣṇā*) goddess (Kuṇḍalinī) resides there.[22] Situated on the Conch (*śaṅkha*),[23] she is Śaṅkhinī (the Goddess of the Conch) who is Bhavā, (Rudra's consort). (She is) the aesthetic savour (*rasa*) and the rest that can be perceived through the emotive state (*bhāva*)[24] of the embodied souls who have tasted (this fundamental) state being (*bhāva*). (39)

The root of the calyx of the Ocean[25] (of the lotus of the Yoni) is conjoined with the two emissions (of the Sun and Moon).[26] Within the glottis (*ghaṇṭikā*) one should purify the Wheel of both the energies (*kalā*) and Sound (*nāda*). (40)

The purification of all the goals of action is the universal form of purification. It is (that) reversed action (*viparītakriyā*) within the letters that splits apart the Point. (41)

भरणात्मकयुक्तस्य[२४२] चित्तस्य दमनस्य च[२४३] ।
व्रतस्थदृढभक्तस्य[२४४] विशुद्धिर्बिन्दुशोधनम्[२४५] ॥ ४२ ॥

नानागतिसुरीशस्य[२४६] अमरीशस्य[२४७] साधनम्[२४८] ।
साधनार्थं तु तत्त्वस्य[२४९] तत्त्वशुद्धिर्विशोधनम्[२५०] ॥ ४३ ॥

तत्त्वानां पञ्चधा मार्गं[२५१] अमार्गं च क्रियात्मकम्[२५२] ।
भावयेत्[२५३] चिञ्चिणीनाथं[२५४] कर्णमूले त्रिकालवित्[२५५] ॥ ४४ ॥[२५६]

तदा जीवं च[२५७] योगीनां[२५८] प्रकृत्या[२५९] धारयेत् कला[२६०] ।
आमूलाद्[२६१] स्रवते[२६२] बिन्दुः[२६३] चक्रं[२६४] सुरगणार्चितम्[२६५] ॥ ४५ ॥

मूलादेकः[२६६] परो हंसः[२६७] भैरवानन्दचिन्मयः[२६८] ।
विश्रामं[२६९] दीपिका शक्तिः चारोच्चारविभागशः[२७०] ॥ ४६ ॥

कलाशेषं स्मृतं[२७१] मूलं[२७२] तच्च[२७३] मूलं[२७४] कुलात्मकम्[२७५] ।
कलाशेषः[२७६] पुरस्तस्मात्[२७७] टङ्किणी[२७८] भवदेवता[२७९] ॥ ४७ ॥

चक्रनायकिदेवेशी[२८०] वृद्धावस्था[२८१] कपालधृक् ।
कपालं पूर्णिमाकारं[२८२] अमा सा[२८३] तत्र देवता[२८४] ॥ ४८ ॥

ऊर्ध्वलीना[२८५] कपालस्य श्मशाने[२८६] करवीरके[२८७] ।
करन्धस्य[२८८] पुरं[२८९] भित्त्वा समना[२९०] जायते तदा[२९१] ॥ ४९ ॥

The purification of the Point is the purification of the well controlled (*damana*) mind endowed (with the energy) that fills it (with bliss) of the devotee who is firm (in his devotion and well) established in the (observance of his inner) vow. (42)

The means (of attainment) (*sādhana*) belongs to Amarīśa (the Immortal Lord), the lord of the gods whose dynamic state (*gati*) is of many kinds. Purification is the purifiction of the principles (of existence) (*tattva*), which serves to attain the (supreme) reality (*tattva*). (43)

The Root

The path of the principles is fivefold. It is the path of (the letter) A (the energy of the New Moon) and its nature is action.[27] One who knows the three times should contemplate Ciñciṇīnātha who is (located) in (the glottis at) the root of the ear. (44)

Then the energy (of consciousness) (*kalā*) should sustain the soul of (all true) yogis with (the power of) Nature. The Point (*bindu*) is the Wheel (*cakra*) worshipped by the hosts of gods.[28] It oozes (nectar) from the Root (of the glottis). (45)

The one supreme Gander who is Bhairava's consciousness and bliss (emerges) from the Root and, divided up according to whether it moves (downwards or) upwards, it is repose and the power that illumines (and inspires). (46)

The Root is said to be (the aggregate) of all the energies (*kalā*) and that Root is Kula.[29] The entire (aggregate) of energies is the City and so Ṭaṅkiṇī[30] is the deity of phenomenal existence. (47)

The mistress of the gods who is the mistress of the Wheel is aged and holds a skull. The form of the Skull is the Full Moon. There the deity is the New Moon (48)

She is (the energy) of the Skull in the cremation ground of Karavīra merged (in the transcendent) above.[31] The Equal One (*samanā*) arises when the city of the Cavity of the Void (*karandhra*) has been pierced. (49)

समस्तरूपमात्मानं[२९२] बुद्धिगम्योपदेशकम्[२९३] ।
ज्ञात्वानाहतमन्त्रज्ञ:[२९४] शशिचर्या सुगम्यते[२९५] ।। ५० ।।

गमागमनिरोधत्वादध–ऊर्ध्वं[२९६] विघट्टयेत्[२९७] ।
मनमेकाग्रतं[२९८] कृत्वा अनाहतपुरे[२९९] सुखम्[३००] ।। ५१ ।।

तदा चोत्पद्यते[३०१] चक्रं[३०२] वायुराशिर्महोदधि:[३०३] ।
तदा[३०४] चोद्भवते[३०५] वृक्षं[३०६] करवीरे मनोहरे[३०७] ।। ५२ ।।

हरशक्ति: परा[३०८] च्छाया कमलस्य तु कर्णिका[३०९] ।
आदिमा[३१०] हृदिमार्गस्था[३११] नाम्ना विश्रामभूमिका[३१२] ।। ५३ ।।

भवतेऽनाहते[३१३] चक्रे कुर्याद् निर्वाणदं[३१४] पदम्[३१५] ।
आलयं[३१६] सर्वयोगीनां[३१७] देहिनोऽनाहतं[३१८] पदम् ।। ५४ ।।

नादरूपं[३१९] ककारान्तं[३२०] सकारान्तपुटीकृतम्[३२१] ।
अर्धचन्द्रकलायुक्तं[३२२] त्रिकूटं[३२३] नाम[३२४] मन्त्रराट्[३२५] ।। ५५ ।।

मन्त्रानाहतचक्रस्य[३२६] मन्त्रराजस्य पार्थिव:[३२७] ।
पार्थिवं करणं[३२८] कृत्वा करणं पार्थिवालयम् ।। ५६ ।।

स च षोडशमध्यस्थ:[३२९] वह्निश्चन्द्रकलाङ्कित:[३३०] ।
सुखदं[३३१] सर्वयोगीनां[३३२] कारणं प्रसरोद्भवम्[३३३] ।। ५७ ।।

कमलानन्दचित्तात्मा विज्ञानं[३३४] तत्त्वभैरव:[३३५] ।
अनाहतस्य[३३६] चक्रस्य ज्ञायते[३३७] वीरवृत्तिभि:[३३८] ।। ५८ ।।

The Wheel of Unstruck Sound

Having known the Self whose form is the totality (of all things) and is the (object of the) teaching that can be grasped by the intellect, the one who knows the mantra of Unstruck Sound easily understands the behaviour of the Moon (*śaśicaryā*). (50)

Rub together ‘above’ and ‘below’ by differentiating the coming and going (of the breath)[32] and, having concentrated the mind, (experience the) bliss in the City of Unstruck Sound.[33] (51)

Then the Wheel arises that is the great ocean of the aggregate of (the vital) winds. Then the Tree is born in the beautiful (cremation ground of) Karavīra. (52)

Hara’s energy, which is the Supreme Shade,[34] is the calyx of the lotus. It is the first (of the energies) and, on the path of the Heart, it is called `the Plane of Repose' (*viśrāmabhūmikā*). (53)

Located in the Wheel of Unstruck Sound, one should make of it the plane that bestows *Nirvāṇa*.[35] The abode of all yogis, it is the plane of Unstruck Sound of the embodied soul. (54)

(The series of letters) ending with the letter Ka are the form of Sound. They are encapsulated (by the series of letters) ending with the letter Sa. Conjoined with the digit of energy of the Half-moon, (this is) the emperor of mantras called the Triple Peak.[36] (55)

(It is Vāgbhava, the syllable) of the (element) Earth of the King of Mantras of the wheel of Unstruck Sound of (all) mantras. Once formed the (mantric) instrument (pertaining) to (the element) Earth, the instrument (of mantra becomes) the abode of the Earth.[37] (56)

Again, that is Fire in the midst of the sixteen (energies of the vowels) and is marked with the energies of the Moon. Born from the unfolding flow (*prasara*) (of energies), it is the (mantric) cause that gives all yogis bliss.[38] (57)

Consciousness (*vijñāna*) is the mind (*citta*) which is the bliss of the Lotus. It is the Bhairava of the principle of the Wheel of Unstruck Sound[39] which is known by the modalities (of the energies of the letters governed by the) Heroes (*vīravṛtti*).[40] (58)

अहोरात्रगतिं[३३९] कृत्वा[३४०] विकासेत्[३४१] स्वरमण्डलम् ।
हृदयान्ते गुहावासं[३४२] ध्यात्वा[३४३] चिन्मयतां[३४४] गतम्[३४५] ।। ५९ ।।

गतिमन्त्रं[३४६] गतेर्ज्ञानं[३४७] ज्ञात्वा वै[३४८] च[३४९] गतिमागतिम्[३५०] ।
मणिपुद्गलयोर्मध्ये[३५१] पूर्णचन्द्रनिभा द्युतिः[३५२] ।। ६० ।।

चक्रेदं[३५३] मणिपूर्णं तु शिवशक्त्युभयात्मकम्[३५४] ।
अर्कचन्द्रविलीनत्वात्[३५५] तदा[३५६] वह्निः प्रजायते[३५७] ।। ६१ ।।

स चाकाशमनन्तश्च[३५८] प्रकृतिर्जाठराग्निकः[३५९] ।
शिवशक्तेः पुरं बध्वा[३६०] मणिपूर्णस्तदा भवेत् ।। ६२ ।।

सा च शक्तिरक्षराणां[३६१] च लिङ्गानामोघशक्तयः[३६२] ।
विसर्गोभयकौलस्य[३६३] षण्मुखमयदेवता[३६४] ।। ६३ ।।

तत्रस्था[३६५] वामदक्षोभौ[३६६] यदा[३६७] तिष्ठति[३६८] तन्मया[३६९] ।
तदाप्यायननाडीनां[३७०][३७१] चन्द्रस्य[३७२] जायते पदम्[३७३] ।। ६४ ।।

पदं नाडिविभेदेन नालैकं[३७४] संप्रगीयते ।
मननं[३७५] सर्वभावानां[३७६] बोधमित्यनुभाव्यते[३७७] ।। ६५ ।।

स्वरस्य उदयं[३७८] तत्र संकोचः[३७९] सर्वनाडिकम्[३८०] ।
विकासं[३८१] सर्वलिङ्गानां मणिपूर्णं[३८२] सुतेजसम् ।। ६६ ।।

Having generated (*kṛtvā*) (the movement of the breath, which is the) dynamic state (*gati*) of Night and Day, (the yogi) should expand the circle of the (energies of the) vowels having contemplated the abode of the Cave in the Heart which has become pure consciousness.[41] (59)

The Wheel Filled with Jewels

Once one has known the mantra of the movement (of the breath and realised) the consciousness of (that) dynamism, and the coming and going (of the breath),[42] the light, which is like that of the Full Moon, (shines) between the Jewel (of Kuṇḍalinī) and the individual soul.[43] (60)

This is the Wheel filled with the gems (of the energies of the letters), which is both Śiva and Śakti. Then, because the Sun and Moon have dissolved away, Fire arises.[44] (61)

Again, that is Space, the Endless One, Nature (*prakṛti*) and the Gastric Fire (*jāṭharāgnika*). Once the abode (*pura*) of Śiva's power has been bound, it is then (the Wheel) Filled with Jewels.[45] (62)

And she is the energy of the letters which is (all) the energies of the current (of the transmissions) of the Liṅgas. (She is the) deity with six faces of the Kaula (union) of both emissions. (63)

If the (energy), which is of that nature, abides there in both (the channels) on the right and the left, then the lunar plane arises of (all) the channels that nourish (the subtle body). (64)

(Then there is) said to be (only) one channel (*nāla*) (of the inner breath), which is the plane (of realisation formed) by the (various) divisions of the channels (*nāḍī*), and one experiences the awareness (*manana*) of all existing things[46] as awakened consciousness (*bodha*). (65)

The arising there of (the energy) of vocalic sound (*svara*) (corresponds to) the contraction of the (one) universal channel (*sarvanāḍika*), while the expansion of all the Liṅgas[47] (corresponds to) the radiantly powerful (Wheel) Full of Jewels (*maṇipūrṇa*). (66)

तेजादुत्पद्यते[३८३] नादं[३८४] नादाच्छब्दोऽभिजायते[३८५] ।
दन्तौष्टतालुरसनाभञ्जनादपि[३८६] नाडिभिः ॥ ६७ ॥

तदा चोत्पद्यते वर्णं[३८७] अष्टवर्गाष्टदैवतम्[३८८] ।
देवतानां च सर्वेषां आलयं[३८९] पूर्णचन्द्रकम्[३९०] ॥ ६८ ॥

कोंकणं[३९१] मणिपूरस्थं[३९२] चक्रं त्रिदशदीपितम् ।
नायकी देवता तत्र किङ्किणी श्यामदेवता[३९३] ॥ ६९ ॥

देवदेवालयानां[३९४] च दिव्यं देवालयं[३९५] गुहा ।
निवासं[३९६] सर्वमातॄणां[३९७] चक्रेदं[३९८] पारमेश्वरम् ॥ ७० ॥
तस्यैवान्तर्विलीनस्थं[३९९] योगिनीनां[४००] गृहं[४०१] च यत्[४०२] ।

नाभिराधारयोर्मध्ये[४०३] तदार्कसोमविक्रमम्[४०४] ॥ ७१ ॥
तदा खं[४०५] च त्रिमात्राख्यं[४०६] त्रिशक्तिस्थं[४०७] प्रतिष्ठितम्[४०८] ।
त्रिवर्गककलायुक्तं[४०९] पञ्चाशल्लिङ्गभेदितम् ॥ ७२ ॥

स्वरचक्रेश्वरं चक्रं[४१०] अधिष्ठानं[४११] च कोंकणम्[४१२] ।
स्वाधिकारं तु देवीनां[४१३] दिव्याधिष्ठानकारकम्[४१४] ॥ ७३ ॥

स्वकायशुद्धिविज्ञानं[४१५] तत्रस्थं तत्त्वनिष्ठितम्[४१६] ।
चतुःपीठसमायुक्तं वह्नेरेकारचक्रकम्[४१७] ॥ ७४ ॥

एवं स्वाधि[४१८] स्मृतं चक्रं[४१९] त्रिकोणोभयमध्यगम्[४२०] ।
अधिष्ठानं[४२१] समाख्यातं योनिचक्रं[४२२] परापरम्[४२३] ॥ ७५ ॥

From (this) radiant energy (*tejas*) arises Sound (*nāda*) and from Sound, Word by means of the channels and the breath (that strikes) the teeth, lips, palate and tongue. (67)

Then 'letter' (*varṇa*) arises which is the eightfold deity of the eight classes of letters. The abode of all the deities is the Full Moon.[48] (68)

Again, Koṅkaṇa is located in Maṇipūra, the Wheel well enflammed with (all the) deities (of the letters). The mistress (*nāyakī*) and deity there is Kinkiṇī who is dark blue. (69)

She is the divine abode of the gods, the Cave of (all) the abodes of the God of the gods. This, the Wheel of the Supreme Lord, is the dwelling place of all the Mothers (of the letters) and the House of the Yoginīs is merged within it. (70-71ab)

The Wheel of the Self-supported

Then the Sun and Moon move (*vikrama*) in the middle between the navel and the (Wheel of the) Foundation and the Void (*kha*) called the three measures (of energy) (*trimātra*), well established, is located in the triple power (*triśakti*). It possesses the energy of the three kinds (of light of the Sun, the Moon and Fire) and is divided into the fifty Liṅgas (of the letters). (71cd-72)

(This) Wheel is the lord of the Wheel of the Vowels; it is Koṅkoṇa, which is the support (of the subtle body) (*adhiṣṭhāna*).[49] It is the innate (divine) authority (*svādhikāra*) of the goddesses which is (their) divine support (*adhiṣṭhāna*).[50] (73)

The consciousness of purity within one's own body is there (in that Wheel) and is (thus) grounded in (ultimate) reality.[51] Endowed with the four sacred seats, it is Fire, the Wheel of the letter E. (74)

Thus, located between the two triangles, (this) Wheel is said to be its own support (*svādhi*). Called the `support', it is the Wheel of the Yoni which is (both) supreme (transcendant) and inferior (immanent).[52] (75)

गुडमेढ्रान्तरं चक्रं[४२४] अग्निसोमस्वलंकृतम्[४२५] ।
इन्दुबिन्दुसमाक्रान्तं[४२६] खगेशं[४२७] परमेश्वरम् ॥ ७६ ॥
कन्दचक्रं[४२८] स्मृतं रत्नं नाडीनां[४२९] मर्मभेदकम् ।

एकैका[४३०] परमा[४३१] शक्तिर्नादमालिनीसंज्ञया[४३२] ॥ ७७ ॥
सा तु पञ्चप्रकारेण त्रिप्रकारा[४३३] भगाकृतिः[४३४] ।
मन्त्रचक्रान्तिका[४३५] ह्यग्निसोमसूर्यभगानना[४३६] ॥ ७८ ॥

आश्रमं[४३७] सर्वयोगीनां[४३८] शृङ्गाटाकृतिशेखरम्[४३९] ।
चलद्वलयसंकाशं[४४०] अभेद्यं दुरतिक्रमम्[४४१] ॥ ७९ ॥

शक्त्या वेगेन[४४२] वहते वायुरम्बरयोरिव[४४३] ।
तत्र षष्ठः[४४४] स्मृतो योगी स चाद्वैतस्वरूपतः[४४५] ॥ ८० ॥
तस्य शक्तिः[४४६] स्मृता षष्ठा[४४७] रौद्रीनामेन[४४८] देवता ।
तस्या रोधनमात्रेण[४४९] भगान्तस्थमशेषतः[४५०] ॥ ८१ ॥

षट्त्यागात्[४५१] सप्तमे स्थाने खगेशे व्योमविग्रहे ।
निग्रहानुग्रहे[४५२] शाक्ते[४५३] भवति शक्तिरव्यया[४५४] ॥ ८२ ॥

तदा चोत्पद्यते[४५५] ह्लादं[४५६] जीवस्थं[४५७] मणिपुद्गलम्[४५८] ।
अधःस्थं जन्मकोणस्य[४५९] आधारं[४६०] जीवग्रन्थिकम् ॥ ८३ ॥

मन—ऊर्मितरङ्गेषु[४६१] शब्दराश्योपदेशकम्[४६२] ।
उद्भवे[४६३] तत्र कौलीशं कौलीशं[४६४] हंसभैरवम् ॥ ८४ ॥

The Wheel of the Root – the Yoni

(There is a) Wheel between the anus and the genitals, beautifully adorned with the Fire and Moon.[53] Pervaded by the lunar Point (*indubindu*), it is Khageśa, the Supreme Lord. (This is the) Wheel of the Root (*kandacakra*), which is said to be the Jewel that splits apart the vital centres (*marman*)[54] of the channels (of the vital breath) (*nāḍī*). (76-77ab)

Called Nādamālinī, the supreme power is each single (type). Again, (when) along with the five aspects (*prakāra*),[55] she is threefold[56] (her) form is that of the Yoni (*bhagākṛti*). Her face the Yoni, She is the Sun, Moon and Fire within the Wheel of Mantra.[57] (77cd-78)

The hermitage of all (true) yogis,[58] it is the Peak (syllable) (*śekhara*) the form of which is a water chestnut (*śṛṅgāta*). It looks like a moving circle (*valaya*) and, indivisable, it is hard to cross beyond it. (79)

It is transported by the force of Śakti (with which it is one) like that of the wind and the sky. The yogi there is said to be Ṣaṣṭha as he is nondual by nature. His energy is said to be Ṣaṣṭhā, the deity called Raudrī. All things are contained within the Yoni by just blocking her (dissipated, deluding activity). (80-81)

By abandoning the six, (the yogi realises) the imperishable energy on the seventh[59] empowered plane of grace and punishment (*nigrahānugraha*) which is (that of) Khageśa (the Lord Who Moves in the Void) whose form is the Void. (82)

Then the joy arises which is the Jewel and the individual soul (*maṇipudgala*) located within the living being (*jīva*).[60] Located below, it is the Knot of the Living Being (*jīvagranthika*), which is the foundation of the Triangle of Birth (*janmakoṇa*). (83)

In the midst of the waves and ripples of the mind,[61] it imparts the teaching concerning the Assembly of Sounds (*śabdarāśi*).[62] Kaulīśa, who is the Bhairava of the Gander (*haṁsabhairava*), (is present) in the upsurge (of power) (*udbhava*) that takes place there. (84)

तत्[४६५] कपालाक्षरान्तस्थं[४६६] कपालद्वारचक्रगम्[४६७] ।
धरित्री[४६८] च[४६९] पुरे[४७०] चक्रे महालक्ष्मी[४७१] च[४७२] नाभसः[४७३] ॥ ८५ ॥

दशवायुनिरोधेन[४७४] दशनाडीप्रभेदकम्[४७५] ।
एवमाधारचक्रं[४७६] तु सिद्धमन्त्रोदयं[४७७] पुरम्[४७८] ॥ ८६ ॥

तस्य शक्तिश्च[४७९] मौनाख्या[४८०] मलयस्था[४८१] ह्यधोमुखी[४८२] ।
सिद्धश्चोर्ध्वमुखं[४८३] यस्मात् तस्मात्[४८४] तत्[४८५] प्रत्ययं[४८६] भवेत् ॥ ८७ ॥

प्रत्ययात्मा[४८७] स्मृतं चक्रं तच्चक्रक्रमणादपि[४८८] ।
विलीनैः[४८९] सर्वगैर्भावैरूर्ध्वतो[४९०] मोक्षमाप्नुयात्[४९१] ॥ ८८ ॥

एवं च[४९२] कुलविज्ञानं[४९३] आज्ञाचक्रं च षड्विधम्[४९४] ।
षड्विधाज्ञाक्रमोद्देशं[४९५] स्वाधिष्ठानकुलं[४९६] महत्[४९७] ॥ ८९ ॥

अधिष्ठानं[४९८] कुलं यस्माद्[४९९] भूमिकार्थे विशोधनम्[५००] ।
भूमिकार्थस्य श्लोकेन[५०१] विज्ञानकुलभास्करम् ॥ ९० ॥
उदितं मोक्षधामस्थं[५०२] अज्ञानविजिगीषिणाम्[५०३] ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे[५०४] मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विमलभेदोत्तरषट्कनिर्णये कादिभेदे[५०५]
आज्ञापारमेश्वरे स्वामिनीमते[५०६] श्रीचतुर्विंशतिसहस्रसंहितायां[५०७]
अम्बाक्रमभाषिते[५०८] वक्राम्नायकुलाष्टकाधिकारवर्णने[५०९]
क्रमोदयो नामानन्दः[५१०] ॥ ६६ ॥

It is located in (Vāgbhava) the letter of the Skull within the Wheel that serves as the door of the Skull and Mahālakṣamī is the sustaining power[63] in the Wheel within the abode of the Void.[64] (85)

The Wheel of the Foundation breaks through the ten channels (*nāḍī*) by checking the ten (vital) winds. In this way it is the abode of the dawning of accomplished mantras.[65] (86)

And his power is called Silence (Maunākhyā). Located in the Malaya (Triangle), it faces downwards. And (when that reality) is attained (*siddha*), (the Triangle of the Foundation) faces upwards and so that (Wheel) is the insight (of realisation) (*pratyaya*).[66] (87)

(Indeed) the Wheel is said to be insight (which is achieved) also by the Wheel's progressive advance (*kramaṇa*). (Throught it, the individual soul) whose pervasive worldly states of being (*bhāva*) have dissolved away, attains liberation. (88)

Such is the consciousness of Kula and (such) the sixfold Wheel of the Command. (This is) the teaching concerning the sixfold sequence of the Command, the great Kula of the (Wheel) of the Self-supported.[67] (89)

Kula is the support as it is the purification (that takes place) within the reality of the planes (of Yoga) (*bhūmikārtha*). It is the Sun of the Kula of Consciousness (realised by understanding just one) verse concerning of the reality of the planes (of Yoga) (*bhūmikārtha*). It is manifest and established in the abode of liberation of those who wish to conquer ignorance.[68] (90-91ab)

This is the (sixty-sixth) chapter which is the emergence of the transmission (*kramodaya*) with regards to the description concerning *the Octad of Kula according to the Tradition of the (goddess) Vakrā*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It has been brought (down to earth) into the first sacred seat (*ādyapīṭha*). It is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*ambākrama*).

सप्तषष्टानन्दः

श्रीनाथ उवाच

मुद्रामन्त्रविकासेन[१] अतः करणमण्डले[२] ।
क्रमभेदानि चोक्तानि[३] त्वया ह्यकुलकन्दरे ॥ १ ॥

तेषां तत्त्वोदय[४] सम्यक् आत्मसञ्चित्तिपूर्वकम्[५] ।
तथा तत्त्वाधिकार[६] तु योगपीठे क्रमत्रये[७] ॥ २ ॥

श्रीवक्रा उवाच[८]

सृष्टिपीठात्[९] समारभ्य[१०] यावत्[११] वक्रतनुर्ह्यहम्[१२] ।
तावत्[१३] तत्त्वोदय[१४] चात्र कथयामि समासतः[१५] ॥ ३ ॥

कामरूपे भवेदिन्द्रं कामना सृष्टिरुच्यते[१६] ।
आपः[१७] पूर्णगिरिः[१८] प्रोक्तः[१९] तेजो जालन्धरं स्मृतम् ॥ ४ ॥
ॐकारं भवते वायुस्तत्त्वमेकं भवेत्[२०] त्रिधा ।
तत्राकाशो[२१] भवेदिच्छा[२२] स कुमारः[२३] प्रकीर्तितः ॥ ५ ॥

तस्य ऊर्ध्वे[२४] च कामिन्या[२५] गन्धतन्मात्रनायकी ।
रसरूपात्मिका पूर्णा[२६] तेजस्तन्मात्र ज्वालिनी ॥ ६ ॥

शब्दरूपा भवेदोड्रा[२७] त्रिविधा सा व्यवस्थिता ।
स्पर्शतन्मात्रक[२८] विष्णुः[२९] स च सिंहक्रमे स्थितः[३०] ॥ ७ ॥

श्रीकण्ठो[३१] वाग्विधानेन[३२] करात्मको महामतिः[३३] ।
ईश्वरात्मा च पादयोः[३४] पायुगो[३५] नन्दिरुद्रकः[३६] ॥ ८ ॥

CHAPTER SIXTY-SEVEN

The *Sūtra* Concerning the Sequence of Principles.

The First Presentation of the Principles

Śrīnātha said:

So you have talked about the divisions of the Krama in the Root of Akula (*akulakandara*) and in the circle of the instruments (of mantra) (*karaṇamaṇḍala*) (brought about) by the expansion of mantra and Mudrā.[1] (1)

(Now tell me about) the correct manner of the arising of the principles pertaining to them which is preceded by the awareness (*saṁcitti*) of the Self. (Tell me) also about the (extent of) the authority of the principles in the sacred seat of Yoga (*yogapīṭha*)[2] within the three Kramas. (2)

The venerable (goddess) Vakrā said:

I will tell (you) briefly about the emergence of the principles (that takes place) here starting from the sacred seat of emanation up to myself whose body is crooked. (3)

Indra (who governs Earth) resides in Kāmarūpa. It is said that desire (*kāmanā*) is emanation.[3] Water is said to be Pūrṇagiri, while Fire (*tejas*) is said to be Jālandhara. (The sacred seat of) the letter OM is Air. (Thus) the one principle is threefold (as the the first three elements). There (in that case), Space is the will (*icchā*) and he (who governs it) is said to be Kumāra. (4-5)

Above him is Kāminyā who is the mistress of the subtle element of smell. Pūrṇā (the Full One) is the nature of taste (*rasa*). The subtle element of fire is Jvālinī. (6)

Oḍrā is sound (*śabda*) and she is threefold (as the previous three). Viṣṇu, who is in the Transmission of the Lion, is the subtle element of touch. (7)

Śrīkaṇṭha (abides) as the prescription of speech, Mahāmati is the hands. Īśvara is within the nature of the two feet and Rudra Nandi is in the genital organ (*pāyu*). (8)

उपस्थं भैरवाकारं सद्योजातात्मकं[३७] भवेत् ।
अनाहतात्मनः[३८] श्रोत्रं[३९] त्वचात्मा[४०] मणिपूरकम् ।। ९ ।।

चक्षुराज्ञा[४१] विभुः श्वासो[४२] जिह्वा इन्द्रियमण्डले ।
विशुद्धं नासिका ज्ञेया[४३] आधारो मन उच्यते ।। १० ।।

बुद्धिर्मातङ्गिनीतत्त्वं[४४] अहंकारं[४५] पुलिन्दिका ।
प्रकृतिः शवरी[४६] नाम[४७] पुरुषो[४८] विजयोच्यते[४९] ।। ११ ।।

स ब्रह्मा[५०] स च अद्वैतः[५१] सृष्टिकर्ता जगत्त्रये[५२] ।
तस्य कला[५३] तु सकलं[५४] सपिण्डस्थानगोचरम्[५५] ।। १२ ।।

लिङ्गस्यांशाङ्गसहित्यं[५६] करोति[५७] विकरोति च ।
बाह्यात्मा चान्तरङ्गश्च[५८] जंगमः परिरूप्यते[५९] ।। १३ ।।
उपभेदैश्च[६०] भेदेषु[६१] नियत्या[६२] कालचोदितः[६३] ।

उदिता सा शिवस्यापि[६४] शक्तिर्विमलरूपिणी ।। १४ ।।
समना सा स्वरूपेण उन्मना महन्तारिका[६५] ।

स्वानन्दानन्दमाना तु सृजते सा जगत्त्रयम्[६६] ।। १५ ।।
शिवस्याज्ञास्वरूपा[६७] तु कुब्जिकाहं नपुंसका ।
जितेन्द्रियवशेनापि[६८] अधिकारे[६९] च तापसे ।। १६ ।।
संपुटेन[७०] हि विद्या[७१] च भकारादिविभागशः[७२] ।

न स्त्री न पुरुषोऽहं[७३] वा इच्छाशक्तिवरास्मि[७४] सा[७५] ।। १७ ।।
पुरुषो[७६] बीजवन्मात्रः[७७] क्षेत्रज्ञः स च[७८] उच्यते ।
शुभाशुभात्मकः कर्ता कर्मसङ्गेन बध्यते ।। १८ ।।

The anus is in the form of Bhairava and it is Sadyojāta by nature. The ear belongs to the nature (of the Wheel of) Unstruck Sound, while (the Wheel) Full of Gems is the skin. (9)

(The Wheel of the) Command is the eye, while the pervasive breath is the tongue in the circle of the senses. One should know that the nose is (the Wheel of) Purity, while the (Wheel of the) Foundation is said to be the mind. (10)

The intellect is the principle Mātaṇginī, while the ego is Pulindikā. Nature is Śavarī, while the Person is said to be Vijayā.[4] (11)

(Puruṣa) is Brahmā and, one without a second (*advaita*), is the creator (*sṛṣṭikartṛ*) in the three worlds.[5] His energy (*kalā*) is everything (*sakala*) including the field of the location of (his) body (*piṇḍasthāna*). (12)

He brings about and terminates conjunction with the parts and limbs of the body (*liṅga*). He is the external Self and the inner (*antaraṅga*) and is described as mobile (*jangama*). (He is) impelled by Time along with Natural Law (*niyati*) in (his main) varieties together with the secondary ones. (13-14ab)

Again, the energy of Śiva is active (*uditā*) and without stain. She is 'with mind' (*samanā*), who in her essential nature is Mahantārikā,[6] the Transmental (*unmanā*). Blissful with her own innate bliss, she emanates the three worlds. (14cd-15ab)

I am Kubjikā the Female Neuter (*napuṁsakā*), Śiva's (divine) Command. By virtue of control (I have over) the senses (I have conquered) (I am) also (present) in the authority (that governs all things) within austerity. (I am) the Vidyā along with (its) encapsulation and the letters starting with Bha, part by part.[7] (15cd-17ab)

I am neither male (*puruṣa*) nor female (*strī*),[8] I am that most excellent power of the will. The Person is just the bearer of seed (*bījavatmātra*)[9] and is said to be the `knower of the field'. He is the agent who is both auspicious and inauspicious and is bound by (his) association with action (*karman*). (17cd-18)

न कर्ताहं शिवो मन्ये[७९] पुरुषत्वात्[८०] करिष्यति ।
धरित्र्यादिशिवान्तं च[८१] तत्त्वपिण्डं स उच्यते[८२] ॥ १९ ॥
चतुर्विधे भूतसर्गे[८३] स एव हि पशुर्भवेत्[८४] ।
अष्टमे[८५] मानसे[८६] जन्म[८७] अष्टमं याति[८८] चाश्रमम्[८९] ॥ २० ॥

कामरूपादिमारभ्य[९०] यावस्था[९१] सालयं[९२] भवेत् ।
यावन्न कर्मकोटिभिः[९३] शिवाहं[९४] नैव चार्चिता[९५] ॥ २१ ॥
तावत् प्राप्तिः[९६] कथं मर्त्यैः[९७] श्रीक्रमे गुणवत्तरे[९८] ।
येन यष्टेन[९९] संशुद्धिर्मलस्य त्रिविधस्य च ॥ २२ ॥

तत्त्वानि व्युत्क्रमं[१००] यान्ति[१०१] सप्ताविंशत्पदानि[१०२] च ।
तेषां विनाशनार्थाय क्रममार्गं[१०३] निदर्शितम् ॥ २३ ॥
मण्डलेन[१०४] यजनं जापं[१०५] शिवविद्यामहाव्रतम् ।
सर्वोर्ध्वं[१०६] भवते सम्यक् वाग्भवस्य यथा स्थितिः[१०७] ॥ २४ ॥

तत्त्वानां[१०८] च विभागं तु तव[१०९] वक्ष्याम्यहं पुनः ।

कामरूपं भवेत् पृथ्वी आपः[११०] पूर्णगिरिः स्मृतः ॥ २५ ॥
जालन्धरं महातेजो वायुरोंकारमण्डलम्[१११] ।
आकाशं तिस्रपीठं[११२] तु श्रीमच्चन्द्रपुरं गृहम् ॥ २६ ॥

महाभूताः[११३] स्मृताः पञ्च तेषां[११४] तन्मात्रपञ्चकम्[११५] ।
गन्धस्तु[११६] पार्थिवे[११७] तत्त्वे आपस्तत्त्वे[११८] रसं[११९] भवेत् ॥ २७ ॥
तेजस्य[१२०] भवते रूपं वायुः स्पर्शं[१२१] त्वतो भवेत् ।

(In the liberated state he reflects): “I am not the agent. I believe that Śiva will do (all things) because he is (in reality) the Person (*puruṣa*).” Again, he is said to be the aggregate of the principles (*tattvapiṇḍa*) from the Earth up to Śiva. Moreover, he himself is the fettered soul, (imprisoned) within the fourfold creation (*bhūtasarga*).[10] (And it is he who) in the eighth mental birth attains (liberation which is) the eighth place of rest.[11] (19-20)

That state which (encompasses all creation) beginning with Kāmarūpa as the first is the abode (of all things). Unless I, who am Śivā, am not worshipped with countless millions of actions, how can mortals attain (the ultimate goal) in the most excellent *Śrīkrama*. It is by him (who has) worshipped (in this way) that the triple impurity is cleaned away. (21-22)

The principles (of existence) become disordered as do the twenty-seven[12] planes (that correspond to them). The Krama Path (consisting of) the sacrificial rite with the *maṇḍala*, repetition of mantra, and Śiva's Great Vow of Knowledge, has been revealed in order to destroy (these impurities). It is above all (else) and is correct (in all respects) as is the condition (*sthiti*) of (the seed-syllable), Vāgbhava (AIṀ). (23-24)

The Second Presentation of the Principles

Now I will tell (you) again about the division of the principles (of existence). (25ab)

Kāmarūpa is Earth, while Water is said to be Pūrṇagiri. Jālandhara is the Great Fire (*mahātejas*), while Wind is the circle of (the sacred seat of) OṀ, Space is the sacred seat Tisra. The venerable City of the Moon is (Tisra’s) abode (*gṛha*). (25cd-26)

(These) five are said to be the Great Elements. The group of five subtle elements are (associated with) them. (The subtle element of) smell is in the Earth principle. Taste (*rasa*) is in the Water principle. (The subtle element of) form belongs to Fire and, next, Wind is in touch. Space is the Great Sound.* (27-28abc)

आकाशं तु महाशब्द:[१२२] इन्द्रियकर्मपञ्चकम्[१२३] ॥ २८ ॥
गन्धतत्त्वे स्मृता वाचा[१२४] स्पर्शतत्त्वे[१२५] करद्वयम्[१२६] ।
शब्दमध्ये[१२७] तथा पाद[१२८] पायोस्तेजसि[१२९] संभव:[१३०] ॥ २९ ॥
उपस्थो जायते स्वादे[१३१] तन्मात्रकर्मपञ्चकम्[१३२] ।

अथ बुद्धेन्द्रियाण्याहुस्तथा[१३३] कर्मेन्द्रियेषु[१३४] च ॥ ३० ॥
उपस्थस्थमिद[१३५] श्रोत्रं तथा पाणिगतं त्वचम्[१३६] ।
पायुतत्त्व[१३७] महाचक्षु[१३८] रसना पादमण्डले ॥ ३१ ॥

वाक्तत्त्वे च[१३९] स्मृता नासा पृथिव्याद्या भवन्ति ते ।
तेषा[१४०] मूर्ध्नि[१४१] स्थितो ह्यसौ[१४२] अनादिशिवमव्यय:[१४३] ॥ ३२ ॥

बुद्धि: कर्मानुसारेण कामरूपे उपस्थिता[१४४] ।
मनो बुद्धिबलेनैव[१४५] पीठे जालन्धरे स्थितम् ॥ ३३ ॥

मनोवेगेन[१४६] हंकार[१४७] ज्ञात्वव्य[१४८] तु पुराश्रमे[१४९] ।
प्रकृतिर्वाममार्गे तु पूर्णगिर्ये व्यवस्थिता ॥ ३४ ॥

पुरुषो[१५०] बीजवन्मात्र:[१५१] स्थितश्चन्द्रपुरालये ।
तस्याश्रम[१५२] भवेन्नाद[१५३] अन्तरात्मानिशाकरम्[१५४] ॥ ३५ ॥

एवं भागवतो[१५५] लिङ्गं भगाकारं प्रतिष्ठितम्[१५६] ।
क्रियाशक्तिर्महापिण्ड[१५७] प्रत्ययात्मा तदुच्यते[१५८] ॥ ३६ ॥

साहं देव परित्राता[१५९] मन्त्रमार्गे प्रतिष्ठिता[१६०] ।
शिवस्य सा तु[१६१] या मात्रा काचिद्[१६२] भेदगुणान्विता ॥ ३७ ॥

तिस्रस्रोतोद्भवानन्दा[१६३] आनन्दो भवमालिनी[१६४] ।
सा माता सर्वजन्तूनां धरित्र्यादिविभागश:[१६५] ॥ ३८ ॥

(Next I will tell you about) the five organs of action. Speech is said (to reside) in the principle of smell and the two hands in the principle of touch. Similarly, the foot (which is the organ of locomotion) is within (the subtle element of) sound and genital organ is generated within light (*tejas*) (which is sight). The anus arises within taste. (This is) the group of the five (organs of) action and the subtle elements. (28d-30ab)

Now, they say that the organs of sense are in the same way within the organs of action. This ear is located in the anus and the skin is within the hands. The principle of the genitals is the great eye, while the tongue is in the sphere of the feet. (30cd-31)

The nose is said to be in the principle of speech. They are (equivalent) to the Earth and the other (gross elements). He, the beginningless and imperishable Śiva, is at the head of them (all). (32)

The intellect is present in Kāmarūpa in accord with (its) function. By the power of the intellect, the mind is present in the sacred seat of Jālandhara. (33)

One should know that, by the force of the mind, the ego is within (Oḍḍiyāna) the Hermitage of the City (of the *maṇḍala*). Nature is located on the left path within Pūrṇagiri. (34)

The Person, who is just the bearer of seed (*bījavanmātra*),[13] resides in the abode of the City of the Moon. His hermitage is Sound, the Moon of the inner Self.[14] (35)

In this way, the lord's Liṅga is established in the form of the Yoni (*bhagākāra*). The great body (of mantra) (*mahāpiṇḍa*), it is the power of action and it said to be the essential nature of (every) sign of attainment (*pratyaya*). (36)

O god, established on the Path of Mantra,[15] I am she who saves. (I am) she, that certain (inscrutable) measure (of power) (*mātrā*), endowed with the qualities of duality, that belongs to Śiva. (37)

(I am) the bliss generated from the current of (the sacred seat) Tisra. Bliss is (indeed myself) Bhavamālinī. She is the mother of all living beings (and existing things) starting with the Earth onwards, part by part. (38)

मध्य अनादिनिधनलयोत्पत्तिविवर्जितम्[१६६] ।
खं किञ्चित्[१६७] सुसूक्ष्मस्यापि[१६८] शतांशस्य सहस्रकम् ।। ३९ ।।
भावनामात्र[१६९] तच्छून्य[१७०] चैतन्यं शिवमुच्यते[१७१] ।

एवं तत्त्वस्वरूपेण शाक्तं लिङ्गं प्रकीर्तितम् ।। ४० ।।
तदेव[१७२] चिञ्चिणीवृक्ष[१७३] कीर्तिदेवो[१७४] नभस्तले ।

श्रीमच्चन्द्रपुरे जातं तत्त्वं पिण्डीकृत[१७५] च यत् ।। ४१ ।।
स एव प्राकृतिस्वामी[१७६] भुवनानां महालयम् ।

अनन्तादिशिवान्त[१७७] लीनं सर्वमिदं जगत्[१७८] ।। ४२ ।।
स्थित्युत्पत्तिर्विपत्तिश्च[१७९] चतुर्द्वारोऽपि[१८०] वर्तते ।

प्रधानत्वे[१८१] स्थित[१८२] पाश[१८३] मायार्णवकोर्मिजम्[१८४] ।। ४३ ।।
एवं मार्गे[१८५] तु सकल[१८६] प्रवृत्तं रमणादिषु[१८७] ।[१८८]

निवृत्तिश्चोपचार[१८९] तु उपदेशेन गीयते ।। ४४ ।।
पिण्डं तस्या अधिष्ठान[१९०] सा चाह[१९१] परिकीर्तिता[१९२] ।

पाशजाले यथा[१९३] बद्धो विहङ्गो[१९४] मुग्धचेतसः[१९५] ।। ४५ ।।
पश्चात् स[१९६] भवते त्यक्त[१९७] उत्पतेत्[१९८] गगनान्तरे ।
तद्वदात्मा[१९९] च[२००] पिण्डस्थः[२०१] तिष्ठते[२०२] मुग्धचेतसः[२०३] ।। ४६ ।।

पिण्डस्थोऽय[२०४] पदं मन्त्रः[२०५] रूपलक्षणमादिकम्[२०६] ।
रूपातीतं सर्वगतं सर्वेषामुपरिस्थितम्[२०७] ।। ४७ ।।
पिण्डस्थ[२०८] च पदस्थ[२०९] च रूपस्थ[२१०] रूपवर्जितम् ।
तत्त्वपञ्चाशिका सम्यक्[२११] तवाख्याता[२१२] मया प्रभो ।। ४८ ।।

In the middle, without beginning or end, devoid of arising and falling away there is a certain (undefinable) Void, a thousandth part of a hundred of what is very subtle. A state of pure contemplation, that Void is the consciousness said to be Śiva. (39-40ab)

Such is said to be the empowered (*śākta*) Liṅga as the essential nature of (all) the principles (*tattvasvarūpeṇa*). That is the Tamarind (*ciñciṇī*) Tree, the Lord of Fame (Kīrtideva) who resides in the sky (of pure consciousness). (40cd-41ab)

Arisen in the venerable City of the Moon, it is (the one) reality (*tattva*) in which (all the principles) have been gathered together (*piṇḍīkṛta*).[16] He indeed is the Lord of Nature, the great abode of (all) the worlds. (41cd-42ab)

All this, beginning with Ananta up to Śiva, is merged (there within it). Creation, persistence and destruction (take place there) and the fourth door (beyond these three) is also (there within it) (42cd43ab)

(It is also) Fundamental Nature (*pradhāna*) and, as such, bondage (*pāśa*), born from the waves of the ocean of Māyā, is (there) within it. In this way everything is on the path (of bondage), engaged in sexual pleasures and the other (illusory enjoyments of the world). (43cd-44ab)

Service (of the deity) and cessation (from worldly involvement) is extolled as the teaching. Her body (*piṇḍa*) is the support (of all things) and she is praised as me. (44cd-45ab)

Just as an innocent bird caught in a net of snares flies up (into the air) as soon as it is freed, similarly the innocent Self resides within the body (*piṇḍa*) (waiting to be freed). (45cd-46)

This part (of mantra), mantra (itself), form, sign and the rest is (all) in the body (*piṇḍastha*). Beyond Form (*rūpātīta*), it is omnipresent and stands above all things. Established in the Body, Established in the Word, Established in Form and Devoid of Form[17] - (thus) O Lord, I have rightly told you the fifty (verses) concerning the principles (*tattvapañcāśikā*). (47-48)

पीठपिण्डसमाचारं[२१३] तत्त्वपञ्चाशिकाक्रमम्[२१४] ।
आख्यातं तव[२१५] देवेश सूत्राकारेण सूत्रतः ॥ ४९ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे[२१६] अन्वये सप्तकोटिप्रमाणे श्रीमच्चतुर्विंशतिसाहस्रे[२१७]
तत्त्वक्रमाधिकारसूत्रम्[२१८] ॥ ६७ ॥

The transmission of the fifty (verses) concerning the principles (teaches) the co-ordination (*samācāra*) of the sacred seats with the body. O Lord of the gods, (this) has been told to you, expounded succinctly (*sūtritaḥ*) in the form of a *sūtra*. (49)

(This) is the *Sūtra* concerning the Sequence of Principles (*tattvakrama*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition that consists of seventy million (verses) in the venerable scripture of twenty-four thousand (verses).

अष्टषष्टानन्दः

श्रीवक्रा उवाच[१]

षट्प्रकारा[२] महाकाया[३] भारूपा[४] योगवाससा[५] ।
सावशेषा[६] सवासना[७] सर्वावस्था महत्तमा[८] ॥ १ ॥

चिञ्चिणी परमा घोरा[९] श्यामारक्तारुणोज्ज्वला[१०] ।
कुलमातङ्गिनी[११] रौद्री[१२] कुजादेवी षडानना[१३] ॥ २ ॥

दशाष्टनयनाभासा[१४] मदिरानन्दलालसा[१५] ।
भगानना भगाकारा[१६] भगषट्कसमन्विता[१७] ॥ ३ ॥

भगमध्यस्थिता[१८] भीमा[१९] भगोदरपुटीकृता[२०] ।
द्वात्रिंशद्वर्णनिकरा[२१] कुब्जिका[२२] कुलनायिका[२३] ॥ ४ ॥
चतुराशीतिविन्यासैः[२४] व्यापिनी[२५] व्योम्नि मण्डले[२६] ।
सा वै खगेश्वरी देवी आमरी शुद्धकालिका ॥ ५ ॥

त्रिखण्डा[२७] भैरवी[२८] देवी[२९] संस्थिता त्रिपुरोत्तमा[३०] ।
मालिनीकुलमार्गस्था[३१] कुजा कमलहृद्गता[३२] ॥ ६ ॥

सा वै श्रीकुलदीपाभा[३३] बर्बरा[३४] बहुरूपिणी[३५] ।
रुद्रमाता[३६] सिद्धमाता[३७] महाभैरवमाता च[३८] ॥ ७ ॥

वीरमाता[३९] योगिमाता[४०] पीठमाता[४१] जगत्सुता[४२] ।
षट्प्रकारान्विता[४३] भीमा[४४] भुजाष्टादशगोचरा[४५] ॥ ८ ॥
त्रिशूलं कर्तरी[४६] खड्गं[४७] नाराचं[४८] त्रासणी[४९] तथा ।

CHAPTER SIXTY-EIGHT

The *Sūtra* of the Compendium concerning Liberation.

A Visualization of the Goddess Kubjikā[1]

The venerable (goddess) Vakrā said:

(One should think of the goddess as) having six aspects, with an immense body and of the form of light, she is clothed in Yoga. (She is) everything without exception and (their) latent traces. The greatest of all, (she is) every state of being. (1)

(She is) Ciñciṇī (the goddess of the Tamarind Tree), supremely horrific as she burns dark blue, red and scarlet.[2] (She is) the Sweeper (Mātaṅginī) of the Kula, Raudrī, the goddess Kujā with six faces. (2)

She shines with (her) eighteen eyes, greedy for the pleasures of wine. Her face is the Yoni (*bhānanā*), her form is the Yoni (*bhagākāra*) and she possesses six Yonis.[3] (3)

She is in the middle of the Yoni (*bhaga*)[4] (of the syllable AIṀ) and, terrible, she has been encapsulated within the Yoni. A treasury of the thirty-two syllables, she is Kubjikā, the mistress of Kula.[5] She pervades the circle of the sky with the eighty-four depositions (of mantras). Indeed, she is the goddess Khageśvarī (the Skyfarer). Immortal, (she is) the pure (form of) Kālikā. (4-5)

She is the goddess Trikhaṇḍā[6] Bhairavī, she is the most excellent (goddess) Tripurā.[7] Established on the path of the Mālinī Kula, she is (the goddess) Kujā who is in the lotus of the heart. (6)

She is the light of the lamp of the Śrīkula, Barbarā (the tribal woman) of many forms.[8] (She is) the mother of Rudra, the mother of the Siddhas and the mother of the great Bhairava. (7)

She is the mother of the heroes, the mother of yogis and the mother of the sacred seats who has given birth to the universe. Endowed with the six parts, she is terrible. In her eighteen hands (she holds) a trident, dagger, sword, an arrow, (she makes a) frightening (gesture), (holds) a noose, small double-headed drum, a club and Kaula sacrificial pap (*carukaulika*). These nine (attributes) are on the right. In the same way there are nine (attributes) on the left.[9] (8-9ab)

पाश[५०] डमरुक[५१] चैव खेटक[५२] चरुकौलिकम्[५३] ॥ ९ ॥
नवैते[५४] दक्षिणे मार्गे वाममार्गे[५५] तथा[५६] नव[५७] ।
कपाल[५८] चैव खट्वाङ्ग[५९] रत्नमाला च कार्मुकम्[६०] ॥ १० ॥
अंकुश[६१] पीठमुद्रा[६२] च खेटक[६३] पुस्तकासनम्[६४] ।
देव्याष्टादशमुद्रास्तु[६५] चिन्तयेत्[६६] सपरिग्रहाम्[६७] ॥ ११ ॥

पदै:[६८] पञ्चभि:[६९] संयुक्ता[७०] अपटा[७१] नग्नवाससा[७२] ।
बिम्बाक्षिणी अधोवक्त्रा[७३] व्यालयज्ञोपवीतिनी[७४] ॥ १२ ॥

जिह्वाजैरुपवीतैर्वा[७५] मुद्रापञ्चकभूषिता[७६] ।
भुजाष्टादशसंयुक्ता[७७] मुद्रापीठोद्गिरावहा[७८] ॥ १३ ॥

स्वरमालाशिरोबद्धा[७९] वर्णाहारावलम्बिनी[८०] ।
भूषिता[८१] दिव्यव्योमेन[८२] कोटिद्वादशडामरै:[८३] ॥ १४ ॥

रत्नमाला[८४] गले बद्धा[८५] दिव्यरत्नविभूषिता[८६] ।
महाकुसुमजातीभि:[८७] शोभिता[८८] परमेश्वरी[८९] ॥ १५ ॥

चन्दनागुरुकर्पूरैरलिनामोदनन्दिता[९०] ।
सुगन्धगन्धदिग्वासा[९१] सुधूपामोदवाससा[९२] ॥ १६ ॥

दिव्यै रत्नैर्महावस्त्रै:[९३] संवृता[९४] परमेश्वरी[९५] ।
कलातीता सर्वगता सर्वेषामुपरिस्थिता[९६] ॥ १७ ॥

षट्प्रकारा कुजा[९७] देवी परमाक्षरविग्रहा[९८] ।
ईदृग्रूपधरा आज्ञा[९९] द्वाचत्वारिंशदक्षरा ॥ १८ ॥

स्वभावेन[१००] कुब्जाकारा[१०१] विद्याभेदे[१०२] कुजाम्बिका[१०३] ।
चन्द्रद्वीपे[१०४] महाकुब्जा[१०५] स्थिता[१०६] श्रीकण्ठानुग्रहे[१०७] ॥ १९ ॥

त्रिविधेन तु मार्गेण कुजालक्ष[१०८] तु भेदयेत् ।
ध्यानमेवं पुरा ज्ञात्वा[१०९] स्वशरीरे[११०] समभ्यसेत्[१११] ॥ २० ॥

(She also holds) a skull bowl, an ascetic's staff, a rosary of gems, a bow, an elephant gaud, casket (*pīṭha*), seal (*mudrā*), a club and a book rest (*pustakāsana*). (These are) the goddess's eighteen divine positions. One should think (of her) as having (this) form.[10] (9cd-11)

She possesses the has five parts (*pada*) (of mantra)[11] and, without clothes, she is clothed in nakedness.[12] (Her) eyes (are red like) the Bimba (fruit), her face is turned downwards and she wears a snake as (her) sacred thread. (12)

Or (imagine her as wearing) sacred threads made of (human) tongues and that she is adorned with the Five Ensignias. Endowed with eighteen arms, she transports (the teaching) uttered (*udgira*) in the Sacred Seat of Gesture (*mudrāpīṭha*).[13] (13)

(To her) head is fastened a rosary of vowels and she wears a necklace of letters. She is adorned with the divine sky (of consciousness) and twelve hundred million warlocks. (14)

A jewelled necklace clasps (her) neck and she is adorned with divine gems. (She is) the Supreme Goddess, beautiful with great flowers and jasmines. (15)

She is delighted with the fragrance of liquor along with (that of) sandalwood, musk and camphor. The sweet smelling directions are (her) apparel and her clothes are fragrant with fine incense. (16)

(She is) the Supreme Goddess swathed in clothes of great (value) and (adorned with) divine gems. Beyond (the sphere of) energies and omnipresent, she is above all (others). (17)

The goddess Kujā has six aspects (*ṣaṭprakārā*) and her form is the supreme syllable. (She who) is the forty-two syllable (Vidyā) is the (divine) Command which bears this kind of form. (18)

By nature her form is that of a hunchbacked woman (*kubjā*) and, within the various forms of the Vidyā, she is mother Kujā. She is the great (goddess) Kubjā who resides on the Island of the Moon and abides in Śrīkaṇṭha's grace. (19)

One should break through Kujā, the target, by means of the threefold path.[14] Having first known (this) visualization in this way, one should practice it within one's own body. (20)

क्रमार्चन[११२] जप[११३] योग[११४] देहेनानेन[११५] कारयेत्[११६] ।
तदन्तःकरणातीत[११७] पदान्त[११८] यावद् भावयेत्[११९] ।। २१ ।।

कुजाध्यानविनिर्मुक्तः[१२०] कुजाम्नायविवर्जितः[१२१] ।
स पशुश्च[१२२] अशुद्धत्मा[१२३] यः क्रमं पूजयेत्[१२४] क्वचित् ।। २२ ।।

क्रममण्डलविद्या[१२५] च सर्वं तस्य निरर्थकम्[१२६] ।
परत्रं न[१२७] स्फुटं तस्य यावन्नोपासयेत्[१२८] कुलम्[१२९] ।। २३ ।।
तावत्[१३०] तस्य कुतो[१३१] व्याप्तिर्विद्यते[१३२] शाम्भवे[१३३] कुले[१३४] ।

श्रीकौलीश उवाच

श्रुतं च देवदेवेशि आगमार्थमशेषतः[१३५] ।। २४ ।।
अधुना श्रोतुमिच्छामि मुक्तिसूत्रोपदेशकम्[१३६] ।
येन विज्ञातमात्रेण भवबन्धाद् विमुच्यते ।। २५ ।।[१३७]

श्रीकुब्जिका उवाच[१३८]

मुक्तिमार्गं च देवेश[१३९] कथयामि परिस्फुटम्[१४०] ।
त्वया[१४१] गुप्ततरं कार्यं[१४२] न देयं यस्य कस्यचित्[१४३] ।। २६ ।।

तन्त्रं[१४४] पिचुमतं[१४५] तन्त्रं[१४६] सिद्धयोगेश्वरीमतम्[१४७] ।
शिवादूतीमतं[१४८] तन्त्रं तन्त्रं[१४९] वामेश्वरीमतम्[१५०] ।। २७ ।।
सुन्दरी तु मतं तन्त्रं रत्नसुन्दरिकामतम्[१५१] ।
तन्त्रं मातृमतं[१५२] तन्त्रं तन्त्रं[१५३] वै रूपिकामतम्[१५४] ।। २८ ।।
मतं सारस्वतं तन्त्रं तन्त्रं वै मङ्गलामतम्[१५५] ।
शिखोत्तरमतं तन्त्रं सुतन्त्रं मालिनीमतम्[१५६] ।। २९ ।।
अम्बामतं[१५७] महातन्त्रं तन्त्रं च[१५८] खेचरीमतम् ।
भैरवी तु मतं तन्त्रं तन्त्रं श्रीकुलालिकामतम्[१५९] ।। ३० ।।
मताः ओलित्रये[१६०] षट्कं * * * * * * * *[१६१] ।

One should perform the worship of the Transmission (*krama*), repetition of mantra and Yoga by means of this body, as one contemplates up to the end of (all) the planes (of existence), beyond that inner mental organ. (21)

(Anyone) anywhere who does not possess (knowledge of) the visualized form of (the goddess) Kujā and does not have (access) to the tradition of (the goddess) Kujā (but nonetheless) worships the Transmission, is a fettered and impure soul. (22)

For such a one, the Vidyā and the *Kramamaṇḍala* – all is useless and the hereafter is uncertain. As long as one does not worship (and serve) the Kula, how can one have (the experience of) pervasion within (this), the Śāmbhava Kula? (23-24ab)

The Sūtra concerning Liberation (*muktisūtra*)[15]

The venerable (god) Kaulīśa said:

O mistress of the God of the gods, I have heard the entire purport of the scriptures. I now wish to hear the teaching of the *Sūtra* concerning Liberation (*muktisūtra*), merely by knowing which one is freed from the bondage of phenomenal existence. (24cd-25)

The venerable (goddess) Kubjikā said:

O Lord of the gods, I will tell (you) a very lucid path to liberation. You should keep it extremely hidden and it should not be given to (just) anybody. (26)

The Sixteen Mata Tantras

(The Mata Tantras are): the *Picumata* Tantra, the *Siddhayogeśvarīmata* Tantra, the *Śivādūtīmata* Tantra, the *Vāmeśvarīmata* Tantra, the *Sundarīmata* Tantra, the *Ratnasundarikāmata* Tantra, the *Mātṛmata* Tantra, the *Rūpikāmata* Tantra, the *Sārasvatamata* Tantra, the *Maṇgalāmata* Tantra, the *Śikhottaramata* Tantra, the fine *Mālinīmata* Tantra, the great *Ambāmata*[16] Tantra, the *Khecarīmata* Tantra, the *Bhairavīmata* Tantra, and the venerable *Kulālikāmata* Tantra.[17] The Matas (common to) the three lineages (*oli*) make a group of six * * * * * which is clear. (Then there are) the five independent (Tantras) concerning the Krama and the five causes (*kāraṇa*)[18] that are above - such are your sixteen Matas. (27-32ab)

स्फुट[१६२] क्रमाधिकाराणि[१६३] निरालम्बानि पञ्च च ।। ३१ ।।
कारणाः[१६४] पञ्च ऊर्ध्वस्थाः[१६५] एवं ते मतषोडश[१६६] ।

आद्यारभ्य[१६७] समनान्ते[१६८] स्वे स्वे[१६९] तत्त्वे तु[१७०] व्यापकाः[१७१] ।। ३२ ।।
सकलावरणे शम्भो ते समनावधिस्थिताः[१७२] ।

महच्छब्दमतः[१७३] पूर्वं विमलं षट्कनिर्णयम् ।। ३३ ।।
पराषट्कावतार[१७४] तु जात्युत्तीर्ण[१७५] हि षड्विधम्[१७६] ।
महामायोदरातीतं तन्त्रस्योपरि[१७७] सर्वदा ।। ३४ ।।

उलीना[१७८] पश्चिमाम्नायं स्वाधिकारं क्रमोदयम् ।
मायातीतं समनोर्ध्वे अंशके[१७९a] प्रथमोदय[१७९b] ।। ३५ ।।

अवतारं पुरा जात[१८०] भेदे[१८१] मन्थानभैरवे[१८२] ।
शाम्भवाज्ञाविनिष्क्रान्त[१८३] कादिभेदं सतार्णवम्[१८४] ।। ३६ ।।
येन विज्ञातमात्रेण[१८५] सर्वज्ञत्वं युगे युगे[१८६] ।

खण्डत्रयविधानज्ञः[१८७] चतुःपादक्रियावित् तु[१८८] ।। ३७ ।।
कादिभेदक्रमे[१८९] युक्तः[१९०] स भवेन्मतबोधकः[१९१] ।

मन्त्रमण्डलनिर्मुक्तो[१९२] योगभ्रष्टः स[१९३] विज्ञेयः[१९४] ।। ३८ ।।
* * * * * * * * आकाशे कुसुम[१९५] यथा ।
आज्ञाचक्रविनिर्मुक्तः[१९६] षोढाशक्तिविवर्जितः[१९७] ।। ३९ ।।
संसारे वर्तते भूयः[१९८] संसारान्न[१९९] निवर्तते ।

अदत्वालि[२००] विधानेन समयाज्ञाविवर्तितः[२०१] ।। ४० ।।
भुञ्जते[२०२] सततं यस्तु[२०३] भुञ्जते नरकत्रयम् ।

Starting from the beginning up to the end of the Equal One (*samanānta*) they (each) pervade their own (corresponding) (metaphysical) principle. O Śambhu, established up to the end of the Equal One (*samanā*), (they are present) in all the spheres (of existence) (*sakalāvaraṇa*).[19] (32cd-33ab)

The Supreme Scripture

After that (comes) the Great Sound (*mahacchabda*). It is the teaching concerning the first pure group of six (*ṣaṭkanirṇaya*), which is the descent of the Hexad of the Supreme (*parāṣaṭka*)[20] which is beyond the six types (of Vedic syllables) (*jāti*).[21] Beyond the belly of Mahāmāyā, it always stands above the Tantra.[22] (33cd-34)

Of the lineages (*uli*), it is the Western Tradition, the arising of the Transmission (*kramodaya*) which is authoritative in itself. Beyond Māyā, it is the first emergence (*prathamodaya*) within (the Transmental) aspect (of the deity) which is above the Equal One. (35)

The descent (of the teaching) has taken place in the past within the division (of the tradition called) Manthānabhairava (the Churning Bhairava). It is the division beginning with `KĀ',[23] the ocean of truth, that has emerged from Śiva's Command (*śāmbhavājñā*), merely by knowing which (initiates attain) omniscience in every Age. (36-37ab)

The one who knows the methods prescribed in the three sections (of the *Manthānabhairavatantra*)[24] and the ritual (*kriyā*) of (its) four parts and is intent on the transmission (*krama*) (taught) in the division beginning with `KĀ', is one who awakens to the teaching (*mata*). (37cd-38ab)

The *Sūtra* concerning the Observance of the Rule (*samayānuṣṭhānasūtra*)[25]

One who does not have mantra or (know) the *maṇḍala* should be known to be one who has fallen from Yoga. (His practice is as ineffective) as a sky-flower. Devoid of the Wheel of the Command (*ājñācakra*)[26] and (Vāgbhava) the energy of the six (*ṣoḍhāśakti*),[27] he goes on living in the world of transmigration again (and again) and he does not quit it. (38cd-40ab)

One who is devoid of the Command of the Rule and has not offered wine (to the deity) in the prescribed way and is constantly indulging in worldy experience (*bhuñjate*), (eventually helplessly) suffers (*bhuñjate*) the (agony of the) three hells. (40cd-41ab)

स्नानत्रयविनिर्मुक्तो[२०४] यस्तु पूजयते[२०५] क्रमम् ॥ ४१ ॥
समयात्मा महामूढो भुञ्जते नरकत्रयम्[२०६] ।

गायत्रीत्रयनिर्मुक्तो[२०७] विद्यातद्ग्रहवर्जितः[२०८] ॥ ४२ ॥
षडुत्थमण्डलोत्तीर्णः[२०९] संसारान्न निवर्तते[२१०] ।

सु–उल्यां[२११] गुरुगुह्यं तु निर्बीजं[२१२] पूजयेत् तु यः[२१३] ॥ ४३ ॥
संसारे वर्तते भूयः[२१४] संसारान्न[२१५] निवर्तते[२१६] ।

कादिभेदक्रमेऽयुक्तः[२१७] खटिकाद्वारवर्जितः[२१८] ॥ ४४ ॥
प्रस्तारषोडशोत्तीर्णः[२१९] अधिकारान्न मुच्यते ।

उन्मनादिक्रमेणैव यावत्[२२०] श्रीनाथचिञ्चिणी[२२१] ॥ ४५ ॥
पुष्पसंकेतकं शम्भो अज्ञात्वा नैव[२२२] मुक्तिभाक् ।

समयानुष्ठानसूत्रम्[२२३]

श्रीनाथ उवाच

कथं[२२४] बौद्धे[२२५a] च देवेश[२२५b] आरहन्ते कथं कथम् ॥ ४६ ॥
वैष्णवे तु कथं सौरे[२२६] शैवे मुक्तिः[२२७] कथं कथम् ।
वामदक्षिणमार्गेषु[२२८] कथं च[२२९] मालिनीकुले[२३०] ॥ ४७ ॥
मुक्तिमार्गं त्रिके देवि कथं नित्याक्रमेषु च ।
कथं मुक्तिस्त्रिखण्डाख्ये[२३१] कालिकायाः क्रमे[२३२] कथम् ॥ ४८ ॥

One (who belongs to) the Rule (but), greatly deluded, cause the Transmission to be worshiped without having taken the three baths (at the three times of day) suffers (the pain of) the three hells. (41cd-42ab)

He who is devoid of the three Gāyatrī (mantras) (uttered at the three times of day), the Vidyā and Tadgraha and (considers himself to have mastered and be) beyond the *maṇḍala* generated from the six (parts), does not get out of the world of transmigration. (42cd-43ab)

He who belongs to a good lineage (*uli*) (but) does not worship the teacher's secret (deity) with the (prescribed) seed (syllables) remains in the world of transmigration and does not leave it. (43cd-44ab)

One who is not intent on the Krama (taught in the *Manthānabhairavatantra* of) the division beginning with `KĀ' and is devoid of the (sacred) chalk (*khaṭikā*)[28] (with which the grid of letters is drawn that is) the door (which gives access to the mantras) and is beyond the sixteen grids (*prastāra*) (of letters),[29] is not freed from (the lower levels of) responsability. (44cd-45ab)

O Śambhu, without having known the Convention of the Flower (*puṣpasaṁketaka*) that extends in due order from the Transmental (*unmanā*) up to Śrīnātha and Ciñciṇī, one is not liberated.[30] (45cd-46ab)

(This is) the *Sūtra* concerning the Observance of the Rule (*samayānuṣṭhānasūtra*).

The Consecration of Yoga: The Hierarchy of the Traditions and the Stages of Realisation[31]

Śrīnātha said:

How is liberation amongst the Buddhists and, O lord of the gods, amongst the Jains (*ārahanta*), the Vaiṣṇavas, the worshippers of the Sun (*saura*) and the Śaivites? How is it on the paths of the Right and the Left and in the Mālinī Kula? O goddess! how is the path to liberation in (the teaching of the) Trika? And (how is it) in the transmissions of the (goddess) Nityā? How is liberation in the (scripture) called *Trikhaṇḍa* (`the one having three sections')[32] and in Kālikā's Krama?[33] (46cd-48)

मुक्तिर्वै अमरिकाम्नाये तथा श्रीवक्रिकामते[२३३] ।
तस्य[२३४] ऊर्ध्वे[२३५] यतो[२३६] नास्ति मुद्रा मण्डलकं क्रमम् ॥ ४९ ॥
तदेच्छा[२३७] शाश्वती[२३८] व्याप्तिः सावधिः[२३९] परिकीर्तिता[२४०] ।
तत्राधो–आगमा[२४१] चैव[२४२] यावद् बौद्धं तु दर्शनम् ॥ ५० ॥
यतस्तद्[२४३] बुद्धितत्त्वं तु न सा मुक्तिस्तु सावधिः[२४४] ।

तेषां[२४५] निरवधिः[२४६] प्रोक्ता[२४७] शान्ते[२४८] त्वात्मनि[२४९] संस्थिता ॥ ५१ ॥
संतोषेण[२५०] तु ये नष्टा अहंकारेण तु[२५१] गर्विताः ।
तदा तेषां पुनर्जन्म संसारो न[२५२] निवर्तते[२५३] ॥ ५२ ॥
एवं मुक्तिस्वरूपेण कुजान्ते[२५४] भावयेत्[२५५] सदा ।
इति संक्षेपतः[२५६] प्रोक्तं देहियोगाभिषेचनम्[२५७] ॥ ५३ ॥

श्रीकौलिन्युवाच[२५८]

अतिप्रश्नोत्तरं[२५९] गुह्यं त्रिदशैरपि दुर्लभम् ।
कथयामि निःसंदिग्धं[२६०] तव स्नेहेन कौलिकम् ॥ ५४ ॥

धरातत्त्वात्[२६१] पुरुषान्तं[२६२] ऊर्ध्वे[२६३] माया तु विज्ञेया[२६४a] ।
सत्त्वशुद्धात्मरूपा[२६४b] च अष्टवर्गक्रमे स्थिता ॥ ५५ ॥

तदूर्ध्वं[२६५] ईश्वरं तत्त्वं तस्योर्ध्वे[२६६] तु सदाशिवम् ।
शिवं तस्योपरिस्थं[२६७] तु व्योमव्यापी[२६८] निरञ्जनम्[२६९] ॥ ५६ ॥

इत्यार्णवं[२७०] महादण्डं शिवाद्यवनिगोचरम्[२७१] ।
तस्योर्ध्वे[२७२] पञ्चधा शाक्तं[२७३] ध्वनिरूपादितः क्रमात् ॥ ५७ ॥
समनावधिपर्यन्तं[२७४] तावद् दण्डं[२७५] महोदयम् ।

Liberation is indeed (to be found) in the tradition (*āmnāya*) of (the goddess) Amarikā (the Immortal One) and in the venerable *Vakrikāmata.* As there is no Krama, Mudrā or *maṇḍala* above it, then the will, which is perpetual pervasion, is said to be `with limit' (*sāvadhi*).[34] There, below are the traditions (*āgama*) (that are progressively inferior) up to the system (*darśana*) of the Buddhists. As (the latter corresponds to) the principle of the intellect, that liberation is not 'with limit'.[35] (49-51ab)

The (liberation) they possess (although) located within the tranquil Self is said to be limited (*niravadhi*). Those who are destroyed (and fall from the path) by being satisfied (with merely this level of attainment), arrogant with pride, are then reborn and the world of transmigration does not cease. One should always contemplate (the reality) within (the goddess) Kujā in this way as the essential nature of liberation. The consecration (*abhiṣecana*) of the Yoga of the embodied soul has thus been explained in brief. (51cd-53)

The Three Sticks

The venerable (goddess) Kaulinī said:

The answer to (this) question is extremely secret and hard to get even by the gods. (But) because of (my) love (for you) I will tell you (about this) Kaula (reality) which is free from doubt.[36] (54)

(The lowest level extends) from the Earth principle up to the Person. One should know that above that is Māyā. It is the pure Self of *sattva* (the quality of purity)[37] and is (located) in the sequence of the eight classes (of the letters of the alphabet). (55)

Above that is the Īśvara principle and above that (the principle of) Sadāśiva. Śiva, stainless (*nirañjana*), is above that, pervading the Sky (of pure consciousness) (*vyomavyāpin*). (56)

This is the Ocean, the Great Stick, the field of which (extends) from Śiva (up to) the Earth. Above that is the fivefold empowered (nature) (which extends) from the Resonance (*dhvanirūpa*) onwards, in due order, up to the Equal One (*samanā*). Such is the (second) Stick, the Great Arising (*mahodaya*). (57-58ab)

कलातीतं[२७६] परानन्दं[२७७] तृतीयं दण्डनायकम् ॥ ५८ ॥
भरणाद् भैरवाकारं शाम्भवं दण्डमुच्यते ।

एवं दण्डत्रयं[२७८] ज्ञात्वा[२७९] तस्य[२८०] ऊर्ध्वे[२८१] निरामयम् ॥ ५९ ॥
एवं व्याप्य स्थितं शान्तं सर्वज्ञं सर्वगं परम् ।

द्विविधा तु स्मृता मुक्तिः सावधिः[२८२] ज्ञेयवेदिनाम्[२८३a] ॥ ६० ॥
निरवधिस्त्वन्या[२८३b] मुक्तिः क्रियाज्ञानविदात्मनाम्[२८४] ।

प्रथमा[२८५] पौरुषं तत्त्वं[२८६] मायातत्त्वं द्वितीयका[२८७] ॥ ६१ ॥
तृतीया[२८८] शुद्धविद्या च चतुर्थी ईश्वरोपरि[२८९] ।
पञ्चमी सदाशिवान्ते[२९०] षष्ठी[२९१] मुक्तिः शिवावधिः[२९२] ॥ ६२ ॥
शक्त्यान्ते[२९३] सप्तमी प्रोक्ता समनान्ते तथाष्टमी ।

दशैका[२९४] मुक्तिः[२९५] क्लिन्नान्ते[२९६] त्रिखण्डान्ते[२९७] च[२९८] द्वादशी[२९९] ॥ ६३ ॥
त्रयोदशी च कल्पान्ते[३००] आद्यन्ते[३०१] तु[३०२] चतुर्दशी[३०३] ।
त्रिपञ्चमी कुजान्ते तु द्वाचत्वारिंशतीपुरे[३०४] ॥ ६४ ॥

निष्कला या परा विद्या निरौपम्या[३०५] षडक्षरा ।
सकले[३०६] षोडशी प्रोक्ता मुक्तिरेषा प्रकीर्तिता ॥ ६५ ॥

स्थिता षोडशभेदैस्तु[३०७] निरवधित्वे[३०८] व्यवस्थिता ।
तस्यान्ते[३०९] सा परा[३१०] मुक्तिः[३११] शून्यान्ते तु लयं गता ॥ ६६ ॥

Beyond the units of energy (*kalā*) is supreme bliss which is the Master of the Sticks (*daṇḍanāyaka*), the third. (This) Stick is said to be Śiva's plane (*śāṁbhava*) and (its) form is Bhairava because it fills (all things) (*bharaṇa*). (58bcd-59ab)

Once one has known the Three Sticks in this way, (one realises) the (supreme) faultless (reality) above that and, having thus pervaded (all things), it abides tranquil, omniscient, omnipresent and supreme.[38] (59cd-60ab)

Liberation With and Without Limit

Liberation is said to be of two kinds. (There is one) `with limit', which is that of those who who know (the ultimate reality) that should be known. The other is the liberation that is `without limit'. It is (the state) of those who know the scriptures (*jñāna*) and (the correct performance and full experience of) ritual (*kriyā*). (60cd-61ab)

The first (type of liberation corresponds to the realisation of the true nature of) the principle of the Person and the second to the principle of Māyā. The third is Śuddha Vidyā (Pure Knowledge), the fourth is above Īśvara, the fifth is within Sadāśiva while the limit (*avadhi*) of the sixth (degree of) liberation is Śiva. The seventh is said to be within Power (*śakti*) and the eighth in the Equal One (*samanā*).[39] (61cd-63ab)

The eleventh (degree of) liberation (occurs) within the (goddess) Klinnā (the Wet One) and the twelfth within (the goddess) Trikhaṇḍā (Three Parts). The thirteenth (is attained) at the end of an Aeon (*kalpānta*) and the fourteenth at the beginning and end (of one). The fifteenth (takes place) within (the goddess) Kujā in the City of the Forty-two (syllable Vidyā).[40] (63cd-64)

The incomparable and supreme Vidyā of Six Letters (is located therein) and is the (aspect) without parts (*niṣkalā*). The sixteenth (energy of the Moon) (*ṣoḍaśī*) is said to be (within the aspect) which has parts (*sakala*) and that is extolled as (ultimate) liberation. (65)

She is established within (the liberated condition) without limit with (her) sixteen divisions. Supreme liberation (is attained) in the end of that when she dissolves away into the Void. (66)

अन्तःशून्यात्मिका[३१२] शक्तिः[३१३] शून्ये[३१४] शून्यत्वमागता[३१५] ।
यदा[३१६] न किञ्चिद् विद्येत सावधिः परिकीर्तिता ।। ६७ ।।

तस्य ऊर्ध्वे[३१७] परं भावं भावातीतं परं पदम् ।
मन्त्रध्यानविनिर्मुक्तं[३१८] मुद्राक्रमविवर्जितम् ।। ६८ ।।

परान्तं[३१९] तु निराधारं[३२०] सर्वध्यानविवर्जितम्[३२१] ।
यागक्रियासमुत्तीर्णं बिन्दुभेदविवर्जितम्[३२२] ।। ६९ ।।
करणत्रयनिर्मुक्तं हेयोपादेयवर्जितम् ।

अस्तिनास्तिविनिर्मुक्तं[३२३] अवस्थानन्दवर्जितम् ।। ७० ।।
निस्तरङ्गं परं शान्तं निरानन्दं निराश्रयम् ।
परशून्यं महाशून्यं परान्तं[३२४] शाम्भवं पदम्[३२५] ।। ७१ ।।

मुक्तिमार्गं द्विधा भिन्नं साकारं[३२६] तु निरञ्जनम् ।
उपर्युपरिसंस्थस्य[३२७] साकारस्य[३२८] न निश्चयम् ।। ७२ ।।

यदा शून्यावधिर्नास्ति[३२९] अस्वतन्त्रं[३३०] तदा भवेत् ।
कथं धत्ते परां मुक्तिं यावत् शून्यावधिर्न[३३१] हि[३३२] ।। ७३ ।।

अन्वयावधिः[३३३] शून्यान्ते[३३४] परे प्राप्ते निरामये[३३५] ।
अन्वयज्ञानमाश्रित्य[३३६] पराषट्के[३३७] तु साधिते[३३८] ।। ७४ ।।

यावदोर्ध्वे[३३९] परे जन्म मन्त्रमार्गे[३४०] महेश्वर[३४१] ।
तावत् तु[३४२] शाश्वती[३४३] मुक्तिरवधिरेषा प्रकीर्तिता[३४४] ।। ७५ ।।

एवं मुक्तिस्वरूपं तु शून्यतत्त्वादि पौरुषम् ।
पौरुषं शून्यमाख्यातं माया तस्यैव शून्यता ।। ७६ ।।

She is the power which is the inner Void who, within the Void, has become emptiness. If one knows nothing, then she is said to be `with limit'.[41] (67)

Above that is Supreme Being, while the Supreme Plane is beyond (phenomemal) being. It is devoid of mantra, meditation, *mudrā* and the Krama. (68)

(Located at the ultimate) extremity of the supreme (reality), it is free of supports and all meditation. It is beyond the sacrificial rites, free of the divisions of the Point (*bindubheda*),[42] devoid of the three instruments (of mantra) and (of all that) should be taken up or abandoned. (69-70ab)

Free of being and non-being, it is devoid of the (various forms of) bliss (pertaining to the series of yogic) states. Waveless and supremely tranquil, it is the Bliss of Stillness (*nirānanda*),[43] free of support. It is the Supreme Void, the Great Void, the extremity of the supreme (reality), (in short) the Śāmbhava plane. (70cd-71)

The path to liberation is of two kinds, namely, With Form (*sākāra*) and Stainless (*nirañjana*). (The path) With Form developes increasingly upwards and does not reach an ultimate conclusion (*niścaya*). (72)

If (a sphere of reality does not) culminate in the Void, it is not free (and independent) (*asvatantra*).[44] How can it give supreme liberation if (it) does not terminate in the Void? (73)

The culmination (*avadhi*) of the tradition (*anvaya*) is (realised) within the Void, when the supreme, faultless (reality) has been attained, (that is,) when having taking the support of the knowledge (transmitted by the) tradition, the group of six of the Supreme (goddess) (*parāṣaṭka*) has been attained. (74)

O Maheśvara! Liberation is permanent to the degree in which one is born into the superior (reality) above (the other ones) on the Path of Mantra.[45] (This kind of liberation) is said to be 'with limit'.[46] (75)

Such is the liberation pertaining to 1) (the principle of the) Person and commencing with the Void. (Indeed), the Void is said to be that of the Person and 2) Māyā is its emptiness. (76)

तथेश्वरं भवेच्छून्यं[३४५] ततः शून्यं सदाशिवम् ।
शिवं[३४६] सर्वगतं[३४७] शून्यं नादान्तं शून्यमुच्यते ॥ ७७ ॥

कारणं व्यापिनी[३४८] शून्यं समना तस्य[३४९] शून्यता ।
भैरवान्तं स्मृतं शून्यं शून्यं वै भैरवीपदम् ॥ ७८ ॥
वीरावलीपदं शून्यं कालिकाक्रम[३५०] शून्यता ।
शून्यममरिकाम्नायं[३५१] कुजान्ता[३५२] यस्य शून्यता[३५३]॥ ७९ ॥
द्विचत्वारिंशतीशून्यं[३५४] संचरान्ते[३५५] ह्यधिस्थितम्[३५६] ।
तत्रोर्ध्वे[३५७] परं शून्यं निस्तरङ्गं तु शाम्भवम् ॥ ८० ॥

मन्त्रविद्याविनिर्मुक्तं हेयोपादेयवर्जितम्[३५८] ।
कुजान्ते त्ववधिः[३५९] प्रोक्ता मन्त्राणां[३६०] नास्ति संग्रहम्[३६१] ॥ ८१ ॥

तदधो निरवधिस्तु[३६२] संबन्धमुत्तमोत्तरम्[३६३] ।
मन्त्राणां तु यदा जातं षड्विधाज्ञा[३६४] महत्परा[३६५] ॥ ८२ ॥

शान्तेच्छा कारणं शून्यं शून्याम्नायमिदं[३६६] स्फुटम् ।
स्थितं षोडशभेदैस्तु तस्यावधिर्न विद्यते ॥ ८३ ॥

यदा ध्यानात्मकं[३६७] भावं[३६८] मन्त्रमुद्राविभेदितम्[३६९] ।
जाप्यार्चनरतं[३७०] नित्यं मोक्षमेतन्निरवधिः[३७१] ॥ ८४ ॥
स्थिता पौरुषतत्त्वादि शान्तेच्छा यावत् कारणम् ।

अस्वतन्त्रं[३७२] समाख्यातं ध्यानत्यागे[३७३] विनश्यति ॥ ८५ ॥
मन्त्रत्यागं[३७४] विना शान्तं मुमुक्षूणां[३७५] तु दुर्लभम् ।

यत्[३७६] तच्छान्तं परं शून्यं सर्वावयववर्जितम् ॥ ८६ ॥
यत् तत्[३७७] स्थानं[३७८] कुले ध्यानं मुद्रामन्त्रा लयं गताः ।

Similarly, 3) Īśvara is the Void and the (principle of) 4) Sadāśiva is the Void. 5) Śiva is the omnipresent Void and 6) the End of Sound is (also) said to be the Void. (77)

7) The cause which is the Pervasive One (*vyāpinī*) is the Void. 8) The Equal One (*samanā*) is its emptiness. 9) The Void is said to be within Bhairava. 10) The Void is indeed the plane of Bhairavī. 11) The plane of the line of Heroes (*virāvalī*) is the Void and 12) the *Kālikākrama* is (its) emptiness. 13) The tradition of (the goddess) Amarikā (the Immortal) is the Void and 14) its emptiness is within (the goddess) Kujā. 15) The Void (of the goddess who is the Vidyā of) Forty-two (syllables) is established at the end of (the fettered soul's) wandering (*saṁcara*). 16) The supreme Void which, waveless, is the Śāmbhava (plane), is there above.[47] (78-80)

Free of mantra and Vidyā, it is devoid of (all that needs to be) taken up or abandoned. The culmination (*avadhi*) of (all) mantras is said to be at the extremity of (the goddess) Kujā (*kujānta*),[48] (where there is) no accumulation (*saṁgraha*) (of anything). (81)

Below that is (the form of liberation corresponding to the reality) `without limit'. When the relationship between the mantras (is ordered in such a way) that the subsequent one is higher than the preceding, (then) the sixfold Command is (realised to be) eminently supreme. (82)

The tranquil will is the (primal) cause which is the Void. This is clear teaching concerning the Void (*śūnyāmnāya*). Established with (its) sixteen divisions, it has no limit.[49] (83)

If a meditative state of being obtains, associated with mantra and Gesture, that form of liberation, which is constantly intent on the repetition of mantra and worship is `without limit'. It abides as the tranquil will that extends from the principle of the Person up to the (primal) cause. (84-85ab)

(The sphere of existence) that is said to lack autonomy (*asvatantra*)[50] is destroyed when meditation is abandoned (upon reaching the supreme state). Without abandoning mantra, it is hard to attain the tranquil (reality that is the goal) of those who desire liberation. (85cd-86ab)

That tranquil (reality) is the supreme Void, free of all constituent parts. Within Kula, that place (*sthāna*) is (where) meditation, Gestures and mantras have dissolved away. (86cd-87ab)

पूजाजाप्यविधानं[३७९] च द्रव्यानुष्ठानपञ्चकम्[३८०] ॥ ८७ ॥
आज्ञाक्षोभलयं यत्र अणिमादिगुणाष्टकम् ।
भूत्यागं[३८१] धारणावेधं[३८२] मुद्रास्फोटादिप्रत्ययम्[३८३] ॥ ८८ ॥
अतीतानागतं चैव वर्तमानं चिरायुष्यम्[३८४] ।
यदा न विद्यते यत्र तन्मोक्षं शाश्वतमजम् ॥ ८९ ॥

इच्छान्ते तु ध्रुवं शान्तं यत्र सर्वे[३८५] लयं गताः ।
सावधिस्तु समाख्याता स्वतन्त्रं सर्वतोमुखम् ॥ ९० ॥

प्राप्तत्यागं यदा नास्ति नान्यं भवति[३८६] किञ्चन[३८७] ।
प्रभुत्वं[३८८] सर्वजन्तूनां शान्तमित्यक्षरं[३८९] द्वयम् ॥ ९१ ॥

तावत् क्रियाः[३९०] प्रवर्तन्ते[३९१] दर्शनानां पदे पदे[३९२] ।
तावदाक्रम्य[३९३] मन्त्राणां[३९४] क्रियायुक्तिर्विधीयते ॥ ९२ ॥
परान्ते तु पदे प्राप्ते क्रियाज्ञानी निवर्तते ।

तावत् ज्ञानक्रियाव्याप्तिर्निरवधिः[३९५] परिकीर्तिता[३९६] ॥ ९३ ॥
यावन्न[३९७] सावधिं[३९८] प्राप्य शान्तावस्था प्रपद्यते ।
तत्क्रियाज्ञानरहितं[३९९] कुजान्तं[४००] शाम्भवं पदम् ॥ ९४ ॥[४०१]

तथान्तरहितं[४०२] ज्ञानं क्रियामार्गेण[४०३] विद्यते ।
शान्तं ज्ञानं[४०४] क्रियाहीनं पूजा ध्यानं न विद्यते ॥ ९५ ॥

क्रियाज्ञानेन अभ्यासादिच्छातीतः[४०५] प्रवर्तते ।
सिद्धमार्गप्रपन्नानां[४०६] अन्ते ज्ञेया तु सावधिः[४०७] ॥ ९६ ॥

The group of five, namely, the rite of adoration, the repetition of mantra, the prescribed (rites), the (sacrificial) substance and attendance (on the diety), (also cease there) where the disturbance brought about by the Command comes to an end. The eight (yogic) powers (*guṇa*), including the ability to make oneself small at will (*aṇima*) and the rest, (the power of) flight, the piercing by means of concentration (*dhāraṇāvedha*), (every) sign of accomplishment (*pratyaya*), such as the (power to cause) explosions by gesturing (*mudrāsphoṭa*), the past, future and present, longevity - when and where (all this) does not exist, that liberation is unborn and eternal. (87cd-89)

The tranquil and stable (*dhruva*) (reality is attained) when desire ceases; where all things have dissolved away. (That is) said to be (the form of liberation) `with limit'. (It is the reality that is) free (*svatantra*) and omnipresent. (90)

If that which has been attained (is never again) abandonded (and lost) and nothing else at all exists, (one has attained reality) which is the power (*prabhutva*) of all living beings (expressed by) the two syllables `tran-' and `-quil' (*śānta*).[51] (91)

The rites (*kriyā*) of (the various) schools (*darśana*) operate at every step and, as long as one has reached only a certain level (*tāvat*) (literally, `this much'), the practice of mantras is required. (But) once the plane which is the extremity of the supreme (reality) (*parānta*) has been attained, the knower of action quits (the world of transmigration) (*nivartate*). (92-93ab)

The pervasive presence of knowledge and action is said to be `without limit' until the tranquil condition prevails once the (liberation) `with limit' has been attained. Devoid of that knowledge and action, the Śāmbhava plane is (located at the) extremity of (the goddess) Kujā. (93cd-94)

Again, the knowledge without end is obtained by means of the path of action. Tranquil knowledge is devoid of action - there is no meditation or rite of adoration. (95)

(The reality) beyond desire arises by practicing with knowledge of (inner) action (*kriyājñāna*). At the end (the liberation) of those who are intent on the path of the Siddhas should be known to be `with limit'. (96)

सा च सोपानशक्तिस्तु[४०८] अजान्ते[४०९] अनुगम्यते[४१०] ।
सोपानेन विना[४११] मुक्तिः शून्यमार्गे[४१२] तु दुर्लभा ।। ९७ ।।
सावधिस्तु[४१३] क्रमान्ते वै शून्यान्ते तु लयंगता ।

कन्दुकं[४१४] तु यथा गच्छेन्मुष्टिना तु समाहतम् ।। ९८ ।।
आकाशं गहनं[४१५] यस्मान्मिथ्याचारेण साधकः ।
तद्वत्[४१६] सावधिमोक्षान्ते[४१७] निराचारपदे[४१८] स्थितः[४१९] ।। ९९ ।।

आमूलाद् यावत् शाखाग्रं[४२०] कर्कटो[४२१] वोपसर्पति[४२२] ।
तथा श्रीश्रीक्रमं प्राप्य परान्तमनुवर्तते ।। १०० ।।

साधकः सर्वभावज्ञो बौद्धमार्गादितः[४२३] क्रमात् ।
आरुहेत् क्रमशो मूर्ध्नि[४२४] बहुजन्मान्तरेष्वपि ।। १०१ ।।

कुजाम्नायपदं प्राप्य परान्ते तु लयं व्रजेत् ।
न तस्य पुनरावृत्तिरधो[४२५] जन्मनि जन्मनि[४२६] ।। १०२ ।।

बौद्धशास्त्रादितः सर्वं यावत् कुलालिकामतम्[४२७] ।
अन्योन्यगुणयोगेन[४२८] यस्य[४२९] क्रिया निवर्तते ।। १०३ ।।
सावधेस्तु[४३०] पदं प्राप्य क्रिया तस्य निवर्तते ।
तावत् क्रियारूढो[४३१] मन्त्री वृक्षन्यानेन[४३२] कर्कटः ।। १०४ ।।
मन्त्रातीतपदं प्राप्य[४३३] तदा शास्त्रं[४३४] परित्यजेत्[४३५] ।

साकारस्य[४३६] विनाशोऽस्ति[४३७] मुद्रापञ्चक्रमेण[४३८] तु ।। १०५ ।।
निराकारस्य शान्तस्य मुक्तिरित्यक्षरद्वयम् ।
ज्ञात्वा सकलसारं[४३९] तु * * * * परित्यजेत् ।। १०६ ।।

The power of the ladder (that leads to liberation) is understood (only) at the end of the Unborn. Without a ladder, liberation is hard to attain on the path of the Void. (The liberation) `with limit' has dissolved away at the end of the Krama within the Void. (97-98ab)

Stages of Realisation: The Hierarchy of Teachings

Just as a ball struck by the fist goes (up) into the vast (*gahana*) sky from that (place below), similarly, the adept resides on the plane beyond the bounds of scriptural injunction (*nirācāra*) at the end of the liberation `with limit' by virtue of (his) deceitful practice (*mithyācāra*) (by which he cheats bondge). (98cd-99)

Or else, just as a Karkaṭa plant creeps (upwards) from the root to the top of the branches (of a tree), similarly, once (the initiate) has obtained the venerable Śrīkrama, he (goes on) to reach the extremity of the supreme (reality). (100)

The adept who knows all the states of being should gradually ascend in stages from the Buddhist path onwards to the top, even if (this takes place) in the course of many lives. (101)

Once attained the plane of (the goddess) Kujā's tradition, he dissolves away at the extremity of the supreme (reality). He does not return again below, life after life. (102)

He whose action and every (teaching) from (that of) the Buddhist scriptures up to the *Kulālikamata* has ceased by the mutual conjunction (*yoga*) of (their) qualities, (all) his (remaining) action ceases once obtained the plane (of liberation) `with limit'. The reciter of mantra is mounted on action to this extent (as is the) Karkaṭa plant according to the maxim of the tree (and the creeper entwined around it). (In short), once attained the plane beyond mantra, one should then abandon scripture. (103-105ab)

(The aspect) 'with form' is destroyed by the sequence of the five Gestures. The two lettered (word) '*mukti*' (i.e. liberation) (refers to the reality) of the tranquil (aspect) without form. Once know the essence (of the deity) with form (*sakala*) * * * * one should abandon (it). (105cd-106)

न जन्मैके[४४०] भवेद् व्याप्तिः[४४१] परे[४४२] शान्ते निरामये ।
शास्त्रव्याप्तिविधानेन[४४३] मुक्तिमार्गमतः परम् ।। १०७ ।।

ज्ञात्वा सम्यग्विधानेन[४४४] तदा ऊर्ध्वगतिः[४४५] भवेत्[४४६] ।
बौद्धं[४४७] बुद्धिपदं मोक्षं[४४८] आरुहन्तं गुणत्रयम्।। १०८ ।।

प्रधानं वेदवादीनां चतुर्वेदविदात्मानाम्[४४९] ।
पौरुषं सौरवादीनां सांख्यानां[४५०] परमं पदम् ।। १०९ ।।

मौशलायुधहस्तानां[४५१] मायातत्त्वं परं पदम् ।
शुद्धज्ञानमया विद्या वैमलानां[४५२] परं पदम् ।। ११० ।।

अष्टप्रमाणवेदज्ञा[४५३] लाकुलार्थविशारदाः[४५४] ।
व्रते पाशुपते चैव ऐश्वरं परमं[४५५] पदम् ।। १११ ।।

नवनित्यागमज्ञानां[४५६] शिवतत्त्वं[४५७] परं पदम् ।
तदूर्ध्वे[४५८] कारणाः पञ्च त्यक्त्वा[४५९] ऊर्ध्वं[४६०] तु[४६१] भैरवम् ।। ११२ ।।

साष्टतन्त्रतान्त्रिकानां[४६२] नित्यानन्दं[४६३] परं[४६४] पदम्[४६५] ।
समनान्तकलातीतं[४६६] वामदक्षिणसंस्थितम् ।। ११३ ।।
पंक्तिक्रमेण मोक्षोऽस्ति सत्यं नास्त्यत्र संशयः ।

तस्य ऊर्ध्वे[४६७] पराषट्कं उपर्युपरिसंस्थितम्[४६८] ।। ११४ ।।
षडारं प्रथमं भेदं[४६९] भैरवाख्यं द्वितीयकम् ।
वीरावली तृतीयं तु चतुर्थं कालिकाकुलम् ।। ११५ ।।
ततस्त्वाद्यावतारं[४७०] तु तस्य ऊर्ध्वमनाहतम्[४७१] ।

Pervasion in the supreme, tranquil and flawless (reality) is not (achieved) in one lifetime. The path to liberation beyond this (is formed) by the prescribed method, namely, the pervasion of (all) the scriptures (in such a way that every scripture marks a place along the path). (107)

Once known correctly by means of the prescribed method, (the adept) then moves along the upper path. Buddhist liberation corresponds to the plane of the intellect, (that of the) Jains, the three qualities. (108)

Fundamental Nature (is the highest level) of those who adhere to the Veda and know the four Vedas. (The principle) of the Person is the supreme plane (*pada*) for the votaries of the Sun and and the followers of the Sāṁkhya. (109)

The principle of Māyā is the supreme level for (the Pāśupatas) who carry a club in (their) hands as a weapon. The Vidyā consisting of pure knowledge is the supreme plane for the Vaimala (Pāśupatas). (110)

Īśvara's plane is supreme for those who know the doctrine (*veda*) of the eight authorities (*pramāṇa*) and, well versed in the teachings (*artha*) of Lākula, are (dedicated) to the Pāśupata vow. (111)

The Śiva principle is the supreme plane for those who know the scriptures of the Nine Nityās. Above (these) are the (*Praṇavas*, that is, the) five causes. Having abandoned (these also), Bhairava is (attained) above (them). (112)

Eternal bliss is the supreme plane of the Tāntrikas who follow the *Sāṣṭa Tantra.*[52] (The reality) established in the (Tantras) of the right and the left is beyond the energy at the end of the Equal One. Liberation takes place according to the (place one is) in the serial order (of the teachings of the various schools). This is the truth and there is no doubt here (about this).[53] (113-114ab)

Above that comes *Parāṣaṭka* (the parts of which are) arranged in a hierarchy. The first division is the Six Spokes (*ṣaḍāra*), the second is the one called Bhairava, *Vīrāvalī* (the Line of Heroes) is the third, the fourth is the *Kālikākula*,[54] then comes the Primordial Descent (*ādyāvatāra*) and above it, Unstruck Sound.[55] (114cd-116ab)

श्रीमत्कुलालिकाख्यं[४७२] तु जातिभेदेन साम्प्रतम्[४७३] ॥ ११६ ॥

तेष्वासौ[४७४] आदिभेदं तु क्रमत्रयविवर्जितम् ।
तस्य ऊर्ध्वे[४७५] कादिभेदं सप्तकोटिप्रमाणकम्[४७६] ॥ ११७ ॥
सूत्रसंग्रहमाख्यातं[४७७] आदिनाथावतारितम् ।
प्रधानं सर्वतन्त्राणां सप्तकोट्या[४७८] विनिर्गतम् ॥ ११८ ॥

तत्सारं[४७९] कोटिपादं तु लक्षपादाधिकं ततः ।
प्रमाणं सर्वशास्त्राणां विशेषं[४८०] पश्चिमान्वये ॥ ११९ ॥

मयावतारितं तुभ्यं महाकुलालिकामतम्[४८१] ।
क्रमोदयं[४८२] समासेन मुद्रापीठोपरिस्थितम्[४८३] ॥ १२० ॥
मन्त्रविद्यासमुत्तीर्णं[४८४] जातिभेदविवर्जितम् ।
रजमण्डलनिर्मुक्तं[४८५] सर्वध्यानविवर्जितम्[४८६] ॥ १२१ ॥
तन्त्राचारविनिर्मुक्तं[४८७] साधिकारं[४८८] त्रयोलिषु ।
सारात् सारतरं तस्माद्[४८९] दुग्धाद्[४९०] घृतमिवोद्धृतम् ॥ १२२ ॥

जिनसंख्यागमं[४९१] मूलं मूलान्वयक्रमागतम् ।
खण्डत्रयं[४९२] पराषट्कं विशेषाज्ञावधिष्ठितम् ॥ १२३ ॥

सिद्धसन्तानसंकाशं[४९३] महाक्रमस्य शासनम् ।
शुद्धात्मकस्य[४९४] सिद्धस्य पूर्णिमान्ते स्थितस्य च ॥ १२४ ॥

प्रस्तारषोडशोत्तीर्णं[४९५] आद्यपीठे तु उद्धृतम्[४९६] ।
शाम्भवं सरहस्यं तु आख्यातं तन्त्रपुंसकम्[४९७] ॥ १२५ ॥
उत्तमं सर्वमार्गाणां[४९८] बौद्धशास्त्रादितः क्रमात् ।

Kulālikā's Scripture and its Divisions[56]

Now (I will talk about the scripture) called the venerable *Kulālika* according to the division of (its various) types (*jātibheda*).[57] (116cd)

1) Amongst them, the first division is devoid of the three Transmissions (*krama*).[58] 2) After that comes (*tasya ūrdhve*) the division beginning with `KĀ' the extent of which is seventy million (*saptakoṭi*) (verses). It is called the `collection of *Sūtra*s' and it has been brought down (into the world) by the First Lord (Ādinātha). It has emerged as the seventy million (verses) and is the main one of all the Tantras. (117-118)

3) The essence of that (is the scripture of) two and a half million (*koṭipāda*) (verses). 4) Then comes (the scripture consisting of) 125,000 verses. Amongst all the scriptures it is the (greatest) authority (*pramāṇa*) and is particularly special in the Western Tradition. (119)

5) I have brought down (to earth) for you the great *Kulālikāmata*.[59] It is, in short, the arising of the Transmission (*kramodaya*) and it stands above the Sacred Seat of Gesture (*mudrāpīṭha*). Beyond mantra and Vidyā, it is free of the types (*jātibheda*)[60] and the sphere of *rajas* and it is free of all (forms of) meditation, the practice of Tantra (*tantrācāra*) and it has authority in the three Lineages (*oli*). The essence of the essence, it is like clarified butter taken from the milk (of the scriptures). (120-122)

The scripture numbering twenty-four (thousand verses) is the root. It has come down through the transmission of the root tradition (*mūlānvayakrama*). (Consisting of) three sections (*khaṇḍa*), it is the *Parāṣaṭka* (Parā's Group of Six) and is sustained by a special Command. (123)

(This is) the teaching of the Great Transmission (*mahākrama*), luminous (*saṁkāśa*) with the Lineage (*santāna*) of the Siddhas. (It is the teaching) of the pure Siddha who resides at the end of the Full Moon. (124)

Extracted in the First Sacred Seat, it is beyond the sixteen grids (*prastāra*) (of letters). That is the Neuter (absolute), said to be the Śāmbhava (plane) with (its) secret.[61] It is the best of all paths beginning, in due order, with the Buddhist. (125-126ab)

मालिनीविजयं कृत्वा यावच्छास्त्रं[४९९] नपुंसकम् ॥ १२६ ॥
तावत्[५००] तेषां तु ते जाता भेदे भेदे पृथक् पृथक् ।
स्वस्थाने भवते मुक्तिर्मुनीना[५०१] तु कुलान्वये[५०२] ॥ १२७ ॥
महाक्रमपरस्यापि पदान्ते तु परं लय[५०३] ।
सावधिर्मुक्तिमार्गेऽस्मिन्[५०४] कुजाम्नाये तु साधिते[५०५] ॥ १२८ ॥

बौद्धमारहन्त[५०६] वेदं सौरं सांख्य[५०७] च वैष्णवम् ।
योगव्रत[५०८] च विमलं तथा पाशुपतं महत् ॥ १२९ ॥
शैवं तस्य विशेषं तु भैरवाष्टकनिर्णयम् ।
पराषट्क[५०९] कुजान्तं च[५१०] उपर्युपरिसंस्थिताः ॥ १३० ॥

बौद्धशास्त्रमारहन्त[५११] तस्माद् वैदिकदर्शनम् ।
वेदशास्त्रात् परं सौर[५१२] सौरात् सांख्य[५१३] च वैष्णवम् ॥ १३१ ॥
योगशास्त्रं च बहुधा ततस्तूर्ध्व[५१४] महाव्रतम्[५१५] ।
तस्माच्च वैमलं सारं प्रमाणाष्टौ च लाकुलम् ॥ १३२ ॥
ततः पाशुपत[५१६] प्रोक्तं तस्माच्छैवमनेकधा[५१७] ।

अतः परं तु स्वच्छन्द[५१८] निष्कलं सकलं ततः ॥ १३३ ॥
बहुरूपमघोरीश[५१९] व्याधिभक्षं च भैरवम् ।
चन्द्रगर्भं तु[५२०] विज्ञानं तुम्बुरुं चामृतेश्वरम् ॥ १३४ ॥
क्रमेणापि षडर्धं स्यान्मालिनीविजय[५२१] कुलम् ।
ऊर्ध्वे[५२२] क्लिन्नान्वयं योगं तस्यातीतं परं पदम् ॥ १३५ ॥
वीरावलीकुलाम्नायं अपरं कालिकाक्रमम् ।
ततः कुलकपाटं तु आद्यमध्वानशासनम्[५२३] ॥ १३६ ॥

The Hierarchy of Scripture and Teachings

The *Mālinīvijaya* (Tantra) was created first of all, (and then the others) up to the scripture (concerning the) Neuter (absolute). They have arisen individually, in each of their (various) categories (of scriptures). The liberation of (those) sages who belong to the Kula tradition is in (accord with their) own level (of attainment) (*svasthāna*). Once the (teaching of) Kujā's tradition has been attained, the supreme merger (occurs) at the end of (all the) levels in the case of one who is intent on the Great Transmission on this path of liberation `with limit'. (126cd-128)

(The forms of liberation corresponding to the various schools) are arranged in an ascending hierarchy, (as follows):[62] the Buddhist, Jain and Vedic (form of liberation), that of the Sun worshippers, the Sāṁkhya, the Vaiṣṇava, (that of the) Vow of Yoga, the Vimala, the great Pāśupata, the Śaiva and the (liberation that is achieved by applying the) teaching of the group of eight Bhairava (scriptures) which is a special (Śaiva teaching), and (then) finally, (the teaching of the Tantras of the goddess) Kujā which is the *Parāṣaṭka*, the Hexad of the Supreme (goddess). (129-130)

(At the bottom is) the Buddhist scripture, (then comes that of) the Jainas and then the Vaidika school (*darśana*). The Saura (scripture of those who worship the Sun) is higher than the Vedic. Higher than the Saura (scripture) is the Sāṁkhya, the Vaiṣṇava and the Yogaśāstra, which is of many kinds. Above that is (the Pāśupata scripture concerning) the Great Vow (*mahāvrata*). After that comes that the essence of the Vimala (school of the Pāśupatas) and the eight authorities (*pramāṇa*)[63] of the Lākula (Pāśupata). Then the Pāśupata is said (to come next) after which comes the Śaiva (scripture), which is of many kinds. (131-133ab)

Higher than that (the scripture of) Svacchanda, who is (both) formless (*niṣkala*) and with form (*sakala*), (also called) Bahurūpa, Aghorīśa, Vyādhibhakṣa (the Devourer of Disease) Bhairava, Candragarbha, and Vijñāna. (After Svacchanda's scriptures come those of) Tumburu and Amṛteśvara and (then), in due order, comes Trika (*ṣaḍardha*) which is the *Mālinīvijayakula*. Above that (comes) the Yoga of the tradition of (the Goddess) Klinnā (the Wet One), beyond that is the supreme plane. Another is the tradition of the *Vīrāvalī Kula* and the *Kālikākrama*. Then (comes) the Door of Kula (*Kulakapāṭa*), which is the first teaching of the Path (*adhvānaśāsana*).[64] (133cd-136)

तत[५२४] एवं कुजाम्नायं हितार्थं[५२५] शुद्धकौलिकम् ।
तस्योर्ध्वे[५२६] तु निरानन्दं शान्तमित्यक्षरद्वयम् ॥ १३७ ॥

शाम्भवं शाश्वतं[५२७] मोक्षं[५२८] क्रियाजालविवर्जितम् ।
मन्त्रोपदेशरहितं[५२९] * * * * * * * * ॥ १३८ ॥
* * * * * रं[५३०] प्राप्य सर्वावस्था[५३१] भविष्यति ।

बौद्धशास्त्रात् समारभ्य यावत्[५३२] काद्यं नपुंसकम्[५३३] ॥ १३९ ॥
परान्तमनुगच्छेत[५३४] मन्त्रत्यागेन सर्वदा ।
मुक्तिविशेषणमस्मिन्[५३५] ऊर्ध्वाभ्यन्तरमद्वयम्[५३६] ॥ १४० ॥

मुक्तिसंग्रहसूत्रेदं[५३७] कादिभेदात् परं नहि ।
विदित्वा[५३८] ज्ञायते मुक्तिः शास्त्राम्नाायेन[५३९] नान्यथा[५४०] ॥ १४१ ॥

वेदसिद्धं पशोश्चोर्ध्व[५४१] ऊर्ध्व[५४२] वामे * शुत्व *[५४३] ।
वामदक्षिणमार्गे तु दक्षिणाम्बिकनिर्णये[५४४] ॥ १४२ ॥

तं तु योभ्यर्त्तवे लीन ज्योति श्रीवक्रिकामते[५४५] (?) ।
नातः परतरं किञ्चिदित्याज्ञा पारमेश्वरी ॥ १४३ ॥

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये[५४६] सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते[५४७] विद्यापीठमार्गे विमलभेदोत्तरे
षट्कनिर्णये[५४८] कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते
श्रीचतुर्विंशत्सहस्रसंहितायां[५४९] अम्बाक्रमभाषिते[५५०]
मुक्तिसंग्रहसूत्राधिकारो[५५१] नामानन्दः ॥ ६८ ॥

Then, in the same way, comes the tradition of the (goddess) Kujā, the pure Kaula (tradition that has been revealed) for the benefit (of the world). Above it is the Bliss of Stillness (*nirānanda*), (denoted by) the two syllables 'tran-' and '–quil' (*śānta*).[65] (137)

(That is) the eternal Śāmbhava liberation, free of the net of action and devoid of (any) teaching concerning mantra * * * * * * the universal state (*sarvāvasthā*) will prevail once (it) has been attained. (138-139ab)

One should reach the culmination of the supreme (level of existence) (*parānta*) by constantly (and progressively) abandoning the mantras starting (with those of) the Buddhist scripture up to the Neuter, which is (the tradition) beginning with `KĀ'. The unique feature of liberation in this (tradition) is that it is the nondual (reality) at the very end, which is above (all others). (139cd-140)

This is the *Sūtra* of the Compendium of Liberation. There is nothing higher than the division beginning with `KĀ'. One knows (what true) liberation is having learnt it by means of the scriptural tradition; not in any other way. (141)

What is accomplished by the Veda is above (that of the scripture) the fettered soul; (of a Buddhist or a Jain) * * * * above on the left * * * (?) on the path of the left and the right in the teachings of the mother of the right. (142)

* * * * * (?) the light in the venerable *Vakrikāmata*. There is nothing higher than this: this is the Command of the Supreme Goddess. (143)

This is the (sixty-eighth) chapter named concerning the *Sūtra of the Compendium of Liberation*. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for one hundred and twenty-five thousand (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Transmission of the Mother (*ambākrama*).

ऊनसप्ततितमानन्दः

श्रीनाथ उवाच

त्वं गुरुर्मम देवेशि अहं तव विचारणे[१] ।
रुद्रभैरववीराणां[२] एषा आज्ञा[३] न कस्यचित् ।। १ ।।[४]
मम मित्रत्वभावेन[५] कारुण्येन प्रकाशितम्[६] ।

श्रीवक्रा उवाच[७]

आज्ञापितस्तदा[८] देवः[९] आज्ञापरिग्रहं[१०] प्रति[११] ।। २ ।।
श्रीकण्ठस्य महावृद्धं[१२] दत्तं[१३] कृतयुगे क्रमम् ।
प्रभवे[१४] वत्सरे[१५] मासे[१६] श्रावणे[१७] त्वसिताष्टम्याम्[१८] ।। ३ ।।

बालस्यौल्यवतारं[१९] तु ततस्त्रेतायुगे[२०] पुनः ।
दुर्वासस्य[२१] तु देवेश[२२] ओड्डीशस्य[२३] त्वनुग्रहम्[२४] ।। ४ ।।
दत्तमोडामरं[२५] तस्य[२६] क्रमं[२७] वीरावली[२८] स्फुटम्[२९] ।
वैशाखे[३०] त्वसिताष्टम्यां[३१] प्रमोदे[३२] हितवत्सरे ।। ५ ।।

द्वापरे षण्मुखस्यापि दत्तमाज्ञां[३३] त्वनुग्रहम्[३४] ।
कौमाराख्यं व्रतं[३५] दत्तं[३६] श्रीवत्से[३७] त्वसिताष्टम्याम्[३८] ।। ६ ।।
चैत्रमासे मध्यमोल्यां[३९] अवतारं युगे[४०] युगे ।
विदितं षष्ठनाथेन[४१] ततः कलियुगे पुनः ।। ७ ।।

CHAPTER SIXTY-NINE

Conclusion

The Siddhas, the Time of their Attainment and their Sacred Seats

Śrīnātha said:

O Mistress of the gods, you are my teacher (of the Tantra) and I am yours with regards to the reflection (*vicāraṇa*) (on its meaning). Neither Rudra, Bhairava, the Heroes or anyone (else) possess this Command. (All this has been) revealed (to me) by virtue of your compassionate friendship towards me.[1] (1-2ab)

The venerable (goddess) Vakrā said:

Then the god was permitted to receive the Command and the Great Transmission of the Aged (*mahāvṛddhakrama*) was given to Śrīkaṇṭha in the Kṛta Age during a Prabhava year[2] in the month of Śrāvaṇa on the eighth of the dark lunar fortnight. (2cd-3)

Then the descent of the Lineage of the Child (*bāla oli*) took place again in the Tretā Age. O Lord of the gods, (this is) the grace (given to) Durvāsa and Oḍḍīśa. The immortal transmission of Oḍa, which is the lucid (teaching of) the *Vīrāvalīkrama*, was given to him in the beneficial year of Pramoda[3] on the eighth day of the dark lunar fortnight of the (month of) Vaiśākha. (4-5)

In the *Dvāpara* Age, the Command, which is grace, was also given to Ṣaṇmukha (Kārttikeya - the Six Faced One) (in the form of) the Vow called Kaumāra during the lunar asterism of Śrīvatsa on the eighth day of the dark lunar fortnight in the month of Caitra. (In this way the teaching has) descended into the Middle Lineage (*madhyamoli*) in each (*Dvāpara*) Age and was learnt by Ṣaṣṭhanātha.[4] (6-7abc)

नन्दिरुद्रस्य सा आज्ञा[४२] चर्यानाथस्य[४३] त्वनुग्रहम्[४४] ।
करोत्याज्ञा[४५] स्वयं सम्यक्[४६] ज्येष्ठानुक्रमयोगत:[४७] ॥ ८ ॥[४८]
ज्येष्ठोल्यामवतारं[४९] तु एवमोलिक्रमत्रये[५०] ।

चतुर्थं[५१] सर्वसाधारं निरंशपदसंस्थितम्[५२] ॥ ९ ॥
वीरावलीक्रमं[५३] नाथ[५४] एवं क्रमचतुष्टयम्[५५] ।

भविष्ये[५६] पञ्चमं[५७] नाथं[५८] कलौ[५९] अन्ते[६०] न संशय: ॥ १० ॥
क्षयसंवत्सरे[६१] जाते[६२] शिवरात्र्यां[६३] चतुर्दश्याम्[६४] ।[६५]
श्रीमत्पिङ्गलरुद्रस्य मतङ्गीशात्मकस्य[६६] च ॥ ११ ॥
आज्ञासंक्रमणं[६७] कृत्वा दत्तं[६८] तस्यापि खेचरम् ।

क्रमं[६९] मूलान्वयं सारं दिव्यलिङ्गाद्[७०] विनिर्गतम् ॥ १२ ॥
लिङ्गोल्यामन्वयं[७१] सर्वं युगान्ते संभविष्यति[७२] ।

पञ्चानां युगनाथानां[७३] आदिनाथं[७४] तु भैरवम् ॥ १३ ॥
नवात्मानन्ददेवेशं[७५] विद्याराजेश्वरेश्वरम्[७६] ।

श्रीकुजेच्छासमुत्पन्नं[७७] श्रीकुजेशं[७८] महात्मन:[७९] ॥ १४ ॥
कुचन्द्रशेखरो[८०] नाम समनान्ताद् विनिर्गत:[८१] ।

इत्युत्सङ्गावतारं तु[८२] चन्द्रद्वीपे कुलाम्बिके[८३] ॥ १५ ॥
इच्छानाथं स्थितं ह्येक[८४] आज्ञासिद्धैस्तु[८५] पञ्चभि: ।

तेषां मध्यादोलित्रये[८६] अधिकारे स्थितास्त्रिभि:[८७] ॥ १६ ॥
श्रीकण्ठ[८८] एष भगवान्[८९] मैत्रीभावं[९०] कृते[९१] गत:[९२] ।
कामरूपे स्थितो[९३] यो[९४] हि जन्तूनां[९५] तारणार्थत:[९६] ॥ १७ ॥

Then again in the Age of Strife, that Command belongs to Nandirudra[5] and grace (was given to) Caryānātha. (Then) correctly and in accord with the Transmission of the Aged, the Command spontaneously gives rise to the descent (of the teaching) into the Lineage of the Aged in this way within the transmission of the three lineages. (8-9ab)

The fourth (descent) is common to all and is located on the plane without parts (*niraṁśa*). O Lord, (it is) the *Vīrāvalīkrama* (the Transmission of the Line of Heroes).[6] Such is the Fourfold Transmission (*kramacatuṣṭaya*). (9cd-10ab)

In the future, at the end of the (Age of) Strife there will certainly be a fifth Lord (*nātha*). (His coming will take place) in the year (called) Kṣaya[7] on the fourteenth (of the dark lunar fortnight) on Śiva's Night. Having transmitted the Command to the venerable Piṅgala Rudra, who is Mataṅgīśa, the Transmission of the Skyfarer (*khecara*) was also given to him. (10cd-12ab)

(This is) the Root Tradition (*mūlānvaya*), the essence (of it all) that has emerged from the Divine Liṅga. At the end of the Age all the tradition (*anvaya*) will arise in the Lineage (*oli*) of the Liṅga.[8] (12cd-13ab)

Out of the five Lords of the Ages, the First Lord (*ādinātha*) is Bhairava. He is the Lord of the gods (who delight in) the bliss of Navātman, the Lord of the lords of the king of Vidyās. (13cd-14ab)

The venerable Kujeśa, born from the Great Self by the will of the venerable (goddess) Kujā is (the Bhairava) called Kucandraśekhara who has emerged from the extremity of the Equal One (*samanā*).[9] (14cd-15ab)

O Mother of Kula! This is the descent onto the Island of the Moon (of the god who) is united (with you) (*utsaṅgāvatāra*). The Lord of the Will (*icchānātha*) abides (thus) as one (accompanied) by the five Siddhas of the Command. (15cd-16ab)

Kāmarūpa

Three amongst them are established in authority in the three lineages (*oli*). This, the Lord (*bhagavat*) Śrīkaṇṭha who feels loving friendship (*maitrībhāva*) (towards the goddess and the world)[10] in the *Kṛta* Age, is the one who resides in Kāmarūpa in order to save living beings.[11] (16cd-17)

पुरन्दरः[९७] स भगवान्[९८] ओड्डुनाथः[९९] त्रिते युगे[१००] ।
जालन्धरे[१०१] स्थितो[१०२] यो[१०३] हि वीराणा[१०४] सिद्धिदायकः[१०५] ॥ १८ ॥

श्रीकुमारः स भगवान्[१०६] षष्ठनाथस्तु द्वापरे[१०७] ।
पूर्णगिर्या[१०८] स्थितो[१०९] यो[११०] हि योगिना[१११] योगसिद्धिदः[११२] ॥ १९ ॥

नन्दिरुद्रः स[११३] देवेश चर्यानाथः[११४] कलौ युगे ।
श्री ॐकारे[११५] स्थितो[११६] यो[११७] वै[११८] भोगमोक्षप्रदायकः ॥ २० ॥

दक्षिणाशा[११९] गतो यो हि[१२०] श्रीमच्चन्द्रपुरे[१२१] गृहे[१२२] ।
युगान्ते पिङ्गलो नाम मतङ्गीशो[१२३] महाबलः ॥ २१ ॥
आज्ञाहेतोस्तिस्रपीठे[१२४] पञ्चमं सिद्धनायकम्[१२५] ।

व्यापकं च[१२६] नवात्मान[१२७] अनादियुगसंस्थितम् ॥ २२ ॥
कुचन्द्रशेखरानन्द[१२८] चन्द्रपीठे[१२९] जगद्गुरुम्[१३०] ।

श्रीमित्रनाथादिसिद्धौघ[१३१] चन्द्रद्वीपाद् विनिर्गतम् ॥ २३ ॥
पश्चिमे[१३२] सिद्धसन्तान[१३३] पूर्वसन्तानवर्जितम्[१३४] ।
पश्चिमे तु युगे देव म्लेच्छराज्ये[१३५] च उत्तरे[१३६] ॥ २४ ॥

Jālandhara

Purandara is the Lord (*bhagavat*) Oḍunātha[12] in the *Tretā* Age who resides in (the sacred seat of) Jālandhara and bestows accomplishment (*siddhi*) to the Heroes. (18)

Pūrṇagiri

The venerable Kumāra is the Lord (*bhagavat*) Ṣaṣṭhanātha in the *Dvāpara* (Age) who resides in Pūrṇagiri and bestows success in Yoga to (true) yogis. (19)

Oḍḍiyāna

O Lord of the gods, Nandirudra is Caryānātha (the teacher) in the Age of Strife who resides in the venerable (seat of) the letter OṀ[13] and bestows liberation and worldly enjoyment. (20)

Tisra

He who went to the southern quarter in the House of the venerable City of the Moon at the end of the Age is Piṅgala who is the very powerful Mataṅgīśa. He is the fifth leader (*nāyaka*) of the Siddhas who, at (the goddess's) Command, (resides) in the sacred seat (called) Tisra. (21-22ab)

Candra

Kucandraśekharānanda, the bliss of the universe, (resides) in the sacred seat of the Moon. All pervasive, he is Navātman who is established (there) from beginningless aeons.[14] (22cd-23ab)

The current of Siddhas, beginning with the venerable Mitranātha, has emerged from the Island of the Moon.[15] The lineage (*santāna*) of Siddhas in the (Tradition of the) West, is devoid of the previous lineage (*pūrvasantāna*).[16] O god, it has (arisen) in the last (*paścima*) Age when the kingdom of the barbarians is in the north. (23cd-24)

इतरे[१३७a] गुरुशिष्ये तु[१३७b] लोभमोहवशं गते ।
आज्ञावेशे[१३८] गते क्षीणे अधिकारे[१३९] क्षयं गते ।। २५ ।।
अवतारं करिष्येऽहं पञ्चमे पीठनायके ।

सिद्धस्तत्र[१४०] मतङ्गीशः[१४१] श्रीमातङ्गीसमन्वितः[१४२] ।। २६ ।।
तत्रारभ्य महापूजा भविष्यति चतुष्टये[१४३] ।

इदं तथ्यं मया[१४४] प्रोक्तं चतुर्विंशत्सहस्रके[१४५] ।। २७ ।।
श्रीमत्कुमारिकाखण्डे षट्साहस्रे[१४६] मतोत्तमे[१४७] ।

आदौ कुमारिकाखण्डं सिद्धखण्डं द्वितीयकम् ।। २८ ।।
तृतीयमादिखण्डं तु चतुष्पादाः क्रमाद् विभो[१४८] ।

वृक्षोऽय[१४९] कुब्जिकादेव्याश्चतुर्विशत्सहस्रकम्[१५०] ।। २९ ।।
शेषराजस्य हस्ते तु स्थापितं कारणार्थः ।

उक्तं देव्या[१५१] त्विदं वाक्यं इदं यो वेत्ति तत्त्वतः ।। ३० ।।
तस्य अनुग्रहं[१५२] दास्ये वेधमाज्ञासमन्वितम् ।

तस्य[१५३] देयमिदं शास्त्रं सामर्थ्ये[१५४] प्रकटीकृते[१५५] ।। ३१ ।।
नागराजेन शिरसा[१५६] धृतमादेशपूर्वकम् ।

ततस्तु[१५७] विश्वदेवेन सिद्धनाथेन भैरव ।। ३२ ।।
आनीतोऽनुग्रहार्थाय[१५८] भक्तानां तार्णाय[१५९] च ।
ॐकारे तु महापीठे सिद्धयोगिन्यलंकृते ।। ३३ ।।
कनकमञ्जरी[१६०] नाम[१६१] योगिनी च महाबला ।
स्थापितं[१६२] तद्गृहे ज्ञानं कृत्वा समयपूर्वकम् ।। ३४ ।।

When other teachers and (their) disciples have come under the sway of greed and delusion and the penetration of the Command (*ājñāveśa*) has ceased and authority come to an end,[17] I will descend into the fifth lord of the sacred seat. (25-26ab)

The Siddha there is Mataṅgīśa who is accompanied by the venerable (goddess) Mātaṅgī. There will be a great rite of adoration beginning from there in the fourth (Age). (26cd-27ab)

The Scripture of Twenty-four Thousand Verses

I have spoken this truth in the venerable Section Concerning the Virgin Goddess (consisting of) six thousand verses (which is a part of the scripture of) twenty-four thousand (verses), the best of Matas.[18] (27cd-28ab)

In the beginning comes the Section Concerning the Virgin Goddess. The Accomplished Section (Siddhakhaṇḍa) is the second one. The third is the First Section (Ādikhaṇḍa) and, O pervasive one, there are four parts (*pāda*) in due order.[19] (28cd-29ab)

This is the Tree of the goddess Kubjikā, namely, (the scripture of) twenty-four thousand (verses). It was placed in the hands of King Śeṣa to serve as the cause (of liberation). (29cd-30ab)

The goddess has said: "I will give the one who correctly understands this (my) grace and (the initiation by) piercing endowed with the Command." (30cd-31ab)

This scripture should (only) be given to one when (his) ability (to grasp and apply it) has become clearly evident. The king of the snakes sustains it with (his) head in accord with the orders (given to him by the goddess). (31cd-32ab)

Then, O Bhairava, in order to grace and save the devotees (of the goddess), Siddhanātha, the god of all (*viśvadeva*), brought it into the great seat of the letter OṀ adorned with Siddhas and Yoginīs. The powerful Yoginī, Kanakamañjarī by name, (also) placed knowledge in that House in accord with the Rule. (32cd-34)

नाभिवर्तिरहीका[१६३] च वज्रसन्धिः[१६४] कपाटयोः ।[१६५]
संकेतान्[१६६] वेत्ति योऽप्यत्र तस्य देयं[१६७] कुलागमम् ।। ३५ ।।
अन्यथा नैव दातव्यमित्याज्ञा पारमेश्वरी ।

इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके आद्यपीठावतारिते विद्यापीठमार्गे[१६८] विमलभेदोत्तर–
षट्कनिर्णये[१६९] कादिभेदे आज्ञापारमेश्वरे[१७०] स्वामिनीमते
चतुर्विंशत्सहस्रसंहितायां[१७१] आम्बाक्रमभाषिते[१७२]
श्रीमत्कुमारिकाखण्डं समाप्तं ।। ६९ ।।

लक्षकोटिप्रमाणं तु मतं वै पारमेश्वरम् ।
एतस्मादुद्धृतं सारं सप्तकोटिप्रमाणतः ।। १ ।।
सप्तकोट्याः[१७३] सारतरं लक्षपादाधिकं[१७४] ततः ।
एतस्मात्[१७५] सारतरं[१७६] स्याच्चतुर्विंशत्सहस्रकम्[१७७] ।। २ ।।
त्रिभिः खण्डैः कुजेशान्या मित्रस्यैव प्रकाशितम्[१७८] ।
नन्दन्तु[१७९] कुलयोगिन्यो नन्दन्तु[१८०] कुलपुत्रकाः[१८१] ।। ३ ।।
नन्दन्तु[१८२] श्रीकुलाचर्या[१८३] ये चान्ये कुलदीक्षिताः ।

The Wick of the Navel is the female serpent and the Conjuction of the Thunderbolt (*vajrasandhi*) of the two door panels.[20] The Kula scripture should be given to one who knows the conventions here also. Otherwise it should not be given - this is the Command of the Supreme Goddess. (35-36ab)

The venerable Section Concerning the Virgin (Goddess) is finished. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru and (extends) for one hundred and twenty-five thousand (verses). It has been brought (down to earth) into the first sacred seat along the path of the Seat of Knowledge (*vidyāpīṭha*). It is the ultimate purport of the Subsequent Six Thousand (verses) of the Pure Division (*vimalabhedottaraṣaṭka*) in the division beginning with `KĀ' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Tradition of the Mother (*ambākrama*).

The scripture (*mata*) of the Supreme Lord (*pārameśvara*) extends for a million million (verses) (*lakṣakoṭi*). The essence extracted from this extends for seventy million verses (*saptakoṭi*). The essence of the (scripture of) seventy million (verses consists of) one hundred and twenty-five thousand quarter (verses). The essence of that is (the scripture of) twenty-four thousand verses. It was revealed by (the goddess) Kujeśī to Mitra in three sections.

May the Kula Yoginīs rejoice! May the sons of Kula rejoice! May the teachers of Kula rejoice and all others who have been initiated into the Kula!

The

Kumārikākhaṇḍa

# of the

Manthānabhairavatantra

Volume Five
Part Two

Notes to the
Edition and Translation of
Chapters Forty-eight to End

Mark S. G. Dyczkowski

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NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-EIGHT

1. The noun अर्थ– is nomally masculine. 2. घ्: निर्नयं
3. छ्: श्रीवक्रोवाच 4. SKh: अथान्यं (क्: अथान्यत्) संप्रवक्ष्यामि
5. All MSs: यो विधिः A correlative pronoun in the accusative तम्, or the like,
is required to complete the syntax. SKh: क्रमसूत्रस्य निर्णयम्. See the note to the
translation. 6. SKh: सम्यग् विज्ञानमात्रेण (ग्: विज्ञातमात्रेण)
7. SKh: पश्चिमाभिमुखस्थितः. This quarter and the following two lines and one
quarter are missing in the SKh. 8. क्, ग्: सगुप्ते 9. ग्, ज्, झ्: –कहीते
10. घ्: मही– 11. घ्: –धिपः; SKh: पश्चिमाभिमुखस्थितः
12. SKh: कुर्याद् 13. SKh: –द्वयेन
14. All MSs: चतुष्का 15. All MSs: सुसूत्रं च न खण्डितम् An
instrumental would be more appropriate here.
16. All MSs except घ्, छ्: मध्य 17. All MSs except क्, घ्, छ्: पुष्प
18. All MSs except छ्: चन्द्र– 19. ख्: मण्डं 20. All MSs: रत्निकरं
21. ŚM: गुरुणां 22a. ŚM: तत्र 22b. All MSs: –णां.
23. ŚM: स्थापयेत् ततः 24. झ्: गुरुः 25. ŚM: गुरुणां पूजयेत् ?
26. All MSs: गुरुमेको 27. All MSs: चेत
28. SKh: योनौ पुष्पं न्यसेन्मध्ये 29. झ्: वाम–
30. All MSs: प्रणवान्युच्चार्य; SKh ग्: –प्रणव उच्चर्य 31. SKh क्: तनाध्ये
32. All MSs: –सनं पक्षं; SKh: सामान्यासनपक्षं (ख्: –रक्षं) तु 33. SKh ग्: मुष्ठौ
34. All MSs: चाङ्गुष्ठमध्यतः; SKh: अङ्गुष्ठमग्रतः (ग्: अंगुष्ठमध्यतः). The following line is
missing in the SKh. 35. क्, ग्, ज्: –क्रमाभ्यं च
36. ग्, घ्, ज्: पश्चान्यासं; SKh: तत्र न्यासं 37. IM 6 + 7.
38. SKh क् ख् ग्: –गसः 39. ŚM ढ्: उतरि
40. All MSs except घ्, छ्, ज्: सामं 41. SKh ग्: –मीसान–;
ŚM ग्: –मंण्डह; झ्: –शानमण्ड *; ड्, फ्: + हः; ण्: –मण्डेह 42. क्, ग्, घ्, छ्: नैऋत्ये;
SKh क्: –ते; ग्: नैऋत्ये; ŚM क्, ट्, ढ्: नैर्ऋते; ख्: नैऋत्य; ग्, झ्, ण्: नैऋत्ये; ड्, फ्: नैऋते
43. ŚM ख्, ड्: + क्ष; फ्: कूतं 44. ŚM ख्, फ्: विन्दु * *; ग्, झ्, ण्: –वक्त्रं
45. SKh ख्: –णं; ŚM ख्, ड्, फ्: व; झ्, ण्: missing; ग्, ज्: च
46. ŚM ण्: पूर्व 47. झ्: पुरंपरन्; ŚM ख्: पुरन्दर
48. ŚM ख्, ड्, फ्: + ल 49. All MSs in ŚM except ग्, ट्, ढ्: वारुणं
50. छ्: –शिं; SKh: पश्चिमे (ख् ग्: –मां) दिशि; ŚM क्, ज्, ठ्: पश्चिमे; ट्, ढ्: पश्चिमां; क्: दि *;
ख्: –दिशे; ग्, ण्: –दिशिं; झ्: –दिशं; ड्, फ्: –दिशं + व 51. ŚM फ्: –कोन्ये
52. All MSs: –ग्निर्; ŚM: वह्निं (ग्, झ्, ण्: वह्नि; ड्: + र) 53. ŚM ख्: चयं; ढ्: चल
54. ŚM ख्, ड्, फ्: +य 55. ग्: –गुष्ठ–. All MSs: –मध्यमा
56. SKh ग्: –योगेगेन. Cf. above, 57. SKh ग्: क्रमेत्
58. SKh ख् ग्: –ध 59. क्: करयोरस्थातव्यं; ख्, झ्: करयोरधधस्थातव्यं; all
other MSs: करयोरधस्थातव्यं 60. All MSs and SKh क्, ग्: पुष्पाञ्जल्यास्तु; SKh
ख्: पुष्पांजल्यासु. This emendation agrees with the reading in the ŚM
61. SKh: च 62. All MSs: यथा 63. SKh ग्: रामे
64. All MSs: मंडलं– 65. All MSs: ताभ्यां 66. All MSs: नाभिर्–
67. ग्, घ्, ज्: वटुकेश्वरे–. A dual genitive is required here.
68. A dual is required here. 69. A verb like दर्शयेत् or the like is required
here to complete the syntax. We notice in other cases also that when the word मुद्रा

requires a verb it is omitted. Cf. 48/22c.
70. N → M. SKh: विन्यसेत् पञ्चकं तत्र
71. All MSs: इष्टन्यष्टौ; SKh ग्: ? 72. क्, ग्: पंचांगुल च;
SKh: पञ्चाङ्गुलक 73. झ्: साह
74. All MSs: शक्त्याया: See note to the translation for the version of this line
in the SKh. 75. SKh: इत्थं 76. SKh ग्: तु
77. SKh: त्रिषु ओलिषु; ŚM: गुरुमण्डलमेवोक्तं (ख्: –मेवोक्त; ग्: –मेकोक्तं) सामान्यं (ग्: सामान्य)
त्रिषु ओलिषु। 78. घ्, छ्: –मलि
79. All the nouns in this line should be instrumentals. This and the
following line correspond to SKh 5/43. See notes to the translation.
80. घ्: तोनघ:; all other MSs: तोनघ
81. All MSs: वामेन Coherence of the meaning and the reading of the SKh
supports this emendation.
82. For the version in the SKh, see note to the translation.
83. SKh ग्: –ना 84. SKh: समयाचारमेलके (क् ख्: –पालके)
85. SKh: बलिद्वयं प्रदत्वा (ग्: प्रदत्ता) च तदाचम्य परांमुखम् (ग्: परमुखं)।
86. SKh ख्: उपविन्यासनं; ग्: उपवेस्यासन
87. All MSs: –शक्तिस्तु; SKh क्: रुद्रशक्तिं तु; ग्: रुद्रसक्तिं तु 88. झ्: कराभ्या
89. SKh: संपुटं कृत्वा 90. घ्: श्चद्यर्द्ध; all other MSs: श्चद्यर्द्ध
91. घ्, छ्: ता * 92. घ्: तडिद्विन्दु–; SKh क्, ख्: तडित्–; ग्: तडित्विदूत–
93. छ्: –न 94. घ्: चन्द्रेन
95. क्, ज्: मंत्रि–; झ्: मन्ति– all other MSs: मत्रि–; SKh: सत्रिपादेन (ग्: संत्रिपादेन)
96. घ्: –दश्वं; others: –स्वं 97. Missing in MSs क् and ख् See the notes
to the translation for the equivalent of this and the following line in the SKh
(5/48cd-49ab). 98. All MSs: आज्ञाया This and the following
emendation are based on the readings in the SKh, for which see the notes to the
translation. 99. झ्: विचिंचिणी–
100.All MSs: चिञ्चिमुद्राधरो भवेत् 101. घ्, छ्, ज्: –धर्मो; SKh क्, ख्: –धर्मं
102. क्: अधश्चार्द्ध; all other MSs: अधश्चोर्द्ध
103. SKh: शक्तिपद्मं (ख्: –पिण्डं) 104. In MS क् this line come after 48/31ab.
105. क्, ख्: + कालानलसमप्रख्यं (ख्: –प्रस्थं) पश्चादस्वं (ख्: श्वं) भ्रामयेत्।
106. See note to the translation for the equivalent lines in the SKh (5/50cd-
51ab). 107. All MSs: विद्रूमा– 108. SKh: –शिखा शिखा (ग्: –सिखासिखा)
109. SKh: मध्यनाड्या प्रवाहेण (ग्: प्रवाहेन)
110. ख्, झ्: शक्त्यार्द्धे; all other MSs: शक्त्यर्द्धे DS. 111. SKh ग्: सनै
112. झ्: शनै: दह्य–; SKh ग्: सनैर्– 113. All MSs: + तत् 114. क्, ग्: समरंसं
115. ख्: तावता– 116. क्: दग्ध 117. ख्, झ्: देहेन
118. घ्: पुनरे–; छ्: –रप्यायनं 119. क्, ख्: मूद्ध्नात्; ग्, छ्: मूर्द्ध्नात्; all other MSs:
मूर्द्धात्; SKh: मूर्ध्ना (ग्: मूर्द्धा) 120. All MSs: समनांतत्; SKh क्: शमनंतात्; ख्:
समनांता; ग्: शमनान्ता 121. ख्, छ्, ज्, झ्: कलात् 122. झ्: यूक्ष्मा
123. SKh क्: सुनालतन्तुरूपिणी; ख्: मृणालतन्तुरूपिणी
124. All MSs: –स्था; SKh क् ख्: मध्यनाड्या प्रवाहेण; ग्: मध्यनद्या प्रवाहेन। तां नाडीमध्यस्थाम्
would be correct syntax. 125. क्, ख्: यावद्वै; झ्: यीवद्यै (?)
126. SKh ख्: नास्ति 127. SKh adds: करे (क् ख्: करो) देहे (ख्: देह)

प्रवक्ष्यामि ओलीनां शासनत्रये (ख्: ओलीनामासनत्रये; ग्: ओलीनांसासनत्रये)।

128. क्, ग्: कच– The passage from here to 48/43ab appears twice in the MSs of the SKh. It appears first in manuscript K (SKh 1/99cd-101ab, 102-109ab = KuKh 48/33cd-42ab) and then again in all the manuscripts as part of chapter five of the SKh which corresponds to KuKh 48/2-45. The former readings are labelled SKh 1, the latter SKh 5. The former appearance seems to be the result of a scribal error as the passage is found in only one of the three manuscripts. Moreover, it is out of context and is incomplete. Even so, surprisingly, the readings there agree with the manuscripts of the KuKh more closely than in the latter. 129. IM 5 + 6. 130. All MSs and SKh 5 and SKh 1: आज्ञा
131. घ्, छ्: –द्वयं 132. This line is missing in SKh 1 MS ग्
133. SKh 1: करोर्द्ध; SKh 5: करयोर्ध्वे (ग्: करयोर्द्धे) 134. झ्: –वक्त्रां
135. SKh 5 (क्: मूर्ध्निमङ्गुष्ठके न्यसेत्; ख् ग्: मूर्द्धिमंगुष्ठके) न्यसेत्। मूर्धानम् is the regular form of the accusative of the noun मूर्धन्. Cf. below, 48/40b. SKh 1: मूर्धमङ्गुष्ठ विन्यसेत्
136. This and the following line are missing in MS ग् of SKh 1.
137. SKh 1 क्, ख्: तर्जनीं; ग्: नास्ति
138. झ्: पूर्व्वे–; this and the following word is missing in MS ग् of SKh 1.
139. All MSs: मध्यमाभ्यां; SKh 1 and SKh 5 ग्: –माया
140. घ्, छ्: दक्षिणे; झ्: दक्षिण: 141. घ्, छ्: उत्तरे–; all MSs: –नामिकाभ्यां; SKh 1:
अनामा चोत्तरं वक्त्रं; SKh 5 ख्: उत्तरं नामिकायां 142. छ्: कणिष्ठके; SKh 1: –कां; SKh 5 ख्: अस्त्रं तु
करपृष्ठत: 143. SKh 1 क्: अङ्गुष्ठं; ख्: अंगुष्ठ 144. SKh 1: प्रोक्तं
145. SKh क्: –नीम् 146. SKh: शिखां
147. All MSs: मध्यमाभ्यां; SKh 1: मध्यमायां (ख्: –या) शिखा ज्ञेया
148. घ्, छ्: अनामिका; SKh 1: अनामिकां (ख्: –का)
149. ख्: नेत्रे; all other MSs: नेत्र 150. SKh 1 and SKh 5: नेत्रं कनिष्ठिकायां 151.
SKh 5 ग्: अस्त्र 152. SKh 5: अस्त्रं च करपृष्ठयो:
153. SKh 1: –न्यासमिति 154. This quarter verse is missing in MS ग्
of SKh 1; SKh 5 ख्: –दिन 155. SKh 1 ख्: –य
156. क्, छ्: मूर्ति:; all other MSs: –मूर्त्ति; SKh 1: मूर्त्तिर्; SKh 5 ग्: –त्मूर्त्ति
157. घ्, छ्: –वधि:; all other MSs and SKh 1: –वधि; SKh 5 क् ख्: मूर्ध्नाधि– all MSs of SKh 5: –वधि:
158. This and the following seven lines are missing in MS ग् of SKh 1.
159. SKh 5: शक्यन्ते 160. घ्, छ्: मूर्द्धमा–; SKh 1: ऊर्द्धवक्त्रोर्द्धमाननं; SKh 5
ख्: –मानसम्
161. All MSs: –चक्रं; SKh 1: ऊर्द्धवक्त्रन्; SKh 5 क् ख्: मूर्ध्नि वक्त्रं; ग्: * *? वक्त्रं
162. All MSs: –चक्रं 163. क्: सुखे; SKh 5 क्: पुष्पे
164. घ्, छ्: –मण्डलं 165. SKh 1: –न्यासमिति स्मृत:; SKh 5: वक्त्राणि
परिकीर्तिता: 166. छ्: पुरोर्द्धे; SKh 1: पुनोर्द्धे; SKh 5: पुनोर्द्धे
167. ग्: –वक्त्र; झ्: ऊर्द्ध–; SKh 1: ऊर्द्धवक्त्रन् 168. SKh 5: मूर्ध्नि
169. SKh 5: वक्त्रं तु 170. ग्, ज्, झ्: विन्यसे; SKh 1: मूर्द्धनि वक्त्रन्तु मस्तके;
SKh 5: मूर्द्धत:. The regular locative of मूर्धन् is मूर्ध्नि. This and the previous two lines are repeated after this one in MS ख्. 171. SKh 1: पूर्व्वे पूर्व्वं च वक्त्रन्तु
172. This quarter and the following line correspond to the following in the SKh 5: पूर्व्वक्त्रं मुखे न्यसेत्।।
दक्षिणं दक्षिणे (क् ख्: दक्षिणा) कर्णे उत्तरं (ग्: उत्तरे) उत्तरे (ख् ग्: उत्तरं) न्यसेत्।।

पश्चिमे पश्चिमं न्यस्य वक्त्राणि परिकीर्तिताः (ग्ः परिकीर्त्तिता)
173. क्, ग्ः न्यसे; SKh 1: वामवक्त्रन्तु 174. All MSs: पश्चिमे
175. झ्ः न्यसे 176. This line is missing in SKh 5.
177. क्ः हृदयं; this and the next two words are missing in MS ग् of SKh 1.
178. क्ः हृदय 179. SKh 1: प्रोक्तं; SKh 5 क्, ग्ः हृदयं हृदये प्रोक्तं; ख्ः
–प्रोक्तं 180. ख्, झ्ः शिर; SKh 1 क्, ख्ः शिरं; ग्ः सिरं; SKh 5 क्, ख्ः शिरः. The regular
accusative – शिरसम् – is too long for the metre.
181. घ्ः शिरशि; ज्ः सिरसि; SKh 1 ग्ः सिर– 182. SKh 1 ग्ः सिखा–
183. SKh 1: ग्ः शिन्ख्खा 184. SKh 5: शिखा देवी
185. SKh 1: क्, ग्ः तनुमात्रकं; SKh 5: क्ः तनुत्रयम्; ख्ः तनुकां
186. घ्ः नेत्रयोन्यस्य. This line reads in the SKh 1: नेत्रयन्तु (ग्ः –त्रय तु) नेत्राभ्यां (क्, ख्ः
नेत्रायां) अस्त्रं दिक्षु विदिक्षु च (ग्ः ?)। This line and an extra one read in the SKh 5: नेत्राभ्यां तु
भ्रुवोर्मध्ये नेत्रत्रितयं (ख् ग्ः –तय) विन्यसेत्।। भ्रामयेदस्त्रराजं तु दशदिक्षु ह्यनुक्रमात् (ख्ः मनुक्रमात्)
187. SKh 1: कृत्वा न्यासं पुरा. 188. SKh: प्रोक्तं
189. ख्ः पतं; all other MSs and SKh 1: प्रेतं. SKh 1 ends here. This
emendation agrees with the reading in SKh 5 which adds four lines (SKh 5/67-
68). See notes to the translation. 190. SKh क्ः चैवं 191. क्ः अर्घ
192. घ्, छ्ः –काल– 193. All MSs: रावस्य This emendation agrees
with the reading in MS ख् of the SKh. 194. ग्ः व
195. All MSs: –कार; SKh: ह्स्रौंकारं (ख्ः ह्स्रौकार) 196. SKh क्ः –ण
197. SKh ख्ः समुच्चयेत् 198. छ्ः सो–; SKh 1: रक्षयेत्; SKh 5 ग्ः सोधयेत्.
This verse also appears in SKh 1/46. The reading there is: रक्षयेत्
199. ग्ः –गुंथये; ज्ः गुंठये; all other MSs except क्, ख्ः –गुण्ठनं
200. घ्ः आप्यायणं 201. All MSs: कारये; SKh 1 क् ख्ः आहरोद्; ग्ः
आहरेद्. Here, as in other places, the use of the causative of कृ serves to fit the metre.
SKh verse 1/46: आहरेद् 202. SKh 1 ग्ः –द्रय
203. ग्ः मालिन्या * न्यसे; घ्ः मालिन्योद्यन्यसे; all other MSs: मालिन्याद्यन्यसे. More regular
syntax would be मालिन्यादिन्यासं। न्यास– (M) is almost always treated as neuter in this
text (cf. below 48/50c) but this does not fit the metre here.
204. KuKh 48/46cd, 47cd, 48cd = KMT 17/82ab, 83cd, 84ab.
205. This line corresponds to KMT 17/82cd-83ab. See note to the
translation. 206. KMT: –द्वादशभिर्
207. घ्ः शिष–. all MSs except घ्, छ्, ज्ः –वधि. शिखावधिः would be better syntax
but is too short for the metre. The KMT reads: चूलिकावधिम् which means the same
and fits the metre. As often happens, the transition from the source to the text has
corrupted the Sanskrit. 208. झ्ः –या
209. All MSs: –नपदेशतः. This line is missing in the KMT.
210. छ्, ज्ः –सूत्रोज्वलं; all other MSs: –लं 211. KMT: देव्याः
212. All MSs: स्कन्धोभोस् तद्वहान्वितं. This emendation agrees with the reading in
the KMT.
213. ज्ः चर्विन्यासं; all other MSs except घ्, छ्ः चर्चिन्यासं
214. क्, ग्ः चैक; all other MSs except ख्, झ्ः वैक
215. All MSs: पाटा–. Although the reading पाटार्गलम् makes sense it does not
fit the metre. The equivalent line in the KMT reads: पञ्चबीजैर्मुखकोषं पञ्चौंकारैः खिलं न्यसेत्।
216. घ्, छ्ः षोडशभि 217. घ्, छ्ः श्रीवक्रोवाच

218. ज्: –मंडले–. All MSs: –विनिर्मुक्तं 219. घ्, छ्: कारयेर्
220. ग्: –मण्डल; घ्: –मंदलं 221. ख्, ज्: त्रि–. See above, note to 3/119d.
222. All MSs: तत्रं 223. झ्: युगा–. all MSs: –भेदस्ततो
224. All MSs except क्, ख्: अन्तरंग 225. All MSs: समभ्यसेत्
226. All MSs: –विनिर्मुक्तं 227. ख्: रद्वि–, घ्, छ्: –च्चय; all other MSs: –द्वय
228. झ्: –वन्धु– 229. All MSs: प्रसाद. M → N.
230. All MSs: लध्वं 231. छ्: –मुददयं
232. ग्, घ्, छ्: पश्चा 233. ख्, झ्: देह 234. M → N.
235. ग्, घ्: अतरंगेण; छ्: अतरंगेन 236. All MSs: कोटि– 237. All MSs: कोटि
238. क्, ख्: जप्ता 239. क्: –समुष्ट्रितम्; all other MSs: –समुज्झितम्
240. All MSs: स 241. स्वात्मना 242. ख्: विह; घ्: वहि
243. छ्, ज्, झ्: परादेहे 244. ख्, झ्: समुत्तीर्त्त 245. घ्, छ्: समूर्त्त
246. ख्: च 247. छ्: अपं * 248. All MSs: कुटिला
249. घ्, छ्: पूर्णिमाद्यसरं; all other MSs: पूर्णिमाथसरं
250. All MSs except क्, ख्: अमावास्या 251. All MSs: –विनिर्मुक्तं
252. ख्: मध्य 253. All MSs: पूर्व 254. घ्, छ्: विन्यसे
255. All MSs except छ्: संघारेण 256. ज्: तंत्रागोनि
257. घ्, छ्: समुत्सृज्ये 258. All MSs: अपाङ्गानि 259. All MSs: –त्रितय
260. घ्, छ्: –नापि 261. छ्, ज्: ऊर्द्धतो
262. All MSs: घ्, छ्: –भु 263. ख्: मे 264. झ्: चरंम्रं
265. झ्: कृत्वा 266. झ्: नाथं 267. All MSs: लक्ष्मी
268. क्, ग्: –स्थान 269. झ्: मन्वान–
270. See above, note to 7/2c. 271. All MSs: तत्रानंदं परं
272. ख्, झ्: दृष्टिं 273. All MSs: कृत्वामर्घ–
274. घ्, छ्: ततं 275. घ्: परंमवीजेन
276. All MSs: वर्तयेत् 277. छ्: किंचि 278. All MSs: स्वविद्येषु
279. The noun संभार– (M) is treated here as neuter. 280. All MSs: –पाठम्
281. All MSs: पुष्पं– 282. The indeclinable अधस् normally takes
the accusative, genitive or ablative.
283. घ्: –त्मां. पूजयेदात्मानम् would be correct but does not fit the metre.
284. All MSs except क्: देशो– 285. घ्, छ्: नायका
286. An ablative is required here. See above, note to 10/24a.
287. All MSs: –मध्यतः. IM 5. Although कोण– is regularly masculine, my
emendation assumes that here it is treated as neuter, as it is almost invariably in
this text.
288. This and the previous two lines are missing in MSs घ् and छ्
289. छ्: सिद्धा– 290. M → N. See above 7/7c.
291. झ्: वक्रा–; all other MSs: वक्त्रा– 292. छ्, ज्: ऊर्द्ध–
293. IM 5 + 6. 294. The regular nominative singular of the
noun मूर्धन् is मूर्धा. 295. क्: चैवोर्ध्व–; ख्: चैवोर्ध्वं मात्रतः; all other MSs:
चैवोर्द्ध– 296. All MSs except क्: तदस्र–
297. ख्: दक्षमानसं 298. घ्, छ्: स्यान् 299. IC.
300. घ्, छ्: नेत्र 301. घ्: –चन्द्रं; छ्: –चन्द्र
302. MS ख् repeates the two and a half lines from दक्षिने up to here.
303. All MSs: प्रपूज्ये 304. See above, note to 3/9c.

305. ख्: दले * 306. See above, note to 10/24a.
307. घ्, छ्: कुलाष्टके 308. All MSs: मेखलाया

309. All MSs: पुरुषोघं. The *sandhi* of अ + ओघम् should result in –औघम्, here, as in all the words with which ओघम् is compounded in the following lines, *vṛddhi* has not taken place as is normally the case throughout the text.

310. All MSs except क्, घ्: –विंशति 311. नै
312. घ्, छ्: –मेखलाया; all MSs except झ्: तृतीयं– 313. All MSs: देवता
314. छ्: सुर्वोघं; all other MSs: सर्वोघं
315. All MSs except क्, ख्: क्रमोघं
316. All MSs except क्, ख्: विद्योघं
317. All MSs except क्, ख्: कुलोघं 318. Missing in MS झ्
319. झ्: पुरुषोद्यं; other MSs except क्, ख्: पुरुषोघं
320. All MSs except क्, ख्: दिव्योघ–
321. All MSs except क्, ख्: विद्योघं
322. ग्, घ्, झ्: षद्विधा–; छ्, ज्: षट्विधा– 323. All MSs: ओघवाह्ये
324. The nouns दिश– and दिशा are normally feminine.
325. ग्: क्षेत्राक्षण्यष्टौ; घ्: –न्यष्टौ; झ्: –यष्टौ 326. क्, ग्: प्रयागा *
327. All MSs: समाया 328. झ्: त्रिभि– 329. DS.
330. This double *sandhi* is necessary to maintain the metre.
331. घ्, छ्: द्यजेत्; all other MSs: यजेत् 332. All MSs: कोणे–
333. ख्: द्वारभ्या; घ्: द्वानमभ्या; झ्: द्वानभ्या 334. All MSs: देवी
335. All MSs: –सिद्धि वर्तते 336. All MSs: तन्मध्य

337. ख्: तध–; ग्, घ्: तं– 338. क्, ग्, झ्: –ओड्डियाशके, घ्: –ओड्डियानके. The honorific 'श्री' is not counted as part of the metre. See above, 6/211c.

339. All MSs except क्, ख्: –संख्याया. द्वात्रिंशत् would be correct but does not fit the metre. See above, note to 3/9c. 340. All MSs: –रित्याद्या

341. M → N. The regular masculine form would make this *pāda* too short by one syllable. As it is, it is one syllable too long.

342. ख्: चतुर्युथे। Clearly, चतुर्थयुगे is meant here.

343. See above, note to 4/3c. 344. Here, as often happens in the Sanskrit of the Epics (see Monier-Williams p.794), महत् replaces महान्तम्.

345. M → N. 346. झ्: श्रीमच्च * पुरे
347. अतर्याग–. M → N. Cf. below, 49/1a
348. All MSs except क्, ख्: –विनि: क्रान्तं

349. योगी, the required form, is too short for the metre. See above, note to 4/3c. 350. All MSs: इति उपदेश– 351. All MSs: देवतार: 352. All MSs: प्रत्य–

353. ख्: योत्रवितारयेत्; झ्: षोडावितारयेत्; all other MSs: षोत्रावितारयेत्
354. All MSs: परत्रं 355. झ्: जगन्नाथं
356. ज्: गुप्ता; all other MSs except ग्, घ्, छ्: गुप्तद् 357. छ्, ज्, झ्: –सहस्त्रे

NOTES OF THE TRANSLATION OF CHAPTER FORTY-EIGHT

1. The passage up to verse 45 is also found in the *Siddhakhaṇḍa* (KuKh 48/2-45 = SKh 5/26-71; see notes to the Sanskrit text and concordance for details). In the SKh it is introduced with the statement that this is another teaching concerning the *Kramasūtra.* The passage that precedes it there concludes with the statement: 'the *Kramasūtra* that has come down through the transmission of the root lineage has been explained.' (*kramasūtraṁ samākhyātaṁ mūlānvaya-kramāgatam* | SKh 5/25ab). However, at the beginning of that passage it is referred to as the '*Pūjākhaṇḍa*' (*athāntaraṁ pūjākhaṇḍaṁ prārabhyate tad yathā* | ibid. 5/1cd). Thus, the *Pūjākhaṇḍa* of the SKh consists of two *Kramasūtras*. The first part of the second one corresponds to verses 2 to 45 of this chapter.

Again, according to the colophon of the entire passage of the SKh, containing both *Kramasūtras*, it is called the *Daśaughakramanirṇayasūtra*, just as the following one is called *Dvādaśaughanityakramasūtra*. It ends with the statement: O Śambhu, he who knows this *Kramasūtra* is a (true) teacher (*kramasūtram idaṁ śambho yo jānāti sa deśikaḥ [g: deśika]* || ibid. 5/123cd). As the whole chapter is called the *Kramasūtra*, it appears that initially this was all that it contained and that the *Sūtra* of the Teaching (*upadeśasūtra*), which begins with verse 50 and continues to the end, was added later.

Here, in our text, the goddess declares that she will expound the *Sūtra* of the Rite of Adoration (*pūjāsūtra*), which is the name of the first long section of the SKh that deals with ritual procedure. Thus the SKh (1/1ab) begins: Now I will tell (you) the teaching of the *Pūjāsūtra*. (*athātaḥ [g: aṁthātaḥ] saṁpravakṣyāmi pūjāsūtrasya nirṇayam [g: nirnarṇṇayaṁ]* |)

The reason for this cross-identification is probably due to the version of the SKh that the redactor used as his source. Of the three MSs of the SKh that have been recovered, MS K repeates a part of this passage towards the beginning of the SKh (see details in the notes to the Sanskrit edition). It is possible that the manuscript of the SKh with which the redactor of the KuKh was working included the *Kramasūtra* in the place it is found in MS K, that is, inserted in the *Pūjāsūtra*. Note also that the Sanskrit of the first line of the verse we are examining, which contains the reference to the *Pūjāsūtra*, is clumsy and not quite correct. This may well be because the redactor mistakenly thought that the *Kramasūtra* was the *Pūjāsūtra* and altered his text accordingly. Note also that the first part of chapter 50 below, which is called *Śrīkramasūtra*, and the second half of chapter 49 (from about verse 50 onwards) are embedded in the continuation of the second *Kramasūtra* of the SKh. The entire section of the SKh corresponding to the first half of this chapter, the second half of the next and the first part of chapter 50 of our text is a single coherent whole. On the other hand, the text here is unclear in places due to the omission of extra lines found in the SKh. One can surmise therefore, that the original source is the SKh or possibly a common source, but this seems to be less likely.

Thus, it appears that the redactor of this part of the KuKh chose to construct a variant form of the older *Kramārcana* taught in the *Kramasūtras* of the SKh that is presented in this chapter and in chapter fifty. Another *sūtra* has been inserted between them, which is largely dedicated to a description of the goddess's iconic form and its inner equivalents. The SamP, which quotes almost all of it, calls it the *Dhyānasūtra*, which is indeed the name of chapter forty-nine of our text. The first three lines here, not found in the SamP, introduce the subject of this chapter as the 'inner mental sacrifice'. Integrating this *sūtra* with the *Kramasūtra* which is the substance of the aforementioned parts of chapters 48 to 50 the redactor implicitly presents it as the inner part of the *Kramārcana* described in the *Kramasūtra*.

Finally, we note that although more than half of the verses of the *Kramasūtra* found in the SKh appear in the KuKh, the procedure differs here in some details. These differences are due to additions to the text of the SKh and omissions from it and changes in the common parts which will be noted as we procede.

2. The form of the Circle of Teachers described here differs from the one in chapter twenty-seven (2cd-26ab) to which the reader is refered.

3. Varuṇa's quarter is the west (see above 36/107). The Circle of Varuṇa (*varuṇamaṇḍala*) is therefore the *maṇḍala* of the Western Tradition, that is, the *Saṁvartāmaṇḍala*. The officiant is facing east, so the lower corner of the downward facing triangle which is in the centre of the *maṇḍala* points west (cf. 11/24cd-25 and note). As we shall see, this can be worshipped, with the appropriate modifications, as both the *Kramamaṇḍala* and the *Gurumaṇḍala* – the Circle of the Teachers (cf. above 48/51ab). The text begins with an account of how the Circle of the Teachers should be drawn and worshipped.

After this line, instead of what follows up to 48/8ab the SKh reads:

Fashion the square of Vāsudeva who holds a severed head. Then, once the reciter of mantra has smeared it with liquor and the (Five) *Praṇavas*, he should place the sandalwood (there) with liquor and the usual (*sāmānya*) five (offerings).

muṇḍahastaṁ vāsudevaṁ caturasraṁ samuddharet |
upalipya tato mantrī alinā praṇavais tathā [k kh g: praṇaveṣu ca] ||
candanaṁ alinā sārdhaṁ sāmānyaiḥ pañcabhiḥ kṣipet | SKh 5/28-29ab

4. The term *catuṣkaveśman* is not recorded in Monier-William's dictionary. The noun *catuṣka-* in this context appears to be a technical term for the square, outer enclosure of a *maṇḍala*.

5. The reader is reminded that the form in which the Five *Praṇavas* appear in the KuKh is generally: AIṀ HRĪṀ ŚRĪṀ KHPHREṀ HSAUḤ.

6. The quarter verse that follows appears to be corrupt or spurious. At any rate it makes no sense to me. It reads: *muṇḍaṁ ratnākaraṁ tridhā [gh: tathā]* i.e. 'having cast into the centre of the *maṇḍala*, the severed head which is the sea three times.'

7. This verse is drawn from the ŚM (23/37). It is preceded by a presentation in code of Bhairava's syllable Navātman (i.e. HSKṢMLVRYŪṀ) which represents Bhairava as the First Teacher – Ādinātha. Bhairava declares in the line just before this verse (ŚM (23/36cd): 'O goddess, that is Navātmaka and the teacher in the three lineages (*etan navātmakaṁ devi guruś ca triṣu oliṣu*).

The following verses describe the formation of the *Gurumaṇḍala*. Although most of the passage is drawn from the SKh, the most important lines concerning this are drawn from chapter twenty-three of the ŚM. Note that the description of the *Arghamaṇḍala* – also called *Akhaṇḍamaṇḍala* (see 11/26-28ab ff.) – also draws some part from the *Gurumaṇḍala* described in ŚM 23 and another from ŚM 10. The *Ṭīkā* explains, that according to the procedure it is expounding, which is that of chapter twenty-three of the ŚM, Navātman is incorporated into the *Gurumaṇḍala*. The *Kramamaṇḍala* contains only the Five *Praṇavas*. Finally, the *Ṭīkā* (MS K, 120b) adds that this *Gurumaṇḍala* differs from the one described there before which is the common (*sāmānya*) one, that is, the one worshipped in the regular rite (*nityavidhi*). In that one the seed-syllables of the six sacred seats are projected into the calyx of each of the nine lotuses of the *maṇḍala* along with the permutations of Navātman. This *Gurumaṇḍala* is worshipped in the occasional (*naimittika*) rites on special occasions (*parvan*) (cf. 49/62cd-63ab). See note 18 to chapter 11 above and also intro. vol. 2, appendix 2 for the relevent portions of chapter 23 of the ŚM and the *Ṭīkā* concerning the *Gurumaṇḍala*.

8. The fivefold teacher is Śrīnātha, that is, Bhairava in the form the five teachers, known as the Five Siddhas or Nāthas (see above 25/41-43; 27/6-7ab, 27/17cd-19, 43/4-30 and KMT 3/94ab-110). The Five *Praṇavas* are also meant with which the Five Nāthas are worshipped in the *maṇḍala*.

9. According to the SKh one should place a flower in the Yoni in the center.

10. Cf. SKh 5/29ab quoted above in note to 48/3. The basic five offerings made to the *maṇḍala* are bodily substances called the Five Potions of Immortality. See KuKh chapter 29, note 30.

11. The *Ṭīkā* explains how the Five *Praṇavas* should be placed in the *maṇḍ*ala as follows:

The deposition of the Five *Praṇavas* comes first. How (is it)? (One should deposit them) like ramparts, (that is), as one does a house with four corners. The Five *Praṇavas* (are deposited in the four intermediate directions i.e. the corners) beginning with the north-east and ending with the north-west. That is the house, which is a mansion, and such is the deposition in the manner of ramparts.

ādau pañcapraṇavanyāsam | *kathaṁ* | *prakāravidhivat [kh: prakārā-]* | *prakāravidhir gṛhavidhivat koṇacatuṣkena praṇavapañcakam īśānādivāyavyānte madhye pañcamam [kh: paṁcamāṁ]* | *tad eva gṛhaṁ [k kh: gṛha] prāsādasvarūpam [k: -svarūpās; kh: -svarūpāḥ]* | *tathā [k, kh: tadā] prakāravidhinyāsaḥ* | Ṭ MS K fl. 120b

12. See above note to 11/26-28ab.

13. These lines appear in the ŚM (as 23/38cd-40ab) in a long section that describes the *Gurumaṇḍala* and the mantras that should be deposited in it. They are quoted in the *Ṭīkā* (MS K fl 87b), which refers to them as the *Gurumaṇḍalasūtra*. The *Ṭīkā* comments extensively on this *sūtra*, thereby describing the procedure set out in the ŚM. See intro. vol. 2, appendix 2 for a detailed presentation.

This *sūtra* is so basic that it is also quoted in the SKh. It would have been well known to learned adepts and teachers who, seeing these lines would have known the procedure to which they allude. This is based on the deposition of the letters of Navātman – HSKṢMLVRYŪṀ in nine lotuses of the *Gurumaṇḍala*. The last line is missing here that is required to complete the prescription for the deposition of all nine letters. In the original source this is, as one would expect, ŪṀ. However, here AIṀ takes its place in the centre of the *maṇḍala* and so this line has been omitted. See below, note to 48/20-21ab.

14. SKh (5/37cd-38ab) adds:

Vaṭukeśvara, the Guardian of the Field – Kṣetrapāla – is worshipped in the 'south' i.e on the right and Yoginī in the 'north' i.e. on the left (cf. 48/22cd-24).

vāruṇaṁ bindusaṁyuktaṁ satripādaṁ sabindukam [g: tu viṁdukaṁ] ||
vāyutattvaṁ tathāvasthaṁ vaṭukasya [kh: vaṭakasya] tu yoginī ||

15. The SKh (5/38cd-40ab) reads the following four lines in the place of this and the following one:

The seat has been explained. In front is the group of five *maṇḍalas*. The measure of five finger spans, one should deposit (there) the group of five seats. The *maṇḍala* of the *Mudrāpīṭha* is separate and (is formed) by the division of the seed-syllables. Triangular (*triprakāra*), one should fashion it with liquor in the western quarter.

āsanaṁ tu samākhyātaṁ agre maṇḍalapañcakam ||
pañcāṅgulapramāṇena nyaset [kh: nyased] āsanapaṁcakaṁ [g:

sāmānyapañcakam] ||
pṛthag bījavibhāgena mudrāpīṭhasya maṇḍalam [g: ?] ||
triprakāraṁ [g: ?] tu alinā kārayet paścimāṁ diśām [g: disā] ||

16. According to SKh 5/41cd this line says: The one called Haṁsa conjoined with Śakti along with the (vowel) at the end of the thirteen and the Point.

haṁsākhyaṁ śaktisaṁyuktaṁ trayodaśāntena bindunā |

The thirteenth vowel is AI, which along with *bindu* makes AIṀ. The following two lines, which are also drawn from the SKh, were probably taken from the ŚM. The coincidence of the text here and elsewhere with the ŚM indicates that the *Kramasūtra* of the SKh and its description of the *Gurumaṇḍala* is strongly influenced by it. Even so, AIṀ is the syllable in the centre, whereas according to the ŚM it is, as one would expect, ŪṀ, the last letter of Navātman. So we read there (ŚM 23/40cd): The letter ŪṀ is in the centre (thus) one should worship the *Gurumaṇḍala* (*ūkāraṁ madhyadeśe tu pūjayed gurumaṇḍalam* ||)

17. Temples represent Kailāsa, the mountain at the centre of the universe. This floats in the cosmic ocean sustained on the back of the cosmic tortoise. The tortoise seat meant here is the Point in the centre of the *Gurumaṇḍala*, which analogously 'sustains' the *maṇḍala* (see 57/87cd-88 and note). It is in the middle surrounded by eight others. Thus, altogether the *Gurumaṇḍala* is adorned with nine *maṇḍalas.* See intro. vol. 2, appendix 2.

The ŚM reads these lines as follows:

The letter ŪṀ should be worshipped in the middle within the *Gurumaṇḍala* **(Thus) the *Gurumaṇḍala*, which is (common to all) the three Lineages (*oli*), has been explained.** O fair lady, the *Gurumaṇḍala* **is adorned with nine *maṇḍalas*.**

ūṁkāraṁ madhyadeśe tu pūjayed [kh: pūjayad] gurumaṇḍale [k, kh, g: -laṁ] ||
gurumaṇḍalam evoktaṁ [kh: -mevokta; g: -mekoktaṁ] sāmānyaṁ [g,: sāmānya] triṣu oliṣu |
gurumaṇḍalakaṁ bhadre [k: -draṁ] ***navamaṇḍalamaṇḍitam*** *[k: -mantritaṁ]* ||
ŚM 23/40cd-41.

18. SKh 1/62 reads as does KuKh 48/21cd-22ab. SKh 5/43 reads: Placing water, cooked rice, liquor, flowers, perfume, incense and meat, the libation (*argha*), lamp and the vessel in the left hand . . .

toyodanamalīpuṣpaṁ (kh: tatrodanama-) gandhadhūpapalaṁ (kh: -phalaṁ) tathā |

arghaṁ (kh g: argha-) dīpaṁ tathā pātraṁ kare kṛtvā tu uttare ǀ

19. SKh 1/63ab: The Gesture of the Stick is in the right hand to the right of Vaṭuka.

dakṣahaste daṇḍamudrā vaṭukasya tu dakṣiṇe ǀ

20. Cf. SKh 5/44cd (there is no equivalent in the corresponding passage in SKh 1): In the north (it is offered) to the Yoginīs in the course of the gathering of the practice of the rule.

uttare yoginīnāṁ [g: -nā] tu samayācāramelake [k kh: -pālake] ǀǀ

21. SKh (5/45cd): having made two animal offerings and then rinsed the mouth facing away (from the *maṇḍala*).

balidvayaṁ pradatvā (g: pradattā) ca tadācamya parāṅmukham (g: paramukhaṁ) ǀ

22. SKh: Rudraśakti.

23. SKh: once one has encapsulated (it) with the two hands.

24. The upward movement burns and the downward movement nourishes. The two processes of burning and nourishing are mentioned above in 13/104.

25. SKh 'with the three parts (of the mantra) (*tripāda*)'.

26. This and the following sentence is replaced in the SKh (5/48cd-49ab) by: After that one should move the Weapon, which is (like) millions of moons, (around the *maṇḍala*). Piṅgalā's Gesture is fiery and bears Piṅgalā's Command.

candrakoṭisvarūpeṇa paścād astraṁ (k: -stre) tu bhrāmayet ǀǀ
āgneyā (k: āgneyāṁ; kh: āgneyā; g: māgneyā) piṅgalāmudrā piṅgalājñādharā (k g: -dharo; kh: -piṅgalāvyādharo) bhavet ǀǀ

27. Dharma and Adharma is the characteristic of Karma (see above 13/80cd-81).

28. The lotus is the Wheel of the Self-supported.

29. SKh 5/50cd-51ab (= SKh 1/80): **There, in the centre, is the Great Goal.** Extract this, the wheel of a hundred million. It is brilliant like the noonday sun. In the middle is Śakti who is (the energy of) Unstruck Sound (*anāhatā*).

tatra madhye mahālakṣaṁ koṭicakraṁ samuddharet ǀ
*madhyāhnārkanibhaṁ (g: ? hnārka-) dīptaṁ madhye śaktir anāhatā (kh: śaktirnā * tā; g: sakti-)* ǀ

30. See above, note 24.

31. Concerning the following series of depositions of the goddess's faces and limbs on the hands and the body see above 10/14 ff..

32. The deposition begins by mentally placing the Command, that is, Vāgbhava, the syllable AIṀ, between the two clenched fists. Then the faces are deposited on the fingers and parts of both hands. The same is then done with the six limbs (Cf. above 10/14 ff. and notes). The deposition of the faces begins with the front of the hand and moves progressively to the little finger. The limbs begin

with the thumb and move progressively to the back of the hand. Thus one first moves forward from the front of the hand to the little finger for the deposition of the heads. Then, for deposition of the limbs, one returns to the thumb and moves forward again to the back of the hand which is where the Armour, the last limb, is normally deposited (48/42). In this way the two depositions conclude with the Armour, which corresponds to the uppermost face, and so the sequence of the faces turns two complete cycles beginning and ending, appropriately, with the uppermost face, which is that of the goddess Parā.

1. Table of Correspondences of the Parts of the Hand, Faces and Limbs of the Deity

Part of the hand	Face	Part of the Hand	Limb
Front of the hand	Uppermost face		
Thumb	Upper face	Thumb	Heart
Index finger	Eastern face	Index finger	Head
Two middle fingers	Southern face	Two middle fingers	Topknot
Two ring fingers	Northern face	Ring finger	Armour
Little finger	Western face	Two little fingers	Eye
	Uppermost face	Back of the hand	Weapon

33.

2. **Table of the Deposition of the Stick**

Part of the Goddess	Part of the Body
Form (*mūrti*)	From the head to the feet
Upper Face	End of Energy – Principle of the Command (between the eyebrows)*
Head	Head
Eastern face / Wheel	Face
Southern face	Heart
Northern face	Genitals
Western face	Two feet

*The Command is normally said to be between the eyebrows where the Wheel of the Command is located. Presumably that is the case here also.

34. See KuKh chapter 10, note 20 for the six limbs of the goddess.

35. SKh (5/67-68) adds:

One should perform the visualization in accord with the arrangement (of the parts of the goddess's body) and practice it with the Gesture of the Yoni. The entire sequence of the rite of adoration (*pūjākrama*) is present there as it is established. There are five offerings for the five seats (*āsana*). Authority is mounted on the seat of the syllable AIṀ along with Māyā.

dhyānaṁ (g: dhyāna) kuryād yathāvasthaṁ abhyāsed (k: abhyasād) yonimudrayā ||

tatra pūjākramaṁ sarvaṁ vartate (k: vartaṁte) tu yathāsthitam ||
pañcānāmāsanānāṁ (kh: -nāmāṁ; g: -śanānāṁ) hi upacārāṇi pañca ca ||
aiṁkārāsanamārūḍhamadhikāraṁ (k g: ekārāsanamārūḍhāma-) tu māyayā ||

36. The corresponding section in the SKh (5/26-71) ends here. The following is the continuation found in the SKh (5/72-80ab) up to the verse corresponding to KuKh 50/4cd-11ab (omitting KuKh 50/1-4ab). Note that the Samayā Vidyā to which this passage refers is the Bṛhadsamayā also called the Trikhaṇḍā Vidyā in three parts (*khaṇḍa*) (see below, note to 48/85cd-86).

After that one should deposit the current of the six in the manner enjoined and in due order. The Heart of the vessel for the liquor should be deposited above the Head. The Goddess Topknot belongs to incense, the Armour to the sandal wood. One should deposit the Eye of the flowers and the Weapon of the water. After that one should deposit the Samayā (Vidyā) of authority and the *Stutikhaṇḍa* on the seat (*āsana*) by moving in an anti-clockwise direction. Moving anti-clockwise deposit the *Mātṛkhaṇḍa* on the girdle (*mekhalā*) and the *Mantrakhaṇḍa* along with the Samayā Bhairavī (Vidyā) in the middle of the womb (of the *maṇḍala*). Having formed the Gesture of the Yoni, which is supreme, imagine it to be within the Triangle.

ṣaḍaṅgoghaṁ nyaset paścād [g: paścā] yathā vihitam anukramāt [g: vihitavakramāt] |
hṛdayaṁ alipātrasya śirasyordhve [k: śirasyārthaṁ; kh: śiraścordhve; g: śirasyordye] tu vinyaset ||
dhūpasyāpi śikhā devī [g: +|] kavacaṁ candanasya tu [g: ca] |
puṣpāṇāṁ [k: puṣpāṇi; g: puṣpāṇī] vinyasen netraṁ [k: nādaṁ] udakasyāstraṁ tu vinyaset ||
adhikārasya samayāṁ vinyaset tadanantaram |
āsane stutikhaṇḍaṁ [g: stutikaṁkhaṁḍaṁ] tu vāmāvartaparibhramāt ||
mekhalāṁ [k kh g: -lā] vāmāvartena [g: vāmavartteṇa] mātṛkhaṇḍaṁ [g: mātri-] tu [kh: -khantu] vinyaset |
garbhamadhye [k: + tu; kh: -madhya] mantrakhaṇḍaṁ samayābhairavīyutam ||
yonimudrāṁ [kh: -mudrā] parāṁ baddhvā trikoṇānte [k kh: triḥkoṇānte; g: triṣkoṇāṁte] prakalpayet | SKh 5/72-76ab

One should purify the vessel (*upaskaraṇa*) of the goddess with the Gesture of the Cow. Grasping it with effort, one should worship the Kulāgama. The *Mudrāpīṭha* comes first. (Then), in due order, the *Mantrapīṭha* is the second and the *Vidyāpīṭha* is the third of the (*pīṭhas*) of the (basic) common (*sāmānya*) (Tantras). The knower of Kaula should worship the *Kulālyambāmata* in the Cīñciṇī Kula, which is common (to all the Kubjikā schools), with the Vidyārājeśvara (mantra) in the three sacred seats. One should worship the *Gurumaṇḍala* with flowers along with perfume and libations five times in the midst of the directions and then Olinātha (the Lord of the Lineages).

śodhayed [g: sodhayed] dhenumudrayā [k kh g: -āyā] devyopaskaraṇaṁ ca yat ||
samuddhṛtya prayatnena arcayec ca [g: arcayeta] kulāgamam [g: kulāgagaṁ] |
mudrāpīṭhaṁ tu prathamaṁ mantrapīṭhaṁ dvitīyakam ||
vidyāpīṭhaṁ tṛtīyaṁ [g: tritīyaṁ] tu sāmānyeṣu anukramāt |
vidyārājeśvareṇāpi sādhāre ciñciṇīkule ||
kulālyambāmataṁ [k: kulālyāṁvā-; kh: mūlālyā-; g: kulālyaṁvāmataṁ] pūjyaṁ triṣu pīṭheṣu [kh: pāṭheṣu] kaulavit |
gandhārghasaṁyutaiḥ [k g: -tai] puṣpaiḥ [g: puṣpai] pūjayed gurumaṇḍalam ||
pañcadhā madhyato dikṣu olināthaṁ ataḥ param | Ibid. 5/76cd-80ab

37. Entries 5 and 6 corresponds to the following two lines in the KMT (17/82cd-83ab):

The twelve-limbed and the six-limbed – this is the body which is Kula. The Five Jewels are in the forehead, throat and chest, the genitals and the feet

dvādaśāṅga[ṁ] ṣaḍaṅgaṁ ca etad dehaṁ kulātmakam ||
lalāṭakaṇṭhavakṣasthaṁ guhyāṅghrau ratnapañcakam |

Concerning these six depositions see above 1) 18/25ff 2) 19/1ff. 3) 20/1ff. 4) 21/1ff. 5) ? 6) 24/105 ff. The Five Jewels are the subject of chapter sixty-two below. See also the *Nyāsasūtra* in the beginning of the SKh summarized in appendix I of vol. 3 of the edition and translation. KuKh 48/46cd-49 correspond to KMT 17/82-84.

38. The long Trikhaṇḍā Vidyā of 292 syllables, also called Tadgraha, is said to be the goddess's Brahminical thread. It extends along the length of her body and is marked by a series of sixteen knots. The Knots are listed with some of their locations on the deity's body in the KMT (17/71-76). The complete deposition of the Sixteen Knots is found in the SKh (MS G fl. 11a-11b).

A mantra corresponds to each Knot. The first is as follows:

1) HRAṀ 2) A 3) O 4) ANANTĀYAI 5) ANANTAGRANTHAYE 6) HRAṀ 7) PĀDAPĀRŚVAYOR VIVARĀṆGULIṢU |

Each of these sixteen mantras contains progressively one of the sixteen vowels which is in position 2). It is added, along with the nazalizing *anusvāra*, to the base – HR – of the syllable in position 1) and 6). Position 3) is occupied by a syllable drawn from the names of the four main sacred seats. These are: 1) O 2)

JĀ 3) PŪ 4) KĀ 5) ḌḌI 6) LA 7) RṆṆA 8) MA 9) YĀ 10) NDHA 11) GI 12) RŪ 13) ṆA 14) RA 15) RI 16) PA. This is followed in position four by the name of the energy of the Knot in the dative and then the name of the Knot, which is also in the dative. Finally, at the end, the location of the Knot is stated in the locative. The KMT mentions only the name of the Knot and, in some cases, its location. The deposition according to the SKh is as follows:

1) Sides of the feet: HRAṀ A O ANANTĀYAI ANANTAGRANTHAYE HRAṀ ||
2) Ankles: HRĀṀ Ā JĀ KALĀYAI KĀLAGRANTHAYE HRĀṀ ||
3) Shanks: HRIṀ I PŪ RAUDRYĀYAI RUDRAGRANTHAYE HRIṀ ||
4) Knees: HRĪṀ Ī KĀ JYEṢṬHĀYAI JYEṢṬHĀGRANTHAYE HRĪṀ ||
5) Thighs: HRUṀ U ḌḌI VĀMĀYAI (Kh: OḌI AVVĀYAI) VĀMAGRANTHAYE HRUṀ ||
6) Genitals: HRŪṀ Ū LA KĀMĀYAI KĀMAGRANTHAYE HRŪṀ ||
7) Hips: HRṚṀ Ṛ RṆṆA PIṄGALĀYAI PIṄGALAGRANTHAYE HRṚṀ ||
8) Knot of Brahmā: HRṚṀ Ṛ MA BRAHMĀYAI BRAHMAGRANTHAYE HRṚṀ ||
9) Navel: HRḷṀ ḷ YĀ SOMĀYAI SOMAGRANTHAYE HRḷṀ ||
10) Heart: HRḶṀ Ḷ NDHA SŪRYĀYAI SŪRYAGRANTHAYE HRḶṀ ||
11) Chest: HREṀ E GI PRĀṆĀYAI PRĀṆAGRANTHAYE HREṀ ||
12) Throat: HRAIṀ AI RŪ VIṢṆUJĪVĀYAI VIṢṆUJĪVAGRANTHAYE HRAIṀ ||
13) Palate: HROṀ O ṆA RUDRĀYAI RUDRAGRANTHAYE HROṀ ||
14) Point on Forehead: HRAUṀ AU RA ĪŚĀNĀYAI ĪŚAGRANTHAYE HRAUṀ ||
15) Location of Sound: HRAṀ AṀ RI SĀDĀKHYĀYAI SĀDĀKHYAGRANTHAYE HRAṀ ||
16) End of Śakti at the top of the Topknot: HRAḤ AḤ PA MAHĀMĀYĀYAI MAHĀMĀYĀGRANTHAYE HRAḤ ||

39. The text and the meaning here are uncertain. The reading of this line in the KMT (17/84cd) is substantially different. There we find:

One should deposit the treasure transmitted by word of mouth (*mukhakośa*) with the five seed-syllables and five syllable OṀs

pañcabījair mukhakoṣaṁ pañcauṁkāraiḥ khilaṁ nyaset |

The context in the KuKh and the KMT are not the same. The KMT is describing the mantras that adorn the goddess and constitute her sonic body (*mūrti*). The KuKh is simply listing the sixteen depositions the officiant should perform.

40. The *Upadeśasūtra* begins here and continues up to the end of this chapter.

41. The Division of the Couple is the Divine Current which is a stream of eighteen and their powerholders embodied in Śrīnātha and Ciñciṇī, the Couple at the end of the series (see above 2/27 and below 57/99-100ab).

42. As usual, *bali* offerings are made after the formation and worship of the *Gurumaṇḍala*. Cf. 48/22cd-24.

43. Cf. 37/5-6ab.

44. The text is both lacunose and corrupt here and so makes no sense.

45. According to 3/43-44 above, the energy of the New Moon itself checks the two polarities of the ascending and descending breath. When this takes place the lunar energy of Kuṇḍalinī in the centre flows up through the psychic centres of the body energizing it progressively. But, instead of depleating this energy in this way, on the contrary, it increases, waxing progressively like the moon in the bright lunar fortnight. When this process is complete, all sixteen energies of the Moon are gathered together into the Full Moon. This is followed by the New Moon, the seventeenth energy, identified with the Command. As the source of the other sixteen, it feeds the Moon from within with its blissful, nectar-like energy causing it to increase. The fullness of the Full Moon developes into the emptiness of the New Moon. The first lunar day is in the centre between the phases of increase and decrease. It represents the pure transcendental reality which abides permanently just as it without phases or transformations of its energies.

46. Even those who are not accomplished yogis may be conscious of how the energy of the Command flows downwards through the Wheels of the body in the sequence of emanation. However, the reverse, upward flow, which is that of reabsorption, can only be experienced by advanced yogis. All they need to do is deposit the secondary limbs of the goddess on their body. The others should deposit both types.

As usual, the adept must be purified before he can generate and worship the Krama in the *maṇḍala*. This takes place by the rise of Kuṇḍalinī through the Wheels in the body. This is followed in the previous version by a series of depositions onto the body. In this case the same result is obtained by this deposition and that of the energies of the three Gestures corresponding to the three lineages.

47. See above, note to 3/48.

48. See chapter 57.

49. Lines 48/77cd-80ab are adaptations of SKh 5/91cd-94ab.

50. See above 48/55.

51. The set up here seems to be that two faces – the southern and the northern – are outside, to the right and left of the Hexagram. The head below the

uppermost one above should be in the upper corner, which is in the east. If the other two faces are outside the Hexagram, it seems likely that the eastern one is also. The other three faces seem to be in the centre. This is clearly the case with the uppermost and the western faces. If the corner of the Weapon is the centre, called 'the Circle of the Point' in the following lines, the western face is worshipped there also.

The equivalent three lines in the SKh (5/91cd-92) prescribe a more simple setup. It is possible, of course, that the text has been corrupted here through the transmission but it seems more likely that the changes were intended by the redactor of this part of the KuKh. The SKh says:

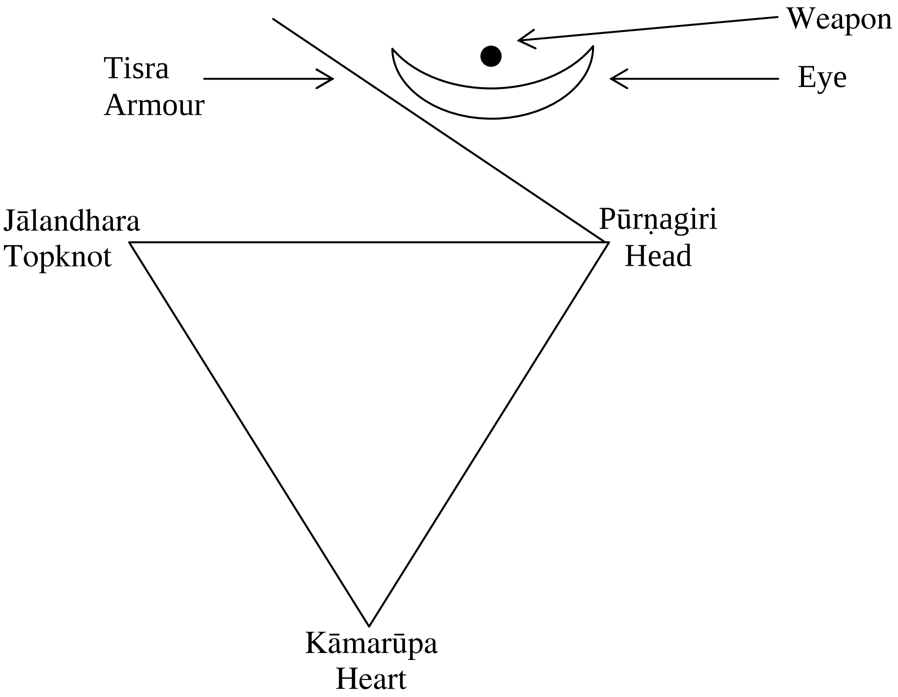
(Imagine that the Principle of the Command along with (its) faces and limbs is just there.) The eastern face is above and should always be worshipped (there) in the iconic form (*mūrti*) (of the goddess). The eastern face is in the east. The southern face is in the south, the northern face is in the north and the western face is in the west.

(*ājñātattvaṁ [k: -cakraṁ; g: ājñātatva] tu tatraiva savaktrāṅgaṁ prakalpayet* |)
pūrvavaktraṁ tathā ūrdhve mūrtau [kh: mūrtaṁ] saṁpūjayet sadā ||
pūrvataḥ pūrvavaktraṁ tu dakṣiṇe dakṣamānanam [g: -mānanaḥ] |
uttare cottaraṁ vaktraṁ paścime paścimānanam ||

Only the upper and lower corners of the Hexagram are set in primary directions, that is, east and west respectively. The other four are in the intermediate ones. It is possible that only two faces are in the corners of the Hexagram and the other two mentioned here are outside it. Perhaps all four are outside it. Either way, this set up seems strange. The Hexagram is especially suitable for sixfold projections, and the limbs and faces of the goddess are typical ones. Moreover, one wonders what has happened to the upper and uppermost face in the set up outlined in the SKh.

52. The goddess's limbs are projected into the syllable Vāgbhava in the centre, as illustated in the following diagram.

Diagram 1. The Limbs of the Goddess in *Vāgbhava* according to the *Kumārikākhaṇḍa*



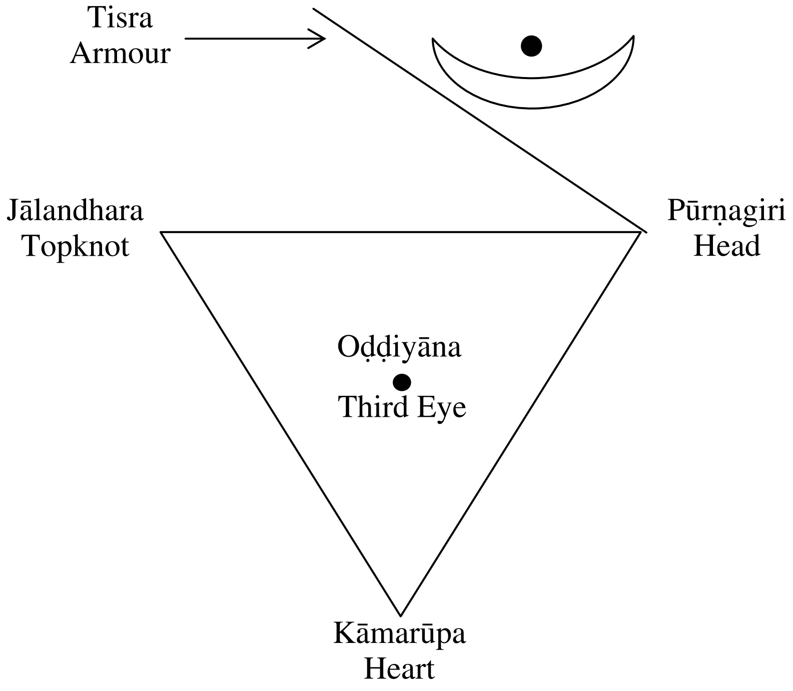
The set up in the SKh is not quite the same. The equivalent lines there (SKh 5/93-94ab) say:

The Heart is in Kāmarūpa. The Head is said to be in Pūrṇagiri. The Topknot is in the sacred seat of Jālandhara. One should worship the Armour in the other (seat). The Third Eye is in the middle and the Weapon is in the primary and secondary directions.

kāmarūpe [k: -rūpaṁ] tu hṛdayaṁ śiraḥ [k, kh, g: -raṁ] pūrṇagirau smṛtam |
śikhā jālandhare pīṭhe apare [kh: adhare] kavacaṁ yajet ||
netratrayaṁ tathā madhye astraṁ dikṣu vidikṣu ca |

In this setup the Third Eye occupies the centre. This is where Oḍḍiyāna is located and so we may assume that this is the seat of this limb. Thus, the 'other' is probably the seat Tisra. This projection may be represented schematically as follows:

Diagram 2. The Limbs of the Goddess in *Vāgbhava* according to the *Siddhakhaṇḍa*



53. KMT 16/70-81 lists twenty-six *maṇḍalas* of the goddess whose body is supported or produced by the *maṇḍala*s. (See Heilijgers-Seelen 1994: 172, 271-2 who discusses the variants in the KMT and the ṢSS. See below, note 50/20-23 for more details. Cf. SKh (7/99cd): There are twenty-eight *maṇḍalas* up to the one called the Command (*yāvad ājñākhyaparyantaṁ maṇḍalāny aṣṭāviṁśatiḥ*).

54. These are, no doubt, the sixty-four Yoginīs.

55. The eight fields where the Mothers reside are worshipped, as usual, on the eight petals of the lotus surrounding the hexagram beginning with Prayāga on the eastern petal, then the rest in due order moving round clockwise.

56. The Trikhaṇḍā Vidyā is the Great (*bṛhat*) Samayā Vidyā of 292 syllables (see above 30/23 also below 50/31cd-32). It is presented in chapter five of the KMT. It is a Trika Samayā taught originally in the *Tantrasadbhāva*. By assimilating it to the Samayā of the goddess, the Kubjikā tradition covertly acknowledges and strengthens its Trika roots. The three parts of the Trikhaṇḍā Vidyā, also known as the Umāmaheśvaracakra, are worshipped in the corners of

the inner Triangle. They have two names:

1) Brahmākhaṇḍa – Stutikhaṇḍa 2) Viṣṇukhaṇḍa – Mātṛkhaṇḍa 3) Rudrakhaṇḍa – Mantrakhaṇḍa.

As sacred seats are located on the corners of the Triangle, it is natural to associate them with the parts of the Vidyā, as we do in fact find in the SKh:

Thus the Samayā Vidyā is in the three seats, (present there) in due order. The Stutikhaṇḍa is in Kāmākhya, the Mātṛkhaṇḍa is in Pūrṇagiri, and the Mantrakhaṇḍa is Uḍyāṇa or else, Laghvī (is there) according to (her) desired form.

tato vai samayāṁ vidyāṁ triṣu pīṭheṣv anukramāt [g: pīṭhesva-] ||
stutikhaṇḍaṁ tu kāmākhye mātṛkhaṇḍaṁ tu pūrṇake [kh: mūrtake] |
mantrakhaṇḍaṁ tathoḍyāṇe [k: tatho prāṇe] laghvī vā kāmarūpataḥ ||
SKh 5/99cd-100

We are told below (50/31cd-2) the three places in the body onto which these three sections are projected. The following is a table of correspondences:

3. Table of Correspondences of the Three Parts of Trikhaṇḍā

Sections of Trikhaṇḍā	**Corner of the triangle*[1]**	**Sacred seat*[2]**	**Part of the body*[3]**
Stuti	Front	Kāmarūpa	Head
Mātṛ	Right	Pūrṇagiri	Heart
Mantra	Left	Oḍyāṇa	Genitals

*[1] KuKh 48/84-86ab *[2] SKh 5/99cd-100 *[3] KuKh 50/31cd-2ab

57. Possibly the 'city' (= 'city of bliss') mentioned above is this, the centre of the *maṇḍala* where Oḍḍiyāna is located.

58. Concerning this expression see above note to 2/28; cf 13/115d.

59. Concerning the signs of attainment see above notes to 31/32cd-35ab and 33/47-9.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FORTY-NINE

1. छ्: अत्रयागं. M → N. Cf. 48/92c. 2. क्: मानयं
3. IM 6 + 7. 4. All MSs except घ्, छ्, झ्: –पिण्ड; all MSs:
मलक्षणं 5. घ्, छ्: कारुण्यां 6. Missing in MSs घ् and छ्
7. ग्, ज्: * * देवशि 8. छ्: कुब्जिकोवाच 9. M → N.
10. क्: त्वयोड्गीतं; ख्, ग्: त्वयोद्गीतं
11. क्: प्राणान्तिकं; all other MSs: प्राणान्निकं 12. घ्: रुद्रं
13. All MSs: सर्वथा गोप्ययत्नत: 14. SamP and all MSs: + च
15. क्: गृह्लीयात्; all other MSs: वह्लीयात्–; SamP: वध्नीयात्; IM 5.
16. SamP and MSs ग्, घ्, छ्: सूत्रेयो; all other MSs: सूत्र्यो
17. घ्, छ्: –मु * स्थित: 18. घ्: भृद्धासनोपविष्ठंतु–; छ्: मृद्धासनोपविष्ठन्तुय all
other MSs: मृद्धासमोपविष्ठस्तु; SamP: मृद्धासमोपविष्टश्च
19. घ्, छ्: एकचित्त 20. झ्: आक्राम्य
21. SamP: छ्, ज्: अधश्चोर्द्ध 22. All MSs: रेचक: 23. ग्: कुभके
24. मनोरोधनम्, the regular form, does not fit the metre. 25. घ्, छ्: –य
26. SamP and all MSs: पीठ 27. घ्, छ्: –स्तरं 28. घ्, छ्: वोधयेद्
29. घ्, छ्: अन्तस्थान–; SamP and all other MSs: अंतस्थानु– 30. SamP: च
31. ग्: समुन्थाप्य 32. All MSs: –नी परा
33. All MSs: दीप्ति– 34. SamP and All MSs: तमध्वंश–
35. ख्: तडिद्व * * द्वक्रात्मा; all other MSs: –वलयद्वक्रात्मा; SamP: –वक्रात्मा
36. SamP and all MSs: –विनिसृता:
37. SamP and all MSs: मंत्रज्ञ 38. SamP: ग्, ज्: –शेचन्द्रमडले
39. ख्, घ्: नाद; झ्: माद: 40. SamP: शक्ति
41. SamP and all MSs: क्रमसा 42. SamP and all MSs: योज्य
43. ज्, झ्: क्रुमं; SamP: कूर्म 44. SamP and all MSs except घ्, छ्: खनुक्रमात्
45. M → N. 46. घ्: तं
47. क्, घ्, छ्: कौलिनी; झ्: कौलिनां 48. ख्: –नायकी, छ्, झ्: –नायिका। An instrumental
is required here. 49. झ्: न्तत्र 50. घ्: मध्य
51. घ्, छ्: –ख्य 52. M → N. 53. घ्: अदेहं
54. झ्: तस्या– 55. SamP and all MSs: भग्नकां
56. M → N. 57. ग्: श्रुयत्; SamP and all other MSs: श्रुयते
58. All MSs: –चक्षुषा 59. घ्: घंठा–. M → N. 60. घ्, छ्: सूर्य्य
61. SamP and all MSs: मण्डलम्
62. क्: नायिकां; all other MSs: नापिकां 63. घ्: घंढा; SamP: घण्ठा
64. झ्: स्मता 65. क्: वंहि 66. M → N.
67. घ्: चक्षु– Here चक्षुष् is treated as if it were (a neuter noun) चक्षु
68. The root पत् is normally 1P but here, as happens also in the Epics,
(Monier-Williams, p. 580), it is *ātmanepadī*.
69. M → N. 70. M → N. 71. SamP and all
MSs: समत्नमिति 72. SamP: ?
73. SamP: ?; see above, note to 3/119d.
74. SamP and all MSs: कामदुरा देव समनेन
75. ताम् or the like is required to complete the syntax.
76. All MSs: मनसा 77. घ्, छ्: क्षीरोमत्तेव SamP and all other MSs:

क्षीवोमत्तेव. DS. 78. छ्: योगि: * 79. घ्, छ्: –मासाद्य

80. SamP and all MSs: मद्यं–; घ्, छ्: –विटंवना

81. All MSs except ग्: म्लेच्छा 82. घ्, छ्: मूद्रा:; ज्: सूद्रा:; झ्: सुद्रा:; SamP: सूद्रा:

83. छ्, ज्: –कास्नु; SamP: प्राकृति– 84. घ्: क्षूव्रो–

85. छ्: कृ * मं 86. SamP and all MSs: –नागेन

87. क्: त्रिकोणे. See above, note to 3/119d. 88. The ending of this noun has been dropped for the metre.

89. घ्, छ्: तमेच. For the deviant form तम् as a neuter nominative singular replacing तत्, see above, 2/4b.

90. घ्: जुष्टे–; ग्, ज्, झ्: जुष्ट–; SamP: जुष्टचाण्डालिनी 91. घ्, छ्: ता

92. ख्, झ्: –न्वयं 93. घ्: –भूतीख–; SamP and all other MSs: –तूतीखलिंगेन

94. घ्, छ्: तुं; SamP: यत् तु म

95. SamP: मोक्त– 96a. क्: –यं; SamP: ऊलित्रये 96b. Here the deviant त्रिष्कोण- or त्रि:कोण- does not fit the metre.

97. All MSs: –मार्गाविलंविनी; SamP: अधोमार्गेविलंबिनी 98. घ्: –ने

99. क्: षडुजाकार, ग्: षट्भुजाकार; SamP and all other MSs: षट्भुजाकारा

100.All MSs: षट्वक्त्रा; SamP: षट्वक्रा

101. All MSs and the SamP: रत्नेषु

102. SamP: –हारैश्च. This and the following two lines are missing in MS ख्.

103. SamP: क्, ग्, ज्, झ्: –शेषरा

104. SamP and all MSs: –भरणं 105. क्: वर्षरा

106. घ्, छ्, झ्: स्तत्वंगी; all other MSs: स्तन्वंगी 107. घ्, छ्: नग्नां

108. ग्: मग्न– 109. क्, ग्: त्रिकोणानन–; ख्: त्रिकोणानेन–; all other MSs except घ्, छ्: त्रिष्कोणानेन–; SamP: त्रिकोणा–. See above, 5/29d for the expression त्रिष्कोणानन–. See also note to 3/119d.

110. ख्: स्थिजै:. A dual ending is required here. 111. SamP: नूपुरालग्नौ

112. All MSs: कटिके 113. ग्: यूर * मंडिता; SamP and all other MSs: यूर– 114. झ्: मंजनी 115. All MSs: –तां

116. घ्: प्रतिस्थिताम्; all other MSs: प्रतिष्ठिताम्; SamP: प्रतिस्थिता

117. All MSs: –हस्तां 118. SamP: वामहहस्ते 119. M → N.

120. घ्, छ्: –विद्योयं; ज्: खड्ग– 121. SamP and all MSs: सदोदितम्

122. घ्, छ्: –भार–. SamP and all MSs: –निचयां. IM 6 + 7.

123. SamP and all MSs: –भूषिताम्

124. SamP and all MSs: रक्तानना

125. SamP and all MSs: ह्रस्वां 126. All MSs: गर्जती; SamP: गर्जरी

127. All MSs: क्रूरदृष्टिर्– 128. All MSs except घ्, छ्, झ्: सिंघा–

129. घ्, छ्: अट्ट–; SamP: अट्टट्टहास–, IM 6 + 7.

130. क्: मात्वा–; ग्: माविविद्यैरलंकृतां; SamP and all other MSs: मालाविद्यैरलंकृतां

131. छ्: स्तध्वां; SamP: स्तब्धां 132. All MSs: वक्ररूपां; SamP: वक्रोरूपां

133. SamP and all MSs: भयंकरीं 134. SamP: मातंगीं

135. ख्: –लोलसा; छ्: –मत्तात्ति– 136. SamP and all MSs: अमोघामोघ–. अमोघमोघं would be correct but does not fit the metre. All MSs: –वर्षन्ती

137. All MSs except क्, ग्: महाव्योम. महाव्योम्नि is the regular form of the locative singular of महाव्योमन्. See above, note to 3/135d.

138. घ्, छ्, ज्, झ्: –प्रवोहिनी 139. घ्: आप्याय

140. SamP and all MSs: भरणात्मिकां 141. All MSs: –लोचन
142. All MSs except क्, ख्: वंधयेलक्ष्यं; SamP: वन्ध–
143. All MSs: महाव्योमं. But see above, note to 3/135d.
144. All MSs: ततो पाद्यावसा
145. घ्: शुशोभना; SamP and all other MSs: सुशोभना
146. घ्: देव्यै; छ्: देव्यैः; all other MSs: दिव्यैः; SamP: दिव्यै
147. झ्: महायानौ 148. All MSs: पश्यन्ति साधका वीराः (घ्, छ्: वीरा)
149. ग्, छ्, झ्: कुथिता 150. All MSs: तुल्यं
151. ग्, झ्: गुरूपम; घ्, छ्: गुरूपमं; all other MSs: गुरुपम 152. ज्: –च्छित
153. M → N. 154. क्: सर्व्व 155. झ्: कथित
156. All MSs: एष
157. ग्: देव्याघ–; घ्, छ्: देव्योघसुत्रं; other MSs दिव्योघ–; SamP: देव्योघ–
158. M → N. 159. All MSs: –देवता 160. घ्, छ्: मुद्रैषाः
161. IM 5. 162. घ्: पीठेस्तु; all other MSs except छ्, ज्: पीठै
163. ग्: षद्धिध; छ्, ज्: षट्वैध; SamP and all other MSs: षड्विध
164. ग्, घ्, झ्: षद्विधं; all other MSs: षट्विधं
165. क्, ख्: पुजीत्यनंतरम्; SamP and all other MSs: पुंजीत्यनंतरम्
166. All MSs: क्रममिमाम्नायं 167. IM 6 + 7. 168. SamP: सुकल्पितम्
169. SamP: –कादिकैः 170. SamP: विधिवत्
171. SamP and all MSs: सुभावितः 172. झ्: चि–
173. SamP: –ता 174. All MSs: संख्या वा, or the like, with a genitive and a verb, would make the syntax of this sentance complete.
175. All MSs: कुलदेवतान् I take this to be the contracted form of the genitive plural कुलदेवतानाम्
176. क्: –लोच्छुयेणैव; ग्: –लोच्छ्रयणैव; झ्: –लोच्छ्रयेनैव; all other MSs except ख्, ज्: लोच्छयेणैव; SamP: –नैव
177. ज्: कुर्याद्विरं; all other MSs except छ्: कुयाद्विरम् * *; SamP: कुर्याद्विरण्डकम्. See note to 1/2d
178. घ्, छ्: भयाकारा; SamP and all other MSs: भगाकारा 179. ख्: प्रमाणे तु न तु
180. All MSs: रात्री 181. All MSs: पठे
182. SKh 5 क्, ख्: देव्यावृत्ताष्टकैर्; ग्: देव्यां वृत्ताष्टकैर्
183. SKh 5 ग्: वापिस् 184. SamP: ऊलि–; SKh 5 क्: ओलिश्रवेण; ख्: ओलिस्तवेऽपि; ग्: ओलिस्तवेन 185. SamP: त्र्यंगेन च त्रिरंगं. IM 5.
186. Although these two *pādas* together consist of the required sixteen syllables, this is achieved by having seven syllables in the first *pāda* and nine in the second. 187. घ्, छ्: –प्रणवा
188. IM 5 + 6. This *pāda* is one syllable too long. 189. झ्: वर्गन्
190. SKh 5: त्रिरङ्गं 191. Missing in SKh 5.
192. SKh 5: तु 193. SKh 5: नमस्करेत्
194. All MSs except झ्: नमस्कारं–; SKh 5 ख्: नमस्कारे–
195. SKh 5 प्रोक्तं 196. All MSs: दण्डपात्रं; SKh 5: दण्डपातेन
197. SKh 5: मुच्यते 198. SamP and all MSs: नमस्कारान्ते; SKh 5 क्: नमस्कारं; ग्: नमस्कारे 199. SamP, SKh 5 क्, ग् and all MSs except क्: चत्वारः. I have emended to the regular *sandhi* and assume that चत्वारः (masculine nominative) has replaced the required feminine accusative चतस्रः.

200.All MSs: द्वैष; SamP: द्वौ च 201. झ्: एका; SamP and all other MSs: एक. I have made this emendation even though it makes the seventh syllable long.

202. SKh 5 क्, ख्: त्रिरेकधा; ग्: द्वित्रिपव वा

203. All MSs except क्, ख्: –द्या

204. जप्त्वा, the regular form, does not fit the metre.

205. This irregular compound has been formed to fit the metre. Supposedly तिलकमनुक्रमेण कृत्वा is meant here. Cf. 49/54a. 206. घ्, छ्: नैव

207. SKh 5: मुद्रां बध्वा परां (ख्: परा)योनिं। विसृज्य, the regular form, is too short for the metre. 208. All MSs: व्रजेत्; SKh 5: महासमयभैरवीम् (ग्: –भैरवि) 209. SKh 5 क्: यष्ठा; The regular gerund of यज् is इष्ट्वा. See above, note to 8/13b. 210. SKh 5: देवीं

211. SKh 5 क्, ख्: भक्तित:; ग्: भक्तित

212. All MSs: तिलको– Cf. above, 49/52c. 213. क्: स्वगोत्र

214. All MSs: समयान्वितां 215. क्: –विष्ठेन, ग्: –विष्टेन; छ्: –पविष्टे न; all other MSs: –विष्टेस्तु न; SKh and SamP: –पविष्टेन

216. ग्, झ्: मुद्रावंधकंरद्वये; घ्: मुद्रांवंधकंरंव्दये; छ्: मुद्रांवंधकंरद्वये; SKh क्: मुद्राबन्धं करद्वयं; ख्: –वंधकरद्वये; ग्: –बन्धं करद्वये

217. घ्, छ्: चलुकं; SKh ख्: चतुष्कं. A verb is required to complete the syntax of this sentance. 218. SKh ख्: अष्टं 219. घ्: दुर्ल्लभं

220. All MSs: –द्वीपानि 221. झ्: चरु; घ्, छ्: चलुं; SKh: चरुकं

222. SKh क्, ख्: पिशितं मिश्रं; ग्: पिसितन् मिश्रं

223. A substantive such as चित्तेन is implied.

224. SamP and all MSs except क्, घ्: प्रासयेत्; SKh ख् ग्: प्रासयेत्. The root प्राश् is normally 9P and, rarely, also 9Ā. The regular form of the optative is प्राश्नीयात्.

225. क्, ग्, ज्: सर्वा–; ख्: सर्वो–; घ्: सर्व्वावशकरी; छ्: सर्वावसि * करी

226. The first member of this compound should be an adverb of manner for the syntax to be regular. Moreover, there is lack of concord insofar as a masculine substantive, such as मन्त्रेण, is implied whereas महविद्या in the previous line is feminine. 227. ग्: +न–; घ्: पूतोयं

228. All MSs except क्, ख्: वतुकं 229. For the concord to be correct one should emend to वटुक: सिद्धिदायक:. However, masculine proper names are usually treated as neuter in this text. Moreover, in a number of instances, a noun followed by अयं is treated as neuter. See above, note to 1/5b.

230. SamP and all MSs: ना 231. All MSs: पादुकै: This noun is normally feminine and is treated as singular, even though the sandals are two.

232. SamP: गुरुना 233. ख्: महाद्वैतं; घ्: महार्णाद्वैतं; all other MSs: महानाद्वैतम् SamP: महनद्वितं 234. घ्: भ्रातरैर्ज्येष्ठविरुद्धं; छ्: भ्रातरैज्येष्ठैविरुद्धं; all other MSs: भ्रातरैर्ज्येष्टैर्विरुद्धं SamP: भ्रातरैर्ज्येष्ठभिश्चैव विरुद्धं. भ्रातृभि: is the regular form.

235. Missing in all MSs except घ् and छ्

236. All MSs: शुवेघि; SamP: शुविधे 237. All MSs: ज्येष्टानां

238. –बोधकानाम् would be correct but does not fit the metre.

239. SamP and all MSs: पुष्प. I suppose that पुष्पमपि न दद्यात् is meant here.

240. यदि or the like is implied. 241. घ्: –भंग

242. SamP and all MSs except क्, घ्: प्रासयित्वा. प्राश्य the regular form, is too short for the metre. 243. All MSs: –सनम्

244. SKh: तदाचम्य 245. SKh क्, ग्: प्रणम्येदं; ख्: प्रणम्यद
246. SamP and all MSs: विद्या; SKh क्, ख्: सम * विद्यां पुनर्यजेत्; ग्: समयविद्यां पुनर्यजेत्
247. SamP and all MSs: जना–; SKh: ऊनातिरिक्तं
248. छ्: किंचि; SKh क्: किञ्चिच्. IM 5.
249. घ्, छ्: च्छुध्यते; SKh क्: छुद्ध्यते; ख्: शव्यते; ग्: च्युध्यते
250. The regular locative singular of शिरस् is शिरषि. 251. घ्, छ्: धृत्वा
252. SKh: निर्माल्यं 253. ख्: –विद्यते
254. All MSs: कर्मा–. The dropping of the ending of the compound and *sandhi* with the following pronoun has led to the formation of this peculiar compound. 255. घ्, झ्: लभते
256. SamP and all MSs: अन्य 257. SamP: जाति 258. M → N.
259. All MSs: पादुके F → M 260. घ्, छ्: देव्या; all other MSs: देव्यो
261. M → N. This and the previous entries in this and the preceding lines are all in the nominative, whereas as direct objects of वदेत् they should be accusatives. 262. ग्: या 263. All MSs: पापिष्टतरं; SamP: पापिष्ठतरं 264. All MSs: भ्रातरेपि 265. ख्: उपधारोन्न
266. SamP and all MSs: गुरुभक्ता 267. SamP and all MSs: भक्ता 268. Missing in all MSs except घ्; SamP: सदा
269. SamP: क्, झ्: गुरोर्ज्ञानं; ख्: गुरोर्ज्ञातं; ग्, ज्: गुरोज्ञानं 270. ग्: या
271. All MSs except ग्: ददेति 272. All MSs: गृह्णते. See above, note to 6/88cd. 273. झ्: तो
274. ख्: याति; all other MSs: यान्ति
275. ग्, ज्: यावदाहूतसंप्लव; all other MSs: यावदाहूतसंप्लवं
276. घ्: इत्याद्यावतारे महामन्थानभैरवयज्ञे श्रीचतुर्विंशतिसहस्रे संहितायां अम्बाक्रमभाषिते अन्तर्यागमूर्तिध्यानसूत्रो नामानन्दः

NOTES OF THE TRANSLATION OF CHAPTER FORTY-NINE

1. The rest of this chapter is reproduced and briefly glossed in the SamP (fl. 11b-13a) where it is called the *Dhyānasūtra*. The variants have been noted in the critical apparatus of the edition.

2. SamP: (The reference to) **the Gesture of the Rule** (indicates the other) gestures including that of the Yoni and the rest. The lotus posture and the other (postures) are assumed by arranging the two feet (in various ways). A **soft seat** is made from soft cloth and the like. **Having reached** the (inner) seat which is **the place of the foundation**, that is, the feet. Having visualized the Yantra, the practicioners of mantra worship (it). It is visualized by those who identify with the body in their own body and is (then) worshipped. The visualization, for those who are comfortable with both (inner and outer worship), is of two kinds, namely, within the Yantra and inwardly (in the body). Being a yogi, one should visualize it through the practice (*caryā*) of Yoga.

samayamudrā *yonimudrādayaḥ* । *pādadvayaveṣṭanena [-yena]* ***padmāsanādi*** । ***mṛdvāsanaḥ*** *[mṛddhāsanaḥ] komalavāsādiracitaḥ* । ***ākramyeti*** *āsanārthaḥ* । ***sutalaḥ*** *pādaḥ* । *mantropāsakā [-kair] yantraṁ [yantre] dhyātvā pūjayanti* । *dehābhimānībhiḥ svadehe dhyātvā pūjitam [-tāḥ]* । *ubhayānukūlakairubhayam dhyānaṁ dvividhaṁ yantrastham antaraṁ ceti yogī bhūtvā yogacaryayā dhyāyet* ।

3. The word '*sutala*' is an architectural term that denotes the foundation of a large building.

4. The Bell is the uvula at the back of the throat (normally called *ghaṇṭikā* lit `little bell'. It is also Unstruck Sound; cf. 49/12cd-13.

5. SamP (One who is) **ecstatic and inebriated** is ecstatic with wine (*kṣībonmatto madirāmattaḥ*). Cf. 46/302-304.

6. According to Monier-Williams the adjective *juṣṭa-* means: pleased, propitious; liked, wished, loved, welcome, agreeable, usual; frequented, visited, inhabited; swept over (by the wind); afflicted by; served, obliged, worshipped; practiced; furnished with, possessed of; the remanents of a meal; *juṣṭi* (f.): love service, favour, satisfaction. Thus as '*juṣṭa*' the goddess is 'propitious', 'agreeable' and 'loving'. At the same time, as a caṇḍālinī, she is an outcaste woman who is so impure and low in social status that she is free to eat the remanents of other peoples' meals – their '*juṣṭa*'. Kubjikā, who receives and consumes offerings that are normally considered to be impure and polluting, is thus outwardly like her, even as she inwardly transforms pollution into nectar. In this form she governs the Lineage of the Eldest. As Mātaṅgī, the Sweeper, another low caste woman, she presides over the Lineage of the Youth. That form is described below at the beginning of chapter 66. In the form described in chapter 29 she governs the Lineage of the Child. That one is also linked to pollution

through the jar she holds full of the Five Potions of Immortality, which are the bodily substances offered to her. See KuKh chapter 29, note 30.

Juṣṭacaṇḍālinī is Śirodūtī, the Dūtī of the Head, which is the second of the six Dūtīs who embody Kubjikā's six limbs. The *Ṭīkā* (MS K fl. 138b) calls her Śivādūtī. This Dūtī and her Vidyā are described in chapter seven of the KMT. Her visualized form is not the same. She is related to Svacchandabhairava who appears in chapter eight of the KMT as Śikhāsvacchanda, the god of the goddess's topknot and is called there Juṣṭacaṇḍeśvara. As such, she is an alternative form Vyādhi (Disease), his consort. According to the KMT (7/86cd-92ab):

> The Yoga based on the Head serves to bring ghosts, Vetāla, Rakṣāsas, daughters of Yakṣas and Yakṣiṇīs, Piśācīs and the like under control, reviving the dead, breaking fetters, and catching animals – one who has mastered the (Vidyā of the goddess's) Head performs many wonders.

Juṣṭacaṇḍalī is born from the goddess's hair, one of the most impure parts of the body. She protects weak adepts who are intensely engaged in their practice (*sādhana*). The Vidyā requires simply to be recited. Fire offerings are not necessary. The KMT (7/97-112) describes rituals relating to this goddess of black magic and `mean works' (*kṣudrakraman*) of 'restraint' or 'chastisement' (*nigraha*). These are performed in cremation grounds and the solitary banks of a river and involve writing the victims name in a Yantra made with poison and blood on human skin or a shroud. They cause high fever and death. The goddess is dark blue and horrific. Here, as a complete form of Kubjikā, rather than just a limb, she retains her dark colour but has become slim with beautiful eyes and is 'playful'. She is old, yet she retains the charm of youth. Although portrayed as frightening and 'paralysing her enemies', as the full goddess, she is no longer a deity of black rites.

7. The Sanskrit reads: *siṁhāsanasamāśritā* – which means simply that she is on a lion throne but as she is described as dancing it is clear that she is standing on it.

8. SamP: 'This is a *sūtra* of the current of the goddess'.

9. The *Kramārcana* described here is essentially a modified version of the one taught in the *Kramasūtra* of the *Siddhakhaṇḍa*. The following passage concludes the *Kramasūtra* the beginning of which been recorded and translated in the notes of the previous chapter. The passage here continues direct after the lines drawn from the SKh recorded above in the note to 48/85cd-86. We conveniently reproduce the rest of it here in one piece. The parts common with the version in the KuKh are in bold characters. The variant readings are recorded in the notes to the Sanskrit text.

One should worship with the group of ten gestures in accord with the tradition along with flowers sandal wood, lustrations and the like, flowers lamps, liquor (*ali*), incenses, food offerings of many kinds, including meat and wine, (One should worship) all aound with twenty-five Kula lamps and perform *ārti* by waving the lamp which is the energy of the Samayā around the venerable (goddess) Kujā.

There are said to be three faces and three lamps (that are offered) to the scripture in the Kula along with *bali* offerings of the right number and many lamps or else (one may do so) in brief (offering them to the teachers) beginning with Olinātha in due order. The first is the lamp offered to the lineage (*olidīpa*) and to the four sacred seats. *Ārati* (is performed) (by waving) the lamp which is the energy of the Samayā (around) the venerable goddess Kujā. That is also (to be done) for the Kula scripture. Thus (these are) the eight (rites).

mudrādaśakabhedena [g: repeats] pāramparyakrameṇa tu ||
candanārghādikusumair dīpakair alinā [k kh: -nārghyādi] tataḥ |
dhūpaiś caiva tu naivedyair vividhaiḥ piśitāsavaiḥ ||
kuladīpaiḥ [g: kuladīpai] samantāc ca pūjayet pañcaviṁśakaiḥ |
ārārtīṁ [k, kh: āratīṁ; g: āraktīṁ] śrīkujāṁ [g: -kujā] bhrāmya samayāśaktidīpakam ||
trimukhās [kh g: -mukhā-] trīṇi dīpāni [k: pādāni] āgamasya kule smṛtāḥ [g: -tā] |
balīnāṁ tu yathāsaṁkhyā [k: -saṁkhyaṁ] dīpāmnāyam anekadhā ||
saṁkṣepeṇaivam athavā [kh: saṁkṣepenaivama-] olināthāditaḥ kramāt |
olidīpaṁ tu prathamaṁ pīṭhānāṁ catuḥsaṁkhyayā ||
āratī [k g: -tīṁ] śrīkujāṁ [kh: -kujā] devyāṁ [k, kh: devyā] samayāśaktidīpakam |
etat kulāgamasyāpi ity aṣṭau parikīrtitāḥ [g: parikīrttitā] || SKh 5/101cd-106

The Wheel of Light (*jyotiścakra*) is said to be divided into gross and subtle. At the end of the rite of adoration one should repeat mantra making use of a rosary and with the lips closed in order to gain mastery of the coming and going (*gamāgama*) (of Kuṇḍalinī). By abandoning 'the coming and going' (that is, the going back and forth along the beads of the rosary in consonance with the repetition of the mantra) the 'coming and going' (of Kuṇḍalinī) ceases. Then one should contemplate and view the Supreme Principle above.

sthūlasūkṣmavibhāgena [g: -viśragena] jyotiścakram udāhṛtam [g: jyoti-] |
pūjānte tu japaṁ kuryād yathā cākṣaramālikā [kh: vāntaramālikā] ||
gamāgamena siddhyarthaṁ [g: siddharthaṁ] oṣṭhābhyāṁ saṁpuṭīkṛtam |
gamāgamaparityāgān nivartati [kh: -nti; g: -varttaṁti] gamāgamam ||
dhyānaṁ kuryāt tataś cordhve paratattvāvalokayet [kh g: paraṁtattvāvalokayet] |
Ibid. 5/107-109ab

Having formed the gesture of the supreme Yoni, which is the great Bhairavī of the Rule, and **once one has worshipped** the goddess, **one should salute (her)** devoutly **with the Root *Sūtra*. Or else (one should)** also **(worship her)** along with the **group of eight (Mothers) that surrounds the goddess** with the Hymn to the Lineages (*olistava*). One should salute (her) in the manner prescribed with other (forms of) salutations and with the eight limbs of the body. **One should offer salutation with eight limbs.** One should offer salutation with a **three-limbed, five-limbed and an eight-limbed** (prostration) that is said to be **the triple salutation** by a full length prostration (*daṇḍapāta*) one is freed.

mudrāṁ badhvā parāṁ [kh: parā] yoniṁ mahāsamayabhairavīm [g: -vi] ||
yaṣṭvā [k: yaṣṭhā] namaskared devīṁ mūlasūtreṇa bhaktitaḥ [g: bhaktita] |
(110ab = KuKh 49/53cd)
devyā [g: devyāṁ] vṛttāṣṭakair vāpi [k, kh: vṛtāaṣṭa; g: -kairvāpis] tathā
olistavena [k: -śraveṇa; kh: stave.api] vā || 110 || (110cd = KuKh 49/48ab)
aparaiś ca namaskārair vidhānena [g: namaskāraiḥ | rvidhānena] namaskaret |
aṣṭāṅgena śarīreṇa [g: sarīreṇa] ***aṣṭāṅgena [g: aṣṭāge] namaskaret*** ||
(111d = KuKh 49/50b)
triraṅgaṁ [g: triraṁgaṁ] caiva pañcāṅgaṁ aṣṭāṅgaṁ tu namaskaret |
namaskāratrayaṁ [kh: namaskāre-] proktaṁ daṇḍapātena mucyate ||
(112 = KuKh 49/50cd-51ab) Ibid. 5/109cd-112

By circumambulating the *maṇḍala* of the conduct of the Rule one should salute (the goddess within it) three times and nine times with devotion so that one may attain accomplishment. **One should salute the eight Virgins, four, two,** three **or (just) one.**

And one should always repeat the Gāyatrī along with the king of Vidyās (in honour of) that teacher. By observing (that) (one attains) accomplishement – this is the Command of the Supreme Goddess. Having bowed to the divine Krama and having then obtained the sacrificial pap **(the officiant) sits in the tortosie seat and, both hands locked in ritual gesture, (he offers) the Kaula sacrificial pap (*caru*) which, the best of all, is hard to acquire even by the gods. First come the lamps of Kula and then the sacrificial liquor. He should eat the sacrificial pap mixed with meat, his mind free of thought.**

tripradakṣiṇacāreṇa [kh: triḥ-] samayācāramaṇḍalam [k, kh, g: -maṇḍale] |
tridhā namaskared bhaktyā navadhā siddhim āpnuyāt ||
namaskaret [k: namaskāraṁ; g: namaskāre] kumāryaṣṭau catvāro [k g: -raḥ]
dvitrirekāṁ vā [k, kh: trirekadhā; g: -tripava vā] | (114ab = KuKh 49/51cd)
gāyatryāś ca [k, kh, g: gāyatryāyāṁ] japen nityaṁ [k: yajennityaṁ] vidyārājena tadgurum ||

pālanāc ca tataḥ siddhir ityājñā [k: siddhimityā-] pārameśvarī |
praṇamya ca kramaṁ divyaṁ saṁprāpya [g: saṁprāsya] carukaṁ tataḥ ||
kūrmāsanopaviṣṭena mudrābandhaṁ [kh: -vaṁdha] karadvaye [k: -dvayaṁ] |
carukaṁ [kh: -kaṁ] kaulikaṁ śreṣṭhaṁ [kh: aṣṭaṁ] devānām api durlabham ||
prathamaṁ kuladīpāni alidravyam ataḥ param |
carukaṁ piśitaṁ [g: pisitan] miśraṁ nirvikalpena prāśayet [kh g: prāsayet] ||
(116-117 = KuKh 49/54cd-56ab) Ibid. 5/113-117

Then **having rinsed one's mouth** and bowed to that **one should worship** my **Vidyā** again**. Whatever else there is** less or **apart from that it is certainly (also) purified (in this way). Once one has put the remnant of the offering (*nirmālya*) on (one's) head, one should dismiss the *maṇḍala*. Then after that one should drag it back in the reverse direction by means of the root Vidyā.**

In this way, one should recollect the mantra and deposit the current of mantras in the heart having made all the remnant of the offering (*nirmālya*) to the Moon of Kula in the Western (Tradition) and having withdrawn the *maṇḍala*, (taking care to do so) in reverse every time and then drawn, a square throw flowers (into it).

This is said to be the worship of the transmission (*kramārcana*), which should be done at all times**.** One who is not born of a Yoginī and is not a Rudra does not obtain this (in a) clear (and certain form). The supreme secret has been explained. It should be protected as one does (one's own) body. O Śambhu, this is the *Kramasūtra* he who knows it is a (true) teacher.

tadācamya praṇamyedaṁ [kh: praṇamyada] mama [k kh: sama; g: samaya] vidyāṁ [g: samayavidyāṁ] punar yajet |
ūnātiriktaṁ yat kiñcic chuddhyate [kh: śavyate; g: cyudhyate] nātra saṁśayaḥ [g: -ya] ||
śire kṛtvā tu nirmālyaṁ maṇḍalaṁ tu visarjayet |
ākarṣayet tataḥ paścād vilomān mūlavidyayā || (118-119 = KuKh 49/60cd-62ab)
evaṁ smaret [g: smare] tathā mantraṁ mantraughaṁ [k kh g: maṁtroghaṁ] hṛdaye [k: hṛdayaṁ] nyaset |
kṛtvā sakalanirmālyaṁ [k, kh, g: nirmālyasakalaṁ] kulacandrasya [k: kuturlaṇḍasya; kh: kūlacaṇḍasya] paścime ||
maṇḍalaṁ upasaṁhṛtya viparītena sarvadā |
caturasraṁ tato likhya [k g: lipya] kusumāni vinikṣipet ||
kramārcanam idaṁ proktaṁ sarvakālaṁ prapūjayet | (122ab = KuKh 49/63ab)
etan nāyoginījāto nārudro [g: tā-] labhate sphuṭam ||
paraṁ rahasyam ākhyātaṁ rakṣaṇīyaṁ śarīravat [g: śariravata] |
kramasūtram idaṁ śambho yo jānāti sa deśikaḥ [g: deśika] || Ibid. 5/101cd-123

10. We may surmise from this injunction that the performance of this rite is part of the adept's nocturnal practice (*niśācāra*), concerning which see, note 68 of chapter 11.

11. This is the hymn Bhairava recites to the goddess that induces her to burst out of the Liṅga. It comes at the beginning of chapter 2 in the KMT and in chapter four above.

12. These are presumably the first three *Praṇava*s, namely, AIṀ ŚRĪṀ HRĪṀ. The other two are PHREṀ (or KHPHREṀ) and HSAUḤ.

13. SamP: The (passage describing the) visualization (of the goddess's form) begins with 'three eyes' (49/25cd-27ab) and ends with 'like (one's) teacher' (49/40cd). The rest are the ancilliaries. The **three-limbed** is in the head encapsulated with AIṀ, in the heart encapsulated with HRĪṀ and in the navel encapsulated with ŚRĪṀ. The **five-limbed** (is formed) with the Five *Praṇavas*: AIṀ in the heart, HRĪṀ in the head, ŚRĪṀ is the topknot, HSPHREṀ is the armour, HSAUḤ is the eye and the weapon with (all five). The **eight-limbed** deposits each letter along with the two letters and syllables Ha and Sa on the body from the head up to the feet.

trinetretyādikaṁ dhyānaṁ gurūpamety antam | *śeṣās tadaṅgakāḥ* | ***tryaṁgeti*** *ai/puṭitena śirasi* | *hrīṁpuṭitena hṛdi* | *śrīṁpuṭitena nābhau* | *pañcapraṇavaiḥ* ***pañcāṅgaḥ*** | *aiṁ hṛdi* | *hrīṁ śirasi* | *śrīṁ śikhā* | *hsphreṁ kavacaḥ* | *hsauḥ netram [natraḥ]* | *pañcabhir astram* | ***aṣṭāṅgaḥ*** *hakārasakārābhyāṁ kūṭābhyāṁ prativarṇaṁ cāṅge śirādipādāntaṁ nyasati* |

SamP: The great offering of lamps. The **food offering** contains sesame seed and sugar. Having eaten the special food offering consisting of crushed sesame and sugar one should eat meat (*dīpabhakṣaṇa*). Then one should drink liquor. The hymn is the *Mālinīstava*.

Again, egg, fish, meat, garlic, curd, and marrow – (they are) all called '*caru*'. One should eat solid food mixed with curd etc and half cooked meat and the flesh of birds (*khecaramāṁsa*). After having waved the skull full of the sacrificial substance one should drink (from) it.
mahādīpadānaḥ | *tilasarkarayuktaṁ [-sarkarāyukta]* ***naivedyam*** | *tilacūrṇaṁ sasarkaraṁ naivedyaśeṣaṁ bhuktvā [bhuttkā] dīpabhakṣaṇaṁ [-ṇa] kuryāt* | *tato ‘alipānaś [tato uli-] ca kartavyaḥ* | *stotraṁ [stotraś] ca mālinīstavaḥ [mālināṁ-]* | *punar aṇḍaṁ matsyo [matsya] māṁsaṁ lasunaṁ dadhir [dadhi] majjaṁ sarvaṁ carusaṁjñakaṁ dadhyādimiśraṁ carvaṇaṁ ca ardhapaktamāṁsaṁ khecaramāṁsaṁ [-sa] cāśnīyāt* | *kapālabhramaṇaṁ kṛtvā [* *] dravyapūritaṁ [dravyā-] pibet* |

14. Read *yajet* for *vrajet*. Cf: SKh 5/109cd-110ab:

mudrāṁ badhvā parāṁ [kh: parā] yoniṁ mahāsamayabhairavīm [g: -bhairavi] || *yaṣṭvā [k: yaṣṭhā] namaskriyā [k, kh, g: namaskared] devyā [k, kh, g: devīṁ] mūlasūtreṇa bhaktitaḥ [g: bhaktita]* |

15. Here is another example of the ritual use of the recitation of this important *sūtra* which describes the goddess's Yoni.

16. Perhaps this seven letter Vidyā is the mantra of Vaṭuka Bhairava. But if so, as Vaṭuka is a male deity, we would expect the text to refer to it as a mantra not a Vidyā.

17. The rite concludes, as usual with the consumption of the sacrificial pap. It gives *siddhi* and even liberation, that is, the fruits of the union with the deity that takes place through the performance of the rite.

18. Note that this form of the *Kramārcana* is the one performed on particular occasions (*naimittika*) rather than the regular, daily (*nitya*) form of it. Examples of special days (*parvan*) are the Siddhas' birthdays.

19. After Mukundarāja has quoted this passage, which he calls the *Dhyānasūtra*, in full, he concludes:

This is the *Dhyānasūtra*. Kubjikā's visualized form has been described in sixty-six verses. Briefly the meaning is as follows [. . .] Such is the visualization of oneself as Kubjeśvara. One should visualize one's own woman in the form of Kubjikā. One should visualize (her) mentally in the *yantra* or draw (her in it). Having drawn (her) in the *yantra* etc one should contemplate (her). Having worshipped the idol (of the goddess) one should contemplate (her). One should contemplate (her) in a simple stone, in the sacrificial ground, in a heap of uncrushed rice, in a flower, in a jar, in tumeric (*rañjana*), in vermillion, in an ornament, in a book, in the water of a sacred bathing place, in a mirror, in the solar orb, in the moon, in the darkness in the universe, in a solitary place, in a cave etc, in one's own body, in a Kula tree, in a sacred seat or in a Liṅga.

iti dhyānasūtram | *ṣaṭṣaṣṭaślokaiḥ [ṣaṭṣaṣṭīślokena] kubjikādhyānam uktam* | *tadarthasaṁkṣepo yathā* | *[. . .] evaṁ svayaṁ kubjeśvaradhyānaṁ* | *svastrīṁ [svastrī] ca kubjikārūpāṁ [-rūpā] dhyāyet* | *yantre manasā dhyāyed [dvayāṁyel] likhed vā* | *yantrādau [yatrādau] likhitvā dhyāyet* | *pratimāracanaṁ kṛtvā vā dhyātavyā [-vyaḥ]* | *śilāmātre sthaṇḍile candane.akṣatapuñje puṣpe kalaśe rañjane sindūre.alaṅkāre pustake tīrthajale darpaṇe sūryabimbe [-viṁvaṁ] candre [candra] viśve.andhakāre ekānte guhādau svadehe kulavṛkṣe pīṭhe liṅge sā [nā] dhyātavyā [-vyaḥ]* |

Mukundarāja now goes on to gloss what appears to be a fragment of the text that has been lost. He writes:

'The god is seated on a bull' This and other such visualizations are described elsewhere in the book. In actual fact, the king and queen of the gods, Indra and Indrāṇī (are mentioned) in the context of a (description of) the deities on the path in order to see (and venerate them). Then Kubjikā is attained, then Pārvatī and then Śacī.

vṛṣabhe saṁsthitaṁ devam ity ādi | *dhyānaṁ [dhyānaś] cānyatra granthe kathitaṁ* | *vastutas tu devarājaṁ devarājñī indra indrāṇī darśanārthaṁ mārgadevatāprasaṅge [-saṅga] tataḥ kubjikā labdhā tataḥ pārvatī tataḥ śacīti* |

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY

1. छ्: श्रीवक्रोवाच 2. झ्: कुरुयाद् 3. छ्: वथावस्थं; all other
MSs: –वस्थं 4. ग्: योनि * द्रया 5. All MSs except घ्:
पूजं 6. ख्, झ्: सूत्र 7. ख्: मंत्रोद्धारे–; all MSs: –समन्विताम्
8. छ्: श्रीवक्रोवाच 9. ख्: कस्तकै; झ्: कस्तके. KuKh 50/4cd-8ab =
SKh 5/80cd-84ab; KuKh 50/10cd-11ab = SKh 5/88cd-89ab; KuKh 50/12cd-13ab
= SKh 5/90cd-91ab. 10. छ्: –पक्तिस्तु
11. तम् or the like is required to complete the syntax. The equivalent of this
line in the SKh (5/80cd) reads: तस्योत्तरे (ख्: –त्तार) गुरुपङ्क्तिं (क्: गुरुं–) स्वगुर्वन्तां (क् ख् ग्:
स्वनामान्तं) प्रपूजयेत् । See notes to the translation. 12. All MSs: आत्मनामं;
SamP: आत्मनाम 13. IM 6 + 7. SKh: पुरुषौघं (ग्: पुरुषोघं) समन्ताच्च
14. All MSs: पीठोघं 15. SKh: अग्रे कोणे 16. SKh ख्: –णा
17. SamP and all MSs except क्: मध्यता
18. This and the following four lines are missing in MS ग् of the SKh.
19. SKh: एतत् 20. वामचक्षुः apparently functions as a locative.
Cf.50/20a. All MSs: –भू–; SamP: –चक्षुभ्रू–
21. SamP and all MSs: –चक्षुषु; SKh: चक्षुषा (क्: –षु)
22. छ्: नासि * ग्रे. This line reads in the other two MSs of the SKh: नासिकाग्रे
क्रमात् (ख्: क्रमावर्त्य; क् ग्: + पञ्च) मातङ्गीकुलनायकम्।
23. SamP and all MSs: पूज्य 24. ग्: वाममागे; घ्: –भागे
25. SKh: त्वतः परम् 26. SKh: कूटमध्ये
27. झ्: स्कन्ध्ये; SKh: दक्षस्कन्धे 28. क्: दक्षता–; SKh: –पार्श्वे
29. SKh: तु मध्यतः 30. All MSs: षट्क; SamP: षट् *. KuKh 50/8cd-
10ab is replaced by SKh 5/84cd-88ab. See note to the translation.
31. All MSs except घ्, छ्: देव्यो 32. क्: –न्यासेन; ग्: –न्या * ने
33. ज्, झ्: –धस्तन्; all other MSs: –धस्तत् 34. घ्, छ्: जन्मजचक्रे
35. SamP and all MSs: पूज्य
36. घ्, छ्: उपदेहं; all other MSs except क्: उपदेदं. See above, note to 7/2c.
37. SamP and all MSs: पूज्य 38. छ्: –विंश * * दानि. M → N. See above,
39. SKh ग्: परंपर्य– 40. All MSs except घ् and झ् add यो वेत्ति;
SamP: +यो 41. All MSs: पूज्येन; SamP: पूज्येत्. The root पूज्
is 10P and so the regular optative would be पूजयेत्, which does not fit the metre.
42. SKh: वै पूज्य आज्ञातत्त्वाद्यनुक्रमात्
43. All the MSs: समस्तं– 44. All MSs except क्, ख्: सासनं
45. See above, note to 8/13b. 46. All MSs: –कामनि. M → N. 47. M → N.
48. SKh: इत्यासने तु सम्पन्ने मूर्तिपक्षं तु मस्तके॥
49. SKh क्: –चक्रं; ग्: आज्ञातत्व 50a. घ्, छ्: कल्पये; SKh: सवक्त्राङ्गं प्रकल्पयेत्.
50b. All MSs: वक्त्रे– 51. घ्: पूज्यं; छ्: पु *. The required gerund
पूजयित्वा does not fit the metre. One wonders whether to emend वै पूज्य to संपूज्य.
52. SamP and all MSs except झ्: अङ्गैरन्यानि; all other MSs: अंगैरत्नानि
53. A dual number would be normal. 54. All MSs: यानि
55. घ्: पादयो 56. SamP and all MSs: पूज्य
57. SamP and all MSs: पूज्य 58. घ्, छ्: पुनरा * रे
59. ग्: श्वाधिष्ठानक; all other MSs: श्वाधिष्ठानके; SamP: स्वाधिस्थानके

60. ख्: यातु; all other MSs except ज्: याव; SamP: यावत्
61. All MSs except क्: –सिद्धा 62. SamP and all MSs: –ता
63. षोडशान्यथवा KuKh 50/16-18 = KuKh 7/83-86ab; KuKh 50/16-17 = YKh (2) 15/90-91. See notes there of the edition for variants.
64. द्विपञ्चभ्य: would be regular.
65. भगमालां is apparently the contracted form of भगमालायां which does not fit the metre.
66. A connecting तान्, or the like, is required to complete the syntax.
67. क्, ग्: स्वशरीर 68. SamP and all MSs: व्यवस्थिता. I have emended to the nominative masculine plural form assuming that it is in irregular concord with मण्डलानि as व्यवस्थितानि does not fit the metre. 69. SamP: –नैव
70. SamP and all MSs: ततो– 71. This and the previous line are repeated in
MSs घ् and छ् 72. घ्: चक्षु. Here as in 50/6c, the form चक्षु:
functions as a locative. 73. The order of the two members of this
compound has been reversed. 74. SamP and all MSs: स्फेजे
75. A dual locative is required here. 76. SamP: वाम
77. SamP: जंघ. F → M. IM 5. 78. A dual locative is required here as in the
previous line. 79. SamP and all MSs: चक्षुषी
80. ग्, घ्, छ्: कपाले 81. IM 5.
82. कृकाटिकायाम् would be correct but too long for the metre.
83. घ्, छ्: पृष्ठि– 84. घ्, छ्: मण्डले; SamP and all other MSs: मंडला
M → N. Cf. 50/19b and note. 85. घ्: अष्टा * कं; छ्: –क
86. All MSs: दिशेषु विदिशेषु 87. घ्: चतुषठिमहादेव्यो; छ्: चतुषष्ठिर्–; All other
MSs: चतु:षष्ठिर्–; all MSs: –देव्यो 88. झ्: पुजये 89. SamP: क्षत्राणि
90. SamP: क्षत्रं 91. TS: प्रोक्तं 92. KMT and TS: शरीरं
93. KMT: क्षेत्रज्ञो–अटते नित्यं; TS: क्षेत्रज्ञस्वरते.The root चर् is normally 1P, although
it is also rarely *ātmanepada*. 94. TS: नित्यं
95. KMT and TS: कथितं देवि 96. SamP: क्षत्राष्टक–; TS: –स्वयंभुना
97. छ्: यै 98. N → M
99. ग्: क्षत्रा:; घ्, छ्: क्षेत्रा; KMT: भवते क्षेत्रा:; SamP: क्षेत्रा; TS: भवेत् क्षेत्रा
100. SamP: घ्, छ्: क्षेत्रा 101. घ्, छ्: –ता; ज्: –हतां; झ्: हृदा:
102. The ending of this compound has been dropped to fit the metre.
103. घ्: वे 104. KMT: संज्ञा तु; TS: –भिन्नास्तु
105. TS ग्: सास्त्रे 106. TS ग्: सास्त्रे
107. TS: प्रयागा. As usual, this and the other proper names that are normally masculine, are treated as neuter in a list.
108. KMT: नाभिसंस्थं तु; TS: नाभिसंस्था तु
109. KMT and TS: हृत्प्रदेशत: 110. घ्, छ् झ्: कोल्ल–; SamP: कोल–; KMT: कोलागिर्यं; TS: कोलगिर्यां. The deviant form गिर्य–, derived from गिरि: is generated on the analogy of the noun पुरी which changes to पुर्य–. See above, note to 1/11c.
111. KMT: कण्ठस्थन्; TS: कण्ठस्थं 112. KMT: च
113. This, and the following two and a half lines, are not found in MSs क्
and ग्. 114. TS: जयन्त्यां तु 115. झ्: एकांम्रं; TS:एकाम्रकं
116. TS: नास्ति 117. KMT: विदितात्मकै:; TS: विदितात्मनाम्
118. KMT: कोटी– 119. KMT: तु चाष्टमम् 120. N → M.

121. SamP: प्रोक्त 122. SamP and all MSs: पुङ्गले
123. All MSs: स्थिता; KMT: अध्यात्मं पुद्गलाश्रिता:; TS: अध्यात्मे पुद्गलाश्रया: (ग्: –स्रया:)
124. ग्, ज्, झ्: –क्रमा; घ्, छ्: –क्रमा:
125. SamP: वक्त्र; MS क् adds वक्त्र; SamP and all other MSs add वत्रै
126. ख्: मात्रि * ंडं 127. All MSs except क्, ख्: हृदिर्
128. झ्: मन्त्रं– 129. SamP and all MSs: देवं
130. See above, note to 7/2c. 131. SamP: छ्: –ता
132. घ्, छ्: पापंपर्यक्रमागता 133. SamP: घ्, छ्, झ्: कला
134. छ्: –शी 135. छ्: क्रक्रोमोघं; all other MSs: क्रमोघं
136. ख्: षट्वि *; छ्: षट्विधं; ज्: षद्विधं; झ्: षव्दि * य all other MSs: षड्विधं
137. All MSs: पूज्यो; SamP: पूज्य 138. घ्: –धिकारो

NOTES OF THE TRANSLATION OF CHAPTER FIFTY

1. A few of the first thirteen verses of this chapter are drawn from the *Kramasūtra* of the *Siddhakhaṇḍa*, which our text refers to here simply as the '*sūtra*'. See note at the beginning of chapter 48 and Sanskrit edition for details. These verses outline how the Krama of Twenty-eight divisions is projected onto the body. The Krama of Twenty-eight (*aṣṭaviṁśatikrama*) is the one taught in the KMT and the ṢSS. The main Krama of YKh (1) consist of twenty-seven mantra (see above note to 3/52cd-53ab). The KuKh presents a variety of Kramas, but as a whole follows YKh (1) and accepts the Krama of Twenty-seven (*saptaviṁśatikrama*) to be the main one. This is further evidence that the part of the text in common with the SKh is drawn from it.

2. Mukundarāja quotes the passage from 50/4ab to the end of this chapter in full and calls it the *Pūjāsūtra*.

3. In the SKh the following two lines (i.e. SKh 5/79cd-80ab), which frame the context there, precede this section:

One should worship the *Gurumaṇḍala* with flowers along with scent and water (*argha*) five times and then Olinātha in the middle of the directions.

gandhārghasaṁyutaiḥ (k g: -tai) puṣpaiḥ (g: puṣpai) pūjayed gurumaṇḍalam ||
pañcadhā madhyato dikṣu olinātham ataḥ param |

This is followed by the corresponding line to this one which reads:

One should worship the line of teachers up to the name of one's own (teacher) to the north of him.

tasyottare (kh: -ttāra) gurupaṅktiṁ (k: guruṁ-) svanāmāntaṁ prapūjayet |

4. The projection and worship of the units of the Krama taught here takes place progressively down the body. We may presume, therefore, that the sacred seats, which constitute the first group of four of the Krama, are worshipped in the Triangle in the End of the Twelve.

5. Instead of KuKh 50/7ab SKh (5/83ab) reads:

. . . (and on) the tip of the nose in due order is the leader of the five Mātaṅgī Kulas.

nāsikāgre kramāt (kh: kramāvartya) pañcamātaṅgīkulanāyakam |

6. KuKh 50/8cd-10ab is replaced by SKh 5/84cd-88ab:

The group of six has six parts (*koṭi*) and (is worshipped), as before, in accord with the order of emanation. One should then worship the group of four gestures below the navel. Along with the five Mahantaryās in the middle of the navel, in the left breast, in the right, in the middle *śāsana* (?) and the wheel of birth, in due order. The four Ājñāsiddhas are in the front corner, the left and to the right of the location of the uvula and in the middle place. Now one should worship it in one's own mouth in accord with the order of emanation – on the two feet, the left and right ear and the navel, in due order.

ṣaṭkoṭisahitaṁ (k: -koṭhi-) ṣaṭkaṁ sṛṣṭinyāyena pūrvavat ||
tato mudrācatuṣkaṁ (g: -catuṣka) tu nābhyadhastāt (k: nātyadhastāt; kh: nābhyasthā ca) prapūjayet |
nābhimadhye vāmastane dakṣe (k kh: dakṣa) madhyamaśāsane ||
janmacakre mahantāryāpañcabhis tu anukramāt |
agrakoṇe tathā vāme ghaṇṭikāsthānadakṣiṇe |||
tathā madhye (g: madhya) pradeśe ca ājñāsiddhacatuṣṭayam |
idānīṁ tu svavaktre (k kh g: acakre) tu sṛṣṭinyāyena pūjayet ||
pādābhyāṁ vāmakarṇe tu dakṣiṇe (kh: -ṇā) nābhyanukramāt (k: madhyamanu-; kh g: madhyanu-) |

7. The following two lines appear in the SKh (5/89cd-90ab) instead of KuKh 50/11cd-12ab:

There are twenty-eight *maṇḍalas* up to (the Wheel) called the Command (arranged all) around (it). One should worship the ghost (*preta*) (on which the goddess sits) in the middle of the girdle.

yāvad ājñākhyaparyantaṁ maṇḍalāny aṣṭāviṁśatiḥ (k kh g: -ṣṭaviṁ-; g: -ti) ||
samantān mekhalāyāṁ (g: -mekhalād + yaṣṭaviṁśatiyāṁ) tu madhye pretaṁ tu pūjayet (kh: vinyaset) |

Notice that the six Wheels in the body are identified with the six parts (*prakāra*) of the goddess's *maṇḍala*, a term that, along with *ṣaṭpura* and *ṣaṭpadārtha* is used to designate them in the KMT. Heilijgers-Seelen notes that: 'in chapter 11-13 of the KMT, which deal with the six centres from Ādhāra to Ājñā, the concept of a *cakra* in its later sense is hardly expressed. With one exception [perhaps *anāhata* in KMT 11/109a], these centres are not referred to by the terms *cakra* or *ṣaṭcakra*.' Heilijgers-Seelen 1994: 38 see also Heilijgers-Seelen 1990.

8. SKh: When the seat (*āsana*) has thus been produced.

9. This line (50/13ab) is SKh 5/91ab. SKh 5/91-94ab, which roughly corresponds to 48/77cd-80ab, is recorded in the notes there. This is followed by:

O omniscient one, one should worship Gāyatrī in the middle and the Octad of Kula anti-clockwise in the eight directions. The five Immortal Ones (*amarīpañca*) are worshipped on the head, in the middle, south, east, north and in front. There one should worship the two groups of six concerned with restraint (*nigraha*) and grace (*anugraha*). There are sixty-four deities, divided into eight groups of eight arranged progressively anti-clockwise in the corner in front, in the south-east, south-west, the western petal, the north-west and in the north-east. Having worshipped (them) on the head, one should worship the group of eight houses and fields in one's own body with the two feet and two knees, in the Yoni, the navel, heart, throat, mouth, and forehead, in due order. Then (one should worship) the Samayā Vidyā in the three sacred seats, in due order.

gāyatrīṁ pūjayen madhye dikṣu cāṣṭau [g: ccaṣṭau] kulāṣṭakam ||
vāmāvartena sarvajña [k, kh: sarvajñaḥ] madhye dakṣiṇapūrvataḥ [g: -ta] |
uttare ca tathā cāgre amarīpañca mastake ||
nigrahānugrahaṁ tatra ṣaṭkadvayaṁ prapūjayet |
agrakoṇe tathāgneyāṁ nairṛtye [k: nairṛte; g: naiṛte] vāruṇe dale ||
vāyavye ca tatheśāne catuḥṣaṣṭis tu [k: -ṣaṣṭhi tu; kh: -ṣaṣṭhistu; g: catu-] devatāḥ [g: devatā] |
aṣṭāṣṭakavibhāgena vāmāvartakrameṇa [g: vāmavarta-] tu ||
mastake pūjayitvā tu gṛhakṣetrāṣṭakaṁ yajet |
pādābhyāṁ caiva jānubhyāṁ yonau nābhyāṁ hṛdi [k g: hṛdis] tathā ||
kaṇṭhe mukhe lalāṭe ca svaśarīre yathākramam |
tato vai samayāṁ vidyāṁ triṣu pīṭheṣv anukramāt [g: pīṭhesva-] || SKh 5/94cd-99

The three sections of the MBT are worshipped there in the sacred seats in the manner described in SKh 5/100-101ab which is recorded and translated in a note to 48/85cd-86. The remaining part of the *Kramasūtra* from SKh 5/101cd to the end is in a note to 49/44.

10. Two Mothers are missing, probably because of a lacuna in the MSs. See KuKh vol. 4, appendix 7, for a table of the Eight Mothers.

11. KuKh 50/16-18 are a version of KuKh 7/82-86ab. These lines are probably drawn from YKh (2) 15/89cd-91. All the versions have been collated in the notes to the Sanskrit text of 7/82-86ab.

The first line of this passage is missing here. Found above (7/82cd), it says: The first (of the Nine Siddhas) is between the eyebrows. The second is in the Circle of the Foundation (*ādhāramaṇḍala*).

12. Concerning the Nine and Sixteen Siddhas, see above, chapter seven.

13. As the lunar days arise from the Liṅga in the centre of the *maṇḍala* (48/88), perhaps these *maṇḍalas* correspond to the 28 lunar days. It is more likely, however that the 28 *maṇḍalas* house the parts of the Krama, or, indeed, both. Note that only twenty-six locations are listed here although according to the SKh there

are twenty-eight *maṇḍalas* (SKh 5/89cd-90ab quoted in note to KuKh 50/11-12ab; also see above 48/80-81ab). The KMT (16/71ff). lists twenty-one and the ṢSS (25/121cd-127) twenty-six, corresponding to the letters from Ka onwards. A passage in chapter 9 (verse 23 ff.) of the AS is dedicated to the *maṇḍalas*. According to the AS there are three groups of twenty-eight *maṇḍalas* – one for each of the three lineages. The worship of these *maṇḍalas* and their projection onto the body is one of the ways the Krama can be worshipped. There the worship in this way of the *maṇḍalas* constitutes the last of six Currents (*ogha*) worshipped on particular lunar days. According to the AS they are: 1) Gurvogha 2) Kramaugha 3) Ājñā Ogha 4) Kulaugha 5) Puruṣaugha 6) Maṇḍalaugha (AS 9/48-49ab). According to the AS:

The tradition of the Transmission (*kramāmnāya*) consists of the six Currents. There are eight sacred days according to the Kulāgama. Once known the signs (*nimitta*) in each month, one becomes a member of the transmission (*kramika*). This is not so if one is not born from a Yoginī. One who is not Rudra does not obtain it in a clear way. The teaching concening the transmission of the six currents (*oghakrama*) is clear (only) in the Kubjikā tradition (*āmnāya*).

ṣaḍoghaṁ [ṣaḍaṁghe] krama-āmnāyaṁ parvāny aṣṭau kulāgame ||
māse māse nimittānāṁ jñātvā tu kramiko bhavet |
evaṁ [etan] ya [no] yoginījāto nārudro labhate sphuṭam ||
sasphuraṁ kubjikāmnāye ṣaḍoghakramanirṇayam | AS 9/49cd-52ab

Cf. KuKh 48/83 ff. where another set of Six Currents are listed. After the AS has listed the names of the twenty-eight *maṇḍalas* of each of the three lineages (AS 9/23-42ab), it goes on to list the places in the body into which they are projected (AS 9/42cd-47).

14. The text is very concise here. Even so, it is clear that the intention is to link the sixty-four Yoginīs to the Eight Mothers as is commonly done. The following verses, also found in the KMT, are drawn from the TS. They come at the beginning of a long passage concerning the sixty-four Yoginīs that opens with the declaration:

O fair lady, next I will tell (you) in brief the names of the Yoginīs who have come forth in each mantra and are divided into eight groups of eight in accord with the division of the group of eight Mothers.

athātaḥ saṁpravakṣyāmi nāmāni tu samāsataḥ |
yoginīnāṁ varārohe aṣṭāṣṭakavibhāgaśaḥ (g: -saḥ) ||
mātryaṣṭakavibhedena mantre mantre visarpitāḥ | TS 13/65-66ab

15. KuKh 50/25cd-30ab = KM 25/90cd-95 = TS 15/62cd-67. These verses are drawn either from the KMT or from the TS, which is their original source. The context where these verses appear in the KMT and the TS is the Vidyāvrata which requires the adept to wander to the sacred sites projected into the soul of the inner wayfarer.

16. See note to 48/85cd-86 for a table of correspondences.

17. After Mukundarāja has quoted this, the *Pūjāsūtra*, in full he goes on to say:

One should worship the deity of a particular place in one's body after having visualized it (there). All the groups of deities mentioned in the MBT should be worshipped in their respective places in one's own body or else in images of the deities or in a Yantra.

The general form of the mantra used to worship these deities begins with the Five *Praṇavas* and the rest, the name of the deity comes in the middle and it ends with `I worship the sandals'. The ritual begins with the worship of the door, this is followed by the purification of the elements (of the body), the deposition, the installation of the deity and its visualization, the worship of the attendant deities and the main deity, the offering of the offerings, the repetition of the (deity's) mantra, hymns, animal sacrifice, the offering of lamps at night and the dismissal of the deity.

This is the overall pattern in all the Tantras. There are differences according to the practice of one's own particular Kula, country (*deśa*) and time. But although there are such differences (nonetheless true initiates) worship with pure feelings (*bhāva*).

arthaḥ | *svadehe vā tatsthānadevatāṁ dhyātvā pūjayet* | *athavā tattatsthāneṣu devapratimāsu yantre vā taduktaśeṣadevagaṇāśca maṁthānoktā [-ktāḥ] sarve pūjyāḥ* | *pūjāyāṁ prakāraḥ* | *pañcapraṇavādikena nāmamadhyena pādukānte pūjayāmīti pūjayet* | *vāmacāreṇa tatra paramparā* | *ādau dvārapūjā bhūtaśuddhiḥ nyāsaḥ prāṇapratiṣṭhā dhyānaṁ parivārārcane mūladevapūjā upacārārpaṇam japastavaḥ paśuyāgaḥ rātrau dīpārpaṇavisarjanamiti sarvatantrasaṁgatiḥ* | *svakulācārato deśācārataḥ kālācāraśca bhedatve.api śuddhabhāvenārcayanti* | *iti mukundatantrite manmthānācāre pūjāsūtrārthasaṁkṣepaḥ* |

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-ONE

1. YKh (1) 16 घ्: संध्यते 2. SKh: क्: सारं; YKh (1) 3: प्रोक्तं; YKh (1) 22
ख्: पचकं प्रोक्तं; ङ्: चंपकं प्रोक्तं 3. YKh (1) 3 क्, ख्, घ्: चतुस्थं
4. YKh (1) 3: वामशासने 5. SKh: *दक्षिणे; YKh (1) 22 क्, ख्, घ्: * क्षिणे
6. ग्: त्रिके–; घ्, छ्: त्रिसि– YKh (1) 16 क्, ख्, घ्, ङ्: –हु
7. YKh (1) 16 ङ्: –य 8. SKh: क्, ख्: त्रिकं; YKh (1) 3 क्, ख्, घ्: द्विक
9. YKh (1) 16 क्, ख्, घ्: * तं 10. झ्: –मालिक्रमाम्नाये; SKh: पश्चिमे तु क्रमाम्नाये;
YKh (1) 16: पश्चिमे उलिमार्गे (क्, ख्, घ्: ऊलि–) तु
11. All MSs: –गुरुरेवं; SKh: गुरुरेकं; YKh (1) 3, YKh (1) 16 and YKh (1) 22:
गुरुमेकं 12. SKh: कुलान्वये (ख्: कला–); YKh (1) 3: कुलागमे; YKh (1) 16: गुरुमेकं (घ्: गुरुमे
*) कुलान्वये; YKh (1) 22: कुजागमे 13. क्, ग्: सप्तमातं; YKh (1) 3: सप्तमानं
14. All MSs: रुद्रास्य 15. घ्: –मालिकम्; all other MSs: –मानिकम्; YKh
(1) 3: रुद्रस्यैवाष्टमान्तिमम् (क्, ख्, घ्: रुद्रेस्यै–), YKh (1) 16: चाष्टमान्तिकं (ङ्: –मान्त्रिकं)
16. All MSs: –स्यादिमां देव; YKh (1) 3: व्यापकस्यादितत्वं च; YKh (1) 16:
व्यापकस्यादिमन्तं च 17. घ्: पदैर्युतं; छ्: चतु * कं
18. All MSs except घ्: चचला–; YKh (1) 16 ख्, ङ्: चचलाद्यं; घ्: चंचलापं
19. YKh (1) 3: सादाख्यं (ख्: –ख्यां) 20. All MSs: सप्तपञ्चकम्
This and the following two lines are missing in MS घ्. YKh (1) 16 ख्: सूक्ष्मं पंचकं; घ्
सूक्ष्मांपंचक This emendation agrees with the reading in YKh (1) 3 and remaining
MSs of YKh (1) 16. 21. All MSs: –योगीन्द्र; YKh (1) 3: नवधाज्ञाधरं (घ्:
न * धा–) देवं; YKh (1) 16: नवात्मानन्ददेवोऽयं (क्, घ्: –देवायं; ङ्: नवात्मानं * देवोयं)
22. छ्: –साशनं; all other MSs: शासनं. This emendation agrees with the
reading in the YKh. 23. All MSs: विंवा–; YKh (1) 16 ङ्: विधानार्थं.
This emendation agrees with the readings in the other MSs of YKh (1).
24. YKh (1) 3: त्रिभेदैस्त्वम्; YKh (1) 16 घ्: त्रिथंत्रिभेदस्मां
25. ग्: एको–; छ्: –पदै * तं; YKh (1) 3 क्, ख्, घ्: –पदै–); YKh (1) 16
क्:एकाशितिपदर्युतं; घ्: –शितिपदंर्युतं 26. All MSs: कलैः षोडशभिर्– This emendation
agrees with the readings in YKh (1) 3 and 16.
27. YKh (1) 3: भिन्नसिद्धैस्तु; YKh (1) 16 क्: सिद्धेश्च; घ्: सिद्धेश्व; ङ्: सिद्धश्च
28. घ्: –शै 29. ग्: अनुलो * विलोमेनं. A dual ending is
required here.
30. क्: –दीपिताः. YKh (1) 3 and YKh (1) 16 add the following three lines:
समूर्तिः (YKh (1) 3: समूर्त्तिं; YKh (1) 16: ङ्: सु–) साङ्गवक्त्रैस्तु (YKh (1) 3: स्वा–; YKh (1)
16: स्वाङ्गवक्त्रैश्च (घ्: –वक्त्रेश्च)) मुद्राद्वादशभेदितम्।
शिलाशेखरमध्यस्थं (YKh (1) 16 ख्: शिलाशि * रमध्यस्थं) पञ्चमण्डलमण्डितम् (YKh (1)
16 क्: –मंडतं)॥
शक्तित्रयसमायुक्तं (YKh (1) 16 घ्: शक्तितृय–) शब्दमालिनिभूषितम् (YKh (1) 16:
शब्दमालिनीभूषितम् (ङ्: शव्दमालिनि–))।
31. 'M' has been inserted between the last and penultimate member of this
compound for the sake of the metre. See above, note to 3/21b.
32. YKh (1) 16 ङ्: पदं–. The order of the first two members of this
compound has been reversed. 33. YKh (1) 3 क्, घ्: –त्रयांन्वितं
34. YKh (1) 3 आरक्त 35. YKh (1) 16 ख्: कृष्णा–
36. ग्, घ्: –सूत्रं; YKh (1) 16 ङ्: –सूत्रंधरं 37. All MSs: देव

38. YKh (1) 3 क्, ख्, घ्: –नुपुरान्वितं; YKh (1) 16 मेखलान्तपुरान्वितम् (ङ्: मेखलातुपु–)

39. YKh (1) 3: पञ्चरूढं; YKh (1) 16 ङ्: –ढ 40. IM 5 + 6.

41. क्: चर्योकां–; all other MSs: चर्याका–; घ्: –दशसंयुतम्; YKh (1) 3: भार्याद्वादशकावृतं (घ्: –वृत); YKh (1) 16: चया द्वादश प्रोद्धृतम्

42. YKh (1) 3 घ्: –संयुक्त; YKh (1) 16 क्, ख्, घ्: नृत्यं–

43. All MSs: वाह्य– YKh (1) 16: श्लोकद्वादश–; this emendation agrees with the reading of YKh (1) 3. 44. ज्: विज्ञा–; YKh (1) 3: वाद्यव्रतधरं (क्: वद्व्यान्वतधरं; ख्: वद्या–; घ्: वद्व्यन्वतरधरं) 45. YKh (1) 16 घ्: वीर. M → N.

46. झ्: –द्वाद * गोचरं; YKh (1) 3 ख्: –गोचंरं; YKh (1) 16 ङ्: तत्रद्वादश–. The order of the first two members of this compound has been reversed.

47. घ्, छ्, ज्: तवधाज्ञाधर:; all other MSs: –र: YKh (1) 3: नवतत्वधरं; YKh (1) 16: नव – आज्ञाधरं (ङ्: –वरं) For the sake of consistency and supported by the readings of YKh (1) 3 and 16, the reading has been emended to agree with the deviant neuter gender of the substantive. 48. YKh (1) 3 and YKh (1) 16: पुंसां (ख्: पुसां)

49. ग्: व्यासन तु; all other MSs: व्यासने तु; YKh (1) 3: शासने स्मिन्; YKh (1) 16: * सने (ङ्: शासने) च 50. YKh (1) 16: कुलाधिपं

51. क्: –दतांतस्थ; all other MSs: –दतांतस्थं; YKh (1) 3: –दलान्तस्थं; YKh (1) 16: दलान्तस्थं (घ्: –लातस्थं). For the form दशसप्त–, see above, 2/25c.

52. YKh (1) 3: –दीर्घमभेदितं; YKh (1) 16: –मखण्डितम् (ङ्: –दीर्घविलदितं)

53. झ्: –त्रयं; YKh (1) 3: –त्रयं (घ्: गु * पंक्तित्रयं)

54. YKh (1) 3: पुंसां; YKh (1) 16: गुरुपंक्तित्रयादिस्थं (क्, ख्: गुरुपंक्तित्तया–; घ्: गुरुपंक्तित्तत्रादिस्थं)

55. YKh (1) 3: आदिनाथोय विश्रुतं; YKh (1) 16: तु भैरवं

56. YKh (1) 16 ङ् and MSs क्, ग्, घ्, छ्: सार्द्धं; YKh (1) 3 क्, ख्, घ्: सार्द्ध

57. All MSs: पूज्य 58. YKh (1) 3 and YKh (1) 16: भोजनं शयनं तथा

59. तेन, or the like, needs to be supplied.

60. Here, as many places elsewhere in this text, the causal form of the imperative of the root कृ and its derivatives is used in a non-causal sense.

61. घ्: गुरुवक्त्रं 62. घ्: शमयं; IM 6 + 7.

63. All MSs except घ्, छ्: मण्डलक

64. क्, ग्: –नंदनम्; घ्, छ्: –नन्दन 65. This and the following line correspond to YKh (1) 3/227 and 16/252. YKh (1) 16: द्विधा

66. YKh (1) 16 क्, ख्, घ्: ज्यष्टं

67. YKh (1) 3: ज्यष्टेन संस्कारं (ख्: संस्कंस्कारं; घ्: सस्कारं); YKh (1) 16: नमस्कार्यं (ङ्: –कारं) 68. All MSs: कंठ 69. YKh (1) 3: वालकंठे; YKh (1) 16: बालं (घ्, ङ्: वाल) कण्ठे 70. YKh (1) 3 क्, ख्: ह्यदये; घ्: ह्यधये; YKh (1) 16 क्, ख्, घ्: ह्यदये 71. All MSs and YKh (1) 16: भ्रातरं

72. YKh (1) 16 ङ्: कुर्या 73. YKh (1) 16 क्, घ्: गोत्रजेस्तु

74. झ्: –द्वय; घ्, छ्: –द्वये; YKh (1) 3: त्रीणि (क्, ख्: गोत्रिण) त्रिभिश्चैकं (क्, ख्: त्रिभिश्चकं; घ्: त्रिभि * *?) द्वयम् (ख्: ?)

75. KuKh 51/14cd-16ab = YKh (1) 3/228-229, 16/253cd-255ab. This word is missing in all the MSs but is found in both YKh (1) 3 and YKh (1) 16. YKh (1) 16 क्: अंन्यथा 76. ग्, ज्: आचरे; झ्: आचर

77. घ्, छ्: + विधिवत्

78. All MSs except क्, ख्: प्रा–; YKh (1) 3 क्, घ्: प्रायश्चिंता; YKh (1) 16 प्रायश्चित्ती

(क्, ख्, घ्: –श्वित्री) 79. ज्: भवे; YKh (1) 3 क्, घ्: भवे; YKh (1) 16
क्, ख्, घ्: भवे 80. YKh (1) 3 ख्: ?
81. YKh (1) 3 लक्षजपादिशुद्धात्मा (क्, घ्: –जापार्द्धिशुद्धात्मा); YKh (1) 16 लक्षजाप्यद्
(ङ्: –जाप्याद्) विशुद्धात्मा (घ्: विशुधात्मा)
82. YKh (1) 16 ङ्: गात्र– 83. YKh (1) 3 ख्: ?
84. ग्; –ना * स्य; झ्: –नाथास्य; YKh (1) 16 * * * दशकं (ङ्: वृक्षेद्वादशकं). This and
the following line have been shifted from their original place in the MSs
corresponding to 52/6cd-7ab. There they are misplaced. Whereas here they agree
with what we find in YKh (1).
85. YKh (1) 3: वृक्षद्वादशक सूत्रं; YKh (1) 16: सूत्रं. For this irregular compound
sandhi see above, note to 3/12c 86. YKh (1) 3: –त
87. YKh (1) 3 ख्: ? 88. झ्: चन्द्राद्विपाद्; YKh (1) 3: वर्द्धद्वीपाश्
89. YKh (1) 3 and All MSs: –विनि:क्रान्तं; YKh (1) 16 क्, ख्, घ्: विनि:कांतं; ङ्:
विनि:क्रान्तं 90. YKh (1) 3 क्: तिर्णयं; घ्: निर्णय. M → N.
91. The following passage up to the end of this chapter is found in YKh
(2) 24/1-15ab. 92. YKh (2): श्रीकामरूपं * * * नेपालं
93. क्, ख्, ग्: पुत्र–; छ्: पुड्र–; YKh (2) क्: पुन्द्रवर्द्धनं; ख्: पुंडवर्द्धनं
94. YKh (2): पुरस्ती च 95. घ्, छ्: कान्यकुब्जं; all other MSs: कन्यकुब्जं;
YKh (2): कन्यकुब्जं. This is also the reading in YKh (2) but would entail a short sixth
syllable which would disrupt the metre, that has an irregularly long fifth syllable
already, even further. 96. Cf. above, 50/28c. 97. छ्: तथार्द्बुदं
98. छ्, ज्: आम्रातकेश्वरे–; all other MSs: –रेकामारं; YKh (2): आम्रातकेश्वरेकाम्रं (क्:
–कास्त्रन्). As regularly happens in this text, masculine proper names appearing in
lists are treated as neuter and, when the metre requires it, they are united in
co-ordinative compounds that have neuter nominative singular endings.
99. YKh (2) क्: तिश्रोत; ख्: ? 100.YKh (2): कामकोट्टकं
101. YKh (2): कैलाशं 102. क्, ग्: भूगुनगतं; झ्: भृगुणगतं; all other MSs:
भृगुनगतं. IM 6 + 7. 103. ग्: कदार; YKh (2): कदा (ख्: केदा)
104. All MSs: श्रीपीठे 105. YKh (2): एकोण 106. ग्: –र
107. ख्: कुलुतं; ग्: कूलुतं; घ्: कूलूटं; all other MSs except छ्, ज्: कूलतं
108. All MSs except घ्, छ्: गोकर्णं; YKh (2) क्, ख्: मोकर्णं
109. All MSs: मरुकेशरं; YKh (2): मरुकेश्वर. This emendation agrees with the
reading in YKh (2); cf. also above 6/215b.
110. YKh (2): भुविमरजं; IM 6 + 7.
111. राजवेश्म would the regular form. This reading is confirmed by the YKh
(2). See above, note to 3/12a.
112. क्, ग्: कोल्लगिर्यो; ख्: कोल्लागिर्य; all other MSs except घ्: कोल्लगिर्या; YKh
(2) कोलगिर्यं. IM 5 + 7. 113. YKh (2): कोलापुरं
114. All MSs: सोपाने; YKh (2): सापारं 115. YKh (2): च
116. झ्: उज्जयित्वा; YKh (2): उज्जयंन्यां. उर्ज्जयित्वा. This deviant from is derived
from उज्जयिनी → उज्जयिन्या. See above, note 2/22a.
117. ख्: उदयेशं; YKh (2) क्: ॐ डि; ख्: ओडिकोशं 118. क्, ग्, ज्, झ्: –पुरीं
119. All MSs: उरप्ता; this emendation agrees with YKh (2). Cf. above
6/218a. 120. All MSs: सैलं
121. ख्: भेरेशुकं; झ्: भेरेण्डकं; घ्, छ्: भेरण्डकं 122. YKh (2) ख्: मदेन्द्रं

123. YKh (2) क्: वरणं; ख्: वरेणं 124. YKh (2) क्: हिरंण्यपुरमेव; ख्: हिरण्यपुरेमेव
125. YKh (2): ततोद्यानं 126. YKh (2) and MSs ग्, घ्, छ्: पीठा. N → M.
127. घ्, छ्: समाख्याता; YKh (2): –ता 128. YKh (2): पंचात्
129. ग्, घ्, छ्: –ता 130. YKh (2): सन्ता *
131. YKh (2): वाव र्तपरिभ्रमात् 132. क्: नामादि–; ग्: – नेव–; ख्, झ्: –नवक्तीनां;
YKh (2): वामाद्यानव– 133. YKh (2): मध्यै
134. क्: ल; ग्: –कूटमेवल; all other MSs: कूटमेदले; YKh (2): त्रैकुट–. This
emendation agrees with the reading in YKh (2). 135. YKh (2): –वर्णनां
136. YKh (2) ख्: उ–उक्तं 137. YKh (2): चै 138. M → N.
139. YKh (2): च 140. YKh (2): मेरुशी–. The regular sequential
order of the first two components of this compound has been reversed.
141. YKh (2): सन्तानं 142. ग्, ज्, झ्: सिद्धसासने; घ्, छ्: सिद्धिसासने; YKh
(2): सिद्धिसासनो 143. The following passage up to 51/30 is
also found in YKh (2) 24/11-15ab.
144. झ्: तददूर्द्धे 145. क्: –दशा
146. YKh (2): दण्डयं च. The regular forms would be दण्डाः or दण्डानि but
neither fit the metre and so the noun दण्ड– is declined as if it ended in short 'i'.
147. All MSs: –वधि; YKh (२) क्: –वधो; ख्: ऊर्द्धगा वधो
148. ख्: पुरोर्द्धे– –शा; all other MSs: पुनोर्द्धे– –शा; YKh (2) क्: पुनरूर्ध्वेका; ख्:
पुनरूर्द्धेकादशा। ऊर्ध्वपुरेषु एकादश would be correct.
149. All MSs except क्: रुद्रा; YKh (2): रुद्रा
150. All MSs: सन्तानेष्वधिकारकाः The emendation agrees with the reading in
the YKh (2). 151. छ्, ज्: –तदूर्द्धे; YKh (2): –सिद्धास्त्रहर्द्धे
152. All MSs except घ्, छ्: पुनोर्द्धे; YKh (2) क्: पुनरूर्द्धे; ख्: पुनरूर्द्धे। ऊर्ध्वपुरेषु is
meant here. 153. घ्, छ्: योगिना; all other MSs and YKh (2):
योगिनी This emendation entails an irregular seventh syllable.
154. YKh (2): मण्ड ऊर्द्धे 155. ख्: –खाः; घ्: अखण्डाद्या; झ्: अखण्डाखाः; all
other MSs: अखण्डाद्याः; YKh (2): अखंडाया 156. छ्, ज्: तदूर्द्धे; YKh
(2) क्: तदूद्धे; ख्: तदूर्द्धे 157. All MSs: नाष्ट–. This emendation agrees
with the reading in YKh (2). YKh (2) ख्: चिचिणी The serial order of the members
of this compound has been reversed. 158. क्, ख्: कालाम्यादि
159. YKh (2): –उक्त 160. YKh (2): ते 161. क्: गह्वगरं
162. YKh (2): गह्वरक्रमम् 163. गह्वरं न्यासे–; all MSs: – निर्मुक्तो; YKh (2):
गह्वरन्यस्तदेशे तु 164. YKh (2) and MSs क्, घ्, छ्: –वर्जितः; all
other MSs: –वर्जित 165. ग्, घ्, छ्: पश्चिमाचर्येर्–; ज्: –चर्यैरित्युक्तं; YKh
(2): पश्चिमाम्नायं इत्युक्तं 166. YKh (2): –भेदसि
167. ख्, ज्, झ्: गह्वरे–; YKh (2): इति * * * * (?) सूत्रं
168. ग्: –सत्पीठ–; घ्: इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते
लक्षपादाधिके विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे पञ्चाशत्पीठमेरुप्रस्तारसूत्रो नामानन्दः

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-ONE

1. These lines appear at the beginning of the *Gurukramādhikārasūtra* found in chapter 22 of YKh (1) (22/25cd-45ab) from which it draws its name. The rest of that *sūtra* explains them as follows:

Brahminicide, the drinking of wine, theft, sex with the teacher's consort, and incitement or association with these sins (*saṁyogin*) are said to be the five great sins according to the Siddhānta. Brahminicide, the drinking of wine, theft, and sex with the teacher's consort – these, excluding incitement or association with them, are the four sins according to (the teachings of the Tantras of the) North. The drinking of wine, theft, and sex with the teacher's consort – is said to be the triad of the (Tantras of the) South. Now I will tell you the two of the East. The two sins (there) that are hard to bear are the drinking of wine and sex with the teacher's consort. In the Three Lineages in Kujā's tradition no atoning penance is possible for the abduction of the teacher's consort. (This sin persists), undestroyed, birth after birth.

There are four types of violence to which the teacher may be subject that brings about the fall of all (and anybody who does it to him) but especially those who have (pledged to follow the teachings of the) Hermitage in the Western (tradition). In increasing order (of gravity) the fourfold sin of violence to the teacher (found) in the disciple is (violence to) the teacher's Command, the teacher's substance, the teacher's task and the teacher's woman. Great acts of disrespect and the like are bound with the bonds of aversion. Freed from such violence to the teacher, one is not stained by other sins.

*brahmahatyā surāpānaṁ [k, gh: -na; ṅ: surā * naṁ] steyaṁ gurvaṅganāgamam [k, kh, gh: gurvveganāmaṁ; ṅ: gurvaganāgamaṁ]* ||
etāni pātakāny āhus tatsaṁyogī [k: -nyāhutat-] ca pañcamam |
ete pañca mahāpāpāḥ [k, kh, gh: -pā] siddhānte saṁprakīrtitāḥ [gh: -tā] ||
brahmahatyā surāpānaṁ steyaṁ gurvaṅganāgamam [gh: gurve-; ṅ: gurvaganāgamaṁ] |
catvāraś cottare [k, kh: -ścoṁtare] pāpās tatsaṁyogivivarjitāḥ [k, kh, gh, ṅ: -tā; ṅ: -yogavivarjitā] ||
surāpānaṁ [k, kh, gh: -pāna] tathā [k, kh, gh: mathā] steyaṁ gurustrīgamanaṁ tathā |
*dakṣiṇaṁ ca trikaṁ [ṅ: ni *] proktaṁ dvikaṁ [k, kh, gh: dvike] pūrve [k, kh: dvikaṁ; gh: pūrva] bravīmy aham [kh: vravī * haṁ]* ||
*gurvaṅganā surāpānaṁ dvike pāpāni [ṅ: śrāpāvi] duḥsahāḥ [k, kh: -hā; gh: -dā; ṅ: * sahā]* |
*ulitraye [ṅ: * licaye] kujāmnāye [k, gh: -ya] gurustrīharaṇena [k, kh, gh:*

gurastrī-] tu ||
*prāyaścittaṁ [kh: -ściṁtaṁ] na vidyate [all MSs: vidyaṁte] janme [k, kh, gh: janmai] janme [ṅ: na *] tadakṣayam* |
caturvidhaṁ [kh: -viṁdhaṁ] gurudrohaṁ [ṅ: -he] sarveṣāṁ [kh: -ṣā; ṅ: + hi] patanaṁ [kh: pataṁnaṁ] bhavet [k, kh, gh: hitaṁ; ṅ: hitat] ||
āśramadarśanānāṁ [k, kh, gh: āśramaṁdarśanānā; ṅ: āśramaṁ-] ca viśeṣeṇa [ṅ: -na] tu [ṅ: nu] paścime |
gurorājñā gurordravyaṁ [k: guro-; ṅ: gururdravyaṁ] gurukāryaṁ gurustriyam ||
uttarottaro [k, kh, gh, ṅ: -ra] vai [gh: cai] śiṣye [k, kh, gh: śiṣyā; ṅ: śiṣyād] gurodrohaś caturvidhaḥ [gh, ṅ: -dhaṁḥ] |
vidveṣabaddhabandhāni [k, kh, gh: vidviṣovadhavaṁdhāni; ṅ: vidviṣovadhuvaṁdhāni] mahāsāhasikādikam ||
*evaṁ muktvā [k, kh, gh, ṅ: muktā] gurudrohaṁ nānyaiḥ [k, kh, gh: nānyai; ṅ: na *] pāpais tu [ṅ: + sā] lipyate* | YKh (1) 22/25cd-33ab.

Brahminicide, useless drinking, stealing the teacher's substance and woman. (These are the four) great sins (according to) the Kaula (teachings) and that associated with them is the fifth. He who does violence to the teacher is (constantly) afflicted. (One is a true teacher) if he is like Bhairava, solitary, free of desire, tranquil, the guardian of the Great Rule (*mahāsamaya*) and resides on the plane devoid of `own nature' (*niḥsvabhāvapada*) and (such also) is the teacher's brother and son. If one desires (to receive) the transmission of the teachers (*gurukrama*), one should not disobey their commands.

brahmahatyā [gh: -hatyāṁ] vṛthāpānaṁ [k, kh, gh: vṛṣāpānaṁ] dravyastrīharaṇaṁ guroḥ ||
mahantaḥ [k, kh, gh: mahaṁta] pātakāḥ [k, kh, gh, ṅ: pātakaḥ] kaule tatsaṁyogī [k, kh, gh: tatsaṁdyogī; ṅ: -yogi] ca [gh: ta] pañcamaḥ |
gurudrohī [k, kh, gh, ṅ: gurodrohe] tu badhyaita [ṅ: vadhyeta] bhairavasadṛśo [k, kh, gh: bhairavaḥsa-; ṅ: -sadṛśe] yadi ||
ekākī [k, kh, gh: ekālī] niḥspṛhaḥ [k, kh, gh: nispṛhaḥ; ṅ: bhispṛhaḥ] śānto [k, kh, gh: śāṁvo] mahāsamayapālakaḥ [ṅ: -ka] |
niḥsvabhāvapadastho [ṅ: -pādastho] vā [k, kh, gh: va; ṅ: + gurulopābhyananyasau | *gurulokaṁ na kartavyaṁ śirasā pūjayet sadā* | *na guruṁ mānavestājyaṁ gurudrohaḥ prajāyate* | *guruṁ ca] gurubhrātā ca [k, kh, gh, ṅ: -taśca + guru] saṁsutaḥ [k, kh, gh: śaṁsutāṁ + tathā; ṅ: śaktisutā + stathā]* ||
teṣām ājñāṁ [k: tāsāmājñā; ṅ: tāsāṁmājñā] na laṁgheta [kh: laṁdyeta; ṅ: khaṁgheta] yadīccheta [k, kh, gh: yadicheta] gurukramam | Ibid. 22/33cd-36ab.

All the elders in the *maṇḍalakrama* in the lineages of the Eldest, Middle One and Child are equal to the teacher. One should not disobey their command.

Always intent on religious observance (*anuṣṭhāna*), they awaken to (the meaning of the) *Matarāja*. One should not behave (as if one were their) equal. One should not tell them about (one's own) penance (but simply do it).

Anxiety is certainly the result of stealing the Command. One who is fit for the teacher's position is mounted on the Command and has conquered the senses. (Such a one) should not be rejected or obstructed. (The teacher should give him) the Rule as he would to a son.

jyeṣṭhamadhyamabālolyāṁ [k, gh: jyeṣṭa-; kh: jyaiṣṭa-; ṅ: -macālolyāṁ] ye jyeṣṭhā [k, kh, gh: jyeṣṭā] maṇḍalakrame [k, kh, gh, ṅ: maṁḍalā-] ||
te sarve gurutulyās tu ājñāṁ [k, kh, gh, ṅ: ājñā] teṣāṁ na laṁghayet [gh: -ya] |
*sadānuṣṭhānaniratā [k, kh: sadānuṣṭāmaniratā; gh: sadānu * * * * *?; ṅ: sadātuṣṭānani-] matarājasya [gh: ?] bodhakāḥ [k, kh: -kā; gh: ?]* ||
*sāmānyaṁ [k, kh, gh, ṅ: sāmānyā] naiva te kuryāt prāyaścittaṁ [k, kh, ṅ: -ścintaṁ; gh: -ścitaṁ] na śrāvayet [k, kh, gh: * śrayet]* |
ājñāharaṇam udvegaṁ [ṅ: -mṛdvegaṁ] jāyate nātra saṁśayaḥ [k, kh, gh: śaṁsayaḥ] ||
adhikārī gurusthāne ājñārūḍho jitendriyaḥ |
na cotkṣepyaṁ [k, kh: nādvikṣepyaṁ; gh: nādvikṣepya; ṅ: nādhikṣepyaṁ] na vai [k, kh, gh: ve; ṅ: cā] badhyaṁ [k, kh, gh: bhāḍhyaṁ; ṅ: nadyaṁ] putravat samayaṁ dadet || Ibid. 22/36cd-39.

He may give all the *Mata*, or half, or a quarter, or half of that or (just) a hundred (verses) or half of that – (the disciple who receives it) is certainly my equal. He is a part of Rudra (*rudrāṁśaka*) and is born in the womb of a Yoginī. One should not behave proudly with him or obstruct him. One should not give him a penance (to observe), even if (he has committed) a hundred sins. He who is proud (with his teacher) is overcome by countless obstacles. (The teacher) is worshipped by those born from the sacred seats, fields and mantras. O Lord of the gods, unobstructed, he is worshipped even by the gods. Just by seeing him one gets what one wants. By touching him (all) are freed even from great sins. One attains supreme omniscience if one desires accomplishment for one's self.

*sakalaṁ matam ardhaṁ vā matapādaṁ [ṅ: mat * pādaṁ] tadardhakam* |
*śatam ekaṁ tadardhaṁ [ṅ: tada *] vā mattulyo [k, kh, gh: mata-; ṅ: mama-] nātra saṁśayaḥ [k, kh, gh: śaṁsayaḥ]* ||
rudrāṁśako [k, kh, gh: rudrāṁsako; ṅ: rudrātsako] bhavet so hi yoginīgarbhasaṁbhavaḥ |
*abhimānaṁ na [ṅ: *] tasyaiva na kuryād yantraṇaṁ [k, kh, gh, ṅ: yaṁtraṇā] tathā* ||
prāyaścittaṁ [kh: -cintaṁ; gh: prāyacitaṁ] na dātavyaṁ aparādhaśatairapi [ṅ:

aparāvasaterapi] ||
abhimānī [k, kh, gh: -māni; ṅ: abhimāsi] ca [k, kh, gh: na; ṅ: la] tenāpi [ṅ: bhenāpi] vighnaiś caivābhibhūyate [ṅ: vidyaiścaivābhi-] ||
*pūjyate [kh: pūdyate] pīṭhajaiḥ [ṅ: pīṭha *] so [k, kh, gh: tso] hi kṣetrajair mantrajais tathā [k, kh: kṣetrajainmantra-; gh: kṣatrajainmantra-; ṅ: kṣatrajaimaṁtrajaintathā]* |
pūjyate so 'pi deveśa abadhyas tridaśair api ||
*tasya darśanamātreṇa [k: darśaṇa-; kh: darśa * mā-] īpsitaṁ [k: ipsitaṁ; kh: iṣpitaṁ] labhate phalam* |
sparśanād [ṅ: darśanād] api mucyanti [kh: mucyiṁti; gh: muṣyaṁti] mahāpātakanāśo [k, kh, gh: -kanāpi; ṅ: mahāpātakinopi] vā ||
sarvajñatāṁ [k, kh, gh, ṅ: -taṁ] parāṁ [k, kh, gh, ṅ: paraṁ] vidyād [ṅ: vidyā] yadīcchet [k, kh, gh: yadichet] siddhim ātmanaḥ | Ibid. (1) 22/40-45ab.

These lines also appear in the SKh (11/7-8ab) but there the context is different. They are preceded by a passage describing the 'Convention of the Flowers', that is, the Divine Current (see above 5/46cd-47ab and 7/62cd-63. and chapter 57 below). Unfortunately, probably due to a loss in the transmission of the text of the SKh, the passage is followed by just the two lines noted below. Even so, the preceding context suggests that the meaning attributed to this obscure statement in the Ykh (1) is not the only one.

The teacher's word is in the teacher's mouth. It is well established in the teacher's mouth. (It comes forth) from the teacher's mouth and from nowhere else, (not even) millions of books.

guruvaktre guror vākyaṁ [k kh: -vaktraṁ] ? guruvaktre pratiṣṭhitam ||
guruvaktrācca nānyatra nānyagranthārthakoṭibhiḥ [kh: nānā-] |

2. Above in 2/29-30ab (and notes) Vṛkṣanātha, the first Nātha, is said to possess the nine energies of Navātman (see also below 52/7cd-9). In the augmented form of the *Kramamaṇḍala* called the *Gurumaṇḍala* we have already noted how each of the nine letters of Navātman serve as the nucleus of nine permutations thus making 81 parts (*pada*).

3. The sixteen energies are those of the vowels. These correspond to the lunar energies in the seventh Wheel above the head, which is the domain of the liberated condition Beyond the Fourth state. The 16 Siddhas have realised this state and so reside there. YKh (1) 3/220-221ab and YKh (1) 16/245-246ab add:

Possessing an iconic form along with limbs and faces and conjoined with the twelve gestures, he is in the middle of the peak of the mountain and is adorned with the five *maṇḍalas* (of the *Praṇavas*), conjoined with three energies, and

adorned with Śabda Mālinī.
4. Concerning the Triple Vidyā see above, chapter 20. According to the ṢSS the seed-syllables of the three points of conjunction are HRAUṀ, SRAUṀ and SHŪṀ. See diagram, intro. vol. 1, p. 273.

5. YKh (1) (3/242cd-244ab) says about the Brahminical thread:

> (He is) adorned with the Brahminical thread that (extends) from the feet up to the sacred seats of the face. The thread of Brahmā is varied, it consists of the Sun and Moon and is the devoured morsel of the energy of Space (*khakalāgrāsa*). It is the Sound of (the process of) differentiation (that generates) the universe, the terrible sound of the roar of the energy of Kuṇḍalinī (*śaṅkhinī*). The One-footed (E) is called the Kadamba, which is the teacher endowed with the triple city (of the triangle).

pādādivaktrapīṭhāntabrahmasūtreṇa [k, kh: kādyādivaktraṁpīṭhāṁta-; k, gh: -sūtraṇa] sūtritam ||
vicitraṁ [k, gh: nivitriṁ] khakalāgrāsaṁ ravīndubrahmasūtrakam |
brahmāṇḍakalanārāvaṁ [k, gh: -kālanārāvaṁ] ghoṣaśaṅkhinidāruṇam [gh: ghokha-] ||
ekapādaṁ [gh: -da] kadambākhyaṁ [k, gh: -kṣaṁ] taṁ guruṁ tripurānvitam [k: nupurāṁnvitaṁ; gh: nupurānvitaṁ] | YKh (1) 3/242cd-244ab.

6. Concerning the Vow of Knowledge see above chapters 14-16.

7. The verses up to 51/15ab are the *Sūtra* of Twelve (Verses concerning) Vṛkṣanātha. See below note to 51/15cd-16ab.

8. These four lines come after YKh (1) 3/226ab (= KuKh 51/10cd):

> One should think of the Wheel of the sacrificial food, the Rule and the *Khañjīmata*. The purification (*saṁskāra*) takes place threefold by means of the eldest. One should take support from (the lineages of) the Child. Place the (teacher's) brother in the Heart, the one and two along with the three.

carucakraṁ [k, kh: caruṁ-] ca samayaṁ khaṁjīmataṁ [gh: khajī-] vicintayet ||
tridhā jyeṣṭhena [k, kh, gh: jyaṣṭena] saṁskāraṁ [kh: saṁskaṁskāraṁ; gh: saskāraṁ] bālakaṁ vai [k, kh, gh: ṭhe] samāśrayet |
*hṛdaye [k, kh: hyadaye; gh: hyadhaye] bhrātaraṁ [k, gh: dhātaraṁ] kuryāt trīṇi [k, kh: gotriṇa] tribhiś caikaṁ [k, kh: tribhiścakaṁ; kh: tribhi * *?] dvayam [kh: ?]* || Ykh (1) 3/226cd-227.

The equivalent four lines in YKh (1) 16 say:

> O lord of the gods, one should practice along with one who attains thus.

One should worship the one Wheel and the Rule with that same procedure. One should salute an elder twice and place (the lineage of the) Child on the throat. Place the (teacher's) brother in the Heart with those born in (the same) clan on the two hands.

yo vindaty eva [k, kh, gh: viṁdatyepa; ṅ: vidatyeṣa] deveśa [ṅ: -śaṁ] saha tena samācaret ||
ekacakraṁ ca samayaṁ tenaiva vidhinā caret |
dvidhā jyeṣṭhaṁ [k, kh, gh: jyaṣṭaṁ] namaskāryaṁ [ṅ: -kāraṁ] bālaṁ [gh, ṅ: vāla] kaṇṭhe samāśrayet ||
hṛdaye [k, kh, gh: hyadaye] bhrātaraṁ kuryāt [ṅ: kuryā] gotrajais tu [k, gh: gotrajestu] karadvaye [all MSs: -dvayaṁ] | YKh (1) 16/251cd-253ab.

9. This verse was originally at the end of the *Meruprastārasūtra* which follows this *sūtra*. The same verse appears at the end of the *Vṛkṣadvādaśikasūtra* in the other two places it occurs in YKh (1). Thus it is clear that it has been erroneously misplaced and so has been replaced here at the end of the *sūtra* to which it belongs.

After the first occurrence of the *Vṛkṣasūtra* in YKh (1) (3/1-14ab), it declares that it is concerned with the Āṇava form of the teacher. It is followed in YKh (1) by the *Gurukramasūtra* in which the Śākta and Śāmbhava forms are described. See intro. vol. 2 p. 416 ff. where it is quoted in full.

10. See note to 4/8 above. The teachings of the *Kaulajñānanirṇaya*, or to be more precise, the *Jñānanirṇitiyoginīkaula*, brought down to earth by Matsyendranātha (also called Macchagna), are said in the colophons to have come from the Island of the Moon.

11. The following passage up to the end of this chapter is also found in YKh (2) 24/1-15ab where it is divided into two parts. The first part (YKh (2) 24/1-10 = KuKh 51/16cd-26ab) is called the '*paṁcāśatpīṭhameruprastāra*' i.e. 'The grid of Meru consisting of fifty sacred seats'. The second part (YKh (2) 24/11-15ab = KuKh 51/26cd-30) ends with 'this is the *sūtra*' (*iti* * * * * (?) *sūtraṁ*). There is a gap in the text which probably originally read *Gahvarasūtra*. This division into two parts has been carried over into all the MSs of the KuKh. There the first part is called the *Meruprastārasūtra* and the second the *Gahvarakrama*. Judging from the contents it appears that this division is erroneous. Accordingly, the *sūtra* has been restored to its presumed original form as a single unit. Thus the following chapter, called the *Sūtra* of the First Nātha (*ādināthasūtra*), has been reduced to just the three lines that make up that *sūtra* or what has remained of it.

The *Gahvarasūtra* is followed in the YKh (2) by the *Santānasūtra* that constitutes chapter 53 of the KuKh. Immediately after that in the Ykh (2) (26/1-19) comes the *ārādhyamaṇḍalasūtra* which is chapter 55 here. Thus, it appears that chapter 52 and 54 are interpolations.

12. KuKh: Vārāṇasī. Above, 16/80, this place is called Hakkaḍokka, which appears to be a more correct spelling. It is where the Yoginī Bhaga is said to reside along with Śrīkaṇṭha.

13. KuKh: Pūrṇavardhana. 14. KuKh: Kāmra. 15. KuKh: Trisrota.
16. KuKh: Kāmakoṭṭaka. 17. KuKh: Kailāsa.
18. KuKh: Bhṛgunagara. 19. KuKh: Kulūtī. 20. KuKh: Devikoṭa.
21. KuKh: Merukeśvara. 22. KuKh: + Viraja (Ña) and Rājagṛha (Ṭa).
23. KuKh: + Elāpura (Ḍa). 24. This entry is missing above in 6/212-8.
25. KuKh: Ujjaiyinī. 26. KuKh: Odukeśa.
27. One entry is missing here; see 6/212cd-229ab above.
28. KuKh: Urasā. 29. KuKh: Śrīśaila. 30. KuKh: Māhendra.
31. KuKh: Vāruṇa. 32. KuKh: Udyāṇa.
33. KuKh: Chāyācatra.

34. Cf. above 6/212ff. etc.. The sign 'KuKh' signals the reading found above in 6/212ff.. The variants from other sources are noted there.

35. Cf. KuKu 1/1 note 21. 36. See above 35/63-70.

37. This is the *Saṁvartāmaṇḍala*. See above note to 2/14; cf. 3/164d, 45/41d, 60/17b and 68/49d.

38. KuKh 52/1-5ab = YKh (2) 24/11-15ab. See above, chapter eight where the formation and content of the *Meruprastāra* is discussed in detail.

39. See above 8/18-20 for another list of the contents of the seven rows in the *gahavara.*

40. The term *gahvara* denotes a type of *prastāra*. We know, for example, of a grid called the *Vajragahvara* (see Schoterman). In this case, it is clear that the Sequence of the Abyss (*gahvarakrama*) is the sequence of letters deposited in the *Meruprastāra* that has just been described. Kālāgni is the letter KṢa. Therefore, Nātha must be the letter A. This letter is normally governed by Śrīkaṇṭha, so the Nātha meant here is Śrīkaṇṭha. Above in 2/40 we are told that the series from Kālāgni to Śiva consists of fifty worlds. Nātha, is there equated with the world of Śiva.

The Sequence of the Innate (*sahajākrama*) is equivalent to the Sequence of the Abyss. The former is said to begin with Śiva and end with the energy of the Cavity (of Brahmā) Void (*randhraśakti*) (above 8/25cd-26ab). The triangle is located in the End of the Twelve and according to that account points downwards. Thus the tip is resting on the top of the head where the Cavity of Brahmā is located.

41. This colphon originally followed after 51/25ab**.** The colophon in MS Gh says: This is the chapter called the *Sūtra* of the *Meruprastāra* consisting of the Fifty Sacred Seats. It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million

(verses) that has emerged on the Path of Meru and (extends) for more than a hundred thousand quarter (verses). It is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with 'Kā'.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-TWO

1. घ्: –सनंताख्यं
2. क्, कंदर्प्प; ख्, ग्: कदर्प्प; ज्: कदर्पं
3. क्: अर्द्धंतं; ग्: अर्द्धतं
4. घ्: भूष्णि–. तूष्णिनाम would be correct but does not fit the metre.
5. The regular form - शिरःशेखरम् (M → N) - does not fit the metre.
6. छ्: शांभाज्ञा–
7. क्: न् * *
8. नवात्मा would be correct but is too short for the metre.
9. घ्: इत्याद्यावतारे कादिभेदे; छ्, ज्, झ्: इति श्रीकादिभेदे
10. All MSs except घ्: * चतुर्–
11. घ्: –सूत्रो नामानन्दः

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-TWO

1. See intro. vol. 2, p. 495-496.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-THREE

1. YKh (2): श्रीवक्रोवाच. This line is missing in MS घ् and छ्. This *sūtra* is also found in YKh (2) 24/15cd-30. Only significant variants have been noted.
2. The word order in this compound has been reversed.
3. All MSs: प्रज्ञा; YKh (2): पूजा 4. All MSs: संतान 5. YKh (2): द्वितीयकं
6. YKh (2) and All MSs: पुष्प. 7. YKh (2): –न्त 8. M → N.
9. YKh (2): अन्वय 10. YKh (2) and All MSs: देवता.
11. Concerning this deviant form of षट्, see above, note to 10/24d.
12. All MSs: निर्गमं. This emendation agrees with the reading in the YKh (2). M → N. 13. ग्: ह्वादशं; झ्: द्वादश 14. झ्: * त्नं
15. घ्, छ्: षम– 16. क्: –मंडलाद्यानं, Ykh(2) क्: –मण्डलाद्यानं; ख्: –मंडलाद्याणं 17. F → M. YKh (2) MS क्: गुहा–. The other MS of YKh (2) agrees with the reading found in all of the MSs of the KuKh and so I have refrained from making the simple emendation to गुहा.
18. घ्, छ्: मि – ओं; घ्, छ्: –द्वये
19. घ्: –भूष्णि–; YKh (2) क्: गुहां तष्णासिमाधिषु; ख्: गुहां तर्ष्णासमाधिषु
20. घ्, छ्: प्रज्ञ– 21. All MSs: भवेद्यत्र
22. YKh (2) क्: वृक्ष. See above, note to 6/10b.
23. छ्, ज्: सिंहवस्–; all other MSs except क्: सिंह्वस्ति–. See above, note to 3/15d.
24. छ्: –तुग्रहसिंहकं; all other MSs: –सिंहकम्; YKh (2) सापानुग्रहसिंहके
25. ज्, झ्: कुटिलोज्ञा 26. छ्: अधोमां *; झ्: अधोमा *; all other MSs: अधोमा *. This emendation agrees with the reading in the YKh (2).
27. This quarter is missing in all the MSs. YKh (2): वक्रिके नुग्रहालयं
28. This line is miissing in MS: घ् 29. YKh (2): षट्प्रकार–
30. YKh (2): शक्तिर् 31. YKh (2): चन्द्रपुरोदरं
32. YKh (2) क्, ख्: सप्ताविंशतिभिर्भेदं * *। सप्तविंशति would be regular. Note that सप्ता– is also the reading in the YKh (2). See above note to 7/7c.
33. M → N. 34. All MSs: शिव: –
35. YKh (2) क्: अद्धैता– –त्रं च; ख्: अद्धैता– –त्रं * 36. YKh (2): सुष्का
37. YKh (2): महास्थ * 38. All MSs: हनि; YKh (2): महि
39. YKh (2): –कल्पनं 40. All MSs and YKh (2): यं
41. घ्: ऊर्द्धशक्ति:–; झ्: ऊर्द्ध–; all MSs: –म्रकं. This part of the line in the YKh (2) reads: परोक्षे (क्, ख्: पचोक्षे) वेधनं शक्तिराश्रमं (क्: –आस्रमं)
42. All MSs and YKh (2): कम्पनं 43. छ्: हंसश्च
44. घ्: सा हं च मालिनीमश्च; छ्: सा च मालिनी; झ्: सा र मालिनी हंश्च; all other MSs: सा च मालिनी हंसश्च; YKh (2): सा र मालिनिको हंस:
45. ख्: सत्यंयं; झ्: सत्ययं. M → N. 46. YKh (2): बीजसंगमते
47. All MSs: त्रश्चं; YKh (2): या 48. YKh (2) and All MSs: सिद्धा
49. All MSs: कुङ्कणायी. This emendation agrees with the reading in YKh (2). M → F. 50. All MSs and YKh (2): –कं
51. YKh (2): परित्यागात्– 52. ज्, झ्: कोंकने; YKh (2) ख्: * * * (?)
53. All MSs: दिव्यौ; YKh (2): देव्या 54. झ्: –शिरा
55. All MSs: शुष्क This emendation agrees with the reading in YKh (2).
56. छ्: जन्मनिन् 57. All MSs: व्रह्मं; YKh (2) क्: ब्रह्म. This

emendation agrees with the reading in the YKh (2). 58. YKh (2): कौलिकायं *. M → N.

59. All MSs: वामना. This emendation agrees with the reading in the YKh (2). 60. YKh (2): शुद्धभावना 61. झ्: –त्यागान्

62. ख्, झ्: प्रसादं–; YKh (2): प्रशादस्तु

63. झ्: जन्मना–. क्, ग्: –शिलो; YKh (2): जन्म ब्रह्म * *

64. YKh (2): * * 65. घ्: समाधिष्ठे

66. क्, ग्: वरानने; YKh (2): * * * * * * * * ममाधस्था वरामना

67. घ्: स्थिति– 68. घ्: स्थितिवै; YKh (2): स्थितियै

69. क्, ग्: –मध्य 70. YKh (2): मनः. The regular form – मनसं – is too long for the metre. 71. All MSs except झ्: धृत्वा

72. ग्: चित्त्ती–. M → N. 73. घ्, छ्: मनस्तुष्टि

74. क्: कीर्त्तियो–; घ्, छ्: कीर्तिश्चिध्विणि–; YKh (2): चिं * * * * * * * * तुष्टिः कीर्त्तिचिञ्चिणिवृक्षके (ख्: क * (?)–) 75. M → N. 76. झ्: –महार्नवं. M → N.

77. All MSs except घ्, छ्, झ्: भ्रान्तिं–. क्, ग्: –ज्ञाने–; YKh (2) क्: भ्रातिदीक्षापरित्यागा; ख्: भ्रातिदीक्षापरित्यागात् 78. YKh (2): सिद्धिश्चेव

79. क्: अस्य; ग्: रस्य. Regular syntax requires the instrumental.

80. घ्, छ्: तुष्ट; YKh (2): तुष्टाम्यहं 81. YKh (2): सिद्ध 82. YKh (2): प्रजास्तत्रमिदं

83. झ्: को ण 84. YKh (2) क्: मुच्यत; ख्: मुच्यते

85. YKh (2): – क्रे * णैव 86. छ्: यावच्छ्रीनाथ– 87. घ्: पुनर्नवं–

88. YKh (2): नाथं 89. YKh (2): सिद्धस्तु 90. YKh (2): गह्वरक्रमे

91. छ्: –र

92. घ् : इत्याद्यावतारे महामन्थानभैरवयज्ञे अन्वये सप्तकोटिप्रमाणे मेरुमार्गविनिर्गते विद्यापीठमार्गे विमलषट्कनिर्णये कादिभेदे आज्ञापारमेश्वरे स्वामिनीमते श्रीचतुर्विंशतिसहस्रसंहितायां अम्बाक्रमभाषिते सन्तानसूत्राधिकारो नामानन्दः ।। ५३ ।।

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-THREE

1. This is the second of two *Santānasūtras*. The first is in chapter seventeen. This one, which is also called the *Prajñāsūtra* (which may be its original name) claims to present the 'hidden meaning' (*gūḍhārtha*) of the *Santānasūtra*. Even so, Mukundarāja prefers to comment only on the first one. The contents of the two *sūtras* partly coincide throwing light on each others' meaning when they do so. The reader is referred back to the notes of chapter seventeen where they are compared. This *Santānasūtra* is also found in YKh (2) (24/15cd-30) with which it has been collated.

The Ś*rīsantānasūtra* in chapter seveneteen defines sixteen 'conventions' (*saṁketa*), which are all briefly redefined in this version of the *Santānasūtra.* They are (each entry is followed by the verse numbers of chapter seventeen where it appears):

1) The Path of Meru (16-19); 2) The Deity of the Lineage (20-25); 3) and 4) Oṁkāra and the Two Siddhas (26-28ab); 5) The Cave Dwelling (28cd-29); 6) The Kadamba Tree (30-31); 7) The Convention of the Lion (32-3); 8) The House of the City of the Moon (34); 9) The Division of the Churning Bhairava (35-6ab); 10) The Clan (36cd- 39); 11) The Sign of Accomplishment (40-43ab); 12) Authority (43cd-44); 13) Brahmā's Stone of Birth (45-46ab); 14) Persistence in Kāmarūpa (46cd-47cd); 15) Fame and the Tamarind Tree (48); 16) The Ocean (49) and Conclusion (50-56).

2. Cf. 17/16-19 (1); 17/20-25 (2); 17/26-28ab (3, 4) and 17/28cd-29 (5).

3. The two Flowers are Śakti as Ciñciṇī and Śiva as Śrīnātha (see intro. vol. 2, p. 410-411 and 39/52) represented by the letter Kha and Ma, respectively. The former is the Void of the Yoni (= unbounded Emptiness) that represents Mālinī, the deity of the lineage and the latter the Point (= transdimensional Emptiness) in the centre. embodied in the Bhairava of Knowledge – the First Teacher. The two combine to form the Path of Meru, that is, the tradition and its teachings. The twelfth Jewel is the letter E, which represents the 'body' of the Triangle. From the triangular Path of Meru emerge the six deities of the Hexagram who govern all the groups of six that form the Krama.

4. The 'garden' – *udyāna* – is the seat Oḍḍiyāna, which houses the Point in the centre. The Void of the Liṅga is the Cave (58/7cd-8ab) above the Half Moon (see 58/7).

5. Cf. below, 58/64cd-65ab and note 60.

6. Cf. 17/30-31 (6) and 17/32-33 (7); see also note to 5/70-71 and 58/64cd-67ab. The Kadamba Tree is the seed-syllable Vidyā of the goddess, whose energy is the Command of realization that pervades it. This Tree is the Lion and the goddess who lives in it is the lioness.

7. Cf. 17/34 (8), 17/35-6ab (9) and 17/36cd-39 (10).

8. The 'lower' Path is such in relation to the 'upper' condition of pure transcendence in which the energy of the Command is merged in the Void of the Absolute beyond the opposites. On the 'lower' Path it is the triangular syllable AIṀ within the Point in the centre of the Triangle – the 'crooked' abode of grace. Although a 'female' Triangle and Point, it is 'male' in relation to the Hexagram, its 'female' emanation. The Hexagram arises out of this triangle and, according to a variant reading, it is contained within it (*candrapurodara*) (see above, note to 3/15). Together, by 'the consonant action (*samācāra*) of Śiva and Śakti', they form the *maṇḍala,* which is the City of the Moon filled with the energies of the Krama taught in the YKh of the MBT consisting of 27 mantras (cf. 7/7).

9. Cf. 17/40-43ab.

10. YKh (2): The piercing (*vedhana*) that takes place out of the perview of the senses is Śakti. The (wise) know that it is the creative imagination (*kalpana*), which is the Hermitage (of the goddess).

11. Cf. 17/43cd-44 (12).

12. Cf. 17/45-46ab (13).

13. The sevenfold Stone (*saptaśilā*) is the *Meruprastāra* with its seven rows of letters.

14. The Stone of Brahmā, the creator, is the Yoni. It contains the energies of the letters that generate all mantras and words through which outer phenomena become manifest. This takes place when the Stone gives birth, as it were, to the combinations of its phomenic energies.

15. YKh (2): the latent potential (*vāsanā*) (of the Stone) is pure contemplation (*śuddhabhāvanā*).

16. Cf. 17/46cd-47cd (14).

17. 'Stability' is the liberated state, which is free of the fluctuations of the opposites implicitly represented here by the oscillation between creation and destruction. Between them is the condition of 'stability' which is conjuction with the union – Yoga – of Śiva and Śakti. The play on words here is clear. One meaning is that this is attained in the seat of Kāmarūpa, through the teachings propagated there. Another meaning is that the liberated condition of 'stability' is achieved even when engaged in willing and desiring if one is constantly immersed in a state of one-pointed concentration of the deity and the Supreme Principle.

18. Cf. 17/48 (15).

19. Cf. 17/49 (16) and concerning the Ocean see 14/64cd-65.

20. Exactly the same expression – *ṣaṭprakāramahārṇava* – appears above in 30/68cd. There we are told that it refers to the Six Wheels 'beginning with the Foundation up to the (one in the middle of the) eyebrows.'

21. This Transmission is the Divine Current. See chapter fifty-seven.

22. The '*navakrama*' is also the sequence of the letters of Navātman, each of which is a Siddha. The correct application of this seed-syllable and the grid of

letters (the Transmission of the Abyss) with the full realisation of the inner experience of all their energies is complete and perfect success in the fullest sense of the term.

23. The colophon in MS Gh says: This is the (fifty-third) chapter called Concerning the *Sūtra* of the Lineage (*santānasūtra*). It belongs to the primordial descent into the great sacrifice of the Churning Bhairava in the tradition (*anvaya*) that consists of seventy million (verses) that has emerged on the Path of Meru. It is on the path of the Seat of Knowledge (*vidyāpīṭha*) and is the ultimate purport of the Pure Six Thousand (verses) (*vimalaṣaṭka*) in the division beginning with `Kā' in the venerable scripture of twenty-four thousand (verses) (known as) the *Svāminīmata* of the Supreme Lord's command as uttered within the Transmission of the Mother (*ambākrama*).

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-FOUR

1. घ्, छ्: श्रीवक्रोवाच. This chapter corresponds to YKh (1) 48/1cd-16ab.
2. YKh (1) ग्: पुनवं   3. YKh (1) ग्: येन   4. YKh (1) ग्: –जापा
5. IM 5 + 6.   6. क्, ग्: शरीर
7. YKh (1): क्षोक–; SamP: –मादिशेत्   8a. YKh (1): + ऐँ
8b. All MSs: जाला–.   9. All MSs: लक्षाण्यथ; YKh (1): जपे लक्षमथ
10. YKh (1) ग्: –क्षोभं   11. घ्, छ्: करोत्याशुर्; ख्, ज्: करोभ्यासु; YKh (1):
करात्याशु 12. क्, ग्: मलकं   13. छ्: * हत्
14. छ्: –न; YKh (1): परं पुरप्रवेशनम्   15. YKh (1): + ह्रीँ
16. ग्, छ्, ज्: इत्यानंडं; YKh (1): नित्यानन्दं (ग्: –नन्द)
17. All MSs: पीठंरूपं; YKh (1): पीतरूप
18. All MSs: –क्रान्तं; YKh (1): –कान्तिं
19. घ्, छ्: –गिर्या; YKh (1): पौर्णगिर्यं. M → F.   20. ग्: मुरासुर–
21. YKh (1) ग्: निष्ठाचारे   22. क्: पठेत्; ख्, ग्, ज्: –पठे; YKh (1): चतुष्पथे;
SamP: –पठे   23. The correct form is घूर्णि–, but in this text
the deviant form घूर्मि– regularly replaces it. See above, note to 5/33d.
24. M → N.   25. YKh (1): निर्विशङ्कस्य 26. YKh (1): +श्रीँ (ग्:
श्राम्)   27. YKh (1) ग्: –निभ   28. क्, ग्: रोद्रं
29. All MSs except क्, ज्: –मध्य
30. SamP and all MSs: –पीठं; YKh (1) ग्: तिश्र–; YKh (1): –पीठं
31. ख्, झ्: नविधो; SamP and all other MSs: नविध्ये
32. घ्, छ्: कलौरन्ते; क्, ग्: कालेरन्ते; YKh (1): कलौरन्ते
33. YKh (1): जपे लक्षचतुष्टयम्   34. YKh (1) ग्: नन्द   35. YKh (1): शिष्य
36. क्: अव्रेरात्वं; ख्: अव्रेशखं; SamP and all other MSs: अव्रेशत्वं
37. YKh (1) ग्: –सिद्धश्च   38. SamP: वेश्या–. M → N. 39. YKh (1): + फ्रेँ
40. All MSs: एषो The irregular concord is confirmed by YKh (1).
41. As usual in this text, this proper noun is treated as neuter. राजानम् would
be the regular accusative singular.
42. क्: रक्तार्क; ख्: रक्तालक्षक–; ग्: रक्ताक–; YKh (1): रक्तालक्त * सन्निभम्; SamP:
रक्तारक्तक–   43. क्: विजानियात्
44. SamP: पीठोद्योनं The order of the components of this compound have
been reversed.
45. क्, ख्: –पुरते; ज्: पुरेत; all other MSs: पुरत; YKh (1): स्वयंभुलिङ्गपुरतो; SamP:
–पुरत:. IM 7.   46. YKh (1), SamP and Ms ज्: –चारेण
47. घ्: पंचभि   48. All MSs: जसैर्; all MSs except क्, घ्, ज्, झ्:
लक्षै–; YKh (1): जप्तैर्लक्षैर्–   49. YKh (1) ग्: –नं   50. YKh (1): + ह्सौँ
51. Note the hiatus in this compound. See above, note to 3/77d.
52. N → M.   53. YKh (1): श्रीकुलान्वये 54. All MSs: भाजिश्चा–
55. YKh (1): वर्णानाम् प्रथमं कुर्यात् अन्ते तेऽपि विलोमत:।
56. All MSs except घ्, छ्: अवश्या च; SamP: अवश्या च   57. घ्: भवे
58. झ्: –साहश्रे

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-FOUR

1. The Five *Praṇavas* are presented in code in 8/92cd-105ab and are related to the sacred seats in 8/111cd-113. See notes there for a table of correspondences that combines the data in this chapter and there.

2. The Yoni in this case is located in the genital centre.

3. This should be the second *Praṇava*, which is located in the navel, not the third. The location of the third one is not mentioned here. Presumably, it is the heart centre.

4. See 6/183cd-184ab.

5. This *Praṇava* is called Bhairavī Vidyā above in 8/104cd-105.

6. **4. Table of Correspondences of the Five *Praṇavas* and the Sacred Seats**

Praṇava	**Colour**	**Seat**	**Location**	**Age**	**Sign**
First (Vāgbhava)	White	Kāmarūpa	Centre of Yoni	Kṛta	Arousal (*kṣobha*)
Second	Morning sun	Jālandhara	Navel	-	Paralysis (*stobha*)
Third	Yellow	Pūrṇagiri	(Heart)	-	Throb of Bliss (*ghūrṇi*), Arousal of the Body (*purakṣobha*)
Fourth	Black	Tisra	Throat	End of Kali	Invisibility, Controlled Possession (*vaśyāveśa*)
King Bhairava	Red	Udyāna	Between the eyebrows	-	Yogic Sleep (*yoganidrā*)

It is not possible to establish which Ages correspond to the sacred seats. Udyāna is normally the seat of the Kṛta Age, but this has been taken over by Kāmarūpa. As usual, the text here says that Tisra is the seat that manifests at the end of the Kali Age. Normally, however, it is the fifth seat and Kāmarūpa, which is generally said to be the fourth one, is the seat of the Kali Age. As the change in the order of the seats has disrupted the usual correspondences, it is not possible to determine which Age Udyāna belongs to in this setup. One wonders why this has taken place. Is it because a need was felt to relate Vāgbhava to Kāmarūpa? Cf. above 9/20.

7. Concerning these eight yogic powers see above note to 4/41cd-42 and 8/123-124.

8. The Vidyā of the New Moon is Kubjikā's Samayā Vidyā. It becomes the Vidyā of the Full Moon by adding the Five *Praṇavas* to it in the beginning in the forward order and at the end in the reverse order.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-FIVE

1. This *sūtra* is also found in YKh (2) 25/1-19. There the reading in MS ख् is श्रीवक्रोवाच. It is missing in MS क्.

2. क्: अन्तरीक्ष; all other MSs: अन्तरीक्षे; YKh (2): अन्तक्षे

3. YKh (2): पुरानंदे (ख्: पुरानदे) 4. घ्, छ्: उन्मन 5. घ्, छ्: –पंचकं

6. All MSs and YKh (2): शुद्धं–7. YKh (2): –व्योम 8. YKh (2): विजानानि

9. All MSs: जगोत्तरे. This emendation agrees with the reading in the YKh (2). For the contracted form of जगत् to जग–, see above note to 6/134b.

10. YKh (2): विशुद्धे च 11. क्: –धारं; YKh (2) क्: कन्दाधार

12. All MSs: क्रमं. This emendation agrees with the reading in the YKh (2).

13. YKh (2): पञ्चकाव्योमनायकी 14. YKh (2): स्थितास्ते 15. YKh (2): ज्येष्ठा

16. All MSs and YKh (2): यदा

17. All MSs: पित्र–; घ्, छ्: –देवत्वं; all other MSs except क्: –देवत्यं YKh (2): अथवा पितृदेवत्यं 18. YKh (2): च 19. YKh (2): चापि मह

20. घ्, छ्: प्रपितामहति:; all other MSs: प्रवितामहेति. IM 5 and 6.

21. All MSs except घ्, छ्, ज्: संज्ञा; YKh (2): * *

22. क्: वृद्धे वि; ग्: वृद्ध वि; छ्: वृर्द्धो वै; घ्: वृद्धा वै; YKh (2): वृद्धार्द्धं

23. All MSs: यादृशं; YKh (2): यावृशो

24. All MSs: कुर्य्यात्. This emendation agrees with YKh (2).

25. YKh (2): अष्टाङ्गे 26. YKh (2): कुर्यात् 27. All MSs: यदि–

28. ग्: –मान्मनि; YKh (2): यदिच्छेच्छ्रियमात्मनि

29. These two words are missing in all the MSs of the KuKh. YKh (2) MS क् reads चिन्ताभावेन आत्मानं. The reading of the other MS of the YKh (2) has been adopted here. 30. ग्: निविवेद्य 31. YKh (2) क्: कर्म्मवंधेन निश्चयं; ख्: कर्म्माबन्धेन निश्चयं 32. YKh (2): दक्षिणा 33. क्, ग्: वार–; YKh (2) क्: चीलिद्रव्यं; ख्: * * द्रव्यं 34. झ्: माध्य–; YKh (2): फल्गुषं सव्यमोत्तरे

35. घ्, छ्: कारये; YKh (2) क्: कार्येत्; ख्: कारेत्र

36. घ्, छ्: च्छेष्टं; YKh (2): श्रेष्टं 37. घ्: शुशोभनं; YKh (2): सुसूत्रं निर्व्रणं शुभम्

38. ग्: तन्त्रपूर्वं; झ्: तन्त्रपूर्व; all other MSs: तत्र पूर्वं. This line is missing in YKh (2).

39. Missing in MSs except घ्, and छ्.

40. घ्: –ग्रीवोच्छितं; YKh (2): –ग्रीवो स्थितं (क्: स्थित) 41. YKh (2): स्वर्ण

42. क्, ग्: वाला– 43. क्, ग्: –युतेनिपि 44. क्, ग्: मध्य

45. ग्: * दुका:; all other MSs: –पादुका:; YKh (2): –नाथपादुकां (क्: –नथ–)

46. YKh (2) and All MSs: ज्ञेयं 47. YKh (2): *

48. छ्: –के 49. All MSs: विंवमि–; YKh (2): बिल्वमित्याहुवाग्भवेषु. This emendation agrees with the reading in YKh (2); cf. 46/25. All MSs: –वाग्भवेषु. 50. All MSs: समन्वितान्. This emendation agrees with the reading in YKh (2). 51. घ्: वार्गे:षु; छ्: – वाग्रेषु; all other MSs: –वाग्रे च; this emendation agrees with the reading in YKh (2). Concerning the form मातरी, see above note to 4/3b and note to 5/41b.

52. All MSs: –वित्; YKh (2): डकारादिषु मातर:

53. क्, ग्: षट्क; YKh (2): –षट्भि

54. घ्, छ्: स्याद् 55. All MSs: तेषां; YKh (2): तासा

56. ज्: षट्विधं; झ्: षद्विधं; MS क् of the the YKh (2): षट्विधा

57. घ्: स्वयोनि * श्रितं; YKh (2): –मिशितं 58. YKh (1): वाग्भवेषु

59. घ्: –न्त; YKh (2): अव्वा * दान्त. IM 5.

60. क्, ग्: स्वस्थान; YKh (2): स्तस्थाने

61. झ्: + तस्थिनुस्थाने ओलिनाथकं 62. ख् begins: तस्तिन् स्थाने ओलिनाथकं

63. YKh (2) क्: गुरु; ख्: गुरो– 64. YKh (2): पक्ति 65. YKh (2): सर्वतः

66. छ्, ज्: ऊर्द्ध–; YKh (2) क्: –पंणादि; ख्: ऊर्द्धपंचाशादि 67. YKh (2): आरूहेत्

68. घ्: दिशाशु 69. घ्: विदिशाशु 70. YKh (2): ज्येष्टे–

71. क्, ग्: विधि * हीनस्तु; घ्, छ्: विद्धिविहीनन्तु; YKh (2): एवंविधे विनिर्मुक्तो

72. ख्, झ्: आरोध्य 73. YKh (2): यो नमस्करेत्

74. YKh (2): शीदन्ति 75. All MSs: चसा–

76. क्, झ्: इहेत्यर्थ–; ख्, ज्: –परिभ्रशं; ग्: –परिभ्रस्तं; घ्, छ्: इहत्यर्थपरिभ्रंशं; all other MSs: –परिभ्रष्टं; YKh (2): इत्यर्थपरिभ्रंसं 77. ग्, घ्, छ्, ज्: परत्रं

78. All MSs: शुद्ध्यते. This emendation agrees with the readings in YKh (2).

79. YKh (2): ज्येष्टानामभिवन्धनम् 80. All MSs: व्वींनां

81. These two words are taken from the YKh (2). They replace the following found in all the MSs of the version here in the KuKh and repeated below in 55/20: मकं कुर्याद् द्रव्यहीनमसिद्धिदम् (घ्, छ्: द्रव्यहीने–)।

न कुर्यात् पुत्रकानां (ग्: पुत्रकाना) तु (ख्, झ्: च).

82. The regular form – स्त्रीणाम् – does not fit the metre. 83. YKh (2): च

84. घ्, छ्: गुरोज्ञया; all other MSs: गुरोज्ञेया. IM 5.

85. घ्, छ्: जाता; YKh (2): जाना 86. YKh (2): कोंकणा

87. All MSs: पूर्व; YKh (2) क्: पूर्वे: ख्: पूर्वा

88. झ्: जयन्ति *; क्, ख्, ग्, ज्: जयंति च; च is missing in MS ख्; all other MSs: जनयन्ति च. This emendation agrees with the reading in the YKh (2).

89. YKh (2): तेषा 90. YKh (2): –नं स सिद्धिदं

91. All MSs: –मेलनं. This emendation agrees with the reading in YKh (2).

92. घ्: * कादिभेदे

93. घ्, छ्: आचारमण्डल–; YKh (2): इति श्रीचतुर्विंशतिसाहस्त्रे आराध्यमंडलं।

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-FIVE

1. This *sūtra* describes how the *maṇḍala* of the Transmission of the Eldest should made and worshipped. It basically consists of the core of the *Saṁvartāmaṇḍala*. The sandals of the god, which symbolize Śiva and Śakti, are Śrīnātha in the centre. Around them is the usual downward facing triangle in the corner of which are three sacred trees. Outside the Triangle is a Hexagram on the corners of which the six Yoginīs (here called 'Mothers') starting from Ḍākinī are worshipped. The Five *Praṇavas* are projected into the area around the Hexagram (perhaps two on each side and one above). Their locations in the *maṇḍala* represent the Five Voids within five Wheels (*cakra*) in the body. All this is contained within a square, outer enclosure.

2. The Circle of the Yoni is the Wheel of the Self-supported (*svādhiṣṭhāna*). See above 21/35-36.

3. The Five Voids are within five of the Wheels in the subtle body. In order to make five fit into the usual group of six, *Maṇipura*, the Wheel in the navel, has been omitted. Similarly, above in 21/35-36, in order to accommodate the Five Elements into the Six Wheels, *Viśuddhi,* the Wheel in the throat centre has been omitted (cf. also note to 25/2-3ab).

Here the Wheels are listed from the top down, whereas the *Praṇavas* to which they correspond have been listed from the bottom up in the *sūtra* of the previous chapter. Each Wheel contains one of the Five *Praṇavas*, that together constitute the Five-syllable Vidyā. Just as the energies of the nine letters of Navātman (HSKṢMLVRYŪṀ) are considered to be a Void (Ṭ fol. 84a) because of their essentially transcendental, conscious nature, similarly the Five *Praṇavas* are Five Voids in the centre of the five Wheels in the body. The Five Voids are described in detail in notes to 25/39cd-40 in a different, although not incompatible, way. Cf. below (59/83) where we read that 'space has become fivefold by the countless divisions of the one.'

4.

5. Table of the Locations of the Five Voids and the *Praṇavas*

Location of the Void	**Age**	***Praṇavas***
Wheel of the Drop (between the eyebrows)	Elder (*vṛddha*)	Sadāśiva
The Pure Wheel (in the throat)	Brother (*bhrātṛ*)	Īśvara
Heart	Father (*pitṛ*)	Rudra
Circle of the Yoni (in the genitals)	Grandfather (*pitāmaha*)	Viṣṇu
Foundation of the Root (in the base of the spine)	Greatgrandfather (*prapitāmaha*)	Brahmā

5. Cf. above 27/21cd and note.

6. According to the NT (7/31-32ab) says that the Place of Birth, the Root, the Belly of the Fish, the Fivefold Place and the Tortoise are all names for *Mūlādhāra*. Kṣemarāja explains that it is called the Tortise because its shape is like a tortoise. Externally, the 'tortoise seat' is where the officiant sits when he performs the rite. See above note 17 to 48/20-21ab.

7. YKh (2): The (sacrificial) meat is (placed) on the left in the north.

8. According to the version in YKh (2) the meat offering is placed on the left. Perhaps that is meant here.

9. Concerning the Three Trees see 46/21cd-26 and notes. We are there that the three trees are in the three corners of the downward facing triangle in the centre of *Saṁvartāmaṇḍala*. The Kadamba tree is in the front corner, while the Bilva and Ciñcā are in the right and left ones, respectively.

10. See below, chapter sixty-three.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-SIX

1. क्, ग्: सर्व्व

2. ग्, घ्: * चन्द्र–. ’श्री’ has been added to the beginning of the word as an honorific which is not counted when reckoning the number of syllables in the metre. See above, note to 6/211c. Cf. below, 56/2d, 3d, 4d, 11d and 14d.

3. ग्: सुन्यालयं

4. As regularly occurs in this text, male proper names are treated as neuter.
See above, 6/211c. 5. All MSs: निजपद्म–
6. क्, ग्: श्रीस्तंभदेव. See above, 6/211c.
7. क्, ख्: त्रि:कोण– 8. All MSs: –नाद्यां 9. क्: समुस्थितम्
10. See above, 6/211c. 11. All MSs: – संलीनां
12. All MSs: श्रवन्ते. The root द्रु is normally 1P but is also *ātmanepada* in the
Epics. 13. All MSs except क्, ख्: चिच्चक्र
14. घ्, छ्: सर्व्वमुत्थानं; all other MSs: सथसुस्थानं
15. The next line in all MSs reads: विंदुस्थानं तु संभित्वा श्रीप्रयासं तु सप्तमे. A repeats
line 56/7cd, it is obviously misplaced here. 16. घ्: गतोऽसो
17. This and following two lines are missing in MS ग् from भेदद्वयं to व्योमवक्त्रं
तु दीपयेत्. 18. छ्, ज्: ह्द्योमो–; झ्: द्वद्यो–
19. ख्, घ्: विर * देवं तु; छ्: विरजदेव तु; all other MSs: विरज देवं तु
20. घ्, छ्: षष्ठकम्; all other MSs: षष्ठमम्
21. Two ways of reading this compound are possible. The first is as given, the second could be –मुद्राया. This reading would leave a dependent pronoun hanging loose which although irregular syntax, sometimes occurs in the Sanskrit
of this text. 22. All MSs: –प्रयासं
23. MS ग् repeats verses 56/6-7.
24. All MSs: –वक्त्रं 25. घ्, छ्: –कांसाल्यं; all other MSs: –कासाल्यं
26. All MSs: –व्योमं 27. All MSs except ख्, ज्, झ्: प्रतिष्ठासौ
28. All MSs: –धारिणं 29. ख्: –वद्रापदे 30. घ्, छ्: लीना

31. All MSs: श्रीभोगदेवीति. I have deleted ’श्री’ because, even though this is added in same cases even if it faults the metre by an extra syllable (see above, note to 6/211c), here the *sandhi* with the previous word indicates its original absence. Double *sandhi* is a common phenomenon in this text. The context precludes the possibility that भोगदेवी is the original form of the proper name.

32. घ्, छ्, ज्: स्वस्थने 33. All MSs: प्राप्तो 34. All MSs: वह्नै
35. ख्: सूर्यं; घ्, झ्: सूर्य 36. क्, झ्: गतं, घ्, छ्: गतः. The dual number
would be regular. 37. घ्: भव 38. All MSs: विंवदेव्यो
39. All MSs: लवणंरसमा– 40. ग्, घ्, छ्, ज्: सून्यं 41. See above, note to
3/135d. 42. ख्: महादेव 43. छ्: प्रतिष्टोसौ
44. All MSs: श्रीखड्गे देवस्तु. See above, note to 2/211c.
45. घ्, छ्: नामस्कारां; all other MSs: नमस्कारं 46. All MSs: नमस्कृत्वा

47. Missing in all MSs except क्, ख्. I have supplied a possible restoration of the two syllables missing at the end of this line. MSs घ् reads मनो: but this seems to be a carry over from the next line.

48. Missing in MS घ्: * * निरोधनं; छ्: मनोसोनिरोधनं 49. क्, ग्: * त्वा. IM 5.

50. क्: * दशं; घ्: द्वादशं द्वादशं 51. घ्, छ्: + मेव च 52. ख्: रसानंदेव
53. घ्, छ्: –तत्व
54. ख्: –पदसंवधा; all other MSs except क्: पदसंप्राधा 55. DS.
56. All MSs except क्: –शांभव. शाम्भवावस्थायां would be correct but does not fit
the metre. 57. ख्: एकोकार–; –खरूपेण
58. घ्: –स्फोटचतुर्दश; all other MSs: –स्फोटोचतुर्द्दश. See above, note to 6/211c.
59. N → M. See above, note to 3/52c. 60. क्, ग्: नात्रं. M → N.
61. All MSs: –शून्यलयं 62. See above, note to 3/15d.
63. छ्: भुर्य–. DS. 64. ख्, ग्, ज्, झ्: षोडश 65. घ्: षोडाश–

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-SIX

1. Concerning the Sixteen Siddhas, see 7/78 ff. These sixteen are the human Siddhas listed above in 46/133-145, cf. also 46/181-199ab. Variants of their names found there are noted as we go along. This Siddha is also called Candrābja (see above 46/181).

2. Gulmanātha is also called Vatsagulma.

3. KuKh 46: Karpāsagarbha.

4. KuKh 46: Pūpātmā.

5. KuKh 46: Kāṁsāla

6. KuKh 46: Tīkṣṇa.

7. Bhojadeva is the name in other lists, although some versions and MSs read Bhurjadeva. KuKh 46 reads Bhogadeva.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-SEVEN

1. YKh (1) and MS छ्: श्रीवक्रोवाच. This chapter corresponds to chapter 36 of YKh (1). There are four manuscripts of the latter namely, क् ग्, घ् and ङ् with
which this passage has been collated.   2. YKh (1) ग्: –म्नये

3. YKh (1): भूमिकार्थे निदर्शितं। + तमहं ते प्रवक्षामि शृणुष्वेकाग्र (ङ्: –ष्वैकाग्र) सुन्दर।

4. YKh (1) क्, ग्, ङ्: –नंद; घ्: कुलजातद

5. All MSs: खमुखं; YKh (1) क्, घ्: –ख. This and the following emendation agree with the readings in YKh (1).

6. छ्: खपरीरितं; all other MSs: खपरीदितम्; YKh (1) क्, घ्: च–; ङ्: * प्रचोदितं

7. All MSs: खस्थं विवर्तिताकारां; YKh (1) क्: खस्था निर्वर्ततायस्मात्; ग्: खस्था निवर्त्तियस्मा; घ्: खस्था निवर्तितायस्मात्; ङ्: खस्था निवर्तितांयस्मात्

8. Missing in MS घ् and छ्; YKh (1) क्, घ्, ङ्: missing; ग्: तस्मा

9. All MSs: तामुन्मता पराम् except घ् and छ् where these words are missing.
YKh (1) सा उन्मना क्रमे.   10. ख्: उनानाख्या–; YKh (1) क्, घ्, ङ्: उन्मनाख्या * *

11. छ्: अनासूया–; all other MSs: अनासून्य–; घ्: –पदोस्थिता; छ्: –सूया * दोत्थिता; YKh
(1) क्, घ्: अनाश्रयेमनोद्धृता; ग्: अनाश्रयमनोद्धृता; ङ्: अनाश्रमेमनोद्धृता   12. YKh (1) ङ्: सर्वश्वरी

13. क्, ग्: संवृतालय; घ्, छ्: संवृतालयं; YKh (1) क्, घ्, ङ्: निर्गत त्वया; ग्: निर्गता त्वया

14. YKh (1) क्, ङ्: आलम्बं; ग्: आलयं; घ्: आलंव

15. ख्, ग्, घ्: उन्मनोहं; YKh (1) घ्: –ह 16. YKh (1) क्, घ्, ङ्: –मये

17. घ्, छ्: मदन्ता; all other MSs and YKh (1) MSs क्, ग्, ङ् महन्ता; YKh (1) MS घ्: महता

18. All MSs: वलिमंतुज्ञा; YKh (1): बलिमन्त्रज्ञा All MSs add: अट्टते सा अशङ्किता. This quarter, not found in the corresponding passage in YKh (1), appears below in 57/5b.

19. All MSs except घ्, छ्: कुलै; YKh (1) क्, घ्: अत्यजे कुले; ग्, ङ्: अन्त्यजे कुले

20. All MSs except घ्, छ्: मनोमेकाग्रत:. There are numerous examples of the thematized form of the noun मनस्. See above, note to 3/134b.

21. क्: –समाकुला:; घ्: द्वादशाचि–; YKh (1) क्, ङ्: –शार्द्धि:समाकुला; ग्: –शाचि:–; घ्:
स्तदशार्द्धि:समाकुला   22. YKh (1) ङ्: मेघदानेन

23. All MSs except क्, ख्: पारमेत्; all other MSs: पारयेत्; YKh (1) क्, घ्, ङ्: परमे;
ग्: पारमे 24. क्, ग्: कौरिकम्; all other MSs and YKh (1): परकौलिकं

25. YKh (1) ग्: मनोन्मन * दे   26. YKh (1) क्, ग्, घ्: असंकिता; ङ्: असंकिता:

27. All MSs: विकाशे and YKh (1).

28. All MSs: यत्; YKh (1) ग्: य   29. YKh (1) ङ्: भ्राति

30. ग्: –रस्यय:; घ्, छ्: आनन्देवेधरस्यय:; ज्, झ्: –रस्मय:; all other MSs: –रश्मय:; YKh
(1) क्, घ्, ङ्: –रश्मय:; ग्: आनन्दंरश्मय: 31. YKh (1): समयेति

32. क्: शास्वता; all other MSs: सास्वता The regular form of the feminine is
शाश्वती. YKh (1) क्, ग्, घ्: साश्वता; ङ्: साश्चता 33. YKh (1): गर्भविग्रहा (क्, घ्: –ह)

34. YKh (1) क्, घ्: समनासो; ङ्: समनास्ते

35. YKh (1) क्, घ्, ङ्: –या. The direct object of this verb should be in the accusative. Alternatively one could consider this to be a deviant passive.

36. All MSs: विशेषत: This emendation agrees with the reading in YKh (1).

37. YKh (1) क्, घ्: वच्छिन्ना; ग्: मविच्छिन्ना; ङ्: मवछिन्ना

38. क्, ख्, घ्: विद्घनाभरणादधि:; all other MSs: विद्घनाभरणादधि; YKh (1) क्, घ्:

विघटनाभरणादपि; ग्: चिद्यनाभरणादपि; ङ्: चिद्घटनाभरणादपि
39. छ्, ज्: ऊर्द्धस्था 40. All MSs and YKh (1): कुलनाथस्य
41. घ्, झ्: सापयन्ती; all other MSs: शापयंती; YKh (1): ध्यायन्ती च
42. YKh (1) ग्: ध्यापिनी 43. झ्: –पुर–; all MSs: – धानाद्; YKh (1) क्, घ्,
ङ्: वक्रदेहाद्; ग्: चक्रधामा 44. शोधिनी would be more regular.
45. योगिनी would be the regular form. The reading is supported by YKh (1).
46. घ्, छ्: –विस्तीर्ण; YKh (1): यज्ञकोटिस्तु विस्तीर्णा
47. घ्, छ् and YKh (1) ग्: नित्यानंद 48. घ्: –रः
49. YKh (1) ग्: अव्यक्त्य 50. YKh (1) क्, घ्, ङ्: –त्तिर्लयं. DS.
51. YKh (1) क्, घ्: –रन; ङ्: –रेन. The root संचर् is only rarely 1Ā. Here the
optative apparently replaces the present for metrical reasons.
52. क्, ग्, ज्: * भे; YKh (1) क्, घ्: नदे; ग्: नभं; ङ्: नते. The noun नभस् has been
thematized.
53. ख्: –नन्दिन्यो; ग्, घ्, छ्: व्याप्ति–; ज्, झ्: व्याप्तिनन्दिन्यो; YKh (1) व्याप्तिनन्दिन्या (क्, घ्,
ङ्: –नदिव्या). See above, note to 2/22b.
54. All MSs: –कौलिना 55. घ्, छ्: सप्तकोटिस्त्व
56. All MSs: प्रस्तारा; YKh (1) क्, घ्, ङ्: प्रत्यारे
57. YKh (1) चत्रिकोटिका (क्, घ्: चक्र–; ङ्: चक्रि–)
58. All MSs except क्, ख्: विनिःक्रांता; YKh (1) क्, घ्, ङ्: विनिः–; ग्: विनि–
59. छ्: मत्रत्वं; YKh (1) घ्: मन्त्रतत्वं
60. ख्, ग्, ज्, झ्: मव्ययं; all other MSs: अव्ययं; YKh (1) घ्: –न
61. झ्: –शक्तादौ; YKh (1) ग्: सशिशक्त्यादौ 62. YKh (1) क्: –यो
63. All MSs: त्र्यक्षरं तं। This emendation agrees with the reading in YKh (1)
For this deviant nominative singular neuter of तत् see above 1/5d.
64. आत्मानम् occurs several times as a nominative `neuter' singular of आत्मन्.
Cf. above, 3/10d. 65. तस्य मन्थानात् is presumably meant here.
66. YKh (1): गतं 67. झ्: –यागात्; all other MSs except ग्, घ्:
–भ्यागात् 68. All MSs: साप्तके
69. ख्: निपूमा; all other MSs: निर्पूमा; YKh (1) क्: मुक्ति सिद्धास; ग्: मुक्ति निर्द्धूमा; घ्: भुक्ति
सिद्धा स; ङ्: मुक्ति सिद्धा सा 70. YKh (1) क्, घ्: निर्मलो 71. घ्: युतिः;
YKh (1) क्, घ्: द्युति 72. क्, ग्: परयामाशे
73. घ्, छ्: दक्षाख्या; झ्: हक्षाख्याश्; all other MSs: हक्षाख्या; YKh (1) क्, घ्: रुक्षाख्या; ग्:
त्र्यक्षाख्या 74. All MSs: –करणं; YKh (1): क्रीडकरणे
75. ग्: संस्पर्श; घ्: सस्पर्शे; छ्: सस्पर्श; YKh (1): अस्पर्शे (ङ्: अस्यशै)
76. YKh (1) ङ्: वे 77. ग्: नुक्रमात्
78. ग्, ज्: –वेतस्क; all other MSs: –चेतस्क; YKh (1) क्, ङ्: चैतन्यं चिन्तचेतस्का; ग्:
चैतन्यं चिन्तचेतर्म्म; घ्: –चिन्तचेतस्का 79. YKh (1) क्, घ्: हरेका; ग्: हरैका; ङ्: हेरका
80. All MSs: क्षुद्रधारा 81. YKh (1) क्, घ्: षोडसाधिका
82. ग्, घ्, छ्, ज्: –विनिःक्रान्ता; झ्: –विनिःक्रान्त; YKh (1) क्, घ्: –ज्ञाद्विनिक्रान्ता; ग्: –विनिः–;
ङ्: समना * द्विनिक्रान्ता
83. ग्: –निर्माला; YKh (1) क्, घ्: हिमकुंडेन्दु–; ग्: हिमकूटेंदु–
84. घ्: – * रंतस्था; all other MSs: –भुवनपरंतस्था; YKh (1) क्: दिव्यसुवनवरां–; ग्:
विव्य–; घ्: दिव्यसुवनवरातस्था; ङ्: दिघ–. This emendation agrees with the reading in YKh
(1). This quarter is one syllable too long.
85. घ्: अत्तहासान्त–; YKh (1) क्, घ्, ङ्: अट्टहासन्तसंभवा; ग्: अट्टहासनिसम्भवा

86. ग्, ज्, झ्: सनतानंदवोधज्ञा; all other MSs except घ्, छ्: संताना–; YKh (1): समना–
87. क्: समयाक्ष्वां; ख्: समयाक्षीणि; ज्, झ्: समयाक्षी; all other MSs except ज्, झ्: समयाक्ष्वी
88. घ्, छ्: ज्वलं ज्वलरयोर्; all other MSs: अक्ष्वरयो–; YKh (1) क्, घ्, ङ्: अक्षराक्षरयोर् –;
ग्: अक्षराक्षरयोमध्ये 89. घ्, छ्: सवितां च कुलेश्वरी; ज्: चिंतां–
90. YKh (1): ब्रह्मा– 91. All MSs: काला
92. All MSs: आभाति. This emendation agrees with the reading of YKh (1).
93. YKh (1) क्, ग्, घ्: कुला 94. YKh (1) क्, घ्: सां–; ङ्: साभ–
95. YKh (1): न 96. ज्: व; YKh (1) क्, घ्, ङ्: –मालेलि; ग्: –मालेव
97. All MSs except घ्, छ्, ज्, झ्: * लिहा; YKh (1) क्, घ्: हाहिता; ग्: लोलिहा; ङ्:
हाहता. लेलिहाना is the regular form.
98. घ्; विस्यालिंगानि–; all other MSs: चिस्यालिंग–; क्: –रो
99. एकादशमावतारे would be correct but does not fit the metre. YKh (1) क्, घ्,
ङ्: दशवैका–; ग्: दशवेकावतारे 100. झ्: दि * रत्नं–; क्, ख्: दिव्यं रत्नं–
101. All MSs and YKh (1): –लयं
102. YKh (1) घ्: –सिद्धिनां 103. क्, ग्: त्रिकूट
104. YKh (1) त्रिकूटगृहपश्चिमे 105. YKh (1) घ्: गृहे–
106. झ्: षुरारभ्य; YKh (1) क्, घ्: वुरारंधे; ग्: पुरारभ्य; ङ्: वुरारत्थ. See above, note to
4/51c.
107. छ्: णी; YKh (1) क्, घ्: कालकुषी च; ग्: कालवर्षा च; ङ्: कालकुर्वी च
108. छ्: * तथा. YKh (1) adds the following line: गृहमेकं (घ्: गृहे–) पुरारभ्य (क्, घ्,
ङ्: –भ्यं) कालसंकर्षणीति च।
109. झ्: हिमवन्तंगृहे जाता; YKh (1): हिमवन्तगृहोत्पन्ना (घ्: हिमवन्तं–). See above, 3/160a.
110. YKh (1) क्, घ्: संवृत्ता 111. YKh (1) ग्: गतौ
112. घ्: गताया; all other MSs: गताया:
113. All MSs: पुनरावृत्तिर्– 114. YKh (1) क्, ङ्: महेश्वर; ग्: उमेश्वर; घ्: महेश्वर:
115. छ्, ज्: चन्द्रार्कावपि; all other MSs: चंदार्कावपि; YKh (1): चंद्रार्कोपरि
116. छ्: भातिर् 117. YKh (1) घ्: –शाते 118. YKh (1) घ्: सु
119. झ्: चरया–; YKh (1) क्, घ्, ङ्: वर्यं; ग्: वर्ष. The readings of the MSs of YKh
(1) suggest वीर्यम् as a possible emendation.
120. All MSs: षत्पज्वा. This emendation agrees with the reading in YKh (1).
121. YKh (1) ग्: कलो–; घ्: करौ–
122. ग्, ज्: –सुपघातोयं; घ्: –सुप्तघाटोयं; all other MSs: –सुप्रघातो–; YKh (1) क्, ग्, घ्,
ङ्: त्रिलोक्यमु–. IC, see above, note to 1/5b.
123. YKh (1) क्: सुगौर्यं; घ्: सुगौर्य
124. घ्: संघट्ये–; छ्: संघटभ्येभयमध्यस्थं; all other MSs: संघट्य–; YKh (1) ग्: संघदोभय–;
घ्: संघटोभयमध्यस्थ
125. क्: –पथोदयेत्; all other MSs: –पथोदयत्; YKh (1): त्रिकूटं–
126. YKh (1): त्रिशूलं (घ्: –ल) 127. YKh (1): त्रिशिखा (ङ्: त्रिशिखां)
128. घ्, छ्: जठला–; YKh (1): –कराधारं
129. YKh (1) क्, घ्, ङ्: कारिका– 130. छ्: –शिखरातस्थं; YKh (1) ग्, ङ्: –सिखरान्तस्थं
131. क्: –पूर्य; YKh (1): –सूर्यं (क्, घ्, ङ्: –सूर्य). M → N. 132. ग्: निग * ते
133. YKh (1): चंद्राकारगतिं (क्: –गतें; घ्: –गते) 134. YKh (1) घ्: लयाते
135. YKh (1) ग्: –भाष्करं. M → N. See above, note to 3/52c. Cf. 57/34b.
136. YKh (1) ङ्: नंदते. The root *nad* is 1P. But is also *ātmanepadī* in the
Epics.

137. All MSs: तुर्यगंतस्था; YKh (1) क्: तुर्यसार्द्धस्था; ग्: तुर्यागोर्द्धस्था; घ्: तुर्यज्ञार्द्धस्था; ङ्: तुर्यगार्द्धस्था

138. घ्, छ्: नादाख्याकुलपंचकं; झ्: नदाख्य–. This emendation agrees with the reading in YKh (1): नादाख्यं कुलपञ्चकम्

139. क्: –मार्गादयं 140. YKh (1): चैव

141. घ्, छ्: खेचरं–; झ्: खचर–; YKh (1) क्, घ्: * च * क्रमनिर्न्नियं; ङ्: * * चक्रमनिर्नियं

142. क्, ग्: परेमा–; YKh (1): हि च (ग्: म; ङ्: व) खेचरम् (घ्: * चरं)

143. छ्: भाव–; YKh (1) ग्: भवये–

144. All MSs and YKh (1) MSs: क्, ग्, घ्: –नं

145. In YKh (1) all MSs except क्, ग्, घ्: संसारं सागरं

146. क्: तत्वत्वं; all other MSs: तरत्वं; YKh (1): तं (क्, घ्, ङ्: *) तत्त्वं. A pronoun such as तस्य is required for good syntax. Alternatively, one could emend to the reading in YKh (1).

147. All MSs: निर्विशंकित:; YKh (1) क्, घ्, ङ्: च रिदात्मकं; ग्: च चिदात्मकम्

148. All MSs: रुद्राभैरववीराद्या:; YKh (1) क्, घ्, ङ्: –वीरेन्द्र; ग्: –वीरेन्द्रं

149. घ्: मोहिता; YKh (1): अल्पबुद्ध्या विमोहिता: (क्, घ्: –ता)

150. See above, note to 3/12c.

151. क्: निव्योघ–; झ्: दियोघ–; all other MSs except घ्, छ्: दिव्योघ–. This line is missing in YKh (1). In every case the great majority of MSs, if not all, read words containing the word '*ogha*' in *sandhi* with a preceding vowel as if the form were '*ugha*'. We do, in fact, find this form in a some places in the Kubjikā sources (e.g. see KuKh 6/172c and 7/88c). Even so, I have chosen to emend to the normal form throughout. The reader may assume that the deviant form is the reading in the MSs unless stated otherwise. See note to KuKh 1/4b.

152. All MSs except ग्, घ्, छ्, ज्: दिव्योघ–; YKh (1) ङ्: दिव्यौ–

153. YKh (1): सिद्धा:

154. YKh (1) सिद्धभावा हि (ग्: –भावार्थ) च (ग्: नास्ति) खेचरं (ग्: सङ्क्या)

155. क्: खड्गायं; ज्: –खद्गोयं; YKh (1) ग्: अभावभाव–

156. All MSs except घ्, छ्: –शून्या * रकन्दरं; YKh (1) क्, घ्, ङ्: त्रिशूलान्याधारकन्दरं

157. All MSs: निहंवति; YKh (1): निहन्ति 158. YKh (1) ग्: –रिपु

159. Missing in MSs घ् and छ्. YKh (1): क्षुद्रं

160. YKh (1): पापसंचयच्छेदनम् A present तेन, or the like, is required to
complete the syntax. 161. YKh (1): –विमलो 162. घ्: दीपं; YKh (1):
दीप: 163. YKh (1) ङ्: पश्यनु. Cf. above.

164. झ्: तममयात्म–; all MSs: –सूकत्वं–; YKh (1) क्, घ्: नममायाल्यमूलत्वं–; ग्: नर्ममायान्वमूकत्व–; ङ्: नममायाल्यमूकत्वं–; KuKh घ्, छ्: –पशुपाशा–. As happens in a number of other places in this text, the noun तमस् has been thematized. See above, note to 13/2b.

165. All MSs: स्वभावेसु; ख्, ग् and घ् add भावेसु. This emendation agrees with the reading in YKh (1).

166. घ्: भावं परिसुभावनम्; छ्: भावंपरिभावनांसु; all other MSs: भावपरिभावना तु; YKh (1):
अभावोपरि वासना 167. छ्: रि–

168. All MSs: पश्या–; YKh (1) क्, घ्: –द्योतिभास्करं. See above, note to 3/52c.
Cf. above, 57/27b. 169. YKh (1) and All MSs: निर्म्मलं

170. छ्: ज्ञा * दृष्टिं; झ्: * ष्टिं; all other MSs: –दृष्टिं; YKh (1): –दृष्टि

171. YKh (1): पुरं (घ्: पुर)

172. ख्: –संघारं; घ्: –घाटं; YKh (1) क्: –घोत; ग्: आज्ञान–; घ्: –घोतं. Cf. above 57/33a.

173. घ्: –संघाटं स्मवनादपि; YKh (1) क्, ग्, घ्: नस्यति 174. All MSs: यस्या

175. All MSs: दिव्योघ–; YKh (1) क्: दिव्योपमानंद्रं; ग्, ङ्: –मानन्दं; घ्: दिव्योपमानन्द

176. ग्: यावच; all other MSs: यावद् च; YKh (1) क्, घ्, ङ्: उन्मनाया च; ग्: उन्मनाख्या च

177. ग्: ज्ञोचरं

178. All MSs except घ्, झ्: –पूर्ण; YKh (1) ग्: –पूर्ण; ङ्: –पूर्णां

179. घ्: –शून्यान्त; छ्: त्रिशून्यात

180. घ्, छ्: रयोदयं; YKh (1) क्, ग्, घ्, ङ्: त्रिशून्यंमलयोदयं. M → N.

181. All MSs: त्रिवली–; YKh (1) क्, घ्, ङ्: त्रिवलीवल–; ग्: त्रिवलीरवर्माकारं

182. All MSs: त्रिकेक; YKh (1) ग्: त्रिकेकं

183. YKh (1) क्, घ्: –कोद्

184. All MSs except क्, ख्: भवे; YKh (1): भवेच् (घ्: भवे)

185. YKh (1): छ्रीमान् 186. YKh (1): त्रिरोल्याक्रमनिर्णयं (क्, घ्: त्रिलोल्याक्रम–). M → N. The hiatus in this compound creates the required extra syllable. See above, note to 3/77d. The variant reading of YKh (1) – त्रिरोल्या– – illustrates another strategy to achieve the same end. See above, note to 3/119d. Concerning the word उलि (+ ओलि)/ उल्या, see above, note to 3/11a.

187. YKh (1): दश चाष्टप्रकारेण (क्, घ्, ङ्: वाष्ट–) 188. YKh (1): –कारणात्

189. Here आनन्द– reverts to it usual deviant neuter gender following the change to neuter of the masculine noun अभाव–.

190. क्: विव्योघ–; all other MSs except घ्, छ्: दिव्योघ–; YKh (1) क्, ङ्: दिव्यौघ–; घ्: दिव्यौघसत–. M → N.

191. All MSs: –मेरुश्च; YKh (1) क्, घ्, ङ्: –गिरिमेकश्च. IC.

192. YKh (1) क्, घ्: –वर्तितं; ङ्: –वर्णनं

193. घ्, छ्: नीलया; YKh (1) ग्: लीलयां 194. YKh (1) घ्: क्रम

195. क्: दिव्योघै–; Other MSs: दिव्योघ–; YKh (1) क्, घ्: दिव्यौघ–; ङ्: दिव्योप–

196. All MSs: स्वभावभावसं. This emendation agrees with YKh (1).

197. YKh (1) ग्: + अक्षयं; घ्: –न; ङ्: ज्ञानं * * *

198. YKh (1) सास्वतं ज्ञानसम्भवं (ग्: –अजं; ङ्: ज्ञानं–)

199. YKh (1) क्, घ्, ङ्: पक्षिक्रमेण

200. क्: सिद्धिः; YKh (1) ग्, ङ्: सिद्धि

201. YKh (1) क्: सरमार्गेषु; ग्: क्रमार्गेन; घ्: त्रिमार्गेषु; ङ्: सुरमार्गेषु

202. झ्: अविचारा च; YKh (1) वीरेण (ग्: नास्ति) गुरोज्ञया (ग्: नास्ति)

203. घ्: त्रिशुद्धिं; YKh (1) कुलमार्गेण (ग्: नास्ति)

204. क्: कोर्न; all other MSs: कोण; YKh (1) क्, घ्: ण

205. See above, note to 9/19b. 206. YKh (1) ग्: वधनात्

207. YKh (1) क्, घ्: –क्षयकरी; ङ्: ब * क्षय–

208. YKh (1) क्, घ्: वक्त्रा; ङ्: चक्रा

209. YKh (1) क्, घ्: सस्वरं; ग्: सेवरं; ङ्: सम्वरं

210. ग्: निराश्रेया; YKh (1) क्, ङ्: धानिदात्मकं; ग्: वारिराशिकं; घ्: धानिदात्मिकं

211. YKh (1) ग्: + त्रिशुद्धिकुलमार्गेन को न मुच्यति वंधनात्।

212. YKh (1) क्, घ्: प्रसवोभयतत्वस्था; ग्: प्रसरोभवतत्वस्था; ङ्: प्रसरोभयतत्वस्था

213. YKh (1) ग्: नास्ति 214. YKh (1) ग्: नास्ति 215. YKh (1) ग्: * * *

216. YKh (1) क्, ङ्: प्रशरं; ग्: नास्ति; घ्: प्रशर. M → N.

217. All MSs: तस्यां; YKh (1) क्, घ्, ङ्: तस्या; ग्: * * 218. YKh (1): कुलवृक्षे–

219. घ्: –क्रम; झ्: मूलमज्ञा–

220. All MSs: वाभि–. This emendation agrees with the reading in YKh (1). See above, note to 6/10b.

221. घ्: वर्त्तिज्ञानांक्रानक्तं; ज्: वेर्त्तिज्ञानांक्रानक्कं; all other MSs: वर्त्तिज्ञानांक्रानक्वं; YKh (1) क्, घ्: वर्णिर्ज्ञानांकुरानछं; ग्: वर्तिज्ञानंकुरानस्थं; ङ्: वर्णिज्ञानांकुरानछं. This and the following emendation agree with the reading in YKh (1).

222. All MSs: अहिमावालतावृतं; YKh (1) घ्: –वृत; ङ्: * भि–

223. All MSs: –इंदुरविस्त्राक्ष्यं; YKh (1) क्, ङ्: –बिन्दुरविंताक्षा; ग्: विंपुरचित्राक्षं

224. घ्: पत्रैन्दुकरनूवितम्; all other MSs: पत्रेन्दुकरनूवितं; YKh (1) क्, घ्: यात्रेन्दु–

225. YKh (1) क्: –कमनद्धाख्यं; घ्: –कमनद्धाख्य

226. ख्, घ्, ज्: गन्वं; all other MSs: गत्वं; YKh (1) क्, घ्, ङ्: गंध. This emendation agrees with the reading in YKh (1).

227. All MSs: ज्योति–; घ्, छ्: विदा–; YKh (1) ग्: ज्योति–

228. झ्: फल–; YKh (1) घ्: –स

229. YKh (1) क्, घ्: ज्ञा *; ग्, ङ्: ज्ञात्वा. This emendation agrees with the reading in YKh (1).

230. ग्, छ्: प्राह्लाद्यकरण; all other MSs: प्राह्लाद्य–; YKh (1) क्, घ्, ङ्: –करणा. This and the following emendation agree with the reading in YKh (1).

231. All MSs: –सिद्ध–; छ्: –सारगं

232. क्: तड्गतं; ग्: तद्गतां; YKh (1) ग्: तद्गत

233. घ्, छ्, ज्: चात्मना–; YKh (1) क्: बोधिनशते ?; घ्: वोत्मनाचख्यं

234. All MSs: सुषुप्त–; YKh (1) सुषुम्नागतचेतसम् (क्: *? षित्तिगतचेतसं; घ्: सुषुक्तिगतचेतसं; ङ्: सुषुप्तगत–)

235. Concerning this pseudo-passive, see above, note to 14/12a.

236. ग्: –रेकत्व; घ्, छ्, ज्, झ्: –रेकत्वे; YKh (1) क्, घ्: सवाह्याद्यंतरैकत्वं; ग्: –रेकत्वे

237. छ्, ज्: अधोर्द्धे; YKh (1) क्, घ्, ङ्: आधार्द्ध. DS.

238. झ्: कंदरांव्रगा; all other MSs: कंदरंव्रगा; YKh (1) क्, घ्: कन्दरंगुण; ङ्: कन्दर * गा

239. YKh (1): निरानन्दमहोत्पन्ने (क्, घ्, ङ्: –मनात्यंते)

240. All MSs: –दिव्योघ – आसने; YKh (1) क्, ङ्: मुक्तिंदिव्यौघमाश्रमे; ग्: मुक्तिदिव्योघमाश्रमे; घ्: मुक्तिदिव्योघमाश्रमे

241. घ्: –गोड्भवं; YKh (1) क्, घ्, ङ्: सहजयागोद्भवं; ग्: सहतयोगोद्भव

242. क्, घ्: कोलं. This quarter is one syllable too long.

243. All MSs: –त्राणि; YKh (1): एकत्रीणि. See above, note to 1/2c.

244. All MSs and YKh (1): परा

245. क्: षड्डाणि; घ्: षड्रोनि; झ्: षडाणि; all other MSs सड्राणि; YKh (1) ग्: –क. This emendation agrees with the reading in YKh (2).

246. YKh (1) घ्: –य. M → N.

247. All MSs अदृष्टकल–; YKh (1) क्, घ्, ङ्: अष्ट * कुल–. This emendation agrees with the reading in YKh (1).

248. घ्: दशशप्तक–; छ्: दशसप्तक–; YKh (1): दशसप्तकभेदेन. For the deviant numeral दशसप्त– see above, note to 2/25c.

249. घ्: संष्या; YKh (1) ग्: –सख्या; all other MSs: संख्या

250. YKh (1) ग्: सिद्धाख्या 251. झ्: परो

252. All MSs: तव प्रल्लिङ्ग–; YKh (1) क्, घ्: तव पुल्लिंग–; ग्, ङ्: तवपुंलिङ्ग–

253. All MSs and MS क् of YKh (1) क्, घ्, ङ्: श्रीनाथादिह; ग्: श्रीनाथाहिह–. An irregular change of gender has taken place here. Alternatively, if we conjoin this and the following word, we may take this to be an irregular compound that incorporates an indeclinable.

254. YKh (1) ग्, ङ्: मन्त्रज्ञ: 255. YKh (1) and All MSs: गुरु

256. YKh (1) ग्: णिरन्तरं

257. झ्: शोभवाज्ञा–; YKh (1) क्, घ्: भानुवाज्ञाप्रकाशिकं; ग्: सा–; ङ्: भान्तवाज्ञाप्रकाशिकं

258. M → N. 259. YKh (1) क्, घ्: – ज – ड – अनुक्रमं; ग्: –उ
– अनुक्रमं; ङ्: –उ – अमुक्रमं 260. YKh (1) घ्: –पन्न 261. M → N. YKh
(1): –मेकं 262. All MSs: विधा–. This reading agrees
with the reading in YKh (1). See above, note to 2/2d.

263. घ्: कलाक्रमं; छ्: कलाक्रलं; झ्: कलाकलं; all other MSs except घ् and YKh (1): कुलाकुलं

264. क्, ख्, ग् and YKh (1): दिव्योघ; Other MSs: दिव्योघं.

265. YKh (1): मदामदादिपदमव्ययम् (ग्: मव्यानादिपदमव्ययं; घ्: –भव्ययं; ङ्: मदादिपदमव्ययं)

266. YKh (1): मतीतत्वे (ङ्: नतीतत्वे). Here, as in the following compound, मनस् is thematized. See above, note to 3/134a.

267. All MSs: मन–; YKh (1) क्, ङ्: तत:–; घ्: ततस्ज्ञानं. This emendation agrees with the reading in MS ग् of YKh (1).

268. घ्: विनिर्मुक्तं; छ्: –विनिर्मुक्ते:; all other MSs: –विनिर्मुक्तो; YKh (1) क्, घ्, ङ्:
–विनिर्मुक्ता:; ग्: मायामतविनिमुक्त: 269. YKh (1) च परापरं

270. YKh (1) क्, घ्: अभिरागनि; ङ्: अतिरागनि. The ending of this compound has been dropped in order to preserve the metre. See above, note to 14/61d.

271. घ्, छ्: खेगतिर्; all other MSs: खेमतिर्–; YKh (1): खेगतिं–

272. All MSs: न; YKh (1) क्, घ्, ङ्: खगतिश्च व; ग्: खगतिश्च न

273. YKh (1) क्, घ्: संदेहे 274. All MSs: दिव्योघ–; YKh (1) ग्: दिव्योघं–

275. घ्: दिव्या–; all MSs: –शात्क; YKh (1): –शक्ति

276. All MSs except ख्: कुलालंवा Cf. 57/82a.

277. YKh (1) क्: विद्रुविद्रुपा; ग्: चिद्रूपा; घ्: विद्रुद्रुप; ङ्: विद्रूपा

278. YKh (1) क्: विन्मना; ङ्: विन्मया

279. All MSs except क्: चितोति; YKh (1) क्, घ्, ङ्: विनो *

280. YKh (1) क्, घ्, ङ्: विदानंदं 281. YKh (1) क्, घ्: वक्त्रा; ग्: वका–; ङ्: चक्रा

282. झ्: कुल शीयते; all other MSs: कुल गीयते 283. झ्: शीयते

284. ग्, घ्, छ्, ज्: विकाशा–; YKh (1) क्, घ्, ङ्: विकाशा–

285. All MSs: भावाकाशे रत:; YKh (1) क्, घ्, ङ्: वकाशरत:; ग्: चाकासेत् रत:

286. छ्: शांभवा–; all other MSs: शांभव; YKh (1): सांभवा

287. All MSs: भुवनातस्य; YKh (1) क्: भुवते * स्य?; ग्: भुवनान्ते; घ्: भुवमे * स्य; ङ्: भुवने
* स्य 288. YKh (1) घ्: –क्रमेस्य

289. क्, ख्, ग्, ज्: दिव्योघ–; YKh (1) क्, घ्: दिव्यौघक्रमनिर्णनं; ग्: दिव्योघक्रमनिर्गत:; ङ्: दिव्योघक्रमनिर्णयं

290. YKh (1) क्, घ्: सागरत्यंपदं; ग्: सामनस्य–; ङ्: सामरत्यंपदं

291. छ्: –नन्दनचिन्मयं; YKh (1) घ्: –चित्मयं 292. YKh (1) ग्: अनाख्य

293. All MSs: उन्मनावस्थ; YKh (1) क्, घ्, ङ्: उन्मनाच्च; ग्: उन्मना च

294. All MSs: लीयते
295. All MSs except क्, ख्: मनेनाकुमते; all other MSs: मनेनाक्रमते; YKh (1) क्, घ्, ङ्: मनेना–; ग्: –से 296. YKh (1) क्, घ्, ङ्: सर्व
297. घ्: शिवाद्ये–; YKh (1) क्, घ्: शिवाद्या * निगोचरं; ग्: शिवाद्यवनगोचरं; ङ्: सिवाद्यमिगोचरं
298. All MSs and YKh (1) अदिव्यं–
299. Cf. 57/46d. Here also it seems that पश्यते is passive.
300. ग्: मनोन्मरं; YKh (1) घ्: मनोन्मयं. M → N.
301. All MSs and YKh (1) क्, घ्: सांततीतनचैतन्यं; ग्: –मचैतन्यं; ङ्: सान्ततीतमचैतन्यं
302. YKh (1): –कल्पना
303. All MSs except क्, ख्: स्वविकाश–; YKh (1): स्वाधिकारा–
304. ज्, झ्: –कैलिकं; YKh (1): विश्रामोाथ (क्, घ्: विद्यामोप) कौलिकं
305. YKh (1) ग्: व्यापिन्यो 306. YKh (1) ग्: चैवरावस्था
307. Cf. above, 57/10a.; YKh (1): –शोधनी
308. YKh (1) क्, घ्: –कार 309. ग्: –धारो; YKh (1): परे धाम्नि
310. घ्: –दायका; झ्: –दायिना; all other MSs: –दापिना; YKh (1) क्, घ्: अवस्थानन्ददायिनी; ग्: अवस्थाज्ञानदायिनी; ङ्: अवस्थान * दायिनी 311. YKh (1) ग्: अभ्यतो
312. ग्, घ्, ज्, झ्: –शक्ति–; YKh (1): व्यापिनी शक्तिः– (ङ्: ङ्: –तयोरपि)
313. All MSs: अव्च्छिन्ना–; ग्: –प्र * वेन; YKh (1) क्, घ्: अथछिन्न–; ङ्: अव्यछिन्न–
314. ग्, घ्, छ्, ज्: वितोति, झ्: वितोभि 315. All MSs and YKh (1): स IM 5.
316. YKh (1) क्, घ्: सांभवी 317. YKh (1) क्, घ्: साभवाज्ञान; ग्: शाम्भवाज्ञान
318. ग्: –मत्या; घ्: मनान्मन्या; ज्, झ्: मनोन्मत्या; YKh (1) ग्: तोन्मत्य
319. All MSs: कुलं; YKh (1) क्, घ्: चिकुलाकुले; ङ्: चिकुलालका; ग्: चित्कुलाकुले
320. ग्: –चिन्यासं; all other MSs: –विन्यासं; YKh (1): नादिनीपदविन्यासे (क्, घ्, ङ्: –सं). M → N. 321. YKh (1): ध्येयमात्म. M → N.
322. YKh (1) क्, घ्: मध्यमछामयोगेन; ग्: मध्यमवानयोगेन; ङ्: मध्यमछान–
323. झ्: ज्ञानाग्निज्वलते; YKh (1) क्, ङ्: ज्ञानाग्निज्व–; ग्: ज्ञानाग्निज्वलने; घ्: ज्ञानाग्निजलते. The root ज्वल् is normally 1P but is also *ātmanepadī* in the Epics. 324. YKh (1): किल
325. क्: साराद्ध; ख्: सोरोर्द्धे; ग्: साराद्ध; घ्: सारोद्ध; छ्, ज्: सारोर्द्धे; all other MSs: सारोर्द्धे; YKh (1): स (क्, घ्, ङ्: सा) च वै
326. YKh (1) क्, घ्: कुलनै; ग्: कल्याते; ङ्: कलनै. The regular form would be कलयतिण् कलयते also occurs rarely.
327. घ्, छ्: मूर्द्धा; all other MSs except ग्, ज्, झ्: मूद्धाना; YKh (1) क्, घ्: मूर्द्धान; ङ्: मूर्द्धनान 328. All MSs: प्रज्वलेत्; YKh (1) क्, घ्, ङ्: * ज्वलत्; ग्: प्रज्वलत्
329. क्, ग्: पुर–; all MSs: – वासना. This emendation agrees with the reading in YKh (1). F → N.
330. All MSs: परापरपरावस्था; YKh (1) क्, घ्: –परम् अधोद्वस्था; ग्; –परम् अधोर्ध्वस्था; ङ्: परापरम् अधोर्द्धस्था. This emendation is based on the readings of YKh (1).
331. YKh (1) क्, घ्: संवरती; ङ्: संवरन्ती
332. क्, ख्, ग्: सुखात्मुखं; ज्, झ्: सुखान्मुखं; all other MSs: सुखोन्मुखं; YKh (1) क्, ग्, घ्,ङ्: मुखान्– 333. घ्, छ्: खे * राज्ञा
334. Missing in घ्.; छ्: सा 335. घ्, छ्: च सा काली; झ्: सा की *; YKh (1) क्, घ्: कालीं 336. YKh (1) क्, घ्, ङ्: व
337. YKh (1) क्, घ्, ङ्: निरंतरं 338. ख्, ग्, छ्, ज्: समयंमन्त्रज्ञभावेन; all other MSs: समयमन्त्रज्ञभावेन; YKh (1) क्, घ्, ङ्: समयामन्त्रज्ञभावेन. This emendation agrees with the reading in MS ग् of YKh (1). 339. YKh (1): सामरस्य

340. क्: स्वभावोद्देव–; ख्, ज्: स्वभावोट्टव–; ग्, झ्: स्वभावोद्दव–; all other MSs: स्वहाभावोद्दव–; YKh (1) क्, घ्, ङ्: स्वभावोद्भवचैतन्य; ग्: स्वभावोद्भावचैतन्यं. This emendation agrees with the reading of YKh (1).   341. M → N.

342. YKh (1) क्, ग्, घ्: समयक्षीणकल्मषा; ङ्: समयेक्षीणकल्मषा

343. घ्, छ्: गज इ–क्षोभकरा; all other MSs: जग इक्षोभकरा; YKh (1) ग्: जगक्षोभकरी

344. YKh (1) क्, घ्, ङ्: माया

345. YKh (1) क्, घ्, ङ्: लयोत्पत्तिम चेतना; ग्: लयोत्पत्तेम चेतना

346. YKh (1) क्, घ्, ङ्: –धाम्नांतरे; ग्: शून्याधान्मात्रे   347. YKh (1) ङ्: स्त्रवस्था

348. क्, ग्: जंभरा; घ्: जंभलां

349. क्, ख्: वल्ली; all other MSs: वल्लि; YKh (1) क्, घ्, ङ्: काला. This emendation is based on the readings of the MSs of YKh (1).

350. घ्: निलक्षा; झ्: निलक्ष्या   351. क्, ख्, ग्, झ्: आकर्षत्; YKh (1) क्, घ्: आकर्षे

352. All MSs except क्, ग्: सा; YKh (1) क्, ग्, घ्: सो; ङ्: सा

353. YKh (1) क्, घ्: परत; ङ्: रतं 354. झ्: तत्व

355. All MSs: स; YKh (1): कालाकर्षी (क्, ङ्: –कर्षं; घ्: –कर्ष) स. All MSs agree on the msculine स which fits the metre. Nonetheless, as in a previous instance of the same shortening of the final vowel (see above, 57/62d) I have chosen to emend despite the irregularity in the metre that that entails.

356. YKh (1) क्, घ्, ङ्: षोच्यते; ग्: चोच्यते

357. YKh (1) क्, घ्: –शांति

358. ग्, घ्, छ्, ज्: रावामसंकितां; all other MSs: –रावामशङ्किताम्; YKh (1) क्: चण्डरावामशंकिमा; ग्: चण्डरामोम संकिता; घ्: चन्द्ररावामशकिना; ङ्: चण्डरावामशंकितां

359. घ्: –यम्या; छ्, ज्: –मनौपम्या; YKh (1) क्, घ्: –हमनोयन्या; ग्: –हुनोपम्या; ङ्:
–हमनौपम्या   360. घ्: विश्वाग्रासैकलम्पठा; YKh (1) क्, ङ्:
–ग्रासीत्वलम्पटा; ग्: –ग्रासी च लम्पटा   361. All MSs: शार्वा; YKh (1): सार्थी (ग्: साव्वी)

362. YKh (1) लीला   363. All MSs and YKh (1) वर्त्तते

364. YKh (1) क्, घ्, ङ्: मत्वा; YKh (1) ग्: सत्वा

365. क्, ग्: मना इत्येते; all other MSs: मना इत्यद्यते. This emendation agrees with
the reading in YKh (1).   366. All MSs and YKh (1): वाचा

367. Missing in MSs क् and ख्. 368. YKh (1): तत्र च (क्, घ्, ङ्: व)

369. YKh (1) क्, घ्, ङ्: त्रैलोक्यमुपरो (ग्: त्रेलोक्षमयघातो)यं *

370. YKh (1) क्, घ्: निराशीकृतयंकुलं; ग्: निरासीकृतपञ्जरम्; ङ्: निराशीकृतयंकुरं

371. क्, ख्, ज्: मनाज्ञावशगस्; all other MSs: मनाज्ञावेशगस्

372. All MSs except क्, ख्: तिष्ठे

373. झ्: प्रेमितश्च; all other MSs प्रेरितश्च; YKh (1): ममैवं (ग्: ममेव च; घ्, ङ्: ममैव) स गतिस्तिष्ठेत् (क्: गस्तिथेत्; ग्: सगस्तिष्ठेत्; ङ्: सग * थेन्) प्रेरिता च (क्, घ्: प्रेरितश्च; ङ्: प्रेरितस्व) कुलाकुले।

374. All MSs: विषं–; YKh (1) क्: विषद्वह्निशिवे–; ग्: विषवह्निसितच्छया; ङ्: वियद्वह्नि–

375. झ्: –पदान्मिका; YKh (1): –त्मकं

376. All MSs: कलिङ्ग विनयत्वेन; YKh (1) क्, घ्, ङ्: कलिंग विनयत्वेन; ग्: कालिङ्गं विषयत्वेन

377. YKh (1) क्, घ्: येन; ग्, ङ्: कोलं

378. All MSs: –कौलं; YKh (1)

379. YKh (1) ङ्: विचारये * तं   380. घ्, छ्: कन्दरंद्रकमध्यस्था; all other MSs:
कंदरंव्रक–; YKh (1) क्, घ्: कदरंध्रक–; घ्, ङ्: कन्दरन्ध्रक–

381. All MSs except घ्: करवीरा; all other MSs: कववीरा; YKh (1): मेकवीरा

382. घ्: कंकिनी (?); छ्: कंकिनी च   383. YKh (1) ग्: –सं

384. छ्: कमलेमध्य; घ्: कमलमध्य; all other MSs: कमलमध्ये
385. All MSs: विसर्पितं; YKh (1) क्, घ्: विसर्पतौ. This emendation agrees with
the reading in YKh (1). 386. YKh (1) ग्: –लोक्ष
387. All MSs: –कं; YKh (1) क्: विघ्नकासविकासकम्; ग्: विघूकासविकासकम्; घ्:
विघ्नकासविकाशकं; ङ्: विघ्नकासविकासक:
388. घ्, छ्, ज्: चिदविद्; झ्: चिद *; YKh (1) ग्: चिदद्; ङ्: चिद्विद्
389. झ्: ज्ञाति 390. All MSs except घ्, छ्: मन्त्रज्ञा
391. All MSs: चर्चिकाहं; YKh (1): चर्चिताहं
392. YKh (1) ग्: चतुर्गुणा; ङ्: –गै
393. All MSs: निराध्वान–; YKh (1) क्, ग्, घ्: निराधान–; ङ्: निराध्वान–
394. All MSs: साचलंवा; YKh (1) क्: सावलंवा; ग्: साचलवा; घ्: सागरंवा; ङ्: सावलंचा
395. YKh (1) ग्: गति–. I suppose that सा वा अचलगतिर्भवेत् is what is meant here.
The reading of all the MSs is supported by that of MS क् of YKh (1) otherwise
one could perhaps emend to साचला or else, in accord with the reading in MS ग् of
YKh (1) posit the peculiar deviant attributive compound: (सा +) अचलवागतिर्
396. YKh (1) क्, घ्, ङ्: –था 397. YKh (1) क्, घ्, ङ्: भव
398. ग्: आवेतार्णा; घ्, झ्: अवतार्ण्णा; all other MSs except क्: आवतार्ण्णा
399. YKh (1) ग्: कलो 400. YKh (1) क्, घ्, ङ्: –ग
401. YKh (1): त्वहं (ग्: तुत्वं) त्वं (ग्: त्रा) हि
402. YKh (1) क्: ज्ञानज्ञेषावुभावपि; ग्: ज्ञानज्ञेतुभावपि; घ्, ङ्: ज्ञानज्ञेयावुभावपि. These readings
suggest an original ज्ञानज्ञेयावुभावपि 403. YKh (1) क्, घ्: अस्मैव
404. All MSs: क्षल–; YKh (1) ङ्: –चरे 405. ग्: रम्य; झ्: रेम्ये
406. घ्, छ्: दिव्यौघ; घ्, झ्: दिव्यौघ; other MSs except झ्: दिव्योघे; YKh (1): निर्मोघे (ङ्:
निर्मोघ) 407. ग्: –व; घ्: –वं; YKh (1) ग्: शोमवे; घ्: साभवे
408. झ्: –हा; other MSs: –हो; YKh (1): सिद्धिरस्ति न सन्देह (ग्: सन्देह:)
409. All MSs: क्षल– 410. YKh (1) ग्: व्यापिनी
411. YKh (1): –लम्बी. Cf. above 57/41d and see note to 57/55a, but see also
the reading in 57/82a.
412. All MSs except क्: स्वभावोन्मत–; YKh (1) ग्: सुभावोमनचेतना
413. छ्: –द्वारे; YKh (1) ग्: महाव्यक्तक्षरो; घ्: –सरे
414. YKh (1): स्तेन (ग्, ङ्: गुण) हीनात्स (ग्: हीत्म्र)
415. क्, झ्: प्रसंगांप्रेसरोन्मान–; ख्, ज्: प्रसगाप्रेसरोन्मान–; ग्: प्रसगाँ प्रेसरोन्मान–; घ्: प्रेशरोन्मान–;
छ्: प्रेसरोन्मान–; YKh (1) क्, घ्, ङ्: असरोन्मन–; ग्: अथवात्मन–. I take the order of the first
two members of this compound to be reversed.
416. All MSs: कालवेला; YKh (1) क्, घ्, ङ्: –ला; ग्: वालवेला
417. This optative has a present active sense. 418. YKh (1) ग्: उन्मनान्ते
419. YKh (1) ग्: दृष्टि 420. YKh (1) घ्: सष्टि–
421. YKh (1) क्, घ्, ङ्: स्त्वधो–; ग्: अधोमुखी
422. All MSs except क्: व्याप्ति; YKh (1): अनाश्रिता कुलव्याप्ति: (ग्: अनाश्रित– –व्याप्ति;
ङ्: कुले–) 423. YKh (1) ग्: भेरवे
424. YKh (1) क्, घ्, ङ्: कले; ग्: कुले
425. YKh (1) क्, घ्, ङ्: वसते; ग्: वमते. The root वम् is normally 1P.
426. YKh (1) क्, घ्: यभगजितं; ग्: षुत्पुरोजितं; ङ्: येभगजितं. These readings suggest an
original षट्पुरोज्झितम्.
427. घ्, छ्, ज्, झ्: रेमे; all other MSs: रमे; YKh (1) क्, घ्, ङ्: * म

428. YKh (1) क्, घ्: मदशास्तभेदेन; ग्: रमेदशाष्टभेदेन; ङ्: दशाष्ट * भेदेन. See above, note
to 8/59b. 429. YKh (1) ग्: भैरवीं 430. YKh (1) ग्: –वा
431. M → N. 432. All MSs: –न्तगतचेतस:; YKh (1): इच्छा
तद्गतचेतसा 433. YKh (1): श्रीनाथ त्वमहं
434. YKh (1) ग्: मथानस्या; ङ्: मन्थानस
435. All MSs and YKh (1) क्, घ्, ङ्: –व:; ग्: –वं
436. ख्: तत्री–; ग्, छ्, ज्, झ्: तत्री–; घ्: नत्री–; all MSs: –काला; YKh (1) क्, घ्:
पुत्रीकुला; ग्: नेत्राणाञ्च; ङ्: * त्रीकुला
437. All MSs: मंथानं–. All MSs: –शुषुमना; YKh (1) क्, घ्: मन्थानं सुषुमनायमा; ग्:
मन्थानं सुषुमाश्रमा; ङ्: मन्थानं स्त्र * मनायमा
438. YKh (1): missing 439. झ्: वज; all other MSs: वज्र; YKh (1): वज्रा
440. ख्, झ्: –टंकं; YKh (1) खच्चाटकं (ग्: खङ्काटक; ङ्: * च्चाटकं)
441. ख्: ज्वार; झ्: जार; all MSs except क्: ज्वारं; YKh (1) क्षीरं (ग्: क्षीर)
442. घ्: –भास्वरा:; all other MSs: –भास्वरां; YKh (1) क्, घ्: खेजीमथनभासुरं; ग्: खेडी तु
मथभासुरा; ङ्: खेजीमथनभासुरां 443. झ्: तन्त्रोन्पन्नं; YKh (1) क्, घ्: –न्न
444. छ्: सर्वे; YKh (1) ङ्: सर्व 445. YKh (1): कथा–
446. YKh (1) ग्: –पुरेत्; घ्: श्रीमच्चद्रपुरे
447. All MSs: सिद्ध:; YKh (1) क्, ग्, ङ्: सिद्ध
448. YKh (1) ग्: मत–. Here मनस् is thematized for the metre (see above note
to 3/134a), In the following line there is no such reason.
449. YKh (1): मन: (ग्: मनं) प्राणमहं. The noun प्राण– is treated here as neuter.
450. क्: संवर्तं and YKh (1) क्, घ्, ङ्: संवर्त; ग्: संवर्तं; all other MSs क्: संवर्त
451. All MSs: –लं; YKh (1) क्, घ्, ङ्: –लं; ग्: –ल
452. छ्: सेखरं; all other MS: शेखरं; YKh (1) क्, घ्, ङ्: शेखरं; ग्: खेचर
453. All MSs: ग्, घ्: मदनंसंगान्; YKh (1): मदनासङ्गात् (ग्: –सगा)
454. घ्: वद–; छ्, ज्: –सुखं; YKh (1): वाडवीमुखम् (ग्: –मुख:)
455. YKh (1): तस्येव 456. YKh (1): मलिता (घ्: स–)
457. YKh (1) किञ्चि (क्, घ्: किं *) चिञ्चिणीरूपिणी (ग्: चतुष्करूपिणी; घ्: चिचिणी–; ङ्: *
ञ्चिणिणी–). YKh (1) adds:

> सा (घ्: शा) च (क्, घ्: र्वं; ङ्: र्ष) शीर्षे सुता (क्, ङ्: * तं; ग्: षुतं; घ्: * त) हंसं अनङ्गं तेन
> साभवम्। आभ्यां (क्, घ्: अस्वा; ङ्: अभ्या) समययोगेन (क्, घ्: संमय–) क्षरिता कलवारुणी (क्, घ्,
> ङ्: –रिणी)। गता रसातले देव पंचालोज्वलतेजसा (ग्: पञ्चात्मोज्वल–; ङ्: प * लोज्वलतेजसा)। रुद्ररूपो
> (क्, घ्, ङ्: रुद्रेरूपी) भवत्याशु (ग्: भवत्यासु–) उत्थिता (ग्: उथिता) रौद्ररूपिणी (क्, घ्, ङ्: रुद्र–)।

458. All MSs except क्, ख्: चंडवाडय–. Here वडवा, the normal spelling, does
not fit the metre.
459. ग्, छ्, ज्, झ्: उदविस्त्वं; घ्: उदभिस्त्वं; YKh (1): उदधिस्थं (ङ्: –स्त्वं)
460. घ्: महाधिप:; YKh (1) क्: महीपतिं; ग्: महातप; घ्: महिपति; ङ्: महीपति
461. YKh (1) ग्: संवर्ते 462. All MSs: –रं; YKh (1): प्रलयाकालं (ग्:
प्रलयोकालं). IC. 463. ख्, झ्: –दिहगंतगम्; all other MSs: –गं; YKh
(1): अमृतदिहगं (ङ्: अमृतादिहगन्) तुमं (ग्: अमृतादिहमत्तगं). `M' has been inserted between the
last and penultimate components of this compound. See above, note to 3/21b.
464. YKh (1): साह (ग्: सोहं) 465. झ्: वक्रान्मिका
466. YKh (1) ग्: चक्रात्मरूपा च 467. YKh (1) क्, घ्, ङ्: छायाछर
468. YKh (1) क्, घ्: शवात्–; ग्: शिवोत्तमं; ङ्: शचात्मक
469. क्, ग्: मनोवगेन; घ्: सनावुगेन; all other MSs: मनावगेन; YKh (1) ङ्: –वेशेन. The

regular मनोवेगेन does not fit the metre. See above, note to 3/134a.

470. YKh (1) क्, ग्, घ्: पंचत्व 471. छ्: पुन

472. YKh (1) क्, घ्: कर्मासने; ङ्: कर्माशने

473. All MSs: अहिरात्मस्वरूपिणम्; YKh (1) क्, घ्, ङ्: अहिमात्मसरूपिणीं; ग्: अहिमात्मस्वरूपिणं

474. क्: –तत्व; घ्, छ्: एव–; YKh (1): एकत्वं (ग्: एकत्व)

475. All MSs: नियोजिता; YKh (1): विनियोजयेत् (घ्: –यत्)

476. YKh (1) क्, घ्, ङ्: वोधितव्यं 477. YKh (1) ग्: –न

478. All MSs: स च; YKh (1): सोऽपि

479. ख्, झ्: उदधि; all other MSs: उदधिं–; YKh (1): उदधिंहर. This emendation assumes an irregular hiatus in this compound of the sort which occurs occasionally throughout this text and is confirmed by the reading in YKh (1). See above, note to 3/77d.

480. All MSs: जलोर्मि; YKh (1) जला भि (ग्: लि; ङ्: –ति)

481. All MSs: –कल्लोलं–; घ्, छ्: –तत्व: YKh (1) क्, घ्, ङ्: कलोलतत्वा; ग्: कल्लोलं–. N → M. 482. YKh (1) क्, घ्: –श्च; ङ्: वर्ण्याश्च

483. ख्: मत्मका:; घ्: मत्सका; all other MSs: मत्सका:; YKh (1) क्, घ्, ङ्: –का. This emendation agrees with the reading in YKh (1).

484. YKh (1): मंध्यसा (ग्: मंथ्य सो; ङ्: मंथ्यसा)

485. घ्, छ्: सचीवरेनाथ; all other MSs: सधीचरेनाथ; YKh (1) क्, घ्, ङ्: –णाथ; ग्: –र्थ

486. YKh (1) क्, घ्, ङ्: प्रासं

487. All MSs: नवालानाथवीरेन्द्रं; YKh (1): नवामोमाथवीचारं (ग्: नसात्मावीरां; घ्: नवासोमा * थवीचारं; ङ्: नवात्मानाथवीचारं)

488. All MSs: संहितार्थे; YKh (1) ग्: –र्थञ्च; ङ्: –तार्थ

489. YKh (1) न्: त्रिदर्शितं 490. घ्: –सहस्रानि; all other MSs and YKh (1): –सहस्राणि. See above, note to 3/9c.

491. All MSs except क्: –कोश 492. क्, ग्: मर्थकम्; घ्: मद्यर्थकम्

493. घ्, छ्: वुद्ध्यति The root बुध् is 1P and 1Ā. बोधन्ति or बोधन्ते would be regular.

494. All MSs except क्, ग्: –मन्त्रा; all other MSs: –मत्रा; YKh (1): महामन्त्री

495. All MSs: दिव्योघ– –चेतस:; YKh (1) क्, घ्: देव्योघ–; ग्: दिव्योघ–; ङ्: देव्योप–. This emendation agrees with the reading in YKh (1).

496. YKh (1) क्, घ्, ङ्: त 497. घ्, छ्: परम

498. क्: देवा:; ख्, ज्: देवो; all other MSs: देवा; YKh (1): नाथ: (घ्: नाथा)

499. क्: कुलेश्वरा:; YKh (1) क्, ग्, ङ्: –री; घ्: –रि

500. घ्, छ्: अजरश्चा–; YKh (1) क्, घ्: अजरामरवस्ते; ग्: अजरामरत्व; ङ्: अजरामरास्ते

501. YKh (1) क्, ग्, घ्: वे 502. क्, ग्, छ्: जन्मन्; YKh (1) क्, घ्, ङ्: जन्मस्

503. YKh (1) क्, घ्: तेवां; ग्: + च

504. YKh (1) क्, घ्: सांभवं 505. घ्: –पद्धति; YKh (1) क्: –तिं; घ्: –ति

506. YKh (1) क्, घ्: –लवं 507. YKh (1): अनामयम्

508. Missing in घ् and छ्. 509. All MSs: दिव्योघ; YKh (1) क्, घ्, ङ्: दिव्योघा

510. घ्: खस्वगितिर्भवेत्; छ्: खखगतिर्भवेत्; YKh (1) क्, घ्, ङ्: देवगतिर्भवेत्

511. YKh (1): दिव्यादिव्ये गतिर्येषां 512. झ्: पद

513. झ्: –मभिच्छिन्ना; YKh (1) क्, घ्: –वच्छिन्ना

514. ग्, घ्, ज्, झ्: चर्च्चिचिणी; छ्: चर्च्चिविणी; YKh (1) क्, घ्, ङ्: यावश्रीनाथचिञ्चिणी; ग्: यावच्छ्रीनाथचिञ्चिणी 515. YKh (1): तावत् श्लोकैक–

516. झ्: –नान्मा नकावधि:; all other MSs: उन्मनात्मा नकावधि:; YKh (1) घ्: –वधि; ङ्:
मथा–. This emendation agrees with the reading in YKh (1).
517. YKh (1) ग्: ? 518. All MSs: –राजादि; YKh (1) क्, घ्, ङ्:
सतुराज्यादि; ग्: ? 519. All MSs: संवर्ता 520. घ्: अनन्त
521. घ्: खेचरी; छ्: खेच: *; YKh (1) क्, घ्: – र
522. घ्: स्मृता:; YKh (1) घ्: –त 523. All MSs: अतादिं; YKh (1) क्, घ्: अनादिं
524. All MSs: –नन्द; YKh (1) क्, घ्: अज्ञातानंद; ग्: अज्ञवान:; ङ्: अज्ञानानन्द
525. छ्: रक्तख्यं 526. YKh (1): क्रीडनाथं (ङ्: क्रीथ–) तथैव च
527. घ्, छ्: आशानं दिव्यनाथश्च; YKh (1) क्, घ्: आवानं दोश्मनाथं च; ग्: ?; ङ्: आस्त्रानं
दोश्मनाथं च
528. ग्: रसानंद * था; झ्: –नन्द तथा 529. YKh (1) ग्: द्विजं
530. YKh (1): देवं तथा 531. YKh (1): नग्न: (ग्: नग्न)
532. DS. 533. ग्: नाथमष्टादशं ज्ञयं; YKh (1) श्रीनाथोऽष्टादशं ज्ञेयं
534. YKh (1): उन्मना (ग्: ?) मनव्यापिनी (ग्: ? –मुच्यते)
535. ख्: –त्याधिन्या; झ्: –व्याधिन्या. I take the regular form to be अमनोव्यापिनी
536. All MSs: वच्छिका–; YKh (1) क्, ङ्: –वधे; घ्: –वधं. This emendation agrees
with the reading in YKh (1).
537. ग्, घ्, छ्, ज्, झ्: तावन्; YKh (1) क्, घ्, ङ्: तावंते
538. ज्: युग्मे–; झ्: युगग्मेदेन 539. YKh (1) क्, ग्, घ्: पूज्यांस्ते
540. All MSs: –पद्धति:; YKh (1) क्, ग्, घ्; –यद्वतौ. The corrupt readings of the
two MSs of YKh (1) appear to support this emendation.
541. छ्, ज्, झ्: खैचरास्ते; YKh (1) ग्: खेचर्यास्ते
542. छ्: पुरा:; all other MSs: पुरा; YKh (1) क्, घ्, ङ्: सुरा; ग्: ?
543. छ्: –हा; YKh (1) घ्: –हा
544. All MSs: उन्मनावध्यत् * *; YKh (1) क्: –द्यमुक्रमं; ग्: –द्यनुक्रम:; घ्, ङ्: –द्यनुक्रमं
545. YKh (1) क्, घ्, ङ्: पूज्या
546. All MSs: आत्मानं; YKh (1) क्, घ्: तान्माम:; ग्: आत्मान:; ङ्: तान्मान:
547. All MSs and YKh (1): हर 548. झ्: एकोचाचाद्
549. घ्, छ्: निराश्री 550. ग्, घ्, छ्, ज्: तिष्य–; YKh (1) क्, घ्: नि:पदिग्रह:;
ग्: नि:परिग्र:; ङ्: नि:पदिग्रह 551. YKh (1) ग्: भाव–; ङ्: स्रवा–
552. YKh (1) ग्: चरे 553. झ्: कोलिकं; YKh (1) ग्: कौलिक
554. YKh (1) क्, घ्, ङ्: मतं 555. घ्, छ्: –मान्मन:; YKh (1): –दृष्टिनिरानन्दमा–
556. ग्, ज्, झ्: –सेवना; घ्, छ्: –कलपुष्पाज्ञासेवना; YKh (1) क्: –सेवनाथ न; ग्: –सेवान्नाथ;
घ्: –सेचनाथ न; ङ्: –सेवनानथ 557. घ्: सिद्ध्यति:
558. YKh (1) ग्: –समेकत्वं. It seems that समा has replaced समता here.
559. Missing in MS क्; YKh (1): पुष्पा.
560. क्: –न्वयं; YKh (1): क्रमान्वये (घ्: –न्वयं) 561. YKh (1): –क्ष
562. घ्, छ्: निरालम्व; YKh (1) ग्: निनिरालंवे
563. All MSs: पूज्यतांयाति हेतवे; YKh (1) क्, घ्: दिव्योपक्रमपूजने; ग्, ङ्: दिव्योपक्रमपूजनं.
This emendation is based on the reading of YKh (1).
564. YKh (1): निदानध्वनि–
565. All MSs: –प्रबोधका:; YKh (1) क्: ऊर्मितत्वेप्रवोधक; ग्: ऊर्मितत्वे––का; घ्:
दुर्तितत्वेप्रवोधक; ङ्: उन्मतत्वेप्रबोधका
566. ग्, झ्: संवृन्त्य; YKh (1) क्, ङ्: संवृत्ता; ग्: संवृत्य; घ्: संवृता
567. झ्: चिदचिदचिन्–; YKh (1) क्, घ्, ङ्: वास्तिचिन्मात्रं; ग्: चाग्निचिन्मात्र

568. This quarter is missing in MS ग् of YKh (1).
569. YKh (1) क्: खचरोच्यते; ग्: * * * * *; घ्: ख्यचरोच्यते
570. घ्, छ्: खेचरक्रमतसंप्राप्ते; YKh (1) क्, घ्, ङ्: –प्ति
571. This line is missing in MS ग् of YKh (1).
572. All MSs: संदेहो; YKh (1): मुक्तिर्न (क्, घ्, ङ्: मुक्तिं *). The reading of the MSs may be a deviant *sandhi* rather than a scribal error. The YKh (1) reads संदेहः and so has foregone *sandhi* altogether.
573. घ्, छ्: शांभव; YKh (1) क्, ङ्: ज्ञाभवे; घ्: त्वाभवे 574. छ्: प्रदे
575. YKh (1) ग्: –क्तान्
576. छ्: शिष्या; ज्: सिष्या:; YKh (1): न मुक्तिरिह गीयते. The following line is missing in YKh (1). 577. छ्, ज्: –मार्ग 578. All MSs: – पारमेश्वर
579. झ्: –सहश्र– 580. All MSs: अंवा– 581. YKh (1): श्रीमतखेचरविधिदिव्योघभूमिकाधिकारो

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-SEVEN

1. This chapter of the KuKh is the same as chapter thirty-six of YKh (1).

2. Concerning these eighteen see above 2/20-26 and notes and intro. vol. 2, p. 582 for a chart of the names of these eighteen found in this chapter and those there. When the names differ, they are noted in brackets next to the headings.

3. See note to 59/4.

4. At the lower, immanent level, the goddess has a form, although, of course, it is not a physical one. All the states and energies in the sphere of her emanation, including the highest most subtle energies and principles, are 'forms' of the goddess. Thus each one of these eighteen energies are aspects of the one supreme energy, namely, the Transmental. Although ordered in a 'sequence' – *krama* – they are equally the same energy which is the goddess who leads directly to the supreme state in which she is immersed.

From one point of view the Transmental is the cosmogonic will, which is the energy and source of emanation – the Yoni – that issues forth as the Divine Current in all its phases and aspects. From another point of view, it is the energy of the one transcendental being. As such it is 'established in the Void'. Here the Transmental is the goddess 'devoid of form'. Or, to be more precise, her form has been '*nivartita*-' that is, 'suppressed', 'brought to an end' or 'turned away'. She is the supreme transcendental reality from which, as the Upaniṣad says, mind, 'turns away' (*nivartate*) because it cannot reach it. Thus the Transmental – *unmanī* – 'beyond mind' is 'established in the Void' of the absolute, transcendental reality from which mind 'turns away' and ceases.

The second account (57/58) stresses, as does this one, that the Transmental is the pure consciousness which is deity immersed in the contemplation of its supremely blissful nature. Ineffable oneness, all duality, including the identity of the Transmental itself dissolves away into this Bliss.

5. The second account of this aspect of the Transmental stresses its immanent pervasive nature (57/59). Extending from Śiva to Earth it spans the entire range of immanence, the sacred and profane, even as it maintains its grounding in its essential transcendental nature. Mātaṅgī, the Sweeper who is not bound by the dichotomy of pure and impure, represents this condition well.

Thus in the first phase, although the Transmental has emerged from pure transcendence beyond the opposites, its transcendental nature dominates, in this phase, the aspect of immanence in which the Transmental is 'the abode of (all that is) emitted'.

Mātaṅgī is Juṣṭacaṇḍālī (49/36), the form of the goddess described above in chapter forty-nine.

6. Mālinī resides in the End of the Twelve. Thus, the Twelve Flames may be the twelve phases of the development of Sound that constitute it represented by

the twelve vowels. (cf, above (40/121-122 and TS 1/442 quoted in note to 41/34cd) where the vowels are called 'great flames' (*mahānila*).

From the End of the Twelve, Mind Beyond Mind leads upwards to the End of Sixteen, the secret *maṇḍala* of the liberated Śāmbhava plane.

7. Mātaṅgī / Juṣṭacaṇḍalī 'roars (making a) sound like that of (thunder) clouds' (49/33).

The Sound of (Thunder) Clouds (*meghaśabda*) is the eighth in a series of ten sounds heard as the yogi progresses to the supreme state (36/60-63). Perhaps it is not just a coincidence that 'Meghanāda' is the last of the Bodhisattva's stages (*bhūmi*) of development just prior to his entry into the perfectly enlightened condition of a Buddha.

8. YKh (1): 'whose form is the womb' (*garbhavigrahā*).

9. The Equal One, according to the second account, is the supreme repose of the experience of the universal and transcendental 'equality', that is, the oneness of the Transmental (57/60-61ab) that is equally present in both transcendental Śiva and immanent Śakti, Akula and Kula, contained in the oneness of Kaula, their union.

10. YKh (1): 'from the 'crooked body', that is, from the Triangle. Just as Mind Beyond Mind is the 'abode of all that is emitted' in relation to the more transcendental Transmental 'above' it, here the Pervasive One is transcendental ('devoid of metaphysical principles') in relation to the Equal One who, manifest 'prior (to all things)', marks the initial phase of emanation. Both are equally immanent and transcendent from their own perspectives (as, indeed, are all the phases of the Divine Current), however the Pervasive One awakens in a special way to pure transcendental 'Non-being' (57/61-62ab) which the yogi should contemplate constantly (57/29-30) and is the knowledge that illumines the Supreme Reality (57/31-34) and is the teaching of the Divine Current (57/37cd-38ab).

11. This is the name also found above (2/21cd-25). Below (57/62cd-63ab), this energy is called Śāmbhavī.

12. We are told below that the goddess of this phase is Śāmbhavī. Just as all the phases are aspects of the Transmental, they are also aspects of the Command which is the energy of the Transmental applied to the transformation of lower states into the highest Śāmbhava one, which is that of the Transmental itself as the pure condition of the Śiva principle. Thus this process of transformation is one of 'conjunction' to the supreme Śiva principle which is the function of the Transmental, especially in its aspect as Mind Beyond Mind. This is the 'last born' – the extreme end of the gamut of states and levels that, like a sweeper who sweeps up impure refuse, it gathers together dispersed duality into the Mind. This is then eliminated by conjoining it with the oneness Beyond Mind, which is the power of consciousness that consumes diversity and thus purifies the Śiva

principle of all duality.

13. The name Nandinī is here loosely derived from '*nistaraṅga*' – 'waveless' and '*nabha'* – 'sky',

14. Called Nādinī below (57/63cd-64ab), Nandinī is the resonance of the energy that courses through the Kula, that is, the aggregate of all the principles, energies and every form of their manifestation contained in the Triangle. From her perspective this Great Path along which she moves is the one reality, undivided, unchanging, and limitless like the sky. Thus the process of unification begun in the previous phase is here complete by the contemplation in this way of the 'stainless Self' (ibid.).

15. YKh (1): 'has become sevenfold'.

16. See above, note to 26/75. The 'stainless Self' which is contemplated in the previous aspect assumes the dynamic active condition of the 'churner' in this one. The Yoga of Churning the Centre according to the account below generates the Fire of consciousness that burns with the energy of the traces of duality in its supreme state embedded in oneness. We may presume that the Light of the seventh and highest Wheel which is specifically said to be 'smokeless' is this Fire that burns, emanating its energy 'upwards' (57/64-65ab). Here we are told that it is generated by the churning of Śiva and Śakti, the Sun and Moon represented by the letters Ha and KṢa. In the Void between them emerges the Yoni of Fire here called 'triple syllable' a synonym of the much more common expression 'triple peak' (*trikūṭa*) we have already come across a number of times.

This Triangle is the grid filled with letters from which all mantras and words are generated. The total number of mantras through which the cosmic order and all it contains is created it is commonly said to be seventy million. The 'utterance' of the mantras in the grid of letters takes place by the spontaneous combination of the letters within it. In this perspective, individual mantras 'emerge' or are 'extracted' from it differenting them from the others contained in the form of their essential phonemic energies in the grid. Mantras are not created. They shift from the unmanifest condition within the *prastāra* to the manifest one outside it.

The condition of mantra is 'sevenfold' because the letters in the *Meruprastāra* are divided into seven rows. As Meru is the essence and source of mantra, they all share in their essential condition in its sevenfold character. The seven parts of the *Meruprastāra* – the 'imperishable' letter E are here understood to correspond to the Six Wheels and the supreme principle beyond them represented by the letter A at the apex of the triangular Meru. Its radiance generates the Triangle, thus explaining in yet another way the Yonis self-perpetuating dynamism.

17. Herukā is called Pheruka. See above 2/20-26 and note 108 of the Sanskrit text of chapter two.

18. Below Herukā is identified with Kālī who 'bestows the state of oneness (*sāmarasya*)' (57/65cd-66ab). There she does it by the power of the Command. Here we are told that she successively manifests as all three domains of perception – the subject, who is consciousness, the means of knowledge which is the mind and the senses and the object of thought, which may be both purely ideal or a mental representation of an external object. Here again then, in another modality, we travel back to immanence from the transcendent marking another pulse in the oscillation of the Wave of the Divine Current as it flows, rising and falling (from the point of view of immanence), without waxing or waning (from the point of view of transcendence).

19. Kṣuradhārā (the Razor's Edge), called Bhāṣā below (57/66cd-67ab) and Samayākṣī and Samaya above in chapter two (2/20-26), reafirms the plane of the transcendental source of all the energies, symbolized by the first letter of the alphabet which is in the 'seventh Wheel'. Here she is portrayed as emerging from the Equal One. Her purity implies that this emergence is not downwards into manifestation. Instead she emerges upwards into transcendence beyond the 'impurity' of duality and the temporality it entails and so is 'devoid of arising and falling away' (57/66cd-67ab). The 'vulgar' form of the previous phase in contact with the objects of sense generated states of consciousness through this contact. Here consciousness arises directly from the goddess's innate, transcendental nature free of contact with a seemingly outer, distinct reality that impinges on it. On the contrary, she pours out into the universe, filling it with consciousness and thus arousing it to activity.

20. Below, the goddess at this stage of the unfolding of the Divine Current is called Jambhalā (57/67cd-68ab). This is the name of a female demon (*rākṣasī*) who is worshipped by women to get pregnant. Her name may be derived in two ways. One may be as a cognate of the word '*jambhana-*' which means sexual intercourse. It is more likely that it is related to the root *jambh* the sense of which is 'opening the jaws wide' or 'snapping' and the related root *jṛṁbh* in the sense of 'yawning' or 'opening the mouth wide'. Her birth from 'roaring laughter' (which issues from a 'wide open mouth') that destroys the worlds, seems to confirm the latter (loose) derivation. Like the other goddesses she is in the liminal state in which the Divine Current flows between immanence and transcendence. There, as Jambhalā, she is Kālī, who consumes the plurality of the energies that operate in the sphere of immanence, by absorbing them into the oneness of transcendence (57/67cd-68ab).

21. Kālakarṣī is the name of the goddess here according to the passage below (57/68cd-69ab). Kālakarṣī, that is, Kālasaṁkarṣiṇī (she who draws Time – the Supreme Principle – into herself), is the form of Kālī who presides over the Kashmiri Kālīkrama and a major part of the Kālī Mata of the *Jayadrathayāmala*. Identified with the New Moon, she embodies the aspect of the energy of

consciousness that consumes binding diversity epitomised as ‘time’. Although not named specifically here, the description of the goddess of this phase fits with Kālasaṁkarṣiṇī’s character and nature.

In the account found in the second half of this chapter she is the goddess of the eleventh phase of the Divine Current. However, here the ‘eleventh descent’ into the Triangle from the transcendent beyond is that of the ‘young mother Kujā’. There she takes her place, in the form of a ‘spark of light’, as the Point in the centre of the Triangle. Kālakarṣī is the ‘the violent (*caṇḍa*) sound (*rāvā*) (that resounds) at the End of the Twelve’. Here she is described as an all–consuming fiery Light and there as terrible, violently destructive Sound.

22. '*Trikūṭa*' is a name of the Triangle in the End of the Twelve which has three peak-syllables on its corners. See above, note to 7/34-5ab.

23. Although Kālī’s devouring, consuming presence is strongly felt in the remaining phases of the flow of the Divine Current, she is not so ‘extremely ferocious’ anymore. Mother Kujā shines in the centre of the Triangle of the matrix of energies of the Transmental. Below, she is called Cañcalā (57/69cd) – the Playful One – who although she ‘passionately desires to devour the universe’ does not yet do so. Now she is in the Triangle of Birth, the Western House. There Kālakarṣī is born as the gentle virgin Kālikā in the thirteenth phase. Even though she is the consuming Doomsday Fire, Saṁvartā, below she is called Aghorā – the Benign One (57/70ab). She is said to be ‘*bhimā*’ – ‘terrible’ – but she is the energy of bliss (*ānanadaśakti*) the ‘beautiful terrible one’ – *subhīmā* – of the *Saṁvartāsūtra* (1/1). In the fourteenth phase she is the Maheśvarī, the Divine Will that leads beyond to liberation. Beyond the polarities of Śiva, the Sun and Śakti, the Moon, she is not the fierce raging Fire that violently consumes, instead, she blissfully ‘cuts through fettered existence’. Below, however, as Trailokyā (her more common name), she is presented as the cause of the ‘calamity’ of the ‘cage made of despair' (57/70cd-71ab).

24. This is the name of this goddess mentioned below (57/71cd-72ab). She is also called Vinaya or Vijaya (2/20-26).

25. The seventeenth energy of the New Moon is identified with ’moonlight’ (see above 3/43) that shines ’darkly’ in the moonless night like ’blue collyrium’.

26. Called Ekavīrā below (57/72cd-73ab) and Vinaya or Vijaya elsewhere (2/20-26), she is said to be in the Cavity of the Root. This is the Triangle at the End of the Twelve which serves as the base of the Liṅga of the Void where she shine darkly as the Moonlight of the New Moon. She is thus the energy of the Will of Kula, that is, the Yoni, that pervades the phases of the penetration of Śiva and Śakti that takes place perpetually in the Void (57/71cd-73ab).

27. The energy of the Will that flows through the transcendental union that takes place in the the fifteenth phase expands out again into the Kula, that is, the

Triangle with its triple sonic energy. Called Karaṅkinī below she emerges out of the oneness of the transcendental Void into the immanent sphere of the opposites with her partner Kuraṅgīśa thereby engendaring the expansion of the Light of consciousness through the Triangle and the universe emitted from it (57/73cd-74ab).

28. Called Carcikā below (57/74cd-75ab) Kālikā is the 'Moonlight (*candrikā*) at the End of the Twelve', the seventeenth digit of the Moon, which is, appropriately the seventeenth phase of the flow of the Divine Current. The Full Moon is the Point and the New Moon is the Half Moon below it where she resides as the subtle 'half energy'. She is Kula, that is, the Yoni that emerged through the expansion of the previous phase. Here the process is completed by the installation in the centre of the energy of the Moon that generated it and the emergence in the following of her partner, the Sun. Repleat with the energies of the Moon, the Yoni is now the City of the Moon, the complete *maṇḍala*.

The phases of the flow of the Divine Current mark the progressive emergence of the lunar energies as the Moon moves through its phases. In the previous phase the Moon is full with all its sixteen energies, in this one it is in its most subtle state as the 'hidden half energy' of the New Moon which is the source of all the energies. Finally, now the lunar current has run its course and dissolves away into transcendental Emptiness, Night gives way to Day with the dawning of the Sun of the Light of consciousness. Thus the Transmission of the Skyfarer is complete and the Path of Mantra reaches its destination resonant with the Five Kulas of the *Praṇavas*, that mark the conclusion of all empowered mantras.

29. The Wheel of the Command is established in the Fourth state. See above, 3/107cd-108ab.

30. See note to 57/86cd-87ab.

31. In one sense the Path of Mantra is the teaching of the Kubjikā Tantras as a whole or, in particular, that of the Transmission of the Skyfarers (57/28). It is also the channel through which the Command as the energies of the letters and mantras spreads through the *maṇḍala*. Ultimately only the Vidyā of the goddess moves on this Path (62/93) assuming the form of all mantras as it does so. As such the goddess is the leader of this Path who presides over the Transmission and has universal authority over all things (63/9). She saves all fettered souls from bondage (67/37) by this Path although, ultimately, perfect liberation is beyond all means, even the Path of Mantra (68/75).

32. Cf. 13/56. Concerning the contemplation of Non-being, see above note to 40/93, 40/151 ff. and Dyczkowski 2004: 51-64.

33. The Rudras and the others preside over the energies of the letters which, in this fettered modality, are those of the deluding power of Mahāmāyā. As the Transmission of the Divine Current is beyond Speech, they cannot understand the teaching that concerns it.

34. Presumably, the ‘triple Void’ is the triangular Yoni. The Cave is the Void within it. The three Voids are the corners.

35. The *Jñānatilaka* also refers to Non-being as a ‘lamp’ (Dyczkowski 2004: 62)

36. I suppose that ‘the end of the Triple Void’ is supreme state beyond the Yoni, which is the Triple Void.

37. The ‘triple purification’ concerns the three Principles of the Self, Vidyā and Śiva that span the entire range of the thirty-six principles.

38. The same is said below of Carcikā, the goddess of the seventeenth phase of the Divine Current (57/74cd-75ab).

39. See chapter 13 where the goddess as Mahāmāyā is described in the same way as both binding and liberating.

40. Represented by the Half Moon, the Wick is the Command and so is also sometimes called the Wick of the Command (*ājñāvarti*) that burns with the flame (*śikhā*) of Kuṇḍalinī (see 7/42). The Wick of the navel is Kuṇḍalinī (30/48cd-49ab). It is the Half Measure (*ardhamātra*) ‘wrapped in the creepers’ of the three measures of sonic energy (see intro. vol. 1, p. 382-386).

41. The Flower is the product of the union of Śiva and Śakti. It is the Oḍḍiyāna, the first of the sacred seats. In the centre of the goddess’s Triangle, it is the Drop. In chapter two of the KRU we read:

> The Great Seat (*mahāpīṭha*) originated, O mistress of the heroes, where the Flower originated from the union of the two (Śiva and Śakti). It is the middle (seat) and is located in the centre, O dear one, and accompanied by its own energy, is called the `Flower' by name.
>
> O supreme mistress, it is said to be the pervasive lord of the sacred seat who, in the said Primordial Seat, bears (his) own name. O Rudrā, O supreme Goddess, one should know that it is endowed with his own power.

yat tat saṅgodbhavaṁ puṣpaṁ āvayor vīranāyike ||
tatrotpannaṁ [kh: -nna] mahāpīṭhaṁ [g: -ṭha] madhyamaṁ madhyasaṁsthitam |
puṣpasaṁjñābhidhānena svaśaktisahitaṁ priye ||
vyāpakaṁ parameśāni pīṭhanāthaṁ [kh: -nāthā] prakīrtitam |
pūrvokte ādipīṭhe [kh: -pīṭhaṁ] tu svasaṁjñānāmadhārakam [g: svayaṁjñānam-adhārakaṁ] ||
svaśaktisahitaṁ [k: svaśaktisekti-; kh: svasakti-] rudre [k: madre; g: bhadre] jñātavyaṁ parameśvari [kh: -meśvarī] | KRU 2/49cd-52ab

42. See note to 57/23cd-24 with reference to 57/72cd-73ab.

43. The body of Kula is made of the energies of the letters (see note to 2/32). It is ‘threefold’ as the triangular Yoni.

44. Above (2/20cd-21ab = 35/92cd-93ab) the Divine Current, also called the

Transmission of the Eighteen, is presented as consisting of four groups of four, five, six and three divisions. Here it seems that it is analysed into five groups consisting of three, one, three, five and six phases.

45. As each of the phases in the flow of the Divine Current is a 'flower', it also called the Convention of the Flowers. Below (57/103cd-104ab) a 'Flower' is defined as: 'the oneness of the equality of the fluctuations of the mind that (is transmitted from each) Flower (to the next) within the Void (*antarikṣa*) devoid of (outer phenomenal) support when worshipping the transmission of the Divine Current.'

Broadly speaking, there are two Flowers – Śiva and Śakti. Here the former is identified with Liṅga Bhairava who, as Navātman, consists of the Nine Persons who govern the letters of which it is composed. The other Flower is the goddess Khañjī, who consists of the seventeen Flowers of the Divine Current. These are the energies of the Moon and may correspond to the seventeen syllables of Kālī's Vidyā here as they do in the Kālīkrama.

46. Now that consciousness has risen beyond the Transmental to the Space of Being which the plane of realisation and the Command itself, the Divine Current emerges spontaneously from it by its own power and descends down again through its eighteen levels and so they are described again.

47. Refer to the notes of the previous description of the phases of the Divine Current for a brief comparision of the two accounts.

48. YKh (1): (Śambhu's Command) is consciousness in Kula and Akula (*cit kulākule*).

49. The name of the goddess of this plane of the Divine Current is not mentioned here but is implied. See 2/20-26.

50. I understand '*paravāsana*', which literally means 'supreme latent trace' or 'tendency', to be the energy of consciousness. Just as the latent traces of past action in individual consciousness instigate further action this 'supreme latent trace' within absolute consciousness stimulates its work, which is that of burning up duality.

51. YKh (1): māyā

52. The readings of the MSs of YKh (1) suggest an original: *layotpatteś ca* [k, gh, ṅ: *layotpatti ma*; g: *layotpatte ma*] *cetanā* – (She is Māyā) the awareness of the merger and arising (of all things).

53. Here, I suppose, the term '*kalā*' denotes both kinds of energy, one undifferentiated and the other differentiated. The goddess Kālī embodies the former and, as such, absorbs into herself all the differentiated energies – *kalā* – of consciousness.

54. Cf. 1/11a.

55. Fire here stands for the principle of Passion (*kāmatattva*). See appendix VI of vol. 2 of the edition and translation concerning the Principles of

Passion, Poison and the Stainless. These are three moments or aspects of the union or mutual 'penetration' (*āveśa*) of Śiva (= Akula) and Śakti (= Kula) reflected in the union of Siddha and the Yoginī.

56. This goddess is also called Vinayā (see 2/20-26). This injunction implies, it seems, a didactic etymology of this name.

57. See above 13/76cd ff. and 18/63cd ff.

58. Carcikā is the name the goddess assumes after she has come out of the Liṅga and, having graced Bhairava, operates in the Mālinī Kula as the Command (see 3/165cd-167). Carcikā can therefore be said to be the most immanent of the seventeen aspects of the Command that make up this part of the Divine Current. As such Carcikā is another name of the goddess Kubjikā (see 3/70-1). In some lists of these seventeen she is called Ciñcinī, a much more common homonym of the goddess Kubjikā. Above she is called Khañjī and identified with Liṅga Bhairava (57/49cd-50ab). Out of the seventeen, this is the goddess who comes into the world and is worshipped as Śrīnātha's consort.

59. YKh (1): you and I are both knowledge and its object.

60. See below 57/87cd-88 and note.

61. Bhairavī is the goddess of the Kula, the Yoni and so is called Kaulinī. She abides within the Point in the centre. Although she remains immersed within her own infinite transcendental being, she pervades the Kula, that is, the Triangle. In this context the Yoni is Bhairava (cf. below, note 7 chapter 58) who contains her as she plays within him as the pulse of the bliss of the Transmental flowing back and forth through its eighteen phases.

62. The name 'Bhairavī' is here derived from *vamate* – 'emits' and *ramet* – 'sports'. Cf. Dyczkowski 1986: 7, with reference to TĀ 1/96-100ab.

63. The following passage up to verse 91 describes the origin of the Tradition as the scriptures through which it is transmitted, especially the MBT, that is, the *Caturviṁśasahasra* (the Scripture consisting of of Twenty-four Thousand verses). This originates, as does the stream of emanation, from the 'churning', first of the Goddess as the pure Will and then as the Ocean of the Yoni (see 17/35-36ab and note). The process is initiated by the awareness (*cetas*) in the Pure Will. Turned inwards, immanent Being rests in a state of oneness with the Absolute Void. Directed outwards, it arouses – 'churns' – the Will. This assumes a dual form. One is Kula, that is, the Triangle (58/14) of the matrix of energies of the Transmental that are the source – Yoni – of emanation. Full of these energies, it is the City of the Moon. Hidden within the lunar Point in the centre is the New Moon, the other aspect of the Will, which is the potential source of all the energies. This is the Doomsday Fire that burns at the bottom of the Ocean of the Yoni. Burning in the Circle of the Drop (*bindumaṇḍala*) in the centre of the Yoni, the goddess declares that it is both the (immanent) 'life breath of the mind' and the (transcendental) Skyfarer who is the liberated Self. Initially, an entirely female

Yoni, the goddess takes a partner by 'bringing him down' into the Yoni. But he is not present there, as one would expect, as the Drop of seed in the centre, commonly equated with the Liṅga. That is the goddess's place. She is the (normally male) 'thunderbolt' and the god is the Ocean of the Yoni that it 'churns' and burns with the Fire of the Will from which emanation and the scriptures proceed.

64. The fivefold state consists of the five Kulas that 'resound' within the Fourth state above the Light of consciousness beyond merger (57/27). These, I suppose, are the five states or energies in the Liṅga. The 'shade' is the seventeenth energy of the Moon that radiates from the Point out to assume the form of the *maṇḍala* (58/69cd-70ab), here represented by Śiva.

The Crooked Form is the Doomsday Fire (*saṁvartā*) that burns in the midst of the Ocean of Letters filling them with energy. It is represented by the conjunct consonant KṢa, which is written behind the letter Ha in the centre of the Triangle of letters (see note 11 of chapter 8). In the centre of the *maṇḍala* between them is the Point. 'Churned' by the 'force of the mind' it emits the stream of letters in the flux of the energy of Kuṇḍalinī that issues from it. The 'force of the mind' is the power of visualization, the creative imagination. Initially, this is imagined by the adept in the course of his Yogic practice. Eventually, his individual mind and its power of imagination merges with the operation of the higher mind – the goddess who is the energy of consciousness. Then this process is experienced as that of reality itself. It is the energy of the Transmental that assumes these spiritual sonic forms of the Letters by its own will and inherent power. The application of this power in this way is called 'churning'. Like 'churning' it is a dynamic, recurrent process. Like milk when it is churned produces butter, similarly, the ocean of the goddess's energies, embodied in the god, produces the scripture and with it the tradition in its highest most essential aspect as the Divine Current of the Command that flows out in this way from the sacred Point in the very centre of the god's being. How this takes place is decribed in the following verses.

65. Cf. above 57/83cd-84ab where the goddess declares that she is the Self.

66. In order to churn the Ocean a base is required on which to place the churning rod, which in this case is the Vajra of the Void that blazes with the Goddess's Fire (57/82cd-83ab). The former is the Tortoise Seat which in the body is located in the navel (60/2, see also 48/20-21ab, and 55/7). Analogously, in the Ocean of the Yoni is the Point in the centre of the *Saṁvartāmaṇḍala* in the End of the Twelve. The entire cosmic order is contained within it in a potential state in the form of the 'single principle' which is the Point.

According to the well known Purāṇic myth of the Churning of the Milky Ocean, Viṣṇu assumed the form of a tortoise for this purpose and Ananta, the serpent on which he rests, became the rope, In this case, the rope is the female snake Kuṇḍalinī, who embodies Time. Thus, above we are told that, moving in Suṣumṇā, the Cavity of Space between the breaths, 'slender, her limbs beautifully variegated by time and moment, she awakens to (ultimate) reality' (KuKh 2/5) (cf. above 2/4cd-6ab).

67. Concerning Matsyendranātha as a fisherman, see intro. vol. 2, p. 321 and TĀ 1/7.

68. The Couple pulsate with the bliss of the rhythmn of their union at the 'supreme limit' of immanence that borders on the sphere of transcendence. In the downward flow they lead out to emanation; in the upward flow they are the way into the Divine Current that streams through and up into the liberated Śāmbhava state. At each phase of the flow union takes place between the goddess of that phase and her Lord. These *conjunctios* are aspects of the one culminating *conjunctio* that takes place at the end of the series between Śrīnātha and the Goddess where immanence flows out of transcendence. This reflects in its turn the total oneness at the beginning of the series where the polarities are perfectly fused and hence do not manifest.

These pairs are worshipped together as a couple in the mantras that invoke each phase. Thus the names of the latter are listed next.

69. See above, 2/27 and note.

70. Each of the eighteen phases is the goddess and so is both a Flower and the Flower. Each is an aspect of the Command which is transmitted from 'Flower to Flower'. See above 57/49cd-50ab.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-EIGHT

1. This chapter from verse 2 onwards corresponds to chapter 28 of YKh
(1) with which it and has been collated.
2. क्: दूमिकाज्ज्ञान–; all other MSs: दूमिकाज्जान– 3. ग्, ज्, झ्: देवसि
4. YKh (1) and MS छ्: श्रीवक्रोवाच
5. All MSs except क्, ख्: योनि– 6. YKh (1) क्, घ्, ङ्: missing
7. YKh (1): –का 8. YKh (1) ग्: –व 9. छ्: सृणु
10. ग्, छ्, ज्, झ्: योन्यका. योनिरेका would be the regular *sandhi*.; YKh (1): योन्यैका
11. क्: मूलं–; YKh (1): पीठषट्कस्य 12. YKh (1) क्: –लिगं; ग्: लिङ्ग
13. क्: पीठषट्ककम्; घ्: षपीठषट्कंकं; all other MSs: षपीठषट्ककम्. This is the reading
in YKh (1).
14. This line has been restored from YKh (1). YKh (1) ग्: –त्र; घ्: योन्यांत्मानन्द–
15. YKh (1) क्, घ्: पीठषट्कं *; ग्: –षटुकं; ङ्: –षट्क * 16. झ्: आद्यापीठं
17. YKh (1) क्, घ्, ङ्: सुचंद्राणां; ग्: वरेन्द्राना
18. All MSs: शिर; YKh (1): स्त्रिर19. YKh (1) क्, घ्: –ख्यस्मिन्
20. All MSs: सकृष्णं; YKh (1) क्, घ्: सुकृष्ठं; ग्: शुकृष्ण; ङ्: सुकृतं
21. YKh (1) क्, घ्: कृष्ठमम्वरं; ङ्: कृष्टसम्वरं 22. YKh (1): आर्णवं
23. All MSs: –राश्यादौ; YKh (1) क्, घ्, ङ्: –रास्यादौ; ग्: –रास्मादौ. A locative has
replaced the required genitive.
24. All MSs: स निरासार्थं; YKh (1) क्, घ्, ङ्: विनासार्थं. This emendation agrees
with the the reading in YKh (1). 25. YKh (1) क्, घ्, ङ्: विश्वासं
26. YKh (1) ग्: विश्वास * *? भैरवं. The dropping of the ending of the word गर्भम्
(M → N) for the sake of the metre has led to the formation of this compound.
Reversing the order of the words to भैरवं गर्भम् would make the seventh syllable
long.
27. ग्, ज्: गगणस्थं; घ्, छ्: गग * स्थं; YKh (1) क्, घ्: गमनस्थं; ग्: आगमस्थं; ङ्: गमनस्था
28. YKh (1) ङ्: पदा 29. ग्: गर्भः; घ्: गर्भ्वं; YKh (1): गर्भे
30. YKh (1): दिव्यदेहार्थभेदितम् 31. YKh (1): तं तु 32. ज्: लिंग
33. YKh (1) क्, घ्, ङ्: भगात् शाखां. Cf. above, 11/42ab.
34. YKh (1) क्, घ्, ङ्: प्रगरोभुवं 35. All MSs: –मेकचक्रस्य; YKh (1) क्:
प्रोत्थगमेरुवक्त्रस्य; ग्: प्रोतुङ्गमेरु–; घ्: प्रोथगमेरुवक्रस्य; ङ्: प्रोन्थगमेरुचक्रस्य
36. All MSs: –परासीनं; YKh (1) अर्धचन्द्रोपरा हीनं (ग्: हीन; ङ्: दीनं)
37. All MSs : – काशनजंगुहा; YKh (1) क् , घ् , ङ् : लिंगाकासम * गुहा ; ग् :
लिङ्गकोशमजद्गुहा 38. All MSs except क्, ख्: गुहायां; all other
MSs: गुहाशं; YKh (1) क्: गुहांगं 39. YKh (1) ग्: तु
40. All MSs and YKh (1) चन्द्र M → N IM 5
41. YKh (1): तं च देशविभुः 42. ग्, घ्, ज्, छ्: –विंवान्नतोनघ; YKh (1): चन्द्रबिम्बो
नतोनघः (क्, घ्: ननोनघः; ङ्: नतोनघ) 43. YKh (1) क्, घ्: नमो; ङ्: नभो
44. YKh (1): ह्वंकं 45. All MSs: त्व 46. YKh (1) क्, घ्: जंनूनं;
ग्: जंजनूनां; ङ्: जननं
47. All MSs: घनं; YKh (1) क्, घ्: नास्ति; ङ्: * *. This and the following
emendation agree with the reading in YKh (1).
48. घ्: शक्तिम्महेश्वरः; छ्, झ्: शक्तिर्म्महेश्वरं; all other MSs: शक्तिमहेश्वरम्; YKh (1) क्, घ्:

शक्तिमहेश्वरिं; ग्, ङ्: शक्तिम–
49. All MSs: महद्व्योमं; YKh (1) महालक्षं (ग्: महालख्यं)
50. All MSs: महत्–; YKh (1) क्, ग्, ङ्: महत्–; घ्: महात्–
51. ग्, ज्, झ्: –सनंगकं; घ्, छ्: –मनंगकं; YKh (1) पीठे (क्, घ्, ङ्: नास्ति) लिङ्गं (ग्: लिङ्ग; घ्:
लिगं) महतमहत (ग्: महन्महं; ङ्: महतमहत) 52. YKh (1) क्, घ्, ङ्: –कारचित्तस्य
53. YKh (1) क्, घ्, ङ्: नास्ति; ग्: पारडो
54. घ्: मरमोज्वला; छ्: मरमोज्वरा; झ्: मरमाक्षरा; all other MSs: मरमोक्ष्वरा; missing in MSs
क्, घ् and ङ् of YKh (1)
55. All MSs except घ्, छ्: सोपि; YKh (1): सा च 56. YKh (1): लिङ्गवह्नोघस्य
57. घ्: उड्भवा–; YKh (1) उज्ज्वालमक्षविग्रहं (ग्: उज्जकमक्षविग्रहं). Reconstructing the text
of YKh (1) we get: सापि लिङ्गं वह्न्योघस्य उज्ज्वालस्याक्षविग्रहम्।
58. All MSs: स च 59. घ्, छ्: सूलं; YKh (1): स मूलञ्च
60. YKh (1) ग्: –प 61. All MSs: –शर्वरम्
62. This line and the next quarter verse are missing in MSs क्, घ् and ङ् of
YKh (1). 63. IC.
64. YKh (1) ङ्: सकपालकपालस्य
65. क्, ख्, घ्: * लिंगं; all other MSs: कलिङ्गं; YKh (1): कलिङ्गा (क्, घ्, ङ्: कुलिंग:)
66. YKh (1): शिशु: 67. YKh (1) ङ्: मेकस्थितं
68. घ्, छ्: * * मेरु–; all MSs except झ: मेरुर्मेरु. All MSs: –वध्याद्; YKh (1): * *
मेरुमध्याद् (क्, घ्: मेरुमेरुमंथाद्; ङ्: मेरुमेरुमध्याद्) 69. IC.
70. YKh (1): तव (ग्: स्तव) सा 71. YKh (1) ग्: प्रशरा–
72. YKh (1) क्, ग्: शूत्रं; घ्: शूलं
73. All MSs: शक्तिविभेदस्तु. This emendation agrees with YKh (1).
74. All MSs except क्, ख्: –सृत्य; YKh (1) घ्: मूलना–
75. All MSs: * * सूत्रं. This and the following emendation agree with the
readings in YKh (1). 76. All MSs: ज्ञात्वा ज्ञात्वा
77. YKh (1): कुलमेरुंस्त्रिकोणकं (ङ्: मेरुंत्रि–)
78. YKh (1) क्, घ्, ङ्: –णं; ग्: –ण. This emendation agrees with YKh (1)
79. घ्, छ्: स्पन्तिचक्रं; YKh (1): –चक्रे 80. YKh (1): निरन्तरम्
81. YKh (1): तस्या (ग्: तस्य) 82. घ्, छ्: –त्रयोर्घ; ज्: –त्रयोघ; all other MSs:
–त्रयोघं; YKh (1) क्: पीठतंयोघं?; घ्: पीठेतयोच्यं; ङ्: पीठ *योघं 83. All MSs: त्व
84. घ्, छ्, झ्: षट्षट्कठ–; all other MSs: –कंठ–; YKh (1): षड्भि: (क्, घ्, ङ्: षद्भि:)
षट्कक्रमागतम् 85. YKh (1) घ्: –त; ङ्: –मतं
86. YKh (1) क्, ङ्: स्मृत; ग्: स्र्तं + स्मृतं
87. घ्: मेरु चालयं; all other MSs: मेरुरालयं; YKh (1): मेरु आर्णवं
88. YKh (1) क्, घ्: –र्ग 89. घ्, छ्: निरोधा; YKh (1) निरोधं (घ्: –ध)
90. ख्: –शक्त्यायो:; घ्, छ्: च्छिवशक्तयो:; YKh (1) ग्: शिवमेयो. The regular form
would be –शक्त्यो: but it does not fit the metre. Cf. above, 19/87d and below,
59/15d and 64/24b. 91. YKh (1) ङ्: उदरं
92. YKh (1): पश्चात् (क्, घ्, ङ्: पश्चा)
93. YKh (1) घ्: तस्माचिंचिणिभैरवं; क्, ग्, ङ्: –भैरवं 94. घ्, छ्: एव
95. YKh (1): मूल 96. YKh (1) क्, घ्: परशक्तिमण्डलत्रयवस्थिता; ङ्:
पराशक्तिमण्डलत्रयवस्थिता; ग्: पराशक्ति––द्वयवस्थिता
97. All MSs: जगस्य. The reading has been emended to the regular form as it
is found in YKh (1). But see above, note to 6/134d.

98. क्ष्वोभना शक्तिः; all other MSs: क्षोभना शक्तिः; YKh (1) क्, ङ्: क्षोबणाछक्ति; घ्:
क्षोभनाछक्ति 99. छ्: प्रोन्तुगशिखर; ज्: प्रोन्तुंगशिखर; all other MSs:
–शिखर; YKh (1) क्, घ्: प्रातुङ्गंशि–; ङ्: प्रौत्तुङ्गंशिखरे
100. This line is missing in MS ग् of YKh (1).
101. क्, ग्: भवे–; all other MSs: भव–. IM 5.
102. All MSs and YKh (1) भव–; घ्: –रूपिनी; YKh (1) ग्: –भूपिणी
103. All MSs and YKh (1): सर्वसामान्य
104. ग्: –प्रलयांतेकृत्; all MSs: –कृत्; YKh (1): उत्पत्तिः– –कृत्. IC.
105. YKh (1) ग्, घ्: स्वरै– 106. All MSs: स्वरवक्त्र–
107. YKh (1): ब्रह्मदेव्या 108. All MSs: ब्रह्माणी देवतादितः; YKh (1): विनादिता
(क्, घ्, ङ्: –तं) 109. झ्: चतु
110. YKh (1): सा लिङ्गं (क्, घ्, ङ्: लिंग) 111. घ्, छ्: * मदेवता
112. ग्, ज्, झ्: विष्णु * * *; YKh (1) घ्: –ध्येस्था
113. Missing in MSs ग्, ज् and झ्; YKh (1) घ्: वैष्ण *?.
114. ग्, ज्, झ्: * * मातृका; YKh (1) घ्: –मार्तृका 115. YKh (1) क्: शू–
116. YKh (1): प्रसराप्यायकारकी (ङ्: प्रसरापापका–)
117. All MSs except क्: षट्कांले 118. क्, ख्: त– –लिङ्गं
अन्त–; all other MSs: तमहल्लिंगं–अन्तस्थो–. क्, झ्: –स्थां–; YKh (1): षष्ठातंच (ग्: षष्ठातं च; घ्:
षष्टां * च; ङ्: षष्ठानं च) महालिङ्गं अन्तस्थोभयसंयुतः (क्, घ्, ङ्: अंत * * * * * *)
119. क्, ग्: हष्व–; all other MSs: हक्ष्व– –भयो–; YKh (1): –भयोयुक्तो
120. घ्, छ्, ज्: –कलादिता; YKh (1): –कुलोदिता
121. YKh (1) क्, घ्, ङ्: नास्ति 122. YKh (1) क्, घ्, ङ्: नास्ति
123. YKh (1) घ्: रोवनी 124. YKh (1) क्: ज्येष्ठा; घ्: ज्येष्टा
125. घ्: –कार्का; YKh (1): –कारणी (ग्: जगत्सहार–) 126. YKh (1): देवी
127. YKh (1) घ्: ज्येष्टा; ङ्: ज्येस्वा
128. छ्, ज्: ऊर्द्ध–; YKh (1) क्, घ्, ङ्: नर्द्धसंस्थिता; ग्: ऊर्ध्वसास्थिता
129. घ्, छ्: तु–; all other MSs: तस्यां त्वपरशब्देन; YKh (1) क्, ङ्: तस्यांतपुरशब्देन; ग्:
तस्या नूपुरशब्देन; घ्: तस्यांतपुरसकेन 130. झ्: वासा
131. घ्: शांभवते; झ्: सांतवत; all other MSs: सांभवते
132. All MSs: तदा 133. झ्: वाम; YKh (1) ग्: वामाद्
134. All MSs: विष्णुर्; YKh (1) ङ्: विश्वर्. This emendation agrees with the
reading in YKh (1).
135. All MSs: भवेत् संगाद्; YKh (1): भवेत् सङ्गाद् (ङ्: –गा)
136. ख्, झ्: संशान्या; घ्, छ्: पंगान्या; all other MSs except क्, ज्: संगान्यो
137. YKh (1) क्, घ्, ङ्: द्याप्तिः 138. YKh (1): शाम्भवी
139. क्: ज्वाताद्वैतम–; घ्, छ्: द्वाताद्वैतमभेदत्वाद्; all other MSs: द्वाताद्वैतम–; YKh (1):
–अभेदेन. The letter 'm' has been inserted between the final and penultimate member
of this compound to accomodate the metre. See above, note to 3/21b.
140. All MSs: मन्त्रा–; YKh (1) क्, घ्: माताताभिजायते; ग्, ङ्: माताभिजायते
141. YKh (1): –मयं 142. YKh (1) लिङ्गपञ्चाशपूरितं (क्, घ्, ङ्: लिंगं–)
143. All MSs: सा च 144. YKh (1) क्, ग्, ङ्: स च–; घ्: स चद्–
145. YKh (1): पश्चात् 146. All MSs and YKh (1) भगेदं
147. All MSs: कुलपुत्रकं; YKh (1): –पुत्रका
148. YKh (1): या (क्, घ्: पा) शक्त्या 149. छ्: प्राण–
150. ग्, ज्, झ्: वृतीयका; YKh (1) क्, घ्, ङ्: –कां 151. YKh (1): –त्रयं च

152. घ्, छ्: मथनान्मेक–; all other MSs: मथनानेक–. See note to 6/10b. IM 7.
153. YKh (1): नवना (ग्: नवधात्) मेरुवृक्षञ्च (क्, ङ्: मेकवृक्षं च; घ्: मेकवृक्ष च) लिङ्गकं (क्, घ्, ङ्: कालिकं) 154. YKh (1) घ्: योन्वार्णवं. See note to 10/32b.
155. घ्, छ्: –द्वीप; YKh (1) क्, घ्, ङ्: –प 156. क्: षड्भिराश्या; ज्, झ्: षद्धीरास्या; झ्: षद्भिराश्या; all other MSs: षड्भिरास्या; all MSs: –प्रयोजितं; YKh (1) क्, घ्: षद्भिराख्यंप्रचेदितं; ग्: –ख्यांप्रचोदितं; ङ्: षद्भिराख्यंप्रचोदितं. This emendation is based on the reading in YKh (1). One could, perhaps, take प्रयोजित– to be a deviant form of प्रयुक्त–. Cf. below, 58/63d and 58/97d.
157. छ्: मेरुमेतद्द्वि; all other MSs: मेरुमेतद्धि; YKh (1) क्, ग्, घ्: मेरुमेतद्धि; ङ्: मेकमेतद्धि
158. –मात्रोर्ध्वालंकृतम् would be correct but does not fit the metre.; YKh (1) क्, घ्, ङ्: –मात्रार्द्धलंकृतं; ग्: –मेतद्धि द्धि अर्धमात्रा अलङ्कृतं
159. घ्, छ्, ज्: नादोर्द्ध; YKh (1): नादोर्ध्वं
160. क्: शक्तिरेकां च; all other MSs: शक्तिरेकारं च. This emendation agrees with the reading in YKh (1). 161. All MSs and YKh (1): ततोपरि
162. YKh (1) क्, घ्: कोण्डार्द्ध; ग्: कोडोर्ध्व–; ङ्: कोण्डार्द्ध
163. घ्, छ्: –त्रिभेदैस्त्व; YKh (1) क्, घ्, ङ्: –शक्तित्रि–; ग्: –भेदोस्तु
164. YKh (1) ग्: –ण; ङ्: –णे 165. YKh (1): शुभं 166. YKh (1) ग्: शिव
167. All MSs and YKh (1) क्, घ् ङ्: –चक्र–; KuKh झ्: –विचाकम्; all other MSs except ख्: विरारकम्; YKh (1) त्रिलालसं (ग्: मलोलयं)
168. ग्, घ्, छ्, ज्: रसाम्वादं; YKh (1): रसासार्द्ध (ग्: रसग्वाद). M → N.
169. All MSs except क्, ख्: क्षणा
170. All MSs except क्, ख्: त्रूत्वा; YKh (1): क्षणो कृष्णं (ग्: क्षणौक्ष्लर्ण्णम्)
171. YKh (1) ग्: स्वाग्रद्वं 172. YKh (1): संवर्तं (ङ्: संवर्त्तं)
173. YKh (1) ग्: –स्यन्ते 174. क्: स्कन्द–; all other MSs: कंड–; YKh (1) ग्: कुण्डलं षडेत. This emendation agrees with the reading in YKh (1).
175. YKh (1) क्, घ्: प्रोत्तुङ्गं 176. YKh (1) घ्: –ध्य
177. YKh (1) क्, ङ्: वार्णिका–; घ्: वर्णिकाविश्वं 178. All MSs: कमलार्धम्
179. ग्, झ्: –श्रममनक्वाख्यं; all other MSs: –श्रमनच्काख्यं; YKh (1) दिव्यास्त्रं (क्, घ्: दिव्यास्ते; ङ्: दिव्यास्त्रै) अमनस्काख्यं (क्, घ्: –काक्षं; ङ्: स्त्रमनत्काक्षं)
180. ग्: –क्षर; YKh (1) घ्: –षांक्षरं 181. YKh (1): –काशे
182. YKh (1): स्वरषोडशभूषितं (ग्: –त; घ्: स्वरषोदश–) 183. YKh (1) ग्: विशर्ग–
184. All MSs: विसर्गोभयमध्यस्थं स. This emendation agrees with the reading in YKh (1). 185. All MSs: –गर्भगं 186. YKh (1) क्: –नायिकी; घ्: –नायकि; ङ्: –कौं 187. छ्, ज्: व
188. All MSs except घ्, छ्, ज्, झ्: सा; this and the following word are missing in MSs क्, घ् and ङ् of YKh (1) ग्: सा 189. छ्, ज्: व
190. छ्: लिगं; YKh (1) ग्: लिंग 191. YKh (1) क्, ग्, घ्: शिवाम्भसा
192. YKh (1) ग्: –त 193. घ्, छ्: –योगीनो. See above, note to 18/74a.
194. घ्: कुब्जासं; छ्: कुब्जाशं 195. All MSs except क्, ख्: –नादाश्यं
196. झ्: त्रिलीत्त–; all other MSs: त्रिवलीत्तदर–; YKh (1): त्रिवर्णान्तरसन्निभं
197. All MSs: तर; YKh (1): वर 198. YKh (1) क्, घ्, ङ्: –ह्लादं
199. झ्: मंत्रदादं * * *; all other MSs: मडदादं * * *; YKh (1) क्, घ्, ङ्: मह्लादं *
200.क्, ग्: भगोद्भव; YKh (1): ततोद्भवम्
201. All MSs: उद्भवान्; YKh (1) क्, घ्: –वान्; ङ्: –वात्
202. छ्, ज्: लिगोघाणं; YKh (1): लिंगो (ङ्: लिङ्गा) प्राणां. The order of the members of

this compound has been reversed. 203. YKh (1) क्, घ्: –ना

204. This and the following line are missing in MS ग् of YKh (1).

205. घ्, छ्: –रं स्थितं; YKh (1): स वाह्यो (ङ्: वाह्या) स्वन्तर (ङ्: भ्यन्तर) स्थित:

206. घ्: वाह्यष्ठं; YKh (1) ङ्: वा * स्थं 207. YKh (1) ङ्: म्वदे–

208. षोडशभेदै: is apparently meant here.

209. YKh (1) क्, घ्, ङ्: नादितं 210. घ्: –शक्ति; YKh (1): –क्ति

211. All MSs except घ्, छ्: पुरात्मानं; all MSs and YKh (1): परात्मानं

212. YKh (1) क्, घ्: विशुद्धि 213. All MSs: कामरूपकं; YKh (1) क्, घ्, ङ्:
कामरूपकं; घ्: वामरूपकं 214. क्: –मध्य 215. IM 6 + 7. ; YKh
(1): क्रमपदा षडिर्मध्ये (ग्: षडि–) 216. All MSs: उद्धृतं 217. All MSs: मुद्राकूटेति
विख्यातं; YKh (1) क्, घ्: मुद्रांगटेति विख्यातं; ङ्: मुद्रा * * ति विख्यातं 218. All MSs: कूटेदं

219. The final vowel of मुद्रा has been shortened in this compound for the metre. All MSs: –कूलकम्; YKh (1) क्: मुद्रकूलकं; ग्: मुद्रकूतकं; घ्: मुडकूलकं; ङ्: –कूलक:

220. All MSs and YKh (1): –कूलं 221. YKh (1): परं स्थानं

222. क्, घ्, छ्: स चाकाश; all other MSs: स वाकाश; YKh (1) क्, ङ्: सचाका *; ग्: सचाकाश; घ्: सचाका *

223. All MSs: पदोत्तवम्; YKh (1) क्, ग्, ङ्: वदुत्तमं; घ्: वदुत्तम

224. All MSs: दक्षिणे– –संस्थानं; YKh (1): दक्षिणस्थं (ङ्: –णस्त्वं) च (घ्: *) कूटस्थं

225. All MSs: –रीषकम्; YKh (1): क्षेत्रनाथामृतीशकम्

226. YKh (1) क्, ग्, घ्: कला 227. All MSs: कला चन्द्रस्य; YKh (1): चन्द्रेण

228. घ्: विकारोरे; छ्: विकारोरं; all other MSs: विकाशंरं; YKh (1) विकाशंरवि (ग्: विकाशरवि)

229. ख्, झ्: चित्तयेत्; all other MSs: रिचित्तयेत्; YKh (1): चिन्तयेत्

230. YKh (1): कारणं 231. YKh (1) घ्: क्ष–

232. YKh (1): विद्यान्या (ङ्: –न्य) 233. घ्: महतारिका; YKh (1) ग्, घ्: महतारिका

234. YKh (1): –लिंग 235. घ्: –शेषरं; YKh (1) ग्: –सेखरं

236. ज्: –वर्तिभैरव–; YKh (1) क्, घ्: नाभिवर्ति–; ग्: णाभिवर्त–; ङ्; –वर्ति–

237. YKh (1) क्, घ्, ङ्: परमान्

238. क्: सत्वि–; ख्: सस्विर्–; all other MSs: सत्विर्–; YKh (1): सन्धिदेव्या (ग्: –देवा) च. This emendation agrees with the reading in YKh (1).

239. क्: वज; घ्, झ्: वजं; YKh (1): वज्र 240. ज्: सृंगाट–

241. YKh (1) and All MSs: अधोमुख

242. YKh (1): उदयात्कमलं (घ्: उदयात्कमलां)

243. YKh (1) क्, ङ्: सासामुद्रा; ग्: सास्य–

244. क्, ग्: ज्ञथा; घ्: ज्ञेया; all other MSs: ज्ञेथा; YKh (1): ज्ञेया

245. All MSs: आद्यंता 246. All MSs: वाग्भवाज्वरा:. This emendation
agrees with YKh (1). 247. All MSs: –कं; YKh (1) क्, घ्: –कुं; ग्, ङ्:
–कं 248. क्, ग्: मध्य 249. All MSs and YKh (1): हृदयोद्धृतम्

250. M → N. 251. क्: तेज:–; YKh (1) क्, घ्, ङ्: तेज * भावेन.
See above, note to 4/11d. 252. All MSs: –लिंगां क; YKh (1): तेजलिंगांकार (ग्:
तेजलिङ्गाकार) 253. YKh (1) and All MSs: स च

254. All MSs: जालोद्भवं लिङ्गं; YKh (1): जालाक्षकं लिंगं (ग्: जालाख्यलिङ्गं च)

255. YKh (1) क्: मूर्ति– 256. YKh (1) क्, ग्, घ्: –भवा

257. घ्, छ्: तदामृतभ * न् सुप्ता; all other MSs: –भरान्मुप्ता सुप्ता

258. All MSs: चान्द्रेयम–; YKh (1): चान्द्री (ग्: चन्द्रा) च (क्, घ्, ङ्: व) परमा

259. All MSs: देवेशि; YKh (1): परदेवेशी (ङ्: –शि)

260. All MSs: उदयं; YKh (1) क्, घ्, ङ्: उदयं. M → N. 261. YKh (1): वामलिङ्गं–
262. छ्, ज्, झ्: तस्याद्; YKh (1): यस्माद्
263. All MSs: वाममार्ग; YKh (1) क्: वास–; घ्: वासमार्ग
264. YKh (1): आकाशलिङ्गं (क्, घ्, ङ्: –लिंग) तिश्रं वै
265. छ्, ज्: पूर्णां–; all other MSs: पूर्णा–
266. All MSs except क्, ख्: कल–; YKh (1): –क्रमम्
267. All MSs: –भरादण्डं; YKh (1) क्, घ्: –भरादण्डं; ङ्: तदामृततरादण्डं
268. YKh (1) क्, घ्: ददत; ग्: द्रवत; ङ्: ददते
269. All MSs and YKh (1): –लं
270. झ्: –वजायते; all other MSs: –वज्रायते; YKh (1) क्, घ्, ङ्: चक्रेश्री जायते; ग्: चक्रेशी
जायते 271. YKh (1) ङ्: ह्यग्ने 272. YKh (1): –ज
273. छ्: भर्वोद्–; YKh (1) क्, घ्, ङ्: –व; ग्: –वः
274. घ्: –लिण्ग; छ्: कामलिं * 275. YKh (1): कामेश्वरं (क्, घ्, ङ्: –र) प्रजायते
276. YKh (1) क्, घ्, ङ्: कामरूपं; ग्: कामेश्वर
277. All MSs: समस्पर्श्य. This emendation agrees with YKh (1).
278. छ्: माक्षार्थे; झ्: क्षमोर्थे; YKh (1): मोक्षार्थं
279. झ्: मथना– –भै; YKh (1) क्: मथवाच्चंमूर्त्याभौ; ग्: मथनाचन्द्रमूर्त्याभौ; घ्: मथवाचंद्रमूत्याभौ;
ङ्: मथवाचंद्रमूर्त्याभौ 280. YKh (1) अक्षरं
281. All MSs: त्रिस्वरार्णवम्; YKh (1) त्रिषु चार्णवम् (ग्: वर्ण्णिवं; घ्: वार्णवं)
282. M → N. YKh (1) क्, घ्, ङ्: जातं लिंगं समाख्यातं; ग्: जातलिङ्गोद्भवानन्दमावृतं
283. YKh (1) ग्: त्रिस्वरायुतः, क्, घ्: प्रजायते; ङ्: कामेश्वरप्र
284. YKh (1) क्, घ्, ङ्: तदूर्द्धं; ग्: तदूर्ध्वं
285. YKh (1) क्, घ्, ङ्: प्रशरं. M → N.
286. छ्, ज्, झ्: –लं; YKh (1) ङ्: –लं
287. क्, घ्: अविकारं. M → N. 288. विश्रामे. M → N. 289. ग्: –कांकणं
290. झ्: षदेते. The feminine noun मूर्ति– is treated here as masculine.
291. YKh (1): पूज्यते सततं (क्, घ्: नास्ति; ङ्: * * *) तत्र (क्, घ्: नास्ति; ङ्: * *)
292. YKh (1): मण्डलं (क्, घ्: मंगलं) 293. ज्: –षद्विधं; YKh (1): लिङ्ग (ङ्: लिङ्गं) षड्विधं
षट्विधं (ग्: –धः; घ्: षद्विधं). Neither लिङ्गं षड्विधम् nor षड्विधलिङ्गम् fit the metre.
294. झ्: भरनादपि 295. घ्: चिर्त्तस्य; YKh (1): विश्वस्य
296. YKh (1) ग्: श्वमन्त्रज्ञात– 297. तदद: would be correct.
298. YKh (1) घ्: –ट 299. YKh (1): कांतिदेवं (ग्: कीर्तिदेवञ्च; ङ्: कार्तिदेवं) स
300. झ्: तदासौ * * * * * * * * * * * * *
301. ज्, झ्: क्रोटरस्थं; YKh (1) घ्: कां–
302. क्, ख्, घ्, छ्: क्रोडोरं; YKh (1): कौडोरं (घ्: –र)
303. YKh (1): कोटेर्याशक्तिसंयुतं (क्, ङ्: कौ *र्या–; घ्: कौ *र्याशक्तिसंयुत)
304. ग्, ज्: उभयोन्तर्गतौ; घ्, छ्: उभयोन्तर्गभौ; all other MSs: उभयोन्तर–. IM 6 + 7. IC.
This dual compound should be neuter. 305. ग्: व्वे
306. क्: –तंत्रं; घ्, छ्: –तनुं; all other MSs: –तत्रं; YKh (1): उभयैकत्र (ग्: उभयौकत्र)
मध्यस्था कुब्जीशकुब्जिकातनुः (क्, ङ्: –कुब्जिकांतनुं; ग्: कुब्जिकातनुं; घ्: –तनुं)।
307. ग्: तनुव्वै; घ्: तनुर्वे; झ्: तनुच्चै; YKh (1): चतुर्थी (ग्: तनुवै; ङ्: चतु *)
308. YKh (1) क्, ङ्: मासा; घ्: नासा
309. YKh (1) ग्: स; ङ्: * 310. YKh (1) क्, घ्: पंचेदाश; ग्: च पञ्चास
311. All MSs: –देवता; YKh (1) ङ्: –ता. See above, note to 3/9c.
312. All MSs and YKh (1) क्, घ्: अतामोक्षरभेदस्तु; ग्, ङ्: –भेदस्तु

313. This *pāda* and the following three lines are missing in MS घ् and छ्.
314. YKh (1) ग्: एका– 315. YKh (1) घ्: स्मृत 316. YKh (1): तस्या:
317. झ्: नावं. M → N. 318. ज्, झ्: खकारोर्द्धे–; YKh (1) क्: खकार्द्धगमलं कृतं;
घ्: खकार्धगमलं–; ङ्: खका *र्द्धमलं–. `M' has been inserted between the last two members
of this compound. See above, note to 3/21b. 319. YKh (1) ग्: –ना
320. ग्: दुर्व्विज्ञयं; YKh (1): दुर्विज्ञं 321. M → N. YKh (1): कौलिकार्णवम् (घ्: –व)
322. This quarter is missing in MS छ्. YKh (1): गुह्याद् (क्, घ्: गृह्याद्) गुह्योपदेशं (घ्:
–श) तु 323. YKh (1) क्: मूर्ति वि; घ्: मूर्ति *; ङ्: मूर्ति णि; ग्: मूर्तिं न
324. YKh (1) घ्: –न 325. क्: ते; YKh (1) क्: षोडशैर्भेदेस्तं लिङ्गं; ग्:
षोडसेभेदेस्तंलिङ्गं; घ्, ङ्: षोडशैर्भेदेस्तलिङ्गं. See above, note to 1/5d.
326. YKh (1) क्, घ्: सक्ति; ङ्: * क्तुं 327. YKh (1) ग्: शन्तानं
328. All MSs: षोडशाङ्गुलम्; YKh (1) क्, घ्, ङ्: षोडशाङ्गुलम्; ग्: षोडशाङ्गतः
329. घ्, छ्, झ्: शेषरा–; YKh (1): शेषरात्तं (ग्: शेषरान्ते; ङ्: शेखरान्तं) त
330. YKh (1) ङ्: * 331. ग्: षद्विधं; घ्: षड्वि *; ज्: षट्विधं; YKh (1) क्,
घ्: षट्– 332. YKh (1) क्, घ्, ङ्: लक्षणा 333. YKh (1) घ्: परं 334. All MSs except क्:
नदा 335. All MSs except क्, ख्: –विनिःक्रान्तं; YKh (1): मेरुविनिष्क्रान्तं (ग्: –विनिःक्रातस्था)
336. YKh (1) ग्: अनतं 337. घ्: शशि–
338. झ्: त्रिभि–, all MSs: –वेदैः; YKh (1) ग्: त्रि * भेदैः
339. घ्, छ्: –याः; YKh (1) घ्: –मार्गायोः 340. YKh (1): तदान्वयं
341. All MSs: समु * * *; YKh (1): समुत्पन्नस्. The following up to नाम
अन्वयोत्तमदेवता is missing in all the MSs of the KuKh. The remaining part of this line
is found only in MS ग् of YKh (1) which adds नायका देवता
342. YKh (1) क्, ङ्: –नीं 343. YKh (1) क्, घ्: अविका
344. YKh (1) क्, घ्, ङ्: हेतुका 345. YKh (1) ग्: अश्वयो–
346. क्: कुमाराख्या; all other except घ्: क्रकाराख्य
347. The regular form is युक्ता. Cf. the deviant form प्रयोजितम् above, 58/28d
and below, 58/97d.
348. क्, ख्: निष्क्रान्तोकार–; all other MSs: निःक्रान्तोकार–; YKh (1): विःक्रांता (ग्: निक्वा *)
पीठ – उड्याने (ङ्: उक्ष्याणे) 349. YKh (1) क्, घ्, ङ्: * * 350. ख्: सिद्धयतु
351. YKh (1) ङ्: –ति 352. ग्, ज्, झ्: संस्थो; घ्, छ्: संस्था
353. YKh (1): तत्वस्थोभयसिद्धा (ग्: तत्रस्थोभयसिद्धा) च (ग्: –श्च)
354. ज्: मौमी 355. घ्: भूष्णी
356. ग्: कदंवयाः; YKh (1) क्, घ्: करम्वयोः
357. ग्, घ्: वृक्षस्थाभौ; YKh (1): वृक्षस्थोऽसौ. DS.
358. YKh (1): समादिष्टौ (क्, घ्: समादिष्टो; ग्: समाष्टौ)
359. झ्: + द्वौ; YKh (1): सिद्धौ द्वौ 360. All MSs except घ्, छ्: –वास; YKh (1):
शून्यं गुहावासं 361. All MSs and YKh (1): आश्रमं
362. घ्, छ्: परमेश्वरं; all other MSs and YKh (1): पारमेश्वरं
363. All MSs: कीर्त्तिः; YKh (1): कीर्ति 364. YKh (1): करिष्यामि
(क्, घ्: + गुहालिंग * * वव) * * * (क्, घ्: अनंतं; ङ्: गुहालिं +गंवव अनन्तं) शक्तिमण्डलं (ग्: नास्ति)
365. क्, ग्: गुहो; all other MSs: गुहा
366. See above, note to 6/10b. 367. छ्: वामो–; YKh
(1): वामावर्ता च (ङ्: *) योगेन (ग्: वामा चावर्तयोगेन) देवता (ग्: देववा)या उपस्थिता (ग्: उधस्थिताः)।
368. घ्, छ्: त्रय 369. All MSs: –मार्गे; YKh (1) ङ्: कममार्गं
370. All MSs except क्, ख्: वृक्ष. See above, note to 6/10b.

371. क्, ग्: –वदंकम् 372. YKh (1) क्, घ्: –मध्यातुद्भवनंदं; ङ्: –दुद्भवनन्दं
373. YKh (1): –शक्ति 374. YKh (1): पुरा–
375. All MSs: बिन्दोर्वेधं; YKh (1) क्, घ्: बिन्दु वेवं; ग्: विन्दुत्तेवम्; ङ्: बिन्दु चेवं, These readings suggest that the original reading was बिन्दुमेवं
376. YKh (1) ग्: सिद्धसकेतकोहतं 377. YKh (1) क्, घ्, ङ्: तस्मादुपरशब्देन; ग्: तस्मादपरशब्देन Cf. above 58/24c. 378. All MSs except क्, ख्: –वर्यते; YKh (1) क्, घ्: –वर्यते 379. YKh (1) ग्, ङ्: पुरा
380. YKh (1) घ्: –स्था 381. ग्, घ्, झ्: शीतांशोनिर्–; YKh (1) क्, घ्: शीतांशुमगुण; ग्: शीताशुमव्रण; ङ्: शीतांशुमशुण 382. झ्: करांगं; YKh (1): कलङ्कं (घ्: कलकं)
383. YKh (1): यत् (क्, घ्, ङ्: यत्र)
384. घ्, छ्: –सूर्य्य; YKh (1) घ्: –र्य. For the form पूर्य–, see note to 1/11c.
385. YKh (1) ङ्: –सेतत् 386. YKh (1): कुलार्णवे
387. All MSs except घ्: भेदं–; ग्: विवस्य. IM 5.
388. All MSs: घण्टिका. This emendation agrees with the reading in YKh (1).
389. M → N. 390. घ्, छ्, झ्: –द्वादश्यान्त; all other MSs: –द्वादश्यान्ते; YKh (1): बिन्दुद्वात्रिंशाते (ग्: विन्दुद्वात्रिंशान्त)
391. घ्, छ्: विभेदतं; YKh (1) क्, घ्, ङ्: –नं
392. ग्, ज्, झ्: भेदनात्; YKh (1): भेदता (ग्: भेदना)
393. YKh (1) द्यसना (ग्: ह्लसनां; ङ्: घसना)
394. घ्, छ्: तृप्तिमा–. All MSs: –नमीयते; YKh (1): तृप्तिं (क्: गसि; घ्, ङ्: * सि) आनन्दम्– 395. All MSs except ग्, घ्: मस्थान–; YKh (1) क्, घ्: मान्थन–; ङ्: मान्थान–. M → N. 396. YKh (1) ङ्: शोत्रं 397. YKh (1): मेककर्णिका
398. YKh (1) क्, घ्: ब्रह्म 399. YKh (1) घ्: –वं
400.YKh (1): दृढलक्षं (ङ्: * * लक्षं) 401. M → N.
402. M → N. YKh (1): क्षोभप्रत्ययमात्मनि
403. All MSs: योद्भवा–; YKh (1) क्, घ्: षोभवानद विश्चीमं; ग्: योभवानन्दविश्रामे; ङ्: षोभवानंदविश्चीमं. M → N.
404. All MSs: प्रत्ययप्राश्रामनोद्धृतम्; YKh (1): प्रत्यायाश्रयणोद्धृतम्
405. All MSs: प्रत्यययायोद्भवं वेधं; YKh (1): चोद्भवं (ङ्: चोद्भावं) देवं. M → N.
406. YKh (1) क्, घ्, ङ्: –नः
407. छ्: अलिनां–; झ्: अलि *–; all other MSs: अलिना–; all MSs: कुङ्कमेनैव; YKh (1): अलिकुङ्कमं (क्, ङ्: अलंकुंकुम; ग्: –म; घ्: अलंकुलंकुंकुम) तर्पित्वा
408. घ्: अधिकार. This is one of the rare instances in which this word occurs in its normal gender.
409. All MSs: जन्मनी; YKh (1) क्: अन्मभी; ग्: उन्मणी; घ्: जन्मभी; ङ्: जन्मती. This emendation agrees with the reading in YKh (1).
410. YKh (1): प्राणगत्या (क्, घ्: –गं) च (क्, घ्: नास्ति; ङ्: गं)
411. घ्: प्रतिस्थिताः, झ्: प्रतिस्थिता; YKh (1): पञ्चस्थानेषु (ङ्: परस्थानेषु) तिष्ठति (ग्: विष्ठति)
412. YKh (1) ग्: –नां
413. ख्, झ्: –त्स्व; all other MSs: –स्त्व; YKh (1): समाधिस्तु (ग्: समाध्यस्तु)
414. YKh (1): पूजा (क्, ग्, ङ्: पूजां) पञ्चविधा (ग्: –विधाङ्) कृतां (ग्: कृतं)
415. घ्, छ्: पर; YKh (1) ग्: पर
416. क्, ख्: व्रह्मा; YKh (1) क्, ग्: ब्रह्मं 417. YKh (1) ग्: पा
418. YKh (1) क्, घ्: व्यापिः 419. YKh (1): शिवा
420. All MSs except घ्, छ्: वैक–; YKh (1) क्, घ्, ङ्: नैव

421. YKh (1): कलादया (ग्: कलौ दश)
422. YKh (1) and All MSs: कला
423. All MSs except घ्, छ्: जन्मब्रह्मशिवात्मा; YKh (1): जन्म (ग्: जन्मं) ब्रह्मशिवा (ङ्:
–शिवोद्) 424. YKh (1): तत्रस्थं च मनः (ग्: मतः)
425. YKh (1): –मात्मनः 426. YKh (1) अजाख्या (क्, घ्: कजा *; ङ्: कुजाख्या)
427. All MSs: चन्द्रकण्डा–; YKh (1): चन्द्रकुण्डाख्यो (ग्: * * कुन्दख्यो)
428. छ्: तर्पणस्थिति; झ्: दर्पणंस्थिति; all other MSs except छ्: दर्पणस्थिति; YKh (1):
दर्पणस्थिति (ग्: –त). The ending here has been dropped for the metre.
429. घ्, छ्: चोन्पद्यतेवस्था; YKh (1): चोत्पद्यते (ग्: चोद्यते) वस्था (ग्: * स्था)
430. घ्: पिंद; all other MSs except क्: पिंड; YKh (1): भक्षति
431. YKh (1): परमास्थादितं 432. YKh (1) क्, घ्: भगाह्लादेन
433. घ्: चिंचिनी; YKh (1) क्, घ्: विंविणी; ग्: चिञ्चिनी
434. ग्, घ्, छ्: ममश्चित्तं; all other MSs: मम चित्तं
435. झ्: –रेकत्व; YKh (1): मनोऽभिन्नपराबुद्धिरेकत्र (क्, घ्, ङ्: –भिन्नंपराबुद्धिरेकत्र)
436. YKh (1) ग्: मथा * दपि; ङ्: मथवादपि 437. घ्, छ्: –गतं
438. YKh (1) ग्: शा 439. YKh (1) क्, घ्: व 440. YKh (1): –भेदः
441. YKh (1): संकेतं (ग्: शं–)
442. All MSs except क्, ख्: त्; all other MSs: तत्; YKh (1): षोडशैः कलैः
443. All MSs: –ख्यातं; YKh (1) क्: षोडशात्मात्क्षमाख्यातं; ग्: षोडशात्माकृताख्यातं; घ्:
षोडशामाक्षराख्यातं; ङ्: षोडशामाक्षनाख्यातं
444. क्: –सूत्रोस्थिरौनघ; घ्: –सूत्रोस्थितौनघ; छ्: –सूत्रोत्थितौनघ; झ्: –सूत्रोत्थिरौनद्य; all other
MSs: –सूत्रोत्थिरौनघ; YKh (1): मूलसूत्रस्थितोऽनघः
445. घ्, छ्: एवं; YKh (1) ग्: एक
446. YKh (1) क्, घ्, ङ्: सन्मिश्रकं; ग्: शन्मिश्रकं
447. घ्, छ्: कुकु; YKh (1) क्, ग्, घ्: गुरुं; ङ्: गुरु
448. क्: रात्पद्यते; all other MSs: रोत्पद्यते; YKh (1) घ्: चोत्प्रद्यते
449. ग्, झ्: द्य ज्ञानं; घ्, छ्: द्य ज्ञान; YKh (1): स्थानं
450. क्: क्षिप्रामेच; ग्: ज्विप्राम च; all other MSs: ज्विप्रामव
451. ख्, झ्: क्षितिर्भूतं तमाकाशं; झ्: क्षितिर्भूतं तमाकाशं; घ्, छ्: क्षितिर्भूर तमाकाशं; all other
MSs: क्षितिर्भूरं तमाकाशं। तमसाकाशं would be regular. YKh (1) क्, घ्, ङ्: क्षिते– –शं; ग्: –श
452. क्: शक्त्या–; झ्: शक्त्योथानं; all other MSs: शक्त्यो–; YKh (1) क्, घ्: सस्कन्यात; ग्:
ह्यत्मात; ङ्: स * न्यात 453. झ्: वरागना; YKh (1) घ्: –नां
454. YKh (1) ग्: –गुहानां. The genitive here appears to function as an
accusative. 455. All MSs except क्, ख्: रुक्तिः; YKh (1):
ज्ञात्वा भक्तिः 456. YKh (1): भक्तिनाश्रमजं नूना (ग्: नास्ति; ङ्: तूना).
Cf. below, 59/6a and see above, note to 9/41c.
457. छ्: लक्षेकं. The order of the components of this compound has been
reversed. See above, note to 1/5a, 2/25c and 6/193c. YKh (1): जन्तूनां
458. This quarter is missing in MS ग् of YKh (1).
459. YKh (1): –पदः (ग्: नास्ति) 460. YKh (1): श्रुत्वा (ग्: नास्ति) 461. झ्: लभने
462. घ्: निर्व्विसंकिनः; all other MSs: निर्व्विशंकिनः; YKh (1) ग्: * विशङ्क्तिः
463. All MSs except क्, ग्: सर्व्वसंका; YKh (1) क्, घ्: –संका; ङ्: –संको
464. YKh (1) क्, घ्, ङ्: –त्यक्ता
465. All MSs except ख्: पिच; YKh (1): गुह्यजातामृतं (ग्: गुह्यतावमृतं) पिबेत्
466. YKh (1): च 467. YKh (1): अस्थिरं

468. All MSs: –भागा; YKh (1) क्, घ्, ङ्: –भागा 469. YKh (1): विशुद्ध्यति
470. ग्: –क्रलेकं; घ्, छ्, ज्: –क्रलकं; झ्: क्रमात्वकुलेकं; YKh (1) ग्: –कुलकन्
471. ख्, झ्: सर्व्वं; all other MSs except घ्, छ्: सर्व्वे
472. YKh (1): पंचोपचारत: (क्, घ्: –रत) 473. All MSs: यंयं
474. All MSs: वांच्छयते. This emendation agrees with YKh (1).
475. क्, ख्, झ्: –त्मना:. A plural has replaced the required singular.
476. क्: त्रयं, ग्: प्रयद्; छ्, ज्, झ्: त्रयद्; all other MSs: त्रयाद् 477. YKh (1) ग्: परा–
478. YKh (1): परात्मन: 479. ग्, घ्, छ्, ज्: –मोन्मीलनं. A dual number is
required here. 480. YKh (1) ङ्: हुत्वा
481. पूजयित्वा would be the regular form but here, as in the next line, it does
not fit the metre. YKh (1): भग्नं (ङ्: भग्नीं) संपूज्य तत्क्षणात्
482. YKh (1): स्वकायस्थानगं (क्, घ्: –स्थानशं; ग्: –नम) 483. YKh (1): –रन्ध्रं च
484. YKh (1) and all MSs: देवता 485. All MSs: तदा
486. M → N. 487. All MSs: पुरायत:; YKh (1): तत्र चोत्पद्यते
किञ्चिद् भगधामपुराग्रत: (क्, घ्: –भगाव्वाम–; ग्: –भगाम्धासपुरा–; ङ्: भगाम्वासपुरा–)। See note to the
translation. 488. M → N. YKh (1): व्यापक: शिवा * मानं (ग्:
शिवमान *; ङ्: शिवमानं *) 489. ग्: –मथनां; घ्, छ्: –मथनान्. The ending of
the first member of this compound has been irregularly retained.
490. YKh (1) क्, घ्: व 491. YKh (1) and All MSs: मोक्षं
492. क्, ग्: तव; all other MSs except घ्: तप; YKh (1): परं (क्, घ्, ङ्: परे) तप: (क्,
घ्: तय:; ग्: तय:) 493. झ्: स्व– 494. All MSs: व
495. Missing in MS ग्; घ्, छ्, ज्, झ्: सा मुद्रा 496. YKh (1): स्वाभाविका
चया मुद्रा सा (ग्: ?) मुद्रा (ग्: ?) विश्वरूपिका (क्, ग्, घ्, ङ्: –रूपका)
497. YKh (1): मुद्रीशं (क्, घ्: –सं) 498. छ्: –मा; YKh (1): परमं
499. YKh (1): वृक्षं 500. All MSs except क्, ख्: –व्जायते; YKh (1):
शीलना जायते (क्: गज्जते; घ्: * जते; ङ्: * ज्जने) पदं
501. झ्: त्रयंश्चतु:; YKh (1): त्रीणि चतु:
502. ज्: सप्ताविंश:; YKh (1): पञ्च सप्ताविंश. The ordinal here substitutes the
cardinal number. See above, note to 3/9c and 7/7c.
503. See above, note to 10/24d. 504. YKh (1): लीयंति
505. घ्, छ्: पराम; झ्: परम; YKh (1) ग्: पञ्चमे
506. ग्: धान्निस्; all other MSs: धाम्निस्; YKh (1): सत्ये (क्, घ्, ङ्: सस्य)
507. All MSs and YKh (1): विमलं
508. The YKh (1) adds four lines here. See notes to translation.
509. ग्: विसुर्गकलमा; घ्, छ्, ज्, झ्: –कलमा
510. घ्: युक्तां; all other MSs: युक्ता; YKh (1): निसर्गकलनायुक्ता (क्: निसर्गमकलायुक्तान्; घ्:
–गमकलायुक्ता * न्; ङ्: निसर्गमंक * लनायुक्ता) 511. YKh (1) क्, घ्: वारान्; ङ्: * न्धारा
512. All MSs: योगिनां; YKh (1) ग्: योगिनी
513. घ्: आकाश:–; YKh (1): उदधे: (ग्: –धि)
514. YKh (1) क्, घ्: शिखा:; ग्, ङ्: शिवा:
515. YKh (1): वर्णमेकं च (घ्: व) लिङ्गानां
516. YKh (1) क्, घ्, ङ्: द्वादशं वरमण्डलं 517. All MSs: त्व
518. YKh (1): मन्त्रस्य 519. YKh (1) क्, घ्: सोम; ग्: सांम; ङ्: साम
520. YKh (1) घ्: महार * 521. YKh (1) ङ्: * 522. YKh (1): च चतुष्पथे
523. घ्, छ्: चतु:पठं; YKh (1): चतु:पथं 524. YKh (1) ग्: पर

525. YKh (1) ग्: स्म– 526. All MSs: स च; YKh (1): चैव (ग्: स च; ङ्: *
च) 527. YKh (1): तत्र शीलनकं (घ्: –क) 528. YKh (1) घ्: तिष्टेद्
529. घ्, छ्: –ज्ञाना–; YKh (1) क्, ग्, घ्: ज्ञानाय देशकम्
530. All MSs: सा च; YKh (1) क्, घ्: शास्त्रे; ग्: सास्त्रे; ङ्: शा *
531. All MSs: उलि चतुर्भेदैरधिव्यानं
532. झ्: कुलाक्रमं; YKh (1): तुलिचतुर्भेदैरधिष्ठानं (ग्: ओलिचतुभेदेरधिष्ठानं; ङ्: * लिचतुर्भेदैरधिष्ठानं)
जलक्रमं 533. All MSs: सप्ताविंशत् See above, note to 3/9c and 7/7c.
534. YKh (1): आम्नायं (क्, घ्: आम्नांय; ङ्: –य)योगपीठोऽयं. N → M. See above, note
to 1/5b. 535. क्, ग्: सोमिनीनां 536. IC.
537. All MSs except क्, ख्: चतुष्कादिः–; YKh (1): चतुःकादिप्रयोजितं (ग्: चतुःकादिषु).
Cf. above, 58/63d. 538. YKh (1): –कारस्थ
539. क्, ख्: शम्भगं; झ्: शुभं *; all other MSs: शुभगं; YKh (1) ग्: सुभर. This
emendation agrees with the reading in YKh (1).
540. YKh (1) ग्: धारम्; घ्: –न 541. YKh (1) ग्: –शं
542. YKh (1) ग्: –र. M → N. 543. All MSs: त्व; YKh (1) घ्: श्रीमंतं च
544. All MSs: –भेदैस्त्व तदान्वय; YKh (1) क्, घ्, ङ्: त्रिभर्भेदैस्तदान्वय–; ग्:
त्रिभिभेदेस्तदान्वयं– 545. YKh (1) क्, घ्: –वै
546. छ्, ज्, झ्: –चतारितं; YKh (1) ग्: मूर्त्य–
547. घ्: मदाद्वीपे; YKh (1) ङ्: –प 548. YKh (1) क्, घ्, ङ्: –त
549. YKh (1): क्रमरूपतः (ग्: –ते) 550. YKh (1) ङ्: ततः 551. YKh (1): कुल
552. YKh (1) क्, घ्, ङ्: वा
553. YKh (1) क्, ग्: ज्ञातीनां; ङ्: ज्ञादीनां
554. क्, ख्: क्षणामीश्वयम्; ज्: क्षणाचीश्वर्यम्; all other MSs: क्षलमीश्वयं. This emendation
agrees with the reading in YKh (1). 555. YKh (1): देव 556. क्: आनन्द
557. YKh (1): मूलसूत्रं तु 558. झ्: सार्द्धवृ * त्रयेषु; YKh (1): सार्धवृतत्रयं (घ्:
सार्द्धं–; ङ्: सार्द्धवृत्तत्रयं) 559. YKh (1): तथा
560. All MSs except क्, ख्: संक्षेपान्–; YKh (1) घ्: –त
561. YKh (1) क्, घ्, ङ्: –दीपतः
562. ख्: मूलं–; YKh (1): मूलसूत्रमिच्छानन्दं (क्, घ्, ङ्: –सूत्रविनानंदं)
563. YKh (1) and All MSs: भूमिकां
564. YKh (1): गतश्लोकतः. IM 5.565. ग्: कुलमागेस्मिन्; YKh (1) क्, घ्, ङ्: –मार्गोस्मिन्
566. All MSs: सिद्धिं; YKh (1): सिद्धिं (ग्: सिद्धि) 567. YKh (1) ग्: –यं
568. All MSs: अन्योन्य–; YKh (1) क्, ङ्: अन्याया; ग्: अन्योय; घ्: अन्यायापा
569. YKh (1) घ्: –ना 570. YKh (1) क्, घ्, ङ्: –रिक्षं
571. YKh (1) क्, घ्: ददे 572. YKh (1) क्, घ्, ङ्: प्राणहारी; ग्: पाणहारी
573. YKh (1) ग्: जाति 574. All MSs: योन्यः; YKh (1) क्, घ्: भिष * क्षः;
ग्: नाभिषिक्त; ङ्: * भिषक्त 575. YKh (1) क्, घ्: –क्रमै; ङ्: –क्रमैः
576. घ्: सप्तकोलि– 577. ग्: –सह * संहितायां; झ्: –सहश्र–
578. All MSs: अंवा–; ग्, छ्, ज्: –क्रमे–
579. YKh (1): सूत्रभूमिकाधिकारो नामानन्दः

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-EIGHT

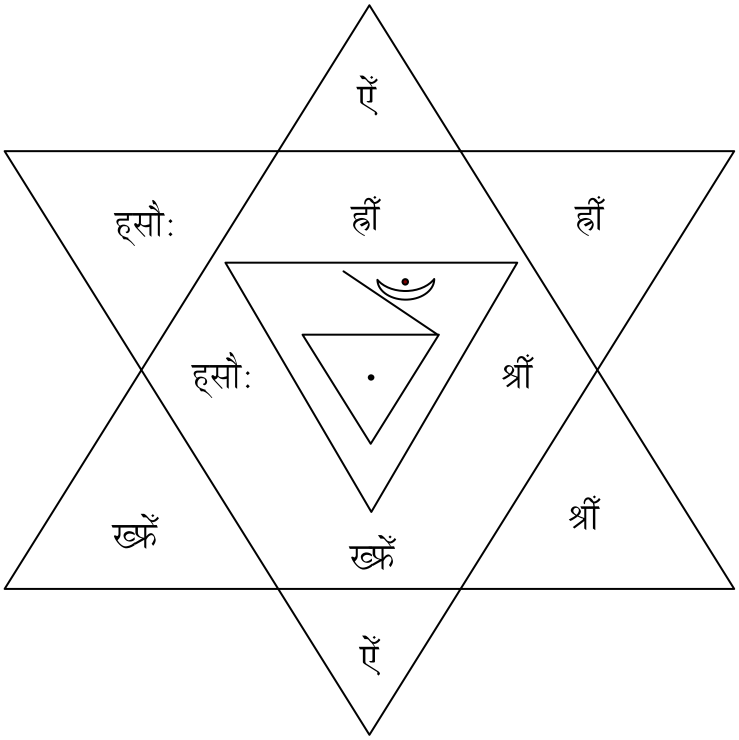
1. This chapter is the same as chapter twenty-eight of YKh (1). We come across three versions of the Root *Sūtra* above in chapters 26, 38 and 42. See also chapter twenty-six of the AS which also deals with the Command of the Plane and is related to the Root *Sūtra*.

2. Concerning the double meaning of the word '*bhūmikā'* as both 'explanation' and 'plane of being or realisation', see note to 59/4.

3. YKh (1) reads instead: 'the group of six sacred seats' (*pīṭhaṣaṭka*). This variant reading suggests that the main group of six is the group of six sacred seats. This makes sense. The six seats are located in the corners of the hexagram that surrounds the triangle that constitutes the core of the goddess's maṇḍala. A hexagram consists of two triangles – one facing down and the other facing up – superimposed on one another. The downward facing triangle is the Yoni and the upward facing one is the Liṅga. Thus the two represent the union of the goddess and the god, the Yoni and the Liṅga which is, as the text tells us, sixfold and contains the six sacred seats. From this union all things are generated and so is said to be the universal cause of all things. The essential nature of the *conjunctio* is the bliss experienced within it, that is, within the feminine. This is the inner potential state that contains and is the source of the hexagram which represents the outer manifest form of the *conjunctio*.

The inner *conjunction* takes place within the Yoni which is the Triangle with the syllable AIṀ in the centre. The hexagram that surrounds it represents the consciousness of the bliss experienced in the Yoni when union takes place. This chapter describes this inner state – *bhūmikā* – of the Root, that is, the syllable AIṀ and the '*sūtra*', the surrounding Triangle that together make up the most essential part of the *maṇḍala* (58/12cd-13).

Diagram 3. The Yoniliṅga: the Ādyapīṭha

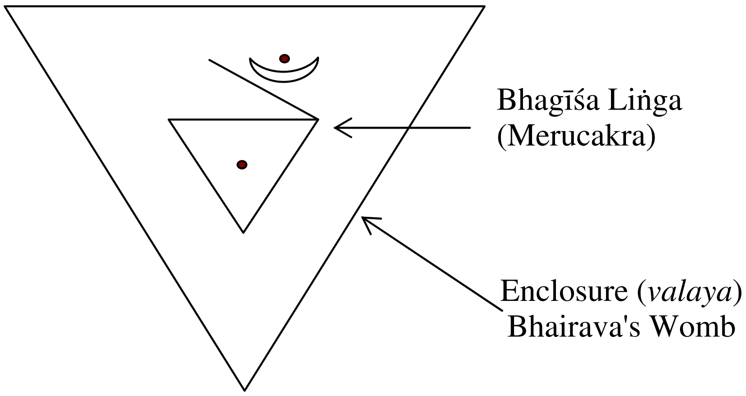


5. See note to 7/4-5ab. The black colour symbolizes the unmanifest, that is, the ‘unillumined’ condition of the transcendental Void. This is the domain of the dark aspect of the goddess where she is Kālikā (the Little Black Virgin), the New (‘Black’) Moon hidden within Bhairava, whose body is the black, moonless sky. This is the primordial, original sacred seat of the deity, the Triangle of the hidden moon in the centre of which is the Yoni that contains all the archetypal energies of the letters, seed-syllables and mantras. This state is represented by the syllable AIṀ to which are added the Five *Praṇavas*. Together these six are the Liṅga of Space (*ākāśaliṅga*) whose six aspects, each a Liṅga of Space in its own right, are described below (58/43cd-54). See notes to 58/70cd-72ab, 83cd-84ab, 60/3, 31-32ab.

This chapter presents a series of verbal images of the Triangle and the syllable AIṀ. The presentation is intentionally cryptic in order to keep the teaching secret. This is achieved by naming what are essentially the same ‘things’ in many ways. The Five Praṇavas are probably arranged around Vāgbhava in the manner they are arranged around the fire pit when they are represented by their icons. Four are in the primary directions and the fifth, Sadāśiva, in the middle. See

34/51-52ab and diagram in note. The account returns repeatedly to this basic configuration, examining its parts and the relationship they have with one another.

6. **Diagram 4. The Bhagīśa Liṅga (1)**



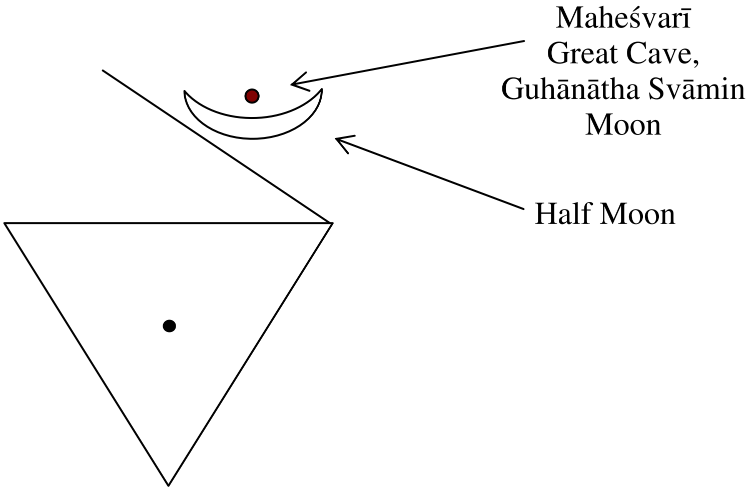
7. The transcendental Darkness represented by the Triangle is the divine body of the Goddess. It is the Sky, that is, the Void from which the Liṅga in which she resides emerges. Normally, the goddess emerges from the god. In this case, it seems that this basic model is reversed, but this is not really so. The transcendental Yoni generates another Yoni. This is the immanent 'male' Yoni, the Liṅga Bhagīśa. Also called the Wheel of Meru, it is the Point within the Triangle that encompasses it.

8. In order to understand this and what follows, it is necessary to remember the basic principle that the container is the contained and that they emerge from one another even as they merge back into each other in the dynamism of the Emptiness from which the universe of words and their objects emanates. Thus here we are told that the original Void, the Great Cave, is 'contained' in the Liṅga emitted from it.

The Great Cave is the Point above the Half Moon. It represents the essentially transcendental emptiness of Bhagīśa Liṅga, the Point. This is the place of the Moon in the Cave. The Moon in the Cave is the Point, the Lord of the Cave. Thus the container – the Void – and its content – the Point – are one.

The Point (Bindu) is the Full Moon and the Half Moon (Ardhacandra) is the New Moon. The Full Moon drips its nectarine energies into the New Moon even as the Full Moon emerges out of the New Moon. Thus the two nourish one another.

9. **Diagram 5. The Bhagīśa Liṅga (2)**

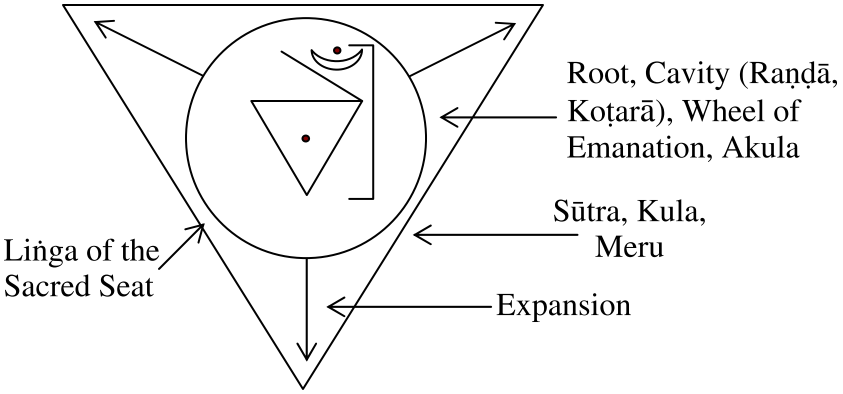

Maheśvarī
Great Cave,
Guhānātha Svāmin
Moon
Half Moon

10. 'Above' is equivalent to 'within', or 'at the innermost extremity' (*antataḥ*). Bhairava as the first teacher is the Lord Guhānātha who is within the Cave and so too within the Moon which is within the Void. Then 'above' him, that is 'within' him is the goddess who is the energy of his saving grace. She is Maheśvarī who, along with Brahmāṇī, Vaiṣṇavī (who is Vāmā), Raudrī, and Jyeṣṭhā, is one of the five energies that are aspects of the Root, that is the Supreme Energy represented by AIṀ (58/19-22ab).

11. Cf. 58/56cd-57ab and 95cd-96ab.

12. One of the names of Vāgbhava (AIṀ) is 'Skull' identified with Śiva (58/41cd-43ab). 13. Cf. 58/17-18ab. 14.

Diagram 6. The Cavity and the Liṅga

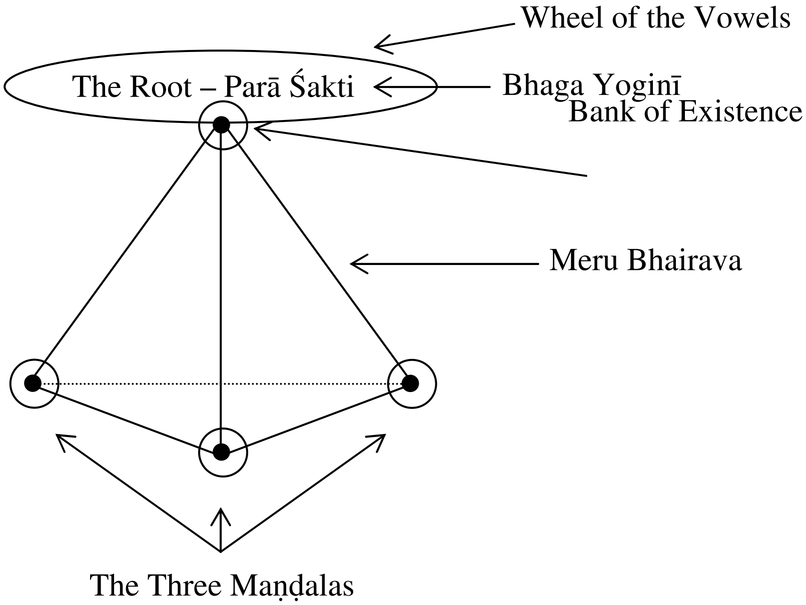

Root, Cavity (Raṇḍā,
Koṭarā), Wheel of
Emanation, Akula
Sūtra, Kula,
Meru
Liṅga of the
Sacred Seat
Expansion

The goddess who is above all is also the foundation at the base of all. She is the Void that is not only the Yoni – the container – and the Liṅga it contains, she is also the supporter and the supported. She is both the goddess and the 'omnipresent Lord'. This union of opposites is symbolized by the presence of the syllable AIṀ within the Point in the centre of the Triangle. This Point is the same Point that crowns the syllable AIṀ, that is, its innermost part, which is its energy – the goddess – and its highest, transcendental aspect – the Void. This is the Great Cave that contains the Point of the Moon, which by the same logic, is also AIṀ. The 'great Void' is the Point itself, the essence of AIṀ, here called the Cavity that is identified with AIṀ the 'great letter' which is the 'mind' – *citta* – and energy of the transcendental Void. This is the Liṅga of Space here identified with the Root. Its expansion in three directions generates the 'body' of the goddess, which is the Triangle of the same AIṀ. This is Meru, which is the Sūtra consisting of the triple power (will, knowledge and action) of the Void and the current of the three sacred seats in the corners. Thus, the Sūtra is the Triangle 'with three divisions' called the 'three *maṇḍalas*' (58/17-18ab) that emerge from the Cavity by its expansion (*prasara*) of which it is the container.

Again, the Point (containing AIṀ) is Akula (Bhairava, the Lord of the Island) and Kula is the Triangle (= the Island) (concerning the relation of Kula and Akula to the Triangle, see above 39/21 ff.). Akula is the energy of the Cavity which is the inner outpouring (*udbhava*) of bliss that generates the outward flow of emanation and so is called the Wheel of Emanation. In short, AIṀ is contained within its own Point, which is the Emptiness within the Triangle (which is Emptiness) that is its own body.

15. The sequence of the 'six times six' is projected into the corners of the Hexagram formed by the outpouring of the three energies at the corners of the Yoni. Groups of six represent the 'condensed' outpouring of the flux of emanation that streams from the Yoni. Several times in the following account we are told in various ways that the Triangle is in the middle of the Hexagram by saying that it is in the middle of the group of six. For example, the Triangle is the 'great Liṅga' within the 'group of six' (58/22ab). The 'groups of six' and the Hexagram that contains them and marks their deployment in space represent the fundamental archetypes of the manifest world, body and living beings. The Triangle, on the other hand, contains the original potencies that form into the archetypes and so is the source of emanation of which its energies are aspects.

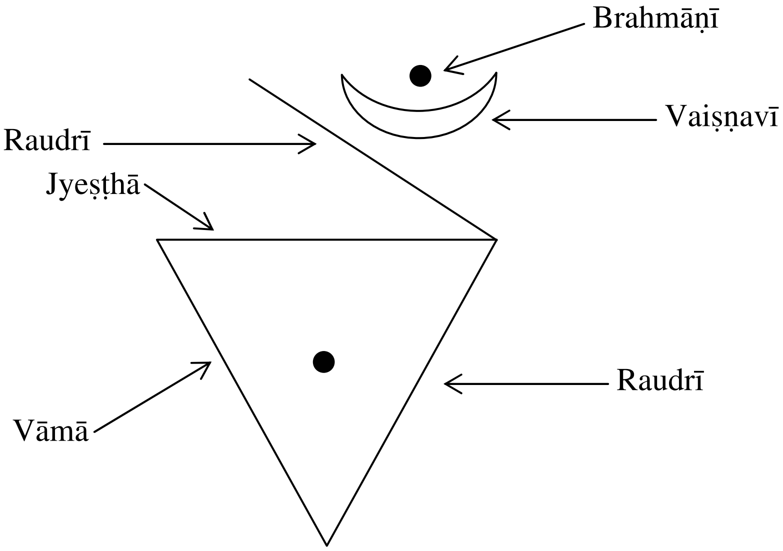
16. **Diagram 7. The Pyramid of Meru**



17. Instead of 'abode' (*ālayam*) YKh (1) reads 'ocean' (*ārṇavam*) reminding us that this is the Ocean of the Yoni.

18. Meru is the Triangle full of the energies of the letters. Here it is identified with Bhairava who is the consort of Ciñciṇī, that is, Śrīnātha, the First Teacher. The centre of Meru is the Point that contains the Root, that is, AIṀ, the Supreme Energy and fecund Void of divine consciousness. When the two are united, everything is contained within the Yoniliṅga – the Void and the Point – in a potential form as the aspects of the energy of Emptiness. 'By blocking Śiva and Śakti', that is, by separating them within the *conjunctio* of the Void into distinct polarities (Ciñciṇī and Bhairava), the flow of emanation and mental consciousness that moves between them, as it were, is released to flow down into the 'lower path' of immanence. Thus the Triangle, or to be more precise, the pyramid of Meru is formed, which is Bhairava, with the Root, which is his Supreme Energy in the centre, that is, on the peak of the pyramid surrounded by the sixteen lunar energies of the vowels.

19**. Diagram 8. The Six Energies of *Vāgbhava***



20. The Root Energy – Parā assumes the form of two parallel triads and so 'resides in three *maṇḍalas*'. One is Brahmāṇī, Vaiṣṇavī and Raudrī, the energies or 'Mothers' of Brahmā, Viṣṇu and Rudra, who create, preserve and destroy (58/17-19). The other triad consists of Jyeṣṭhā, Vāmā and Raudrī (58/24-26). The former are the goddesses of the three energies above the triangular body of Vāgbhava and the latter those of the sides of the Triangle. They are reflections, as it were, of one another such that what is outside is also within.

The names of the three aspects of this energy are in accord with the three domains in which it operates. The first is Śāmbhava, which pertains to Śiva. The second is called Śākta, which pertains to Śiva's power. The third is Āṇava, which pertains to the individual soul (27-28). Again, the Supreme Energy has two aspects. Inwardly, she is in her unmanifest, potential state. As such, she is the energy of the vowels (*svaramātrā*), which is the energy of the New Moon. Externally she is 'generated from the Wheel of the Vowels' that is, as the lunar *maṇḍala* of the sixteen vowels and is the Full Moon. She is then identified, appropriately, with Brahmāṇī, the first of the eight Mothers who governs the sixteen vowels.

21. The five groups of 5, 5, 5, 4 and 5 together make twenty-four. Perhaps these are the Principles contained in Prakṛti with which the Liṅga is identified. When the goddess appears out of the Liṅga she is called Vāmā because she extends her left hand (KMT 2/3-5, quoted in intro. vol. 1, p. 38). Here she is the 'deity of the left' because she governs the left side of the Triangle, just as Raudrī's

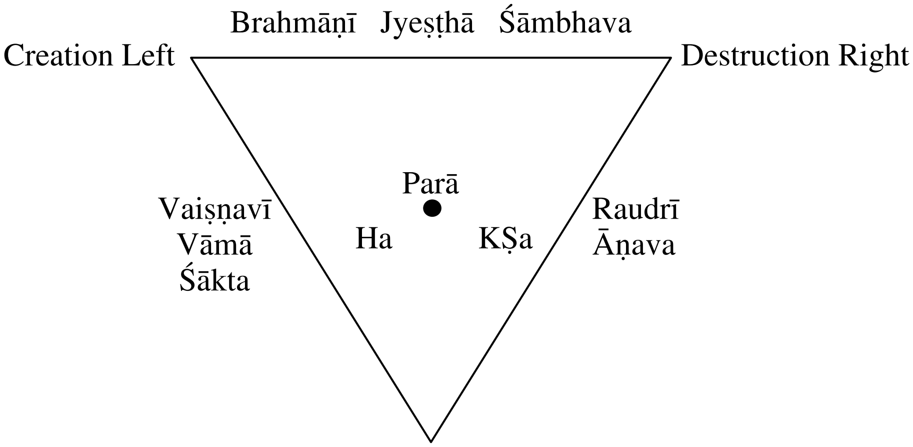
energy lines the right side of it. The 'great' Liṅga is the Triangle within 'the group of six', that is, within the Hexagram in which the Krama and every other 'group of six' is projected. Sixteen letters line each side of the Triangle. The remaining two – Ha and KṢa – are placed to the left and right of the Point in the centre of it. These are 'small' Liṅgas. The sixteen vowels line the left line of the triangle. The consonants from Ka to Ta line the right side and those from Tha to Sa are arranged along the line above to form the House of the Yoginī (7/13-15ab). Note that Vāmā governs the vowels as does Brāhmī, which suggests their identity, which is in fact the case. (see 35/82). At the same Brāhmī is the aspect of the goddess in the Point in the centre of the Triangle who is filled with the lunar energies of the vowels. Brāhmī / Vaiṣṇavī and Raudrī, on the left and right sides of the Triangle are the energies of the Moon and the Sun, respectively (35/82). These are the two 'inner principles' of the great Liṅga represented by the two letters Ha and KṢa. Ha stands for emanation. Vaiṣṇavī within it 'nourishes' it, feeding it with its energy. The letter KṢa represents destruction. Raudrī is linked to both Ha and KṢa, as is Vaiṣnavī, but is dominantly concerned with the activity of KṢa, which is withdrawal and the production of duality. Ha and KṢa represent Śakti and Bhairava, the polarities emerging from the centre separated by Raudrī, the energy that divides, blocks and destroys.

22. Jyeṣṭhā is the energy who is 'above' and so is Parā (cf, 58/24cd-25ab), the transcendental source of emanation. She is the energy of Suṣumṇā that links the flow and activity of the energies on the left and right to form a harmonious unity – a single self-sustaining process. Vāmā is her immanent (*aparā*) aspect that emanates the universe within her and, as Vaiṣṇavī, 'nourishes the flow' of emanation (58/21). Raudrī in the previous triad, blocks and destroys the universe. Here she also destroys but in this aspect she destroys the conflicting polarities of duality and non-duality by fusing them in the unity of the oneness she engenders. Thus the triad in its two aspects forms the Triangle 'the Wheel of the Three Energies filled with the fifty Liṅgas of the energies of the letters (cf. 7/15cd-16ab).

23. Cf. 58/68cd.

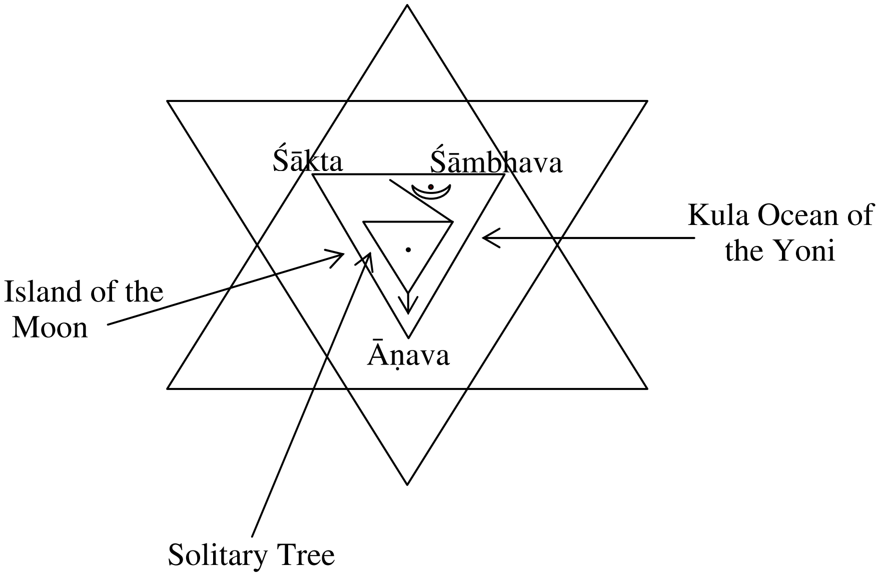
24. YKh (1): Śāmbhavī's energy.

25. **Diagram 9. The Abode of the God and the Wheel of the Three Energies.**


Brahmāṇī Jyeṣṭhā Śāmbhava
Creation Left
Destruction Right
Parā
Vaiṣṇavī
Vāmā
Śākta
Ha
KṢa
Raudrī
Āṇava

26. Above in 7/14-15ab it is called the House of the Yoginī (*yoginīgṛha*), see ibid. note.

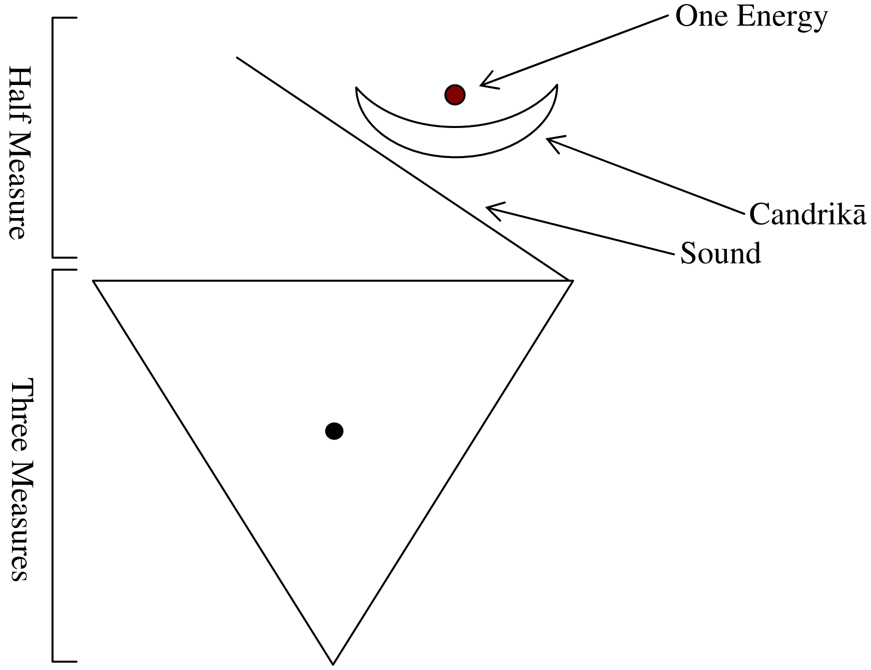
27. **Diagram 10. The Triangle and the Hexagram**


Śākta
Śāmbhava
Kula Ocean of the Yoni
Island of the Moon
Āṇava
Solitary Tree

28. These lines conclude this presentation by relating the Triangle to the Hexagram. The three energies of will – Śāmbhava, knowledge – Śākta and action – Āaṇava are located in the three corners of the Yoni in the centre of which is the Point which is the Liṅga, here called the Solitary Tree. Together these form Kula which is both the Ocean of the Yoni and the Island of Moon within the Hexagram.

29. Kaulinī is Rudraśakti. She is Vāgbhava, the syllable AIṀ. This, the Kaula Praṇava, like its Upaniṣadic equivalent, OṀ, possesses three and a half measures. See note to 2/41 and 6/210. Below (60/97) the Half Measure is the supreme energy that forms itself into three parts. These are the three measures of Meru – the letter E. They are the 'three divisions' of Rudra's energy. Its 'original' unitary form is the Half Measure contained in Ṁ.

30. **Diagram 11. Vāgbhava, Rudraśakti and Meru**



31. This verse suggests a didactic etymology of the name '*vāgbhava-*' – 'the essence of Speech'. The Wheel of the Mothers is the aggregate of the energies of the letters that constitute Speech. The 'essence of Speech' is Śiva, the Auspicious One who is all things and contemplates Speech, his energy, in all its aspects. This 'essence' is the 'juice' – *rasa* – of the aesthetic delight that arises instantaneously by virtue of the contemplation Vāgbhava experiences of its own universal nature as Speech.

32. These 'whirls' are aspects of the energy held within Bhairava (see 59/21cd-22ab and note).

33. See note to 5/76cd-77ab.

34. YKh (1) '((This) creative outpouring (*udbhava*) is Kaula Yoga,) the Liṅga, vital breath and the deity (*liṅgaṁ prāṇaṁ ca devatā*)'. This may well be the original reading of the source and makes good sense. However, the altered reading in the KuKh is probably intentional and so has been retained.

35. This passage (32-39ab) is primarily concerned with the Centre of the Triangle of Vāgbhava the 'supreme syllable', which is the 'Hermitage of No-mind', that is, the abode of the Transmental that contains all the energies. The triangular base is the Yoni that is within the End of the Twelve at the summit of immanence and so is the elevated Ocean of the 'lofty lotus' that faces downwards. The Centre is the calyx and womb of the Lotus, the 'heart of emission' – the core reality from which creation proceeds. It is represented by a 'ball', that is, the Point (*bindu*) which serves as the fire pit in which burns Saṁvartā, the Doomsday Fire that consumes even as its sustains with its vivifying warmth and generates the universe with its divine creative energy. Shifting to a third metaphor, the Centre is the Great Void of the New Moon 'adorned with the sixteen vowels' of the energies of the Full Moon.

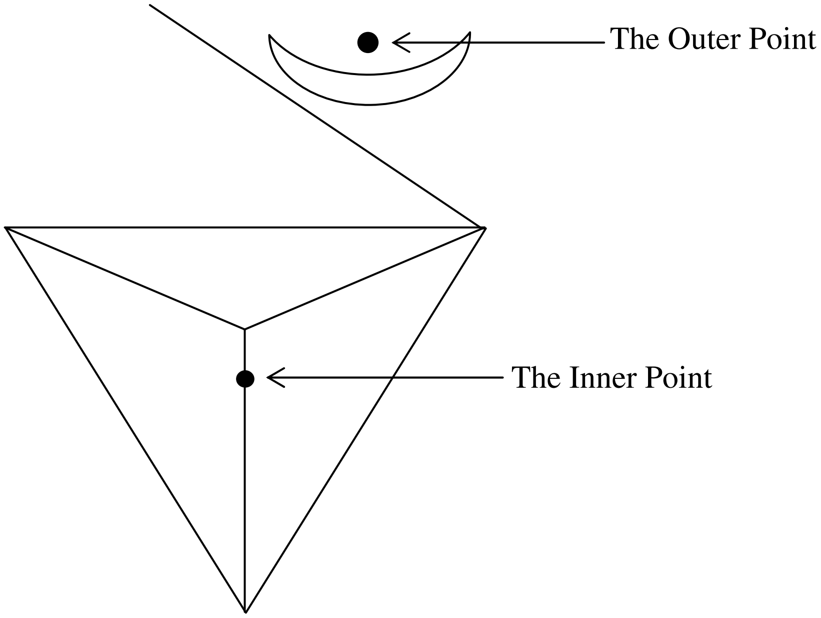
Again, from a fourth perspective the Point in the Centre is the Liṅga. It is Śiva, that is, Bhairava who is the goddess's consort. The Point 'looks like a conch shell with three whirls' because it contains the aggregate (59/21cd) of the three energies of will, knowledge and action within Kuṇḍalinī, 'the mistress of the calyx', Saṁvartā, the Great Void which is the bliss (*bhagāhlāda*) and the outpouring (*bhagodbhava*) of the emanation of the Yoni that, as it were, encompasses it. The outpouring of bliss through which the universe is created takes place by the Kaula union of the polarities of the goddess, who is the energy of the Void in the Point and its 'body' which is Bhairava. The Point is Udyāna Liṅga, the same Liṅga in which the goddess hids herself on the Island of the Moon according to the myth of her origin recorded in the KMT (see intro. vol. 1, p. 32).

36. The 'Mother aspect' is, I suppose, the Great Void, the energy of the Liṅga (= Bindu) from which it arises spontaneously. Its 'sixteen divisions' are the energies of the vowels that 'adorn' the Void, that is, the triangular body of Vāgbhava (see diagram 25 in note 32 of chapter 62). The Liṅga is 'outside' the Triangle of AIṀ and also 'within its own body', that is, in the centre of the Triangle. They are essentially the same Point. If we visualize the syllable in three dimensions as represented in the following diagram we can see clearly how this is so.

The outer Drop emanates its energy generating the series below it beginning with its own body, the Moon, then the Sun and the body of the Triangle

/ Pyramid. There, in the centre, it casts the 'shade' (cf. 57/43cd-44ab) of its energies and appears there in its original form (*bimba*), not as a reflection (*pratibimba*) or illusory replication.

37. **Diagram 12. The Inner and Outer Drop of Vāgbhava**

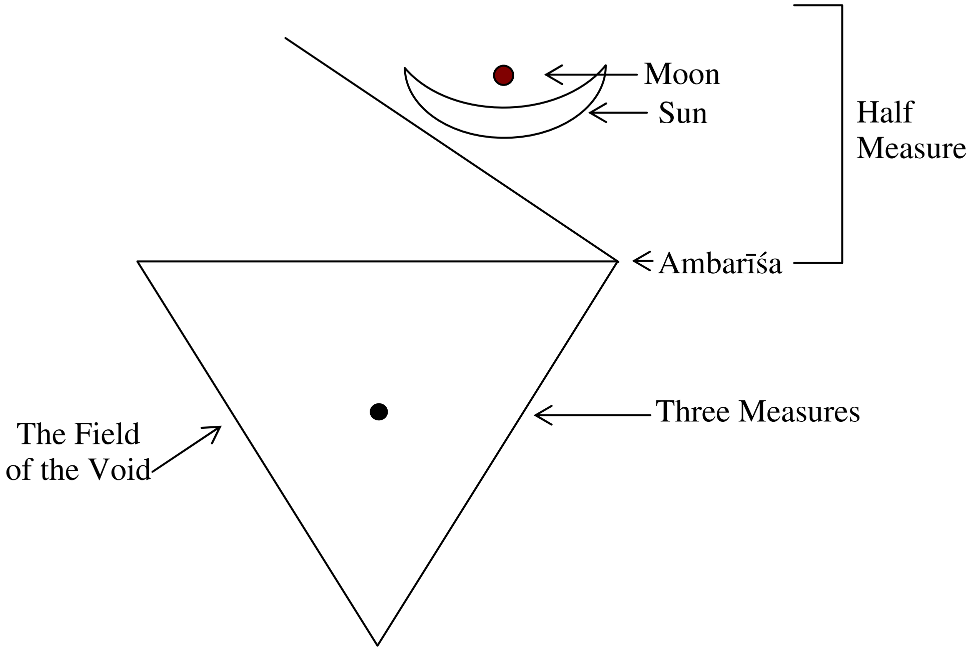


38. Just as the object of desire exists as a potential within the desire everything that is to be generated from the transcendental Emptiness is contained in its Will, represented by the Point. Vāgbhava is itself 'everything of all things' (58/31) held within it in a potential state. It is 'the group of six', namely, the three energies of the sides of the Triangle and the three energies above, that is, the slanted line (*tiryagrekhā*), the Half Moon and the Point, governed by the two triads of goddesses (see above note 19, diagram 8). In the centre is the Point that represents the plane from which issues the Krama. This is Bhairava who governs the Mothers who are the sixteen energies of the lunar vowels. Within Bhairava, the Point whose form is the Will, is his supreme energy – Parā – who contains in a potential form the sixfold potency of Vāgbhava and so is herself sixfold – *Ṣoḍhā* (cf above 22/2). As she has not yet emitted her contents, sixfold Parā, remains one as the pure energy of the Will uncontaminated by any object of desire, however subtle or elevated.

39. Mudrā is the goddess. Her 'peak' syllable (*kūṭa*) or aggregate (*kūṭa*) of energies are gathered together in her essential transcendental Voidness, which is the Supreme Abode of all that exists in any form, resonant with the Unstruck

Sound of Vāgbhava.

40. **Diagram 13. The Mudrākūṭa**



41. The Field is the expanse of the Void represented by Vāgbhava symbolized by its triangular body lined and filled with the letters (7/12). The right corner of Vāgbhava is the location of the upward developments of the 'half measure' which is crowned with the Point, the Lord of the Field here called the Lord of the Void. His body is the Moon with its sixteen energies, below which is the Sun, represented by the Half Moon. From here, as from the centre, the energies of the polarities unfold within the Void of their essential nature.

42. The Liṅga of the Field is the Point in the centre that generates its energy and is worshipped by means of the form of the goddess's Samaya Vidyā encapsulated by the Five *Praṇavas* called Mahantārikā (7/35cd-36ab). This is the Vidyā of the Full Moon in the middle of the Triangle (7/47-49ab).

43. This and the following are thirteen names for the Centre (externally male) and its energy (internally female).

44. The Centre is called 'conjuction' because it unites the two triangles of the hexagram that surround the triangle.

45. We have seen that the Five *Praṇavas* in the forward order are added to the beginning of Kubjikā's thirty-two syllable Samayā Vidyā and at the end, in

reverse (9/59). Thus Vāgbhava, which is the first of the Five *Pranavas*, is at the beginning and end of the 'goddess's Transmission', that is, the Samayā Vidyā.

46. After examining the Centre, the text moves back again to the whole of Vāgbhava which in the following passage (up to 54) it is represented as the Liṅga of Space in six forms (*mūrti*) each of which is a Liṅga of Space in its own right containing its own deity. Located in Vāgbhava, they represent aspects of its transcendental Emptiness symbolically distributed spatially as indicated in the following table.

6. Table of the Contents of the Sixfold Liṅga of Space

Pīṭha	Location	Liṅga	Deity
Vajra			Mātṛmudrā
Space	Centre		Yoginīhṛdaya
Jālandhara	South	Tejoliṅga	Mūrtideva
Pūrṇa	Left	Pūrṇaliṅga	Vāmadevatā
Kāmarūpa	In front	Kāmaliṅga	Kāmeśvara
Koṅkaṇa	Centre and Circle of the Drop	Koṅkaṇaliṅga	Kīrtideva

The Thunderbolt is yet another name for the triangular body of Vāgbhava. It 'arises and falls away' emitted and withdrawn from the Point in the centre. The Goddess – Mudrā – who presides over the Mothers, that is, the energies of the letters, and its extension above the triangular body of Vāgbhava resides there. Together they are the Heart of the Yoginī, that is, Vāgbhava. It is in the Point in the centre of the Triangle – the sacred seat of Space (*ākāśapīṭha*).

This is the first of the six Liṅgas of Space.

47. The three Liṅgas / seats form the corners of the triangular body of Vāgbhava marked, as usual, by the energies of the three syllables in the corners. They are generated 'by churning both the Sun and Moon', that is, by contemplating separately and together the polarities represented by the movement of the two breaths.

48. This is the way Udyāṇa Liṅga is described above (58/36cd-37ab). We may safely assume that in this presentation Koṅkaṇa Liṅga has replaced it in the centre. It is 'just born' (*jātamātra*) because it is the pure Will that is the first emergence of immanence. We may perhaps also hazard to suggest that it is also 'just born' because it is a new addition to the Kubjikā tradition.

In the centre it 'arises' from the 'triple nature' of the energies in the corners of the Yoni contained there in the Liṅgas. As usual, the Point that is 'above' is the Point that is 'within'. Thus 'above that' Triangle (just as within it) is the upper Circle of the Point through which flows the energy of bliss which is 'pure repose' in Koṅkaṇa, that is, within the goddess's Yoni.

49. The ‘mind’ is the energy of the Void. It is the Liṅga that if filled with the bliss of generation (*udbhava*) (58/11).

50. We have seen that the Mahantārikā Vidyā is the mantra of the Liṅga of the Field (58/41cd-43ab). The Field (i.e. the Triangle) in this presentation is Koṅkaṇa and the Koṅkaṇa Liṅga in the centre is the Liṅga of the Field and so we may assume that the the Mahantārikā Vidyā is the mantra meant here.

51. According to YKh (1) this sentence reads: The body of Kubjīśa and Kubjikā is in one place in the middle of both. (*ubhayaikatra (g: ubhayaukatra) madhyasthā kubjīśakubjikātanuḥ (k, ṅ: -kubjikāṁtanuṁ; g: kubjikātanuṁ; gh: -tanuṁ)*)

52. Cf. above 58/9cd-11ab. The letter A is in the bottom corner of the downward facing Triangle of letters. The Triangle is formed progressively as the letters emerge, as it were, one after another by what is conceived to be a process of division or the formation of modalities of the letter A. When they all emerge the Triangle is fully formed. This is the body of the Supreme Letter, that is E, which is shaped in this way. From that the mantras arise. The first series of mantras are the Five Kulas, that is the Five *Praṇavas*, beginning with Vāgbhava.

53. The threefold sound of Vāgbhava are the seed-syllables in the corners of the Triangles.

54. I suppose the text refers here to the syllable KHPHREṀ. Above the ‘Kha’ of this syllable is the same slanted line, Half Moon and Drop that ‘decorates’ Vāgbhava.

55. Cf. above where Vāgbhava is called the Heart of the Yoginī (58/44cd-45ab).

56. From the point of view of the six parts or aspects of Vāgbhava, the Supreme Energy it enshrines is called Ṣoḍhā (58/38cd). Here, from the point of view of the sixteen lunar energies that emanate from it (cf. 58/33cd-34), it is called ‘Ṣoḍaśī (the Sixteenth), and is ‘sixteenfold’. We have seen that the sixteen energies are regularly equated with the Sixteen Siddhas of the goddess’s lineage in YKh (1) (see intro. vol. 2, p. 495 and cf. notes to 60/31-32ab). The sixteen lunar energies within the Point are the flow of bliss that courses through the Void.

57. The sixfold Meru Liṅga is AIṀ described above as the sixfold Liṅga of Space (58/43cd ff.).

58. The three divisions of Mātṛkā are the three series of letters that line the sides of the Triangle (see 7/13-14ab). The two Paths of Meru are probably the right and left slanting sides of the downward facing Triangle. The channel in the middle is the Point in the centre – the sacred seat of OṀ – where Kulakaulinī, the energy of Kula (i.e. the Triangle) is located. One of the names of the Point is ‘flower’ (see intro. vol. 2, 410-411) and so, presumably, the three Flowers are the Points in the corners of the Triangle. When these are ‘melted away’ they return to their original undifferentiated state as the pure energy of the Void.

59. The three seed-syllables in the corners of the Triangle are HRĪṀ, ŚRĪṀ and KLĪṀ. These are the 'three letter Īs' said below (59/5) to be the 'outpouring (*udbhava*) (of the Point) that is full of bliss'. In other words, they represent the first outpouring from the channel / Point in the centre of the Yoni of the goddess Ambikā / Herukā / Kubjikā.

60. Both the Siddhas are silent and so they are both called the Silent One, which is the meaning of both Maunī and Tūṣṇī. They are called Tuṣṇīśa and Sahaja below (59/47cd-48ab) and Mitranātha and Oḍḍīśanātha (see above 53/3). The two Siddhas are also the letters Ha and KṢa within the Triangle – the Cave of the Void. Guhānātha lives in the Cave of the Point between them (see above, 58/7cd-8ab).

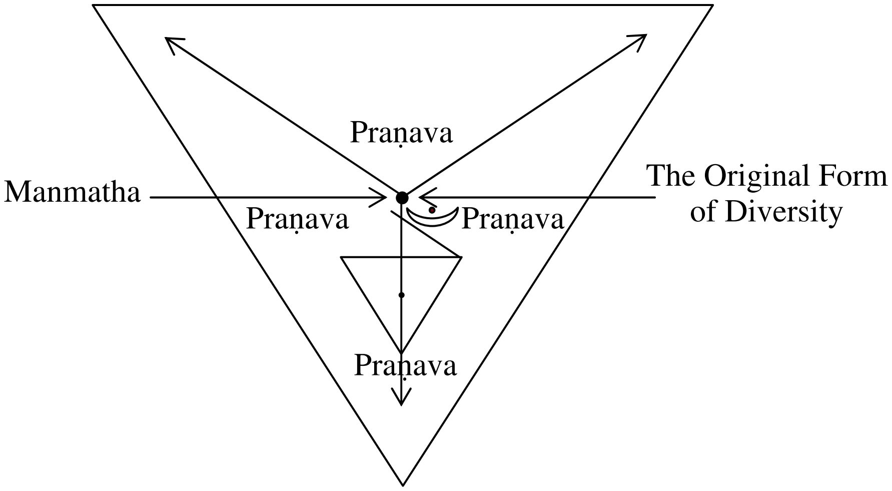
61. As the energy of the goddess rotates anti-clockwise along the 'left-ḥand path', the energies of the letters manifest progressively and are deployed one after another to form the Triangle of Vāgbhava. This is formed from Fame (the energy in the Centre), the Cave (the Void that contains it), the Liṅga (which is the Point, the body of the energy of Fame) and the Kadamba Tree (which is the complete syllable AIṀ in the centre of the Triangle).

62. Cf. 58/24cd where *Aparaśabda* is identified with Vāmā, who emites the universe. Here this function is said to be that of *Nādaśakti* who emites, whereas as *Paraśabda* the goddess reverts to her original condition as Parā who, as the Void – 'the Abode of the Cave' – withdraws her emanation.

63. See above, 57/86cd-87ab where Śiva is said to be the 'parasol for the shade'. The Shade of the Moon is the Point. There the goddess is in her undifferentiated (*niṣkalā*) state as pure spiritual energy in the expanse of the Void of pure consciousness. It is symbolized by the dimensionless point in the centre of the *maṇḍala* that emerges from it as the body of the goddess. This is the Triangle, the City of the Moon, which is the abode of the Full Moon – the Point in the centre – even as it is the House of the tradition in the End of the Twelve.

64. Descending from the End of the Sixteen to the End of the Twelve the original Point, which is the 'pure', that is, undivided and indivisibly one, Point becomes the 'original form of (as yet unmanifest) diversity (*bhedabimba*)' of which the ensuing diversity is the manifest 'reflection' (*pratibimba*). For this to take place it splits three ways to form the triangular Yoni which is the deity of Kula and the source – *yoni* – of emanation. Thus:

Diagram 14. The Splitting of the Point



The form of this Point is passionate desire (*kāmarūpaka*) (58/38cd-39ab) represented by Manmatha, the god of love. His 'splitting apart' and 'rubbing' is the inner dynamism that generates the blissful outpouring (*udbhava*) of the Yoni. In this way the 'calyx of Meru arises'. Above this is the Primordial Seat (*ādyapīṭha*) 'adorned with the Five *Praṇavas*' (58/4-5ab). Presumably, Vāgbhava, the first *Praṇava* is in the centre and the remaining four surround it in the four directions, as depicated in the diagram.

65. YKh (1) (28/76ab) reads: The Transmental abides in the five locations by the activity (*gati*) of the vital breath.

unmanī [k: anmabhī; g: unmaṇī; gh: janmabhī; ṅ: janmatī] prāṇagatyā [k, gh: -gaṁ] ca [k, gh: missing; ṅ: gaṁ] pañcasthāneṣu [ṅ: parasthāneṣu] tiṣṭhati [g: viṣṭhati] |

These five locations are the *Praṇavas* that, representing the Five Elements, are the five offerings by means of which this, the supreme rite of adoration takes place.

66. These are the aspects of reality on the 'supreme plane' represented by Vāgbhava pervaded by the Supreme Brahman. The base is the Stone above which is the 'progressive arising of energies' through the slanted line ranging through the Half Moon above into the Point, here called Brahmā's Stone of Birth.

67. The MSs of YKh (1) read *ajākhyā* and *kujākhyā* instead of *ṛjviṇī*.

68. The ‘straight one’ is the straightened active form of Kuṇḍalinī. Her energy is that of the New Moon present in the ‘lustration’ of the lunar nectar that drips down into the lower planes.

69. See above, 5/76cd-7ab and note.

70. YKh (1) (28/80ab): By churning the mind (*manas*) at one with the supreme intellect (*buddhi*) together in one place.
*mano.abhinnaparābuddhir [k, gh, ṅ: -bhinnaṁ] ekatra mathanādi [g: mathā * dapi; ṅ: mathavād] api* |

71. Previously the text explained that the ‘mind’ (*manas*) is the Liṅga of Space in the centre (58/11cd-12ab) and that the substance of the mind (*citta*) is the energy of the Void, the Liṅga which is the bliss of generation (*udbhava*) (58/11) and so are essentially two names for the same reality. However, ‘mind’ in this context is not the supreme energy rather it is the individual mind centred on the Point. The goddess is perceived by means of the energies of Vāgbhava (= Fame) when the individual mind is fused with ‘supreme intellect’ (*parābuddhi*) or, we may also understand this expression to mean ‘the intellect of the supreme energy / goddess’. This takes place by the dynamism of that same energy within the Point that ‘churns’ them and mixes them together within the one pure energy of consciousness through which the transcendental Voidness, which is the essential nature of the goddess, is experienced directly. This is just as she experiences it herself through her ‘intellect’ here also called ‘Fame’, which is the energy in the Centre (58/43ab). This takes place in the End of the Twelve when the ‘bolt of the Door of Brahmā’ – the cavity at the top of the head – has been opened and the ‘mind’ of the individual soul is free to travel up beyond the body into it. There in that Place (*sthāna*) the liberated yogi enjoys the bliss of the Yoni (*bhagāhlāda*) ‘the supreme savour (of the aesthetic delight of consciousness)’, which is the essential nature of the goddess Ciñciṇī.

72. In this context the Root *Sūtra* is, as we have seen (58/9cd-13), Vāgbhava. The sixteen conventions / divisions are, presumably, the lunar energies of the vowels that radiate from the Void of Vāgbhava and constitute the ‘lineage’ that arises out of it. These sixteen, along with the god, who is the Point and the goddess who is the energy within it make up the eighteen phases or aspects of the Divine Current of the Transmental. The Sixteen are the aggregate – Kula – of the energies and the two, god and goddess, Akula, who possesses and governs it. When the sixteen are ‘mixed together’ they work in harmony and are experienced as the blissful outpouring of the Yoni and the Point.

73. The term ‘*piṇḍa*’ commonly denotes the body or aggregate of letters as in the expression ‘*kulapiṇḍa*’. Presumably then, the ‘sevenfold body’ is the Yoni as the *Meruprastāra* with its seven rows of letters (see 8/24-25ab). The Void of Darkness is the Primordial Seat (58/4) in the centre of the Yoni. Earth is the element governed by Vāgbhava, just as the remaining four elements are governed

by the other four *Praṇavas*. Thus these lines teach that the yogi should contemplate the Yoni with Vāgbhava in the centre of it in the End of the Twelve from which emerges the energy which is the goddess in the form of a beautiful woman.

74. YKh (1) (28/85cd): Having drunk it, the unstable body becomes a part of the Transmission and is purified.
pītvā ca asthiraṁ piṇḍaṁ kramabhāgī [k, gh, ṅ: -bhāgā] viśuddhyati ||

75. Cf. 58/95cd-96ab.

76. YKh (1) (28/87ab): (AIṀ) the seed-syllable that is the Space of the Self (*ātmākāśa*) is the supreme space of the Supreme Self.
ātmākāśaṁ tu yad bījaṁ parākāśaṁ [k, gh, ṅ: nirā-] parātmanaḥ |

77. Below (58/89cd-90ab) we are told that the Supreme Plane arises and so is experienced directly by the 'merger', that is, gathering together of the energies.

78. YKh (1) adds the following that helps to explain why this takes place 'in front of the abode of the Yoni':

Something (indescribable) arises there in front of the abode of the Yoni, which is the glorious power and bliss of the object of enjoyment. Thus Bhairava is delighted. In this way, the arising of knowledge and pervasion takes place within the condition of the pervader (of all things). The pervader is the same as Śiva and Śakti is the deity of bliss.

tatra cotpadyate kiñcid bhagadhāmapurāgrataḥ [k, gh: -bhagāvvāma-; g: -bhagāmdhāsapurā-; ṅ: bhagāmvāsapurā-] ||
vibhavaṁ bhogyam ānandaṁ [g: yogyamā-] tato 'hlādito [k, gh, ṅ: mano.ahlādita; g: -ta] bhairavaḥ [k, gh, ṅ: bhairava; g: bhairavaṁ] |
evaṁ [g: eva] jñānodayo [k, gh, ṅ: -yā] vyāptir vyāpakatve [g: vyāpti-] pravartate ||
*vyāpakaḥ śivasāmānyaḥ [k, gh: śivā * mānaṁ; g: śivamāna; ṅ: śivamānaṁ *] śaktir ānandadevatā* | YKh (1) 28/88cd-90ab.

On one level the text is outlining the process of the union of Śiva and Śakti. On another, parallel level, one may hazard to suggest that the Tantra is describing what takes place in the union between the accomplished yogi, identified with Bhairava, and his partner, identified with the goddess.

79. See above, note to 5/76cd-77ab.

80. The members of these six groups together make fifty. Presumably, they correspond to the letters of the alphabet. The division into six groups suggests that that may be arranged in some way in the Hexagram around the Triangle. The first four groups add up to seventeen, which may be the energies of

the Moon along with extra energy of the New Moon. The fifth group is the number of units of the Krama and the last the number of its groups (cf. 58/96cd-97ab). But it is not clear to me what this arrangement represents exactly. At any rate, the sense is that when the fifity energies of the letters in the triangular field of the Yoni and their equivalents in the surrounding Hexagram merge into the transcendental Void, the Yoni is realised to be that Voidness and so, devoid of differentiation. is 'pure'.

YKh (1) adds here:

The Lord (*bhagavat*) ('who possesses the Yoni') is in the middle of the Yoni (*bhaga*) and is the treasure of those who are parts (of him and possess a Yoni) (*bhagin*). Penetrating through by the power of his Gesture, (the state of) union (*yoga*) arises as the state of the worshipper and the object of worship – both meditation and the meditater. (This is) the one Gesture of the tradition, that is, the Yoni, by virtue of which there is deity (*devatā*).

bhagināṁ bhagamadhyastho [k g: -sthāṁ] bhagavān bhagināṁ nidhiḥ |
tasya mudrāprabhāvena [-prabhedena] bhittvā yogaṁ pravartate ||
pūjyapūjakabhāvena dhyānadhāraṇakāvubhau |
anvayasya tu mudraikā bhagaḥ [k: bhagaṁ] sa [k: vā; g: saḥ] yena [k: mena] devatā || YKh (1) 28/93-94.

81. YKh (1) (28/96): There is one letter of (all) the Liṅgas (i.e. letters) (*varṇam ekaṁ ca liṅgānāṁ*). **It is the circle of the twelfth vowel (AI) which is the plinth (*adhiṣṭhāna*)** of mantra **and of the Western House.**

varṇam ekaṁ ca [gh: va] liṅgānāṁ dvādaśasvaramaṇḍalaṁ [k, gh, ṅ: dvādaśaṁvaramaṇḍalaṁ] |
adhiṣṭhānaṁ tu mantrasya paścimasya gṛhasya ca ||

The triangular part of the syllable AIṀ is the 'plinth' or support of the body of AIṀ, which is full of letters generated from A (58/56cd-57ab), and so is the foundation and source of every mantra.

82. Cf. 58/86cd-88ab.

83. The Great Jewel is Kuṇḍalinī who is filled with the 'many jewels' of the letters. Cf. above 3/120-121, 25/10a and below 59/76cd-77.

84. Cf. above where Vāgbhava is called the Heart of the Yoginī (58/44cd-45ab) and the heart of all the gods and goddesses (58/57cd-58).

85. It is said in several places that the Triangle is is the crossroad of three paths (*tripatha*) along which the energy of the goddess moves. Here the text refers to a cross roads of four paths. This is the Supreme Place. Above we were told that the Place is the location where the bliss of the Yoni, identified with the goddess, is

experienced (58/78cd-79ab). This is the Point in the centre of the Yoni. This is indeed where Vāgbhava is located. Or, to be more precise, this is the Point that crowns Vāgbhava. From here radiate three energies (called Mudrās) that make three of the 'paths'. Presumely, the fourth 'path' is the inner flow of energy within the Point.

86. Cf. 58/9cd-11ab and 56cd-57ab.

87. The triangular body of Vāgbhava is the 'plinth', that is, the base of the Liṅga of Space and its four divisions are the sacred seats. It is the sacred sonic essence of both the lineage and the Krama.

88. The sonic *maṇḍala* AIṀ is here presented as the place where the scripture and the teachings originate and are worshipped. See intro. Vo. 1, p. 377 and above note 46/1ab.

89. The teachings of the KJN are also in the house of every Yoginī in Kāmarūpa.

90. Concerning the Transmission of Twenty-seven, see note 84 to 3/54 and appendix 8 of vol. 3 of the text.

91. The Krama, which invariably consists of six groups of mantras, is probably the sixfold Kula.

92. Concerning the descent of the *Śrīmata* and its progressively shortened form see intro. vol. 3, p. 42 ff.. The MBT in 24,000 verses is divided into three parts (69/28cd-29ab).

93. See above, 26/2.

NOTES OF THE SANSKRIT TEXT OF CHAPTER FIFTY-NINE

1. This chapter corresponds to YKh (1) 29/9-97ab with which it has been collated. YKh (1): श्रीनाथ.
2. YKh (1) ङ्: देवे

3. YKh (1) ङ्: स्वानि The regular form of the vocative of स्वामिनी the feminine of स्वामिन् is स्वामिनि. See above note to 5/40c and 4/38c. This and the following two lines are also found in above as 8/1-2ab and 27/1-2ab.
4. YKh (1) ग्: –देसञ्ञ

5. घ्: प्रकटं:
6. YKh (1) घ्: कुट

7. All MSs: सप्ताविंशद्विविक्रमम्; YKh (1): –विधिक्रमम् Cf. 27/2ab above. See above, note to 7/7c.

8. YKh (1) adds a line. See note to the translation.

9. घ्: –वक्र उवाच; YKh (1) and MS छ्: श्रीवक्रोवाच

10. YKh (1): पारं (ग्: पार)
11. YKh (1) ग्: स्येवस्य

12. YKh (1): जगत (ग्: जगत:)
13. YKh (1) घ्: वाहास्थं

14. All MSs except क्: अंतरंगं; YKh (1): अन्तरङ्गचिदात्मकं (क्, घ्, ङ्: –विदात्मकं)

15. झ्: –रचिन्तं; YKh (1): –निचयं (घ्: त्रिकूट * *–). IM 6 + 7.

16. क्, ग्: कुलस्य; YKh (1) ग्: चलकूटस्य
17. YKh (1): निश्चयं

18. ग्: ज्ञाना–. See above, note to 7/2c.

19. All MSs except क्: –कार्थ–; YKh (1) ग्: –कार्थ–

20. The following is missing in MSs क्, घ् and ङ् of YKh (1).

21. घ्, छ्: एकावा * र–; all other MSs: एकावा–. This emendation agrees with the reading in YKh (1).

22. The letter `R' has been inserted between the last two components of this compound for the metre. See above, note to 3/21b. YKh (1): भवजतरलीक्षत:

23. घ्, छ्, झ्: –शक्ति–; all MSs except क्: –भूमिकां; YKh (1): –विन्दुचिदाशक्तिभूमिका The word चिदा is a deviant derivative of चित्

24. All MSs: पारमेश्वरीं; YKh (1): परमेश्वरी. The emendation agrees with the reading in YKh (1).
25. M → N.

26. The order of the components of this compound has been reversed. YKh (1): त्वद्भावभावितानन्दा

27. क्: ईकारस्; झ्: ईकारद्; all other MSs: ईकारस्. M → N.

28. All MSs: त्रिगुणाकृतम्; YKh (1): ईकारत्रिगुणीकृत:

29. क्: शक्ति; YKh (1): मकार शक्तिना. See above, note to 9/41c and cf. the deviant instrumental भक्तिना above, 58/83c.
30. YKh (1): –भैरवी

31. ख्: आकाशंचारिकलनां; झ्: आकाशंचारिकलानां; all other MSs: आकाशंरारिकलनां; YKh (1) ग्: आकाशंवारिकलानाच्
32. YKh (1) ग्: छिवोऽहं. See above, note to 1/5b.
33. क्, घ्, झ्: –भरिकौलीशं; all other MSs and YKh (1): कोङ्कणाभरि कौलीशं In making this emendation I assume that the final vowel of स्वामी has been shortened for the metre.

34. All MSs: विकला–; YKh (1): क्षीणकत्मया The order of the units of this compound is irregular. विकल्पकल्मषक्षीण: would be correct but entails an irregular seventh syllable.

35. ग्: मातग; all other MSs: –मातंग; YKh (1): –मातंगा

36. YKh (1): उन्मनी परमावहा

37. घ्, ज्, झ्: शिख–; छ्: –शिखदीपमहोच्छष्मा; YKh (1) –महाच्छाया. The order of the

first two members of this compound has been reversed.
38. क्, ग्: विज्ञा: *; all other MSs and YKh (1) विज्ञान: 39. YKh (1): परमेश्वर
40. घ्, छ्: उहान्ते; YKh (1) ग्: गुहानंते
41. ग्: उदितो उदितो उदिघं तु; घ्: उदितो उदिदन्तु; छ्: उदितो उदिणन्तु; ज्, झ्: उदितो उदिघं तु; YKh (1): क्रमोघं तु   42. घ्, छ्, ज्, झ्: –शिनं; YKh (1): –मार्गाधिवाशिनं. IC. –विकासी would be correct but does not fit the metre. We commonly find that the plural replaces the singular of such agent nouns and adjectives, especially at the end of a line (see above, note to 4/3c). The form we would then expect is –विकासिन: if masculine. In this case, the form विकासिनम् is, as it were, a neuter derivative in concord with its substantive.

43. क्: –स्वानुभवावानंन्दमानन्दं; घ्: अन्त:स्थानभवानन्दमानन्दं; छ्: अन्त: स्वानभवानन्दमानन्दं; all other MSs: –स्वानुभगवानन्दमानन्दं; YKh (1): अमस्थानभवानन्त
44. YKh (1): बोधनानन्दचिन्मय:.
45. घ्: प्र *द्धज्ञानमा–; झ्: प्रवुद्धाज्ञानमा–; all other MSs: प्रबुद्धज्ञानमा– This emendation is supported by the reading of YKh (1).
46. All MSs: * * वर्त्ति–; YKh (1): –वत्तशिलातलं   47. घ्, छ्: –लिंगे
48. See note to the translation.   49. YKh (1): –कौलिके
50. All MSs: परसोरुन्मन–; YKh (1): प्रसरुन्मत्तयोगीनां. The correct form of the genitive plural – –योगिनाम् – would disturb the metre. See above, note to 18/74a.
51. क्: कौंकणं कर्भियुतम्; घ्, छ्: कौकलंक * भियुतं; all other MSs: कौंकलं कर्भियुतं; YKh (1): कोङ्कणं कलिभिर्युतं. I make this emendation even though it disturbes the metre rather than emend to कलभिर् which would be doubly incorrect. The sole MS of the YKh (1) that contains this chapter is illegible from here up to 59/28c.
52. ग्: –कतृत्वे; YKh (1): कलाकरण ***
53. All MSs: – त्मिकां; YKh (1): * * * * * * * *
54. All MSs except क्: व्याप्ति   55. M → N.   56. ख्, ग्, झ्: षद्विधं
57. M → N.   58. All MSs: स्वाभाविक   59. घ्, छ्: निवन्तरं
60. All MSs except क्: कार–. M → N.   61. क्: दृश्यते
62. घ्, छ्: कलयोर्; ज्: कलाया   63. छ्: भिन्न   64. छ्: तद्रू *
65. All MSs: परमेश्वर   66. घ्: मश्वरा; all other MSs: मस्वरा
67. All MSs: शक्तिरुद्र–   68. See above, note to 10/32b.
69. All MSs except घ्, छ्: विदाकाशं   70. All MSs: भैरवो
71. घ्: षड्विधस्तदा; छ्: षड्विवस्तदा; झ्: षद्विधस्तदा; all other MSs: षट्विधस्; all MSs: तदा
72. घ्, झ्: निरोधाड्; all other MSs: मिरोधाद्
73. All MSs except क्: –मूर्त्ति–   74. क्, ग्: –तिजायते
75. छ्: * लनी; all other MSs: मालनी   76. All MSs: महता
77. –पंक्त्यो: would be regular. Cf. the deviant form सक्त्ययो:; see 58/16b and
note.   78. ख्, झ्: –व्विद्वक्षरक्षरापकाला; ग्, घ्, छ्: –व्विद्वक्षर–
79. These two words are missing in MSs ख् and झ्.   80. घ्: –कृता:
81. ग्, छ्: –भे * न   82. All MSs: तदा   83. छ्: –मशे * त:
84. All MSs: उद्यज्ञान: 85. ज्, घ्: स्वरोद्यं; all other MSs: स्वरोघं
86. ख्, ग्, झ्: षद्विध:–; छ्: पड्विध:–; ज्: षट्विध:–; all other MSs: षड्विध:–
87. All MSs: भाव   88. घ्: पुष्प. M → N.   89. ज्: सुरीशश्च
90. All MSs: मण्डलस्   91. All MSs except क्: तथ
92. ख्, झ्: –व   93. All MSs: उलीश्वर

94. क्: मत्मत्तो; ग्: मत्मत:; घ्: –मत्त 95. घ्: निस्तरङ्ग:शिवेच्छया:; छ्: निस्तर् *शिवेच्छया; all
other MSs: निस्तरङ्ग: 96. ग्, छ्: षट्विधं 97. ख्, ग्, झ्: –कृलमानन्दं
98. छ्: –भाश *; all other MSs: –भाशश्च 99. घ्: –शेषरं
100. All MSs except क्, ग्: शशिमध्यंतरावली 101. घ्: चा–
102. All MSs: कले 103. घ्, छ्: षड्पत्र–
104. M → N. Cf. above, 105. घ्, छ्: –वचं
106. घ्: –क्रम:–; छ्: कल्प * –; क्, ग्, ज्: –षट्विधम्; ख्, झ्: –षद्विधं
107. All MSs: विकाशं 108. क्: – म्नाय
109. ख्: निरासीकृतविग्रहे; all other MSs: निराशा– विग्रह: The same line is repeated
below as 59/25cd. 110. All MSs except क्, ख्: अचिरान्
111. ख्, ज्: –वारोघं; other MSs: –वीरोघं 112. All MSs: पीवोयं
113. तन्मनसो– would be regular. 114. All MSs: –त्मान
115. क्: मूलाक्षगोलको–; छ्: ब्ज * ल–. Folios 199-201 of MS घ् are missing. It
continues from 60/1. 116. ख्, झ्: –तुष्वे; ग्: –भतुष्टे; all other MSs:
–भतुष्ठे 117. विलीनता is meant here. 118. क्, ग्: तस्य
119. All MSs except क्, ख्: च्च 120. ज्: षट्विधं; झ्: षद्विधं
121. घ्: विकाश; all other MSs except ख्: विकाश:
122. Cf. above, 59/23ab. 123. घ्: पीठा; छ्: पी *. N → M. 124. All MSs:
कूट 125. घ्, छ्: कुट; all other MSs except झ्: कूट: 126. क्, ग्: सिद्धि:
127. घ्, छ्: मथनन्; all other MSs except क्: मथन् 128. M → N.
129. क्, ग्: पिंगला 130. All MSs: –प्रकंशक:
131. घ्, छ्: मण्डलस्थेमभेद्येत्वात्. मण्डलस्थम् apparently agrees with आनन्द: in the
previous line. It follows the peculiar rules of concord of the Sanskrit of this text
by agreeing with the usual deviant neuter gender which the word आनन्द– has in this
text. Moreover, the neuter ending fits the metre. 132. छ्: * दा
133. क्, ग्: विद्याच्छिवं 134. YKh (1): –पराव्याप्ति:
135. क्: शंभोर्; YKh (1): सण्ठो 136. All MSs: विगतकल्मषे; YKh (1): धिगतकल्मषा
137. All MSs: भुवनोज्वला. This line reads in the YKh (1): सोऽनुबन्धप्रकारेणा
त्रिवलीतरवर्तिनी।. The following two lines are missing in the YKh (1).
138. क्: –नन्द 139. क्, ग्: एकानेवा–; all MSs –ममेकाच्च तया and
YKh (1): –मनेकश्च तदा 140. All MSs: विकाश:; YKh (1): विकासं
141. YKh (1) ग्: शवभृतानां 142. छ्: * भाद्– YKh (1): ताक्षाणादुत्पद्यते
143. YKh (1): ध्रुवम् 144. YKh (1): अजरामरी इश. अजरामरेशश्च is regular
but does not fit the metre. See above, note to 3/21b.
145. YKh (1): कल्पान्ताग्नि महेश्वर 146. All MSs: गुह्यान्तरं; YKh (1): गुहान्तरद्
147. क्, ग्: गुहामध्यं; ख्, झ्: तुमहामध्यं; all other MSs: तुहामध्यं; YKh (1): गुहमध्यद्
148. घ्, छ्, ज्, झ्: गुर्व्विनी; other MSs: गुर्विणी 149. क्: वाम; ख्: गुर्व्विना–
150. See above, note to 3/10d. 151. घ्: –र; छ्: –प्रका *;
YKh (1): च षट्प्रकारं 152. YKh (1): च कं गृहम्
153. घ्, छ्: –भौद्भवा 154. YKh (1) ग्: –विधास्
155. क्, ग्: –प्रकारया; घ्: शक्ति:स्त्रिविधात्रिप्रकारगा:; YKh (1): –प्रकारका
156. छ्: त्रिकू * क्षर–; all other MSs except घ्: त्रिकूटक्षर–
157. All MSs: त्रि–; YKh (1): नन्यक्षरन्ती
158. All MSs: परस्य वापरा मेका; YKh (1): अपरा सा परा चैका
159. All MSs: आ 160. छ्: भै * वी 161. YKh (1): क्रमदेवता

162. YKh (1) ग्: नु 163. YKh (1): करणात्
164. All MSs and YKh (1): –कर्तृत्व 165. क्, ग्: एकारख्या
166. YKh (1): चित्सक्ति * * * * *. IM 6 + 7.
167. ख्, झ्: –क्षीण तु वक्षस्य; YKh (1): विहग–
168. All MSs: तदाज्ञा. This emendation agrees with the reading in YKh (1).
169. YKh (1): भेदा 170. ख्, झ्: –स्त्वन्य; YKh (1): षडिश्चान्ये. For this
form of the numeral, see above, note to 10/24d.
171. All MSs: –राज्वा–; YKh (1): शृष्टिमा–
172. छ्: अवि * ना–; all other MSs: अविष्ठाना–; YKh (1): –विशेषेण. N → M.
173. घ्, छ्: मन्थान; all other MSs: –नः; YKh (1): मंथना 174. झ्: चतुष्यं
175. ख्: षट्कंकं षट्कं 176. The regular nominative singular of the
masculine and neuter of the cardinal number चतुर् are, respectively, चत्वारः and चत्वारि.
The collective चतुष्कम्, or the like, is meant here.
177. All MSs except क्: –विकाशेन; YKh (1): –विकारेण 178. YKh (1): तदा
179. छ्: –ति; YKh (1) ग्: –विशति
180. YKh (1): चतुष्कं. This quarter is one syllable too long.
181. छ्: चतुर्वि * 182. क्: ब्रह्माण्डोदरमुत्स्थिता; all other MSs:
ब्रह्माण्डोदरमुत्थिता; YKh (1): शक्तिब्रह्माण्डमुदरोस्थिता 183. छ्: –थो
184. कौलिकी is the regular form.
185. इति or the like is required here to complete the syntax.
186. YKh (1): चतुष्कमिति 187. M → N. YKh (1): निर्णयम्
188. YKh (1) ग्: + यंचकम् 189. क्, ग्: –संस्थित; घ्, छ्: स्वशाक्तिर्–; YKh (1) ग्:
स्वसक्तिमक्तरनंस्थिता 190. छ्: –मा * चक्र–; झ्: –शक्ति–; all other MSs:
–प्रकाशका; YKh (1): –शक्तिमातृचक्रप्रकाशिनी
191. ख्, झ्: षद्विधा; all other MSs except घ्, छ्: षट्विधा; YKh (1): * *णाष्ट द्विधा
192. घ्: कारा; all other MSs: काला. This emendation agrees with the reading
in YKh (1). 193. All MSs and YKh (1): कलिंग–
194. All MSs except क्: –मव्ये; YKh (1): षट्सप्यै
195. All MSs except घ्, छ्: षट्विधा; YKh (1): षद्विधा
196. All MSs except घ्, छ्: षट्विधा
197. YKh (1) ग्: –ति. See above, note to 14/61d.
198. YKh (1): चत्वार चतुरो भेदैः. चतुर्भिर्भेदैः or चतुर्भेदः would both be correct but
neither fit the metre. 199. YKh (1): शक्तिश्च 200. YKh (1): –लाः
201. क्: षद्विंशपञ्जराकाश; घ्: षड्विंशपञ्जराकाश; छ्: ष * * * पंजराकाश; all other MSs:
षट्विंशपञ्जराकाश; YKh (1) ग्: षट्त्रिस (?)पंजराकाशे. For the form of this numeral, see above,
note to 10/24d. See also, note to 3/9c.
202. All MSs except क्: विकाश–; YKh (1) ग्: विकाश–
203. All MSs: पञ्चका; YKh (1): पंचकं पंचधा 204. YKh (1): विमले
205. क्: –चरूपस्थं; YKh (1): –स्थे 206. क्: व्यंविका–; ग्:
पंचिकाज्ञा–; all other MSs: पंविकाज्ञा–. This emendation agrees with the reading in YKh
(1). 207. YKh (1): –से पदं
208. छ्: लिंग * गौ–; all other MSs: लिंगयोगौ–; YKh (1) ग्: योनिभगाकृति
209. YKh (1) ग्: निन्मण?– 210. घ्: –व
211. All MSs: वि * * * * * * तु. YKh (1) ग्: –मूर्ति–; YKh (1) adds a line. See
note to the translation. 212. All MSs except क्: –सासने; YKh (1) ग्:

–सासने 213. YKh (1) ग्: आकास– 214. ख्, झ्: निराकाग–; YKh (1) ग्: निराकास–
215. Missing in झ्; ग्: विज्ञया *; छ्: * *या तु; all other MSs: विज्ञेया *. This
emendation agrees with the reading in YKh (1).
216. क्, ग्: कदंवाख्यं; all other MSs: कदम्बाख्ये; YKh (1) ग्: कदंताज्ञा
217. क्, ग्: मूल 218. क्: विर्त्तिर्भवे–; घ्: वर्तिर्भवेद्वैतक्रियाव्याप्ति–; छ्, ज्:
वर्तिभवेद्वैतक्रियाव्याप्ति–; all other MSs: वर्त्तिभवेक्रियाव्याप्ति–; YKh (1) ग्: तथा द्वेतक्रियाव्याप्तियावद्.
This emendation agrees with the reading in YKh (1).
219. घ्: तिष्टति:; all other MSs: तिष्ठति This emendation agrees with the
reading in YKh (1). See above, note to 6/10b.
220. घ्: वृक्ष; all other MSs: –वृक्ष:; YKh (1): –वृक्ष
221. All MSs: प्राप्त्वा; YKh (1): प्राप्ता. We may retain the reading of the MSs
and take it to be a deviant gerund.
222. YKh (1) ग्: व्याप्ति 223. All MSs: तुष्णीशं; YKh (1) ग्: –श
224. छ्: * हजं; all other MSs: सहजं
225. All MSs except घ्, छ्: चिवात्मकौ; YKh (1): सिद्धद्वयनिदात्मकम्
226. All MSs and YKh (1): –प्रभेदेन 227. All MSs: मौनाशमिति
228. क्: कोंकण; all other MSs except छ्: कोंकनं
229. All MSs and YKh (1): –रूपस्य 230. घ्: कोंकनं
231. घ्: कांवि. This line is missing in YKh (1).
232. कोकण. The ending of this word has been dropped for the metre.
233. All MSs except घ्, छ्: कैलासं
234. क्: अधिष्ठान; ग्: अधिष्ठान; घ्: अधिस्थानं; छ्: * * स्थानं
235. घ्, छ्: कोंकण; all other MSs: कोंकण:
236. घ्, छ्: कमलौ–; YKh (1): कमला वारी 237. All MSs: विकाशाश्वेत
238. YKh (1): भैरवि 239. क्, ग्: रिनि; घ्, छ्: राि‍रिनि; ज्: रिरिनि; all other
MSs except घ्, छ्: ररिनि; YKh (1): रारि रारिनि. IM 6 + 7.
240. YKh (1): स्थात्मानमानसम् 241. All MSs: कमलंत:; YKh (1): कमलान्तं
242. All MSs: स्वकारान्त; YKh (1): वकारान्त
243. Missing in MSs घ्, छ्; ग्: विकारान्त + विकारान्त; all other MSs: विकारान्त; YKh
(1): विकरान्तं 244. All MSs and YKh (1): इकारकम्
245. MS घ्: –शक्ति; छ्: स्व * *: 246. क्: –किञ्जलुको; all other MSs: किञ्जल्क:; YKh
(1): स्वशक्तिपद्मकिञ्जल्क 247. ग्: भवणा– 248. YKh (1): भैरव
249. YKh (1): –ज्ञानमादाय 250. YKh (1): नुकारेकार. The ending has been
dropped to preserve the metre. 251. MSs क्, घ्, छ्, ज्: अर्धचन्द्रं–; all MSs except
घ्, झ्: –कलौ–; YKh (1): अर्द्धचन्द्रङ्कलाज्योति– 252. छ्: –कोति–
253. छ्: * ली; YKh (1): कर्तृ 254. छ्: विकलोष्ट्रितम्; all other MSs: विकलोष्ध्रितं;
YKh (1) ग्: विकलोज्झित; YKh (1): विकला विकलोज्झित
255. ख्: निरकाश–; YKh (1): निराकास–
256. क्: सुप्तो कीर्तिर्लिङ्ग–; all other MSs except ग्, ज्: सुप्तो कीर्त्तिलिंग–. The
accepted reading agrees with YKh (1).
257. All MSs except क्: कोंकणं; all other MSs: कोंकनं
258. क्: मोयमा; ख्: मायमा. It seems that the instrumental functions as a
genitive here as the latter does not fit the metre. This line reads in YKh (1):
उकाराक्षरमत्रज्ञमकारमनसा पर।
259. घ्: ङञननमकारस्य. A plural is required here.

260. छ्: –द्ध * नलं; all other MSs: नलं. This emendation agrees with the reading in YKh (1).
261. All MSs and YKh (1): –ज्ञान
262. क्: परानन्तं; all other MSs: परानन्त
263. All MSs: तद्विःस्व– –रिणं; YKh (1): द्विस्वभावविचारणः. I take this case ending to be that of the nominative neuter singular. See above, note to 4/3c.
264. ख्: कपटांक्रूर–; घ्, छ्: कपातां–; YKh (1): कपादान्तप्रभेदेन
265. All MSs except घ्, छ्: एकपादेस्–
266. ज्: दिक्वक्र; all other MSs: –चक्र; YKh (1): दिक्षत्र
267. All MSs: भुवने. This emendation agrees with the reading in YKh (1).
268. ग्, घ्, छ्: हरि
269. छ्: कन्दमानलयोर्भेद् *; all other MSs: कन्दमानलयोर्भेद्यः; YKh (1): कन्दान *द्वयोर्भेद्यं. The substantive (maybe बिन्दुः?) is missing. Moreover, तदा, or the like, is required to complete the syntax.
270. घ्, छ्: सिद्धि 271. घ्: –किं
272. YKh (1): द्वीपां– –तरङ्गश्च 273. घ्, छ्: देवसा
274. YKh (1): मंत्रतंत्रप्र * * *
275. YKh (1): शक्तितोरण. The ending of this noun has been dropped for the metre.
276. All MSs: खेचराश्च; YKh (1): –रीश्च 277. YKh (1): पराशक्ति–
278. घ्: –वाशकं; all other MSs: –वासकम्; YKh (1): देहवासकम्
279. ख्: त्रिनोल–; क्: त्रितान–; YKh (1): त्रिवालपहजो
280. क्: षट्सप्ताष्टकैर्–; ख्: षट्सुप्ताष्टके; ग्: षट्सप्ताष्टकै; all other MSs: षट्सप्ताष्टक; YKh (1): षट्भ्यमाष्टक
281. All MSs and YKh (1): योगिन्यो
282. All MSs: –चानवल्लभम्; YKh (1): योगिनीचार–
283. ग्, छ्, ज्, झ्: तृणा–; घ्: भृणाल–; YKh (1): –नालीनां
284. घ्: –दलास्वरं; ज्: नीलोत्पलंदलाम्बरं; all other MSs: –दलाम्बरम्; YKh (1): –दलवृणाम्
285. घ्, छ्: विकतानाल–; all other MSs: विगतानाल–; YKh (1): विमतन्नीलकण्ठश्च
286. YKh (1): नामकूटं 287. क्: –कूटश्चोज्वल; घ्, छ्: –कूट इवाज्वल; all other
MSs: –कूट इवोज्वल; YKh (1): इवोज्वलं 288. YKh (1): प्रज्वालज्ञानयोगेन
289. All MSs: वियोगानन्द–; YKh (1): त्रियोगानन्दविग्रहं 290. ग्: परा पः *
291. This line reads in YKh (1): तत्वैकदसमनोभू रिस्तरिस्तन् तु जीवितं
292. All MSs: क्षीवा–. This emendation agrees with the reading in YKh (1).
293. All MSs: सवास्वादितभैरवः; YKh (1): स च लोहितभैरवः
294. क्, ग्: एकोनेनः; YKh (1): एको देवः 295. YKh (1): परो ह्येकः
296. All MSs: एकमेक; YKh (1): यकानेकः
297. All MSs: स्वाधिकार पराचारः This emendation agrees with the reading in
YKh (1) 298. घ्, छ्: –पदेशतः
299. ख्, झ्: –नन्दः; घ्, छ्: शांभवानन्तः; YKh (1): विशुद्ध शान्थवानन्तः 300. ख्: पराधाम्नि
301. YKh (1): आकाशः. This and the following emendation agree with the
reading in YKh (1). 302. All MSs and YKh (1): –भूत्योपदेशकः
303. क्: चिसर्गीख्यो; घ्: चिसगीष्यः; all other MSs: चिसगीख्यः; YKh (1): अतिथीसविसर्गाख्यो
304. YKh (1): विकारोचार–
305. ग्: आचारसंचर+ संचरं पार्थः; all other MSs: आचार संचरं पार्थः; YKh (1): आचारतः

सञ्चरेत्यार्थो This emendation presumes an original double *sandhi* which commonly occurs in the Sanskrit of these texts.

306. घ्, छ्: निराचारा 307. YKh (1): निराचारोपि (ग्: –चारोणि) दे (?)शक:
308. YKh (1): –णोभो 309. क्: मध्ययोर्; all other MSs: मध्ययो; YKh (1):
मध्यमो 310. Missing in all MSs. Found in YKh (1).
311. All MSs except घ्, छ्: द्वादश:
312. घ्: श्लोका; YKh (1): श्लोकां 313. भूमिकानि च
314. Missing in MSs घ् and छ्; all other MSs: द्वादश:
315. घ्, छ्: भूमिकामक्षरा. All MSs: भूमिमेका–
316. YKh (1): भूमिकैर्ज्ञानशक्तिश्च 317. क्: –नवस्ति–; all other MSs: –नवस्त्विवस्तदा;
YKh (1): –नवधा तथा 318. ख्, ग्, झ्: –षषिप्रकारेण; छ्: –प्रकीरेण
319. YKh (1): –नायदि– 320. घ्: हंस 321. YKh (1): विज्ञान
322. छ्, ज्: षड्रिसेदत:; all other MSs: षड्विसेदत्त:. YKh (1): आनन्दषडिभेदत: See above, note to 10/24d.
323. ख्, झ्: नित्या 324. YKh (1): दिभेदेन
325. घ्, छ्: –वान्; all other MSs: –वृद्धरान्; YKh (1): वालकौमारवृद्धका
326. All MSs: जरास्या–; YKh (1): राजशस्याप्याय–
327. YKh (1): आनन्दस्त्रिदथाश्रय:
328. क्: –संज्ञाभेदविकासज्ञश्चक्षुरु–; झ्: –विकाज्ञ:चक्षुरन्मीलमीलयो:; all other MSs: –विकाशज्ञ:चक्षुरुन्मीलमीलयो:; YKh (1): –विकासज्ञश्चक्षुर्मीलनयोगत:. उन्मीलनमीलनयो: would be correct but too long for the metre. Note also that the noun विकास– is uniformly spelt विकाश–. I have emended to the regular spelling throughout.
329. घ्: आवेश 330. ख्: कमलानन्द:; YKh (1): आवेशकमलानन्द:
331. Missing in MS ख्: क्: आनन्दं:; घ्: रानन्द; all other MSs: रानन्द:
332. YKh (1): अक्ष?यं 333. See above, note to 9/41c.
334. YKh (1): शक्तिरानन्दं
335. क्: हकारस्त्रि–; all other MSs: हकारत्; YKh (1) ग्: –र
336. ख्, ग्, घ्, झ्: तृगुणिकृतं 337. YKh (1): करणात्माक्रियेयेतं
338. क्: ज्ञानसंपूर्ण; ग्: ज्ञान संपूर्ण
339. All MSs: विरामाश्; क्, ग्: –चन्द्रपूर्यकं
340. YKh (1): –पुरकथम्नायं 341. YKh (1): पारम्पर्योपदेशत:
342. All MSs except घ्, छ्: चेतमं
343. YKh (1): अचेतनाचेतनञ्च 344. All MSs: –णि
345. YKh (1) ग्: चिञ्चिर्न?? चेलनम् 346. क्: उद्भवादंदयोगेन
347. YKh (1): तथा 348. क्: तदाकस्य
349. All MSs: महावृद्धस्य; YKh (1): महवृक्षस्य. This emendation agrees with the reading in YKh (1).
350. YKh (1): पक्षयो 351. All MSs: मुद्राश्लोक; YKh (1): मुद्राशोक
352. क्: क्षोभंणात्; घ्: क्षोभनात् 353. YKh (1): –म 354. YKh (1): योनि
355. क्: सुवाष्टा–; ख्, छ्: सवाष्टा–; ग्: सुवा–; घ्: सवास्ता–; all other MSs: स वाष्टा–; YKh (1): स चाष्ट–
356. YKh (1) continues here with the equivalent of KuKh 59/78-90ab to then resume from the following verse.
357. YKh (1): डन्थाभ
358. ख्: उल्लोलं सैरवा–; all other MSs: उल्लोलं सैरचा–

359. क्, ग्: नाभी–; YKh (1): नान्याकामे

360a. क्, ग्: सील्कार; all other MSs: सीत्कार

360b. YKh (1): पूर्वकरणे तदा. IM 6 + 7.

361. YKh (1): –शिखा

362. All MSs: नाडि. This emendation agrees with the reading in YKh (1).

363. ख्, ग्: त्रिष्कोण–; ज्: त्रिष्कोण * * भूषिता; all other MSs except घ्: त्रिकोण * * भूषिता; YKh (1): एका नाडी परा माया माया त्रिगुणभूषिता

364. क्: सप्त–. See above, note 7/7c for the deviant lengthening of the final vowel of सप्त–. See also note to 11/68b. The section that begins from here up to 59/89ab corresponds to YKh (1) 29/69ab-78ab.

365. YKh (1): सप्ताविंशतिः (ग्: –सतिः) कूटे जायते

366. ग्: विपारीतस्; all other MSs: विपरीतस् This emendaion agrees with the reading of YKh (1) as does the following one

367. ख्, घ्: सप्तमानभेदतः; all other MSs: सप्तमात्मानभेदतः

368. ग्: विभाव्यत. In YKh (1) this line reads: दक्षिणम् ताम् वभाव्येन तदा मन्त्रोपदेशकः।

369. All MSs except क्: –पूर्णान्तरा; all other MSs: –पूर्णा तरा. This emendation agrees with the reading in YKh (1).

370. YKh (1) ग्: काशी 371. क्, ग्: अव * 372. YKh (1): षट्गुणा

373. क्: षड्गुणमयास्मात्; all MSs: यास्मात्; YKh (1) ग्: यस्य

374. YKh (1) ग्: रनु*** *? वोद्भवानलम्।

375. All MSs: कूटकं दमनाशक्तिर् 376. क्, ख्, ग्: शक्तिर् बिजुमण्डलंमण्डलं; all other MSs: शक्तिर् बिजुमण्डलमण्डलं YKh (1): शक्ति ऋज्वमण्डलमण्डलम्

377. YKh (1) and MS घ्: –देव 378. क्: कवाख्यञ्च; all other MSs: कवाख्यश्च

379. घ्: कन्दर्प्य–. This line appears after the following line in YKh (1).

380. क्: गिलाशेखरधूर्जाद्या; ख्, ज्: –शेखवधूर्जद्या; ग्: गिलाशेखवधूर्जद्या; झ्: –शेषवधूर्जद्या; all other MSs: शिखाशेषरधूट्या; YKh (1): –अस्थ

381. ख्: टं काटष्यटहोष्ट्रिननम्; घ्: काटष्यटष्यहोष्ड्रिनं; छ्: काटंष्यटष्यहोष्टिनं; झ्: टं काटष्यटहोष्ड्रिनं; all other MSs: टं काटष्यटहोष्ट्रिनम्; YKh (1): टंकटम्षटशोभितम्।

382. All MSs: निष्पंद; YKh (1): निष्पन्दमतिरुद्धा 383. YKh (1): –जीविनं

384. क्, ग्, ज्: संसावदमनोख्यं त्र; all other MSs: संसावदमनाख्यं त्र; YKh (1): संशारपदनाशाय 385. All MSs: पीठातुयापिनी This emendation agrees with the reading of YKh (1). 386. घ्, छ्: प्रसूतिपायनी; YKh (1): प्रमूर्तिपायिनी

387. All MSs and YKh (1): पंथा 388. All MSs except घ्: –भेदः– 389. YKh (1): प्रमादपि

390. घ्, छ्: संवर्त; all other MSs: संवतं YKh (1): संवर्ता

391. YKh (1) ग्: ना 392. YKh (1): हर्षिता 393. All MSs: स्वामि–

394. ख्, झ्: एकानकविभेदेन; YKh (1): एकानेकमेकश्च 395. YKh (1): –गतः

396. All MSs: –निभ–; YKh (1) ग्: परिपूर्णन्निभस्थति 397. क्, ग्: पंचो–

398. YKh (1) ग्: ? हृत्मेको हात्मा 399. YKh (1): त्रिगुणावलितः स्थितः

400. ख्, झ्: आकर्णकर्णवे भंयतात्मा; all other MSs: आकर्णवे भंयतात्मा. This emendation agrees with the reading in YKh (1). 401. YKh (1): च

402. All MSs and YKh (1): तदा

403. YKh (1): तेजहति. See above, note to 4/11d.

404. झ्: मनोम्वाक्कीय–. कर्मन् is treated here as a thematic noun. The same form recurs below, in 60/47a, 62/21a and 62/21b. YKh (1) ग्: मनोवाञ्च्छायकन्मस्य

405. YKh (1) ग्: मालिन्यपरिवृता 406. क्, ग्: प्रकाय * वेशेन
407. All MSs: –सत्वः–; घ्, छ्: –परांगति; all other MSs: –परांगतिः
408. YKh (1) ग्: –गतिर * दत्वाद्. See above, note to 14/61d.
409. YKh (1) ग्: –वाहिणी
410. All MSs: सप्तस्कत्व–; YKh (1) ग्: –स्कध–. This emendation agrees with
the reading in YKh (1). 411. All MSs except क्: –कुर; YKh (1) ग्:
वीजाकुरम् 412. YKh (1) and MSs घ्, छ्: क्रोधस्थाने–
413. घ्, छ्: अनट्कःकललो; all other MSs: अनष्कःकललो; YKh (1): मनस्ककलना
414. घ्: दरी; छ्: दरिः 415. All MSs: –स्कान्
416. घ्: रमनं; YKh (1) ग्: हरिणां आद्यभूयस्थादनलं
417. घ्: वामाज्येव्या–; छ्: वामाज्येव्याक्रमाचाचं; YKh (1) ग्: –क्रमोचारं
418. YKh (1): विचार 419. क्, घ्, छ्: कमात्मनि; all other MSs: क्रमात्मनि.
This emendation agrees with the reading in YKh (1).
420. YKh (1): मन्दानादपि शक्त्यायांयोगिमुद्रा YKh (1) (29/78cd-80ab) continues
with the verses above 59/75-76. 421. घ्, छ्: कुलक्रम
422. All MSs: मविचारं. M → N.
423. घ्: शंगातकारं; छ्: शंगांटकारं; all other MSs: शृङ्गाटकारं. IM 5.
424. छ्: कूटेकं 425. YKh (1): तदनादपि
426. घ्: निप्यजं; all other MSs: निव्यजं. This emendation agrees with the reading
in YKh (1). 427. YKh (1): यस्या
428. All MSs: आरुह्येकं; YKh (1): आरुहेक
429. All MSs: उकारश्च; YKh (1): डंकारस्व
430. All MSs: –लकया; YKh (1): वेध– –शलाकायां
431. क्, ग्: वौधंक्षोभाम्न; घ्: वौधंक्षोभ्यंन; छ्: वौधंक्षोभ्यन्न; all other MSs: वौधं क्षोभान्न; YKh
(1): वेधज्ञानशलाकायां वेधाक्षोभो न
432. All MSs: विषस्य करणं; YKh (1): कारणं
433. YKh (1) ग्: –त्मका 434. All MSs: –चरणाद्; YKh (1): दिक्षाकेचरुणाद्वेतु
435. क्: वेघ सा; YKh (1): वेधस्य 436. YKh (1): वेधा– –वस्थां
437. झ्: वामवर्त्ती; YKh (1): –वर्ते 438. All MSs: मुखो–; YKh (1): पुरो ह्रताः
439. All MSs and YKh (1): सा
440. YKh (1): three words of this line and three of next are missing in ग्
441. All MSs: बोधका 442. घ्: –शक्ति; YKh (1) ग्: त्तंसस्त्रिशक्ति
443. घ्, छ्: –पद्य * पदं; झ्: –पद्येते पदं; all other MSs: –मुतप्द्यते पदं. This
emendation agrees with YKh (1).
444. झ्: विंदुमम:; all other MSs: विंदुमन:; –; YKh (1): विन्दून्मनो स्वामि
445. All MSs: निःकलः; YKh (1): निष्कलं
446. घ्, छ्: तूष्णीवन्; ज्: तूष्णीवस्; YKh (1) ग्: तूष्णिवत्
447. All MSs: कोपात्; YKh (1): काया. See above, note to 3/15d.
448. YKh (1): –तूष्णिवृक्षमनो
449. ख्, झ्: तदा स्पन्देन मा अग्रपते पंच मदौ नन्दं; घ्, छ्: तदा स्पन्देन मानमा अग्रपत्रे पंच मदौ नन्द;
all other MSs: तदा स्पन्देन मा अग्रपत्रे पंच मदौ नन्दं. This emendation corresponds to the
reading in YKh (1).
450. YKh (1): –जन्मा. The noun जन्मन् has been thematized.
451. घ्, छ्: तिष्ठे 452. YKh (1): कन्दसंस्थं हुताशनः
453. YKh (1): शक्तिस्था द्रावितं 454. YKh (1) ग्: यस्मा *

455. YKh (1): कारणकरणः 456. All MSs: कारणश्च
457. YKh (1): पकपत्रेण तं 458. All MSs: –प्रभावेन
459. All MSs: संवरणं 460. YKh (1): तदासौ व्रह्मनोदितं 461. M → N.
462. YKh (1): ब्रह्ममेकारगं सिद्धं शिवयत् तत्
463. All MSs except क्, छ्: पराङ्मुखं; all other MSs: पराङ्मुखं; YKh (1): परात्मुखं
464. All MSs: सृष्टि; YKh (1): शृष्टि 465. छ्: –प्रभावण् *
466. All MSs: सदा 467. All MSs: विंदुं. M → N.
468. All MSs: –भुवनान्तिकम्; YKh (1): विंदोराव्रह्म–
469. All MSs: स चैवाष्टप्रकारेण 470. घ्, छ्: मुक्ति; all other MSs: मुक्तिं
471. क्, ग्: कुलक्रमो; YKh (1): तदा चाष्टप्रकारेण मुक्तिश्चैव कुलक्रमे।
472. क्: –पुष्पमन्य; घ्, छ्: प्रथमन्यं; all other MSs except क्: प्रष्यमन्यं–
473. क्, ज्: ह्रदातथां; all other MSs: ह्रदातस्थां
474. घ्: निर्त्यो–; YKh (1): पुष्पं मनदलान्तस्थं नित्योदितकुलान्तगः। YKh (1) 29/91 follows which is the same as verse 59/75 above. 475. YKH (1) and MSs: घ्, छ्: चन्द्रमा 476. All MSs: एकाङ्गानर्तना भाथ; YKh (1): एकाङ्गवत्तना भासो 477. All MSs: विरूपगा; YKh (1): अ ई होमो विरूपगा
478. All MSs: क्षमदा; YKh (1): क्रमदा
479. YKh (1): भूरि. *visarga* has been dropped for the metre.
480. YKh (1) and all MSs except क्: मन्त्रज्ञ
481. ग्, ज्, झ्: षट्विधम्; YKh (1): –तुवि षड्विधम्
482. M → N. YKh (1): डंकारस्वामिनोनष्कं
483. All MSs: रकारस्तेजवृंहितं; YKh (1): रकारस्तेन वृंहितः. This emendation agrees with the reading in YKh (1). 484. All MSs: पार्थिवानन्दं; YKh (1): कथितानन्द
485. See above, note to 3/12c. 486. ख्, झ्: –यगे
487. All MSs except झ्, घ्: –विज्ञान
488. क्: सुदधिः; ख्, झ्: रुदधि; all other MSs: रुदधिः
489. DS. YKh (1): ज्ञानानन्दमुदान्वितः 490. झ्: शृगाटा–; all MSs: –वस्थितं; YKh (1): शृङ्गा देवि स्थितं 491. YKh (1): मौनी स भैरवः
492. YKh (1): चाकास 493. YKh (1): हंसन्
494. YKh (1): तत्र 495. The letter 'r' has been inserted between the two elements of this compound for the metre. See above, note to 3/21b. Cf. below, 60/15b 496. ख्, झ्: स्यातं; घ्, छ्: स्यान्; YKh (1): आशाकृतकृत्य त्वात 497. क्: सुखमाह्लाद; all other MSs: मुखमाह्लाद; YKh (1): आखाह्लदेन 498. झ्: भैरवः
499. All MSs: शत–; YKh (1): –भूमिर्–. This emendation agrees with the reading in YKh (1). 500. All MSs: –शोचनम्; YKh (1): भूमिका सतश्लोकतः 501. Missing in ज्; all other MSs except छ्: इत्यावतारे 502. छ्: * प्त– 503. झ्: –सहश्र–
504. All MSs except घ्, छ्: अथा–
505. क्: षटिका–; घ्: खटिकार्न– 506. क्, ग्: –भूमिकारवर्णने

NOTES OF THE TRANSLATION OF CHAPTER FIFTY-NINE

1. Chapters 59 to 64 of the KuKh are taken wholesale from chapter 29 to 31 of YKh (1). They are an exposition of the Krama of YKh (1) which is the Kaumārakrama of Twenty-seven parts (KuKh 59/1-2ab) in six groups of mantras divided 4-5-6-4-5-3. These correspond to the four sacred seats (KuKh chapters 59 to 61), the Five Jewels (*Ratnapañcaka*) (KuKh chapter 62), the Six Yoginīs (*Jñānaṣaṭka*) (KuKh chapter 63), the Pure Pentad (*Vimalapañcaka*) and the Triad (*Trikabheda*) (KuKh chapter 64). These chapters present complex, and often obscure, 'esoteric explanations' (*bhūmikā*) of the energies of the planes of existence (*bhūmikā*) to which they correspond. Most of chapter 66 is YKh (1) 33 that deals with the Octad of Kula associated with this Krama. The end of YKh (1) 33, which is the conclusion of this long section, is KuKh 65/1-22.

2. YKh (1) (29/10cd) adds: That is accomplished by its esoteric meaning (*bhūmikārtha*). Tell me (that so that people) may attain liberation.
bhūmikārthena saṁsiddhaṁ kaivalyārthaṁ vadasva me ||

3. The teaching of Kulakaula is the *maṇḍala*. Here this is understood to be its basic essential core – the Triangle of which the sonic counterpart is the syllable AIṀ. Kula is the triangular body of the syllable AIṀ. This Triangle is the letter E which in the following verse is called the 'pure form' of AIṀ. It is the core of it without the additions that convert it from E to AIṀ. The three syllables HRĪṀ ŚRĪṀ KLĪṀ are on the corners of the Triangle (see intro. 1, p. 273). Thus it is called Trikūṭa – the mountain with three peaks or, occasionally, the 'letter Ī tripled' (58/63cd-64ab and 59/5). Kaula, which is derived from Kula, comprises the permutations of Kula. Internally they are the upper additions to the Triangle. Externally, Kaula is the Hexagram (39/24).

4. The term *bhūmikārtha* is difficult to translate because it has two meanings that relate to aspects of the teaching and the reality that is taught. From the first point of view the *bhūmikārtha* is the explanation of the Root *Sūtra* which describes in its own symbolic language the parts of the *maṇḍala* and its sonic contents and counterparts. In this sense '*bhūmikā*' means simply 'explanation'. The term '*bhūmikā*' also denotes the energy of the '*bhūmi*', that is, the 'ground' of existence represented by the *maṇḍala* and its sonic counterparts. This energy is in a state of perpetual development or 'expansion' (*vikasvarā*) through the phases of manifestation. Understood to be both 'form' (*rūpa*) and 'sound' (*nāda*), the phases of its development are represented in these two parallel aspects, that is, as the parts of the *maṇḍala* that emerge as it being drawn and the energies or phases of sound as the corresponding mantras or syllables are uttered. Both aspects symbolize the experience of the phases of the dynamism of the one reality. This experience, ranging from transcendental Emptiness to that of concrete phenomena, is that of Deity. It is also the experience Deity has of its own nature

and the reality (*artha*) which is the meaning (*artha*) of the fundamental ground (*bhūmikā*) of all phenomena and the transcendent. This is represented by the lunar Drop (*indubindu*) in the center of the *maṇḍala* from which emanation proceeds, just as the point in the center is the place from which the drawing of the *maṇḍala* begins. It is also the explanation (*bhūmikā*) of the *maṇḍala* and the Krama – the sequence of sonic energies, seed syllables and mantras that accompany it.

5. Cf. above 6/4. The beauty of the Moon is the Half Moon and the Point above the E. These are the New Moon and the Full Moon, respectively that constitute the 'moonlight of Akula' (61/5). The triangular part of the seed-syllable – that is the letter E – is the pure unmanifest form of the goddess as the Transmental (59/35). Here again we notice how the container (the Triangle) and the contained (the Drop of the energy of the Transmental) are one.

6. The Lunar Drop is *anusvāra*, which is a 'reduced' vocalic form of the letter 'Ma'. Graphically it is represented above the letter E and is also at the centre of the Yoni. Here the god and the goddess are in union. In the following verses he is said to be Vijñāna Bhairava, Śiva, Kaulīśa. She is Koṅkaṇā, Mātaṅgī and Mahocchuṣmā – the Flame of Kuṇḍalinī. He is consciousness (*vijñāna*) and she is the Transmental, the energy of consciousness which is the 'plane of the Supreme Goddess'.

7. The three seed-syllables in the corners of the Triangle are HRĪṀ, ŚRĪṀ and KLĪṀ. Thus the 'letter Ī tripled' refers to the condition of the Triangle, fully formed, filled with the energies of the letters and the seed-syllables as the outpouring (*udbhava*) of the Drop, which 'full of bliss', is the source – Yoni – of emanation. See above note to 58/63cd-64ab.

8. The letter Ma stands, I suppose for the Point understood as the union of Śiva and Śakti. The former is the Void that is the 'body' of the Point and the latter its energy. Śiva is represented in the *maṇḍala* by the Hexagram and Śakti by the Triangle it contains. Cf. 59/14.

9. A similar triad of goddesses who are said to be on the Three Peaks (of the Triangle) are mentioned above. These are Siddhā (Accomplished), Śuṣkā (Emaciated) and Mahācchāyā (Great Shade) (53/7). The following variant reading of this verse in YKh (1) (29/16cd-17ab) possibly refers to the last of these. If so, Siddhā is Koṁkaṇā and Śuṣkā is Mātaṇgī:

The Flame is the Great Shade (*mahācchāyā*) of the Lamp. **(while) consciousness (*vijñāna*) is the Supreme Lord.** The current of the Transmission within the Cave resides on the Path of Meru.

śikhā dīpamahācchāyā vijñānaṁ parameśvaraḥ ||
guhānte [g: guhānaṁte] kramoghaṁ tu merumārgādhivāsinam |

(Kuṇḍalinī) is commonly called 'the Flame'. Here she is the Great Shade, the energy of the Point, which is the 'Lamp'.

10. The Wick is the Vidyā (58/42). She is the energy within the Point, the 'body' of which is 'knowledge'. The Stone is the Triangle, which is the body of the syllable AIṀ. Here is the Place of the Awakened, where the Supreme Place, the Crossroad of the Point, is located (see 58/94cd-95ab and note).

11. This is the Divine Current, the Void that flows through the Point, the Divine Liṅga which is itself the Void that contains the three energies (= Gestures) that flow through it and out to form the Triangle of the Yoni. Here this sacred seat is called Koṅkaṇa. We have already noted how Koṅkaṇa replaces Udyāna Liṅga in the centre in the Circle of the Point where the 'pure repose' of the flow of the energy of bliss is experienced within the Yoni (see 58/51cd-52ab and note).

12. This line reads in YKh (1) (29/18cd): The Great Void (*mahākāśa*) is the Current of the Liṅga. The Divine Liṅga is eternal.
mahākāśaṁ [g: -śā] tu liṅgoghaṁ divyaliṅgaṁ tu śāśvatam |

13. '*Saṁhitārtha-*' means both 'the meaning of the scripture' and the 'reality that is conjoined together'. Just as the Point contains the three energies that form the Triangle in a potential form within itself as aspects of the energy of bliss that flows through it, similarly, the unfolding of the six aspects represented by the Hexagram exist 'conjoined together' as the one reality represented by these six aspects of AIṀ. All Vidyās and mantras begin with this syllable including the seed-syllable of the god – Navātman.

The following few verses describe these six aspects of the 'reality that is conjoined together' within the Point.

14. The letter Ha is in the centre of the triangle filled with letters, which are the energies or 'rays' of consciousness. There, they are all gathered together in Akula, that is, the Point (58/14-15ab) where the letter Ha is located. There the energies fuse into one energy that is conjoined with the Point that symbolizes the male polarity. From this emerges the Triangle of the Yoni, which is the goddess with her sonic energies manifest (*sasvarā*), the threefold Rudraśakti who is the energy of the Command of the Ocean of the Yoni. Conjoined, and so identified, with these six (i.e. the letter Ha, Akula, Īśvarī and the threefold Rudraśakti) Bhairava, the Void of consciousness is sixfold. Thus, he contains the Hexagram projected around the Triangle in a potential state, even as he is the Hexagram who contains within his 'body' the Yoni (cf. 59/6 and 59/14).

15. Cf. the structure of the Santānabhuvana, intro. vol. 1, p. 274. In this case by 'qualities' are meant the three qualities generally attributed to Nature – Prakṛti, that is, *sattva, rajas* and *tamas*. However, in a more specific technical sense the 'qualities' of the Triangle or other parts of the *maṇḍala* are the component energies or aspects. See below, note 59/78cd-79.

16. Cf. above 58/15cd-16 where we are told that the flux of emanation enters its downward course by 'blocking Śiva and Śakti'. When their union, which

is their oneness ('like wind and the sky'), is 'blocked' the transcendental state gives way to immanence. When they are re-united at the immanent level, the 'middle breath' (59/21cd-22ab) flows through the Void of the Point. When this union and the flow of the 'breath' is blocked it exerts, in a way, a pressure within the Point that primes or 'arouses' the creative will that flows tranquil in the Void of transcendental consciousness. Agitated, it assumes a state propense to emanation. This state of 'arousal' precipitates the differentiation of the energy of Speech into those of the letters arranged, as it were, along the sides and within the Yoni which is the source of emanation into phenomenal existence of all 'words' and the 'entities' (= meanings) they denote.

These verses describe the unfolding of the energy of the goddess into the Yoni in the form of the energies of the letters. The goddess herself is their unmanifest source and so is not herself any of the letters. As such she is Kumārikā (represented by the syllable AIṀ) merged into Kumāra (represented by Navātman HSKṢMLVRYŪṀ), her male counterpart in the centre. This is her 'concealed' i.e. unmanifest form in the centre (cf. 59/21cd-22ab). Her unconcealed forms are the three sides of the Yoni lined with the energies of the letters. The letters that line the sides of the Triangle constitute the 'threefold division of the letter'. They are governed by Ḍāmarī, Mālinī and Vāmā who are the goddesses of the three qualities of *sattva*, *rajas* and *tamas*. They emerge as aspects of the supreme energy of the Point, which is the Letterless (unmanifest) Mahāmāyā represented by the letter A which 'has no name' (*anāmā*). She is Kumārikā who, 'having concealed her form', abides as a potential within the fecund Point of the Peak syllable of Kumāra, her male counterpart, Navātman Bhairava. Thus it is called the Kaumāra Krama because the Krama emerges from here.

17. After describing the 'outer' manifest form of the goddess, the Tantra reverts to a description of her inner form which is her state of 'supreme pervasion' in which she pervades the six components of the Krama maintained in the potential state within the Point described in the next verse. Perhaps we can understand this as a set of three pairs, representing aspects of the basic polarity in a state of oneness making up 'the three coils' that is 'the aggregate within the centre of the Moon' (59/21cd). The first member of each pair is 'male', the second 'female', thus: 1) Being (*bhāva*) + the (Point which is the) Flower, 2) the Lord of the gods (Surīśa) + (AIṀ which is) Circle of the Earth, 3) the Lord of the Lineage (Ulīśvara) (Navātman who is) fashioned with passion + Śiva's unagitated (*nistaraṅga*) will.

18. Mātṛ Bhairava is Navātman, 'the supreme plane of the Transmission' (58/38cd-9ab). He is the male polarity in the middle of the 'group of six' aspects of his energy represented by Vāgbhava. This is held inwardly within the Point, here called the sacred seat of 'OṀ', which is Uḍḍiyāna 'the immortal ball (*golaka*)' and the 'summit (*śekhara*) of the Bhairava of the Mothers', that is, the

Point at the top of his seed-syllable. The Point is Kula, that is, the aggregate of energies.

19. Bhairava is said to be like the three whirls of a conch (58/36ab). Here we are told that they are the three 'coils' of his energy. He is Bindu and the goddess is the energy within it. The Point contains the entire *maṇḍala* within itself in potential form. When it is 'churned' it splits up into its inner components that are projected around it there and are deployed in the parts of the *maṇḍala*. The 'three coils' develop into the Triangle, the 'group of six' into the Hexagram and the 'eightfold energy' into the Eight Mothers deployed on the petals of the lotus that surrounds it.

20. Breath, consciousness, Unstruck Sound, the Transmental, the Divine Current, mind (59/23cd) and more, are ways of denoting, from various perspectives, the dynamic reality that flows through the Void of consciousness represented by the Point in the Centre. From there it radiates out of it into the spheres of manifestation represented by the parts of the *maṇḍala*. In this phase it pours out into the realities in the corners of the hexagram that are the 'vessels' that contain the nectarine energy of its bliss.

21. The Krama is present within the abode of the Western Tradition, that is, the Void of pure consciousness, as an inner intention – *kalpanā* – which is not simply a desire that may be frustrated or requires exertion and means to attain its object. It is an infallibly creative idea of what is to take place by the expansion or unfolding (*vikāsa*) of this intention and idea represented by the *maṇḍala* that emerges spontaneously from the Point in the centre like a sprout from a seed or a blooming flower (*vikāsa*) from a bud.

22. The Heroes of Knowledge are the Siddhas who reside in the sacred seats and teach the knowledge of the Krama there.

23. The Self is Bhairava (called Piṅgala below), the male polarity (59/27).

24. The Root is the syllable AIṀ which is like a tree with its roots above and body below or, as in this case, a lotus that faces downwards (58/32-33ab) represented by the Triangle.

MS K reads *mūlākṣa-* 'the root letter' – an appropriate variant denoting AIṀ, the main syllable of the goddess.

25. The '*bhūtas*' may be, equally, the gross elements and living beings.

26. The Peak is AIṀ that contains the sacred seats. It is also called the Root (see note 58/12-13ab) come from the Point which is the Tree of Kula.

27. Below we are told that Bhairava illumines within the Supreme Abode (59/63).

28. The next few verses describe the Couple who emerge from the Point that unites them at the Summit. He is Piṅgala, the Lord of the Heroes who is the Self and the Light of the universe. Piṅgala is the first of the five aspects of Bhairava, corresponding to the Earth element, which is the domain of AIṀ, the

first Praṇava. His sonic form is Navātman. She is the pervasion and the Light of her partner and her sonic form is Vāgbhava. He is the Fire of the Void and she is Kuṇḍalinī, its consuming energy that reduces all things to Emptiness even as it creates the universe when aroused out of the unmanifest state into manifestation as the universe of the *maṇḍala*.

29. Internally, in the 'secret place' in 'the middle of the Cave', that is, the Void of the Point, she is Parā, who is one, undifferentiated and unmanifest. She sustains the Self, that is, Bhairava with her dynamic energy. Just as she governs the domain of the Triangle, he governs that of the encompassing Hexagram. When she emerges out of the Tree of the Point she is Kuṇḍalinī, differentiated into the energies of the letters and the rest that is in the 'three parts' of the triangle of the Yoni into which she develops as Aparā. As such she Mind Beyond Mind represented by the triangular letter E filled with the seven rows of letters and so is in seven parts. Thus she is the instrumental cause through which the transcendent generates all the mantras and words that establish the form of all phenomena, spiritual and material in relation to which she is all things as the triad of agency, its instrument and effect. Through these three, contained in the energies of the syllables in the corner of the Triangle, she oozes with the blissful energy of the letters even as she creates the worlds.

30. The 'bird' is HAṀSA, the inner breath of the Self. Its two wings are Ha and Sa. When these two polarities fall away, by mastering Navātman, the mantra of Aghora, duality gives way to the unity of Ṁ, the Point in the centre that is the Transmental energy of the Command of the Supreme Goddess. Thus, Bhairava merges into the Goddess and outer manifestation reverts into the transcendental energy that is its support and that of the god.

31. Note that the individual units (3-5-6-4-5-4) make twenty-eight, not twenty-seven! The four at the end should be three. The following verses describe how the six groups of mantras that make up the Krama corresponds to stages and aspects of the unfolding energy of the goddess – the Command – which is 'the expansion of the great consciousness'.

32. These are two of the names of Vāgbhava, see above, 58/41cd-43ab.

33. The Transmental energy pierces through the plane of the Void of the transcendent and emerges as the triangular Yoni. Thus the transcendental Liṅga of the Void becomes the immanent Liṅga of the Yoni. Then when the Point is 'churned', that is, its energies are aroused, Vāgbhava the seed-syllable Vidyā of the goddess, which is her complete sonic iconic form manifests.

YKh (1) (29/36ab) adds: She is called 'śakti' in the Krama, that is, within the sixfold authority.

krame sā (g: ta) śaktir ākhyātā (g: śaktim āyātā) adhikāre tu ṣaḍvidhe |

The following presumably relates to the Triad, that is, the Yoni, which thus completes the sequence of twenty-seven.

34. Here the Hexagram is equated with the Wheel of the Self-supported in the subtle body. Although it is formed by the union of male and female Triangles by the Command of Kula, that is, the goddess as the Yoni, it is the male body of Voidness that contains the female energy described in the next lines.

35. The two Siddhas live in the Tree (58/64cd-65ab), that is, in the Point that is the 'Cave dwelling of the Void' of Vāgbhava (58/65cd-67ab, 58/7cd-8ab). Represented by the letters Ha and KṢa, they are aspects of the Silent One, the god immersed in contemplation. Initially two Siddhas – the teacher and the deity – they are realised to be one by the power of the Command which is the 'knowledge of the Wick', that is, Vāgbhava (58/41cd-43ab).

36. The Sprout originates from the subtle flow of the inner vital breath that moves through the infinite expanse of the Void of the Point. It is the channel (*nāḍī*) through which it moves out into the Triangle between the two breaths of the emergence and retraction of the energy of the Void out into the *maṇḍala* and back, forming it from Emptiness and dissolving it back into it as it does so. The Door Panel is the breath. There are two door panels. The Door opens by splitting them apart. In the fettered state, the two breaths follow one another closely. They are linked together like two door panels of a closed door. By breaking through them and going beyond the Triangle, Tūṣṇī the Silent One, who is Hari (the Saviour), the manifestation of unstruck sound (*anackakalanā*), arises. First the One-footed, that is, the Triangle, and the Three-footed, its three energies, emerge into the universe delineated by spatial directions. There he moves on the surface of the earth, just as he did within the syllable and the Point in the core emptiness of the supreme principle. The Wheel of the Directions is the Triangle in which the vital breath moves as does the wind in the directions. See below 59/86cd-87 and note to 59/99.

37. The Krama of the Youth is the one taught here.

38. The Self is Śiva / Bhairava who is the Gander (59/61), Haṁsa – the Unstruck Sound of the inner breath. The Blue Lotus is the Triangle within which the deity resides. Its sides are the three channels, Iḍā, Piṅgalā and Suṣumṇā (see 35/86-87ab). Described here as a lotus with three stems pervaded by the energy of the letters HA Ṁ and SA and with nine channels – the nine letters of Navātman through which its energy moves. Bhairava's clothing are the parts of the *maṇḍala*. The *maṇḍala* is here understood to be the body of the god that clothes him with the network of conduits (also understood as cavities or voids) through which his energy flows. Thus, the *maṇḍala* represents Emptiness 'differentiated' to form conduits for the energies that flow through it resonant with the inner Sound (*nāda*) which is the essence of the mantras and seed-syllables that mark the aspects and phases of the activity of the energy that courses through them and, like sap (*rasa*),

give life to the lotus of the *maṇḍala*. The Point in the centre contains, the entire *maṇḍala*, its energies, conduits and Voids in a potential form. It is pure Emptiness, which is both one transcendental Absolute and the Totality of immanence. In the ultimate sense there can be no parts, aspects or forms and hence no relationship within the Void of Absolute Being and so is 'nameless'. However, in order to explain where and how all things originate and exist (although they too are Emptiness) it is understood in terms of relations and parts. The Void is not at all a 'nothing'. Indeed, 'nothing' 'is' just that. Although not phenomenal 'being' and so, from that point of view 'nothing', the Void is a positive reality even though it cannot be said to be 'existent', or for that matter, 'non-existent'. It is nonetheless experienced. This experience is Bliss. The Void and the *maṇḍala* that represents it, are 'made of' bliss and are generated by it. The Void is sacred. It is deity and bliss is its potential power and dynamic energy. Bhairava is bliss. His body is bliss and his energy is the blissfulness (that is, aesthetic delight) of that bliss. Aspects of its power and phases of the activity of its energy unfold in the Void, which in these terms is related to it as the body is to the soul or the soul to its vital force or, to use the common analogy, to which these lines also refer, fire and its capacity to burn. Bhairava, the Lord of the Cave of the Void of the Point, is the Fire that consumes the universe at the end of each aeon (59/32) and its energy, the 'Flame' of Kuṇḍalinī.

The Void of the Lotus and the Voids of the conduits it 'contains' are Bhairava's body. The energy and the energies it houses are the goddess who thus resides in the 'body' of Bhairava. In this way Bhairava's body is the *maṇḍala* in relation to which he is the Self. In that perspective, the goddess and her aspects are Bhairava's body and its parts. Again, the Point in the centre is also Bhairava's body as are all the individual parts of the *maṇḍala*, be it the Triangle, Hexagram, the eight-petalled lotus or anything else beyond, just as they are all together collectively Bhairava's body of which he is the Self. Thus Bhairava is the Point, the Triangle and the rest. Analogously, the goddess who is the contents of this multiple body is always, from one point of view, just one. However, unlike her male counterpart, as she spreads out from the Point, she is differentiated (*kalitā*) or 'split up' (*bhinnā*), as it were, into her energies and, as a result so is the Body of Voidness she energizes. She remains one as pure of consciousness. Bhairava remains one as the Self of the Body of Energies. They are both equally Emptiness and one.

The analogies and metaphors in this dense account are various and diverse for the *maṇḍala*, its parts, its sonic form as the Body, its energy and aspects, permutations and individual energies (*kalā*). The former is represented, for example, by a cave, mountain (= stone), lotus, liṅga and, here, fire. The latter is represented by the flux of energy that, flowing through it and expanding out from the centre, deploys itself as its contents.

39. See 59/32 and 62.

40. The ‘three qualities’ here are probably the triads represented by the Triangle. See note to 59/78cd-79.

41. Piṅgala Bhairava is said above (59/27) to be the one who illumines.

42. The word ‘*vikāra*’ which literally means ‘change’, transformation’ or ‘permutation’ is a common term used to denote the allotropic permutations of Nature (*prakṛ*ti) into countless phenomenal forms and the instruments through which they are perceived. In this context, I suppose, it denotes these same realities but understood as the external transformations of consciousness and its energy – the god and the goddess – ‘outside’ the Point first into the *maṇḍala*, which is still within them and then further ‘down’ and ‘out’ into the realm of phenomena. This takes place by the creative emission of inner contents through the ‘utterance’ of the Sound that emerges from the splitting up of the Point and the differentiation of its inner energy.

43. The previous verse refers, it seems to the two Siddhas related to the core Triangle. Here they are called Bhārabhūti and Atithīśa. These two Bhairavas govern the letters ṛ and ṝ in the Assembly of Sounds. In this case, presumably, they are in the letters Ha and KṢa that or on the two sides of the central point. They are two teachers – *ācārya*. This sentence defines the activity of a teacher. He is a teacher – *ācārya* – because he observes *ācāra*, that is, right conduct. His ‘conduct’ is, a kind of ‘non-action’ immersed as he is in the one supreme reality which is free of outer activity, that is, '*nirācāra*’ (see intro. vol, 1, p. 100 ff.). At the same time, however, it is supremely active. This activity is the movement of energy through the parts and sonic energies of the *maṇḍala*. Thus, the pair represent the one reality of which the polarities are perpertual activity (with aspects and parts) and repose (without aspects). In the forward order, that is, activity in repose, they represent transcendental oneness and are fused in the unity of the Point. In the ‘reverse order’ – repose in activity – they represent immanent totality and have emerged from the Point and are surrounded by the Triangle. The energies of the letters develop from the inside of the Triangle. They emanate their ‘outer’ counterparts who line the sides of the Triangle embedded in the Twelve Verses. At the same time the ‘outer’ Twelve Verses are contained in the inner one within the Triangle, that is, the syllable HSKHPHREṀ which, as we have seen consists of twelve planes or levels of development. This is the fundamental plane that is the energy of knowledge embodied in that ‘single syllable’ (*ekākṣara*) (see 9/1-19ab and notes).

44. YKh (1) (29/57c) reads: and (along) with the planes is the power of knowledge (*bhūmikair jñānaśaktiś ca*)

45. The eight may be the eight energies of Mālinī (59/85-86). The seven may be the seven Wheels (59/86) and the nine the nine energies of the letters of Navātman. The sixty-four are energies generated by the Mothers governed by as

many Yoginīs. Adding these energies together and the ‘single syllable’ we get 85. Below (59/84) we are told that the Self consists of this many aspects.

46. Cf. 58/86cd-87ab.

47. See intro. vol. 2, p. 142 ff. for the three aspects of the goddess.

48. Bliss is the source of life and vitality. It is the drought of immortality. The aged who drink it become young.

49. The Lotus, also called the Blue Lotus, is Vāgbhava, particularly its triangular body (35/86-87ab).

50. These lines refer, it seems, to the empowering gaze – the Lion’s Gaze (*siṁhāvalokana*) – of the teacher and deity through which the person who is blessed to be looked at in this way receives the energy of the deity. But here it is directed inwards to the vision of the unfolding transcendental reality of the energies and Voids and other ’conventions’ that form the *maṇḍala* of the developing expanse of immanence. YKh (1) (33/57) declares:

> The knowledge which is the mind (*citta*) of the bliss of the lotus is the pure Bhairava of the Wheel of Unstruck Sound and is known by the insights of the heroes.

kamalānandacittātmāvijñānaṁ śuddhabhairavam [g: śiddha-] |
anāhatasya cakrasya jñāyate [k, g: jāyate] vīradṛṣṭibhiḥ [k: cīra-; k g: -vṛṣṭi-] ||

51. YKh (1) (29/61c) reads instead: Bliss is the imperishable power (of the deity) (*akṣayaṁ śaktir ānandaṁ*). **It is the letter Ha tripled.**

52. The ‘tradition’ at this stage is the inner flux of energy in the Void, the inner breath represented by the energy of the letter Ha which is tripled as it traces out the Yoni emitted through and within Emptiness. The same energy contains the potency to develop further into the Hexagram that contains the sixfold Krama and so is its cause. This takes place when it is aroused from its transcendental rest into the activity through which it develops into the Krama and the *maṇḍala* that contains it. Note that below (59/97) the ‘cause’ is said to be the letter Sa. Perhaps as inhalation, which gathers together all the energies, it is ‘one cause’. As exhalation (Ha) it differentiates into the energies of emanation again and so is another aspect of it.

53. Vaṅkāpura, also called just Vaṅka, is the fifteenth of the sixteen Siddhas (see e.g. 46/141cd-147ab). He is linked here, for some reason, in a special way with the transmission of the teachings in Candrapura, the City of the Moon in the outer world.

54. The teachings are not merely a set of instructions or metaphysical pronouncements. The teachings are mere ‘insentient’ words if they are not full of the blissful energy of the goddess and transmit it. They can only become so by being at one with the ‘Yoga of the bliss of generation’ (*udbhavānanda*) that takes

place in the core of the reality, represented by the *maṇḍala* and its sonic counterpart, Vāgbhava, from which the transmission originates. This is realised between the 'two polarities' of the breath on the left and right. When they are united by means of this Yoga they form the Triangle which is 'the one channel (*nāḍī*) (of the vitality of consciousness)' (59/75cd-6).

55. The following passage describes the progressive formation of the *maṇḍala* in terms of the development of the unfolding of the energy of the Transmental, here called the Energy of Gesture, which is the Supreme Energy that courses in the Void. Initially completely at rest within itself, it is inwardly aroused by Bhairava to emanate the energies with it. Thus the Western House, that is, the Yoni is generated which is the source of emanation and the teachings. Aroused from its transcendental state, the one energy is contemplated in relation to its emanation as the pleroma of all its energies at the summit of immanence on the border of transcendence. The same energy now differentiated into aspects of the one Transmental energy flows out through the Point in the centre as the Divine Current with it eighteen aspects (*bheda*) rising out of the Ocean of the Yoni like a wave from the sea. See above, notes to 2/20-26 and chapter 57 concerning the Divine Current and 2/34cd-35ab concerning the Wave.

56. The previous lines described the initial phase of the process of emanation from the point of view of the transcendent – looking down, as it were. Now the same process is viewed from below. The Energy of Gesture is in the centre – the 'navel' – of the undifferentiated Yoni. At this stage it is the 'Great Jewel', that is, Kuṇḍalinī who sleeps in the navel (see 3/120-121 and note). The 'navel' in this context is Vāgbhava in the centre of the Triangle (see 58/41cd-43ab where 'navel' is listed as one of the names of Vāgbhava). It is also called the Great Jewel (see 62/30-33ab and 103-104ab). Kuṇḍalinī (the energy of Vāgbhava) is awakened by the grace of the power of contemplation, the Command, contained in the 'preceding instruments of mantra' that are, presumably, the energies of the Divine Current.

According to YKh (1) (29/80ab) (that reads '*śikha*'– 'flame' for '*śilā*' – 'stone') when Kuṇḍalinī is awakened her form is a flame which is 'the one channel (*nāḍī*), the supreme (form of) Māyā, that is, Māyā adorned with the three qualities (*ekā nāḍī parā māyā māyā triguṇabhūṣitā*)'. Māyā, or to be more precise Mahāmāyā, often takes over the function of Prakṛti and so possesses the well-known 'qualities' of the latter. Moreover, the 'three qualities' are also all the triads associated with the Triangle (see note to 59/78cd-79). Māyā is the Energy of Gesture in the form of a Flame or Lamp, that 'illumines' i.e. energizes the Peak syllable. It is the bliss of the Yoni (60/41-42). Energy, in other words, is bliss.

According to the KuKh, when Kuṇḍalinī awakes she assumes the form of the Triangle – the 'complete Stone', not just the Point. Thus, as the Yoni, which is the source and ultimate end of all things, she is the supreme form of Māyā.

57. Now the Triangle has been formed with the Point in the centre containing Vāgbhava, the next step is the emanation of the Krama. Initially this is contained within the Triple City, that is, the Triangle of the Peak syllable, Vāgabhava, in a potential state. The Triangle is filled with the 'seven (groups) of Mothers', that is, the seven rows of the energies of the letters. The six groups of mantras of the Krama are contained within them in a potential state. When they are differentiated from the sonic energies in the Triangle they become manifest and, distinct, they are projected into the Hexagram.

The south is the direction associated with the sacred seat of Koṅkaṇa (60/71cd-72) which is identified with all the seats. As the one Kula with six divisions, it is from the South that the teachings and emanation issue forth in this Age (60/33cd-34ab).

58. In this case the Liṅga is tacitly identified with the centre of the navel. The gastric fire is located in the Wheel of Maṇipura in the navel from which Kuṇḍalinī rises (see above, 3/120-121 and 25/10ab). Note that in one way or another the *maṇḍala* is each one of the Wheels. At the same time, all the Wheels are in the *maṇḍala*.

59. The supreme form of Kālī is Rudraśakti (60/32cd-33ab) who is born from the Point, which is Rudra's body and the Liṅga. She is the energy of AIṀ as the Fire born from the Liṅga of the Point. The energies displayed and made manifest as the forms and mantras of the *maṇḍala*, are contained in the original energy as its 'qualities'. Thus in the previous phase (or aspect) she is said to have three qualities which are the triads of the Triangle. Here the state that is generated from the triadic energy of AIṀ possesses the six qualities that are the potencies of all the groups of six projected and made manifest in the Hexagram. Thus the sequence of groups of qualities marks the aspects or phases of the outer evolution of the *maṇḍala* that are contained within the Point and governed by the one energy that 'regulates and controls' this process within the syllable AIṀ that is 'adorned' and contained in the Point even as she 'controls' and overpowers the bondage of transmigratory existence.

60. This verse describes the power-holder. 'Fame' is one of the names of Vāgbhava (58/41cd-43ab) and so 'God of Fame' is an appropriate name for the consort of the goddess. The 'one called Kaṣa' is the letter KṢa, which is the letter governed by Samvartaka Bhairava who, along with Kandarpa Bhairava, is one the male counterparts of the three aspects of the one energy. Bhairava in these three aspects resides in the Point, which is 'the abode of the peak of the Stone'.

61. The five seats are distributed in Vāgbhava which is contained within the Point and thus pervaded by the energy of the goddess who is their 'inner controller'.

62. The Point is the centre and foundation of consciousness. As such it is variously named 'mind' (*manas*), 'mental substance' (*citta*), 'consciousness of the

mind' (*cittacaitanya*), 'intellect' (*buddhi, mati*), 'knowledge' (*jñāna*), 'essence of knowledge' (*jñānasadbhāva*), 'essence of consciousness' (*bodhisattva*) and the like. Its energy is the Transmental, which is also given a variety of names such as 'No-mind' (*amanaskā*), No Name (*anāmā*) and, here, Mind Beyond Mind. The potential form of the Triangle within the Point consists of the three 'qualities' of the one energy of the Point. These are variously understood, according to the context and the contents projected outwards that they prefigure in a potential form in the Void. The Point is Bhairava who is Fire. From that perspective his energy is Saṁvartā. Her three qualities are that 1) she is the First Born of transcendence, 2) she pervades the Void of the Point and, 3) as yet not aroused to manifestation is tranquil, resting within the infinite transcendence.

63. The Point, here called the Circle of the Moon, contains the 'group of four of the Command'. These are the four sacred seats, which are the vessels of the contents or aspects of the Command. In this case they contain the aforementioned three qualities with Mind Beyond Mind in the centre. When reckoned to be five, the seats are understood here to be five aspects of the Void. As modalities of the one pervasive reality (60/22, and note to 60/3), each is the Void in its own right. Thus they reflect within the Point the Five Voids that are the core of the Wheels (*cakra*) in the subtle body (see above 55/1-4ab). These 'contain' the groups of five, most commonly, the Five *Praṇavas* corresponding to the Five Elements.

64. See note to 59/67ab.

65. See above, note to 59/82.

66. The Point, as we have seen, is the Self identified with Bhairava. These verses describe how he and his power are also the individual Self. Even when all their energies has been displayed and deployed to form the complete *maṇḍala* the Self abides in the Centre unchanged. What alters are the energies around it – their number, configuration and function. But these too, collectively, are the same energy, the radiant power of that essential consciousness. Radiating through and as them they activate the universe and the senses, mind, speech and body of the microcosm. These function through the eight energies of consciousness. Reversing the outer flow of energy out through the physical body and senses back into the 'essence of consciousness' in the centre, it returns into the Point, the Supreme Body of the deity. Thus the yogi attains the supreme state which is the essence of the consciousness of every individual Self.

67. The goddess emerges out of the body of the god like a sprout from a seed (35/78cd-79). Thus she is 'bent over' Kuṇḍalinī who has just emerged from her infinite transcendental source and is ready to straighten and become active.

68. The seven sections of the Triangle are filled with the letters. See 8/19-20 and note.

69. After describing how entry into the Point and the dawning of the

supreme state of consciousness takes place in this way, the Tantra goes on to teach what happens when the realised state of consciousness emerges out of it in another way. Now it is the radiance of the Self that illumines the activity of its energies acting in the macro- and microcosm, This is the flow of the pure energy of Unstruck Sound that emerges from the Point, as the inner breath that travels within it through the main vital channel (*nāḍī*) in the subtle body. Emerging between the oscillations of the flux of vital energy that gives life to the psycho-physical complex, it moves out of the Triangle into transcendence. There Hari, that is, Śiva, the unconditioned Self, 'relishes' the bliss of transcendence and then returns to enjoy the play of Kula and Kaula. Kula is the energies within the Point and Kaula Śiva and Śakti that contain them. First there is entry into transcendence perceived by the inner Self. Then there is exit from the Point and its differentiation by repeated and intense contemplation of the union of Śiva and Śakti – what the text refers to as 'churning', that splits the Point up into the parts of the Krama. This is the practice of the Krama (*kramācāra*), that is, the movement of awareness (*vicāra*) within the Krama. Vāmā is the aspect of that movement that generates emanation (= the 'splitting and melting of the Point') and Jyeṣṭhā the one that impels the return to the original inner state. See above, 26/13cd-21

70. The Wheel, that is, the aggregate of energies – Kula – in the Point is 'churned' by contemplation (*dhyāna*), otherwise called 'passionate recollection' (*smaraṇa*) (26/20) or the movement of awareness or reflection (*vicāra*) that participates in the experience of the union of Śiva and Śakti. Elsewhere we are told that 'by churning the Wheel, the possession of Yoga (*yogāveśa*) takes place again and again' (26/18cd). This possession (*āveśa*) is 'the arising of the bliss of consciousness' which is one's own nature. (26/17-18ab) This is yogic sleep (*yoganidrā*) which is defined as 'consciousness in which Māyā has been destroyed' (13/67).

The contemplation or 'movement of awareness' generates the Triangle of the body of Vāgbhava. When that awareness is projected by the 'process of emission' into the transcendent, the Triangle of energies dissolves into the Void of the Point. This is the Liṅga which is 'seedless'. This is the state of oneness attained through the movement of the inner inhaled breath denoted by the letter Sa. The exhaled breath, represented by the letter Ha that awakens the energies completes the dynamism of HAṀSA, the Self.

71. See above note to 5/35-36. The Scalpel of Knowledge is the seed-syllable in the centre of the *maṇḍala* that contains its energy – the Transmental energy of the Command – differentiated in its parts. Here this is called Māyā, that is, Mahāmāyā (concerning which see chapter thirteen). She is also called Raudrī, that is, Rudraśakti who, sixfold, contains within herself in a potential form the six parts of the Krama and all the other realities, such as the Six Wheels, arranged in

groups of six.

72. The anti-clockwise direction is that of ascent. The energy of Mahāmāyā can act in two ways. It can either bind or liberate. These two contrary effects coincide with the direction of its motion. When it turns in an anti-clockwise direction, it is blissful and generates the bliss of the liberated condition. When it turns in the opposite direction, it operates as the Māyā that binds, generating the Poison (*viṣa*) which is the pervasive (*viṣa*) condition of bondage (see above, note to 13/76cd-77ab). Inwardly, Raudrī moves through the Triangle in an anti-clockwise direction. This movement is reflected externally by the movement of the same energy as Kuṇḍalinī, through the Six Wheels. These collectively are the Hexagram. Thus 'the beautiful motion of the Wheel of the Directions' through which the winds of the vital breath move (66/19) is the anti-clockwise rotation in relation to the pervasive presence of the energy that courses through the Hexagram. The male polarity is the axis of the *maṇḍala* in the centre of its rotating parts. It represents the transcendental polarity. Fixed and supremely stable, it is the aspect of the one reality that persists free of change and differentiation. In the following verse it is called 'Mālinī's Gander' (*māliniko haṁsaḥ*). Haṁsa is Bhairava understood to be the pneumatic Self. He is the inner 'breathing' of pure consciousness. Represented by the Point, he is the Lord of the energy of the Transmental. In other words, he is the master of the energy of consciousness that, from its aspect as vital force, is Kuṇḍalinī who moves through the inner vital centres and gives life to the psychophysical organism. As the Transmental, it renders it sentient. In the highest sense it is the supreme energy which is 'the power of awakened consciousness' that 'awakens' consciousness in the fettered soul who, due to the impurity of his ignorant ('unconscious') actions, is conditioned and limited and so 'sleeps', immersed in thought constructs, dreaming the dream of fettered existence. So in order to understand the activity of this energy, and hence its nature, fully, the Tantra turns to the subtle body, the outer counterpart of the Hexagram in the End of the Twelve.

73. The piercing of the Wheels brings about the maturation of Karma which is thus consumed. This is what takes place in the course of initiation. Practice is the repetition of this process. The ascent reverses the processes of emanation and differentiation that takes place in the course of descent. At the apex of its rise the energies of the One are withdrawn and undifferentiated in the unity of the transcendent emptiness and so the Lord of the Transmental is 'devoid of parts'. The breath that rises and falls and the Sound (*nāda*) that permeates and sustains it, is stilled and the 'body', with its Six Wheels, abides 'like someone silent'. Thus the fettered soul is progressively freed of the impurity of the 'noise' of the thought constructs generated by his past actions as the energy of 'awakened consciousness' pierces through the Wheels rises up through them along with it. Divested of all the lower energies that differentiate and condition it, the individual

soul resumes or, one could equally say, discovers its essential nature to be Bhairava, the universal Self at the climax of its ascent in the End of the Twelve. Here the soul is the 'silent one', Maunīśa the First Teacher immersed in meditation in the Cave of the Void of the Point, the Tree of Silence. He is Bhairava, the Void, immersed in the Void, sustained by his energy, the Goddess. The bliss experienced in that state liberates completely and finally from all forms of bondage (59/104).

74. The eighth is the final and 'great re-birth' in which one attains liberation. See above, 12/20cd-21ab n. 8.

75. YKh (1) (29/87): **The instrument of that (bliss) abides established in action (*karman*)**. Established in the Root (*kanda*), it is Fire. **Established in power** (Karma) is melted (*drāvita*) away **and so is the cause of the instrument (of liberation)**.

tasyaiva karaṇaṁ [g: -ṇan] tiṣṭhet kandasaṁstho [g: -sthaṁ] hutāśanaḥ ||
*śaktisthaṁ [-sthā] drāvitaṁ yasmāt [g: yasmā *] tasmāt kāraṇakaraṇam [-ṇaḥ]* |

76. In the course of the rise of the energy of consciousness through the Wheels and its movement through the *maṇḍala* at the summit of its ascent, the Lord of the Transmental is differentiated (*sakala*). The undifferentiated Self – Haṁsa – is divided into the Ha of the ascending breath and Sa of the descending. In the fettered state the two operate together to contribute to the condition of bondage. Conversely, in the course of the process of liberation, they function together to contribute towards that. These verses explain how.

The instrumental cause of the bliss experienced in the Point in the centre of the Triangle in the End of the Twelve and in all the Points in the centre of each Wheel along the ascent of of Kuṇḍalinī, is the first part of Haṁsa. This is the letter Ha that represents the ascending breath of *apāna* in the body. This is 'established in the action' of the physical and subtle body. However, this activity – Karma – is not binding as, Karma would otherwise be, because it is 'on the seat of the energy' of Kuṇḍalinī, the Transmental. The variant reading of YKh (1) supplies a description of this energy saying that: 'established in the Root (*kanda*), it is Fire'. The Fire of Ha rises from the Root Wheel up through the others, burning up impurity as it does so. Thus, 'established in power', Karma 'is melted (*drāvita*) away' and consumed. Thus this action – Karma – is the means – 'instrument' – through which Karma is destroyed. The following verse describes the 'cause' of this process of purification that operates by means of this instrument. In general terms it is the energy of the goddess. Specifically it is the other half of Haṁsa, represented by the letter Sa. In the fettered state this marks the second half of the breathing cycle that sustains it. But once the binding impurity of Karma has been burnt away, instead of traveling through the body, it is 'concealed within the letter E'. It remains within the triangular Yoni in the End of the Twelve and it flows through it along the Path of Meru, that is, progressively through the series of sonic energies contained within it up into the Point in the centre. This energy and its activity within the Yoni and the Point is 'the cause of the instrument (of liberation)'. As the 'letter Sa' of Haṁsa, it impels Ha and is its source as it moves through the Wheels in the body and, more internally, the Hexagram.

77. Within the breath of Ha and Sa travels the energy of the 'instrument of mantra', that is, the energy of Vāgbhava, which, between them, sustains them. Here, as elsewhere, this is called the Lion. The female Lion is the goddess in her sonic form, both as Vāgbhava, her seed-syllable, and as her Vidyā. Analogously, the male Lion is Navātman and the mantra of Aghora. Here as the first *Praṇava* governed by Brahmā, it is said to be creative like Brahmā. Intent, on the one hand, on the Supreme, that is, the undivided unity of transcendence represented by the Point, on the other, it is the Will that contains collectively all the energies of Kula, the sphere of immanence represented by the Triangle. This is so by virtue of 'the power of the Fire and Moon (*soma*)'. From Vedic times Fire and Moon represent the polarities operating throughout the universe of which it is essentially composed (*agnisomātmakaṁ jagat*), through which it is created, sustained and destroyed. Here the Fire is Bhairava and the Moon is the Goddess.

78. The experience of the Divine Will and its emission coincides with that of the liberated state. Liberation is attained at the apex of the ascent. The Self, here symbolized by the lunar Point rises up from the lowest worlds up to the highest, here said to be that of Brahmā and from there ascends into the transcendental Emptiness. From there it emanates the worlds in the flux of its omnipotent Will that issues from the union of the Moon – the Point of Emptiness immersed in the Void of transcendence and Fire – the Self that it 'contains' and is 'contained' by it. This flux is the Divine Current of the Transmental of which its eighteen aspects or phases are as many aspects of the experience of the liberated state.

79. As the lunar Point travels upwards, the digits of its lunar energies are progressively digested into Emptiness until at the summit of its ascent it enters the Void. This is represented by the progressive rise of energy through the body of Vāgbhava up beyond into the Point at the top of it and then beyond, carrying, as it were, the lunar Point with it. The reverse marks the emergence of the Moon of the Point from the Void, now as the Full Moon repleate with all its energies primed for emission.

80. These goddesses embody the six signs of attainment corresponding to the six planes of the *maṇḍala*.

81. YKh (1) (29/94cd) reads this line: **The eight Kulas are the knowledge of Kula** endowed with the joy of the bliss of knowledge (*jñānānandamudānvita*).'

The eight Kulas are those of the eight Mothers who surround the Hexagram. They govern the energies of the eight categories of letters and so reproduce the energies contained within the central Triangle. Thus they contain the ‘knowledge of Kula’ – ‘the beautiful ocean’ of the Yoni full of the energies of the letters that embody the aspects of the pure consciousness of Bhairava, who the transcendental Void beyond Speech and its energies abides in the midst of them. The energies are aspects of the ‘joy of bliss’ through which Bhairava is realised to be the silent transcendental, liberated Self.

82. Each phase, plane, state, aspect, energy and groups of them, in short every part of the *maṇḍala* is a plane of realisation, which when fully experienced is realised to be the whole reality, the fully liberated state. This is achieved by the grace of the deity who imparts the Command of Realisation that bestows empowerment and authority (*adhikāra*) (see intro. vol. 1, p. 210 ff.).

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY

1. Verses 1-92ab, with some omissions and changes in the serial order of the verses (see note to 60/32ab), correspond to YKh (1) (MS G) 29/97cd-186 with which it has been collated. YKh (1): श्रीनाथ उवाच 2. घ्: सर्व
3. YKh (1): –कारकं 4. घ्, छ्: सिद्धोघं; YKh (1): गुर्वोघं
5. YKh (1): शृष्टिसन्थवम् 6. YKh (1) and MSs: घ्: –वक्र–; छ्: श्रीवक्रोवाच
7. YKh (1): विद्याधिप 8. क्: मुखोद्‌तरं; ख्, झ्: मुखोङ्गानं; all other MSs:
मुखोद्गानं; YKh (1): महाज्ञान 9. YKh (1): कारण– 10. YKh (1): नाभिकर्म–
11. YKh (1): परमेश्वरम् 12. All MSs and YKh (1): ईश्वरी चेश्वरा The final vowel of the first component of this compound has been lengthened for the metre.
13. All MSs: सिद्धोघं; YKh (1): –घ
14. क्, ग्, झ्: सष्टिवर्गस्त्रिभेदत:; all other MSs: –वर्गस्त्रिभेदत:; YKh (1): शृष्टिवर्ग्गासु भेदत:
15. घ्, छ्: योगिन्यो– –मन्त्रज्ञ:; all other MSs: योगिनो– – मन्त्रज्ञ:; YKh (1): –मन्त्रज्ञा:
16. क्: –मसृत्य; all MSs: भवदा– –सृत्य; YKh (1): भमाचारं मनाश्रित्य
17. All MSs and YKh (1): तम: 18. YKh (1): मनसा अजितेन्द्रिय:
19. All MSs: –सिद्धानां 20. All MSs: –विभेदक:
21. ख्: विभागा 22. M → N. All MSs: भगमानन्द:. I have emended this noun to its usual deviant gender in the Sanskrit of this text which, moreover, agrees with its attribute.
23. YKh (1): विभागो भगवानन्त: डह्लास:करणात्मकम्।
24. All MSs: मकारोकारयो शक्तिर् This emendation agrees with YKh (1).
25. क्, ग्: करा 26. All MSs: युग्म
27. YKh (1): –रूढं 28. क्: परापरे; ग्: परापरे:; YKh (1): –परम्
29. YKh (1): अपरे ज्ञानमादाय 30. YKh (1) and MS घ्: परन्तप:
31. All MSs: तमेव; YKh (1): तेमेव
32. घ्, छ्: मण्डलानन्तो; all other MSs and YKh (1): मण्डलोऽनन्तो
33. MSs: –विभेदक:; YKh (1): –भिभेदत:
34. क्: –माकाशं–; घ्: –योग: ज्ञान–. `M' has been inserted after the second component of this compound for the metre. See above, note to 3/21b.
35. घ्: –च * मा–; छ्: आधारेच * मारूढा; ज्: –रूढा; all other MSs: आधारे; YKh (1):
–चक्रनाथञ्च 36. All MSs: –पदावुभौ; YKh (1): –परानुभौ
37. All MSs: अपदश्च पदात्मानं; YKh (1): पदञ्च पदमात्मानं
38. झ्: परमात्मानन्ददीपकम्; all other MSs: परमात्मानदिपकं; YKh (1): परमात्मानदीपिकम्
39. घ्, छ्: –मधिस्थानं 40. घ्: –ज्ञाया; YKh (1): योनिमाकाशसज्ञया
41. All MSs: आपूर्णं; YKh (1): आपूर्य मणिचक्रं तु
42. क्: जाठ:रोग्निरधोज्वरम्; ग्: भुजाठारोग्निरधोज्वरं; all other MSs: भुजाठारोग्निरधोज्वलम्; YKh (1): –अधौज्वलम्. This line follows the equivalent of 60/12ab in YKh (1).
43. Missing in MSs क्, ग् and ज्. 44. YKh (1): नु
45. All MSs and YKh (1): प्रकारेण
46. घ्, छ्: सुशातात्मा; YKh (1): स्वशातात्मा
47. क्: कोंकण; all other MSs: कोंकन; YKh (1): कौङ्कणे
48. YKh (1) and MSs घ्, छ्: –देशश्च 49. YKh (1): तदा
50. YKh (1): प्रकारक: 51. YKh (1): नित्योदित
52. क्: पराकाशो; YKh (1): पराकाश. N → M.

53. क्: –निर्मलं–; all other MSs: निर्मलंज्ञानशश्मय:; YKh (1): –ज्ञानजन्तच
54. क्, ख्: यस्यार्द्धे; ज्: अस्योर्द्धे; all other MSs except ग्: अस्योद्धे; YKh (1): तस्योर्द्धं
55. क्, ग्: स्थाने–; घ्: स्थानं– YKh (1): स्थानं मलयं
56. All MSs: –ज्ञ:; YKh (1): यद्वा– ज्ञ
57. All MSs: भदयास्त–; झ्: –द्यू: * 58. All MSs: ऊर्द्ध
59. ग्: मूद्ध–. मूर्धन् is here treated as a neuter thematic noun. YKh (1): मूर्द्धमध
60. YKh (1) and all MSs except क्: प्राण:
61. All MSs and YKh (1): विशुद्धिश्चक्र–
62. घ्, छ्: रुद्रानन्दं; all other MSs: उद्रानन्दं–. The regular form – –मनसोल्लास: –
does not fit the metre. See note to 5/4a.
63. क्, ग्, झ्: कारेण–; ख्: कारेण *यवर्जित: 64. ख्: –चक्र
65. YKh (1): आज्ञाचक्रकलाध्यक्ष 66. YKh (1): कत्य कड्य –? चलीरधिष्ठित:. Cf.
Above, 59/104b. 67. All MSs: –वोधीन. This emendation agrees
with the reading in YKh (1). 68. घ्, छ्: वधाज्ञा–; झ्: –* नसागरं; YKh (1):
कुलशाशने 69. All MSs except ज्: षड्–; घ्: –नन्द
70. All MSs: –गोलकं; YKh (1): –गौलक: 71. YKh (1): –र
72. ख्, ज्: स्वासोच्छ्रास; छ्: स्वासोच्छोस; झ्: स्वासोच्छ्वास; all other MSs: स्वसोच्छास; YKh
(1): स्वासौच्छ्वास 73. All MSs: प्रसवाकारं; YKh (1): –कार:
74. घ्, छ्: –रेखा; YKh (1): सृष्टिरेव 75. YKh (1): –निराश्रयं
76. घ्, छ्: –भेदात्वात्; YKh (1): –मते ह्त्वा. 'M' has been inserted between the last
two members of this compound for the sake of the metre. See above, note to
3/21b. 77. All MSs: –संघारयोभयो:. This emendation agrees with the reading in YKh
(1). 78. घ्, छ्: जावनाडिकलाष्ठोति:; YKh (1): जीवनादि–
79. ग्, ज्: –श्वांमृती–; छ्: शशांकश्वा; YKh (1): शशावश्च मृती– 80. क्, ग्: अकथा–
81. छ्, ज्, झ्: उपादशो; all other MSs: उपदेशो. See above, note to 7/2c.
82. YKh (1): कौलिक: 83. See above, note to 6/10b.
84. ग्: भवेर्लिंगं 85. All MSs except क्, छ्, झ्: कीर्त्ति–; ग्: –ज्ञया;
YKh (1): कीर्ति– 86. Missing in MSs क्, ख and ग्. See above,
note to 1/5d. 87. All MSs except घ्, छ्: तांत्रि–. All MSs then
repeat 60/10cd-20a.
88. All MSs: + अतथ्यज्ञानसद्भावं (ख्, घ्, छ्, ज्, झ्: अकथ्य–; ग्: अथथ्य–) उपदेशो हि कौलिकं
(ग्: उपादेशोहि–; घ्, छ्, ज्, झ्: उपादशोहि–)। वृक्षं तस्माद्भवेवे * * * * * * * * *
89. All MSs: अलिंगश् 90. YKh (1): चद्रभेदान्तं
91. YKh (1): सम्पुटान्तञ्च तं लिङ्गं 92. YKh (1): तं लिङ्गं 93. All MSs: –भेदत:
94. क्: शून्यं शून्यकम्; ग्: * * * कं
95. क्: पञ्चशून्यापराव्याप्तिर्व्यापक: पञ्चवृत्तिभि:; all other MSs: पञ्चशून्यापराव्याप्तिव्यापक:
पञ्चवृत्तिभि:; this emendation agrees with the reading in YKh (1).
96. YKh (1): व्यापको 97. All MSs and YKh (1): व्यापका
98. ग्, झ्: चे 99. ख्: –प्रकाशत
100. क्: सप्त–; all other MSs except ग्, घ्, छ्, ज्: –विंशतिभि–; YKh (1): –भेदे. See
above, note to 7/7c and 11/68b. 101. All MSs: कौमारे; YKh (1): कौमारं
102. ख्, झ्: –पर्व्वतो; all other MSs: –पर्वते
103. See above, note to 6/10b. 104. YKh (1): तदानन्तं
105. ग्: अत्वयो–; YKh (1): अन्वयाड्यानभैरवम्
106. ख्, ज्, झ्: वह्निना हुतभुग्ज्वलेन्; all other MSs: वह्निना हुतभुग्ज्वलन्; YKh (1):

वह्निज्वालावलीधरा
107. क्, ग्: निरामरा 108. YKh (1): तेज–
109. ग्, छ्: जालन्वरो–. M → N. 110. All MSs: सोमोत्तर; YKh (1): सामान्तर
111. YKh (1): पदाह्लाद 112. YKh (1): वै
113. क्: विभक्षा–; ख्: –कर्तृत्वं; ज्: विभवास्याय–; YKh (1): विभवाप्याथ कर्तृत्वा
114. All MSs: भेद:; YKh (1): तदा 115. YKh (1): –कारक:
116. छ्: व 117. घ्, छ्, झ्: मंच; all other MSs: मंचं; YKh (1):
पदंयत्रन् 118. See above, note 3/10d. 119. YKh (1): –रं 120. YKh (1): शिवम्
121. क्: चत्वारोर्द्धें; ग्: चत्वारोर्द्धे; छ्, ज्: चत्वारोर्द्धं; YKh (1): चत्वारश्च. चतुरोर्ध्वं would be
regular. 122. YKh (1): कुलेरन्त. See above, 6/180b and
note. The corrupt reading in YKh (1) suggests an original कलेरन्ते which is regular
Sanskrit. 123. M → N. 124. YKh (1): कौलिक:
125. All MSs: नाद्य–. See above, note to 1/2c.
126. क्: –त्रिस्त्रिस्राख्यं; छ्: –श्रोत्रंस्त्रिस्राख्यं; झ्: –श्रोत्रैस्तिम्राख्यं; YKh (1): त्रीणि नाडीस्त्रय:
श्रोत्रैस्तिश्राख्यं. स्रोतोभि: would be regular. 127. क्: –मंचमम्; घ्, छ्: –पंचकं
128. All MSs: प्रलायन्ते. The root ली is normally *parasmaipada*.
129. YKh (1): पञ्च च 130. YKh (1): षट्
131. झ्: कोकणे; YKh (1): कौङ्कणञ्च 132. क्: –धानं; YKh (1): तदाधारं
133. क्: देव्या:; ख्, ज्, झ्: षट्देव्यो; all other MSs: षट्देव्या; YKh (1): षट्देव्य
134. YKh (1) and MS ज्: –रस्मय:; all other MSs except क्, घ्: –रस्यय:
135. All MSs: –बोध:–; all MSs: –शलाकाया; YKh (1): आज्ञा एष शलाकायो
136. YKh (1): विश्रामञ्चन्द्रपीठकं 137. In this case emendation to the correct
form of the numeral would disturb the metre.
138. क्, ग्, घ्, छ्: पीठ:. Note the change of gender from neuter to masc. to
accomodate the metre.
139. ग्: सहजज्ञोनसंयुता; all other MSs except क्: –संयुता; YKh (1): सहजाज्ञानसयुता:
140. YKh (1): आचार 141. ख्, ग्, झ्: षट्विधं 142. YKh (1):
उडीशवैष्णवं 143. क्, ग्, ज्: चे
144. झ्: –ग्रण्ठि:; YKh (1): भैरवीमूर्ति–
145. झ्: परा: पर; all other MSs: परापर; YKh (1): परापरा
146. All MSs: परापदपदे; YKh (1): परापरपरा 147. घ्: यस्माद्
148. YKh (1): तस्माज्ञानन्दभैरवं 149. क्: रुद्रड्गानी. IC.
150. क्, ख्, ग्: विकरालं; all other MSs: विकारालं
151. All MSs: कुलं; YKh (1): रठे: कुलम् 152. YKh (1): ज्ञानसद्भावं
153. घ्, छ्: मण्डल 154. छ्: सड्विध:; ज्, झ्: षट्विध:; all other MSs:
षद्विध: 155. All MSs: स्मृत: 156. घ्, छ्: कुलपं; all other MSs: कुलेकं; YKh
(1): ओड्या. The order of the components of this compound has been reversed. Cf.
60/37c and see above, note to 1/5a, 2/25c and 6/193c.
157. झ्: च षभिर्भेदै:; all other MSs: च षडिर्भेदै:; YKh (1): षडिभिर्भेदे. For the deviant
form षडि:, see above, note to 10/24d. 158. All MSs except क्, घ्: व
159. घ्, छ्: स्फुलिता–; YKh (1): –भैरव:. Verse 60/40 follows in YKh (1).
160. क्, घ्: करणं; all other MSs: करकंणं
161. ख्: मायसा; झ्: मायस्य; YKh (1): कपोलं
162. All MSs except क्: भरितात्यकं
163. घ्: राडि–; छ्: रात्रित्रय– 164. YKh (1): सकटस्थं शुतेजसां

165. YKh (1): मस्वाः 166. All MSs except क्: –ज्ञाया; YKh (1): –ज्ञेयाः
167. YKh (1): विधाने कापि कीर्तिता 168. All MSs: स
169. All MSs: कुलाष्टामिति is meant here, but does not fit the metre.
170. YKh (1): सोपि चाष्टप्रकारेण अष्टाष्टप्रकारेण अष्टाष्टकेति गीयते।
171. All MSs: कुलेकं. Cf. 60/34a and See above, note to 1/5a, 2/25c and
6/193c.172. YKh (1): कुलै करणानन्द
173. YKh (1): छायाकार– 174. ख्, झ्: –वीयनिरोधेन 175. All MSs: कला
176. YKh (1): पीठं– 177. YKh (1): यावद्योणभैरवम्
178. All MSs: ते प्राप्नुवन्ति; YKh (1): न प्राप्नोति
179. घ्, छ्: पर; all other MSs: परे
180. घ्, छ्: त्वेरतत्वेन; all other MSs: तत्त्वे.
181. घ्: पदे; YKh (1): सेषा ने क परे पदे
182. This line is missing in YKh (1).
183. All MSs: –त्यागान्; YKh (1): –त्यागाङ्
184. All MSs: गंहाभाराश्–; YKh (1): गन्थीराश्
185. See above, note to 10/32b. YKh (1): अन्वयाज्ञा
186. झ्: त्रिभि–; YKh (1): त्रिभेदेषु तदा 187. छ्: भगाह्लद–
188. ख्, झ्: –प्रटीपिका; all other MSs except ज्: –प्रदंपिका
189. Missing in YKh (1) 190. Here is another example of a dependent
pronoun which not accompanied by its co- relative.
191. Missing in YKh (1) 192. Missing in YKh (1) 193. झ्: चै
194. YKh (1): चण्डिका 195. घ्: –र्त्तिका; all other MSs: –त्तिका
196. झ्: –नन्द. `M' has been inserted between the two components of this
compound. See above, note to 3/21b. 197. YKh (1): –मात्रेन
198. All MSs: क्षणमात्रानि लानलम्. This emendation agrees with the reading in
YKh (1). 199. क्, ग्: –क्षमात्मिका; YKh (1): योगिनां संप्रपद्येत तदा
पापक्षयात्मकः। 200. YKh (1): संपूजन्मानि
201. घ्, छ्: मूढन्यं; YKh (1): स्फुटत्त्वं
202. झ्: सूकत; all other MSs except क्: सूकता
203. All MSs except क्, छ्: –प्रभावेन; YKh (1): अक्षयोद्धाप्रभावेन. This reading
suggests an original अक्षयाज्ञाप्रभावेण. 204. YKh (1): क्रमोत्सर्गे
205. ग्: भवेन्नत्रैहिके; all other MSs except घ्: भवेन्नत्रै– 206. छ्: कर्मं
207. ख्, घ्, छ्, झ्: अच्छिन्न
208. झ्: दीक्षय; YKh (1): भवेत त्रेहिकं कर्मं अच्छिन्न जन दीक्षिताः. YKh (1) adds: प्राप्ता
त्वकुलवीरस्य न कर्म न च वै क्रिया। 209. All MSs: –योग; YKh (1): क्रियोगं
210. All MSs: –मण्डिताम्; YKh (1): –मण्डितं
211. YKh (1) and Ms. घ्: भवेच्छे–
212. क्, ग्: तदत्वय–; all other MSs: तदन्वय 213. YKh (1): मशेषतः
214. कर्मनः would be regular but does not fit the metre. See above, note to
59/85c.
215. झ्: च्छेभारः; all other MSs except क्: –त्तारः.The regular nominative
singular of छेत्तृ is छेत्ता which does not fit the metre. 216. घ्: –ग्रहं
217. ख्, झ्: षद्विधा; ग्: षट्विधा; all other MSs except घ्, छ्: षट्विधा. This
emendation agrees with the reading in YKh (1).
218. घ्, छ्: क्षोभोप्तिजायते; YKh (1): क्षोभ्योऽभिजायते 219. घ्, छ्: –संनुक्तं

220. घ्: स्ययेतकर:; all other MSs: स्ययेटकर:; YKh (1): मुद्रा: स्फोटकरा
221. All MSs: कूट; YKh (1): कूटा
222. All MSs except क्: वाज–; YKh (1): –द्वादशक:
223. YKh (1): –द्वादशका 224. All MSs except क्: व्याप्ति तदा
225. क्: दिव्यपरारत:; घ्, छ्: दिव्यपवारत:
226. See above, note to 3/12c. 227. क्, ग्: तुवना–; छ्: भुवननन्दं
228. YKh (1): आनन्द 229. घ्, छ्: –भाव; YKh (1): उन्मने भावे
230. YKh (1): पीठे न्वय: 231. All MSs except क्: –प्रभावेन
232. All MSs except ख्, ग्: क्रला–; YKh (1): कुल चाष्टकं
233. YKh (1): वैष्णवनावाख्यं 234. ख्: कले–; छ्, ज्, झ्: कुले–; YKh (1): –जन्तव:
235. YKh (1): निरानन्द तत् 236. क्, ख्, ग्: निरीहश्च रीरानन्दस्तत्तेजा; छ्, ज्, झ्: निरीहश्च रीरानन्दस्तत्तेजो उपगम्यते; all other MSs: निरीहेश्च रीरानन्दस्तत्तेजो उपगम्यते; YKh (1): तेजसूपगम्यते
237. All MSs except क्: –प्राप्ति 238. YKh (1): संतान 239. छ्: वोड–
240. All MSs except क्: –कुलाम्नाय; YKh (1): –क्रमाम्नाये 241. YKh (1): सिहो
242. घ्: –रूपेन 243. क्, घ्, छ्: चन्द्रमा; YKh (1): सहारं शिहरूपेण चोदनादपि चन्द्रमा:। 244. All MSs: –वलोकना; YKh (1): सिहा–
245. YKh (1): सिह: 246. घ्, छ्, ज्: –द्वय:
247. YKh (1): सिंहं तुयत् प्रोक्तं 248. YKh (1): –भो:
249. घ्, छ्: तयोहृत्प–; YKh (1): तयो– –नथनात्
250. YKh (1) and MSs घ्, छ्, ज्, झ्: सिद्धाज्ञा
251. YKh (1): स: प्रकथ्यते 252. YKh (1): आकर्ष–
253. क्: तिगुणीकृतम्; all other MSs: तृगुणीकृतम्; YKh (1): त्रिगुणीकृत:
254. क्: मदवा–; all other MSs: –र्य; YKh (1) मदनानन्दमात्सर्यं
255. ख्, झ्: –त; YKh (1): –कर्षणञ्. The root कृष् is normally 1P, although it is also *ātmanepadī* in the Epics. 256. All MSs except क्: –नन्त:; YKh (1): –नन्दं
257. झ्: कौलीस–; all other MSs: कौलीश; YKh (1): कौलीसं
258. YKh (1): अन्वयान्वयसिद्धानां 259. YKh (1): मुक्तिस्तु
260. All MSs: विमल:–; YKh (1): विमलाकमलामृतम्
261. All MSs: –काश; YKh (1): –रसाभासं
262. घ्, छ्: –भार्व्या; YKh (1): मायोच्चारमतिर्भाव्य
263. घ्, छ्: + नन्द; YKh (1): रुद्रोज्ञा 264. YKh (1): नम्वय: प्रभ:
265. घ्: चिण्मात्रा all other MSs: –विण्मात्रं; YKh (1): –मात्र 266. घ्, छ्: –पि
267. Missing in MS झ् 268. Prior to this *pāda*, MS क् reads: शिवशक्त्योर्; झ् reads: शिवशक्त्यायो:; छ्: शिवशक्त्यो:।। मूर्तिलिङ्गमभेदत्वात्; ज्: शिवशक्त्ययो:।। मूर्तिलिङ्गमभेदत्वात्; all other MSs: शिवशक्त्यो:

269. This and the following line are repeated below as 60/66cd-67ab. This line is missing in YKh (1) which replaces with YKh (1) 29/153cd-154. See note to the translation. 270. All MSs: –युग

271. झ्: * तुष्टयं. Whereas this line appears twice in this chapter (i.e. here and as 60/67ab), it appears only once in YKh (1) just after the equivalent of 60/66ab (60/66cd is missing).

272. All MSs: बहुर्भेदै: Emendation here entails an irregular sixth syllable. It is possible that an `r' was intentionally inserted between the two members of this compound for the metre. See above, note to 3/21a.

273. ख्, झ्: –संरव्यया; ग्: –संव्यया; ज्: –संरव्यया; घ्, छ्: कोटिकोस्त्वव्यया This line is

missing in YKh (1). 274. YKh (1) and MS. घ्ः –ना
275. The ordinal has replaced the cardinal for the metre. See above, note to
3/9c. 276. M → N and IC. 277. All MSs: –ता
278. ख्, झ्ः * चतुष्कं; all other MSs: च चतुष्कं; YKh (1): य चतुष्कं
279. YKh (1): तु 280. क्ः मीठा–. N → M.
281. क्ः –ताः; all other MSs: –दा; YKh (1): प्रकीर्तिता
282. All MSs: कूयस्ते 283. ख्, ग्, घ्, ज्ः –र्युक्तातथा; झ्ः दीपनैयुक्तातथा; YKh
(1): दीपनिर्मुक्तास्तथा 284. घ्, छ्ः वै
285. YKh (1): दैव्यादयस्पुनः
286. ख्ः स्वगम–; झ्ः स्वर्गम–; YKh (1): खेचरञ्च समध्यस्थं 287. YKh (1): खगमादपि
288. All MSs and YKh (1): निरंशः
289. घ्, छ्ः व्योद्यान– YKh (1): चोड्याण–
290. All MSs: कौमारं; YKh (1): कौमार
291. क्ः –मध्यस्तेजोस्य; YKh (1): शक्तिमध्यस्थं तेजस्य
292. YKh (1): मणिपुद्गलं 293. क्ः तमयंच्छेदनात्; झ्ः तमंयच्छेदनान्; all other
MSs: तमंयच्छेदनात्; YKh (1): तमोच्छेदकरं
294. All MSs: लालन्धर– ख्, ग्, ज्ः समुद्नतं; झ्ः समुद्रतं 295. घ्ः शेषरं
296. All MSs: –मथोज्ज्वलं 297. All MSs: अविकारीस्वरानन्दं
298. All MSs: –पीठेनि; YKh (1): पीठात्यत् पीठ N → M. DS.
299. All MSs: कुमुदः 300. क्ः –नन्दो; all other MSs: –नन्दं
301. YKh (1): विद्यामं कामरूपकः 302. All MSs: उदितोघं; YKh (1): उदितोघ
303. YKh (1): –कः 304. ख्ः मूर्त्तिलिङ्गमेभेदत्वान्–; ग्ः मूर्त्तिनिङ्गमंभेत्वान्–; घ्,
छ्ः मूर्त्तिलिंगमाभेदत्वान्तदा; झ्ः मूर्त्तिलिंगमभेदत्वान्– 305. ग्, घ्, छ्ः मूर्त्तिविराजते; झ्ः मूर्त्तिविराजते. This and
the following line are the same as 60/59 above. 306. All MSs: –र्युग
307. This line appears in YKh (1) just after the equivalent of 60/66ab. It is
then followed there by 60/70 → 67cd-69ab → 72 → 71.
308. क्ः –पोत्रर; ज्ः –रूपोत्रर; all other MSs: –रूपोत्रे; YKh (1): –रूपान्तरे
309. All MSs: सागि. This emendation agrees with the reading in YKh (1).
310. ख्ः नाद्या–; all other MSs: नद्या–; घ्ः –श्रोतत्रयमपि; all other MSs: श्रोतत्रयोरपि;
YKh (1): –श्रोत्र–. This and the following emendation agree with the reading in YKh
(1). 311. YKh (1): विपरीतक्रमेनापि
312. क्ः द्विस्त्राख्यं मनजायते; all other MSs: तिस्त्राख्यंमनजायते
313. All MSs: –गता; YKh (1): –मता
314. घ्, छ्ः –विगय; all other MSs: –विगयः
315. घ्ः कलिस्यान्ते सिदं; all other MSs: कलिस्यान्तमिदं YKh (1): कलौरते भवेद्. The
reading has been emended to accord with the one in the source text. However, the
form deviant कलिस्यान्त– is common in the MSs of the KuKh and may well be a
standard deviant form the redactor considered to be correct. See above, 6/180b
and note. 316. All MSs: सेदं; YKh (1): अन्या
317. YKh (1): –कः. M → N.
318. All MSs: विलीनः सर्वसत्वानां; YKh (1): विलीना मवसत्वा *
319. क्, घ्ः –निरोवकः; all other MSs: –निरोधकः; YKh (1): नाडी * * निरोधतः This
line follows directly in YKh (1) what is line 60/69ab here. The MSs of the KuKh
place it after 60/71cd but it is clearly muisplaced there. Accordingly, it has been
shifted back to here where the context is appropriate.

320. All MSs except क्: वात्मा

321. All MSs except क्: –निनोधनात्; YKh (1): पञ्चात्मान्योयकायोनि ब्रह्माचारे निवन्धनात्।

322. YKh (1) and all MSs: मुद्रा

323. क्: –पीठाचन्द्रद्विपोप–; ख्, ज्, झ्: –चंद्रद्वीपाप–; ग्: चंद्रद्विपोपतरिता; घ्, छ्: –चंद्रद्विपेप–; all other MSs: –पीठाचंद्र–. M → N. घ्: –द्वीपेप–; all other MSs: –द्वीपोप–. All MSs: –तारिता; YKh (1): सिद्धाश्च पीठाश्च चन्द्रद्वीपाद् विनिर्गता:

324. All MSs: प्रधाना; YKh (1): प्रधान: 325. ख्, ग्, ज्, झ्: –य

326. DS. YKh (1): अप्रसिद्धा कुलावधि: 327. All MSs: भवात

328. YKh (1): भवते दक्षिणोच्चारे 329. घ्: –पठ–; all other MSs: कोंकणे

330. घ्, छ्: पीठ 331. M → N. YKh (1): अधिकारकम्

332. क्, ग्: वाधिकार; घ्, छ्: व्याधिकारं; YKh (1): अपरञ्चाधिकारस्य

333. All MSs except छ्, ज्, झ्: स्याज्ज्वालोल्यामविकारिणम्; YKh (1): वालोल्यामधिकारकं

334. All MSs: अधिकार: 335. ग्: स्मृरं

336. YKh (1): षष्टान तत् प्रकाशितम्

337. All MSs: स चैवं; YKh (1): स चैव

338. क्: कलिकासाद्य. The case ending of the noun has been dropped and *sandhi* has taken place to accomodate the metre. 339. YKh (1): आज्ञाया

340. क्: आज्ञाया प्रकति: कृतम्; all other MSs: आज्ञाया प्रकटीकृतं

341. ख्, ग्, ज्, झ्: कोंकनेन; YKh (1): कोङ्कनेन

342. YKh (1): योवत् तु न स

343. ख्: पीठान्य *; ग्, ज्, झ्: पीठान्यते; घ्, छ्: पीठोन्यते; all other MSs: पीठान्येते

344. All MSs: समाख्याता 345. घ्: कोंकण

346. The last two words of this line are missing in MSs ख् and झ्.

347. घ्, छ्: कोंकणे; missing in MSs ख् and झ्; all other MSs: कोंकणं; YKh (1):
कोङ्कण. 348. ख्: कोंकणे * श्च; झ्: कोंकण * श्च; YKh (1): कोङ्कणै सक्त्या; YKh (2): कोङ्कणाशश्च

349. घ्, छ्: मथवादपि 350. YKh (2): बिन्दुस्था

351. All MSs: –सूर्यस्थं; YKh (2): सूर्यचन्द्रस्थं

352. YKh (1): तथासौ; YKh (2): तदा सा

353. ग्: कोंकणे–; छ्: कोकणे–; YKh (1): कोङ्कण स्मृत:; YKh (2): कोङ्कणास्थिति

354. ग्, छ्, झ्: –मूद्धिन 355. ग्: तिष्ठे; YKh (2) क्: तुष्टि; ख्: तुष्टि तिष्टेत

356. ग्: ज्ञोलकस्थं; छ्: गोलकंस्थं 357. YKh (1): स्वसिद्धिदम्

358. All MSs: –पीठोसौ; YKh (1): –पीठासौ; YKh (2): – पीठो तौ

359. Missing in MS झ्; all other MSs: अंतिसौ; YKh (2) क्: द्वाविंसु

360. YKh (2): प्रकाशौ भयदा चक्रस्य. An irregular compound has been formed due to the double *sandhi* between प्रकाश: and उभय–.

361. YKh (1): द्वीपनौभयो:; YKh (2): दीपनाभयो: 362. M → N.

363. YKh (1): –तत्वंसमप्रभो; YKh (2) क्: तत्त्वपञ्चकभूषितम्; ख्: तत्वपंचकभुषितं

364. YKh (1): ग्: स्थान 365. घ्: –ति:; YKh (2): भविष्यन्ति

366. क्: –भवे उत्तम; all other MSs: –भवे उत्तमं YKh (1): तदासौ चोत्तमं; YKh (2) क्:
तदा स चोत्तमं; ख्: तदा स * * *? 367. YKh (2): पीठ 368. झ्: चाचिकारकम्; all
other MSs: वाचिकारकम् 369. YKh (2) and Ms. घ्: –पीठा . N → M.

370. YKh (2): –प्रकाराश्च 371. All MSs: –प्रकारं–; YKh (2): –कमादपि

372. घ्: –युता; YKh (2): बहिरङ्गोदिता

373. All MSs: अन्वयं प्रथमं तपम्; MS झ् ends here. YKh (1) प्रथमे चये; YKh (2):
प्रथमा मता 374. YKh (1): समभ्यन्त; YKh (2): समयस्य

375. YKh (1): क्रमेनैव 376. YKh (1): वाहुरूपा नभस्तय:; YKh (2): बाह्यरूपा
गभस्तय: 377. YKh (2): मण्डलस्य 378. क्, ग्: सिद्ध्यन्तिं; YKh (2): प्रसिद्ध्यन्ति
379. YKh (2) and all MSs except क्: ज्ञातव्या; YKh (1): ज्ञातव्याम्
380. All MSs: प्रथमाप्नुते; YKh (1): प्रथमायु ते This emendation agrees with the
reading of YKh (2). 381. ग्: नं; all other MSs: वं; YKh (2): शेषाणि च
382. YKh (1): पश्चा; YKh (2) क्: पश्चात्; ख्: पश्वे? त्
383. YKh (1): –भेदम्; YKh (2): क्रमसोद
384. झ्: –पुष्पं; all other MSs: –पुष्कं 385. छ्, ज्: प्ररा
386. ख्: –न्विपिकेस्–; all other MSs: –न्विपिकस्तदा; YKh (1): – अन्वयिकास्तथा
387. झ्: आज्ञात्वा; छ्: अज्ञाभत्वा 388. ख्, झ्: भवेते; YKh (2): नैव
389. क्, ग्: –* आरणं; all other MSs except झ्: दोष कारणं all other MSs: दोषो कारणं;
YKh (1): दोषं कारणं; YKh (2): सिद्ध्येत पीठषट्कं च (क्: पीठकत्कञ्च)
390. YKh (1): षडिपीठकं; YKh (2) क्: –कारण; ख्: –कारणम्
391. All MSs: सूक्ष्मो तानि; YKh (1): –हानि; YKh (2): सूक्ष्मेऽन्यनि
392. YKh (2): –द्येते 393. All MSs: देहस्था: साम्प्रतं तथा; YKh (1): देहस्था
साम्प्रतं तथा This reading is drawn from the version in YKh (2).
394. YKh (1): स्वदेहस्थं 395. YKh (1) क्: षट्–; ख्: धद्विधं
396. घ्: –कृतियशुन्यं; all other MSs except क्: –कृतिय–; YKh (2): भुवनाकृति–
397. घ्: –भ्रमान्; छ्: –परित्रमान् 398. घ्, छ्: विहभग: शिवदात्मानं; all other MSs: विहग:
शिवदात्मानं; YKh (1): भुजङ्गमिव चात्मान The reading of this line is drwan from YKh (2).
See above, note to 3/10d. 399. घ्, छ्: भ्रमवोद्यान–; all other MSs:
भ्रमरोद्यानपीठकम् YKh (1): भ्रम * * * पीठकम्; YKh (2) –कं 400. YKh (1): तेजं
401. All MSs: गतात्मन:; YKh (1): स्वाधिष्ठानानंमति; YKh (2): रविस्थानगतात्मनि (क्:
रावि–) 402. YKh (1): भुवनानि 403. झ्: विलीनत्वा; all other MSs: विलीनत्व; YKh
(1): विलीनत्वाज्; YKh (2): विलीनत्वात् 404. घ्: ज्ञालाख्यं मिति; all other MSs except
ज्ञालाख्य–; YKh (2): अनाख्यमिति
405. All MSs: निष्कणम्; YKh (2) क्: निष्कल; ख्: निष्कष्कल
406. झ्: यवायेचनिलसंयोगात्; all other MSs: यवायेरल–; YKh (1): वायुनिष्कलसंयोगा; YKh
(2) क्: वायुनिलयसंयो; ख्: वायुनिल * संयोगात् 407. घ्: कादाला; all other MSs: कदाला
408. क्: सर्वानन्दोद्भवं देव; all other MSs: सर्वनन्दोद्भवं देव; (2): परानन्दं भगाह्लादं
409. YKh (1): पूर्वक; YKh (2): पूर्वकम्
410. All MSs: वायुनिष्कलमानन्दं; YKh (1): वायुर्न्निष्कल–; YKh (2): वायुरिष्टरगानम्द
411. YKh (1): मथनाजायते 412. All MSs except क्: शशि:; YKh (2) and all
other MSs: शशि. This emendation agrees with the reading in YKh (1).
413. YKh (1): –शक्तित्वे; YKh (2): रुद्रशक्ति
414. घ्: रुद्रशक्तिरभेदत्वात्र; all other MSs: रुद्रशक्तिरभेदत्वात्; YKh (2): समाख्यातात् (ख्: –ता)
415. YKh (2): शक्रस्थं 416. YKh (1): –क:
417. घ्, छ्: –भवतो; YKh (2): शक्र इन्दुचते
418. All MSs: मादं; YKh (1): नाद; YKh (2): नादं 419. YKh (1): –हम्
420. All MSs and YKh (1): मनसा; YKh (2): सन्तानं. IM 6 + 7.
421. छ्: त्रिके–; all MSs: –भेदा–; YKh (2) क्: त्रिका–
422. घ्: निस्राख्यं; छ्: निम्ननाख्यं; झ्: त्रिम्राख्यं; YKh (1): विश्राख्यं
423. ख्, झ्: कीर्त्तते; YKh (1): कीर्तिते; YKh (2): भच
424. All MSs except घ्, छ्: तस्मान्; YKh (1): तस्मा
425. All MSs: स्वदेहं YKh (1): स्वदेहो

426. All MSs: ब्रह्मवृक्षकम्; YKh (1): * * रन्ध्रगं; YKh (2) क्: –रन्द्रके; ख्: – रन्ध्रके
427. M → N. 428. YKh (1): रुश्रमथानभावेन; YKh (2): सर्वभावानां
429. YKh (1): –पूजेदकः; YKh (2): –प्रभावकम्
430. M → N. YKh (1): योगः 431. ग्: पराप * –; छ्, ज्, झ्: –विभागसः; YKh (1):
परापरविचारणात्; YKh (2) ख्: पराप * विचारणात्432. All MSs: अपस्था
433. All MSs: भवते; YKh (1): जायते पञ्च; YKh (2): जायतेयथा
434. ख्, झ्: पचत्यागोपदेशकम्; घ्: पञ्चत्यागे पि देशकं; all other MSs: पञ्चत्यागोपदेशकम्; YKh
(2): महायानोपदेशकम् 435. YKh (1): विश्वस्य
436. All MSs: सोऽपि त्यागः; YKh (1): * * * *
437. This line is missing in YKh (2)
438. क्: –कातस्थां; all other MSs: –स्थां; YKh (2): कदम्बमालकान्तस्थं
439. YKh (1): कोङ्कण 440. All MSs: शिरसि स्थितम्; YKh (2): च संस्थिते
441. All MSs except क्: ज्ञेस–; YKh (1): ज्ञेयं–; YKh (2): –नाथाय
442. All MSs: –पीठकाः; YKh (1): विज्ञायकुलदीपकम्; YKh (2) क्: –दीपकम्; ख्: –कु *
दीपकं 443. All MSs except क्: आत्मस्थाः; all other MSs: आत्मस्था; YKh (1): अन्तस्थ;
YKh (2) ख्: आत्मस्थः 444. YKh (1): सिद्धपीठानां
445. All MSs: तदा चोत्पद्यते; YKh (1): तदा चोत्पदये; YKh (2): तथा चोत्पद्यते. The sole
MS (i.e. G) of YKh (1) that contains the following from here up to the equivalent
of 61/17cd is illegable. 446. झ्: मनो * ग्जायते 447. YKh (2) क्: तत्त्वं
448. झ्: तत्वानान्देव; all other MSs except क्: तत्त्वानन्देव; YKh (2) क्: नत्वानन्दे; ख्:
ननत्मानन्दे 449. घ्, छ्: चित्तत्वं; YKh (2): चिन्तस्य
450. All MSs: अनिलात्मा 451. YKh (2): प्रछलेत्
452. क्: –वासाना; ख्: –वसान; all other MSs: –वसाना; YKh (2): –सनात्
453. झ्: तदान् 454. All MSs: तेजो–. क्: –प्रभावेरा; YKh (2) and
all other MSs: –प्रभावेन 455. All MSs except क्, ख्, ग्, ज्: अर्क
456. All MSs: जाल 457. क्: ज्वरालयं; all other MSs: त्वरा–; YKh (2):
अर्क जालन्धरालयम्. The order of the second and third component of this compound has
been reversed. 458. क्: मंद्रे; झ्: –मद्रे; all other MSs: –मेद्रे
459. छ्: शशोके 460. क्: –रुद्ध्वेत्; YKh (2): प्रथमेन विलीनत्वात् त्वं
शशाङ्के ज्योतिरुद्ध्वेत्। 461. क्: मंथनात्; ख्, ज्, झ्: मथनो; ग्: मथना
462. घ्, छ्: सर्व्व * लाग्रासं; YKh (2): मथत्क कलाग्रासं
463. All MSs and YKh (2): यत् सुखानन्दकौलिकम्
464. YKh (2) क्: श्रवत तत्; ख्: श्रव * (?)तत् 465. घ्, छ्: परो–
466. छ्: रसमान्; all other MSs: रसमा म; YKh (2): रसना. M → N.
467. All MSs except क्: –प्रभावेन; YKh (2): रस स्नेहप्रभावेन
468. YKh (2): सा जिह्वा परवासराः
469. क्: स्परणादपि; घ्: स्मरनादपि; छ्: स्मरणाद *
470. YKh (2): मथनादपि शुक्रस्य
471. ख्, ज्: विस्राख्यमर्चनात्रकं; घ्: विमाख्यमर्च्चनात्रकं; छ्: विम्राख्यमर्चनात्रकं; झ्: विम्राख्यमर्च्चनात्रकं;
all other MSs: त्रिस्राख्यमर्च्चनात्रकम्; YKh (2): तिस्राख्य वर्द्धमात्रिकं +* * * * * * * * श्रवते तत्
पराह्लादम्। 472. YKh (2): रौद्रीशक्तिस्त्रिभेदतः
473. ख्, झ्: साभिः; all other MSs: भाभिः; YKh (2): आत्मानं संकुचितो भाति
474. घ्: कुंद– 475. Missing in MS झ्; YKh (2): पीठा
476. See above, note to 10/24d. YKh (2): षडि मानन्दा
477. ख्, ग्, झ्: षद्विधं; ज्: षट्विधं; YKh (2): पीठैकमिति षट्विधं

478. ख्, ग्, झ्ः षद्विधार्थ; ज्ः षट्–; YKh (2) क्ः षट्विधार्थप्रबोधन; ख्ः –बोधनात्
479. घ्ः विचारणाः; all other MSs: विचारणा
480. YKh (2) and Ms. घ्ः –पीठा. N → M.
481. YKh (2): षडि सिद्धाश्च 482. YKh (2) क्ः षट्देव्यो; ख्ः षड्देव्यो
483. ख्, ग्, ज्ः षट्विधाः; घ्ः –विधा; झ्ः षद्विधाः; YKh (2): षडध्वरम्
484. छ्ः षट् रुद्राः 485. YKh (2): षट्प्रकारं षडिमुद्रा
486. YKh (2) क्ः षट् वक्त्र; ख्ः षड्वक्त्र 487. घ्ः –याः
488. YKh (2): षडि षट्त्रिंशभेदैश्च. This *pāda* is one syllable short. The ordinal
has replaced the cardinal number. See above, note to 3/9c.
489. YKh (2): षट्कजानं प्रकाशितम् 490. YKh (2): निर्न्नयं 491. YKh (2): परमार्थतः
492. छ्ः * न्वये 493. ख्, घ्, ज्, झ्ः आद्यपीठावतारिते; छ्ः आद्यपिठावतारितंण्
ख्, घ्, छ्, ज्, झ्ः +विद्यापीठमार्गे 494. All MSs except ख्, घ्, ज्ः –वर्णन

NOTES OF THE TRANSLATION OF CHAPTER SIXTY

1. This chapter is drawn from YKh (1) (30/1-99 = KuKh 60/1-92) and YKh (2) (32/32-57 = KuKh 60/75-100).

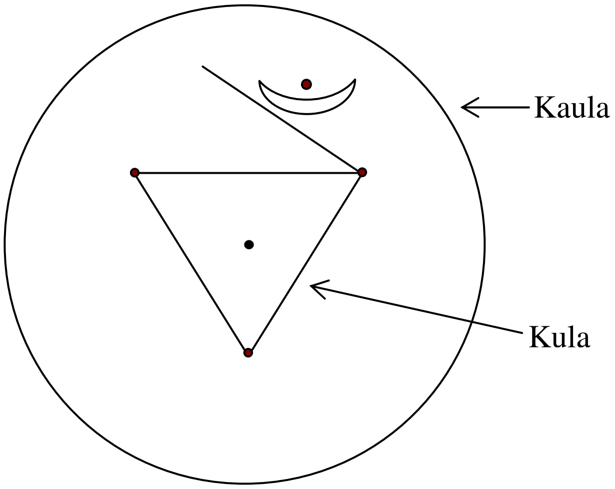
2. This and the following chapter reply to this question. It appears at first sight that very little is said about the Siddhas. But this is not so. The main concern is with the inner representations of the six sacred seats and the Wheels, energies, Sound and the other inner realities related to them. These are important because they house the beings who govern the forces and processes they contain. These are the Siddhas and the Goddesses. As we travers one center to the next we encounter the Siddhas and their energies one by one and so pass from one aspect to the other of the inner experience of the Krama. These are sacred seats of the lineage (*anvaya*) (61/46). This then is the awareness (*vicāra*) of the Siddhakrama (61/37cd-38), the Current of the Siddhas that flows through the phases of emanation that correspond to the stages and aspects of this contemplation.

3. The instruments (YKh (1) reads 'causes') of realisation are the energies configured in the centers within the body of the deity. These are the 'rays'. Internally, they are the building blocks of the experience deity has within itself in which the Yogi participates as he comes to know and experience them. Externally, they operate analogously in the construction of outer experience. They are represented by the Five *Praṇavas*. Collectively these 'rays of knowledge' are the Great Knowledge of pure consciousness. The Tortoise in the Navel is the Point in the centre of the Triangle. All outer forms and energies merge into the Void in the Centre and the world order with all its levels, worlds and principles fuse into a single Principle and are withdrawn into the Void like the tortoise withdraws its limbs into its shell. Knowledge of how this is done, by means of profound contemplation, is the Great Knowledge. According to another possible translation: 'It is the consciousness (*vijñāna*) of the Supreme Lord (experienced) when the energies of the Tortoise in the Navel have been consumed.'

4. *Pārameśvara* is both one of the names of the MBT (see, for example, above 39/80ab) and the Kubjikā school as a whole (see, for example, above 30/73cd, 117ab and 39/150). I suppose the latter sense is meant here. See above note to 46/263-264 and cf. the expression *vijñānaṁ pārameśvaram* below in 64/97ab.

5. Concerning the tortoise seat, see 48/20-21ab, 55/7 and, especially, the note to 57/87cd-88.

6. **Diagram 15. Kula and Kaula**



7. The subject of this chapter is the Great Knowledge in both its aspects. It is the realisation of the consciousness of the transcendental unity of the male polarity and the unity-in-diversity of the energy of the female polarity – the Lord and the energy of the Lord. The former is achieved by the withdrawal of the energies into the one energy and its merger into the transcendental polarity and the latter by its emanation. The two processes somehow take place together simultaneously without contradiction. The relationship between them, like transcendence and immanence, is ultimately beyond conception. Even so, their unity is expressed through the sacred geometries of the *maṇḍala* and its components. Their worship and contemplation there reproduces at the level accessible to conception and application, what is taking place and exists in an ultimate sense in the sphere Beyond Mind. In order to achieve the most 'accurate' possible representation of this reality, a basic presupposition is taken for granted. This is the identity of the container and the contained, we have already had occasion to discuss (see intro. vol. 1, p. 277 ff.). This is applied in this chapter, as in the previous two, to the relationship between the Point, which represents the male polarity as the body of Bhairava and its contents, the energies distributed in the syllable AIṂ, which represents the female one. In the previous chapters, triads predominated (but not exclusively) with the Point as the fourth making groups of four. The purpose was to express the inner experience of the Triangle. This 'interiority' is represented graphically by the location of the syllable AIṂ within the Point, which is drawn both at the top of the syllable and in the centre of its triangular body. The same principle is now applied in this and the following

chapter to the Hexagram. In this case, groups of six predominate. Indeed, they are emphasized to such a degree that we find six groups of six, each aspects of the others and the one reality.

This verse introduces the subject of this and the following chapter by presenting the basic configuration abstractly. The five Points mark the 'locations' in and around the Triangle in the centre of basic principles (see note and diagram 34/51-52ab). They are Voids – abstract 'space' that contains them and is their essentially non-phenomenal 'vacuous' nature. Thus, below the five Points are replaced by five Voids, understood as modalities (*vṛtti*) of the one Void, just as the five Points replicate the one Point that contains them. In terms of inner mantra – the Silent Sound of the Void of the Point – they are the Five *Praṇavas* that 'adorn' the 'black' (transcendental) Sky of the Primordial Seat (58/4-5ab). This is the Void of Vāgbhava, the first of the *Praṇavas*. Uttered first, it is considered to be their source. As such, it is the Void of which the Five *Praṇavas* are the modalities. 'Externally', the Points, Voids and *Praṇavas* are represented by the five sacred seats. Collectively they are called Kula. The Lord and his energy, Śiva and Śakti, that contain them are called Kaula (26/13cd-14ab). The Point and its energy is bliss. It expands out from the centre, even as it contains all the energies and aspects as the blissful and creative union of Śiva and Śakti. Thus the container is the contained. Contemplation is the perception of this oneness maintained by the movement of awareness that oscillates between immanence (the Point called the Circle of the Moon, the Cavity and the surface of the Sky) and transcendence (the Supreme Sky) as the latter 'penetrates' into the former and the former 'enters' the latter. The following passage, we have read already, is worth quoting again here, stressing as it does that the process takes place and is experienced as the activity of contemplation, profound and creative when the mind is in 'equilibrium':

> The aggregate, enveloped in bliss, functions within bliss. (Thus) there comes about the equilibrium (*samatva*) of the mind which is the bliss of emission (*udbhava*). In the middle of that is the subtle Liṅga, the Divine Liṅga that faces downwards. It stands in the centre of the Supreme Sky, in the middle of the Circle of the Moon. Then, perceived by the Inner Self, it enters the cavity (*suṣira*). He who is established in contemplation (*samādhi*) sees the surface of the Sky, that is, the Point. (Then) possession (*āveśa*), which is the arising of the bliss of consciousness, takes place. The experience of the proclamation (of the scripture) (*āśravaṇapratyaya*) is that this is one's own nature. KuKh 26/14cd-18ab.

Again, this is reality expressed as the oneness of the container and the contained – Kaula and Kula, which is one of the meanings of the expression 'Kulakaula' that denotes the Kubjikā tradition. From this perspective, the configurations of energy within the Void (which are the archetypes of emanation), are understood to be the source and essential nature of the tradition. This proceeds from them first internally, within the Point (as the Divine Current), to then issue out externally (as the Current of the Siddhas), first in the Hexagram and then out into the external world.

Again, the six are the Six Wheels in the subtle yogic body, here understood as six aspects of the bliss of the Void and configurations of its energy, to which the Tantra returns repeatedly in the following accounts.

8. The 'group' outlined in the previous verse is 'born of the mantra of the Yoga of the Yoginīs', that is, Vāgbhava, the syllable AIṀ (cf. 60/17 and note). AIṀ is the first of the *Praṇavas* which prefix all the mantras of the Kubjikā school. Thus it 'awakens' them and is their source. As such it is the Yoni experienced in the 'bliss of contemplation', which is its activity and essential nature.

9. Vāgbhava is the sonic embodiment of the energy that differentiates it and itself into all the configurations of energies that constitute the *maṇḍala* and the reality it represents. In the transcendental state reality is one and undivided, devoid of polarities or aspects. The arising of the energy of the Yoni entails the formation of the primary opposites – Śiva and Śakti – experienced in union as the transcendental and immanent aspects of the one reality. Thus, in a sense, one is the cause of the other. Separated by the contemplation – 'churning' – of the energies of the immanent aspect Uḍḍīśa Bhairava (the Self) is the illuminating Void in relation to Bhairavī whose energy is the configurations of energies enshrined in the letters that are aspects of his and her bliss. Thus, the realisation of one leads to that of the other even as it separates and unites them and 'the bliss of the Yoni' both generates differentiation and is the cause of the realisation of the oneness of Uḍḍīśa.

10. Bhairava 'illumines within the supreme abode' (59/63).

11. After teaching the fundamental principles in general terms, the Tantra turns to a brief, detailed description of the 'group of six' and its various functions. This is done by presenting it six times as separate groups. The exposition begins with the Six Wheels. These are in the subtle body, as the specification of the location of three of them confirms. However, they are also, and more essentially, within the Point in the centre of the *maṇḍala* and in the Hexagram. As such they enshrine the experience of the Void in the Centre and its Voids. Thus the Wheel of the Foundation reflects what has been said in the previous lines about the Lord and his energy that encompasses the Five Voids.

The Wheel of the Foundation is located on the border between immanence and transcendence – 'being' and 'non-being'. It illumines, as does transcendental Bhairava, the 'knowledge of the Yoga of Space', that is, of Śiva and Śakti that envelopes and pervades all the Wheels.

12. See below 60/41 and note.

13. Bhairava is the Self who illumines all things (59/27). Śakti is his light. He is bliss. She is the joy of his bliss. The Wheel of the Self-supported (*svādhiṣṭhāna*) is union of the Self, Bhairava, the Lord of Mantra who is the support and sustaining ground of all things as the Liṅga. The Yoni in which this Liṅga abides self-sustained is the Void.

14. See notes to 3/120-121, 25/10ab and 30/49cd-69cd.

15. This Wheel is in the navel of the body and so also, analogously, in the centre of the *maṇḍala*. As the centre it contains the whole *maṇḍala* with its six parts displayed in the Hexagram, symbolized as the land of Koṅkaṇa, the source of all the teachings. As the transcendent it is Supreme Space. It is immanent as the 'rays of pure knowledge', that is, the energies that constitute the *maṇḍala* (cf. 61/56cd-57ab).

16. 'The imperishable reality with six qualities' is represented by Vāgbhava and the *maṇḍala* with its six parts to which correspond the Six Wheels in the body.

17. The Ball is the Point in the Centre and the Summit of the *maṇḍala*. Just as the one *maṇḍala* is sixfold as each Wheel and remains the same *maṇḍala*, such is also the Point of Bliss in the centre. There it rotates marking, as it does so, the alternation of opposites – the two breaths, emanation and withdrawal, the manifest and the unmanifest. Its foundation is the Half Moon – the energy of the New Moon that nourishes its bliss from within. The Half Moon represents the arch of the breath along which the Ball of vitality rolls up and down as it enters and exits the body. The inner breathing is described in the next two verses.

18. This is the *Saṁvartāmaṇḍala*. See above, note to 2/14; cf 3/157cd-159, 45/41d, 51/24-25ab, 60/17b and 68/49d.

19. The Point in the centre is the channel that transports the energy of the inner vital breath that gives life to the individual soul. See 59/75cd-76, 86cd-87ab

20. Below (64/83) Fame is the goddess Kātyāyanī, 'the one deity of (all) the energies'.

21. The Tree is the Point. Fame is Vāgbhava, the energy of the Tree. The three triads may be the three seed-syllables in the corners of the Triangle, namely, HRĪṀ, ŚRĪṀ and KLĪṀ each of which consists of three letters. Or other three groups of three projected into the corners of the Triangle that transform the Point into the Triangle. The three triads may also be the nine letters of Navātman.

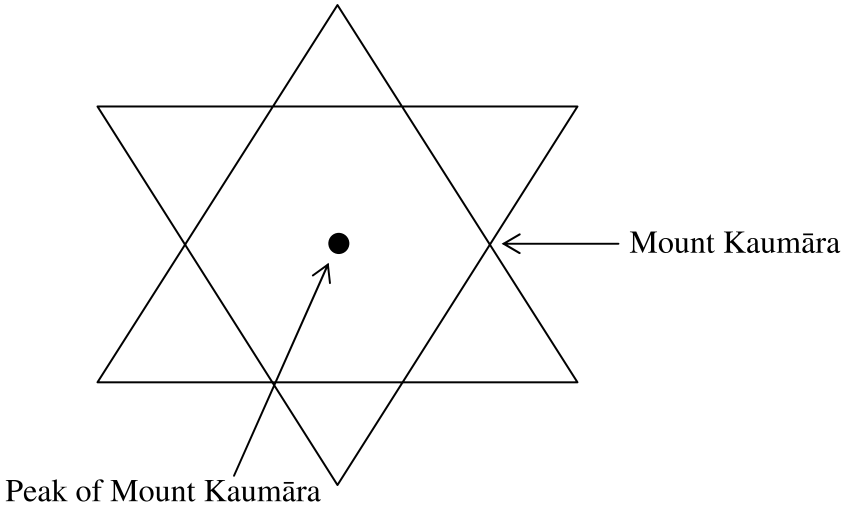
22. The letter A denotes the transcendental energy of the New Moon represented by the Half Moon (61/58cd-59). In accord with the general principle that what is above in a series of states contains all that is below it, the Half Moon drawn below the Point (= the Island of the Moon) of the syllable AIṀ is contained within it. The name given to it here – Aliṅga (= Anāmāliṅga) – suggests its relationship with the triangular Khaliṅga that contains it. The Island of the Moon

is the Triangle. This, together with the Point in the centre, makes AIṀ. The Five *Praṇavas* are on both sides of it. Uttered first in the forward order and then in reverse. So we get three syllable AIṀ, the beginning, middle and end of the series.

23. YKh (1) says: The Liṅga that is within the capsule is the Liṅga (called) Mantra Bhairava.
sampuṭāntaṁ ca yad [g: taṁ] liṅgaṁ tad [g: taṁ] liṅgaṁ mantrabhairavam |

24. The Five *Praṇavas* precede and follow the recitation of Navātman along with Vāgbhava. This 'encapsulation' may also be represented graphically in the *maṇḍala*. The Five Voids are the Five *Praṇavas* understood to be modalities of Vāgbhava and the Five Wheels. See 55/2 ff. and note to 60/3.

25. **Diagram 16. Mount Kaumāra**



26. The pervader is Vāgbhava and its five aspects are the five *Praṇavas*. Mount Kaumāra is the Hexagram in the corners of which are the six parts of the Krama of ‘twenty-seven divisions’. Cf. above 7/7; 45/29 and 58/96cd-97ab.

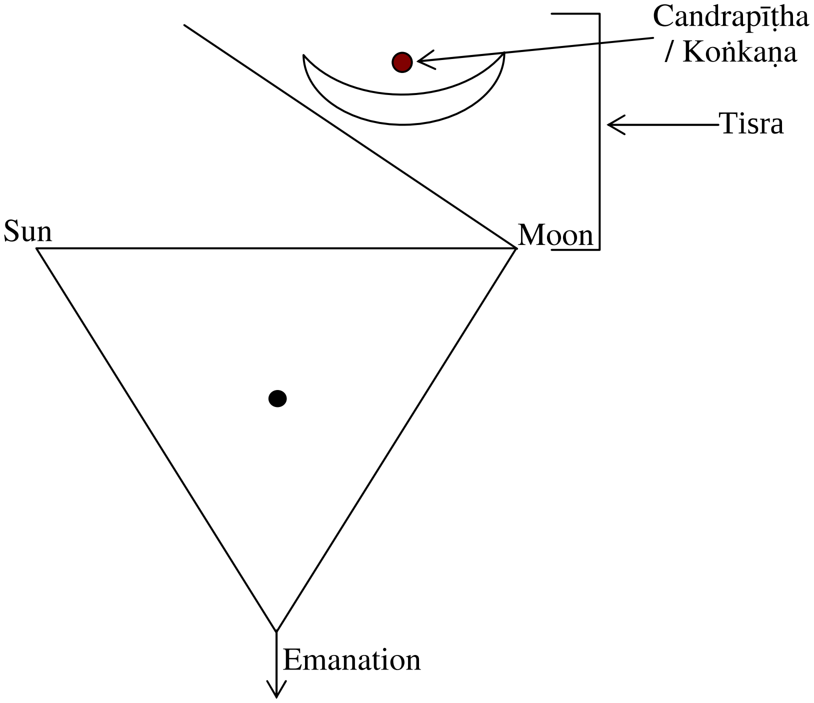
27. Udyāna Bhairava is the name of the Liṅga into which the goddess was absorbed (see KMT 1/69 quoted in intro. vol. 1, p. 33 and also 5836cd-37ab, note 34 and 60/62). The reference here, and throughout this chapter, to Udyāna Bhairava clearly alludes to the Liṅga situated on the Island of the Moon within which the goddess conceals herself (KMT 1/69). This Liṅga is symbolized by the Point in the centre of the *Kramamaṇḍala* situated in the End of the Twelve above the head. The yogi who manages to reach the Liṅga there and worship it, as Bhairava did, will witness the emergence of the goddess from it and receive the grace of her empowering Command. Bhairava is the Fire of the Void (see 59/32).

The series of flames are his energies and the empowering Command 'in the midst of the four sacred seats', that is, within the Triangle.

28. The Liṅga of Fire is Udyāna Liṅga, which is the source of the other Liṅgas and their sacred seats.

29. The three channels (Iḍā, Piṅgalā and Suṣumṇā) line the sides of the Triangle. They are in the subtle yogic body. Tisra represents the same triad held within the pure consciousness and energy of the deity 'above the four sacred seats', that is, the sphere of the Triangle, which is the domain of immanence and emanation.

Diagram 17. The Liṅgas of the Six Sacred Seats



30. See above, 6/164-165ab.

31. These three are the first of the six groups of six projected into the Hexagram listed at the end of this chapter (60/99-100ab).

32. Candrapīṭha is the sixth sacred seat represented by the Point of Vāgbhava (see intro. vol. 1, p. 106). As here, it is sometimes identified with Koṅkaṇa (see ibid. 660).Vāgbhava is 'the Command of the scalpel of awakened consciousness' (*ājñābodhaśalākā*). The Point that crowns it is at the summit of the ascent through the 'supports' where ultimate success (*siddhi*) is finally achieved (60/76). Abandoning the lower five levels, the Command penetrates into the transcendental emptiness and rests there in the supreme state of repose (60/89-

90ab).

33. The sixteen sacred seats are the sixteen vowels represented by the lineage (*santāna*) of the Sixteen Siddhas (cf. 60/52) that are aspects of Bhairava (60/35cd-36ab) projected into the Triangle of Vāgbhava (see below 62/31-37 and diagram). See note to 63/10.

34. Concerning the Knot of Brahmā see above 7/39cd-40ab; 40/61-2ab and note and below 62/20-21ab.

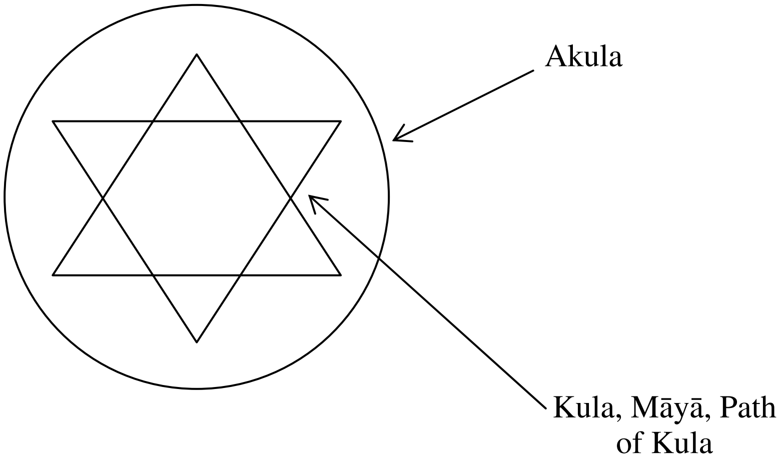
35. These are the Five *Praṇavas* in the reverse order corresponding to the five sacred seats and the five Voids. Vāgbhava, here called the Knot of Brahmā, is supreme as the sixth Void that contains and is all the others and 'inferior' or immanent as one of the Five *Praṇavas*. In the next verse the supreme aspect is called Rudrāṇī, that is, Rudraśakti identified with Supreme Kālī who is the energy of the New Moon, that is, Kubjikā who is the 'black sky adorned with the Five *Praṇavas*' (58/4-5ab).

36. Cf. 60/32cd-33ab.

37. Raudrī is on the right side of the Triangle, which is that of the Sun, just as the left is that of the Moon (60/26). Thus the Kula of the Sun is the one associated with Raudrī and hence Kālī with whom she is identified.

38. The 'south' is the right, which is the side of the Sun (see previous note). Again, the 'south' is the direction of the seat of Koṅkaṇa, which is in 'the southern door' (60/71cd-72). This seat represents, as we have seen, the state of transcendental repose in which all things rest. It is the *maṇḍala* of the Point, the transcendental Akula that contains the Kula of the *maṇḍala* that can be represented schematically thus:

Diagram 18. Kula in Akula



39. Māyā here means the goddess as Mahāmāyā. She is the primordial will, the Transmental.

40. Bhairava is Akula represented by the Point that is filled with energy of Māyā and is the cause of the *maṇḍala* contained within his transcendental Emptiness, that is, the Path of Kula.

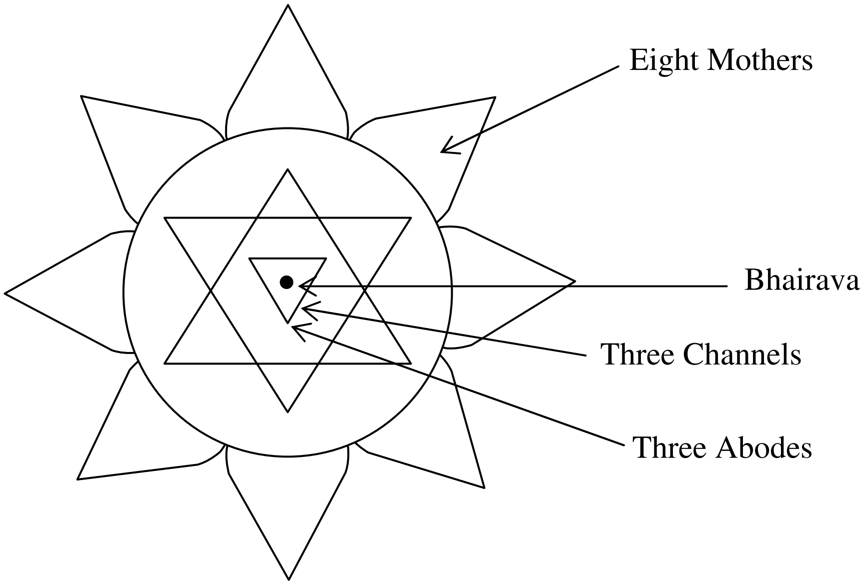
41. The Point both contains the *maṇḍala* and is contained by it. The god and the goddess are in the centre of one another.

The Sixteen Siddhas described in chapter fifty-six represent aspects of Bhairava's state in the Centre. They are aspects of the Point which is Bhairava's 'inner' body. The mantras of the Kaula Command are those of the Krama arranged around the Centre. These are the sonic form of the *maṇḍala*, Bhairava's 'outer' body. The three channels are the sides of the Triangle through which the inner breath moves. The Sixteen Siddhas are the vowels projected into the Triangle of Vāgbhava (see below 62/31-37 and diagram).

42. See note to 7/46-47ab.

43. Bhairavī is the energy (here called Mudrā) that courses through the *maṇḍala*, that is, Bhairava's body. The one energy of Mudrā assumes the form of the three Gestures. They are the energies of the sacred seats that are its 'abodes' in the corners that mark the extremities of the initial expansion of the energy of Mudrā in the Point to form the Yoni. As Speech, the goddess has eight aspects represented by the eight classes of letters. These are governed by the eight Mothers who manifest as the radiance of the light of the *maṇḍala* that encompasses it.

Diagram 19. The Maṇḍala of Bhairava and Bhairavī



44. Kula is the Triangle. See 58/87 and 59/67cd-68ab where Śiva, the Parasol for Shade, is said to be Space (*ākāśa*) and Haṁsa, the Self understood as the inner breathing and Unstrucking Sound.

45. The 'seed of Māyā' is Vāgbhava, the sonic form of the energy of Mahāmāyā that fills Bhairava (60/34cd-35ab) who is the Point. Its differentiated, manifest energies are contained in the 'outer' sacred seats in the *maṇḍala*.

46. Cf. 60/25. This is the goddess's Liṅga. It is the first of the six seats in the hexagram and the Liṅga in the middle of the Triangle. All the seats and energies are contained in the first Liṅga. Thus, those who are on the 'supreme plane' of the Void of the Point, attain complete realisation of all the aspects and energies of the one reality represented (= contained) in the sacred seats.

47. YKh (1) reads: *anvayājñā* – the Command of the tradition.

48. The energy of Gesture is the Supreme Principle (59/74-75ab). It is the energy of the Command within mantras that illumines all things, both consciousness and all that is unconscious (57/74cd). Bhairava is the Self who illumines all things (59/27) and Śakti is his pervasion and light (59/28 and note) represented as the Flame (*śikhā*) which is the energy of the lamp of the Point of consciousness (58/8ab and note to 59/79cd-76). Vāgbhava is the Lamp that illumines the bliss of Bhairava, the Supreme Self (60/9cd) in the centre of the Yoni and generates bliss throughout it by its light. It is also called the 'wick of knowledge' (59/9).

49. I suppose that this is a reference to the twenty-five principles distributed in the five sacred seats (see 46/1-9). In that context the seats are called the 'ornaments of Kula', implying that they are the Five *Praṇavas*, which are commonly referred to in this way. As the energy of Mahāmayā in the Point, she is Ciñciṇī, the goddess of the Tree of the Point. Within it she is one, spread out outside it by the 'bliss of the Yoni' generated by her union with Bhairava she assumes the form of the five seats and the Five *Praṇavas* each of which in their turn have five aspects. This is the usual configuration of the group of six that consists of five entities along with the one reality that contains them and is both their cause and all of them collectively.

50. Akula is Bhairava, the transcendental Void. Vīra is the Kaula adept who is here identified with Akula. Once he has realised the nature of Bhairava's energy and how it assumes multiple forms as and through the metaphysical principles, he attains Bhairava, the Supreme Self, which is his ultimate identity.

51. Candrikā is the New Moon (see note to 3/116). The goddess Pūrṇā/Amā, that is, Kuṇḍalinī, fills the Liṅga of the Point that thus drips with the nectar of immortality.

52. Kuṇḍalinī is 'reverse action', that is, the positive 'utterance of Māyā'. This is the power of grace that reverses the suffering and bondage Māyā causes in the state in which the individual soul is ignorant of its true nature and activity to

the fundamental state of bliss and liberation of enlightened consciousness. In this way, it is the activity which fills the Void of consciousness with bliss (60/56-58b).

53. The mantra called Twelve Verses in its extended form lines the sides of the Triangle (see note 37 of chapter 11). It is in the Centre in its seed-syllable form (HSKHPHREṀ), to which the following verse refers.

54. The twelve Siddhas are Lords of the letters and the energies of the syllable. They pervade Emptiness by virtue of the 'divine offering'. This, I suppose, is the rite of adoration (*pūjā*) that takes place by means of the five offerings (*upacāra*) that is, the Five *Praṇavas* and all the principles and energies they contain (58/75-76ab and note).

55. See 60/98.

56. The energy of the Transmental leads to the realisation of Bhairava. Here it is deployed as the energies of the *maṇḍala* that lead to it.

57. The phases and aspects of the Divine Current are those of the Transmental energy of the Will which is free from desire (*nirīha*).

58. Concerning the Bliss of Stillness, see intro. vol. 1, p. 102 ff., 232, 423-424, and 434.

59. Just as there are eighteen phases or aspects marked by goddesses and their consorts of the outpouring of the Transmental in the Void of the Point, there are Sixteen Siddhas who are aspects of Bhairava's experience, here called the Attainment of Being (*bhāvaprāpti*). They are described in this perspective in chapter 56. The Lion here is Bhairava whose true nature and pervasive presence in the tradition, that is, in the *maṇḍala* is realised through the experience of the Sixteen Siddhas.

60. The Kubjikā tradition is called '*viparītakula*' (60/52cd) and '*viparyayakula'* (64/83) because it is inspired by the blissful 'reverse action' of the goddess as Kuṇḍalinī. This is the essence of the dynamic state that is liberation itself which gives rise to emanation (60/27) and liberates from the bondage of ignorance. See above, note to 60/43-44.

61. The Gaze of the Lion (*siṁhāvalokana*) is the most intense form of the Command (*tīvrājñā*) and the radiant energy (*tejas*) of the Siddhas. It is the way in which energy is transmitted from the deity.

62. Forty-eight letters (3 x 16) line the sides of the Triangle, the remaining two letters are on the two sides of the Point in the middle of the Triangle. Referred to as the two Siddhas, they are the letters Sa and KṢa. The first is the last letter of the alphabet whereas KṢa is a conjunct consonant. Although not a real letter, it is added on to the 49 letters to make 50. Thus they represent the aspect of reality that is on the 'border' and 'beyond' the energies of the letters that operate in the sphere of immanence. As such they represent two aspects of transcendence. Bhairava's transcendental energy – the Lion's Command – is attained from these two aspects of transcendence represented by the two letters by 'churning the Lotus

of the Heart', that is, contemplating the Point in the centre of the Triangle which is in the End of the Twelve.

63. The same expression denoting the Triangle is found above 60/35cd-36ab (see note there).

64. Cf. 60/20 above where the three triads are mentioned by which the Liṅga is 'divided into three (*trika*)'.

65. See 60/43 and note.

66. See above, note to 60/41-42.

67. Māyā is Kuṇḍalinī, the form of the goddess in the universe, the subtle body of the yogi and the 'supreme' body of Bhairava. Her sonic form is Vāgbhava through which her blissful energy rises when 'uttered' inwardly within consciousness through the planes of immanence up into the Void of the transcendent and merges into it pervading it, as it were, with the bliss with which it pervades immanence. This rise is 'reverse action' through which the Void is filled perpetually with the eternal bliss of the energy of the Command, the 'nectar of the pure lotus' of the Triangle and the Point.

68. The 'three qualities' are all the triads represented by the Triangle. See above note to 59/78cd-79.

The following lines replace this sentance in YKh (1) (29/153cd-154) and are followed directly by the second sentance of the following verse:

Having pierced through the plane of the Void with the Passion (*kāma*) that arises from the union of both Śiva and Śakti, the form (*vigraha*) of the bliss of the essential nature of the Liṅga (manifests) within the two aspects of the closing and unfolding (of the energies) corresponding to the polarities 'with mind' and 'beyond mind'. **(Although the goddess's) Form (*mūrti*) is one, due to (its) many varieties, it is of countless million forms. (Out of these) twenty-seven are said to be the principle ones.**

śivaśaktyubhayoḥ [g: śivaśaktyaḥbhayo] saṅgād kāmo [g: dhamaṁ] yad upapadyate ||
tenākāśapadaṁ bhittvā liṅgātmānandavigrahaḥ |
nimeṣonmeṣayoḥ [g: nameṣo-] pakṣau samanonmanapakṣayoḥ [g: samanyo-] ||

69. 'Form' – *mūrti* – also called *vidyāmūrti*, is the sonic 'form' of the Vidyā of the goddess. The 'formless' aspect of the Goddess is Unstruck Sound. Mantras are the sonic forms of deities and so 'form' here and in the following lines simply means 'mantra'. Specifically, the mantra meant here is the goddess's seed syllable, Vāgbhava, which expands out into the full Samayā Vidyā of thirty-two syllables.

70. All the countless millions of mantras and Vidyās are essentially varieties of the one Vidyā of the goddess, the 'seed' or essence of which is

Vāgbhava. The twenty-seven mantras of the Krama are the main ones. These are divided into six groups of 4-5-6-4-5-3 mantras. The first group of four, the four sacred seats, are described in the following passage. These are augmented by two more seats to accommodate another parallel scheme of which they form a part as one of six groups of six (60/99-100ab).

71. The Skyfarer is the Self (60/83). Concerning the association between the seat of Udyāna (< Oḍḍiyāna) and flight see intro. vol. 1, p. 81 and note.

72. The Lineage of the Child (*baloli*) is associated with Koṅkaṇa (see 60/71cd-72 and note). We are not told in this account which seat is associated with the lineage and transmission of the Eldest. Normally it is Oḍḍiyāna (> Udyāna). The Transmssion of the Youth – the Kaumārakrama is considered to be the main one.

73. Pūrnagiri is also associated with the Moon above (60/26). This is not the Moon in the centre. It is the Moon that is related to the Sun (in Jālandhara) and Fire (in Oḍḍiyāna) (see diagram in note to 60/28). Form is linked to the element Fire that burn here, which may be the reason why this seat is the repository of the 'bliss of form'.

74. All the attributes of the seats and the other components of the *maṇḍala* are aspects of the one reality and its activity understood collectively as the Void and its energy, deity and divine power. Thus all the parts of the *maṇḍala* are aspects of the one reality whose energy is bliss. They are, in other words, all modalities or aspects of the one pervasive experience of eternal bliss. Pūrṇagiri is the experience of the plenitude of that bliss. Kāmarūpa is the experience that that bliss fulfils all desires.

75. Cf. above 6/164-165ab.

76. Cf. above 6/175-177ab.

77. The seat Tisra marks the confluence of the three currents of the vital breath that flow along the channels that form the sides of the Triangle. The individual soul is caught in the flow of these three currents and its fettered state persists as long as they continue to flow. By blocking them, the sides of the Triangle that hold it prisoner dissolve away and, the barrier between it and the transcendental Void of deity is removed and the individual soul merges into the Supreme Self.

The situation for Bhairava, the Supreme Self, is just the opposite of this. When the individual soul is bound, the Supreme Self constantly moves up and out beyond the sphere of immanence thereby abandoning the individual soul through the Aperture or Door of Brahmā located at the apex of the the End of the Twelve where immanence makes contact with the transcendent. By blocking the Aperture or bolting the Door, the Self is prevented from entering the transcendent and so flows down and out to pervade the sphere of immanence. Thus the individual soul is replaced, as it were, by the Supreme Self in the new liberated condition within the sphere of immanence, even as it is absorbed by it in the sphere of transcendence.

78. See above, 46/59cd-61ab.

79. The standard set of seats is four. This is the size of the first group of six in the Krama. We have observed that already in the KMT the fifth seat is considered to be an addition in some sense to this standard set that fits comfortably into the Triangle, thus heralding its development into the syllable AIṀ. In accord with the basic scheme, this passage concludes that the four seats all originated on the Island of the Moon, the place where the goddess transmitted the teachings to Bhairava for the first time that is represented symbolically by the triangle in the centre of the *Kramamaṇḍala*.

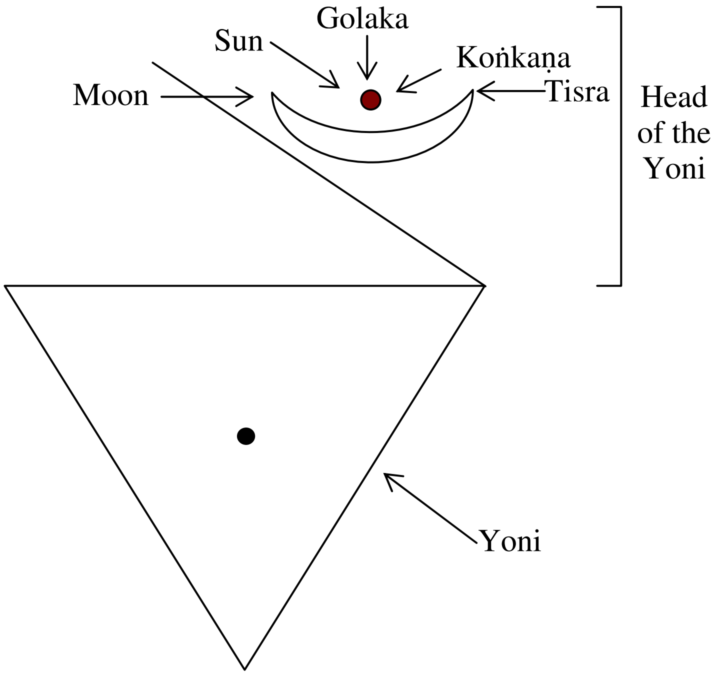
Note that we are told here that these sacred seats are not well known. This statement implies that the Śrīvidyā school has not yet developed because there these sacred seat are very well know and their form and content is practically the same as described in the Kubjikā Tantras. Moreover, they are given pride of place as the components of the innermost triangle of Śrīcakra but with no mention of the seat called Tisra.

80. The goddess is in the 'southern door' (*dakṣiṇe dvāre*) because there she is propitious (*dakṣiṇā*) (63/13).

81. Ṣaṣṭhīśa or Ṣaṣṭhanātha is also the name of the Siddha who governs the seat of Pūrṇagiri. Here he is Bhairava who, as his name literally means, is the 'Lord of the Sixth' seat. Ṣaṣṭha was the name of one of the first Kadamba kings to rule from Candrapara. See intro. vol. 3, p. 310.

82. The mythical sacred geography of the later Kubjikā Tantras related the Island of the Moon to the City of the Moon and these to the land of Koṅkaṇa. Although the City of the Moon – Candrapura – may well have been an actual city located in the land of Koṅkaṇa, the Island of the Moon was most probably associated with it in order to accommodate an earlier tradition that identifies the Island of the Moon – Candradvīpa – with the place where Matsyendranātha recovered the Kaula Tantras (see intro. vol. 2, p. 321). The extraordinary symbolic valence given here to the land of Koṅkaṇa as a sacred seat and the close relationship asserted between it and the other sacred sites, although hardly mentioned in the earliest Kubjikā sources, reflects, no doubt, the location of the tradition at the time of the redaction of the text. However, in order to accommodate the relatively new addition to the older symbolism, outer reality had to be altered. Koṅkaṇa is located in the Point in the centre within Candrapūrya, which in the outer world was in fact the capital of Koṅkaṇa. But there in the centre, Koṁkaṇa represents the foremost seat of authority and as the Centre it contains the Whole.

83. **Diagram 20. The Head and Body of the Yoni**



Tisra and Koṅkana symbolize the polarities of the one reality that nourish each other and maintaining its eternal existence manifest in the sphere of immanence by their constant unfailing alternation. Cause and effect, transcendence and immanence, follow each other like the day follows night and night follows day. Each gives life and being to the other.

84. The Tantra is telling us that the sacred seats are located in two places. They are projected into the Hexagram, which is the 'external aspect' of the Triangle. Moreover, they also exist in the outer world. They should be known and worshipped in all their modalities.

KuKh 60/79-83ab is a re-working of YKh (2) 34/10-14ab (see intro. vol. 1 p. 660-661) which says:

There are six sacred seats and six parts (*prakāra*) (of the *maṇḍala*) and even though the seats have arisen externally from the transmission (*krama*) with six parts, they are considered to be the first (and most important) in the tradition. They are the outer rays of many forms (made manifest) by the transmission (*krama*) of the Rule. They are famous and should be known as the first (and most important constituents) of the *maṇḍala*. The remaining (parts) are (made manifest) after that, separately and in due order. Once known the group of six seats, first of all, then one becomes a (true) member of the tradition. Without having known (them) one cannot be successful. The group of six sacred seats is the cause (of all success). Now I will tell (you) how they are realised on the subtle path. The great sacred seat is within one's own body. It is the one seat of six kinds.

ṣaṭ pīṭhāḥ [k, kh: - pīṭhā] ṣaṭprakārāś ca ṣaṭprakārakramād [k, kh: -kamād] api |
bahiraṅgoditāḥ [k, kh: -tā] pīṭhā anvaye prathamā matāḥ [k, kh: matā] ||
samayasya krameṇaiva bāhyarūpā gabhastayaḥ |
maṇḍalasya prasiddhyanti jñātavyāḥ [k, kh: -vyā] prathamās tu te ||
śeṣāṇi ca tataḥ paścāt [kh: paśve ? t] kramabhede [k, kh: kramasoda] pṛthak pṛthak |
pīṭhaṣaṭkaṁ purā jñātvā bhaved anvayikas tadā ||
ajñātvā naiva siddhyeta pīṭhaṣaṭkaṁ ca [k: pīṭhakatkañca] kāraṇam [k: kāraṇa] |
sūkṣme 'nyāni [k, kh: sūkṣme.anyani] prapadyante [k, kh: -dyete] sāṁprataṁ te vadāmy aham ||
svadehe ca mahāpīṭhaṁ pīṭham ekaṁ ca ṣaḍvidham [k: ṣaṭ-; kh: dhadvidhaṁ] |

85. YKh (2) (34/13a): Without having known (them) one cannot be successful (*ajñātvā naiva siddhyeta*).

86. Cf. 60/62.

87. YKh (2) (34/17a) reads: (It is) supreme bliss, the bliss of the Yoni (*parānandaṁ bhagāhlādaṁ*).

There are two sets of opposites working together dynamically at different levels. One set is Udyāna and Jālandhara. The former represents the anti-clockwise rotation that generates the worlds from the Void and the Self. The latter represents the clockwise rotation that dissolves them back into the Emptiness of the solar Self. The first is the differentiated (*sakala*) condition of immanence, the latter the undifferentiated (*niṣkala*) state of transcendence.

The second pair are Jālandhara and Pūrṇagiri. The former is the solar breath (*prāṇa*) and the latter the lunar breath (*apāna*). The Sun of *prāṇa* recedes back into the 'abode of the breath', that is, the centre where the Point acts as the channel (*nāḍī*) that transports it (see 59/75cd-76, 86cd-87ab and 60/19). Then from there arises the Moon of the inner *apāna* as the emergence of the bliss. This is represented by Pūrṇagiri, the seat of the 'filling' breath (*pūraka*).

88. The process of churning is essentially the profound contemplation of the dynamic union of the opposites. In this case, the opposites are represented by the two inner breaths. 'Rubbing' against each other, moving back and forth, in and out of the dimensionless Point in the centre which is the ultimate 'abode of the vital breath' the bliss of their union develops there. When it has developed sufficiently to penetrate through Rudra's energy, that is, all the planes of Vāgbhava, the state represented by the seat Kāmarūpa is established.

YKh (2) (34/17cd-18): The Moon which is the bliss that is the undifferentiated (state) (*niṣkala*) of the vital breath arises by churning. Kāmarūpaka, called Rudra's energy, is established in the semen. Semen is said to be the Moon and is Sound whose form is the bliss, which is the Sound (of consciousness) (*nāda*).

vāyuniṣkalam ānandaṁ [k, kh: vāyuriṣṭaragānamda] mathanāj jāyate śaśiḥ [k, kh: śaśi] ||
rudraśaktisamākhyātaṁ [k: -tāt; kh: -tā] śakrasthaṁ [k, kh: śakra-] kāmarūpakam |
śakra indur ucyate [k, kh: śakra inducate] nādo [k, kh: nādaṁ] nādātmānandavigrahaḥ [k, kh: -ham] ||

89. See note to 5/76cd-7ab.

90. From the Point comes Unstruck Sound produced by the profound contemplation of the Three Channels and the forms of the vital breath that courses through them back and forth from the Point even as it abides within it. This powerful, blissful inner breathing rotates through its three phases in the channels that line the walls of the Triangle impelled by the rotating Point in the centre and the bliss it generates. Thus Tisra is the seat of the Triad of the Triangle that pulses blissfully in the Cavity of Brahmā (cf. 60/67cd-70ab and note).

91. In accord with the common paradigm of ascent**,** the lower sphere consists of multiple stages and aspects. The higher is essentially different. It is the Void of the perfect contemplation of Being, devoid of all possible internal distinctions or relationships with anything else. It is attained by setting aside the sphere of immanence in which states and energies are graded and set into relationship with each other in their essential oneness. In the transcendent the container and the contained are one. Koṅkaṇa's form is the Point within which Vāgbhava, the Kadamba Tree grows, drawing energy and life from it, it is contained within it. At the same time it is within the Bud of the Kadamba, the Point, and so is established within transcendental Śiva.

92. The exposition of the seats concludes with that of the six aspects of the bliss that is their essential experiential nature.

93. YKh (2): the Sun is the abode of Jālandhara (*arkaṁ jālandharālayam*).

94. 'Churning', 'passion' (*sneha*) and 'recollection' (*smaraṇa*) are amongst the terms that denote the intense contemplation brought about by the energy of the Transmental that sets these and other similar processes into operation that lead to the supreme level of consciousness which is the experiential state of the liberated condition of the deity.

95. Instead of this sentence YKh (2) (34/27ab) reads: By churning the vital seed (*śukra*) (the seat) called Tisra develops.
mathanād api śukrasya tisrākhyaṁ [k, kh: -khya] vardhamānakam [k, kh:

varddhamātrikaṁ] |

96. Concerning the Half Measure see above note to 2/41, 6/210 and 58/28. The three divisions are the sides and corners of the Triangle and all they represent.

97. Cf. above 60/49cd-50 and 83-84ab; see also 61/2cd and note.

98. The same set of six groups of six projected into the Hexagram is mentioned above (see 39/123cd-124 and note). See intro. vol. 1, p. 323 ff. The colophon of chapter 34 of YKh (2) refers to this passage as the *Parāṣaṭkanirṇayasūtra*. The *Parāṣaṭka* consists of these six groups of six.

99. YKh (2) (34/31cd) reads this line: **The teaching which is the essence of the sacred seats has (thus) been explained** as it is in reality.
nirṇayaṁ [k, kh: nirnnayaṁ] pīṭhasadbhāvaṁ kathitaṁ paramārthataḥ ||

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-ONE

1. घ्, छ्: पति:; all other MSs: षष्टि:   2. छ्: भूनिकार्थे
3. क्: विश्वधिता:; ग्: विश्वाधिता:; घ्, छ्: विशेषत: 4. क्, ग्: –देव्या
5. All MSs: आदिभूता   6. घ्: सांप्रभं   7. All MSs: पीठान्वय
8. क्: नायकां   9. क्, ग्: –षट्कं   10. All MSs: –मुष्ट्रिता
11. Here the genitive is functioning as a locative. Cf. below, 61/5a and
61/9a and also above, note to 10/24d.
12. All MSs except ख्: संताने:   13. छ्: –सोत्थिता. DS.
14. All MSs except क्: योनि   15. ग्, छ्, ज्, झ्: षत्सु
16. All MSs except क्: च सा   17. All MSs: भवदा–   18. All MSs: विलीना
19. घ्, छ्, ज्: खमध्येस्थ; all other MSs: खमध्यस्थ
20. झ्: क * लाम्–. The noun अम्भस् has been thematized and the order of the
components of this compound has been reversed.   21 ख्, झ्: पीठाद्याने
22 All MSs: क्लिन्नेका   23. घ्, छ्: साचरी; all other MSs: सावरी
24. All MSs: तत्का   25. क्: –भिलाषेस; घ्: –भिलाखेण
26. All MSs: साचरं As frequently occurs in this text, तेजस् has been
thematized. See above, note to 4/11d.   27. घ्, छ्: तपमा
28. छ्: तेमसा; all other MSs: तमसा   29. All MSs: सावरी
30. All MSs: विकाशिनी   31. The final vowel of this word has been
shortened for the metre.   32. All MSs: –सावरी
33. In this case also the final vowel has been shortened for the metre.
34. Cf. above, 61/3c. See also above, note to 10/24d.
35. झ्: कुलकौलविभेदका   36. झ्: कुलपर्वतराजस्य; all MSs: –विभेदका
37. घ्: शशांकाकित–; all other MSs: शंशांकांकित–. I take the final vowel of the
penultimate member of this compound to have been shortened for the metre.
38. क्: सचरा–; ख्, ग्, छ्, ज्, झ्: सवरागणं; घ्: सर्व्वरा–   39. ज्: –ना
40. All MSs: सवरी   41. All MSs: वेति   42. घ्: कोंकना
43. क्: किजल्क–   44. All MSs except क्, ग्: –स्थान
45. क्, ग्, ज्, झ्: –गात्; घ्: स्वासोच्छास–; छ्: –गान्
46. क्, ख्, ग्, घ्, झ्: सवरी–   47a. क्: सावन्ली; ख्: सादपि; ज्, झ्: सावरी; all other
MSs: सावली   47b. All MSs: समरी
48. क्: अनृंग– –रोवेण; all other MSs: अनृंग– –रोवेन
49. क्, ग्: –भूचिना; all other MSs: –भुविना   50. All MSs: –समयादपि
51. All MSs: –सावरी–   52. All MSs: साधिकारीश्वरा
53. See above, 6/180b and note.   54. All MSs: –योगिन्यो
55. All MSs except घ्: सा देवदेवी   56. All MSs: कोशलि–
57. All MSs: कौशलान्   58. All MSs: कोंकणे
59. घ्, छ्, ज्: कोंकणाज्वल–; क्, ख्: कोंकणोज्वर; all other MSs: कोंकोणोज्वल–
60a. घ्, छ्: त्र्यक्षरंतीव; all other MSs: त्रिक्षरन्तीव This section from here to the end
of this chapter corresponds to YKh (1) 29/188 onwards. YKh (1): –च
60b. All MSs except क्: –कोशै; all other MSs: –कोशै:; YKh (1): षट्कौणे
61. All MSs: अपीठे; YKh (1): षड्पीठै:
62. YKh (1): –देवता:. See above, note to 10/24d.
63. क्, ग्: स्फुटाकृताम–; all other MSs: स्फुटाकृतम–; YKh (1): स्फुटाकृतमहाषस्य

64. घ्: त्रिकोण 65. YKh (1): त्रिकौणभुवणस्य
66. The following up to 61/22a has been restored from YKh (1) of which
there is only MS ग् up to there. 67. YKh (1) ग्: मथना षड्भि–
68a. YKh (1) ग्: पीठा 68b. All MSs: संवर्ति त्रिगुणादपि
69. YKh (1) ग्: भवदा– 70. YKh (1) ग्: –भक्तिः
71. YKh (1) ग्: प्रकारेण ज्ञातेजा 72. YKh (1) ग्: भेद 73. YKh (1) क्: स्वतंत्रस्य
74. YKh (1) क्, ग्, घ्, ङ्: पीठ 75. YKh (1) क्, घ्, ङ्: शूक्ष्म; ग्: सूक्ष्म
76. क्: माद्या–; all other MSs and YKh (1): मध्या–
77. YKh (1) क्, घ्, ङ्: प्रिया 78. YKh (1) क्, घ्: द्यूर्मति; ग्, ङ्: घूर्मलि
79. YKh (1) क्, ग्, घ्: मया; ङ्: नया
80. All MSs and YKh (1) ग्: अनामादपि; YKh (1) क्, घ्, ङ्: अनासादपि
81. All MSs and YKh (1) चिन्मया
82. झ्: बुधितत्वे; YKh (1) क्, घ्, ङ्: –तत्व; ग्: भुहिनन्त
83. YKh (1) क्, घ्, ङ्: –षट्का; ग्: –षट्कं
84. YKh (1): सा वक्रा (ग्: चक्र; घ्: वक्रां)
85. घ्, छ्, ज्: –पराकार्श–; all other MSs: –पराकाशंम्; YKh (1) क्, घ्, ङ्: क्षीक्षावर्त–
–श; ग्: दीक्षावर्त– –काशे 86. YKh (1) घ्: –नि
87. All MSs: निबोध–; YKh (1) क्, घ्: निरोधस्था नसादाय; ङ्: निरोधस्थानासादाय
88. छ्, ज्, झ्: सवरा; all other MSs: सररा; YKh (1) क्, घ्, ङ्: सवरी
89. क्, ग्: रुद्राज्ञानप्र * व्याप्तिः; YKh (1) ग्, ङ्: –व्याप्ति
90. YKh (1): सा च (क्, घ्, ङ्: * *) शक्तिः 91. YKh (1) ग्: स्वयठुवा
92. All MSs: –शिवमध्यस्था 93. ख्, ग्, ज्, झ्: कोंकना
94. YKh (1): किरणानेकसंकुला (क्, घ्, ङ्: नास्ति)
95. YKh (1): कोङ्कणा (क्: कोंकणा; घ्: कोकणा) नाम (क्, घ्, ङ्: सा *) योगाद् (क्, घ्, ङ्:
योगा) या 96. All MSs: या; YKh (1) क्, घ्, ङ्: नास्ति; ग्: शो 97. छ्: –तिः
98. YKh (1) क्, घ्, ङ्: सांकरी 99. YKh (1) ग्: –रूपेन
100. YKh (1) and all MSs: काम 101. घ्: चिंचिनी; YKh
(1): लोचना
102. All MSs: –कीर्तिः–. All MSs except क्: –परित्यागान् 103. झ्: चतुःम्मात्रा–; YKh
(1): चतुःकीर्तिपरित्यागाच्चतुर्मात्राक्षराणि (ग्: –परित्यागाचतु–) च
104. छ्: पिपरीता–; YKh (1): विपरीताक्रियाशक्तिर्मातङ्गी (ग्: –शक्ति–; घ्: –ताक्रियाशक्तिमा–; ङ्:
–क्रियाशक्तिमा–) 105. YKh (1): विश्वरूपतः
106. YKh (1) क्: तदानप्रेरिताः; घ्: तुदान–; ङ्: * दानप्रेरिताः 107. YKh (1) ग्: शक्ति
108. YKh (1) ग्: कुण्डला 109. घ्: त्र्यक्ष * द्भवा; छ्: त्र्यक्षो * द्भवा
110. All MSs: अकामाक्षरभेदेन
111. क्: + कोंकणा; ज्: कोंकणाः; झ्: कोंकण; YKh (1) ग्: कोङ्कणे
112. छ्: गृह; YKh (1): कोङ्कणगृहे (क्, घ्: कोंकणं–)
113. क्, झ्: षट्क; YKh (1): –शक्तिः (क्, घ्, ङ्: –क्ति)
114. See above, note to 10/24d. 115. YKh (1): पीठा
116. YKh (1): दिव्यशक्तिः– 117. घ्, छ्: –रेकत्व; all other MSs: –रेकत्वे; YKh
(1): साबाह्याभ्यन्तरैकन्थे (ग्: –रैकच्च; ङ्: –रैक *)
118. ख्, झ्: मुक्तिरास्या–. छ्: –पपदेशिका; all other MSs: मुक्तिरास्यो–; YKh (1):
युक्तिरस्योपदेशकः 119. All MSs: देव्योघ–; YKh (1): देव्योयमिति (ग्,
ङ्: दिव्योघमिति) 120. Missing in MS झ्
121. घ्, छ्: पीठोप्यं; झ्: पीठाघं; all other MSs: पीठोघं. 122. पीठं खकुलषड्विधं;

YKh (1): पीठं खकुलषड्विधम् (क्, ङ्: –षट्विधं; घ्: –षद्विधं)
123. YKh (1) क्, घ्, ङ्: –शक्तिर् 124. All MSs: –शक्तिः कृत्वा. This emendation
agrees with the reading in YKh (1). 125. YKh (1) ग्: पीठा; ङ्: पीठात्. N → M.
126. छ्: –येन्; YKh (1) क्, ङ्: समाहरेत्; ग्: समारुहेत्; घ्: समान्समाहरेत्
127. All MSs: सिद्धोघ–; ग्: –पर; घ्, छ्: –परे; all other MSs except क्: –परः; YKh
(1) क्: सिद्धोद्यमपरं; घ्: –यमपरं; ङ्: सिद्धाद्यमपरं 128. YKh (1) क्, घ्, ङ्: षट्–
129. क्: व्याप्तिःर्; all other MSs: –प्रभाव्यातिः; YKh (1) क्: तुद्यज्ञानप्रभाव्याप्तिर्; ग्:
–व्याप्ति; घ्: तुद्यज्ञानंप्रभाव्याप्तिर्; ङ्: * घज्ञानप्रभाव्याप्तिर् 130. घ्, छ्: ज्ञत्वा
131. क्: –तठांतस्थं; झ्: –तढान्तस्थं YKh (1) क्, घ्, ङ्: समुद्रघटमध्यस्थं; ग्: समुद्रतटमध्यस्थं
132. झ्: कोलीशं; YKh (1) क्, घ्, ङ्: कौलीसं; ग्: कोलीश
133. All MSs: कमलांचरम्; YKh (1): कमलावरं
134. क्: स वाडीशो; all other MSs: स वोडीशो; YKh (1) क्, घ्: वोडीश; ग्: चोद्वीप; ङ्:
चोडांश 135. क्: –सिद्धोः; all other MSs: सिद्धाः; YKh (1): –सिद्धः 136. YKh (1) घ्: भवानां
137. YKh (1) क्, ग्, घ्: स्वाधिकारकं; ङ्: वाधकारकं
138. YKh (1) क्, घ्, ङ्: कुले– 139. क्, ग्: वह्निवैता; all other MSs: वह्निर्वेता; YKh
(1): ब्रह्मचर्या (ग्: –चर्यां) 140. YKh (1): विनांवरं (ग्: वितान्वरं)
141. छ्: क्षेमन्त्रं; all other MSs: क्षमन्त्रं
142. YKh (1): क्व (ग्: छ; ङ्: *) मन्त्रज्ञानचर्या (घ्: + चर्या) च जालाख्ये चर्यभैरवम्।
143. All MSs: –स्था; YKh (1): * * * भरितानंद
144. YKh (1) ग्: तरुणानुपीठजं; घ्, ङ्: –जां
145. YKh (1): समसौख्यकरानंदा 146. YKh (1) क्, ग्: षष्ट –
147. YKh (1): –मध्यस्था 148. YKh (1): – कृता
149. क्: दिव्यायाज्ञाया–; all other MSs: दिव्यायाज्ञाप्रभावेन; YKh (1): देविकाज्ञानप्रभावेन
150. All MSs: –मन्त्रभैरवं; YKh (1) ग्: अव * नन्दभैरव
151. घ्: समुद्रा–; छ्: समुद्राशिलमध्यस्थां; all other MSs: समुद्रशिल–; YKh (1) ग्: समुद्रसिल
* * *; घ्: –थां; ङ्: –शिलमध्यस्था
152. All MSs except क्, ख्: महा – अज्ञा–; all other MSs: महा – आज्ञा–.
Although there are several instances in this text of hiatus in a compound (see
above, note to 3/76ab below 67/28c), they generally serve to accomodate the
metre. As this is not the case here I have chosen to follow the reading in YKh (1),
which avoids hiatus, even though the sixth syllable remains short.
153. क्: –मांत्तङ्गा; all other MSs except ख्, झ्: –मात्तङ्गा; YKh (1) क्, ङ्: –मातङ्गं; घ्:
–नोन्मत्तमातग 154. Missing in MS झ्
155. YKh (1): सक्तिचोपरि 156. All MSs: –मध्यस्था; YKh (1) क्, घ्, ङ्:
विमलास्थान– 157. All MSs: कोंकणे
158. All MSs: क्रियात्मिका; YKh (1): कुलात्मकम्
159. All MSs: शक्ति; YKh (1) सा तु 160. YKh (1) ग्: कोङ्कणः
161. क्: षट्मद्वाः; घ्, छ्: षड्भ्यद्वाः; all other MSs: षट्भ्यद्वाः; YKh (1): षडिः सिद्धाः (ग्: षट्
सिद्धा) 162. छ्: –वा; YKh (1): षडिः (ग्: षडि षडि) पीठाः (ग्: * *) पीठानां भरणादपि (ग्: –दाय)।
163. All MSs except क्, छ्, ज्: भैरवज्ञा–; YKh (1): –प्रभावेन
164. ख्, झ्: –दयात्किकाः; घ्: –दयात्मिका; छ्: –रोदयात्मिका; other MSs: –दयात्मिकाः; YKh
(1) क्: –दशायकं; ग्: दपायकं; घ्: –दशायक; ङ्: –दशायकं 165. घ्, छ्: –विवाचोयं
166. All MSs except ख्, ज्, झ्: उघ–. YKh (1): सिद्धक्रमस्ययोगेन ओघज्ञानोपदेशकम् (क्,
घ्: तुषज्ञानायदेशकं; ङ्: * षज्ञानो–)।
167. क्: –प्रयोगेण; YKh (1) क्, घ्: –विधांत्वत्–: ग्: –विधान्त्–; ङ्: षडविधांत्वप्र–

168. All MSs and all MSs of YKh (1) except ग्: –नाथ

169. YKh (1) क्, घ्, ङ्: षद्विधां

170. YKh (1): खकारेण. See above, note to 1/5a, 2/25c and 6/193c.

171. घ्: खपरो–; छ्, ज्, झ्: –परमं

172. YKh (1) क्, घ्: –विरतोडीशं; ग्: –निरतोद्रीशं; ङ्: –विरभोडीशं

173. घ्, छ्: –वायुराकाश–. The ending of the word आकाश– has been dropped for the metre, leading to the formation of an irregular compound.

174. YKh (1) ग्: पूवाक्षरक्षारेण

175. All MSs: त्रिमात्रं पदरूपगम्; YKh (1) ग्, ङ्: –पूरिकं

176. All MSs: –मृताव्याप्ति; YKh (1) क्, घ्, ङ्: चर्याकास पराव्याप्तिः (ग्: चर्याकास पराव्याप्ति; घ्: वर्ग्गाकाश पराव्याप्तिः) 177. YKh (1) घ्: –नेतनं

178. ख्, ग्: ऊर्द्धाधः–; ज्: ऊर्द्धार्धः; घ्, छ्: ऊर्द्धावः; झ्: ऊर्द्धार्धं–; YKh (1) क्, घ्, ङ्: उर्द्धाधमध्यगं 179. M → N.

180. YKh (1): घटनादपि घट्टितम् (क्: घट्टिनं; घ्: घट्तिमं). See above, note to 4/3c.

181. All MSs: घंटालो–; YKh (1): घंटालपर्वतं

182. क्: षष्टो; YKh (1): षष्ठं

183. All MSs: विकाशकम्; YKh (1): विकासिकं (ग्: विकाशकं)

184. All MSs: अमृतामृत–; YKh (1) क्, घ्, ङ्: अमृता–; ग्: अमृतामृतयोमध्ये

185a. All MSs except and YKh (1) क्, ग्: यो

185b. All MSs: वै त्रिशिरकल्पना; YKh (1) घ्: मित्रामित्तकल्पना

186. झ्: –मतंगयोर्मध्ये; all other MSs: –मातङ्गयोर्मध्ये; YKh (1) ग्: –मात्तङ्गयोमध्ये

187. घ्, छ्: मदना; YKh (1) ग्: मदनाञ्

188. All MSs: –राशिकम्; YKh (1) क्, घ्, ङ्: –कं; ग्: जीवनाभिकं

189. YKh (1) ग्: वर्ग्गग्राम– 190. YKh (1) ग्: नास्ति

191. क्, ख्, झ्: –तन्मदंगमकं; all other MSs: –तन्मदंगकं; YKh (1): –तत्पदंगकं

192. YKh (1): विमला निर्मलानन्दा 193. YKh (1) घ्: –लास्थां

194. YKh (1) क्, घ्: गताशमं; ग्: हताशनं M → N.

195. YKh (1): विलीना (क्, घ्, ङ्: विलीनाथ)

196. घ्, छ्: –पदातस्थं; YKh (1): –पदान्तस्था (घ्: –पदा * स्था)

197. YKh (1): विमलः (घ्, ङ्: –ल)

198. All MSs: कूर्म–; YKh (1): –संपुटः (क्, घ्: –ट). This and the following emendation agree with the reading in YKh (1).

199. All MSs: षट्प्राण–; क्: –निरततो; YKh (1) ङ्: षट–

200. YKh (1): स्वाभाविकमनाहतः (ग्: –हतिः; ङ्: –हतं)

201. YKh (1) ग्: वियोगभरितात्मानं; ङ्: षद्योग–. See above, note to 3/10d.

202. All MSs except क्: –पीठसु YKh (1) क्, घ्: षडसिद्धान्वयपीठम्; ग्: षट्भिद्धान्वयपीठसु; ङ्: षडसिद्धान्वयपीठसु

203. छ्: सिसिद्ध–; YKh (1): सिद्धा सिद्धक्रमाचारं (ग्: –चार). M → N.

204. क्: सिंहः सिंहकयोर्भयोः; घ्: सिंघै सिंहकयोभयोः; छ्: सिंघः सिंहकयोभयोः; all other MSs: सिंहः सिंहकयोभयोः; YKh (1) क्, ङ्: सिंहसिंहयोर्भयोः; ग्: सिंहासिंहकयोभयोः; घ्: सिंहसिंह *योभयोः

205. All MSs: मदनादपि 206. YKh (1): चन्द्रस्य

207. छ्: षड्भिधं; YKh (1) क्, घ्: षद्विधं

208. छ्: षड्भिधं; YKh (1) क्, घ्, ङ्: नास्ति

209. YKh (1) क्: करणोपाय; ग्: करणोयायं; घ्: करणोपाप; ङ्: –पापं. M → N.

210. YKh (1) क्, घ्: षद्विधं; ङ्: + षड्विधं 211. M → N.

212. YKh (1): षड्विधां वा प्रपन्नात्मा (ग्: –मां; ङ्: प्रयन्नात्मा)
213. YKh (1) क्, घ्, ङ्: –पीठं तु प्रचर्यते; ग्: षपीठ–
214. ज्: –तरण–; YKh (1) क्: चर्याकरणं–; ग्: –त्व; घ्, ङ्: चर्याकरण–
215. YKh (1) क्, घ्: –त्व 216. YKh (1): बहिर्वोधयुतात्मानं (ग्: वहिबोधर्युतात्मानन्;
ङ्: वहि * धयुतात्मानं)
217. Missing in MSs क्, ग् and ज्. See above, note to 3/10d.
218. All MSs except घ्, छ्: –षट्क. See above, note to 10/24d. The following
up to 61/53cd is missing in YKh (1). 219. ख्: * रा 220. All MSs: षडिःषट्क
221. All MSs: विकला 222. घ्: –नन्त. N → M.
223. See above, note to 5/14b.
224. क्: –विकाशज्ञो; all other MSs: –विकाशज्ञः 225. All MSs: भुवना–
226. M → N. 227. M → N.
228. घ्, छ्: –कैलाशं. M → N. 229. घ्, छ्: कैलाश–. M → N.
230. क्, ख्, झ्: कूर्म्मातस्थं; all other MSs: कूर्म्मांतस्थं. Cf. above, 61/42b.
231. घ्, छ्: कैलाशं 232. All MSs except क्: –भेद
233. All MSs: त्रिपत्र– 234. क्, ग्: –चकं; झ्: –वक्रं
235. All MSs except घ्, छ्, झ्: देहो विद्यते; all other MSs: देभो विद्यते; YKh (1): देहो
पूज्यते (ग्: दोषोयुज्यते) 236. YKh (1) क्, ङ्: पाषाणां; घ्: पाषाणा
237. All MSs: –भैरवाम् 238. YKh (1): एका
239. ग्: व्याप्ति–; YKh (1) क्, ग्, घ्: –क
240. YKh (1) ग्: परमं 241. YKh (1) क्, घ्: शिव; ग्: शिवं
242. YKh (1) क्, ङ्: –योद्यं; घ्: चन्द्रादयोद्यं
243. YKh (1): सूर्यस्यचात्मनि (क्, घ्: सूर्यस्यैवत्सरि; ग्: –वात्मनि)
244. YKh (1): स्थितम् (ग्: स्थितिं) 245. झ्: –सूर्यानि–; YKh (1) क्, घ्: –विपातेन
246. All MSs except क्: चौ 247. YKh (1): प्रजायते
248. All MSs: चांद्रः–; YKh (1) चन्द्रकारककर्तृत्वे (क्, घ्: –वृद्धैश्च; ङ्: –वृद्धै *)
249. ज्: स्वस्वकाये 250. YKh (1): स्वकायकरणात्मनि
251. YKh (1): इन्द्रियज्ञानवेधेन (क्, घ्: इन्द्रजज्ञान–; ङ्: इन्द्रयज्ञान–)
252. All MSs: –शंभो–; YKh (1) क्, घ्: संभोपदेसकं; ग्: सठोपदेशकम्; ङ्: संभो–
253. ख्, झ्: एकं 254. YKh (1) क्, घ्: चन्द्रस्य सूर्यस्य; ङ्: * चंद्र सूर्यस्य
255. All MSs: परं–. क्: –प्रकारं–; ग्, ज्: –प्राकारे–; all other MSs: परप्राकार–; YKh
(1): पुरप्राकार– 256. All MSs: विकारसंज्ञा– –शरणं चन्द्रसूर्यकम्; YKh
(1): विकासज्ञानमाणिक्यं (क्: विकाशज्ञानं–; ङ्: विकाश–); क्, ङ्: –सूर्यकं।
257. All MSs: –नन्तः YKh (1) क्: त्र्यक्षरानंदं; ग्: अक्षरानन्तं; घ्: त्र्यक्षरानन्दो; ङ्: अक्षरानन्दं
258. YKh (1) क्, ङ्: यंकारं; ग्: एङ्कारं; घ्: ऐँकारं
259. YKh (1) ग्: कुलनात्मनि; ङ्: कुलमात्मनि 260. YKh (1) क्: रक्ष–
261. YKh (1) ग्: परमं 262. YKh (1) क्: कांतिजगस्याप्यायमात्मकं; ग्:
कांतिजगस्याप्यायनात्मकं; घ्: कान्तिर्जगस्याप्यायनात्मिका; ङ्: कान्तिजगस्याप्यायमात्मकं). For the deviant stem
जग–, see above, note to 6/134d. 263. All MSs: आप्याय
264. All MSs: करणेशस्य; YKh (1): परमेशस्य (क्, ग्: परमेसस्य)
265. All MSs: –कलैका अंकारः This emendation agrees with the reading in
YKh (1). 266. YKh (1) क्, घ्, ङ्: –मः
267. क्, ख्: भेदा; all other MSs except घ्: भदा; YKh (1): तदा
268. All MSs: जीवः 269. क्, ग्: प्रतिप्येत; all other MSs: प्रत्रिप्येत YKh
(1): प्रवर्धेत. Normally the root तृप् is 4P but it is also sometimes *ātmanepadī* in

general usage. 270. All MSs: कोंकणं; YKh (1): कोङ्कणं

271. क्: वृक्षत्रयमभेदत्वाज्; घ्: वृक्षत्रग–; छ्: वृक्षत्रग्रयुभेदत्वाज्–; all other MSs वृक्षत्रग्रप्रभेदत्वाज्–; YKh (1): वृक्षत्रयमभेयत्वा (ग्, ङ्: –भेद्यत्वा) जीवाख्यं

272. घ्: जीवोपमाशक्ति; all other MSs: जीवोपमा शक्तिः; YKh (1): जीवपराशक्तिः (ङ्: –शक्ति)

273. घ्: –पंचकं; YKh (1) क्, घ्, ङ्: प्राणायानादि–

274. All MSs: अप्राणश्च 275. घ्: अपाणश्च; all other MSs: अपानश्च

276. घ्, छ्: समाना; all other MSs: समानो

277. YKh (1): अपानश्च (क्, घ्, ङ्: अप्राणश्च) तथा (क्, घ्, ङ्: * *) अपानश्च (ग्: प्राण) समानो जायते पदम् (घ्: + समानो जायते पदं)।

278. All MSs: समानश्चापि चन्द्रस्य; YKh (1): समानमयि चन्द्रस्य (ग्: समानमधिचन्द्रस्य; ङ्: समानमपिचन्द्रस्य) 279. घ्: सिद्धि; छ्: सिद्धिः

280. झ्: कौलकीं; YKh (1) क्, घ्, ङ्: –की

281. YKh (1) क्, ङ्: –श; ग्: –स

282. ग्: सशाक्तेमुपदेशकः; all other MSs: स शाक्तमुपदेशकः; YKh (1): स चान्तमुपदेशकम्

283. YKh (1) क्, घ्: ककारश्च; ङ्: कुकारश्च 284. YKh (1) ग्: ऊकारश्च

285. All MSs: ऊकारश्च उकारश्च चकारश्च; YKh (1): एकारं च

286. YKh (1): तृतीयकम् 287. All MSs: –चन्द्रः– 288. All MSs: एकीभूत्वा

289. All MSs and YKh (1) ग्: परं

290. All MSs and YKh (1) क्, घ्: शिवं M → N.

291. YKh (1): इ च ई च उकारश्च 292. झ्: ॠ ॠ रि व; all other MSs except घ्, छ्, ज्: ऋ ऋ रि व; YKh (1): ऋ (ङ्: स) च (ग्: ॠ) ऋ च

293. ग्, घ्, छ्, ज्: ऋवन्तरा; YKh (1): ऋ रंतरं (ग्, ङ्: रन्तरं)

294. YKh (1) ग्: खकारश्च; ङ्: तृकारश्च

295. घ्, छ्: लुकार *; YKh (1): टकारश्च

296. M → N.; YKh (1): हकारश्चांतिमाक्षरम् (घ्: हकारंश्चांति–; ङ्: हकारश्चास्थिमाक्षरं)

297. ख्, झ्: –मेकत्रत्र; YKh (1) ग्: –स्व ईमेकत्र. M → N.

298. YKh (1): उरहरयपुटीकृतम् (ङ्: डरभयपुटीकृतं)।
+ ककारं (क्, घ्: –र; ङ्: कुकार) स्वरमेकत्र उरहयपूटीकृतम् (ङ्: उरभयपुटी–)

299. This and the following line are missing in MSs ख् and झ्. All other MSs except घ्, छ्, ज्: –नाद्वाख्यं; YKh (1): चन्द्रोन्मीलन (क्, घ्, ङ्: चंद्रोन्मीलंन) नादाख्या

300. घ्, छ्: अकर–; YKh (1) * * * जकाव्यंजनं (ग्: ओकारस्वरव्यंजनं; ङ्: जकारव्यंजनं)

301. YKh (1) ऊ (क्, घ्: तु; ङ्: *) उभरितपुरश्च (क्, घ्, ङ्: जभ–) ऊरुद्वयपुटीकृतम्। (missing in क्) 302. घ्, छ्: अपुतः; all other MSs: अपुटः

303. छ्: उद * स्तेमनावुभुवौ; all other MSs: उद * स्तेमनावुभुवौ

304. झ्: पुतैक–; all MSs: –करणा; YKh (1): पुटैककरणो (ग्: –णौ; घ्: गु–; ङ्: पुटैवकरणो)

305. YKh (1): वारि 306. घ्, छ्, ज्: –विरारिः; YKh (1): विरारि (ग्: विरारिं)

307. क्, ग्: वा 308. क्: –नन्दो. One of the first five syllables of this quarter is missing. 309. YKh (1): ररारि (क्, घ्, ङ्: रराराारि) परानन्दं रविवर्णश्च (घ्, ङ्: रवि–) षड्विधम् (ङ्: षद्विधं)।

310. क्, ख्, ग्: शक्त्यभवानन्दा; झ्: शक्त्यद्भवानन्दा; all other MSs: शक्तुद्भवानन्दा; YKh (1) क्: –वांनंदं; ग्: शक्त्योद्–; घ्: –वोनंदं 311. YKh (1) क्, घ्, ङ्: –त

312. घ्: वंसंः; छ्, ज्: वंसः; all other MSs except क्: हंसः; YKh (1) क्: –णौद् वंसः; ग्: –णोद् वसः; घ्, ङ्: विच्छक्तिप्रेरणौद् वंसः 313. All MSs: कौलिककालान्तं; YKh (1): कला कालिककालं (क्, ङ्: कलकालिककाला) च (ग्, ङ्: चं). I suppose that कला– has become काल– to fit the metre. 314. क्, ग्: विकालान्तं + विकालः. IC.

315. All MSs: करणात्मक:; YKh (1): करालकलनात्मकम् (क्: कंराल–; घ्: कंरालकंल–)

316. ख्, झ्: कलन्मत् 317. YKh (1) ग्: * कलि

318. YKh (1) ग्: कली 319. क्: –कौलिकां

320. All MSs: तदिन्येका; YKh (1) ङ्: उदयैत. The emendations of this line agree with the readings in YKh (1). 321. YKh (1) ङ्: कुलै

322. YKh (1) क्, घ्: काल; ग्: काल:; ङ्: वाल

323. All MSs: काल: कालोष्ट्रितम–; ख्, झ्: –कु: *; all other MSs: –कुल:; YKh (1) क्, घ्: कालोस्तितमनाकुलं; ङ्: कालोस्तितम * * *

324. ख्, झ्: कौलीश; YKh (1) क्, घ्: कौलिसं

325a. YKh (1): कपालं कलिभिर्युतम्325b. All MSs: कलिभिर्–

326. All MSs except घ्, छ्, ज्: कली; YKh (1): तदा काली (क्, घ्, ङ्: काकी) मुखा (क्, घ्: मृखां; ङ्: मुखां) काली करालं (क्, घ्, ङ्: कपालं) कलिभिर्युतम् (ङ्: कलिभियुतं)।

327. क्: काकुलकुलसिंहेभ्य:; घ्, छ्: काकुलेसिहभ्य; ज्: काकुलेसिंहभ्य; all other MSs: काकुलसिंहभ्य 328. All MSs: कलिकंस्वरलङ्कृतम्. स्वरालङ्कृतम् would be correct but does not fit the metre. YKh (1): कलिङ्ग मुरलतुभ्यं (क्, घ्: सुरतत् तद्भां; ङ्: सुरतन्तुभां) कालिका समुदाहृतम्। + तदा काकी मुखाकाली कलिङ्ग मुरलीकृतम्।

329. छ्: –विभेदेंन; YKh (1) घ्: कृतंकृत्य–

330. YKh (1) क्, ग्, घ्, ङ्: –ति 331. YKh (1): साकारश्च

332. YKh (1) क्, घ्, ङ्: विकारश्च

333. घ्: प्रकाश; YKh (1): विकास: (क्, घ्: विकाश; ङ्: –श:)

334. YKh (1) घ्: –न 335. All MSs: उल्लासश्चिन्मयो–; क्, घ्: –ज्योति–; YKh (1) क्, घ्: –विन्दयज्योतिनि:कांतमिति; ग्: ज्योतिनि:क्रान्तर्सति; ङ्: उह्लासचित्तयेज्योतिनि:क्रान्तमिति

336. All MSs: कङ्काकार 337. घ्: कंकाराक्षर–; छ्: कुंकारा–; YKh (1): ककाराक्षरडम्बरम् (ग्: –डन्तरम्) 338. ख्: आडंवरे; all other MSs and YKh (1): आडंवर 339. YKh (1) क्, घ्: गहोगश्च; ङ्: गहोशश्च

340. झ्: गगन; YKh (1) ग्: गगणं 341. छ्: –रात्; YKh (1) तकारराट् (ग्: लकारद:)

342. क्, ग्: अटश्च; YKh (1) क्: आडश्च

343. क्, ग्: महश्चेव; YKh (1) क्, घ्: नटहश्चैव; ग्: मटह्लश्चैव

344. YKh (1): इटपडि (ग्: इट अडि; घ्: –पदि) अनादिनम्

345. YKh (1) भवमाकीश (ग्: भवमाकाश)

346. YKh (1): –चटकारयो: 347. All MSs: सावरी–; YKh (1) तदाभ्यासान् (क्: –मा? न; घ्: –यान) महाशक्ति. In almost every case the word शावरी and derived forms are written with an initial dental sibilant.

348. घ्: शशांकाकृतशेषरा; छ्: शशांकाकृतशे * रा; YKh (1) क्, घ्: –कृतिशेखरा; ङ्: शशांकाकृतिशेखरा

349. YKh (1) क्, ङ्: मदाचिन्मातृरूपेण; घ्: मदाचिमातृरूपेण 350. क्, ग्: ममाकाली

351. All MSs: प्रकालिका; YKh (1): प्रकाशका: (ग्: प्रकाशक:) 352. झ्: हतमध्यश्च

353. All MSs: टवाटयो:; YKh (1): अत्र अश्व (ङ्: अश्च) पटाहश्च हतमश्च (ग्, ङ्: हटमश्च) टचाटयो: (ग्: टचाठयो:)।

354. YKh (1): छट ह ट (ग्: ठ) खटा टोयं (ग्: तोय; ङ्: टोपं). The sixth or seventh syllable is missing in this *pāda*. 355. M → N.

356. घ्: आटरूपक; all other MSs: आढरूपक

357. YKh (1): आटरूषक (ग्: आटरूपक) माटश्च (घ्: पा–) पातालं (घ्: गतालं) सरलामृतम्।

358. छ्, ज्, झ्: आन्रा–; all other MSs except क्: आत्रा–; YKh (1): अनामृत तरङ्गश्च (क्, घ्: * रगांश्च; ङ्: * रङ्गश्च)

359. YKh (1): अवतारोदयमीशश्च (ग्: –मीसश्च) ईराग्रैव (ग्, ङ्: ईराश्चैव) निमेषयो:।
360. YKh (1): त्रिकोणं (ग्: त्रिकौनञ्) च मसूलश्च (ग्, ङ्: समूलश्च; घ्: –लंश्च) आमूलं (ग्:
आमूलश्) चन्द्रसूर्यके (ग्: चन्द्रपुठर्यकं)।
361. घ्, छ्: चंद्रश्चाद्री; all other MSs except ख्: चंदश्चांद्री 362. All MSs: काला
363. M → N. 364. घ्, छ्: चंद्रकशेखरम्; झ्: चंद्राकशेखरम्; all other
MSs: चन्द्राङ्कशेखरम् M → N. चन्द्र चन्द्र परा छाया चन्द्रश्चन्द्रार्धशेखरम् (क्, घ्, ङ्: चन्द्र–)। 365. घ्:
–शेषरगं 366. M → N. YKh (1): अर्धशेखरकन्दर्प्पं 367. घ्: शिराशेषर–; YKh
(1): शिलाशेखरसंज्ञया: (ग्: –सण्न्ज्ञया) 368. All MSs: रविश्–
369. क्: निर्म्मिलगतिंरूढा; all other MSs and YKh (1): निर्मण्डलगतिंरूढा
370. See above, note to 5/63d. YKh (1): –दशा
371. ख्, झ्: करा; YKh (1) क्, घ्, ङ्: लाषट्
372. ग्: षट्यागात्; घ्: षढ्यागात्; छ्, ज्: षह्यागात्; YKh (1) क्, घ्: *योगान्; ग्: षट्त्यागा; ङ्:
योगा * न् 373. YKh (1) क्, घ्: मिश्रामं; ग्: –म. M → N.
374. All MSs except क्: चाष्टमे 375. YKh (1): सप्तमेलकम्
376. YKh (1) क्, घ्, ङ्: –नंद 377. All MSs: मकार:; YKh (1) ग्: अकार
378. All MSs: –क्षयान्; YKh (1): सा (क्, घ्: मा) तु क्रिया 379. YKh (1): शक्ति
380. घ्: अमावामां; all other MSs: अमावामा; YKh (1) क्, घ्: रमाचारा; ग्: रववामो
381. घ्, छ्: तथोंविका; YKh (1): च अम्विका (ग्: अन्तिका)
382. YKh (1) क्, घ्: –निरोध *; ङ्: –निरोधस्था
383. YKh (1) क्, घ्: * * स्था; ग्: हसाख्या; ङ्: * * *
384. YKh (1) क्, घ्, ङ्: * * * 385. All MSs and YKh (1) ग्: हंसादि–
386. All MSs: हंसिना 387. YKh (1): मध्यमे पदे
388. YKh (1): पदात् (क्, घ्: यदात्) पदविभागेन
389. See above, note to 2/5d. YKh (1): पदराशिनिरोधक: (घ्: षद–; ङ्: पदरागि–)
390. छ्: –मध्ये– 391. M → N.
392. All MSs: –गतं; YKh (1) क्, घ्, ङ्: –मध्यगता; ग्: –मध्ये गत:
393. घ्, छ्: शिव:. See above, 5/66b. Note that YKh (1) reads the regular form
– शशी – here.
394. घ्: –चन्तगतो; YKh (1) क्, घ्, ङ्: शशिखांतर्गतौ; ग्: शशिश्चान्तर्मतो
395. All MSs: मेरुशक्तिर्–; YKh (1): तान् (ग्, ङ्: भानु) मेरुशक्तिविसर्गयो: (ग्: शक्तिभिसर्ग्गयो:;
ङ्: –शक्तिर्विसर्गयो:). This emendation agrees with the reading in YKh (1).
396. घ्: विसर्ग्गाभयतोयत:; all other MSs: विसर्गोभयतोयत: YKh (1) ग्: –मुद्रयात्मकं
397. YKh (1) क्, घ्, ङ्: एवस्थं
398. घ्, छ्: एकमेव; all other MSs: एकमेक; YKh (1): एकानेक
399. YKh (1) क्, घ्, ङ्: विसर्गां– 400. All MSs: ननाद– YKh (1): निदानपद–
401. All MSs: विपाद:; YKh (1) ग्, ङ्: त्रिपद. This emendation agrees with the
reading in YKh (1).
402. YKh (1): षट्पदो व्यापी (क्, घ्: षत्पदो; ङ्: षड्पदो)
403. छ्, ज्: क्षभ्यति; झ्: क्षस्यति; all other MSs except क्: क्षह्यति; YKh (1): क्षत्पति
404. क्: कर्महोल–; all other MSs: कमहालस्थं YKh (1): + तु
405. YKh (1) क्, ग्, घ्: –दापि 406. Missing in MS झ्; all other MSs: कोंकण:
407. YKh (1) ङ्: –णा 408. YKh (1) क्: सिवं
409. All MSs except घ्, छ्: –मध्य; YKh (1) ङ्: शिवं–
410. क्, ग्: –मध्य; YKh (1): शिवो बिन्दु: बिन्दोर्मध्ये (ग्: विन्दोमध्ये)
411. YKh (1) क्, घ्, ङ्: येत् 412. All MSs: तदा तच्छिव–; YKh (1): नादान्तं (घ्:

नादातं) शिवमध्यस्थं
413. घ्, छ्: तदाख्यं; all other MSs: नादाख्यं; YKh (1) क्, घ्, ङ्: तदान्तं; घ्: तदातं
414. YKh (1) ङ्: शैव–. The accusative ending has replaced the nominative
here. 415. All MSs: तेजस्यातः. तेजस् is treated here a thematic noun. See above,
note to 4/11d. YKh (1) क्, घ्, ङ्: तेजस्याते; ग्: –न्त 416. YKh (1): –नन्दं
417. All MSs and YKh (1): शिवं सूक्ष्मं तु षड्विधम्
418. All MSs: –विधं– –युक्तं; YKh (1) क्: षट्विषःशक्तिसंयुक्तं; ग्: –विधः––संयुक्तं; घ्: षद्वि
*? शक्तिसंयुक्तः; ङ्: –क्तं 419. All MSs: शिव 420. YKh (1): शक्ति
421. All MSs: –शः; YKh (1) क्, ग्, ङ्: –शं; घ्: –श
422. क्: –परक्रमं; ग्: प * क्रमं; YKh (1) क्, ग्, घ्: परात् पर–
423. All MSs: क्रमात् क्रमं च संपूर्णं; YKh (1) क्, घ्, ङ्: क्रमात् क्रमपरापूर्णं; ग्: क्रमाक्रमपरापूर्णं
424. YKh (1) क्: विहग; ग्: विहगः; ङ्: विहग
425. क्: –शक्तिशं; all other MSs: –शक्तिगं; YKh (1): शक्तयोः
426. क्, ख्, ज्, झ्: शक्तिर्–; ग्: शर्क्तिर्–; घ्, छ्: –मध्ये–. All MSs: –गतो–; YKh (1) क्:
शशिमध्यं–; ग्: शिवमध्यगतम्; घ्: शशिमध्यंगतस्टूष्टी; ङ्: शशिमध्ये–
427. All MSs: तूष्णि–; क्, ग्: –मध्य; YKh (1) ग्: * * मध्ये
428. YKh (1) ग्: कदन्तकम् 429. All MSs except क्: –वाते; YKh (1) क्, घ्,
ङ्: कदम्वीते; ग्: कदन्तान्ते 430. YKh (1) क्, ग्, ङ्: विल्वां
431. All MSs except क्: विल्वन्ते; YKh (1) घ्: * * ते
432. घ्, छ्: चिन्त–; YKh (1) क्, घ्: चिद चिञ्चिणी; ग्: चिट? चिञ्चिणी; ङ्: विद चिञ्चिणी
433. घ्: –शक्ति– क्, ग्: भावं; all other MSs: भावं; YKh (1) क्, घ्, ङ्: –शक्ति– –तु
434. क्, ग्: भावं स्वोनुभात्मनी; छ्, ज्: भावं स्वानुभवात्मनी; all other MSs: भावं स्वानुभात्मनी;
YKh (1) घ्: –निः. These emendations agree with the reading in YKh (1).
435. घ्: अतस्था; ज्: अंतस्थं; all other MSs: अतस्थं
436. YKh (1): अवस्था (क्, घ्, ङ्: –स्थां) परमानन्दा 437. YKh (1) घ्: –मा
*? 438. YKh (1) घ्: कुले– 439. YKh (1) क्, घ्, ङ्: नास्ति
440. YKh (1) क्, घ्, ङ्: नास्ति 441. झ्: अवामा; all other MSs: अनामा च This is
the reading of MS ग् of YKh (1). There is no reading in the other three MSs of
YKh (1). 442. All MSs: या
443. YKh (1) क्, घ्, ङ्: मयना; missing in MS ग् of YKh (1).
444. क्, ख्, ग्: मानाद्य; छ्, ज्, झ्: मानाद्या; YKh (1) क्, घ्, ङ्: समयनाद्यश्च; ग्: सनयनाद्यश्च.
The noun मनस् has been thematized for the metre. See above, note to 3/134a.
445. क्, ग्: अनन्तमननादिका; all other MSs: अनन्तमननामिका; YKh (1): आद्यंतममनामिका (ग्:
आद्यतमम् अनामिका; ङ्: –नासिका) 446. छ्: –गतो; YKh (1) क्: –तो; ग्: अनामान्तर्गते; घ्:
अनामार्तर्गतो 447. YKh (1) क्, ग्, घ्: ज्येष्टा
448. YKh (1) क्, घ्: व 449. झ्: –कलोहिता; YKh (1): भिन्नकुलोदिता
450. All MSs: –कर्तारः; YKh (1) क्, ग्, घ्: –रो; ङ्: –रा. This emendation agrees
with the reading in YKh (1). One wonders whether to emend to the regular – कर्ता
स. Concerning the deviant nom. sing. कर्तारः of कर्तृ. See above, note to 2/12c.
451. All MSs: –विभेदका; YKh (1) क्: यक्षायक्षविभेदका; ग्, ङ्: –विभेदका; घ्:
यक्षायक्षविभेदिका
452. All MSs: अभेदाभेदकानन्दा; YKh (1) क्, घ्: –तेदकानन्दः
453. All MSs: –प्रकारतः. The emendations of this line agree with the readings
in YKh (1).
454. क्: –प्रकाघोघं; ग्: –प्रकाघोघं; घ्: –प्रकारोह्यं; YKh (1): –प्रकारोऽयं

455. ख्, झ्: सिंहक 456. All MSs: सिंहवद्. This emendation agrees
with the reading in YKh (1).
457. ख्, झ्: अकारं; all other MSs: अंकारं; YKh (1) क्, घ्: प्रकायकरणादपि; ग्:
अकायकरणादपि; ङ्: प्रकापकरणादपि. M → N.
458. ख्, ग्, छ्, झ्: –भवच्छाया; all other MSs: उद्भवेच्छाया; YKh (1) क्, घ्: –उद्भवेछेयोन्;
ग्: –उद्भवेछेयो?; ङ्: –उद्भवेछेयो 459. ग्, छ्, ज्: मिस्तरंगं 460. YKh (1): सदा
461. All MSs and YKh (1): पदक्रम 462. YKh (1): –र
463. YKh (1): सुमनाचरम् 464. घ्: अमृतासंकला–; all other MSs:
अमृताशंकला–; YKh (1) घ्: अमृता–.
465. YKh (1) क्, घ्, ङ्: –त्व 466. All MSs: महाधिप; YKh (1): परमाधिपः (ङ्: –प)
467. घ्: सर्वान्ते–; ख्, झ्: –सोधीत्वा;; all other MSs: सौधीत्वा; YKh (1): स चान्तपदमुद्धृत्वा
468. YKh (1): विशुद्धस्तत्त्वदः (क्, घ्: विशुद्धःस्तत्व *; ङ्: विशुद्धःस्तत्वदः) पदः (क्, घ्, ङ्: *
दः) 469. All MSs: –रोघं; YKh (1) क्, घ्: –ह्यन्; ग्: हं; ङ्: पदपिंडाक्षरोद्यन्
470. घ्, छ्: –क्षवाक्षराः; YKh (1) ङ्: पदपिंडोक्षराः
471. घ्: क्षराक्षव–; छ्: क्षराक्षवनिराधेन; YKh (1): अक्षराक्षरबोधेन (क्, घ्: –वोवैन; ङ्: –वोवेन)
472. ख्, झ्: संचित्यात्या–; घ्: संचित्यान्म; all other MSs: संचित्यात्म–. All MSs: –परिग्रहः;
YKh (1): संचिन्त्यात्मा (क्, घ्, ङ्: संचित्यात्मा) तु विग्रहः
473. घ्: भिष्ठा–; छ्: भिष्टा–
474. All MSs: निरौपमा; YKh (1): तया ह्यधिस्थि * (ग्: हधिष्ठिता; ङ्: ह्यधिष्ठि *) कायं (घ्:
काय) निरानन्दा निरौपमा (क्: निचौपरा; घ्: तिचौपरा; ङ्: निचौपमा)।
475. YKh (1) ङ्: तदं 476. YKh (1) क्, घ्, ङ्: कुर्यास्
477. YKh (1): त्रिधा विन्दुः (ग्: विन्दु)
478. All MSs: पथिः; YKh (1): त्र्यक्षरास्त्रिविधा (ग्: स्त्र्यक्षरात्रिविधा; ङ्: स्त्र्यक्षरास्त्रिविधा) गतिः (ग्:
गति) 479. घ्, छ्: –संरुध्य; all other MSs: संरूध्वा; YKh (1): त्रिधागतिचसंरुद्धा
480. ग्, ज्: शक्तिरो–; all other MSs: शक्तिरागतिः; YKh (1): आकाशगतिरागतिः. See
above, note 14/61d and next line. 481. ग्: गतिरा * ति; all other MSs: गतिमागतिम्
would be correct but does not fit the metre. See above, note to 14/61d. This and
the following three lines are missing in YKh (1). 482. क्: संचित्य; ख्, झ्:
संचिन्त्यत्मपरिग्रहः 483. All MSs except क्, ख्: विवोप–
484. All MSs except क्: –तातं 485. All MSs: क्षरः 486. ग्: सर्व्वे–
487. घ्, छ्: कैलाशं; all other MSs: कैलासं 488. All MSs: –भैरवं
489. झ्: यथाभैरव; all other MSs except क्: यथानभैरव
490. ग्, ज्, झ्: यक्षे; घ्, छ्: यक्ष 491. All MSs except क्, ग्: सप्त * * *. Instead
of this line YKh (1) reads: यवो (ग्: ययो; ङ्: पचो) सिद्धक्रमोघस्य (ग्: सिद्धक्रमोघ क्रमोघस्य) भूमिका
शंप्रगाधिता (ग्: संप्रसादता)। 492. क्: अदिव्य 493. घ्, छ्: मातुके
494. YKh (1): सिद्धद् (ग्, ङ्: सिद्ध)
495. ग्, घ्, छ्, ज्: भून्यु–; YKh (1) क्, घ्: भृप्युपदेशकं; ग्: सिद्धभूस्यु– 496. क्, ग्: –यज्ञ
497. घ्, छ्: आज्ञा– 498. क्: –मार्गो
499. घ्: विमला–; छ्: विमलाभेदोत्वर–
500. ख्, ग्, ज्, झ्: –देव्यो–; झ्: भूमिका * कार–; छ्: –न

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-ONE

1. This chapter continues with the exposition of the remaining groups of six that constitute the unfolding experience of the planes of realisation of this part of the Krama. The previous chapter dealt with the sacred seats, the following passage opens with a presentation of the goddesses and Siddhas who reside in the sacred seats from the same sophisticated metaphysical perspective.

2. There is essentially only one sacred seat in the body (60/83), one Liṅga (61/20cd), one Kula, one Siddha (61/39) and only one bliss (60/49cd-50). Each is the one reality variously understood and each is sixfold. In the same way there is only one goddess who, in consonance with the six planes of realisation marked by the seats, progressively unfolds along with them revealing herself as the goddess within each one of them. Moreover, in accord with the common principle of the logic of this symbolic system, each goddess is the one goddess who is all of them (see for example, 61/8 and 61/10).

3. YKh (2) (34/2cd) reads this sentance: And she is the leader of the sacred seats who with the six (seats) illumines relative distinctions.

pīṭhānāṁ [k, kh: pīṭhanāṁ] nāyikā [k, kh: nāyakāṁ] caiva ṣaḍbhirbhedaprakāśinī [k, kh: -prakāśināṁ] ||

Bhairava is the Self who illumines and the goddess gives him Light.

4. YKh (2) 34/3cd: She is progressively established and dissolves away in the course of churning (*manthāna*) the six sacred seats (*manthāne kramaśaḥ [k, kh: kramadho] sthitā* ||).

5. Cf. 59/4.

6. According to presentation of the five seats above in chapter six Khageśī is the goddess of this seat who is said to be 'well known as Kubjikā' (6/31, cf. 61/23). Kubjikā is the Moon (7/55cd-56ab) who emanates from the core of Śiva's being as the light of the moon (7/52cd-53ab and note). Kubjikā is Khageśvarī because she moves in the Sky of Pure Consciousness. She is Nityaklinnā (the Perpetually Wet One) (59/68cd-69ab) because she oozes with the juice of consciousness secreted from the Point in the centre of her Yoni. In this representation of the six sacred seats Kubjikā in these two aspects is present in all of them as Śavarī (also called Samarī, see note on 6/65) identified with the Yoginī Koṅkaṇā who is the deity of all the seats (61/10). The Śavarī of each seat generally has two names. Each of them develops an aspect of the experience of the highest reaches of expanded consciousness. Here these six are said to be aspects of the letter E. Elsewhere, however, they are said to be aspects of the letter A, which is the phonemic representation of the goddess Anāmā (61/22).

The correspondences can be tabulated as follows. Note that the deities in the first five seats according to this account are those of the five seats described above in chapter six.

7. Table of the Goddesses and Experience of the Six Sacred Seats

Seat	Śavarī / Samarī	Other name	Experience
Udyāna	Kubjikā / Klinnā	-	Illumines, develops *tejas*
Jālandhara	Kulaśavarī	Cāmuṇḍā	Pervades the seats
Pūrṇagiri	Koṅkaṇā	Klinnā	Differentiation, breath suspension
Kāmarūpa	Maṅgalā	Nandā	Equal everywhere
Mātaṅga	Madanā	Mātaṅgasamayā	Beyond Mind and With Mind
Koṅkaṇa / Kośala	Koṅkaṇā	Ghūrmaṇī / Anāmā	Inner Activity of Authority in the seats

7. YKh (2) 34/5cd: Again, by the awakening of (the power of the) letters, she is Śāṅkarī, (the goddess) Ciñciṇī of the Kula.

sā [k, kh: sa] cākṣaraprabodhena [k, kh: -prabhodena] śāṅkarī kulaciñciṇī ||

8. See note to 6/131.

9. See diagram 21 in note 26.

10. This expression is not common in the Kubjikā Tantras or indeed those of other schools. Another example is found in the KuKauM (3/141) in the context of a presentation of the various types of rosaries and their efficacy as aids to the recitation of mantras.

(The various types of rosary) bestow success in accomplished Yoga (*siddhayoga*) by repeating the mantra here very quietly. By repeating it mentally one attains liberation and equality with the goddess.

siddhayogaṁ prasiddhyanti upāṁśujapanād iha |
mānasena tu mokṣaṁ tu devīsāmānyatāṁ vrajet ||

11. The mountain of Kula is the Hexagram see 60/23 and note. The king of this mountain is Bhairava.

12. Kula is the aggregate of seats and their contents. Kaula is the union of Śiva and Śakti that pervades them. See note to 60/3.

13. Below we are told indirectly that the seat is called 'Pūrṇa' – 'full' because it is associated with the Full Moon. The energy of the goddess there is experienced (= 'manifests') by abandoning the two breaths, a process described below as the conjunction of the left and right currents of the breath (61/25).

14. One would not expect the goddess here to be called Koṅkaṇā, but this

name is confirmed below (61/25).

15. Vāgbhava is the source of the delight of this aesthetic savour (58/31). Manmatha is the Wheel of the Point (*binducakra*) that is split and rubbed by the process of churning (58/70cd-72ab) that satisfies the Yoni and fills it with aesthetic savour.

16. She is also called Ciñciṇī (61/26).

17. The fifth sacred seat is Tisra which is identified with Mātaṅgapīṭha (see 6/163cd, 60/67cd-68 and intro. vol. 1, p. 85 ff.

18. Elsewhere this place is called the House of Koṅkaṇa (61/28).

19. The Fire of Bhairava, the Self, burns in the Point in the centre where Koṅkaṇa is located.

20. YKh (1) (29/188b) reads: adorned with the syllable of Koṅkaṇā (*koṅkaṇākṣarabhūṣitā*).

21. The MSs of YKh (1) (29/189b) suggest the reading: the Triangle of the world (*trikoṇaṁ bhuvanasya*).

22. The *maṇḍala* represents the one multiple reality in two conditions – internal and external – simultaneously. Neither is complete without the other (cf. 61/29). The six seats and all else associated with them are within Vāgbhava, the Triangle of the Earth in the centre. But they are not manifest and active there until they are also ‘poured out’ from it and projected outside it into the Hexagram. Then the ‘inner’ is related to the ‘outer’ as the deity is to its creation.

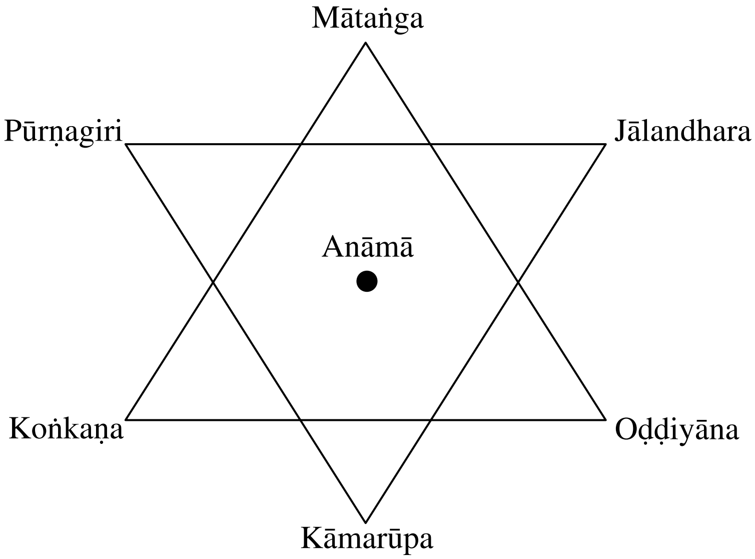
23. Presumably, these are the two forms of the goddess named in each seat.

24. Each of the six sacred seats is projected into one of the six small triangles that make up the corners of the Hexagram and the goddesses that are in the centre of their seat are ‘enclosed’ or surrounded by the ‘triple quality’ that lines the sides of each of these triangles.

25. It appears from the context that the Mothers in this case are the six forms of the goddess in the sacred seats in the corners of the Hexagram.

26. Anāmā in the centre is Parā the sixfold energy – Ṣoḍhā – who contains within herself in potential form the six energies of the seats displayed and made manifest in the Hexagram (see 58/38cd-39ab, 61/18 and note). She is the perpetually active energy which ‘rolling around’ ‘churns’ the Yoni that unfolds as the Hexagram.

Diagram 21. The Hexagram of the Six Sacred Seats



27. Kula here means goddess or 'energy'. The one Kula is sixfold as the six Kulas. These six are the Divine Current of the sacred seats, their inner form within the stream of the energy of the goddess. Projected into the corners of the Hexagram, together they form a single Kula. At the same time they are six, each represented by a goddess and her corresponding energy (*kalā*) and Siddha. These correspondences can be tabulated as follows:

8. Table of Seats, Goddesses, Energies and Siddhas

Sacred Seat	Goddess	Energy	Siddha / Bhairava
Oḍḍiyāna	Kubjikā	Principle of the Intellect	Oḍḍīśa
Jālandhara	Śavarī	Ādya	Caryā Bhairava
Pūrṇagiri	Koṅkaṇā	Śāṅkarī	Ṣaṣṭha Bhairava
Kāmarūpa	Maṅgalā	Ciñciṇī	Ānanda Bhairava
Mātaṅga	Mātaṅgī	Kuṇḍalī	Mātaṅga
Koṅkaṇā	Koṅkaṇā	Vimalā	Koṅkaṇa

28. See above, note to 59/82.

29. See above, note to 60/85cd-86ab.

30. Above, the goddess of this seat is called Klinnā (61/11-12ab).

31. See note to 61/11-12ab.

32. 'Fame' (*kīrti*) means spritual 'energy' or 'power', that is, Śakti. The four energies of the Triangle are Vāmā, Jyeṣṭhā, Raudrī and Ambikā. The four

'letters' are the 'three and a half measures' of the utterance of Vāgbhava (see intro. vol. 1, p. 381 ff.).

33. Above the goddess of this seat is called Mātaṅgasamayā (61/14cd-15ab).

34. See 60/43-44 and note.

35. The 'Houses' are the six small triangles in` the corners of the Hexagram. Below they are also identified with the Six Wheels that are also projected into the corners of the Hexagram (63/10).

36. See note to 61/18.

37. YKh (1) (29/200ab): **This is the Divine Current of the sacred seats** and the sacred seat is the Kula of the Void (*kha*) which is of six kinds.
divyaugham [k, gh: devyoyam] pīṭhānāṁ pīṭhaṁ khakulaṣaḍvidham ||

38. The Supreme Power of the Command in the centre of the Point is called the Teacher's Mouth when it is understood to be the source of the teachings (See intro. vol. 1, p. 323, and 478). These stream from it as the phases of the flow of the Command embodied in polarities as the Siddhas and the goddesses who are their energies. Within the Point, it flows as the Divine Current described in chapter 57. When it streams out of the Triangle into the Hexagram, it becomes the Current of the Siddhas, also called the lineage of Siddhas or the Siddhakrama (61/37cd-38, 46). The entire process is complex and yet one. In order to describe and hence, in a sense explain it, although ultimately, of course, no explanation is possible, the Tantra presents it repeatedly as a series of processes set into one another. The channel of the flow is formed by the 'locations' that contain them. These are the sacred seats. First the source must be known and experienced directly and then the seats that are the dimensions of the experience of the dynamism of immanence. Next come their contents. These are the Siddhas and the goddesses who are the aspects of the flow that represent the power-holders and their power, respectively. The power-holders wield the authority of the perceivers in each sphere of the outpouring to experience its contents. Here, where subject and object are barely distinct, as two aspects of a unitary experience, they share in its contents embodying it each in their own way, as described in the cryptic style of our text. In this aspect also, as the others, each of the six are one reality, in this case understood to be Bhairava, the Lord of Kaula, the Hexagram representing the Void.

39. The pervasive light of knowledge of the teachings shines in the sacred seats. This is experienced first in the manner described. Embedded in this contemplation (*vicāra*) is the stream of the series of Siddhas who are the enlightened states of subjectivity that experience them. If one could talk of succession or simultaneity in this pre- and trans- temporal core of reality, one would say that they arise simultaneously, as aspects of the one Self, the Lord of Kaula, when his Light is experienced. See 58/26cd-28ab. Concerning the Ocean

and the shore, see above 14/64cd-66ab and 17/49 and notes.

40. Cf. 3/90. Bhairava, the sacred Fire of the Self, that burns in the Point in the centre is the king of the mountain of Kula (61/9 and note).

41. Pūrṇagiri is 'full' because it represents the Full Moon (61/11-12ab and note) and because it is full of the bliss the Siddha of this seat experiences.

42. The Siddha in Kāmarūpa is enveloped in 'Māyā', that is, the energy of the Command. He is in the middle of the triangle of that 'House' of the Hexagram which replicates, as do the others, the Triangle in the centre full of the fifty worlds governed by the lords and energies of the letters.

43. The Triangle of this House is referred to here as the Ocean, as is the Triangle of the Yoni in the centre. The energy of the Siddha of this seat is that of the Stone, that is, of the Point in the middle of the Ocean of the Yoni. He is encompassed by the Great Knowledge of the pure consciousness of Bhairava whose 'body' is the Stone.

44. YKh (1) (29/207a) reads this line: Koṅkaṇa, who is Kula, is established in the location of the pure (energy of knowledge) (*vimalāsthāna*).

vimalāsthānamadhyasthaṁ koṅkaṇaṁ ca kulātmakam |

45. The seats, Siddhas (also called Bhairavas) and goddesses are the first three of the six groups of six (60/99-100ab).

46. YKh (1) (29/208) reads: **(There are) six Siddhas and the six sacred seats.** By filling the seats and by the power of Bhairava's Command **they (all) arise in one place.**

ṣaḍiḥ siddhāḥ [g: ṣaṭsiddhā] ṣaḍiḥ [g: ṣaḍi ṣaḍi] pīṭhāḥ [g: missing] pīṭhānāṁ bharaṇādapi [g: -dāya] |
bhairavājñāprabhāvena ekasthānodayātmakāḥ [k: -daśāyakaṁ; g: dapāyakaṁ; gh: -daśāyaka; ṅ: -daśāyakaṁ] ||

47. See 61/30 and note.

48. See above, note 61/2cd-3.

49. Literally 'the one (who is denoted by the) letter Kha', that is, '*kham*', the Void. As the one Siddha who is all six, Ciñciṇīnātha is the transcendental Void that contains the plane of immanence, the features of which are prefigured as Voids within the Voidness.

50. The Triangle of the body of AIṀ contains the three measures of sonic energy of the series of the fifty energies of the letters. The conjunct consonant KṢa is the last of the series that leads up into the 'letterless silence' of transcendence through the 'half measure' above (see diagram in note to 58/29-30). Conversely, in the process of descent, the energy from the Void beyond streams down through the 'half measure' into the 'door' of the letter KṢa by means of which the sonic energies fill the Triangle below.

51. I suppose the Place of the Jar (*ghaṭasthāna*) in the throat is meant here. See note to 5/72cd-73ab.

Travelling down, the following Siddhas exert their ‘authority’ by releasing the energy of the Command they govern into the centres of the subtle body they occupy through and as the processes described in these verses. From the End of the Twelve down through the Cavity of Brahmā, the descending energy of the life-giving vital breath opens up a path through the throat centre between the two breaths releasing the ‘nectar of the Void’, lending access to the experience of the pervasive presence and activity of the goddess’s energy.

52. When the goddess emerges from the Liṅga and transmites the grace of her Command to Bhairava, she names him ‘Mitra’ – ‘Friend’ – because of the pure spiritual friendship she feels they have for one another. This is the name of the Siddha of Kāmarūpa, the seat of the present Age of Strife. These lines, if I have understood them correctly, relate the Siddha of this seat to the aspect of consciousness which distinguishes the mortal from the immortal, falsity from truth. The insight into what is beneficial – ‘mitra’ – is ‘accomplished’ – ‘siddha’ – in the seat of consciousness whose nature is ‘passion’ (*kāmarūpa*), the pure will. Thus, Mitra is the Siddha of Kāmarūpa.

53. Mātaṅga, the Siddha of the fifth seat, is ‘madly pāsionate’ (*matta*), like an elephant (*mātaṅga*) in rut. He represents the mind, filled with the ‘passion’ of the life-force in the Point in the centre. He is called a ‘yogi’ as he is absorbed in the contemplation of the emanation of Fire of passion on the ‘six planes’. Thus his ‘mind’ (i.e. consciousness applied to contemplation) delights in the ‘nectar’ of its own ‘authority’, empowered by the energy of the Transmental. The ‘body of passion’ is the Triangle, the Yoni, pervaded by the energy by which the sonic energies and forces are differentiated and primed to make their contribution to the outpouring of emanation. YKh (1) (29/214a) calls this pervasive energy Vimalā, the ‘Pure One’ (*vimalā*) who is stainless bliss (*vimalā nirmalānandā*). Koṅkaṇa is the place (*sthāna*) of Vimalā and so we may assume that these lines refer to it.

Descending through the series of energies of the letters in reverse, the end merges into the source from which it begins – Bhairava, the Fire of the Self that burns in the Lotus of the Point in the centre. Contained in the sonic energy of Vāgbhava it pervades the six planes and is experienced as the nectar-like bliss of its consciousness that exerts its power throughout them.

54. The sonic forms, that is, mantras of the god and the goddess are referred to as ‘lions’. The transmission is that of the lion (*siṁhakrama*) and, like the other Kaula traditions (*āmnāya*), it is the teaching of the lion (*siṁhadarśana*) (see intro. vol. 2, p. 334 ff.). In this context the two lions are the Siddha and the goddess united in each seat, constituting the transmission of the Siddhas accomplished and filled with the bliss of the states of union – Yoga – in the six seats and all else that is set in this measure of six.

55. YKh (1) (29/207c): by churning the Moon.

56. YKh (1) (29/218cd): Or the sixfold Self that is intent (on realisation) (*prapannātman*)* **is secondarily designated as the six sacred seats.**

*Another possible reading suggested by MS Ṅ is: Or the sixfold Self that exerts itself (*prayatnātman*)

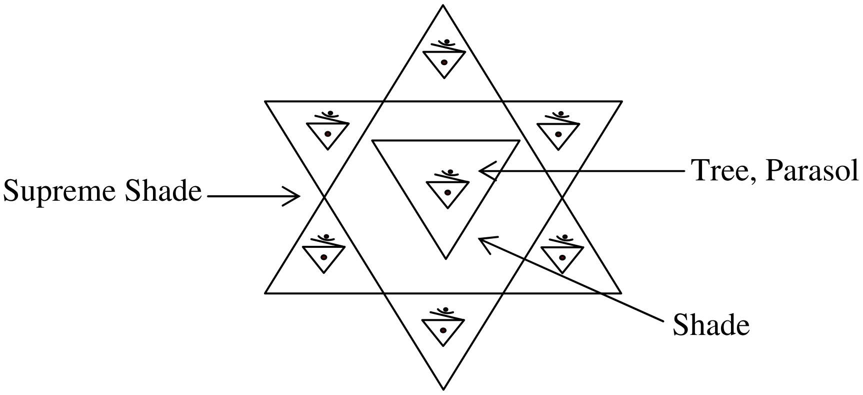
ṣaḍvidhaṁ [all MSs: -dhāṁ] vā prapannātmā [g: -māṁ; ṅ: prayannātmā]
ṣaṭpīṭham upacaryate [k, gh, ṅ: -pīṭhaṁ tu pracaryate; g: ṣapīṭha-] ||

57. This sentence reads in YKh (1) (29/219c): The Self that is associated with external consciousness (*bahirbodhayutātmānaṁ*) **is of six kinds.**

58. See above 60/99-100ab and note.

59. Like the sun that shines on a tree or an umbrella castes a shadow around it, similarly, the Light of the deity shining on the Point gives rise to the 'shade' of Śiva's pervasive presence and that of his Śakti. Within the body the Shade of energies is the influence exerted everywhere by consciousness. Although one, its influence varies according to the instruments through which it operates, that is, onto which it castes its 'shade'. Internally this Shade is the network of energies that comprise the *maṇḍala*. The Supreme Shade is the supreme energy manifest through its radiant energies as these six groups of six projected into the Hexagram. Cf. 63/6 and note.

Diagram 22. The Supreme Shade



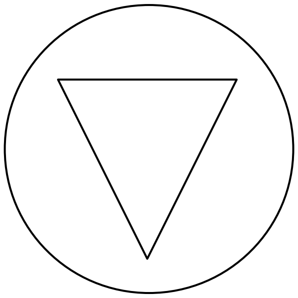
60. Summing up in this way the sixfold division of the sacred seats projected into Vāgbhava and the Hexagram, the text turns to another presentation of the *maṇḍala* as aspects of the Vāgbhava progressively merging into Emptiness from the Hexagram inwards to the Triangle and the Point and its energy. The previous verse listed six names of Vāgbhava, this one lists six names for the Point

above and in the centre of it and in the Hexagram. Each name denotes the Point in the centre of the triangle at each corner of the Hexagram that replicates the Point in the centre of the entire Hexagram.

These are followed by the four aspects of Kailāsa, that is, Meru, the Triangle full of letters, according to the modalities of its activity and states as 1) bliss, 2) emanation 3) the teacher and 4) within Vāgbhava.

61. The Point contains all the *maṇḍala* and its parts both individually and collectively. In this aspect it contains the Triangle. Previously we observed how it contains the Hexagram (see note to 60/33cd-34ab).

Diagram 23. The Wheel of the Point with Three Measures



62. It appears that lines 49cd to 53ab are inserts as this line is out of context here and so makes no sense. In YKh (1) this line follows directly after what is line 61/49ab here, that is: ‘The Self which is established in external being is of six kinds’. Read together the meaning is clear: Bhairava, who is the Self, may also be present in the six seats as his pure transcendental state can be realised in each one of them just as it is in the centre of all of them. The supreme state of Bhairava, who is Supreme Śiva, pervades all the seats and, indeed, all that exists in such a way that it can be experienced completely in all the states the seats ‘contain’ just as it is in every single thing. When this takes place the inner lunar breath flows into that of the Sun and they are united and ‘abandoned’, this is, absorbed into the transcendental consciousness of deity. Thus the pure undivided (*niṣkalā*) energy of the goddess here called Moonlight (= the New Moon) and Śāṅkarī (61/25) or Klinnā (61/11-12ab), manifests.

63. YKh (1) (29/221cd-222) reads: The Moonlight arises within one’s own body which is the instrument (of realisation) **by the falling away (*nipāta*) of the Sun and Moon** brought about by the development of the agent of the Moon, then by the piercing (*vedha*) **of the knowledge of the senses (one receives) Śambhu's**

teaching.

candrasūryanipātena [k, gh: -vipātena] candrikā ca prajāyate ||
*candrakārakavṛddhena [k, gh: -vṛddhaiśca; ṅ: -vṛddhai *] svakāyakaraṇātmani* |
indriyajñānavedhena [k, gh: indrajajñāna-; ṅ: indrayajñāna-] tadā śambhūpadeśakam [k, gh, ṅ: sambho-; g: saṇtho-] ||

The reading of YKh (1) clarifies that the 'instrument of realisation' is the 'Moonlight', that is, the energy of the New Moon. This operates when the inner breathing, symbolized by the alternation of the Sun and Moon, which sustains the embodied, immanent state of consciousness, ceases. Once the Sun and Moon have set, the energy of the Command of the New Moon penetrates and pervades the energies of the body, mind and senses, intensifying them and thus enabling them to receive the teachings and experience the reality to which they refer directly.

64. The City of the Moon is the Point in the centre that radiates its lunar rays out into the body and the world. It is filled with the Moon of Vāgbhava that contains all the energies of the letters, here called the 'gems of knowledge'. Thus the Tantra suggests that the centre of the *maṇḍala* is like the navel of the body where the Wheel Full of Gems (*maṇipura*) in which Kuṇḍalinī sleeps is located (cf. 60/10cd-12 and note for references).

65. The energy of the Half Moon is within the Point in the centre (see note to 60/21). It is the energy of the New Moon here called Anāmā and is the foundation of the inhaled and exhaled breath (60/16) and 'the life' of the *maṇḍala*, Śiva's Kula. The source of the nectar of the inner Moon of the Point, it nourishes even the Supreme Lord with bliss. It is the first letter in the Triangle and is located in the lower corner, which is that of Kāmarūpa. Koṅkaṇa is in the centre. The individual soul develops spiritual energy and insight in these two 'places'. The first is at the beginning of the spiral of Kuṇḍalinī's pneumatic energy that moves round in an anticlockwise spiral within the Triangle of phonemic energies. The second is where this movement reaches its climax in the centre. These two places, the beginning and end, are especially powerful, as are the beginning and end of the movement of the breath.

66. The Three Trees 'growing' in the sacred seats in the corners of the Triangle contain the energies and aspects of consciousness as the mind and intellect of the Self (see 46/21cd-25, 61/91 and notes). When they are 'split apart' individual consciousness penetrates into the source of their vitalizing force and its own and traces its flow through the five vital breaths. These are first made one by finding perfect balance in the unity of the energy of the lunar 'equal breath' of the Self which, amongst them, is the 'living being', that is, the individual soul. Thus united they merge spontaneously into the the transcendental Void and the 'motion of the Moon' of *apāna* is brought to a halt and the Sun of *prāṇa* is abandoned.

Thus the supreme goal is attained (62/11) and the individual Self attains perfect repose and complete merger (61/81) along with the breath.

67. The Tantra now goes on to present a mantra (61/61-67). Its form is uncertain, as I have not been able to trace a source where it appears in a complete, uncoded form. Moreover, we are not told how this is to be used and how it relates to the *maṇḍala* or, indeed, what was said before. Two more mantras dedicated to the goddess are inserted in a similar way into the text further ahead (61/73-74, 76-78).

68. YKh (1): The letter Ka (MS Ṅ: ku), the letter U (MS G: Ū) and the letter E as the third.

69. Vaiṣṇavīśakti is Mahāmāyā (see intro. vol. 1, p. 158), who is represented by the syllable Vāgbhava.

70. Time is a process of continuous differentiation of moments one from another. It cannot exist in a single undifferentiated reality. The differentiation of the energies of the one energy, their separation from one another and merger are the inner breathing of the Kulakrama. Although, this is the process of manifestation and its products mark the passage of time, it is not temporal. Thus Kālī, the goddess of Time, although timeless, generates time by arousing the energies of Kula to assume manifest form.

71. 'Skull' is one of the names for the Point (see 58/41cd-43 and 61/51-52).

72. Apparently, this and the next verse present the Vidyā of Mahākālī.

73. Above the Supreme Shade is said to be the six groups of six (61/49cd). But here, it is more likely that it is the Point, which is sometimes called 'Shade' (57/43cd-44ab). The Shade of Hara is the goddess, his energy (63/6).

74. The *maṇḍala* of the sixteen vowels is described below in a different context (see 62/31-37 and diagram). Projected into the triangle of Vāgbhava, the seventeenth energy of the New Moon is represented by the syllable that is 'mounted on the pure path'. It connects the sixteen energies of the Sun and Moon in the sphere of immanence to that of transcendence where the one energy (the 'seventeenth'), which is the source of the others, courses on the 'pure path' of the Void.

75. See above, note to 26/75.

76. As the first letter of the alphabet, the letter A represents the source of all the other phonemic energies that constitute the one supreme energy of consciousness, that is, the energy of the New Moon symbolized by the Half Moon (61/58cd-59).

77. YKh (1) (29/249c): Then she **who is the New Moon and the Mother** is the energy of action (*tadā sā [k, gh: mā] tu kriyā śaktir*).

78. The vital force (*prāṇa*) that manifests as the breath of the body is the individual soul (*jīva*). Analogously, the inner breathing of the Void of Śiva's pure

conciousness is Bhairava, the Supreme Self. He is called Haṁsa, the Gander. Like the external breath, it has two aspects. One is the Moon (of *apāna*) and the other the Sun (of *prāṇa*). The rhythmn of the external breathing marks the passage of time, just as the dawning and setting of the sun and the moon mark the passage of day and night. The energy of the Gander, which is its essential nature as the energy of consciousness, is experienced by 'blocking the Gander's Abode' that is, the goddess's energy which is the channel (*nāḍī*) (59/75cd-76) through which the inner breath flows. When it is blocked the outflow down into the sphere of immanence and emanation is checked and so it flies within the transcendental Void.

79. YKh (1) (29/250cd-251ab) reads this verse thus: **She is Haṁsinī, who precedes the Gander (and yet) is in the middle of the Gander** on the middle plane (*madhyame pade*). By dividing one plane (of the Krama) from another, she blocks the aggregate of the planes (of the Krama)

haṁsādir haṁsamadhyasthā [g: haṁsādi-] haṁsinī madhyame pade ||
padāt [k, gh: yadāt] padavibhāgena padarāśinirodhakaḥ [gh: ṣada-; ṅ: padarāgi-] |

80. Haṁsī is the energy that impels the vital breath and so 'precedes' and instigates it. Mantra and the energy of mantra flow in the stream of the breath. The parts of mantra, its energies and the states and levels of realisation to which they lead and correspond are differentiated by the energy of Haṁsa, the foundation and source of the breath's vital force. The same energy fills it with vitality and consciousness and so is also in the 'middle' of it. Speech and Breath work together. The flow of the stream of the energy of the inner vital breath differentiates the energies of Speech and configures them to form the parts of the mantras that constitute the Krama thus awakening it and rendering it effective.

81. The vital force is in the Moon in the middle of the Triangle and the Moon is in the breath. The container, as usual, is the contained. The Sun is the inner energy of the Moon. Both of them are within the two emissions of the energy of the Triangle. These are the Sound (*nāda*) and the Point (*bindu*) (63/98), which are the inner aspects of the flow of the two breaths.

82. The third form of emission between those of the two breaths is the source – Yoni – of the other two and all the energies and processes leading up to the unity of transcendence and down into the emanation of diversity. Thus it is both 'one and many', even as it transcends this and all other polarities. The following verse describes the immanent aspect of the emission which is 'many', configured into the geometries and resonances of the *maṇḍala*.

83. YKh (1) (29/254a): (As the Triangle) it has three parts (*tripada*) and (as the Hexagram) it has six parts and is pervasive. (*tripadaḥ [g, ṅ: -da] ṣaṭpado vyāpī*).

84. The activity of the energy of the vital breath is sequential on the plane of immanence of the individual Self in the body and non-sequential in the Void of the 'form' (*parigraha*) (61/99) of the Supreme Self, which is Bhairava.

85. YKh (1) (29/258c): in the centre of the Moon (MS G in the centre of Śiva).
śaśimadhyagatas [k, gh: -madhyaṁ-; g: śivamadhyagatam; ṅ: -madhye-] tūṣṇī [gh: ṭūṣṭī]

86. Below we are told that: 'The Silent One is in the centre of the (one) silent (reality) and is called the letter AIṀ' (62/102). The 'silent reality' is the Point within which Vāgbhava rests in the transcendental silence symbolized by the New Moon. Again, the mind (*manas*) is in the middle of the Silent One (62/66). Thus the Kadamba Tree symbolizes the mind, which is modified into fire and the intellect, which is the Bilva. These along with the Tamarind Tree that represents the mind-stuff are immersed in oneness (see 46/21cd ff. and notes) and are associated with the Wheels (see also 61/60).

These verses describe a series of states ranging inwards from the outer Krama that progressively merge into one another. These are: 1) The sequence of the Krama → 2) The Bird Haṁsa of the energy of the vital breath → 3) The Silent One → 4) The Kadamba (Mind) → 5) The Bilva (Intellect) → 6) The Tamarind (Mind-stuff) → 7) The Command of Greatness (Supreme Energy / Nameless) → 8) The eighth which is the sphere of Jyeṣṭhā and is the highest. The last two are repose and merger in the Abode of Bliss, which is Śiva's consciousness (61/81).

87. YKh (1) (29/260ab): (She is) the state (*avasthā*) which is supreme bliss, the Command of Greatness (*mahimājñā*) in the Kulakrama.
*avasthā [k, gh, ṅ: -sthāṁ] paramānando [k, g, gh, ṅ: -nandā] mahimājñā [gh: -mā *?] kulakrame [gh: kule-]* ||

88. The Five *Praṇavas* are the instruments of mantra of the fivefold current in its numerous aspects variously outlined in these chapters. Recited in the forward order, they represent the phases of the 'wave' of emanation. Recited in the reverse order, they mark the stages of ascent into the transcendental state of repose. Cf. 62/46 and note.

89. This is another series of seven states beyond which is the eighth, supreme one (61/81). The Great King is Bhairava, the Self. His 'form' is the preceding six states. The 'supreme plane' one enters beyond is the incomparable body, which is the Bliss of Stillness (see intro. vol. 1, p. 102 ff.). It is attained by the process of 'blocking' that is, transcending the dynamic state of being of 'the Perishable (*kṣara*) and the Imperishable (*akṣara*)'. Below we are told that 'the Perishable (*kṣara*) is all of everything' (61/102cd). The Perishable is the 'whole of all the parts' within the Triangle represented by the energies of the letters. As the 'whole' it unites them into a unity whilst maintaining their identity and so 'joins together the letters of the Triangle' (ibid.) The Imperishable is the transcendent.

The two operate together. The former is ‘the current of the (perishable) words, seed-syllables and letters’ and the latter their imperishable counterparts.

90. I suppose the ‘three-lettered’ mantra is HA – Ṁ – SA which impels the triple motion of the breath in the three channels of Iḍā, Piṅgalā and Suṣumṇā. When these have been ‘checked’ and transcended. The dynamism of the outer breath within the sphere of immanence which obscures the inner dynamism of the activity of the ‘coming and going’ of the Supreme Energy of Kuṇḍalinī in the transcendental Void which sustains it is revealed.

91. See note 89.

92. See intro. vol. 3 p. 63, 71-2, and 76 ff. concerning the scripture of seventy million verses.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-TWO

1. This chapter corresponds to chapter 30 of YKh (1) with which it has been collated. Chapters 31 and 32 of YKh (1) correspond to chapters 63 and 64 of the KuKh. YKh (1): श्रीनाथ उवाच 2. YKh (1): देवानां 3. All MSs: च मे

4. YKh (1) घ्: –स्यं 5. YKh (1): पञ्चकस्य (क्, घ्: –स्ये) त्रिकस्य च

6. All MSs except क्: कारुण्यान् 7. छ्: ब्रूत्ति. A connecting ताम्, or the like, is required to complete the syntax. 8. YKh (1): ब्रूहि मे परमं वक्रे (क्: वक्त्रे) कथं कामार्णवं भवेत्। 9. YKh (1) and MS. छ्: श्रीवक्रोवाच 10. ख्, झ्: पंचन्द्रिय–; all MSs: –गुणा–; क्: –व्याप्ति; YKh (1) क्, ग्, घ्: –गुणावाप्तः: ङ्: –गुणावाप्तिः

11. छ्: पंचरन्नो–; YKh (1) क्, ङ्: पंचरत्नेदका क्रिया; ग्: पञ्चरत्नोदकानि च; घ्: पचरत्नेदका क्रिया

12. M → N. 13. YKh (1): क्रियायोगसमासेन (क्, घ्: –समामेव)

14. All MSs: –रत्नादि–; YKh (1) ङ्: –गु 15. ख्: व्रह्म

16. घ्: इश्वरश्च 17. घ्: शदा–; YKh (1) ग्, ङ्: –व

18. घ्, छ्: शिवाकरण; all other MSs: शिवाकरणं; YKh (1) क्, घ्: शिवांकरणं; ग्, ङ्: –करण. IM 5. 19. YKh (1) ख्, ग्: चिरायु– 20. घ्, छ्: पञ्चैता *; YKh (1) ग्: पंचेतानि

21. All MSs: –युक्ता; YKh (1): तथायुक्त्या

22. घ्, छ्: –त्वितानि; YKh (1) ग्: –रितानि; घ्: पचंरत्नान्वि– 23. YKh (1) ग्, ङ्: –गेन

24. YKh (1) ग्: रत्नेकं; ङ्: –क. See above, note to 1/5a, 2/25c and 6/193c.

25. क्, ख्, ग्: रत्नोदरं–; YKh (1) क्, घ्: –कृते; ङ्: रत्ना– The same line appears below as 62/28ab. 26. YKh (1): रत्निकारत्नमारुह्य (ख् ग्: –रत्निमारुह्य)

27. YKh (1): रत्नवजायते (क्, घ्, ङ्: ज्ञायते) मनः

28. All MSs: –रत्नः; YKh (1) क्, घ्, ङ्: मनरत्नं; ग्: मनरन्ति

29. क्, ग्: समैकत्वं; all other MSs: समैकत्वे; YKh (1) क्, घ्, ङ्: ममैकत्वं; ख् ग्: ममेकत्वं

30. क्: स्थिरैः–; ग्: स्थिरेः–; all other MSs: स्थिरः– 31. क्, ग्: –तम्नायं

32. घ्, छ्: ज्ञेयः–; YKh (1) क्, घ्, ङ्: –वृत्ति 33. छ्: –मध्ये–; YKh (1) क्: –गतो; घ्: –मध्येगतो 34. YKh (1) घ्: ज्ञयं

35. क्: व्याप्तिज्ञेयातरः; all other MSs: व्याप्तिज्ञेयांतरः; YKh (1) क्, ङ्: व्याप्तिज्ञेयान्तसंस्थिता; ख्: व्याप्तिर्ज्ञेयान्तसंस्थिता; ग्: व्याप्तज्ञेयान्तसंस्थित; घ्: व्याप्तिज्ञेयांतसंस्थितां

36. क्: –निणाशं; YKh (1) क्, घ्: तदापलितनिर्णीस; ग्: तदापलितनिनिर्णाशं; ङ्: तदापलितनिर्णीशं

37. YKh (1): कलौ केन तु वारयेत् (क्, ग्, घ्, ङ्: कारयेत्)

38. क्: चाध्यसेत्; all other MSs: – चाव्यसेत्

39. क्, ग्, घ्: –वितस्य; छ्: –वित्तस्य; YKh (1) क्, ग्, ङ्: –चित्तस्य; घ्: –चितस्य

40. घ्: रसायनं; YKh (1): सिद्ध्यतीति रसायनम्

41. ख्: विकल्पे–; missing in MS झ्; YKh (1) क्, घ्: विकल्प मोहेनस्येत; ग्: विकल्प मोहनस्येत; ङ्: विकल्प विकल्पमोहेन * *

42. Missing in MS झ् and all MSs of YKh (1)

43. ख्, झ्: –स्तुमतस्थितम्; all other MSs: –स्तुमलस्थितम्; YKh (1): विकल्पो (क्, घ्: विकल्पा) मनव स्थितः

44. All MSs: विकल्पक्षय कृत्वा तु. This emendation agrees with YKh (1).

45. All MSs: सिद्धिं न; YKh (1) क्, घ्: सिर्न्नि*; ङ्: सि * र्न

46. झ्: –शेषत्मा; YKh (1) ग्: –मसेषा–; ङ्: –मशेषामो

47. All MSs except क्, घ्, झ्: –पंजवम्; YKh (1) क्: प्रकृतेष्ठात्मपञ्जरम्; ग्: प्रकृतिश्चात्मपञ्जरम्; घ्: पकृतिष्टात्मपञ्जरम्; ङ्: प्रकृतिष्ठात्मपञ्जरम्

48. घ्, छ्: चांद्रतत्पदं; all other MSs: चांद्रतस्पदम्; YKh (1) क्, घ्: –वन् पदम्. This

emendation agrees with the reading in YKh (1).
49. क्, ग्: चांद्ररक्षयं; YKh (1) ग्: –य; घ्: –वारक्षयं 50. All MSs: रक्ष
51. क्, ग्: रोविपज्वं; all other MSs: राविपज्वं; this quarter is missing in MSs क्, घ्
and ङ् of YKh (1). 52. घ्: परित्ययेत्
53. I suppose the genitive is meant here. YKh (1): शु *?भ्द्या?? (ग्: शुक्लाभ्यां)
54. YKh (1) ग्: परार्–; ख् ग्: व्याप्ति–
55. YKh (1) क्, घ्, ङ्: नास्ति 56. YKh (1) क्, घ्: परस्प; ग्: पर *
57. All MSs: परतत्व; YKh (1) क्, घ्: परतत्वस
58. All MSs except क्: पुरातकृत् 59. क्, ग्: पुरा–; YKh (1): पराकाश
60. All MSs: परं; YKh (1): परं 61. YKh (1) क्, घ्, ङ्: बिन्दुं; ख् ग्: विन्दु
62. घ्: म–; क्: सशक्तिः–; all other MSs: सशक्ति–; YKh (1) ङ्: –पद्म * गस्थं
63. ग्: –कृलंकृक्षकम्; घ्, छ्: त्रिकृलंकृलंकृक्षकं; all other MSs except क्: त्रिकृलंकृलंवृक्षकं;
YKh (1): त्रिकुलं षट्करोधितं (क्, घ्, ङ्: षट्क * धृतं; ग्: षट्करोधित)
64. See above, note to 6/10b. Compare this line with 62/23ab below.
65. ख्, ज्, झ्: भवेत्नरः; ग्: वभत्नरः; YKh (1) क्: भवेन्तरः
66. ख्, झ्: –गडंस्व; घ्, छ्: – गडत्वं; all other MSs: –गडंस्वं
67. All MSs: षट्कयोधितं 68. घ्, छ्, ज्, झ्: गगणाकाशवत्; YKh (1): परा
चाकाशवत् 69. YKh (1) घ्: तिष्ठें 70. YKh (1) ग्: हगनङ्
71. छ्: गगनौपमं; ज्, झ्: गगणोपमं; YKh (1): गगनाम्भसम् (ग्: –भासं)
72. छ्: गगणानन्द; all other MSs except क्: –नन्द
73. घ्, छ्: गगणस्थं; YKh (1) क्, घ्: –तस्थं; ङ्: गगणस्थं
74. All MSs: गणं स्मृतम्; YKh (1) ग्: परमामृत. This emendation agrees with the
reading in YKh (1). 75. YKh (1) and all MSs except घ्, छ्: सविसर्ग
76. क्: समंवासधिकारकम्; all other MSs: समंवासाधिकारकम्; YKh (1) क्, घ्: –कां; ख् ग्:
संमानाबा– 77. All MSs: पवना सक्त; YKh (1) क्, ग्, घ्, ङ्:
शक्तः. This emendation agrees with the reading in YKh (1).
78. All MSs: –पत्राज्वराज्वरम्. This emendation agrees with YKh (1).
79. YKh (1) ङ्: अखक्षरं 80. YKh (1) क्: यकाराक्षं; ग्: प्रकाराख्यं; घ्: यकाराक्ष; ङ्:
पकाराक्षं 81. क्, ग्, ज्: पवेना–; छ्: पवणा–. क्, ग्: –पक्षणम्; all other MSs: पवनाकृति पक्षिणम्;
YKh (1) क्, घ्: यवनाकृतिचाक्षरं; ङ्: पवनाकृतिचाक्षरं. This emendation is based on the readings
in YKh (1). 82. YKh (1): + कृतिमाक्षरमकारं (क्, घ्, ङ्: कृतिम–) च
मकारं शक्तिपंजरं (क्, घ्: मक्षि–; ग्: पन्तरं)। 83. YKh (1) ग्: –र
84. क्: मकारकार–; ग्: मकारः कार–; छ्: मकारः कालपय्यन्तं; all other MSs: मकारः काल–
85. YKh (1) ग्: –र. M → N. 86. YKh (1) घ्: –हंः
87. YKh (1): आपूर्य सर्वनाडीनां (ङ्: –णां) 88. All MSs: मकारश्च
89. YKh (1): तुरीयकम् 90. घ्, छ्: मक * * शमध्य–; all other MSs: न * *
काशमध्य–; YKh (1): मकारोङ्कारमध्यस्थं (क्, घ्, ङ्: मकारोकार–)
91. The regular form मातृविग्रहम् (M → N), does not fit the metre. See above,
note to 5/41b. 92. झ्: कलौयुक्तं. F → M.
93. All MSs except क्, ग्: नकावाख्यं; YKh (1): मकारं तु
94. YKh (1): मकाराख्यमिति (घ्: –रास्यमिति)
95. All MSs except घ्, छ्: गसपवन; all MSs: रत्वान्ते; YKh (1) क्, घ्: गभर्यमनकारांते;
ख् ग्: गसपमननकान्ते; ङ्: गभपमननकारान्ते. A plural ending is required here.
96. All MSs: लीयन्ते 97. YKh (1) क्, ग्, घ्, ङ्: चा
98. क्: –भेदेन जीवनं; YKh (1): पदपञ्चकभेद्यत्वाज्जीवनं (क्, घ्, ङ्: –तेह्यत्वाज्जीवनं)

99. छ्: –गन्थिगं; YKh (1): –ग्रन्थिकम्
100. All MSs: येवे YKh (1): परे (घ्: प *) 101. YKh (1) घ्: शरुत्या
102. All MSs and YKh (1): शक्तिर्–; झ्: –करणाथत:; all other MSs: –विकरणार्थत:
103. घ्: करभो–. See above, note to 59/85c.
104. क्: सकट:; YKh (1): अकुठ: (क्, घ्: अंकुरे; ग्: अकुट:; ङ्: अंकूट)
105. झ्: पटलस्तथा 106. YKh (1) ग्: साटकं
107. YKh (1): पाटकस्तथा. Missing in MS झ्. Compare this line with 62/40ab.
108. घ्, छ्: –मुभयोज्ञात्वा; YKh (1) क्, घ्, ङ्: –शुभयोर्ज्ञात्वा; ग्: –मुभयो–
109. YKh (1) ङ्: –तें 110. All MSs: –सरोजंत्व This line is missing in
YKh (1). 111. Cf. 62/14ab above.
112. YKh (1): भवेन्नर: (क्: भवेन्तर:) 113. YKh (1): नरा (ग्:
णरा; ङ्: नरां)
114. क्, झ्: चैक; all other MSs: चेक; YKh (1) क्, ख्, ङ्: चैकां; ग्: चेका
115. All MSs: नारांतक * *; YKh (1): नरनार (ग्: नरणार) नरान्तकृत्
116. All MSs: रगं–; YKh (1) क्, ङ्: –गतिर्; ग्: –गति; घ्: तरभावगतिर्. This
emendation agrees with the reading in YKh (1).
117. क्: –भिषेचकम्; YKh (1): नामाभिषेचनं (ग्: ना * निषेचनं; घ्: –न)
118. ग्: शेचनं; all other MSs: शेवनं. An instrumental or an ablative is meant
here. 119. YKh (1) adds: अभिषेकस्य (ग्: मव्रेनान) सेचनम्। रेचकं पूरकं कृत्वा
120. YKh (1) घ्: पिंड 121. YKh (1): क्षुभति
122. YKh (1): आकाशविमलानन्द: 123. क्: समुद्रोदधिशेवनं; घ्, झ्: सुमुद्रोदधिशेवनं; all other
MSs: समुद्रोदाधिशेवनं; YKh (1): 124. ख्: विजरजस्य
125. All MSs: अवेतनम् This emendation agrees with the reading in YKh (1).
126. घ्, छ्: यववोत्पद्यतेवस्था; YKh (1): यदा (ङ्: पदा) चोत्– 127. All MSs: स
128. छ्: वाज्ञा; YKh (1): सावस्था 129. घ्: वा–; YKh (1) ग्: पन्न–
130. क्, ग्: –कृता–; YKh (1) ग्: –चिन्तस्य
131. क्: विधोयकरणां–; all other MSs: विधोपकरणां–; YKh (1): निरोधकषंशम्भसा (ग्:
निरोधकर्षणम्भसा) This and the following three lines are missing in MS झ् and MSs क्, घ्
and ङ् of YKh (1). 132. YKh (1) ख् ग्: –देसं तु
133. YKh (1) ख्: रत्नजं; ग्: रत्नज. This nominative functions here as an
instrumental. 134. All MSs: क्रमं
135. क्, ग्: रत्नैक; घ्, छ्: रत्नेकं; YKh (1) क्, ग्: रत्नकं. See above, note to 1/5a,
2/25c and 6/193c.
136. क्, ग्: रन्तादेर; झ्: रत्नोदरे– This line appears above as 62/5cd.
137. YKh (1) ख् ग्: –सं 138. YKh (1): कौलीशं
139. YKh (1) घ्: श्रीमचन्द्रपुरछेतं 140. All MSs: तं च YKh (1): तव
141. YKh (1) ग्: मयोक्तं 142. घ्: रसायनं; YKh (1): पञ्चरत्नरसायनं (क्: –रत्न *
सायनम्; घ्: पचरत्न * सायनं; ङ्: –रत्नसायकनं)
143. YKh (1) क्, घ्, ङ्: रत्ना– 144. All MSs: विकाशश्चिद–; YKh (1) क्, घ्, ङ्:
विकासश्चिव; ग्: विकाशश्चिद
145. All MSs: –कलाढ्यश्च; YKh (1): मनोरत्नकलापश्च (ग्: –रत्नमलाद्यश्च)
146. ग्: रत्नामेकं; all other MSs except क्: रत्नामकं
147. YKh (1) क्, घ्: गुहांतरंस्थं 148. YKh (1) क्, घ्, ङ्: एष
149. YKh (1) क्, घ्, ङ्: षोडशवा 150. ख्: षोडशाक्षरतयद्वा; ग्: षोडशाक्षरतेयत्म; झ्: षोडशाक्ष्र
* तत्वा; all other MSs: षोडशाक्षरतेयत्वा

151. All MSs: रत्रमक्षरां; YKh (1): षोडशाक्षरभेद्यत्वादैकारं (ग्: –देकारं) रत्नमक्षयं।
152. ख्: षद्भिरास्यां; छ्: षड्भिरास्यां; all other MSs: षट्भिरास्यां; YKh (1): षड्भिरास्यम् व (घ्:
षचिरास्यम् व; ङ्: –रास्यस्व) 153. All MSs: सन्तिथे
154. All MSs: भुवनेदं मनोतगम्. मनसान्तगम् would be regular. YKh (1): मनोत्तरं; YKh
(1): संतिष्ठेद् (क्, घ्, ङ्: तिष्ठे) भवतेदं (ङ्: भवभेदं) मनोत्तरं (ङ्: मतोत्तरं)।
155. क्: योन्मार्णव म; all other MSs: योन्यार्ण्णव म; YKh (1) क्, घ्, ङ्: योन्यर्णवं च. See
above, note to 10/32b.
156. All MSs except घ्: ऐकारं; YKh (1): च ऐकारं (ङ्: ध्रैंकारं) 157. YKh (1): इकारा–
158. घ्: कलिर्युगे; YKh (1) क्, घ्: –युग; ग्: कलिर्–
159. All MSs except क्: स्थिता; YKh (1) क्, घ्, ङ्: स्थिता
160. ग्: सर्व्वं; all other MSs: सर्वे YKh (1) ङ्: सार्द्ध
161. All MSs: –कुमुदस्थ मनेन तु; YKh (1): कुमुदस्थं सुतेजसम्
162. All MSs: च तु रत्ना; YKh (1): चतू (क्, घ्, ङ्: चतुः; ग्: चतु) रत्ना. N → M. ß
163. All MSs: –स्था; YKh (1): अधस्थाः
164. All MSs: दकृस्था; YKh (1) क्, घ्: दस्कस्था; ङ्: दह्मस्था
165. All MSs: –तः; YKh (1) क्, ग्, घ्: जल–) 166. All MSs: –भूषणा
167. All MSs: चतुरत्ना; YKh (1) क्, ग्, घ्, ङ्: चतु–
168. क्, ग्: वोमस्था; all other MSs: वामस्था; YKh (1) क्, ग्, घ्, ङ्: –स्था
169. All MSs: –देवता; YKh (1) क्, घ्, ङ्: पूर्ण * वता; ग्: –ता
170. All MSs: –द्वापरं; YKh (1): द्वापरेयुगमादाय (घ्: –दाग्र) 171. YKh (1): शेषरा–
172. क्: –ताः; YKh (1) ग्: सुमन्नता; all others –समुन्नता
173. All MSs: चतुरत्ना; YKh (1): अश्वतूरत्ना
174. YKh (1) क्, घ्, ङ्: मध्यस्था चो; ग्: –स्था च
175. All MSs: मध्यस्था वोडरालये; YKh (1) क्, घ्, ङ्: दुरालये; ग्: चोदुरालये
176. घ्, छ्: कृत 177. All MSs: यान्ति; YKh (1): कृतयुगाक्षरा भान्ति
(क्, घ्, ङ्: यांति; ग्: यान्ति) 178. ख्, ग्: –धाः
179. क्: रत्नां; all other MSs: रत्ना
180. क्: कलौ–; ग्: कलो–; YKh (1) क्, घ्, ङ्: षला–
181. All MSs and YKh (1) ग्: षोडशः
182. All MSs: कथितात् 183. All MSs: तु क्रमात्
184. छ्: सर्व; YKh (1): कथितानु क्रमे सर्वाः (क्: सर्वात्; घ्, ङ्: सर्वान्)
185. क्, ग्: –पध्वक्वाः; घ्, छ्: –षद्वकः; all other MSs: –पध्वकाः; YKh (1): –पञ्चके and
YKh (1) adds the following verse: आदिमध्यस्थितं रत्नं (ग्: रत्न) रत्नमध्यगतो (क्, घ्: –गता; ग्: –गते)
रविः (ग्: निनिः)। तदा रत्नैश्वराख्येति (ङ्: रत्नैश्वरा–) विख्याता (ग्: विख्या *) वक्रिकामते।
186. YKh (1): अकारं चैव ईकारं 187. YKh (1) घ्: ऐं 188. All MSs: वर्णोभयेषु
189. घ्, छ्: अःकार 190. छ्: पचमो; all other MSs except क्, ज्: पञ्चमा
191. क्, ग्: ह्यत; all other MSs: ह्येत; YKh (1): अकारपञ्चकश्चादौ (क्, घ्: –पंचकीश्वादौ; ग्:
–काश्चादौ; ङ्: पंचकीश्चादौ) पञ्चरत्नप्रदीपिकाः (क्, घ्, ङ्: –दीपका)।
192. घ्, छ्: –सूर्यसमायाता; all other MSs: –सूर्यक्रमायाता; YKh (1): चन्द्रपूर्ये (क्, घ्:
चंद्रयूयं; ङ्: –पूर्य) समायाताः 193. घ्: पंचेते; YKh (1) क्, घ्, ङ्: पञ्च एते
194. YKh (1) क्, घ्, ङ्: –ति 195. क्, ग्: उर्द्धता; YKh (1): उद्धृता
196. क्: –भेदै–; YKh (1): दशभेदैस्तु (ग्: दशभेदस्तु) ज्ञात्वा
197. YKh (1): भवेत् 198. Compare this line with 62/21cd. YKh
(1): शाटकः (ग्: साटकः; घ्: षाठक) पाटकश्चैव शाटकः (ग्: साटक) पाटकस्तथा।
199. घ्, छ्: पटहः; YKh (1): हाटकः (घ्: –क) 200.YKh (1) घ्: –नन्द

201. YKh (1) ङ्: –रत्नौ– 202. YKh (1): अहिमध्यस्थिता (क्, घ्, ङ्: प्रहि–; ग्:
अहिमध्यस्थि *) 203. YKh (1): रत्ना
204. क्: –स्थितां; all other MSs: –स्थिता; YKh (1): रत्नमध्यान्तयो (क्, घ्, ङ्: –मध्यंतयो;
ग्: –तयो) 205. All MSs: रवि
206. All MSs: –ख्यानि; YKh (1): रवीश्वराख्येति (क्, घ्, ङ्: रविराख्येति; ग्: रविश्वराख्येति)
207. झ्: –मतो 208. All MSs: कुम्भे कुम्भ
209. All MSs: पवि–; YKh (1): कुलकुम्भं (क्, घ्, ङ्: कुंभं कुंभात्; ग्: कुंभात्) परं कुम्भं
क्षयकुम्भं क्षयादिषु। 210. YKh (1) क्, घ्, ङ्: –क्रिया; ग्: –कला
211. All MSs: –वर्गकना भिद्य. This emendation is based on YKh (1).
212. घ्, छ्: –व्याति 213. All MSs: आवृतं त्रिगुणावस्थं YKh (1):
आवृतिस्त्रिगुणावस्था (क्, घ्, ङ्: आवृत्तित्रिगु–; ग्: अवृतिस्–)
214. All MSs: वर्तिः; YKh (1): वृतिः (ङ्: वृत्तिः) 215. All MSs: –त्मको
216. All MSs: –चैतन्यो; YKh (1): भवदानन्दचैतन्यं (ग्: –चेतन्यं)
217. घ्: रत्नताथाधकारकं; झ्: रत्नस्ताथा–; all other MSs: रत्नताथा–; YKh (1): घ्: रत्ना–
218. घ्, छ्: रत्नमनि–; all other MSs except क्: रत्नयोमणि–. All MSs: –पुद्नलम् This
and the following line are missing in YKh (1). 219. All MSs: पुद्नला–
220. All MSs: रानन्दं 221. ग्: –रत्नंकं
222. Missing in YKh (1) 223. All MSs except घ्, छ्: –रत्ने–; YKh (1):
मणिरत्नमयोयोगः (क्, घ्, ङ्: योग) 224. YKh (1): रत्नयोग उदाहृतः
225. क् : विचित्रंस्य 226. क्: चित्रस्य मणिरत्नकम्; ख्: विचित्रस्य मणिरत्नकम्;
all other MSs: वित्रस्य मणिरत्नकम्; YKh (1) क्, घ्, ङ्: चित्रस्य मणिरत्नकं; ग्: –प्रकाशकं
227. झ्: –रनं 228. Missing in MSs घ् and छ्
229. ग्: चे; YKh (1): तु 230. All MSs except घ्, छ्, झ्: हिरणस्य
231. All MSs: हिरण्यव्रतबीजकम्. This emendation is based on YKh (1).
232. ज्: –नं. all MSs: –नाडि–; YKh (1) क्, घ्, ङ्: –विरोधेन
233. YKh (1) ग्: –जुवो–; घ्: –क
234. All MSs: उपदेशोऽ–; YKh (1): उपदेशो; क्, घ्, ङ्: षवर्गस्य
235. YKh (1): कपालकं 236. ग्: –विशुद्धेर; ज्: –शंक–; YKh (1) घ्: व्रह्माश–;
ङ्: व्रह्माशके– 237. All MSs: ब्रह्मं; क्, ग्: –वेवेसदितम्; all other
MSs: –वेवसचोदितम्; YKh (1) क्, घ्: –दिनं. This emendation agrees with YKh (1).
238. All MSs: सतोदितं– 239. घ्: ताति; YKh (1) क्, घ्, ङ्: तानि
240. All MSs: उन्मत्तं– –चारकम् 241. All MSs: व्रतचर्या
242. All MSs: चान्तिमलं 243. झ्: * तमेतच्च; YKh (1): व्रतमेतच्च (क्, घ्, ङ्:
–मेतत्व; ग्: –मेतच) 244. YKh (1): –पंचके
245. YKh (1) क्: आंकाशमिति; घ्: आकाशमिति 246. YKh (1): पञ्चधा
247. YKh (1) क्, ङ्: –धास्वासमा–; ग्: –धात्वासमा–; घ्: –धास्वासमायुक्त
248. झ्: पञ्चान्मान; all other MSs: पंचात्मान; YKh (1): पञ्चात्मनः (क्, ग्, घ्, ङ्: –त्मान)
249. All MSs: प्रकाशितम् 250. YKh (1) क्, ग्, घ्: आकाश
251. ग्: भिंत्वा; झ्: भिन्वा 252. व्योम is the regular nominative singular
of व्योमन्. See above, note to 3/135d. YKh (1) घ्: व्योम 253. YKh (1) क्, घ्: च
254. All MSs: पञ्चधाज्ञा च एकत्र 255. YKh (1) घ्: –क 256. ख्, झ्: –क
257. घ्: शक्ति 258. झ्: क्रियाः 259. क्: पंच * * कला–
260. YKh (1) ग्: –रत्नाणि 261. All MSs: चापरे; YKh (1) ग्: चोचरेत्. This
emendation agrees with the reading in YKh (1). 262. ग्: पदा
263. घ्: –ण 264. अध्वा is the regular form. YKh (1): मुच्यते

265. YKh (1) घ्: –क 266. YKh (1) ङ्: नाडीरन्ध्र–
267. शोधयित्वा would be correct. Cf. above, 61/95a.
268. All MSs: विशुद्ध्यते; YKh (1) घ्: विशेष्यते
269. ग्: –शुर्द्ध–; all other MSs: –शुद्ध This compound appears to mean अशुद्धं
(पुरं) शुद्धं (कृत्वा) 270. Missing in MS ग्
271. YKh (1) क्, घ्: –जयने; ख्, ग्: –जयते; ङ्: –जायते
272. All MSs: शिवाकरणं–; घ्, छ्: –चैकत्व; all other MSs: –चैकत्वे; YKh (1) क्:
–णचिन्ततें; ग्: –चित्तोते; घ्: –णचितंते; ङ्: शिवाकरणचित्तंते
273. All MSs except ग्, घ्, छ्: शिवो; YKh (1) ग्, ङ्: निवो
274. All MSs: निःसंगतां; YKh (1) क्, घ्: निःसगतां; ख्: निःसङ्गतं; ग्, ङ्: निःसंगतां
275. YKh (1) क्, घ्: यज; ग्, ङ्: यजः
276. All MSs: स्थिरपिंडंगतिर्; YKh (1): स्थिरां (घ्, ङ्: –रा) पिण्डगतिं (ग्: पिङ्गति; ङ्: पि *
गतिं) 277. All MSs: लब्धा; YKh (1) क्: लब्धा; ग्: लब्यते 278. All MSs: तथा
279. झ्: चै 280. क्, ग्: –वतं; YKh (1): चर्या (क्, घ्: चप; ङ्:
चया) व्रतं (क्, घ्: द्रितं; ङ्: नितं) 281. घ्: शक्ति–; YKh (1): शक्तिः व्रतं
282. YKh (1): चैकत्वमागतः 283. All MSs: सुमतिर्–; YKh (1): सुगतिपदचित्तस्य
(क्, घ्: सुगतिं–; ग्: –पदमासाद्य) 284. All MSs: चित्ता–. क्, ख्, ग्, झ्:
–चेतल्लिंतगतिर्–; YKh (1): चिन्ताचिन्तगतिर्भवेत् (क्, घ्: चिता–; ङ्: –मतिर्भवेत्)
285. घ्: रत्नापदेसं तु; छ्: रत्नापदेशं तु; YKh (1) क्: रत्नोंपदेशं च; ग्: रत्नोंपदेशं तु; घ्: रत्नोपदेशं
च; ङ्: –तु. See above, note to 7/2c. 286. क्, घ्: पत्रस्थं. Cf. 62/58d.
287. YKh (1): वृक्षे (क्, घ्: वृक्ष) तिष्ठति पश्चिमे 288. घ्, छ्: एव; all other
MSs: एष
289. All MSs: ति 290. This line is missing in YKh (1)
291. All MSs: पश्चिमे– 292. All MSs: वृक्षमूर्तिभगोदयम्; YKh (1):
पश्चिमस्थानमासाद्य (क्, घ्, ङ्: पश्चिमे वृक्षनाथस्य) वृक्षवृत्तिर्भगोदयम् (क्, ग्: –वृतिर्–; क्, घ्: –भगोदकं; ङ्:
–भगोद *)।
293. ग्: भगस्योदयवृक्ष; all other MSs: भगस्योदयवृक्षे; YKh (1): भगस्योदरवृक्षं (क्, घ्, ङ्:
भगस्योत्तर–) 294. Cf. 62/57.
295. All MSs: –भाविलानन्त; YKh (1) क्, घ्, ङ्: वृक्षांतभवितानंद; ग्: –नन्द
296. All MSs: –वृक्षस् After this line YKh (1) (30/58cd-66ab) continues with
what are lines 62/85-92 below. 297. YKh (1): भिद्यते पञ्चरत्नेन कौलीशमिति (क्, घ्, ङ्:
कौलीयमिति; ग्: कौलीसमि *) संस्थितम्। 298. झ्: एव 299. क्, ग्: +सं–
300.YKh (1): मन्त्रोदयोघेन (क्: –दयोद्येन; घ्: –दयंद्येन)
301. ख्, झ्: –कां; YKh (1): सत्कृत्स्नं (क्, घ्, ङ्: सकृत्सं) कुलपञ्चकम्
302. छ्: एकोनेकविभेदैस्तु; YKh (1): एकानेकविभेदेन 303. YKh (1) ङ्: श्रोत्रं
304. YKh (1) क्, घ्, ङ्: गोत्रं– 305. घ्: भेदै; YKh (1) क्, घ्, ङ्: यदा
306. घ्, छ्: षोडशभि; This and the following word are missing in MSs क्, घ्
and ङ् of YKh (1).
307. YKh (1) 30/68cd-69 (which is only in MS G) follows. See notes to
the translation. 308. YKh (1): पञ्चविंशतिभिर्भेदैर् (ग्: –भेदे)
309. YKh (1) क्, घ्: गात्रममरिका–; ग्: गोत्रं ममरिका–; ङ्: गोत्रंममरिकाक्रमं
310. YKh (1) क्, घ्, ङ्: क्रमं ते 311. छ्: पकाराश–; YKh (1) ग्: पराकास–
312. See above, note to 5/14b.
313. All MSs: * कुलस्य * * * * 314. All MSs: चा
315. All MSs and YKh (1): भैरवम्

316. All MSs and YKh (1) : स च
317. ग्: पञ्च * कारस्तु; all other MSs: –रस्तु
318. झ्: –विंशान्मकं; YKh (1) घ्: पचविशात्–. See above, note to 3/9c.
319. घ्, छ्: कुल 320. YKh (1) क्, घ्: कुलेमस्य; ग्: कुलेसस्य
321. क्: –क्रमोदपि; YKh (1): कुलमूल–
322. ग्: षट्विधं; छ्: घट्विधं; all other MSs except घ्: षद्विधं; YKh (1) क्, घ्, ङ्: षट्विधं
323. क्: पदशकं; छ्, ज्: ज्ञेनो– 324. YKh (1): दृढलक्षं (क्: –लग?; ग्: –लक्षः; घ्, ङ्:
–ल *) मनस्थानं 325. Missing in MS ख्.
326. All MSs: –लक्षवि; YKh (1): – लक्षयोः
327. ख्, ग्, ज्: रालक्षल–; झ्: वालक्ष–; YKh (1): लक्षलक्षस्य मध्यस्थं
328. All MSs: तत्वा–; YKh (1): त (ग्: तु; ङ्: तं) तु (ग्: स्वर) स्वरूपतः (क्, घ्: –त)
329. YKh (1) क्: करुणैकं. See above, note to 1/5a, 2/25c and 6/193c.
330. All MSs: विद्धि; YKh (1): मनो (ग्: ममो) विद्वान् (ग्: * द्वान्)
331. ख्, झ्: –गतो गनः; all other MSs: –गतो मनः; YKh (1): तूष्णिमध्ये (ग्: त्वष्टिमध्ये)}
मनोयदा 332. झ्: विभ * नान्द–; all other MSs: –नान्द–; YKh (1) ग्: –क
333. YKh (1) क्, ग्, घ्: कौलीसस्य 334. YKh (1) ग्: नास्ति
335. ख्: सध्यस्थं 336. क्: –कांनन्दः; all other MSs except झ्: –नन्द;
YKh (1): –नन्दं 337. YKh (1): कमलं
338. क्: सकलस्तत् प्रगीयते; all other MSs: सकलस्तत् प्रगायते 339. घ्, छ्, झ्: निष्कलं
340. This and the following word are missing in MS झ्.
341. YKh (1) क्, ग्, घ्, ङ्: निःकलं 342. YKh (1): सकलेन तु
343. All MSs except क्: प्रवर्त्तत; YKh (1): उभयोः पदमुद्धृत्य
344. All MSs: –कम्; YKh (1): शान्तज्ञानोपदेशकं (क्, घ्: सांत–)
345. All MSs: खेचरंक; YKh (1) क्, घ्, ङ्: खर्परोक; ग्: खपराकं. The order of the two
components of this compound has been reversed. See above, note to 1/5a, 2/25c
and 6/193c. 346. YKh (1) क्, घ्: कषातं; ङ्: कप्राटं
347. All MSs: खेचरम्; YKh (1) घ्: खत्परं
348. All MSs: खफरेक; YKh (1): खर्परःक. Cf. 62/69a.
349. घ्, छ्: भाव; YKh (1) क्, घ्, ङ्: परा भाव; ग्: कपरो–
350. क्: अन्त व्याप्तिः पुटं तदा; ख्, झ्: रन्त व्याप्तिः प्रतं तदा; ग्: रन्तव्याप्तिः पुटं तदा; all other
MSs: रन्त व्याप्तिः प्रटं तदा 351. YKh (1): अन्ते (घ्: अतै) व्याप्तिः स्फुटीकृता
352. क्, घ्: खफरस्य; Other MSs: खपरस्य
353. YKh (1) क्, ग्, घ्, ङ्: –ता
354. All MSs: घं; YKh (1) क्, घ्: वे; ङ्: वै
355. YKh (1) ग्: शसियदा. See above, note to 5/66b.
356. All MSs: शांभवा– –ग्राह्योपपद्यते; YKh (1): तदा सा (ग्: नास्ति) शाम्भवीमूर्तिः (क्, घ्, ङ्:
–मूर्ति; ग्: साम्भवी मूर्ति) भवग्राह्योपपद्यते (ग्: भविग्राह्यो–)।
357. क्, ग्: मकारस्य रत्न; all other MSs: मकारत्न; YKh (1): मकारं तु
358. YKh (1): सकारस्य लकारकं (ग्: लकं)
359. क्, ग्: –राने; YKh (1) ग्: सकारन्ते 360. क्, ग्: –रोख्यं
361. क्: फफारान्ते; all other MSs: फकारान्ते 362. झ्: पञ्च * * *
363. All MSs: मुद्रेयं This emendation agrees with the reading in YKh (1).
364. All MSs: अष्टत्रिंश–; YKh (1): अष्टात्रिंशत्कलायुतं (क्, ग्, ङ्: अष्ट–; घ्: अष्टत्रिं–
–युत) 365. YKh (1) ङ्: –पूर्ण 366. ज्: शशिपातुमुदाहृतं; all other MSs except घ्:
शशियातुमुदाहृतं; YKh (1): शसिपात्रमुदाहृतं (ङ्: शशि–)

367. क्: –गमवित्तस्य; all other MSs except घ्: –गतवित्तस्य; YKh (1): –गतचित्तस्य
368. YKh (1): मत्सरं (क्, घ्, ङ्: मत्सर)
369. क्: अर्द्धचंद्रंपुरं; YKh (1) ग्: अर्द्धचन्द्रं–
370. झ्: वारसिद्धिर्भ्वे; all other MSs: वारसिद्धिर्–; YKh (1) क्, घ्: धीरसिर् * भवेत्; ग्: –भवे; ङ्: धीरसि * र्भवेत्
371. All MSs: वारवारेन्द्रयोगानां. See above, note to 18/74a. 372. क्: रत्न
373. ख्, घ्, झ्: –टपि; YKh (1): रजराजतयानपि (ङ्: –तयोनपि) 374. All MSs: –स्थ
375. All MSs: वार–; क्: –मूल–; घ्: –शूले–; छ्: –सूले–; ज्: –सूल–
376. ख्, झ्: –पित्तस्य; YKh (1): करणं तिष्ठेत् (ग्: तिष्ठे)
377. ख्, झ्: सह ओजपदांकिते; घ्: सहजोजपदाङ्कितम्; all other MSs: सह ओजपदाङ्कितम्. The noun ओजस् has become ओज–. YKh (1): सह ओषधयन्त्रितं (ग्: ओषयंत्रितं; ङ्: * षध–)
378. YKh (1) and all MSs: कला
379. YKh (1) and all MSs: सप्तादशी. See above, note to 5/63d.
380. All MSs except क्: विरो–
381. YKh (1): वीणापाशान् निकृन्तयेत् (क्, घ्: –शान्विकृंतयेत्; ग्: वीनायासान्तयेत्)
382. YKh (1) घ्: –र 383. YKh (1) घ्: व 384. YKh (1): हकारं
385. क्, ग्: रकारस्वृहितं; all other MSs: रकारस्तेज–; YKh (1): रकारस्तेजबृंहितम् (ग्, घ्: –वृहितं). See above, note to 4/11d.
386. All MSs: वह्निर्-; YKh (1): पञ्चपीठं (क्, ग्, घ्, ङ्: –पीठा) समुद्भेद्य (ग्: समुभद्य) विषवह्निनियोजितम् (ङ्: विषवाह्नि–)। 387. All MSs except क्: कर्त्तरा
388. ख्, छ्, ज्: सख्यमाख्याता 389. All MSs: पसस्य; YKh (1) ग्: पासस्य; ङ्: पागस्य 390. YKh (1) क्: त्रि?वि–; घ्: निवि– 391. All MSs: बोधनी
392. YKh (1) क्, घ्, ङ्: ममभेद; ग्: –भेद
393. क्, ग्: मर्मभेदपुरान्तेका; all other MSs: मर्मभेदपुरान्तका; YKh (1) ग्: पुराङ्कृतं; ङ्: पुरान्तकृत् 394. YKh (1) क्, घ्, ङ्: कपालं; ग्: कपाल
395. YKh (1) ग्: –सस्य 396. M → N. The ending has been dropped and *sandhi* has been taken place. See above, note to 3/12c.
397. YKh (1) क्, घ्: सुरा 398. All MSs: शोध्य; YKh (1) क्: शोथ्यं
399. YKh (1) ग्: अक्षं 400.YKh (1) ग्: भक्षयेन्
401. क्, ग्: सुवीलीन–. ग्, घ्: –भावै–; ग्: –मुक्तर्–; झ्: –गणै–; all other MSs: –गणैर्–; all MSs: मुक्तेर्मुक्तो; YKh (1) क्, ङ्: –मुक्तैर्मुक्तो; ग्: सुविलीनगतेर्भावे मुक्तमुक्तो; घ्: –मुक्तैर्मुक्ता
402. मंशय:; YKh (1) ग्: शंसय: 403. घ्, छ्: निसंशय–
404. This line is repeated twice in MSs घ् and छ्. YKh (1): नि:संगमगतिं (ग्: नि:संशयगति; ङ्: नि:संगव्यगतिं) रुद्ध्वा तदा कारणमाचरेत्।
405. ग्: षद्या–; घ्, छ्, ज्: षह्यागात्; झ्: षह्योगात्; YKh (1) क्, घ्: षत्त्यागान्; ङ्: षड्त्यगात्
406. YKh (1) क्, घ्, ङ्: मुक्ति 407. क्: –त्यागाज्; all other MSs: पञ्चन्यागाज्; YKh (1) क्, घ्: पंचत्यागौ; ग्, ङ्: पञ्चत्यागो 408. YKh (1) क्, घ्, ङ्: सृतौ; ग्: शितो
409. YKh (1): भवते 410. All MSs: नीत्य–; YKh (1) क्: मित्र्य–; घ्: मित्र–; ङ्: मित्य–. See above, note to 18/74a.
411. YKh (1) and MSs क्: रौदी; all other MSs: रौद्री
412. ख्, झ्: ज्ञात्वात्व; all other MSs: ज्ञात्व; YKh (1) ग्: * त्वा
413. YKh (1) क्, घ्, ङ्: परं 414. ग्: आर्णविस्य; YKh (1) क्, घ्, ङ्: आर्णव *. See above, note to 10/32b.
415. क्: अमरीर; all other MSs: अमरीरत्न; YKh (1): शरीरत्वे (क्, घ्: सरीरत्न; ग्: अशरीरत्व; ङ्: –त्व) 416. All MSs: पर; YKh (1) क्, ग्, घ्, ङ्: पद

417. YKh (1) क्: तन्तयं; ग्: * लयं; घ्: तत्तयं; ङ्: तल्लयं
418. YKh (1) क्, ग्, घ्, ङ्: भवते. This and what follows up to the word
कर्तरीयुतम् in 62/83d is missing in MS झ्. 419. All MSs except
घ्, छ्: करपीर– 420. All MSs: विकरान; YKh (1) घ्: –ल
421. All MSs: कराला 422. घ्: पुन; YKh (1): करालानन्द 423. YKh (1)
क्, ग्, घ्, ङ्: उदयात्. M → N. 424. YKh (1) घ्: सपदापं 425. YKh (1): च
426. YKh (1) ग्: –वत्तं; घ्, ङ्: –वर्त. M → N.
427. ग्: कत्तरीकरम्; YKh (1) क्, घ्, ङ्: करवीरकं
428. YKh (1): कर्तरीश (ग्: –स) कपालं च 429. YKh (1) ग्: कपाल
430. YKh (1): कार्यकारणकर्तृत्वं (क्, घ्: –कर्तत्वे; ग्, ङ्: –कर्तृत्वे) करणं ज्ञानजन्तवः (क्, घ्, ङ्:
–व)। 431. YKh (1): संवर्तः (ग्: संवर्त)
432. YKh (1): कर्तरीकरम् YKh (1) (30/93cd ff.) continues with the equivalent
of verses 93-104ab below.
433. KuKh 62/85-92 = YKh (1) 30/58cd-66ab which follows after what is
62/59ab above. YKh (1) क्, घ्: विनातस्य च; ग्, ङ्: विनीतस्य च
434. YKh (1): जयति (क्, ङ्: यायति; घ्: यापति)
435. YKh (1) ग्: कौलिकौलिकी 436. क्, ग्: उदयतेलापं; all other MSs: उदयमेलापं;
YKh (1) ग्: उभयमेलाप. M → N.
437. क्, ग्: चापवनात्; घ्, छ्: वोपसेवनात्; all other MSs: चोपसेवनात्
438. YKh (1): परामृतमनो (ग्: –मतो) माया
439. ख्: पश्यत. See above, note to 14/12a.
440. YKh (1): परस्परगमागमम् (घ्: –मंः) 441. Missing in MS झ्:
442. घ्, छ्, ज्: –त * स्य; ज्: –तद्यस्य; all other MSs: –तरस्य; YKh (1): परस्पर पुर प्रेष्यं
पुरंयूयं (ग्: यूपर; ङ्: यूपं) परस्परम्।. 443. घ्, छ्: –याः; YKh (1): उदयास्तमनावुभौ
444. ख्, झ्: महा– 445. All MSs: मूर्तिरपरापर–; YKh (1):
महदाकाशयोमूर्ति (ग्: –कासयोमूर्ति–) वसन्तरवमूर्तयोः (ग्: वसन्तरविमूर्तयोः)।
446. YKh (1) क्, घ्: –सलाकाथ; ग्: –शलाका च; ङ्: –शलाकाथ
447. All MSs: तुभौ; YKh (1): पूर्णौ (क्, घ्, ङ्: पूर्णा) मूर्तौभयो (ग्: मूर्त्येभयो) क्रमात्।
448. All MSs: गमूर्तस्य समूर्तस्य 449. घ्: पर–; YKh (1): यमूर्त (ग्: पमूर्ते)यलयश्च (ग्, ङ्:
पल–) यः। 450. All MSs न– तत्व
451. क्, ग्: अमूत; all other MSs: अमूर्तः
452. क्: –पंचमे; छ्: पचमं; YKh (1): ममूर्तिरपि (क्, घ्, ङ्: समूर्तिरपि) नांतश्च (घ्: नांतन्थ) नमूर्तः
पञ्चमः पदः (घ्: पद)। 453. All MSs: –पञ्चकमेकत्वान्
454. YKh (1): –पुरेकृत्वान् मथनादपि (क्, घ्, ङ्: म * रादपि) रश्मयः (ग्: रस्मयः)।
455. घ्: –वाप्ति; all other MSs: क्: तुणावाप्ति; YKh (1) क्, घ्, ङ्: गुणाव्याप्ति; ग्:
गुणैव्याप्ति 456. YKh (1): समुद्रादपि (ग्: समुद्रारपि)
457. All MSs: समुद्रमपि; घ्: मन्त्ररात्; YKh (1) and all other MSs: मन्त्रराट्
458. ख्, घ्, झ् and YKh (1) ग्, ङ्: मंत्र; all other MSs and YKh (1) क्, घ्: मंत्रं
459. क्, झ्: मूतिर्; all other MSs: मूर्त्ति; YKh (1) मन्त्रतरामूर्तिः (क्, घ्, ङ्: –मूर्ति; ग्: –मूर्तै)
460. YKh (1): मुद्रा (क्: मुद्रां) च 461. ख्: –त्पनः; YKh (1): संयतात्मनः (क्, घ्: संप–)
462. झ्: –मयंज्ञानं; all other MSs except घ्, छ्: –गतिं–
463. विपरीतानामा is meant here but does not fit the metre.
464. YKh (1): विपरीतं तु संकुलम् 465. YKh (1): कुलक्रममहाज्ञानं
466. M → N. 467. All MSs except घ्, छ्, झ्: ये; YKh (1) क्,
घ्, ङ्: ये 468. ग्, ज्, झ्: स्मशानं; घ्, छ्: श्मशानि; KuKh 62/93-104ab = YKh (1) 30/93cd-

105ab This passage in the YKh (1) follows after what is 62/84cd above. YKh (1) क्, घ्: श्मसानं

469. घ्: सिद्धिनां; all other MSs: –सिद्धीनां; YKh (1) क्, ग्, घ्, ङ्: वीरसिद्धीनां

470. ख्, ग्, झ्: चक्र:–; all MSs: –कारकम्; YKh (1) क्, घ्, ङ्: चक्रे; ग्: चक्र

471. YKh (1) ग्: कुर्याच्च 472. YKh (1): तत्र (क्, घ्: तदत्त; ङ्: तदत्र) मार्गे तु

473. YKh (1) क्, घ्, ङ्: वियेका; ग्: विद्येका

474. All MSs: षट्क; YKh (1): षट्सु (क्, घ्: षद्भ्य) भेदत: (ङ्: रदत:)

475. YKh (1): दीपनं 476. YKh (1) ग्: कमस्य

477. YKh (1) ग्: पच सलाका; ङ्: –सलाका 478. YKh (1): यां

479. YKh (1) क्, घ्, ङ्: नासिरेकीक्षराणि च; ग्: नाभिरेकाक्षराणि च

480. YKh (1) ङ्: पर 481. ख्: पंचाङ्कराय; घ्: पंचाकुराच; झ्: पञ्चाकुलाच; all other MSs: पंचाङ्कराच; YKh (1) ग्: कुर्या च 482. YKh (1) क्, घ्, ङ्: आटान्त

483. All MSs: पंचरत्नानि; YKh (1): पञ्चरत्नाश्च 484. IC.

485. All MSs: वार–; YKh (1) क्, घ्: वीरवृत्तिस्तदा

486. All MSs and YKh (1): याति (ग्: यान्ति)

487. घ्: –ति:; YKh (1) क्, घ्: वीरत्नमिछति 488. घ्, छ्: –पंचान्तं

489. ख्: पंचे; YKh (1) क्, घ्, ङ्: वीरा: 490. YKh (1): कुलान्वये

491. YKh (1) क्, घ्: अवयं; ग्, ङ्: अद्वयं 492. YKh (1) क्, घ्: पचधा 493. YKh (1) क्, घ्: वीरसिद्धिस्व; ग्: वीरशुद्धिस्तु; ङ्: वीरसिद्धिस्तु. This and the following quarter are missing in MSs ख् and झ्.

494. YKh (1) क्, घ्: यञ्चधा 495. YKh (1): च एका च

496. The final vowel of मुद्रा has been shortened in this compound for the metre. 497. YKh (1): – कया (घ्: –पा) 498. क्, ग्: षट्विधा; ख्, ज्, झ्: षद्विधा

499. All MSs: ज्ञेय. YKh (1) reads: षड्भिर्ज्ञेया (क्, घ्: षद्–) च

500.YKh (1) ङ्: पर– 501. घ्: –दीपिता:; झ्: –दीपिना; all other MSs: ऐंकाकाराक्षरदीपिना; YKh (1) क्, घ्: एकारा– –दीयता:; ग्: एकारा– –दीपिता:; ङ्: एकाराक्षरपीयता:

502. झ्: षट्भिर्–; घ्: –क्रम; छ्: –कर्म

503. The following *pāda* and the next two and a half lines are missing in MS क्. YKh (1): षड्भिर्भेदक्रमादेव (क्: षद्भिर्भेद–; ग्: –भेदगतादेव; घ्: षद्विभेद–).

504. All MSs: यासापद–; क्: –विपर्थया; all other MSs: विपर्यया; YKh (1): युगपञ्चविपर्यया: (ग्: –विपर्ययो; ङ्: –यो:) 505. YKh (1) ग्: कारण

506. YKh (1) क्, ङ्: –क; ग्: लिङ्गेक; घ्: लिगैक. See above, note to 1/5a, 2/25c and 6/193c. 507. YKh (1): षट्सु (क्, घ्: षद्भ्य) भेदत: (क्, घ्: भेदत) 508. YKh (1): मूलसूत्रक्रमाचारं (ग्: –क्रमोचारं)

509. YKh (1) ग्: पचोपदर्शकं 510. क्: –स्थ; YKh (1): –स्था

511. क्: पचा– 512. All MSs: * पक्ष:; YKh (1) क्, ग्, ङ्: –क्ष; घ्: नि * पेक्ष. This emendation agrees with the reading in YKh (1).

513. YKh (1) ग्: * *; घ्: * रो 514. घ्, छ्: भाव * *; झ्: भव: * *; YKh (1) क्, घ्, ङ्: भाव 515. झ्: दुविज्ञं। दुर्विज्ञेयं is the regular form of this word.

516. YKh (1): पञ्चरत्नकम् 517. All MSs: उपायं द्र. M → N.

518. YKh (1) क्, घ्: कदंम्वा– 519. YKh (1) adds: करणेदं (ग्: करणेकं) पुरा ज्ञात्वा तदा वर्णोपदेशकम्। 520. छ्: –गता:; YKh (1) क्, घ्: कारणांतर्–; ङ्: कारकारणान्तर्गता 521. YKh (1) ग्, घ्: शक्ति

522. क्, ग्: कर्णान्तर; घ्, छ्: कर्णान्तेण् कर्ण– here, as in the next line, appears to be a contraction of करण–; YKh (1) क्, ग्, ङ्: कर्णोत्तरस्थिता; घ्: कर्णोत्तरिस्थिता.

523. All MSs: कर्णस्; YKh (1) क्, घ्, ङ्: कर्णा; ग्: कर्ण
524. YKh (1) and all MSs: मंत्र
525. All MSs: तूष्णीसमा–; YKh (1): तूष्णीशमाचरेत् (क्, घ्, ङ्: न्यासं समाचरेत्)
526. All MSs: तूष्णेमध्य–; क्: –गता; all other MSs: –गतो; YKh (1): वह्निमध्यगतं–
527. YKh (1): सा 528. All MSs and YKh (1): एकारसंज्ञया (ङ्:
रेकार–) 529. झ्: पञ्चपञ्चरत्नस्य 530. ग्: विज्ञया; all other MSs: विज्ञेया; YKh (1) क्,
घ्, ङ्: –या; ग्: –यो 531. झ्: ऐकारं; घ्, छ्: ऐँकारं; YKh (1) क्: ऐकारं; घ्:
एकारं 532. All MSs: भूमिका: 533. All MSs: द्रव्य–; YKh (1) क्, ग्, घ्:
ओघज्ञानप्रभेश्वरम्; ङ्: ॐयज्ञानप्रभेश्वरं 534. YKh (1) ग्: मुक्ति न
535. Cf. above, 15/44cd and note.
536. YKh (1): आद्यपञ्चके (क्, घ्, ङ्: आयपञ्चके)
537. All MSs except क्: महामन्थान– 538. All MSs: आद्य–
539. YKh (1): पञ्चरत्नसूत्राधिकारवर्णने

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-TWO

1. The remaing five parts (*prakāra*) of the Krama are presented in this and the following two chapters. The Five Jewels is the subject of this chapter and the Hexad of the Knowledge, the following one. The remaining three groups are presented in chapter sixty-four.

The Five Jewels invoke the millions of Yoginīs who reside in five worlds of the sky (*gagana*), heaven (*svarga*), wind (*pavana*), mortals (*martya*), and hell (*nāraka*). Their mantras – 'jewels of nectar' – are referred to by the initials of these five worlds simply as Ga Sa Pa Ma Na. The Jewels invoke the protection of the billions of Yoginīs of the five worlds. The KMT (18/59-64) says of this group of mantras that:

> Vāgeśvarī (A), Māyā (I), and Mohanī (U), the third, Jñānadevī (E) and Gāyatrī (O), these are said to be the Five Jewels. Possession (by the goddess) (*āveśa*) takes place by just depositing (this group on the body) and by its enounciation it takes place clearly. This (possession) binds together (*bandhana*) the body (*piṇḍa*) and destroys evil mantras (*siṁha*) [. . .] The goddess has as her limbs the Jewels and her body is made of them. Listen to the teaching concerning the Jewels. The Jewels are said to be nectar. O beloved, the nectar is of five kinds. The body (*piṇḍa*) is bound together by that (group of five mantras) without that there is no life. [. . .] There is the Jewel of the nectar of the sky (*gagana*), the Jewel of the nectar of heaven (*svarga*), the Jewel of the nectar of the (world of the) wind, that of mortals (*martya*) and hell (*nāraka*). (This is the) group of Five Jewels. It is born from the goddess's body and has come out from it. Endowed with vitality (*savīrya*), it is the vitality of knowledge (*jñānavīrya*). (But) if (this group of mantras) is unknown, it destroys (the body's) vitality.

The Five Jewels are related to the five Kaula sacrificial offerings (*pañcopacāra*) of feces (*viśvakṣāra*), urine (*mūtra*), blood (*rakta*), fat (*vasā*) and semen (*śukra*). Governed by the gods of the Five *Praṇavas*, these are the Five Potions of Immortality (*amarīdravya*) (see note to 29/43 for reference from *Ṭīkā* MS K fl. 65a). Another group of five bodily substances are the 'substances of the Rule' (*samayadravya*): 1) blood 2) meat 3) bone 4) marrow taken from a skull and 5) skin. Properly propitiated, the Jewels vitalize these substances in the body. Otherwise, they depleat them in one's own body and can be induced to do so in the body of others. As the KMT (18/70cd-73) says:

> When they are known they illumine with their energizing radiance (*dīpti*). When unknown, they take away (that) radiance. The power of the Jewels is unparalleled and they burn with brilliant flames. O fair lady, by their power the

Yoginīs are very powerful. Thus, endowed most excellently with the quality of that vitality, they hide reality (*artha*) and, commanded by the Lord, they protect (it) and steal away (the energy of) one who (makes use of these mantras) without being told to do so. By seeing or touching meat in association with the sections of the essence (of these mantras) (*padārthapadayogataḥ*), one obtains a divine body and by uttering (them), one arouses (others).

Concerning the Five Jewels, see above 24/105cd ff and 44/31 ff. See also KRU 3/42 ff. and 10/55cd-56ab. There are several versions of these mantras, as there are of the other mantras of the Krama. The ŚM supplies us with an explanation of their inner equivalents and three versions of the mantras for the three transmissions (see KuKh vol. 6 appendix 9). The Five Jewels which are part of the Transmission of the Youngest are related to five of the six Wheels of the subtle body (see ibid. table 26). The same is the case with the version of these mantras in the Krama presented in chapter 47 of the ṢSS (ibid. table 34).

A typical version of the mantras of the Five Jewels is one found in the *Ṭīkā* (MS Kh 48b). The format for each is the same. They begin with the Five *Praṇavas* followed by one of the Five *Praṇavas*, the name of the god in the vocative of the *Praṇava*, the syllable of the goddess, the invocation in the dative of an energy of Speech, and the seed-syllable of the Jewel. The Yoginī is called the Mother (*ambā*) who is the mistress of the millions of Yoginīs of the world of that Jewel and she is invoked in relation to the place in the body, the bodily substance, the element and the corresponding sensation to which it is related. For example, the translation of the mantra of the first Jewel reads:

AIṀ 5 AIṀ BRAHMADEVA HSKHPHREṀ (Salutations to you) the Transmental GLŪṀ I worship (your) the sandals (you who) move within the womb of the experience of the world of the Sky (*gagana*), the venerable mother of knowledge who is the mistress of sixty-four millions of billions of Yoginīis (you who are) the great Brahmā who is the foundation of Earth and feces (*viśvakṣāra*) that is deep and hidden in the anus.

AIṀ 5 AIṀ BRAHMADEVA HSKHPHREṀ UNMANĀYE GLŪṀ GAGANALOKABHOGAGARBHAGĀMINĪ CATUḤṢAṢṬILAKṢASAHASRAKOṬIYOGINĪSVĀMINĪ ŚRĪVIDYĀ AMBĀPĀDA GŪḌHAGUHYAGAMBHĪRAVIŚVAKṢĀRAPĀRTHIVĀDHĀRABṚHADBRAHMAṆE PĀDUKĀṀ PŪJAYĀMI

The remaining mantras are:
AIṀ 5 HRĪṀ VIṢṆUDEVA HSKHPHREṀ MANONMANĪ SLŪṀ SVARGALOKABHOGAGARBHAGĀMINĪ DVĀTRIṀŚALAKṢASAHASRAKOṬI-

YOGINĪSVĀMINĪ ŚRĪVIDYUTĀ AMBĀPĀDA ŚIVĀMBUTOYARASASPARŚAŚĪTALAVARUṆAVYĀPTIVAIṢṆAVE PĀDUKĀṀ PŪJAYĀMI |

AIṀ 5 ŚRĪṀ RUDRADEVA HSKHPHREṀ ŚRĪSAMANĀYAI PLŪṀ PAVANALOKABHOGAGARBHAGĀMINĪ ṢOḌAŚASAHASRALAKṢAKOṬIYOGINĪSVĀMINĪ ŚRĪVIDYUNMĀLĀ AMBĀPĀDA RAJORAKTOJJVALAJVALITATEJARUDRĀYA PĀDUKĀṀ PŪJAYĀMI |

AIṀ 5 KHPHREṀ ĪŚVARADEVA HSKHPHREṀ ŚRĪVYĀPINYAI MLŪṀ MARTYALOKA BHOGAGARBHAGĀMINĪ AṢṬALAKṢASAHASRAKOṬIYOGINĪSVĀMINĪ ŚRĪVIDYUTĀ AMBĀPĀDA NĀLĀNALASTHITAVĀYUPRĀṆEŚVARĀYA PĀDUKĀṀ PŪJAYĀMI |

AIṀ 5 AIṀ HSKHPHREṀ SADĀŚIVADEVA HSKHPHREṀ ŚRĪAVAKTĀYAI NLŪṀ NĀGALOKABHOGAGARBHAGĀMINĪ CATURLAKṢASAHASRAKOṬIYOGINĪSVĀMINĪ ŚRĪŚAṄKHANĪ AMBĀPĀDA NABHANIRĀVARAṆAŚUDDHAŚUKRASADĀŚIVĀYA PĀDUKĀṀ PŪJAYĀMI |

The main variables in the mantras of the Five Jewels may be tabulated as follows:

9. Table of the Five Jewels

World	Syllable	God[1]	Energy	Yoginī[2]	Substance	Element	Yoginīs[3]
Gagana	GLŪṀ	Brahma	Unmanā	Vidyā	Viśvakṣāra (feces)	Earth	64
Svarga	SLŪṀ	Viṣṇu	Manonmanī	Vidyutā	Śivāmbu (wine)	Water	32
Pavana	PLŪṀ	Rudra	Samanā	Vidyunmālā	Rajorakta (mensis)	Fire	16
Martya	MLŪṀ	Īśvara	Vyāpinī	Vidyutā	Vasā (fat)	Wind	8
Nāga	NLŪṀ	Sadāśiva	Avyaktā	Śaṅkhanī	Śukra (semen)	Space	4

1) Each name is suffixed with 'deva'.
2) The name of each Yoginī begins with 'śrī'.
3) The numbers of Yoginīs are in millions of billions (*lakṣasahasrakoṭi*).

2. Instead of 'ocean of knowledge' YKh (1) (30/2ab) reads 'ocean of passion' (*kāmārṇava*). The energy within the Void of the transcendent expands out to assume first the form of the seed-syllable. This is the source of manifestation which, like a seed, contains within itself the energies of emanation represented by sacred locations (*pīṭha*) which, initially empty, serve as vessels of their emanations. Moving out from the centre, the implict potency of the centre

becomes progressively more explicit first as the ‘qualities’ of the Triangle and then of the Hexagram. There the Krama, which is sacred sonic form of the body and the outer world, is made manifest. This is the ‘ocean of knowledge’ that contains all that can be known objectively and the means to know it. The YKh (1) calls it the ‘ocean of passion’. This reading also makes sense. The Krama is born from the will or ‘passion’ with which the opposites unite and separate. As the Krama it is actualized.

3. YKh (1) (30/2a) reads: ‘attainment of the powers of the five senses (*pañcendriyaguṇāvāptiḥ*)

The syllable AIṀ in the centre of the Five Jewels is the Jewel of the Mind. This is supreme, immanent and transcendental consciousness (62/30-33ab) surrounded by the Five Jewels of the senses into which it expands filling them with energy.

4. These five deities govern the Five *Praṇavas*, which are clearly intended here. We have already noted that they are so closely related to the Five Jewels that the Five *Praṇavas* are also sometimes called the Five Jewels (see 24/103cd-115 and notes). The mantras of the Kubjikā tradition are normally recited with the Five *Praṇavas*. This is the case with these mantras also (see below 62/94-95, 98 and note). However in addition to this, the gods who preside over them are invoked and addressed as the consorts of the Yoginīs of the Jewels and as the lords of the substances to which they correspond.

5. See above 46/14cd-15 where the names of five gestures corresponding to five sacred seats are listed. Those relating to the Five Jewels are listed below (62/90cd-91ab; cf. 62/53).

6. This line is the same as 62/28ab below. Vāgbhava is the one Great Jewel (62/103-104ab) of the Mind (62/30-33ab). AIṀ is the energy of the Command. It comes at the beginning of all the Krama mantras and so is the source of the sounds of the mantras that are generated progressively from it. It is said to be ‘the Jewel of the Jewels’ because it is the sonic energy of Kuṇḍalinī that vitalizes the Five Jewels as it does all mantras. The energy of this Jewel transforms the individual mind into the universal mind of the goddess’s consciousness. Like the Wishgranting Gem, it fulfils all the desires of the one who possesses it. In a similar way, whatever ‘intention’ arises in the mind of the deity, it is made externally manifest.

7. Above the ‘Yoga of the Tradition’ is called the Yoga of Action (62/3ab) and below the Yoga of the Moon (62/10). It is ‘the dynamic activity (*calanātmākriyā*) that takes place in the (one) dual nature (of Śiva and Śakti) by means of one’s own innate nature’ (66/28) and ‘the knowledge of Kula which is the Command immobile in the centre’ (see note to 66/28). This is the Yoga outlined in these verses. The word ‘tradition’ in this context has an additional

technical sense apart from its literal meaning. It denotes the series of states and beings that emerge in the course of the process of emanation (see note to 63/10).

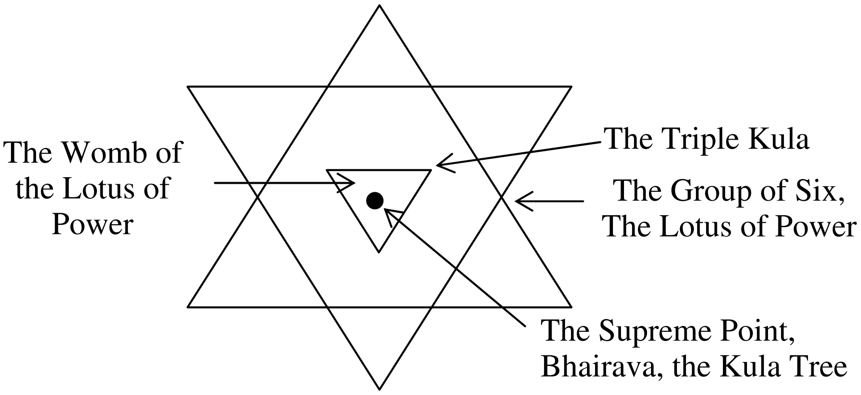
8. YKh (1) (30/9cd) reads this sentence: Thought is just delusion. Thought resides (only) in the mind

*vikalpo [k, g, gh, ṅ: vikalpa] mohanam eva [k, gh: mohenasyeta; g: mohanasyeta; ṅ: vikalpamohena * *] vikalpo [k, gh: vikalpā] manasi [k, g, gh, ṅ: manava] sthitaḥ* ||

9. In other words, the outer breaths – the Moon of *apāna* and the Sun of *prāṇa* – should be stilled. In this way the lower corporeal sphere is abandoned and the Yogi enters the higher disembodied transcendental sphere. There, on the supreme plane of existence, he lives the liberated life, free of dependence on the body and the outer breath, vitalized by the inner breathing – the 'coming and going' – of the energy of consciousness in the Void of the deity's pervasive Being. Cf. above, 61/61-62ab.

10. Virtually the same line appears below as 62/23ab, see note there.

11. **Diagram 24. The Lotus of Power**


The Womb of the Lotus of Power
The Triple Kula
The Group of Six, The Lotus of Power
The Supreme Point, Bhairava, the Kula Tree

12. YKh (1) (30/14ab): The Supreme (goddess) (Parā) persists like space. The Sky (*gagana*) (where the Yoginīs reside) is the celestial water of the sky.

parā cākāśavat tiṣṭhed [gh: tiṣṭheṁ] gaganaṁ [g: haganaṅ] gaganāmbhasam |

The 'water of the Sky' is, I suppose, the water of the Ocean of Knowledge mentioned above (62/2ab) with which the Yogi is consecrated (62/25).

13. This sentence is preceded by the following in YKh (1) (30/14cd-15ab):

(The letter) Sa is within the womb of the Lotus of Power and it (spontaneously) bears of itself the form of the Mothers. (The letter) Sa is within the womb of the Lotus of Power (as is) the triple Kula which has been fixed (in its place) by the group of six (this sentence = KuKu 62/14cd).

*sa śaktipadmagarbhasthaṁ [k, gh: *śaktiṁ ca, ṅ: *śaktipadma-] svayaṁ mātaravigraham [g: māta * vigrahaṁ]* ||
*sa śaktipadmagarbhasthaṁ [ṅ: -padma * gasthaṁ] trikulaṁ ṣaṭkarodhitaṁ [k, gh, ṅ: ṣaṭka * dhṛtaṁ; g: ṣaṭkarodhita]* |

The first Jewel represents the Void of the Transmental 'without mind' that contains everything within itself as the nectar of bliss that pervades the Void. This Jewel is 'established in emission' and governs the energies of the Jewels. This is the form it assumes at the next level, which is the energy of the Equal One, 'with mind' displayed in all its aspects as the *maṇḍala* that emanates from it and within which it resides. This is populated by the Mothers, that is, Yoginīs over which it has authority.

14. Each Jewel in its own way includes and is the nature of the others. The first Jewel is their essential transcendental emptiness. The second Jewel is the source and potential form of the *maṇḍala* in which the energies of the Jewels operate. This one is the vital Wind which is their energy and vitality. As such it is the imperishable aspect that is the essential nature of the essence – 'letter' – of the Jewels within the Point arranged within it as on the petals of a Lotus. The following Jewel of the World of Mortals that extends throughout the spheres in which time operates is the same energy of all the Jewels. Inwardly, filled with its vitality, it also fills the others Jewels with it, outwardly, it is all the Mothers, that is, Yoginīs of all the Jewels. Finally, the Jewel of the netherworld of the Snakes is 'conjoined with all the energies' and so is one with them. Thus, although the Jewels are essentially one, they also mark stages along the path leading to merger in the transcendental 'supreme plane' from which they originate.

15. This and the previous sentence read in YKh (1) (30/18): Having filled all the channels (of the vital breath), the letter Ma is the fourth one. **Located in the midst of the** form of the letter Ma**, it bears (spontaneously) of itself the form of the Mothers.**

āpūrya sarvanāḍīnāṁ [ṅ: -ṇāṁ] makāraṁ ca turīyakam |
makārākāramadhyasthaṁ [k, gh, ṅ: makārokāra-] svayaṁ mātaravigraham ||

16. According to 60/31-32ab, the Knot of Brahmā is AIṀ, the first of the Five *Praṇavas*. It is described as Vakrikā in the form of a downward-facing triangle. See also 26/37 and 40/61-62ab.

17. Vāgbhava, at the beginning and end of each of the mantras of the Five Jewels, feeds them with its energy. Threading through them, it transports the configurations of energies, sensorial, mental and vital, that make up the individual

soul along through the levels and states of the Five Jewels up to the supreme plane where it merges along with the energies it is transporting into the Voidness of transcendental consciousness. There in the Void of Pure Bliss, the individual Self divested of the energies of the 'cage of Nature' with which it was clothed, now 'naked' fuses with the bliss that pours forth from the Void and is liberated. The process is completed by the outpouring of that same bliss into the planes and states of the Five Jewels that marked the ascent. The mind, consecrated by the celestial waters of the Void (cf. note to 62/15) and satisfied by it, experiences at the immanent level the plenitude of all the states and world orders to which the Five Jewels lend access and fill with the radiant energy of the Command.

18. The mantras of the Five Jewels are presented next in code (62/21cd-24), variant forms are presented further ahead (62/40). The lines preceding and following this presentation are most conveniently read together. Thus, the lines in between are probably interpolations.

19. YKh (1) (30/21cd): A, Ku, Ṭha and Pa, Ṭa, Ha along with Ṣā, Ṭa, Ka and Pā, Ṭa, Ka.

akuṭhaḥ [k, gh: aṁkure; g: akuṭaḥ; ṅ: aṁkūṭa] paṭahaś caiva sāṭakaḥ [g: sāṭakaṁ] pāṭakas tathā ||

20. This line is missing in YKh (1) and may be spurious. Perhaps, the Lotus of the Vessel of Blood is Vāgbhava, the Great Jewel in the centre and the Luminous (*viraja*) Mountain of Knowledge that consists of the mantras surrounding it.

21. The Kula Tree of the goddesses here appears to be this aggregate of mantras. Virtually the same line appears above (62/14) where the Kula Tree of the goddesses appears to be the Point in the centre of the *maṇḍala*.

22. YKh (1) reads: *nāmābhiṣecanaṁ* – the consecration of the name.

23. YKh (1) reads: NARA BHĀGAVATI

24. This addition is drawn from the version in YKh (1).

25. See 62/1-2ab and 62/15 and notes.

26. See note to 62/20-21ab.

27. This line is the same as 62/5cd above. See note there.

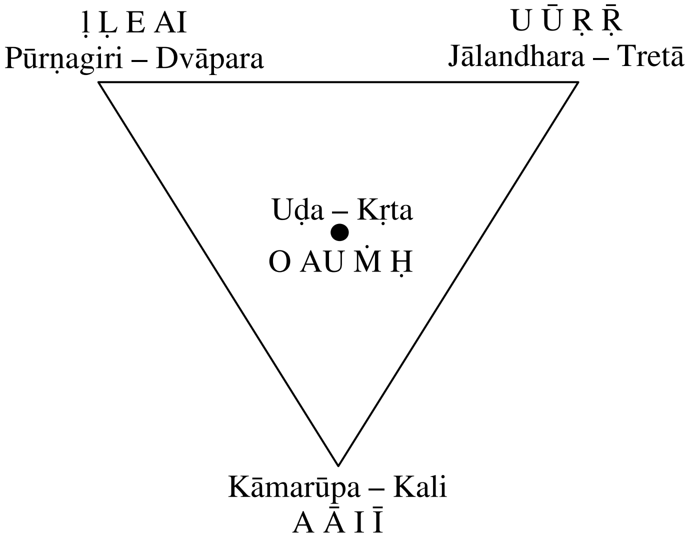
28. YKh (1) (30/28d): **The letter of the Jewel is Kaulīśa, the group of Five Jewels is** Kaulīśa.

29. Cf. 62/6cd-7ab.

30. The Great Jewel is both the navel and Kuṇḍalinī who is wrapped around it. See above 3/120-121 for the references. Here it is in the 'navel' of the Triangle, the Cave of the Point as Vāgbhava, within which the sixteen vowels are distributed as described next.

31. Elsewhere Vāgbhava is said to be adorned with three 'Īs' that represent the triple outpouring (*udbhava*) of the Point full of bliss (59/5 and note).

32. **Diagram 25. The Great Jewel with Sixteen Energies**



33. YKh (1) (30/38) adds here what is verse 62/41 below.

34. We have seen that according to the KMT (18/59, see note to 62/1-2ab) the vowels corresponding to the Five Jewels are A I U E O. Perhaps the energizers mentioned in this verse are alternative versions of this series.

35. See below, 62/50-52.

36. Cf. above, 62/21cd-22ab. YKh (1) (30/41): Śā, Ṭa, Ka along with Pā. Ṭa, Ka and Śā, Ṭa. Ka and Pā and Ka. Hā, Ṭa, Ka the bliss of Pa, Ṭa, and Ha is the teaching concerning the Five Jewels.

śāṭakaḥ [g: sāṭakaḥ; gh: ṣāṭhaka] pāṭakaś caiva śāṭakaḥ [g: sāṭaka] pāṭakas tathā |
hāṭakaḥ [gh: -ka] paṭahānandaṁ [gh: -nanda] pañcaratnopadeśakam [ṅ: -ratnau-] ||

37. The Jewel is the Moon in the centre within the lunar energy of Kuṇḍalinī. This is the goddess. The Sun contained within her is the god.

38. YKh (1) (30/43ab) reads this line: The jar (*kumbha*) that (comes) from the jar is the Supreme Jar. The Jar of destruction is amongst (those things that are subject to) destruction and the like.

kuṁbhaṁ kuṁbhāt [g: kulakuṁbhāt] paraṁ kumbhaṁ kṣayakumbhaṁ kṣayādiṣu |

Unfortunately, the reading in YKh (1) does not help us much to understand this difficult line. The sacrificial jar is normally placed in the centre of the *maṇḍala*, so the 'jar' may well be the Point in the centre. The 'jar' that comes from this 'jar' may be the Void which is the Supreme Jar. Perhaps the first 'jar' is the Jar of the Moon, which together with the Jar of the Sun is one of the two breaths. These three 'jars' relate perhaps to the cycle of the inner breathing to which the following verse refers as sustatined by the 'three qualities' that line the sides of the Triangle. In the centre, Bhairava, the Self and Lord of the Jewels contemplates this inner breathing.

Below we are told that the jar is that of the image of the deity (*mūrtikumbha*) of the Path of Meru (65/4). The Jar contains the lineage of energies and is 'stable'. No mention is made of the Sun. But it is clear that the Jar is the iconic form of the deity which, as is commonly done, is placed in the middle of the *maṇḍala.* The iconic form of the goddess described above in chapter twenty-nine holds a jar with the five potions of immortality (*amarīdravya*) (29/43). We have seen that these are bodily substances represented by the Five Jewels (note to 62/1-2ab). Possibly this is the jar placed in the middle of the *maṇḍala*.

39. Presumably, this is a reference to the projection of the vowels into Vāgbhava, the Great Jewel, described above (62/33cd-36). This procedure induces the pervasion of the Five Jewels with the energy of Vāgbhava.

40. These particularly obscure lines are missing in YKh (1). As the Jewels are energies of the vital force (*prāṇa*), which is the essential nature of the individual soul, it is clear how they are within it. I do not understand how the '**gem of the individual soul (*maṇipudgala*)**' is the two Jewels A and Ta. Perhaps these stand for the two breaths, lunar and solar. However, although the former can be represented as the letter A, I fail to see how Ta can represent the latter. The bliss of Vāgbhava is, I suppose, the 'Jewel of the Gems (*maṇiratnaka*)'.

41. YKh (1) (30/45ab) reads: The union (*yoga*) consisting of the Jewel of the Gems is called the Yoga of the Jewels.

maṇiratnamayo yogaḥ [k, gh, ṅ: yoga] ratnayoga udāhṛtaḥ |

Presumably the 'Jewel of the Gems' (*maṇiratna*) is the the Great Jewel, Vāgbhava, in the centre that unites the Jewels together like the gems on a jewel bracelet. The recitation of each mantra begins and ends with Vāgbhava, which thus not only fills the mantras with its energy, it also links them together by its 'application' (*prayoga*).

42. Vāgbhava is the illuminator (*prakāśaka*) of all the Jewels. Recited together in serial order the mantras of the Five Jewels are here understood to be a single mantra comprised in the one 'wonderfully varied Jewel'.

43. The mantras of the god and the goddess, indeed all the mantras of the

Krama are most effective when uttered in reverse (62/91cd-92ab). The reverse order (*viloma*) of reciting mantra is the means to return to the original source of the mantra called the 'waveless plane' (61/95cd). By applying it there is 'pure bliss' (61/45cd), the bliss of Kuṇḍalinī who is 'revese action' (60/56 note to 60/43). Here the 'reverse sequence' is the ascent of awareness through the phases of the utterance of Vāgbhava from the audible sound up through its energies into the Silence which is its source and fundamental nature. Kuṇḍalinī is the energy of this reverse action (see 61/27 and note to 60/57-58ab).

44. The channel of Brahmā, the Ball of the Luminous One and the Cavity of Brahmā are all the Point, variously named according to the aspects of its functions and states. Rising up by the power of Vāgbhava (which is the 'pure aspect of Brahmā') through the phases of its energy represented by the Five Jewels, one reaches the Point which is the luminous vacuous Ball that serves as the channel to reach the transcendent plane of liberation, where Brahmā's true absolute nature is realised. This is the 'practice of celibacy mad (with passion) (*unmattabrahmacaryaka*)' to which the following verse refers.

45. See 62/55-56.

46. The following verses list with virtually no explanation five groups of five Voids that are, presumably, represented by five parts of each mantra of the Five Jewels. The first fivefold space is represented by Vāgbhava which stands for the Five *Praṇavas*. The second is the fivefold Self which is represented by the gods of the Five *Praṇavas*. This illumines the five energies. The five worlds of the Jewels are the fivefold space and the elements to which they refer may be the fivefold Sky.

47. This and the following verse describe the condition of merger of the Five Jewels, their energies and 'voids' as aspects of the state of oneness. Here this is said to be the fourth state of consciousness in which this state is experienced directly. In the next verse it is a described as a state of purity when the multiplicity of the movement of the breath and the channels through which it moves ceases.

48. The Five Gestures are listed below (see 62/90cd-91ab and cf. 62/4cd-5ab). They are made while uttering the mantras of the Five Jewels to arouse their energy (62/90cd-91ab).

49. YKh (1) (62/53d) reads; the group of Five Jewels is freed (*mucyate*).

50. MS Ṅ of YKh (1) reads: 'three cavities (*randhra*) of the channels' instead of 'three Jewels of the channels'. The expression 'three channels' (*trināḍī*) denotes the Triangle (see note to 60/35cd-36ab and 60/55). Thus one could read the expression *nāḍīratnatraya-* as *nāḍītrayaratna-* to mean the 'Jewel which is the Triangle' or, by adopting the variant reading 'the cavity which is the Triangle'. The Triangle from this perspective represents the passages through which the vital breath travels in the triadic modality in which it moves in the body. It is 'purified'

by merging the three ‘channels’ and modes of the movement of the breath into the ‘one channel’ which is the energy of the goddess YKh (1) (29/80ab) refers to as ‘the supreme (form of) Māyā’ (see note to 59/75cd-76)**.**

51. YKh (1) (30/54cd) reads: **one whose mind (is engaged) in transforming (all things) into Śiva** is Śiva who has become **detached.**

śivīkaraṇacitto [k: -ṇacinta; gh: -ṇacitaṁ; ṅ: śivākaraṇacittaṁ] yaḥ [k: teṁ; g: -cittaṁte; gh, ṅ: te] śivo [g, ṅ: nivo] niḥsaṅgataṁ [k, gh: niḥsagatāṁ; g, ṅ: niḥsaṁgatāṁ] gataḥ [k, gh: yaja; g, ṅ: yajaḥ] ||

52. The Vow is the group of Five Jewels (62/49).

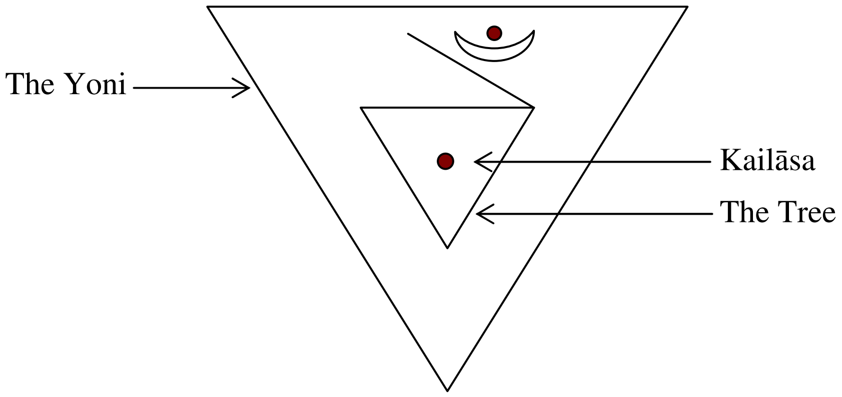
53. YKh (1) (30/56ab) reads: The state (*gati*) of one whose mind is on the plane of bliss (*sugati*) in both with and without thought.

sugatipadacittasya [k, gh: sugatiṁ-; g: -padamāsādya] cintācintagatirbhavet [k, gh: citā-; ṅ: -matirbhavet] |

54. This verse and the first half of the following one correspond to YKh (1) (30/56cd-57ab) which says: Such is the teaching concerning the Jewels. It is in the Tree in the western (tradition). Having reached the western place, the modality of the Tree is the arising of the Yoni.

evaṁ ratnopadeśaṁ [k, g: ratnoṁpadeśaṁ; gh: ratnopadeśaṁ] tu [k, gh, ṅ: ca] vṛkṣe [k, gh: vṛkṣa; ṅ: vṛkṣe] tiṣṭhati paścime ||
*paścimasthānam āsādya [k, gh, ṅ: paścime vṛkṣanāthasya] vṛkṣavṛttir bhagodayam [k, g: -vṛtir-; k, gh: -bhagodakaṁ; ṅ: -bhagoda *]* |

55. **Diagram 26. The Tree within the Yoni**



56. The Tree of Jewels is Vāgbhava that contains the Jewels of the sixteen

vowels. Each of the mantras of the Five Jewels begins with Vāgbhava and so grow out of it, as it were, as do the fruits from a tree. Thus it is also the Tree of the Five Jewels. The 'top of Kailāsa' is the Point in the centre of the Triangle understood in three dimensions to be the form of a pyramid (see above, note to 58/15cd-16). The peak of the pyramid represented in that diagram is called the Root. In this context it is understood to be the top of Kailāsa. This is where Kaulīśa resides to which the variant in YKh (1) (30/66cd) refers: Kaulīśa abides thus conjoined with the Five Jewels.

*bhidyate pañcaratnena kaulīśam iti [k, gh, ṅ: kaulīyamiti; g: kaulīsami *] saṁsthitam* |

57. The Liṅga of the Clan is the triangle of Vāgbhava into which the vowels have been projected. See 62/31-37 and diagram in the notes there.

58. The Transmission of Amarikā and her clan are the fifty letters. See intro. vol. 2, p. 393.

59. YKh (1) (30/68cd-69) adds: The vessel of the Five Jewels has thirty-eight energies. It is competely full of the (energy of the) group of five Gestures and is called the Vessel of the Moon where one should conjoin the letter Sa of the mind that has become full.

pañcaratnasya pātraṁ ca aṣṭatriṁśakalāyutaṁ |
mudrāpañcakasampūrṇaṁ saśipātram udāhṛtaṁ |
āpūrṇagatacittasya [k, gh, ṅ: missing] sakāraṁ [k, gh, ṅ: missing] yatra yojayet |

60. There are two forms of the Five Jewels. One is their unmanifest potential state when they are within the Point. Then they are in the 'middle of the Krama' which is projected into the six corners of the Hexagram. In their manifest form they are 'within the Krama' as the second of the six groups of mantras which comprise it. The Supreme Space is the complete realisation of the source and nature of the energy of the Command embodied in Vāgbhava.

61. See above 62/50-52.

62. YKh (1) (30/72d): 'also from the Krama of the root of Kula' (*kulamūlakramād api*).

63. Awareness (*vicāra*) is the energy of the goddess through which the configurations of its energies are deployed in the *maṇḍala* thereby displaying and rendering them manifest and active (see note to 59/88). The first phase is the Triangle through which issues the stream of emanation from the root transmission of the Path of Kula along which this energy flows. The second is the Hexagram in which it is fully manifest and so transmites insight and knowledge of all the aspects of the Supreme Principle in and through the Krama. This is 'the firm mark', that is, the reality one seeks to know, that has become clearly and directly intelligible, to which the following verse refers.

64. YKh (1) (30/73c): A firm mark (that is, a clearly understood object) is the location of the mind (*dṛḍhalakṣaṁ manaḥsthānaṁ*).

65. See above, note to 61/91 and below 62/102.

66. The Ball is the Point. Elsewhere called the Flower (see, for example 38/11), it is here called the Lotus. The Lord of Kaula is 'in the midst of Kula' (61/70), that is, the Triangle. Thus the Point which is in the centre of the Lord who is himself in the centre of the Triangle represents the inner bliss of Kula, that is, the triangular Yoni. This is the 'differentiated' aspect of bliss. It arises from the 'undifferentiated' aspect which is that of the transcendent. The two aspects of bliss develop into one another as the energy of the deity moves from the transcendent into immanence and back. The union – Yoga – of the two 'teaches', that is, imparts the experience.

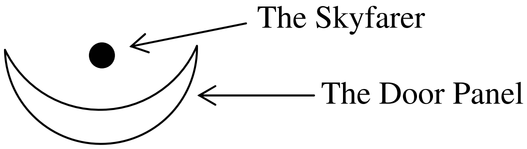
67. The equivalent lines in YKh (1) (30/76cd-77ab) say: Having made the differentiated undifferentiated and the undifferentiated (such) by means of the differentiated and having taken up the plane (*pada*) of both (then one attains that condition that) **teaches knowledge of the (one) tranquil (reality)**.

sakalaṁ niṣkalaṁ kṛtvā niṣkalaṁ [k, g, gh, ṅ: niḥkalaṁ] sakalena tu ||
ubhayoḥ padam uddhṛtya śāntajñānopadeśakam [k, gh: sāṁta-] |

Shifting from immanence to transcendence and back repeatedly moving with the flow of the power of consciousness that flows back and forth between these two polarities, the Yogi realises the one reality which, possessing both these aspects, does not 'move' and is tranquil (*śānta*), perpetually established in its own essential nature.

68. The 'Skull' is the Point (see 58/41cd-43 and 61/51-52). The Door Panel is the vital breath (30/48cd-49ab). The Point of the vital breath in the centre of the *maṇḍala* symbolizes the pervasion at the end – *ante* – of the planes of immanence and within – *ante* – them. It becomes 'clearly manifest' and is experienced directly by realising the 'tranqil' reality through the movement back and forth between immanence and transcendence, described in the previous verse.

Diagram 27. The Skyfarer and the Door Panel



69. The letter Kha denotes the Void – *kha* – of the Skull – *kharpara* – of

the Point. The Moon that rises within it is the divine energy that pervades the Void of Deity. This is the ground of the emergence of the sonic 'form' of Śāmbhavī Śakti as the Vessel of the Five Jewels described in the following verses.

70. The two emissions (*visarga*) are the Sound (*nāda*), represented by the Half Moon, and the Point (*bindu*) (63/97). If the text is correct there are five letters of the Vessel of the Moon that contains the Five Jewels. They are: Kha Ma Sa Ha and Ṁ

71. Perhaps the 38 energies are of the sixteen vowels in Vāgbhava (62/33cd-37), the five vowels that serve as energizers of the Jewels (62/38), the twelve letters of the mantra (62/21cd-22ab) and the five letters of the Vessel of the Five Jewels.

72. By the letter Ma here is probably meant *anusvāra*, the Point which represents the mind in its most completely energized state. This is the Full Moon, which is the sixteenth digit of the Moon. This is combined with Half Moon that represents the seventeenth energy of the Moon that nourishes the sixteenth. The two combined represent the liberated state which is self-sustained, maintained by its own inner self-replenishing blissful lunar energy. Participation in this autonomous dynamism is the 'Hero's accomplishment'.

73. The Jewel Vāgbhava has come from the Triangle which is the veritable mine of the 'jewels' of the letters.

74. The letter Ṭa appears repeatedly amongst the letters that represent parts of the mantras of the Five Jewels (see 62/40) but how it operates and the nature of the 'hero's spear' are unclear to me.

YKh (1) reads: *rajarājatayānapi [ṅ: -tayonapi]* instead of *vīraśūlaprakāśakam* but makes no sense.

75. Apparently the syllable HSKHPHREṀ is meant here. If so, the five sacred seats are arranged within the finally EṀ. KHPHREṀ is formed first and then further strengthened by the addition of the letters of the two breaths. Exhalation, which here is Fire, makes the sound of the letter Ha and inhalation that of the letter Sa (see note to 13/76cd-77ab and note to 62/78).

76. The three bonds according to our text are those born of Māyā, Karma and this world (*aihika*). The better known triad, originally taught in the Siddhāntas, and also found in the Kubjikā Tantras, is Āṇava, Māyīya and Karma. See above 13/12 ff. and notes.

77. The *marman*s are vital points in the body. According to the ancient Indian surgeon Śuśruta, they are seats of pockets of vitality (*prāṇa*) in the body (Thatte 1988: 12). The *marman*s have been conceived as places in the body where pressure can be applied or even needles inserted for therapeutic purposes. The Andakal therapists of South India are an example of Ayurvedic doctors who practice this. According to Ros (1995: 12) more than 365 of these points have been found, although some are more important than others. Generally, however,

traditional Ayurveda considers the *marman*s to be weak or 'lethal' points on the body. According to Vāgbhaṭa, there are one hundred and seven such pressure points (see Wujastyk 1998: 285-293). The earlier Caraka describes a simpler scheme which only mentions the parts of the body (Wujastyk 1998: 245). Wujastyk (1998: 244) explains: 'The doctrine of *marman*s, vulnerable or lethal points on the body, sits oddly with the rest of āyurvedic doctrine. It has no doubt been part of medical thinking for millennia, and yet it somehow speaks of a different milieu. It seems at first arguable that the theory of the *marman*s may have arisen first not in medicine, but in the context of India's ancient martial arts.' The reader is referred to Roçu 1981 who explores the links between the Indian martial arts and medicine. See also Fedorova 1990 for fine, clear diagrams of the locations of the *marman*s in the body.

As the energy of Kuṇḍalinī, here identified with the destructive and regenerating goddess Kālī, rises through the body, she burns up the threefold impurity (cf. 13/17 ff.) and pierces through these lethal points. Thus the mortal body is first 'killed' in order to regenerate it through the life-giving nectar of the supreme, immortal principle realised at the climax of her ascent. The rise takes place in the phase of Fire which is that of *prāṇa*, the upward moving breath. The climax of the upward movement leads to the expansion of pervasion of the downward movement of *apāna* called the Principle of Poison (*viṣatattva*). When the two phases are complete, the transcendent Stainless aspect of deity is realised in the centre between them and liberation is attained (see 13/76cd-77ab).

78. The Lotus is the Point in the centre of the *maṇḍala* (62/67). 'Poison' is the condition of pervasion of the energy that emanates from it (see appendix VI of vol. 2 of the translation). The Scissors is the seed-syllable HSKHPHREṀ (62/76-77) of the goddess. Thus the Lord of the Scissors is probably Navātman, the corresponding syllable of the god.

The 'purification' of this practice is the removal of the obstacles to its complete experience through the inner practice of the mantras. When this is achieved the yogi can eat 'what cannot be eaten', that is, the lunar nectar that drips from the Yoni generated by the lunar Point in the centre, the fettered soul is incapable of eating.

The Lotus is the Point and the Scissors, Kālī, its divine energy (cf. 18/63cd ff.). HSKHPHREṀ is an 'energized' version of KHPHREṀ, the seed-syllable of the goddess Kālī. Ha and Sa are the two breaths. Conjoined by the Point around which they rotate as they alternate, they form Haṁsa – the Gander of Unstruck Sound of the breathing in the core of reality formed by the alternation between Śiva – Ha and Śakti – Sa. Kubjikā is the energy of Haṁsa that 'precedes' and instigates it. As such she is Haṁsī and the god is Haṁsa. She is also Haṁsa – an ancient representation of the Self. Either way the prefix HASA transforms the seed-sllable of Kālī – KHPHREṀ – into that of Kubjikā. Thus the two are closely related and Kubjikā is identified with Kālī, the energy of this syllable. We may understand, although the text do not say this, that HSKHPHREṀ is the 'complete' form of the lunar goddess and so represents the Full Moon. KHPHREṀ is the 'bare' original 'transcendental' form that that feeds it with its energy as the New Moon. So Kubjikā is inwardly nourished by Kālī as they alternate from one another as do the Full and the New Moon.

79. YKh (1) (30/88ab) reads: Having fixed the condition that is free of attachment, one should then apply the cause (of liberation).

niḥsaṁgamagatiṁ [g: niḥsaṁśayagati; ṅ: niḥsaṁgavyagatiṁ] ruddhvā tadā kāraṇam ācaret |

80. The first five planes lead to the sixth which is that of the Command. This is the Transmental. Beyond mind, it is attained by conquering the mind. Beyond that is the seventh plane of liberation. Cf. 21/18, 25/19, 28, 26/75. 36/110, 57/14cd-15ab, and 61/81.

81. Instead of 'the mind is conquered' YKh (1) (30/88d) reads: 'he is considered to have issued forth (*sṛto [k, gh, ṅ: sṛtau; g: śito] mataḥ*)'.

82. Amarikā is the name both of the goddess and of this 'clan', that is, the aggregate of sonic energies.

83. YKh (1) (30/91b): the bliss of Karālā and the Scissors (*karālānandakartarī*). The Scissors is the syllable HSKHPHREṀ (62/76-77)

84. Instead of the Scissors [and] the Rosary of Meru, YKh (1) (30/92a) reads: the Lord of the Scissors and the Skull (*kartarīśaṁ [k, gh, ṅ: -śa; g: -sa] kapālaṁ ca*).

85. **YKh (1) reads: the Ray of the Scissors (***kartarīkaram***).** See below 62/93 ff. for the continuation of this passage as we find it in YKh (1).

The word '*kāraṇa*', which literally means 'cause', has a technical sense. The 'cause' in this context is the form of the mantras and the accompanying practice, such as the making of ritual gestures when they are uttered and the drawing of *maṇḍalas*. This 'cause' is the cause of attainment and so denotes the practice as a whole. The perfected adept attains 'knowledge of the cause' – *kāraṇajñāna*. The mantras and the rest are the 'instruments' of the 'cause' (*kāraṇakaraṇa*), that is, the means through which the practice is fruitful.

In this verse the factors that constitute the conditions of effective action – the agent, the cause, instrument and effect – are applied to the activity of the practice of mantra. The redactor of the KuKh has changed the order of the verses in the source text to explain how this activity takes place in relation to the Five Jewels. What is here verse 62/93 follows directly from this one in YKh (1). There the cremation ground – here called Karavīra – is the 'cause' of the union that takes place in the gathering (*cakramelāpa*). Above (58/94) we are told that the cremation ground is the 'supreme place', the 'heart of the Yoginīs' where union takes place on the 'crossroad' (*catuṣpatha*). This is where the adept experiences the signs of attainment in the course of his 'nocturnal practice' (*niśācāra*) (54/7), that is, union with the Yoginī in the Triangle in the course of his recitation of mantra. We are reminded of the ancient practice of worshipping the *maṇḍala* of the Mothers (*mātṛcakra*) at a crossroad.

86. The equivalent lines in YKh (1) (30/59cd-60ab) are: The Māyā of the mind which is supreme nectar is the mutual coming and going (of the polarities). Having sent one another to the (supreme) abode, they are filled by one another.

parāmṛtamano [g: -mato] māyā parasparagamāgamam [gh: -maṁḥ] ||
parasparaṁ [k, g, gh, ṅ: -ra] pure [k, g, gh, ṅ: pura] preṣya [k, g, gh, ṅ: preṣyaṁ] pure [k, g, gh, ṅ: puraṁ] pūrṇaṁ [k, gh: yūyaṁ; g: yūpara; ṅ: yūpaṁ] parasparam |

87. These are the Five Jewels. See above, note to 62/1-2ab.

88. The act of 'churning' is the contemplation of the inner energy of the mantras and, especially, the Point in the centre that contains it. The outer rite, here especially, the display of the ritual gestures that accompany the recitation of the mantras of the Five Jewels, contributes to the inner work of reflection (*vicāra*) to 'churn', that is, arouse, the energies of the mantras to experience the planes and states of being to which they correspond.

89. YKh (1) (30/65d): the reverse is repleate (with energy) (*viparītaṁ tu saṁkulam*). Reciting mantras in reverse mirrors the 'reverse action' of the energy they contain and so makes them especially powerful. 'Reversed' they lead back to their original transcendental source (see note to 62/46cd) and from there nourish the universe. We have seen that the Vidyā of the New Moon is the Samayā Vidyā recited in reverse (see KuKh chapter 9, note 41).

90. YKh (1) (30/66ab): The great knowledge of the Kulakrama is the Twelve Verses.
kulakramamahājñānaṁ ślokāni dvādaśāni ye |

We have come across this mantra several times. It has two forms: one is extensive and lines the walls of the Triangle. The other is the seed-syllable HSKHPHREṀ.

91. See note to 57/28.

92. In YKh (1) this passage (KuKh 62/93-104ab = YKh (1) 30/93cd-105ab) follows after what is 62/84 above. See there for the context and note on the term 'cause' (*kāraṇa*) and the inner identity of the cremation ground.

We have seen that the six limbs and faces of the Vidyā of the goddess are projected into the six corners of the Hexagram where the six parts of the Krama are worshipped. Here, it seems that the six letters of her syllable HSKHPHREṀ are meant. These are projected into the corners of the Hexagram with *ansvāra* and its developments in the centre. There it is one with the Point associated with Vāgbhava, to which the following line refers.

93. See 62/38 for the five vowels that intensify the energy of the Jewels. The one energizer is Vāgbhava.

94. See above 62/71-72 for a presentation of the seed-syllable which is the Vessel of the Five Jewels

95. The Lotus is the Point (62/67).

96. Mudrā is the goddess and her energy is embodied in her seed-syllable (*mudrākṣara*).

97. The Scalpel of Knowledge is the syllable of the goddess which in this case is the single syllable Vidyā (*ekākṣarī*) HSKHPHREṀ

98. The 'five' are probably the Five *Praṇavas* that are uttered at the beginning of each Jewel and, in the reverse order, at the end. See 62/98 and note.

99. The hero's state is the Vow he observes. Here it is identified with the unitary experience of the Five Jewels which is 'the power (*śakti*) that has attained a state of oneness' (62/56). The term '*vīravṛtti*' may also be translated as 'the modalities (of the energies of the letters governed by the) heroes' that collectively make up the one Unstruck Sound (see below 66/58).

100. YKh (1) (30/96d): In the Kula lineage (*kulānvaye*) . . . .

101. Concerning the five groups of five see above 62/50-52 and notes.

102. The 'hero' – *vīra* – is the Kaula adept who aspires to the goal he is destined to attain, that is, union with the Yoginīs. Then he becomes an accomplished and fully realised Siddha and as such unites with them (*siddhayoginīmelāpa*). The five Jewels praise the Yoginīs in the five regions of the worlds. Uttered correctly with all the energizers and other additions and traversing all the states and permutations of consciousness and their energies, they bring about the union of the yogi whose consciousness is identified with them. Thus the mantras are themselves the adepts – the Heroes who aspire to the full state of a Hero, that is, the accomplished condition of the Siddha. The reciter of the mantras and the mantras are both '*siddha*' – 'accomplished'.

103. Mudrā is the goddess who empowers all the mantras of the Krama. Here she is called Mālinī and Vīramudrā. Above she is called Bhairavīmudrā (60/36cd-37ab) and is, as here, identified with Māyā who 'gives rise to the bliss of the Yoni' (60/41) and hence frees from bondage.

She is Mālinī, who, embodied in the Krama with its six parts (*prakāra*) is sixfold. Although she is the power of Māyā that deludes and binds the fettered soul, embodied in the Krama, she liberates him. She is here, as she is everywhere in the Kubjikā Tantras, the goddess Kubjikā who is 'energized', 'illumined' and made manifest (*dīpitā*) by her syllable, Vāgbhava.

104. The 'pair of five' are the Five *Praṇavas* prefixed and suffixed to the mantras of the Krama in forward and reverse order, respectively (see note to

62/95)

105. The Five Jewels are a part of the Krama, which is the root of this group of mantras, as it is of the others that constitute the Krama. The Krama is thus the 'teacher' of these five mantras just as it is of the others it contains.

Above (60/38cd-39ab) we find the expression '*pīṭhakramācāra*' – 'the practice of the Krama of the sacred seats'. In this case 'krama' also means 'sequence'. Thus the expression means essentially the worship of the sacred seats successively one after another. There the seats are the six projected into the Hexagram. Each seat corresponds to one of the six parts (*prakāra*) of the Krama that are also projected into the Hexagram, serving there as their 'containers' and sources.

106. The 'five groups of five' are outlined above in 62/50-52.

107. The two emissions are the Sound (*nāda*) and the Point (*bindu*) (63/98) of the two breaths. It is hard indeed to experience the liberating and creative flux of energies of the *Kadambamaṇḍala* in the centre between them.

YKh (1) inserts the following line (30/102ab): Having first known (Vāgbhava) this one instrument (of mantra) then (one can understand) the teaching concerning the letters.

karaṇaikaṁ [k, gh, ṅ: karanedaṁ; g: karaṇekaṁ] purā jñātvā tadā varṇopadeśakam |

Power is the Transmental energy of the Command that pervades and empowers the sonic energies contained in the Ocean of the Yoni of the Triangle of Vāgbhava, the 'instrument' of mantra and the body of the goddess.

108. Instead of 'silent' (*tūṣṇī*) here YKh (1) reads 'fire' (*vahni*). See above 62/66.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-THREE

1. YKh (1) and MSs. छ्: श्रीवक्रोवाच. This chapter corresponds to chapter thirty-one of YKh (1) with which it has been collated.

2. YKh (1) and all MSs: भूमिका

3. YKh (1) क्, ग्, घ्, ङ्: वक्षेहं 4. YKh (1): निर्णयम् (क्, घ्: नि *येत्)

5. YKh (1): योगिनां षडितत्त्वानां षडि. See above, note to 10/24d.

6. All MSs: सप्तमकस्तथा 7. Missing in MS क्; all other MSs: सप्तमका

8. Missing in MS क्. 9. Missing in MS क्; YKh (1) क्, घ्: षेडिः

10. घ्: तेषा; YKh (1) क्, घ्, ङ्: नैषां; ग्: तेषा

11. All MSs: स्थित; YKh (1) ग्: –त

12. YKh (1) –पदेशकम् (क्, घ्, ङ्: –कः)

13. YKh (1) क्: सद्–; घ्: सद्––क

14. All MSs: वं; YKh (1): तु (ग्: ?)

15. घ्: स्थितःश्; झ्: स्थित; all other MSs: स्थितश्; YKh (1) क्, घ्: स्थितीश्; ग्, ङ्: स्थिता

16. YKh (1) क्, घ्, ङ्: तु 17. All MSs: राज्ञस्य. The regular form – राज्ञः – would be too short for the metre. This and the following emendation agree with the reading in YKh (1). 18. क्: कुलजाता; all other MSs: कुलजातो; YKh (1) ग्: जातां 19. क्: तच्चरागाद्; छ्: तच्छरागद्; all other MSs: तच्छरागाद् 20. YKh (1) मुद्रावामे 21. ख्, झ्: कदम्बकं

22. क्: तत्रस्थैश्चै; all other MSs: तत्रस्थश्चै; YKh (1) ग्: तत्रस्था च

23. क्: –देव्या; all other MSs: –देव्यो

24. All MSs: –पदोज्झिता; YKh (1) क्, घ्: –पदोज्ञता; ग्: –पदाश्रितां; ङ्: पदोज्यता. This emendation agrees with the reading of MS ग् of YKh (1).

25. YKh (1): सप्त आत्मान भेदस्य 26. All MSs and YKh (1) सप्तैते

27. MSs ग्, घ् and छ् and YKh (1) ग्: –पर्वता; all other MSs: –पर्वताः

28. YKh (1): गिरिजा (क्, घ्: शिरिजा) गदिता हर

29. All MSs except ज्: हरानन्द YKh (1): हरानन्दं (घ्: –द)

30. YKh (1) क्, घ्, ङ्: –यां 31. YKh (1) क्, घ्: शुहालयस्य

32. YKh (1): विश्वस्य (ङ्: विम्वस्य) 33. All MSs: देव्याश्च; YKh (1) ग्: –देश्च; घ्: –देवश्च

34. All MSs: षट्सुभिः YKh (1) ङ्: षड्सुभिः. This reading is supported by YKh (1). I take this to be a peculiar locative plural. Cf. below, 63/10d.

35. All MSs: षडिः पञ्चोपदेशं च; YKh (1): षडिपीठोपदेशेन (क्, घ्, ङ्: षडिः–). This and the following emendation agree with the reading in YKh (1).

36. All MSs: सवाजा 37. YKh (1) क्, घ्, ङ्: शक्ति

38. क्: षडि * दैः; घ्: षदिः–; YKh (1) क्, घ्, ङ्: –दैस्

39. All MSs: सवीजा–; YKh (1) क्, घ्: –राः; ङ्: यबीजस्थानगोचराः

40. YKh (1) ग्: विप्रा 41. YKh (1) पूज्यन्ति (क्, घ्: प्लव्यंति)

42. YKh (1) ङ्: शततं IM 6 + 7.

43. All MSs except झ्: श्रीमांश्च–ण्; झ्: –पुर; YKh (1): श्रीमच्चन्द्रपुरे (ग्: श्रीमचन्द्रपुरे)

44. झ्: योन्याका; all other MSs except क्, ख्: योन्यका 45. YKh (1): रुद्रशक्तिस्तु

46. ख्: याकीनामन; घ्, छ्: याकीनामेम; झ्: द्याकिनामन; all other MSs: याकीनामेन; YKh (1): यकारो (क्, घ्, ङ्: प–) नाम 47. घ्, छ्: * * * 48. YKh (1) ङ्: भया

49. The first three words of this line are missing in MSs घ् and छ्; YKh (1): च क्रमधिष्ठितम्. 50. क्: अधिकारं–

51. क्, घ्, छ्: –मेतद्वि; YKh (1) ग्: –मेतद्धि:
52. ख्: सप्तदेवता; all other MSs: देवता; YKh (1) क्, घ्, ङ्: –ता
53. YKh (1) ग्: मेतर:; घ्: मातर 54. All MSs: षु; YKh (1) क्, घ्: –रोदिषु
55. YKh (1) क्, घ्, ङ्: आज्ञातं; ग्: अस्तुतं?
56. YKh (1) ग्: गृहम्यन्यानि 57. All MSs and YKh (1): षट्सुभि: Cf. above,
63/6. 58. All MSs except क्, ख्: षंडि–. All MSs and YKh (1) MS ग्: –देवता:
59. All MSs: तेऽप्येकारात्समूहा 60. क्, ख्: तिव्दिमध्य; all other MSs: तिद्धिमध्य
61. Missing in MSs क् and ख्; all other MSs: यमेतना: YKh (1): तेऽपि (ग्: नव)
साकारभूताश्च (क्, घ्, ङ्: माकार–; ग्: मीकारभूताश्च) इन्द्रियेषु (क्, ङ्: इन्द्रियव्य; ग्: इन्द्रियषु; घ्: इन्द्रियय)
सचेतस: (क्: प–; ग्, ङ्: य–; घ्: यचेतस)। 62. All MSs: सवन्ति
63. घ्: गगणां–; all other MSs except क्: –भोभिमातर्यो; YKh (1) क्, घ्, ङ्:
गगनाभोभिर्मात्रयोर्; ग्: गगनाम्भोभि मातर्यो. See above, note to 5/41b. 64. YKh (1) घ्: तेसां
65. ख्: सारथिं विद्या; all other MSs: सारथिं विंद्या; YKh (1) घ्: णारथी–. IM 6.
66. All MSs: नामदेवता. This emendation agrees with the reading in YKh (1).
67. See above, note to 3/15d. 68. YKh (1): दक्षिण (ग्: दक्षिणा)
69. All MSs: दक्षिणम्; YKh (1): दक्षिणे (ग्: दक्षिणं; ङ्: दक्षिणि)
70. घ्, छ्: डरलकमहाये; all other MSs: डरलकसहाये
71. क्, ग्: देव्या. This quarter is one syllable too long.
72. All MSs: मन्त्राक्षराणि सप्तभि:; YKh (1) (ङ्: मत्रया–)
73. All MSs: विख्याता; YKh (1): विख्यातं. The ending of the previous word has
been dropped for the metre.
74. YKh (1) क्, घ्, ङ्: –आज्ञावतामतां; ग्: –आद्यावतारतं
75. All MSs: गुहात्रीणि. IC. See above, note to 1/2c.
76. All MSs: रेक–; YKh (1): एका गुहालयम्
77. YKh (1) क्: गुहायदेशं; घ्: गुहापदेशे; ङ्: गुहा–. See above, note to 7/2c.
78. All MSs: संवर्तात् 79. छ्: एमेषां; YKh (1) ग्: तेषां
80. All MSs: मण्डलं; YKh (1) क्, घ्, ङ्: मण्डलं; ग्: मण्डलकं
81. YKh (1) ग्: योगं. M → N. 82. YKh (1) क्, घ्: * * 83. YKh (1) ग्: प्रेरत:
84. YKh (1) ग्: –मार्गेन 85. YKh (1) क्, घ्: –देशक:; ङ्: घटस्फोटौपदेशक:
86. क्: क्ष्यंविकेका; all other MSs: चाम्बिकेका; YKh (1): उकारावधि एकारं
87. All MSs: एकारा– –मा:; YKh (1): एकाराक्षरत्रिक्रमात् (क्, घ्: –क्षरति– ग्: –कारयेत्; ङ्:
–कमात्)।
88. All MSs: एकारं; YKh (1) क्, घ्: ऐकारं. This emendation agrees with the
reading in YKh (1).
89. YKh (1) क्: सप्तप्तभिभीत्वा; ग्: –भत्वा; घ्: सप्तमिभीत्वा; ङ्: सप्तभि भित्वा
90. YKh (1) क्, घ्: वि– 91. YKh (1) क्, घ्, ङ्: हकारं; ग्: हकार
92. All MSs: सन्तिन्ना; YKh (1) क्, ङ्: तैजतैर्भिन्ना; ग्: तेजतेभिन्ना; घ्: तैजतैर्भिन्ना. See
above, note to 4/11d.
93. YKh (1) and MS क्: –राणि च; all other MSs: –रानि च
94. All MSs: खसंख्य–; YKh (1): क्षसंख्य–
95. YKh (1) क्, घ्: सद्–; ग्: –भेद:– –नि:
96. YKh (1) क्, ग्, घ्, ङ्: लक्षता 97. YKh (1) ग्: मध्यताचमध्य
98. All MSs: लत्रिक:; YKh (1) क्, घ्: लत्रिके; ग्: लत्रिकोण; ङ्: तत्रिके
99. YKh (1) ग्: –ता: 100. All MSs: नियोगजातमेकृत्वा. This emendation
agrees with the reading in YKh (1).

101. All MSs except घ्: ल्लकारे; YKh (1) क्, घ्, ङ्: लक्षरे
102. All MSs: स्वाधिकारिका; YKh (1) साधिकारिका (क्, घ्, ङ्: साविकारिका)
103. All MSs: रुद्वये; YKh (1): कर्षये
104. क्: ककारात्म–; all other MSs: ककाकारा–; YKh (1): काकाकारात्मकारिणी (ग्:
काकालामत्यकाकिनी). This and the following emendations agree with YKh (1).
105. घ्: शसमव्यष्ठात्; all other MSs: शसमव्यष्टात्; YKh (1) ग्: शसि–
106. All MSs: संकारो–; ख्: –भूमित; all other MSs: –भूमिता; YKh (1): स–
107. All MSs: क्षत्र– –प्रकारेण; YKh (1) ग्: –प्रकारेण
108. क्, ग्: शकानांतर–; ज्: शकारांतरे; झ्: –साकिनी YKh (1): प्रकारान्तरशाकिनी
109. घ्: शाकिनी; all other MSs: शाकिनी; YKh (1) ग्: डाकिनी
110. ख्, झ्: * * हंस–; all MSs and YKh (1): –यम्
111. M → N. 112. YKh (1) क्, घ्, ङ्: व
113. All MSs: प्रेत–; YKh (1) क्: द्वौममध्यत:; ग्: द्वौ तु मध्यत:; घ्: द्वौसमध्यत:; ङ्: द्वौ *
मध्यत: 114. All MSs: यक–; YKh (1) जनमध्य–
115. All MSs except क्: कृल–; घ्: –ता:; YKh (1) ग्: –विभेदता
116. क्: कन्नोलनाडि–; घ्: कल्लोलरात्रि–; YKh (1): कल्लोलानाडिदमना (क्: कल्लोलावडिदशना;
घ्: कल्वोलावडिदशना; ङ् कल्लोलानाडिदशना) 117. All MSs: याकासा 118. ख्: परमेश्व *
119. क्: * * सप्त–. ख्: –पुराज्ञाया; YKh (1) क्, घ्: –सुराजया; ग्: –सुराछया?; ङ्: –सुराज्ञया
120. YKh (1) क्, घ्: –कूटा; ङ्: –कूटात्
121. ख्: क्रम:; all other MSs: क्रमा:; YKh (1) ग्: प्रमात्
122. All MSs: सप्ताष्ट: 123. All MSs except छ्: सप्त:–; YKh (1) घ्:
–दपं 124. Missing in MS क्
125. This and the preceding two words are missing in ग्. 126. घ्: –क्षरानि
127. YKh (1) –ङ्: –दापि 128. घ्, छ्: सप्तभि *; YKh (1) क्, घ्: सप्तनिश्व
129. YKh (1): सुरा 130. All MSs: मुद्रा; YKh (1) क्, घ्, ङ्: रुद्रा; ग्:
मुद्रा 131. YKh (1): सप्तसप्तभि: (क्, घ्: सप्तकसप्तति:; ङ्: सप्तकसप्तभि:)
132. क्: सप्तभिश्चाघ–; all other MSs: सप्तभिश्चोघ–; YKh (1) क्, घ्: –श्चोद्यसंकेतं
133. छ्, ज्: सप्तोद्घाता; all other MSs: सप्तोद्याता; YKh (1): समोद्याता (ग्: समोद्यातं; ङ्:
समोद्योता) 134. क्: उपोड्घाता; झ्: उपोद्याता; all other MSs: उपोद्घाता; YKh (1): उपोद्याता:
135. YKh (1): सप्तमं (ङ्: –म) सुरसंज्ञया 136. All MSs: सदेवीनां
137. YKh (1) ग्: –त; घ्: पच– 138. YKh (1) ग्: भिष्टं
139. All MSs except घ्, छ्: सप्तभिर्न्न–; YKh (1) ग्: सप्तभिन्नं–
140. घ्, छ्: अभिम्नाख्यो; YKh (1) क्, घ्, ङ्: –ख्य; ग्: प्रभिन्नाख्यं
141. YKh (1): कपालमुद्रा तदा भवेत् 142. YKh (1) ग्: *
143. क्: सप्तम 144. All MSs: –निरोधेन; YKh (1): सप्तमाज्ञा शिवो *
न्त: (ग्: सिवो मन्त:) 145. क्: कपाल 146. YKh (1) ग्: गत:
147. YKh (1) क्, घ्, ङ्: टकारस्य 148. YKh (1) क्, घ्: वलवा. IM 6 + 7.
149. YKh (1) घ्: –सेदितं 150. All MSs: –मं
151. क्: –स्थ; YKh (1) घ्: –स्थ 152. YKh (1) घ्: डकार–; ङ्: उदार–
153. क्: –ज्ञानरोध्येन; ख्: –पञ्चभिज्ञांनरोधेन; झ्: पंचभि–; all other MSs: पञ्चभिर्ज्ञानरोधेन; YKh
(1) क्, घ्, ङ्: पंच–. This emendation agrees with the reading in YKh (1).
154. घ्: दकारात्; छ्, ज्: डकारात्; all other MSs: उकारात्; YKh (1): उकारं
155. छ्, ज्: संप्रदायमं–; all other MSs: संप्रदायकम्
156. ग्: हाटेका; all other MSs: हाटका 157. क्, ग्: रकपारं
158. YKh (1): महामेलकयुद्ध्यं च (ङ्: * र) कपालनरकत्रयम् (ङ्: कपालन * कत्रयं)।

159. YKh (1): रकरत्र रकारादि 160. All MSs: रा रि र रकपालयोः; YKh (1):
रविरत्नकपालयोः (ङ्: रावि–)
161. घ्: कपाले–. All MSs: –रक्षरं 162. झ्: पद; YKh (1): कपालं (ङ्: –ल) चाक्षयं पदम्
163. This and the following line have been restored from YKh (1). क्, घ्:
ककारस्य 164a. ङ्: लपटा 164b. The ending of this word has been
dropped to preserve the metre. 165. झ्: वारा– 166. घ्: –लकेमोभो
167. झ्: * लीला–; YKh (1): लमेकल लमेकौभौ ललीला (ङ्: –ता) ककपालकम्।
168. YKh (1): करालमलकं
169. झ्: रक्ष; all other MSs: लक्ष; YKh (1) क्: ल? क्षं; घ्: रक्षं
170. YKh (1): लकपालवराक्षरम् 171. YKh (1): विरक्तमूर्तिमक्षकी
172. छ्: –वार–; YKh (1): –चक्रेण
173. All MSs except क्: रुक्रांता– –गता; all other MSs: रूक्रांता– –गत; YKh (1):
–काकान्ताकारमागता 174. क्, ख्: –कारा–; all other MSs: –काराकाकार
175. क्: कस्थितर्प्पकम्; घ्, छ्: कस्थिकर्प्परम्; झ्: कष्ठिकर्प्पकं; all other MSs: कस्थिकर्प्पकम्;
YKh (1): कराकाकार काकाकार काकाराणि कार्य्यकम्।
176. YKh (1): कालि (घ्: –लिं) 177. ग्, झ्: कपला–; घ्, छ्: कपरा–
178. YKh (1): सकारस्य 179. All MSs: सवीर; YKh (1): समरी
180. YKh (1): दैत्यमानवा 181. YKh (1) क्, ग्, घ्: संयामे
182. क्: पीत्वां; YKh (1): कृत्वा 183. YKh (1): कदम्बं
184. झ्: कर्द्दमं 185. घ्, छ्: पुन
186. YKh (1): पुनः कर्दमसंग्रामं 187. YKh (1): च
188. घ्, छ्: हकारसा 189. ज्: हटनेदूती; all other MSs: हटनदूती; YKh
(1): हट्टकी (ङ्: हटकी) नाम 190. YKh (1) घ्: हकां–
191. YKh (1) क्, घ्: –यो 192. छ्, ज्: हदूनीस्य; all other MSs: हदुनीस्य
193. All MSs: हक्षर–; YKh (1): हकारज्ञान–
194. क्, ग्: –मेकस्य; ख्, झ्: –ढंकस्य; all other MSs: –टंकस्य; YKh (1): हंकारकरटंकस्य
195. क्, ग्, ज्: याकारेस्य; other MSs: याकारस्य. This and the following three lines
are missing in MS ख् and झ्. 196. क्, ग्: विरेजा–; YKh (1): विरक्तमूर्तिमक्षरम्
197. All MSs and YKh (1): स च 198. YKh (1) घ्: –रंण
199. ग्: त्रिशूलोख्यं; घ्, छ्: त्रिशूलाक्षं 200.All MSs except घ्, छ्, ज्: यच्छुलं; YKh (1)
क्, घ्: यस्छूलं; ङ्: यस्थूलं 201. YKh (1): त्रिकलं (घ्: –ल)
202. घ्: त्रिशूलयो; all other MSs: त्रिशूलयोः; YKh (1): शूलयो
203. All MSs and YKh (1): रज; YKh (1) and MSs क्, ग्, ज्: –मध्य. Cf.
63/87c. 204. YKh (1): भेद्य
205. YKh (1) क्, घ्: वि– 206. क्: कपोलकम्
207. क्, घ्, छ्: देव्या; all other MSs: देव्यो 208. YKh (1) ङ्: –ल
209. All MSs: एकं तं: YKh (1): प्रकृतिः (क्, घ्: प्रकीर्तं; ङ्: एकी तु). See above.
210. All MSs: संस्थिता 211. All MSs: सप्तपञ्च– –ग्रास; YKh (1) क्, घ्, ङ्:
सप्तपञ्च– –ग्रास
212. घ्: –याः; YKh (1) क्, घ्: –सलाकया; ङ्: –सलाकला
213. All MSs except क्: सप्तः– 214. YKh (1): –कुला ख्याता
215. YKh (1): या मुद्राश्रयमध्यमं (ङ्: मुद्राग्रयमध्यमं)
216. घ्: पीठाम्नायमासषष्ठ; all other MSs: पीठाम्नायमाशषस्य; YKh (1): षिण्डाम्नायम– (घ्:
–सेषस्य; ङ्: पिण्डाम्नाय–) 217. YKh (1) and all MSs: –देवता
218. All MSs except घ्: व 219. ख्: –स्थो

220. क्: प्रशवादिषु; ग्, ज्: प्रणवोदिषु

221. क्: विव्येका; all other MSs: विद्येका; YKh (1) क्, घ्, ङ्: विद्येका

222. YKh (1): भेदका 223. YKh (1) घ्, ङ्: शक्ति

224. घ्: सार्व्व–; all other MSs except क्, ख्: सार्व्व

225. All MSs: महद्भुता; YKh (1): सा च ग्रासमहद्भूतं (ङ्: ग्रासम * र्तृतं)

226. छ्: –मध्ये– 227. YKh (1) क्, घ्, ङ्: ग्रास. M → N.

228. All MSs: ग्राम–; YKh (1) क्, घ्: ग्रामं–

229. All MSs and YKh (1) एकधा

230. YKh (1) क्, घ्, ङ्: –भिन्न 231. All MSs: ग्रासा–; YKh (1) क्, घ्: ग्रामी–

232. All MSs: कारणाज्ञा; YKh (1) ङ्: –जा

233. घ्: –व्याप्तिःव्याप्ती; छ्: पराःव्याप्तिःव्याप्तिः; all other MSs: –व्यातिः; YKh (1): –व्याप्तिः व्याप्तिं (ङ्: व्याप्ति)

234. क्: कारणदृक्रिया; ख्, झ्: करण * * क्रिया; all other MSs of KuKh and all MSs of YKh (1) except ङ्: करणदृक्रिया 235. YKh (1) ङ्: –तृत्व

236. All MSs: निर्मलाकरणेकत्वे; YKh (1): –करणमेतद् (ग्, ङ्: –मेतत्) वै (ग्: नास्ति)

237. YKh (1) ग्: ग्रहानां 238. YKh (1) ग्: ग्रह–

239. घ्: गुह्यंगुह–; all other MSs except क्: गुह्यंगुहप्रकासेन; YKh (1): गुहागुह्यप्रकाशेन

240. All MSs: गुहेका 241. YKh (1) क्, ग्, घ्, ङ्: –नंद

242. YKh (1) क्, घ्, ङ्: –नंद; ग्: –नन्दं

243. क्: –विव्हला–; all other MSs: आनन्दःव्यह्वलाज्ञया; YKh (1): षट्कानर्द्धं (ग्: षट्कानन्दङ्; ङ्: षट्कानंद) कलाक्षरा (क्, घ्: कुला–)

244. YKh (1) विज्ञानममृतकाले (ग्: विज्ञातममृतकाले)

245. YKh (1): ककला (क्, घ्, ङ्: ककाला) विज्ञान–

246. All MSs: देव्यो; YKh (1) क्, घ्, ङ्: देव्याः 247. All MSs: सप्तः

248. क्, ग्, घ्, छ्: कला 249. ख्, घ्, छ्, झ्: सप्तः; YKh (1) क्, घ्, ङ्: सप्तः

250. All MSs: मुद्रा; YKh (1): गृहा M → N. 251. घ्: सलाकया

252. छ्: –शेन; YKh (1) क्, ग्, घ्, ङ्: –विकाशेन

253. All MSs except क्, ख्: विकाशः; YKh (1) क्, घ्: * ट्कं च; ग्, ङ्: षट्कञ्च

254. क्, ख्: षष्टमे; all other MSs: षष्ठमे 255. YKh (1): विकसत्पदं

256. All MSs: विकाशं; YKh (1) क्, ग्, घ्, ङ्: विकाशं. M → N.

257. YKh (1) क्, घ्, ङ्: –नंद

258. घ्: –श्मदरश्मयः; छ्: विकाशाश्वादरश्मयः; all other MSs: विकाशा–; YKh (1): विकाशाश्वादरश्मयः (ग्: विकाशानन्दरश्मयः).

259. All MSs: न्यष्टौ; YKh (1): रश्मयोघे (क्, घ्: –द्घे; ग्: रश्मेयोघे) कला न्यष्टो

260. YKh (1) क्, घ्, ङ्: अष्टावका 261. YKh (1) क्, घ्: शरां; ङ्: * रा

262. All MSs except घ्: –विज्ञान 263. All MSs: कलनं–

264. All MSs except क्, ख्: –शक्ति; YKh (1): शक्तिः महाशक्तिः (क्, घ्: –शक्तिर्; ङ्: शक्ति) 265. क्, ज्: स्वष्ठिः; all other MSs: स्वष्टिः; YKh (1) क्, घ्: षड; ग्, ङ्: षडि. See above, note to 10/24d. 266. YKh (1) क्, ग्, घ्, ङ्: –स्मृताः

267. YKh (1) ग्, ङ्: षट्क; all MSs and YKh (1) क्, घ्: षट्कः

268. YKh (1) क्, ङ्: षडिष्; ग्: षडिं; घ्: पष्ठी 269. YKh (1) घ्: ष्यं च

270. All MSs: पञ्च षडिः This emendation agrees with the reading in YKh (1).

271. झ्: षद्मुर्ण्णवा; all other MSs: षद्म–; YKh (1) क्, घ्, ङ्: षार्णव; ग्: षडार्णव

272. YKh (1): षडिमात्रा (ङ्: षडिर्मात्रा *)

273. क्, ख्, ग्, ज्, झ्: षद्धिर्म्मात्रो–; YKh (1) षडिमात्रोपदेशकम् (क्, घ्, ङ्: षडिर्–)

274. झ्: शिवज्ञा 275. झ्: शिव * ज्ञान–
276. All MSs except क्: –कलान्या; YKh (1): शिववच्च (ग्: शिवतच्च) कलान्यास
277. घ्: शिव; YKh (1): शिवं
278. ख्, झ्: षट्त्रिंश * * *; YKh (1) क्, घ्: षभृंगदेवता; ग्: षट्त्रिंसदेवता; ङ्: षत्रिंशदेवता. The
regular form of the cardinal – षट्त्रिंशत् – neither fits the metre here nor in the next
line. See above, note to 3/9c. 279. ख्, झ्: * *
280. ख्, झ्: * * * * भेदानि; YKh (1) क्: षड्भृंश; ग्: षट्तृंश–; घ्: षद्धृशंभेदानि. An
instrumental is meant here. 281. All MSs except घ्: मुद्राः
282. छ्, ज्: षट्त्रिंसभेदिता; ख्, झ्: * * *. YKh (1): षट्ट्रिंशदेवताः
283. ख्, झ्: * * षट्त्रिंशदात्मानं; all other MSs: व्याप्तिः षट्त्रिंशदात्मानं
284. क्, ख्: वोध–; all other MSs: बोध * ङ्क–; YKh (1): व्याप्तितत्वषडात्माना
बोधषट्कविकासकम् (क्, घ्: –विकाशकं; ङ्: वाधषट्कविकाशकं)।
285. YKh (1) ग्: षड– 286. YKh (1): सातु (क्, घ्, ङ्: सांत)
287. ख्, ग्, घ्, झ्: –व्याति–
288. YKh (1): त्रिप्रकारा (क्, घ्, ङ्: त्रिःप्रका) स्थिता (क्, घ्, ङ्: क्षरा) व्याप्तिर्मुद्रैर् (ग्:
व्याप्तिमुद्रैका; घ्: व्याप्तिमुद्रैर्; ङ्: व्याप्ति * * मुद्रैर्) व्यापिनी जगत्।
289. YKh (1) क्, घ्: जगद्व्यापिकरी)
290. YKh (1) क्, घ्: –श्वरदीपिका 291. घ्, छ्: विज्ञान; YKh (1) विज्ञानं (क्, घ्: –न)
292. YKh (1) घ्: * * 293. घ्: –भेदत; YKh (1) क्, घ्, ङ्: –भेदः
294. All MSs: त्रिगुणा; YKh (1) त्रिषु सा (क्, घ्: स)
295. YKh (1) क्, घ्: शक्तिगुण्याक्षरचदीपिता; ङ्: शक्तिस्त्रिगुण्यान्क च दीपिता
296. YKh (1): त्रयो भुवा (ग्: नुरा). IC. See above, note to 1/2c.
297. छ्, ज्: विकाशेपि; YKh (1) क्, घ्, ङ्: विकाशेपि; ग्: पिकासेपि
298. ग्: विकाशां; छ्, ज्: विकाशानन्दशैववा; all other MSs: –शैववा; YKh (1) क्, घ्, ङ्:
विकाशानंद–; ग्: –भैरवा? 299. घ्, छ्: –मार्गेन
300. YKh (1) क्, घ्, ङ्: या 301. घ्: –वा; YKh (1): –भवोद्भरा
302. YKh (1): –मुद्रा 303. कलं; YKh (1) घ्: कुल 304. घ्, छ्: –क्रम
305. All MSs: –क्रमान्वयं 306. MSs क्, घ् and YKh (1) क्, घ्: आम्नाय
307. All MSs: –नन्तचक्र– 308. YKh (1): –संज्ञया
309. क्: मातृणां; all other MSs: मात्रीणां; YKh (1) क्, ङ्: मातृणां; घ्: मातृणा
310. All MSs except क्: मात्रि; YKh (1): मध्यमो मातृ (ङ्: * *)
311. All MSs: मात्य– 312. YKh (1) क्: खिख्यणी; घ्: ज्ञिख्यणी
313. YKh (1) क्, घ्: शिखिणी 314. ग्, ज्, झ्: षट्विधा; YKh (1) घ्: षट्विदा; ङ्: षद्विधा
* * 315. All MSs: – मुद्रेषा; YKh (1): भेदैः मुद्रेषा (क्, घ्, ङ्: षडेषा)
316. झ्: * * 317. All MSs: मात्तृणां; YKh (1) क्, घ्: मातृणां
318. घ्: रतिशेषरं; all other MSs: रथशेखरं; YKh (1): रत्नशेखरा
319. All MSs: खिखरान्ते; YKh (1) ङ्: खेखरांते. This emendation agrees with the
reading in YKh (1). 320. YKh (1) क्, ङ्: –शं; घ्: –श
321. घ्: कैलाशे; YKh (1): कैलासं (क्, घ्, ङ्: –शं)
322. झ्: –णा. मातृणाम्, the regular form, is too short for the metre. Cf. 63/64a.
For the form मातरी see note to 4/3b and 5/41b.
323. YKh (1): भवेत् (क्, ङ्: भव *) ह्योद्यानपीठके (ङ्: त्यो–)
324. All MSs: तत्रस्था 325a. All MSs: कामये
325b. All MSs: देव्यो 326. All MSs: भेदव्या; YKh (1): भेदव्या * (ङ्: भेद
* व्या) 327. YKh (1): समातरः (घ्: *? मातरह्; ङ्: –र)

328. Cf. above, 63/63a 329. घ्, छ्: सार्व्वासा; YKh (1) क्, घ्: –सा
330. YKh (1) क्: योगिन्यष्ठ–
331. YKh (1) क्, घ्, ङ्: भेषव्या. See above, note to 2/5d.
332. YKh (1) क्, घ्, ङ्: शक्तिविद्या 333. YKh (1): कौलिकं
334. छ्, ज्: कौलिनी कुलमध्यस्थां; all other MSs कौलिनी * * * * स्थां; YKh (1):
कुलमध्यस्थं
335. छ्, ज्: –विकाशकं; all other MSs and YKh (1) क्, ङ्: –शकं; घ्: कौलज्ञाविकाशकह्
336. All MSs and YKh (1): स
337. क्: परमासना; all other MSs: परठासना; YKh (1) क्, ङ्: पदवासना
338. YKh (1) घ्: –नातेन 339. मायावर; YKh (1) घ्: मायातेन
340. All MSs and YKh (1): पुटीकृतम् (क्, घ्, ङ्: घटी –)
341. YKh (1) ङ्: –प्रकोरेण 342. All MSs: मनोन्मनम्. This and the next
quarter verse are missing in YKh (1).
343. क्: समाख्यातं; ख्, ग्: समाख्यातं:; झ्: संख्यात:
344. All MSs and YKh (1): प्रकारं
345. घ्: षड्–; YKh (1): षड्स्वरूपत: (ङ्: षडस्व–)
346. ग्: षट्–; झ्: षद्–; YKh (1) क्: षट्–; घ्: सद्विधो
347. YKh (1) क्, घ्: द्यामो 348. All MSs: –निरोधक:; YKh (1) ग्: –विरोधित:
349. YKh (1) ग्: निरोधिनी 350. YKh (1): शक्ति ॐकारादि (ग्: शक्तिडकारादि)
351. ख्: प्यपस्थिता; all other MSs except ज्, झ्: व्यपस्थिता
352. All MSs except घ्: आहारात्र–; YKh (1) क्, घ्: अहोरात्रगतिर्माद्या; ग्: अहोरात्रगतिमाया;
ङ्: अहोरात्रगतिर्माया 353. All MSs and YKh (1): घटवत्
354. घ्, ज्: घंठालका 355. YKh (1) and all MSs: शक्ति
356. YKh (1) क्, ग्, ङ्: –दि 357. All MSs: उदयास्तमनेकत्वा; YKh (1) क्, घ्:
उदयास्तमयैकत्व; ग्: उदयास्तमयेकत्वे; ङ्: उदयास्तमयैकत्वे 358. YKh (1): सकारे
359. All MSs: जा व 360. YKh (1) क्, घ्: सांकरी
361. क्: सांकोशिका; all other MSs: षांकोशिका; YKh (1) ङ्: वटकौसिका
362. YKh (1) क्, घ्, ङ्: शक्तिर्भकारादिर्व्यवस्थिता; ग्: शक्तिभकारादिव्यवस्थिता
363. All MSs: उभौयत्; YKh (1) क्, घ्: उभौये; ग्: उभौ *; ङ्: उभौषे
364. YKh (1) and all MSs: –भेदका. See above, note to 2/5d.
365. YKh (1) क्, घ्: शा 366. YKh (1): भेदका 367. YKh (1) ग्: शक्ति
368. YKh (1) क्, घ्, ङ्: ककारायाचकेधनं; ग्: ककाराद्याचवोधनं
369. ख्: दाधनी; all other MSs: दोधनी
370. YKh (1): षडिमुद्राणां (क्, घ्: षदि–; ग्: –मुद्रानां). See above, note to 10/24d.
371. All MSs: प्रकारादिषु भञ्जनी; YKh (1) क्, ङ्: –दिविजंभनी
372. क्: सेद्रमध्यगतं; ख्: मेद्रमध्यगतं; all other MSs: मेढ्रमध्यगतं YKh (1) क्, घ्: गुदमेढाम्तरे;
ग्: गुदमेढान्तरे; ङ्: गुडमेध्रान्तरे 373. All MSs: प्राणं; YKh (1) क्, घ्, ङ्: प्राण
374. YKh (1) ङ्: –न्त 375. All MSs: भैरवादय:; YKh (1): भैरवोदयम्
376. क्, ग्: चोत्पाटनी; ख्: वोत्पाठनी; घ्: चोन्याटनी; छ्: वोन्याटनी; all other MSs: वोत्पाटनी
YKh (1): सदा चोद्घाटनी (ग्: –घाटना; घ्: –चोघाटनी; ङ्: –ली)
377. All MSs: नामा 378. YKh (1) क्, घ्: हकारादिष्ट
379. ख्, झ्: व्यापका; all other MSs: व्यापका:; YKh (1) क्, ग्, घ्: व्यापका; ङ्: व्यापका:
380. क्: व्यापकारान्ते; ख्: व्यापिकान्ते 381. YKh (1) ग्: यं तु
382. क्, ख्, ग्: * *; all other MSs: यच्च
383. YKh (1): मायामयविधा (ग्: या च माया विधा) 384. YKh (1) ङ्: त्रैगुणा

385. YKh (1): यकारादि (क्, घ्: घकारादि) तदाक्षरा 386. झ्: –मध्य
387. क्, ग्, घ्: –मध्य; छ्: भगाशक्तिभग–; YKh (1) ग्, ङ्: शक्तिभग–
388. YKh (1) ग्: भगानादोद्भवा; घ्: भगानन्दोभगा
389. YKh (1): शक्तिभगविग्रहव्यापिका (ग्: शक्तिर्––व्यापका; ङ्: शक्तिर्––व्यापकं). IM 5.
390. All MSs: –व्याप्ति; YKh (1) –व 391. All MSs –व्याप्तिस्
392. YKh (1): व्याप्तिभाव कलाव्याप्तिः (क्, घ्, ङ्: –व्याप्ति) व्याप्तिः (क्, घ्: व्याप्ति; ग्: –ति) खे च (ग्: खेचरत्वं) त्रिधा 393. All MSs: चयत् 394. YKh (1) घ्: व
395. YKh (1) क्, घ्: मार्ग 396. YKh (1) क्, ग्, घ्: –विकाशिनी; ङ्: –विकाशिना
397. क्: मार्ग; ख्, झ्: र्मां * *; YKh (1) क्, घ्, ङ्: मार्ग
398. YKh (1) ग्: षट्कौन–; ङ्: –ने
399. All MSs except छ्, ज्: मार्ग्ग; YKh (1) क्, घ्, ङ्: मार्ग
400. ग्: मध्य; YKh (1) ग्: मजमध्ये; घ्: –ध्य; ङ्: मथ–
401. YKh (1) क्, घ्, ङ्: उका– 402. YKh (1) ग्: डामर्जा 403. क्: क्षत्र–
404. YKh (1): अध्वशृङ्गाटभञ्जिनी (क्, घ्: अर्द्धशृगोटभंजणी; ङ्: अर्द्धशृगाटभंजनी)
405. YKh (1): नवधात्मानं (क्, घ्: –न) सकार (ग्: म–) 406. YKh (1) ग्: –कां
407. All MSs: सिंहं–; YKh (1) क्, घ्: –तृत्व 408. YKh (1) ग्: कर्तृत्व
409. YKh (1) सिंहके (ग्, ङ्: –क) द्वये (ग्: द्वय; ङ्: द्वये)
410. YKh (1): द्वयद्वयविभागेन (ङ्: द्वेपद्विप–)
411. झ्: लकर–; YKh (1) ग्: भ– 412. YKh (1) क्, घ्: –न; ग्: पदात्मानं
413. All MSs: निराशि–; छ्, ज्: –मुष्ट्रितं; all other MSs: – मुष्ट्रिम्; YKh (1): निरासपदमुज्झितम् (ङ्: निरासपदमु * सं) 414. YKh (1) क्, घ्: ये
415. All MSs: उदितानन्दाया शक्तिः; YKh (1): शक्ति उदिता–. This emendation agrees with the reading in YKh (1) and avoids an irregular long fifth syllable.
416. All MSs: लकारं; YKh (1): सकारः
417. YKh (1): शिरशेखरं. The final vowel of the word शिला has been shortened for the metre.
418. ख्, झ्: –शेखर * र्मध्ये; ग्: –मध्य; YKh (1) क्, घ्: –शेषरयोर्–; ग्: –शेखरयो–
419. ग्, ज्: यो 420. YKh (1): रौद्री. Cf. below, 63/100c.
421. YKh (1): अधोमुखी 422. YKh (1) क्, ग्, ङ्: साकारं; घ्: साकार
423. झ्, छ्: –संज्ञाया 424. All MSs: सा. This and the following two emendations agree with the readings in YKh (1).
425. ख्: शः *; YKh (1) क्, घ्, ङ्: शक्ति; ग्: सक्तिः 426. All MSs: –गर्भस्य
427. क्: हंसिंनी 428. All MSs: योगि–; YKh (1) क्, घ्, ङ्: –देवती
429. क्, ख्: योगान्मान–; all other MSs: योगात्मान; YKh (1): योगस्थान
430. YKh (1) ग्: –वपाकस्य 431. All MSs: वज्राक्षर
432. ख्, झ्: –रहं; YKh (1): वड्वाक्षरहकारकं (क्, घ्: वद्वा –; ग्: वदाक्षरहकारकं)
433. घ्, छ्: हकारान्तगता; all other MSs: ह–; YKh (1) क्: हकारंतर्गता; घ्: इकारन्तर्गता
434. YKh (1): शक्तिर्हंसः (ग्, ङ्: शक्तिहंसः) शक्त्यादरं (ग्: सव्योदरं; ङ्: शक्त्यौदरं)
435. YKh (1): हठात् (ग्: हवान्; ङ्: भगत्) 436. YKh (1) ङ्: भगव
437. All MSs except घ्, झ्: नरुगमात्मानं; YKh (1): भगमात्मानं (क्, घ्: –न)
438. YKh (1) ङ्: –र 439. YKh (1): भवच्छिवः (क्, घ्: भगवस्थितं; ङ्: भयवस्थितं) 440. झ्: –क्लीन्नान्मिका; YKh (1) क्, घ्: क्रिंनात्मिका
441. क्: शक्तिंः; all other MSs: शक्तिं; YKh (1): शक्तिर् (ग्: शक्ति–)
442. झ्: सृष्यथे; all other MSs: सृष्ट्यर्थे; YKh (1): नवधा
443. All MSs and YKh (1) क्, घ्, ङ्: नवधा

444. ख्: गमागर्मीवभेदत्ता; झ्: गमागर्मीभवेदज्ञा; all other MSs: गमागर्मीवभेद–; YKh (1):
गमागम– 445. YKh (1): देव्या 446. YKh (1) क्, घ्, ङ्: तथा
447. छ्, ज्: व 448. YKh (1) क्, घ्: भवन्माया; ग्, ङ्: भवेत्माया
449. Missing in all MSs and YKh (1)
450. घ्: वामामृतं–; YKh (1): वामामृतसुषुष्मती (क्, घ्, ङ्: –सुपुष्पती)
451. YKh (1): मृता 452. All MSs: ज्येष्ठ–; YKh (1): ज्येष्थास्थानप्रभेदनी
(क्, घ्, ङ्: ज्येष्ठस्थान–) 453. YKh (1): भेदनी 454. YKh (1) क्, घ्: वाम
455. All MSs: मुद्दिष्टा; YKh (1) क्, ग्: मुद्दिष्टा; घ्: मुदिष्टा; ङ्: मुद्दिष्टो
456. All MSs: भज–; YKh (1): भगवर्ण
457. छ्: रज * ध्ये; all other MSs: रज–; YKh (1) क्: रज्जुमध्य; ग्, घ्, ङ्: रजमध्य. Cf.
63/43a. 458. YKh (1): विलीनत्वा
459. घ्: रजशक्तिर्ण–; all other MSs except क्: रजशक्तिर्णेपातनी; YKh (1) क्, घ्:
रजशक्ति**तनी; ग्: रजशक्तिनियोतनी; ङ्: रजशक्तेनयातनी
460. YKh (1) क्, घ्: नियातस्य; ग्: निपातस्य; ङ्: विपातस्य
461. घ्: –घाटं; all MSs: उपोद्घातं; YKh (1) क्, ग्, ङ्: उपादेयोद्; घ्: उपादेयाद्. M → N.
462. All MSs except छ्, ज्: विघातमिति; all other MSs: विद्यातमिति; YKh (1) क्, घ्:
विद्यानरिति; ग्: विद्यातरिति. M → N. 463. All MSs and YKh (1): चाष्टधा
464. घ्, छ्, ज्: अष्टार–; all other MSs: अष्टारे– –स्त्र्हा; YKh (1): –स्था
465. YKh (1) क्, घ्: षड्पत्रा; ग्: –पत्रा:; ङ्: षट्पत्रा
466. YKh (1): –देवता. See above, note to 10/24d.
467. YKh (1) क्, घ्, ङ्: मत्रांत 468. YKh (1) क्, घ्, ङ्: अपत्र; ग्: अथच
469. All MSs: अपत्र मटवीमुखम्; YKh (1) क्, ग्: मण्डवीमुखं; घ्: मण्डनीमुखं; ङ्: म *
वीमुखं 470. ग्: स्मृयो; YKh (1) तदादृष्ट: (ग्: तदा * *) स्मृतो
471. YKh (1) क्, घ्, ङ्: योभी 472. All MSs: भैरव; YKh (1): भैरवी
473. क्, ख्: मूर्त्ति–; YKh (1) क्: मूर्तिर्वारतिक्रमा; ग्: मूर्ति–; घ्: मूर्तिर्वारनिक्रमा; ङ्:
मूर्तिर्वारितिक्रमात्
474. All MSs: –चर्यावियोगेन; YKh (1) ग्, ङ्: –चर्याभियोगेन; क्, घ्: –चर्यातियोगेन
475. All MSs: वीरोर्मला; YKh (1): वीरमन
476. YKh (1) क्, घ्: स्थितेनय; ग्: स्थितन्नया; ङ्: स्थितेन *; YKh (1) adds या (क्, घ्, ङ्:
य) 477. YKh (1): उत्थाने (ग्: ठथाने; ङ्: उत्कामे) 478. All MSs: कालिका
479. YKh (1): शक्ति 480. All MSs: क्रकार–; YKh (1) क्, घ्: डूकारसंज्ञया.
This emendation agrees with the reading in MS ग् of YKh (1).
481. YKh (1) क्, ग्, घ्: –र; ङ्: एका च
482. All MSs: कृत्या; YKh (1) ङ्: ज्ञेयो
483. घ्, छ्: उवर्णात्मिका; YKh (1) ग्: ऐ– 484. All MSs: – ऊ –
485. क्: तिस्त्र; झ्: तिश्रे 486. See above, note to 3/10d.
487. YKh (1): ए–ऊ–ऊर्ध्वगतातिस्त्रे (क्, ङ्: ए * * * * गज:; ग्: गज; घ्: ए गज) र गा त्रिस्त्रे
हं (ग्, ङ्: त्रिस्नेहं) रेफात्मानं पुटीकृतम्। 488. घ्, छ्: परमध्ये–; YKh (1): नरमध्यगतोंकारं (ग्:
–गतोच्चार; घ्: नरमध्येगतोंकार; ङ्: नरमध्यग * कारं)
489. All MSs: उकारं; YKh (1) क्, घ्: उकार 490. YKh (1): शक्ति
491. YKh (1) क्, ङ्: पूजयोद्; ग्: योगजेद्; घ्: पूजयो
492. YKh (1) क्, घ्, ङ्: सप्ताना
493. घ्, छ्: भुवनोक्तति:; all other MSs except क्: भुवनाक्तति:
494. All MSs: आकृतिर्–; घ्, छ्, ज्, झ्: –विकृती:; YKh (1) ङ्: प्राकृतिर्विकृति:
495. All MSs: सप्तस्; घ्: सप्तस्तद

496. घ्: ति; all other MSs: त
497. All MSs except क्, ख्: खेच *; ग्, ज्, झ्: + परं; घ्, छ्: + पदं
498. झ्: पद्मं 499. YKh (1): खेचरीशस्य
500.YKh (1) क्, ग्, घ्: खशीशस्थं 501. YKh (1) ग्: स्थान
502. All MSs: लंगुटं; YKh (1) घ्: –ट
503. क्: ज्ञात्व; all other MSs: ज्ञात्वे; YKh (1) क्, घ्, ङ्: कृता
504. All MSs: वं; YKh (1): च (घ्: व)
505. YKh (1) क्, ग्, घ्: साश्वतं; ङ्: सास्वतं
506. घ्, छ्: वृत्तवृर्त्ति–; all other MSs: वित्तवृत्तिनि–; YKh (1) क्, घ्, ङ्: चित्तवृत्ति–; ग्: चित्रवित्रि–
507. All MSs: मकारो; YKh (1) ग्: मकारे
508. क्, ख्, ग्: तिष्टति 509. All MSs: विद्धः–; घ्: –वेनः; all other MSs except क्: –वेन; YKh (1): विष्णुशक्तिस्वभावेन (ग्: विष्णुः–)
510. YKh (1): शक्तिरिति. The case ending of this and the previous word has been dropped for the metre.
511. ख्, झ्: वदा; YKh (1): तत्र 512. छ्: चोत्पद्यतेडवस्था
513. घ्: पुननावेश–; YKh (1) क्: धुतनावेकं भु?वं; ग्: धुतनावेश–; घ्: धुतनावकं परं; ङ् धुननावे * कंपनं. A plural ending is required and improved syntax.
514. All MSs: चलते; YKh (1) क्, ग्, घ्: चलने; ङ्: वलने
515. घ्: पद्र–; all MSs and YKh (1): मिति
516. क्: यालयोत्पत्ति; all other MSs: यालायात्पत्ति; YKh (1) ग्, ङ्: –त्ति. This emendation agrees with the reading in YKh (1).
517. All MSs: विपत्तिरिति; YKh (1) क्, घ्, ङ्: विपत्तिरिति; ग्: विपत्तिमिति
518. घ्, छ्: यकार; YKh (1): यकारं (घ्: –र)
519. क्: पुरण–; घ्, छ्: प्ररण–; YKh (1) घ्: प्रें–
520. ख्, ग्, ज्, झ्: क्षभ्यति; घ्: क्षुस्यति; छ्: क्षस्यति; YKh (1): लभति
521. YKh (1) क्, घ्: कौलिशं; ग्: कौलीश
522. YKh (1): तावद् विन्दु– 523. All MSs: तस्यादिः–. This and the following two emendations agree with the readings in YKh (1).
524. All MSs: वीजं–; YKh (1) क्, घ्: –शक्तित्रिधा
525. All MSs: देव सशेषस्य; YKh (1) ग्: देवनरोधस्य; ङ्: देवमशेष *
526. YKh (1): टकारं 527. क्: –शेषे–; क्: –विलीनत्वा; YKh (1) ग्: –त्वा
528. YKh (1) ग्: भवनस्य 529. All MSs: उदयं; YKh (1): उदरं
530. YKh (1): प्रथमं 531. All MSs: रण्डा. Cf. above, 63/82b.
532. All MSs: उम 533. YKh (1) ग्: रोधप्रकाशिनी
534. YKh (1) घ्: –न 535. YKh (1): उदयं
536. YKh (1): षट्कदेवता 537. All MSs: देवतानां
538. All MSs: –यं; YKh (1) क्, घ्: गुहात्मानं; ङ्: गुहात्मायं
539. All MSs: सोपि; YKh (1) क्, घ्: सोषि; ग्, ङ्: सोपि
540. YKh (1) घ्: षत्सु 541. All MSs: –गं
542. क्, ग्: –यज्ञ 543. घ्: –भेदान्तर–; छ्: –भेदान्तरषट्कविनिर्णये
544. झ्: –सहश्र–

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-THREE

1. The Hexad of Knowledge – *Jñānaṣaṭka*, here also called the Hexad of the Command – *Ājñāṣaṭka*, is also called the Hexad of Chastisement – *Nigrahaṣaṭka* or Grace – *Nugrahaṣaṭka*, depending on its application. The six Vidyās are those of the six Yoginīs – Ḍākinī, Rākinī, Lākinī, Kākinī, Śākinī and Hākinī. They are commonly referred to by the first letter of their name as the Hexad beginning with Ḍā – *Ḍādiṣaṭka*. They are worshipped in the Hexagram with a seventh Yoginī in the centre. She is the supreme goddess (63/23cd-4ab) who is all the six Yoginīs together and so, in a sense, is not a separate one (cf. 63/2, 63). Even so, the Tantra acknowledges her separate identity with the words: 'the six are the Kula consisting of the group of seven' (63/2). Accordingly, she is called the 'Six' – Ṣaḍi or the 'energy of the six' – Ṣaḍiśakti.

In most accounts, these Yoginīs are linked closely to the vital constituents of the body (*dhātu*), namely, chyle, blood, flesh, fat, bone, marrow and sperm, respectively (intro vol. 2, p. 29). They live within them in the body and draw their power and vitality from them. Acordingly, they are propitiated by offering these things to them in sacrifice. Satisfied, they protect and maintain the body healthy. Otherwise, angered and hungry they consume the vital essences of those who ignore them. Invoked in black rites (*ṣaṭkarma*) they consume them in the body of the enemy who has been behaved unjustly and especially one who has harmed their cult or its votaries. Worshipped in that context they are called the Fierce Group of Six (*ugraṣaṭka*) or Hexad of Chastisement (*nigrahaṣaṭka*).

Although the 'ferocity' of their power is acknowledged and are called here by the latter name (see note to 63/101), in this presentation the Yoginīs are the deities of the forces, states, energies and mantras of the *maṇḍala* that represents the configurations of the dynamism of consciousness in relation to Deity, the body and the world. The Yoginīs are described from this perspective, one by one, as many as four times in this chapter (63/16-23ab, 28-43ab, 62-75, and 78cd-89).

2. This line also means: 'Ṣaḍi is the seventh Vidyā. Ṣaḍi is the Kula consisting of the group of seven'.

3. The Six Yoginīs and their corresponding Vidyās and seed-syllables are projected into the six corners of the Hexagram. In the centre is the seventh. In accord with the basic principle that the container is the contained, she is the embodiment of the six who surround her. The six seed-syllables are formed simply by adding YŪṀ to the first letter of the Yoginīs' names. Thus they are: ḌYŪṀ, RYŪṀ, LYŪṀ, KYŪṀ, ŚYŪṀ and HYŪṀ. The Vidyā of the Yoginī in the centre is these six recited together. Thus in the following verse it is said to be 'a single syllable with six letters'. The Vidyā is Kuleśvarī, the mistress of her Kula and is in the Point in the centre called the City of the Moon.

4. Bhairava, the Self, is the king of the mountain of Kula (61/9 and note,

61/32). He is the Point which is the lunar orb (*candrabimba*). Note that according to the legend of the First Siddha, the king of Candrapura whom he converts is also called Candrabimba (see above 46/68).

5. Kuleśvarī, who governs this Kula of six goddesses emerges from the transcendental body of the god and takes up her place in the Void of the Point, which is her Cave Dwelling. She is surrounded by her six energies projected into the Hexagram, which is their 'natural plane'.

6. YKh (1) (31/5cd) reads this sentence: O Hara, she is said to be (the goddess) Girijā of the king of the Kula mountain (*kulaparvatarājasya girijā [k, gh: śirijā] gaditā hara*).

The corners of the Hexagram and the centre are the 'division of the sevenfold Command'. The seven Yoginīs who are the deities who embody it reside there. Some MSs read '*parvatāḥ*' for '*devatāḥ*'. According to this reading they are seven Kula mountains amongst which the energy of the Command is distributed. Hara, that is, Śiva / Bhairava, is the Lord of Meru, the Triangle which is the mountain in the centre of the Hexagram.

7. The Shade of Hara is the Point, which is the emanation of his power (57/43cd-44ab, 61/79 and note to 61/49cd). Like a tree, the Point and the Triangle in the centre caste a shadow. This encompassing 'shade' is represented by the Hexagram and its energies, mantras and deities. The Shade of Hara is his divine energy that pervades the *maṇḍala*. It is the bliss that fills it, as it does the entire sphere of manifestation (see note to 61/49cd and 61/79). The Abode of the Cave is the Void in the centre (63/49 and note). This is the original form of the entire *maṇḍala*, like the original image (*bimba*) of a reflection (*pratibimba*) in a mirror. In other words, the six Yoginīs and their energies in the Hexagram are essentially developments of the 'deity of the six' who is born from Hara's bliss, his transcendental body.

8. YKh (1) (31/6d) reads '*viśvasya*' 'universe' for '*bimbasya*' 'of the universe which is **the Abode of the Cave (*guhālaya*)'.**

9. The condition 'with seed' (*sabīja*) is analogous to the one 'with parts' (*sakala*) and the condition 'without seed' to that 'without parts'. Deity as pure unconditioned existence is transcendental Emptiness. This is its 'formless form' 'without parts'. Its aspect 'with parts' can be represented iconically both as a geometric figure and anthropomorphically. This aspect is the sonic mantra form – *mūrti* – of the deity. Fully differentiated, it is embodied in its mantra or Vidyā. The deity and its energy may be embodied in a series of them. The essential 'seed' of these mantras is the seed-syllable mantra. Thus the form of the deity 'with parts', differentiated into its energies, is also its condition 'with seed' – differentiated into its mantras and Vidyās.

10. See 63/85 ff.

11. See note to 57/28.

12. Words that in common usage mean ‘lineage’ (*anvaya, santāna*), ‘family’ (*kula*), ‘tradition’ (*amnāya*) and the like have a special technical sense in the Kubjikā Tantras (see intro. vol. 2, p. 388 ff.). Just as a lineage consists of a series of individuals linked by family ties, the series of energies that flow out of the transcendental Void into the immanence are similarly related and so denoted by the same terms. Moreover, the serial order of members of a lineage is fixed. The beings, energies, principles and other entities that emerge into the sphere of manifestation do so in a specific order. Those who seek liberation must reverse this process, step by step back along the same series to return to its original source. It is essential, therefore, to know both what has been emitted and how, as well as the sequence in which emanation takes place. Thus below we read: When one has first known the due order, it is then said to be a lineage (*santāna*) (65/5).

13. In the body the Seven Yoginīs, here called the the Seven Mothers (cf. below 63/65), are located in the Six Wheels (*cakra*) with the seventh beyond. The later Kaula traditions also regularly place these Yoginīs in the Wheels where they govern the vital constituents (*dhātu*) of the body.

14. The Houses are the corners of the Hexagram (note to 61/28).

15. ‘Ṣaḍidevatā’ also means the deity (called) Ṣaḍi.

16. In her transcendental, unitary aspect (*niṣkalā*) the goddess in the centre of all the configurations is the Nameless One. Without name she can assume many names just as the formless goddess can assume many forms that embody the bliss in the centre. See 59/15-17, 61/22 and intro. vol. 1, p. 196 and 292.

17. In other words, the Six Yoginīs are projected anticlockwise into the hexagram.

18. The ‘waters of the Void’ is the nectar of the Yoni in its creative, emissive state. Thus the energy from which the others are derived is said to be the ‘wet power’ (*klinnā*) (63/85)

19. The Charioteer appears in the KMT (25/1ff.) as the individual Self mounted on the chariot of Nature (*prakṛti*).

20. Koṅkaṇa, which is in the Deccan (*dakṣiṇāpatha*), is also in the ‘southern door’ (60/71cd-72). The ‘bliss of the Yoni’ is in the centre so this is, presumably, where the ‘southern door’ is located.

21. See above, note to 63/2.

22. Cf. above 63/10.

23. The utterance of the mantras of the Krama are accompanied by ritual gestures (*mudrā*). Thus, just as there are five gestures corresponding to the Five Jewels (see above, 62/90cd-91ab), there are seven corresponding to the seven Yoginīs.

24. The two groups of three caves are the two sets of three corners of the Hexagram. They are also called ‘houses’ (63/10 and note to 61/28). The Cave Dwelling is, as elsewhere, the Triangle in the centre here occupied by the seventh

Yoginī.

25. See note to 57/28.

26. The letter E stands for the Triangle in the End of the Twelve formed from the energy Mind Beyond Mind (*manonmanī*) (59/35) from which emanate the three Kramas. The seven Yoginīs are arranged along the ascending series of Wheels of which the seventh is located in the End of the Twelve. Presumably then, what is to be done is to ascend up to the Triangle and then go up beyond it. Perhaps this 'breaking through the letter E' is the teaching concerning the shattering of the jar.

We have noted that restraint (*nigraha*) in the sense of chastisement or control of others is, along with grace (*nugraha*), one of the two functions of these Yoginīs. It appears from the context that here this refers to the restraint of impurities, energies, fluctuations of the mind and all else that is binding and maintaining the supreme transcendental consciousness that has been achieved.

27. This attributive compound *haramadhyodarā* qualifying Rākinī may also mean: 'contains (the letters La, Ka and Sa) between Ha and Ra'.

28. The mantra of each of the seven Yoginīs contains a series of seven seed-syllables formed from the initial letter of their names. For example, the seed-syllables in the mantra of Ḍākinī are the series: ḌMLVRYŪṀ ḌĀṀ ḌĪṀ ḌŪṀ ḌAIṀ ḌAUṀ ḌAḤ ḌĀKINĪ

There are seven Yoginīs and hence there are 'seven sequences' of syllables and 'seven groups of seven' syllables. The seven syllables are linked to the main vowels that are understood to be energies that radiate from the syllables. The eighth part of the mantra is formed from all forty-nine syllables together.

29. Possibly the meaning here is as follows. If the seven syllables associated with each of the seven Yoginī are treated together as one mantra which is then divided into eight parts we get six units with one syllable extra. The syllables of this Vidyā are projected onto the petals of the lotus that surrounds the Hexagram. The remaining syllable is the 'eighth part' of the eight letters. This is replaced by all the letters collectively represented by the seventh Yoginī in the centre.

30. Possibly because the seven Yoginīs are (or were originally) worshipped in a skull or a series of seven skulls, they are each identified in the following passages with a goddess of a skull who is referred to as a 'Yakṣiṇī', 'Guhyakā', 'Dūtī''Devī' and 'Mātṛ'. Collectively they constitute one 'Skull' i.e. mantra which contains all the goddesses governed by Yākinī / Yakṣiṇī (63/41cd-43ab).

31. YKh (1) (31/28b) reads *kapālamudrā* – which can be translated as the energy / goddess of the Skull. The other six pertain to Kula, which is manifest and differentiated, and so 'divided'. This *mudrā* pertains to Akula, which is unmanifest and undifferentiated, and so is one and undivided. It is the divine

energy through which these, and all the mantras of the Krama, are filled with energy.

32. It appears that the seven Yoginīs represent seven aspects or levels of the Command. This, the highest level, is that of Śiva himself

33. The seed-syllable, here called the 'powerful Skull' is formed by combining all the letters of the seven Yoginīs thus: ḌRLKŚYŪṀ. The seed-syllables of each Yoginī is formed from each letter separating it from this one and then adding 'the three of the letter Ū', that is, 'YŪṀ'.

'Along with the five' = the letter Ḍ + MLVR thus making ḌMLVRYŪṀ. The five 'signs' are, I suppose, MA-LA-VA-RA-YŪṀ. When they are added to Ḍ it 'becomes sixfold'.

34. YKh (1) (31/32b) reads: *kapālanarakatrayam*

35. YKh (1) (31/34c): *lamekala lamekaubhau*

36. The Wheel of the Practice of the Rule (*samayācāracakra*) is presumably an alternative name for the *Kramamaṇḍala*. Perhaps it denotes only the Hexagram.

37. Above (61/69ab) Kālī is called Kālakaṅkālakaulikī.

38. YKh (1) (31/39cd): The deity of the Skull of the letter Ha is called Haṭṭakī.

hakāraysa kapālasya haṭṭakī [ṅ: haṭakī] nāma devatā ||

39. YKh (1) (31/41cd): The syllable of the of the Skull of the letter Ya is the form of Viraktā.

yakārasya kapālasya viraktāmūrtir akṣaram ||

Just as two groups of three 'caves' with a separate 'cave dwelling' are the seven (63/14) locations of the Yoginīs in the *maṇḍala*, here we have two tridents and a spear.

40. The Scalpel of Knowledge is a generic term that can refer to any major seed-syllable. It is said in a number of places to be HSKHPHREṀ (see note to 5/35-36). Vāgbhava is also referred to in this way (see 59/91 and 62/87-88ab).

41. See note to 63/30-31ab.

42. The one Vidyā consists of the aggregate of the syllables and parts of the mantras of all seven Yoginīs. She is the energy of the Goddess who creates by dividing up the one reality represented by the unity of the Vidyā. In this aspect she is called Bhedakī – the Divider. The same energy also absorbs all the other energies and, hence all that they give rise to. In this aspect she is called Grāsā – the Devouring One. The recitation of the mantras and seed-syllables of the seven Yoginīs, like all the mantras of the Krama, begins with this one seed-syllable, which is the aggregate of the others (*piṇḍa*). As the other seed-syllables and mantras are recited in the prescribed sequence (*krama*), the first one is understood to split up to form the others progressively. The series ends with the first syllable which has absorbed the others before it. Then the cycle recommences in the same

way with the next repetition. Thus, this energy, which is essentially that of the Command, pervades all the 'instruments of mantra' even as it gives them the energy that makes them fruitful.

43. The caves are the six triangles at the corners of the Hexagram where the Six Yoginīs are worshipped and ultimately experienced. The Cave of the Caves is the central Triangle. See 63/6 and note.

44. YKh (1): 'by the secret light of the Cave' (*guhāguhyaprakāśena*).

These lines describe the expansion of the energy of the goddess as 'sevenfold bliss' (63/52cd). Bliss is the energy of the Deity (*ānandaśakti*) and aspects of this bliss are aspects of its energy. The experience of this bliss is knowledge of the aspects in which Deity manifests – in this case as the Seven Yoginīs.

45. 63/43cd we are told that the Skull consists of the seven goddesses.

46. The seven houses are here also called caves (63/14).

47. The Scalpel of Knowledge of the Seven consumes the seven groups of seven (63/43cd-44).

48. YKh (1) (31/52ab): The expanding plane of the group of six (*ṣaṭkasya (k, gh: * ṭkaṁ ca; g, ṅ: ṣaṭkañca) vikasatpadam*) (arises) **by the expansion of awakened consciousness.**

49. The aspects of this sevenfold bliss are listed in 63/50-51ab.

50. The expansion of awakened consciousness develops through the energies, states and mantras it generates and through which it operates. It unfolds in variously compounding aspects as it does so. It expands out through the spheres of the *maṇḍala* forming them as it does so from the Point, to the Triangle, Hexagram and beyond into the eight-petalled lotus that surrounds it. Each part in each phase replicates. Groups of four expand into four of four, those of five into five of five and so on. The members of groups grow in number. One becomes three. Three becomes four and four, five and so on by adding an extra one in the centre or direct expansion of the group. Thus, although the Tantra itself begins with the declaration that it will expound the Hexad of Knowledge, it presents seven Yoginīs (63/13) in two instances and eight in one. These are the eight Yoginīs (63/65), identified as eight energies of the current of the rays of energies that emanate from the transcendental Light that shines through the centre.

51. Ṣaḍi is the goddess as the aggregate of the six energies of the encompassing Hexagram. Ṣaḍi, the goddess of the Six Yoginīs becomes 'the fivefold energy' in order to 'unfold the Path', which is the Point and the Hexagram (63/77-78ab), and create (63/85).

52. The term 'measure' – *mātrā* – denotes the energy of the deity understood as Divine Sound which, like spoken words and mantric sounds is quantifiable in measures (cf. intro. vol. 1, p. 382). Here we are told that this is the

energy of the measure that ‘measures out’, differentiates and defines the energies of all these mantras.

53. The expansion of consciousness is self-compounding and so is essentially the expanded, pervasive form, which is ‘six times six’, that operates for all the Krama, not just this group of mantras in it. See above 60/98-100ab and notes.

54. These and the next few lines return to the Triangle to establish that it is the same in relation to this group as it is to the others. The Vidyā in the centre is, as before, Vāgbhava ‘illumined by the sixteen vowels’ (cf. 62/32-36) who is Raudrī. The Triangle with its three ‘qualities’, that is, triads, is the same. Additions may be superimposed, but even so the basic Triangle and sonic contents remain the same as the foundation (*adhiṣṭhāna*) of all successive projections. This is necessarily so. The syllable of the goddess in the centre is the Yoni ‘generated from bliss’ from which all emanation proceeds, including, of course, mantras and syllables. We shall see below that in one presentation Yākinī is identified with it in the centre (63/75).

MS G of YKh (1) suggests the reading: (The goddess) Mudrā is in the midst of the six (*ṣaḍimadhyasthitā* [*k, gh, ṅ: ghaṭa-; g: ṣaḍa-*])

55. MS G of YKh (1) reads: pervasion abides in three forms (*triprakārā sthitā* [*k, gh, ṅ: triḥprakākṣarā*] *vyāptir*).

56. The Wheel of the Mothers is the Triangle full of the energies of the letters, here called the ‘Gestures of the Islands’. The Heroes (also called Siddhas and Bhairavas) who govern them have come forth by the Heroes’ Path of the Point. These form the Kula of Six, in the Hexagram, the Vidyā in the Point and the three Kramas in the Triangle.

57. YKh (1) (31/62b) reads this line: **Bhairava's bliss within the tradition (*āmnāya*), within the Wheel** is called ‘Mother’ (*mātṛsaṁjñayā*).

The goddess who is the essential nature of all the goddesses is the bliss that makes Bhairava blissful. This bliss arises from the union of Bhairava and the goddess. Thus she is ‘the peak of sexual pleasure’ and is in the middle of the Wheel of the Mothers along with Bhairava who ‘possesses’ her.

58. See note to 63/10.

59. YKh (1) (31/64b): the Circle of the Mothers is Kailāsa.

Kailāsa is the Point in the centre, where Udyāna is also located. All the mantras of the Krama are there as they are in the Hexagram. Thus the Five Jewels, for example, are also said to be ‘on the top of Kailāsa’ (62/59 and note). In this case, as in many others, ‘on top’ and ‘within’ are equivalent.

60. Cf. above, 63/10 and 63/14.

61. The previous presentations were most concerned with the mantras of the Yoginīs, this one focuses on them as phases in the ‘coming and going’ or ‘arising and falling away’ of the breath and energy of consciousness. All the

phases contain in some way all the others. All the Yoginīs are the the Six Yoginīs. Dākinī, although part of the *maṇḍala*, is also 'sixfold'. Rākinī, Hākinī and Yākinī is established in the energy of her own letter 'and the rest'. Śākinī (here called Śāṅkarī) is the energy in the 'oneness of arising and falling' and so she is every phase of it. Lākī is the energy with 'six sheaths' – the mutually enveloping energies of the Yoginīs. Although Kākinī embodies the energy that differentiates the phases of the 'coming and going', she is the bliss of the *maṇḍala*, the six parts of which are the Yoginīs. However, although all the Yoginīs contain the others, the first – Khiṅkhiṇī – who is in the centre does so in a special way. Her identity is specifically that of the Yoginī who is all the others and, as such, is a separate Yoginī.

According to this presentation there are eight Yoginīs (see note to 63/52cd-53). Khiṅkhiṇī and is said to have 'six varieties', however, seven Yoginīs are described after her. Possibly, the reason for this is that Ḍākinī and Yākinī, the first and last of the group, are the same beginning and end of the perpetual recurrence of the inner breath. Khiṅkhiṇī, set in relation to the flow is Mahāmāyā, the Supreme Will that instigates it. Ḍākinī is the beginning of the cycle which starts with the self-reflection – the 'mind' which is Mind Beyond Mind – that marks the climax of the initial outpouring of the Will. This is also Yākinī who, at the end of the cycle which, with Ḍākinī it encapsulates, is 'at the end of the pervasive one', that is, the mind at the 'end' of the Will. Thus both are the Māyā of the Mind. Both are Raudrī who, threefold, is the Yoni which is both the source and the end of the cycle that flows through her.

Yākinī is the threefold Māyā who, as such, is Raudrī who consists of the 'three qualities' of the Triangle of the Yoni (63/75 ff.). Here they serve to 'block' the energy of Maya, which emerging as the Will, is prevented, as it were, from moving in the Void of the transcendent constrained in the Triangle of the Yoni which directs it into the creative dynamism of immanence.

62. YKh (1) (31/69ab): **Then the power which blocks (*nirodhanī*) is established as Ḍa** and the rest**.**
nirodhanī tadā śaktir ḍakārādivyavasthitā [k, gh, ṅ: śakti .okārādivya-] |

63. In other presentations of the Seven Yoginīs, Śākinī is normally the fifth, not the fourth one (see, for example, 63/13).

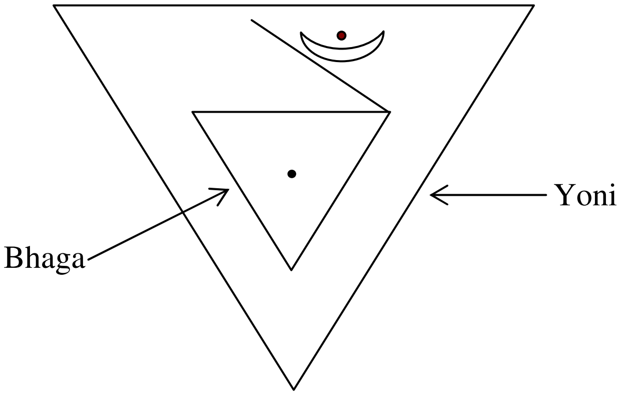
64. Bhedakā / Bhedakī is the one Vidyā who devours all things (63/46-48).

65. All the Yoginīs are aspects of the same energy of the Transmental that radiates its power from the Point in the centre as the vitality of the inner vital breath, sustaining phases of its 'coming and going'. Ḍākinī embodies the Will, the vital impulse that impells the outgoing flux of the breath of emanation. Hākinī marks the phase in the cycle where it commences its return. Here, at the source Hākinī is Uḍghāṭinī – She Who Unlocks – the path along which the vital energy moves to return to its place of origin. She is the same Will, the Transmental who

manifests in all the phases of the Deity's inner breathing. Here, at the 'end of the vital breath' in the Void between the downward, outgoing flow and the upward, returning one, Bhairava manifests. He 'arises' and is active as the Self, the living being, whose breathing is the cycle of the phases of his energy.

66. Note that the word '*bhaga-*' replaces the word '*yoni-*' in each case in this verse. See note to 5/76cd-77ab.

67. **Diagram 28. The Bhaga in the Yoni**

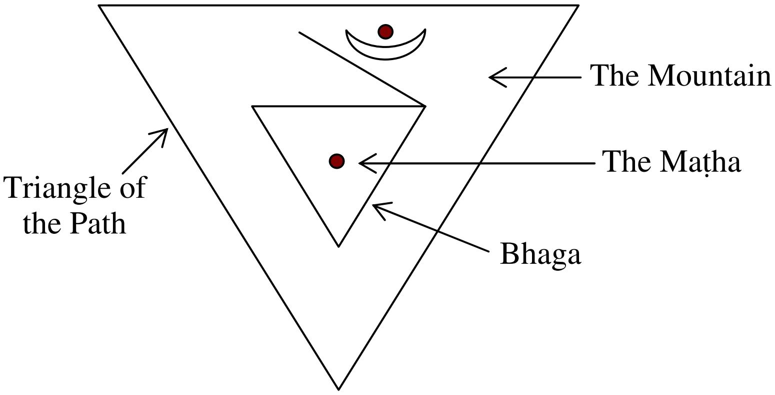


68. See note to 63/100.

69. The first two series of aspects of the seven Yoginīs are those that relate to the expansion of the 'seven times seven' energies of the Vidyā who embodies the energy of the Command – Vāgbhavā – that pervades all knowledge and action. There she appears above all as the energy that consumes all others – Grāsā – the Devouring One who removes impurity and bondage and gives rise to the expansion of bliss. Here she appears in her creative aspect, Bhagā, who is generated from bliss and pervades it. The condition of threefold pervasion of the Triangle leads back to the Point. The energies are again discovered in the centre and pour out from it to regenerate the Yoni, the fivefold matrix of emission, in order to create (31/85). The flow of creative energy moves along out from the Point to form the Triangle which, at its highest level of development, reaches the Point within which is the consuming energy of the Fire that burns away the impurity of the Self and Kālī, the New Moon who, in the Cave in the centre of the Hexagram, 'reveals awakened consciousness'.

Thus the Path along which the energy of the Command develops and its phases manifest is both the Path of the Point, with respect to its source, and the Path of the Hexagram, with respect to its completion. Together they display the aspects of the liberated state with a purified and purifying centre, encompassed by its expansion.

70. **Diagram 29. The Mountain of Ḍāmaryā**

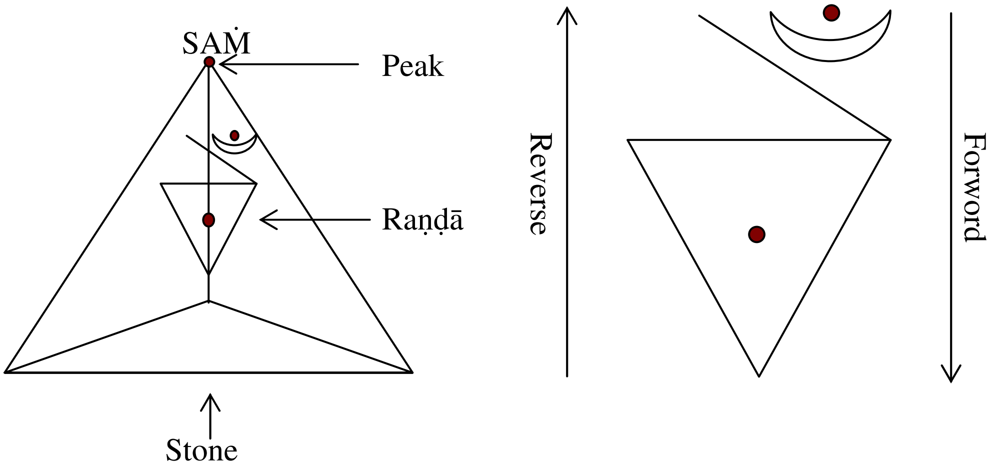


71. The Five Yoginīs – Rākinī and Kākinī are missing – are contained within AIṀ which is in the Point as five aspects of the energy of the Point.

The first Yoginī bursts out of the Point in the centre, just as Kubjikā comes forth out of the Liṅga and Kuṇḍalinī begins her ascent (see note to 5/65cd-6ab). The *maṭha*, like *āśrama* and *pīṭha* is an abode of the sacred. This one is the Point in the 'belly of the Mountain', that is, in the middle of the Triangle of the Path. She emerges from the Point in the middle of the triangle of Vāgbhava, which is her own Yoni that 'arouses the mind', that is, the pure consciousness in the centre.

72. Ḍākinī is the energy in the Point that splits it apart and Lākinī the one that differentiates its emanation 'two by two' into the polarities. These are the two Lions, male and female, the syllables of the god and goddess who emerge out the power of action of the Lion, that is, the deity represented by Vāgbhava, who is the universal cause of all things. However, even though Lākinī is the energy of duality and is duality itself, her most essential nature is free of bondage.

73. **Diagram 30. Śākinī**



74. YKh (1) reads Raudrī as the goddess here. Raudrī is Mahāmāyā, the supreme goddess (see below 63/86). This variant reading (perhaps the correct one?) reminds us that each Yoginī is not just one of a group, she is also the Supreme Goddess who, embodied in the Yoni, is all the Yoginīs. In this case, the process by which Raudrī / Raṇḍā, who is represented by the Triangle of Vāgbhava, becomes the Yoginī is outlined. This takes place by 'reversing' her. The downward facing triangle of Vāgbhava thus becomes the upward facing triangle (= pyramid) on the peak of which Raṇḍā / Raudrī is manifest as the 'Lion' that is, the seed-syllable – Saṁ – of Śākinī.

75. The Lotus is the Point (62/67).

76. YKh (1) (31/83ab): The letter Ha which the letter of the Doomsday Fire is that of **of the process of the maturation (of Karma)** that takes place in the location of Yoga.

yogasthānavipākasya [g: -vapākasya] vaḍvākṣarahakārakaṁ [k, gh: vadvā -; g: vadā-] ।

This Yoginī represents the energy of the Self, understood as the vital breath within the Point (i.e Haṁsa Bhairava). She unites the individual with the universal Self, Śiva and Śakti with the bond of the vital breath that flows between them in the Point where their union – Yoga – takes place. There the Karma of the fettered soul 'matures' and so comes to an end (see note to 13/25cd-27ab). Like the other Yoginīs, Hākinī, is essentially the energy of Vāgbhava, the 'syllable of the Command', the 'letter of the Doomsday Fire'. Thus Haṁsinī / Hākinī is the Yoni within Haṁsa Bhairava, who is the Self and the Void of the Point. At the same time, in accord with the principle that the container and the contained are reversible, Bhairava, the Self is in the Yoni of Meru. Moreover, just as he is reversed, his female energy reverses to the male Śiva, the Auspicious One even as she, like him, maintains her original, unreversed identity.

77. See note to 63/12.

78. Raudrī is the energy of the six Yoginīs (*ṣaḍiśakti*), the Yoni (63/8). By identifying Yākinī with her she, like the other Yoginīs, is identified with all the others as their fundamental energy and foundation.

79. The previous exposition of the Yoginīs also identifies Yākinī with Raudrī and the 'threefold Māyā' who is Bhagā, the energy of the Yoni. There her threefold nature was presented as three aspects of her pervasive being, here she is the three energies (= 'qualities') of the Yoni embodied in the goddesses Vāmā, Jyeṣṭhā and Bhañjanī. Jyeṣṭhā is Suṣumṇā, the other two are Iḍā and Piṅgalā.

80. The same energy of Māyā that deludes the ignorant when the energy of *rajas* dominates, elevates the fettered when she, the best of Vidyā, acts as the energy of *sattva*.

81. YKh (1) reads *ṣaḍidevatāḥ* – the six deities – as *ṣaḍidevatā* – the deity who is the six (see above note to 63/1, 2 and 54-55ab, cf. 63/7 and 11). The Tantra now reverts to the basic scheme of six Yoginīs and we move from the Triangle to the Hexagram in such a way that their essential identity is maintained. Raudrī is the energy of the six Yoginīs, even as she is the Yoni. In this perspective she is the sixth Yoginī and the 'measure' of all of them (cf. Note to 63/54-55ab). As the Doomsday Fire who is the seventh Yoginī, she unites with Bhairava in the centre. The yogi who recollects Bhairava as his own Self, experiences this union in the centre of his being and so, completely satisfied, no longer desires anything else.

82. The Conduct of Heroes (*vīracaryā*) is the union – Yoga – of Bhairava and the Yoginī.

83. It appears that the seven Yoginīs correspond to the following letters: 1) Ū 2) E 3) E and Ū 4) ? 5) Ra 6) AṀ 7) U.

84. 'The world' meant here is the World of the Hexagram mentioned above (63/77cd-78, see note to 63/100).

85. YKh (1) reads '*prakṛti*-' for *ākṛti*-'.

86. This is the 'seventh plane' in the centre where the expansion of awakened consciousness takes place (63/51cd-52ab).

87. On the plane of the Skyfarer the liberated yogi realises his identity with the Lord of the Skyfarers who moves in the Void of his own nature. Supreme, ineffable, transcendent and immanent, the Deity is within the Void of his own nature and the Void is within Deity.

88. YKh 1) (31/95ab) reads: **That energy straightens (under the influence of)** the essential nature of Viṣṇu's śakti (*viṣṇuśaktisvabhāvena*)

89. Yākinī – the letter Ya – is located in the centre of the Triangle where the 'mind' of supreme consciousness is located. When the mind is beset by

unchecked mental activity, the energy within it that fuels the development of higher states of consciousness is not 'straight'. Turned in on itself it is exhausted by supplying energy to the mind. But when the energy is penetrated by the power of the Yoginīs through their mantras and energies, the energy in the centre where Yākinī resides 'straightens' and the lower, agitated mind, is transformed into the higher Mind Beyond Mind which leads to the Transmental. The development of this higher state is attended by the signs of realisation listed in the next verse that culminate in the experience of the pervasion, that is, unity of the Deity in the liberated state.

90. YKh (1) (31/97cd)**: Kaulīśa is** thus **called the Point and Sound of the Point and emission (*visarga*).**
kaulīśaṁ [k, gh: kauliśaṁ; g: kaulīśa] bindunādākhyaṁ tāvad binduvisargayoḥ ||

91. This obscure (and probably corrupt) verse seems to suggest that what has been said up to now concerns Śakti. Along with her is the possessor of power whose nature is consonant with that of his power. The nature of Kaulīśa, the power-holder and Self, is Śakti. She is the dynamism and he is the substance of the polarities that, united, generate the stream of emanation. She is the act of emission itself and the potency that is emitted. He is the source of power and he is empowered by it in its two forms as the Point and Sound – the two breaths that emerge from one another and return to one another. He is the Point. She is Sound. He is both of them, just as she is. He is what they are and she is how they are. He is what she is and she is how he is. Thus as her power is threefold, so is he. See 61 n.81

92. YKh (1) reads the letter Ṭa (*ṭakāram*). The letter Ṭa is inserted between the abbreviations standing for the individual mantras of the Jewels (see 62/21cd and chapter 2, note 54).

93. The spheres of the *maṇḍala* and the whole *maṇḍala* (59/2) are a world. Even the Void beyond and within it is in the form of a world (*bhuvanākṛti*) (60/83). Thus the knowledge of the planes of the mantras of the Krama within the *maṇḍala* are the 'bliss of the world' (*bhuvanānada*) which is the state of the Transmental (60/49cd). The plane of realisation (*bhūmikā*) is at the end of the world of the Krama beginning with the Transmental (57/57ab), the energy of which is on the plane of the 'divine world' (57/17cd-18ab). This is the world 'beyond mind' formed with the sixteen vowels projected into Vāgbhava in the centre of the *maṇḍala* (62/32-36). Similarly, just as the Point in the centre with Vāgbhava is a world, so is the Triangle. The Path of the Siddhas is in the Triangle which is 'in the world that has been revealed' (44/67). The same is the case with the Hexagram. The Seven Yoginīs are conjoined into the form of a world (*bhuvana*) (63/93ab), that is, the World of the Hexagram (*ṣaṭkoṇabhuvana*) (63/78ab and 66/17). This, I suppose, is the World of the Gander.

94. YKh (1) (31/101cd-102ab) concludes with this additional verse:

Such is the group of six (concerned) with restraint along with the seven and the eight. The essence of (this) knowledge has (thus) been declared along with the meaning of the Krama and the Kulakrama

evaṁ ca nigrahaṁ ṣaṭkaṁ bhūmikaiḥ [g: -kai] sapta cāṣṭakaiḥ [k: -kaḥ; g, ṅ: -kaṁ; gh: -ka] ||
kathitaṁ [k, g, gh, ṅ: -tā] jñānasarvasvaṁ [k, gh: -saṁvarta; g: -saṁvartaṁ; ṅ: -saṁvartu] sakramārthaṁ [g, ṅ: satkramārthaṁ] kulakramam |

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-FOUR

1. घ्, छ्: श्रीवक्रोवाच; YKh (1): श्रीवक्रोवाच. This chapter corresponds to chapter
thirty-two of YKh (1). 2. YKh (1) क्, घ्, ङ्: missing.
3. YKh (1) क्, घ्, ङ्: विकस्य; ग्: क्रमस्य 4. All MSs: –संप्रदायोघं
5. YKh (1): संप्रकीर्त्यते (ग्: संप्रकीर्तिते; ङ्: सप्र–) 6. ख्: विमलान्मं
7. YKh (1): विमलानन्दविश्रामं (ग्: विमलानंन–). M → N.
8. All MSs: आक्रान्ति–; YKh (1) क्, घ्, ङ्: –करणे लयं 9. YKh (1): आलया
10. I take this to be a nominative. See above, note to 3/10d.
11. All MSs: स्मृत:; YKh (1) ङ्: स्मृत: 12. All MSs: तथा
13. YKh (1) ग्: –शक्ति 14. All MSs and YKh (1) क्, ङ्: शक्तिर्; घ्, छ्:
–संज्ञकं; झ्: –संज्ञा * 15. ग्: संज्ञाविम * भेदेन. The order of the first two
members of this compound has been reversed.
16. All MSs: मंडला–; YKh (1) क्, घ्: भस्वलाक्रमं; ग्: भस्वरं * *; ङ्: मस्वलाक्रमं
17. YKh (1) ङ्: म * लं 18. All MSs and YKh (1) क्, ङ्: विमलं–
19. ख्: पंचभेव–; YKh (1): पञ्चैते त्रिप्रकारेण (ग्: त्रि:–) 20. YKh (1) घ्, ङ्: –ल
21. क्: भिन्नां 22. Clearly a dual ending is required here.
The reading is confirmed by YKh (1). See above, note to 11/65c.
23. YKh (1) ग्: –हं 24. YKh (1) क्: आमीनांमीद्यनतानी; ग्:
आमीनामाद्यतन्तानी; घ्: शामीनामीद्यनजानी; ङ्: आमीनामीद्यनतामी
25. All MSs except क्, ग्: विमल; YKh (1) ग्: विमल
26. घ्, छ्, झ्: उदारितम्; YKh (1): उदाहृतं
27. झ्: * संज्ञो–; all other MSs: ससंज्ञो–; YKh (1) क्, घ्, ङ्: मा–; ग्: सा–. See
above, note to 3/10d. 28. YKh (1) ग्: –ज्ञ
29. घ्: –शेषरम्; YKh (1) ग्: शसिसेखरं
30. घ्: शेषरं; YKh (1) ग्: से– 31. क्: –वेत्तारा; all other MSs: –वेत्तार:; YKh (1)
क्, ग्, ङ्: –र; घ्: –वैत्तार. The plural has substituted the singular. Cf. above, 33/145c
and see note to 2/12c. 32. YKh (1) ग्: –प्रकाशकं
33. All MSs: प्रकारो; YKh (1) ग्: –सो
34. All MSs except घ्: निर्मलानन्द
35. All MSs except क्: एकपादो; YKh (1) क्, ग्, घ्: –दो; ङ्: –पादे
36. Missing in MS झ्. 37. क्: –ध्वजोध्वजा; ख्, झ्: –ध्वज * *
38. घ्, छ्: अहिच्छन्वध्वजा–; all other MSs: अहिच्छन्वध्वंजा–; YKh (1): शक्तिरहिछत्रध्वजामृतम्
(ग्: सक्तिरद्विछत्र–) 39. घ्: पटाकाध्वजमध्यस्थं; all other MSs: –स्थ; YKh
(1): –मभ्यस्य 40. ख्: नाम; all other MSs: –नामे
41. All MSs: महात्मकम्; YKh (1): प्रजानाममरात्मकम् (क्, ङ्: –ममनात्मकं; ग्: प्रज–)
42. YKh (1): शक्ति: (क्, ङ्: शक्तिस्)
43. घ्, छ्: –स्त्व; YKh (1): पञ्चभिर्भेदै: (क्: यंचभिर्भेदौ)
44. ख्: सर्व्वेज्ञामिति; all other MSs: सर्वज्ञामिति
45. YKh (1) क्, घ्: शिखिचन्द्रकलाज्योति; ग्: ?; ङ्: गिरिवचंद्रकलाज्योति
46. क्: –ज्योतिर्ज्योति:; घ्, छ्: ज्योति; YKh (1) ग्: ज्योति?
47. क्: शेखररम्–; घ्: शेषरशेखरम्; छ्: शेखरशेखरं; ज्: शेषर * खरं; all other MSs: शेखर *
खरं; YKh (1): शेखर (ङ्: शेखरं) शेखरम् (क्, घ्, ङ्: * परं)
48. All MSs: शिखर; YKh (1): शेखरं (क्, घ्, ङ्: शेखर:)
49. All MSs except घ्, छ्: शैखरा–; YKh (1): शेखरानन्दं (क्, घ्: –नंपं)

50. YKh (1): शेखरं (ग्: शेखर; ङ्: * खरं) 51. YKh (1) ग्: मतम्
52. घ्: शेखरं; all other MSs except क्, छ्: सेखरे; YKh (1): शिखरे
53. YKh (1): व्याप्तिर् 54. YKh (1) घ्: अध्वरं
55. क्, ख्, ग्, ज्: शिखला–; YKh (1) क् घ्: शेखरा–
56. ख्, झ्: –कालं; YKh (1) क्, घ्, ङ्: मलय ज्ञातं; ग्: मलयो ज्ञातं
57. ज्: मलेथात्म–; all other MSs: मलथात्म–; YKh (1): मलयालयजावुभौ। + उभावुभौ परा
काल अध्वरं स्वात्मपञ्चकम्। 58. All MSs: –नभूतार्थं; YKh (1) क्: पंचना?त्मान
भूतार्थैं; ग्, ङ्: पञ्चमात्मान भूतार्थे; घ्: पञ्चमात्मान भूतार्थैं 59. YKh (1): –ति
60. YKh (1) ग्: –साशनं; घ्: –सासनं
61. क्: पुष्परा–; झ्: * ष्हरानन्तं; all other MSs: पुष्करानन्तं; YKh (1) क्, घ्, ङ्: –लोनात:;
ग्: पुंष्कलोनान्त:
62. ख्, ज्, झ्: विकलो–. क्षीणता– is meant by –क्षीण– YKh (1): विकलो (ङ्: विकला)
जीववर्जित:
63. घ्, छ्: विरामा; YKh (1) क्, घ्: चिरात्म; ग्: चिराम; ङ्: विरात्म
64. ख्, छ्, ज्: –नन्द:; घ्: रमनानन्द:; YKh (1) क्, घ्, ङ्: –नन्द; ग्: –नन्द:
65. झ्: धनवाणहिपङ्गुलम्; all other MSs: धनवानहिपङ्गुलम्; YKh (1) नवधा न भयं शुभम् (ग्:
शुभ:) 66. ग्: वेधन * * *; all other MSs: वेधनस्त्यागात्
67. YKh (1): शासनरोधनत्यागाद् (क्, घ्: –नंरोधनत्यागी; ङ्: –नं रोचनत्यागाद्) ऊर्द्धेर्व्वै (ग्: उद्विधै;
घ्: ऊध्वैर्वै; ङ्: वुद्धिर्वै) चारणं प्रियम् (ग्: चारणेन्द्रियं; घ्, ङ्: द्रियं)।
68. All MSs: आत्मानवन. I take this to mean नवात्मना.
69. YKh (1): आत्मानं बाणसृङ्गस्य (ग्: वानशृङ्गस्य) आगमं
70. YKh (1): सेतुरावली (क्, घ्, ङ्: शेतु–) सेतुबोधक: (क्: शेतु–; घ्, ङ्: शेतुवोधक)
71. All MSs except झ्: ऐवत्रय–; all other MSs: एवत्रय–; YKh (1): –प्रयोगेन. This
emendation agrees with the reading in YKh (1).
72. All MSs: संयोगाराधनोभयो: 73. All MSs: + नव रोरमणोश्वस्थ: (घ्, ज्, झ्: –श्वस्थ:)
स्वस्थं (all MSs except घ्, छ्: स्वस्वं) स्वस्थविसस्थयो: (ख्, झ्: –विसस्थया:)।; YKh (1): + न (घ्:
त) तथावरणे (ग्: तपारवणो; घ्: त्रस्था–; ङ्: तपावरणो) स्वस्थ (ग्: स्वथश्च?; ङ्: श्वत्थ) अश्वस्यंचविसत्ययो: (ग्:
श्वन्दस्वस्थम्निसथयो:; घ्: अस्वस्थं च विसत्ययो; ङ्: अश्वत्थं च विसत्कयो:)।
74. All MSs and YKh (1): –रामस्य. The initial vowel of the last component
of this compound has been shortened for the metre.
75. YKh (1) क्, घ्, ङ्: तदासो 76. YKh (1) ग्: प? क
77. झ्: प * शृंग–; YKh (1): पशुशृङ्गत्रयो (क्: –या; घ्: –चया; ङ्: शृङ्गंत्रया)
78. All MSs: लक्त; YKh (1) क्: मक्त; ग्: भक्त; घ्, ङ्: नक्त
79. झ्: अ * क्त; all other MSs: अलक्त
80. YKh (1): आरक्तविरजो (क्, घ्: आरक्षविरजो) रजम् (ङ्: रकं)
81. घ्: आप्यायण–; YKh (1) क्, घ्, ङ्: आध्यायनम–; ग्: आध्यायनमसेषस्य
82. YKh (1) क्, घ्: –रांतिकं 83. YKh (1): पञ्जरं (घ्: –लं) 84. क्: पच–
85. All MSs: –रात्रीवतु:; YKh (1) क्, घ्, ङ्: * रात्रिचतु:–. DS.
86. YKh (1): तदावृतोऽभिजायते (क्, घ्: तदावृत्तोभि–) 87. YKh (1): –देहस्य
88. YKh (1): –सत्क्रिया 89. क्: बन्धुतमा; all other MSs: वंधूतमा; YKh (1)
क्, घ्, ङ्: वंधकमा; ग्: वधकमा 90. घ्, छ्: शक्तिर्; YKh (1): शक्ति
91. All MSs: दुर्व्वित्त 92. YKh (1) क्, घ्, ङ्: विलीनं
93. YKh (1): वंच (ग्: वध; ङ्: वंध) सत्वानां. The genitive ending of this and the
following word is a locative marker.

94. All MSs: मन्त्राणामिततेजसा; YKh (1): क्, घ्: –तौजसं; ङ्: मंत्राणाममिभोजसं
95. All MSs except क्: योनि; YKh (1): एकयोनि (ङ्: –यानि)
96. YKh (1) क्, ग्, घ्: कुलछाया
97. ख्, ग्, झ्: महादयात्; all other MSs: विमलभेदं महोदयात्; YKh (1): विमलभेदेन पादयेत्
98.YKh (1) क्: कला:; घ्: कला; ङ्: कुला:
99. YKh (1) घ्: पंच: 100. All MSs: कुला:; YKh (1) घ्: कला
101. क्, ज्: वै:; YKh (1) ग्: वै:
102. YKh (1) क्, घ्: सपागस्तुयवर्यायां; ग्: –मुपपञ्चर्याया; ङ्: संयोगस्तुप–
103. YKh (1) ग्: अनादिति 104. YKh (1) ग्: –ना
105. All MSs: –पंचकयावुभौ; YKh (1) क्, घ्: –कलाद्धयो:; ग्: पञ्चकपंचयोद्धयो:; ङ्:
पंचपंचकलाङ्गयो: 106. All MSs: विक्षेपं; YKh (1) घ्: विज्ञय
107. YKh (1) घ्: –व. M → N. 108. All MSs: दृढपक्ष: परं; YKh (1) क्, घ्: –पंककरं;
ग्: वृद्ध–; ङ्: दृढपङ्कंकरं 109. YKh (1): चयत् (घ्: येत्)
110. YKh (1) घ्: –र 111. ग्: सर्व्वणानां
112. All MSs: देहिनामलमुद्धृतम्; YKh (1) क्, घ्, ङ्: देहिनात्
113. क्: उर्द्धृतं. उद्धारणम् is meant here.
114. YKh (1) क्, घ्: –शंकस्य 115. YKh (1): पञ्चकं पञ्चभेदत:
116. ज्: –भेदका; all other MSs except क्, ग्: अभेद्य:भेदका
117. क्: देवो; YKh (1): देवो (क्: देवे?; घ्, ङ्: देव)
118. शक्त्यो: would be the regular form. Cf. above, 19/87d and 58/16b.;
YKh (1) ग्: –शक्तयो; ङ्: –शक्ययो:
119. All MSs: पसनंद:; YKh (1): –नंद. I have emended to the neuter deviant gender according to the common usage of the Sanskrit of this text.
120. YKh (1) क्, ग्, ङ्: क्रियानन्द:– 121. YKh (1) क्, घ्, ङ्: –मतं
122. This and the following three lines are missing in MSs क् and ग्. MSs ख्, घ्, छ्, and ज् read: –मंतश्च; YKh (1): अधमनादिमन्तश्च (घ्: –मतश्च)
123. क्, ग्: पदा:; YKh (1): अन्तरं (घ्: अतरं) चतुर: पदम्. N → M.
124. ख्, घ्, छ्, ज्: –कत्वं; YKh (1): –समेकत्र
125. ग्: परिवृत्य; all other MSs: परिवृक्ष; YKh (1): –वृक्ष. M → N.
126. क्, ग्: –कारं; YKh (1): शृष्टिमेकाक्षराकाशं (घ्: –रा * शं; ङ्: तूष्णिमेकाक्षरा–)
127. All MSs: हकारं; YKh (1): विकाशं
128. All MSs except क् and ग् and YKh (1): शिरवर्जितम्
129. छ्: –जरान्क्षो–; all other MSs: –जरा–
130. YKh (1): विमला सक्तिर्जगत: (ग्: शक्तिजगत्) क्षोभयच (ग्, ङ्: क्षोभयते च) सा
131. क्, घ्: तूष्णि 132. All MSs: परा
133. All MSs: पिण्डमेकाक्षरण् * *; YKh (1) क्, ङ्: पिंडंमेका–; ग्: पिडसौकाक्षराक्षरं; घ्:
पिडमेका– 134. ख्: विहंगमं; झ्: विहंमं; YKh (1): विहङ्ग: (ङ्: विहग:)
135. क्, ग्: पक्षे–; YKh (1) क्, घ्, ङ्: –मध्यस्था
136. YKh (1): हत्रिका 137. YKh (1) ग्: तूष्णं मण्डलं; घ्: तूष्टि–
138. All MSs: संक्षेपतो ईशं. The regular *sandhi* would make the meter
defective. 139. YKh (1) क्, घ्, ङ्: हकारं–
140. YKh (1): षड्भि: (क्, घ्: षद्भि:) See above, note to 10/24d.
141. YKh (1) क्: –नवभिर्न्नचाष्टा–; ग्: –नवभिनंराष्टा–; ङ्: सप्ता * नवभिर्नचाष्टा–
142. All MSs except घ्: सुपरीत–
143. YKh (1) क्: सपरीतपदात् प?दां; ग्: मुपरीतपदात् पदं; ङ्: सुपरीतपदात्पदं

144. YKh (1) क्, ग्, घ्ः यदा; ङ्ः पदा. N → M. Cf. below, 64/49c.

145. क्, ग्ः पदाक्षरोः; YKh (1) क्, ग्, घ्ः यदाक्षरा; ङ्ः पदाक्षराप्

146. YKh (1) घ्ः –र 147. All MSs except क्ः अक्षरेकं; YKh (1) क्, घ्, ङ्ः –क. See above, note to 1/5a, 2/25c and 6/193c.

148. YKh (1) क्, घ्, ङ्ः वीजं 149. झ्ः वीजन्तं; YKh (1) क्, घ्ः त

150. All MSs: विसर्गः– 151. YKh (1) घ्ः अतिमं

152. YKh (1): –पञ्चमम् 153. घ्, छ्ः –मिर्म्मुक्तं; झ्ः आ * पञ्चक–; YKh (1) क्ः आदिपंचमनिर्युक्तं; ग्, ङ्ः आदिपंचमनिर्मुक्तं; घ्ः आदिपचमनिर्युक्तं 154. YKh (1) मध्य

155. घ्ः अंग–; YKh (1) ग्, घ्ः अत–; ङ्ः अन्तपञ्चरुपञ्चस्थं

156. See above, note to 3/9c. 157. YKh (1): परम्

158. YKh (1) क्, घ्, ङ्ः –कमाचारं; ग्ः –कमाक्षारं

159. All MSs except क्ः मावाचारं; YKh (1) घ्: missing.

160. ख्ः पंचिमाचारं; YKh (1) क्, घ्, ङ्ः –र

161. All MSs: मलयालयमेकत्वा 162. झ्ः दुर्विज्ञं मुद्यते; all other MSs: दुर्विज्ञं मुह्यते; YKh (1): लयं कयामथैकत्वात् (ग्ः लयामथैकत्वात्) दुर्विज्ञमुच्यते (क्, घ्ः दुर्विज्जमुच्यते) पदम्।

163. All MSs except ख्, झ्ः सर्व्व YKh (1): स (घ्ः सं) च

164. YKh (1): पञ्च पञ्च षडं (ग्ः विप; ङ्ः पदं) 165. YKh (1): भवेत्

166. छ्ः पूर्वक; YKh (1) घ्ः –क 167. YKh (1) घ्ः पिण्ड

168. YKh (1): पिण्डैकं (ग्ः पिण्डेकं) 169. YKh (1) ग्ः चतु–

170. All MSs: चर्तुर्विधं. This emendation eliminates an extra syllable and agrees with the reading in YKh (1). See above, note to 2/2d.

171. YKh (1) क्ः मार्गा; घ्, ङ्ः मार्ग

172. YKh (1) ग्ः –मार्गे; घ्ः –ग; ङ्ः सिर्द्धमार्गां

173. All MSs: चतुर्विधाज्ञाविकाशेन; YKh (1): चतुर्धाज्ञाधिकारोऽत्र (ग्ः चतुद्धा–). As in the previous line, this emendation eliminates an extra syllable.

174. YKh (1) ग्ः स्वभा * नन्दकौलिकं

175. YKh (1) घ्ः –व; ङ्ः कुलमागेतं भैरवं

176. See above, note to 10/32b.

177. All MSs except घ्ः मभोद्याणं; YKh (1) क्, ग्, घ्ः मेरोद्यानं; ङ्ः मेरोद्याणञ्च

178. YKh (1) क्, घ्, ङ्ः –स्वं 179. घ्ः य इश्वयं; all other MSs: य इस्वयं

180. YKh (1) क्, घ्, ङ्ः स्वक्षरंवृक्ष; ग्ः क्षस्वरवृक्षं. See above, note to 6/10b.

181. All MSs except क्ः –प्रयोगेन

182. YKh (1) ग्ः सन्तातं; ङ्ः सजातं 183. YKh (1): अन्वये

184. YKh (1): स्थितम् 185. YKh (1): ज्ञात्वा पञ्चप्रकारेण ज्ञानाज्ञा (क्, घ्, ङ्ः ज्ञानज्ञा) जायते (क्, घ्, ङ्ः यायते) क्षणात्।

186. घ्, छ्ः –शिर–; YKh (1) क्, घ्ः अनापिशिलमध्ये; ग्ः अनाशितसंध्ये. The final vowel of शिला has been shortened for the metre.

187. YKh (1) क्, घ्, ङ्ः न; ग्ः नं

188. All MSs and YKh (1): वृक्ष. See above, note to 6/10b.

189. घ्, छ्ः कडंवकम् 190. क्, ग्ः कंदंविनी; घ्ः कडंवनी; YKh (1): गुह्यकदम्विनी (क्, घ्ः गुहकदम्विनी) 181. All MSs: –देवला; YKh (1) ग्ः मुक्ति–

192. घ्ः गताः; YKh (1): पञ्चनिर्गता 193. YKh (1) ग्ः शुंद्धा

194. YKh (1) ग्ः एकारमज्ञया 195. क्ः शृंगायग्रे; all other MSs: सृंगायग्रे; YKh (1) क्ः शृंगीटाये; ग्, ङ्ः शृङ्गाटाये 196. YKh (1): तु

197. YKh (1) क्, ग्ः सन्ताता 198. YKh (1) क्, घ्, ङ्ः अवतीर्णा; ग्ः देवतीर्णा

199. ख्, ग्, ज्, झ्: हिमवद्निरे; all other MSs: हिमवद्गिरे; YKh (1) क्, घ्, ङ्: दिवंगिरौ; ग्:
हिमवह्निरौ 200. YKh (1): –विघट्टिता 201. All MSs: –संकेतकं; YKh (1): –संकेतनं
202. All MSs: –रूपताम्. This quarter verse reads in the MSs of YKh (1):
पञ्चपीठविशोधनम् (क्, घ्: –नी; ङ्: पञ्चपीठाविशोधनी)
203. YKh (1) क्, घ्, ङ्: आमलाद्; ग्: आमूलाद्
204. YKh (1): योगदेव्या च 205. All MSs: –देहाच्छिवामना; YKh (1) क्, घ्:
–देहाशयानगा; ग्: –देहाशयानना; ङ्: –शयानमा
206. YKh (1) क्, घ्, ङ्: मूलोतुरविलीनत्वाद्; ग्: मूलोत्तरविलीनत्वाद्
207. YKh (1) ग्: –लो 208. घ्: –लिंगांक्षराकीर्श; छ्: –लिंगाक्षराकीर्श; all other
MSs: –कार्श; YKh (1) क्: शिद्धलिंगाद्वराकाक; ग्: सिद्धलिङ्गाक्षराकाशा; घ्: सिद्धलिङ्गाक्षराकाशाद्; ङ्:
सिद्धलिंगांकुराका * 209. घ्, छ्: सृंगाता–; all other MSs: सृंगाटा–; YKh
(1): शृङ्गाताकृतिभैरवी (क्, घ्, ङ्: छृंगाटाकृति–) 210. क्: –ग्रंथ:; all other MSs: –ग्रंथो
211. All MSs: परं 212. YKh (1): –ग्रन्थिपदे परा (क्, घ्, ङ्: परे)
213. क्: समये; all other MSs: सममे; YKh (1) क्, घ्, ङ्: समने; ग्: समते
214. घ्, छ्: परोक्तादं; all other MSs: –पराक्तादं; YKh (1): पराह्लादं (क्, घ्, ङ्: परं–)
215. घ्, छ्, ज्, झ्: विकाशे; YKh (1) क्: विकाशिं; ग्, ङ्: विकाशे; घ्: विकाशं
216. YKh (1) ङ्: चिचिणीपदं 217. YKh (1) पञ्चकदेव्या (क्, घ्, ङ्: पञ्चके–)
218. ख्: उकारस्थि; झ्: ॐकारस्थि 219. YKh (1): –क्षत्रक्रमादेव
220. ख्, झ्: –नन्देव; YKh (1): शिखा– (घ्: –नदेन)
221. YKh (1) क्, घ्: सर्वस्का; ग्: सवस्का? 222. घ्: किंकिनी–
223. All MSs: भयो: 224. घ्, छ्: –वर्णेस्तु
225. ख्: –संज्ञाया; YKh (1): त्रिकमेकं तु संज्ञया
226. YKh (1) क्, घ्: स्वशिवं 227. YKh (1) क्, घ्: स्वकारं
228. All MSs: खचारं च हसितं; YKh (1) क्, घ्, ङ्: missing. ग्: हशितं
229. YKh (1) क्, घ्, ङ्: missing. 230. YKh (1) क्, घ्, ङ्: missing.
231. YKh (1) क्, घ्, ङ्: missing. 232. क्: हीकाराद्यं; ख्: हवारद्यं; घ्: हाका–; YKh
(1): रकाराद्य (क्, घ्, ङ्: * काराद्यं). According to MS क् of YKh (1) this and the previous
line together read: खशिवं च खकारं च काराद्यं जशिरंजकं।
233. YKh (1) क्, घ्, ङ्: missing. 234. All MSs: जकारजं; YKh (1) क्, घ्, ङ्: *
*जकं 235. All MSs: व्यापको 236. क्: अशिनानंदं; YKh (1) क्, घ्, ङ्: –नंद; ग्:
अमिरानन्दं 237. YKh (1) घ्: –क: 238. YKh (1): पञ्चकस्य (क्, घ्, ङ्: पंजरस्य) पुरा
239. YKh (1) क्, घ्: विमलज्; ग्: विमल; ङ्: विमले 240. YKh (1) ग्: कायते
241. घ्, छ्: शिलका 242. YKh (1) क्: कांगरूपस्य; घ्: कां *?रूपस्य; ङ्:
कीमरूपस्य 243. All MSs: णिच 244. YKh (1) ग्: –धि
245. ख्: षदा:; घ्: यदा; छ्: पदा; YKh (1): पय:. M → N. Cf. above, 64/29c.
246. क्, ग्: पदा; YKh (1): पद 247. All MSs: –युधा:; YKh (1) क्, घ्, ङ्: –ता
248. All MSs: जर– 249. All MSs: शक्ति–; YKh (1) क्, घ्: –विभेदका;
ग्: शक्तिविदकी 250. YKh (1) and all MSs: कान्ति 251. क्:
–वर्च्चस; YKh (1) ङ्: –चर्यसा 252. YKh (1) क्, ग्, घ्: जन्मोव्यन्तिस्तदा; ङ्: *
न्मोव्यन्तिस्तदा 253. All MSs: जातं
254. All MSs: जन्मं– क्: –शृंगटे–; घ्, छ्: –सृंगट–; all other MSs except झ्:
–सृंगटे–; YKh (1): जन्मशृङ्गाक्षराणि च 255. YKh (1): जन्मोपतिष्ठति
256. ज्: लेभ्यते; YKh (1) ग्: लभते 257. YKh (1): न च
258. YKh (1) क्, ङ्: यवस्था 259. All MSs and YKh (1) except MS सानंदा
260. All MSs: ज्ञान; YKh (1) घ्: ज्ञय

261. घ्, छ्: ज्ञो–; YKh (1) ग्: –सेषस्य; घ्: ज्ञय–
262. ग्: मन्त्रकूथकस्य; all other MSs: मंत्रमं कूथकस्य; YKh (1) ङ्: –मजूषकस्य. This
emendation agrees with the reading in YKh (1). 263. घ्: शा; ज्: सां
264. घ्, छ्: देवताय च; all other MSs: देवतायं च; YKh (1): देवता पंच
265. YKh (1) क्: –शिंला 266. YKh (1) क्, ङ्: ज्येका; ग्: ?
267. All MSs: –कर्मं; YKh (1): मन्मथकर्म (ङ्: –कर्णन्) 268. YKh (1) ग्: –स्था:
269. YKh (1) घ्: हरेद्रस्य 270. All MSs: वली. This seems to be a
contraction of the word वल्ली–. 271. ख्: लभत्; YKh (1): तु लीलया। + सिच्यते (ग्:
शिष्यते; ङ्: सिंच्यते) परमं मन्त्रं कौलिनी शिवशक्त्ययो: (घ्: * चशक्तयो:)। अव्यक्ता व्यक्तयानदो (क्, ग्: –नंडा; घ्:
व्यक्तपानंदा) नादाख्यो (क्, घ्, ङ्: –ख्या) वायुभैरव: (क्, घ्: –व; ग्: चामुभैरव:)।
272. All MSs: त्रिविधापापं; YKh (1) क्, घ्: त्रिविधा पापं; ग्: त्रिविधोपायं; ङ्: त्रिविधौपायं
273. घ्: –भेदं; YKh (1) क्, घ्: –भद्रं; ग्, ङ्: –भेदं
274. YKh (1) क्, घ्: अशेख; ङ्: अशेष
275. YKh (1) क्, घ्: वित्कला– 276. YKh (1) क्, घ्: –ने; ग्, ङ्: –ले
277. ख्, झ्: तत्रस्था चे; घ्, छ्: तत्रस्था च 278. घ्, छ्: वर्णात्रिकस्यदं
279. घ्: निर्नयम्; YKh (1): तत्र (घ्: तंत्र) संस्था त्रयो (ग्: सस्था त्रयो) वर्णास्त्रिकस्य (ग्: वर्णात्रि–)
त्रीणि (क्, घ्, ङ्: त्रीण) निर्णयात् (क्, घ्, ङ्: निर्गमात्)।. M → N.
280. All MSs: अकारं मध्य; YKh (1): –माकारं 281. YKh (1): ईकारं
282. All MSs: विगुण–; YKh (1) ग्: त्रिगुणवासरं; ङ्: त्रिगुणवासर
283. All MSs and YKh (1): सरतात्मानयोगेन
284. YKh (1): परया मतम् (ग्: मलं; ङ्: म *) 285. All MSs: सकारं–
286. YKh (1) ग्: इकारं 287. YKh (1): दकारं (ग्: दकार)
288. See above, note to 1/2c. 289. YKh (1) ङ्: रस्मय:
290. All MSs: मध्यम:; YKh (1) क्, ग्, ङ्: मध्यम:; घ्: –म
291. YKh (1) घ्: –विंन्यासं 292. YKh (1) घ्: श– 293. All MSs: ऊकारं
294. YKh (1) क्, ङ्: कूकारं; घ्: कूकार
295. ग्: भृगुणी–; छ्, ज्: –वाग्भवृं; all other MSs except क्: भृगुणीकृतवाग्भवृम्; YKh (1)
क्, ग्, ङ्: –वायवम्; घ्: –वापरं
296. YKh (1): व्यक्तं तं (क्, ङ्: त; घ्: missing) परमं (घ्: परम). Cf. above,
297. YKh (1): व्योम्नि (ग्: वोम्नि) गोचरम् (ग्: वोचरं; ङ्: * चरं)
298. YKh (1): त्रिदशै: (क्, घ्: –श:; ग्: –शै) सेवितं (क्, घ्: शेवितं; ङ्: शैवितं)
299. YKh (1): त्रिचक्रं (घ्: missing) 300. YKh (1) ग्: संपूर्ण–
301. All MSs and YKh (1): युक्तो
302. All MSs: त्रिकण्ठका–; घ्: –त्रानि; all other MSs: –त्राणि; YKh (1): –रात्रीणि. See
above note to 1/2c. 303. क्, ग्: त्रिकंठा–; YKh (1) क्, ङ्: कंदाक्षरक * नि;
ग्: कन्दाक्षरका * नि; घ्: कदाक्षरक * नि 304. YKh (1): कटामर्दकटाहश्च (क्: –कदाहश्च; घ्:
–कदारश्च) 305. YKh (1): कट:पूश्चि (क्, घ्, ङ्: टरप्तश्चि)
306. All MSs: त्रिकण्ठकम् 307. घ्: –संकेटकाख्याटं; छ्: –संकेट–
308. YKh (1) घ्: –ददि 309. YKh (1) क्, घ्: माम–; ग्: –मार्गेन
310. YKh (1) क्, ग्, ङ्: वकारं 311. All MSs: त्रिगुणं 312. YKh (1): वकारस्य
313. YKh (1) ग्: यकारम्वा; घ्: यकारं 314. All MSs: एकान्ते च
315. घ्, छ्, ज्: द्विदीर्यकम्; झ्: द्विदीर्घकं; all other MSs: द्विदीर्य्वकम्
316. All MSs: द्विदीर्घ–; YKh (1) क्, घ्: द्विद्वीर्घक–; ग्: द्विद्वीर्घकुलितानन्द
317. YKh (1): सिद्धिस्त्रिधा (ग्: सिद्धिस्त्रि *) 318. YKh (1): एकापि
319. YKh (1): –कृत्य 320. घ्, छ्, ज्: –गुण्येकं–; all other MSs except

क्: त्रैगुगुण्येकं–; YKh (1) क्: त्रिगुण्येककुलं; ग्: त्रि–; घ्: त्रिगुण्यककुलं; ङ्: त्रैगुण्येककुलं
321. YKh (1): तदासौ 322. YKh (1): भैरवो मूर्तिर्
323. Missing in MSs ख् and झ्. 324. ख्: अघैतं
325. All MSs: साज्वरोयत्र भैरव:; YKh (1) क्, घ्, ङ्: साक्षा–; ग्: डाक्षा–
326. All MSs: वीज:; YKh (1) ग्, घ्: बीज
327. YKh (1) क्, घ्, ङ्: –ना 328. घ्: सर्वां; all other MSs: सार्व्वां; YKh (1) क्,
ङ्: सर्वो; ग्: सवां; घ्: षर्वो
329. क्: –मेका; YKh (1) and all other MSs: –मेको
330. YKh (1) क्: त्? पनंदकं; ग्: हतन्तकं; घ्: *? नन्दकं; ङ्: भ्यनन्तकं
331. ख्, झ्: अनन्त; YKh (1) घ्: अनंत
332. YKh (1) क्, घ्, ङ्: स्थित– 333. YKh (1) ग्: त्रिष्कलं; घ्: –ल
334. YKh (1) क्, ग्, ङ्: चिन्त–; घ्: चिन्तचेतनां
335. क्: नार *; all other MSs: नारसं; YKh (1) क्, घ्, ङ्: निरसं; ग्: निरंशं
336. क्, ग्; वींवं; YKh (1) क्, घ्, ङ्: सिंहमिव; ग्: विमवं *
337. All MSs: * * * * प्रभासुरा; YKh (1) ग्: –श्वता. This and the following
emendation agree with the reading in YKh (1).
338. All MSs: –रोप्यं; YKh (1) ङ्: –द्यं 339. YKh (1) क्: तुं
340. YKh (1): तं (ग्: missing) 341. YKh (1): परा च
342. ग्: अपरेस्यच्छा; YKh (1) क्, घ्: अपरास्वेछा; ङ्: अपरास्येछा
343. YKh (1) क्, ग्, घ्: इछावीज 344. क्: परांपरं
345. YKh (1) क्, घ्: –भावततो; ग्: त्रिभि–; ङ्: त्रिभिर्भाव * तो
346. All MSs except क्, घ्: विदते
347. झ्: शिला * थं; YKh (1): –नाथ 348. YKh (1) ग्: ब्रह्मन:
349. All MSs ands YKh (1): स. Cf above, 64/66c. 350. YKh (1): –रूपस्थं
351. All MSs: ब्रह्मस्वरमशेषत: 352. घ्: –पूरस्थं; YKh (1) क्, घ्, ङ्: सदूर–; ग्: सहर–
353. YKh (1) क्, ग्, घ्: यदा; ङ्: पदा
354. All MSs: कर्षेशक्तिमुनालकम्; YKh (1): कृता शक्तिमृणालकम्
355. छ्: –विद्यल्ल–; YKh (1) क्: लसद्विद्यात् पराकारं; ग्: लशद्विद्यात् पलाकारं; घ्:
लसविद्यात्पराकार; ङ्: लसद्विंद्यात्पराकारं 356. YKh (1) क्: लांगलं; घ्: लागलं; ङ्: लाकृतं
357. All MSs except घ्: –मतो; YKh (1): वह्निमध्यागतो
358. घ्, छ्, झ्: विष्णु–; YKh (1): विष्णुवी–
359. All MSs: नभसास्करम्; YKh (1) घ्: नमभास्कर
360. YKh (1) ग्: –त; ङ्: भानुर्मद्य–
361. YKh (1) क्: शू–; ग्: सूक्ष्म 362. YKh (1) घ्, ङ्: रुद्र
363. YKh (1) क्, घ्, ङ्: –रं; ग्: शतवर:
364. All MSs: –परित्याग:; YKh (1) क्: आडम्व च परित्यागा; ग्: –त्यागा; घ्:
आडंववपरित्यागा; ङ्: आ उ स्वर परित्यागा 365. All MSs: साध्यस्थस्–; YKh (1):
मध्यवृतिश्चिदात्मनि (क्, ग्, ङ्: –वृत्तिश्चिदात्–) 366. All MSs: त्रिकायाग; YKh (1): –योग
367. YKh (1) क्, घ्: –र 368. All MSs: यश्रियं 369. All MSs: वामा च
वामा च; YKh (1) घ्, ङ्: वामान्त. These emendations agree with the reading in YKh (1).
370. क्, ग्: पुटद्व *; घ्: पुतद्वय; all other MSs: पुटद्वय; YKh (1): –द्वय
371. YKh (1) घ्: –ट 372. घ्: ज्ञेया–; all other MSs: ज्ञेय–; YKh (1) क्,
घ्, ङ्: जपमार्ग. This emendation agrees with the reading in YKh (1).
373. YKh (1) क्, घ्: –त; ङ्: तं
374. All MSs: –कलेशस्य; YKh (1) क्, घ्: –कुलेतस्य; ग्: –कुलेसस्य; ङ्: –कुले * स्य

375. ख्: अकुरं; झ्: अंकुलं; YKh (1) ग्: अकुरं; घ्: अकुर. M → N.
376. YKh (1) क्, घ्: वह्निशालकं 377. YKh (1) क्, घ्: –शव्यस्य
378. All MSs: शान्तरूपकं; YKh (1) घ्: शात–
379. मनसम् would be correct but too long for the metre. YKh (1) क्, घ्:
–कारत:; ग्: मन * कारत:; ङ्: मरमेकारत: 380. All MSs: स्थिर YKh (1): वुद्ध्याक्षर
381. All MSs and YKh (1): –या
382. घ्, छ्: तदार्णवे–; all other MSs: तदार्णव; YKh (1) क्, घ्, ङ्: तदाण्डव; ग्: तदार्णव
383. All MSs: –कुलीनाभां 384. YKh (1) ग्: कुलीविज्ञानकौलिकां
385. YKh (1) घ्: –र 386. All MSs: चामरश्चैव; YKh (1) क्, घ्: वामरागश्च;
ङ्: वामरीशस्व 387. All MSs: अमरंज्ञानावलोकत:
388. YKh (1) क्, घ्: –क; ग्: आलोष्टं; ङ्: आलौकं. M → N.
389. All MSs: –मेकस्; YKh (1) ग्: –क
390. YKh (1): –स्थितं 391. क्: त्रयस्त्रं; all other MSs: त्र्यस्त्र
392. झ्: त्रिकला * *; YKh (1): त्रिरस्त्रे त्रिकलाशक्ति: (क्, घ्, ङ्: –क्ति)
393. All MSs except घ्: सिद्ध:–; YKh (1): सा (क्, घ्: त्रि–; ङ्: नास्ति) शक्तिस्त्रिविधा
394. YKh (1) क्, घ्, ङ्: –तात्रीणि. See above, note to 1/2c.
395. YKh (1): भेदाज्ञात्रयसंज्ञया (ग्: त्रिभेदाज्ञात्रिसंज्ञया; ङ्: भेदाज्ञा त्रि * संज्ञया)
396. YKh (1) क्, घ्: –गंस्था 397. YKh (1): त्र्यक्षरा (क्, घ्, ङ्: नास्ति) मातृविग्रहा (क्,
घ्, ङ्: नास्ति) 398. All MSs: गुहाश्च 399. क्: –रुढंकेश्च; ख्, ग्, झ्: मेरुढंकश्च
400. All MSs: योगिन्यो–; घ्: संतती; all other MSs: –संतती:; YKh (1): गुहारा (क्, घ्,
ङ्: नास्ति) मरुशृङ्गस्था (क्, घ्, ङ्: नास्ति)योगिनी त्रिकसन्ततौ (क्: त्रिशिसन्तनौ; ग्: त्रिनिसन्ततौ; ङ्: त्रीणिसन्ततौ)।
401. Missing in क्, ग्; YKh (1) ग्: सन्तति
402. क्: सेतता–; YKh (1) ङ्: शतता– 403. YKh (1) ग्: सन्तान
404. YKh (1): नास्ति 405. क्: संगमो: क्रमात्; ग्: सङ्गमेयो: क्रमात्; YKh (1) क्,
घ्: संगमो:; ग्: सङ्गमेयो:; ङ्: संशमो:; YKh (1): + क्रमात्
406. घ्, छ्: निरन्तरा–; other MSs: निरन्तर–; YKh (1): ग्: निस्तरङ्गता शता (ग्: नास्ति; ङ्:
गता) 407. YKh (1) क्, ग्, घ्: शक्ति 408. YKh (1) क्, घ्: ककारक्षर–; ग्: –देवता:
409. YKh (1) घ्: missing. 410. घ्, छ्: –नन्दया; YKh (1) क्, घ्: पा
411. All MSs except घ्, झ्: –रस्थ 412. YKh (1) ग्: भ
413. All MSs except घ्, झ्: वचाममा; all other MSs: वचामया. The initial vowel
of वाचा has been shortened for the metre.
414. All MSs: वायंवानां; YKh (1) ग्: वायवाना; घ्: –चानां
415. घ्, छ्: पुवो; all other MSs: पुवा; YKh (1) क्, घ्, ङ्: श्रुवा
416. घ्, छ्: –तावच्छिवेच्छया; YKh (1): पञ्च तावद् देवी शिवेच्छया
417. All MSs: प्रकृता; YKh (1) ग्: साता कृता; ङ्: प्राकृता. I suppose that प्रकृत्या is
meant here but does not fit the metre. 418. All MSs: –सागरा
419. घ्, छ्: –तरंगींगा; YKh (1) ग्: समुद्रोमि–; ङ्: समुद्रोर्मित तरङ्गांगी
420. YKh (1) ङ्: अनङ्गा 421. क्, ग्, ज्: शि * तत्वगा
422. YKh (1) क्, घ्, ङ्: –शक्ति 423. YKh (1) and all MSs: व
424. I take this to the deviant feminine form of the noun ज्ञान– also found in
the expression इच्छाज्ञानीक्रिया. See above, 2/8a and note; cf. 38/31a.
425. YKh (1) क्, घ्: व 426. YKh (1) क्, घ्, ङ्: चिंतया
427. Missing in all the MSs. This reading is taken from YKh (1).
428. All MSs: विरोवस्य 429. All MSs: –जिर्गीष्यते; YKh (1) क्: वर्तिगि?प्यते;
ग्: वर्तिर्–; घ्: वर्ति *स्यते; ङ्: वर्तिजि * ष्यते

430. YKh (1): कीर्ति 431. YKh (1) क्, घ्: तात्पायनी; ग्: कात्यायणी
432. YKh (1) क्: नांम 433. YKh (1) ग्, ङ्: कल्पना
434. All MSs: कल्पनामाक्षरादपि; YKh (1) क्, घ्, ङ्: चैव–; ग्: चेक–
435. YKh (1): विपर्यकरणे 436. All MSs: रक्तां
437. YKh (1) क्, घ्: कजा 438. घ्, छ्: –नामन. नाम्ना would be regular but
does not fit the metre. See above, 6/57d.
439. All MSs: इमा; YKh (1) क्, घ्, ङ्: इमा; ग्: इमान्
440. घ्: कुद्धिमामिका; छ्: बुद्धिमामिका YKh (1): बुद्धिरूपिणी
441. YKh (1) क्, घ्: समागम– 442. All MSs: शक्तिः अभिज्ञादपि This emendation
agrees with the reading in YKh (1).
443. ख्, झ्: * द्यकी; all other MSs: नाद्यकी
444. All MSs: शक्तिर्नामाक्षर–; ख्, झ्: –विपर्यया; other MSs: –विपर्ययात्; YKh (1):
शक्तिरनामा (ग्: शक्तिरणामा) च पुर (ग्: पुरा) मता (क्, घ्: सता)
445. क्, ग्: पुरा तेन विकर्माणि; घ्: पुरा तन विकर्म्मानि; all other MSs: पुरातन विकर्माणि
446. All MSs: –विशोधनं; YKh (1) क्, घ्, ङ्: निष्कलात्मानसाधनं; ग्: निष्कलात्मा * साधनं
447. YKh (1): बोधनी (ङ्: * धनी) 448. YKh (1) क्, घ्, ङ्: कुलामा
449. All MSs: कु कू अ–आक्षरस्य. This and the following emendation agrees
with the reading in YKh (1).
450. YKh (1) ङ्: वोमस्य. This and the previous word are missing in all MSs.
451. YKh (1) ग्: प्रकाटा 452. YKh (1) क्, घ्: –माद्याणां; ग्: –मातृणां; ङ्:
भैरवाक्षरमा * णां 453. YKh (1): तद्ध्यानामिततेजसां
454. YKh (1): आवर्तन 455. All MSs: –कार्णव
456. Presumably प्रकटता is meant here.
457. YKh (1) क्, घ्: –म 458. YKh (1) क्, ग्, घ्, ङ्: –शविमुद्रा; ग्: –कास–
459. YKh (1): मूर्तिलिङ्गत्रिसिद्धये (ग्: –लिङ्गम् त्रिद्वये *?; ङ्: मूर्तिलिंगं–)
460. ख्, घ्, छ्: मूर्त्तका; YKh (1) घ्: मूर्त्यका
461. YKh (1) घ्: शिव * र्तस्य 462. YKh (1) क्, घ्, ङ्: –मूर्त्यास्; ग्: मूर्त्रामूर्त्यां
463. क्, ग्: मूर्ल्लामूर्त्यन् धयावुभौ; all other MSs except ख्: मूर्त्तामूर्त्यन् धयावुभौ; YKh (1):
तथाप्युभौ 464. MS. ग् of YKh (1) and MSs घ्: अमूर्त्त
465. YKh (1) क्, ग्, घ्: कालिका 466. YKh (1): देवस्तदा (ग्: देव तदा)
467. YKh (1) क्, घ्, ङ्: लं * 468. ग्: प्रकाश; YKh (1): प्रत्ययः (ग्: यताय; घ्: –य)
469. ख्: सर्वेदाकाशं This emendation agrees with the reading in YKh (1).
470. All MSs: कारंकरणकर्तृत्वे 471. YKh (1): कायलिङ्गं (क्, घ्: कात्यलिंग)
472. YKh (1): गतं (क्, घ्, ङ्: गतर्) ध्रुवं (क्, घ्, ङ्: णवं)
473. Unclear in MS ज्. 474. All MSs: तच्च्चां–; YKh (1): यच्छाम्भवं (ग्: च
स्थावरं; घ्: यछाभवं)
475. All MSs except घ्, छ्: एवं तत् शांभवंयोगं. M → N.
476. All MSs: षट्क– YKh (1) घ्: सशिमध्यां–. This emendation agrees with the
reading in YKh (1).
477. All MSs except क्: अमृतामृत–; YKh (1): अमृतमृतयोः (क्, घ्: अमृतनृतयोः:; ग्:
अमृतामृतयों) सांगात् (ग्: सङ्गाः) 478. झ्: यागोद्भवं. M → N.
479. YKh (1): सङ्गोद्भवपरापरम् (क्, घ्: संगाद्भव–)
480. YKh (1) क्, घ्, ङ्: –वर्त; ग्: त्रिका * वर्त
481. YKh (1) क्, ङ्: संवर्ती–; ग्: सवतोपरिमण्डलं
482. ख्: अहिंच्छत्रोदिनार्णवम्; घ्: –च्छडोदिनार्णवम्; all other MSs: –दिनार्णवम्; YKh (1):

भेदैः (ग्ः भेदेः) षड्भिः (घ्ः षद्धिः) क्रमं लिङ्गं (ग्ः लिंग) अहिछत्रोदितार्णवं (ग्ः तुहिछत्रो–)।
483. YKh (1) ग्ः साः 484. क्ः शक्ति; YKh (1) क्, घ्, ङ्ः शक्ति
485. All MSs: पराच्छाया; YKh (1): याः
486. झ्ः षत्रिभे–; YKh (1): षट्प्रभेदतः. See above, note to 10/24d.
487. झ्ः योगिना; all other MSs: योगिनां; YKh (1) ग्ः योगिणी
488. YKh (1) ग्ः –रूपेन 489. YKh (1) घ्ः ईद्राणी
490. YKh (1) क्, घ्, ङ्ः विषभेरता; ग्ः विषभैरवा 491. YKh (1) घ्ः चा
492. झ्ः वृक्षमन्तस्थेनिश्चलः; all other MSs: वृक्षमन्तस्थनिश्चलः; YKh (1): वृक्ष इव सुनिश्चला (ङ्ः शनिश्चला) 493. All MSs except क्, ग्ः –मूर्तिविज्ञायते; YKh (1): विपरीतत्वात् मूर्तिर्ज्ञेया (ग्ः मूर्तिज्ञा) च तत् 494. All MSs: –देवे च 495. All MSs: योगींद्रो; YKh (1): कामदेवः सदायोगी
496. YKh (1) क्, घ्ः –मध्य; ङ्ः का * मध्य
497. घ्, छ्ः निषोवनात्; YKh (1) क्, घ्, ङ्ः त्रिवर्णयोः; ग्ः त्रिवर्गयोः
498.YKh (1) क्, घ्, ङ्ः कामो न 499. छ्ः सुखा–; all MSs: –भागानां; YKh (1) ग्ः शुख– 500. YKh (1): निर्णयः 501. All MSs: रौद्री मत्वा This emendation agrees with the reading of YKh (1).
502. YKh (1): परा (क्, ग्, घ्ः परां) गतिः (क्, घ्, ङ्ः गतिं)
503. All MSs: गतिरूर्द्धा; YKh (1) क्, घ्, ङ्ः गतिकेध्वा; ग्ः गतिरुव्वा
504. ख्ः मेनादी चं; घ्ः मनोदी वं; छ्ः मनादि वं; all other MSs: मनादी चं. This emendation agrees with the reading in YKh (1). 505. YKh (1) ग्ः च विधा
506. All MSs and YKh (1): –कल्पश्च 507. All MSs: –षट्कां
508. YKh (1): कल्पषट्कत्रयावुभौ 509. YKh (1) क्, घ्, ङ्ः सकल्प–; ग्ः –णा
510. All MSs except झ्ः भातिर् 511. YKh (1) क्, घ्ः त्रिलोक्यं; ग्ः त्रैलोक्य
512. घ्, छ्ः त्रैलोक्य र पिपाकोयं, all other MSs: त्रैलोक्यं र पिपाकोयं; YKh (1) घ्ः –य
513. YKh (1) ग्ः तुयोद्घात– 514. All MSs except क्ः अश्रितं
515. ग्ः मंत्र; YKh (1) क्, घ्, ङ्ः मंत्र. M → N. 516. YKh (1): मन्त्रातीता
517. YKh (1): परा (ग्ः पराङ्) गतिः 518. ख्, झ्ः –गर्भे–; all MSs: –निगर्भश्च
519. All MSs: अतिथिश्छात्म–; YKh (1) क्, घ्ः अतिविश्वात्मपञ्जरं; ग्ः अतिथिचात्मपञ्जरं
520. घ्, छ्ः रसनानन्दके–; झ्ः मरणानन्दके–; all other MSs: रमणानन्दके
521. YKh (1) क्, घ्, ङ्ः * * * 522. YKh (1) क्, घ्, ङ्ः अन्य
523. YKh (1): स्यापि; YKh (1) adds: हि द्रोहकम् (ग्ः द्रोहकां)
524. All MSs: –निर्मुक्तो; YKh (1): भूमैकाज्ञाननिर्मुक्ता (ङ्ः भूमिकाज्ञाननिर्मुक्ता)
525. झ्ः योथ–; YKh (1): पठित्वार्थविदूषकः (क्, घ्ः –क)
526. क्ः स्वयंभूर्ज्ञान–; ख्, घ्ः –कर्तारः; छ्ः स्वयंभूज्ञानकर्तारः; all other MSs: स्वयंभूर्ज्ञानकर्तारः; YKh (1) क्, ङ्ः स्वयंभूर्जगवेत्तार; ग्ः स्वयंभूर्जमवेत्तार; घ्ः स्वयंभूर्जगकेत्तार. For this deviant form which replaces the regular कर्ता see above, note to 2/12c.
527. ख्, झ्ः दूपको 528. YKh (1) क्, घ्, ङ्ः न * कं
529. क्, ग्ः –यज्ञ 530. ख्, ज्, झ्ः –भेदोत्तरे–; घ्ः –निर्नये; छ्ः –भोदोत्तर–. The reading from इत्याद्यावतारे to कोटिभेदे is unclear in MS ग्. 531. झ्ः –सहश्र–
532. क्, ग्ः –भूमिका * र–; घ्ः पंच * * * * * * * * * * *
533. These last two words are missing in MS झ्.

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-FOUR

1. The first part of this chapter deals with a group of mantras variously called the Five Pure Ones –Vimalapañcaka, the Pentad of the Pure Knowledge – Vimalajñānapañcaka and the Pentad of the Group of Yoginīs - Yoginīgaṇapañcaka. Like the Group of Six Yoginīs and the Five Jewels, it is a common component of the Kramas. All the parts of the Krama relate to the mind, senses and body (see 2/8-9ab). These five, like the previous two groups, are related to the five senses (64/14, see vol. 3, appendix 9, table 31). The components of the Krama are of three kinds, namely, sacred seats, Siddhas and, as is this group, Yoginīs. However, Campakā is the only Yoginī amongst the five mentioned in this presentation (64/44) although this group of Yoginīs is so important that Kubjinī is amongst them. See version in the ŚM (KuKh vol. 6, appendix 9, table, 22) and explanation and version in the ṢSS (ibid. table 31).

2. 'Repose' is the condition of the Point in the centre (see note to 64/15) Like the members of the other groups, each of the five members of this one is all the five and all of them are aspects of an original one which is the Supreme Soul in the Point in the centre (64/5). In this case it is the Pure One, just as the one amongst the Five Jewels is called the Great Jewel and the one amongst the Six Yoginīs, the Six.

Although the pentads are presented here very concisely, groups of five are very powerful. As we read below: wherever power resides, it is fivefold (64/52). The Tantra reiterates repeatedly that the *maṇḍala*, the Point, and the Triangle are fivefold, as is the energy of the Pure One. The mantras and the letters are in groups of five, as are the states that they represent, but these are mostly indicated by no more than strings of names and code words. They alternate between references to mantras, letters and seed-syllables and states and energies to which they correspond in some way. In order to understand these references it is essential to know the mantras, and even that may not be sufficient to make everything clearly intelligible. Possibly further research will reveal a key to unlock the meaning of this particularly cryptic text. In the meantime, I must ask the reader to be patient and rest content with what meaning can be grasped.

3. YKh (1) (MSs K, Gh and Ṅ): The bliss **of the repose of the Pure Ones** is the (experience of) merger (that takes place) **in the (five) instruments (of mantra) that have been (progressively) traversed (*ākrānta*).**

4. Here the text explains why they are called 'pure'. They possess a pure, spiritual power. Morever, they are also purifying. Their presence in the Krama worshipped in the *maṇḍala* purifies it.

5. The Tree has five branches and it grows in the 'garden' of the sacred seat of the Point in the centre (64/37).

6. The two categories (*bheda*) are power and the power-holder. In this case they are the energy of the Pure One (*vimalā śakti*) and the Pure One who possesses it. The former is the container – the Yoni, the *maṇḍala*, here called the Pure Tree. The latter is the contained – Bhairava, the Supreme Soul who is in the centre.

7. The expression 'v*idhivigraha*' literally means 'the (geometric) form for the prescribed procedure'. I have not come across this expression elsewhere. I suppose it simply means '*maṇḍala*' as I have translated. More specifically the Yonis (*bhaga*) are the six triangles that make up the corners of the Hexagram. Each one of these is treated like the Triangle in the centre. Thus they are sometimes called 'stones', as is the the central Triangle, just as here they are called Yonis. Thus each of the six groups (*prakāra*) has its own triangle in the Hexagram which reproduces the Triangle in the centre in accord with its own modality.

8. The five mantras are addressed to five forms of pure knowledge (*vimalajñāna*), namely, Without Beginning (*anādi*), Omniscient (*sarvajña*), Siddha, Yoga and the Rule. This verse appears to be addressed to the first one of them. Here the Pure One is 'without beginning' because it is the Command which is such. Below the Stone of the Triangle is said to be 'beginningless' and the energy of the Cave of the Triangle is 'free from stain from the beginningless past (*anādivimalā*)'.

9. The Point represents Bhairava who is the Self that is all things and the Light that illumines manifestation and all its phases and transformations. Thus the Summit is the lunar Point.

10. Bhairava, the Self is the one who illumines all things. His Light in its undifferentiated (*niṣkala*), formless aspect is bliss and when primed for emanation assumes the form of the Triangle of the Transmental here called the One-footed and the one whose flag is Fire (*śikhidhvaja*). The Flag – Dhvaja – is the Triangle and its energy – Dhvajā – is the wave of the nectar of bliss that flows from the Triangle.

11. The Umbrella of the Snake (*ahichatra*) is defined above as 'the supreme nectar of the wave of bliss' (61/77).

12. In the middle of the Flag, that is, the Triangle, is the Self along with the power of the Flag who is Raudrī, Mind beyond Mind, the Transmental, the energy of the Point. She is the second aspect of the Pure One, namely, the 'Omniscient'.

13. This is the first of numerous groups of five in relation to the Pentad of the Pure Ones. This verse lists the five aspects of the Summit, that is, the Point that are like all the other Pentads of the fivefold division of the Pure One and his energy the Transmental.

14. Cf. above, 64/2. 'Repose', which is complete knowledge and

consciousness, is the City of the Moon, that is, the Point (59/71cd-73). Escaping dimension in its infinite smallness and beyond time, the Point of Timelessness is the Ocean of Time and the Ocean of Time is the Point. The Point is the Mind, which fully at rest, free of thought constructs, is universal consciousness that leads beyond the lineage of the series of deities, energies and states.

15. The Bridge (*setubandha*) is described in SvT 4/299ff.

16. The Hexad of Knowledge is one of the names for the mantras of the group of Six Yoginīs that are the topic of the previous chapter (63/1).

17. Perhaps the Tree of Parts (*padavṛkṣa*) is the mantra Tadgraha or Trikhaṇḍā.

18. The seed-syllable HSKHPHREṀ is commonly called the Single Syllable Vidyā and it is indeed one of the two syllables of the goddess. However, here the 'single syllable' is probably AIṀ. The 'radiant flame' consists of the higher developments of its sound.

19. YKh (1) (32/27cd) reads: **The pure (*vimalā*) power** that arouses the worlds **is located there.**
tatrasthā vimalā saktirjagataḥ [g: śaktijagat] kṣobhayecca [k, gh: -yaca; g, ṅ: kṣobhayate ca] sā ||

20. See above, notes to 60/43-44 and 52 and 62/91cd-92.

21. Without knowing the Vidyā to which these verses refer it is, impossible to ascertain what the parts of the Vidyā are and what the single-syllabled Vidyā is. Up to now throughout this long section drawn from YKh (1) the seed-syllable mantra in the centre has been Vāgbhava. Here the 'one letter' is identified with the 'living being' – *jīva*. The life force – *jīvana* – is said to be within Vāgbhava (62/20-21ab). Thus, it would be quite appropriate to refer to it as 'the living being'.

We have seen that it can be analysed into five components. Possibly in this case it is written in the *maṇḍala* along with *visarga* (thus: AIṀ AḤ). Placed at the end and the beginning of mantras, it would be 'the last and the first pentad'. Perhaps it stands for the Five *Praṇavas*, of which it is the first.

22. Perhaps the 'five parts' are the Five *Praṇavas* the utterance of which is the 'practice of the Krama' (but see note to 59/88). Placed in the end (in the reverse order) of the mantra and at the beginning (in the forward order), they are to the right and the left of the mantra, just as the two breaths are on the right and left of the body. The 'practice of the right' is thus that of the 'end' – *paścima*. The double meaning is clear. The 'end' represents the western tradition (*paścimāmnāya*) of the Kubjikā Tantras and the reality to which it leads, namely, 'the abode of merger'. This is oneness, the plane of being of the liberated state that is 'hard to understand'.

23. The Krama described from chapter 59 to this one consists of six groups of mantras: 4-5-6-5-4-3. The introductory statement at the beginning of this

chapter refers only to the penultimate group of five and the group of three. One wonders whether this verse is referring to the missing group of four. According to the ṢSS it consists of the four Ages, whereas according to the ŚM it comprises the four Siddhas of the sacred seats. Possibly this is the fourfold path of the Siddhas to which this verse refers as having already been explained. The seats described in the following passage appear at first sight to be the standard four. The fifth one, where Campakā resides (64/44) is poorly defined and appears to be loosely tacked on to the others. But although they may well be a later insertion into the text, the repeated evocation of pentads in relation to them and the reference to the five – not four – seats that follows (64/45) casts doubt on the possibility that they are the missing group of four.

24. See note to 60/3.

25. It seems that this verse alludes to the first sacred seat, Oḍḍiyāna, which is generally called Udyāna – the Garden – in these chapters relating to the Krama. However, what appears to be the fifth seat, which is that of the 'plane of Ciñcinī', the goddess Campakā is said to reside there in the syllable OṀ (64/44), which is normally that of the first seat.

26. The Tree is the seed syllable in the centre of the triangle of this corner of the Hexagram. This may well be, as usual, Vāgbhava. We have seen that five seats can be projected into it. 'Seats' like 'branches' are open possibilities that can accommodate the mantras or syllables as prescribed.

27. Letters and words are transformed into mantras by pronouncing them with a final nasalization represented graphically by a semi-circle and point written above the letter. This pair is called the Sound and the Point. The energies in the letter AI are activated by this addition. The experience of each energy corresponds to a sign of attainment.

28. Cf. 63/96. We have seen that signs of attainment are numerous. A group of five is commonly found as a standard set (see note to 33/47).

29. The Stone is the Triangle in the middle of the *Saṁvartāmaṇḍala* (See above, 3/2-4, 32-34 and note to 5/77cd-8ab). In the middle of this triangle grows the Kadamba Tree from the Point generated by the union of god and the goddess (see above 7/41cd-42ab). The cavity of the Triangle is the Cave. It is called Kadambinī because the Kadamba tree grows in front of it. This is where the Command is transmitted (see note to 1/1).

30. The energy of the downward facing Triangle, the goddess embodied in the Triangle shaped like the Sanskrit letter E, emerges from the bottom corner and descends into the world as does the goddess who in her myth is born in the Himalayas to the Himavat.

31. The previous verse tacitly identifies the goddess of the Triangle in the first seat with the first of these five mantras, that is, the Pure One Without Beginning – Anādivimala. This one refers to the identity of the goddess 'in the

centre of the mountain', that is, the Triangle, with the second mantra, the Omniscient Pure One – Sarvajñavimala. The following two verses similarly imply, perhaps, the identity of the goddess with the next two mantras, namely, the Pure One of Yoga – Yogavimala and the Accomplished Pure One – Siddhavimala. According to the ṢSS (KuKh vol. 6, appendix 9, table 31), Campakā who is mentioned below (in an admittedly doubtful reading), is the Yoginī of the fourth Pure One. Perhaps an allusion to the Yoginī of the fifth mantra – the Samayavimala – is intended there by referring to her.

YKh (1) (32/42cd) reads this sentence: O god, the convention of the Tortoise is the purifier of the five seats.
kūrmasaṁketanaṁ deva pañcapīṭhaviśodhanam |

32. The letters on the two sides of the Point in the centre are normally Ha and KṢa, perhaps they have been replaced in this case with U and Ū.

33. Perhaps the Convention of the Tortoise refers to the Triangle that sustains these mantras and all other mantras of the Krama, as does the cosmic tortoise the world. See references in note to 60/2.

34. The Bhairavī of the letter of the Triangle is Vāgbhava. The letters of the alphabet in the Triangle are symbolically situated in compartments here called Siddha Liṅgas. Collectively these constitute the Void of the Triangle in which the goddess resides represented in this form.

35. The Knot of Brahmā is the First Praṇava – AIṀ (see note to 62/20-21ab). This is Vakrikā as the downward facing triangle between the Wheel of the Self-supported and the Wheel of Gems. She is, in other words, Kuṇḍalinī in the sleeping, latent state. When awakened and fully risen she enters and fills the Triangle of the upper *maṇḍala* in the End of the Twelve. There she is also AIṀ, the downward facing triangle within Meru. This is when the Knot of Brahmā is 'on the supreme plane of existence'. See above 7/39cd-40ab and note.

36. YKh (1) (32/45cd) reads: **The goddess, established in the letter OṀ, arises** in the group of five **in order to accomplish (all things).**
jāyate pañcake [g: pañcaka] devyā .okārasthā prasiddhaye ||

37. YKh (1) (32/46c) reads: As the bliss of the Flame (of Kuṇḍalinī) (*śikhānandena*).

38. These two verses outline the mantra of the 'Pentad of the five conventions' the five syllables of which are projected in some way into the Triangle of 'Kāmarūpa'. Perhaps this is the lower corner of the Hexagram below the bottom corner of the central Triangle from which it draws its name. Here, perhaps, is where the Pentad is projected. In this way it becomes the 'Stone', that is, a Triangle charged with mantra representing the goddess who here is called Śivā. The five syllables are 'conjoined with the five Stones'. These, I suppose, are the Points within (= on top) of five Vāgbhavas.

39. This 'Beauty' is the energy that 'nourishes the universe' (61/57cd-

58ab). It is the energy that burns free of all impurity within the syllable (59/60). It is the 'beauty' of the Moon that adorns the letter E (59/4), the triangular body of Vāgbhava. It is, in other words the luminous radiant energy of the Point in the centre. This is the Stone where the goddess resides. Here she is called Janmanī – Birth. Embodying the energy of Vāgbhava, she divides up the five syllables between which the five Vāgbhavas are inserted. In this way the energies of the Pentad are incorporated and experienced as the one Stone whose form is the pure will – *kāmarūpa*, the goddess Janmanī who embodies Birth. Then, 'the generation of birth takes place' in the syllable Vāgbhava of the Triangle of Birth from which is born the universe and the liberated state of consciousness.

40. See note to 65/2

41. Cf. 65/2 and note.

42. The following passage, which continues up to the end of the chapter, is concerned with the three mantras of last part of the Krama. There are numerous Kramas and several versions of the mantras that constitute them. In this case also it is unfortunately not possible to be sure of the exact form of the mantras simply from what the text here tells us. Nonetheless, we may get some idea of what they may be.

43. YKh (1) (32/56-57ab) reads this sentence and inserts: The supreme mantra is (thus) consecrated (*siñcyate*) by the sport of **Mahendra, Harendra and Khagendra**. (She is) Kaulinī (the Kuṇḍalinī of) Śiva and Śakti. She is unmanifest and as manifest (energy, she is) bliss (while) Bhairava of the vital breath is called Sound.

mahendrasya harendrasya [gh: haredrasya] khagendrasya tu līlayā |
*siṁcyate [k, gh: sicyate; g: śiṣyate] paramaṁ mantraṁ kaulinī śivaśaktyayoḥ [gh: * caśaktayoḥ]* ||
avyaktā vyaktayānandā nādākhyo [k, gh, ṅ: -khyā] vāyubhairavaḥ [k, gh, ṅ: -va; g: cāmubhairavaḥ] |

44. The three letters goverened by Mahendra, Harendra and Khagendra, linked to the vowels are projected into the corners of the triangle of the Hexagram of this part (*prakāra*) of the Krama. The layout of the vowels is possibly the same as described above in 62/33cd-37. See diagram in note to 62/37. The following verses outline the thirteen syllables that, in three groups, are linked to them.

45. This and the following verse describe the letters and syllables that should be added to the mantra to make it effective.

46. Kula in such contexts normally denotes the Triangle. It is Bhairavī's form. Now that that has been generated with the mantras and syllables, the Point in the centre is ready to accommodate Bhairava's seed-syllable, his sonic icon (*mūrti*), the Lion (cf. 3/38 and, for the goddess, 3/13-14ab). This is Ḍāmara (Warlock) Bhairava who represents the state of oneness and so is that

transcendental aspect of deity which is 'without parts' (*niṣkala*).

47. In a variant form of this part of the Krama the Triple Thorn appears to be the triple Vidyā of Parā, Parāparā and Aparā which is called 'the root with three thorns' (20/28). In the form of the Krama presented in chapter 28 we are told in relation to the three Vidyās of this part of the Krama that 'the Triple Thorn (*trikaṇṭhaka*) has been explained. It is the triple Vidyā that should be practiced' (28/26). Here, it seems, the mantra of the Triple Thorn is not the same. It has been replaced by the one presented above (64/61).

48. In this part of the Krama Kubjikā assumes a triadic form as the 'secret identity' of the triadic goddess (28/38) and as Mahāmāyā she is identified as usual with Prakṛti. As such she is the Yoni consisting of the three qualities of Prakṛti (64/87-88). These correspond to the three parts of the Vidyā of this unit of the Krama (cf. 28/24cd-27) and the triads associated with it. In the following verses these are presented as the three syllables (collectively called Trikūṭa) that embody the energies experienced in the corners of the Triangle. These are well known as the first three *Praṇavas* governed by Brahmā, Viṣṇu and Rudra, namely, AIṀ, ŚRĪṀ and HRĪṀ, respectively (but see intro. vol. 1, p. 273). We are told in this verse that the energies of the Triple Thorn and the experience to which they correspond is attained by the yogi 'by means of the three' which, presumably, are these three syllables. The goddess herself assumes the form of these syllables 'in order to accomplish the three' (64/88), that is, the Triple Thorn. In other words, the Triple Thorn is empowered by these syllables that thereby render it effective.

49. Viṣṇu and Rudra are the second and third *Praṇavas*, respectively.

50. The practice of the Krama (*kramācāra*) is essentially the movement of awareness (*vicāra*) within the Krama (59/88 and note). This inner awareness within the consciousness of the deity traces the geometries of the *maṇḍala* and moves through the planes of Being of its sacred mantras and syllables.

51. Nine triadic entities are listed in this and the following two verses.

52. The lineage is the series of energies that manifest as the nine goddesses described in the following passage who are aspects of the one constant, unchanging and undivided power embodied in Kubjikā 'the deity whose syllable is the letter Ku'. They are Kumudā, Ghorā, Aghorā, Taraṅgā, Kātyāyanī, Raktā, Kujā, Anāmā and Buddhi.

53. Kumāra represents the deity in a state of transcendental unity. See above 64/67.

54. YKh (1) (MS Ṅ): *anaṅgā*. Concerning Taraṅginī see notes to 2/34cd-35ab. Concerning the Ocean, see above 14/64cd-66ab and notes.

55. Above, Fame (*kīrti*) is identified with the goddess Bhairavī (60/20).

56. See note to 60/52.

57. YKh (1) (32/89ab): **Then, by the rotation of the** Mothers of **Bhairava's letters who by virtue of that meditation** possess unlimited radiant energy**,**

*bhairavākṣaramāṭṚṇāṁ [k, gh: -mādyāṇāṁ; g: -mātṛṇāṁ; ṅ: bhairavākṣaramā * ṇāṁ] taddhyānāmitatejasām* |

58. The energy of the goddess courses through the letters that ‘rotate’ as it were through her. Absorbed in pure contemplation the Mothers of the letters collect the goddess’s energy. Thus the goddess as Kuṇḍalinī manifests her power in the Triangle of the energies of the letters governed by Bhairava and his aspects, the Heroes who govern the letters, all of whom, no less than he, are Śiva. She is the triple energy – Mudrā – and the triad of the qualities of Nature – *guṇa*. She resides in the centre of the Ocean of the Triangle as the Point, which is her sonic iconic form as Vāgbhava, the syllable AIṀ. This syllable is uttered before each of the letters that have been converted into seed-syllables by the addition of *ardhacandra* and *anusvāra*, that is, Sound (*nāda*) and the Point (*bindu*). Repeated one after the other from beginning to end, the the Mothers of the letter of the left, that is, Vāgbhava rotate through it even as it shines in the centre between each one absorbed in the final nasalization of each syllable. A third of the way through each cycle the adept utters one of the three syllables he has drawn in the corners of the Triangle accompanied by an empowering Gesture. Just as each letter is infused in this way with the unlimited energy of the goddess similarly, all the letters also receive it collectively by virtue of the goddess’s triadic form as these three.

59. Manmatha, that is, Kāmadeva, is the Point in the centre that is split up and rubbed by the inner churning that generates bliss (58/70cd-72ab).

YKh (1) (32/97ab) reads this sentance: The Yogi is always Kāmadeva in the midst of passion (*kāma*) and the three categories.

*kāmadevaḥ sadā yogī kāmamadhye [k, gh, ṅ: -madhya; ṅ: kā * -] trivargagaḥ [k, gh, ṅ: trivarṇayoḥ; g: -yoḥ]* |

60. These are the energies and states within the Point, the Liṅga which is the formless aspect of the deity.

61. The five listed previously belong to the formless aspect of deity. The six energies are the potencies that manifest as the Hexagram latent in the Point. When the Point is ‘churned’ by the intent which is the intense contemplation of the deity, the Void of the Point assumes the triadic form of the Triangle of the Transmental and the consciousness of the Supreme Lord. He experiences it as the subtle contemplation which is the conception of his intent to make his energies manifest. In this way the universe of phonemic energies ‘matures’ and is formed within the expanse of Deity’s divine consciousness who contemplates its inception within it as the energy contained within the letter A.

62. YKh (1) (32/100cd): The supreme mantra is based on (the letter) A (*āśrita*). It is the supreme state (*gati*) beyond mantra.

āśritaṁ paramaṁ mantraṁ [k, gh, ṅ: maṁtra] mantrātītā parā [g: parāṅ] gatiḥ ||

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-FIVE

1. घ्, छ्: श्रीवक्रोवाच 2. ख्: पर– 3. All MSs: * * *
4. घ्: अतिथि–. All MSs: अतिथीशात्मानमव्ययम्; KuKh 65/1 = YKh (1) 33/100
which is very similar to YKh (1) 32/101 = KuKh 64/99cd-100ab. This line reads
in YKh (1) (33/100ab) after tentative editing: परागर्भश्च (ग्: परागर्भ) विमल: (क्, घ्: * * *; ग्:
विमलश्च) अतिथिश्चात्मपञ्जरम् (क्, घ्: अतिष्ठस्वात्मपक्रं; ग्: आतप्तिश्चात्मपंजरं; ङ्: अतिथि * * * आत्मपञ्जरं)।
Cf. above, 64/99ab. The deviant आत्मानम् acting as a neuter nominative singular is
well attested. See above, note to 3/10d. Both these two quarters are three syllables
short. 5. घ्: रमनानन्दकैलाश–; all other MSs: –कैलास आश्रमं; YKh (1) क्, घ्, ङ्:
मरणानंदकौलीशमाश्रमं; ग्: रमनानन्दकलासमाश्रमं
6. YKh (1) ग्: जन्मं. Cf. 67/20c. Concerning the thematization of जन्मन्, see
above, note to 6/160a. 7. Cf. above, 64/52a.
8. F → M. YKh (1): प्राप्यते स्थानमञ्जूषं (ङ्: –संजूषं)
9. All MSs except क्, झ्: आत्मकाश–; YKh (1) क्, घ्: –कषमोपमां; ग्: –कुशुमोपमं; ङ्:
–मां 10. घ्: –शदृशी; YKh (1) क्: कुसुंभसदृशा; ग्: कुशुम्भसेदृशो; घ्: कुसुभंसदृशा; ङ्: कु * म्भसदृशा
11. All MSs: –प्रवाहयो:; YKh (1): –प्रवाहिनी (ग्: गभिरध्रप्रवाहिनी)
12. झ्: –आहुतरवि–; क्: –चिन्तस्य; all other MSs: आहूत; YKh (1): आहूतमिव (ग्: –मितं)
चित्तस्य 13. All MSs: विज्ञानश्चा–; YKh (1): विज्ञानस्यात्मसाधनम् (ग्: –शाधनं) 14. YKh (1):
सांवरं (ग्: सावरं; घ्: सावर)रूपं 15. All MSs: अंवरी. See note to 63/10.
16. IM 5. 17. घ्: –मप्यते; all other MSs: –मव्यते
18. YKh (1) ग्: संतान 19. ख्, ग्: कुंरस्य; घ्, छ्: कुंरुस्य; YKh (1) ग्: मूत्ति–
20. घ्, छ्, ज्: कुंभव 21. क्: तिष्टते YKh (1): कुम्भं (घ्: कुंभ) कुम्भस्य
वाचकम् (क्, घ्, ङ्: बालुकम्). See above, note to 3/15d.
22. YKh (1) क्, ङ्: –वृत्तिं; ग्: अनुच्चत्रि
23. All MSs except क्: ज्जात्वा 24. YKh (1): ज्ञात्वा सन्तानमुच्यते (ग्: सन्तानसुते)
25. All MSs: –पश्चिमरौर्भावैर्–; YKh (1): पूर्वपश्चिमयोर्भावैर्दक्षिणाज्ञाभिजायते (ग्:
पूवपश्चिमयोर्भावे–; घ्: –योभार्वैर्–; ङ्: –तिजायते) 26. YKh (1): मनबुद्धिप्रशादस्य (ग्: –प्रासादस्य)
27. YKh (1) and MSs ख्, घ्, छ्, ज्: –मणी–
28. All MSs: –रुदयोप्यं; YKh (1) क्, घ्: तं द्युतिमुदयोद्यं; ग्: तं दुतिर्मुदयोघं; ङ्: तं द्युभिमुनयोद्यं
29. All MSs: अस्तां 30. YKh (1) क्, घ्, ङ्: अस्तोतस्यांतिमं; ग्:
अस्तातस्यान्तिमं. DS. 31. ख्: वर्या
32. YKh (1) क्, घ्: –र 33. All MSs: आकार 34. All MSs: म
35. IM 6. 36. क्: –चोर्द्ध–; ख्, ज्: –चार्द्ध–; YKh (1): अ –
आकारमयाकाश ईश्वरश्चार्धचन्द्रिका। 37. क्, ग्: चक्षुरुभ्यीलनं विंद्यां; ख्, ज्: चक्षुरुत्मीलनं विंद्यां;
घ्, छ्: चक्षुरुग्नीलनं विंद्यां; all other MSs: चक्षुरुन्मीलनं विंद्यां; YKh (1): चक्षुमीलनमिद्याया
38. क्: विज्ञान; all other MSs: विज्ञांन 39. All MSs: वित्त–;
YKh (1) ङ्: चित्तशोधनं 40. ख्, ग्, छ्, ज्: –भ्यागात्
41. YKh (1) क्, घ्: प्राप्या 42. घ्: अस्तमं
43. ज्: तममोमयम्: all other MSs: तमनामयम् YKh (1): पदमनाभयं (ग्, ङ्: –नामयं)
44. YKh (1) क्, घ्, ङ्: –मनायं 45. घ्, छ्: नादातगापरे; ज्: नादातगोपरं; झ्:
नादान्तगतपरापरम्; all other MSs नादान्तगापरं; YKh (1): क्, घ्: माद– पदम्; ग्: नादनादान्तमं पदम्
46. ख्: पंचरार्द्धे–; झ्: पञ्चरोर्ध्वे–; all other MSs: पंचरोर्द्धे–; घ्: –निरूर्द्धस्य; ज्: –निरुद्वस्य;
YKh (1): क्, घ्, ङ्: –निरुद्रस्य 47. All MSs: पदरोध; YKh (1) क्, घ्, ङ्: पददोष:
48. ख्: परोज्ञया; YKh (1) ग्: पदाज्ञया 49. क्: –ऊर्मितरंगाद्यो–; all

other MSs except झ्: –ऊर्मितरंगाद्योसारगं 50. ग्: परम; YKh (1): मृतशोणितरङ्गैश्च (क्, घ्: –णितणै
* श्च; ग्: –रङ्गश्च) मनोवेध: प्रजायते 51. All MSs except घ्: नत्व–. The order of the
first two components of this compound has been reversed.
52. YKh (1): एत (ग्: एकं; ङ्: एतत्) त्रिकन्तिका (क्, घ्, ङ्: –कार्णिका) शक्ति: (ग्: शक्ति)
सिद्धिलिङ्गं (क्, घ्: –लिंग) त्रिविक्रमम्। 53. YKh (1) क्, घ्, ङ्: कुलाप्रायेतु; ग्: कुलाम्नाये
54. YKh (1) क्: दत्तीर्णं; घ्: दजीर्णं; ङ्: डतीर्णं 55. YKh (1) ग्: त्रिकेक–
56. All MSs and YKh (1): –कै:
57. All MSs: परिकीर्त्तितम्; YKh (1): परिकीर्तितं (ग्: परिकीर्तिकं)
58. YKh (1): कीर्तितं 59. M → N.
60. This line and the following two words in the next are missing in MS झ्.
61. YKh (1): भेदाश्च 62. झ्: * * विंशति:; YKh (1) ग्: –विंशति; घ्:
–विशति: 63. YKh (1) क्, घ्: भूमिकान्विश्व:; ग्: भूमिकार्थेभ्य; ङ्: भूमिकार्थेस्व
64. YKh (1) क्, ङ्: बुद्धि:प्रकाशकम्; ग्: बुद्धिप्रकारकं; घ्: वुद्धि:प्रकाशक:
65. YKh (1): योगिनानां न 66. All MSs: निसंदिग्धं; YKh (1): सन्देहो (क्, घ्:
संदेहोद्) 67. क्: भ्रान्तिर्निर्भाशनं; ख्, झ्: भ्रांदिर्निर्भाशन; all other MSs: –निर्भाशनं; YKh (1):
भ्रान्तिच्छेदमिदं (क्, घ्: ग्रंथिछेदमिदं; ङ्: भ्रन्तिछेद–) 68. YKh (1) ग्: पदं
69. ख्: –प * शं; YKh (1) ग्: भूमिकास्योपदेशन्
70. ख्: आज्ञा; झ्: आज्ञात्वा; YKh (1) ग्: ग्रत्वा 71. YKh (1) ग्: नेव
72. घ्: मुच्यतं; YKh (1): मुक्तिभाक्. See above, note to 9/19b.
73. YKh (1): भुक्तिच्छेदो (ङ्: मुक्ति–) न (क्, घ्, ङ्: स) 74. All MSs: ज्येष्ठस्य
75. YKh (1) घ्: क्रमास्य 76. YKh (1) घ्: –स्यदं
77. घ्: –क्रमा * तम्; YKh (1): कौलक्रमा मतम् (ग्: मेतं)
78. All MSs: दुर्विज्ञोयं; YKh (1): दुर्विज्ञं
79. All MSs except क्: *योगीनां; YKh (1): सर्वयोगीनां The regular form – योगिनाम्
– does not fit the metre. See above, note to 18/74a.
80. YKh (1) क्, ग्, ङ्: –र्थ. M → N.
81. छ्: वादितं; YKh (1): समुद्धृतम्
82. YKh (1) क्, घ्: –क्रमोग्नेन; ग्: सतसूत्रक्रमोघेन; ङ्: –क्रमौघेन
83. YKh (1) क्, घ्, ङ्: सम्य; ग्: सम्यक्
84. All MSs: चर्या; YKh (1): ज्ञात्वा 85. YKh (1): प्रगृह्यते
86. छ्, ज्: भूमिकार्थ–; झ्: भूमिकाथ–; YKh (1) क्, घ्: भूमिकार्थविहीनानां; ग्, ङ्: –विहीनानां
87. झ्: परंपर्य–; YKh (1): तेषां शान्ति: पदे पदे
88. All MSs: –प्राप्ति 89. क्: येद्य–; ग्: यद्यप्याज्ञां–
90. ग्: मावक:; all other MSs: मोवक:; YKh (1): यदि चाज्ञाधरो मन्त्री (क्, घ्: स *; ङ्: * *)
* (ग्, ङ्: स) त्रातो (ग्: वांतो; ङ्: भ्रातो) नैव (ग्: न च) मोचक: (क्: मोचक)।
91. ख्: मदा; घ्, छ्: पदा; झ्: सदा; YKh (1): पदे
92. All MSs except क्: भ्रान्ति
93. YKh (1): भ्रान्तिर्मण्डलस्य (क्, ग्, घ्: भ्रांतिमं–) क्रमस्य (घ्: वमस्य) च
94. YKh (1) क्, घ्, ङ्: तथा 95. ग्: शिष्य; all other MSs except क्: शिष्ये
96. घ्, छ्: ण 97. क्: मुक्तं:; all other MSs: मुक्तिं; YKh (1): मुच्येत
98. YKh (1): नास्ति 99. झ्: संसारार्नव–; all other MSs except क्:
–दुष्टरात्; YKh (1): –बन्धनात्. The last member of this compound is wrongly placed.
100. घ्, छ्, ज्: तस्याद्, all other MSs: तस्योद्
101. All MSs except घ्, छ्: धान्तिं; YKh (1): भ्रांति
102. YKh (1): कौलज्ञानाभिकाङ्क्षिणा: (ङ्: –णा)

103. ख्, झ्: कदाच *; छ्, ज्: –चन:; YKh (1): दीक्षाव्याख्यानकं (घ्: दीक्षाया–) कुर्यादन्यथा
नारकी भवेत्। 104. All MSs: तो–
105. YKh (1): अविज्ञात्वोदयं शास्त्रं (ग्: सास्त्रं) अधिकारं करोतिय:।
106. घ्, छ्: समसमु; all other MSs: समसम
107. YKh (1): तेन मनोहकारे तु छिन्नमूलगतिर्भवेत्।
108. YKh (1) and all MSs except क्: –न्वय 109. M → N.
110. All MSs: मोचये 111. छ्: अक्ति–; YKh (1): अनुष्ठानं करोतिय: (क्, घ्,
ङ्: य) 112. YKh (1) ङ्: सा– 113. YKh (1): विकासस्तु (क्, घ्, ङ्: विकाशज्ञोऽ)
114. YKh (1) क्, घ्: न्यवो; ङ्: न्यथा
115. YKh (1): न कदाचन (ग्: –न:; ङ्: कद्राचने)
116. क्: विव्योमं; all other MSs: –व्योमं See above, note to 3/134b.
117. झ्: विट्घनानंद; ज्: विद्घनानंदं; all other MSs: विट्घनानंदं
118. All MSs: तश्चिनोति 119. घ्, छ्: –पर 120. All MSs: योगो
121. ग्: खचक्रे 122. All MSs: भगाख्यं
123. क्: विपर्ययोत्; घ्, छ्: पिपर्ययात् 124. क्, ग्: ऐर्श्वर्यस्य
125. ख्, झ्: यशय: 126. घ्, छ्: वैराज्ञस्यापि
127. क्: षर्णां; ख्, झ्: षण्णा; छ्: षण्णा; all other MSs: षर्ण्णा
128. क्: षद्वि–; ख्, ग्, ज्: षट्वि–; झ्: षट्विधान्मा 129. घ्: * नादि–
130. क्, ग्: सौमाक्ष्कीं– 131. क्: –वींवाख्यं; all other MSs: –वीवाख्यं
132. ख्, झ्: उत्रियाणां; घ्: उड्डियानां; all other MSs except क्, छ्: उडियाणं Cf. above
6/196c. 133. All MSs: पीठकाम्
134. झ्: काल; all other MSs: –कल
135. MSs ख् and झ् repeat the lines beginning with चित्तवृत्तिनिरोधस्य up to इति
स्मृता 136. घ्, छ्: योसौ 137. झ्: –निनादेव
138. क्: मनामिका; all other MSs: मनामिकां
139. क्: शोभा–; all other MSs: –श्वभा–
140. घ्, छ्: लक्ष–; झ्: क्षर–; all other MSs: क्षल–
141. See above, note to 3/51a. 142. All MSs except क्, ग्: –रूपेण
143. All MSs: प्रसिद्धो 144. झ्: वारा–; all other MSs: –मृतभर
145. क्: त्रिका 146. क्: –विंवं–; other MSs: –विवं–. IM 6 + 7.
147. All MSs except क्: –गिर्य. Cf. above, 148. ग्, घ्, छ्: यस्मा:
149. All MSs: –का 150. ख्, ख्: –सुष्टिर्भैरवाश्रमपूर्णक; ग्, ज्: –सुष्टिर्भैरवा–;
घ्: –सुष्टिभैरवा–; छ्: पूण्णमन: सुष्टिर्–
151. A plural is required here. 152. क्, ग्: शून्य; all other MSs: शून्यं
153. All MSs except घ्: –पानं 154. All MSs except घ्, छ्: –पानं
155. घ्: शेतु 156. घ्, छ्: पारा
157. All MSs except घ्: अज्ञा 158. All MSs: प्रवृडाद्यं 159. IC.
160. झ्: तदाग्ने all other MSs except घ्, छ्: तदग्ने 161. ख्: कामाख्यां
162. झ्: ठीठं 163. क्, ग्: सुरे– 164. IM 6 + 7. IC.
165. IM 6 + 7. 166. All MSs: –जगायतिं
167. घ्, छ्: लायात्पत्तिस्थितिर्मन्त्री–; झ्: लयात्–; all other MSs except क्: लयात्पत्तिस्थिर्–
IM 6. 168. ग्: –कारेणं; घ्: –स्थिततति– 169. क्: –व्याप्ति; all other MSs: –व्यापि
170. क्, ग्: काला. IM 5. 171. क्: –रोस्थिता; ख्: –रोन्थिता; घ्: –रेस्थिता; झ्:
कंकाधारोन्थिता; ज्: –रोत्थिता; all other MSs: –रेत्थिता
172. Missing in all MSs. 173. All MSs: जाक्षल्य मनसा

174. ख्: समुस्थाप्य; छ्, ज्: –त्थाप्य 175. घ्, छ्: स्तनैः 176. Missing in MS झ्
177. घ्: लक्षयेत्– 178. All MSs: प्राज्ञ
179. ग्: परेलय; all other MSs: परे लये 180. All MSs: खचरी
181. क्: स्तिमिर्–; all other MSs: स्तिमि– 182. All MSs: –संचारो
183. क्: तेदेकी–; all other MSs: तदेकी–. All MSs: –भावता–
184. All MSs यः परमा पापं 185. क्: विंदुनादपथातीतंमि–; घ्: –यथातीतंमि–; छ्, ज्:
पथातितंमि–; all other MSs: विंदुराद– 186. घ्, छ्: वोर्द्ध– 187. झ्: सदासिवः
188. क्: –पस्तेषां; झ्: ज्ञेयस्तषां 189. क्, घ्, छ्: ह्रदय
190. All MSs except क्: तालुदेश 191. ग्: स्थिता; झ्: स्थितां
192. All MSs: निरोधिन्यांतथेश्वरः 193. All MSs except ख्, ग्, झ्: उर्द्धतो
194. छ्, ज्: ऊर्द्ध– 195. All MSs: निरोध्यते
196. ख्: तद्रे–; घ्, छ्: –दोक्तं 197. छ्, ज्: तदूर्द्धतः 198. क्: तंत्र
199. All MSs: मथनंण् घ्, छ्: तदुप *; all other MSs: तदुपरि
200.All MSs: स्थितं 201. घ्: भगाख्या– 202. IC.
203. घ्, छ्: –प्रकार 204. For the form ज्ञानी cf. above, 2/8a.
205. झ्: –पूर्ण्णीर् 206. ज्: भुजंग. All MSs: –कार
207. All MSs: स्थया 208. All MSs except क्: चेतत्
209. ग्: विलीयत; झ्: विलीलयते 210. All MSs: यानिपरा–
211. All MSs except घ्: स. The final vowel of स has been shortened for the
metre. 212. All MSs: –कपाटो 213. ख्: विशो; all other MSs except क्: विशे
214. झ्: –मासद्य 215. घ्: –व्यापि
216. घ्, छ्: संघ *. The required locative ending has apparently been dropped
for the metre. 217. क्: कल्पषापहा
218. All MSs except क्: गगणे 219. झ्: ता 220. IM 6 + 7.
221. The first member of this compound should be at the end.
222. घ्, छ्: एवेन; all other MSs: एवनं
223. क्: मुक्त्यर्थ; घ्, झ्: मुक्त्यार्थ 224. घ्: पुणराहयेत्; छ्: –हयेत्
225. क्: ज्जरामृत्यः; छ्, ज्: जरामृत्युः; all other MSs: –जरामृत्यः
226. All MSs: व्याधिना 227. All MSs: शमनेनैव. This emendation
entails a defective sixth syllable. 228. IM 6 + 7.
229. क्: योगीद्र; all other MSs: योगींद्रो 230. झ्: –पद्मो
231. क्: ह्रपद्मे; ग्: ह * द्मे 232. ख्, झ्: च; all MSs except ख् add: स्थिहृत्पद्मे
च. IM 5. 233. ग्: –र्जीवन
234. छ्, ज्: विन्मात्र–; all other MSs except क्, घ्: –वेद्विभूषिते
235. घ्, व्ह्: हृत्यप्ते 236. घ्: –मध्यग; all other MSs: –मध्यगर
237. क्, छ्, ज्: आनत्यवेतसा; all other MSs: आनभ्यवेतसा 238. All MSs: भाव्य
239. घ्: दारयेड; छ्: दारयेद्; all other MSs: दारयेत्
240. मनसि is the regular form of the locative singular of मनस्. See above,
note to 3/134a.

241. In regular Sanskrit usage indeclinables are not incorporated in compounds. This particular expression is, anyway, redundant.

242. घ्: शिषादेपे; छ्: शिखादेपे. The order of the members of this compound has
been reversed. 243. घ्: –रनी–. The final vowel of the
penultimate member of this compound has been lengthened for the metre.
244. क्: तदार्सौ 245. क्: भ्राजते; ख्: भ्राजते

246. All MSs: व्यापता 247. All MSs: कं 248. घ्: सांसाराद्
249. All MSs: चित्ता 250. छ्: मुहूत्तकं; ज्: मुहूर्तकं
251. All MSs: पिप्पालकैर् 252. क्: –स्पर्श
253. क्, ग्: लव्ध; घ्: लध्वे 254. घ्, छ्: पुनेश्चित्तं; झ्: पुनश्चिती
255. ख्, झ्: रध्रिण; ग्: रंध्रण 256. घ्: साश्वते 257. क्: शक्ति
258. All MSs: अंगुले–. ख्, ग्, ज्, झ्: –ववि: 259. घ्: सुद्धं
260. क्: ऊमिमाला–; छ्: –कुतं 261. घ्: पतंतं; छ्: पतंनं 262. छ्: –मन्त्रि
263. घ्: शनातनम् 264. क्, ग्: –तितं; छ्: –तित
265. घ्: –क्षोभा 266. All MSs: नदा 267. All MSs: विज्ञाते
268. ग्, घ्, छ्, झ्: + हृते च– 269. All MSs except क्: ग्रं *
270. All MSs: –शक्रचितंण् चितम् may be said to be derived from चित् (F → M).
271. All MSs except क्, घ्: सूक्ष्म
272. क्: निराधर; घ्: मिवाधारं; all other MSs: मिराधारं
273. घ्: भिवादयेत्; all other MSs except क्: भिवावयेत् 274. ग्: मतिर्यषां
275. ख्: मुक्त्वानात्र; ग्: मुस्थानात्र; ज्: मुक्त्वानात्र; all other MSs except क्: मुत्कानात्र
276. ग्: स्वंयं; घ्, छ्: संय; all other MSs except क्: स्वंय
277. झ्: –स्थिते; all other MSs: –वस्थितो
278. All MSs: स्वयमात्मान 279. उद्यंति 280. क्, ग्: –यज्ञ
281. ख्: –कट्कनिर्णये 282. झ्: –सह * संहितायां

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-FIVE

1. KuKh 65/1-22 = YKh (1) 33/100-122ab. Chapter 66 of our text is most of Chapter 33 YKh (1). The last 22 verses of chapter 33 of YKh (1) appear here in the beginning of chapter 65 of the KuKh.

After the six explanatory *sūtras* – '*bhūmikā*s' – each dealing with one of the six components of the Sequence of Twenty-seven of the Transmission of the Youth (*kaumārakrama*), chapter 33 of YKh (1) comes as a conclusion. The last verses of that chapter, which are the first 22 verses of this chapter of the KuKh, explain the importance of the *bhūmikā*s ('explanations') and so aptly concludes the entire section with its six *bhūmikā*s that extends from chapter 29 to 33 of YKh (1) reproduced in chapters 59 to 66 of the KuKh. Thus the colophon at the end of Chapter 33 of YKh (1) reads: 'the description concerning the planes (of existence) in the Krama of twenty-seven divisions is complete (*saptāviṁśabhedakrame bhūmikādhikāravarṇanaṁ samāptaṁ*).'

2. This verse is a variant of 64/99. A 'hermitage' is the location of a sacred reality. In this case it is the Triangle that contains Kailāsa. The 'bliss of sport' is perfect rest within the Void of the consciousness of deity (64/14).

3. According to 45/35 above, liberation is attained in seven lifetimes. The goddess is reborn in her eighth rebirth (3/160-161). See intro. vol. 1, p. 127.

4. Above (64/53), this treasure chest of knowledge (*jñānamañjūṣa*) is called the treasure chest of mantra (*mantramañjūṣaka*).

5. A jar is installed in the middle of the *maṇḍala* within which the main deities and the Krama are worshipped. Thus it represents the Point in the centre which is called the Supreme Jar (see note to 62/42).

6. It is essential not only to know the sequence of emanation but also the location of the entities that have been emanated represented by their mantras or in other ways in the *maṇḍala*.

YKh (1) (33/106): **Then, by virtue (of the power) of those things that exist in the east and west** the Command of the south arises and **the radiance of the wish-granting gem** of the grace of **intellect and mind (shines).**

pūrvapaścimayor bhāvair dakṣiṇājñābhijāyate [g: pūvapaścimayorbhāve-; gh: -yobhārvair-; ṅ: -tijāyate] |
manabuddhiprasādasya [k, gh, ṅ: -praśādasya; g: -prāsādasya] tadā cintāmaṇidyutiḥ [k, g, gh, ṅ: -maṇī-] ||

7. YKh (1) (33/107ab): That radiance is the flow of the arising (of manifestation) **(its) setting is its ultimate plane.**
taddyutirudayaughaṁ [k, gh: taṁ dyutimudayodyaṁ; g: taṁ dutirmudayoghaṁ; ṅ: taṁ dyubhimunayodyaṁ] tu astastasyāntimaṁ [k, gh, ṅ: astotasyāṁtimaṁ; g: astā-] padam |

8. Cf. below 65/16.

9. The adept who observes the Vow of Knowledge and practices 'right conduct' may do so naked (14/4-5). His nakedness is here explained in the highest sense to be freedom from the ignorance and all forms of bondage that 'cloth' the fettered soul. Divested of them he is naked, just 'clothed with the directions' (*digambara*). It is a positive state. The liberated yogi is naked in the Void in 'union of the bliss of generation (*vibhavānadayoga*)' (62/25) which is itself 'naked' (66/31) as is Rudra (64/71).

10. YKh (1) (33/108ab) reads this line: The Void consists of A and the letter Ā, whereas the Lord (*īśvara*) is the light of the Half Moon (*ardhacandrikā*).
a - ākāramayākāśa īśvaraś cārdhacandrikā |

11. See above note to 26/75 and cf. 57/14cd-15ab. According to the first reference the goddess is the mistress of the seventh state beyond the six, which is the Fourth state of perfect tranquillity. The second represents the goddess as the Yoni in the Supreme Void beyond the Six Wheels. Here we go a step further, beyond the Fourth State and the Yoni onto the eighth perfectly transcendental 'imperishable plane'.

12. In some places it is said that liberation is achieved by attaining the reality at the End of Sound (YKh (2) 11/22-30 quoted in intro. vol. 1, p. 225). More commonly Sound and End of Sound beyond it are stages towards realisation (see ibid. p. 376).

13. YKh (1) (33/110cd): (In this state) the mind is pierced by the colours of the blood of one who is dead.
*mṛtaśoṇitaraṅgaiś [k, gh: -ṇitaṇai * ś; g: -raṅgaś] ca manovedhaḥ prajāyate* ||

See above 2/34cd-35ab for the Wave and concerning the Ocean see 14/64cd-65; 17/49, and cf. 66/84. This Ocean is in the End of the Twelve and one should think of it as being in one's own heart (65/65-66ab).

14. YKh (1) (33/111a): (Power) is one and is the ocean of the triad (*ekā [k, gh: eta; g: ekaṁ; etat] trikārṇikā*).

15. Viṣṇu is famous for the three steps he takes to cross over the three worlds. Here the sense is that the energy of the goddess moves round the triangle from corner to corner. Perhaps this association is linked to her identity as *vaiṣṇavīśakti.*

16. Praise' here stands for *śakti*.

17. YKh (1) (33/113cd): It is extracted from the realities of the planes (of Yoga) (*bhūmikārtha*), having know that which illumines the intellect.

uddhṛtaṁ bhūmikārthebhyo [k, gh: -kānviśvaḥ; g: -bhya; ṅ: -sva] jñātvā
buddhiprakāśakam [k, ṅ: buddhiḥ-; g: prakārakaṁ; gh: vuddhiḥprakāśakaḥ] ||

18. The word *sūtra* may sometimes denote a single verse as it does here. All the previous chapters, that is, *bhūmikā*s, are either exactly 100 verses long or

almost. These verses, up to verse 20, conclude this long section consisting of these *bhūmikā*s which are 'the current of the transmission of the (*bhūmikā*) of a hundred *sūtras'*.

19. YKh (1) (33/117); Those who are devoid of the meaning (or reality) of the planes (of Yoga) are mistaken with each step (they take). If the reciter of mantra does not possess the Command he is neither a saviour nor can he release (anybody).

bhūmikārthavihīnānāṁ [k, gh: bhūmikārthaṁvi-] teṣāṁ bhrāntiḥ [k, g, gh: śāntiḥ] pade pade |
*yadi nājñādharo [k, g, gh, ṅ: cā-] mantrī [k, gh: sa *; ṅ: * *] na [k, gh: *; g, ṅ: sa] trātā [k, gh: trāto; g: vāṁto; ṅ: bhrāto] na ca [k, gh, ṅ: naiva] mocakaḥ [k: mocaka]* ||

20. Presumably, the Self that possesses the six attributes litsed above is itself sixfold.

21. Here it is quite clear that 'churning' means 'contemplation'. Once the fluctuation of the mind is brought to a halt, the Yogi concentrates intensely on the movement of the vital breath through the three channels in the subtle body, experiencing as the movement of the energy of the Transmental along the side of the triangular Yoni. If he is successful his vital breath merges into that energy and he participates in the condition of deity who has authority over all things.

22. Jālandhara is normally associated with Fire as it is here.

23. The Root is the syllable AIṀ, the supreme energy of the Yoni (see note to 59/23cd-24ab).

24. According to the ascending scheme of the Five *Praṇavas* outlined next, the Point and the Sound are the location of Sadāśiva, the fifth *Praṇava*. The Supreme Power is beyond that. In this system Śakti is higher than Śiva. From another point of view, the Point and the Sound are the two breaths. They are also the upper reaches of the seed-syllable mantra. Thus the reality beyond them is the transcendental Silence of the Void in which the vital breath has dissolved away.

25. Śiva in this case means Sadāśiva, the fifth *Praṇava*.

26.

10. Table of the Five Brahmās and their Locations

The Five Brahmās	Location
Brahmā	Heart
Viṣṇu	Throat
Rudra	Palate
Īśvara	End of the Obstructress
Sadāśiva	Place of Sound above the Point in the glottis

27. Cf. 26/4a (repeated in 42/4a) and 38/8a.

28. In this case, the Six Parts are the Six Wheels.

29. See note to 68/12.

30. The Two Points represent *visarga* the sixteenth letter of alphabet and the last in the series of vowels. It symbolizes the sixteenth digit of the moon, that is, the Full Moon that drips inebriating nectar. Cf. 3/115cd-6ab.

31. The energy of the vital breath that moves through the nostrils is Kuṇḍalinī who is appropriately called Nāsā ('Nose') or Nāsikāśakti ('the energy of the nose'). See intro. vol. 1, p. 24.

32. Abhinava refers to a similar practice taught in the *Triśirobhairavatantra*, which he calls 'intellectual (i.e. abstract) contemplation' (*buddhidhyāna*). As in our text, the Heart in the following passage is visualized as a 'capsule' (*saṁpuṭa*). This is a common image for the heart; one we also find in Sanskrit literature. Lord Rāma in the *Uttararāmacarita* describes the turmoil of the many sentiments he feels in his heart due to Sītā's absence to be like the boiling juices (*rasa*) of food cooking in a sealed (= 'incapsulated') vessel. The 'sealed vessel' in our text is the 'capsule' of the calyx of a lotus. In the following passage it is the core of a banana plant enclosed by sheathes of leaves. The simile is apt. By removing the leaves one penetrates progressively into the centre where the flower of the banana plant grows. The same happens by meditating on the body. The yogi penetrates inwardly by first quiting outer things and then, progressively, the body, the senses, the mind and the intellect. Finally he attains a direct perception of the Self, which is the Supreme Reality in the very core of his Being. There, by means of the fire sticks of the breath, he generates the Fire of Kuṇḍalinī that consumes the outer duality that encloses it. We read in the *Tantrāloka*:

> This autonomous Light, which is consciousness consisting of all the categories of existence (*tattva*), abides in the Heart. The *Triśirobhairava Tantra* declares that: 'he who knows the truth sees this reality within the Heart, which is like a flower or the calyx of a banana plant wherein are gathered together all things both internal and external (folded into one another). There the undistracted (yogi) should contemplate the union of the Moon, Sun and Fire. The fire of the Great Bhairava aroused by (the rubbing together) of the fire sticks of meditation blazing in the great sacrificial hearth called the Heart becomes intensely inflammed. He should contemplate the three abodes, namely, subject, means and object of knowledge of the possessor of power, his energy unfolded as Bhairava's effulgence, at one (with each other and the Lord, the supreme subject). That itself is the triad of the powers of Fire, Sun and Moon as well as the Supreme (*Parā*), Middling (*Parāparā*) and Lower (*Aparā*) goddesses who are perpetually active (*sadodita*) (in every phase of the cycle of manifestation). Each one (of these three)

is threefold according to whether it is in a state of creation, persistence or withdrawal. Moreover, they have a fourth nature that is unlimited and uncreated. TĀ 5/20cd-26

33. Amongst the 112 meditations (*yukti*) described in the *Vijñānabhairava* (verse 67), we find the following:

> Checking all the currents (of sensory activity) as the energy of the vital breath (*prāṇaśakti*) gradually moves upwards, when one feels a sensation like that of ants (crawling on the skin), supreme bliss spreads forth.

According to Kṣemarāja, this verse describes what happens in the course of the practice of breath control (*prāṇāyama*). By the practice of breath control, the centripedal and centrifugal movements of the breath are gradually checked and come to a halt just as water spinkled on a heated slab evaporates. To the degree in which the breath is checked in this way, the upward moving breath (*udāna*) rises from the root centre or heart. This movement gives rise to a subtle sensation like that of ants crawling on the skin. The yogi who carefully attends to this movement experiences a great sense of bliss gradually spreading through his body as the upward moving breath rises in the central channel of Suṣumṇā up to the End of the Twelve at the top of the head.

The Kubjikā Tantras agree that this is one possible why this subtle inner tactile sensation comes about, but they also offer others. Thus, according to the ṢSS, this sensation is felt especially at the top of the head where the Cavity of Brahmā is located. It is brought about by the subtle pressure exerted by the vital breath as it pushes its way through the top of the skull to move upwards to the extremity of the End of the Twelve (see above, note to 40/32cd-34ab quote from SvT 7/326-340ab concerning the *nāḍī*s and the movement of the vital breaths). Again, this subtle, inner sensation arises spontaneously through the action of the descent of energy (*śaktipāta*) that takes place in the course of initiation. The neophant merely observes this taking place within himself and experiences the attendant bliss. It is not a practice but a sign that the descent of energy is taking place (see KuKh 13/100-103 and KMT 11/95-99ab).

We may note in passing that there is a higher form of ‘touch’. It is a condition of profound contact with ultimate reality and its divine power. In the following passage from the *Jayadrathayāmala*, it is the Deity’s Touch of divine grace that elevates the yogi’s Kuṇḍalinī and through which he attains the knowledge of all his past lives and states of consciousness realising that throughout the One Being persists perpetually without change:

> His Touch within the energy of Kuṇḍalinī (*nāsikā*) transports the knower of Yoga (in the subtle body). It makes visible his condition as the lord who

presides (over all the activity of the subtle body). By Touch the consciousness of what has passed is perceived as the persistence of being.

nāsikāntargataṁ sparśaṁ vahatas tasya yogavit ||
pratyakṣaṁ kurute yas tu tasyādhyakṣaiśvarasthitiḥ |
sparśād atītasaṁvittim astitvasthitilakṣitam || JY 1/12/74cd-75

The CMSS presents this innermost experience of Touch as the special characteristic of the Western Tradition. It is the source of the bliss which is its essential nature:

O goddess (the wise) know that Western Tradition to be the tradition of (all) the traditions. It is the Crevice (*kandarā*) that flows with the pulsation (*spanda*) of the aesthetic delight of Touch of 'non-penetration' (*nirāveśa*). The Western House and its radiant vibration is pervaded with pure liberation. It is the great, waveless ocean free of perception (*māna*) and its object (*meya*). Deep and profound it said to be the House of Bliss (*ānandagḥara*).

paścimaṁ [k: -mat] tad vidur devi ānvayam ānvayānvayam [g: ātvayaṁ ātvayātvayaṁ; gh: āmbayānvayaṁ] |
nirāveśasparśarasaspandanisyandakandarā [sarve: niraveśaḥ parśa-; k: n-isyakarā; kh: parśarasampandanisyakarā; g: -nispanda-; gh: -saṁpandakarā] ||
kaivalyavimalākrāntaṁ [gh : -kraṁtaṁ] gṛhaṁ paścimasasphuram [k g: -raḥ; gh: -saspharaḥ] |
mānameyaparikṣīṇanistaraṅgamahodadhiḥ [k kh: mānayeya-; gh: -nimtara-] ||
gādhaṁ [sarve: gādha] gambhīragahanaṁ tadānandagṛhaṁ [sarve: -gṛha] smṛtam [sarve: smṛtaḥ] | CMSS 3/4-6ab

The CMSS itself explains what 'non-penetration' means in relation to this inner 'Touch'. Here we learn that this 'Touch' is contact and merger with the Divine Current of the flow of the Transmental that takes place by 'non-penetration', that is, by entry into the disembodied energy of consciousness of emptiness :

The foundation of the body (*piṇḍa*), the womb of the body, the inside of the body and what has come from it. The universe pervades that body and he knows everything everywhere. They penetrate (*saṁkrāmanti*) one another by means of the division of the sequence of (their) movement (*saṁcāra*). (This is) the secret of the tradition of the Yoginīs in the oral tradition. The Wheel of Time has been split up, churned by the great churning (*mahāmanthāna*). The radiant energy is one's own aggregate of energies (*rāśi*) and the radiant pulse of Ciñciṇī's Krama. Pure, by its shining with the current of perception (*mānaugha*) it is penetration into the Supreme Space. One should touch the circle of the Divine Current with the essential nature of non-penetration (*nirāveśa*). The bliss that arises (in this way) is supreme grace.

piṇḍādhāraṁ piṇḍagarbhaṁ [k gh: -gabhaṁ] piṇḍāntaṁ piṇḍanirgatam
[k: -nirgata] |
tatpiṇḍavyāpakaṁ [k gh: tatpinda-] viśvaṁ [gh: viśva] sarvaṁ [kh:
sarva] jānāti sarvagam ||
saṁcārakramabhedena saṁkrāmanti [gh: sa-] parasparam |
mukhāmnāye rahasyaṁ [kh: -yarahasyaṁ] tu yoginīsaṁpradāyakam ||
*mahāmanthānamathitaṁ [gh: -na * thitaṁ] kālacakravibheditam [gh:*
*kālaca *-]* |
svasvarāśiś ca [k: -rāśi ca; kh gh: -rāṇi ca] tejas tu [k: ?; gh: tejontu]
ciñciṇīkramasaṁsphuram ||
*sphuratmānaughavimalaṁ [k kh: -mānogha-; gh: sphura * māno-]*
paramākāśāveśanam [k kh: -kāsaveṣaṇaṁ; gh: -kāsasavesaṇaṁ] |
nirāveśasvarūpeṇa spṛśed divyaughamaṇḍalam [k gh: divyogha-] ||
yat sukhaṁ jāyate bhadre tat sukhaṁ nugrahaṁ param | CMSS 8/59-63ab

The Touch that generates supreme grace is so exaulted that it is identified with the goddess in the Kālīmata of the JY where the god addresses her with the words:

(O goddess you who are) beyond (the reality) within the Five Voids and whose characteristic is the Touch that is pure consciousness.

*pañcavyomāntarātīte [g: pañcavyo * ntarātīte; kh: -vyomantarā-]*
cinmātrasparśalakṣaṇe [k: cinmā e-] || JY 2/1/68cd

One of the opening verses of the CMSS praises the goddess as the 'wealth of Touch' which is the profound most internal penetration of the Yoni, called the Wheel of Passion and the Abode of the Crevice from which flows the divine nectar of liberation in the course of the observing the Vow of the inner and outer union of Śiva and Śakti:

Salutations to the wealth of Touch (*sparśalakṣmī*), the supreme (goddess) who, contemplated by the Wheel of Passion (*raticakra*), sports (performing) the Vow which is perpetually intent on (the Yoni) the Abode of the Crevice in which time and timelessness have been eradicated. (It is the Vow) which is the manifestation of self-attainment that takes place once abandoned the abode divided by the diversity of oneness and duality. (The Vow) is the manifestation of one's own (innate) vibration (*svaghūrma*), (that takes place) once one has drunk the supreme and dense nectar of the juice of each state of being.

kālākālaviluptakandaragharanityānuraktaṁ [g: -karaghara-] vratam |
dvaitādvaitavibhedabhinnasadanaṁ [k: -cibhedabhinnasadataṁ; g gh: -sadataṁ] tyaktvā [k: tyaktyā] svalābhodayam [k kh gh: śca-] |
taṁ taṁ bhāvarasaṁ [k kh gh: bhāvarayaṁ] parāmṛtaghanaṁ pītvā [k kh: pītyā] svaghūrmodayam [k kh gh: ścaghūrmodayaṁ] |
krīḍantīṁ raticakracarcitaparāṁ saṁsparśalakṣmīṁ [k kh: samparśalakṣmīṁ; g: -lakṣmī; gh: samparśalakṣmī] namaḥ || CMSS 1/3

34. Kuṇḍalinī is also subtle like ‘a hundredth part of the tip of a hair’ and so can pass freely through this opening transporting within herself the individual soul:

Formless, she is Śrī and is (as subtle as) the hundredth part of the tip of a hair. She vibrates (*ālolī*) above the cavity of Meru and is said to be the state of bliss (*sukhāvasthā*). She is the primordial (goddess) (*ādyā*) Śukreśvarī (G: Sureśvarī) who is within beginningless Śiva. Her form is (wonderfully various like) that of a peacocks tail. She is Kaulikī who is (subtle like) the hundredth part of the tip of a hair.

śrīkārā ca [k: udākārāṁ; g: ca śrīkārā; gh: udākārā; ṅ: daḍākārāṁ] nirākārā bālāgraśatabhāgikā [k, gh: vālagra-; g: -satabhāgikā; ṅ: -grasata-] ||
ālolī [ṅ: ālaulī] merurandhrordhve [k, gh: -raṁdhaurddhe; ṅ: -raṁdhraurddha] sukhāvasthā [k, gh: mukhā-] prakīrtitā [g: -tāḥ] |
ādyā śukreśvarī [g: sureśvarī; gh: śukeśvarī] nāma anādiśivamadhyagā [k, gh, ṅ: -mavyayā; g: -madhyayā] ||
mayūracandrikākārā bālāgraśatakaulikā | YKh (1) 34/119cd-121ab

35. The Supreme Plane full of waves and ripples is also commonly called the Ocean (see 65/10 etc.). This is the Ocean of the Yoni that contains the consuming Fire of the Mouth of the Mare.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-SIX

1. घ्, छ्: श्रीवक्रोवाच. This chapter corresponds to chapter 33 of YKh (1). YKh
(1): श्रीहिमवंत उवाच 2. All MSs except क्: आधार; YKh (1): आधार (ग्:
श्री आधारं) 3. YKh (1): –क: 4. घ्, छ्: –शस्थो 5. YKh (1) ङ्: पाक्षौ
6. All MSs: समुद्रं 7. छ्: –क्षत:; YKh (1): प्रकटीकृतम्
8. This quarter is one syllable too long. 9. YKh (1) घ्: षप्र–
10. YKh (1) and MS क्: तंडुलार्थ; all other MSs: तंदुलार्थ. I have emended to the
deviant neuter gender of the word अर्थ– regularly found in this text.
11. YKh (1) क्, घ्: षट्विधं; ङ्: षद्विधं
12. ख्, ग्, ज्: समाथश्चैव; YKh (1): अनाथश्चापि (घ्: अनाथचापि)
13. YKh (1) क्, घ्, ङ्: भैरव 14. YKh (1) क्, घ्, ङ्: चक्रस्थममला; ग्: चक्रस्य ममला.
`M' has been inserted between these two words. See above, note to 3/21b.
15. घ्: रारी; all other MSs: रारि; YKh (1): राति (ग्: रारिस्; ङ्: रारि)
16. All MSs of YKh (1) except ग्: त्रिपक्षस्य
17. छ्, ज्: त्रिपक्षस्तु क्षयं; all other MSs: पक्षस्तुयं 18. YKh (1) ग्: मत:
19. This and and the following three lines are missing in MS झ्.
20. YKh (1) ङ्: स * 21. YKh (1) क्, घ्: –मेद्; ङ्: –क्रमोद्
22. All MSs: स च भूमि जगद्योगाद् आश्रमं; YKh (1) क्, घ्, ङ्: –आयमे. These
emendations agree with the readings in YKh (1).
23. YKh (1) क्: योपिवि * क:, ग्: योपि; घ्: योविचि * क:; ङ्: योपि * * *
24. All MSs: –वोधका:; YKh (1) क्, घ्: –विधनानंदतमो ह्यत्पद्म–; ङ्: –नंदतमोह्यत्पद्म–
25. All MSs: –ररीशस्य; YKh (1) क्, घ्: –चक्रबीजस्य; ङ्: पूर्णचक्र * वीजस्य
26. YKh (1) क्, घ्, ङ्: कुलंयन्मातृभैरव; ग्: कुलवत्मात्यभैरवं
27. क्: विध्वंसन:; घ्: विध्वंसन; all other MSs except विध्वंशन:; YKh (1): विध्वंसनं (क्, घ्:
–तं) 28. YKh (1) क्, घ्: –ना 29. झ्: राग्भवो; YKh (1) क्, घ्: स्वाग्भवो; ग्: वाम्भवो
30. YKh (1) क्, घ्: क 31. YKh (1): अमोद (ग्: अमद)
32. YKh (1): परमास्वाद (क्, घ्, ङ्: परमाश्वाद)
33. YKh (1) क्, घ्: सुखिरं; ग्: मुषिरं. M → N.
34. All MSs: हरं; YKh (1): हर 35. All MSs: प्रकटं 36. YKh (1): दर्शना
37. क्: कांतित्यक्तस्त्यक्त–; घ्: कांतित्यक्तस्त्यक्तपविग्रहे; all other MSs: कांतित्यक्तस्त्यक्तपविग्रह:;
YKh (1) क्, घ्: कान्तिस्त्यक्षेत्पक्षपरिग्रह:; ग्: क्षान्तित्यक्तत्यक्तपरिग्रहा; ङ्: कान्तिस्त्यक्तेत्यक्तपरिग्रह: 38.
YKh (1): नाथस्य (ग्: सनाम्रस्य) च 39. YKh (1) ग्: विभवांयकर्तृत्वं
40. All MSs and YKh (1): समं 41. घ्: –जन्मका:; all other MSs: –जन्मका
42. All MSs: * * * * मलस्यास्य. This emendation agrees with the reading in
YKh (1). 43. YKh (1) घ्: विषस्थ 44. ग्: अनिलेस्य
45. ग्: दाहकस्योता, all other MSs: दाहकस्याता; YKh (1) क्, घ्: –कस्यास
46. All MSs: निचये; YKh (1): निचय:
47. YKh (1) क्: शक्तवायमनाहतं; ग्: शुक्लंषायमनाहतं; ङ्: शस्तुपापमनाहंतं
48. YKh (1) क्: शुद्धसंधेकचक्रस्य; ङ्: *द्धसंधेकच–
49. ख्: टनाथश्चन्द्रकं:; all other MSs: टनाथश्चा–; YKh (1) क्: टनांधश्चार्द्धचंद्रकं; ग्:
टनाथश्चोर्ध्वचन्द्रकम्; ङ्: –कं
50. घ्: उल्मीलन– –न्मा; छ्: –न्मा; YKh (1) ग्: उन्मीनल–
51. क्: मुक्तो रुजितीषिण:; ख्: मुक्त: रुजितीर्षिण:; all other MSs: मुक्त: * रुजितीषिण:; YKh (1)
क्, घ्, ङ्: –जिगीषिभि:; ग्: –जिगीर्षिभि: 52. YKh (1) क्, घ्, ङ्: मुक्ता 53. All

MSs: सौयते 54. YKh (1): चात्मा

55. YKh (1) क्, घ्, ङ्: * *; ग्: स च 56. YKh (1): नास्ति

57. YKh (1): मोचक 58. YKh (1): मोचयो: 59. क्, ग्, घ्: –मुक्त

60. क्, ग्: योगि 61. YKh (1) क्, घ्: सिद्धियते

62. YKh (1) क्, घ्: आज्ञाघर्मण–; ग्: आज्ञाघूर्मण–; ङ्: आज्ञा * र्मण–. See above, note to
5/33d. 63. All MSs: ममना; YKh (1) घ्: मथमा; ङ्: मर्थनाद्. This emendation agrees with
the reading in YKh (1).

64. घ्: प्रकती–; छ्: प्रकृटी–; YKh (1): प्रकटीयते (ङ्: प्रकयंयते)

65. YKh (1): प्रकटं 66. घ्: भूष्णि–. See above, note to 1/5a, 2/25c
and 6/193c.

67. All MSs: विलमोदकम्; YKh (1) क्: कदंवाचिलि–; ग्: कम्वारिलिगोलकं; घ्, ङ्:
कदंवाविलि–

68. झ्: हेलोनन्देन भेदित्वा; YKh (1): हेलाचन्द्रविभेदत्वात् (क्: हेलाचंड–; ङ्: हलाचंड–)

69. छ्: प्राप्यतेर् 70. All MSs: करणं; YKh (1) ङ्: कारण:

71. YKh (1) क्, घ्: पुर 72. घ्: चतु:षस्थि; छ्, ज्: चतु: षष्ठि; all other MSs:
–षष्टि; YKh (1) क्, घ्, ङ्: –षष्टि

73. All MSs: स्मृता–. घ्: –चका:; YKh (1): –चक्रा. N → M. Cf. 41/39c and
66/26c. 74. YKh (1): बाह्यदूता (ग्: वाहरूपा)

75. All MSs: गरस्तया; YKh (1) क्, घ्: गतस्तय:

76. All MSs: नायका–; YKh (1) क्: नायकान्तस्था; ग्: नाकोन्तस्थ:; घ्: नायकातस्था; ङ्:
नायकोन्तस्था: 77. YKh (1) क्, ग्, ङ्: षट्सुरार्थ; घ्: षपुरार्थ

78. घ्, छ्: मनोस्थिता:; all other MSs: मनोष्टिता:; YKh (1) क्: मरोझितं; ग्, ङ्: मनोज्झितं; घ्:
मेरोझितं. See above, note to 3/134a. 79. All MSs: प्रोघता; YKh (1): प्रागुक्ता

80. घ्: –मार्गेन; YKh (1) क्, घ्: मंत्रमास्त्रेण; ग्: मन्त्रमार्गेण; ङ्: मन्त्रमार्गेण

81. घ्, छ्: अक्षरा: 82. All MSs: –वृत्तम्; YKh (1) क्, घ्: धप्रावृता; ग्:
रावृता** 83. YKh (1): साक्षका 84. YKh (1) क्, ङ्: विचरोत्थिता:; ग्: विवरोथिता:; घ्:
विचरोस्थिता: 85. All MSs: विवरेक; YKh (1) क्, घ्, ङ्: विवरेकी;
ग्: विवरेका 86. YKh (1) क्, घ्, ङ्: नाम:

87. All MSs: क्: कवेल्लि all other MSs: कंवेल्ली; YKh (1): कान्विल्या (ङ्: का * ल्या)

88. घ्: –विन्मया 89. घ्: तत्रस्थ; all other MSs: तत्रस्थ:

90. घ्: खदिचक्राणां; YKh (1) क्, घ्: वडि–. See above, note to 10/24d.

91. क्, ग्, ज्: –जीवाते; all other MSs: –नोपजीवते; YKh (1) क्: परिज्ञातोपजीव्यते; ग्:
परिज्ञानोपजीव्यते. One could adopt the reading of the majority of the MSs by accepting
the formation of an irregular compound.

92. YKh (1) ङ्: –चक्र. Missing in MS झ्. IM 5.

93. क्: विष्क्कुंच्चिदालयं; all other MSs: विष्वकुंचिच्चिदालयं; YKh (1): चिच्चक्रं (क्: विच्चक्रं;
घ्: नास्ति; ङ्: चिच्च * श्) चित्कलामयम् (क्, घ्: चतकलामयं)

94. YKh (1): त्रीणि चक्रा महाव्याप्ति: (क्, घ्: –प्ति) सा

95. YKh (1) क्, घ्, ङ्: ज 96. All MSs except क्, झ्: व्याप्ति. झ्: + सा च
व्याप्ति 97. YKh (1) क्, घ्: कुल–; ग्: –या:

98. YKh (1) ग्: षट्कौण– 99. छ्: खे–; YKh (1) क्, घ्: विच्चक्रं; ग्: चिच्चक्र; ङ्:
चिच्चक्रं + चखक्रं

100. YKh (1): खपराशिकम् (ङ्: –गिकं). The order of the first two members of
this compound has been reversed.

101. क्, ग्: –वित्तानां; घ्: विटंगक्षिण–; छ्: विदङ्ग–; YKh (1) घ्: –वित्तानाम्; ङ्: विहग:–

102. All MSs: योगा–; घ्: –स्वरूपवोन; all other MSs: –स्वरूपवान्; YKh (1) ग्:
योगज्ञानं– 103. YKh (1) क्, घ्, ङ्: –चक्र
104. घ्: भूचरीनां 105. घ्, छ्: त्व; YKh (1): च
106. क्: भूवरो; YKh (1) क्, घ्, ङ्: भूचरा
107. घ्, छ्: वृत्तवृर्त्ति * लीनत्वात्; all other MSs वित्तवृत्तिर्व्विलीनत्वात्; YKh (1): चित्तस्थ (ग्:
चित्रस्थं; घ्: चितस्व) क्षीणवृत्तत्वात् (ग्: –वृतित्वा; घ्: –वृतत्वात्; ङ्: –वृत्तित्वात्)
108. All MSs: –वृत्युचये; YKh (1) क्, घ्: –वृत्युदये; ग्: –वृतुदये
109. घ्: स्थितं:; YKh (1) घ्: –त
110. YKh (1) ग्: चिच्चर; घ्: विच्चरे; ङ्: विच्चरं
111. YKh (1) क्, घ्: विच्चरांगस्य 112. YKh (1) ङ्: दि * वानां
113. YKh (1) क्, घ्: प्रभुंजक: 114. घ्: न; all other MSs: न:
115. घ्: –दायते; YKh (1) दिक्काल: जम्भकश्चोपजायते (क्, घ्: ऊहकश्चोयजायते; ङ्: ऊहकश्चोपजायते)
116. YKh (1) तं (ग्: त) 117. YKh (1) क्, घ्: चक्र
118. YKh (1) घ्: –थ 119. YKh (1) क्, घ्, ङ्: चमण्डलं 120. क्, ग्, ज्:
शून्यंस्थ; घ्, छ्; शून्यास्थ; missing in MSs ख् and झ्; YKh (1) क्, घ्, ङ्: सून्यस्थं.
121. YKh (1) ग्: –नां 122. This quarter precedes the previous one
in MSs ख् and झ्. 123. ख्, छ्: त्रैगुण्येन–; ज्: त्रैसुण्येन–; झ्: त्रैगुण्योन–; all
other MSs: त्रैसुण्यन– 124. YKh (1) क्, घ्, ङ्: त्रयोगुणंसुरहितं; ग्: त्रयोगुणै
सुरहितं रहितं. Missing in all MSs. 125. YKh (1) क्, ग्, घ्: षोडशै: 126. YKh (1) क्,
घ्: रहितं; ग्: नास्ति 127. All MSs: षोडश स्वरम्
128. क्: अस्वरं; YKh (1): अम्बरं (ग्, घ्: अवरं)
129. घ्, छ्: भव–; YKh (1) क्: भंगवचक्रं; घ्: भंगवक्रंचच्चक्रं
130. All MSs except क्: रासीनां 131. All MSs: –देवता:; YKh (1) क्: आशीवाश् *
–; ग्: आसीनाश्वदेवता:; घ्: आसीनाश्राशीनांचक्रदेवता:; ङ्: आशीनां–
132. YKh (1): –सिद्धीनां 133. YKh (1) ग्, ङ्: मन्त्राणा
134. क्: –संभवा:; YKh (1): वीर्यसंभवम् (ग्: बीजसम्भवां)
135. YKh (1) ग्: –र:. The nominative singular, not plural, is meant here.
See above, note to 2/12c.
136. All MSs: राज्ञा–; YKh (1) क्, घ्, ङ्: युगंतकृत; ग्: पुरांकृत:
137. YKh (1): तस्यात्मानं तयोद् (ग्: तयोर्द्ध; ङ्: तयोर्) देवि (ग्: च; ङ्: देव)
138. All MSs: चन्द्रार्कम्; YKh (1) ग्: चन्द्राको; घ्: चद्रार्कौ; ङ्: चन्द्रार्को
139. YKh (1) क्, घ्: राद्धयो; ग्: चाभयो:; ङ्: वा भयो 140. All MSs: तदुद्योत्य
141. ख्, झ्: गमच्छाया; all other MSs: तमच्छाया 142. घ्: च्छायांया
143. YKh (1): तदासौ द्योतयेच्छायां (क्, घ्: द्योतये–) छायाज्योतिप्रकाशक: (क्, घ्: छायाद्योतिं
प्रकाशक; ङ्: छायाद्योतिप्रकाशक:)। 144. YKh (1) and all MSs: आपूर्ण
145. All MSs: तमस: सर्वं; YKh (1): सर्वं (क्, घ्, ङ्: सर्व) तमसा (ग्: तमसां)
146. All MSs: देही लोकवशायिनाम् YKh (1): –नी
147. All MSs except घ्, छ्: स्वयंभूर्–
148. घ्, छ्: –नर–; YKh (1) ग्: आज्ञानलप्रदीपिन 149. IC.
150. IC. See above, note to 1/2c.
151. All MSs: कला; YKh (1): च षट् (क्: वे; घ्: दे; ङ्: चो) कला
152. All MSs: क्रवा–; YKh (1): –योनि. This and the following emendation
agree with the reading in YKh (1). 153. YKh (1) क्, घ्, ङ्: मता
154. YKh (1): एषायोन्यानलस्य (घ्: –सलस्य)
155. क्: अनलाम्निर्गतो; all other MSs: अनलान्निर्गतो; YKh (1): अनलार्चिगतो

156. घ्, छ्: भानुभानूलर; all other MSs: भानुर्भानूलर; YKh (1) क्, ङ्: भानुर्भानोरंत; ग्:
भानुर्भानोन्तर; घ्: भानुर्भानोरत 157. All MSs: –प्रभ:
158. YKh (1) क्, घ्: एव 159. YKh (1) घ्: व
160. YKh (1) घ्: –क्रा; ङ्: –का:. N → M. Cf. above, 41/39c and 66/13a.
161. छ्: खभूदिक्वक्र–; all other MSs except क्: खभूदिक्ककुमा–; YKh (1) क्, घ्: –र; ङ्:
खभूदि * क्रमातर:
162. मातृणाम्, the regular form, does not fit the meter. See above, note to
5/41b.
163. All MSs: गृहेकं; YKh (1): ग्रहैकं. See above, note to 1/5a, 2/25c and
6/193c. 164. YKh (1) क्, घ्, ङ्: अनला *
165. All MSs: निरञ्जनं 166. YKh (1): निरंसं
167. क्: तिष्टेत्; YKh (1): परमं तिष्ठेत् (ग्: तिष्ठे)
168. All MSs except क्: वो– 169. YKh (1) त्रिस्वभाव
170. ग्: रलेमात्म–, all other MSs: रलमात्म–; YKh (1): वलनात्मा–
171. M → N. 172. YKh (1): तु कुलज्ञानं (ग्: –ज्ञान)
173. All MSs: आज्ञात्रमध्य–; YKh (1) क्, घ्: आज्ञाभू मध्यनिश्चलं; ग्, ङ्: आज्ञाभ्रू मध्यनिश्चलम्
174. YKh (1) ग्: पर 175. YKh (1): निरोध
176. YKh (1) ग्: –रूपवृक् 177. घ्: मात्राना:; all other MSs: मात्राणां; YKh (1)
मात्राणां (ग्: मात्रीणां). Cf. 3/33a and see note to 5/41b. 178. ख्, झ्: मेणकं
179. ख्: रात्रो 180. YKh (1): पदे पदे
181. All MSs: चक्रं मातर; YKh (1) क्: चक्रामात *; ग्: चक्रमातर; ङ्: चक्रामातम
182. क्, ग्: मातृणां; YKh (1) : क्, घ्: मंत्रीणां; ग्: मातृणां; ङ्: * तृणां
183. YKh (1): अर्धरात्रे 184. All MSs: रति:–; ग्, घ्, छ्: –विवर्द्धत; YKh
(1): रतिप्रीतिर्विवर्द्धेत (क्, ग्, घ्: –प्रीतिविवर्–; ङ्: रतिप्रीतिविवर्द्धत) 185. YKh (1) ङ्: रमण
186. YKh (1): खमग्राह्यं 187. ज्: खपंचके–
188. See above, note to 18/74a.
189. YKh (1) क्, घ्, ङ्: –नंद 190. छ्: –वं; YKh (1) ग्: दिगवरं
191. क्, ग्: संचरीश; YKh (1) क्, घ्: शंवराश; ग्: संवरीसन्; ङ्: शस्वराश
192. YKh (1): योगिन्या 193. भवेत्
194. YKh (1) क्, घ्: * शक्र; ग्: * चक्र; ङ्: खक्र *
195. All MSs except घ्, छ्: चप्लाव्यमा–
196. All MSs: नन्दमानन्द:. M → N. 197. All MSs: ख
198. YKh (1): तदा चक्रोदितानन्दं (क्, घ्: चक्रोदानंदं; ङ्: चक्त्रो * दानंदं) खपराक्षरख: (ग्:
खहराक्षरख:) परम्।. The following line is missing in YKh (1).
199. The order of the two components of this compound has been
reversed. See above, note to 10/32b.
200.All MSs: शोध्य 201. All MSs: भावज्ञो; YKh (1): तत्त्वस्य (क्, घ्:
तत्वस्य) 202. All MSs: तत्पर:. This emendation agrees with the reading in YKh (1).
203. YKh (1): मशेषं (ग्: –मसेषं) वै 204. घ्, छ्: वैरवं
205. YKh (1) घ्: –र 206. ग्: –वा; YKh (1) क्, ग्: –वं; घ्: –व
207. YKh (1): प्रभा वा 208. घ्, छ्: विभानन्द:
209. घ्: कौलीसा रमते; all other MSs: कौलीसौ रमते; YKh (1): कौलसारमत: (ङ्:
कौरसारमत:) 210. YKh (1) क्, घ्: प्रभु
211. ख्, ज्: –कान्तिर्द्वेयोर्–; ग्: –द्वैयोर्मध्ये; घ्, छ्: –कान्तिर्द्वयोर्म्मध्ये; झ्: –कान्तिर्द्वयोर्मध्ये; YKh
(1) ग्: प्रभांतिद्वयोर्मध्ये; ङ्: –यो मध्ये 212. YKh (1) ग्: –क्रमेनोभौ

213. YKh (1): –गति 214. ख्, ग्, छ्, ज्, झ्ः –विः स्फुटं; all other MSs:
–वि स्फुटं; YKh (1): स्फुटं 215. घ्, झ्ः सेतु; YKh (1): स्फुटं हेतु
216. YKh (1) क्, घ्, ङ्ः कूटक्रम 217. YKh (1) ङ्ः चतुक्षरं
218. घ्ः चतुःकर; all other MSs: चतुःकल–; YKh (1): चतुःकलापरात्मान. See note to
3/10d. 219. All MSs: विकाशं; YKh (1) क्, घ्, ङ्ः मविकाश; ग्ः विकाशः. M → N.
220. घ्, छ्ः शुन्यव स्थितं; other MSs: शून्यवत् स्थितम्; YKh (1) क्ः शून्यवस्थितम्; ग्ः शून्यवः
स्थितं; ङ्ः शून्यवश्ग्रितं? 221. YKh (1) क्, घ्, ङ्ः –स्थाम; ग्ः –स्था
222. YKh (1) ङ्ः –देवीनाम 223. घ्ः संघट्ट; all other MSs: संघट्टः
224. YKh (1): घटस्यावरणान्तिकम् (ङ्ः घटस्यावरशान्तिकं)
225. घ्ः अनाख्य; all other MSs: अनाख्यः
226. YKh (1): अनाख्यमेव (ग्ः अवनाख्यमिव; ङ्ः –मिव) नादाख्यं 227. ख्ः चक्रंदं
228. All MSs and YKh (1): –तनुः and YKh (1) क्, ग्, घ्ः सांभवी–
229. All MSs: देव्यो. See above, note to 2/22b.
230. YKh (1): च संस्पृष्टा (क्, ग्, घ्ः संस्पृष्टो)
231. YKh (1) क्, घ्ः संखस्था 232. YKh (1) ङ्ः शखनी
233. All MSs: –देहानां; YKh (1): भवस्त्राडितदेहानां 234. क्, ग्ः भावे–
235. YKh (1) घ्ः –के 236. घ्ः उदधे; YKh (1) उदधिः (ग्, ङ्ः उदधि)
237. ग्ः विगर्ग्ग–; YKh (1) घ्ः विसर्ग–
238. क्ः कालानाभोभये चक्रे; all other MSs: कालानादोभये चक्रे; YKh (1) क्, घ्, ङ्ः
–नादौभयोश्चक्रं. This and the following emendation agree with the reading in YKh (1).
The following two lines are missing in YKh (1).
239. YKh (1) क्ः घटकायां; ग्ः घटिकायां 240. All MSs: विशोधनम्
241. All MSs except घ्, छ्ः –भेवक–ण् ख्ः –वण्ण–. All MSs: –स्था
242. YKh (1) क्, ङ्ः भरणात्मानयुक्तस्य; ग्ः भरणात्मनयुक्तस्य; घ्ः मरणात्मानयुक्तस्य
243. YKh (1): शिवस्य मदनस्य च 244. घ्, छ्ः व्रतस्य–; YKh (1) क्ः व्रतसतृटवृत्तस्य; ग्ः
व्रतस्तुवृटवृतस्य; घ्ः सुतसत्रिटवृत्तस्य; ङ्ः व्रतस्तुदृढवृत्तस्य
245. क्ः विशुर्द्धविंदुशोधनं; YKh (1) क्ः विशुद्धिवित्तुशोधनं; घ्ः विशुद्धिवितुशोधनं; ङ्ः
विशुद्धिविंदुशोधनं
246. घ्, छ्ः शरीरस्य; YKh (1) क्, घ्, ङ्ः नानागणं मरीशस्य; ग्ः नानागणं ममरीशस्य
247. All MSs except क्ः अमराशस्य; YKh (1) क्, ङ्ः अमरीसश्य; ग्ः अमरीसास्य; घ्ः
अमरीसस्य 248. YKh (1) ग्ः शाधनं
249. घ्, छ्ः साधनार्थाय तनस्य; all other MSs: साधनार्थायतुनस्य. This emendation
agrees with the reading in YKh (1). 250. YKh (1) ग्ः तत्वशुद्धिविशोधनं
251. ख्ः मार्ग्ग; YKh (1): पञ्च मार्गस्य 252. YKh (1): अपा (ग्ः
अप) मार्गक्रियात्मिका
253. All MSs: भावोयं; YKh (1) ग्ः भावये. After this line MS क् of YKh (1)
adds: पार्थिवीकरणं कृत्वा करणं पार्थिवालयम्।
254. YKh (1) क्ः चिंचणी–; घ्ः चिंचणीनाथ; ङ्ः –नार्थं
255. YKh (1) क्, घ्ः ऽतिकालवित्; ङ्ः ऽन्तिकालवित्
256. MSs क्, घ् of YKh (1) adds: पार्थिवीकरणं कृत्वा करणं पार्थिवालयम्।
257. YKh (1): जीवति (ङ्ः * वति) 258. See above, note to 18/74a.
259. घ्, छ्ः प्रकृत्वा 260. ख्ः काला
261. All MSs except क्ः आमूलान्; YKh (1) क्, घ्ः अमूला; ग्ः अमूलाद्; ङ्ः अमूलाग्र
262. YKh (1) क्, घ्ः ग्रंवते; ग्ः यनते; ङ्ः ग्रवते
263. घ्, छ्ः विद्वः 264. YKh (1): बिन्दुश्चक्रं (क्, घ्ः –क्र)

265. YKh (1): स्वर– 266. YKh (1): मूलादेक
267. क्: हंसो 268. YKh (1) क्, घ्, ङ्: –मया; ग्: भेरवान * चिन्मय:
269. YKh (1): विश्राम 270. क्: चारा–; घ्, छ्: –विभागस:; YKh (1):
दीपिकाशक्तिश्चारोच्चारविभागश: (क्, घ्: –भाशश:; ग्: शक्तिचारोचारविभागश:)
271. YKh (1) क्, घ्, ङ्: स्मृते 272. YKh (1) क्, घ्: मूल
273. All MSs: तं च 274. YKh (1) ग्: मूल
275. All MSs: कलात्मकं 276. YKh (1): –शेषं
277. घ्: पुरस्तस्माड; all other MSs: पुरस्तस्मात्; YKh (1): पुनस्तस्माद् (क्, घ्: –स्मा; ग्: पुन:
तस्माद्) 278. YKh (1) क्, घ्: दृशिणी; ग्: दङ्गिणी; ङ्: दृगिणी
279. YKh (1): भावदेवता 280. घ्: –देवोशी; YKh (1) वक्रनायकि (ग्: चक्रानाय; ङ्:
चक्रनायकि) सा देवी 281. क्: टकारैश्च; ग्: टकारेश्च; all other MSs: टकारश्च
282. All MSs: पूर्णमाकाशं; YKh (1) ग्: पूर्णिकारं
283. क्: अवनी; other MSs: अवना
284. YKh (1): अमा तत्राधिदेवता 285. घ्: अवनीशा; all other MSs: अवनी सा
286. All MSs except घ्, छ्, झ्: स्मशाने; YKh (1): श्मशानं (ङ्: स्मशान)
287. ख्: + करवीरके; YKh (1) करवीरकम् (ग्: करवीरजं) 288. YKh (1): करन्ध्रस्य
289. ख्, ग्, ज्, झ्: करमध्यप्ररं; घ्: करेमध्यपुरं; all other MSs: करमध्यप्ररं
290. All MSs: समाना 291. YKh (1): सदा
292. All MSs: सम: स्वरूपमत्मानं 293. घ्: वुद्धिर्ग्गम्यापदेशकं; छ्: वुद्धिर्गम्यापदेशकं; all
other MSs: बुद्धिर्गम्योपदेशकं; YKh (1) क्, ग्, घ्: बुद्धिर्गम्योपदेशत:; ङ्: * द्धिर्गम्योपदेशत:
294. क्: –त्रज्ञ; घ्: आज्ञानाहतमन्त्रज्ञो; छ्: आज्ञानाहतंमन्त्रज्ञो; all other MSs: –ज्ञो; YKh (1) क्,
घ्, ङ्: –ज्ञ
295. All MSs: शान्तिचर्या–; YKh (1) क्, घ्: –मु गम्यते; ग्: ससिचर्यास्तु–; ङ्: –स्त्र गम्यते
296. घ्, छ्: समागमविरोधत्वाद्; all other MSs: समागमे विरोधत्वाद्; YKh (1) क्, घ्, ङ्:
–निरोधत्वादच–; घ्: –दच– 297. YKh (1) क्, घ्: द्यतृनात्; ग्: विघद्वयेत्; ङ्:
विद्यतृनात् 298. क्, ग्: मनोपवाग्रत:; all other MSs: मनोपकाग्रत:; YKh (1) क्, घ्, ङ्: मनमेकापत:; ग्:
मनमेकायत: 299. घ्, छ्: अना * तपुरे; YKh (1): –पुरं
300.YKh (1): विशेत् 301. ग्: –द्येते
302. YKh (1) ग्: चक्र 303. All MSs: वायुरश्चं–; YKh (1): वायुरश्चमहादधि
304. YKh (1): तत्र 305. All MSs except क्, झ्: वोद्धवते; YKh (1) घ्:
–यते 306. See above, note to 6/10b.
307. YKh (1) घ्: –रेत्. This quarter is missing in MSs घ् and छ्. MS छ्
repeates verses 66/45cd-52ab here.
308. All MSs: हरि: शाक्तपरा; YKh (1): हरशक्तिधरा
309. ख्: च्छाया कलख्य तु कर्णिका; ग्: च्छाया कमलख्ये तु कर्णिका; ज्: च्छाया कमलेख्ये तु
कर्णिका; झ्: च्छाया करख्य तु वार्ण्णिका; all other MSs: च्छाया कमलकर्णिका
310. YKh (1) क्, घ्, ङ्: आदिमौ; ग्: आदिमो
311. क्: आदिमण्डलमार्गस्थं; all other MSs: आदिमं हृदिमार्गस्थं; YKh (1) हृदयाङ्गस्य (ग्:
ह्वेदयाङ्गम्य)
312. YKh (1): नानाविश्रामिका (क्, घ्, ङ्: –वि * मिका) शशि
313. झ्: भवेतनाहत; YKh (1): भवेदनाहते 314. ख्, झ्: तिर्व्वाणदं
315. YKh (1): त्रिनिर्वाणपदं (ग्: त्रिनिर्वान–) परम्। 316. YKh (1): अलीनं
317. क्, ग्: –योगिनां. See above, note to 18/74a. 318. घ्, छ्: देहिना–
319. YKh (1): नादिरूप 320. क्: क्षकारान्तं; घ्: –तं:; all other MSs: क्ष–;
YKh (1): –न्त 321. क्, ग्: भकारान्ते–; all other MSs: भकारान्त:–

322. All MSs: –चंद्रं– –युक्तं 323. घ्, छ्: त्रिकूटा; other MSs: त्रिकूटो
324. YKh (1) ङ्: नान 325. घ्: –राड 326. All MSs: सदानहत–
327. YKh (1): मन्त्रानाहतचक्रस्य (क्, घ्: मंत्राणा–) मन्त्रनायकपार्थिवम् (ग्: मंत्रनायकि–)।
328. YKh (1): पार्थिवीकरणं 329. क्, ग्: स च ऐ डरमध्यस्था; all other MSs: स च वै डरमध्यस्थो; YKh (1) स च षोडशमस्थां (ग्: षोडशमध्यस्थां; ङ्: षोडश * मस्थां)
330. All MSs: –तम्; YKh (1): वह्नि– –तम् 331. क्: सुखर्दं
332. YKh (1): सुखदु:खप्रदंयोगं (ग्: योगी). See above, note to 18/74a.
333. YKh (1) क्, घ्, ङ्: प्रशर– 334. All MSs: विज्ञानस्
335. YKh (1): शुद्धभैरवम् (ग्: शिद्ध–)
336. All MSs except छ्: अनाहरस्य; YKh (1) घ्: अवाहतस्य
337. YKh (1): जायते 338. ख्, ग्, ज्, झ्: वीरवत्तिभि:; all other MSs: वीरवर्तिभि:; YKh (1) क्: चीरवृष्टिभि:; ग्, ङ्: वीरवृष्टिभि:; घ्: वीरवष्ठिभि:
339. घ्, छ्: –गति; YKh (1) क्, ङ्: अहोरागवतिं; ग्: अहोरावगतिं; घ्: अहोरागवणि
340. क्, ग्: रुध्व; ख्: रुंध्वा; all other MSs: रुद्धवा YKh (1) कृत्वा
341. All MSs: विकास्य; YKh (1) क्, घ्, ङ्: विकासि; ग्: विकाशि
342. YKh (1) ग्: गुहाचारुं 343. YKh (1) क्, ङ्: ध्यात्मा; घ्: स्वात्मा
344. घ्, छ्: तमयमां; all other MSs: तन्मयतां. This and the following emendation agrees with the reading in YKh (1).
345. ख्, झ्: गतं:; all other MSs and YKh (1) ग्: गत: (ग्: गत:)
346. झ्: गतिर्म्मन्त्र; all other MSs: गतिर्मन्त्रं; YKh (1) ग्: –गतिर्मंत्र
347. छ्: गतिज्ञानं; all other MSs: गतिं ज्ञानं; YKh (1) क्, घ्: गतिर्जानं; ग्: गतिज्ञानं
348. All MSs: क्: हत्वा वे; ख्, झ्: हत्वा र; ग्: हत्वा चे; all other MSs: हत्वा च
349. क्: वे; ख्, झ्: र; ग्: चे 350. ख्, छ्, ज्, झ्: गतिरागति; all other MSs: गतिरागति:; YKh (1) गतिज्ञेयं परा (क्, घ्: परां) गति: (ग्: गति). See above, note to 14/61d. YKh (1) (33/59cd-68ab) adds the following:

गतिना (क्: गतिवा; ग्, घ्, ङ्: गतिना) पुनरावृतिर्ज्ञात्वा (क्, ग्, घ्: पुनरावृति–; ङ्: पुनरावृत्ति–) मन्त्री विशुद्ध्यति (५९)।।
तत्रैकं वरमन्त्रेशं (ग्: –सं; घ्: –मंवेशं) रुद्रदेव्या च देवता।
सा च रत्नेश्वरी नाम (ग्: रत्नेश्वरीणाम) रत्नसुन्दरिकन्यका (ङ्: –कान्यका) (६०)।।
कर्णिकान्ते (घ्: –काते)यदा चक्रं (क्, घ्: चक्र) अनिलाद्यसमीहतं (क्, घ्, ङ्: –समीहितं)।
कन्यका तत्र सा (क्, ग्, घ्, ङ्: तां) देवी सुन्दरानन्ददायिनी (६१)।।
पातालस्योद्भवानन्दाद् (क्, घ्, ङ्: पातालमुद्भवानंद; ग्: पातालकमुखानन्दं) अनन्तानन्दरश्मय: (क्, घ्: –य; ङ्: –नन्तरश्मय:)।
तदा बोधविकासेन पाताले रत्नसुन्दरम् (६२)।।
अनन्तस्थं (क्, ग्, घ्, ङ्: –स्थ)यदा (ङ्: पदा) चक्रं अम्बरं (ग्: अवरं) सिद्धकौलिकम्।
आर्णवं संयतात्मानस्तदा (ग्: संयतात्मानंस्तदा; घ्: सयतात्–) वीरेन्द्रगोचरम् (ग्: –रां) (६३)।।
तस्य चानलशुद्धिस्थं (घ्: वा–) काञ्चनाकाशमम्बरं (ग्: –मवरम्; घ्: –मस्वर)।
कुण्डैकं (ग्: कुण्डैकभू; घ्: कुडैकं) भैरवं भूरिनाडीनां (क्, घ्: भूरिवाडीना; ङ्: –ना) मदनालयम् (क्: –लसं; ग्: ममदेनालसं; घ्: मदलालसं) (६४)।।
ज्वलनं सर्वपापानां ध्यानगम्यमिवाम्भसाम् (क्, घ्, ङ्: –सा)।
मुद्रितंयोगिनीनां (घ्: योगिनी *) च तदैवैकमणुजाठरम् (क्, घ्: तदैवकमनुजाठरम् ग्: देवतदेवमनुजाठरं; ङ्: एकमनु–) (६५)।।
जठरं (क्, ग्, घ्, ङ्: –रम) च (क्, घ्: व; ङ्: चर्) वकारस्थं (क्, ङ्: वकाशस्थम; घ्: चकाशस्थ) जकारं (ग्: मजकारं) जठरामृतम्।
अर्धचन्द्रविलीनत्वात् कुण्डभैरवनामत: (क्, ङ्: कंबुंभैरव –; ग्: कुम्बुम्भैरणामत:; घ्: –त) (६६)।।

अष्टवर्गाक्षराणां च लिङ्गानामिव तेजसम् (क्, घ्, ङ्: तेजसा; ग्: ?)।

मतौ (क्: मतो; घ्: ततो; ङ्: मनो) प्रज्वलते (क्, ङ्: –ने; घ्: प्रज्वलिते) वह्निः (क्, घ्, ङ्: वह्नि) मणिपूर्णे (क्: –पूर्णं; घ्, ङ्: –पूर्ण) रविः (क्, घ्, ङ्: रव) स्थितः (६७)॥

चन्द्रार्कमध्यनादग्निर्जायते (क्, घ्: –नादग्निजायते; ङ्: –मथनादग्नेजायते) मणिपुङ्गलम् (क्, घ्, ङ्: –पुंगलं)।

351. YKh (1): मणिपुंगल– 352. क्: * * * * * * * * * * * * * * भ द्यातिः; घ्,
छ्: * * * * * * * * * * * * * * भ द्यादिः; all other MSs: * * * * * * * * * * * * * * भ
द्यातिः; YKh (1) क्, ङ्: –चंद्रमिभ–; घ्: –मिम द्युति. Readings from MS ग् of YKh (1) are missing up to the equivalent of KuKh 66/85.

353. घ्, छ्: चक्रदं. See above, note to 3/12c.

354. YKh (1) क्: कशक्त्युमयोः क्रमात्; घ्: कशक्त्युमयो क्रमात्; ङ्: क * शक्यतथा क्रमात्

355. YKh (1) क्: अर्कचद्विलीनत्वात्; घ्: अर्कचद्वीविलीनत्वात्; ङ्: अर्कञ्चद्विविलीनत्वा

356. YKh (1) क्, घ्: * दा 357. क्: वह्पुपजायते; ख्, झ्: वह्म्नुपजायते; घ्:
वह्न्युप्रजायते; छ्: वह्न्यप्रजायते; all other MSs: वह्न्युपजायते YKh (1): वर्गाभिजायते

358. ग्: –मंनन्तश्च; YKh (1) क्: चाकाशममंतश्च; घ्: चकाशममंतश्च; ङ्: चाकासमन्तश्च

359. क्, ग्: –जाठरो–. All MSs: –ग्निकम्; YKh (1) क्: –जठराग्निकम्; घ्: –रात्मिकं; ङ्: प्रकृतिर्ज * राग्निकं

360. All MSs: वन्ध. This line reads in YKh (1): शिवमन्त्रस्य पुरतः (ङ्: –त) पूर्णचक्रे
मणिंतदा। 361. ख्, झ्: सा च तात्पराणां; all other MSs: सा च तात्पक्षराणां; YKh (1): सा च शोभाक्षराणां

362. झ्: –यंः; YKh (1) क्, घ्: लिङ्गं नामोटशक्षयः; ङ्: लिङ्गंनामोट्शृक्षयः

363. YKh (1) क्: विसर्गोभय–

364. ज्: सन्मुख्याभयदेवता; all other MSs except क्, ग्: षण्मुख्योभयदेवता; YKh (1) क्, घ्: सन्मुखाभयदेवता; ङ्: सन्मुखोभय

365. क्: तप्र–; ग्, ज्, झ्: तग्र– 366. All MSs: –क्षोनौ; YKh (1) क्, घ्: –दक्षीभौ. I
presume that a locative is meant here. 367. YKh (1) ङ्: पदा

368. क्, ग्: विक्यंति; all other MSs: तिक्यंति

369. All MSs: तन्मनाः; YKh (1) क्, ङ्: तन्मय; घ्: * न्मय

370. YKh (1): तदाव्यायन–. The required ending would upset the metre.

371. YKh (1) घ्: –ना 372. All MSs: चंद्रमा; YKh (1): चान्द्रं (घ्: चान्द्र) च
(घ्: नास्ति) 373. YKh (1) घ्: पद 374. ख्, घ्, छ्, झ्: नालकं.
The reversal of components in a compound in general and with this numeral in particular is well attested. See above, notes to 1/5a, 2/25c and 6/193c.

375. YKh (1): गमनं 376. YKh (1): सर्वतत्त्वानां (घ्: सर्वसत्वानां)

377. All MSs: –नभाव्यते; YKh (1) क्, घ्: बोधंनित्यनुभाव्यते. M → N.

378. YKh (1) घ्: –य. M → N. 379. YKh (1) and all MSs: संकोचं

380. ग्: –नात्रिकं; YKh (1) क्, घ्: –नातिकं

381. छ्, ज्: विकाशं; YKh (1): विकारः. M→ N.

382. क्, ग्, छ्, ज्: –पूर्ण 383. YKh (1): तेजादुद्भवते (घ्: तजा–). See above,
note to 4/11d. 384. YKh (1): नाटो. M → N.

385. YKh (1): नदोछंदोभिजायते 386. All MSs: दंतोष्टतासुरसना–; क्, ग्: –हंजनोदपि;
all other MSs: –हंजनादपि; YKh (1): दन्तौष्टतालुरसनाभञ्जनादपि (क्: दंभौसुतालु–; घ्: दंभोसुतालु–)

387. All MSs: वर्णो; YKh (1) ङ्: वर्णौ. I have emended to the usual deviant gender of this noun in this text. This and the following emendation agree with the reading in YKh (1).

388. क्: अष्टो– –देवता; all other MSs: अष्टौवर्गाष्टदेवता; YKh (1) क्, घ्:

अष्टचर्याष्टदैवतम्; ङ्: अष्टचर्याष्टुदैवतं 389. घ्: आलय 390. YKh (1): चन्द्रपूर्यकं
391. घ्: कोंकनं; YKh (1) घ्: कोकणं 392. YKh (1): मणिपूर्यस्थं
(घ्: –पूर्णस्थं) 393. All MSs: स्याम–; YKh (1): नाम विश्रुता
394. क्: देवे–; YKh (1): देवा– 395. YKh (1): दिव्यालयं
396. M → N. 397. क्: –मात्रानां; ग्: –मत्रानां; all other MSs:
–मात्राणां; YKh (1): –मातृणां 398. See above, note to 3/12c and cf. 66/61a.
399. घ्, छ्: –वान्तविलीनस्थां; YKh (1): तस्यैवा च विलीनत्वाद् (घ्: वलि–) 400.YKh (1)
क्, घ्: + च 401. क्: गृह
402. क्: येत्; YKh (1) ङ्: येत् 403. क्, ग्, ज्: –धारं–; YKh (1) क्, घ्: –योमध्ये.
See above, note to 3/21b.
404. क्: तद्येकं–; all other MSs: तद्यकं–; क्, ग्: –सोवविक्रमम्; YKh (1) क्, घ्:
तदाकासोम–; ङ्: तयकं–
405. All MSs: तदा कं; YKh (1): तडागं (घ्: तदागं) 406. YKh (1): त्रिमात्राक्षं
(घ्: –क्ष) 407. All MSs: –स्थ 408. YKh (1): त्रिशक्तिः (घ्: त्रिंशक्तिः) सौम्य *धितं
409. YKh (1): त्रिवर्गकलयायुक्तं 410. YKh (1): ईश्वरश्चक्रेश्वरीचक्रे (क्, घ्, ङ्: *
श्वरश्चक्रेश्वरी–) 411. क्: –ष्टानं; छ्: –अधिस्थानं; YKh (1) घ्: अधिष्टा–
412. YKh (1) घ्: को– 413. YKh (1): स्वाधिकारस्थितां देव्यां
414. YKh (1): देव्या– 415. घ्, छ्: स्वकंप–; YKh (1): स्वकाये तद्धि–
416. क्, ग्, ज्: नेत्वविस्थितम्; छ्: नत्वविस्थितं; all other MSs: नत्वविष्ठितम्; YKh (1): तत्र
(क्: तत्रं) जठरसंस्थितम् (क्, घ्: जडर–)
417. क्: वन्हि–; all other MSs: वह्निर्–; YKh (1): वह्निरेकारचक्रगं
418. YKh (1) क्: वाधि; घ्: चाधि 419. YKh (1) क्: चक्र
420. YKh (1) क्, घ्: त्रिकोणमगमध्यगं; ङ्: त्रिकोणभगमध्यगिं
421. YKh (1) क्, घ्: अधिष्टानं 422. क्, ग्: योगिमंत्र; all other MSs: योगिमन्त्रं. M →
N. This and the followin emendation agrees with the reading in YKh (1).
423. YKh (1) ङ्: –रा 424. All MSs: सदामेद्र महाचक्र; YKh (1): गुडमेढ्रान्तरं
(घ्: –ढ्रातरं; ङ्: गुदमेद्रान्तरं) चक्रं. This and the following emendation agree with the
reading in YKh (1).
425. क्, ग्: –सोमलंकृतम्; all other MSs: –सोमरलंकृतम्; YKh (1): अग्नीषोमाद्यसंस्थितम्
426. घ्: इदंविन्दु–; all other MSs: इदंविन्दुः–
427. All MSs: खगेशः. 428. YKh (1): कर्तृरत्नं 429. YKh (1) घ्: –ना
430. All MSs except घ्: भेकैका 431. YKh (1): भेदैकैका परा
432. All MSs: –शक्तिर्नाग–; छ्: –मालिनि–; YKh (1): –मालिनि–
433. YKh (1) क्, ङ्: त्रिः– 434. झ्: भगकृतिः; YKh (1) घ्: –कृति
435. ग्: –चकान्तिको; all other MSs: –चक्रान्तिको; YKh (1): यत्र चक्रांतिको
436. क्, ग्: ह्यग्निःसो * सूया; झ्: ह्यग्निःसोमसूर्य्यया–; all other MSs: ह्यग्निःसोमसूर्य–; YKh
(1): –मना 437. YKh (1): आसनं
438. YKh (1) घ्: –गानां. See above, note to 18/74a.
439. क्: शृगाय–; all other MSs except झ्: सृंगाय–; YKh (1) घ्: सृगा–
440. YKh (1) क्, घ्: रलवयसंकाशं; ङ्: रल * द्वयसंकाशं
441. YKh (1): दुवति– 442. ख्, झ्: वसेन + व; घ्, छ्: वेसेन; all other MSs:
वसेन. YKh (1) ङ्: वेशेन 443. ख्, झ्: वायोरवरयोरि च; ग्: वायोरवरपोरि *; छ्, ज्:
वायोरवरपोरि च; all other MSs: वायोरंवरयोरि *; YKh (1): वायुरंचरयोरिव 444. YKh (1): षष्ठ
445. All MSs: सर्वम * –; घ्: – *रूपतेः. This emendation agrees with the
reading in YKh (1). 446. All MSs: शक्ति

447. घ्: षष्ठया; YKh (1): तस्य स्मृता परा षष्ठा
448. क्: नामेति; all other MSs: नामेत; YKh (1) क्, घ्: राद्री–. This emendation is
supported by the reading in YKh (1). See above, note to 6/57b.
449. घ्: –राधन–; ज्: तस्यारोधधन–; all other MSs: –रोधन–; YKh (1) क्:
यारोधितसमात्राम?; घ्: यारोधितसमात्रामा; ङ्: यारोधित * मात्राया
450. YKh (1) क्: भर्गातस्थ–; घ्, ङ्: भर्गातस्थमशेषत:. सर्वम् or the like is implied.
451. ख्, झ्: –त्यागास्; घ्, छ्: षड्–. This and the following line are missing in
YKh (1). 452. घ्, छ्: निग्रहानुग्रहो; all other MSs: विग्रहानुग्रहो
453. क्: शात्तो 454. घ्: शक्तिख्यया
455. घ्: वात्पद्यते; all other MSs except क्: वोत्पद्यते
456. YKh (1): ह्लादो (ङ्: ह्लादा). M → N.
457. All MSs: जीवस्थ; YKh (1): जीवस्य
458. YKh (1): मलिपुंगलं. All MSs add उद्भवा and this is how the following line
begins in the YKh (1) namely: उद्भवानन्दखस्था च भवके श्वाधिराशिकं (ङ्: * पिराशिकं)
459. All MSs: अधस्थ जन्मकोणस्य; YKh (1): अधस्ताज्जन्मकोणस्य
460. YKh (1) ङ्: अधारं 461. घ्, छ्: जर्मितरंगेषु. Cf. above,
462. All MSs: शव्दरास्यो–. The regular *sandhi* would be –राश्युपदेशकम्. In YKh
(1) this line reads: अवस्थाज्जन्मकोणस्था सिद्धिरास्योपदेशकम् (घ्: –क)।
463. All MSs: उद्भवं 464. YKh (1) घ्: + कौलीशं
465. All MSs and YKh (1): स 466. YKh (1) घ्: –तस्यं
467. All MSs: कपालं–; YKh (1) क्, ग्, घ्: कपालाद्वारचक्रकं; ङ्: कपालो–. MS ग् of
YKh (1) resumes from here. 468. YKh (1): पवित्री
469. YKh (1) क्, घ्, ङ्: व 470. All MSs: पुरं चक्रं; YKh (1) क्, घ्, ङ्: पुरं चक्रं;
ग्: पुर चक्रं 471. छ्, ज्: –लक्ष्मि; YKh (1): –लक्ष्मि
472. YKh (1) क्, घ्, ङ्: व 473. All MSs: मनांभसम्; YKh (1) ग्: नाम्भसां; घ्:
नामसं 474. All MSs: –विरुद्धं तु
475. YKh (1): दशवायुनिरुद्धे (ग्, घ्, ङ्: –निरुद्धं) तु दशनाड्या (क्, घ्: –नाद्या) प्रकर्षणी।
476. ख्, झ्: एवं माधार–; YKh (1) घ्: –क्र
477. क्, ग्: सिर्द्ध–; all other MSs: सिद्धं–; YKh (1) क्, घ्: –भौमोदयं; ग्: शिद्धमोनोदयं;
ङ्: सिद्धमौनोदयं 478. YKh (1) ग्: पुरा
479. All MSs: शक्ती च; YKh (1) क्, घ्, ङ्: सक्तिं च; ग्: शक्ति च
480. YKh (1): –ख्यं 481. YKh (1) क्, घ्: मज्ञयस्थाम्; ग्, ङ्: मलयस्थाम्
482. ख्, झ्: –मुखां; all other MSs: –मुखा; YKh (1): अधोमुखी (ग्: अधोमुखां)
483. All MSs: सिद्धश्चोर्द्ध–; झ्: –मुख; YKh (1): सिद्धस्योर्ध्वपुरे (घ्: सिद्धस्थोद्धंपुरे)
484. YKh (1): तदा 485. क्, ग्: तस्; झ्: तन्
486. All MSs except घ्, छ्: प्रभयं. M → N. 487. YKh (1): प्रत्ययं च
488. घ्, झ्: –क्रमना– YKh (1): यत्र चक्रं क्रमादपि
489. घ्: विलीन; all other MSs: विलीन:; YKh (1) विलीना {ग्: विलीनां
490. घ्: –जन्तंवोसर्व; all other MSs: –जन्तवो; YKh (1): सङ्गतैर्भावैर्द्धतवो (ग्:
सङ्गतेर्भावैजन्तव्यो; ङ्: सङ्गतैर्भावैर्जन्तवो) 491. घ्, छ्: –माप्रयात्; YKh (1): मुयच्ते तदा
492. YKh (1): एवं (घ्: एव) वै 493. क्: –चक्रविज्ञानं; all other MSs: चक्रल–
494. YKh (1) क्, ग्, ङ्: षट्विधं; घ्: षद्विधं
495. YKh (1) क्: षट्विधा–; घ्: षद्विधाज्ञाक्रमोदेश. M → N.
496. घ्: स्वाधिस्थान– 497. ख्, झ्: मेहत्; YKh (1): कुलमेतदधिष्ठितम् (ग्:
कुलमेततदधिष्ठितं) 498. YKh (1): अधिष्ठान

499. YKh (1) ग्: यस्म्याद्   500. ग्: विशाधिनम्; all other MSs: विशोधिनं; YKh (1) ग्: विशोधितं. Instead of the following last two lines YKh (1) reads: शोधितं (ग्: शाधितं + साधितं) कुलमार्गोऽयं मार्ग चैव तु षड्विधम् (क्, घ्, ङ्: षट्विधं)।

षड्विधान्तर्गता (क्, ङ्: षट्वि—; घ्: षद्वि—)या श्रीः सा श्रीमोक्षप्रदायिका।

इदं ते भूमिकाज्ञानं (क्, घ्: भूमिसंज्ञान; ङ्: भूमिज्ञानं *) सरहस्यं (क्, घ्, ङ्: सरट्कस्यं; ग्: सरहस्य) प्रकाशितम् (ग्: —शिनम्)।

न देयमप्रबुद्धानां (क्, घ्: —बुद्धामां) तत्त्वज्ञानं (ग्: न तु ज्ञानं) परापरम्।

501. ग्: भूमिकाणेतश्चोकेन; घ्, छ्, ज्: भूमिकाणेतश्लोकेन; all other MSs: भूमिकोणेतश्चोकेन

502. All MSs: मोक्षतस्थं   503. क्: आज्ञानजिगीषिणां; ख्: आ * नजिगीषिणा; घ्, छ्: —जिगीषिणां; all other MSs: आज्ञानजिगीषिणां   504. छ्: —कोति—

505. All MSs: कोटिभेदे   506. ग्: —तते   507. झ्: —सहश्र—

508. All MSs: अर्थ—   509. क्: चक्रा *य—; all other MSs: चक्रा—

510. YKh (1): कुलाष्टकभूमिकानिर्णयो (ग्: भूल—) नामानन्दः

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-SIX

1. KuKh 66/1-90ab has been drawn from YKh (1) 33/1-99.

2. The two polarities are, presumably, Śiva and Śakti. The polarity (*pakṣa*) Śiva is mentioned above in 3/133 as the polarity within the Void (*vyoman*) in which the Vidyā (= Śakti) abides 'mounted on the Wheel of the Fourth state' which is the Yoni. Pure transcendence is beyond all polarities, including that of Śiva and Śakti. The first stage in the process of emanation or, to put it another way, the highest level of immanence, is characterized by the formation of this fundamental polarity and, as a consequence, all others. In this verse they are understood as the *maṇḍala* or 'Wheel', which is the deployment of the energies that are aspects of Śakti and Śiva who is the possessor of these energies and hence is the 'Lord of the Wheel'.

3. The triple polarity is represented by the sides of the Triangle. The Point in the centre where Bhairava governs the Wheel is the point of contact, the 'door' between immanence and transcendence. There, at the threshold between them, Bhairava on the one side governs the immanent domain, represented by the 'triple polarity' and on the other is established in transcendental domain beyond it. On the one side are the 'three lights' of Sun, Moon and Fire and on the other the Light of the Self beyond them that illuminates and governs them.

4. It is surprising that Bhairava is identified here with Vāgbhava, which is the syllable of the goddess. Perhaps the text is corrupt, but this is not likely as the reading here is confirmed by YKh (1). Presumably the meaning is that as he is one with the goddess he is also one with her syllable. He is the 'substance' as it were of Vāgbhava and she is his energy. Altematively, one could emend to *Vāgbhavaripumardakaḥ* – 'the slayer of the foes of Vāgbhava'.

5. See note to 65/2.

6. YKh (1): 'made of the energy of consciousness (*cidkalāmaya*)'.

7. Cf. 63/78ab, see note to 63/100.

8. The Wheel of the Directions appears to be the Triangle in which the vital breath moves (see 59/55 and note to 59/92).

9. The three Wheels are actually one Wheel and that is essentially Emptiness. It is the Wheel itself, the Void in which it is established and the Void that is within it.

10. YKh (1) reads *ambaraṁ* for *asvaraṁ*. While that reading appears at first sight to be the best, this one is supported by a reference below that says that this Wheel is called the 'Sound of Śiva', that is, Unstruck Sound (66/38).

11. YKh (1) (33/23cd) reads this sentance: Then the illuminator of the light of the Shade illumines it.

tadāsau dyotayecchāyāṁ chāyājyotiprakāśakaḥ |

The Sun and Moon are the polarities of the inner breath. When they emerge, the Shade of the energy of the goddess arises with them as the Point (57/43cd-44ab). It is 'the support (*samāśraya*) and place (*sthāna*) of liberation' (YKh (1) 34/127ab quoted in note to 66/28).

12. From here to the end of this chapter, the Tantra teaches how the main Wheels of the outer subtle body, beginning with the Wheel of the Command, are represented in the experience of the dynamism of the *maṇḍala* of Vāgbhava in the End of the Twelve. This is presented in terms of the characteristics of the members of the fundamental triad of Sun, Moon and Fire, their mutual relationship and dynamic interaction.

13. This is the Yoga of the Tradition (see 62/7cd-8 and note).

14. According to YKh (1) (33/28) this verse says: The rotating motion takes place by means of the essential nature of (that reality) which has a threefold nature. It is the Yoga of Action, the knowledge of Kula which is the Command immobile in the centre between the eyebrows.

trisvabhāvasvarūpeṇa [g: -na] valanātmākriyā bhavet |
kriyāyogaṁ tu kulajñānaṁ [g: -jñāna] ājñā bhrūmadhyaniścalā [k, gh: bhūmadhyaniścalaṁ; g, ṅ: -niścalam] ||

The two versions of this verse differ in a number of significant details. The reading *calanā-* simply means 'movement'. The variant *valanā-* is more specifically rotatory motion. This suggests the movement of energy around the Triangle which has a 'threefold' nature. This activity unites the energies within and on the sides and corners of the Triangle and so is the Yoga of Action – the 'union' – *yoga* – brought about by this activity. According to the version in our text, the 'dual nature' within which this activity takes place is probably the one reality with two polarities – Śiva and Śakti, transcendence and immanence and so on. The activity that unites the polarities as the oscillation between them that transforms them into one another as it moves from one polarity to the other. In both versions, the Command – the goddess's energy – remains 'immobile' in the centre. In both cases we may suppose that to be the Point, but in the second version we are told that it is in between the eyebrows. Either way, the Command is the Fire in the centre which represents the supreme reality within which one must stand firm. On the right and left are the Sun and Moon, the two breaths. When energy moves between them – whether all three or just two – the yogi participates in the Yoga of Action. Firmly established in the Fire of the Self in the centre in which all impurity and ignorance has been burnt away, the yogi experiences there the supreme reality. We are reminded of the goddess who is represented sitting naked in the Fire practicing austerity (see vol. 2, p. 470).

The following passage describes how the energy of the goddess swings back and forth between the two Points of the extremities of the movement of the two breaths even as she abides stable and well fixed as Kuṇḍalinī in the channel between them within Śiva. She is Kālasaṁkarṣiṇī who 'attracts time' and consumes it into the eternity of her unconditioned nature on the plane of the Nameless, where she resides. Thus she worships one Flower, that is, the dimensionless Point of her own nature as pure consciousness in 'two states of being' as the polarities:

> She is the primordial (goddess – *ādyā*) Śukreśvarī (G: Sureśvarī) who is within beginningless Śiva. Her form is (wonderfully various like) that of a peacock's tail. She is Kaulikī who is (subtle like) the hundredth part of the tip of a hair.
>
> (She is) the mother, the Command, the mistress of the Wheel of the Mothers. One should contemplate (*bhāvayet*) the mother of the gods, Kālasaṁkarṣaṇī with the awareness directed at itself (*svalakṣagatacetasā*) whose nature, as the will and in the form of the three Lineages (*oli*), is consciousness (*cetanā*). (Thus) the rays of knowledge and wisdom repose in the supreme state.
>
> Located in the middle of the Stick of the Cavity of Space, she is on the plane of the Nameless. Generated as Bhairava's will she, the supreme energy, pulses (swinging back and forth) (*lulantī*). Unsupported (she is) between the two Points, divided (*vighaṭṭitā)* above and below (as the two breaths). O Bhairava, (she is) the Sandal (*pādukā*) of the great Lord of Bliss (*mahadānandanātha*). There is Śrīnātha and the energy called the Sandal who the Bhairavī of Madana (the god of love). "I," (says) Kuleśvarī, "worship (the Point which is) one Flower with two states of being (*bhāva)*"*. (She is) the Bhairavī of the ocean of Māyā of the terrible world (*ghorasaṁsāra*) of suffering. Then one attains the shade (*chāyā*) (of the deity's feet) which is the support (*samāśraya)* and place (*sthāna*) of liberation.

*The Flower is normally the Point, which symbolizes the supreme principle. The two states of being may be the 9 couples (*yugma*) into which the 18 teachers of the Divine Current are divided.

ādyā śukreśvarī [g: sureśvarī; gh: śukeśvarī] nāma anādiśivamadhyagā [k, gh, ṅ: -mavyayā; g: -madhyayā] ||
mayūracandrikākārā bālāgraśatakaulikā |
*ājñā [g: ā *] cakreśvarī mātā [g: nītvā] bhāvayet [k, gh: bhāvayaṁ; g: bhāvaye] tridaśāmbikām [k, g, gh, ṅ: -kā]* ||
kālasaṁkarṣaṇī [g: -nī] nāma svalakṣagatacetasā [g: khalagatacetasā; ṅ: khala-] |
*olitritayarūpeṇa [k, gh: tulitritaya-; ṅ: * litritaya-] cecchataś cetanātmikā [k, gh: ceccataśvatanātmikā; g: citveta-; ṅ: caccetaśvatanātmikā]* ||

viśrāmanti [k, gh, ṅ: yesmaraṁti; g: viśmāranti] parāvasthāṁ [k, g, gh, ṅ: -sthā]
vijñānajñānaraśmayaḥ [k, gh: vijñāta-] |
kharaṇḍadaṇḍamadhyasthā [k, gh: taraṁturaṁḍa-; g: ta-; ṅ: taraṁḍaraṁḍa-]
*anāmapadam āśritā [k: manāma-; g: anāmapadamāśritā; gh: manāmaya * māśritā; ṅ: manāmayadamāśritā]* ||
bhairavecchā samutpannā lulantī [gh: tulaṁti] paramā kalā |
*bindudvaye nirālambā adha - ūrdhvavighaṭṭitā [gh: * * vighaṭṭitā* ||
mahadānandanāthasya [k: -māthasya] pādukā iti [k, gh: pādukāsibhi; g, ṅ: pādukām iti] bhairava [g: -vaḥ] |
śrīnāthaṁ pādukākhyā [k, gh, ṅ: -bhyāṁ; g: -khyaṁ] ca kalā madanabhairavī ||
ekaṁ [gh: evaṁ] puṣpaṁ [k, gh, ṅ: puṣpa] dvibhirbhāvaiḥ [k, gh: -vai; g: -ve] pūjyāmīti [gh: -sīti] kuleśvarī |
duḥkhasaṁsāraghorasya māyāsāgarabhairavī ||
tadā tv adhigatā [k, gh: -ta; g, ṅ: tvaṁ vigata] chāyā muktisthānaṁ samāśrayaḥ [g, ṅ: -śraya] | YKh (1) 34/120cd-127ab

15. Concerning the Five Voids see 25/38-40, cf. notes to 25/2-3ab, 40/92cd-94ab and 55/2-4ab.

16. *Digambara* literally means `clothed in the directions'. Another translation is ‘clothed with Voidness’. See above note to 65/7.

17. YKh (1) (33/32b): . . . then the Wheel is the Heart of the Yoginī (*tadā cakraṁ yoginyā hṛdayaṁ bhavet*).

18. YKh (1) (33/33ab): **Then (one experiences) the bliss that has arisen from the Wheel** and the supreme Void of the supreme imperishable Void (*khaparākṣarakhaṁ [k, gh, ṅ: -khaḥ; g: khaharākṣarakhaḥ] param*).

19. YKh (1) (33/35ab): He is the lord who is considered to be the essence of Kaula; (he is) light (*prabhā*) and the bliss of divine glory (*vibhavānanda*).
prabhā ca [k, g, gh, ṅ: vā] vibhavānandaḥ kaulasāraṁ [k, g, gh: -sāra; ṅ: kaurasāra] mataḥ prabhuḥ [k, gh: prabhu] |

20. The ‘reverse’ sequence, action or order is, like that of the left, the one of the liberating energy of Kuṇḍalinī. Reversing its downward flow, the ‘forward sequence’ of emanation, it returns to its source, merging the lower forms, states and dynamisms into the higher until the highest activity and state is attained. See above, notes to 60/43-44, 52, 62/91cd-92 and 64/28cd-29ab.

21. The last enclosure (*āvaraṇa*) of the body (*ghaṭasyāvaraṇāntikam*) of the gods and goddesses is located there.

22. YKh (1): There (the god) is touched by the goddess. (*tatra devyā ca saṁspṛṣṭo (ṅ: -tā)*).

23. The Bhairava of the Point, also called the Sound of the Point (*bindunāda*), is said to look like a conch shell with three whirls (*trivalīdara*) (see above 58/35-36ab). Thus the Goddess of the Conch is Kuṇḍalinī wrapped in the three coils or ‘whirls’ of the Triangle in the Point.

24. More precisely, *bhāva* is the basic emotive state that gives rise to aesthetic 'taste' of sentiment – *rasa*.

25. The Ocean is the Supreme State enshrined in the Point of the Yoni. It is in the Heart (66/33) and is manifest in the Void (66/1). Power is the ocean of the three principles (65/11).

26. The two emissions are, I suppose, the two inner breaths symbolized by the Sun and Moon.

27. YKh (1) (33/42cd): Amā (the New Moon) whose nature is the action of the path is (the energy) of the path of the Five Principles.
tattvānāṁ pañca mārgasya amā [k, gh, ṅ: apā; g: apa] mārgakriyātmikā ||

The Five Principles are probably the Five *Praṇavas*. They are stages that mark the ascent of the energy of the New Moon which emerges above them as the Supreme Power (see above 65/53)

28. YKh (1): worshipped by the host of vowels (*svaragaṇārcitam*).

29. YKh (1): . . . and that Root is energy (*tac ca mūlaṁ kalātmakam*).

30. According to MSs K and Gh of YKh (1), the goddess is called Dṛśiṇī.

31. Karavīra sometimes replaces Oḍḍiyāna as the seat in the centre. The Skull is the Point which is the Full Moon. Merged within, that is, 'above' it, is the energy of the New Moon that nourishes it internally. The Full Moon is the Void of the Transmental and the New Moon is its energy merged in the transcendent. The energy called Samanā, which means both Equal One and With Mind, is the first step down into the sphere of immanence, marking the stage in which consciousness develops into Mind. Thus, it appears that the Cavity of the Void of the Full and New Moon is pierced in the downward movement of the flux of the energy of emanation.

32. Another possible translation is: separate 'above' and 'below' by (mutually) checking the coming and going (of the breath).

33. YKh (1) (33/50cd): **having concentrated the mind** enter **the City of Unstruck Sound.**

34. YKh (1) (33/52a, cd): The Shade that bears Hara's energy (*haraśaktidharā chāyā*) . . . It is the first (of the energies) of the limb, which is the Heart, and is called the Moon that gives repose.
*ādimā [k, gh, ṅ: ādimau; g: ādimo] hṛdayāṅgasya [g: hyedayāṅgamya] nāmnā [k, g, gh, ṅ: nānā] viśrāmikā [k, gh, ṅ: -vi * mikā] śaśiḥ [k, g, gh, ṅ: śaśi]* ||

35. YKh (1) (33/53ab): **Located in the Wheel of Unstruck Sound,** it is the supreme plane of the triple *Nirvāṇa*.

bhaved anāhate cakre trinirvāṇapadaṁ param |

The 'triple *Nirvāṇa*' may simply be a name for the triangular Vāgbhava which is described in the following verses.

36. The Triple Peak is the goddess's Triangle with its three corners or 'peaks' (see intro. vol. 1, p. 477-478). It is Vāgbhava, the seed-syllable AIṀ which is E 'conjoined with the Half Moon' the sides of which are lined with the energies of the letters. These are: A > Ḥ, Ka > Ta and Tha > Sa. See diagram in intro. vol. 1, p. 293.

37. Vāgbhava is the first of the Five *Praṇavas*, which are the 'instruments of mantra' (*karaṇa*) that correspond to the five gross elements. Thus it is the syllable of Earth, the first element.

38. As the mantric sound of the Earth element, Vāgbhava shares in its stability and, like Earth, is the foundation of the other elements and all manifestation. Although Vāgbhava is commonly described as 'earthen' (*pārthiva*), from a different perspective its also frequently linked with Fire. As the sonic form of Kuṇḍalinī it is called the Flame – *śikhā*. Vedic symbolism invests Fire with cosmogonic power, linking its indistinct sounds to that of the Veda (by the utterance of which the world is created) in its original unarticulated state. Similarly, all the potencies of Speech through which the world of words and meaning is created, are contained in the vacuous pleroma of the triangular body of Vāgbhava. The sixteen lunar vowels serve to articulate Speech and so it is in the midst of them (see 62/31-37 and diagram) and through their energies generates the world, as Fire is said to do in the Vedas. But if, instead of flowing down, the Fire of the triangle burns upwards into the lunar Point above, it melts it and the blissful lunar nectar that flows from it nourishes, as it were, the Fire and the energies of Speech within it. Thus it is 'born' and sustained 'from the unfolding flow of energies'. Thus burning away impediments and nourishing with its energy, the yogis who contemplate this Wheel of Unstruck Sound are filled with its bliss.

39. YKh (1) (33/57abc): The pure Bhairavic **consciousness is the mind (*citta*) which is the bliss of the Lotus of the Wheel of Unstruck Sound . . .**
kamalānandacittātmā vijñānaṁ śuddhabhairavam [g: śiddha-] |

40. In the centre of the Lotus of the Triangle is the Point – the calyx which is Bhairava's energy (66/53). The pure consciousness there of the bliss which is its essential nature is the divine mind (*citta*). This is Bhairava, the Self whose countless aspects and forms are revealed through the activity of his energy in its manifold modalities as the energies of the letters that surround him in the Triangle.

41. The yogi contemplates in the manner described in the previous verse the Void in the centre which is the Self and his essential nature as Bhairava. Thus he experiences in the centre within the Cave of the Heart, his pure transcendental blissful consciousness in the silent repose in which all outer activity has been stilled. Then he should move out from the centre expanding out through its lunar sonic energies, generating the polarities of the movement of the inner vital breath

to return again when the cycle is complete. Thus the yogi delights in the bliss of rest and the blissful stream of the breath in which the sonic energies of Unstruck Sound flow.

42. YKh (1) (33/59ab) reads: dynamism (*gati*) is mantra, dynamism is knowledge and (all that) is to be known. (That) dynamism is supreme (*parā*).
gatir mantraṁ [g: -maṁtra] gatir jñānaṁ [k, gh: -jānaṁ; g: gatijñānaṁ] gatir jñeyaṁ [k, g, gh, ṅ: gati-] parā [k, gh: parāṁ] gatiḥ [g: gati] |

43. YKh (1) goes on to add a description of the dynamism of the inner breathing linked to consciousness and the virgin goddess Ratnasundarī, the beautiful Jewel of Kuṇḍalinī who is the energy of Vāgbhava. The blissful rays of her energy arise out of the 'netherworlds' through the upward movement of *prāṇa.* Following its movement through the unfolding expansion of consciousness to the summit, there the yogi experience the Void filled with the energies of Kuṇḍalini – the Void of Gold of Vāgbhava. This is the 'belly' of consciousness in which burns the fire that, like the gastric fire, digests the food of duality that feeds it. Here Bhairava is established in the 'fire pit' of the Point in the centre of the Triangle radiant with the energies of the letters that surround him and dissolve away into him. We have seen how the triangular Vāgbhava in the End of the Twelve is the Wheel of the Command (*ājñācakra*) and that of Unstruck Sound. Here we see how it is the Wheel Full of Gems (*maṇipura*) where Kuṇḍalinī, who is the Great Jewel (*ratna*), resides full of the energies of the gems of the letters.

The return (*punarāvṛti*) takes place by (this) movement (*gati*). Having known it, the reciter of mantra is purified. There (in that state), there is one most excellent Lord of Mantras and the fierce (*rudra*) goddess is the deity. She is called Ratneśvarī, the young virgin (*kanyakā*) Ratnasundarī. If the Wheel in the calyx (of the Lotus) is conjoined with Fire and the rest, the young virgin goddess bestows beautiful bliss and from the bliss that arises from the netherworlds (emerge) endless rays of bliss. Then, by the unfolding of awakened consciousness (*bodha*), (the yogi perceives) (the Wheel) that is beautiful with the jewel (of Kuṇḍalinī) (*ratnasundara*). If the Wheel of accomplished Kaula, which is the Void (*ambara*), is established (in the reality) without end, then the ocean (of consciousness) of the one who is well controlled is the field (of realisation of) the Lord of the Heroes. He possesses the Void (*ambara*) which is (Vāgbhava) the Void of Gold (*kāñcanākāśa*)* located in the purity of Fire and the one Bhairava of the fire pit of the many channels (of the vital breath) (*nāḍī*) who is the abode of passion (*madanālaya*). This is the burning away of all sins, that can be perceived by meditation like (the Fire) of the celestial waters of the Yoginīs that is stamped (*mudrita*) (with divine power). That is the one belly (*jaṭhara*) of the individual soul (in which all sin and duality are digested). And the belly – *jaṭhara* – is established in the letter Ṭha. The letter Ja is the nectar in the belly. (There) the

Half Moon dissolves away and so is called the Bhairava of the fire pit (Ra). It is like the radiant energy (*tejas*) of the Liṅgas of the eight classes of the letters. The Fire burns in the intellect (*mati*) (that is, in the Wheel) Full of Gems (where) the Sun is located. The Fire of Sound arises in the middle of the Moon and the Sun (as does) the Jewel (of Kuṇḍalinī) and the individual soul (*puḍgala*). YKh (1) 33/59cd-68ab (* See 62/46cd-48).

gatinā [k: gativā; g, gh, ṅ: gatinā] punar āvṛtiṁ [k, g, gh: punarāvṛti; ṅ: punarāvṛtti] jñātvā mantrī viśuddhyati ||
tatraikaṁ varamantreśaṁ [gh: -maṁveśaṁ] rudradevyā ca devatā |
sā ca ratneśvarī nāma [g: raleśvarīṇāma] ratnasundarikanyakā [ṅ: -kānyakā] ||
karṇikānte [gh: -kāte] yadā cakraṁ [k, gh: cakra] anilādyasamīhatam [k, gh, ṅ: -samīhitaṁ] |
kanyakā tatra sā [k, g, gh, ṅ: tāṁ] devī sundarānandadāyinī ||
pātālasyodbhavānandād [k, gh, ṅ: pātālamudbhavānaṁda; g: pātālakamukhānandaṁ] anantānandaraśmayaḥ [k, gh: -ya; ṅ: -nantaraśmayaḥ] |
tadā bodhavikāsena pātāle ratnasundaram ||
anantasthaṁ [all MSs: -stha] yadā [ṅ: padā] cakraṁ ambaraṁ siddhakaulikam |
ārṇavaṁ saṁyatātmānas tadā [g: saṁyatātmānaṁstadā; gh: sayatāt-] vīrendragocaram [g: -rāṁ] ||
tasya cānalaśuddhisthaṁ [gh: vā-] kāñcanākāśam ambaraṁ [g: avaram; gh: asvara] |
kuṇḍaikaṁ [g: kuṇḍaikabhū; gh: kuḍaikaṁ] bhairavaṁ bhūrināḍīnāṁ [k, gh: bhūrivāḍīnā; ṅ: -nā] madanālayam [k: -lasaṁ; g: mamadenālasaṁ; gh: madalālasaṁ] ||
jvalanaṁ sarvapāpāṇāṁ dhyānagamyam ivāmbhasām [k, gh, ṅ: -sā] |
*mudritaṁ yoginīnāṁ [gh: yoginī *] ca tadaivaikamaṇujāṭharam [k, gh: tadaivakamanujāṭharam g: devatadevamanujāṭharaṁ; ṅ: ekamanu-]* ||
jaṭharaṁ [k, g, gh, ṅ: -rama] ca [k, gh: va; ṅ: car] vakārasthaṁ [k, ṅ: vakāśasthama; gh: cakāśastha] jakāraṁ [g: majakāraṁ] jaṭharāmṛtam |
ardhacandravilīnatvāt kuṇḍabhairavanāmataḥ [k, ṅ: kaṁbuṁbhairava -; g: kumbumbhairaṇāmataḥ; gh: -ta] ||
aṣṭavargākṣarāṇāṁ ca liṅgānām iva tejasam [k, gh, ṅ: tejasā; g: ?] |
matau [k: mato; gh: tato; ṅ: mano] prajvalate [k, ṅ: -ne; gh: prajvalite] vahniḥ [k, gh, ṅ: vahni] maṇipūrṇe [k: -pūrṇaṁ; gh, ṅ: -pūrṇa] raviḥ [k, gh, ṅ: rava] sthitaḥ ||
candrārkamadhyanādagnir jāyate [k, gh: -nādagnijāyate; ṅ: -mathanādagnejāyate] maṇipuḍgalam [k, gh, ṅ: -puṁ-] | YKh (1) 33/59cd-68ab

44. YKh (1) (33/69): **This is the Wheel filled with the gems (of the energies of the letters). Then, because the Sun and Moon** of both Śiva and Śakti **have dissolved away, Fire arises.**

*cakredaṁ maṇipūrṇaṁ tu śivaśaktyubhayoḥ [k: kaśaktyumayoḥ; gh: kaśaktyumayo; ṅ: ka * śakyatathā] kramāt* ǀ
*arkacandravilīnatvāt [k: arkaṁcadvilī-; gh: arkacadvīvilī-; ṅ: arkañcadvivilīnatvā] tadā [k, gh: * dā] vahniḥ prajāyate [k, gh, ṅ: vargabhijāyate; g: g: vahnyabhijāyate]* ǀǀ

When the two breaths, solar and lunar, impelled by Śiva and Śakti, respectively, cease, the Fire of the energy of Kuṇḍalinī in the centre of the Wheel of Gems flares up.

45. YKh (1) (33/70c) reads: As Śiva's mantra is in front, then the Jewel (is experienced) in the full Wheel (*pūrṇacakra*).
śivamantrasya purataḥ (ṅ: -ta) pūrṇacakre maṇiṁ tadā ǀ

46. YKh (1) 'all the principles (of existence)' (*sarvatattvānām*).

47. The Jewels that fill this Wheel are the energies of the letters. So I suppose that the Liṅgas are the repositories of these energies. By their collective 'expansion' the energies fuse into one radiant energy (*tejas*) that generates Sound (*nāda*).

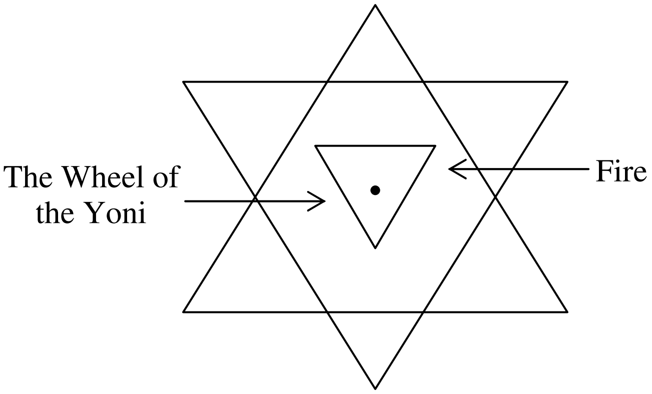
48. Instead of *pūrṇacandrakam* YKh (1) reads *candrapūryakam* which suggests that the Full Moon meant here is the City of the Moon. See note to 1/11. In the next verse we are told that Koṅkaṇa is in the Wheel of Jewels. As Candrapura is a part of Koṅkaṇa perhaps it is Kuṇḍalinī who resides in this Wheel.

49. YKh (1) (33/81a): The Lord within the Wheel of the mistress of the Wheel (*īśvaraś cakreśvarīcakre*) **is Koṅkoṇa, which is the support (of the subtle body) (*adhiṣṭhāna*).**

50. In other words the Wheel of the Self-supported is so called because it is the support of the goddess and it possesses its own innate authority, that is, empowerment.

51. * YKh (1) (33/82b) reads: **The consciousness of purity within one's own body is** there, established in the belly (*tatra (k: tatraṁ) jaṭharasaṁsthitam (k, gh: jaḍara-*)

52. **Diagram 31. The Wheel of the Self-supported.**



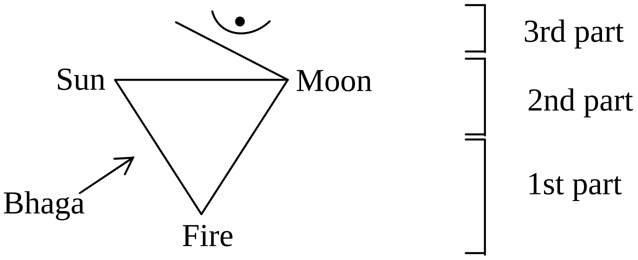
53. YKh (1) (33/84ab): **(There is a) Wheel between the anus and the genitals** that is established in the current of the Fire and Moon (*agnīṣomaughasaṁsthitam*).

54. See 62/77 and notes.

55. Although the *Praṇavas* are not normally referred to as 'aspects' or 'modalities' (*prakāra*), it is likely that these five are the *Praṇavas* and their 'female' counterparts, the Five Jewels. Perhaps the goddess who is the Command and form the Yoni (= AIṀ) is the sixth in the series which she herself embodies in such a way that she consists of six 'aspects', as she is commonly said to do.

56. See note to 6/28.

57. **Diagram 32. The Wheel of Mantra**



58. YKh (1) The seat (*āsana*) **of all (true) yogis.**

59. See above, note to 26/75.

60. YKh (1) (33/90cd) adds: The mass (of energies) in (the Wheel of the) Self-supported is present in the Void of the bliss of generation (*udbhavānanda*) and in phenomenal existence.

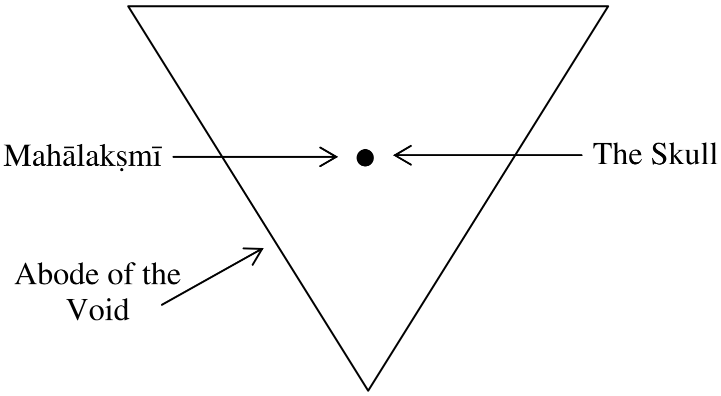
*udbhavānandakhasthaṁ [k, gh, ṅ: -sthā] ca bhavake svādhirāśikaṁ [k, gh: śvādhi-; ṅ: * pirāśikaṁ]* ||

61. Cf. 65/10 where the Ocean is said to precede the waves and ripples of the mind.

62. YKh (1) (33/91cd) reads this sentance: The state, the accomplishment of which is taught (here), is in the Triangle of Birth.
avasthā [k, gh, ṅ: avasthāj; g: adhasthāj] janmakoṇasthā siddhirāsyopadeśakam [gh: -ka] ||

63. YKh (1): the sacred power (*pavitrī*).

64. **Diagram 33. The Wheel of the Door of the Skull**



65. YKh (1) (33/93cd-94ab): When the ten (vital) winds have been checked, she drags (Kuṇḍalinī) along by means of the tenfold channel (*nāḍī*). **In this way the Wheel of the Foundation is the abode of the dawning of accomplished mantras.**
daśavāyuniruddhe (g, gh, ṅ: -niruddhaṁ) tu daśanāḍyā (k, gh: -nādyā) prakarṣaṇī |

66. YKh (1) (33/95ab) reads this line: As that is in the upper abode of the accomplished one, it is the insight (of realisation).
siddhasyordhvapure [gh: siddhasthoddhaṁpure] yasmāt tasmāt [k, g, gh, ṅ: tadā] tat pratyayaṁ bhavet |

67. Instead of **'the great Kula of the (Wheel) of the Self-supported'** YKh (1) (33/97b) reads: 'Kula is supported by that (*kulam etadadhiṣṭhitam*).'

68. Instead of these lines chapter 33 of YKh (1) (33/98-99) concludes:

This is the purified path of Kula and the path is sixfold. The glorious power (*śrī*) within the sixfold (reality) bestows (that) venerable liberation. This, your knowledge of the planes (of Yoga), has been revealed with (its) secret. (This) knowledge of reality, which is both superior (transcendent) and inferior (immanent) should not be given to the unawakened.

śodhitaṁ [g: śādhitaṁ + sādhitaṁ] kulamārgo 'yaṁ mārgaṁ caiva tu ṣaḍvidham [k, gh, ṅ: ṣaṭvidhaṁ] |
ṣaḍvidhāntargatā [k, ṅ: ṣaṭvi-; gh: ṣadvi-] yā śrīḥ sā śrīmokṣapradāyikā ||
*idaṁ te bhūmikājñānaṁ [k, gh: bhūmisaṁjñāna; ṅ: bhūmijñānaṁ *] sarahasyaṁ [k, gh, ṅ: saraṭkasyaṁ; g: sarahasya] prakāśitam [g: -śinam]* |
na deyam aprabuddhānāṁ [k, gh: -buddhāmāṁ] tattvajñānaṁ [g: na tu jñānaṁ] parāparam ||

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-SEVEN

1. All MSs except घ्: –शेनं 2. घ्: –माण्डले 3. छ्, ज्: वो–
4. घ्, छ्: तत्वा– 5. क्, ग्: आन्म–. All MSs: –संचिन्तिपूर्व्वकाम्
6. क्: तत्वाद्विगकारं; ख्: तथातत्वाद्विकारं; ग्, ज्: –तत्वाद्धिकारं; घ्, छ्: –ग्निकारं; झ्: –तत्वाद्धिकरं
7. All MSs: क्रमक्रये 8. घ्, छ्: श्रीवक्रोवाच 9. क्, ग्: –पिठात्
10. क्: समारम्य; all other MSs: –समारस्य
11. All MSs except क्, घ्: यावन् 12. घ्: –ह्यर्ह; all other MSs except क्: –तनुह्यहं
13. घ्, छ्: तावन् 14. क्, ग्: तत्वा– 15. घ्: –मतः
16. क्: षष्टिरुच्यते; all other MSs: स्यष्टिरुच्यते
17. All MSs: आपं Cf. below 67/25d.
18. क्: पुणागिरि; घ्, छ्: पूर्णगिरि; all other MSs except छ्: पूर्णागिरि
19. All MSs: प्रोक्तं 20. All MSs except घ्, छ्: भवेन्
21. All MSs: तत्वाकाशा 22. क्, ग्: हवेदि–; all other MSs except झ्: ह्ववेदि–
23. घ्, छ्: क्तमारः 24. घ्, छ्, ज्: ऊर्द्धे; all other MSs: ऊर्द्ध
25. कामिनी, the regular form, does not fit the metre. Accordingly, the deviant form कामिन्या replaces it. 26. घ्: पूर्णास् 27. All MSs: भवेदोद्रा
28. All MSs: नाद– 29. All MSs: विष्णुं 30. All MSs: स्थितम्
31. All MSs: –कंठं 32. क्: वाग्विंधाने
33. All MSs: कारणानां महाहनिः 34. क्, ग्: ईश्वरात्मंजयादज्ञो; घ्, छ्: ईश्वरान्म जयायज्ञो; all other MSs: ईश्वरात्मजयादज्ञो 35. All MSs: वायुना 36. All MSs: –रुद्रकम्
37. ग्: जातान्मकं + भवं 38. All MSs: अनाहतमनः 39. घ्: श्रात्रं
40. क्, ग्: त्वचोन्मन्; all other MSs: त्ववोम्मन् 41. All MSs: –ज्ञ
42. क्: स्वानां; all other MSs: स्वाना 43. ग्: ज्ञया
44. ख्: –तुत्वं; घ्, छ्: –तुभ्यं. ज्: –मातंगीनीतुत्वं; झ्: –तुत्वं; all other MSs: कुद्धिर्मातंगीनीतुत्वं
45. M → N. 46. All MSs: सवरी
47. क्: नामा; all other MSs: नामा 48. घ्, छ्: पुरुषा 49. All MSs: विजयमुच्यते
50. All MSs: ब्रह्मः 51. ग्: अवै तं; all other MSs: अद्वैतं
52. ख्, ग्, झ्: जगत्तये; ज्: जगन्त्रये 53. All MSs: तस्या कालं. F → N. IM 6 + 7.
54. घ्, छ्: स * कं 55. घ्, छ्: –माचरम्; झ्: पिडस्थानमोचनं; all other MSs: –मोचरम् 56. All MSs: लिंगमशांगसहितं
57. घ्, छ्: करोवि 58. झ्: वांतरंगम्य; all MSs: वान्तरङ्गस्य
59. All MSs: परिरूपते 60. घ्, छ्: उपभेदोय; all other MSs: उपभेदोप
61. All MSs: भेवाति. M → N. 62. घ्, छ्: निपत्या 63. All MSs: –तं
64. घ्, छ्: वच्छिव–; all other MSs: तच्छिव– 65. IM 5.
66. ग्, झ्: जगत्तयम्; ज्: जगन्त्रयं 67. All MSs: शिरस्या– 68. घ्: –वसेनापि
69. घ्: –कारं; ज्: अधिका * (?) 70. झ्: संपुतेन 71. ज्: विद्यां
72. घ्: –सः 73. घ्, छ्: पुरुषहं; all other MSs: पुरुषं हं
74. क्: –वरा, ग्: –वरो; all other MSs: –वर 75. All MSs: –स्त्रियः
76. छ्: पुरुवं; all other MSs: पुरुषं 77. All MSs: –मात्रं 78. Missing in MS झ्
79. क्, ग्: मन्य 80. घ्, छ्: पुरुषस्त्वात् 81. क्, ग्: चे
82. क्: च सोच्यते; all other MSs: व सोच्यते
83. All MSs except क्: नूत–. IM 5 + 6. 84. All MSs: पाशुर्–
85. क्: अष्ठमे 86. क्: नामसे
87. I take this to be जन्मे reduced to जन्म due to *sandhi* . There are several

other instances of thematization of the noun जन्मन् and of the deviant locative singular जन्मे. Cf. 65/2a and 3/160c (अष्टमे तु महाजन्मे) and see note there.

88. क्, ग्: षति 89. ख्, झ्: चाशुमे; all other MSs: चाश्रमे
90. Cf. 8/85a and 9/13c and see note to 10/24a.
91. All MSs except घ्: यावास्था 92. All MSs: शलयं
93. क्, घ्, छ्: –कोटीभि:; झ्: कम्मकोटीभि; all other MSs: –कोटीभि
94. घ्, छ्, ज्: शिवोहं 95. घ्: वाच्चिता:; all MSs: वार्चिता
96. All MSs: प्राप्तिं 97. क्: मर्त्य:; ग्, ज्: मर्त्य; all other MSs: मर्त्ये
98. घ्: गुणवर्त्तने; all other MSs except छ्: शुणवत्तरे 99. All MSs: यस्तेन
100. घ्, छ्: व्यक्रमं; ज्, झ्: व्यत्क्रमं; all other MSs except ख्: व्यन्क्रमं
101. घ्, छ्: षान्ति 102. घ्: –पलानि; other MSs: –पराणि. See above,
note to 3/9c and 7/7c. 103. क्: –मार्ग 104. All MSs: मंडले *
105. M → N. 106. All MSs: अनोर्द्ध
107. क्, ग्: स्थिती:; घ्: स्थितं 108. क्, ग्: + च विभानां
109. क्, ग्: न व; all other MSs: न च
110. All MSs अप:; Cf. 67/27d.
111. क्: –रोकाशमण्डले; घ्, छ्: –रोकार–; all other MSs: –रोकारमण्डले
112. क्: तिम्रपीठं 113. All MSs: –भूता. N → M.
114. छ्: तेषा 115. झ्: तस्मात्र–
116. All MSs except ख्, झ्: गन्धन्तु
117. ग्: पाथिवे; घ्, छ्: पार्थिवं
118. All MSs except ग्, छ्: अपतत्वे Cf. 67/25d. 119. M → N.
120. The noun तेजस् has been thematized. See above, note to 4/11d.
121. All MSs except ख्, ग्, ज्, झ्: स्पर्श
122. घ्: –इच्छा:; all other MSs: –ईच्छा
123. All MSs: इन्द्रियै: The order of the components of this compound is irregular. कर्मेन्द्रियपञ्चकं (वक्ष्यामि) is meant here.
124. झ्: वा * 125. घ्, छ्: –तत्वं
126. ख्, झ्: कलेकरं; all other MSs: कलेवरम् 127. ग्: –मध्य
128. क्: पादे. M → N. 129. घ्: वायुस्तजसि; all other MSs: वायुस्–
130. क्: संवचम्; ग्, ज्: संववम्; all other MSs: संभवम् 131. All MSs: कामे
132. All MSs: तन्मात्रं– 133. All MSs: बुद्धिन्द्रिया–. क्: –हुर्भवेत; घ्: –हुभवेत्;
all other MSs: –हुर्भवेत् 134. All MSs: कर्म्मद्विपेषु
135. क्: उपस्थंस्–; all other MSs except ख्, झ्: उपस्तस्थ–
136. The noun त्वच् has been thematized and made neuter.
137. घ्, छ्: वायुस्–; all other MSs: पायुस्–
138. All MSs except क्: –वक्ष: 139. Missing in all MSs.
140. घ्, छ्: तेषा 141. All MSs: मूर्द्ध 142. All MSs: स्थितान्यष्टौ
143. क्: –मन्यसेत्; घ्, छ्: –मव्यये; all other MSs: –मन्यसे. In making these emendations I assume that the letter 'm' has been intercalated between the last two words to replace the *sandhi* that would disturb the metre.
144. All MSs except क्: –स्थितां
145. क्: वुद्धिर्वलानेव; घ्: वुद्धिर्वलाते च; all other MSs: वुद्धिर्वलाते व
146. ग्: –वगेन 147. क्: हकारं; ग्: हकारं. M → N. The initial
vowel of this noun has been dropped for the metre. 148. All MSs: ज्ञातव्यं

149. क्: पुराश्रम 150. All MSs: पुरुषं
151. All MSs: वीजतन्मात्रं. Cf. above, 67/18a 152. घ्, छ्: –श्रम
153. क्, ग्: भवैन्नादं. M → N. 154. घ्: –निशा * रम्
155. क्, ग्, घ्: भगवतं; all other MSs: भागवतं
156. ग्: प्रतिष्टितं; घ्: प्रतिस्थितम् 157. All MSs: –शक्तेर्–. क्, ग्: –दिंडं
158. All MSs: स उच्यते 159. ख्: –ग्राता; झ्: –गाता. The feminine form is
required here. 160. ग्: –ष्टिता 161. All MSs: स्था नु
162. All MSs: किंचिद् 163. ख्, झ्: तिश्रश्रोत्रोद्–; ग्: तिश्रश्रोत्राद्ध–; all other
MSs: तिश्रश्रोतोद्ध–. The noun श्रोतस् has been thematized to accomodate the metre.
164. क्: भवमांलिनी 165. घ्: –गस:
166. घ्, छ्: मध्ये आनादिनिधनं–; other MSs: मध्य आनादिनिधनं; झ्: –लयात्पत्ति–. IM 6 + 7.
167. घ्, छ्: कदाचिच्; all other MSs: कदाचित् 168. घ्, छ्: छंकरस्यापि
169. क्: –मात्र; ख्, छ्, झ्: भावनामात्रे; all other MSs: भवनामात्रे
170. घ्, छ्: छू– 171. M → N. 172. All MSs: तमेव
173. See above, note to 6/10b. 174. All MSs: - देवं
175. क्, ग्: –कृते 176. घ्: –मीन्; all other MSs: –स्वामिन्
177. क्: –शिवातं; घ्, छ्: अनन्तादि * वान्तन्. All MSs except क्: + तु
178. तत्र or the like is required to complete the syntax.
179. All MSs: स्थित्युत्पत्तिवि–. Either we can take this to be a case of double
sandhi, or else that the required dual ending has been dropped from the
compound. 180. घ्, छ्: –रावि; all other MSs: –द्वारापि.
Presumably, चतुर्थद्वारोऽपि is meant here 181. क्, ग्: प्रधानस्व; घ्: –नत्व 182. क्, ग्: स्थि
183. छ्, ज्: पासं. M → N. 184. क्, ग्: मायेणवकोर्म्मजम्; all other MSs:
मायेणवकार्म्मजम् 185. All MSs: मार्गं
186. MS ख् and झ् resumes here. 187. घ्, छ्: वसनादिषु
188. Missing in MSs ख् and झ् up to here. Now start ख् and झ् from here.
189. घ्: निवृर्त्ति–. M → N.
190. क्, ग्: चत् पिण्डतस्या: पुल्लिंगाधिष्ठानं; ख्, ज्: चेत् पिंडतस्या: पुल्लिंगाधिष्ठानं; घ्: पिण्डतस्या:
पुलिंगाधिन्वान; छ्: पिंडतस्या: प्रलिंगाधिष्ठान 191. घ्, छ्: चाह 192. घ्: –ता:
193. झ्: न्यथा; all other MSs: व्यथा 194. घ्, छ्: तिहंगा
195. क्: –वेतस:; ख्, झ्: चेतसं: 196. ख्: म 197. घ्, छ्: मुत्पक्व
198. All MSs: उत्पते। उत्पतते would be better but is too long for the metre.
199. All MSs: ततृदात्मा 200. ख्, झ्: चे
201. क्, घ्: पिंडस्था; all other MSs: पिंडष्ठो
202. See above, note to 3/15d.
203. क्: –वह्युयम्; घ्, छ्: –मुग्धवस्त्ववत्; all other MSs: –वष्णुयम्
204. क्, ग्: –स्हतायं 205. All MSs: मन्त्रपदं. IC. See note to 1/5b.
206. क्: –लक्षपादिकम्; घ्, छ्: रूपवक्षण– 207. घ्: –मुपरस्थितम्
208. घ्, छ्: –स्थ 209. क्: पदे–
210. Missing in all MSs 211. ख्, ग्, ज्, झ्: सम्य 212. All MSs: –ख्यातं
213. क्: –पिंडंसमाचार 214. क्: तत्वपंच–; ख्, ज्, झ्: तत्वं पंचा–; ग्: तत्वं
पंच–; घ्: तत्वं पंचासिकाक्रम; छ्: तत्वं पंचाशिकाक्रम 215. ग्: यव
216. क्, ग्: –यज्ञ 217. घ्, छ्: श्रीचतुर्–. झ्: –साहश्रे 218. झ्: सुत्र

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-SEVEN

1. Kula is the Triangle, while the Root of Akula is the Point within it, full of the energy of the goddess whose sonic icon is Vāgbhava. The *maṇḍala* that surrounds it is formed from the mantras and goddesses, here called Mudrās, that expand out from the centre where they abide in the form of energies and planes of consciousness. Now that that has been explained in the previous chapters, this one outlines how the twenty-seven principles (*tattva*) that correspond to the twenty-seven mantras of the Krama exist in the Yogapīṭha.

2. Generally the word 'Yogapīṭha' denotes the *maṇḍala* on which the scriptures are placed and venerated. By extension the Kubjikā Tantras call the *maṇḍala* in the End of the Twelve Yogapīṭha (see intro. vol. 1, p. 377). In this case it denotes the Point in the centre of the Triangle which is the 'empowered (*śākta*) Liṅga' and the 'essential nature of all the principles'. They all exist there within Bhairava who is the Void which is the 'great abode of all the worlds'. Held together in the energy of the Void they work together to form her body (*piṇḍa*), the 'ball' (*piṇḍa*) of the Point (67/40cd-41ab, 41cd-42ab and 44cd-45ab) here called Yogapīṭha (the 'seat of union') within the three Kramas on the corners of the surrounding Triangle.

3. Reversing the usual serial order of the sequence of emanation, in this case it begins with the Earth principle which is accordingly called the seat of emanation (*sṛṣṭipīṭha*). This is associated with Kāmarūpa, the seat whose 'form is desire', as 'desire' is emanation.

4. The twenty-five Principles listed in the table are, as one would expect, basically divided into five groups of five. Only the last two are groups of six and four. Apart from four anomalies, which are probably errors, they correspond to sacred seats, goddesses and gods of the seats, Wheels of the subtle body and Yoginīs.

11. Table of Principles in the Yogapīṭha

Principle of Existence	Symbolic Type	Equivalent
	Sacred Seats	
Earth		Kāmarūpa / Indra
Water		Purṇagiri
Fire		Jālandhara
Air		OṀ
Space		Will / Kumāra
	Goddesses of the Seats	
Smell		Kāminī
Taste		Pūrṇā
Sight (subtle element of Fire)		Jvālinī

Principle of Existence	**Symbolic Type**	**Equivalent**
Sound		Oḍrā
Touch		Viṣṇu
	Gods	
Speech		Śrīkaṇṭha
Hands		Mahāmati
Feet		Īśvara
Genital Organs		Rudra Nandi
Anus		Bhairava / Sadyojāta
	Wheels	
Ear		Wheel of Unstruck Sound
Skin		Wheel of Full of Gems
Eye		Wheel of the Command
Tongue		Pervasive Breath
Nose		Wheel of Purity
Mind		Wheel of the Foundation
	Yoginīs	
Intellect		Mātaṅginī
Ego		Pulindikā
Prakṛti		Śavarī
Puruṣa		Vijayā

5. This and the following verse describe Puruṣa. He is at once the creator of all things and the embodied form of Śiva. He assumes a body at will which he can freely modify, generate or destroy.

6. Concerning Mahantārikā as an aspect of the goddess Kubjikā, see intro. vol. 2, p. 75 ff..

7. This is the Thirty-two syllabled Vidyā, which begins with the letter Bha, and the Five *Praṇavas* that encapsulate it at both ends.

8. Cf. 3/46-47 where the bliss of the neuter Liṅga is described this way. See intro. vol. 1, p. 150-151 and 310 ff..

9. The same expression occurs below (see 67/35). I suppose it means that the Person, that is, the individual soul, is the repository of potential forms or the 'seeds' of future experience sown by his previous actions (*karman*) and the perceiving subject who experiences the world of daily life.

10. The fourfold creation – *bhūtasarga* – is that of the fourfold aggregate of the gross elements or four types of living beings. See above, note to 2/14.

11. Cf. 62/80 and note to 65/2.

12. Here there are 25 principles to which Śiva, followed by Kubjikā, should be added.

13. Cf. above 67/17cd-18 and note.

14.

12. Table of the Principles in the Five Sacred Seats

Sacred Seat	Great Element	Subtle Element	Organ of Action	Organ of Knowledge	Mental Organ and the rest
Kāmarūpa	Earth	Smell	Speech	Nose	Intellect
Pūrṇagiri	Water	Taste	Anus	Ear	Nature
Jālandhara	Fire	Form	Genitals	Eye	Mind
OṀ	Air	Touch	Hands	Skin	Ego
Tisra (Candrapura)	Space	Sound*	Feet	Tongue	Person

*This is called the Great Sound and the inner Moon.

15. See note to 57/28.

16. The expression ‘*piṇḍīkṛta*’ can be translated in three significant and relevant ways. It literally means `made (- rolled) into a ball' also ‘made into a body’ or ‘made into a seed-syllable mantra’. The Principles in this form are the body – *piṇḍa* – of the goddess and the god. Moreover, they are all contained in the seed-syllable in the Point (= ‘ball’) in the centre.

17. This line appears also above as 19/6ab. See the note there concerning these four states.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-EIGHT

1. घ्, छ्: श्रीवक्रोवाच. Verses 1-24ab of this chapter correspond to YKh (1) 20/3-27ab.

2. YKh (1) क्, ख्, घ्: षट्प्रकां; ङ्: –रां. All MSs agree that all the words in this and the following line end with *anusvāra*. Then for some of the following lines most, if not all, read *anusvāra* at the end of words erratically. The MSs of YKh (1) usually reads this final *anusvāra*, but not always. Thus in line 68/2ab all the MSs of the KuKh agree that none of the words end in *anusvāra*. This is also the case in the MSs of YKh (1) except for the last word. But in the next line three of the MSs of the KuKh agree not to have *anusvāra* in two out of the four words liable to have it. This is the case also with the MSs of YKh (1) but only one of those two words are the same. Thus, given the irregular appearance of *anusvāras* in these lines and that they are not required, they have been elided.

3. YKh (1) क्, ख्, घ्, ङ्: –यां 4. Missing in MS झ्; YKh (1) क्, ख्, घ्, ङ्:
–पां. 5. YKh (1) क्, ख्, घ्, ङ्: –सां

6. घ्, झ्: सा च शेषां, छ्: सा च शेर्थां; YKh (1) क्: सावसषां; ख्: सावसेषां; घ्: सावसष्टां; ङ्:
सावसेवां 7. घ्: सचससां; झ्: सव * सां; all other MSs: सवससां; YKh (1) क्, ख्, घ्: सवसानां; ङ्:
सवसनां 8. ज्: सर्व्वीवस्थो मनोहतां; झ्: सर्व्वीवस्था मनाहतां; all other MSs: सर्वावस्था मनाहताम्; YKh
(1) क्, ख्, घ्, ङ्: मनाहतां 9. YKh (1) ख्: + रां; ङ्: घोरां

10. ख्: स्यामारक्त–; all other MSs except क्: स्यामारक्ता–; YKh (1): श्यामा (ङ्: –मां) रक्तारुणोज्वलां

11. All MSs except घ्, छ्, ज्: –मातङ्गिनीं; YKh (1) ख्: –गीनी

12. घ्, छ्: रौद्रां; all other MSs: रौद्रीं; YKh (1): रौद्रां

13. All MSs: –देवीं षडाननां; YKh (1) क्, ख्, घ्, ङ्: –नां

14. All MSs except ख्: –भासां; YKh (1) ङ्: –सां. अष्टादश– is the usual form of the numeral. See above, note to 8/59b.

15. घ्, छ्: –लीलसां; all other MSs: –लालसां; YKh (1) क्, ख्, घ्: –सां; ङ्: –नंद *
लसां 16. YKh (1) and all MSs: भगाननां भगाकारां

17. घ्, छ्: –समन्वितं. All other MSs and YKh (1): –समन्विताम्

18. छ्: –मध्ये–; all MSs and YKh (1) क्, घ्: * ग *धै स्थितां; ङ्: भगमध्येस्थितां

19. All MSs: भीमां; YKh (1) क्, घ्: सामी; ङ्: भीमां

20. All MSs: –कृतां; YKh (1) क्, घ्: रुगौदर– –कृतां; ङ्: –तां. YKh (1) adds the following line: संपूर्णा (घ्: –पूर्णां) पूर्णिमा देवी उभौ पञ्चपुटीकृतां।

21. घ्, छ्: –निकवां; all other MSs: –निकरां; YKh (1) क्, घ्: –वर्णनिरा * *; ङ्:
–वर्णनिकरां. IM 6 + 7. 22. All MSs and YKh (1): कुब्जिकां

23. ख्: –नापि–; all other MSs and YKh (1): –नायिकां

24. छ्: चतुराशी * विन्यासै:; YKh (1) क्: चतुरासितिविन्यासै; घ्: चतुरासितिविन्यौसै

25. घ्, छ्: –पिता; YKh (1): संस्थिता (ङ्: –तां)

26. YKh (1): कुलकौलिनी (क्, घ्: –कौलिनां)। + चतुराशीतिभेदानां (क्, घ्: तुंराशीतिभिभेदानां)
व्यापिनी व्योम्नि मण्डले। 27. YKh (1) ङ्: त्रिखजे 28. All MSs except घ्:
भैरवा 29. YKh (1) क्, घ्: देवा 30. क्: –पुरोन्नता; ग्: तिपुरोन्नमा; घ्, छ्: –पुरान्तमा; all
other MSs: –पुरोन्नमा; YKh (1) क्, घ्: त्रिपुरांत्तन; ङ्: –मां 31. All MSs: –स्थां

32. All MSs: –गतम्. The order of the first two members of this compound has been reversed. A very corrupt fragment of this line and the following three

lines appear in YKh (1) after the equivalent of KuKh 68/11ab.
33. ख्, झ्: –वीपाभां; all other MSs: –दीपाभां
34. All MSs: वर्व्वरां 35. All MSs except क्: –रूपिणीं
36. All MSs: –मातां 37. All MSs: –मातां
38. All MSs: –मातरां; YKh (1): –भैरवमाता च + मातरं. See above, note to 5/41b.
39. All MSs: –मातां 40. All MSs: –मातां
41. All MSs: –मातां 42. घ्, छ्: जगत्सुताम्; ज्: जगन्स्नु ताम्; all other MSs:
जगत्स्नुताम् 43. ग्: –न्वि *; ज्: –न्विता; all other MSs: –न्वितां;
YKh (1): ष * * रोत्थिता (क्: –तां; ङ्: षट्प्रकारोत्थितां)
44. All MSs and YKh (1): भीमां
45. All MSs: –गोचरां; YKh (1) क्, घ्: –रां; ङ्: भुजाष्टाद * गोचरां. Cf. above, 68/3a.
46. YKh (1) क्, घ्: कांतरा 47. YKh (1) क्, घ्: खड्ग
48. ख्, झ्: –वं; घ्, छ्: –सं; ज्: नारांचं; YKh (1) क्, घ्: –च. M → N.
49. क्: त्रासनीं; घ्, छ्: त्राससी; YKh (1): –ना 50. M → N.
51. झ्: दमरुकं. M → N. 52. YKh (1) क्, घ्: अष्टमे; ङ्: षष्ठमं. M → N.
53. YKh (1) क्, घ्: अष्टमे
54. ख्, घ्, ज्: नचैत; all other MSs: नचैते; YKh (1) क्, घ्: नवेते; ङ्: नचैते
55. YKh (1) ङ्: मार्गवान 56. YKh (1) ङ्: च था
57. All MSs except क्, घ्, छ्: नच 58. M → N.
59. M → N. 60. YKh (1) घ्: कामुक 61. M → N.
62. घ्: मुद्रा पीठमंजूषं; छ्: मुद्रा पीठमंजुशं; all other MSs: मुद्रा पीठमङ्कुशं; YKh (1) क्, घ्: पीमुद्रां. This emendation agrees with YKh (1) and is metrically correct. The goddess has nine hands on the right as she does on the left. In order to reach the full compliment of nine attributes, पीठमुद्रा should be read as an irregular co-ordinative compound with a singular rather than the required dual ending. Perhaps, in order to circumvent this irregularity and clarify this obscure expression, scribes added this gloss to the text at the expense of the metre.
63. M → N. 64. घ्, छ्: –मतम्; all other MSs: –मनम्; YKh
(1): मालिनीकुलं (ङ्: पुस्तकाननं)
65. ख्: दव्याष्टादशमुद्रासु; छ्, ज्: देव्याष्टादशमुद्रासु; all other MSs: देव्याष्ठादशमुद्रासु; YKh
(1) ङ्: देव्याष्टदेश– 66. YKh (1) घ्: चिंतेय 67. ख्, झ्: –ग्रहम्; YKh
(1) क्, घ्, ङ्: –ही 68. क्: पठैः; घ्: पदै; all other MSs: पटैः; YKh (1)
क्, घ्: पदै; ङ्: पटैः 69. YKh (1) क्, घ्: –भि; ङ्: पथानिः
70. घ्, छ्, ज्: संयुक्तां; all other MSs: संयुक्तं; YKh (1) ङ्: संयुक्तं
71. घ्, छ्: अपटांतं; क्, झ्: अपटां; all other MSs: अपटांनं; YKh (1): अपदां
72. झ्: –नाससां; all other MSs except ग्: –सां; YKh (1) क्, घ्: नद्यवाससां
73. क्, घ्, छ्: विंवाक्षांताम्–; ग्: विवोक्षांताम्–; all other MSs: बिम्बाक्षींतां–; घ्: –अधौवक्त्रां;
झ्: –वक्त्रं; YKh (1) क्, घ्: विंवाक्षीतामधोवक्त्रां; ङ्: विम्वाक्षीतामधौवक्त्रां
74. क्, ग्: –वितिनी; झ्: –वीतिनीं; all other MSs except घ्, छ्: –वितिनीं; YKh (1):
–नाम् 75. All MSs except घ्: जिहाजै–; YKh (1) क्, घ्: जिह्यजेनोपवीतेन; ङ्: जि * जेनोपवीतेन
76. क्: –तां; all other MSs: –ताः; YKh (1) क्, घ्: –त; ङ्: –तं
77. All MSs: जटाद्वादशसंयुक्तां; YKh (1) क्, घ्: भुजाद्वादशसंयुक्तां; ङ्: जटाद्वादशसं–
78. क्: –पीठोद्निरावहम्; छ्: –पीठोङ्गिरा–; all other MSs except घ्: –पीथोद्निरावहां; YKh
(1) क्, घ्: –पीठाङ्गरावहां; ङ्: मुद्रापीठांगिरावहां
79. All MSs except क्, घ्: –मालां–. क्: –वद्रां; ग्: –शि * वद्रां; YKh (1) क्, घ्:

—मालांशिरेवद्धां; ङ्: —मालांशिरेवद्धा

80. घ्, छ्: वर्ण— —नीम्; all MSs: —नीं; YKh (1) क्, घ्: दिव्यां षोडशशेखरे:; ङ्: दिव्यां षोडशशेख * 81. ख्: भूमितां; all other MSs: —तां 82. Cf. above, IM 5. YKh (1) ङ्: दिव्यौमेन

83. घ्: डामरै; YKh (1) क्, घ्: +
वर्णमाल्यं शिरे वद्धा दिव्या (क्: वध्वां दिव्यां) षोडशशेखरै:।
भूषितां दिव्यव्योमेन कोटिद्वादशडामरै:। 84. घ्: —मासा

85. All MSs: वद्धां These three words should form a compound but the metre does not allow it.

86. All MSs: —तां; YKh (1): वर्णमालां (ङ्: वनमालां) गले (ङ्: शिरे) बध्वायावत् पादातुलंबिनीम् (घ्: पादातुलंविनी; ङ्: पादावसम्विनी)।

87. घ्: —कुखम—; YKh (1) घ्: —भि

88. All MSs: संसिक्तां + कालातीता कालरूपा सर्वेषामुपरि स्थिताम्।; YKh (1) क्, घ्: शोमिता

89. All MSs: —रीं; YKh (1) क्, घ्: परमेश्वरी

90. घ्: —कर्पूरै च नामोदरंदितां; छ्: —र * नामोदनंदितां; all other MSs: —तां; YKh (1) क्: —रैगलितानन्दमादिनां; घ्: —रेगलितानन्दमालिनां; ङ्: —रैगनितामोदनन्दिता

91. All MSs: सु * * गन्ध—; क्: —दिग्वासि; घ्: —वसा; छ्: —दिग्धासा; all other MSs: —सां; YKh (1): सुगन्धगन्धबहुलां

92. घ्, छ्: स्तुधूपामो—; all other MSs except क्: —वाससाम्; YKh (1) ङ्: सुधूपायामोदवाससां

93. YKh (1): दिव्यै: (क्, घ्: दिव्यै) शस्त्रै (ङ्: शस्त्रैर्) सास्त्रैस्व (न्: महास्त्रैश्च)

94. All MSs: —तां; YKh (1) क्, घ्: सम्भृत्या; ङ्: संभृता

95. झ्: प * मेश्वरीं; all other MSs: —रीं; YKh (1): —री

96. क्: सर्व्वेषाम् परि—; घ्, छ्: सर्व्वेषाम् सुपरि—. This line is missing in YKh (1). All the words in this and the following two lines end with *anusvāra* in the MSs.

97. MS घ् of YKh (1) and MSs क्, झ्: कुजा 98. झ्: —हं

99. क्, ग्: ईदृग्रुयांप * रामाज्ञां; घ्, छ्: ईदृग्यूपधरामाज्ञा; all other MSs: ईदृग्यू—; YKh (1): ईदृग्रूपां कुजां (ङ्: कुजा) मांज्ञां (घ्, ङ्: माज्ञां) 100.All MSs except क्: स्वा—

101. घ्, छ्: —कुजाकारा; all other MSs: कुजाकारां YKh (1): स्वभावे कुब्जिकाकारा (ङ्: कुब्जिकाना *) This emendation entails an irregular fifth syllable, but is supported by the reading in YKh (1).

102. क्: —भेद; all other MSs: —भेदो; YKh (1): दिव्यदेहां (ङ्: दिव्यादेहां)

103. All MSs: —का 104. क्, ग्, ज्: —द्वीप

105. क्: —कुव्जं; all other MSs: —कुव्जां; YKh (1): चन्द्रद्वीपपुरे (ख्: चद्र—; ङ्: —परे) कुब्जा (ङ्: कुव्जां) 106. All MSs: स्थितां 107. YKh (1): श्रीकण्ठस्य अनुग्रहे (घ्: —हें) 108. All MSs except घ्, छ्: क्षजा—; YKh (1) घ्: —क्ष 109. YKh (1): लक्षमेतत् पुरायातं (ङ्: पुराजातं)

110. घ्, छ्: —शरीरी; झ्; —सरीरे; YKh (1): स्वरारीरे (ङ्: सशरीरे) 111. क्: समस्वसेत्

112. YKh (1) ङ्: कुमार्चनं 113. YKh (1) ङ्: ययं

114. क्, ग्: योग. M → N. 115. क्, ग्: —नाननु

116. Missing in MS ख् and झ्; all other MSs except ग्, छ्, ज्: —यत्.

117. घ्: तदन्तं—; all other MSs: —तीतां; YKh (1) क्, ख्, घ्: —त

118. YKh (1) क्, ख्, घ्: परांत; ङ्: परा * 119. YKh (1): रावयेत्

120. क्: —मुक्त; all other MSs: —मुक्तो; YKh (1) क्: पूजव्यानविनिर्मुक्ता:; ख्: पूजव्यातविनिर्मुक्ता:; घ्: पूजव्यानविनिर्मुक्ता; ङ्: पूज्याध्यानविनिर्मुक्त:

121. घ्, छ्: कुजांवाय–; YKh (1) ङ्: कुब्जाम्नाय––तं
122. YKh (1): पशुदेहे (क्, ख्, घ्: पसुदेहे)
123. क्: अगुंद्धात्मा; all other MSs: अशुद्धात्मा; YKh (1) क्, ख्, घ्: विसुद्धात्मा; ङ्:
विशुद्धात्मा 124. YKh (1): चाभ्यसे (ङ्: –सेत्)
125. All MSs: क्रमं–. ग्: –विश्वा 126. ग्: निरर्थ * (?); YKh (1): विद्या मण्डलं कश्चि सर्वं
तस्य निरर्थकम्। 127. YKh (1) ङ्: त
128. क्: यावन्त्रो–. घ्, छ्: –पाशये; all other MSs –पाशयेत्; YKh (1): यावंतापाशयेत् (ङ्:
यावन्नोपाशयेत्) 129. YKh (1) क्, ख्, घ्: कुलां
130. YKh (1): तावं 131. घ्: कुटो; YKh (1): कथं
132. घ्: व्याप्ती–; all other MSs except क्: –व्याप्ति–; YKh (1): व्याप्तिविद्यते
133. YKh (1) ङ्: संभवे 134. YKh (1) concludes this section with: इति
श्रीमध्यमोलिदेव्यामूर्तिध्यानसूत्रंयोगखण्डे 135. घ्: –शेषत. M → N.
136. घ्, छ्: मुक्त–; all MSs: –तः
137. श्रीकौलीश उवाच and the following three lines are repeated in MS ख्.
138. घ्, छ्: –कुब्जिकोवाच 139. ग्: * वेश 140. छ्: परिस्फु *
141. झ्: त्वाया 142. क्: कायं 143. ग्: * * चित्
144. KuKh 68/27, 28, 29cd, 30ab, 30cd = AS 28/46, 47cd-48ab, 49ab,
48cd, 49cd 145. ख्, ज्, झ्: पितुमतं; ग्: पितुम *
146. क्: ग्रथं; झ्: तन्त्र 147. क्, ग्: तंत्रयोगेश्वरीमतम्; घ्: तन्त्रंयोगेश्वरामतं; छ्:
तत्रंयोगेश्वरमतम्; all other MSs: तन्त्रंयोगेश्वरीमतम् This emendation agrees with the reading in
the AS. 148. ग्: * * * * मतं 149. क्: मन्त्रं
150. क्: वोमे–; AS: श्रीपिङ्गलामतम्. KuKh 68/27cd = AS 28/46cd-47ab. See note
to the translation. 151. ज्: –कांमतम् 152. AS: कन्यामतं
153. क्: तत्रं; ज्: तंत्र; AS: तन्त्र 154. AS: श्रीरूपिकामतम्
155. क्, ग्, ज्: चैमङ्गलामतम्; घ्, छ्: वैमङ्गल–. Instead of this line the AS reads the
equivalent of KuKh 68/30ab. 156. AS: तन्त्रं श्रीमालिनीमतम्
157. झ्: अवा–; AS: अव्वामतं 158. AS and MSs घ्, छ्: वै
159. AS: श्रीकामिकामतं 160. क्, ख्: मताः–; घ्, छ्: मतामो–; all other MSs:
मताःषोमोलि– 161. This quarter is missing in all the MSs.
162. क्, ग्: स्फटं. All MSs: + षट्कं 163. घ्: कुमा–
164. घ्: कारणा. N → M. 165. घ्: ऊध–; छ्: ऊद्धस्थाः; ज्: ऊर्द्धस्थाः
166. क्: मेतषोडश; घ्, छ्: –थादशः; झ्: –षडशः; all other MSs: –षोडशः
167. All MSs: आद्यारभ्यात्र See above, note to 4/51c.
168. IM 6. 169. क्: षां *; ग्: स्वन्; छ्: स्वे स्वेन्; all other MSs
स्वेन् * 170. घ्, छ्: तत्वे तु; ज्: तेत्वेषु; all other MSs except घ्, छ्: तत्वेषु
171. झ्: व्यापकः; all other MSs except क्, घ्: व्यापका
172. ख्, झ्: समवावधिये स्थिताः; all other MSs: समनावधिये स्थिताः
173. All MSs except घ्, छ्: महच्छन्दमतः
174. छ्: षराषटावतारे; all other MSs: पराषट्कावतारे. I have emended to the usual
deviant neuter gender. See above, note to 1/2c. 175. घ्: जाभ्युत्तीर्णं
176. All MSs: अष्टधा 177. क्: तंत्रं स्वातंत्र्यं–; ख्, ग्, झ्: तंत्रंस्वो–
178. क्, ग्: उलीमां 179a. क्: समारोर्द्धमं शव्द; ग्: समारोर्द्ध अंशक्र; घ्, छ्:
समानोर्द्ध अंशके; other MSs: समानोर्द्धे अंशकेण् समनोर्ध्वे is meant here, but does not fit the
metre. 179b. All MSs: –दये 180. झ्: पूरार्जतं 181. क्, ग्: भेद
182. ग्, ज्: मंथा * भैरवे 183. क्: –विनिःकातं; ग्: –विनिःक्रातं; all other MSs :

–विनिः क्रान्तं 184. All MSs: शता– 185. ख्, झ्: विज्ञान–
186. घ्: जुगे जुगे 187. क्: –विधानज्ञ 188. All MSs: विदुः
189. ग्: –क्रमा; all other MSs: –क्रमो 190. क्, ग्, ज्: युक्तेः
191. ग्: भवन्– 192. All MSs: पात्र–
193. ख्: योनष्टातान; ग्, घ्: यो नष्टा नान; all other MSs except क्: यो नष्ठा नान
194. ख्, झ्: विज्ञयोः; घ्: विज्ञेयो; all other MSs: विज्ञेया 195. घ् : कुशुमं
196. ख्, ज्, झ्: –वक्त्रविनिर्मुक्तो; ग्: –वक्रविनिर्मुक्ता; all other MSs: –मुक्तो
197. घ्: –शर्क्तिर्विवर्जितः; all other MSs except क्, ग्: –शक्तिर्विवर्जितः
198. ग्, घ्: भूयो; all other MSs: भूया 199. ग्: –रोन्न
200. क्, ग्: आदत्वावलि; all other MSs: अदत्वावलि
201. क्: समयांज्ञाविवर्जितः–; all other MSs: –विवर्जितः 202. ग्: भुंजंते
203. क्: यस्कत; ख्, झ्: यस्त्व; घ्: यस्तू 204. घ्, छ्: स्नानत्र * वि–
205. ग्: पूजयत; all other MSs except क्: पूजयेत्
206. क्: नचृक–; ख्, झ्: नरकतयं; ग्: नचक–
207. घ्, छ्: गायत्र्या–; all other MSs except क्: गायत्रा– 208. All MSs: विधा–
209. क्: षद्रुत्थ–; झ्: षदुतंमण्डलोत्तिर्णा; घ्, छ्: –त्तीर्णो; all other MSs: षदुत्थमण्डलोत्तीर्णो
210. क्, ग्: निवर्ततो 211. घ्, छ्: सू–उल्या; all other MSs: सू–उल्यां. See
note to 3/77d. 212. ग्: निर्वीजं 213. All MSs: पूजयन्तिये.
Here the plural form seems to have replaced the singular for metrical reasons.
214. All MSs: भूयो 215. ग्: –रोन्न
216. क्: निर्वर्त्तते; छ्: निवत्तते 217. ज्: –युक्ता; all other MSs except घ्, छ्:
–युक्तो 218. घ्, छ्: खटिको– 219. क्, ग्: प्रस्तोरेषोडशत्तीर्णो; घ्, छ्: –षाडशुत्तीर्णो; all
other MSs: षोडशोत्तीर्णो 220. घ्, छ्: याव
221. घ्: छ्रीनाथ चिंचिनी; छ्: च्छ्रीनाथ चिंचिणी; झ्: श्रीनथ–. This and the following line
are also found above as 5/46cd-47ab and 7/62cd-63.
222. घ्, छ्: नोच. See above, note to 3/22b and 5/47ab.
223. क्, घ्: समयास्थानसूत्रम्; all other MSs: समयाष्ठानसूत्रं 224. घ्: क्रथं
225a. क्, ग्: बौर्द्धे 225b. All MSs: देवे च
226. क्, ग्, ज्: सारे 227. All MSs except क्: मुक्ति
228. क्, ग्: वामे– 229. All MSs except क्, ग्: वै
230. All MSs except क्: –कले 231. छ्: मुक्तित्रि–
232. All MSs: कालिका च 233. ग्: –मतें
234. ग्: तस्ये 235. क्: ऊर्द्ध; ग्: ऊर्द्ध; all other MSs: ऊर्द्धे
236. All MSs: यदा 237. All MSs: तदिच्छा 238. All MSs: शाश्वतां
239. घ्: शा– 240. All MSs: परिकीत्तिताः 241. क्: तत्राधः–आगमा
242. छ्: चेव 243. घ्: यावन्न; all other MSs: यावन्नद्
244. ग्: * * * 245. All MSs: एतेषां 246. क्: –वधि
247. Missing in MS घ्. 248. क्: शान्त 249. घ्, छ्: त्वान्मनि
250. All MSs except घ्, छ्: –षेन
251. Missing in All MSs. 252. All MSs except ख्: संसारान्न
253. All MSs except घ्, छ्: विवर्त्तते
254. ग्: कुजोन्ते. Cf. below, 68/64c. 255. झ्: भाशयेन्
256. क्: शिक्षयतः; घ्, छ्: सांक्षयतः; all other MSs: सांक्ष–एतः 257. ज्: –योगो–
258. क्, ख्: –यु उवाच 259. ख्: अतिप्रप्तान्तरं; झ्: अतिप्रस्यान्तरं; all other MSs
except क्: अतिप्रस्तान्तरंण् अतिगुह्यप्रश्नोत्तरं is meant but does not fit the metre

260. ग्: संदिग्वं; घ्, छ्, झ्: समंदिग्धं; all other MSs: निसंदिग्धं
261. क्: धरो–; ग्: धरोतत्वान्; घ्, छ्: –तत्वा; all other MSs: –तत्वान्
262. क्: पौरुषातं; ख्, ज्: योरुषांतं; ग्: पोरुषांतं; घ्: तोरुषान्तं; छ्: नोरुषान्तं. IM 6.
263. All MSs: ऊर्द्ध 264a. All MSs: विद्यया 264b. All MSs: सात्त्व–
265. ख्: तदुर्द्धे; all other MSs except क्, झ्: –र्द्ध 266. छ्, ज्: तस्योर्द्धे
267. ग्, ज्: तस्या– 268. घ्, छ्: –व्यापि 269. ग्: निरजनम्
270. घ्, छ्: –इत्यानवं; all other MSs except क्: –इत्यार्नवं. See above, note to
10/32b. 271. All MSs: शिवाद्यनिद्योगोचरम्
272. क्: तस्योर्द्धं; ग्: तस्योर्द्ध; all other MSs: –र्द्धे 273. क्: शाक्तं
274. क्: समनावेधि–; ग्: समेनावेधि–; झ्: समनभावधि
275. घ्: तावत्कीर्णं; all other MSs: तावत् कार्णं 276. घ्, छ्: –तातं
277. ग्: परा * न्दं 278. घ्: +य; छ्: दण्डयत्रयं 279. क्, ख्: ज्ञत्वा
280. ग्: तस्या 281. क्, ग्: ऊर्द्ध; all other MSs: ऊर्द्धे
282. *Sandhi* has not taken place.
283a. ग्: –वदिनां; all other MSs except क्: –वादिनाम् 283b. All MSs: –त्वया
284. घ्, छ्: –विदा * * 285. All MSs: प्रथमं. The first three ordinals in
this series are in irregular concord with the word मुक्ति– in 68/63c.
286. क्: तत्यं 287. All MSs: द्वितीयकं 288. All MSs: तृतीयं
289. क्, ग्, घ्, छ्: इश्वरो– 290. IM 5 + 6. 291. ग्: षष्टी
292. All MSs: –वधि 293. घ्, छ्: शक्त्यान्त
294. एकादशी, the regular form is too long for the metre. See above, note to
2/23a and 2/25c. 295. घ्: मुक्ति 296. IM 5.
297. क्, ग्, घ्, छ्: त्रिखंडाते 298. Missing in MSs घ् and छ्.
299. ख्, झ्: द्वादशा 300. क्: कलान्ते
301. ख्: आद्यंत 302. Missing in MSs छ्
303. ख्: * * र्दशी; ग्: चतुद्दशी 304. द्वाचत्वारिंशत्पुरे would be regular but does
not fit the metre. Cf. below, 68/81a. 305. All MSs: वीरौपम्या 306. All MSs: स्वकले
307. ग्: षोड * भेदैस्तु; घ्, छ्: –भेदैस्त्व 308. क्, ग्: निरवधित्व
309. DS. 310. क्, ग्: * रा 311. क्: मुक्ति
312. ख्, झ्: –शून्यान्मिका 313. क्: शक्ति 314. क्: शून्य
315. All MSs except क्: शून्ये–. All MSs: –त्वमागता: 316. क्: येदा
317. क्: ऊर्द्ध; all other MSs: ऊर्द्धे 318. ग्: –विनिमुक्तं
319. क्: परतंण्; झ्: परातं 320. क्, ग्: निराध्यानं; छ्: निराध्वानं; all other MSs:
निरोध्वानं 321. ग्: सर्व्वा–; all other MSs except क्: सर्व्वाध्वान–
322. All MSs except क्: विंदुसेद– 323. घ्, छ्: आस्तनास्ति–
324. झ्: परान्त 325. ख्, झ्: भदं 326. ग्: साकार; घ्: शाकारं
327. क्, ग्: –संस्थास्य; ख्: –संस्थस्ये 328. ख्: सोकारस्य
329. क्: –वधानास्ति; ग्: –चधानास्ति; all other MSs: –वधीनास्ति
330. All MSs except झ्: अश्वतत्रं 331. क्, ग्: –वधान; all other MSs: –वधीन
332. क्, ग्, घ्, छ्: हि: 333. All MSs: अवन्य–. घ्: – वधि
334. ख्: शून्याते 335. क्, ग्: निरामय 336. ख्, ग्, झ्: –मश्रित्य
337. ग्: –षट्क 338. क्: साधिके
339. क्: यावान्नोर्द्ध; ख्, झ्: यावोन्नार्द्धे; ग्: यावोन्नार्द्ध; ज्: यावान्नार्द्धे; all other MSs: यावाम्नाद्धे
340. ग्: मंत्र– 341. घ्: महेश्वर:; ज्: महेश्वरे
342. क्: तावनु; all other MSs except ख्, ज्, झ्: तावतु

343. All MSs: साश्वती 344. ख्: –र्त्तित; झ्: प्रकीर्त्ति *
345. All MSs except ज्: –च्छुन्यं 346. M → N. 347. ख्,
ग्, ज्: सर्व्वे– 348. All MSs except क्, घ्: व्यापिणी
349. All MSs: तस्यैव 350. The ending has been dropped for the
metre. 351. क्: –ममदिका– 352. All MSs: कुजात्रा
353. All MSs except क्: कन्यता
354. ग्, घ्, छ्: द्वित्रत्वा–. All MSs except क्, घ्: – रिंसती–. Cf. above, 68/64d.
355. All MSs: यंचरेत्ते 356. All MSs: व्यधिस्थितम्
357. क्: तत्रोर्द्ध; all other MSs: –र्द्धे 358. All MSs: –पादेव–
359. क्: त्वचधिः. M → F. 360. घ्, छ्: मंत्राणा
361. M → N. See above, note to 5/14b.
362. घ्, छ्: निरवविस्त्व; झ्: निरवधिस्त्वा; all other MSs: निरवधिस्त्व. IM 6.
363. क्, ग्: –मोर्त्तरम्ण् उत्तरोत्तरम् is the usual form of this expression. M → N.
364. क्, ख्, ज्: षद्विधा–; all other MSs: षट्वि– 365. झ्: महन्परा
366. घ्, छ्, ज्, झ्: शून्यास्न्याय 367. ग्: ध्यामान्मकं; झ्: ध्यागात्मकं
368. M → N. 369. क्, ग्: मंत्रं–
370. ख्: जाप्यार्चरता; all MSs: –रता
371. All MSs: निरावधिः, IM 6. मोक्ष–, a masculine noun, is here, and in the
following few verses, treated as neuter.
372. All MSs except क्: –तंत्र 373. All MSs: –त्यागं 374. All MSs: –त्यागे
375. छ्: मुमुक्षणां; all other MSs: मुमुक्षुणां 376. ख्: येत्
377. ग्: त्रं; घ्: त; all other MSs: तं
378. All MSs except क्: स्थातं 379. घ्: –जाप्या–; all other MSs: –जप्या–
380. क्: –नुष्टान–; ग्: –तुष्टान–; घ्, छ्: –तु स्थान–; all other MSs: –तुष्ठान–
381. M → N. 382. M → N.
383. घ्, छ्: प्रत्यगम्. M → N. 384. क्, झ्: चिरायूषम्; घ्, छ्: निरायूषम्; all other
MSs: विरायूषम् 385. All MSs: सर्व्व 386. क्: विद्यति; all other
MSs: विद्यनि 387. ग्, ज्, झ्: किंचनः; घ्: किंचनं
388. घ्, छ्: –त्व; all other MSs except क्, झ्: –त्वे
389. क्: –चित्यक्षरं; all other MSs: –वित्यक्षरं
390. झ्: किया; all other MSs: क्रिया 391. क्, ग्: प्रवर्त्तके
392. Missing in all MSs except क्, ग्
393. All MSs: नावदा–. क्, ग्: –क्रस्य 394. घ्: मन्त्रानां
395. झ्: ज्ञाननक्रिया– 396. घ्: परिकीत्तिताः 397. घ्, छ्: यादन्न
398. All MSs: सावधी 399. ख्: तत–. All MSs: –रहिता
400. क्, ग्, छ्, ज्: कुजांन्तं 401. Following four lines are missing in MS
झ् 402. All MSs: तथान्तं– 403. All MSs: –मार्गेन
404. Missing in MS ख्. 405. क्, ग्: अभ्यासो–
406. क्: –मार्गे–; ग्: –मागेप्रपन्ननां 407. M → F. Cf. above,
408. All MSs: सा व सोपानपङ्क्ति 409. ख्, घ्, छ्, झ्: अजान्तम्
410. All MSs: ? अदुगम्यते 411. ख्, झ्: विनी 412. All MSs: –मार्ग्गं
413. All MSs: –धिस्त्व 414. M → N. 415. क्: गहते; ग्: गहन
416. घ्: तद्वन्; झ्: तद्वत् 417. क्, ग्: सावेधि– 418. ख्: विरा–
419. All MSs: स्थिता 420. क्, ग्: साखायं; all other MSs: साखाग्रं
421. क्, ग्: कमकंटं; all other MSs except झ्: कमर्कटं

422. All MSs except क्: —सर्पनि 423. झ्: —मागादितः
424. All MSs: मूर्द्धनि 425. ग्: —वृत्तिं— 426. Not in MS: क्, ग्.
427. All MSs: कौला— 428. झ्: —योगेयोगेन 429. All MSs: यस्था
430. All MSs: सावधिस्तु 431. छ्, ज्: —रुहो; all other MSs: —रूहो. IM 5.
432. All MSs except क्: वृक्षस्य न्यायेन 433. घ्, छ्: प्राप्त
434. घ्: —सास्त्रं 435. क्, ग्: —त्येजेत् 436. ज्: साकोरस्य
437. क्: —शोस्नि; all other MSs: विनाशोम्नि
438. घ्, छ्: —मुद्रामंच—. झ्: —क्रमेन 439. All MSs except क्: —शारं
440. All MSs except क्: जन्मेके 441. All MSs except क्: व्याप्ति
442. ग्, ज्: पर 443. All MSs: —व्याप्तिर्—
444. ख्: सम्येग्—; छ्: सम्यन्— 445. क्, ग्: ऊर्द्धगतिं; ख्: ऊर्द्धेगति; all other MSs:
ऊर्द्धे गतिं 446. All MSs: व्रजेत् 447. क्: वौद्धा; all other MSs: वौद्धार
448. M → N. 449. ख्: चतुर्थे चविदाल्पनाम्; घ्, छ्: चतुर्थे दविदान्मनां; झ्:
चतुर्थे रविदात्मनां; all other MSs: चतुर्थे पविदात्मनां IM 7.
450. घ्, छ्: सख्यानां; all other MSs: साख्यानां 451. क्, ग्: सौशला—
452. घ्, छ्: वैमसानां 453. All MSs: अष्टौ— 454. ज्, झ्: —क्रलार्थ—
455. ग्: प * मं; झ्: परा 456. घ्, छ्: —ज्ञाना 457. क्, ग्: शिवे—
458. ख्: अष्टौप्रोतस्यो—; छ्: अष्टौप्रात्स्योर्द्धे; all other MSs: अष्टौप्रातस्यो—. Cf. 68/116a.
459. झ्: त्यक्त्वार् 460. छ्, ज्: ऊर्द्ध
461. झ्: उ * न्तु. Missing in MSs क् and ग्. 462. क्: —तन्त्रगीत्रिकानां
463. ख्, ग्, झ्: —नंद 464. क्, ग्: पर
465. All MSs except घ्, छ्: परम् 466. ख्, झ्: समनान्ते—; घ्,
छ्: समतांत— 467. छ्, ज्: ऊर्द्धे 468. क्, ग्: —परि * स्थितम्
469. M → N. 470. M → N.
471. छ्, ज्: ऊर्द्ध— M → N. 472. ग्: —कलालि— 473. छ्: मां—
474. क्: तेवासौ; ख्, झ्: ततोसौ; ग्, ज्: ततासौ; घ्: ततोमौ; छ्, ज्: तेतासौ. IC.
475. घ्: ऊर्द्धें 476. घ्: —मानकं
477. M → N. See above, note to 5/14b. 478. All MSs: कोट्याद्
479. ख्: तत्मारं 480. विशेषतः, or the like, is meant here.
481. All MSs: महाकौलालिका— 482. घ्, छ्: क्रमोदयो. M → N.
483. झ्: —पीथे— 484. घ्: * * * * —; छ्: * * * * * समु—
485. क्, ग्: रजम् * ल—; ख्: रतमण्डल—; झ्: —निमुक्तं. I have not emended to the correct form namely, रजोमण्डल— as none of the MSs contain this reading. Moreover, the unemended reading is supported by the occurrence of the same expression above in 4/10c. See also note to 13/2b.
486. ग्: सर्व्वीध्यान—; घ्, छ्: सर्व्वाध्वानं—; all other MSs: सर्वाध्वान—
487. क्, ग्: तंत्राचर— 488. ख्, झ्: सोधिकारं 489. क्: यस्माद्
490. क्: वेधा; ग्: वध्रा; घ्, छ्: वध्नाद्; all other MSs: दध्ना
491. झ्: जिनसंख्यागम; all other MSs: जिनसं—. M → N. 492. घ्, छ्: —त्रय
493. क्, ग्: सिर्द्ध—; ख्: सिंह—
494. क्, ग्: स्वेदा—; घ्: खडा—; छ्: स्वडा—; झ्: श्वत्रान्मकस्य; all other MSs: श्वडा—
495. क्, छ्: —षोडशोर्त्तिर्णं; ग्: —षोडसोर्त्तीर्णं
496. ग्: मुर्द्धृतं; all other MSs except क्: मुद्धृतं 497. घ्: —नपुंशकं
498. छ्: —नां 499. घ्, छ्: यावस्थास्त्रं 500.घ्, छ्: तावन्
501. All MSs: —गुलीनां 502. ग्: कुरान्वये 503. All MSs: परे लये

504. झ्ः सावधि– 505. All MSs except क्ः साविते
506. All MSs: –मारुहतं 507. All MSs except क्, ख्ः साख्यं
508. क्ः योगंव्रतं 509. घ्, छ्; परो– 510. क्ः चे
511. ख्, ग्ः –राहंतं; घ्, छ्ः –शास्त्रान्–. घ्, छ्, ज्, झ्ः –मराहन्तं; other MSs: –रुहन्तं
512. All MSs except क्ः सौरा 513. क्ः सौरास्थाख्यं; all other MSs: सौरास्थांख्यं
514. छ्, ज्ः –तूर्द्ध 515. घ्ः –वगं
516. ख्, झ्ः –पते; घ्ः पशु–; छ्ः पशुपतं 517. छ्ः –च्छेव–
518. IM 5. 519. घ्, छ्ः वद्र–; all other MSs: वङ्ग–; क्ः –घोराशं;
ग्ः –घोराशं 520. All MSs: –घर्भ * था
521. ख्, झ्ः स्यात्मा– 522. छ्, ज्ः ऊर्द्द
523. All MSs: आद्यानध्वान– 524. Missing in MSs घ् and छ्
525. ख्, ग्ः * तीर्थं; घ्ः * तार्थ; झ्ः * तीर्थ; all other MSs except क्ः * तार्थं
526. क्ः तस्योर्द्ध; all other MSs except ख्, ग्ः तस्योर्द्धे 527. छ्, ज्ः शास्वतं
528. M → N. 529. IM 6 + 7. 530. क्, ग्ः र
531. All MSs except क्, ग्ः –वस्थो 532. घ्, छ्ः यावन्
533. ग्ः नपुसकं 534. ग्, घ्, छ्ः परान्ते–
535. All MSs: मुक्तिर्विशेषनागे स्मिन् 536. All MSs: ऊर्द्धान्याभ्यतमद्वयम्
537. Cf. above, 538. घ्ः विद्धित्वा; छ्ः विहित्वा
539. ख्ः –येत 540. छ्ः वान्यथा; all other MSs: चान्यथा
541. All MSs: वेदसिद्धः पशुश्चोर्द्ध 542. ख्ः * *
543. ख्ः शुस्वता; all other MSs except क्ः शुत्वता
544. All MSs except क्ः दक्षिणांविकनिर्न्नये
545. All MSs: श्रीचक्रिका– See above, note to 3/51a. 546. च्ः * न्वये
547. झ्ः आद्या * ठा– 548. घ्ः –निर्नये
549. घ्, छ्ः –विंशति–; झ्ः –साहश्र– 550. क्, ग्ः आंवा–
551. ख्ः मुक्तिसंग्र * सूत्रा–; झ्ः –संगह–

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-EIGHT

1. This chapter begins with a passage (68/1-24ab) describing the visualized form of the goddess. It is drawn from the YKh (1) where it appears as one of a series of four *sūtra*s each dedicated to a description of a form the goddess, three for the three lineages and one undifferented (*niṣkalā*) form beyond. The form described here is that of the goddess of the middle lineage**.** See intro. vol. 2, p. 174 ff..

2. These are the colours of the goddess when she appears out of the Liṅga. See above 5/30 and notes.

3. The goddess's face is the Yoni because her sonic iconic form is the triangular syllable AIṀ. Her form is the Yoni because she is the Triangle of the energies of the Transmental that emanates from the Point in the centre that contains her 'face'. She possesses six Yonis because she is also the Hexagram that surrounds it.

4. See note to KuKh 3/45.

5. The Thirty-two syllable Samayā Vidyā is that of the goddess as the New Moon. Below in 68/18 she is also said to consist of forty-two syllables. This is the goddess as the Full Moon. The KuKh says that she 'has been encapsulated within the Yoni' (*bhagodaraputīkṛtā*). The version in YKh (1) (19/37cd) adds that she is 'the goddess Full Moon who is completely full and has been encapsulated by both the five' (*saṁpūrṇā pūṇimā devī ubhaupañcaputīkṛtā*). The Vidyā is not just 'encapsulated' by the Yoni but also by the Five *Praṇavas* at the beginning of it uttered in the forward order and five at the end of it uttered in the reverse order, while the Vidyā itself is uttered in reverse (see above 9/58cd-59). This is the form of the Vidyā in the centre of the Triangle (see above, 7/35-6ab and 7/47-9ab). In more essential terms YKh (2) says of the goddess in the Yoni:

> (The wise) know you (O goddess) to be the Kaulika (reality) there in the oneness of the arising and falling away (of all things). It releases a current of nectar and energizes (Vāgbhava, the goddess's) *Praṇava*. (She is the goddess of) the Cave of the Yoni (*bhagaguhyā*) who contains the Yoni present at the beginning of it and in the middle. Arising from the middle and the end of the Yoni she is Amā (the New Moon), the seventeenth energy (of the Moon). Fashioned from sixteen parts, she resides at the End of the Sixteen.

udayāstamanaikatve [k: udastamanakatve; kh: -manakatvaṁ] tatra tvaṁ kaulikaṁ viduḥ [k, kh: vidu] ||
muñcate amṛtaughaṁ [k, kh: amṛtoghaṁ] ca dīpanaṁ praṇavasya ca |
bhagādyā bhagamadhyasthā bhagaguhyā bhagodarī ||
bhagamadhyāntajātā [k: -madhānta-; kh: kh: -madhāntajāto] ca amā saptadaśī

[k, kh: saptādaśādaśīṁ] kalā |
ṣoḍaśāvayavā [kh: ṣoḍaśovayavā] baddhā [k, kh: śraddhā] ṣoḍaśāntānuvartinī [k, kh: ṣoḍaśāntanuvabhāvarttinī] || YKh (2) 33/24cd-26

6. Trikhaṇḍā is a form of Kubjikā who embodies the Vidyā called Trikhaṇḍā. See intro. vol. 2, p. 202 ff..

7. Concerning Kubjikā's relationship to Tripurā, see intro. vol. 2, p. 216.

8. The forms of the goddess mentioned here are are: 1) Khageśvarī 2) Kālikā 3) Bhairavī 4) Trikhaṇḍā (Mālinī) 5) Tripurā 6) Barbarā. The visualized form described above in chapter 29 has six faces. Although this one appears to have just one face, that six forms are mentioned here is consonant with the goddess's sixfold nature in general. For the same reason, it seems, she is said to be mother of six times as the mother of Rudra, the Siddhas, Bhairava, heroes, yogis and sacred seats.

9. The expressions here are '*dakṣiṇamārga*' and '*vāmamārga*' which literally mean 'the paths on the right and the left'. This is a standard way of referring to the hands to the right and left of a deity. The attributes held in each hand or the gestures they make are listed from top to bottom.

10. Only sixteen weapons - eight on each side - are listed here although she is said to have eighteen hands. See chapter 14 for the inner equivalents of these weapons.

11. The word '*pada*' can mean feet. But this is probably not the intended sense. In consonance with her eighteen hands, one would expect the goddess to have as many feet although, unlike Buddhist Tantric deities, Śaivite deities do not usually have more than one pair of feet. It appears, therefore that the other relevant meaning of '*pada*' is meant here, that is, 'syllable'. Thus these five '*padas*' are probably the Five *Praṇavas*. See above 65/53, where the *Praṇavas* are referred to as '*padas*'.

12. Although the goddess is clearly said to be naked here, note that below in 68/17 she is described as well dressed.

13. See the note to 3/57.

14. The threefold path is that of the three main channels of the vital breath – Iḍā, Piṅgalā and Suṣumṇā. See above 14/61-62ab.

15. Also called the Sūtra of the Compendium of Liberation (*Muktisaṁgrahasūtra*) (68/141), the Sūtra concerning Liberation, like much else of the last chapters of the KuKh, may well have been drawn from a part of the YKh that has been lost.

16. AS reads Avvāmata.

17. AS reads: Śrīkāmikāmata.

18. The 'five causes' are probably the Five *Praṇavas*. If so, what is meant here is that these Tantras contain teachings concerning them and the Krama.

19. The AS (28/54cd) says in the last line of the passage from which this

list of Tantras may well have been drawn: 'This *sūtra* has been explained beginning from the Earth principle and ending with the Equal One (*dharātattvāt samanāntaṁ sūtredaṁ paribhāṣitam*)'. The teachings of the sixteen Tantras mark stages along the upward ascent from the beginning of the series of metaphysical principles up to the Equal One, which is the uppermost extremity of the domain of Mahāmāyā. Beyond that is the Transmental, that is, the energy of the liberating Command from which proceeds the supreme and only truly liberating scripture. Thus several of these sixteen Tantras were listed earlier in the KuKh as ones that do not lead to this ultimate achievement in this age. The AS explains:

All those (Tantras) are (associated) with the utterance of a (Vedic syllable) (*jāti*). They are not part of the venerable Śāmbhava Kula. How can they be (part of) the western tradition (*paścimānvaya*) which is within Bhairava who is free of defects, that is, in the principle of the Command called the Transmental which is the ocean of the six-fold (*ṣaṭprakāra*) Mata? How can they be successful (even if) they have come through the transmission of the series (of teachers)?

jātyuccāreṇa [jātyoccāreṇa] te sarve na te śrīśāmbhave kule ||
kutas te paścimānvaye [-mavaśye] bhairavānte nirāmaye |
ājñātattve unmanākhye [-khyaṁ] ṣaṭprakāre matodadhau ||
bhavet [nayet] teṣāṁ kutaḥ siddhiḥ pāramparyakramāgatāḥ [-gataṁ] | AS 28/55cd-57ab

This statement is strange as one of the Mata Tantras listed in the AS (as in the KuKh) is the AS itself. Indeed, even the *Kulālikāmata*, that is, the *Kubjikāmata*, is amongst them. Below we are told that it is the highest scripture (68/103-105ab). One wonders how this evident contradiction can be explained without supposing that this passage was originally drawn from another Tantra belonging to a different tradition.

20. See intro. vol. 1, p. 320 ff. The *Kulālikāmata*, the highest of the sixteen Mata Tantras is also said to be beyond Māyā, it is free of the practice of Tantra (*tantrācāra*), and is identified with the *Parāṣaṭka* (68/120-123). The *Parāṣaṭka* (114cd-116ab) is the highest scripture (68/130). It may be the *Vimalabhedottaraṣaṭka* mentioned in the colophons of the KuKh. The '*Vimalabheda*', the Pure Division', may be the MBT, the Scripture of Twenty-four Thousand Verses which is the 'pure division' of the Kubjikā Tantras. But '*uttaraṣaṭka*' means 'subsequent group of six'. Here *Parāṣaṭka* is referred to as the 'first' or 'previous' (*pūrva*) group of six. The six are listed below. These appear to be aspects of the Kubjikā tradition (see note 68/114cd-116ab). It is identified with the *Kulālikāmata* (68/120) and the scripture consisting of twenty-four thousand verses, the *Caturviṁśatisahasra*, which is expressly said to be the

Tantra of the 'root tradition' (68/123). The latter is a common homonym of the MBT. Indeed, it appears in the colophons. Also called, as is the KMT, the '*Śrīmata*', this is the 'best of Matas' (69/27cd-28ab) just as the *Kulālikāmata*, as its position at the end of the list indicates, is the best of the sixteen Mata Tantras. It consists of three sections (*khaṇḍa*) (69/27cd-29ab) and so is also called *Trikhaṇḍa* (48). This, the supreme scripture is also called the *Vakrikāmata* (49-51ab, 143), surprisingly it is also called the *Kālikākrama* (78-80), perhaps because of the close relationship between Kubjikā, Vakrikā, and Kālikā, her original form.

21. See note to 4/10cd-11ab.

22. Only the Kaula Tantras can lead to the levels of realisation beyond the spheres of manifestation contained within Mahāmāyā who generates them. Below them are the Tantras of lower traditions. Concerning the distinction between Kaula and Tantric modalities, see intro. vol. 2, p. 254 ff..

23. Cf. above 7/3-4ab. See intro. vol. 1, p. 284.

24. Cf. below 68/48 and see 69/28cd-29ab.

25. The abrupt change of subject, which is taken up again a few verses later (from 46cd onwards), marks the beginning of this short *sūtra* (38cd-46ab). Why it has been inserted here is hard to understand. It may well be just an oversight of the final redactor who failed to clean up the text and arrange it into well-ordered topics completely.

26. Presumably the Wheel of the Command here means the *Kramamaṇḍala*.

27. See above, chapter 22.

28. The chalk with which the grid of letters (*prastāra*) is drawn is worshipped along with it as its 'foundation'. It is identified with Navātman Bhairava (8/11-13ab, cf. also 8/40cd-41).

29. The grids of letters (*prastāra, gahvara*) from which the letters of mantras are extracted are usually said to be sixteen. See above, note 8/2.

30. This admonition implies that the MBT teaches the Convention of the Flower, that is, the realisation of the Divine Current. Without the teachings of the MBT it cannot be known and liberation cannot be achieved. The same lines appear above as 5/46cd-47ab and 7/62cd-63.

31. The *Sūtra* concerning Liberation takes up from here again.

32. *Trikhaṇḍa* is another name for the MBT which is divided into three sections (*khaṇḍa*) (see above 68/37cd-8ab and below 69/29).

33. The goddess answers these questions from 68/54 onwards. Thus the following from verse 49 to 53 appears to be misplaced.

34. Here Mudrā denotes the form of the goddess that is worshipped in association wth the Krama in the *Kramamaṇḍala*, which is accordingly called the *Mudrāmaṇḍala*. It is that aspect of the goddess 'with parts' or 'differentiated energies' (*sakalā*). This is her 'inferior' – *apara* – aspect with respect to her

transcendental, ‘supreme’ aspect that is not differentiated into her energies (*niṣkalā*). The realization of these two aspects corresponds to two types of liberation, which are described further ahead (see 68/60cd ff.)

There, in brief, the Tantra teaches that the first type of liberation, which is ‘without limit’, is provisional. It is liberation only for some with respect to their level of attainment. Thus, there are many forms and levels of this type of ‘liberation’. In fact there is no limit to them. Nonetheless, they can be broadly graded from various perspectives as the form of liberation to which the teachings of a school, tradition or scripture leads. When the votary of that tradition reaches that state he mistakenly feels satisfied that he has reached the ultimate goal due to the remaining ignorance to which he is subject. The Tantra lists the traditions and their corresponding states. At the top of the ladder are a cluster of divine forms related to the goddess Kubjikā and her Vidyā. This is the level of the *Vakrikāmata*, that is, the MBT which opens out beyond it. Here, in the sphere of the Transmental, the goddess is ‘with parts’. Beyond is the supreme, ultimate form of liberation where she is perfect, transcendental emptiness ‘without parts’. This supreme form of liberation is ‘with limit’ because here the aspirant has not just come to the end of the Path (which he did when he attained the Transmental), he has gone beyond it and dissolved away, as it were, into the Void where he lives eternally as a Skyfarer. Thus it is the ‘limit’ in the sense of ultimate culmination. There is no further to go. It is truly the end. This is because he has transcended the sphere of form, views, principles, grades, meditation (85cd-86), states and signs of attainment (87cd-89). These have no limit. They never end. There is always some higher state beyond. But once the Supreme Emptiness, which has no form and is free of gradations, has been attained one has truly come to the end; one has reached the supreme summit (*parā kāṣṭhā*) and Ultimate Limit, the Absolute End (*avadhi*). This is the Void beyond ritual and mantra (85cd-86ab, 95). It is at the ‘end of the Krama within the Void’ (68/97-98ab). It is attained by abandoning mantra and all other practices (68/140). Indeed, even though one can only know what true liberation is from the highest scriptures (68/141), it is beyond scripture and its injunctions (68/98cd-99) and all that needs to be taken up or abandoned (68/69-70ab). It is the perfectly tranquil state (*śānta*) totally free, not just of desire but also transcends the will to existence. Its tranquil, stability is the mark of the absolute finality of the eternally liberated state which is absolutely fufiling and from which there is no possibility of falling.

This is the Śāmbhava plane, the ‘extremity of the supreme (level of existence)’ (*parānta*) (68/71). It is free of outer supports and practice of any sort (68/69). The adept dissolves away at the extremity of the Supreme (68/102) in the goddess’s tradition and is never reborn again. Thus, just as the Śāmbahva plane is said to be located at the ‘extremity of the supreme’ (*parānta*) it is also said to be at the extremity of the goddess Kujā (*kujānta*) (68/81 and 94). Supremely transcendent, ultimate liberation is beyond all things even the Goddess and so nothing can be ‘accumulated’. It is the Śāmbhava plane (cf. below 68/70cd-71, 93cd-94) which is that of the liberated state (see intro. vol. 1, p. 51, 207, 393-394 and 436 ff.).

35. See intro. vol. 2 p. 341. According to YKh (1) (4/193) Buddhism's sphere of authority is the principle of the intellect (*buddhitattvādhikāre ca bauddhe*).

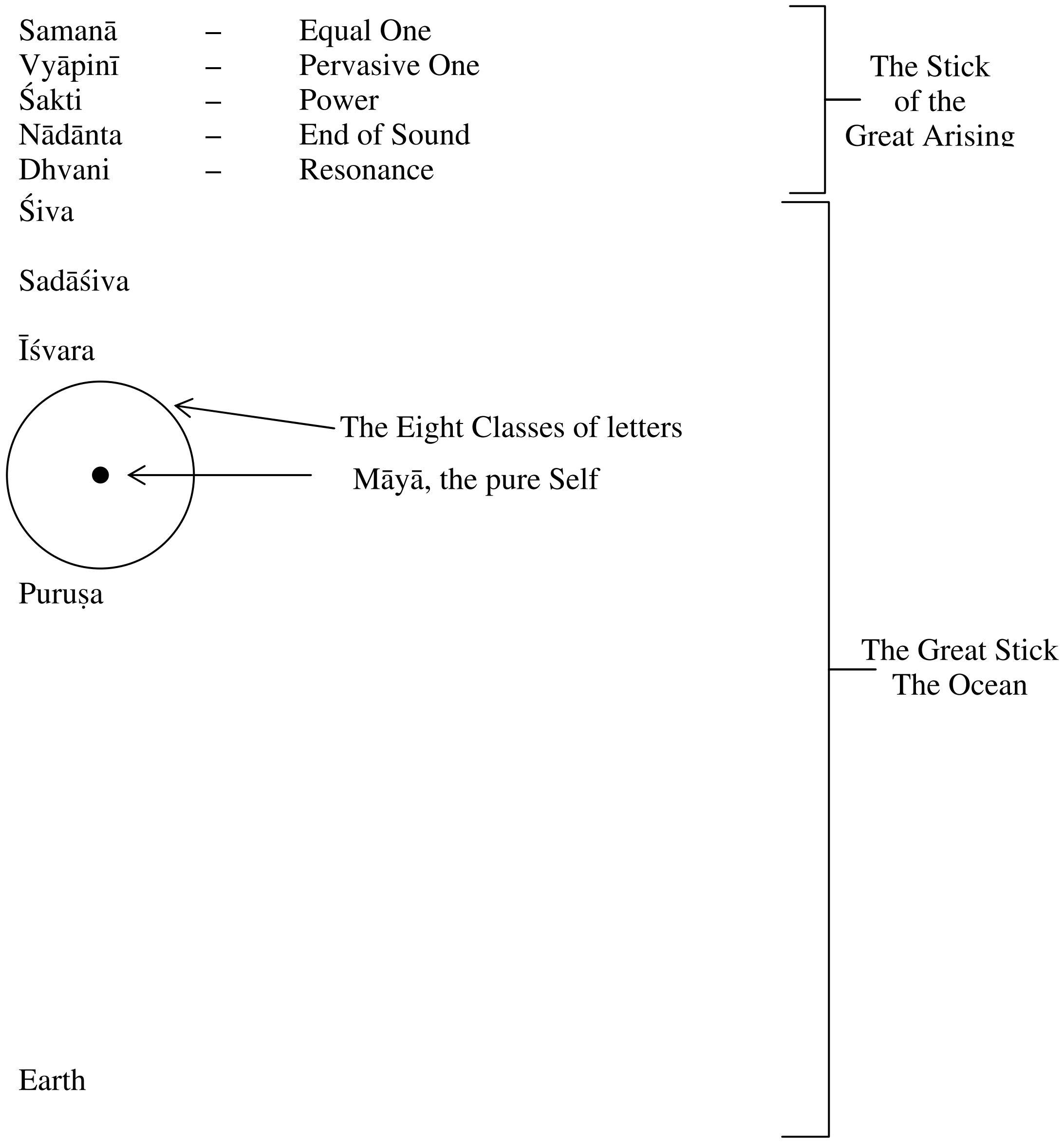
36. Now the goddess has explained why the other traditions are inferior, she goes on to describe the liberation taught in the MBT (*Trikhaṇḍa*) and in the *Kālikākrama*.

37. The impure Self is the fettered soul (68/22). The pure one is free of desire and attachment (57/101cd-102ab).

38. **Diagram 34. The Three Sticks**

The Supreme Faultless Reality

The Master of the Sticks: Śāmbhava Plane – Bhairava – Supreme Bliss


Samanā – Equal One
Vyāpinī – Pervasive One
Śakti – Power
Nādānta – End of Sound
Dhvani – Resonance
The Stick of the Great Arising
Śiva
Sadāśiva
Īśvara
The Eight Classes of letters
Māyā, the pure Self
Puruṣa
The Great Stick The Ocean
Earth

39. A line or two of the text is apparently missing in which the ninth and tenth degree of liberation are listed.

40. The abode of the Forty-two syllable Vidyā is in the middle of the Triangle (7/47-9ab) where the goddess is contemplated in this, her full iconic form (68/18).

41. The levels beyond the Equal One are states within the developing energy of the Command the goddess embodies. Accordingly, the first and second degrees of that (corresponding to the eleventh and twelfth Voids) are experienced as Klinnā and Trikhaṇḍā, who are both aspects of the goddess (see intro. vol. 2, p. 202 ff. and 226 ff.). The Forty-two syllable Vidyā represents the goddess in her form as the Full Moon. This is her aspect 'with parts' that can be contemplated in iconic form. This is the form of the formless Command, the Transmental (68/18). It stands at the threshold between the levels of Voidness and states that are forms of liberation 'without limit' and the supreme Void which is the aspect of the goddess'without parts' (*niṣkalā*) and is the ultimate form of liberation that is 'with limit'. This is the sixteenth energy of the New Moon, which is within the Full Moon, just as the formless Self is within the body. It is represented by the Vidyā of Six Letters which is, presumably, the syllable HSKHPHREṀ. Here the goddess is Parā, and as such is called Kujā. Beyond her, at the 'end of Kujā' (*kujānata*) (68/81), that is, at the end of Parā (*parānta*) is the Void, corresponding to the seventeenth energy (at the 'end of the sixteen') in which even this aspect dissolves away and the ultimate state of liberation is attained (cf. intro. vol. 1, p. 376 ff.). In this way both liberated states are achieved correspond to the two aspects of deity – one 'with parts' (*sakalā*) and the other 'without parts' (*niṣkalā*). The first is liberation 'without limit' and the latter liberation 'with limit'.

The realization of the goddess in her most 'complete' form as the Full Moon, repleate with all its sixteen energies is the supreme deity. She is higher than the gods of the lower traditions and is the supreme form within her own tradition as Kujā herself. She is attained at the summit of the ladder of levels of liberation 'without limit' and so contains and fulfils all of them. Although here the fettered soul's wandering comes to an end (68/80). It is not the ultimate form of liberation. Although the soul is at the top of the ladder of states, he is still on it and so may descend down again. Moreover, this is just one aspect – the one that can be 'known' and so is in some subtle way 'objective' and can be taught and somehow described and imagined as the supreme goddess, who is in the supreme state of being. But although Kujā is worshipped and realised to be Parā, Supreme. Liberation 'with limit' from which there is fall is only attained by 'knowing nothing' on the Śāmbhava plane beyond all predication and relationships with any 'other' state or reality. This is the culmination (*avadhi*) and limit of all practice. This state is 'with limit', there is no further to go. This is the 'waveless' plane (61/95cd) of the 'pure bliss' (61/44cd-45) of Stillness which is the Supreme Void

(68/70cd-1, 78-80). In this infinite Ocean of consciousness, perception and its object cease (CMSS 3/5cd-6ab quoted in note to 65/64-65) and, beyond the immanent plane of phenomenal being, all the waves of it differentiated energies are stilled. See note to 68/49-51ab.

42. The expression '*bindubheda*' can mean types, categories, divisions of the Point or the 'splitting apart of the Point'.

43. See intro. vol. 1, p. 102-103.

44. Cf below 68/85cd-86ab.

45. See note to 57/28.

46. See note to 68/49-51ab.

47. See note to 68/67.

13. Table of the Types of Liberation, Tantras and Voids

Mata Tantras	**Types of liberation (61cd-65)**	**Voids (76-80)**
1) *Picumata*	Person	Person
2) *Siddhayogeśvarī*	Māyā	Māyā
3) *Śivādūtī*	Śuddha Vidyā	Īśvara
4) *Vāmeśvarī*	Īśvara	Sadāśiva
5) *Sundarī*	Sadāśiva	Śiva
6) *Ratnasundarikā*	Śiva	End of Sound
7) *Mātṛ*	Śakti	Vyāpinī
8) *Rūpikā*	Samanā	Samanā
9) *Sārasvata*	?	Bhairava
10) *Mataṅgā*	?	Bhairavī
11) *Śikhottara*	Klinnā	Vīrāvalī
12) *Mālinī*	Trikhaṇḍā	Kālikākrama
13) *Khecarī*	Kalpānta	Amarikānvaya
14) *Ambā*	Ādyānta	Kujānta
15) *Bhairavī*	42 syllable Vidyā	42 syllable Vidyā
16) *Kulālikā*	Six syllable Vidyā Ṣoḍaśī	Supreme Void

48. Another meaning of '*kujānte*' is 'within Kujā'. But, if I have understood correctly, the Void within Kujā is the fourteenth level of emptiness.

49. Throughout the account in this chapter the 'sixteen divisions' are variously represented as is the 'seventeenth' beyond which is transcendental emptiness and liberation. There are sixteen Mata Tantras, sixteen planes of realisation from Earth to the Equal One, and sixteen types of liberation from the principle of the Person to the deity 'with parts' (*sakala*). See table above, note to 68/78-80.

50. Cf. above 68/73: If (a sphere of reality does not) culminate in the Void, it is not free (and independent) (*asvatantra*).

51. Cf. 68/137.

52. Ṣāṣṭatantra is a name of the Sāṁkhya school. But this does not appear to be the meaning here as the Sāṁkhya has already been mentioned above as a lower system.

53.

14. Table of Levels and Corresponding Schools

Level	School
Intellect	Buddhist
Three Qualities	Jaina
Fundamental Nature (*pradhāna*)	Vedika
Person	Saura ands Sāṁkhya
Māyā	Pāśupata
Pure Knowledge	Vaimala
Īśvara	Lākula Pāśupata
Śiva	Worshipers of the Nine Nityā
Five Causes	
Bhairava	
Eternal Bliss	Tāntrika votaries of Ṣāṣṭa Tantra
End of the Equal One	Tantras of the Left and Right
	Parāṣaṭka

54. Cf. 24/35.

55. The six relating to Parā are listed in these lines. These appear to be aspects of the teachings of the Kubjikā tradition. The 'Six Spokes' is possibly, the *maṇḍala*. Bhairava is the goddess's consort. The Vīrāvalī is the series of letters and the Kālikākula is a name of the tradition from which Kubjikā descends in the Primordial Descent of her scripture from Unstruck Sound.

56. The following passage (i.e. 68/116cd to 126ab) is similar to the *Āgamasūtra* on which the *Ṭīkā* comments.

57. See above 68/27-32ab and below 69/27cd-29ab.

58. These are the stages in the descent of the original scripture whose initial form at the supreme, unmanifest level is a pure undifferentiated potency which, as such, is not yet divided into the three Kramas. In the course of its transmission it is reduced in size to ultimately become the MBT. For an explanation of this passage, see intro. vol. 3, p. 71 ff..

59. Mentioned above in verse 68/29.

60. Cf. 68/33cd-34 and see note to 4/10cd-11ab.

61. Cf. above 68/44. The grids of letters are a standard group of sixteen. The Tantra that is beyond them is beyond the level of Speech where mantras are formed. It is essentially a transcendental scripture rooted in the supreme level of reality, that is, the Void of the Śāmbhava plane, which is the Neuter Absolute beyond characterizations as male or female, or, indeed, anything else. This is the

First Sacred Seat. The first of all repostories of the scripture and its teachings. The colophons constantly remind us that it is from here that the 'primordial descent into the great sacrifice of the Churning Bhairava' has taken place. The great mantra of the original scripture is 'extracted' directly from there.

62. The YKh (1) presents a hierarchy of six systems (*darśana*) which are then followed by four Kaula *āmnāyas*, not mentioned in the KuKh. These are discussed in intro. vol. 2, p. 340 ff..

63. Cf. above 68/111.

64. The first group of the scriptures in this ascending hierarchy is a series of seven traditions, namely, Buddhist, Jaina, Vedic, Saura, Sāṁkhya, Vaiṣṇava, and Yogaśāstra. Then come the scriptures of the Pāśupatas, of which four kinds are listed, namely, Mahāvrata, Vimala, Lākula and Pāśupata. Above them are the Śaiva scriptures of 'many kinds'. These are probably the Siddhānta Āgamas. Above are the Bhairava Tantras. As Bhairava is the ninth Void beyond Samanā (78-80), we have reached the Tantras that belong to the sphere of Mind Beyond Mind and the Transmental. Above we are told that there are eight Bhairava Tantras (68/130), but only six are mentioned, although the number eight is reached by the addition of three homonyms of Svacchanda Bhairava (i.e. Bahurūpa, Aghorīśa and Vyādhibhakṣa). The others are Candragarbha and Vijñāna, followed by Tumburu who is the Bhairava of the Vāma Tantras and Amṛteśvara, the Bhairava of the *Netratantra*.

In this list of Tantras the *Mālinīvijaya*, which is said to have been 'created first of all' (68/126cd), marks, it seems, a point of entry into the higher, Kaula Tantras. The *Mālinīmata* is listed amongst the sixteen Mata Tantras (27-32ab) which, are all dedicated to goddesses (or to be more precise, Yoginīs) and may be considered to be Kaula. Note that the Kula of the *Mālinīvijaya* is here accurately identified as Trika. Beyond are the Kaula scriptures of the goddess Kubjikā of whom Klinnā is a common form (see intro. vol. 2, p. 226 ff.). While Klinnā is sometimes related to just one Krama out of the three, the *Vīrāvalīkula*, also called the *Vīrāvalīkarma*, is said to be related to the 'fourth lineage' which is common to all the other three (see 69/9cd-10ab). The *Kālikākrama* that comes next also comes after the eleventh Void associated with the *Vīrāvalī* as it does in the group of six associated with Parā (68/114cd-116ab).

65. Cf. above 68/91.

NOTES OF THE SANSKRIT TEXT OF CHAPTER SIXTY-NINE

1. झ्: तेन विचारणां; all other MSs: तेन विचारणा; YKh (2): तेन विचारणे

2. क्: –वीवाणां; घ्: –रानां 3. All MSs: एषामाज्ञा

4. This line is missing in MS झ्. 5. ख्: –वेने

6. YKh (2): मित्रत्वं (क्, ख्: मित्रत्वे) प्रतिपन्नं (क्, ख्: प्रतिपन्न) मे ददाज्ञानुग्रहं (क्, ख्: –ग्रह) मम (क्: स्यचित्; ख्: (?); क्: + मित्रत्वे प्रतिपन्ना म ददाज्ञानुग्रह मम।)

7. ख्, घ्, छ्: श्रीवक्रोवाच; ग्: श्रीवक्रो उवाच; missing in YKh (2)

8. ख्, घ्: –पितेस्तदा; YKh (2) क्: एवमाहस्ततो; ख्: एवमाह ततो

9. घ्: देव; YKh (2): देवी 10. All MSs: –पातुग्रहं

11. झ्: पति; YKh (2) क्: आज्ञाया कुरुष्टनुग्रहं; ख्: आज्ञाया: कुर्वनुग्रहम्

12. All MSs: –वृन्दं; YKh (2): * * वृद्धं

13. ग्, घ्: दत्त; all other MSs: दन्त; YKh (2): * * दंत

14. क्: त्रयभवे; ख्: त्रप्रभव; झ्: तत्रप्रभव; all other MSs except घ्: त्रप्रभवे

15. झ्: संस्थाम् वत्स; all other MSs except घ्: सस्थाम् वत्स; YKh (2): संवरे. All the MSs repeat the passage commencing with this line up to the end of 69/8 and then repeated this line again. The first time it reads: प्रभवे वत्सरे प्राप्ते पुयन्नुते त्वसिताष्टमी. The second time the last *pāda* reads: पयुस्तुने त्वसिताष्टमी

16. All MSs and YKh (2): मासि 17. ख्: श्रीवणे

18. All MSs: तु सिताष्टमी; YKh (2): असिताष्टमी

19. क्: –गुल्याचतारं; ख्, झ्: वालगुल्मा–; छ्: चतारन्; all other MSs: वालगुल्यावतारं; YKh (2): वाल – ओल्यावतारोऽयं

20. घ्: –त्रेता पुन:; all other MSs: –तेत्ता पुन:; YKh (2): तत्र त्रेतायुगे

21. झ्: दर्वासस्य 22. YKh (2): महादेव 23. All MSs: मुद्रीतस्य

24. M → N. See above, note to 3/162c.; YKh (2) क्: उडीशस्याप्यनुग्रहम्; ख्: उडीशस्याप्यनु * हं 25. झ्: –मोडामनन्; all other MSs: –मोडामरं

26. YKh (2): दत्तमोडार * तेन 27. YKh (2) क्: * क्रम; ख्: क्रम

28. वीरावलीक्रमम् is meant here. 29. छ्: स्फुतं

30. ग्: वैशाख्य; छ्: वैशाखत्; ज्: वैशास्व; all other MSs: –वैशाख

31. क्: स्व– 32. छ्, ज्: प्रे–; YKh (2): मण्ड *

33. All MSs except ग्, घ्: दन्त–; YKh (2): कृतमाज्ञाम्

34. YKh (2): अनुग्रहम्. M → N. See above, note to 3/162c.

35. YKh (2) क्: त्वनं; ख्: * नं 36. क्: दर्त्तं; ग्: दर्तं 37. ग्, घ्, छ्: –वत्स

38. ग्: ष्वसिताष्टमी; घ्, छ्: ष्ठसिताष्टमी; झ्: ष्ठसितष्टमि; all other MSs: ष्टसिताष्टमी; YKh (2): त्वसिताष्तमी (ख्: –ताष्टमी) 39. क्: –माल्पी. IM 5 + 6.

40. क्: –पर; all other MSs: द्वापरे

41. All MSs: –नाथस्य 42. क्: * ज्ञा

43. ग्: –स्ये; YKh (2) क्: चर्यनाथस्य

44. YKh (2): * ग्रहं. M → N. See above, note to 3/162c.

45. YKh (2): करौत्याज्ञा 46. झ्: सम्यकं; YKh (2): म्लेच्छा

47. YKh (2): सार्द्धं ज्येष्टक्रमेण तु 48. All MSs: + प्रभवे वत्सरे प्राप्ते दयन्तुतेत्व (ख्, ज्: पयन्नुतेत्व; छ्: पयन्नुतत्व) सिताष्टमी; YKh (2): प्रभाववत्सरे प्राप्ते कात्पुने असिताष्टमी।. Repeated in all MS: वल्ल्गुल्मा to सिताष्टमी

49. घ्, ज्: ज्येष्ठाल्यामा; all other MSs: ज्येष्ठाल्यायाव–; YKh (2): षष्ठ – ओल्यावतारं

50. क्: एवंगुलिक्रमत्रये; all other MSs: आङ्गुलिक्रमत्रये YKh (2) क्: एवमोलीकमंत्रये; ख्:

एवमोलीक्रमत्र * 51. All MSs: चतुर्थे
52. क्ः –स्थितां; all other MSs: –स्थितीं
53. घ्, छ्ः वीरव–. All MSs: –लीनाथ
54. All MSs: क्रमं; YKh (2): वीरावलीनाथक्रमं
55. घ्, छ्ः नाथचतुष्टयं; YKh (2): –गम्
56. क्ः सविष्यं; all other MSs except ख्, घ्ः सविष्ये; YKh (2): भविष्यं
57. YKh (2): प्रथमं 58. All MSs excepet: क्ः नाथ; YKh (2) क्ः म्लछे; ख्ः म्लेच्छे 59. छ्ः अलौ 60. YKh (2): चान्ते
61. ख्, ग्, ज्ः क्षयः–; झ्ः * * संवत्सरे 62. All MSs: जाता
63. क्ः विवरात्र्यीं; ग्ः विवरोत्र्यां; all other MSs except ग्ः विवरात्र्यां; YKh (2): युगक्षयं (क्ः – क्षय) 64. All MSs and YKh (2) क्ः चतुर्दशी IM 7.
65. This line is unclear in MS ख् of YKh (2)
66. YKh (2): मतं तीशात्मकस्य 67. घ्ः –मनं; YKh (2): –सक्रमती
68. YKh (2) क्ः दंतं 69. All MSs: क्रमे
70. YKh (2): साद्धी देव्या लिङ्गाद् (ख्ः ?)
71. YKh (2): लिङ्ग – ओल्यात्रयं (ख्ः –ओल्यत्रयं) 72. YKh (2): नात्र संशयः
73. YKh (2): युगनाथं तु 74. YKh (2) ख्ः –नाथस्
75. ग्ः –दे * शं; घ्, छ्, झ्ः –वेश; YKh (2): –श 76. YKh (2): विद्याराज–
77. YKh (2): कुजेच्छाया समुत्पन्नं
78. Missing in MSs क् and ग्; YKh (2): कुजेश.
79. क्ः महात्मनं; YKh (2): परमात्मनः
80. क्ः कुचन्द्रः शेखरो; घ्ः कुचन्द्रशेषरो; छ्ः कुचन्द्रः सेखरो; all other MSs: कुचन्द्रः सेखरो; YKh (2): –शेखरं 81. ख्, झ्ः –गतेः; YKh (2): विनिर्गतम्
82. क्, ग्ः इत्योत्मंगावतारं; छ्ः –चतारन्; all MSs: इत्यो–; YKh (2): इत्युत्सङ्गावतारोऽयं
83. क्ः कुलाम्बिके; ग्ः कुलाम्बिक; all other MSs except क्ः कुलाम्बिका
84. घ्, छ्ः ह्येषं; YKh (2): चैकं 85. All MSs: –सिद्धिस्तु; YKh (2): आज्ञासिद्धस्तु
86. . IM 5 + 7. 87. YKh (2)ः त्रीणि संस्थिताः. IC. See above note to 1/2c. 88. घ्, छ्ः –कण्ठो
89. ग्, घ्ः –वान; YKh (2): श्रीकण्ठ * थो भगवान् IM 6 + 7.
90. YKh (2): –भाव 91. YKh (2): कुती
92. YKh (2) क्ः ते तत; ख्ः (?) 93. All MSs: स्थितः; YKh (2) क्ः स्थित; ख्ः (?)
94. All MSs: सो; YKh (2) क्ः सो; ख्ः (?)
95. All MSs except घ्, छ्ः जंवूनां; YKh (2): द्विजानां (क्ः द्विजनां)
96. घ्ः तारनार्थतः; YKh (2): भुक्तिमुक्तिद
97. All MSs: पुनर्ददेत्; YKh (2): पुनर्वहेत् 98. IM 6 + 7.
99. All MSs: गुडनाथः This emendation agrees with the reading in YKh (2).
100. All MSs and YKh (2): कृतेयुगे 101. घ्ः –धर
102. All MSs: स्थितः; YKh (2): स्थिता 103. All MSs: सो
104. छ्ः वा– 105. क्, ग्ः –दायकेः
106. क्ः –कुंमारेश–; all other MSs: कुमारेश; YKh (2): –कुमारेशो. IM 6 + 7.
107. YKh (2) ख्ः (?). IM 5. 108. झ्ः पूर्णगिर्या
109. All MSs: स्थितः; YKh (2): स्थिता 110. All MSs: सो
111. छ्, ज्ः योगीनां 112. YKh (2): योगिनीयोगसिद्धिदं
113. All MSs and YKh (2): –रुद्रस्य
114. YKh (2) and MS घ्ः –नाथ 115. All MSs: गुंकारे

116. All MSs: स्थितः 117. क्, ग्, घ्ः सौ; all other MSs: सो
118. YKh (2): ओडियाने स्थिता सो हि
119. All MSs except क्ः दक्षिणासां
120. All MSs: गतः सो हि; YKh (2): दाक्षिणासङ्गतः सो हि
121. घ्, छ्, ज्, झ्ः श्रीमांचन्द्र– 122. YKh (2): श्रीचन्द्रपुरे शुभे
123. YKh (2): मतंतीशो
124. YKh (2) क्ः आज्ञादेवोतिश्रपीठे; ख्ः आज्ञादेवोतिस्रपीठे. IM 5 + 7.
125. क्, ग्, झ्ः सिद्धि– 126. Missing in MSs क् and ग्; YKh (2): तु.
127. All MSs except क्, ख्, छ्, झ्ः + वात्मानं 128. छ्, ज्ः –सेखरा–
129. घ्ः –पीठ 130. ग्ः जद्गुकं; all other MSs: जगद्गुकम्. MS घ्
ends here. 131. छ्ः –नाथा * सिद्धोघं; YKh (2): * मित्र–
132. YKh (2): पाश्चमं 133. YKh (2) क्ः सिद्धिसन्तान; ख्ः सिद्धिसन्ता *
134. All MSs: पूर्ण–; YKh (2): पूर्वसन्तानवर्नितम् 135. All MSs: –राजे
136. ग्ः उत्तरि 137a. IC. The syntax of this line is defective.
137b. All MSs: गुरुशिष्येषु 138. All MSs except क्, घ्ः –वेश
139. छ्ः –र 140. झ्ः सिद्धमन्त्र
141. ख्ः गतंगीशं; all other MSs: –शं
142. ग्ः –तंगींस–; छ्ः –समनितं; झ्ः –शसमन्वितं; all other MSs: –तं
143. क्, ख्ः च * ष्टये 144. क्ः मयो
145. छ्ः –विंशसहस्रके; ज्ः चातुर्विंशत्सहस्रके; झ्ः चातुर्विंशत्सहश्रके
146. ग्ः षत्सा–; झ्ः षत्सहश्रे 147. ख्, ज्, झ्ः मनोत्तमे; छ्ः मनोत्तमं
148. All MSs: विभुः 149. All MSs: रिक्षयं. See above, note to 1/5b.
150. छ्ः –विंशत्–; all other MSs except क्, घ्ः –देव्याचातुर्विं–. I suppose that
मोक्षकारणार्थतः is meant here. 151. ख्ः देव्यो 152. छ्ः सभवामनुग्रहं
153. क्, ग्ः तस्ये 154. क्ः सामर्थो; all other MSs: सामर्थे
155. छ्ः प्रकृतिकृते; all other MSs except ख्, घ्ः प्रकृतीकृते 156. IM 6 + 7.
157. छ्ः ततस्त 158. All MSs except क्, घ्ः आतीतो–
159. All MSs except घ्ः तारणाय
160. झ्ः मंजनि; all other MSs: –मंजरि 161. All MSs: नामेन
162. तया or the like is required to complete the syntax.
163. झ्ः –वर्तिचहीका This and the following line appear three other times in
the text. See above, note to 30/48cd-49ab.
164. ग्ः सन्विर् * जक–; झ्ः सन्विवज; घ्ः सभ्विर्वज्र; all other MSs सन्विर्व
165. MS झ् ends here. 166. ग्ः –तान
167. झ्ः दे * MS झ् ends here. 168. ग्ः –वीठ– 169. क्ः –भेदेदोत्तर–
170. छ्ः –र 171. ख्, ग्, ज्ः श्रीचतुर्– 172. क्, ग्ः –तं
173. छ्, ज्ः –कोट्यात्. IM 5, 6 + 7.
174. ख्ः लक्षं–; ज्ः लक्षपादा * * 175. छ्ः एतस्मा 176. छ्ः * रतर. IM 6.
177. ख्, ग्ः स्याच्चातु–; छ्ः –विंश–; ज्ः –च्चातुर्विं– 178. क्, ग्ः प्रकार्शितं
179. क्, ख्, ग्ः नन्दतु 180. क्, ख्, ग्ः नन्दतु 181. क्, ज्ः कले–
182. क्, ग्ः नन्दतु 183. क्ः –चार्यो; ख्, ग्, ज्ः –चार्या

NOTES OF THE TRANSLATION OF CHAPTER SIXTY-NINE

1. Cf. above, 5/44.

2. Prabhava is the name of the first or thirty-fifth year in a sixty years' cycle of Jupiter.

3. Pramoda is the name of the fourth year in a sixty years' cycle of Jupiter.

4. Below Ṣaṣṭhanātha is associated, as usual, with Pūrṇagiri and the *Dvāpara* Age (69/19).

5. Nandirudra is also mentioned above in 67/8.

6. Cf. above, 68/114cd-116ab, 69/4-5. The *Vīrāvalīkarma* is also called *Vīrāvalīkula.*

7. Kṣaya is the name of the last year of the cycle of sixty years of the planet Jupiter.

8. YKh (2) (30/44cd): At the end of the Age all the three lineages are certainly in the Liṅga.

liṅga olyātrayaṁ [kh: -olyatrayaṁ] sarvaṁ yugānte nātra saṁśayaḥ ||

9. Concerning Kucandra as Kubjikā's consort and the etymology of his name, see above 7/34-35ab. According to 7/53 above, the goddess emerges out of him in the form of the Moon. She is the Transmental which is the next and last in the series of the energies of Sound. She is the will that is above the Equal One. Thus, although the goddess, as the will of the god, is commonly represented as emerging from him, here he is said to emerge from her. Moreover, here he is implictly said to be the male equivalent of the Transmental – the energy that is said to 'emerge from the Equal One'.

10. The name of the Siddha in Kāmarūpa is Mitranātha whose name is derived from the 'friendship' he enjoys with the goddess. See above 4/50.

11. YKh (2) (30/49ab): He resides in Kāmarūpa and gives worldly benefits and liberation to the twice-born.

kāmarūpe sthitaḥ [k: sthita; kh: (?)] so [kh: (?)] hi dvijānāṁ [k: dvijanāṁ] bhuktimuktidaḥ [k, kh: -da] |

12. Although all the MSs read '*guḍanāthaḥ*' I have chosen the reading in YKh (2) as this is in consonance with 69/4 where it says that the Lord of this Age is Oḍḍīśa.

13. This is another name for the Oḍḍiyāna. See YKh notes p. 62.

14. Below (69/23cd) we were told that Kucandraśekhara descended onto the Island of the Moon. This, then, is the sacred seat of the Moon. By adding him to the five Siddhas, we get a set of six Siddhas and six corresponding seats. Kucandraśekhara is all five of the Siddhas, although he is also accompanied by them. Analogously, the sacred seat of the Moon is counted separately even though

it contains the other five.

15.

15. Table of the Seats, Siddhas, Lineages and Ages

Sacred seat	Siddha	Alias of the Siddha	Lineage	Age
Kāmarūpa	Mitranātha	Śrīkaṇṭha	Mahāvṛddha	Kṛta
Jālandhara	Oḍunātha*	Purandara	Child	Tretā
Pūrṇagiri	Ṣaṣṭhanātha	Kumāreśa	Middle	Dvāpara
Oḍḍiyāna	Caryānātha	Nandirudra	Aged	Kali
Tisra	Mataṅgīśa	Piṅgala	Vīrāvalī	End of Kali
Candra	Kucandraśekhara	Navātman	Khecara	Beginningless

*Caryānātha is normally the Siddha of Jālandhara, just as one would expect Oḍunātha to be the Siddha of Oḍḍiyāna. However, the first version of this presentation confirms these names exactly for Oḍḍiyāna and reads Oḍḍīśa / Durvāsa for the Siddha in Jālandhara.

16. This is the lineage of Siddhas that has come from the sacred seat Tisra, also called Trisrota.

17. KuKh 69/24cd-25 = KKh 6/175-176ab. See intro. vol. 3, p. 297 ff..

18. This is the MBT, which is called the *Śrīmata* or *Kulālikamata*. See above 68/27-32ab where 16 Mata Tantras are listed and note. Also 68/116cd. See intro. vol. 3, p. 1.

19. Cf. above 68/37cd-38ab. The so-called YKh may be the Yogapāda of the Ādyakhaṇḍa. That section of the MBT is indeed sometimes referred to in the colophons as the Ādyakhaṇḍa. Concerning the four *pādas* of an Āgama, see intro. vol. 3, p. 95-96 and concerning the sections of the MBT, see ibid. 97 ff..

20. See note to 30/48cd-49ab for the meaning of this line.

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Volume Six

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Concordance

of

Passages in the *Kumārikākhaṇḍa* traced in other sources

Concordance
of
Passages in the *Kumārikākhaṇḍa* traced in other sources

Well over half of the KuKh is found in other texts and other sections of the MBT. Most often, if not always, the KuKh is drawing from them. This is certainly the case with the KMT, TS, YKh (1) and (2) and the ṢSS; but possibly not the AS. The passages found in other texts signaled in the notes of the edition and elsewhere are all listed together here.

Chapter 1 This chapter is the *Saṁvartāmaṇḍalasūtra,* which is probably drawn from the ṢSS.[1] KuKh 1/1-5 = ṢSS 1/1-5. This and the following chapter are reproduced in Sa.mP (fl. 4b-6a).

Chapter 2 KuKh 2/8-10 = KrSūA 1/54-56; KuKh 2/20cd-21ab, KuKh 35/92cd-93ab = YKh (2) 15/5; KuKh 2/21cd-25 = ŚM 23/46-50ab.

Chapter 3 KuKh 3/20-24ab = AS 10/149-153ab.

Chapter 4 This chapter includes an expanded version of the *Mālinīstava* that is in chapter 2 of the KMT. The same version is also found in the SKh (chapter 21 folio 99a ff. of MS K). It is not possible to establish whether the SKh draws from the KuKh or vice versa. The KuKh presents the *Stava* in the context of its own re-working of the goddess's myth. In the SKh it is one of four hymns not framed by any substantial context.[2] The extended *Mālinīstava* also appears in chapter 28 of the AS (folio 115a ff). The passage ends at the equivalent of KuKh 4/44ab and is followed by the equivalent of KuKh 4/47ab.

KuKh 4	KMT	SKh 29	AS 28
31cd-2ab	1/70cd-1ab		
31cd-39		1-9ab	30cd-38
38-39	2/1-2		
40-45		9cd-15ab	
40-44ab			40-44ab

KuKh 4/21-2ab = KnT 1/61cd-2ab, 63cd.

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[1] See intro. Vol. 3, p. 226 ff..

[2] See intro. Vol. 3, p. 218 ff..

Chapter 5 KuKh 5/8ab = YKh (2) 16/184cd; KuKh 5/46cd-47ab = KuKh 7/63cd-64ab, SKh 11/3

Chapter 6 KuKh 6/213-219ab = KuKh 51/16cd-22 (version B) = YKh (2) 24/1-7ab cf. YHṛ 3/37-43ab; KuKh 6/219cd-225ab (end) = KMT 2/117-122.

Chapter 7

KuKh 7	SKh 11	KuKauM 1	AS 8	YKh (2)
63cd-64ab	3			
64cd-65ab	2			
66cd-67ab	6			
65cd-67ab		14-15		
67cd-74			43cd-51	
68-69ab				17/6cd-7
74cd				15/92ab
83cd-85ab				15/89cd-91 (91ab missing)

KuKh 7/63cd-4ab = KuKh 5/46cd-7ab

Chapter 8 KuKh 8/1-2a = KuKh 27/1-2a and 59/1-2a.

Chapter 9 This chapter begins with the *Dvādaśaślokasūtra*, which is also found in YKh (1).

KuKh 9	YKh (1) 49
2cd	15cd
3cd	16ab
5cd-9, 10cd	17-22ab
11cd-19ab	22cd-30ab

KuKh 9/74ab = YKh (1) 16/190ab

Chapter 10

KuKh 10	Sa.mP	YKh (1) 17
11-16	fl. 14a	
15cd-19		22-26ab
42-45ab		50cd-53
45cd		55ab
46-47ab		56-57ab
47cd-49		58-60ab

Chapter 11

KuKh 11	Sa.mP fl	YKh (1)	ŚM 9	KMT
1cd-54ab	15b-16b			
21-23ab		49/2-4ab		
24cd-27ab			36cd-39ab	
34cd-37ab			paraphrase of 45cd-47	
45-46ab				paraphrase of KMT 18/44
54ab			75cd	
54cd-55ab			76	
60cd-62		18/47cd-49		
65cd-71ab			77-82	
74cd-77ab			83-86ab	

The content of KuKh 11/73b-77 correspond to ŚM 10/82cd-83 although the wording differs. KuKh 11/77cd-79 = ŚM 10/83cd-84, 85cd-86ab. KuKh 11/65-79 = ŚM 10/76cd-86ab.

Chapter 12 KuKh 12/3 = ŚM 9/93; KuKh 12/22cd-42 = YKh (1) 50/1-20, KuKh 12/24-26ab = ŚM 9/110-112ab, KuKh 12/26cd = ŚM 9/105ab. These verses are not in the same serial order in the ŚM as they are in the KuKh. Also ŚM 10/106-109 are three extra verses not found in the KuKh and YKh (1). As most of the ŚM was probably not written in Koṅkoṇa, it precedes the MBT. If, so the ŚM is probably the original source of these lines.

Chapter 14 The verses of this chapter correspond to TS 15/1-132, KMT 25/29-155ab, ṢSS 49/52-144ab and KuKauM 7/85 ff., as noted in the table.

KuKh 14	TS 15	KMT 25	KuKauM 7	ṢSS 49
1-7ab (except 2ab and 3cd)	1-6ab	29-34ab	91cd-96	58-63ab
21	7	35	97cd-98ab	64
22-25	13-16	41-44	103-106	70-73
28cd-30ab, 32-38ab, 39cd-41ab, 42ab-46, 47cd-94ab			107-170ab	
28cd-94ab		45-109ab		74-137
28cd-94	17-91ab			
94cd-132ab		117ab-155		
94cd-98, 99cd-107ab, 108-112, 113cd-119ab, 120-128 and 132ab			178-184ab, 184cd-192ab, 192cd-213	
95-130ab	92-128ab			
95-97, 98, 99cd-107ab, and 108-132ab				146cd-149ab and 50/2-35ab

Also KuKh 14/1-6 = YKh (2) 19/1-6; KuKh 14/32cd-33ab = KuKh 16/3 and KuKh 42/31cd-32ab.

The KuKauM follows the ṢSS, not the KMT. It is unlikely that the KuKauM is the source of the ṢSS as the latter follows the KMT systematically for the entire length of the text. It seems that the redactor of the KuKauM chose the ṢSS as his source rather than the KMT. The redactor(s) of the KuKh was more creative. The KuKh follows the KMT more closely than the ṢSS, but is not exactly the same.

KuKh 14/7cd-20 and 14/26-28ab are not found in any of the other sources. After the equivalent of verse KuKh 14/21, the other sources have the same extra passage. This is TS 15/8-12, KMT 25/36-40, KuKauM 7/98cd-102 and ṢSS 49/65-69. Similarly, there is an extra section after 14/94ab that is KuKauM 7/145-152ab, KMT 25/109cd-116 and ṢSS 49/138-146. However, this extra section is missing in the TS and so is evidently an addition made to the KMT that has carried over to the the KuKauM and the ṢSS. Note that this passage is missing in the KuKh also. One wonders whether the redactor of the KuKh had both the KMT and the TS in front of him. The presence of an extra line after KuKh 14/97 found in all the sources except the KuKh and the TS is another indication that the redactor of the KuKh consciously followed the TS with regards to the structure of the text although the readings are closer to the KMT than the TS. It also possible that the redactor of the KuKh drew from a different version of the KMT that was closer to the TS.

The speaker in the KuKh is the goddess who replies to the questions of the god. In the KMT, as in the TS and these other Kubjikā sources, it is the other way around. Thus, the redactor has to alter all the female vocatives the god uses to address the goddess, to their male equivalents. In most cases, this entails small changes, but in others more substantial changes are required. The redactor does sometimes take the trouble to do this, but often simply changes the gender of a vocative that applies better to a female than a male, or the other way round as the case may be. Thus, for example, the vocative *varārohe* ('fair-hipped lady') does not work in the male equivalent – *varāroha* ('fair-hipped man). In some cases, however, one wonders whether the use of normally male vocatives to address the goddess, are not intentional. This is the case the vocative *prabho,* which normally means 'O lord', is used with reference to the goddess.

The text specifically tells us that the goddess is both female and male and yet, indeed, because, her deeper metaphysical identity is beyond gender.[3] Of course, the same considerations apply to the god as well[4] but although polarities are ultimately transcended, they are also essential and as such maintained. They not only account for the creation of the world and the entire cosmic process, they also make real transmission of true teachings possible. At times, the texts repeatedly assert, the god teaches the goddess and at other it is the reverse. In this case it is as literally true as possible. The same words (or almost so) that were uttered by the god in the KMT are spoken by the goddess in the KuKh.

Chapter 15

KuKh 15/1-9, 10cd-13ab, 14 = TS 15/130-142, 147. This passage is also found in the KMT, ṢSS and the KuKauM but there KuKh 15/6cd-7 is missing. KuKh 15/1-6ab, 8ab-9cd, 11ab-13cd, 14 = KMT 25/156ab-166ab, 170, ṢSS 50/35cd-46ab, 50 and KuKauM 7/214-224, 228cd-229ab.

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[3] See intro. vol. p. 310 ff..

[4] Cf. comm. on TAA 3/66.

Here too the KuKh, despite modifications to the text, follows the TS more closely than the KMT. Either the redactor had the TS before him or drew from a version of the KMT that was closer to the TS. In these sources there is no break between chapters here. As in the previous chapter, the speakers are reversed.

The long section from the beginning of chapter 14 of the KuKh and ending with KuKh 15/13, deals with the Vow of Knowledge and related matters. It corresponds to KMT 25/29-171 which is chapter 14 (consisting of 148 verses) of the TS. Thus the first thirteen verses of this chapter (concerning Kaula consorts) concludes the previous chapter and so would be better placed there. Like chapters 11 and 12, here is another example of the clumsy division of chapters suggesting that it was done by a second party, not the redactor the text.

In this chapter we have an interesting example of how later doctrine is integrated into earlier one by the addition of the *Vratasūtra* that extends up to the end of chapter 15 (i.e. KuKh 15/15-44. Verse 15/14 concerning the ritual use of wine seems misplaced here). In this *sūtra* four Vows are outlined corresponding to the four transmissions typical of the Kubjikā teachings.

Chapter 16

This chapter is about the sacred seats. It opens with a passage on the practice of begging alms in the eight centres of Kula where the eight Mothers are located and worshipped. The bulk of this passage consists of two series of mantras dedicated to the Mothers. The first half (KuKh 16/1-15) is followed by the *Sūtra of the Octad of Kula* (KuKh 16/16-23), lists the mantras to the eight Mothers. The rest of the chapter is dedicated to the *Hymn to the Sixty-four Sacred Seats*. The first twenty-four of these seats correspond to a set in chapter 22 of the KMT from which the verses are drawn. The same is reproduced in chapter 34 the ṢSS and some parts in chapter six of the AS. The correspondences are as follows.

KuKh 16	**KMT 22**	**ṢSS 34**	**AS 6**
25cd-26ab	18	22cd-23ab	17cd-18ab
27cd	19ab	23cd	18cd
29cd-31ab	21-22	25cd-27ab	21cd-23ab
33cd-57ab	23-46	27cd-51ab	33cd-57ab
57cd-62cd			57cd-62cd
69cd-70			Approximates to 6768ab
71cd			70ab
87cd-94			87-94ab
95-98			95cd-99ab

KuKh 16	**KMT 22**	**ṢSS 34**	**AS 6**
99-100ab			100cd-101cd
101	48cd-49ab	53	102ab, 106ab
102cd-7ab	49cd-54ab	54-58	
115ab	54cd	59ab	
127ab	60ab	135ab	
128cd-129	60cd-61	135cd-6ab, 137cd[5]	
134	63cd-4ab	140	
136cd-7ab	64cd-65ab	141	

KuKh 16/3 = KuKh 14/32cd-3ab and 42/31cd-32ab; KuKh 16/16 ff = Sa.mP fl 9b-10a.

Parallel passages are found in the KRU, ŚM and Ṭ. They refer to the same 24 seats described in the KMT. Although not literal reproductions of the text, they present essentially the same material in their own way and context. The KRU presents the seats as the Sequence of Twenty-four of the Transmission of the Aged which is deposited on the body.

Chapter 17

KuKh 17	**AS 22**
2-6	2cd-7ab
8-9	12-13
10-11	14cd-16ab

The first fifteen odd verses that introduce the *Santānasūtra* are essentially the same in the KuKh and AS. These are a list of sixteen 'conventions' and a series of questions concerning them. The rest of the chapter is a response to these questions. Although the sixteen 'conventions' are the same in both texts, the explanations differ.

Chapter 26

Chapter 26, 38 and 42 start with versions of the Root *Sūtra*. The first verse of the Root *Sūtra* proper is basically the same in the three versions in KuKh and in the other sources, namely, the KrSūA and CMSS. Perhaps this *sūtra* originally consisted of just this one verse set in *sragdharā*.

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[5] Here the KuKh follows the KMT not the ṢSS.

KuKh 26	KuKh 38, 42	AS 25	CMSS 1	KrSūA 1
3	38/2, 42/3	5a, 6a, 7a, 8a	4	1
4bcd	38/7c-8a, 42/4bcd			
4cd			6ab	2d-3a
4d		44d		
5b	38/9a, 42/5b	49c	5a	2c
5d	approx. KuKh 38/10a		5b	2b
6a	38/10b, 42/6a	56c	5d	

KuKh 26/3-24ab = SaṁP fl 4b-6a; KuKh 26/57 ff = SaṁP fl 9a-9b.

A comparison of the versions of the Root *Sūtra* and its expansions discloses a number of ways of developing a text creatively. One is a straight forward development of the text by insertion. We find a good example of this method in chapter 25 of the AS. There each of the four lines of the first verse of the Root *Sūtra* serves as the first line of four consecutive verses. Thus these lines can be easily identified and simply compared. In other cases, however, a line of the text is taken as a base to create another line of text. Although it is still recognizably derived from its source, it is a reworking of it rather than just a variant. Such changes may just relate to a word or two or practically the whole line.[6] The *Sūtra* describes the four seats in the goddess's triangle. If the *Sūtra* originally consisted of just this verse, the first of these versions was the original one as it refers to all four seats. The other two versions describe Kāmarūpa in the first line of the following verse.[7] A third way of expanding and developing the text is by working lines of the original text into what becomes essentially a running commentary.

Chapter 29

KuKh 29	YKh (1) 19	KuKh 29	YKh (1) 19
29-39ab	3-13ab	44cd-45	17cd-18
40cd	14ab	46-47	19cd-21ab
42cd	15ab	54-55	26cd-28ab
44ab	16cd	58cd-60	29cd-31

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[6] An example of the first case is the end of the first verse. In 26/3d it is *kāmarūpaṁ tadagre*. In 38/2d and 42/3d we find *pūritaṁ yena viśvam*.

[7] This reads: *tasyāgre kāmarūpaṁ madanakalayutaṁ sarvasiddhyālayam* 38/3a, 42/4a.

Chapter 30

KuKh 30	ṢSS 3	KuKh 30	ṢSS 3
2a	3a	3cd	~ 3cd
4cd	4ab	5a	4c
5c	~ 5c	5d	5b
6ab	5cd	6cd	~ 6ab
7cd	~ 6c	8ab	~ 7ab
8c	7c	9ab	8ab
9cd	8cd	10ab	9ab
10cd	~ 9cd	11a	10a
11d	10d	11d	10b
13ab	~ 10cd	13cd	~ 11ab
15cd	13ab	18a	18a
18cd -19ab	18cd	20cd	20ab
22ab	21c + ~ 21d	26ab	29cd
29	~ 24cd-25ab	31ab	26cd
32ab	27cd	32cd	28ab
33ab	28cd		

KuKh 30	KuKh 30	KuKh 39	KuKh 45	ŚM 1	YKh (1) 12
5ab				98cd	
6cd				100ab	
46cd-47ab	234cd-5ab				
48cd	51cd				45cd
48cd-49ab		85			
54		87			
55		91			
85cd-87ab			54cd-56ab		
88cd-91			56cd-59		

KuKh 30/48cd-49ab = KuKh 69/35.

Chapter 33

KuKh 33	TS 9	KuKh 33	TS 9
53cd	1ab	185cd-187a	238cd-240a
59ab	12ab	58ab	6ab
60cd-61	27-8ab	59cd-60ab	13cd-14ab

KuKh 33	TS 9	KuKh 33	TS 9
63-66	31-34	62ab	29cd
67cd-70a	35-37c	71cd	38cd
78-81a	41cd-44c	82cd-85	45-48ab
86	49	88-92	50cd-55ab
93cd-96ab	55cd-58ab	96cd-100a	59ab-62c
100cd-101ab	64cd-5ab	103ab	66cd
107-109ab	69-71ab	110cd-123	99cd-112
126ab	151ab	132cd-133	167cd-168
134-155ab	169cd-190	155cd	192ab
156-157	193-194	158-159ab	195cd-196
159cd-161	197cd-199	162-168ab	208cd-214
168cd-169ab	215cd-216ab	169cd-177ab	217cd-225
177cd	228cd	178-185ab	229cd-236

KuKh 33/103cd corresponds roughly to TS 9/67-68.

Chapter 37

The topic of chapter 37 is the Practice of the Rules (*samayācāra*) a Kaula should observe. The text of this chapter beginning with line 37/2cd is the same as KuKh 47/28 to the end of chapter 47 from which it has been removed in the edition, although the readings have been compared. The ṢSS lists the Rules the initiate should observe in chapter 41 which has no equivalent in the KMT. Many of them coincide in the KuKh and ṢSS. These are noted in the following table.

KuKh 37	ṢSS 41	KuKh 37	ṢSS 41
8cd-9	32cd-33	10cd-11ab	35cd-36ab
14cd-15ab	18	17cd-20ab	20cd, 21cd-23
29	31cd-32ab	25ab	29ab
31cd	38cd	33ab	39ab
33cd	40ab	35	48cd-49ab
38ab	49cd	47d	53b
58cd	57ab		

Chapter 38

KuKh 38	KuKh 26	KuKh 42	AS 25	KrSūA 1	CMSS 1
2	3	3	5a, 6a, 7a, 8a	1	4
3a		4a			
7c-8a	4bcd			2d-3a (7c is missing)	
7c-8b		4bcd-5a			
9a		5b	49c		5a
9d-10b	5d-6a (9d is missing)	5cd, 6a	56c (9d-10a is missing)	2b (9d, 10b are missing)	5b-5d

Chapter 39

KuKh 39/167cd = KuKh 45/64ab
KuKh 39/168-173ab = KuKh 45/64cd-69

Chapter 40

KuKh 40	TS 1	AS 20
1ab	11ab	
2ab-10 (11ab is missing in TS)	11cd-12ab, 15-16, 18-20ab, 21cd-24cd,	21-30ab
11cd-23	25-27ab, 40cd-42, 53-59ab, 60	33cd-45
25-33	61-62ab, 63cd-67ab, 68cd-71	46-47ab, 48cd-55
34-40ab	72-76ab, 77cd-79ab	
34cd-45ab		56-59, 61-63ab, 64-68ab
46-89[8]	79cd-81ab, 82-93ab, 94cd-102, 104cd-121	69-86ab, 87cd-94, 95-113ab
91-103		113cd-120, 121cd, 123-124, 125cd-127
91-96	122-124, 126-128	
105-138ab		128-151, 153-162

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[8] KuKh 41/46-49ab and 70cd-71ab are missing in TS and 70cd-71ab is missing in the AS.

KuKh 40	TS 1	AS 20
98-123	130, 131cd, 133ab-134ab, 136-138, 140cd, 205cd-206ab, 207ab-209ab, 213ab-216, 218ab, 222-229, 231cd-232, 235cd, 236ab, 237cd	
125-133 (128ab is missing in TS)	238-240, 242-245, 247cd-249	
134cd-165 (134cd-138 is missing in AS.)	249cd-257, 258cd-2663, 265, 266cd-267, 283-292ab, 314cd-320	163-189

Chapter 41

This chapter corresponds to chapter 21 of the AS. Almost all the verses are found in the second half of chapter 1 of the TS but not in the order they appear in the KuKh. Moreover, there are occasional additions and omissions in the KuKh with respect to the TS and, to a lesser extent, the AS.

KuKh 41	AS 21	TS 1
1	1	321cd-322ab
2cd-6 (6cd is missing in AS)	2, 4-6	322cd-326ab
8-9ab		327-328ab
10-11ab	7-8ab	
12cd	8cd	
14-22 (16ab is missing in TS.)	9-17	328cd-330ab, 331-337
24-32ab		340ab-349
24-29	19cd-22, 23cd-24, 26	
30cd-44	27-40	
32cd, 34		439ab, 441
35-51		452cd-456, 471-485
45cd-50	41-44ab, 45ab-46	
52-57		445-450
51cd-54	47-49ab, 50	
58-66 (59 is missing in TS)		270, 271cd-278

KuKh 41	AS 21	TS 1
55cd-68ab	51-63	
67-68ab		488cd-489

Chapter 42

KuKh 42	KuKh 26	KuKh 38	AS 25	KrSūA 1	CMSS 1
3	3	2	5a, 6a, 7a, 8a	1	4
4	4bcd (4a is missing)	3a, 7cd-8a		2d-3a (4ab is missing)	6ab (4ab is missing)
5a		8b			
5bcd-6a					5
5b	5b	9a	49c	2c	
5c-6a		9d-10b			
5cd				2ab	
6a	6a				
6b			75d		6b

KuKh 42/7-13 = Sa.mP fl. 10a-10b; KuKh 42/14-42/25ab = Sa.mP fl. 10b-11a.

Chapter 43

KuKh 43/3-34 = Sa.mP fl. 11a-11b

Chapter 44

KuKh 44/5cd-6ab = ṢSS 28/22cd-3ab.

Chapter 45

KuKh 45	KuKh 30	KuKh 39
54cd-59	85cd-87ab, 88cd-91	
64cd-69		168-173ab

Chapter 46

With reference to the incorporation of chapter 43 of the ṢSS into the KuKh where it is chapter 46: In the ṢSS the speaker is the god. Here the speaker is the goddess. This reversal of the speaker with respect to the one in the original source when incorporated in our text is common. This is because the speaker here is almost always the goddess whereas in the earlier texts, it is usually the god. This is the case even when the Tantras are dominantly Śākta, even Kaula.

As the speaker in the ṢSS is the god, the female vocative *mahākubje* is an appropriate manner of calling the partner who is listening. However, the male equivalent - *mahākubja*, which we find in the KuKh, is not. Note, however, that Ratneśa, the second of the nine Siddhas, is referred to as Mahākubja (see KuKh 46/177). Again, in one instance (ibid. 46/57c), all the MSs read *devi* - 'O goddess' - even though the speaker is the goddess, who is addressing the god. These are two clear indications that this passage has been taken from another source.

This chapter is common to chapters 43 and 44 of the ṢSS. Here too, the reversal of the speakers has left traces in the KuKh that serve as evidence that it is not the original source which, barring the unlikely possibility that there is a third source, must therefore be the ṢSS.[9] The following verses of the ṢSS have been omitted in the KuKh: ṢSS 43/19cd-46ab, 43/50cd-52ab, 43/107cd-117ab, 43/120cd-192, 43/200-202, 207-210ab, 214-215, 44/1-2ab.

KuKh 46	**KuKh 25**	**YKh (2) 15**	**ṢSS 43**	**ṢSS 44**
30cd-33	43-45ab (33 is missing)	23-25 (31ab is missing)		
35-42ab			12-19ab	
42cd-45			117-120ab	
46-52			193-199	
53-56			201cd-206ab	
57-60ab			210-213ab	
64cd-69ab			45cd-50ab	
69cd-78ab			52cd-61ab	
78cd-84			62-68ab	
85-122			69cd-107ab	
125-126			214cd-216ab	
128-201				2cd-77ab
202-205				78cd-82ab

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[9] As the speaker in the ṢSS is the god, the female vocative *mahākubje* is an appropriate manner of calling the partner who is listening. However, the male equivalent - *mahākubja*, which we find in the KuKh, is not. Note, however, that Ratneśa, the second of the nine Siddhas, is referred to as Mahākubja (see KuKh 46/177). Again, in one instance (ibid. 46/57c), all the MSs read *devi* - 'O goddess' - even though the speaker is the goddess, who is addressing the god.

Chapter 47

Mukundarāja quotes the passage from 50/4ab to the end in full in his *Saṁvartārthaprakāśa* (fl. 11).

Chapter 48

KuKh 48	SKh 1	SKh 5	ŚM 23	KMT 17
2-3ab		26-7ab		
5ab		27cd		
9cd-11ab		29cd-31ab		
12-17		31cd-37ab		
18ab		38cd		
19		40cd-41ab		
20cd-21		42-43ab		
21cd-22ab	43	62		
12cd-14ab			38cd-40ab	
22cd-3a		44		
21ab			41ab	
24-26		45cd-48ab		
28-29ab		49cd-50		
29cd33ab		51cd-55ab		
33cd-40		56-63ab		
41-43ab		64cd-66		
33cd-35ab	99cd-101ab			
35cd-42	102-109ab			
43cd-5		69cd-71		
45	46			
46cd-47ab, 47cd, 48cd				82, 83cd-84ab
8			37	
16ab			42cd	
20cd			~ 41cd	

Chapter 49

The Sa.mP (fl. 11b-13a) reproduces all the verses from 49/3cd to the end of this chapter (i.e. 49/68).

KuKh 49	SKh 5	KuKh 49	SKh 5
48ab	110cd	50b	111d
50cd-51ab	112	51cd	114ab
53	109cd-110ab	54cd-56ab	116-117
60cd-62ab	118-119	62cd	122ab

Chapter 50

KuKh 50	KuKh 7	KMT 25	SKh 1	SKh 5	TS 15
4cd-8ab				80cd-84ab	
10cd-11ab				88cd-9ab	
12cd-13ab				90cd-1ab	
5ab			115cd		
16-18	83-86ab				
25cd-30		90cd-95			62cd-67

KuKh 50/4-35ab = Sa.mP fl. 13a-13b. KuKh 50/16-17 = YKh (2) 15/90-91

Chapter 51

KuKh 51	YKh (1) 3	YKh (1) 16	YKh (1) 22	SKh 11
1-5[10]	215-219	240-244	24-25ab	7-8ab
5-10	221cd-226ab	246cd-251ab		
13cd-16ab	227-229	252cd-255ab		

KuKh 51/16cd-30 (i.e. the end) = YKh (2) 24/1-15ab; KuKh 51/1-2ab = YKh (1) 22/24-25ab.

Chapter 53

This chapter corresponds to YKh (2) 24/15cd-30.

Chapter 54

This chapter corresponds to YKh (1) 48/1cd-16ab and is reproduced in Sa.mP fl. 13b.

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[10] KuKh 51/2cd-5 is missing in YKh (1) 22 and SKh 11.

Chapter 55

KuKh 55/1-8, 9cd-20ab = YKh (2) 25/1-19.

Chapter 57

This chapter corresponds to chapter 36 of YKh (1).

KuKh 57	YKh (1) 36
1ab	1ab
1cd-21	2-22ab
22-30ab	23-31ab
1cd-85ab; 85cd-106	32-85; 88-109ab

Chapter 58 KuKh 58/2 onwards corresponds to chapter 28 of YKh (1).

KuKh 58	YKh (1) 28	KuKh 58	YKh (1) 28
2-66ab	1-65	66cd-88ab	67ab-88
88cd-91ab	90-92	91cd-104	95-108ab

Chapter 59 corresponds to YKh (1) 29/9-97ab.

KuKh 59	YKh (1) 29	KuKh 59	YKh (1) 29
1-11	9-10ab, 11ab-20ab	28cd-29ab	20cd-21ab
30cd-44cd	21cd-35cd	45-48	36cd-40ab
49cd-74	40cd-65	75-76	78cd-80ab
77-79ab	66-68ab	80-89ab	69-78ab
89cd-100ab	80cd-91ab	100cd-105	92cd-97

Chapter 60 KuKh 60/1-92ab, with some omissions and changes in the serial order of the verses (see note to 60/32ab), correspond to YKh (1) 29/97cd-186. The serial order of the verses in the YKh (1) (found only in MS G) are equivalent to KuKh 60/38-39ab, 33-34, 40, 43-47, 35-36ab, 48-50ab, 36cd-37, 50cd-66ab, 67ab, 70, 67cd-69ab, 72, 71, and 73-92ab. 60/39cd, 41-2, 66cd and 69cd are missing. MS G of YKh (1) is illegible from 60/92ab up to the equivalent of 61/17cd. The passage from there to the end of chapter 61 is found in both MSs K and G of YKh (1).

KuKh 60	YKh (1) 29	KuKh 60	YKh (1) 29
1-10ab	98-107ab	10cd	109ab
11-12ab	107cd-108	12cd-32	109cd-129
33-34	131cd-133ab	35-36ab	140-141ab
36cd-37	144-145ab	38-39ab	130-131ab
40	133cd-34ab	43-47	134cd-137ab, 138-139
48-50ab	141cd-43	50cd-58	145cd-53
60cd-66ab	156-161	67ab	162ab
67cd-69	163cd-65	70ab	166cd
70cd	162cd	71ab	163ab
71cd	167ab	72ab	167cd
72cd	166ab	73-92ab	168-187ab

KuKh 60/75-90ab = YKh (2) 34/6-21ab; KuKh 60/91-100 = YKh (2) 34/21cd-31.

Chapter 61

KuKh 61	YKh (1) 29	YKh (2) 34
1-5		1-5
17cd-46ab	188-216	
53cd-100	220-268ab	
103-104ab	268cd-269	

Chapter 62

KuKh 62	YKh (1) 30	KuKh 62	YKh (1)30
1-13ab	1-13ab	13cd	15ab
14ab	22cd	15ab	14ab
15cd	13cd	16-17ab	15cd-16
17cd-22ab	17cd-22ab	23-32	22cd-32
33ab	33cd	33cd	33ab
34-43	34-44	45cd-57ab	45-56
58-59ab	57-58ab	59cd-61ab	66cd-68ab
61cd-84	70-93ab	85-92	58cd-66ab
93-104ab	93cd-105ab		

Chapter 63 corresponds to YKh (1) 31.

Chapter 64 corresponds to YKh (1) 32.

Chapter 65 corresponds to YKh (1) 33 as tabulated.

KuKh 65	**YKh (1) 33**
1-17ab	100-117ab
18-22	117cd-122ab

Chapter 66

KuKh 66	**YKh (1) 33**	**KuKh 66**	**YKh (1) 33**
1-33ab	1-33ab	34-40	33cd-40ab
42-44	40cd-43ab	45-60ab	44-59ab
60cd-81	68cd-89	83ab	90ab
83cd-90ab	91-97		

Chapter 68

KuKh 68	**YKh (1) 19**	**KuKh 68**	**AS 28**
1-4ab	34-37ab	27	45
4cd-5ab	38	28	46cd-47ab
5cd-6ab	39cd-40ab	29cd	48ab
8cd-11ab	40cd-43ab	30ab	47cd
11cd-15	45ab-49ab	30cd	48cd
16-17ab	50-51ab		
18-24ab	51cd-57cd		

Chapter 69

KuKh 69	**YKh (2) 30**
1-10	29cd-39ab
11-24ab	42cd-55

Concordance of the KuKh with the Saṁvartārthaprakāśa

The SaṁP reproduces a number of *sūtras* found in the KuKh and supplies variant readings. These passages may be conveniently noted together as follows.

KuKh 6/2ab = Sa.mP fl. 4b (line 12)
KuKh 26/3-5e and quoting the verses commenting on the same up to 26/24ab
KuKh 26/3-24ab = Sa.mP fl 4b (line 11) - 6a (line 3)
KuKh 17/2b-7cd = Sa.mP fl. 6a (line 4) - 6b (line 14)
KuKh 4/38 ff = Sa.mP fl. 6b (line 14) - 9a (line 5)
KuKh 26/57cd-91cd = Sa.mP fl. 9a-9b.
KuKh 16/16 ff = Sa.mP fl. 9b (line 21) - 10a
KuKh 42/7-12 = Sa.mP fl. 10a (line 19) -10b (line 17)
KuKh 42/14-42/25ab = Sa.mP fl. 10b (line 18) - 11a (line 8)
KuKh 43/4-32 = Sa.mP fl. 11a (line 8) - 11b (line 16)
KuKh 49/3cd-68 = Sa.mP fl. 11b (line 17) - 12b (line 12)
KuKh 50/4-35ab = Sa.mP fl. 13a (line 1) - 13b (line 5)
KuKh 54/1-15 = Sa.mP fl. 13b (line 5) - 13b (line 16)
KuKh 10/11-16 = Sa.mP fl. 14a (line 1) - 14a (line 4)
KuKh 19/1-95a = Sa.mP fl. 14b (line 1) - 15a(line 24)
KuKh 11/1cd-54ab = Sa.mP fl. 15b (line 1) - 16b(line 14).
KuKh 18/25-104 = Sa.mP fl. 16b (line 1) - 17b(line 3)

Tantric Sources Mentioned in the Kubjikā Corpus

Major Śaiva Tantras almost invariably refer to other Tantras. These references are generally to single Tantras or groups of them. Occasionally find solitary references to a Tantra as an original locus for a doctrine, yogic practice, ritual or mantra. Such references may be casual. For example, the god or the goddess who is uttering the Tantra refers to another one to say that what was hidden, that is, hard to understand or not mentioned, in that Tantra is now revealed. Sometimes lists are made of Tantras that are considered to be the best out of which the most excellent is, of course, the Tantra in which the list appears. Conversely, we also find lists of Tantras that should not be followed. They are analogous to lists of auspicious and inauspicious places from which teachers should or should not be chosen.

The presentation may be more systematic. For example, the deities identified with the six mantras that constitute Kubjikā's limbs (*aṅga*) are each associated with their specific Tantra. Similarly, Tantras and the schools they represent may be projected into the body of the deity to establish an ascending hierarchy that ranges from the feet to the highest extremity of the deity's body made of scriptures. This is beautifully represented in the Kubjikā tradition by identifying the goddess's Triangle in the End of the Twelve with the 'seat of knowledge' (*vidyāpīṭha*) where the goddess's scripture is kept and worshipped.

Sometimes we find lists of Tantras, some of which may be quite long, that serve to place the Tantra in which they appear in the context of a corpus of scriptures. They belong to just one school or several related to each other in the larger perspective of the entire Tantric corpus. I have explored some of these canons in a previous publication.[11] Another possibility are lists that group Tantras together that are considered to belong to a class of their own, without specific reference to particular traditions or canons. The Mata Tantras listed in chapter 68 of the KuKh are an example. We also find unstructured lists. One at the beginning of the KRU is an example. There the goddess simply questions the god concerning the 'essence' of a series Tantras she names.

Where we find references to single Tantras, these are in many cases actual texts. However, the lists are generally a frustrating mix of real and imaginary names or, indeed, in some cases entirely imaginary. This is especially true when the number of the Tantras listed is chosen to fit an ideal scheme. The remarkably extensive canon of the JY recorded in the first *ṣaṭka* is a good example of this phenomenon.[12] These lists were compiled with the aim of embedding the Tantra in which they appear in an extensive canon. The intention is not bibliographical.

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[11] See Dyczkowski 1988.

[12] See Dyczkowski 1988: 107 ff..

Even when we find names of Tantras we know exist, they may have been ideal at the time a list was compiled. This is a remarkable phenomenon. It appears that Tantras were compiled that were given pre-existent names. We have seen that this is the case with our own MBT. But even though the use of such lists is clearly highly problematic most of them do contain some titles of Tantras that existed at the time of their compilation and therefore worth recording and examining.

55 Tantras are listed in a prose passage in chapter thirty of the KuKh. In chapter sixty-eight there is a list of sixteen Mata Tantras.[13] This is also found in the AS,[14] which continues with another 26 names. One wonders why the KuKh lists just 16 Tantras. Is it because this section, at least, predates, the AS whose redactor though it fit to expand the list? Although this is possible, it is perhaps more likely that the reverse is the case as the *Ambāmata* (the AS reads *Avvāmata*) is amongst them.

The references after some names are followed by a number in brackets. This number denotes the serial order in which that Tantra appears in the list in chapter thirty of the KuKh. These entries have been distinguished from others in this way as the list is long. Moreover, it seems to consist of mostly ideal names.

Table of Tantras mentioned in the Kubjikā Corpus

Aghora: KuKh 30/104 (53)
Aghoryāḍāmara: KMT 20/57
Ananta: KRU 1/18b, KuKh 30/104 (18), KuKh 30/104 (21) KuKh 30/104 (47)
Anala: KRU 1/19a
Anāmāmata: KMT 25/207b
Anāmikāmata: AS 28/53b,
Amarikāmata: AS 28/53a,
Āṇava: KuKh 30/155a
Ādya: KuKh 30/155c
Avvāmata: AS 28/46c, KuKh 68/30a[15]
Devītantra: KMT 7/4d[24]
Devyāmata: KuKh 30/156d, AS 28/50c
Dharaṇītantra: KRU 1/14c
Nandi: KuKh 30/104 (49)
Niḥśvāsakārikā: Ṭ fl. 70a
Nigarbha: KRU 1/15c
Nityā: KRU 1/15c
Nityātantra: KuKh 30/151c[25], KMT 10/40d, KRU 10/12c, Sa.mP fl. 16a (19)
Nirvāṇayogottara:[26] KuKh 30/150c
Rudraśaktimata: AS 28/51c
Rurubheda: KuKh 30/152a, KRU 1/17c
Rūpikāmata: AS 28/46b, KuKh 68/28d
Raurava: KRU 1/11c, 17c, KuKh: 25/53c, 39/141a
Raudra: KRU 1/20c
Raudrīmata: AS 28/52a
Laṁpaṭādyamata: AS 28/53c
Lakṣapāda: KuKh 30/155d

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[13] Note here that although these are all Matas, the text stresses that they are Tantras.

[14] KuKh 68/27-30 = AS 28/44-47. See notes.

[15] The KuKh reads *amvāmataṁ* in place of *avvāmataṁ* of the AS.

[16] The MS reads: *kāntyāyanīm*

[17] The lines in which the *Kālikāgama* appears are:

He who is devoted to the Yoni of the virgin and intent on the *Kālikāgama* is consecrated here itself and awakens (others) to the *Kālikāgama*.

kumārīyonibhakto yaḥ [k, gh: kumārīyogibhakṣā ya; ṅ: kumārīyogibhaktā ya] kālikāgamatatparaḥ [k, ṅ: kārikāgamatatparā; gh: kārikāgamatatpara] |
atraiva [ṅ: +va] cābhiṣiktaśca kālikāgamabodhakaḥ || YKh (1) 39/177.

Īśvara: KuKh 30/104 (23) *Nirvāṇayogasiddhānta*: KuKh *Lākula*: KuKh 30/153d

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Perhaps the *Kālikāgama* mentioned here is another name for the MBT. See intro. Vol. 3, p. 76 ff..

[18] Variant in KuKh 25/53c: *Candrākhya*

[19] The MS reads: *khaṇḍograṁ*

[20] *kṛtvā triśirabhedena jñānamārgaṁ nidarśitam* | AS 8/154ab

[21] There are five Wheels in the *Śrīmata* and six peak syllables in the *Tripurārṇava*: *śrīmate pañca cakrāṇi ṣaṭkūṭaṁ tripurārṇave* || ṢSS 20/19cd. Heilijgers-Seelen (1994: 262 fn 31) suggests that the *Tripurārṇva* mentioned here may be the *Yonyārṇava* mentioned in the ŚM (chapter 20) but this is not likely. It is not impossible however, that '*tripura*' in this case is the goddess's Triangle which in one or two places is referred to in this way. For example:

*pīṭhaughaṁ [2: pīṭhe.adyaṁ] lokanāthaṁ ajatripuravaraṁ [gh: āja-; 2: tripurapuravaraṁ (kh: tri * * *? raṁ)] kiṅkareṇāpi yuktaṁ [ṅ: yuktaṁ; 2: uktam]* YKh (1) 15/57c = YKh (2) 5/120c

[22] None of the verses quoted from the *Tripurārṇavatantra* in the BB can be traced in the printed edition of the *Tripurārṇavatantra* (see bibliography). In an appendix to the edition the editor has collected several other references from the *Tripurārṇavatantra* that are not found in the printed text. These references may either be part of another, possibly, earlier *Tripurārṇavatantra*. More likely, as the printed text is based on just one incomplete manuscript, they may well be part of the missing portion.

[23] The Ṭ quotes the following verse from the Triśikhā and then comments on it:
One should press the two index fingers with the two hands with effort. The seat of Mandara (is formed) by repeating the Brahmanāḍi twice.

> *karābhyāñcaiva tarjanyau pīḍatet tu prayatnataḥ*
> *brahmanā.yo dvirabhyāsādāsanaṁ mandarasya tu* ||

[24] This is a generic expression - KMT 7/4d - the Samayā Vidyā is considered to be the most excellent in the *Devītantra*.

[25] The *Nityātantra* is also known to the GS, but this seems to be different from the NSA insofar as the Nityā to which this Tantra refers to is not Śrīvidyā but Kāli:
nityātantrasamudbhūtā devyā dūtīsamudbhavā |
tena nityā samākhyātā kālikā nāma viśrutā || GS 14/194 (p. 153).
That the *Nityātantra* is not the same as the *Vāmakeśvaratantra* is confirmed because they are mentioned separately in a list of Tantras (ibid. p. 278). On this be the *Nityātantra* referred to in the TĀ (ref. TĀ v. XIa p. 51. In this reference Nityā is equated with śakti as Kula....) is this the *Kālikātantra* referred to in GS 10/207?

[26] A manuscript of a text with this name is deposited in the central library of Banaras Hindu University. It is MS no. C 4246, cat. no. 14/7675.

[27] Another name for the *Brahmayāmala* is *Picumata*. A typical colophon, such as that of chapter three reads: *iti śrībrahmayāmale mahābhairave dvādaśasāhasrake picumate*. Instead of *'mahābhairave'* we also find '*mahābhairavatantre*' (colphon of chapter 1) and '*mahābhairava-mūlatantre*' (colophon of chapter 2).

[28] O lord of the gods, what has been taught in the Yāmala called *Siddha* is clear in the *Kādibheda*. Otherwise, it would run contrary to the scripture.

sūcitaṁ [gh: + yatra] yac ca [g: yatra] deveśa yāmale siddhasaṁjñake |
kādibhede sphuṭaṁ caiva anyathāa "āstravilomakṛt [ṅ: -kṛta] || YKh (1) 41/12 ||

[29] *siddhayogeśvarījñānaṁ nirdiṣṭaṁ paramākṣaram* | AS 8/146ab.

Ucchiṣṭacaṇḍikā: KRU 10/12d
Uḍḍāmara: KuKh 25/53, 39/140c, 69/5a
Uttaratantra: BB fl. 3a, 3b, 4a, 9a
Udadhi: KuKh 30/104 (14)
Umāgaṇeśvara: KRU 1/16c
Ūrdhvasrota: KuKh 30/151a
Ekavīra: KuKh 30/154a
Oḍāmara: KuKh 30/152c
Oḍāmaramata: AS 28/52b
Kanakāvalī: KuKh 30/104 (30)
Kanyāmata: AS 28/46a
Kapila: KuKh 30/104 (54)
Kapālinīmata: KRU 1/20c
Karaṇa: KuKh 30/151a
Karālamata: KRU 1/15a
Kātyāyanīmata:[16] AS 28/49d
Kāpālinīmata: AS 28/49c
Kāmikāmata: AS 28/47d
Kāmeśvarīkula: KRU 1/15d
Kāmeśvarīmata: AS 28/49a
Kālakālabodha: BB fl. 7a
Kālacakra: KRU 1/18a
Kālacakrodaya: CMSS 1/11a
Kālānala: Sa.mP fl. 16a (18)
Kālikāgama:[17] YKh (1) 39/177
Kālikātantra: KMT 7/51c
Kālikāmata: KRU 1/14d
Kālottara: KuKh 30/150d
Kālikākrama: KuKh 30/153b
Kiraṇa: KRU 1/17a
Kulagahvara: AS 8/149b
Kulamañjarī: KuKh 30/104 (13)
Kulamuṣṭi: Ṭ (MS K) folio 8b, 11a
Kulayoga: KRU 1/15b
Kulasāra: CMSS 1/10b; KMT 20/67d
Kulaśṛṁga: KuKh 30/104 (38)
Kulākulārṇava: BB fl. 4b, 12a
Kulālikāmata: KuKh 68/30d, 116cd, AS 28/54a
Kaulinīmata: AS 28/48b
Kriyāsāra: CMSS 1/10a
Khecarī: KuKh 30/157b
Khecarīmata: AS 28/46d, KuKh 25/53b, 39/140d, 68/30b, KRU 1/11b
30/104 (31)
Niḥśvāsa: KuKh 30/104 (6)
Niḥśeṣa: KuKh 30/104 (1)
Nīla: KuKh 30/104 (29)
Nīlakaṇṭhapaddhati: KRU 1/18d
Nīlāmbara: KRU 1/11a, KuKh 30/104 (28)
Pañcarātra: KRU 1/17b
Para: KuKh 30/150d
Parabrahmabodhi: KuKh 30/104 (42)
Pārameśvara: KuKh 30/154d, KRU 1/20d
Picumata: KuKh 30/156c, AS 28/44a, KuKh 68/27a
Picvākhya:[27] KuKh 30/153a
Piṅgala: KuKh 30/155b
Piṅgalāmata: AS 28/44d, KRU 1/16b
Pūrva- / Paurva- tantra: BB fl. 3a
Pratibhottara: BB fl. 3b
Pratiṣṭhā: KuKh 30/154d, KRU 1/20d
Pracura: KuKh 30/104 (3)
Pravara: KuKh 30/104 (2)
Pṛthuskanda: KuKh 30/104 (48)
Brahmayāmala: KuKh 30/152b
Brahmatantra: KuKh 30/154c
Brahmaśānti: KuKh 30/104 (43)
Brahmāṇḍavijaya: KRU 1/20b
Brahmyopākhyāna: KuKh 30/104 (44)
Bṛhadāgama: Ṭ k folio 8b
Bhaṭṭakula: KuKh 30/104 (17)
Bhaṭṭinī: KuKh 30/104 (16)
Bhūtaḍāmara: KRU 1/11d, KuKh 25/53d, 39/141b
Bhūdhara: KRU 1/13c
Bhairavatantra: KuKh 30/153c
Bhairavīmata: AS 28/47c, KuKh 68/30
Maṅgalāmata: KuKh 30/158a, KuKh 68/29b
Mata: KuKh 30/156c
Matottara: KuKh 30/157b
Madanonmatta: KuKh 30/104
Lāṁgali: KuKh 30/104 (24)
Lokavicāra: KuKh 30/104 (36)
Vajravṛnda: KuKh 30/104 (34)
Vācaspati: KuKh 30/155c
Vātula: KuKh 30/104 (51)
Vāmanabhaṭṭāraka: KuKh 30/104 (15)
Vāmeśvarīmatam: AS 28/45b, KuKh 68/27d
Vāsuka: KuKh 30/154b
Vijaya: KRU 1/18b
Viśvakarma: KRU 1/16d
Viśvarūpamata: AS 28/52c
Viśveśvarīmata: AS 28/50b
Vīra: KuKh 25/53d
Vaihāya: KuKh 30/104 (12)
Vyāpinīmata: AS 28/53d
Vyomagarbha: KuKh 30/158b
Vyomasantāna: KuKh 30/158b
Śabdabrahma: KuKh 30/104 (45)
Śavara: KuKh 30/104 (52)
Śavarīmata: AS 28/50d
Śākinījālasaṁvara: KRU 1/13d
Śākinīmata: AS 28/51b
Śāvara: KRU 1/13a
Śikhottaramata: AS 28/47a
Śivādūtīmata: KuKh 30/157a
Śivādūtimata: AS 28/44c, KuKh 68/27c
Śṛṁkhalī: KuKh 30/104 (39)
Śrīmata: AS 28/48a
Śrīvāsinīmata: AS 28/51d
Sadyavāma: KuKh 30/104 (40)
Saṁkhyā: KuKh 30/104 (32)
Sammohana: KMT 10/47b, 48c; KRU 10/13c
Saṁvara: KRU 1/13a

Gaṇa: KRU 1/11b, KuKh 5/53b, 39/140d
Gamaśāstra: KuKauM 18/33cd.
Garbha: KuKh 30/104 (19)
Garuḍa: KuKh 30/104 (20)
Gahvara: KuKh 30/158d, 35/2ab
Guhyakālīmahākalpa: KRU 10/14a
Gaurīśvara: KuKh 30/104 (56)
Vāmamārga of Gauryā: KuKh 30/156a
Ghora: KRU 1/11d, KuKh 39/149b
Ghoreśvarīmata: AS 28/49b
Caṇḍikākalpa: KRU 1/17d
Caṇḍākhya: KRU 1/11c, KuKh 25/53c, 39/141a[18]
Caṇḍikātantra: AS 28/48a
Caṇḍogra: KRU 1/14c
Caṇḍogramata:[19] AS 28/50a
Cāmuṇḍāmata: KRU 1/19b
Carcikākrama: KuKh 30/152d
Carcikāhṛdaya: KRU 1/14a
Jaṭeśvara: KuKh 30/104 (55)
Jayātantra: KuKh 30/154a
Jyotiḥśāstra: KRU 10/13d
Ḍāmara: KuKh 30/152c
Ḍāmaradūtīmata: KuKh 30/157c
Tatpuruṣeśvara: KuKh 30/104 (41)
Tantrasāra: CMSS 1/10a
Tārā: KRU 1/11a
Tilakamañjūṣā: KuKh 30/104 (5)
Tumbura: KuKh 30/154a
Tejīśa: KRU 1/19a
Trikasāra: CMSS 1/10c
Triśirobhairava: AS 8/154a[20]
Trikūṭa: KRU 1/19c
Tripurāntara: KuKh 30/104 (11)
Tripurārṇava: KuKh 30/151d
Tripurārṇavatantra:[21] ṢSS 3/32b, 20/19d ; BB[22] fl. 3b, 11a
Triśikhātantra: Ṭ K folio 45a[23]
Tvaritākalpa: BB fl. 6a
(27)
Mantramahodadhi: Sa.mP fl. 16a (19)
Mahākāla: KuKh 30/104 (50)
Mahākālabhairava: KuKh 30/104 (9)
Mahākālasaṁhitā: Sa.mP fl. 16a (18)
Mahātrailokyalokalokeśvara: KuKh 30/104 (33)
Mahāniśā: BB fl. 9b
Mahābodhi: KuKh 30/104 (57)
Mahāraudra: KRU 1/13b, KRU 1/18a
Mahāyoga: KRU 1/18c
Mahocchuṣmamata: AS 28/48d
Mātaṅga: KuKh 30/154c, KuKh 30/104 (25)
Mātaṅgi: KuKh 30/104 (26)
Mātṛkāhṛdaya: KRU 1/19d
Mātṛmata: KuKh 68/28c
Mātṛrāva: KRU 1/19c
Mālinīvijaya: KuKh 68/135b; AS 6/92a, 8/155c
Mālinīmata: AS 28/47b
Yakṣeśvarīmata: KRU 1/20a
Yāmala: KuKh 30/151c, KuKh 30/152a
Yogapaṭṭā: KuKh 30/104 (35)
Yoginīmata: KRU 1/13b
Yoginīhṛdayāntara: CMSS 1/10d
Yogimata: KMT 19/75d
Yogeśvarīmata: KuKh 68/27b
Ratnacūḍāmaṇi: KuKh 30/104 (4)
Ratnamālāmata: AS 28/51a
Ratnasundarikāmata: AS 28/45d, KuKh 68/28b
Ratnottaramata: AS 28/48c
Rasasvacchandaka: KuKh 30/155b
Rudra: KuKh 30/104 (22)
Rudrayāmala: Sa.mP fl.16a (20)
Sarvavīra: KRU 1/18c
Sārasvatamata: AS 28/45a, KuKh 68/29a
Siddhayāmala:[28] YKh (1) 41/12
Siddhayogeśvarītantra: KMT 10/43c also called
Siddhātantra: KMT 10/42a
Siddhayogeśvarīmata: KuKh 30/156b, AS 8/146a,[29] 28/44b; CMSS 7/26d
Siddhā: KRU 1/16a
Sundarīmata: AS 8/157d, 28/45c; KuKh 30/157d, 68/28a
Sūkṣmabrahma: KuKh 30/104 (46)
Somasiddhānta: KuKh 30/153d
Somārka: KuKh 30/104 (10)
Somārkapralaya: KuKh 30/104 (8)
Sṛṣṭivicāra: KuKh 30/104 (37)
Svacchandatantra: KMT 10/44d
Svacchandabhairava: KuKh 30/151b
Svayaṁbhuvamata: AS 28/52d
Svarodaya (said to be a *Jyotiḥśāstra*): KMT 10/49b
Svarodaya: KRU 1/12d
Haṁsabheda: ṢSS 3/32c, 20/20a
Hāṭakeśamata: KRU 1/14b
Hārīta: KuKh 30/104 (7)
Heruka: KRU 1/13c
Hṛṣīkeśa: KuKh 30/158b

Bibliography

Bibliography

Preliminary editions of a number of texts have been made in order to make the edition and comprehension of the *Kumārikākhaṇḍa* possible. These include the major Tantras of the Kubjikā corpus and, for comparative purposes, major early Kālīkula Tantras, the *Brahmayāmala* and the *Tantrasadbhāva*. Unless otherwise specified the folio numbers in references are those of MS K of that text if there is more than one manuscript.

Manuscripts

Ambāmatasaṁhitā NAK no. 1/1119 Śaivatantra 993 = NGMPP reel no. A 169/3.
Aṣṭamātṛkāpūjā NAK 1/596 = reel no. A 436/7.
Aṣṭikāstotra by Prabodhanātha K: NAK no. 5-5183 Śaivatantra 157 = NGMPP reel no. A 150/6 (fl. 23).
Ūrmikaulārṇavatantra attributed to Matsyendranātha K: NAK no. 5-5202 = NGMPP reel no. B 115/9.
Kālikākulakramasadbhāva NAK no.1-76 Śaivatantra 144 = NGMPP reel no. A 209/23.
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Kālikākulapañcakramārcana by Vimalaprabodha, NAK MS no. 1-169 Śaivatantra 149, NGMPP reel no. B 158/1; NAK 5-5188, Śaivatantra 163 = NGMPP reel no. A 148/10 (called *Kālīkulakramārcana*); NAK no. 1 - 252 Śaivatantra 150 = NGMPP reel no. A 182/6 (called *Kālikākulakramārcana*).
Kulakaulinīmata K: NAK no. 5/9 (87) (17) 982 -1009 = NGMPP reel no. A179/6; Kh: NAK no. 217a = NGMPP reel no. C 24/2; G: NAK reel no. A 178/4 = NGMPP reel no. B 14/22; Gh: NAK no. 3-788-139 = NGMPP reel no. A 42/7; "N: NAK no. E 40401 = NGMPP reel no. E 2188/12. Other MSs consulted are deposited in the Man Singh library, Jodhpur. These are MSs no. 1487 and 1488. Also in the Gaṅgānātha Jha Institute, Allahabad, MS no. 7105/4003 and catalogue number 2651.
Kulapañcāśikā MS K: NAK no. 1/1076 = NGMPP reel no. A 40/13; MS Kh: NAK no 5-6564 = NGMPP reel no. A 969/16.
Kubjikāmatatantralaghuṭippaṇī: NAK no. 34-34 = NGMPP reel no. C 3/14.
Kubjikānityāhnikatilaka: K: NAK no. 5-1937-442 = NGMPP reel no. B 415/22; Kh: NAK no. 3-195-676 = NGMPP reel no. A 161/21; G: NAK no. 1-239-201 = NGMPP reel no. A 228/3; Gh: NAK no. 1-1320-97 = NGMPP reel no. B 26/10. "N: NAK no. 1-1361-98 = NGMPP reel no. B 26/11.

Kulamūlaratnapañcakāvatāra K: NAK no. 1-45 = NGMPP reel no. B 117/5; Kh: NAK no. 1-1552 = NGMPP reel no. B 112/3; G: NAK no. 5-1585 = NGMPP reel no. B 121/3.

Kulapañcāśikā attributed to Matsyendranātha: K: NAK no. 1-1076 = NGMPP reel no. A 40/13; Kh: NAK no. 5-6564 = NGMPP reel no. A 969/16.

Kularatnoddyota K: CSS MSs no. 123; Kh: NAK no. 1-1653 Śaivatantra 246 = NGMPP reel no. B 119/3; G: NAK no. 1-16 Śaivatantra 245 = NGMPP reel no. A 206/10.

Kramavilāsastotra: K: NAK no. 5-5183 Śaivatantra 157 = NGMPP reel no. A 150/6 (fl. 24-25).

Kramasūtrādhikāra: K: NAK no. 5-783 = NGMPP reel no. A 123/49; Kh: NAK no. 1-1653 Śaivatantra 336 = NGMPP reel no. B 157/26.

Khacakrapañcakastotra: K: NAK no. 5-5183 Śaivatantra 157 = NGMPP reel no. A 150/6 (fl 15-20); Kh: MS no. 1 - 252 Śaivatantra 150 = NGMPP reel no. A 182/6 (part of MS a manuscript called *Kālīkulakramārcana*).

Guhyakālītantra. MS no. H 4811 = NGMPP reel no. H 297/12.

Guhyasiddhi attributed to Matsyendranātha: NAK no. 1-169-397 = NGMPP reel no. B 157/3.

Ciñcinīmatasārasamuccaya K: NAK no. 1-767-512 = NGMPP reel no. B 157/19; Kh: NAK no. 1-245 = NGMPP reel no. A 1177/7; G: NAK no. 1-145 = NGMPP reel no. B 121/9; Gh: NAK no. 1-199-410 = NGMPP reel no. B 123/5.

Jayadrathayāmala

First *ṣaṭka*: K: NAK no. 3-358 = NGMPP reel no. A 995/6; Kh: NAK no. 5-1975 = NGMPP reel no. A 152/9.

Second *ṣaṭka*: K: NAK no. 4-1357 Śaivatantra 427 = NGMPP reel no. A 151/14; Kh: NAK no. 1-255 = NGMPP reel no. A 996/2; G: NAK no. 5-4650 Śaivatantra 432 = NGMPP reel no. A 153/2; Gh: NAK no. 1-253 Śaivatantra 420 = NGMPP reel no. A 151/18.

Third *ṣaṭka*: K: NAK no. 1-1497 Śaivatantra 425 = NGMPP reel no. B 122/3; Kh: NAK running no. 728 = NGMPP reel no. C 72/8; G: NAK no. 5-1978 Śaivatantra 430 = NGMPP reel no. A 151/15; Gh: NAK no. 5-1975 Śaivatantra 429 = NGMPP reel no. A 152/9.

Fourth *ṣaṭka*: MS K: NA MS no. 5-1941 Śaivatantra 428 = NGMPP reel no. A 151/16; Kh: NAK no. 1-1468 Śaivatantra 422 = NGMPP reel no. B 122/4; G: NAK MS no. 3-683. NGMPP reel no. A 996/3.

Jñānaratnāvalī by Jñānaśivācārya. Institut Français d'Indologie, Pondicherry, transcript no. 231.

Ṭīkā (MSs labelled *Manthānabhairavatantra*): K: NAK no. 5- 4878 Śaivatantra 1074 (or 1014?) = NGMPP reel no. A 176/4; Kh: NAK 4-288 Śaivatantra 889 = NGMPP reel no. A 179/4.

Tantrasadbhāva: MS K: NAK no. 5-1985-1533 = NGMPP reel no. A 188/22 - A 189/1; Kh: NAK no. 1/363vi = NGMPP Reel No. A 44/1; G: NAK no. 5/445-185vi = NGMPP reel no. A 44/2.

Devidvyardhaśatikā by Vimalaprabodha: MS K: NAK 1-242 = NGMPP reel no. A161/12; MS Kh: MS No. 5-5184 Śaivatantra 655 = NGMPP reel no. A 161/14.

Dhvajārohaṇavarṣavardhanavidhi: NAK no. 1/735 NMPP = reel no. A 240/15.

Nityādisaṁgrahapaddhati by Rājānaka Takṣakavarta. Oxford: Bodleian Library, MS Stein Or. d. 43.

Niḥśvāsatatvasaṁhitā: K: Wellcome Institute for the History MS no. 4; MS Kh: NAK 5-2406, Śaivatantra 703 = NGMPP A 159/18.

Niśisaṁcāratantra: NAK 1/1606 = NGMPP reel no. B 26/25.

Pīṭhadvādaśikāstotra by Cakrabhānu: NAK no. 5-5183 Śaivatantra 157 = NGMPP reel no. A 150/6 (fl. no. 22).

Pūjāsūtranirṇaya: NAK no. 4-323 vi Karmakāṇḍa 83 = NGMPP reel no. A 56/19.

Pratiṣṭhālakṣaṇasārasamuccaya: NAK no 3-351 = NGMPP reel no. A 518/7.

Brhadyonitantra: MS No. 1389 of the Baṅgīya Sāhitya Pariṣad (Calcutta).

Brahmayāmala: K: NAK no. 1 - 433 Śaivatantra 833 = NGMPP reel no. A 166/1; Kh: NAK no. 3/370 = NGMPP A 42/6; G: NAK no.1-296 = NGMPP reel no. A 1178/1.

Bhaktibodha: NGMPP running MS no. E 38303, reel no. E 2043/1.

Manthānabhairavatantra

Kumārikākhaṇḍa – See introductory pages to vol. 1 of the edition.

Yogakhaṇḍa (1) of the *Manthānabhairavatantra*: K: NAK no. 2-165 Śaivatantra 805 = NGMPP reel no. A 180/4; Kh: NAK no. 1-1151 = NGMPP reel no. B 27/23-A 28/1; G: NAK no. 2-118 Śaivatantra 137 = NGMPP reel no. A 27/19; Gh: NAK no. 5-4654 = NGMPP reel no. A 173/5; "N: NAK no.3-164 = NGMPP reel no. A 176/3; C: NAK no. 2-298 = NGMPP reel no. B 153/50; Ch: NAK no. 2-291 = NGMPP reel no. B 136/9.

Yogakhaṇḍa (2) of the *Manthānabhairavatantra*: K: NAK no. 3-164 = NGMPP reel no. A 176/2; Kh: NAK no. 2-105 Śaivatantra 997 = NGMPP reel no. A 168/7.

Siddhakhaṇḍa of the *Manthānabhairavatantra*: K: NAK no. 5-4877 = NGMPP reel no. A 172/4; Kh: NAK no. 1-228 Śaivatantra 988 = NGMPP reel no. A 178/2; G: NAK no. 1-787 Śaivatantra 133 = NGMPP reel no. B 27/72.

Mahānayaprakāśa by Arṇasiṁha: K: NAK no. 5-5183 Śaivatantra 157 = NGMPP reel no. A 150/6 (fl. no. 26-33).

Yonigahvaratantra: ASB MS no. 10000.

Rasendramaṅgala by Nāgārjuna, Bikaner. Anup Sanskrit Library, Lalgarh Palace MS no. 4281 and Jamnagar, Gujarat Ayurveda University, MS no. 862/34.

Laghvikāmnāya: NAK no. 5-877/57 = NGMPP reel no. A 41/3.

Vasiṣṭhadīkṣākarmapaddhati. Photocopy of a manuscript in a private collection. This is the rite of initiation imparted to higher caste Kaulas in Bhaktapur, Nepal.

Śrīmatasārasaṁgraha: NAK no. 5-4956-871 = NGMPP reel no. A 177/13.
Śrīmatasāra: K: NAK no. 5/4849, Śaivatantra 1538 = NGMPP reel no. A 192/2. Kh: NAK no. 3/275 Śaivatantra 1537 = NGMPP reel no. A 194/4.
Śrīmatottara: K: first printed edition called *Gorakṣasaṁhitā*. Kh: NAK no. E-51544 = NGMPP reel no. E 2898/1; G: NAK no. 2/229-1549 = NGMPP reel no. A 196/6. J: NAK no. 2114 = NGMPP reel no. A 1290/3.
Śrīmatottara (saṁvartāsūtravyākhyā): Gh: NAK no. E 37571 = NGMPP reel no: E 1990/4; "N: NAK no. H 5077 = NGMPP reel no. H 312/9; C: NAK no. 319 = NGMPP reel no. C 33/2; Ch: NAK no. 1100 = NGMPP reel no. G 54/7.
Ṣaṭsāhasrasaṁhitā: K (MSs labelled *Kulālikāmnāya*): NAK no. 5-4775 Śaivatantra 209 = NGMPP reel no. A 149/4; Kh: NAK no. 5-428 Śaivatantra 52 = NGMPP reel no. B 32/6.
Ṣaṭsāhasrasaṁhitā (Kubjikāmata) vyākhyā: K: NAK no. 5-4775 Śaivatantra 209 = NGMPP reel no. A 149/4. (called *Kulālikāmnāya*); Kh: NAK 1-30 Śaivatantra 300 NGMPP B 121/6 G: NAK no. 1-1363 = NGMPP reel no. A 44/6; Gh: NAK 2-219 Śaivatantra 1565 = NGMPP A 200/4
Ṣaḍanvayśāmbhavakrama by Umākānta. Wellcome Institute for the History of Medicine, MS Sans. B 353.
Saṁvartārthaprakāśa: NAK no. 4-1060 = NGMPP reel no. B 156/6.
Saṁvartāstotra: NAK no. 3-359 = NGMPP reel no. E 189/11.
Siddhapañcāśikā: K: *(Kulamūlāvatāra + Kulapañcāśikā)* NGMPP reel no. B 155/10; Kh: NAK no. 1-1473 = NGMPP reel no. B 28/15.
Stotra by Jñānanetra: NAK no. 5-5183 Śaivatantra 157 = NGMPP reel no. A 150/6 (fl. no. 21)

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श्लोकार्धानुक्रमणी

श्लोकार्धानुक्रमणी

अ अ न अ इति पदं पूर्वं २३/२ ए
अ आ इ ई चतूरत्ना ६२/३३ सि
अ आकारं च इकारं ६५/८ ए
अ—इमध्यगतं कूटं ८/६४ सि
अंकुनाथं च चिं चैव २८/९६ सि
अं ख हः त्रिपञ्चमं च २३/५ सि
अंभां च षड्विधां कुर्यात् २८/६४ सि
अःकारः पञ्चमो ह्येते ६२/३८ सि
अकथ्यज्ञानसद्भावं ६०/१९ सि
अकथ्यं ज्ञानसद्भावं ३३/४६ सि
अकथ्यमातृका शक्तिः २४/५९ ए
अकथ्याश्च अदेयाश्च ४७/२४ ए
अकामः सर्वभूतानां ५९/६४ ए
अकारं च इकारं च ६२/३८ ए
अकारश्च इकारश्च ४४/१५ ए
अकारस्थास्त्विमे रेफा २१/८ ए
अकारमध्य आकारं ६४/५७ ए
अकारादिक्षकारान्ता ४०/११८ सि
अकारादिक्षकारान्तान् ८/३३ सि
अकारादिविसर्गान्त ३/१०८ ए
अकारादिविसर्गान्तं १९/३१ ए
अकारादिविसर्गान्ता ११/४५ ए; २५/२४ सि
अकारेण तु चर्याख्यः ४४/१९ ए
अकारे चत्वरे मध्ये २७/८ ए
अकुलकुलसद्भावं ३/९६ ए
अकुलं कुलमध्यस्थं ५८/१४ ए
अकुलं कलया भिन्नं ५९/१३ सि
अकुलं कुलसद्भावं ६०/३३ सि
अकुलं च कुलं चैव ३९/२१ ए
अकुलं पञ्चमं नाथ २४/४३ ए
अकुलं योनिमध्यस्थं ३९/२५ ए
अकुलं विमलं योगी ६/१३९ सि
अकुलादिकुलं चैव २४/१२ ए
अकुलादिसमुत्पन्नं ५७/५२ ए
अकुलास्ते विभाषन्ते ३१/१३० ए
अकुलस्य अभिन्नाख्या ६३/२८ ए
अकु सकु सकुश्चेति २८/६३ सि
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अक्रमाद् गृह्यते शास्त्रं २८/१२३ सि
अक्रमाल्लोभमोहाद् वा २८/१२३ ए
अक्रमस्थः स विज्ञेयो ८/११५ सि
अक्रमेण गुरोराज्ञां ४९/६८ ए
अक्रोधिनो अपिशुनः ३२/६० ए
अक्षमध्यमवर्णानां ८/६६ सि
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अक्षयेदं परानन्द ४६/१०५ सि
अक्षयो ह्यजयो योगी १४/४८ ए
अक्षरक्षरयोर्मध्ये ५७/१८ सि
अक्षरं च पकाराख्यं ६२/१७ ए
अक्षरं भैरवो नाम ६६/३५ ए
अक्षरस्य च वामस्य ६४/८६ सि
अक्षराणि पदाः पञ्च ६४/४९ सि
अक्षरा षडिभिर्विद्या २८/५४ सि
अक्षरार्थोपदेशश्च ३०/८१ ए
अक्षरी कथिता चर्या १६/५ ए
अक्षरेदं तु दशमं ८/५३ सि
अक्षरैकं च जीवं तं ६४/३० ए
अक्षसूत्रमलाभेन ११/५६ सि
अक्षसूत्रेण वा देव ११/६४ सि
अखण्डं च कुरङ्गं च ७/२२ सि
अखण्डमण्डलाकारं ३/३७ सि; १९/४ सि; ४९/७ सि
अखण्डमण्डलावासं ३/७ ए
अखण्डमपरं चैव २४/४२ सि
अखण्डादि क्रमात् पञ्च ४८/११ सि
अगम्यगमनं यान्ति १२/३२ ए
अगम्यगमनाश्चैव ३१/१३१ सि
अगम्यगमनाचाराद् १२/३३ सि
अगम्यगमनाद् देव १२/३० सि
अग्निकेन समोपेतां १६/३५ सि, १६/९६ ए
अग्निद्रोहकरा ये च १०/५४ ए
अग्निधाम च संगृह्य १८/१०२ ए
अग्निधामेन संभिन्ना २४/५८ ए

अग्निना दह्यते नैव ३१/९६ सि
अग्निप्रवेशमपरं ३३/९ ए
अग्निवासपरीधाना २९/५७ सि
अग्रकोणं समारभ्य ४८/७५ ए
अग्रकोणे तथा वामे ५०/५ सि
अग्रतः पार्श्वतो वापि ३०/२१० सि
अग्रस्थं च यदा पदं ६०/२७ ए
अग्रे कैलासपूर्णं त्रिभुवनसहितं योगकैलासमेतत् ४२/८ ए
अघोरं घोरसंसार ४६/१९१ ए
अघोरं हृदि संयुक्तं १९/६७ ए
अघोरश्चण्डवेगश्च ४६/१३० सि
अघोरसदृशोद्याणं २८/९ सि
अघोरः परमो नाथ ४४/१० ए
अघोरास्त्रमिदं देव ३०/१२३ सि
अघोराहं परा शार्वी ५७/७० ए
अघोरेति पदं पूर्वं २१/२ सि
अघोरे नासिकाग्रे तु २३/५३ ए
अघोर्यष्टकमेतद् हि २१/९ सि
अघोर्यष्टकमेवं तु २७/३४ सि
अघोर्याद्यात्मकं न्यासं २१/२७ ए
अङ्कुरं तु द्विधाभिन्नं २८/१४८ ए
अङ्कुराकाररूपेण १९/८४ ए
अङ्कुशं पीठमुद्रा च ६८/११ ए
अङ्गषट्के षडिमुद्रा १०/३४ सि
अङ्गन्यासं समारभ्य २७/५१ ए
अङ्गन्यासविधानेन ३३/१२८ सि
अङ्गप्रत्यङ्गवक्त्रैस्तु पदभेदैर्व्यवस्थिता २/७ ए
अङ्गस्य स्पर्शनाद् वापि ३३/३४ ए
अङ्गानि पूर्वविधिना ३४/६४ सि
अङ्गुष्टं वर्जयित्वा तु २७/६२ सि
अङ्गुष्ठतर्पणं कृत्वा ४६/२७३ सि
अङ्गुष्ठे हृदयं न्यस्य ४८/३५ सि
अचिरात् ज्ञानवीरौघं ५९/२३ सि
अचिरात् सिद्धिमाप्नोति ३६/३२ ए
अचिरात् सिद्ध्यते तस्य ३६/८२ ए
अचिरात् सिद्धिभागी स्यात् १४/३९ ए
अचेतनः प्रमादेन ३३/१७५ सि
अचेतनं चेतनं स्यात् ५९/७२ सि
अच्छिद्रं कुरुते नाथ ३३/८२ सि
अच्छेद्यं च अभेद्यं च १३/४ सि
अजकारझकारश्च ८/२८ ए
अजरामरमीशश्च ५९/३१ सि
अजराश्चामरास्ते वै ५७/९२ सि
अजवक्त्रात् परं शान्तम् ३०/९० सि
अजातानन्दं रक्ताख्यं ५७/९७ ए
अजामरपदं ध्यात्वा ५८/८४ ए
अजितं परमं बीजं ६४/३० सि
अजितः सुचिरं कालं १६/१०७ ए
अजुगुप्सी सर्ववेत्ता ३२/४४ सि
अज्ञात्वा भवते दोषं ६०/८२ ए
अज्ञत्वे विपुलत्वे च ३४/७ सि
अज्ञानतमसंघातं ५७/३५ ए
अज्ञानविजिगीषिणाम् ६६/९१बि
अटते तु अविश्रान्तः १४/५० सि
अटते यो हि सत्येन ६/२०७ ए
अटते सततं तेषु १४/८१ ए
अटव्यां निर्जने स्थाने ११/९० ए
अटव्यां विषमे दुर्गे ११/९७ सि
अट्टहासादिपीठाणां १६/१०९ सि
अट्टहासादिपीठेषु १६/१११ ए
अट्टहासात् समारभ्य १६/१०८ सि
अट्टहाससमुद्भूते २६/८४ सि
अट्टहासं च विरजं ५१/१९ सि
अट्टहासे गता देवी १६/८ सि
अट्टहासे कदम्बस्थां १६/३३ सि
अट्टहासे तु विरजे ६/२१६ ए
अट्टहासे शतं सार्धं ४६/२११ ए
अट्टाट्टहासवदना ४९/३४ सि
अणिमादिगुणावाप्तिर् ४१/६० सि
अणिमादीनि सिद्धीनां ३४/१०७ ए
अणिमा महिमा चैव ८/१२२ सि
अत ऊर्ध्वं पूर्णभेदं १३/१३३ ए
अत ऊर्ध्वं प्रमाणं तु ३४/१०१ ए
अतश्चैकविधाख्याता ३९/५५ ए
अतः कुदण्डमध्यस्थं ४३/९ ए

तः क्रमोत्तरं नाम ४५/५४ ए
अतः परं प्रवक्ष्यामि २२/१ ए; २४/८८ ए; २७/२६ सि; २८/१४ सि, २८/१५६ सि; ३४/४२ सि; ४०/९२ ए; ४५/१ ए
अतः परं तु स्वच्छन्दं ६८/१३३ सि
अतसीपुष्पसंकाशं २/३ सि, २/३७ सि
अतसीपुष्पसंकाशां ९/१६ ए
अतादिषु सुतं कुर्यात् १९/६५ सि
अतिगुप्ततराः सर्वे ३९/१५४ ए
अतिगुह्यतरं प्रश्नं ३५/३३ ए
अतिगूढमिदं प्रश्नं १७/१५ सि
अतिगोप्यतरं प्रश्नं ४९/२ सि
अतिथीशो विसर्गाख्यो ५९/६४ सि
अतिप्रश्नोत्तरं गुह्यं ६८/५४ ए
अतिरूपा विशालाक्षी ३/७३ सि
अतिलौल्याः प्रसक्ताश्च ३१/१३२ ए
अतिसंशयमुत्पन्नं ३५/३० ए
अतिसहासिकं कर्म ३७/४१ सि
अतिहास्यमवष्टम्भं ३७/११ सि
अतीतमावली चैव २५/५१ सि; ३९/१३९ ए
अतीतश्चैव पादश्च ३९/६८ सि
अतीतानागतं चैव ३६/३४ ए, १०८ ए; ४१/५४ ए; ५४/१३ ए; ६८/८९ ए
अतीतानागतं ज्ञानं ४०/१०३ सि
अतीतानागतं किञ्चिद् १३/१४९ सि; ३४/९९ सि
अतीतानागता चैव ३१/४६ ए
अतीताश्च स्वयं देव्या ४२/३३ सि
अतीते शिशिरानन्दे ४६/६५ ए
अतो नैमित्तिकस्यात्र ३४/१०८ ए
अतोर्ध्वं संप्रदायं तु ८/८९ सि
अतोर्ध्वं संप्रवक्ष्यामि ७/२५ सि; २५/१५ ए
अतो या परमा शक्तिः ६५/४२ सि
अत्र दोषं न पश्यामि ४/२० सि
अत्र संक्षेपतः प्राप्तं २४/१२१ सि
अत्राचार्या वरा ज्ञेया ४०/३ ए
अत्रामृततरङ्गस्य ६१/७७ सि
अत्रोदरे जगत् सर्वं ४/२२ ए
अत्र्यङ्गिरौ पुलस्त्यश्च ४६/८६ सि
अथ चर्याविनिर्मुक्तो १५/५० ए
अथ चान्यक्रमं वक्ष्ये २४/६६ सि
अथ चान्यक्रमं वक्ष्ये १९/१ ए
अथ चैतद् द्वयं युक्तं ४८/९ ए
अथ ते नवसंकेताः ३९/१५१ ए
अथ तृतीयकं पात्रं २७/४८ ए
अथ तृतीयकं वक्ष्ये ६/७१ सि; २७/३८ सि
अथ दत्तं प्रमादेन ३६/११९ ए
अथ द्वितीयकं वक्ष्ये ६/३८ ए; १५/३१ ए; २८/४५ सि
अथ बुद्धेन्द्रियाण्याहुस् ६७/३० सि
अथ पञ्चाशद् रुद्रास्तु ६/११ सि
अथ भाषाक्रमं देव ४२/२६ सि
अथ मध्यमसिद्धस्य २७/३६ ए
अथ मेलकसंयोगं ४२/६० सि
अथ योगं प्रवक्ष्यामि ३९/५८ सि
अथ वर्गान् ततो न्यस्त्वा ४९/५० ए
अथवा न जपेल्लक्षं ३९/११८ सि
अथवा नृकपाले च २३/३९ ए
अथवा पितृदैवत्यं ५५/५ ए
अथवा पूर्णपीठे तु ६/१९९ ए
अथवाप्याचरेद् यो वै ३२/७२ सि
अथवा भव्यते भक्त्या ३०/२१३ ए
अथवा यवचूर्णेन ४९/४६ ए
अथवा वित्तहीनोऽसौ ३३/४४ ए
अथवा विषसंग्रामे ६/२०० ए
अथ विद्याक्रमं न्यासं २१/३० ए
अथ षट्कं स्वरूपेण ३९/१५५ ए
अथ संपुटयोगं वा ९/४९ सि
अथ सिद्धं परं बिन्दु ३९/१३५ सि
अथाङ्गानि प्रवक्ष्यामि १९/६४ सि
अथाङ्गानि वदेदानीं १९/३२ ए
अथातः क्रमभेदं तु ४५/२४ ए
अथातः संप्रवक्ष्यामि ४२/२ ए
अथान्यक्रमभेदं तु ३९/१२२ सि
अथान्यत् परमं गुह्यं ३१/१० सि
अथान्यं क्रमसंदेशं ४५/४५ सि
अथान्यं विमलं वक्ष्ये ४४/१ ए

अथान्यं संप्रवक्ष्यामि ९/१९ सि; १४/९८ ए; २१/१ ए; ४६/१ ए
अथार्घपात्रसंशेकात् ३१/७ सि
अथाशक्तः प्रमादी वा १६/३० ए
अथाश्वत्थादिकं देव ३३/१०२ ए
अथाष्टाष्टकहीनानां ४६/१२३ सि
अथैषां पूर्वमुद्दिष्टं ४६/१५४ सि
अदत्ता व्रतचर्या च १५/५५ सि
अदत्वालिं विधानेन ६८/४० सि
अदिव्यदिव्यभूतस्थं ५७/५९ सि
अदिव्ये मानुषे लोके ४६/१३३ सि; ६१/१०४ ए
अदीक्षितो दीक्षितोऽसौ २३/४३ ए
अदृष्टमण्डले देव २१/५० ए
अदृष्टमुद्गराघातः ६/२०१ ए
अदृष्टविग्रहा नित्यं ३०/१२ ए
अदृष्टविग्रहे शान्ते ४/४५ ए
अदृष्टविग्रहो जातो ६/८१ ए
अदृष्टं चाश्रुतं पूर्वं ३७/३१ सि
अदृष्टविग्रहं देवं ४६/७८ ए
अदृष्टाधिष्ठितो भूयो ३३/१४६ ए
अदेहे देहसंस्थं तु ४९/१४ ए
अद्य मे मोक्षसंप्राप्तिस् ३९/२० ए
अद्य मे सफला देवि ३९/१९ सि
अद्य मे सफलं जन्म ५/४१ सि, ५/४१ डि; ३३/५३ सि
अद्य मे विभवं प्राप्तं ५/४२ ए
अद्य योगीश्वरोऽहं च ५/४२ सि
अद्वयं परमं ज्ञानं ४५/२ सि
अद्वैतं च शिलानाथं ६४/६५ ए
अद्वैतं तूष्णिनामानं ५२/२ ए
अद्वैतं सिंहनाथं च ७/१९ ए
अद्वैतपदसंप्राप्तिर् ३३/६ सि
अद्वैतवासनायां तु ४६/२२ सि
अद्वैताचारमार्गेण ३७/४४ सि
अद्वैते न द्वितीयोऽस्ति ४१/२७ ए
अध–ऊर्ध्वविभागेन ३१/११ ए
अध–ऊर्ध्वविभागेन ३६/४९ ए
अधः कालाग्निरुद्रं तु ५१/२६ सि
अधः सृष्टिसमायुक्तः २२/२५ ए
अधःस्थं जन्मकोणस्य ६६/८३ सि
अधमश्चोत्तमे कर्मे ३३/६७ सि
अधरा नादिफान्तश्च ६४/२५ ए
अधस्तात् पञ्चकश्चैव ८/१६ सि
अधस्तान्मातरः सप्त ८/१९ सि
अधिकारत्रयं गुह्यं ३९/१५२ सि
अधिकारत्रयं कृत्वा १८/२१ सि
अधिकारत्रयं चैव ३९/११४ ए
अधिकारत्रयं देव ३९/१४३ सि
अधिकारत्रयं शम्भो २४/१०४ सि
अधिकारनिवृत्तोऽसौ ४०/६४ ए
अधिकारमशेषस्य ६३/९ सि
अधिकारपदस्थाश्च २/२८ सि
अधिकारं च कर्तव्यं ४८/९२ ए
अधिकारं च कुरुते ७/५० सि
अधिकारं च विश्रामं ५८/५२ सि
अधिकारं त्रिधाभूतं ३/४५ सि
अधिकारं प्रदातव्यं ३०/१७७ सि
अधिकारं ममेहैव ३/१६ सि
अधिकारं मया दत्तं ४७/४ ए
अधिकारं महारत्नं ४६/२५० ए
अधिकारं स्मृतं पीठं ६०/७३ ए
अधिकारः सुशान्तात्मा ६०/११ सि
अधिकारीश्वरानन्दं ६०/६४ सि
अधिकारे प्रसिद्धा सा २/३९ सि
अधिकारे स्थितास्त्रीणि ७/७३ सि
अधिष्ठानं कुलं यस्माद् ६६/९० ए
अधिष्ठानं तु कौलस्य १९/७५ ए
अधिष्ठानं तु पिण्डस्य ५८/९३ ए
अधिष्ठानं महास्थानं १७/३३ ए
अधिष्ठानं समाख्यातं ६६/७५ सि
अधिष्ठानविशेषस्य ५९/३७ सि
अधुना आसुरिश्चैव ४७/९ सि
अधुना तद्ग्रहं वक्ष्ये २३/१ ए
अधुना प्रोच्यते देव ३५/८९ सि
अधुना मध्यमोल्यायां २८/७० सि
अधुना श्रूयतां शम्भो १७/१४ सि

अधुना शृणु देवेश ८/३३ ए
अधुना शृणु वक्ष्यामि ४७/८ ए
अधुना श्रोतुमिच्छामि ९/२ ए; २०/१ सि; २८/१ सि; ३१/१ सि; ३५/२ सि; ३५/२२ ए; ३६/१ सि, ३६/८७ ए; ३७/२ ए; ४७/२१ सि, ४७/२६ ए; ४८/१ सि; ५८/१ ए; ६०/१ सि; ६८/२५ ए
अधुना संप्रवक्ष्यामि ३२/१ ए
अधूर्तो मतिमान् शान्तस् ३२/५९ ए
अधोगा रोधनी ज्ञेया ४०/७९ सि
अधो नादनिरोधाच्च ४४/४ ए
अधोब्रह्मबिलं चक्रं ३/९७ ए
अधो मध्ये च ऊर्ध्वे वा २५/४८ ए
अधोमुखं तु प्रथमं २५/५ ए
अधोमुखं तु यत् पद्मं ४८/२८ सि
अधोर्ध्वमध्यभागेन ३५/१० ए; ३५/२४ सि
अधो वेध: समाख्यात: ३१/३५ सि
अध्युष्टा ज्वलिका देवी २०/२२ ए
अध्वरं शोध्यरूपं तु ६५/४ ए
अनङ्गशिरमाश्रित्य १९/४१ सि
अनङ्गस्य शिरं न्यस्य १९/२५ ए
अनङ्गासन कण्ठं तु १८/३२ ए
अनन्तं चैव आकाशं २५/३० सि
अनन्तं पादयोर्नित्यं २९/३८ ए
अनन्तं यस्य मन्त्रस्य ३/१२२ ए
अनन्तं स्थिरबीजस्य ६४/६६ ए
अनन्त: शाश्वत: सूक्ष्म: ४०/८९ ए
अनन्तदेवा गन्धर्वा ३५/६ ए
अनन्तमव्ययं पूर्वं ४६/१९७ सि
अनन्तमव्ययं योऽसौ ४६/१५९ ए
अनन्तरगतं मांसं १९/४५ सि
अनन्तहनुमन्मध्ये ८/४६ सि
अनन्तादिशिवान्तं ६७/४२ सि
अनया ज्ञातमात्रया २३/३५ ए
अनया भावितात्मा तु ३०/६६ सि
अनया भाषया देव ४२/४७ ए
अनलानिलसंयुक्तं ४१/४२ ए; ४१/६७ सि
अनलार्चिर्गतो भानुर् ६६/२६ ए
अनलस्य कला द्वे च ६६/२५ ए
अनलेन समोपेतां १६/४२ ए
अनशने भृगो: पाते १०/५८ सि
अनशने सोमसूर्य १३/४९ सि
अनाख्यं शिवनादाख्यं ६६/३८ सि
अनाख्यं चिन्मयाकारं ५७/५८ सि
अनाख्ये तीव्रवेधं तु ३१/८२ सि
अनामचक्रमध्यस्थां ३/११४ ए
अनामां परधामस्थां ३/१२३ ए
अनामानामसंलग्ना २८/१३८ सि
अनामान्ते च संसिद्धे ७/५१ ए
अनामा परमा सूक्ष्मा १४/१०५ ए
अनादिनिधनानन्दस् ६६/४ सि
अनादिनिधने शान्ते २९/२ ए
अनादिविमलमातङ्गी १६/२३ ए
अनादिविमला शुद्धा ६४/४० ए
अनादिशिलमध्ये तु ६४/३९ ए
अनान्यचेतसा भाव्यं ६५/५८ ए
अनामयमनाद्यं च ६५/९ सि
अनामाक्षरभेदैस्तु ५८/५६ सि
अनामाक्षरयोगेन ६१/२८ ए
अनामान्तर्गता ज्येष्ठा ६१/९४ ए
अनामातर्पणं कृत्वा ४६/२७१ ए
अनाश्रिता कुले व्याप्ति: ५७/७९ सि
अनाहतमनामं च ३६/७२ सि
अनाहतसमुत्थानं ५६/२ ए
अनाहतस्य चक्रस्य ६६/५८ सि
अनाहतात्मन: श्रोत्रं ६७/९ सि
अनाहते तु संप्राप्ता ३५/४१ सि
अनिमित्तस्य देवेश ३३/१६६ सि
अनिलेन यदा वह्नि: ६०/९३ सि
अनुक्रमं मेरुमार्गे १९/१५ ए
अनुक्रमेण देवेश ३७/३ ए
अनुग्रहं प्रकर्तव्यं २८/१२० सि
अनुग्रहकरं वन्दे ४६/१५८ सि
अनुग्रहशिराक्रान्तं २४/५३ ए
अनुग्रहार्थं भूतानां ४६/७४ सि
अनुग्रहार्थं जगत: ४६/४३ सि
अनुग्रहार्थं जगतो ४६/१९७ ए

अनुगृहीता देवेश ४६/४८ सि
अनुज्ञाताभिषिक्तैस्तु ३०/११४ सि
अनुज्ञातोऽभिषिक्तस्तु १४/१ ए
अनुद्विग्ना: सदानन्दा ३२/३६ ए
अनुष्ठानरत: शान्तो ३२/४३ ए
अनुरक्ताश्च भक्ताश्च १२/३९ सि
अनुनासिक चत्वारि २८/९२ सि
अनुनासिकचत्वार: ८/५९ सि
अनुलोमविलोमेन ५१/५ सि
अनुलोमस्य मार्गस्य ५/३ सि
अनुलोमेन पाठ्यादौ ९/५८ सि
अनुलोमेन विन्यासं ८/३४ ए
अनुलोमेन सिद्धस्य १९/५४ सि
अनुष्ठानरता देव ४३/१२ सि
अनुवृत्तिं पुरा ज्ञात्वा ६५/५ सि
अनेकरत्नसंदीप्ते २९/८ सि
अनेकवस्त्रसंच्छन्नं ३९/१० सि
अनेकशो मया ख्यातं ३/२२ सि
अनेकाकारवर्णैस्तु ६४/४६ सि
अनेकोपाययोगेन ४०/४ ए
अनेन करणान्तेन १४/१२१ सि
अनेन क्रमयोगेण ४०/१२२ ए
अनेन क्रमयोगेन ४०/९१ ए
अनेन कारणाद् देव ४१/६ सि
अनेन सूचितं सूत्रं २६/५३ ए
अनेन विधिना देव ७/३४ सि
अनेन स्मरते देवं ८/७३ ए
अनेनाचारयोगेन ३७/३७ ए
अनेनाभ्यासयोगेन ३६/४२ सि
अनेनाभ्यसिते देव २४/८६ सि
अनेनैव तु मार्गेण ४०/१४८ ए
अनेनैव विधानेन न ११/६३ ए
अन्त:पुरवरं गर्भं ३/१८ सि
अन्त:पुरवरै: सार्धं १४/४० ए
अन्त:शून्यात्मिका शक्ति: ६८/६७ ए
अन्त:स्थं महिमानन्दं ६१/९२ सि
अन्त:स्वानुभवानन्दो ५९/९ ए
अन्तजं दीक्षयेच्छिष्यं ३३/३८ ए
अन्तपञ्चकपञ्चस्थं ६४/३१ सि
अन्तरङ्गं यथा शुद्धं १४/८३ सि
अन्तरङ्गक्रमे पीत्वा ४६/२६० सि
अन्तरङ्गगता देव १४/११७ ए
अन्तरङ्गगता: पूज्या: २७/१७ सि
अन्तरङ्गीसुभाषादि ३०/२१९ सि
अन्तरङ्गेण सूत्रेण ४८/५४ सि
अन्तरङ्गे पटं रक्तं १४/२७ ए
अन्तरङ्गे विशुद्धात्मा १४/३८ सि
अन्तरङ्गे स्थिता देव्यो २८/१० सि
अन्तरङ्गे स्मृता घण्टा ४९/१६ सि
अन्तरिक्षे निरालम्बे ५७/१०४ ए
अन्तरिक्षे परानन्दे ५५/१ ए
अन्तर्गतां महालक्ष्मीं ३/१३१ सि
अन्तर्धानगता देवी ५/७४ ए
अन्तर्यागं न मे ज्ञातं ४९/१ ए
अन्तर्यागमिदं शम्भो ४८/९२ सि
अन्तर्वेद्यां महारक्तां १६/६५ सि
अन्तस्थं भवनाकाशं ६१/७४ सि
अन्तस्थं पश्यते सर्वम् ४१/४५ सि
अन्तस्था सर्वजन्तूनां १५/८ सि
अन्तिमे च युगे प्राप्ते ४३/२९ ए
अन्तिमे च युगे सिद्धि: १०/८ सि
अन्ते तु संस्थिता ह्येका १५/९ ए
अन्ते विघ्नप्रदं शिष्ये २८/१११ ए
अन्त्यजाज्ञाप्रसूतिस्तु ६/१७१ सि
अन्त्यजानां द्विजानां च १४/१३१ सि; ३१/१३४ सि
अन्धकारे यथा दीपो ३०/१८९ सि
अन्नप्राशनमन्त्रेण ३४/४० सि
अन्वयं पञ्चधा ज्ञात्वा ६२/९६ सि
अन्वयं पूजयेन्नित्यं १३/१०६ सि
अन्वयं प्रथमं ज्ञानं ६४/३८ ए
अन्वयं बोधसिद्धानां ६०/५६ सि
अन्वयं विपरीतत्वान् ६४/९४ सि
अन्वयं षड्विधं भिन्नं ६०/४७ सि
अन्वयं शक्तिना पूर्णं ५९/७० सि
अन्वयं श्रीमताख्यं च २/१७ ए
अन्वयज्ञानमाश्रित्य ६८/७४ सि

अन्वयस्य तु यत् सारं १७/१ ए
अन्वयस्य तु यन्मूलं ३८/१ ए
अन्वयाज्ञाप्रभावेण ६०/४५ ए
अन्वयावधिः शून्यान्ते ६८/७४ ए
अन्वये पुनः पृच्छामि ४०/१ सि
अन्वये प्रत्ययं किं तु १७/१० सि
अन्वये प्रत्ययं सारं १७/५ ए
अन्वयेऽस्मिन् समस्तं तु १६/१३८ सि
अन्यं तत् क्षोभपुष्पं त्वकुलकुलगतं जायते लोकमध्यात् ३८/१२ ए
अन्यं धूम्रध्वजस्याद्यं २१/२० सि
अन्यकालस्य कुर्वीत ४०/१६४ सि
अन्यगोत्रस्य शिष्येन ३०/१९४ ए
अन्यग्रन्थाद् विनिष्क्रान्ता १२/४२ ए
अन्यचित्तगतो विद्धः ५/३६ ए
अन्यथा आचरेद् यस्तु ५१/१४ सि
अन्यथा आगमार्थं तु ४२/७८ ए
अन्यथा कुरुते देव ४९/५९ सि
अन्यथा कौलिकं मार्ग ३६/१५ सि
अन्यथा तु क्रियाचारं ४५/४१ सि
अन्यथा ददते यस्तु ३०/१३३ सि
अन्यथा न प्रदातव्यं ३०/१३५ सि
अन्यथा न भवेद् देव ९/६१ ए
अन्यथा न भवेऽवस्था २१/३८ ए
अन्यथा न लिखेद् देव ३०/१२५ ए
अन्यथा न व्रतं चर्या १५/५८ ए
अन्यथा निर्गुणं शिष्यं ३०/२३५ सि
अन्यथा नैव कर्तव्यं २८/१२१ ए
अन्यथा नैव जानाति ५१/११ ए; ५८/१०४ सि
अन्यथा नैव दातव्यम् ६९/३६ ए
अन्यथा पठनाद् देव ५८/१०३ सि
अन्यथा पशवः सर्वे ३०/१६४ ए
अन्यथा प्राप्नुयाच्छापं ३०/३८ ए
अन्यथाभावुकं शिष्यं ३०/२३६ सि
अन्यथा यस्तु जल्पेत ३६/५२ सि
अन्यथा वदते यस्तु ७/९६ ए
अन्यथा विघ्नदं देव ३०/१२० ए
अन्यथा विघ्नदा चक्रे २८/४५ ए
अन्यथा विपरीतार्थ ३२/६५ सि
अन्यथा वेदमार्गोक्तं ३६/१५ ए
अन्यथा विन्दते यो हि ४५/४० ए
अन्यथा सिद्धिहानिः स्यात् ३०/२२१ सि
अन्यदेवतभक्ता ये ४१/४८ ए
अन्यद् मे संशयं देवि ४६/२७ सि
अन्यशास्त्ररता ये च ४१/४७ सि
अन्या जातिः क्रिया चान्या ४९/६३ सि
अन्यायोपार्जितं चापि ४/३० ए
अन्ये च षोडशः पीठाः ६०/३१ ए
अन्ये विलोममार्गेण १६/१२१ ए
अन्येषां प्रतिचारीणां ६/२४ सि; ६/१११ ए
अन्येषां समयाचारं ३७/३० ए
अन्येषु तु महादेव ३३/१०४ सि
अन्यैश्च विधिभिर्दिव्यैर् ३९/८ सि
अन्योन्यगुणयोगेन ६८/१०३ सि
अन्त्यजा मण्डले क्षीणा ५७/११ ए
अपदं च पदात्मानं ६०/९ सि
अपमृत्युर्न बाध्येत ३/१४३ ए
अपमृत्युभयं तस्माद् १६/२६ सि
अपरं च महन्तार्याः २८/८९ सि; २८/१०० ए
अपरं च परं योगं ६०/८९ सि
अपरं च प्रवक्ष्यामि २८/७३ ए
अपरं चाधिकारं स्याद् ६०/७२ सि
अपरं ज्ञानमासाद्य ६०/७ सि
अपरं ज्ञानषट्कं तु २८/८३ ए
अपरं तु त्रिकं विद्या ३९/९८ ए
अपरं तृतीयकं वक्ष्ये १५/३५ ए
अपरं द्वितीयं पात्रं २७/४७ ए
अपरं पूजयेत् तत्र ३४/११८ ए
अपरं पूर्णगिर्यायां ८/११८ सि
अपरं यत् कनिष्ठं च २४/१०३ सि
अपरं यत् क्रमं वृद्धं २८/१३९ सि
अपरं वक्ष्यते देव ३५/८७ सि
अपरं षोडशाधारा २५/२९ ए
अपरं श्रोतुमिच्छामि ४७/७ सि
अपरं संप्रवक्ष्यामि १५/२६ सि
अपरकर्तरी विद्या ४५/२७ सि

अपरपरभेदेन २/३३ सि
अपरो नास्ति देवेश ३३/१८० सि
अपवर्गं कुतस्तस्माद् ९/४३ सि
अपशब्दैश्च सरलैस्तैस् ३०/७७ सि
अपामार्गं च शार्दूलं ३४/१२८ सि
अपुटं संपुटं कृत्वा ६१/६६ ए
अपुत्रो लभते पुत्रान् १०/६२ ए
अपेयपाननिरता: ३२/२८ सि
अप्रकाश्यं जगन्नाथ ४८/९५ सि
अप्रतर्क्यमिदं ज्ञेयं १३/४ ए
अप्रबुद्धान् सदा देवी ३६/४१ ए
अप्रबुद्धास्तु ये देव ४०/५७ सि
अप्रार्थितं च यल्लब्धं ३७/३६ सि
अब्दैकेन तु अभ्यासात् २०/२९ ए
अब्दैकेन तु देवेश १४/३९ सि
अब्दोदयमिदं प्रोक्तं ३२/११ सि
अभक्ते च शठे देव २८/११३ सि
अभक्ते चैव कृपणे ३०/१४१ ए
अभक्ष्यभक्षणरता: १२/२५ ए
अभावं खमहानन्दं ५७/३८ ए
अभावं भवयेन्नित्यं ५७/२९ ए
अभावगिरिमेरुं च ५७/३८ सि
अभावज्ञानखड्गोऽयं ५७/३१ सि
अभावविमले दीपे ५७/३२ सि
अभावस्थं पुनर्वक्ष्ये ४०/१५१ ए
अभावाद् रक्तपुष्पैस्तु २७/५६ ए
अभिगुप्ततरं कार्यं ३९/८० ए
अभिधानं तत: षष्ठं ९/३३ ए
अभिधानं यथा तेषां ४७/२३ ए
अभिमन्त्र्य च विद्याया: २७/२९ ए
अभिषिक्त: प्रमुक्तिज्ञो ३१/१० ए
अभिषिक्तास्तथा शंभो ४४/५९ ए
अभिषिञ्च्य गतं गुह्यं ४६/१७४ सि
अभिषेकं तस्य संजातं ३१/९० सि
अभिषेकं तु नाथस्य ५/६४ ए
अभीत्वा प्रविशेत् तत्र १३/४४ ए
अभेद्यभेदकानन्द: ६१/९५ ए
अभेद्यभेदको देव: ६४/२४ ए
अभेद्यमव्ययं शान्तं १३/८० ए
अभ्यसेत् सततं यस्तु १३/१४३ सि
अभ्यासाद् योगिनां योग: ६५/२४ ए
अभ्यासाद् हि मासैकेन २४/८७ ए
अभ्यासेन यदा ज्ञात्वा ६५/४८ ए
अमनस्य कुत: स्थानं ४०/१६० ए
अमरं चामरेशश्च ६४/७६ ए
अमरत्वेति विज्ञेयं १७/३८ सि
अमरीभिर्दीक्षिता देवा: ४३/७ ए
अमरीशं तथार्घीशं ६/१४ सि
अमलीकरणमन्त्रेण ३४/६९ सि
अमलीकरणाप्यायं ३४/५९ सि
अमा नाम कला काली २४/४५ सि
अमा नाम कला सा तु १७/२२ ए
अमा नाम पराशक्तिर् ५९/४० सि
अमावास्या भवेत् पूर्णा ९/६४ ए; ५४/१५ सि
अमा सूक्ष्मा अनामा च २४/२६ सि
अमूर्त: कौलिको भेदस् ६४/८९ सि
अमूर्तमपि मूर्तं च ६०/३९ सि
अमूर्तौ नास्ति संकल्पस् ४०/१५५ सि
अमृतं कुम्भकेशश्च ६/१४१ सि
अमृतं भानुजं माया ८/३४ सि
अमृतं योगिनीरिक्तं ९/४३ ए
अमृतं सर्वयोगीनां ५८/३५ सि
अमृतं स्त्रवमाणं च २४/२२ सि
अमृतमध्ये गुहावासी १७/२९ सि
अमृतमृतयोर्मध्ये ६१/४२ सि
अमृतमृतसंयोगात् ६४/९१ सि
अमृताख्या तु या शक्तिश् ३१/३४ सि; ३१/८० ए
अमृतादि च जीवान्तं २४/७८ ए
अमृतादिचतुर्थं तु ८/९५ सि
अमृतादिविसर्गान्तं १९/१ सि
अमृतादिविसर्गान्ता: ७/१३ ए; २५/२९ सि
अमृतादिहकारान्तं १९/५० सि; १९/२२ सि
अमृताद्यश्च जीवन्ति ७/१५ सि
अमृतीशकलातत्त्वं ६१/९७ सि
अमृतौघं प्रवर्षन्ती ५/६३ सि
अमोघं बिन्दुनाथं च ५७/९६ सि

अमोघं सुन्दरं चैव ६/१४२ ए
अमोघज्ञानमाकाशं ५९/५१ सि
अमोघमोघवर्षन्तीं ४९/३६ सि
अम्बरं कथिताकाशं १४/१३ सि
अम्बरस्थं महाबिम्बं १७/३४ ए
अम्बाद्वादशपाठज्ञ: ३९/१०२ सि
अम्बापादान्तं सर्वेषां ५५/१३ सि
अम्बामतं महातन्त्रं ६८/३० ए
अम्बिका तु मनातीता ४०/१३९ सि
अम्बिका ब्रह्मरन्ध्रस्था ४०/१३७ सि
अम्बिकाया: समायुक्तं १४/६० ए
अम्बिका लम्बिका चैव ७/२८ सि
अम्बिका हेरुका नाम ५८/६३ ए
अम्बुनाथं अह्ववाहं २५/३२ सि
अम्बे सिद्धे तथाघोरे ११/५२ ए
अयं तु कौलिकं सारं १७/७ ए १७/५५ ए
अयं ब्रह्म अयं विष्णुर् १७/२७ सि
अयं मे संशयोऽद्यापि ४६/२३४ ए
अयष्ट्वा श्रीक्रमं देव ४६/११७ ए; ४६/२५९ सि
अररेफखकारं तु ६३/३९ ए
अरारि रारिनि च यौ ५९/५० ए
अरुणो वरुणश्चैव ४३/१३ सि
अर्कचन्द्रविलीनत्वात् ६६/६१ सि
अर्घं परमबीजेन ४८/७१ ए
अर्घपात्रविनिर्मुक्तो ४८/७० सि
अर्चयेद् भैरवं देवं ३३/१२७ ए
अर्थलोभाद् भयात् प्रीत्या ३०/१३६ ए
अर्थहानिरलाभश्च ३०/६ ए
अर्धचन्द्रकलां दृष्ट्वा ५८/७७ ए
अर्धचन्द्रकला काचिद् ६१/५९ ए
अर्धचन्द्रकलाज्योतिश् ५९/५२ ए
अर्धचन्द्रकलाज्योत्स्ना ६१/६३ ए
अर्धचन्द्रकलाधार: ६०/१६ सि
अर्धचन्द्रकलायुक्तं ६६/५५ सि
अर्धचन्द्रपुरं कृत्वा ६२/७३ सि
अर्धचन्द्रस्य मध्यस्थं ३/५७ सी
अर्धचन्द्रोत्तरे पीठं ६/१८७ सि
अर्धचन्द्रोपर्यासीना ५८/७ सि
अर्धनारी वृद्धं शुक्रं ६/१०३ सि
अर्धमात्रं सुसूक्ष्मं तु ६/२१० सि
अर्धमात्रा पराशक्ति: ६०/९७ ए
अर्धशेखरगं नादं ६१/७९ सि
अर्धशेषं तु संगृह्य ३०/१२२ सि
अर्धार्धमथ पादं वा ३०/१९८ ए
अर्धेन्दुर्मदनोन्मत्त ४६/१२९ सि
अर्धेन्दुवदनाख्यं तं ४६/१८५ सि
अर्बुदं चार्बुदं चैव ३०/९८ सि
अर्बुदेश्वरसंयुक्तां १६/९७ सि
अलक्षस्य कुतो लक्षो ४०/१५९ सि
अलातचक्ररूपेण १३/१२४ सि
अलातपुष्पसंकाशं ३/१०६ सि; १३/११६ सि
अलाभात् कर्पटं बिल्वं १५/१९ सि
अलिक्रमविधानं तु ४६/२७९ सि
अलिङ्गं चन्द्रद्वीपान्ते ६०/२१ ए
अलिचन्दनकाश्मीरै: ११/२६ सि
अलिना कुङ्कुमेनैव ३०/२२७ ए
अलिना दिव्यधूपेन ३०/१०८ ए
अलिना पश्चिमं मार्गं ४६/२८२ ए
अलिना मण्डलं कुर्यात् ४८/६ ए
अलिपिशितसंयुक्तं ३०/२१४ सि
अलिपूजा तत: कार्या २७/५९ ए
अलिफल्गुसमायुक्तं १५/४३ ए
अलिविलासभेदोऽयं ४६/२५२ सि
अलुम्बुषा कुहुश्चैव ४०/३४ ए
अल्पायुषो दीर्घमायुर् २३/४३ सि
अल्पायुषोऽल्पचैतन्या ३१/१३१ ए
अवगुण्ठ्य च वर्मेण ११/३६ सि
अवतारं कृतं येन ४३/२२ सि
अवतारं करिष्येऽहं ६९/२६ ए
अवतारं ततो देव २७/४६ ए
अवतारं पुरा जातं ६८/३६ ए
अवतारं युगावस्थं ४३/१ सि
अवतारक्रमेणैव २/३३ ए
अवतारोदयं ईशं ६१/७८ ए
अवतीर्णस्तु भूलोके २७/५ ए
अवधार्य गुरोर्वक्त्राद् ३०/११५ सि

अवर्गेण शिरो देव ४४/४१ ए
अवर्गे तु भवेद् ब्राह्मी ४४/३५ सि
अवर्णरसमाकृष्य ५६/११ ए
अवर्णस्थं यथा वर्णं ४०/११० ए
अवर्णा वर्णयोगेन ४०/१०५ सि
अवलोकनात् तदा व्याप्तिः ३३/२८ सि
अवसाने पदानां तु २१/२३ ए
अवस्थां उन्मनीभावं ३०/२३७ ए
अवस्था उद्भवानन्दाच् ३९/३५ ए
अवस्था उन्मनी भावं २५/५५ सि; ६०/५० ए
अवस्था कथिता देव ३६/१३ ए
अवस्था क्रमयुक्तस्य २६/९४ सि
अवस्था च कुले कौले २६/२५ ए
अवस्था चोन्मनं भावं ४६/२४८ ए
अवस्था जायते पश्चात् ६०/९० ए
अवस्थाज्ञां विना देव ३३/१४ सि
अवस्थान्तरितं पश्येत् ४१/४५ ए
अवस्था प्रत्ययोत्पत्तिः ६३/९७ ए
अवस्थाभ्यासनादेव ३६/४८ सि
अवस्था षड्गुणा यस्मात् ५९/७९ ए
अवस्थाहीना ये शिष्याः ३३/१२ ए
अवाच्यं नैव वक्तव्यं ३७/६३ ए
अविज्ञात्वा न होमोऽस्ति ३४/७३ ए
अविज्ञाय संहितार्थं ६५/२० सि
अविदित्वा परं तत्त्वं १३/४८ सि
अविद्यावासना ह्येषा ४०/१५५ ए
अविनाभावयोगेन ४०/४६ ए
अविमा ह्येकतो व्याप्तिः २८/१०० सि
अविमुक्तः सदा योगी ६६/१० सि
अवि यवि च यो त्रीणि ४२/५६ ए
अवियोगाच्च मरणं २८/११६ ए
अविरुद्धं च भवति १५/४१ सि
अविवादी न विद्वेष्टो ३२/६३ ए
अव्यक्तं च समाख्यातं ३३/१३९ सि
अव्यक्तं तं परं लिङ्गं ६४/५९ सि
अव्यक्तं पञ्चमं शम्भो २/२२ सि
अव्यक्तभगवन् शम्भो ३/८५ सि
अव्यक्तलिङ्गमादाय ३७/६५ सि
अव्यक्ताज्जायते सिंहः ४५/७ सि
अव्यक्ताव्यक्तनादात्मा ३५/११ सि
अव्यक्ता व्यक्तरूपेण ३५/११ ए
अव्यक्ता व्यापिनी शक्तिर् ५७/६२ ए
अव्यक्तो भैरवो ह्यात्मा ४२/१५ ए
अव्ययेन यदा रिक्तं ९/४५ ए
अव्युच्छिन्नप्रभावेण ५७/६२ सि
अव्वा तेन इमा माताः १५/४ सि
अव्वादेवी समायाख्या ७/२७ सि
अशक्तानां समाख्यातं १६/११३ ए
अशीतिभिः सहस्रैस्तु ११/७४ सि
अशुद्धं श्रीक्रमं यस्माद् २८/११० ए
अशुद्धं पूजयेद् यस्तु २८/१११ सि
अशुद्धा नात्र संदेहो ९/६३ ए
अशुद्धेनान्तभावेन १४/८५ सि
अशुभे च कृते पापे १३/९२ ए
अशेषं चित्कलाजालं ६४/५६ ए
अशेषं षड्विधार्थं तु ४६/११९ ए
अश्रुपातं च भ्रूभङ्गं ४०/१४९ ए
अश्वत्थस्थां महामायाम् १६/३७ सि
अश्वमेधसहस्राणां १०/५७ ए
अष्टकं च नवात्मानं ३९/९० ए
अष्टचत्वारिंशद् ज्ञेया ७/२४ सि
अष्ट देव्यः कुलोत्पन्नाश् ३५/१०७ सि
अष्टभिर्ज्ञानमासाध्य ३४/८७ ए
अष्टमं च पदं नाम ६३/२४ सि
अष्टमं पदमेवं तु २०/१५ ए
अष्टमं विष्णुबीजं तु ९/३३ सि
अष्टमममृतस्याधो १८/४१ ए
अष्टमे ईश्वराख्यं तु १४/४५ सि
अष्टमे तु महाजन्मे ३/१६० सि
अष्टमे मानसे जन्म ६७/२० सि
अष्टम्यां च कृते होमे ३४/९५ ए
अष्टम्यां वा चतुर्दश्यां ३०/१९ ए
अष्टम्यां वाथ भूताख्या ३३/६३ ए
अष्टपत्रं समं कार्यं ३३/११७ ए
अष्टप्रमाणवेदज्ञा ६८/१११ ए
अष्टवर्गाक्षरान्यष्टौ २८/१५७ ए

अष्टषष्टि: प्रभेदेन ४२/५९ सि
अष्टषष्टिस्त्विमा भाषा ४२/५७ सि
अष्टाङ्गप्रणिपातेन ६/८ ए
अष्टाभि: पश्यते किञ्चिद् ११/६७ ए
अष्टादशक्रमाम्नायं ३५/९२ सि; ५७/१ ए
अष्टादशक्रमाम्नायं २/२० सि
अष्टादशप्रकारेण ५७/३७ सि; ५९/९९ सि
अष्टानां कुलदेवीनां १५/४९ ए
अष्टारं पद्मकं बाह्ये २७/३० सि
अष्टारपद्मसंयुक्तं २७/३२ ए
अष्टावन्ते समासृज्या २८/१५८ सि
अष्टाविंशतिभिर्भेदै: २६/२३ सि
अष्टाविंशतिभेदानि ४४/३५ ए; ५०/१० सि
अष्टावेता: समाख्याता ४२/३५ ए
अष्टावेते च बोधव्या: ४२/४२ ए
अष्टाष्टकं पूर्णगिर्ये ४६/२११ सि
अष्टाष्टकं यजेद् देव ५०/२४ ए
अष्टाष्टविधानेन १६/११५ सि
अष्टौ कपालमालायां ७/८६ सि; ५०/१८ ए
अष्टाष्टौ तत्र बाह्ये वितरितपरमा दिक्षु अस्त्रप्रयोगात् ४२/१० सि
असंख्याता भविष्यन्ति ४६/१४४ सि
असंख्याताश्च देवेश ४७/१६ सि
असंख्याता ह्यनेकाश्च ४६/९४ सि
असंख्या दीक्षिता देव ४३/२८ सि
असंख्यानि च पापानि १८/१०६ ए
असंयोविसमध्ये तु ४५/२८ ए
असंस्कृतं कृतं यस्मात् ३४/१४ सि
असत्सङ्गं न कर्तव्यं ३९/१७१ सि; ४५/६८ सि
असत्सङ्गाद् विनश्येत ३९/१७२ ए
असन्ततिसु पञ्चैतास् २८/३६ सि
असमयिनामिदं देव ४६/२६३ सि
असा सस वयोगेति २८/६७ सि
असिताङ्ग: सिताङ्गश्च ६/१०० सि
असृकपात्रसरोजत्वं ६२/२२ सि
अस्तिनास्तिपदं त्यक्त्वा ४०/१६१ सि
अस्तिनास्तिविनिर्मुक्तं ६८/७० सि
अस्ति सिद्धिर्न संदेह ५७/७७ ए
अस्माकं तपनाशाय ३/६८ सि
अस्मिन् कुलवरे रम्ये ५७/७६ सि
अस्मिन् गुरुगृहे शाक्ते ३/१५ ए
अस्मिन् गोत्रं प्रवक्ष्यामि १७/३६ सि
अस्मिन् तन्त्रागमे श्रेष्ठा ४६/२३३ ए
अस्मिन् श्रीकुलसन्ताने ३३/१९ सि
अस्मिन् युक्तो महादेव ३३/१२४ सि
अस्य भाषार्थविज्ञानं ४२/२८ ए
अस्य विद्याप्रभावत: ११/१०० बि
अस्य शास्त्रस्य देवेशि ५०/३४ ए
अस्या वक्त्रषडङ्गानि १०/१४ सि
अस्या विद्या परा नास्ति ९/७४ ए
अस्या विद्याप्रभावेण १०/६५ सि
अस्याश्चैवासनं पात्रं २४/४६ ए
अस्यैव रत्नपिण्डस्य ६२/७५ ए
अस्योच्चारणमात्रेण १०/५२ ए
अस्योद्धारं पुनर्ह्येव १९/२१ ए
अस्योर्ध्वे यत् परं स्थानम् ६०/१३ ए
अस्वतन्त्रं यदा जीवं १३/७५ ए
अस्वतन्त्रं समाख्यातं ६८/८५ सि
अस्वरं तद् भवेच्चक्रं ६६/२१ सि
अस्वरां तु महादेवीं १६/९७ ए
अस्त्रं कालानलच्छायं २९/५३ सि
अस्त्रं चाघोरसदृशं १९/९२ ए
अस्त्रपञ्चकघोरास्त्रं १५/३० सि
अस्त्रपञ्चकमेवं तु १५/३४ ए
अस्त्रपञ्चकसंयुक्त: १५/२५ सि
अस्त्रवर्धनिसंयुक्तं ३३/७५ ए
अस्त्रेण शोधयित्वा तु ३३/९३ ए
अस्त्रेण शोधयेत् सर्वं ४८/४५ ए
अस्त्रेण सन्मुखीकुर्यान् ३४/७० सि
अहं काचित् कला काली २४/३४ ए
अहंकारेऽधिरूढानां ४/४७ ए
अहंकृता: शठा: क्रूरा: ३२/२३ सि
अहंकारं च कुरुते ६/१९९ सि
अहंकारं परित्यज्य ४१/१९ सि
अहंकार: शिवस्यान्ते १३/३९ सि
अहं गुरुरहं मन्त्री ३/६० सि

अहं जाता तदा वक्रा ५/३२ ए
अहं धन्यतनुर्मर्त्यो ५/२० सि
अहं निवेदितो देवि ४/२७ ए
अहं या विरमेत् तत्र ७/५० ए
अहं विद्धस्त्वया शक्त्या ५/३३ ए
अहं शिष्यः स्वरूपेण २९/१ ए
अहं शून्यस्वरूपेण ३/७० ए
अहं सर्वगतः कर्ता ३५/७५ सि
अहं सा कालिका काचित् ३/७१ ए
अहं सा च परा चैका २४/३९ सि
अहं सा चर्चिका देवी ३/७१ सि
अहं सा मालिनी देवी ३/७० सि
अहमित्येव यो भावः ४१/१४ सि
अहिंसातत्परा सर्वे ३२/३७ ए
अहिनोघसमोपेतां १६/६८ ए
अहिपूर्णा तदा काली ५९/७८ सि
अहिमध्यस्थितं रत्नं ६२/४१ ए
अहिराकाशमुदधिः ३०/६० ए
अहिश्च परमा कीर्तिः ५८/४३ ए
अहिसुप्तैव देवेशी ३६/४० सि
अहोरात्रगतिं कृत्वा ६६/५९ ए
अहोरात्ररजो माया ५९/५७ सि
अहोरात्रोषितो भूत्वा १६/१२७ ए
आ—ई—ऊ—ऐस्वरैर्भिन्ना २८/४८ ए
आ—ई—ऊ—कारभिन्नास्ते २८/५८ सि
आकम्पो रोमहर्षश्च १३/१२२ सि
आकर्णजातैः सरसैर् ३१/१२४ ए
आकर्षयन्ती सर्वात्मा ३५/४१ ए
आकर्षयेत् ततः पश्चाद् ४९/६२ ए
आकर्षेत् या परं तत्त्वं ५७/६८ सि
आकर्ष्यमन्त्रपूतात्मा ६०/५५ ए
आकहा हाकहा चैव ४२/४४ ए
आकारे आदिनाथं तु ३६/९९ ए
आकारे तु महावेधं ३१/८१ सि
आकाशं गहनं यस्मान् ६८/९९ ए
आकाशं च तथा देव २५/३६ ए
आकाशं च भ्रूवोर्मध्ये २१/३६ सि
आकाशं तिस्रपीठं तु ६७/२६ सि
आकाशं तु महाशब्दः ६७/२८ सि
आकाशं तु ललाटस्थं २९/५५ सि
आकाशं नादबीजं तु २१/३४ सि
आकाशं पञ्चधा प्रोक्तं २५/४० सि
आकाशं पञ्चधा भित्त्वा ६२/५१ ए
आकाशं परमं तिष्ठेत् ६१/६२ ए
आकाशं विमलानन्दं ६२/२५ ए
आकाशं व्योम्नि मध्ये तु १३/३३ सि
आकाशं सर्वपीठेषु ४६/२ सि
आकाशचक्रमन्त्रस्य ६६/७ ए
आकाशचारिकिलानां ५९/६ सि
आकाशपदसंलीनो ६०/७ ए
आकाशपीठके मध्ये ५८/४५ ए
आकाशमूर्तिलिङ्गानां ५९/४५ सि
आकाशस्थौ गतौ पक्षौ ६६/१ सि
आकाशे संस्थिता तु वाक् ४६/४ सि
आकाशः पिङ्गलो ज्ञेयः २५/४५ ए; ४६/३२ सि
आकाशे चैव सुश्रोणि १४/९० सि
आकाशे मर्त्यलोके च २९/५९ सि
आक्रम्य सुतलस्थानं ४९/५ ए
आक्रान्तं नादवर्णाभ्यां २८/८७ ए
आक्रान्तं पूर्वकारणं १३/१६ ए
आक्रान्तं पूर्वकरणैस् ५९/७६ ए
आक्रान्ताश्च कलैर्ज्ञेयाः २४/५० ए
आकृतिविकृतिः सप्त ६३/९३ सि
आख्यातं चान्वयेऽस्मिन् शिवगुरुमुखगं मूलसूत्रं कुजाख्या ३८/२७ सि
आख्यातं तव देवेश ६७/४९ सि
आख्यातं तव सिद्धस्य २१/५२ ए
आख्यातं तव सिद्ध्यर्थं ८/६९ सि
आख्यातं तु क्रमाम्नायं ४५/५८ सि
आख्यातं परमं देहं ८/८५ सि
आख्यातं पश्चिमाम्नाये २८/१०५ सि
आख्यातं पूर्वसूत्रेऽस्मिन् २८/१६९ ए
आख्यातं योगपीठं प्रकटितवसुधां कोङ्कणे ओलिभेदैः ३८/२९ ए
आख्याता च कनिष्ठोलिः २८/१०४ सि
आखे इति विसश्चैव २८/९९ ए

आगच्छन्ति पुरे तस्य १४/४१ सि
आगतं ओघभेदेन २/२६ सि
आगता तु पुनस्तत्र ६/२२३ ए
आगता ब्रह्मचर्येण ६/५ सि
आगता सा परा देवी १७/२२ सि
आगतास्तत्र ते सर्वे ६/९९ ए
आगतो देवदेवेशो ३/१६५ सि
आगमं सृष्टिबीजादौ २२/१३ सि
आगमं सृष्तिभेदेन १३/१३९ सि
आगमश्रवणादाशु ३०/११६ ए
आगमार्थरता धीरा: १२/३९ ए
आगमार्थविधानेन ११/५७ ए
आगमार्थविनिर्मुक्ता: १२/३५ सि
आगमेन प्रवक्ष्यामि १३/१३३ सि
आगारस्फोटनादीनि ३४/८४ सि
आगोपालाङ्गना म्लेच्छा: ४९/२१ ए
आग्नेयां जालपीठं तु ११/४० सि
आग्नेयां नैर्ऋतिं तावद् ३३/११५ ए
आग्नेया चिञ्चिणीमुद्रा ४८/२७ सि
आचम्य च शुचिर्भूत्वा ४९/६० सि
आचारं मातृभिर्योनौ १४/१३१ ए
आचार: षड्विधं ज्ञानं ६०/३१ सि
आचार: संचरेत्यर्थ: ५९/६५ ए
आचार्यं स्वगुरुं वाथ ३०/२१७ सि
आचार्य: सह शिष्यैस्तु ४२/७७ सि
आचार्यत्वं समासेन ३१/६ सि
आचार्यलक्षणं प्रोक्तं ३२/५६ ए
आचार्यस्य यदा भ्रान्ति: ६५/१८ सि
आचार्याणां समाख्यातं १५/५३ ए
आचार्येदृक् समाख्यात: ३२/५५ ए
आचार्यै: शक्तिहीनैश्च ३०/१४७ ए
आज्ञाकुकारसंभिन्नं २८/३४ सि
आज्ञाक्षोभलयं यत्र ६८/८८ ए
आज्ञाक्षोभस्तथा घूर्मि: १९/७३ ए
आज्ञां गुरुमुखाद् लब्ध्वा २६/४२ सि
आज्ञाघूर्माणचक्रस्य ६६/११ ए
आज्ञाचक्रं पराध्यक्षं ६०/१५ ए
आज्ञाचक्रविनिर्मुक्त: ६८/३९ सि
आज्ञाचतुष्कभेदेन ५९/८३ ए
आज्ञा चण्डतरा तेषां ७/८२ सि
आज्ञाज्योतिसमायुक्तं २४/२० सि
आज्ञातत्त्वं तु तत्रैव ५०/१३ ए
आज्ञातत्त्वं समाख्यातं ष ४८/३८ ए
आज्ञादीप्तं कृतं कूटं ८/७२ सि
आज्ञादेवी परावस्था ३४/३३ ए
आज्ञाधरमहं शिष्यस् ५/३८ सि
आज्ञाधरोऽथ भवेत ४२/७६ ए
आज्ञानाथं विशुद्धाख्यं ७/२३ ए
आज्ञापञ्चकभेदेन ६४/६ सि
आज्ञा पञ्चविधा शक्ति: ४/२१ सि
आज्ञापयेत् तदाचार्यो ३३/७२ ए
आज्ञापहार: कर्तव्य: ३०/१४९ सि
आज्ञापितस्तदा देव: ६९/२ सि
आज्ञापूर्वा योगदा च ३३/२१ ए
आज्ञाप्रत्ययमावेशं १३/१०६ ए
आज्ञाप्रत्ययहीनस्य ४/७ ए
आज्ञा प्रवर्तते तीव्रा १८/९७ सि
आज्ञा प्रवर्तते नित्यं ३७/१९ सि
आज्ञा प्रवर्तते शिष्ये ८/७३ सि
आज्ञाबोधशलाकाया: ६०/३० सि
आज्ञाभङ्गं न संदेह: २८/११९ ए
आज्ञाभङ्गकरं तस्य ४/३० सि
आज्ञाभङ्गे कुत: सिद्धिर् २३/४६ सि; ४६/२६४ सि
आज्ञाभाषासमायुक्तं ३९/१६ ए
आज्ञामण्डलमध्यस्थं २८/९१ ए
आज्ञामनुग्रहं धन्यं ४/४४ ए
आज्ञामनुग्रहार्थाय ४/४१ ए
आज्ञामन्थानकल्पेन ६४/९७ ए
आज्ञामुपार्जनार्थाय ६/३४ ए
आज्ञा मूर्ध्नि कृताभासौ ८/५१ सि
आज्ञा मूर्ध्नि कृता ह्येषा २८/८ सि
आज्ञा मूर्धनि चक्रस्थां ३/११३ ए
आज्ञामृतप्रवाहेन ४८/६० सि
आज्ञायास्तमनं भूय: ६/१७० ए
आज्ञालिङ्गं महासिद्धं ४/२५ सि
आज्ञावर्ति: शिव: पन्था ३०/८४ ए

आज्ञाविद्यां विशालाक्ष ३४/१३१ सि
आज्ञाविधेयाः सर्वे ते ६/२२ ए; ६/२४ ए
आज्ञावेशे गते क्षीणे ६/१७६ ए; ६९/२५ सि
आज्ञासंक्रमणं कृत्वा ६९/१२ ए
आज्ञासंक्रामकं देव २८/१६ सि
आज्ञासिद्धैरमाद्यैः कलिकलुषहरैः तर्पते दिव्यपानैः ४४/६६ ए
आज्ञास्थानपदे प्राप्ते ३६/९५ ए
आज्ञास्थानशलाकाया ८/१०५ सि
आज्ञास्थाने महाचक्रे ३६/१०६ सि
आज्ञास्थाने सप्तमं च ११/४ सि
आज्ञास्थाने सुदीप्ताभा ३६/९४ ए
आज्ञास्त्रैः प्रोक्षणं कुर्यात् ३४/९ ए
आज्ञास्मरणमात्रेण १४/१० ए
आज्ञा सा च क्रमे गुरोर् २२/१९ सि
आज्ञाहीनः शोचनीयो ४/१६ ए
आज्ञाहीनो जपेल्लक्षं ३९/११८ ए
आज्ञाहेतोस्तिस्रपीठे ६९/२२ ए
आटश्च मटहश्चैव ६१/७४ ए
आडम्बरं गणेशश्च ६१/७३ सि
आडम्बरपरित्यागात् ६४/७२ ए
आढरूपकं माटं च ६१/७७ ए
आणवे पिङ्गले चैव ३०/१५५ ए
आत्मकूटादि नामान्तं १०/२५ सि
आत्मक्रमं सुसंज्ञात्वा ४६/२९९ ए
आत्मचर्यासमायुक्तं १५/५४ ए
आत्मज्ञानमसौ वेत्ति ३/१४७ ए
आत्मतत्त्वं हृदिस्थं तु ४१/३६ सि
आत्मनः स्मरणादेव १३/१४५ ए
आत्मनात्मा पुरा शोध्यः १३/२२ सि; ३१/१२९ ए
आत्मविद्याशिवाख्यं तु ३३/१५१ ए
आत्मशक्तिशिवान् तत्र ४१/४२ सि
आत्मस्थं सर्वभूतानां ६०/९२ ए
आत्मस्थाने च सततं १५/११ सि
आत्माकाशं तु यद् बीजं ५८/८६ सि
आत्माकूटाः कृताः सर्वे २८/७४ सि
आत्मा च वदते नित्यं ४६/२४ सि
आत्मा तेजोमयं ध्यात्वा ३४/२२ सि
आत्मानं गूहसे नूनं ३/२८ ए
आत्मानं च हृदिस्थं तु ३/५१ सि
आत्मानं धूपितं कुर्याद् २७/५० सि
आत्मानं प्लाव्य तेनैव २/११ सि
आत्मानं रुद्रवत् ज्ञात्वा १९/२१ सि
आत्मानवेन शृङ्गस्य ६४/१५ ए
आत्मान्तरे कृतं शून्यं १३/२१ ए
आत्मा नाम च हृदये ५०/५ ए
आत्मामन्त्रचतुष्केन ३४/३८ सि
आत्माशक्तिचितं सूक्ष्मं ६५/७१ ए
आत्मासंकोचनं भाति ६०/९७ सि
आत्मा संचरते तस्मिन् १४/१०५ सि
आदावन्ते स्थितस्यैव १०/२ ए
आदावष्टादशान्तं कुलक्रमसकलं मण्डलोत्थानपूर्वं १/३ सि
आदिकादिक्रमं क्षेत्रं २४/८१ सि
आदिकादिथकारादि ३/३२ सि; २६/८ ए
आदिकादिशिवं सिद्धं ४२/५० सि
आदिकादिसमायुक्तं ७/६ सि
आदिनाथक्रमं यस्तु ५१/१२ सि
आदिनाथक्रमाख्यातं २८/७९ सि
आदिनाथस्त्रयोलीनां ७/६७ सि
आदिनाथेन देवेश ४६/२४२ सि
आदिपञ्चकनिर्मुक्तं ६४/३१ ए
आदिपीठसमुद्भूते २६/५९ ए
आदिपीठस्य वक्ष्यामि १८/२४ ए
आदिपीठेश्वरी ख्याता ८/८७ ए
आदिमं तु यदा चान्ते २०/२१ सि
आदिमा हृदिमार्गस्था ६६/५३ सि
आदिमुद्रा त्रिभिर्भेदैस् ७/९९ सि
आदिवर्गकलाः भेद्य ६२/४२ सि
आदिस्थं मेरुमार्गोऽयं ८/७ ए
आदिस्थाने स्थिता तत्र २६/४१ ए
आदौ कर्म कथं प्रोक्तं १३/७१ सि
आदौ कुमारिकाखण्डं ६९/२८ सि
आदौ कुत्राभिषेकं तु १/९ सि
आदौ कृत्वावतारं तु ३४/१८ सि
आदौ च पुरुषो व्यापी १८/८३ ए

आदौ तन्मूलविद्याया २७/६८ सि
आदौ तन्वी परा देवी १३/६१ सि
आदौ तु मण्डले पूजां ३३/७७ सि
आदौ ते पञ्च लक्षाणि ८/१२० ए
आदौ ते प्रणवाः पञ्च ९/६६ सि
आदौ त्रिकण्ठकं न्यासं ३४/१११ सि
आदौ परीक्षयेद् भूमिं ३३/५८ ए
आदौ पिण्डं तु किं प्रोक्तं १/१८ अ
आदौ पीठचतुष्कं तु २६/२२ ए; २८/१०२ ए;
२८/४० ए; २८/७२ ए; ३९/१०६ ए
आदौ बिन्दुयुता विद्या ३४/३३ सि
आदौ मन्त्राश्च मुद्राश्च ३०/२१६ ए
आदौ मायापुरी बन्धं ३४/४६ ए
आदौ मेरोश्च मूर्ध्निस्थं ८/१८ सि
आदौ शक्तिं समुत्थाप्य ३४/१७ ए
आदौ विकृतिकारणं ९/३९ ए
आदौ वै स्वरचक्रं तु २४/८२ सि
आदौ शक्तिसमूहेन ३४/४९ ए
आदौ सा सकला प्रोक्ता २२/२७ सि
आदौ ह्रस्वस्वरा प्रोक्ता २९/३४ ए
आद्यं तं विजयं नौमि ४६/१५७ सि
आद्यं तव मया प्रोक्तं ६२/२९ सि
आद्यं पीठं भवेद् दीर्घं ९/२४ सि
आद्यं वर्णं चतुर्न्यासं २८/४९ ए
आद्यं शक्तिपुरस्यास्य १८/२६ सि
आद्यं शक्तिपुरस्यैव ८/४३ सि
आद्यक्रमस्य देवेश २८/१६५ सि
आद्यक्रमस्य वृद्धस्य २७/२९ सि
आद्यन्तं स्मरते यो हि ४५/२० ए
आद्यन्तकरणं योगं १६/११२ सि
आद्यन्तेन समायुक्ता २३/३२ ए
आद्यन्ते संपुटं कृत्वा १९/५९ ए
आद्यन्तोच्चारयोगेन १६/११२ ए
आद्यदीर्घैश्चतुर्भिन्नं २८/१३ सि
आद्यपीठात् समारभ्य ८/११४ ए
आद्यपीठे क्रमाग्रे तु १६/१०० सि
आद्यमन्ते कृतं देव २०/१८ ए
आद्यमेतच्चतुष्कं तु ४६/४१ ए
आद्यपीठं सुरेन्द्राणां ५८/४ ए
आद्यप्रस्तारमाख्यातं ५१/२६ ए
आद्याधारगतं नित्यं ४६/१८१ ए
आद्यामृतं च खशिरं २०/४ सि
आद्यारभ्य समनान्ते स्वे ६८/३२ सि
आद्यारभ्यात्र मद्भागे ४/५१ सि
आद्यार्णसप्तकं वक्त्रे २३/५१ सि
आद्यावतारं यो वेत्ति ४५/११ ए
आद्योघं चिन्तयेद् बुद्ध्या २८/११८ ए
आदृष्टा खेचरीमुद्रा ३९/१०३ ए
आधारं चक्रनाथस्य ६६/१ ए
आधारं प्रथमं चक्रं ३५/४८ ए
आधारः सर्ववर्णानां ६४/२३ ए
आधारचक्रमध्यस्थं ३६/२८ ए
आधारचक्रमारूढ ६०/९ ए
आधारभेदं एकारं ४४/२७ ए
आधारयेत् तु शान्तात्मा ३६/१७ सि
आधाराः स्तवराजस्य १६/११४ ए
आधारादि तु आज्ञान्तं ६३/१० सि
आधारादिभ्रुवोरन्तं ३०/६८ सि
आधारादिसमुच्चार्या ३१/१६ सि
आधाराधेययोगोऽयं ३६/११० ए
आधारे प्रथमं प्रोक्तं २७/१८ ए
आधारे भेदाश्चत्वार २५/२४ ए; ४२/६८ सि
आधारे हृदये चैव २५/३८ सि
आधारे हृदये तूर्ये २८/२६ सि
आध्यात्मं कुरुते बाह्यं १४/९९ सि
आध्यात्मिकं बहिश्चैव १४/९८ सि
आनन्दं तत् समत्वं हि १५/१४ ए
आनन्दं तु नवात्मानं १९/१३ ए
आनन्दं तु निरानन्दं ३९/३३ सि
आनन्दं मूलसूत्रस्य ५८/१०१ सि
आनन्दं विमलं चिञ्चं १७/१८ ए
आनन्दं विमलं चिञ्चि ७/१८ ए
आनन्दं व्यापकं देव १७/१८ सि
आनन्दः कुब्जिका देवी ४६/११५ सि
आनन्दः पिङ्गलो ह्यात्मा ५९/२७ ए
आनन्ददरदाभासं ४६/१८४ सि

आनन्दपदसंस्पर्शो ४/४२ सि
आनन्दप्रसरौघं तु ६४/६७ सि
आनन्दमुद्भवः कम्पो ३३/४७ ए
आनन्दरश्मिना भक्त्या ४६/१९८ ए
आनन्दशक्तिमध्यस्थं ३९/३१ ए
आनन्दश्चावलिश्चैव ३९/६८ ए
आनन्दसन्ततिं ज्ञात्वा ३९/३२ सि
आनन्दादिविभेदेन ३९/६५ सि
आनन्दाद्येन जगतो ४६/२०० ए
आनन्दानन्दबिन्दुश्च २६/१२ सि
आनन्दावृतवृन्दस्तु २६/१४ सि
आनन्दितैः पृथक् नाम ४६/२४४ सि
आनन्दोत्संगगा देवी ३९/३४ सि
आनन्दे च निरानन्दे २६/७६ सि
आनयेच्च अनामान्ते तु १३/१३६ ए
आनयेदस्त्रराजेन ३४/१६ सि
आनियाद् हेमकलशं ११/३४ सि
आनीतं परमानन्द ४६/९२ सि
आनीतं विविधैर्भक्त्या ४६/९५ सि
आनीतोऽनुग्रहार्थाय ६९/३३ ए
आन्तं मायासमायुक्तं ८/४७ ए
आप इति म अंकारं २८/६५ सि
आपः पूर्णगिरिः प्रोक्तः ६७/४ सि
आपः पूर्णगिरिस्थितः ४६/२ ए
आपस्तेजोऽथ—पृथ्वीपवनगगनकं पञ्चकं रत्नपूर्वम् २/९ ए
आपादतलमूर्धान्तं १४/१०१ ए
आपूर्णं सर्वरत्नेषु ६२/१८ ए
आपूर्णगतिचित्तस्य ६२/७३ ए
आपूर्णमणिचक्रान्ते ६०/१० सि
आपूर्य तमसः सर्वं ६६/२४ ए
आपूर्य सविसर्गेण १४/१२० ए
आप्तत्त्वं त्रिगुणीकृत्य २८/५६ ए
आप्यायनं कराभ्यां तु ४८/२६ ए
आप्यायं चन्द्रगर्भेन ३४/७० ए
आप्यायं परमेशस्य ६१/५८ सि
आप्यायनं तु नेत्रेण ४८/४५ सि
आप्यायनमशेषस्य ६४/१७ सि
आप्यायेत् सर्वभूतानां ४९/३७ सि
आभ्यां मध्यगतं रेफं ३४/६८ ए
आभ्यां संयोगरूपेण ४०/२४ सि
आमन्त्रितास्तु दक्षेण ३/७७ ए
आमन्त्रितो यदा देव्या ४/५० सि
आमिषं तु यथा खस्थः ४०/१४३ ए
आमिषार्थी स्थितस्तस्मिन् ६/८६ ए
आमूला योगदेवी च ६४/४२ ए
आमूलात् प्रसरं तस्याः ५७/४२ सि
आमूलाद् यावत् शाखाग्रं ६८/१०० ए
आमूलाद् स्रवते बिन्दुः ६६/४५ सि
आमोदः परमास्वादो ६६/६ ए
आम्नायं द्वीपमध्ये निहितक्रमपदे चन्द्रपुर्ये त्रिभेदैः ३८/९ सि
आम्नाययोगपीठोऽयं ५८/९७ ए
आम्नाये पश्चिमाम्नाये ४५/३३ ए
आम्नाये भैरवानन्दश् ६३/६२ ए
आम्रातकेश्वरैकाम्रे ६/२१४ ए
आम्रातकेश्वरैकाम्रं ५१/१७ सि
आयातो ज्ञानमाकांक्षी ३/२२ ए
आरक्तं तत्कुले चक्रं २६/१९ सि
आरक्तं प्रथमं ध्यानं २८/२७ ए
आरक्तं रविबिम्बं तु १३/११४ ए
आरक्तं राजतं सुभ्रं ३/९ ए
आरक्तं शुद्धधवलं १९/९१ सि
आरक्तां चिन्तयेद् देव ८/९४ सि
आरब्धं यज्ञविध्वंसं ३/८१ ए
आरभेत परं योगं ३६/२७ सि
आरात्रीं कारयेत् पश्चात् ३०/१३० सि
आरात्री चन्दनं दीपं २७/२२ सि
आरात्री पूर्वतः कार्या ३०/२८ ए
आराधनं तु कर्तव्यं २७/२१ ए
आराधना तु सर्वेषां ३६/१८ सि
आराधयत् स हृष्टात्मा ३/८४ सि
आराधितः सुरैः सम्यक् ४६/९८ ए
आरुभरितरूपेण ६१/६५ सि
आरुहेत् क्रमशो मूर्ध्नि ३३/२५ सि; ६८/१०१ सि
आरुह्यैकं सकाराख्यं ५९/९० सि

आरूढोन्मत्तकौलार्कं ४६/१८६ सि
आर्णवं संयतात्मा वै ५९/८५ ए
आर्णवं सर्वभूतानां ६४/३६ सि
आर्णवस्य अशेषस्य ६२/८१ ए
आर्णवाज्ञा चिदाकाशं ५९/१४ सि
आर्णवाज्ञा जगन्माता ३९/५३ सि
आर्णवाज्ञा त्रिभिर्भेदैस् ६०/४० सि
आर्णवाद्यं पुरा शोध्यं ६६/३३ सि
आलयं परमानन्दं ६१/८१ सि
आलयं बीजराश्यादेः ५८/५ ए
आलयं मलयाकारं ६४/१२ सि
आलयं विमलात्मानं ६४/२ सि
आलयं सर्वयोगीनां ६६/५४ सि
आलयं सर्वसत्त्वानां ४/१३ ए; १४/६३ ए
आलयं सृष्टिवर्गस्य ५७/४ ए
आलये सर्वसिद्धानां ५७/२१ ए
आलोकं सर्वभूतानां ६४/७६ सि
आवयोः परिवर्तेन ५/९ सि
आवर्तप्रसराकारा ६०/१७ सि
आवर्ते च निरावर्ते २६/६३ सि
आवर्तेन गुणाकारा ६४/८७ सि
आवेशं घूर्णिरानन्दः २६/२९ ए
आवेशं भवते तस्य ३६/३२ सि
आवेशः कमलानन्द ५९/७० ए
आवेशकारकं शम्भो ४/१३ सि
आवृतिस्त्रिगुणावस्था ६२/४३ ए
आशा एव महाबन्धस् ४०/१५६ सि
आशानन्दौघनाथश्च ५७/९७ सि
आशापाशान्यशेषाणि ४१/२० ए
आश्रमं सर्वयोगीनां ६६/७९ ए
आश्रमपूर्वतो वर्णं १८/५५ ए
आश्रयणः सहजः पुंसां ३३/१७० सि
आश्रितं परमं मन्त्रं ६४/९८ सि
आसनं च द्विरभ्यासं १८/४१ सि
आसनं चाग्निधामस्य ८/४५ सि
आसनं तु समाख्यातं ४८/१८ ए
आसनं द्विजपतेश्च ८/४८ ए
आसनं भेदनं तेषां २५/५७ ए
आसनं शयनं छत्रं ३७/१४ सि
आसनत्रितयं तेषां १५/३९ ए
आसने तु त्रिखण्डं तु ३०/२३ ए
आसाद्य कृतकृत्यं स्यात् ५९/१०४ सि
आसीदनाद्यनन्तानां ६४/६ ए
आस्थानं मण्डपं दिव्यं ३९/९ सि
आस्वाम अवि आ षट्कं ४२/५७ ए
आहरस्व महाफल्गुं ६/८४ सि
आहुतमिव चित्तस्य ६५/३ सि
आहुतिभिः शिरं पूज्य ३४/२७ ए
आहुतिभिस्त्रिभिः कृत्वा ३४/२६ ए
आहुतिभिस्त्रिभिश्चान्यैर् ३४/४१ सि
आहुतीनां समासेन ३४/२८ सि
आहोरात्रगतिर्माया ६३/७० ए
आह्लादकरणं योगं ५७/४५ सि पृ
इ ऋ रे तृतीयं स्यात् २३/२ सि
इकारं मणिमित्युक्तं ४४/२७ सि
इकारान्तं परं स्थानं ४०/३८ ए
इकारे योगिविमला ४४/२६ ए
इच्छया प्राक् कृता घोरा ६४/८१ ए
इच्छया सृजसे सर्वं २९/४ सि; ३५/१२ सि
इच्छाज्ञानक्रियाभेदैर् ३/१२४ ए
इच्छाज्ञानी क्रिया तत्र ३१/७१ ए
इच्छा ज्ञानी क्रिया विश्वी ४०/२३ ए
इच्छाज्ञानीक्रियाख्या पर–अपरपरा अन्वयाज्ञाप्रसूता ३८/३१ ए
इच्छा ज्ञानी क्रियाख्या प्रकटितविभवा बुद्धिरेतच्चतुष्कं २/८ ए
इच्छाज्ञानीक्रियारूपा ६५/४८ सि
इच्छानाथं स्थितं ह्येकं ६९/१६ ए
इच्छान्ते तु ध्रुवं शान्तं ६८/९० ए
इच्छा याति लयं ज्ञाने ४०/३६ ए
इच्छारूपधरः श्रीमान् ११/८० ए
इच्छाशक्तिः क्रियाशक्तिर् ३५/२६ सि; ३५/५५ सि
इच्छाशक्तिस्तु कामाख्ये ३५/२७ सि
इच्छाशक्तिस्तु वामे तु ३५/५६ ए
इच्छाशक्तिस्तु सकाया १८/५१ सि
इच्छा सप्तादशी ज्ञेया ४०/२५ ए

इच्छा ह्यहं परोत्पन्ना २४/३४ सि
इडा च पिङ्गला चैव २६/१० सि; ३५/८८ ए;
३५/९९ ए; ४०/३३ ए
इडापिङ्गलभावेन ३५/८२ सि
इडापिङ्गलमध्ये तु ३६/९० ए
इडापिङ्गलयोर्मध्ये २/३६ सि
इडा वामा समाख्याता ४०/१३३ सि
इडा सा भैरवी शान्ता २४/४६ सि
इतः सूत्रक्रमं शम्भो ५/६ ए
इतरे गुरुशिष्ये तु ६/१७५ सि; ६९/२५ ए
इति आज्ञावतारोऽयं ३६/११८ सि
इति आद्यावतारं तु १३/१४२ ए
इति एवंविधं देव ३०/३९ ए
इति ज्ञात्वा यथा तस्य १३/९६ सि
इति ज्ञानप्रभावोऽयं ५/५३ ए
इति पङ्क्तित्रयं प्रोक्तं ४२/६६ ए
इति पञ्चाहुतीः पञ्च ३४/१२५ ए
इति भाषाक्रमं ज्ञानं ४२/५८ सि
इति भैरवभाषेयं ४२/८० सि
इति मत्वा गहनं घोरं २४/१० ए
इति मायास्तवं प्रोक्तं २६/९१ सि
इति संक्षेपतः प्रोक्तं ६८/५३ सि
इति सत्यं पुरा प्रोक्तम् ४६/२०५ सि
इति सत्यं मया प्रोक्तं २४/६५ सि
इति सूत्रार्थमुद्दिष्टं ४२/२६ ए
इतीदं परमं गुह्यं ४६/२०२ ए
इत्यष्टादशभेदानि २/२६ ए
इत्यष्टौ समिधाः प्रोक्ता ३४/१२९ सि
इत्यागमं मया प्राप्तं ३/१७० ए
इत्यागमविशुद्धस्य १०/४७ सि; १५/५४ सि;
२६/५२ ए
इत्याज्ञा क्रमचक्रस्य ७/४१ ए
इत्याज्ञागमभेदेन १३/१२९ सि
इत्याज्ञा मलपातेन १३/१०८ सि
इत्याज्ञामुण्डितो मुण्डी १४/११ ए
इत्याद्यावतारसूत्रं तु ४५/१३ ए
इत्यानन्दं महाबीजं ५४/५ सि
इत्यार्णवं महादण्डं ६८/५७ ए
इत्याश्रमे मुखाम्नायः ७/३८ सि
इत्याश्रमे सुसंपन्ने ५०/१२ सि
इत्युक्तं मण्डलं नाथ ४८/६७ सि
इत्युक्तं परमेशश्च ४६/१२१ सि
इत्युक्तं सप्रसादं तु ३/१५३ सि
इत्युत्सङ्गावतारं तु ६९/१५ सि
इत्युपदेशसूत्रं तु ४८/९३ सि
इत्येकादशसंस्काराः ३४/१३ सि
इत्येते कथिताः सर्वे ४६/२२८ ए
इत्येते षोडशः सिद्धा ७/७७ ए
इत्येतैः पुरुषैः सिद्धैः ४६/१४३ ए
इत्येवं परमानन्द ३६/१२ सि
इन्दुबिन्दुः स्वयंनाथः ९/६ ए
इन्दुबिन्दुकलाक्रन्तं ८/१०१ सि
इन्दुबिन्दुश्चिदाशक्तिर् ५९/५ ए
इन्दुबिन्दुसमाक्रान्तं ६६/७६ सि
इन्द्र आपस्तथा तेजो २७/१० ए
इन्द्रजित् हिमवान् मौली ३२/४ ए
इन्द्रमग्निर्यमो रक्षो ३४/५५ सि
इन्द्राणीं मरुदेशे तु १६/४६ सि
इन्द्राणी चैव आग्नेयी २८/१५९ सि
इन्द्राण्यधिष्ठितं वर्गं १९/४४ सि
इन्द्रियज्ञानबोधेन ६१/५६ ए
इदं कुलक्रमं कौलं ३९/५० सि
इदं कौमारकं देव ३९/७४ सि
इदं गुह्यं च सर्वस्वं ३०/४० ए
इदं ज्ञानं समासाध्य ३६/७६ ए
इदं ज्ञानोदयं नाम ४४/६२ सि
इदं तथ्यं मया प्रोक्तं ६९/२७ सि
इदं तदभिषेकं तु ५/६२ सि; ५/६५ सि
इदं तस्य परं दिव्यं ३५/४० ए
इदं पीठावतारोऽयं ६/१८९ सि
इदं बालक्रमं शम्भो ३९/७२ सि
इदं भाषाष्टकं दिव्यं ४२/४३ ए
इदं भेदवरं गुह्यं ३९/६७ सि
इदं मतमिदं ज्ञेयं ४५/५६ सि
इदं मतमिदं योगम् ३०/८८ सि
इदं रहस्यं परमं ८/१३० ए

इदं वृद्धक्रमं स्थूलं ३९/७९ ए
इदं सृष्टिक्रमं ज्ञानं ४५/११ सि
इदं संकेतकं कोशं ४२/२७ सि
इदं संकेतकं गुह्यं ४२/२४ सि
इदानीं कथ्यताम् देवि २५/३ ए
इदानीं पदभेदेन १०/१० सि
इदानीमाकर्णय शम्भो २०/२ सि
इमे सर्वाणि तस्यास्तु ३५/६४ सि
इयं द्वादशिका भाषा ४२/४८ सि; ४२/५२ सि
इह जन्म समासाद्य ३०/२०६ ए
इहजन्मावधिर्येन ३०/४५ ए
इहलोके च ये चान्ये १८/१०६ सि
इहलोके यशः कीर्तिर् ४६/२७७ ए
इहेत्यर्थपरिभ्रष्टः ५५/१७ ए
इहैव जीवलोकेऽस्मिन् ११/९३ सि
इहैव प्राप्नुयाद् भोगान् २६/९४ ए
ई—ऊमध्ये गता नासा १८/२८ सि
ईकारश्च आकारश्च ९/२३ सि
ईदृगनुप्रदानेन ४/३६ ए
ईदृग् जालन्धरं पीठं ६/६३ ए
ईदृग्रूपधरा आज्ञा ६८/१८ सि
ईदृशं च गुरुं प्राप्य ३९/१०४ ए
ईदृशं चिन्तयित्वा तु ३१/१०१ ए
ईदृशं तु गुरुं प्राप्य ३२/५५ सि
ईदृशेन विधानेन ३०/२१९ ए
ईदृशं वेधविज्ञानं ३१/१०९ सि
ईप्सते पाणिग्रहणं ३/१६१ सि
ई र इ व उकारश्च ६१/६३ सि
ईशकोणात् समारभ्य २७/१४ सि
ईशानस्य तु वक्त्रस्य ३०/१०० ए
ईशाने कोङ्कणं नाम ११/४१ सि
ईशान्यां तु प्रकर्तव्यं ३३/६२ ए
ईश्वरं च तथा ब्रह्म ३४/१२९ ए
ईश्वरं तु ललाटस्थं २९/५६ सि
ईश्वरं सर्वदेवानां २/४४ सि
ईश्वरः पञ्चवक्त्रस्त्वं ३/६६ ए
ईश्वर उग्रतेजश्च ४७/१० ए
ईश्वरश्चेश्वरीशक्तिः ६०/३ ए
ईश्वरात्मा च पादयोः ६७/८ सि
ईश्वरान्तर्गते मातः २६/६२ ए
ईश्वरान्ते स्थितं देवं ३५/६८ ए
ईश्वरी सस्वरा शक्तिः ५९/१४ ए
ईश्वरे चित्तलोभिष्टे ३०/१३९ सि
ईश्वरेण तदारब्धं ३/७९ ए
ईश्वरोऽपि तथा नादे ४०/६७ ए
उ ऊ ऋ ॠ च रत्नस्था ६२/३४ ए
उ—ऊ—शून्यकला चन्द्रः २८/५० ए
उ ऌ प पञ्चमं स्यात् २३/३ ए
ऊकारश्च उकारश्च ६१/६२ सि
ऊकारस्वरमेकत्र ६१/६४ सि
उघज्ञानं स्वरौघं तु ५९/१८ सि
उघज्ञानप्रभाव्याप्तिं ६१/३१ ए
उक्तं देव्या त्विदं वाक्यं ६९/३० सि
उक्ता ये च मया देव २८/१६३ ए
उक्ता ये पूर्वं ते पञ्च २१/४१ ए
उक्तोऽयं मातृकान्यासः ३३/१३० ए
उच्चरन्ती परं नादं ३६/९२ सि
उच्छुष्मपीठं वरारोह ६/१५२ सि
उज्जयिन्यां चरित्रे च ६/२१७ ए
उज्जयिन्या चरित्रं च ५१/२० सि
उठासनौ तु द्वौ तस्याः १८/३२ सि
उडुपीठे पुनः स्थातुं ६/२२५ ए
उडुम्बरतलावस्थां १६/३८ सि
उड्डामरं सिद्धकौलं २५/५३ ए; ३९/१४० सि
उड्डीकारयते नित्यं ६/४ ए
उड्डियाणं तदाख्यातं ३५/३८ ए
उड्डियाणं तयोर्मध्ये ३५/५८ सि
उड्डियाणं महावक्त्रं ३४/११३ सि
उड्डियानसमूहेन ३४/६१ ए
उडियाणे प्रविष्टो यो ६/१९६ सि
उड्रदेशे च गान्धारे ४६/२२१ सि
उत्कीलनं वद तस्या १०/३ सि
उत्तानं तदधःस्थं तु ३/४१ सि
उत्तानममृतं पूर्णं १८/३५ ए
उत्तमं सर्वमार्गाणां ६८/१२६ ए
उत्तमानि च प्रश्नानि ३५/६३ ए

उत्तमा वेदविद्वांसा ३१/१३४ ए
उत्तरषट्कभेदोऽयं ३९/१८ सि
उत्तरं पूर्वपीठं तु २१/४२ ए
उत्तरांशे तु योगेन ३३/११२ सि
उत्तरानन्ददेव्यायाः ४३/४ सि
उत्तरा सा शुभा विद्याद् ३३/१०४ ए
उत्तरे चोत्तरं न्यस्य ४८/४१ ए
उत्तरे देवतायानं ६५/३४ सि
उत्तरे द्वापरं ज्ञेयं ४६/१९ ए
उत्तरे द्विस्वभावं तु ४६/१८ ए
उत्तरे पूर्णगिर्यं तु ३४/११४ सि
उत्तरे योगिनीनां तु ४८/२३ ए
उत्तरे वामवक्त्रं स्यात् ४८/७८ सि
उत्तरे विन्यसेत् सोमं ४८/१२ सि
उत्तरेश अनन्तीशं १९/६३ सि
उत्तरोऽनामिकायां तु ४८/३५ ए
उत्तिष्ठ स्फुरते चाज्ञा ५/४८ सि
उत्थानं कौलिकी शक्तिः ६३/९१ ए
उत्पन्ना कामरूपे तु ३५/४७ ए
उत्पतेन्निपतेद् भूमौ ४१/५४ सि
उत्पाताः संप्रजायन्ते ३०/४ ए
उदके पूर्वतः क्षाल्य ११/३६ ए
उदकेशं प्रयागाख्यं ५१/२१ ए
उदधेः कर्णिकामूलं ६६/४० ए
उदयं ऊर्जनाथं च २५/३१ ए
उदयं कामरूपे तु २१/४६ ए
उदयं कुरुते यस्मात् ५८/१६ सि
उदयं चतुर्धा प्रोक्तं ३०/१६६ सि
उदयं पूर्णगिर्यायां २८/१६७ सि
उदयं बिन्दुमध्ये तु १३/१२८ सि
उदयं मातृकायोगं ३९/४४ ए
उदयं लभते शिष्यः २६/४७ ए
उदयं वामयोद्दिष्टं ४०/१३१ सि
उदयं विमलं नाम २४/३८ ए
उदयं शशिबिम्बस्य २४/४७ ए
उदयं संप्रदायं तु ६२/८३ ए
उदयं सूर्यमार्गेण २३/३० सि
उदयं स्वरवर्णानां ५१/२४ सि
उदयन्ती प्रबुद्धानां ६५/७२ सि
उदयश्च कटाहश्च ६१/७६ ए
उदयास्तमनं चाद्यं १३/६९ ए
उदयास्तमनं देव ३५/९४ सि
उदयास्तमने चैव ३२/१३ ए
उदयास्तमनेनैव २८/१३७ सि
उदयास्तमनैकत्वे १३/७६ सि
उदयास्तममेवं तु २३/६१ सि
उदयेत कुले कालं ६१/६९ सि
उदयास्तमनं तस्य ५८/४४ ए
उदयास्तमनैकत्वे ६३/७१ ए
उदानप्रेरिता शक्तिः ६१/२७ सि
उदानेन तु देवेश १४/७३ सि
उदारार्थपरिच्छेदी ३२/६० सि
उदासीनमनामं च २/३६ ए
उदितं मोक्षधामस्थं ६६/९१ ए
उदिता कलिकाले तु २९/५९ ए
उदिता तत्र देवेशी ५८/४७ सि
उदितार्ककराभासा ४०/९५ ए
उदिता सा शिवस्यापि ६७/१४ सि
उदितौघः स्वरूपेण ६०/६५ सि
उद्गाथयति शास्त्राणि ४१/५३ सि
उद्ग्राहयन्ति तर्कार्थं १२/२६ सि
उद्घोषो भृगुः श्रीवत्सः ३२/६ सि
उद्भवं च तथा श्लेषं ४०/७२ सि
उद्भवं कौलिकं योगं ५८/३७ ए
उद्भवं भरितानन्दं ५९/५ सि
उद्भवश्चैव विश्लेषो ४०/१४१ ए
उद्भवस्थं तु योगोऽयं ४०/६ सि
उद्भवस्था दुहित्री सा १५/५ ए
उद्भवानन्दचित्तस्य २६/१५ ए
उद्भवानन्दयोगेन ५९/७३ ए
उद्भवानन्दरूपेण ६१/२६ ए
उद्भवानन्दविश्रामं ५८/७४ ए
उद्भवे कुण्डली ज्ञेया ४०/१३४ सि
उद्भवे तत्र कौलीशं ६६/८४ सि
उद्धरेद् द्वादश श्लोकान् २४/१७ सि
उद्धारं च यथा देव १८/२४ सि

उद्धारं पूर्वतो ज्ञात्वा २५/४६ सि
उद्धृतं ज्ञानषट्कस्य ६४/२३ सि
उद्धृतं भूमिकार्थेन ६५/१३ सि
उद्धृतं वाममार्गेण ६४/६२ सि
उद्धृता तु विलोमेन ८/८६ ए
उद्धृता दशभिर्भेदैर् ६२/३९ सि
उद्धृत्वाधेय मार्गस्थः ४६/९९ ए
उद्यतो मन नाभिस्थो १४/५३ सि
उद्यानोपवने देवि १४/८९ ए
उन्नतं शिवभागीनां ५८/३२ सि
उन्नता दक्षिणे रौद्री ७/१४ ए
उन्मत्तचर्यचारेण ४६/३४ सि
उन्मत्तपत्रबिल्वाद्यैर् ३३/११० ए
उन्मत्तब्रह्मचर्येण ६/३ सि
उन्मत्ता विह्वलाः सर्वे ४७/१७ सि
उन्मनत्वे गता दृष्टिः ५७/७९ ए
उन्मनत्वे सदा युक्तो १४/५७ सि
उन्मना कौलिनी शक्तिः ७/४१ सि
उन्मनाख्यामनाख्या च ५७/२ सि
उन्मनाज्ञा मनातीता ५७/५३ ए
उन्मनान्तं तु यैः प्राप्तं ३६/१८ ए
उन्मनान्ते मनं कृत्वा ३१/३६ ए
उन्मनान्ते वरारोह ४०/७४ सि
उन्मनादिक्रमेणैव ५/४६ सि; ७/६३ सि; ५३/१५ सि; ६८/४५ सि
उन्मनाद्यादिनाथान्तं ७/६४ सि
उन्मना पञ्चभेदैस्तु ६४/१० सि
उन्मना मनवेगेन २४/४५ ए; ५७/८७ ए
उन्मनामनव्यापिन्या ५७/९९ ए
उन्मना सा समाख्याता १५/१३ सि
उन्मनी प्राणशक्त्यात्मा ५८/७५ सि
उन्मनो मदनावस्थः ३२/५० सि
उन्मीलनप्रयुक्तात्मा ६६/९ सि
उन्मूलनं तु नेत्रेण ३४/९ सि
उपकाराय जन्तूनां ३०/१८४ सि
उपक्षीणा तु या पूर्वं १३/१३४ सि
उपदेशं क्रियां शिक्षां ५/४३ ए
उपदेशं गुरोर्वक्त्राज् ११/५८ ए
उपदेशं तु वै पूज्यं ५०/१० ए
उपदेशं न मे ज्ञातं ७/२ सि
उपदेशं प्रवक्ष्यामि २४/७९ ए
उपदेशं यथावस्थं ३०/१७८ ए
उपदेशं समाख्यातं १०/७ ए
उपदेशत्रयं भित्त्वा ४८/८८ ए
उपदेशवशेनैव २८/३१ सि; २८/४४ सि; २८/७० ए; ३०/१२२ ए
उपदेशेन विन्यासं २४/१०२ सि
उपदेशेन वै ज्ञात्वा ४८/८२ ए
उपदेशे भवेदेव २१/४० सि
उपदेशोऽपवर्गस्य ६२/४८ ए
उपनयनसर्वस्वं ३४/४४ ए
उपपीठानि क्षेत्राणि ३५/२० सि
उपपीठाश्च संदोहाः ३९/११२ सि
उपभेदैश्च भेदेषु ६७/१४ ए
उपविश्यासनं बध्वा ४८/२४ सि
उपरोधान्न दातव्यं ४९/६६ सि
उपर्युपरिसंस्थस्य ६८/७२ सि
उपसन्नस्तदा योगी ४/३५ सि
उपसन्ना महावीरा ३३/६५ ए
उपसन्नो महादेवि ४/२६ सि
उपसर्गग्रहादीनि १६/१३० ए
उपस्थं तिस्रमध्ये तु ४६/५ सि
उपस्थं भैरवाकारं ६७/९ ए
उपस्थं व्योम्नि मध्ये तु १३/३६ सि
उपस्थस्थमिदं श्रोत्रं ६७/३१ ए
उपस्थो जायते स्वादे ६७/३० ए
उपहास्यन्ति पशवो ३६/१३ सि
उभौ उडिप्रवेशेन ६/६ ए
उभौ तौ ईश्वर आज्ञा ३५/१२ ए
उभौ तौ नरकं यातौ ४९/६८ सि
उभौ तौ मन्मथायातौ ३५/७० सि
उभौनिर्मथनात् किञ्चित् ५८/८९ ए
उभौ देव्याक्रमे ज्ञेयौ ५८/४४ सि
उभौपञ्चकनिर्मुक्ता ९/५४ ए
उभौपञ्चकहीना च ९/५३ ए
उभौप्रीतिवशानन्दे ५/८ सि

उभौ शून्यगुहावासे ५८/६५ सि
उभयोः परमानन्दा ६३/७२ ए
उभयोरचिराद् विघ्नं ३३/७१ ए
उभयोरन्तरगतौ द्वे तु ५८/५५ सि
उभयोरपि संयोगात् ९/७ ए
उभयोर्बाह्यगं क्षेत्रं ३/४८ ए
उभयोर्योगभावेन ६/१५१ ए
उभयोस्तृतीयं रेघो २३/२३ ए
उभे पक्षे तु मेलापं २/२७ सि
उमाकान्तस्तथाषाडी ६/१८ ए
उमाखेचरिपूर्वं तु २९/५० ए
उमा दाक्षायणी कन्या ४६/३८ ए
उमादेहात् समुत्पन्नं ४६/२३७ ए
उमामहेश्वरं चक्रं १९/९४ सि
उरसां मलये चैव ६/२१८ ए
उरसा मलयं चैव ५१/२१ सि
उरसायां कलिङ्गे च ४६/२२२ ए
उलित्रये क्रमाः त्रीणि १९/१८ सि
उलिसिद्धाश्रमं मर्त्ये ७/५८ ए
उलीनां क्रमसिद्धानां १५/३८ ए
उलीनां त्रितयं देव २४/८९ ए
उलीनां पश्चिमाम्नायं ६८/३५ ए
उलीश्वरो मदोन्मत्तः ५९/१९ सि
उल्कामुखसमोपेतां १६/५१ सि
उल्कापाता दिशो दाघो ३०/८ सि
उल्कापाते च दिग्दाघे ११/९८ सि
उल्काहस्तो यथा कश्चित् ४१/७ ए
उल्लासचिन्मयज्योतिर् ६१/७२ सि
ऊकारं चैव ईकारं २८/९३ सि
ऊचुरेवं महावाणीं ४/११ सि
ऊचुरेवं परः शान्तः ३/१४८ सि
ऊर्णतन्तुनिभाकारा २६/३४ सि
ऊर्णातन्तुनिभाकारा ४०/९५ सि
ऊर्ध्वं ब्रह्मा अधो विष्णुः ३४/५८ ए
ऊर्ध्वं मूर्धमधः प्राणो ६०/१४ ए
ऊर्ध्वं षोडशसिद्धाज्ञा ७/३९ ए
ऊर्ध्वं सा च विनिष्क्रम्य ३१/६१ ए
ऊर्ध्वकेशसमोपेतां १६/७८ ए
ऊर्ध्वतो गह्वरेणापि ४८/६४ सि
ऊर्ध्वदृष्टिनिरालम्बम् ५७/१०२ सि
ऊर्ध्वमध्यमधः कुर्यात् २७/६९ सि
ऊर्ध्वमार्गनिरोधिन्या ४०/५० ए
ऊर्ध्वमूर्ध्वे तथा पूर्वे १९/६२ ए
ऊर्ध्वलीना कपालस्य ६६/४९ ए
ऊर्ध्ववक्त्रं कोटिमध्ये ४८/७७ सि
ऊर्ध्ववक्त्रात् समारभ्य १०/१६ ए
ऊर्ध्वशक्तिरधःशक्तिर् ५३/८ ए
ऊर्ध्वस्था कुलनाथं च ५७/९ ए
ऊर्ध्वस्थानाद् बिन्दुमध्याद् १३/१३४ ए
ऊर्ध्वस्रोते च करणे ३०/१५१ ए
ऊर्ध्वाधोऽग्निं समासेन ३४/६६ सि
ऊर्ध्वाधोमध्यगं प्राणं ६१/४१ सि
ऊर्ध्वाहन्यर्कप्रभाढ्याश्च ४६/६२ सि
ऊर्ध्वे क्लिन्नान्वयं योगं ६८/१३५ सि
ऊर्ध्वे तु सर्पते तस्मात् ३१/५९ ए
ऊर्ध्वे पीठत्रयं कुर्यात् ३४/६ सि
ऊर्ध्वे शिवमधः शक्तिः १९/८५ सि
ऋकारं चैव ॠकारं ४४/२१ ए
ऋकारे कामरूपं तु ४४/२१ सि
ऋकारे तु ॠकारे तु ४४/२२ सि
ऋग्वेदश्च यजुर्वेदः ४४/१७ सि
ऋग्वेदी भवते मित्रो ४४/१९ सि
ऋ च म सप्तमं चैव २३/३ सि
ऋजुः स्पष्टा महौघेन १३/६२ सि
ऋज्विनी चन्द्रखण्डाख्या ५८/७८ ए
ऋणशेषः प्रवर्तते १३/५२ सि
ऋतुद्वयविशुद्धेन १४/१२१ ए
ऋशिरं ओशिरैकत्वं ८/१०४ सि
ऋषभस्तिमिरश्चैव ६/६९ सि
ऋषयोऽष्टौ स्मृता ह्येते ६/१६१ सि
ऋषयो द्वादशस्तत्र ६/६७ सि
ऋषयो विंशतिस्तत्र ६/३३ सि
ऋषिभिः किन्नरैः सार्धं ३९/२ ए
ऋषिशृङ्गः शक्तिपुत्रो ६/३७ ए
ऋषिश्च औत्तरो टङ्क ४७/१३ ए
ऌ ॡ ए ऐ चतूरत्ना ६२/३५ ए

ऌकारे जालसंज्ञं तु ४४/२२ ए
ऌ ण रे नवमे दत्तं २३/४ ए
ए–ऊ–ऊर्ध्वगता तिस्रे ६३/९२ ए
ए ऊ घो दशमेकं च २३/४ सि
ए एव वेधकाक्रान्तं २०/९ ए
एक एव त्रिधा भिन्नं २८/१३२ सि
एक एव महादोषो १०/४३ सि
एकं त्रित्रिकभेदेन २८/१३० सि
एकं वृक्षं परं देव १४/६९ सि
एककोणे श्मशानाख्ये १६/७२ सि
एकत: सर्ववर्णानि ४६/२६८ ए
एकत्र भोगसंभावे ६५/५६ सि
एकतत्त्वस्थितां यत्र ३/१२३ सि
एकत्रिंशं च द्वात्रिंशं ११/११ ए
एकत्वं बहुधावस्थं ४१/२२ सि
एकधा स्मरणात् सर्वं ४/४५ सि
एकधात्रिस्वरूपेण ३१/९४ सि
एकपदगतानङ्गं ८/७० सि
एकपात्रं न कर्तव्यं ३७/६७ सि; ४६/२९० ए
एकपादं च तिस्राख्यं ८/७८ सि
एकपादं त्रिशक्ति तु ३/१३ ए
एकपादं त्रिहस्तं तु ३/४९ सि
एकपादयुतं कृत्वा १८/१०१ ए
एकपादशिरं गृह्य १८/२७ सि
एकपादस्थितं शम्भो २०/९ सि
एकपादस्त्रिपादश्च ५९/५५ सि
एकपादान्तचत्वारि १८/२६ ए
एकपादेन संभिन्नं २४/५४ सि
एकमात्रं परं सूक्ष्मं ६/२०९ सि
एकमूलं स्थितं कौलं ३९/१४२ ए
एकमेव परं तत्त्वं १४/७१ सि
एकमेवमिदं गुह्यं ४५/१६ सि
एकया जिह्वया देव १०/६३ सि; १८/६ सि
एकलिङ्गमिदं देव १४/७२ सि
एकलिङ्गेऽथवा षण्डे १४/३२ ए
एकविंशं ऊरुभ्यां च ११/८ ए
एकवीरकृतं शम्भो ८/५० सि
एकवीरादि–आरभ्य ८/८५ ए
एकवीरान् न्यसेत् पञ्च २४/१११ ए
एकवीरे श्मशाने तु १६/७३ सि
एकवीरो हयं चैव ८/३९ ए
एकवृक्षे श्मशाने च ११/८९ सि; २३/३८ ए
एकस्थं च विसर्गस्थं ६१/८५ सि
एकस्त्रयोदशश्चैव ८/२४ सि
एकस्त्रीणि तथा पञ्च ५७/४८ सि
एका एव पराशक्तिः ४०/२९ ए
एका एव पराशक्तिस् १४/११० सि; ४०/११५ सि
एकाकर्षयते ऊर्ध्वं ४०/२४ ए
एकाकारस्वरूपेण ५६/१४ सि
एकाकारा परा माता २०/२५ सि
एकाक्षरा परा प्रोक्ता २९/२९ सि
एकाङ्गनर्तना भाषा १३/१०२ ए; ५९/१०१ ए
एकाङ्गनर्तनीमाख्या ३५/७२ सि
एकाङ्गुलिप्रदेशिन्या ४२/६१ ए
एकाङ्गुल्या प्रदेशिन्या ४६/२६५ सि
एकाणवा तु हृद्देशे ४०/११९ ए
एका तु सप्तधा भेदैः ६३/४४ ए
एकादशार्कसंख्यानां ४६/२१३ सि
एकादशाश्रमे खड्गं ४६/१९१ सि
एकादशैर्महादेव १४/४६ सि
एकधा * चतुर्भेदैः ३९/८८ सि
एका नाडी परा माया ५९/७६ सि
एकानुष्ठेन मनसा ४/३७ ए
एकानेकविभेदेन ५९/८३ सि
एकानेकविभेदैस्तु ६२/६० सि
एकानेकसमैका च ५९/३० सि
एकान्ते विजने रम्ये ८/९ ए; ११/२४ सि; ३०/१९ सि; ३०/१११ सि; ३०/२१७ ए; ३४/४ ए; ४८/३ ए
एकान्ते विजने स्थाने ३७/८ सि
एकान्ते शयनं कुर्यात् ३७/५५ ए
एकापि बहुधा भिन्ना ३५/३४ ए
एकापि बहुधा भेदैः ३५/६२ ए
एकापि व्यापिका सूक्ष्मा ३५/३५ सि; ३५/५४ सि
एकामिन्द्रियजा नाडी १४/७० ए
एकाम्रं शक्तिदेशस्थं १४/७९ सि

एकाग्रं शक्तिमध्ये तु ५०/२९ सि
एकाग्रकस्तथा ऐन्द्र ४७/११ ए
एकाग्रकी भवेच्छिल्पी १४/९४ ए
एकारं सप्तभिर्भित्त्वा ६३/१७ ए
एकाग्रे शिल्पिका देव ४२/३७ ए
एकाग्रे शिल्पिनी देवी १६/११ सि
एकाग्रे संस्थितां देवीं १६/९५ सि
एका योनिः कुलेच्छा या ६४/२० सि
एकारं च अकारं च २८/३८ ए
एकारकरणा कान्तिः ६४/५० सि
एकाराकारनिचया ६१/४ सि
एकाराकारविमलं ५९/४ सि
एकारे मध्यमा ज्ञेया ६३/९१ सि
एकारे विमला प्रोक्ता ४४/२५ सि
एका शक्तिः परा सूक्ष्मा ३१/१०८ सि
एकाशीतिः समाख्याताः ४६/२१७ ए
एका सानेकभेदैस्तु ३६/११३ ए
एका सा भैरवानन्दा ३६/११३ सि
एका सा सप्तभिर्भिन्ना ६३/४८ ए
एकाहं भैरवे यज्ञे २४/६ ए
एकीभूतप्रकारेण ६३/६८ ए
एकैकं तु यथा वर्णं ४१/३८ सि
एकैकं वर्णमुच्चार्य ४१/४१ सि
एकैका परमा शक्तिर् ६६/७७ सि
एकीभावं त्रिभिर्यस्मात् ७/१५ ए
एकीभावगते चित्ते ३३/१२५ सि
एकीभूतं महाकूटं २८/९३ ए
एकोऽनेकः परो ह्येक ५९/६२ सि
एकोऽपि त्रिगुणीकृत्वा ६४/६४ ए
एकोच्चाराद् विशुद्धात्मा ५७/१०१ सि
एकोनत्रिंशं * त्रिंशं च ११/१० सि
एकोनविंशं हृदये ११/७ सि
एकोनार्धशताः सप्त ४६/२२७ ए
एजते नात्र संदेहो ३१/३३ सि
एतच्चतुःप्रकारेण १९/१४ सि
एतच्चतुष्कमाख्यातं २६/३० सि
एतच्च मानसं सर्गं ४०/३० ए
एतच्चातिरहस्यं वै १८/१०७ सि
एतच्चैतन्यकूटं तु ८/७४ सि
एतच्छल्यं च विद्यायास् १०/३ ए
एतत् कर्णद्वयं देव १९/२७ सि
एतत् कर्मविपाकं तु १३/१३० ए
एतत् कुलक्रमाचारं २५/४७ ए
एतत् कूटं समाख्यातं १९/६१ ए
एतत् क्रमागतं योगं १०/४२ ए
एतत् क्रमोपदेशं तु ५०/३२ सि
एतत् तस्यापि संतानं १०/९ सि
एतत् ते कथितं देव ३६/३८ सि; ३६/७१ सि; ३६/८५ सि
एतत् ते कथितं वेधं ३१/१२१ ए
एतत् ते कथितं शम्भो ५०/२५ ए
एतत् ते कथितं सर्वं ३१/२७ ए
एतत् ते खेचरं मार्गं ४५/२३ ए
एतत् ते पूर्वमाख्यातं ३६/१०९ ए
एतत् त्रिकण्टकं मूलं २०/२८ ए
एतत् दिव्यौघसूत्रं तु ४९/४१ सि
एतत् पाणिकृतं जप्यं २७/६३ सि
एतत् पुरवरं देवि ८/८७ सि
एतत् पूर्वक्रमं ज्ञात्वा २२/२३ ए
एतत् प्रत्ययसंप्राप्ते ५/३५ ए
एतत् प्रश्नं महाश्रेष्ठं २५/३ सि
एतत् प्रश्नवरं गुह्यं १०/४ ए
एतत् प्रश्नवरं गुह्यं १८/७८ ए
एतत् प्रयोगमिच्छामि ८/८९ ए
एतत् समयं देवेश ३०/१३६ सि
एतत् समाधिकरणं ३०/६२ सि
एतत् सर्वं मया ज्ञातं ३६/१ ए
एतत् सर्वं समासेन १/१४ ए
एतत् सर्वं समासेन १८/८८ ए
एतत् सारं महाशम्भो १७/५० सि
एतत् सिंहावलोकेन ८/८६ सि
एतत् सिद्धव्रतं शुद्धं १५/३४ सि
एतदक्षरविन्यासं १९/२४ ए; १९/५२ ए
एतदाक्षेपदहनं १३/१३१ सि
एतदाचारसमयं २७/२४ सि
एतदाभरणं प्रोक्तं १४/२० ए

एतदाम्नायषट्कं च ४५/१५ सि
एतदावरणं न्यासं २४/७३ सि
एतदुन्मनीकरणं २१/३९ सि
एतदेव क्रियायातं ३४/७२ सि
एतदेव पुराख्यातं ११/१७ सि
एतदेव मया ख्यातम् ३५/९३ सि
एतद् दीपनविज्ञानं ३०/५५ सि; ३९/९१ सि
एतद् देव तवाख्यातं ४५/४३ सि; ४६/३०५ सि
एतद् देव परं गुह्यं २०/३१ ए
एतद् देव हि वक्ष्यामि ४०/११ ए
एतद्देशे महादेशे ६/७३ सि
एतद् बालक्रमाख्यातं २८/१०३ सि
एतद् बाह्यव्रतं चर्या १४/८ ए
एतद् बीजं तु रुद्रस्य ८/६२ सि
एतद् बीजं महेन्द्रस्य २१/१३ ए
एतद् बीजाष्टकं कुर्याद् २१/२२ ए
एतद् ब्रह्माक्षरं पिण्डं ८/६५ ए
एतद् भक्त्याश्रमं चात्र ५/२४ ए
एतद् युगान्तिमं पीठं ६/१७४ सि
एतद् रहस्यमाख्यातं २४/२९ सि
एतद्रूपं त्वया देवि ३०/१ ए
एतद् वर्णं च द्वाविंशं ८/६७ ए
एतद् वर्णविभागं तु १९/९२ सि
एतद् विज्ञातुमिच्छामि १८/७७ सि
एतद् विद्याव्रतं प्रोक्तं १४/२३ ए
एतद् विन्यासविज्ञानं २४/२३ सि
एतद् विमलविज्ञानं २४/११८ ए
एतद् वै अधिकारं तु १७/४४ सि
एतद् वै कुलमार्गं तु २५/४५ सि
एतद् वै कौलभाषायां २८/६६ सि
एतद् वै कौलिकं सूत्रं २४/११७ ए
एतद् वै क्रमकौमारं ४५/४४ ए
एतद् वै ज्ञानषट्कं तु २६/२९ सि
एतद् वै तत्त्वतो ज्ञेयं ८/१२९ ए
एतद् वै पश्चिमं वेश्म ३/१२ ए, ५६ ए
एतद् वै मालिनीन्यासं १८/११३ सि
एतद् वै मेरुप्रस्तारं ८/४० सि
एतद् वै राजसं शूलं १८/३६ सि
एतद् वै षड्विधं पिण्डं ८/७९ ए
एतद् वै शब्दपुरुषं १९/७४ सि
एतद् वै श्लोकराश्यादौ ७/३३ सि
एतद् वै संपुटं योगं ९/६१ सि
एतद् वृद्धक्रमाख्यातं २८/४२ ए
एतन्न्यासं पुरा कृत्वा २४/७४ सि
एतन्मन्त्रक्रमं चक्रं २८/९५ ए
एतन्मायात्मकं पिण्डं ८/६३ सि
एतन्मे कथितं देव ३१/१२९ सि
एतन्मे तत्त्वतो ब्रूहि ४६/२३५ ए
एतन्मे न श्रुतं देवि १५/२ ए
एतन्मे वद देवेशि ४७/३ ए
एतल्लिङ्गं त्रिधा प्रोक्तं १५/४८ सि
एतस्मात् सारतरं स्याच् ६९/२ सि
एतस्मिन्नन्तरे काले ४६/६४ सि
एता एतैस्तु भेदैस्तु ३५/९२ ए
एतानि नवसंकेता ३९/११५ ए
एतानि षट्प्रकाराणि २८/३९ सि; २८/७१ सि
एतान् ज्ञात्वा पिबेद् देव ४६/२५२ ए
एतासां देवतानां च ३९/१५७ सि
एतासु पूजितास्वेव ११/१७ ए
एते चैव महासिद्धा २५/३३ ए
एते गुप्ततराः पीठाः २८/६२ ए
एते तत्त्वक्रमाच्छम्भो ९/२४ ए
एते पञ्च महाभूता २५/४२ सि
एते पीठमुखाः पञ्च ३४/११५ सि
एते पीठाः समाख्याताः ५१/२३ ए
एते पीठाः स्मृता रत्ना ९/२६ ए
एतेभ्यः सिद्धिमाप्नोति ३१/७७ ए
एतेभ्यो देव्य उत्पन्ना ३५/१०० ए
एते वक्त्रा महादेव १८/१०५ ए
एते वै क्षेत्रपालाश्च ४७/१६ ए
एते वै त्वदहंकार्याः २६/३१ सि
एतेषां कथितं षट्कं २८/२१ ए
एतेषां च क्रमाणां च २८/१६५ ए
एतेषां चाधिकारं तु ६०/७८ ए
एतेषां तु लयं देव २५/३८ ए
एतेषां नायिकान्तस्था ६६/१३ सि

एतेषां नायिकाहं च ९/२६ सि
एतेषां पुत्रपौत्रादि ४६/१४४ ए
एतेषां मण्डलं कार्यं ३९/१२० सि
एतेषां मण्डले यागं ६३/१५ सि
एतेषां व्यापकाः पञ्च २५/४१ ए
एतेषां सिद्ध्यते विद्या १२/४० सि
एतेषामासनं श्रेष्ठं १५/३८ सि
एतेषु पर्यटेन्मन्त्री १४/३३ सि
एतेषु मण्डलाः पूज्या ५०/२३ सि
एतेषु संस्थितिस्तासां १४/९६ ए
एते संगाः स्मृता देव ४१/२९ सि
एते सिद्धा नियुक्तव्या १९/६४ ए
एते स्थाना मया प्रोक्ता १४/८० सि; ५०/३० सि
एते स्थाना व्रतस्यैव १४/२५ ए
एतैः प्रजुह्वते वह्निर् ३४/६० सि
एतैः शुद्धैर्विशुद्ध्येत ३३/१३४ सि; ३३/१५२ ए
एतैः सह महाशम्भो ४०/३४ सि
एतैः स्मरितमात्रैस्तु ३६/८९ सि
एतैरेव गुणैर्युक्ता ३२/२५ सि
एतैर्द्वादशभिर्भेदैर् १०/३१ ए
एतैर्भिन्नं कुलात्मानं २६/२४ ए
एतैर्भिन्नं महालिङ्गं २६/३३ ए
एतैर्विज्ञातमात्रैस्तु १७/१९ सि
एतैस्तु उदकं कृत्वा ३३/६१ सि
एतैस्तु भूषितो मन्त्री १४/२९ सि
एतैस्तु भेदिता विद्या १०/३६ ए
एतैस्तु व्यापितं पिण्डं २५/३३ सि
एभिर्मन्त्रपदैस्तत्र ९/७० सि
एभिस्तु दीक्षिताश्चान्ये ४३/१९ सि
एभिस्तु दीक्षिताः सिद्धाः ४३/२६ सि
एभ्यस्त्वेकमतः शोध्यं ३३/१५७ ए
एभ्यो युक्तवियुक्तेभ्यः ४०/११६ ए
एभ्यो ह्येकमतो देव ३३/१६० ए
एरुडे अग्निवक्त्रां तु १६/४२ सि
एलापुरे कोल्लगिर्यां ६/२१६ सि
एलापुरे खरास्यां तु १६/४४ सि
एवं कर्मस्य च्छेत्तारो ६०/४७ ए
एवं कर्मेन्द्रियाः प्रोक्ताः ३३/१३५ ए
एवं कुर्यात् कुलाद्यं यजनक्रमपदं श्रीक्रमस्यादिसूत्रं ४२/१० इ
एवं कूर्मासनस्थेन ४८/२० सि
एवं कौमाररूपेण ६/४१ ए
एवं क्लिन्नात्मिका शक्तिः ६३/८५ ए
एवं क्रमगतैर्भेदैर् ३९/४७ ए
एवं क्रमत्रयं देव ३९/८२ ए
एवं क्रममिदं देव ४५/३० ए
एवं क्रमविधानेन ११/६० ए
एवं क्रमार्थतस्तत्त्वं ३०/८७ ए; ४५/५६ ए
एवं क्रमेण ते जाताः ७/७१ ए
एवं क्रमेण विन्यासं २४/१०४ ए
एवं क्रमेण वै तस्य ४/४४ सि
एवं क्रमेण शिष्योऽहं ५/११ सि
एवं क्रमेण संयोगात् ६/२५ सि
एवं क्रमोदयं यत् तत् ३०/५८ ए
एवं कृतयुगारभ्य ६/१६३ ए
एवं कृते भवेत् सिद्धिः १४/१०० ए
एवं कृते भवेत् सिद्धिर् ३३/१०९ ए
एवं कृतयुगे देव ४३/८ सि
एवं कृत्वा गुरोर्भक्तिं ३७/१८ सि
एवं कृत्वा तु देवेश ३३/७७ ए
एवं क्षेत्राष्टके ज्ञेया ४२/४१ सि
एवं गुणविशिष्टा ये १२/४० ए
एवं गुहोपदेशं तु ६३/१५ ए
एवं च कुलविज्ञानं ६६/८९ ए
एवं चतुःप्रकारस्थं १८/५८ ए
एवं चतुःप्रकारा च ३३/३३ ए
एवं चतुष्प्रकारा तु ३३/३७ सि
एवं चतुर्विधं ज्ञानं ३९/८१ ए
एवं चतुर्विधा मुद्रा ४२/६२ सि
एवं चतुर्युगं प्रोक्तं ४६/१९ सि
एवं च प्राकृतं कर्म १८/८२ सि
एवं च षड्विधो ह्यात्मा ६३/६९ ए
एवं च षोडशैर्भेदैः ५८/८० सि
एवं चाङ्गानि सुभग १०/२८ ए
एवं चाष्टविधा भाषा ४२/३७ सि
एवं चाष्टविधा षोढा ३९/१४६ ए

एवं चाष्टविधा ह्येका ४२/३० सि
एवं चोत्तरपीठं तु ६/११८ ए
एवं जीवपराशक्तिः ६१/६० सि
एवं ज्ञात्वा तु देवेश ४१/३६ ए
एवं ज्ञात्वा तु प्रथमं ३०/१६९ ए
एवं ज्ञात्वा तु सिद्धोऽसौ ६/८० सि
एवं ज्ञात्वा महामन्त्री ३३/७१ सि
एवं डादिमहावृन्दे ४४/३१ ए
एवं तच्चन्द्रपुर्यस्य ६१/५६ सि
एवं तच्छांभवं योगं ६४/९१ ए
एवं तत्त्वप्रमाणं तु १३/६० ए
एवं तत्त्वविभागेन ४६/२१ ए
एवं तत्त्वस्वरूपेण ६७/४० सि
एवं तन्मातृलिङ्गं शिवसकलमयं षट्कमोङ्कारनाथं ३८/६ ए
एवं तदग्रपीठं तु ६/१५८ सि
एवं तद्ग्रहक्षेत्रं तु २३/१९ ए
एवं तां गूढरोधेन १३/१२१ सि
एवं तु आवयोः प्राप्तं ५/१४ ए
एवं तु क्रमशो ज्ञात्वा ४५/४९ सि
एवं तु त्रिविधं चक्रं ६६/२० ए
एवं तु प्रथमे दिने ३०/३६ सि
एवं तु भैरवैः षड्भिर् १९/६८ सि
एवं तु मातृकाः सर्वाः ४१/५६ सि
एवं तु साधिते क्षेत्रे ३३/११५ सि
एवं तूष्णिः परं पिण्डं ६४/२७ ए
एवं ते कथितं देव ३६/५० ए; ४१/५५ ए
एवं ते कथितं सर्वं ४३/२७ ए
एवं ते कुलविभ्रष्टाः ४४/५७ ए
एवं ते क्रमचत्वारः २८/१३६ ए
एवं ते क्रमभेदानि २६/३२ सि
एवं ते क्रमभेदोऽयं २७/३२ सि
एवं ते गगनेशाद्या ४६/१४५ ए
एवं ते चतुराशीतिः ३३/१० सि
एवं ते च त्रयश्चक्राः ६६/२६ सि
एवं ते चायुधाः सूक्ष्माः १४/१२७ सि
एवं ते चायुधाः श्रेष्ठाश् १४/३६ ए
एवं ते त्रिस्वरूपोऽयं ३९/५० ए
एवं ते त्रीणि सिद्धास्तु २८/५९ ए
एवं ते दीपकं त्रीणि १८/७१ सि
एवं ते देवताषट्कं १०/३० सि
एवं ते द्वादश श्लोका ७/५३ सि
एवं ते नवसिद्धानां ७/८५ सि
एवं ते पञ्चभिः पीठाः २६/२६ ए
एवं ते प्रणवाः पञ्च ५४/१४ सि
एवं ते वीराः पञ्चाशत् ६/४५ सि
एवं ते षट्प्रकाराणि २८/१०१ सि
एवं त्यागो मया देव ४०/७७ सि
एवं त्रितयसंयोगात् ७/९ सि
एवं त्रिरक्षरा विद्या २०/२१ ए
एवं त्रिविधभेदः स्यात् ४५/३ ए
एवं त्रेतायुगे प्रोक्तं ६/७० सि
एवं दक्षिणपीठं तु ६/५९ ए
एवं दण्डत्रयं ज्ञात्वा ६८/५९ सि
एवं दिव्यं महादिव्यं ४४/४७ सि
एवं दीक्षाविधानं तु ३३/५२ ए
एवं दीक्षाविधिर्भाव्या ३३/२९ सि
एवं देव मताख्यातं ३९/१०९ सि
एवं देव्यः समुत्पन्ना ३५/१०३ सि
एवं देव्याः स्वरूपेण ६/११२ ए
एवं देव्याक्रमं सूत्रं १३/१४३ ए
एवं देव्यान्वयं च प्रसरति किरणैः पीठमध्यैकवृक्षे ३८/२१ ए
एवं नादः समुत्पन्नः २४/४३ सि
एवं नानाप्रकारैस्तु ३३/६८ ए
एवं न्यासं तु देवीनां २४/७३ ए
एवं न्यासं समाख्यातं १९/८९ सि
एवं न्यासक्रमं कृत्वा १८/२२ ए
एवं न्यासक्रमं न्यस्य २७/४१ ए
एवं पञ्चदलोपेतं ३/१०० ए
एवं पञ्चप्रकारा तु ३१/२१ सि
एवं पञ्चप्रकारेण ३५/९६ ए
एवं पञ्चात्मकं देवं ४६/३३ ए
एवं पञ्चाशत् सिद्धाश्च ६/१४४ सि
एवं पञ्चाशद्भिर्भेदैर् १९/५१ सि
एवं पञ्चाशद् रुद्रास्तु ६/२१ ए

एवं पञ्चोपदेशं तु ६२/५७ सि
एवं परस्परं ज्ञानं ६२/८७ ए
एवं पश्चिमतः सृष्टिः ४४/३८ सि
एवं पाणिकृतं जप्यं ११/६४ ए
एवं पाण्डित्यमुत्सृज्य ३०/८० ए
एवं पात्रत्रयं पूर्वं २७/४९ ए
एवं पीठं भवेत् तिस्रं ६/१८० सि
एवं पीठक्रमं ज्ञात्वा ६/१९१ सि
एवं पीठक्रमं देव ३९/९८ सि
एवं पीठमिदं प्रोक्तं ६/२८ सि
एवं पीठानि चत्वारि २८/४८ सि
एवं पीठावतारं तु ३९/१३७ सि
एवं पीठाश्चतुर्भिन्ना २८/८ ए
एवं पूजाक्रमं प्रोक्तं ४५/३२ सि
एवं पूजा प्रकर्तव्या ३३/८१ ए
एवं पूज्य विधानेन ४२/११ सि
एवं प्रकारं यो वेत्ति ३९/९९ ए
एवं प्रभावमाख्यातं २४/१२० ए
एवं प्रश्नानि यो वेत्ति ४२/५८ ए
एवं प्राप्तं स्वरूपेण ४/१ ए
एवं बन्धतमा शक्तिः ६४/१९ सि
एवं बिन्दुं गृहीत्वा तु ४०/९७ ए
एवं बोधसमायुक्तः ३९/१७१ ए
एवं ब्रह्माक्षराकाशं ६२/५० ए
एवं भगोदयं ज्ञानं ३९/४६ ए
एवं भवतु तैरुक्तं ३०/११५ ए
एवं भागवतो लिङ्गं ६७/३६ ए
एवं भुजङ्गवेधं तु ३१/२३ ए
एवंभूतगुणाः शिष्याः १२/३६ सि
एवंभूतगुणी शिष्यः ३२/६४ सि
एवं भैरवपीठं तु ६/११४ सि
एवं मण्डल ऊर्ध्वे तु ५१/२८ सि
एवं मन्त्रोदयौघं तु ६२/६० ए
एवं मानापमानौ च १३/९० ए
एवं मायात्मकं बन्धं ३३/१७३ ए
एवं मायामलं पूर्वं १३/८४ सि
एवं मायाश्रितोऽनन्त १३/५८ ए
एवं मायाश्रितो ह्यात्मा ३३/१६५ सि
एवं मार्गे तु सकलं ६७/४४ ए
एवं मासस्य मानं तु ३४/११० ए
एवं मुक्तिस्वरूपं तु ६८/७६ ए
एवं मुक्तिस्वरूपेण ६८/५३ ए
एवं मूलं पराशक्तिर् ५८/१७ ए
एवं योगगतं चक्रं ३९/४३ सि
एवंयोगविधौ देव ३१/८८ सि
एवं यो जानते देव ३१/१०२ सि
एवं योन्यक्षरं नाम ५८/३० ए
एवं यो विन्दते देव ३१/९६ ए
एवं यो वेत्ति तत्त्वज्ञो ३९/१०५ सि
एवं यो वै विजानाति ३९/९२ सि
एवं रत्नोपदेशं तु ६२/५७ ए
एवं लब्धवरा भूत्वा ६/१३८ सि
एवंवर्णा समुत्पन्ना ४४/१४ सि
एवं वर्णोदये पार्ण १९/४२ सि
एवं वायुपुराणादौ ४/६ सि
एवं विज्ञाप्यासौ दक्षः ३/८७ सि
एवंविधिविहीनस्तु ५५/१६ ए
एवंविधे महास्थाने ४८/४ सि
एवं विचारयेद् यो हि ३९/१५४ सि
एवं विज्ञायते यो हि ३९/१०३ सि
एवं विनयहीना ये ४४/६० सि
एवं विशुद्धशान्तात्मा १३/२५ ए
एवं वै कुलसंचारं २३/१९ सि
एवं वै क्रमसंजातं ४५/५३ सि
एवं वै यो विजानाति ४५/५५ सि
एवं वै विन्दते यो हि ४५/३६ सि
एवं वै शास्त्राम्नायं तु ३०/१०१ ए
एवं वैष्णवनादात्मा ६०/५१ ए
एवं वै समयाः श्राव्याः ३०/२३० सि
एवं वै सूत्रयित्वा तु ३३/१२० सि
एवं व्याप्तं क्रमं मेरोर् २६/३८ सि
एवं व्याप्तं मया सर्वं १८/१३ सि
एवं व्याप्तं समस्तं स्थितिलयजननी रुद्रशक्तिस्त्रिभेदैः ३८/९ ए
एवं व्याप्तिः समाख्याता ४१/६६ सि
एवं व्याप्तिक्रमेणैव २१/२९ सि

एवं व्याप्य स्थितं शान्तं ६८/६० ए
एवं व्योमानि जातानि ५५/४ ए
एवं शक्तिस्वरूपोऽयं ४५/७ ए
एवं शक्तित्रयं चक्रं ५८/२६ ए
एवं शब्दस्य चोत्पत्तिः ४०/१२० सि
एवं शरीरविच्छिन्नं ४१/६३ ए
एवं शाक्तेयभेदं तु ३९/१२६ सि
एवं शिरं कुवेरस्य १९/४७ ए
एवं शुद्धवतः सोऽपि ३९/१७३ ए; ४५/६९ सि
एवं शोध्यतमं देव ३३/१४९ ए
एवं श्रुत्वा गतः सिद्धस् ६/८५ ए
एवं श्रुत्वा च ते तुष्टा ६/१३ ए
एवं श्रुत्वा तदा तुष्टा ६/९६ सि
एवं षट्कक्रम त्वं हि २४/३७ सि
एवं षड्विधसंस्कारं २७/४५ ए
एवं षोडशधा रत्नाः ६२/३७ ए
एवं संक्षेपतोद्देशं ६४/२८ ए
एवं संचिन्त्य चित्तेन १३/१३७ सि
एवं संचिन्त्य यत्नेन ३०/८३ सि
एवं संजायते सिद्धिर् ११/८५ सि
एवं संतर्पयित्वा तु ३३/९९ सि
एवं संपूज्य यत्नेन ३४/५८ सि
एवं संपूज्य सकलं ३४/२२ ए
एवं सद्यःसमायुक्तः ४५/६७ सि
एवं सद्योविहीना ये ४५/६४ सि
एवं समरिका नाम ६/७९ सि
एवं सा कलिकाले तु ३/७२ ए
एवं साध्यविहीना ये ३९/१६८ ए
एवं सा रुद्रशक्तिस्तु २६/४० सि
एवं सा लिङ्गरूपेण ३/१६९ ए
एवं सा विविधा दीक्षा ३३/५३ ए
एवं सा षड्विधा कार्या ३९/१५७ ए
एवं सिद्धं चतुष्कं तु २८/९७ ए
एवं सिद्धचतुष्केन ३४/३८ ए
एवं सिद्धात्मको योगी ४०/६० ए
एवं सिद्धाश्रमं ह्युग्रं ६/१४९ ए
एवं सिद्धिकरं प्रोक्तं ६/३२ ए
एवं सिद्धिविभागेन ३४/८८ सि
एवं सृष्टिक्रमं प्रोक्तं ४५/४ सि
एवं सृष्टिगतानङ्गं २४/२८ ए
एवं स्तुता महादेवी ४/४७ सि
एवं स्वाधि स्मृतं चक्रं ६६/७५ ए
एवं स्वाभाविकं तस्य १३/९७ ए
एवं हर्षविहीनं तु ४६/२८३ ए
एवमब्दोदयं नाम ३२/१५ ए
एवमभ्यसते योगी ३६/८१ सि; ३६/८३ ए
एवमभ्यस्यमानस्तु ३१/५६ सि
एवमभ्यस्यमानोऽयं ३६/६९ सि
एवमष्टप्रकारोऽयं ३०/७२ सि
एवमष्टशतान्येवं ३४/९२ ए
एवमाज्ञाक्रमं ब्रूहि ५/१६ सि
एवमाणवभेदं तु ३९/१२७ सि
एवमादि प्रकाराणि ३६/११ सि
एवमादि महोत्पाता ३०/१४ सि
एवमाद्यावतारं तु ६२/२९ ए
एवमाधारचक्रं तु ६६/८६ सि
एवमानन्दयोगेन २६/११ ए
एवमानन्दशक्तिस्तु ३/४७ सि
एवमाम्नाययोगेन ६२/८ सि
एवमुक्तस्तु शिष्येण २३/५० ए
एवमुक्ता महादीक्षा ३३/३८ सि
एवमुक्त्वा तु सिद्धस्य ५/५९ ए; ५/७० ए
एवमुक्त्वा गता शीघ्रं ६/२१२ सि
एवमेकादशा रुद्रा २४/९२ ए
एवमेते यथोद्दिष्टा ४६/९१ ए
एवमेव प्रकर्तव्यं ३९/१५९ ए
एवमेव प्रकारेण ३५/८९ ए
एष कालाग्निरुद्रस्तु २१/१९ ए
एष त्रयत्रिदैवत्यं ६५/२७ सि
एष देव्यादिगोत्रोऽयं १७/३७ सि
एष बिन्दोस्तु संचारं ४०/५७ ए
एष भैरवराजं तु ५४/११ ए
एषां गुप्ताभिधानानि २८/३८ सि
एषां मूर्ध्नि स्थिता शक्तिर् ८/६६ ए
एषां वै सिद्धसन्तानम् ७/८२ ए
एषा कौलेश्वरी विद्या ८/९३ सि

एषा चर्या महाचर्या १६/१६ ए
एषा पञ्चाक्षरी विद्या ८/१२४ सि
एषा परं महास्थानं १७/३९ सि
एषा भगवती देवी ८/९४ ए
एषामाज्ञां प्रर्थयित्वा ३०/२१८ ए
एषा वै मूर्तिपक्षस्य २०/२२ सि
एषा वै रुद्रशक्तिस्तु २२/१० सि
एषा व्याप्तिः समाख्याता ४४/११ सि
एषासनं क्रमस्योक्तं २०/१९ सि
एषा सा उन्मना सूक्ष्मा २९/५८ सि; ३१/४५ सि
एषा सा खेचरीमुद्रा ८/७९ सि
एषा सा खेचरी विद्या ८/१०२ ए; २४/५५ ए
एषा सा देवता देव १७/२४ ए
एषा सा परमा शक्तिः ३१/१८ ए
एषा सा प्रथमा घोरा २१/३ ए
एषा सा भगवती देवी २०/२५ ए
एषा सा भैरवी विद्या ८/१०५ ए
एषा सा शाङ्करी देवी ८/९९ ए
एषा सा समया विद्या २३/६२ ए
एषा सा सप्तमा घोर्या २१/८ सि
एषैव कौलिनीबीजं २१/१७ सि
एषु देवं नवात्मानं १९/७९ ए
एषु स्थानेषु कर्तव्यं ११/९० सि
एषोच्चारः समाख्यातः ४०/५८ सि
एषो वै शब्दराशिस्तु १९/७० सि
ऐंकारमासनं दत्वा १६/११९ ए
ऐंकारविग्रहावस्थे २६/५८ ए
ऐंकारान्तरयोगेन २४/१११ सि
ऐंकारासनमारूढां ५/७२ सि
ऐंकारासनमारूढे २६/७० ए
ऐं नमोऽस्तु ते महामाये २६/५७ ए
ऐन्द्रादारभ्य देवेश ११/२९ ए
ऐन्द्री च चञ्चला दृष्टिर् ४२/६३ ए
ऐभानुसंगतं भेद्यं ८/५४ सि
ऐश्वर्यस्य समग्रस्य ६५/२५ सि
ऐहिकं शोधयेत् तत्र १३/१९ सि
ऐहिकान् प्राप्नुयाद् भोगान् ८/१०० सि
ऐहिकामौष्मिकं चैव ३२/१६ ए
ओ औ अं अः चतूरत्ना ६२/३६ ए
ॐकारं च नमः पूर्वं ९/६९ सि
ॐकारं व्योमतत्त्वस्थं २८/६ ए
ॐकारनिर्गमं देव १७/२७ ए
ॐकारनिर्गमं ब्रूहि १७/८ सि
ॐकारादिक्रमेणैव २८/५ सि
ॐकारादितः पीठानां ६/१८५ ए
ॐकारे चाग्निकां नौमि १६/९० सि
ॐकारे या स्मृता देवी ६/३९ ए
ॐ नमश्चैव स्वाहान्तं १०/३२ ए
ओकारमोड्डीशो नाम ४४/१८ सि
ओकारश्च षकारश्च ७/५८ सि; २४/१०१ सि
ओघं गुरुगृहं देव ६/१७२ सि
ओघहीना न मुच्यन्ति ९/५८ ए
ओघान्येव दिशान्यष्टौ ४८/८५ ए
ओजापूकाचतुर्भाषा ४२/५५ सि
ओजापूकाचतुष्कं तु २८/२९ ए; ४५/२४ सि
ओजापूकाश्च चत्वारः २८/६१ ए
ओजापूकेषु चेत्यादौ २८/७९ ए
ओडामरे डामरे वा ३०/१५२ सि
ओडियाणं भ्रुवोर्मध्ये ११/१९ ए
ओडियाणाद् विनिष्क्रान्तं ६/७१ ए
ओड्डीशं तूष्णिचिञ्चीशं ४३/३० सि
ओणके तु महाशक्तिं १६/७६ सि
ओदुकेसे प्रयागाख्ये ६/२१७ सि
ओ ब रु त्रयोदशमं २३/५ ए
ओमिति सदाशिवं प्रोक्तं ४४/१८ ए
ओलिकुलक्रमेणैव ५८/७५ ए
ओलित्रये त्रिकोणान्ते ४९/२५ ए
ओलित्रितयमध्ये तु ८/८० ए
ओलित्रितयमार्गे तु ७/९१ सि
ओलित्रितयभेदेन २८/२ सि; ४८/६३ ए
ओलित्रितयविन्यासं २४/९५ सि
ओलित्रितयसिद्धाश्च २८/९२ ए
ओलिपर्वेषु सर्वेषु २७/२५ सि
ओलिभेदेन कर्तव्यं २८/१०६ ए
ओलिरन्या क्रिया चान्या २८/१०८ सि
ओलिशुद्धिविनिर्मुक्ते ३०/१३८ सि

ओलिश्चैव समाख्याता ४४/२३ ए
ओलिसिद्धास्त्रिपुरुषा: ७/१०० सि
ओलीनां गोत्रवर्गेऽस्मिन् २९/३२ सि
ओलीनामेतत् समयं २८/१६१ सि
ओषमित्रास्तु सिद्धाश्च ७/९५ सि
ओषमैत्रचसिद्धानां २४/१०८ ए
औ ओकारं च ऐकारं ८/३२ ए
औसमध्यगतं शल्यं १०/५ सि
कं शरीरमिति ख्यातम् १४/१२५ सि
कं शरीरमिति प्रोक्तं १४/५१ ए
ककारस्य कपालस्य ६३/३५ सि
ककाराकारकाकारं ६३/३६ सि
ककारा च ककारान्ते ६३/१९ सि
ककारादिठकारान्ता २५/२५ ए
ककारादिषु चत्वार: २८/११ सि
क घ र सप्तदशं च २३/६ ए
कटकङ्कणवस्त्राद्यैर् ३३/४२ सि
कटकङ्कणहारैश्च ३०/१२९ सि
कटंर रकटाटश्च ६४/६१ सि
कटकेयूरहारैस्तु ४९/२७ ए
कटहविख्यटोपं ६१/७६ सि
कण्टकाङ्गारकेशाद्यै: ३३/६० ए
कण्ठमध्ये समाश्रित्य ३/१३७ ए
कण्ठरन्ध्रमनुप्राप्य ३१/६० सि
कण्ठस्था चोर्ध्वतो रौद्री ४०/१३६ सि
कण्ठस्थाने विजानीयाद् ११/६ ए
कण्ठस्थो धुनुते गात्रं ४०/१४९ सि
कण्ठे च हृदये नाभौ २२/१२ सि
कतिविधं भवेद् वेधं ३१/५ ए
कथं गुरुं परीक्ष्येत ३२/१६ सि
कथं दिव्यतनुर्मुद्रा ७/१ सि
कथं धत्ते परां मुक्तिं ६८/७३ सि
कथं नाथे का मे संज्ञा २४/३० ए
कथं बौद्धे च देवेश ६८/४६ सि
कथं भिक्षाटनं देवि १६/१ सि
कथं मुक्तिस्त्रिखण्डाख्ये ६८/४८ सि
कथं मोक्षं च सिद्धिं च ४०/१० सि
कथं युग्मं कथाख्यं च २४/१९ ए
कथं वा भुञ्जते भोगान् १३/२ ए
कथं विज्ञायते देवि १/१६ सि
कथं व्यक्तपुरे चात्र १३/६० सि
कथं शुद्धिर्मनुष्याणां १३/७२ ए
कथं सा ज्ञायते सूक्ष्मा ४०/१२ सि
कथं सा मातृका नाम २४/१ सि
कथमाज्ञाप्रभावं तु ३१/५ सि
कथमानन्दशक्तिस्तु १/६ सि
कथयन्ति मुखाम्नायं २८/१२२ ए
कथयस्व कुलाम्नायं ४/५ ए
कथयस्व प्रसादेन १/२० सि; १६/२ सि
कथयस्व महेशानि २६/१ सि
कथयामि न संदिग्धं ३५/७७ ए; ३६/८८ ए
कथयामि न संदेहो ३६/३ सि; २४/३१ सि; ४३/२
कथयामि नि:संदिग्धं ६८/५४ सि
कथयामि महाशम्भो १५/३ ए
कथयामि समासेन ४०/१६ ए
कथयिष्यामि ते नाथ ३५/२२ सि
कथितं कुलयोगीनां १८/७४ ए
कथितं कुलसिद्धान्तं १९/९६ ए
कथितं तव नाथस्य ५७/२८ सि
कथितं तव देवेश २१/२७ सि
कथितं तु मया सर्वं १४/१२८ ए
कथितं ते महाशंभो ४४/४८ सि
कथितं देवदेवेश ४४/६२ इ
कथं पीठत्रये देव्या ३५/३१ सि
कथिता शाङ्करी विद्या २४/५७ ए
कथिताश्चानुपूर्वेण ६/१०६ ए
कथितास्तु क्रमात् सर्वे ६२/३७ सि
कथितेयं त्वया तन्त्रे ४०/४० सि
कदम्बं विमलौघं च २७/१२ ए
कदम्बगुह्यके चान्ये ४६/२०७ सि
कदम्बगोलकाकारं ३१/६९ ए; ३६/४३ सि; ३६/६७
कदम्बगोलकान्तस्थं ६०/९१ ए
कदम्बगोलकाकारा ३५/४५ ए
कदम्बगोलकाकारां ३/११५ ए
कदम्बवद् भ्रमेद् वृक्षं ६/१० ए
कदम्बान्ते भवेद् बिल्वं ६१/९१ सि

कदम्बिनी तिस्रपीठे ४६/१५ सि
कदाचिद् भाविनोऽप्येवं ३३/१६७ ए
कदेवस्य सुता ज्ञेया ७/७९ सि
कनकमञ्जरी नाम ६९/३४ ए
कनिष्ठं मध्यमं ज्येष्ठं २४/१०३ ए
कनिष्ठातर्पणं कृत्वा ४६/२७२ ए
कन्थकारश्च गोपालो ४७/१२ ए
कन्दगुह्यान्तरावस्थे २९/२ सि
कन्दचक्रं स्मृतं रत्नं ६६/७७ ए
कन्दमूलमधःस्थाने १७/४६ सि
कन्दरन्ध्रखमध्यस्था ५७/७३ ए
कन्दस्थानात् समुत्थाप्य ४९/९ ए
कन्दाधारपुरस्था तु ३५/७१ सि
कन्दाधारे क्रमात् तेषां ५५/३ ए
कन्दाधारोत्थिता शक्तिः ६५/३८ सि
कन्दानलद्वयोर्भेद्यः ५९/५६ ए
कन्दुकं तु यथा गच्छेन् ६८/९८ सि
कन्दुकीमन्दिरे जाता १६/२० ए
कन्यकुब्जे अलम्पुरे ४६/४७ ए
कन्यसोऽपि गुरोरोघे ३०/१९४ सि
कन्याकुब्जे त्रिपञ्चाशत् ४६/२१६ ए
कन्यायोनिं पशुक्रीडां ३७/३३ सि
कपटव्रतचारिणे ३०/१४२ ए
कपाटाङ्कुरभेदेन ५९/५५ ए
कपालं कलाभिर्युक्तं ६१/७० सि
कपालं च जटाहारं ८/३७ सि
कपालं चैव खट्वाङ्गं ६८/१० सि
कपालं पूर्णिमाकारं ६६/४८ सि
कपालं वरदं चैव २९/४२ सि
कपालदण्डहस्तां तु १६/९४ सि
कपालमुद्रा देवेश ८/१२६ ए
कपालशिरसाक्रन्तं ८/६८ ए
कपालान्तकृतं बिन्दु २०/६ ए
कपालान्तयुतं गौर्या ८/६३ ए
कपाली चैव कापाली ३४/६२ ए
कपाली डामरश्चैव ६/१६१ ए
कपालीशसमोपेतां १६/६१ ए
कपालेन विचित्रेण ४७/१८ ए
कपिलश्चैव वाल्मीकः ६/६९ ए
कपिलोग्रमहारूपं ४७/५ सि
कपोताश्च गृहे नित्यं ३०/६ सि
कमण्डलुं नटं धूर्तं ६/४९ सि
कमध्यस्था खरूपस्य ६३/२० ए
कमलं कर्तरीशस्य ६२/७८ ए
कमलः शिवरामश्च ७/७० सि
कमलानन्दचित्तात्मा ६६/५८ ए
कमलान्तः सकारान्तः ५९/५० सि
कमलाम्बा शिवाम्बा च ४६/१५० सि
कमलार्कः शिवाम्भोजो ४६/४५ ए
कम्पनी रौद्री विख्याता ३५/७२ ए
कम्बुग्रीवोच्छ्रितं स्वर्णं ११/३५ सि; ५५/९ सि
करङ्किणी कुरङ्गीशं ५७/७३ सि
करङ्किणी नारायणी ११/१६ ए
करणं कर्तृ कर्माणि १८/१४ सि
करणं कार्यकर्तृत्वं ५९/३५ सि
करणं क्षेत्रलिङ्गस्य ५८/४१ सि
करणं चन्द्रचारेण ९/५२ ए
करणं षड्विधं तस्य ११/१८ सि
करणत्रयनिर्मुक्तं ६८/७० ए
करणज्ञानकर्तृत्वे ६३/४९ ए
करणाज्ञा परा व्याप्तिर् ६३/४८ सि
करणान्तर्गता शक्तिः ६२/१०१ सि
करणात्मक्रियोपेतं ५९/७१ ए
करणीं कर्तरीं गृह्य ३३/११० सि
करणेन सदाभ्यासाद् १३/६७ सि
करणेन्द्रियकर्मस्य ६२/२१ ए
करन्धस्य पुरं भित्त्वा ६६/४९ सि
करन्यासक्रमेणैव २१/३० सि
करन्यासमिदं प्रोक्तं ४८/३७ ए
करन्यासे विशोधयेत् १०/१४ डि
करमध्ये मूर्तिपक्षं ४८/३३ सि
करयोरधः कर्तव्यं ४८/१५ सि
करवीरं करवीरं ६२/८२ ए
करवीरं श्मशानं तु ६/२६ ए
करवीरे श्मशाने तु १६/६९ सि
करस्थं शङ्खपात्रं यत् ३३/२५ ए

कराग्रे ऊर्ध्ववक्त्रं तु ४८/३४ ए
कराभ्यां पञ्चधा न्यस्त्वा ४८/२५ ए
कराला पद्मिनी चैव ३९/६१ ए
करालामलकं लक्षं ६३/३५ ए
कराला संस्थिता मुद्रा ६/६३ सि
कराली दक्षिणे कर्णे २४/७१ ए
करालेन समोपेतां १६/४७ ए
करिष्यामि ह्यहं कीर्तिं १७/४८ ए
करे वै बाहुमध्ये तु ५०/२२ ए
करोति सिद्धवत् कर्म ३६/३५ सि
करोत्याज्ञाप्रसादेन ३१/१०८ ए
करोत्याज्ञा स्वयं सम्यक् ६९/८ सि
कर्कोटकं कर्णौ देव्याः २९/३९ ए
कर्णाकर्णगतं ज्ञेयं ४५/३५ ए
कर्णात् कर्णगतं तत्त्वं ३६/५ ए
कर्णपूरौ तु चन्द्रार्कौ ४९/२७ सि
कर्णमोटीं वटस्थां तु १६/४० सि
कर्णिकानायकी सा च ५८/३५ ए
कर्णिका पीतिका कार्या ३३/१२२ सि
कर्णिकायां च या वामा ४६/२९५ ए
कर्तरीकरहस्तां तु १६/७१ ए
कर्तरी कर्तृरूपेण १४/११५ सि
कर्तरी ज्ञानशक्तिस्तु १४/११४ सि
कर्तरी मेरुमाला तु ६२/८३ सि
कर्तरी सा समाख्याता ६२/७७ ए
कर्तव्यं च मदीयाज्ञा ५/५१ ए
कर्तव्यं पञ्चगुणितं २८/९० सि
कर्तव्यं साधकेनैव १४/१३२ ए
कर्तव्यं हि महादेव ३३/१५९ सि
कर्तव्यमविचारेण ३३/८४ सि
कर्तव्यमुदुनाथस्य ३४/६६ ए
कर्तव्या दशधा वापि १५/३० ए
कर्तव्या विधिवत् पूजा ३३/८६ सि
कर्तव्योऽनुग्रहो देव ३३/१६१ ए
कर्तृत्वे करणं ज्ञानं ६२/८४ ए
कर्दमं पुनः संग्रामं ६३/३८ सि
कर्पासगर्भमातङ्गो ४६/१३५ सि
कर्पूरादिभिर्धूपैश्च २९/९ सि
कर्मक्षयं विना तेषां १३/५३ सि
कर्मक्षयप्रभावेण ६६/११ सि
कर्मक्षयान्महादेव २४/१०९ ए
कर्मक्षयेऽपि संप्राप्ते १३/२४ ए
कर्मच्छेदात् लघुत्वं हि ३३/२६ सि
कर्मच्छेदेन चाभ्यासात् १३/९४ सि
कर्मणा मनसा वाचा २६/४४ ए; २८/११९ सि; ३०/१३४ सि; ३०/१४३ ए; ३२/६१ सि
कर्मणा यत् कृतं तस्य १४/७ सि
कर्मभूमौ नियुक्तास्ते ४६/६० ए
कर्माख्यः पञ्चको ह्येष ३३/१३८ ए
कलकलरवं मुञ्चति ६/१३० सि
कलनात् कालिका काली ६१/६९ ए
कलनात् ध्वनिनादान्तं २४/१२ सि
कलया व्यापितं तत्त्वं ३३/१४३ सि
कलशं द्वानवत्याया २९/४३ सि
कलशं पूजयेत् पश्चात् ११/४९ सि
कलशाष्टकं दिग्विदिक्ष्वीश् ३३/७४ सि
कलां चन्द्रस्य सूर्यस्य ५८/४१ ए
कलां सप्तादशीं कृत्वा ६२/७५ सि
कलाकरणकर्तृत्वे ६४/९० सि
कला कलान्तकी काली ५७/६८ ए
कलाकारणकर्तृत्वे ५९/११ सि
कलाक्रमं तु दिव्यौघं ५७/५२ सि
कला जलं हि कल्लोलास् ५७/८९ सि
कलाढ्यं च तथा शान्तं २४/१३ सि
कलातीतं परानन्दं ६८/५८ सि
कलातीता सर्वगता सर्वे ६८/१७ सि
कलादिमादितः कृत्वा ३३/१५८ सि
कलाध्वानं समासेन ३३/१५६ सि
कलानादोभयोश्चक्रं ६६/४० सि
कलान्तं च स्वरान्तं च ४०/५२ ए
कला पूर्णोदिता भूत्वा ६/७७ सि
कलाबिन्द्वङ्कितं नादं ८/९८ सि; १९/७८ सि
कलाबिन्द्वङ्कितं देव २१/३२ सि
कलाभिः षोडशैर्दीप्तं ५१/५ ए
कलाभिर्व्यापितं तत्त्वं ३३/१५३ सि
कलारूपो महादेवः ३३/१५४ ए

कलावलितचैतन्यं ३३/१७२ ए
कलावन्ते ततो देवं ६/१६९ ए
कलाविकलविज्ञानं ६३/५३ सि
कलाशेषं मनो गत्वा ४६/२३ सि
कलाशेषं स्मृतं मूलं ६६/४७ ए
कलाशेषविलीनत्वात् ६३/९९ सि
कलाशेषांशको मध्ये ३९/२९ ए
कलाशेषः पुरस्तस्मात् ६६/४७ सि
कलाषोडशसंपूर्णा ५/६३ ए
कलिकर्ता मदोन्मत्ताः ३२/२४ ए
कलिकाले कुचन्द्राख्यं ३४/३७ ए
कलियुगे स्थिताः सार्धं ६२/३३ ए
कलिस्यां परमे मातः २६/५८ सि
कलिस्यान्ते च कामाख्ये २६/२४ सि
कलिस्यान्ते मतङ्गीशं ३९/१३६ ए
कलेरान्ते भवेद् अन्यं ६०/६९ ए
कलैर्युक्तं कलातीतं ३९/४० सि
कलैर्युक्तं नकाराख्यं ६२/१९ ए
कलौ तु पश्चिमं स्रोतं ३०/१६६ ए
कलौ मर्त्यावतारं तु ४/२८ सि
कलौ युगस्य संसिद्धिं ३०/१५९ सि
कलौ युगे प्रभावोऽयं १०/६४ सि
कलौ युगे महाघोरे ३०/१४६ सि; ४३/२९ सि
कलौ युगे महादेव २८/१३६ सि
कल्पग्रामं गता ह्येते ४६/५५ ए
कल्पनाकल्पितं यत् तु ५३/७ सि
कल्पे पराम्परे पूर्वं २४/५ ए
कल्पैकं तूष्णिभूतं परपुरविशनं निर्भरानन्दमौघं ३८/२१ सि
कल्लोलं कृकरं चैव ६/५७ सि
कल्लोलनाडिदमना ६३/२३ ए
कवचं तेजदुर्भेद्यं २९/५२ सि
कवचेनार्चनं कुर्यात् ३४/२८ ए
कवचेनावगुण्ठेन ११/३७ सि
कवर्गं पञ्चधा देव १९/३४ सि
कविमुखं पुष्पस्येदं ४५/१९ ए
कश्चाहं त्वं च का देवि २९/१५ सि
कश्यपश्चैव मार्कण्डो ६/३५ ए
कस्मिन् स्थाने तु न्यस्तव्यं १८/४ ए
कस्याधिकारमायातं ३/१५ सि
कस्यापि तत्र संस्थस्य ३३/१८४ सि
कहशब्दं द्विरभ्यासं २३/२४ ए
कहान्यं बाहुयुग्मे तु २३/५८ ए
कांसालं त्वभयानन्दं ४६/१३६ सि
कांसिरेफसिये पञ्च २८/३३ सि
काकचञ्चुपुटस्था सा ३१/४३ सि
काकचञ्चुमयं स्थानं ३१/११८ सि
का कला परमा शार्वी १/११ ए
काकाकारो मकारश्च ६१/७३ ए
काकिनी काकरूपेण ३१/४४ सि
काकिनी लाकिनी चैव ३५/१०२ सि
काकुमातरिका सप्त ४२/५५ ए
का गतिस्तस्य देवेशि १६/२७ सि
काञ्चनं च हिरण्यस्य ६२/४७ ए
काञ्चि कोंकण कैलाशं ५९/४९ ए
काञ्चीमुखा स्मृता चर्या १६/९ ए
कादम्बरी रुद्रः सिद्धिः ४६/२४५ सि
कादितान्तं गता देव ४२/६५ ए
कादिभान्तक्रमे सिद्धिर् ११/४५ सि
कादिभान्तस्वरूपेण ३९/२२ ए
कादिभेदं प्रवक्ष्यामि ७/३ सि
कादिभेदक्रमेऽयुक्तः ६८/४४ सि; ६८/३८ ए
काद्यागमे सदा भक्ताः ३६/३७ सि
काननं तेन चाख्यातं १४/५२ ए
का नाभिवर्तिका देवि ३०/५३ ए
कान्तयुक्तं महेशान २०/१० ए
का—पू—जा—ओचतुष्कं तु ४४/८ ए
कामं कुब्जाम्रके कृष्णं ४६/१७९ ए
कामकोट्टे मोक्षलक्ष्मीं १६/९६ सि
कामकोट्यां चतुःषष्टिर् ४६/२२० सि
कामक्रीडाविनोदेन ४६/२७८ ए
कामदः परमानन्दः ६०/६५ ए
कामदा भूमि मन्त्रस्य ५९/१०१ सि
कामदेवश्च योगीन्द्रः ६४/९५ ए
कामपीठान्तरावस्थे २९/५ सि
कामयेत् सा च वै पिण्डं ३९/४१ सि

कामरूपं भवेत् पृथ्वी ६७/२५ सि
कामरूपं महापीठं ५४/२ ए
कामरूपं समभ्यर्च्य ५८/५० सि
कामरूपं हष्कड्डोकं ५१/१६ सि
कामरूपादिमारभ्य ६७/२१ ए
कामरूपावतारोऽयं ६/१६१२ ए
कामरूपी च भगवान् ६/१२८ सि
कामरूपे भवेदिन्द्रं ६७/४ ए
कामरूपे लयं तस्य २८/१६७ ए
कामरूपे वाराणस्यां ६/२१३ ए
कामरूपे सुखासीनः ६/२०० सि
कामरूपे स्थितो ब्रह्मा ४६/११ ए
कामरूपे स्थितो यो हि ६९/१७ सि
कामरूपोत्तरे भागे ६०/६७ सि
कामलिङ्गं समाख्यातं ५८/५० ए
कामशरे श्मशाने तु १६/७१ सि
कामस्य विषतत्त्वस्य १३/७७ ए
कामाख्यं गुह्यसंस्थाने १७/४७ सि
कामाख्यं च तदग्रस्थं ३९/४५ ए
कामाख्यं तालुमध्ये तु ९/९ सि
कामाख्ये तु मनः प्रोक्तं ४६/७ सि
कामाख्ये पृथिवी ज्ञेया ४६/१ सि
कामाख्ये समया प्रोक्ता २९/३१ ए
कामार्थाय समायुक्तं ६/१५२ ए
कामार्थिनो ह्यहं नेह ४/३ सि
कामुकत्वे यदा देवो ६/१५० ए
कामेन सुखभोगानां ६४/९५ सि
कामेश्वरसमोपेतां १६/९३ सि
कामेश्वरीति कामाख्ये २९/५ ए
कामेश्वर्यं बलं शौर्यं १०/४७ ए
कारणं कुलमार्गस्य ६०/३५ ए
कारणं पञ्चरत्नानां ६२/९९ ए
कारणं पीठषट्ककम् ५८/३ डि
कारणं योगविख्यातं ३९/३० सि
कारणं व्यापिनी शून्यं ६८/७८ ए
कारणञ्च सकाराख्यं ५९/९७ ए
कारणाः पञ्च ऊर्ध्वस्थाः ६८/३२ ए
कारणैकं मनो विद्वान् ६२/६६ ए
कारणोत्था सदा तिष्ठेच् २/३७ ए
कारुण्यं कुरु मे देवि ३९/१७ ए
कारुण्यात् ब्रूहि मन्त्रज्ञे ६२/२ ए
कारुण्याद् वद देवदेवेशि ४९/२ ए
कारुण्याद् वद देवेशि ५०/३ सि
कारुण्येन विना मुक्तिः ४२/१२ सि
कारुण्येन समाख्याहि ३९/८६ सि
कार्यरूपी भवेद् ब्रह्मा ४०/६२ सि
कालं कूर्मासने कृत्वा ५७/८७ सि
कालञ्जरे शतार्धार्धं ४६/२१४ सि
कालत्रयस्य वेत्तासौ ३१/६७ ए
कालवेलाविचित्राङ्गी २/५ सि
कालसंख्या प्रकर्तारौ ३३/१४३ ए
कालाग्निना स्वयं दग्धा ३/१५९ ए
कालाग्निरुद्रविख्यातं ३४/२३ सि
कालाग्न्यादिशिवान्ते च ४४/४७ ए
कालाग्न्यादि हि नाथान्तम् ५१/२९ सि
कालानलसमप्रख्यं ४८/२७ ए
कालान्तरगतातीता ३३/३२ ए
कालान्तराद् गुणोत्पत्तिम् २२/१८ सि
कालिकाकुलसिंहस्थः ६१/७१ ए
कालिकाख्या तथा देवी १०/२३ ए
कालिका मीनमेषा च ७/३१ सि
काली कङ्कालकालस्य ६३/३७ ए
काली त्वं चैव उज्जैन्यां २६/६६ ए
काली दत्ता परिचर्ये ३/१६२ ए
का विद्या कश्च वज्राख्यः ३०/५३ सि
काष्टपाषाणदेवांश्च ३७/३८ सि
काष्ठेन काष्ठवेधं तु ३१/८८ ए
काष्ठे लोष्टे च पाषाणे ३१/७८ ए
काश्मीरे शारदां देवीं १६/५८ सि
काश्यां श्रीभैरवे यज्ञे ४६/१७२ सि
का स्वरूपा च किं देवि १/१९ ए
किं कुलं किं कुलाचारं १८/२ सि
किं कुलं किं क्रमाचारं २६/१ ए
किं तस्य बन्धनं प्रोक्तं १८/७६ सि
किं तस्य वटुकत्वं हि ४७/२ ए
किं तेन पूजितेनैव ४७/२ सि

किं निमित्तं महादेवि ४६/२३२ सि
किं पुनर्भावशुद्धात्मा १३/१४५ सि
किं पुरुषाश्च कन्याश्च ३४/८६ सि
किं मेरुमार्गं देवेशि १७/८ ए
किङ्किणी ज्वालघोषाणां २६/६८ सि
किङ्चिद् रहस्यं देवेशि २९/१९ सि
किञ्चिच्चोद्यं मम भद्रे १८/१ ए
किञ्चित्काकलिशब्देन ३०/२२० ए
किञ्चिच्छामं च रक्तं च १०/४० सि
किणीति जानुजषभ्यां २३/५९ सि
किन्तु पृच्छाम्यहं देवि ३३/५५ ए
किन्तु स्वर्गमवाप्यन्ते १३/५२ ए
किन्नराप्सरसो नागाः ४६/८९ ए
किमन्यं पृच्छसे देव ३६/८६ ए
किमर्थं ते न सिद्ध्यन्ति ४०/९ सि
किमर्थं सा त्वया देवि ४१/३ ए
किमहं चाल्पबुद्धिस्तु ३५/७४ सि
किमेतत् पश्चिमं वेश्म ७/१ ए
किमेतत् पूर्णकरणं १०/१ ए
किमेतन्मालिनीन्यासं १८/७७ ए
किमेभिर्वर्णितैर्देवि ३०/१०४ सि
कीदृशं करणं चैव ३१/११० ए
कीर्तनं सर्वसामान्यं ६५/१२ सि
कीर्तिः कात्यायनी नाम ६४/८३ ए
कीर्तिदेवः कषाख्यश्च ५९/८० ए
कीर्तिदेवेति विख्यातस् ७/६२ ए
कीर्तिश्चिञ्चिणिवृक्षं तु १७/६ ए
कीर्त्यर्थं च यशार्थं वा २८/१२६ सि
कीर्त्यर्थं सर्ववृक्षाणां ४६/१७५ सि
कुंकुण्डी कथिता चर्या १६/७ ए
कुकर्माणि प्रकुर्वन्ति १२/२७ सि
कुकारं मध्य ऊकारं ६४/५९ ए
कुकार्यमविधेर्युक्तं ३७/१३ सि
कुक्षिभ्यां पृष्ठवंशे च २१/२५ सि
कुक्षिभ्यां स्तनयोर्मध्ये २८/२४ सि
कुक्षौ स्फिजे जानुजषे ५०/२१ ए
कुगृहे कुजने देव ३०/२३२ सि
कुचन्द्रं पीठसिद्धं च ६/१८२ ए
कुचन्द्रशेखरानन्दं ६९/२३ ए
कुचन्द्रशेखरो नाम ३१/९१ ए; ६९/१५ ए
कुचुकुलाकुली चैव ३९/१३३ ए
कुचौ दिव्यौ तु देव्यायाः १८/३९ सि
कुजान्ते त्ववधिः प्रोक्ता ६८/८१ सि
कुजान्यासमिदं कृत्वा ४८/४३ ए
कुजाध्यानविनिर्मुक्तः ६८/२२ ए
कुजाम्नायपदं प्राप्य ६८/१०२ ए
कुजीशस्य तनुश्चैवं ४४/४४ सि
कुटिलां च नमस्कृत्वा ३६/२७ ए
कुटिलां पूर्वमास्थाय ४८/५९ ए
कुटिलाकृतिरूपेण ५/२९ सि
कुटिलाङ्गी तथा स्तब्ध्वा ४९/३५ सि
कुटिलाज्ञा अधोमार्गे ५३/५ ए
कुण्डं तु कारयेद् देव ३३/७६ ए
कुण्डं सलक्षणं प्रोक्तं ३४/५ सि
कुण्डमध्ये स्मरेद् देवं ३४/११४ ए
कुण्डसंस्कारनिर्मुक्तो ३४/७३ सि
कुण्डला या परा शुद्धा १४/१२६ सि
कुण्डली च कपालं च ६१/५१ सि
कुण्डली चन्द्रिका शुद्धा ६०/४३ ए
कुण्डली तेन सा प्रोक्ता ४०/२० ए
कुण्डली प्रथमा ज्ञेया ४०/१४० ए
कुण्डली या परा शक्तिर् ३६/४० ए
कुण्डे वा मण्डले वापि १६/१०५ ए
कुतः स्याद् भैरवीशक्तिः ९/४४ सि
कुतो मोक्षं दरिद्राणां ३०/१६१ सि
कुत्सितं कथितं देवि १५/१ ए
कुनि निष्क्रमणा देवी ४२/३० ए
कुपात्रे कुत्सिते मूर्खे ३२/७१ सि
कुबेरं खगमश्चैव ६/२३ सि
कुबेरासनमाविष्टं २१/१७ ए
कुब्जाद्याप्येवमेवं वै ४६/१४७ ए
कुब्जिका अधिकारिणी ६/१७९ सि
कुब्जिका कमलाम्भस्य ६१/६ ए
कुब्जिकाक्रममेतद्धि ११/४९ ए
कुब्जिका च क्रमादेता ३४/६२ सि
कुब्जिका च परा देवी ३६/२५ ए

कुब्जिका पररूपेण १९/८४ सि
कुब्जीशं कुब्जिकाख्या उभयपरिपुटं मन्त्रविद्याक्रमौघं ३८/१३ सि
कुब्जीश कुब्जिनी माता ४४/४० सि
कुभु भुक्तिवती या तु ४२/२९ सि
कुमारश्चन्द्रमा ज्योतिः ६/७० ए
कुमारीं चैव गोकर्णे १६/४५ सि
कुमारीं पूजयेदेकां ३०/२१५ सि
कुमारीं व्रजिकां चैव ३०/२३० ए
कुमारी कर्तरी भाषा ३०/८५ ए
कुमारी ब्रह्मचर्येण ३/४५ ए
कुमारी योगिनी पूज्या ३०/११४ ए
कुमारीयोगिनीभक्तं ३०/१२७ ए
कुमारीयोगिभक्तानां ४१/५१ ए
कुमारीयोगिनीभक्तिः ५/५० सि
कुमारी षोडशाब्दा तु ४६/६८ सि
कुमार्गेषु प्रसक्तानां १२/३५ ए
कुमार्यष्टौ ततः पूज्याः ११/५३ ए
कुमार्याह्वानयेच्चाष्टौ ३०/२९ ए
कुमुदं चपलंश्यामं ६/१४० सि
कुमुदश्चोडदेवश्च ४६/१३१ ए
कुमुदा नाम या देवी ६४/८० ए
कुम्भं कुम्भात् परं कुम्भं ६२/४२ ए
कुम्भककरणाधिष्ठ्य १३/९९ सि
कुम्भके कुम्भवत् तिष्ठेद् ३१/११४ सि
कुम्भकेन समोपेतां १६/४८ सि
कुरुक्षेत्रे शतान्यष्टौ ४६/२१५ सि
कुरुते तानि कर्माणि ३१/७५ ए
कुरुते दशधा शब्दं ३६/६० ए
कुरुते नात्र संदेहो ३६/३६ ए
कुरुते विविधाश्चर्यान् २२/१६ सि
कुरुते सततं चेष्टां १४/११७ सि
कुर्याच्चैव स्वदेहस्य २५/४८ सि
कुर्याच्छक्तिमधस्तेषां २८/७ ए
कुर्यात् कार्पासिकं शुद्धं १५/२७ सि
कुर्यात् तन्मानसं जप्यं २७/६७ सि
कुर्याद् बीजत्रयं चादौ १८/९५ सि
कुर्याद् व्रतं कुले रक्षा १५/१८ ए
कुर्वन्ती नित्य कर्माणि २६/४८ ए
कुरूपं विकृतं शठं ३७/५२ ए
कुर्यात् तन्मन्त्रमार्गे तु ६२/९३ सि
कुर्यान्मण्डलसंस्कारं ३७/८ ए
कुलं कौलकलान्तं तु ६१/६८ सि
कुलं च षोडशैर्भेदैः २४/११८ सि
कुलं च षोडशैर्भेदैर् २५/१ ए
कुलं चैव कथं प्रोक्तं १/८ ए
कुलं तस्यास्त्रिधाभिन्नं ३९/३९ सि
कुलं तु नवधा भिन्नं २५/५२ सि
कुलं तत् षट्प्रकारं तु ३०/६८ ए
कुलं सर्वमुखं ज्ञात्वा १४/२० सि
कुलकल्पद्रुमच्छाया ४६/१६८ ए
कुलकोटिसहस्राणां २९/३७ ए
कुलकौलं समाख्यातं २५/५६ ए
कुलकौलकुलानन्दं ६४/३६ ए
कुलकौलक्रमाधारं १९/९५ सि
कुलकौलपदे प्राप्ते ४६/२८९ ए
कुलकौलस्य मध्ये तु १७/५४ ए
कुलकौलान्तमध्यस्थं २/४४ ए
कुलकौलाप्तविभवः ३२/४४ ए
कुलक्रमं च कौलं च ३०/५० सि
कुलक्रमं च विद्या च ६३/६१ सि; ३९/९२ ए
कुलचर्यारतः शान्तो १६/१ ए
कुलजाः सहजाश्चैव ३५/१०४ सि
कुलजासप्तभिर्युक्ता ६/८० ए
कुलजा सिद्धनाथस्य ६/८ सि
कुलजिह्वः समः शक्रः ३२/५ सि
कुलज्ञानं तथा प्राणं ६/१३३ ए
कुलजा ज्ञानजा चैव ४२/३८ सि
कुलजा प्रियसंवादी ४२/४० सि
कुलदीपा तथैव च १०/२९ डि
कुलदेवीं च कुब्जेशीं ३४/११७ ए
कुलदेवी च कौलेशी ३/१६५ ए
कुलदेव्यस्तथा चाष्टौ ३४/१२४ सि
कुलदेव्यस्तथा शम्भो ६/१०८ ए
कुलनाथमनन्ताख्यं ५२/१ सि
कुलपञ्चकमन्यं तु २८/६३ ए

कुलपञ्चकमुद्राया ५६/७ ए
कुलपञ्चकमेतद् हि २८/६४ ए
कुलपञ्चकसंयुक्ता ३१/२० सि
कुलपर्वतराजस्य ६१/९ सि; ६१/३२ सि; ६३/५ सि
कुलपिण्डे तु हे नाथ १७/५१ सि
कुलभ्रंशविनाशाय ९/४६ सि
कुलभ्रष्टा: कृपाहीना: ३२/२२ ए
कुलमातङ्गिनीचक्रे २६/८२ ए
कुलमातङ्गिनी रौद्री ६८/२ सि
कुलमार्गगता देवी ३५/१० सि
कुलमूलं समाख्याहि ३८/१सि
कुलमूलक्रमं शम्भो २५/४ सि
कुलमेकं विजानीयात् २५/५६ सि
कुलयज्ञं वरं यष्ट्वा ४६/१२६ सि
कुलरत्नं कुलेशस्य ६२/६४ ए
कुलरत्नस्य भावस्य ६६/३४ ए
कुलविज्ञानपञ्चाशच् ३/१३९ ए
कुलविज्ञानसिद्धौघं ६०/३ सि
कुलविद्यां जपित्वा तु ४९/५२ ए
कुलवृक्षं च देवीनां ६२/१४ ए; ६२/२३ ए
कुलवृक्षं परानन्दं ५९/४७ ए; ६०/२४ ए
कुलवृक्षत्रयं वक्ष्ये ४६/२१ सि
कुलषष्ठाम्बुजे षष्ठे ४६/१८६ ए
कुलशास्त्ररतं दक्षं ३०/१२७ सि
कुलसिद्धिर्भवेत् तस्य ४५/२० सि
कुलस्य षट्प्रकारस्य ५८/९६ सि
कुलस्यास्य प्रभावेन १७/५३ सि
कुला कुशा कुवे कुया ४२/२७ ए
कुलागमविधानं तु ३१/१ ए
कुलाचारविलुप्ते च ३/१४५ ए
कुलाचारे यथा प्रोक्तं ११/२४ ए
कुलाचार्यपदे प्राप्ते ३९/१७४ सि
कुलाचार्याभिषिक्ता ये ५/६९ ए
कुलान्ते चरते योगी १४/५५ ए
कुलान्वयेन हीनो यो ४५/६५ सि
कुलाम्नायमिदं ह्येषा ४५/२३ सि
कुलाम्नायार्णवा योनिर् ५८/२ ए
कुलार्णवेन यो हीनो ३९/१६९ ए
कुलाली कुलकौलेशी २४/३५ ए
कुलावलितयोगेन २४/१४ सि; २४/२४ ए
कुलावलीति इत्युक्त्वा ४२/२८ सि
कुलाष्टकं महाशम्भो ५०/१४ ए
कुलाष्टके भ्रमेद् भिक्षां ३७/४५ सि
कुलाष्टौ कुलविज्ञानं ५९/१०३ ए
कुलूतं देविकोट्टं च ५१/१९ ए
कुलूत्यां देविकोटे च ६/२१५ सि
कुले गृहान् च यो वेत्ति ३९/१४० ए
कुले पिण्डस्य न्यासं हि १८/३ सि
कुलैकं परमानन्दं ६०/३७ सि
कुलैकं षडिभिर्भेदै: ६०/३४ ए
कुलोऽयं क्रम—ओघं च ४५/५७ ए
कुलोद्भवं कुलं कौलं ३१/५४ ए
कुलौघं क्रम—ओघं तु ३०/८९ ए
कुवे वेश्यावली नाम ४२/२९ ए
कुशाग्रबिन्दुमात्रेण ४६/२३१ सि
कुशिष्यान् यदि लोभेन ३३/७० सि
कुसङ्गाल्लोकयात्रा च ४१/३१ सि
कुसुमसदृशी माया ६५/३ ए
कूटं जप्त्वा लक्षमेकं ४८/५५ सि
कूटं पीठा: कूटं शक्ति: ५९/२६ ए
कूटत्रयं त्रिबीजं तु ३९/८९ सि
कूटमेकं गुरोर्वक्त्रात् ९/२ सि
कूटमेकं द्वियुग्मं तु ३९/१२१ ए
कूटमेकं पुरा कृत्वा ३४/२० ए
कूटषट्कं महाशम्भो ३९/१०५ ए
कूटस्थं जायते पीठं ६०/७२ ए
कूटस्थं परमव्योम्नि ३/१२२ सि
कूटस्थं वर्णराशिस्तु ३/४८ सि
कूटस्थे देवदेवेशि २६/६२ सि
कूटा: पञ्च कला: पञ्च ६४/२१ ए
कूटान्तस्थं च कैलासं ६१/५२ सि
कूटास्ते दीपनैर्युक्तास् ६०/६१ सि
कूटैकदमना शक्ति: ५९/७९ सि
कूर्मं तु मङ्गले योज्यं ४०/१४६ ए
कूर्मयन्त्रप्रवाहेन १७/३५ ए
कूर्मसंकेतके देव ६४/४१ सि

कूर्मासनं तु प्रथमं १५/३९ सि
कूर्मासनोपविष्टे तु ४९/५४ सि
कृच्छ्रमुन्मत्तचर्याख्यं ४६/५९ सि
कृतं तं कमलार्काख्यं ४६/१७६ ए
कृतं तं श्रीगुरुं रामं ४६/१७८ सि
कृतं तच्छक्तिपातेन ३/१६६ सि
कृतं तत्रावतारं तु ६/११८ ए
कृतं तेन महाशापं १०/६९ सि
कृतं दण्डनमस्कारं ६/८३ सि
कृतं दिव्याधिकारं वै ४६/१४३ सि
कृतं भक्तिसमायुक्तः ४६/२५९ ए
कृतं मण्डलकं दिव्यं ६/४२ ए
कृतं मयाधिकारं तु १७/४३ सि
कृतं येनाधिकारं तं ४६/१६४ सि; ४६/१७१ ए
कृतं षष्ठाधिकारं च ४६/१६५ सि
कृतः पूर्वतनुर्देव ६/१६८ सि
कृतकृत्यः स देवेश १०/६३ ए
कृतकृत्यक्रमाद्यौघं १९/५३ सि
कृतकृत्यविभेदेन ६१/७१ सि
कृतकृत्याः स्वयं सर्वे ४०/१४ ए
कृतमन्त्राधिकारी च ३०/५० ए
कृतयुगे ऊर्ध्वस्रोतं वै ३०/१६५ ए
कृतानि यानि कर्माणि ३३/१७९ ए
कृता पूजा यथा चोक्ता ६/८२ ए
कृता येन महाचर्या ४५/३ सि
कृतिवाससमोपेतां १६/९५ ए
कृते तु खेचरं प्रोक्तं २८/१३५ ए
कृतेनापि च देवेश ५/३ ए
कृते युगेऽक्षरा भान्ति ६२/३६ सि
कृत्रिमं भवते वाथ ५/६७ सि
कृत्रिमं सहजं नैव १३/८६ ए
कृत्वा क्रोधं क्षयं याति ८/१०६ ए
कृत्वा गमागमं देव ९/५९ ए
कृत्वा चतुःप्रकारेण १३/१२५ सि
कृत्वा च भारते वर्षे ६/२२० सि
कृत्वा चाकर्णयेदेव ३०/२२३ ए
कृत्वा चामृतमाद्यन्ते १०/६ सि
कृत्वा चैव तु गुटिकां ३४/१०९ ए
कृत्वा तु भारते वर्षे ४६/३८ सि
कृत्वात्मारौद्रसन्ध्यांश ४६/६६ ए
कृत्वा त्यागं गुरोः पूर्वं ३०/१६३ ए
कृत्वा त्रितयसंयोगं ११/२२ सि
कृत्वा त्रिवर्तितं मन्त्री ४६/२६५ ए
कृत्वा दण्डनमस्कारं ६/४३ ए; ३३/४४ सि; ३९/११६ ए
कृत्वादौ क्रमपूजां च ३०/२१३ सि
कृत्वादौ प्रणवाः पञ्च ८/९० सि
कृत्वादौ प्रणवान् पञ्च ७/३४ ए
कृत्वादौ प्रारभेत् पूजां ११/३४ ए
कृत्वादौ मण्डलं तत्र ८/१० सि
कृत्वादौ रावबीजं तु २३/१७ ए
कृत्वादौ वाग्भवास्त्रीणि २४/६९ ए
कृत्वा पूजां यथाशक्त्या ६/२०५ ए
कृत्वा पूर्वक्रमाचारं २८/६९ सि
कृत्वा पिबेत देवेश ४६/२८० ए
कृत्वा मण्डलकं तत्र ३०/२० सि
कृत्वा मथनकर्म तु ६४/५४ सि
कृत्वा मायामलं दग्धं ४६/१६१ सि
कृत्वा रात्रौ पठेत् स्तोत्रं ४९/४७ सि
कृत्वा रावं क्षणार्धेन ४६/७१ सि
कृत्वावतारं श्रीशैले ४६/१२५ ए
कृत्वा श्रीमूलनाथस्य ४६/१४५ सि
कृत्वा संपूर्णतः सर्वं ३३/४१ सि
कृद्युगे दीक्षिता देवाः ४३/२७ सि
कृपया परया सम्यक् ४६/२२७ सि
कृपया स्वेच्छया ते च ४६/१२२ ए
कृषभेदेन चैवात्र ८/४२ सि
कृष्णमार्तण्डनाथश्च ४६/४५ सि
कृष्णपक्षेऽथ शुक्ले ३३/६४ ए
केचित् पातालविवरे ३/८३ ए
केचित् प्रविष्टाः पातालं ३/८४ ए
केचिन्नष्टा नभोयाने ३/८३ सि
केदारादिषु सर्वत्र १३/५१ ए
केन ज्ञानभूयिष्ठेन १८/२ ए
केन बुद्धिस्वरूपेण १८/१ सि
केब्जिकु हसौः विंशेति २३/२९ सि

केवलं तु द्विरभ्यासं २०/१६ सि
केवलं षोडशं ख्यातं ८/५८ सि
केवलं सौहृद्यं भद्रे ३/२४ ए
केवलं हनुमाद्यं च ८/८४ ए
केवलेषु च वर्णेषु १८/६० सि
केशकंकणकं मुक्त्वा ३४/३६ ए
केशवोऽपि ललाटस्थो ४०/६३ सि
केसरा रक्तपीताढ्या: ३३/१२३ ए
कै कखमा आगजाद्या ४२/४८ ए
कैवर्तं कन्दुकं म्लेच्छं ३७/५१ सि
कैलाशस्योपरि दिव्ये ४५/३७ सि
कैलाशान्ते तु गन्धत्वत् ४६/४ ए
कैलासं कमलं बिन्दु: ४२/४९ सि
कैलासं भृगुनगरं ५१/१८ ए
कैलासस्यापरे बिम्बे ३/३० ए
कैलासस्यापरे मूर्तौ ३/१ ए
कैलासे तु महाशैले ३/१६२ सि
कैलासेन समोपेतां १६/६३ ए
कैलासे भृगुनगरे ६/२१४ सि
कैलासे मेरुशृङ्गस्य ६१/१०३ ए
कैवर्ती नाम कौमारी १६/१४ ए
कैवल्यानन्दमाह्लादं २४/८ सि
कोंकणं उदरे न्यस्य २३/५६ सि
कोंकणं कमलस्थं तु ६१/८७ ए
कोंकणं कमलो रारि ५९/४९ सि
कोंकणं मणिपूरस्थं ६६/६९ ए
कोंकणं शशिनादाख्यं ६१/८७ सि
कोंकणस्य तु बिम्बस्य ६०/९० सि
कोंकणांशकयोगिन्य: ६१/१० सि
कोंकणास्वामिकौलीशो ५९/७ ए
कोंकणि स्तनयोरेतत् २३/५६ ए
कोंकणे कोंकणेशश्च ६०/७५ ए
कोंकणेन तु ये रिक्ता ६०/७४ ए
कोङ्कणं कामरूपं स्यात् ५९/४८ सि
कोङ्कणं घण्टिकायां तु ९/९ ए
कोङ्कणास्त्रेण संशोध्य २७/४३ सि
कोङ्कणे तु त्रिधाभिन्नं ७/६५ ए
कोटरस्थं च क्रौडोरं ५८/५५ ए
कोटरी शंखिनी चैव ७/२७ ए
कोटिकोटिफलं तस्य ४६/२७६ सि
कोटिकोटिरसंख्याता ३०/९३ ए
कोटिकोटिस्त्वसंख्याता ३०/११ सि
कोटिद्वादशसंख्या च ४३/२० सि
कोटिपञ्चाशल्लक्षैकं ३०/९५ ए
कोटीन्ययुतचत्वारि ३०/९७ ए
कोट्यागमकरेणैव २९/४२ ए
कोणत्रयं समासाद्य ४८/८७ ए
कोणत्रये तदन्ते च ४८/९१ सि
कोपस्थाने च नेत्राभ्यां २२/१२ ए
कोपान्ते विन्यसेद् देव २२/२८ सि
कोल्लगिर्यं तु कण्ठस्थं १४/७८ सि
कोल्लगिर्य: कोल्लापुरं ५१/२० ए
कोल्लापुरे महाचर्या १६/१८ ए
कौटिल्यं वादगोष्ठीं च ३७/३८ ए
कौबेरं कुलवागीशं ६/१४३ ए
कौमारं नाभिचक्रस्थं २८/१४० सि
कौमारं पूर्णपीठे तु ६/१९१ ए
कौमार: शक्तिमध्यस्थस् ६०/६३ ए
कौमारकूटमध्यस्था ५९/१७ सि
कौमारक्रमकूटेदम् २४/९४ ए
कौमारक्रमसंयोगाद् ४५/४७ ए
कौमारमूर्ध्वतो दिव्यं ४५/१७ सि
कौमारमृगचैत्रस्य ४६/५१ ए
कौमाराख्यं व्रतं दत्तं ६९/६ सि
कौमारी गुह्यदेशे तु ५०/१५ ए
कौमारी च चवर्गस्था ४४/३६ ए
कौलगिर्यां महालक्ष्मीं १६/३६ ए
कौलज्ञानात् परं नास्ति ३०/९२ सि
कौलिकं तु परं ज्ञानं ५/१७ सि
कौलिक: स च विज्ञेय: ४५/१८ ए
कौलिकव्रतसंज्ञेयं १४/२८ ए
कौलिकाज्ञापरं नास्ति ३०/८२ सि
कौलिकी कुलमध्यस्था ६३/६६ सि
कौलिनी कथिता तुभ्यं ४९/४० सि
कौलिनी कुलनाथानां २४/६० ए
कौलिनी चक्रलोला च १४/१३० सि

कौलिनी ब्रह्मचर्येण ३/६३ सि
कौलिनी यद् रहस्यं तु ३५/७७ सि
कौलीशं कमलं कान्तिं ६/१४१ ए
कौलीशं कुलमध्यस्थं ६१/७० ए
कौलीशं नाम किं प्रोक्तं १/२० ए
कौलीशं बिन्दुनादाख्यं ६३/९८ ए
कौलीशस्य तु मध्यस्थं ६२/६७ ए
कौलेशं कुलमातङ्गं ४६/१३० ए
कौल्लगिर्यं तु वै कण्ठे ५०/२८ सि
कौल्लगिर्यां तु कैवर्ती १४/९३ ए
कौल्लगिर्ये तु कैवर्ती ४२/३६ ए
कौल्ले कैवर्तिनी देवी १६/७ सि
कुवेरमीशपर्यन्ताः ३४/५६ ए
कुवेरासनमूर्ध्वे तु २०/२४ सि
कुवेर्या कुब्जिकादेव्या ११/१३ सि
कौशली कथिता चर्या १६/८ ए
क्यादि चानुक्रमाभ्यासाद् १०/२१ सि
क्रतुयज्ञसहस्रेषु ३४/९३ सि
क्रतुर्वसिष्ठः पुलहो ४६/९० ए
क्रमं च त्रिविधं प्रोक्तं २८/१२९ ए
क्रमं च त्रिविधं योगं ३९/६२ ए
क्रमं च पूजयित्वा तु ३०/१३१ सि
क्रमं पञ्चाक्षरं योगं ८/११६ ए
क्रमं पूज्यं शरीरस्थं ५०/१ सि
क्रमं मूलान्वयं सारं ६९/१२ सि
क्रमं विद्यागमं योगं २८/११६ सि
क्रमणे क्रमभेदेन २/३२ सि
क्रमत्रयसमायुक्तं २८/१४२ सि
क्रमनायकिविख्याता २/४० ए
क्रमपूजा न कर्तव्या २७/५८ ए
क्रमपूजारताः शान्ता २८/१२५ ए
क्रमपूजारते शान्ते ४४/५२ ए
क्रमपूर्वे समाप्ते तु २८/१६९ सि
क्रमभक्तिरता ये च ३०/२३९ ए
क्रमभाषा इयं देव ४५/२९ ए
क्रमभेदेन तत्त्वानि १४/१९ सि
क्रमभेदानि चोक्तानि ६७/१ सि
क्रममण्डल ओलीनां ३/५६ सि
क्रममण्डलमध्यस्थं ८/७६ सि
क्रममण्डलविद्या च ६८/२३ ए
क्रममुद्राधिकारं तु ३/५७ ए
क्रमविद्याधरो मन्त्री १४/४७ सि
क्रमसंज्ञा तथा मुद्रा ६/१८२ सि
क्रमसद्भावमत्यन्तम् १३/१४१ सि
क्रमस्थोऽपि व्रतस्थो वा १४/४ ए
क्रमस्य क्रमणं नास्ति ७/६६ ए
क्रमस्य दक्षिणे मूर्तौ ३४/९८ ए
क्रमस्य पूरको मन्त्री १३/११२ ए
क्रमस्याग्रे न्यसेद् यस्तु १९/७१ ए
क्रमस्याग्रे मण्डलस्याग्रे ५/१२ ए
क्रमस्यावरणं प्रोक्तं २८/१६२ ए
क्रमस्योर्ध्वे क्रमाम्नायं १३/१५० सि
क्रमाक्रमपरापूर्णो ६१/९० सि
क्रमागतं स्मृतं मेरु ५८/१५ सि
क्रमाणां मण्डलं ज्ञात्वा २७/४१ सि
क्रमात् सृष्टिः स्थिता योनौ २४/४४ ए
क्रमात् सिद्धिस्तदा तस्य ४/४२ ए
क्रमाद्यं मूलसूत्रं तु २६/२ ए
क्रमानन्दं च संशुद्धं ३९/३१ सि
क्रमान्ते क्रममध्यस्थं ६२/६२ ए
क्रमान्नागवरोच्छेषु ४६/१२५ सि
क्रमान्वयकुलैकं तु ५८/८५ सि
क्रमाराधनयुक्तानां १५/४४ ए
क्रमार्चनं जपं योगं ६८/२१ ए
क्रमार्चनं प्रकुर्वन्ति १७/४२ ए
क्रमार्चनमतः कुर्यात् ११/३८ सि
क्रमार्चनमिदं प्रोक्तं ४९/६२ सि
क्रमिकः स च विज्ञेयः ४५/३९ ए
क्रमेऽस्मिन् वृद्धकौमारे १३/१११ सि
क्रमेण क्रमशो योज्याः ४९/१२ ए
क्रमेण गदिताः सृष्टि ४६/५६ सि
क्रमेण चतुराशीतिः ४६/२१९ ए
क्रमेण सिद्धनाथस्य ४६/९१ सि
क्रमेण सिद्धनाथानां ४६/१४७ सि
क्रमेणानेन देवेश २४/९८ ए
क्रमेणानेन षट्कं स्यात् ५५/१२ सि

क्रमेणापि षडर्धं स्यान् ६८/१३५ ए
क्रमोदयं समासेन ६८/१२० सि
क्रमोदयमिदं ह्येतत् २८/१५६ ए
क्रमौघं मूलसूत्रं तु २६/५५ सि
क्रमौघं षट्विधं ज्ञात्वा ५०/३४ सि
क्रामिता परमा दिव्या ३/१६७ सि
क्रियतामविकल्पेन ३३/७२ सि
क्रियते च विधिप्राज्ञैः ३०/३७ ए
क्रियाकाण्डरतः शान्तः ३२/४७ ए
क्रियाकारकसंबन्धं ३०/७६ ए
क्रियाकारणनिर्मुक्तं ४०/१४२ ए
क्रिया च कुरुते कर्म ४०/२७ सि
क्रियाज्ञानविहीनानां ४६/१०९ ए
क्रियाज्ञानेन अभ्यासाद् ६८/९६ ए
क्रियापादं तथा ज्ञानं ३०/१०६ ए
क्रियापादस्य प्रथमं १३/१४० सि
क्रिया याति लयं बिन्द्व्यां ४०/३६ सि
क्रियायोगं कुलज्ञानं ६६/२८ सि
क्रियायोगं समासेन ६२/३ ए
क्रियायोगः सचित्तानां ६०/४६ ए
क्रियारूपधराः सर्वे ४०/७२ ए
क्रियाशक्तिर्महापिण्डं ६७/३६ सि
क्रियाशक्तिश्च गायत्री १८/५४ ए
क्रियासूत्रमिदं शम्भो ४२/११ ए
क्रियासूत्रविकासज्ञः ४२/२ इ
क्रीडनं सृष्टिकर्तृत्वं १८/१० सि
क्रीडयन्ति महायाने ६/७६ ए
क्रीडामात्रविनोदेन ३५/१७ ए
क्रुद्धदृष्टिर्महासिंहा ४९/३४ ए
क्रूरहस्थां महाकालीं १६/६७ ए
क्रूराख्यमेकरुद्रश्च ६/१६ सि
क्रोधं चैव तथोन्मत्तं ६/१०१ ए
क्रोधं लोभं तथालस्यं ३७/२९ सि
क्रोधः प्राणकला चोक्ता २४/८४ ए
क्रोधस्थाननिरुद्धेन ५९/८७ सि
क्रोधीशं नयनं कान्ति ६/१४२ सि
क्रोष्टुकी नासिकाग्रे तु २४/७१ सि
क्रोष्टुकी भीमभद्रा च २४/६८ ए
क्लिन्ना कामेश्वरी देवी ७/२६ सि
क्लिन्ना किञ्जल्कमध्यस्था ६१/११ सि
क्लिन्ना चैकाक्षरा योनिः ६१/४ ए
क्लिन्नानाथं कदम्बं वरपुटनिहितं—सिद्धकौडारनाथं ३८/८ सि
क्लिन्नैका शावरी सा च ६१/६ सि
क्लिष्टशब्दैर्विभज्येत ३०/७७ ए
क्लिष्यन्ति मनुजात्यर्थं ४०/१० ए
क्वचिद् देशं तथा रम्यं ६/७२ ए
क्वचिद् देशं महारम्यं ६/१२३ सि
क्वचिद् भट्टः क्वचित् नटः ३७/२४ सि
क्वचिन्मुद्राश्रमे स्थाने ६/२ सि
क्षकारं विग्रहं ज्ञेयं ३३/१२९ सि
क्षकारादि – अकारान्तं ३३/१२९ ए
क्षकारे साकिनी प्रोक्ता ४४/३० सि
क्षणाच्च मानुषे लोके ११/८५ ए
क्षणाच्च शाङ्करं रूपं ११/८१ ए
क्षणाच्चापि ज्वलद्रूपं ११/८२ सि
क्षणात् पक्षिणमाकाशे ११/८३ ए
क्षणाद् ब्राह्मं च ऐन्द्रं च ११/८१ सि
क्षणान्नारायणं रूपं ११/८२ ए
क्षणार्धं तिष्ठते तत्र ६/८९ सि
क्षत्रियः षड्भिरब्दैश्च ३३/६६ सि
क्षपायान्तःपुरे सुप्ता ४६/७३ ए
क्षमस्व देवदेवेशि ५/३९ सि
क्षमान्विता दयायुक्ता ३२/३६ सि
क्षयं केन स्वरूपेण १/१७ सि
क्षयं तेषां कथं उग्रे १३/९८ ए
क्षयं यान्त्यपरावस्थाः ६५/५० सि
क्षयक्षीणोऽपि लभते ६५/५५ ए
क्षयसंवत्सरे जाते ६९/११ ए
क्षरं सर्वमशेषस्य ६१/१०२ सि
क्षराक्षरनिरोधेन ६१/९९ ए
क्षीणे चित्ते सुरेशान ३१/२५ ए
क्षीणे धर्मात्मके पाशे ३३/१८० ए
क्षितिभूततमाकाशे ५८/८२ सि
क्षिप्त्वा मण्डलमध्ये तु ४८/७ सि
क्षिप्त्वा पञ्चार्णविद्यां तां ११/२७ ए

क्षिप्रमाकर्षयेद् यद्वद् ४०/१४३ सि
क्षीयन्ति सर्वपापानि ६५/६९ सि
क्षीयन्ते दीक्षया तस्य ३३/१७९ सि
क्षीयमाणा स्मरेद् वक्रा १३/६५ ए
क्षीरक्षयाद् यथा वत्सः ४१/१६ सि
क्षीरमध्ये स्थितं सर्पि १८/७९ ए
क्षीरिके लोकमातां च १६/५३ सि
क्षीरोदस्योत्तरे कुले ४६/३६ ए
क्षुभ्यन्ति च षडङ्गानि १२/११ ए
क्षुभ्यन्ति देवदेवेश १२/१५ ए
क्षुभ्यन्ति साधकेन्द्रस्य १४/४३ सि
क्षुरधारैव तत् तीव्रं ६/६१ ए
क्षेत्रं नाम परं शान्तं १४/७५ सि; ५०/२५ सि
क्षेत्रं माया भवेत् तस्य ३३/१६४ ए
क्षेत्रज्ञः कर्मसंबद्धः ३३/१४० सि
क्षेत्रज्ञश्चरते तत्र १४/७६ ए; ५०/२६ ए
क्षेत्रपरिग्रहे हीने २४/८५ सि
क्षेत्रपालमसौ चण्ड ४६/१९२ सि
क्षेत्रपालसमोपेताः १६/९९ सि
क्षेत्रपाला मया ज्ञातास् ४७/२१ ए
क्षेत्रमाहात्म्य शिष्याणां ३०/१७१ सि
क्षेत्रलिङ्गाश्रमयोगाद् ७/५६ सि
क्षेत्रस्थाने श्मशाने वा ३७/५४ सि
क्षेत्रस्था विन्यसेत् पञ्च २४/११२ ए
क्षेत्राण्याष्टौ यजेद् देव ४८/८५ सि
क्षेत्रे क्षेत्रे स्थिता देव्या ३५/३४ सि
क्षेत्रेशवटुकाभ्यां च ११/३३ सि
क्षेत्रोपक्षेत्रसंदोहाः १६/८७ सि
क्षेत्रोपक्षेत्रसंदोहे १६/९९ ए
क्षुद्रकर्मप्रभावेन ६३/२१ ए
क्षुरधारा शताकारा ५७/१६ सि
क्षोभयन्ती जगत् सर्वं ३५/४४ ए
खं किञ्चित् सुसूक्ष्मस्यापि ६७/३९ सि
ख अ चेद् * भकाराव्वा २८/६६ ए
खकला पूर्णिमास्यन्ते २/१६ ए
खकारं च फकारं च ६२/७६ ए
खकारस्य मकारं तु ६२/७१ ए
खकुलात् पञ्चधा ह्यात्मा ४५/९ सि
खगतिः खेगती चैव १८/४५ सि
खगतिर्न च संदेहो ५७/५४ सि
खगतिश्च न संदेहो ८/७४ ए
खगमा खगतिश्चैव ३१/४७ सि
खगीशं गुरुनाथं च २७/११ सि
खगेन्द्रः कूर्ममीनाख्यौ ४३/२६ ए
खगेशस्तत्र संसिद्धस् ६/६ सि
खचक्रं पुनर्भूचक्रं ६६/१६ ए
खचक्रे कुलजानन्दं ५७/१ सि
खञ्जीनाथावलीपूर्णं ५७/३६ ए
खञ्जीशब्दं न वक्तव्यं ३७/४७ ए
खटिकां ग्राहयेत् शुद्धां ३३/१११ ए
खटिकानवात्मकं यष्ट्वा ८/१३ ए
खट्टिकीमन्दिरे चर्या १६/१९ ए
खट्वाङ्गं कथयिष्यामि १४/१०० सि
खट्वाङ्गधारिणो मौनी १४/३४ ए
खट्वाङ्गं पाशमभयं २९/४१ ए
खट्वाङ्गी डामरं टङ्कं ६/१०२ सि
खट्वापादं घरट्टं च ३७/५७ ए
खड्गीशं च भुजङ्गाख्यं १९/७८ ए
खड्गे च निःश्रिता येन १४/१०९ ए
खण्डखाद्यैरनेकैश्च ४६/७७ ए
खण्डत्रयं पराषट्कं ६८/१२३ सि
खण्डत्रयविधानज्ञः ६८/३७ सि
खण्डते येन देवेश १४/१०२ ए
खद्योततडिदाकारं ३६/५७ ए
खद्योतेन महावेधं ३१/८३ ए
खमन्त्रो ज्ञानचर्या च ६१/३३ ए
खमध्यस्थं खकारैकं ६१/३९ सि
खमध्यस्थं खचक्रं तु ६६/३१ ए
खमध्यान्निर्गता सा तु ३९/४५ सि
खमध्ये च खगीशस्य ६३/९४ ए
खमध्ये षड्विधा चर्या ५९/४१ सि
खरण्डदण्डमध्यस्था २/४ सि
खररा गररा चैव ६/२३ ए
खरूपा व्योमगा शान्ता १४/११२ ए
खर्जुरमुद्रिकाङ्कुल्यैर् २९/४० ए
खर्जूरी पिष्टजा लोध्री ४६/९४ ए

खर्परं भोजनार्थे तु ३७/२१ सि
खर्परस्य खकारस्य ६२/७० ए
खर्परे करणेनैव १४/१२० सि
खर्परैकं कपाटं तु ६२/६९ ए
खर्परैकः परो भावः ६२/६९ सि
खस्थं निवर्तिताकारं ३/४७ ए
खस्था च्छिनत्ति पाशांस्तु १४/१०८ सि
खस्वरूपा खगेशी च ३१/४८ ए
खलिङ्गं विनयत्वेन ५७/७२ सि
खलोलीकुलपुष्पाज्ञा ५७/१०३ ए
खवक्त्रं केशवाख्यं ४६/१९४ ए
खशक्तिमस्तकाक्रान्तं २८/७८ सि
खशिरं खशिराक्रान्तं २०/८ सि
खशिरं च खकारं च ६४/४७ ए
खसंज्ञाज्ञानमात्रा च ६३/१८ ए
खसंज्ञा षड्भिर्भेदैः सह सृजति जगद्वीर्य वर्णाक्षराणां ३८/११ ए
खसमतासमोपेतं ४५/२५ ए
खस्थं खकरणं कृत्वा ४०/१४५ सि
खस्था निवर्तिताकारा ५७/२ ए
खस्थाने तु परे प्राप्ते ५६/१० ए
खहृदयं च खचक्रं ६६/३२ सि
खानपानरता नित्यं १४/९१ सि
खानयेत् सप्तहस्तानि ३३/५८ सि
खार्णान्तं पूर्णगिर्यं च ८/७८ ए
खिङ्खिणी षड्विधा भेदैर् ६३/६३ ए
खेखकौखशिकाश्चैव ४२/५३ सि
खेगतिं खेचरीं चैव ४५/२१ ए
खेगतिं कुरुते सद्यः ४५/६१ सि; ४५/६१ ए
खेगतिः पश्चिमे भागे ३४/८८ ए
खेगती रुद्रसिद्धिश्च ४६/२७५ ए
खेचक्रे खेचरी खस्था ६५/४० ए
खेचरं खगमध्यस्थं ६०/६२ ए
खेचरं खेचरीमार्गं ३९/९० सि
खेचरं खेचरीसिद्धिः ४५/२२ ए
खेचरं च क्रमं चाद्यं २८/१३४ ए
खेचरं च खमध्यस्थं १९/१४ ए
खेचरं नाम पीठं तु ६/११३ ए
खेचरं मदनांशगं ५७/८४ सि
खेचरं वै कृतयुगे ४२/६९ सि
खेचरं सप्तमं नाम २७/३८ ए
खेचरं सिद्धसन्तानं ३९/७७ ए
खेचरक्रमसंप्राप्ते ५७/१०५ सि
खेचरक्रमसंयोगात् ४५/४७ सि
खेचरत्वं गताः सर्वे ४३/८ ए
खेचरत्वं ददाम्यद्य ५/६४ सि
खेचरत्वमवाप्नोति ४५/१८ सि
खेचराज्ञा तु सा काली ५७/६५ सि
खेचरास्ते पुरा सर्वे ७/७२ सि
खेचरास्ते सुराः सर्वे ५७/१०० ए
खेचरीचक्रमध्यस्थे २९/११ सि
खेचरीचक्रसामान्या ३१/४६ सि
खेचरी च पराशक्तिर् ५९/५८ ए
खेचरीमूलमाश्रित्य १३/६३ ए
खेचरी सा कुलालम्बा ५७/७७ सि
खेचरीसिद्धिसिद्धस्य ४५/२२ सि
खेचरीहृदयं तस्य २५/१४ ए
खेटकं तेन नामं तु १४/११२ सि
खेटके चैव सन्दोहे १४/८८ सि
खेभूपातालवासिन्यो ३१/१२२ सि
ख्यातं कौलीशतुल्यं पशुमललयकृच्छक्तिमार्गोपदेशं ३८/३५ ए
ख्यातं गुरुत्वाम्नायं ७/६३ ए
ख्यातं मूर्ध्नि स्तुतिखण्डं ५०/३१ सि
ख्यातुं त्वां नैव शक्नोमि २९/१४ ए
ग इ खि ऊनविंशञ्च २३/६ सि
गकारं गगनानन्दं ६२/१५ सि
ग खकारं ककारश्च ८/३१ सि
गगनः कुमुदस्तथा ७/७० ए
गगनस्थं यदा गर्भं ५८/६ ए
गगनस्था यदा दृष्टिः ४२/६२ ए
गगनाकाशवत् तिष्ठेद् ६२/१५ ए
गगनाम्बा महासिद्ध ४६/१४९ सि
गगनेन्द्राभिधानेन ४६/६७ ए
गगनेन्द्रो महाकुब्जो ४६/४४ ए
गगनेशादिनाथानां ४६/५० सि

गच्छते अध ऊर्ध्वं तु १४/६३ सि
गच्छते च तदा ईशस् ४०/६८ ए
गजकर्णं महेन्द्रञ्च ७/२२ ए
गजकर्णसमोपेतां १६/४५ ए
गजजिह्वा अग्निजिह्वा २६/२७ ए
गजाश्ववाहनादीनि ३३/४१ ए
गजेन्द्रं प्रथमं नाम ७/१० ए
गजेन्द्रशिरसाक्रान्तं २४/२० ए
गजेन्द्रस्य शिरं पात्यं ८/८२ सि
गणा नागा ग्रहा यक्षाः ३५/१३ सि
गतस्य पुनरावृतिर् ५७/२२ सि
गता तत्राश्रमे कन्या ४६/७९ सि
गता सा ब्रह्मसायोज्यं १४/१०९ सि
गतास्ते खगतिं सर्वे ४६/८१ सि
गतास्ते न निवर्तन्ते १४/१२३ ए
गतास्ते नरके घोरे ३६/२१ सि
गतास्ते सर्वऽवैकल्यं ६/४६ सि
गता ह्येका परं रन्ध्रं १४/१२२ सि
गतिमन्त्रं गतेर्ज्ञानं ६६/६० ए
गतिमागतिं संचिन्त्य ६१/१०१ ए
गतिरागतिचित्तस्य ५७/५४ ए
गतिरागतिभेदत्वाद् ५९/८६ सि
गतेरूर्ध्वं मनाद्यं च ६४/९६ सि
गतेषु तेषु नाथेषु ४६/१२२ सि
गतोऽहं युष्मदाज्ञातः ६/९३ ए
गतो वृक्षान्तरे सिद्धो ६/९ सि
गत्वा चाग्निसमीपे तु ३३/८३ सि
गत्वा त्वनुग्रहं तत्र ३/१६४ ए
गत्वा वै आदिपीठे तु ११/९४ सि
गत्वा वै कामरूपे तु ८/११८ ए
गदा कट्टारिका शक्तिस् १४/३५ सि
गदाहलायुधां नौमि १६/५६ ए
गदेवस्य सुता ज्ञेया ७/७८ ए
गद्दिहरणे महाशक्तिं १६/५९ सि
गन्धं धूपं च ताम्बूलं ३७/१७ सि
गन्धतत्त्वे स्मृता वाचा ६७/२९ ए
गन्धपुष्पादि यत् किञ्चित् ३७/३६ ए
गन्धशक्तिश्च वज्रिण्या १८/४९ सि
गन्धस्तु पार्थिवे तत्त्वे ६७/२७ सि
गन्धैः पुष्पैश्च नैवेदैः ३३/१२७ सि
गमागमकुले शक्तिर् ६४/८४ सि
गमागमक्रमेणैव ३/१२४ सि
गमागमनिरोधत्वाद् ६६/५१ ए
गमागमविभेदज्ञा ६३/८५ सि
गमागमेन कर्तव्यं २१/१ सि
गमागमेन मनसा ११/६० सि
गमागमेन संशोध्य १३/१४० ए
गमागमेनाक्षमाला ३४/१२५ सि
गमूर्तश्च समूर्तश्च ६२/८८ सि
गम्भीरनादवेगेन १८/६५ ए
गम्भीरा घोषणी चैव २४/६८ सि
गम्भीरा नाभिमध्ये तु २४/७२ सि
गर्भस्थाने महापीठं १६/१२६ ए
गर्भाधानादिकं कर्म ३३/८४ ए
गर्भाधानादिकं कुर्यात् ३४/४६ सि
गर्भान् स्रवन्ति गर्भिण्यो ३०/८ ए
ग ल ऊ सशशिं कृत्वा २३/२३ सि
गवि सग पवि त्रीणि ४२/५४ ए
गसपमनरत्नान्ते ६२/१९ सि
गसपमनान्तरे रत्नं ४५/२६ ए
गह्वरं चालिखेत् पूर्वे ४८/६४ ए
गह्वरन्यासनिर्मुक्तं ५१/३० ए
गान्धारी टंकवृत् शार्वः ३२/६ ए
गान्धारी हस्तिजिह्वा च ४०/३३ सि
गायत्रीत्रयनिर्मुक्तो ६८/४२ सि
गार्हस्थ्यनिरतानां तु ३४/३ ए
गिरिजासनमुद्धृत्य १९/३० ए
गीता च हसिका नित्यं ३६/१० सि
गुग्गुलगुटिका शस्ता ३४/१०३ सि
गुग्गुलेन पुरा कृत्वा ३४/१०९ सि
गुटिका पादलक्षा तु ५/५२ ए
गुटिकासिद्धिस्ते दत्ता ६/१३६ ए
गुणतत्त्वविनिर्मुक्तं १३/६ सि
गुणतत्त्वसमायुक्तं ५७/५१ ए
गुणत्रयधरात्युग्रा १३/८२ सि
गुणत्रयनिरोधेन ६२/११ ए

गुणत्रयविभागज्ञः ५९/६१ ए
गुणाष्टकसमोपेतः ४०/८५ सि
गुडमेढ्रान्तरं चक्रं ६६/७६ ए
गुदमेढ्रान्तरे प्राणः ६३/७४ ए
गुदे योनौ तथा नाभौ २८/२० सि
गुप्तं तं कन्दचक्रं तु २५/५ सि
गुप्तं प्रकटसंयोगात् २८/६८ ए
गुप्तकामाख्यगुह्यान्ते २९/६ सि
गुप्तसंज्ञा भवेत् तत्र ६/१८१ सि
गुप्तसंज्ञा भवेत् तेषां ६/१४७ ए
गुप्तां संज्ञां प्रवक्ष्यामि ४६/१२ सि
गुप्ता कुलवधू यद्वत् २५/४६ ए
गुप्ताद् गुप्ततरं कार्यं ४८/९६ ए
गुप्ते प्रकाशयेच्छिष्यं ३०/२२५ सि
गुप्तोच्चारकृते सिद्धिर् १६/११४ सि
गुरुक्रमं नवात्मानं ४५/४८ सि
गुरुणा भ्रामयेत् पूर्वं ४८/८ ए
गुरुणा स्थापयेत् तत्र ४८/८ सि
गुरुत्वेऽहं कथं तस्माद् ४/१७ ए
गुरुदेवसुभक्तानां ४१/५० सि
गुरुदेवाग्नियोगिन्या ४६/११० सि
गुरुद्रव्याभिलाषिन्यो ३२/२६ सि
गुरुद्रोहं प्रकुर्वन्ति १२/२८ सि
गुरुद्रोही दुरात्मा च १०/५३ सि
गुरुपङ्क्तित्रये नाथं ५१/१० ए
गुरुपत्नीं वीरभार्यां ३०/२२९ सि
गुरुपर्वाधिकारिनो ३२/३९ सि
गुरुपादार्चनरतः ३२/५८ ए
गुरुपूर्वाणि सर्वाणि ३३/४३ ए
गुरुभक्ताः क्रमे भक्ताः ४९/६७ ए
गुरुभक्ताय शान्ताय ३०/४४ ए
गुरुभक्ताय शिष्याय ३६/३७ ए
गुरुभक्ता विनीताश्च १२/३७ सि
गुरुभक्तिरतं शान्तं ३०/१२६ सि
गुरुमण्डलकं कार्यं ३०/२०३ ए; ३७/६९ ए
गुरुमण्डलं कृत्वादौ ३०/१०९ सि
गुरुमण्डलनिर्मुक्तः ४८/५१ सि
गुरुमण्डलमेवं हि ४८/२१ ए; ४८/५१ ए
गुरुतः सम्यग् ज्ञात्वैवं ३९/६६ ए
गुरुरेव हि जानाति ३७/१४ ए
गुरुवक्त्रं गुरुदीपं ३९/१५० ए
गुरुवक्त्रं तदूर्ध्वे तु ३५/६७ सि
गुरुवक्त्रं तयोर्मध्ये १९/८७ ए
गुरुवक्त्रं पराशक्तिं ६१/३० ए
गुरुवक्त्रगतं प्रोक्तं १४/८० ए; ५०/३० ए
गुरुवक्त्रस्य ऊर्ध्वे तु ४०/५५ सि
गुरुवक्त्रस्थितं तच्च ३६/६ सि
गुरुवक्त्रे तु समयं ५१/१२ ए
गुरुवक्त्रे स्थितं नित्यं ३९/१७० सि; ४५/६७ ए
गुरुवारेऽथवा देव ३०/१८ सि
गुरुशिष्यविपर्यासं ५/२ सि
गुरुश्चाहं च पूर्वेषां ३०/१६९ सि
गुरुसिद्धक्रमाचार्यान् ३६/१९ ए
गुरुसुश्रुषणं नास्ति ३१/१३२ सि
गुरूच्छिष्टं तु चरुकं २३/४८ सि
गुरूपदेशतो ज्ञेयं २४/१२० सि
गुरोराज्ञां न लंघेत ३०/२३१ सि
गुरोराज्ञाप्रसादेन १९/३ ए
गुरोरुत्सङ्गगा विद्या ३०/६५ सि
गुरोरुपजीवका ये च ३०/२४० ए
गुरोर्गुरुतराश्चैव १९/९ ए
गुरोर्भक्तिश्च ज्येष्ठेभ्यस् ३७/२५ सि
गुरोर्वक्त्रं च निर्वाणं २२/१९ ए
गुरोर्वक्त्रात् पुरा ज्ञात्वा ८/५ सि
गुर्वाज्ञां लंघयेद् यो हि ३२/२९ ए
गुर्वाज्ञामाश्रयं भेदं ३९/१४३ ए
गुर्वाज्ञायाश्च दशकं ४२/६९ ए
गुर्वाज्ञा षट्प्रसूता पशुभयहरणी सिद्धदिव्यौघरूपा ३८/१० ए
गुर्वाम्नायेन इत्युक्ता १३/१०९ ए
गुर्वीयमासनं पट्टं ३७/१५ सि
गुर्वोघं ओलिपीठं तु ४८/७२ सि
गुर्वोघं यस्तु जानाति ३०/२३४ सि
गुहा कदम्बिनी मुक्तिर् ६४/३९ सि
गुहा च मेरुटङ्कश्च ६४/७८ सि
गुहानन्दः कलानन्दः ६३/५० सि

गुहानाथं गुहागं च ५८/८ ए
गुहान्तस्थं महारत्नं ६२/३१ ए
गुहान्ते उदितोघं तु ५९/८ सि
गुहामध्यगतं पीठं ४३/१६ ए
गुहावासस्य मध्ये तु ३/१६३ सि
गुहावासान्तरं किं तु १७/९ ए
गुहालयस्य बिम्बस्य ६३/६ सि
गुहाश्रमाद् विनिष्क्रान्ता १७/२४ सि
गुह्यं तन्मातृपीठं त्रिपथपदगतं पादमेकाक्षराणां ३८/६ सि
गुह्यं देवोपदेशं तु ५८/५८ सि
गुह्यकैः पूतनाभिश्च ३९/९ ए
गुह्यगुहाप्रकाशेन ६३/५० ए
गुह्यशक्तिश्च ताराक्षी १८/५३ सि
गुह्यान्तरे गुहामध्ये ५९/३२ ए
गुह्याद् गुह्यतरं गुह्यं २९/२१ सि; ३१/२४ सि
गुह्याद् गुह्यतरं सर्वं ४१/४६ सि
गुह्यान्तावस्थिते देवि २९/१२ सि
गुह्ये च हृदये वक्त्रे ९/२८ सि
गुह्येश्वरीं महाभोगां १६/५७ सि
गुह्ये हृदि तथा वक्त्रे २९/२८ ए
गूढज्ञानसुशान्ताय ३०/४४ सि
गूढार्थज्ञानसद्भावं ५८/९९ सि
गूढार्थेन प्रवक्ष्यामि ९/३० सि
गृध्रचिता वरारोह ३०/१४ ए
गृद्राः काकाश्च काकोलाः ३०/७ ए
गृहं चन्द्रपुरं नाम ३/४९ ए
गृहं चन्द्रपुरं प्रोक्तं १७/४ ए
गृहं व्योम महारत्नं ५८/९३ सि
गृहं सिद्धक्रमेणैव ७/२५ ए
गृहभेदं तु विमलं ३९/१५ ए
गृहभेदक्रमं चान्यं ४५/५२ सि
गृहमित्यवतारोऽयं ७/८ ए
गृहमेकं पुरारभ्य ५७/२१ सि
गृहमेकार्णवा योनिः ५९/७४ सि
गृहयागं पुरा कृत्वा ४/३१ ए
गृहवर्गसमोपेतं २/१३ ए
गृहषट्के षडिः पीठाः ६१/२८ सि
गृहसिद्धास्तथा देव्यो ७/१०० ए
गृहस्थानां सदाचारं ३४/९७ सि
गृहाः क्षेत्राश्च पीठाश्च ३९/११२ ए
गृहावतारसकलं ४/२८ ए
गृहाष्टकं समाख्यातं ४२/३२ सि
गृहाष्टके च देवेश १६/४ ए
गृहीतव्यं महादेव ३०/११६ सि
गृहीत्वा क्षाम्यते शिष्यः ३०/२२७ सि
गृहीत्वा पर्यटेत् मन्त्री १५/३७ सि
गृहीत्वा बीजरूपाणि १८/६९ सि
गृहे चन्द्रपुरे दिव्ये ३/१६९ सि
गृहे चन्द्रपुरे शाक्ते ३/५९ ए
गृहे सिद्धिस्तथा नैव ११/९३ ए
गृह्णीयात् परदत्तं च ३७/६० ए
गैरिकारञ्जितं कृत्वा १५/३६ सि
गोक्षीरधवलं दिव्यं २९/४५ सि
गोक्षीरसदृशानन्दं २५/१८ ए
गोत्रं मन्थानभेदं च १७/१० ए
गोत्रगोष्ठीं सदा कुर्यात् ३७/४० ए
गोत्रपञ्चाशभिर्भिन्ना २/३५ ए
गोत्रभार्या न वक्तव्या ३७/५६ सि
गोत्रममरिका देवी १७/४ सि
गोत्रमार्गे प्रयुञ्जीत ४२/६० ए
गोत्रलिङ्गं तदाकारं ६२/६१ ए
गोत्रवात्सल्यसद्भक्ताः ३२/३९ ए
गोपनीयं प्रयत्नेन २४/११९ सि; ३९/१०० ए
गोपनीया प्रयत्नेन ३१/१०९ ए
गोपयेत कुलाचारं २३/४७ ए
गोपयेत् परशिष्याणां ३/१४४ ए; ४/४६ सि
गोपितं श्रीगुहायां तु ३९/८४ ए
गोपितव्यं प्रयत्नेन ३१/२७ सि
गोपिता तु पुनर्देव ४०/१०६ सि
गोमयेन प्रकर्तव्यं ११/२५ सि
गोमयेनोपलिप्ते च ३०/२० ए
गोलकाक्षरशब्दस्य ६४/७४ सि
गोहत्यानां सहस्त्रैकं १२/४ ए
गौरीशब्दं न चोच्चार्यं ३७/४६ सि
गौरीशिखरमाक्रान्तं २४/५६ सि
गौर्या चतुर्थिका गौर्या २१/६ ए

गौर्याधःस्थं जटाहारं १८/३३ ए
गौर्याया आदिमं कार्यं १९/३७ सि
गौर्यायामलमाक्रान्तं २१/१२ सि
गौर्या शून्यं क्रमादेक २३/२६ सि
ग्रथितं शिवशक्तिभ्यां ३६/४८ ए
ग्रन्थानां तु शतं सार्धं ३०/१०३ ए
ग्रहणं तु पुनर्वक्ष्ये ४०/५९ ए
ग्रहणं नाभिदेशस्थं ४१/३५ ए
ग्रहणे सोमसूर्ययोः १०/५९ ए
ग्रामं देहमिति प्रोक्तम् १४/६२ सि
ग्रामधर्मं न कर्तव्यं ३७/४८ ए
ग्रासमध्यगतं ग्रासं ६३/४७ सि
ग्रीष्मे वाथ वसन्ते वा ३३/६४ सि
ग्लूँकारे पार्थिवे ब्राह्मी २६/७७ ए
घटकाष्ठादिषु स्तम्भं ३४/८३ सि
घटकोड्डामरं भूतिश् ४६/२५१ ए
घटमध्यस्थिता मुद्रा ६३/५७ सि
घटमध्ये यथाकाशं ४१/६२ सि
घटवेधं महानादेशं ३१/८४ ए
घटे भग्ने यथा देव ४१/६३ सि; ४१/६५ सि
घण्टानिर्घोषसहितं २८/८६ ए
घण्टारवसमोपेतां १६/४३ ए
घण्टिकाद्वारमार्गेण ३१/६१ सि
घण्टिकान्तरसंलीनं ५६/५ ए
घण्टिकापर्वतः षष्ठो ६१/४२ ए
घण्टिकायां भवेत् नित्यं ४६/२३९ ए
घण्टा शब्दमिति प्रोक्तं ४९/१५ सि
घनान्तं मायया सार्धं २०/१३ सि
घूर्मिप्रत्ययविज्ञानं ५४/७ सि
घृतादिना ततः स्थालीं ३३/९४ सि
घ पकारं नकारश्च ८/३० सि
घोरमुखि घोरमुखा २१/५ ए
घोरमुखी च रावा च ११/१५ ए
घोररूपे हविसर्गं २१/४ ए
घोरा चैव अघोरा च ७/२९ सि
घोरा चैव तु रक्ताक्षी ११/१३ ए
घोरा घोरतराघोरा ५/७८ सि
ङञणनमेकारस्य ५९/५४ ए
ङ व म एकविंशं च २३/७ ए
ङादि चैव तु शून्यान्तं १०/२६ सि
ङकारादि च शून्यान्तं १०/२० सि
ङफकारषकारश्च ८/२९ सि
ङकारं चिबुके न्यस्य २३/५४ सि
चकारस्य तु एकारं ६४/६३ ए
चक्रं मात्रा च मातॄणां ६६/३० ए
चक्रक्रीडां समाश्रित्य ३०/३६ ए
चक्रत्रयमहाव्याप्तिः ६६/१६ सि
चक्रनायकविख्यातं २५/१२ ए; २५/१३ सि
चक्रनायकि कौलीशे २६/८३ सि
चक्रनायकिदेवेशी ६६/४८ ए
चक्रनायकिविख्यातां ३/१०९ सि; ३/११० सि; ३/१११ सि; ३/११२ सि; ३/११३ सि; ३/११४ सि
चक्रमालागतं तूर्णं ४१/३९ ए
चक्रवत् परिवर्तन्ते ३२/१२ ए
चक्रवद् भ्रमते नित्यं १४/११६ सि
चक्रस्थममलो भाति ६६/३ सि
चक्रस्थैर्वहितः सिद्धो ६/८७ सि
चक्राद् बहिर्विनिष्क्रान्ताः ४६/२६८ सि
चक्राष्टकसमायुक्तं २/१३ सि
चक्रेदं मणिपूर्णं तु ६६/६१ ए
चक्रे दक्षिणभूमूर्तौ ३४/५ ए
चक्रे शक्तिरनन्तात्मा ३६/९४ सि
चक्रेश्वरसमोपेतां १६/८४ ए
चक्षुन्मीलनविद्या या ६५/८ सि
चक्षुराज्ञा विभुः श्वासो ६७/१० ए
चक्षुर्मध्ये विजानीयाज् ४६/६ सि
चक्षुर्लीयति चन्द्रार्के १३/३८ ए
चञ्चला परमा विद्या ६५/५२ सि
चञ्चलाहमनोपम्या ५७/६९ सि
चण्डचन्दनकस्तूर्या ४८/७ ए
चण्डवाडवरूपाहं ५७/८५ सि
चण्डाख्यं रौरवं चैव ३९/१४१ ए
चण्डाश्च हिंसकाश्चैव ३२/२७ ए
चण्डेश्वरसमोपेतां १६/६६ ए
चतुष्कं कारयेत् पूर्वं ४८/५ सि
चतुष्कं कारयेत् श्रेष्ठं ५५/८ सि

चतुष्कं चतुःसंयुक्तं ३९/९५ सि
चतुष्कं पञ्चकं चैव ३९/७१ सि
चतुष्कं पञ्चकं षट्कं ३९/७३ ए; ५९/३८ ए
चतुःकीर्तिपरित्यागात् ६१/२६ सि
चतुः पञ्च तथा षट्सु १४/४४ ए
चतुः पञ्च षडष्टार्धं ४६/१९८ सि
चतुःपीठकमध्यस्थं ५८/४५ सि
चतुःपीठकमध्यस्था ५/७४ सि; ६०/२४ सि
चतुःपीठसमायुक्तं ६६/७४ सि
चतुःपीठाधिकारार्थम् ४६/४१ सि
चतुः प्रकारक्रमान्ते १३/१२७ ए
चतुःप्रकारसंयुक्तं २/२१ ए; ३५/९३ ए
चतुःषष्टिः स्मृताश्चक्राः ६६/१३ ए
चतुःषष्टिक्रमेणोक्ता २/१७ सि
चतुःषष्टिप्रकारेण ५९/६७ ए
चतुःषष्टिमहाचक्रे ३१/१२२ ए
चतुःषष्टिर्महादेव्याः ५०/२४ सि
चतुःषष्टिस्तथा देव्यो ३५/१०६ सि
चतुःषष्टिस्तथा पीठान् १६/३२ ए
चतुःषष्टिस्तु चक्राणि १६/३१ सि
चतुःषष्टिस्तु नामानि ४६/२४३ सि
चतुःषष्टिस्तु दीपानि १६/१२६ सि
चतुरङ्गुलमुत्सृज्य ९/१५ सि
चतुरश्रीकृते क्षेत्रे ३३/११६ ए
चतुरस्त्रं पुरं कृत्वा ४८/६६ सि
चतुरारमतीतं च ३९/७० ए
चतुराशीतिविन्यासैः ६८/५ ए
चतुर्णां कमलादीनां ४६/५२ ए
चतुर्थं कण्ठदेशे तु २४/११० सि
चतुर्थं खेचरं पीठं ९/२१ सि
चतुर्थं तस्य ऊर्ध्वे तु २५/१२ सि
चतुर्थं तु समाख्यतं ९/३२ सि
चतुर्थं द्वादशारं तु ३५/५१ ए
चतुर्थं यद् भवेद् भागं ३३/११३ सि
चतुर्थं वायुतत्त्वं तु २८/५६ सि
चतुर्थं व्यापकं सूक्ष्मं ४२/७१ सि
चतुर्थं संप्रवक्ष्यामि ६/१२२ सि
चतुर्थं सर्वसाधारं ६९/९ सि
चतुर्थः संचरो नाम ४३/१४ ए
चतुर्थकं चतुर्थे तु ९/२५ सि
चतुर्थपदमाख्यातं २०/११ सि
चतुर्थी मायया नाम २४/५७ सि
चतुर्थे कलियुगे प्राप्ते ६/१७५ ए
चतुर्थे तु युगे प्राप्ते ७/५ ए
चतुर्थ्याधारशक्त्यब्जे ४६/१८४ ए
चतुर्थे च युगे देव ४३/२२ ए
चतुर्दलसमायुक्तं २५/६ ए
चतुर्दशं समाख्यातं ८/५६ सि
चतुर्दशपदं ख्यातं २३/२८ ए
चतुर्दशभुवनोपेता ३९/१४७ सि
चतुर्दश्यां कृते होमे ३४/९५ सि
चतुर्दीर्घसमाक्रान्ताः २८/४९ सि
चतुर्धाज्ञाविकासेन ६४/३५ सि
चतुर्धा सिद्धसन्तानं ३९/१३५ ए
चतुर्मुखो अजेशश्च ६/१७ ए
चतुर्भागान् ततः कल्प्य ३३/११३ ए
चतुर्भिर्जनसौभाग्यं ११/६६ ए
चतुर्भिर्विरजायां तु ४६/२१० ए
चतुर्भिश्चाष्टभिः सर्वं ३४/४७ ए
चतुर्युगावतारं तु ४३/३ ए; ४३/३२ ए
चतुर्युगे क्रमादेव ६०/५९ सि
चतुर्युगे क्रमादेव ६०/६७ ए
चतुर्युगे तु सिद्धा ये ४३/२५ ए
चतुर्युगे ह्यहं त्वं हि ५७/७६ ए
चतुर्वर्णानि पुष्पाणि ३४/१११ ए
चतुर्विधं स्मृतं ध्यानं ४६/१६ ए
चतुर्विधा चक्षुर्मुद्रा ४२/६४ ए
चतुर्विधे भूतसर्गे स ६७/२० ए
चतुर्विंशमकं वर्णं ८/६९ ए
चतुर्विंशतितत्त्वैश्च ४८/६५ ए
चतुर्विंशतिसाहस्त्रं ३०/१०५ ए; ३०/१७४ सि
चतुर्विंशसहस्त्राख्यं ५७/९१ ए
चतुर्विंशाङ्गुलायातम् ३३/११६ सि
चतुर्विद्या तथा देवि ५०/३ ए
चतुर्विधा तु सा सृष्टिर् २/१४ सि
चतुश्चैव चतुष्कानि ३९/९७ सि

चतुष्कं चतुरो भेदैः २/४५ ए
चतुष्कं पञ्चकं षट्कं २६/२१ ए; २८/३९ ए; २८/७१ ए
चतुष्कलसमोपेतो ४०/१८ ए
चतुष्कलापरात्मानं ६६/३७ सि
चतुष्कानि तु चत्वारि ३९/७७ सि
चतुष्के चतुर्विधा शक्तिर् ५९/३९ ए
चतुष्कोणं तु तद्बाह्ये २७/३१ ए
चतुष्टयविनिर्मुक्तं १८/५८ सि
चतुष्टयशतैकं च ८/१५ सि
चतुष्पथं परं स्थानं ५८/९४ सि
चतुष्पथं प्रवक्ष्यामि १४/५९ सि
चतुष्पथं समाख्यातं १४/६० सि
चतुष्पीठावतारोऽयं ६/२०६ सि
चतुस्तत्त्वविभेदेन ६०/६६ ए
चत्वारः पञ्चकोऽन्यं पुनरपि चतुरः षोडशाज्ञाभिषेकं १/१ सि
चत्वारः पञ्चभिः षड्भिर् ८/२३ सि
चत्वारः षोडशैर्भेदैस् २४/१८ ए
चत्वारश्चतुरो भेदैः ५९/४२ ए
चत्वारस्तस्य भेदाश्च २५/६ सि
चत्वारिंश तथा पञ्च ४६/२२५ ए
चत्वारिंशत् सतादेष्टे ४६/२१२ सि
चत्वारि च चतुष्कानि ३९/७५ सि
चत्वारि पातकान्येतत् ४६/२३० सि
चत्वारो नायकाः सिद्धा ४८/७४ ए
चत्वारोर्ध्वं कलिस्यान्ते ६०/२८ ए
चत्वारो व्यापकाकाशे २८/८७ सि
चत्वारो व्यापकास्तत्त्वा १९/४६ ए
चन्दनं कुङ्कमं चैव ३०/२१४ ए
चन्दनं कुङ्कमादीनि ११/५० ए
चन्दनं धूपसौगन्ध २७/५२ सि
चन्दनाक्षतसंमिश्रैर् २७/५५ ए
चन्दनागुरुकर्पूरैर् ६८/१६ ए
चन्दनेन तु विन्यासं २७/४९ सि
चन्दनैरलिपात्रैश्च ४९/४४ सि
चन्द्रकान्तिशिखाभिन्नं १९/५७ सि
चन्द्रकोटिकला काली ५९/५२ सि
चन्द्रकोटिसहस्राणि ३१/१०० ए
चन्द्रगर्भं गजेन्द्रं च ७/२० सि
चन्द्रगर्भं तु विज्ञानं ६८/१३४ सि
चन्द्रगर्भेण संभूते ३४/२४ सि
चन्द्रचान्द्री परा छाया ६१/७९ ए
चन्द्रचारगतिं ज्ञात्वा ५७/२७ ए
चन्द्रज्योतिकलाशुद्धाः २२/८ सि
चन्द्रद्वीपं समाख्यातं ५८/२८ सि
चन्द्रद्वीपे कुलालाख्यां १६/८९ ए
चन्द्रद्वीपे महाकुब्जा ६८/१९ सि
चन्द्रद्वीपे शिला शुद्धा ५/७७ सि
चन्द्रद्वीपाद् विनिष्क्रान्तं ५१/१६ ए
चन्द्रपुर्यं कथं प्रोक्तं १/११ सि
चन्द्रपुर्यस्य बिम्बस्य १७/१३ सि
चन्द्रपुर्यस्य विन्यस्य १९/१२ सि
चन्द्रपुर्यस्य वेश्मस्य ३/६० ए
चन्द्रपूर्णगृहारभ्य ७/५७ ए
चन्द्रपूर्णपुरे तत्र ७/६१ ए
चन्द्रपूर्यं समाख्यातं ५८/७० ए
चन्द्रपूर्यक्रमायाताः ६२/३९ ए
चन्द्रपूर्यस्य सूत्रेदं ७/९८ सि
चन्द्रपूर्ये गृहे रम्ये ३९/५१ ए
चन्द्रपूर्येति सा ज्ञेया ३५/३६ ए
चन्द्रबिम्बस्य राजस्य ६३/३ सि
चन्द्रविकला सा काली ६५/३८ ए
चन्द्रसूर्यक्रमेणैव २३/३१ ए
चन्द्रसूर्यनिपातेन ६१/५५ ए
चन्द्रसूर्यविभागेन ३५/९४ ए
चन्द्रसूर्यशिवेच्छया ७/१२ ए
चन्द्रस्तु वामसंभूतः ३५/८३ ए
चन्द्रस्वातिप्रकोपेन ३०/९ सि
चन्द्रांशुः क्षरते यस्मात् ९/५२ सि
चन्द्राख्यं रौरवं देव २५/५३ सि
चन्द्रादित्यजले च्छाया २६/४९ ए
चन्द्राब्जं वत्सगुल्मार्कः ४६/१३५ ए
चन्द्राम्बा कल्पविश्वाम्बा ४६/१५१ ए
चन्द्रार्कप्रतिबिम्बं च १३/७७ सि
चन्द्रार्काग्निस्त्रयः सिद्धा २/२८ ए

चन्द्रार्कानलकुण्डेषु १८/६७ ए
चन्द्रार्कानलबिम्बस्थं २६/२८ सि
चन्द्रार्कोपरि नाथस्य ५७/२३ ए
चन्द्रार्थोऽनुग्रहेत् सर्वान् ५/५२ सि
चन्द्रोदयपरिच्छिन्ने ३०/११२ सि
चन्द्रोन्मीलननादाख्यं ६१/६५ ए
चन्द्रोर्ध्वाङ्कितमेवं तु १८/५७ सि
चपला चन्द्रपूर्णा च ४९/२९ सि
चबकारसहश्चैव ८/२९ ए
चमरं चिञ्चिणी मध्ये १४/१७ ए
चरणौ नुपूरसंलग्नौ ४९/३१ ए
चरते चर्मगा येन १५/१० सि
चरते द्वादशान्ते तु १४/११६ ए
चरते व्यापको देवः १४/६५ सि
चराचरं त्वयि लीनं ५/१८ सि
चराचरमिदं विश्वम् ४६/११८ सि
चराचरस्य विश्वस्य ४६/५७ सि; ४६/१३२ ए
चराचरे च त्रैलोक्ये ५७/७४ ए
चरित्राख्ये कृता नित्यं १६/१० सि
चरित्रायां करञ्जस्थां १६/३४ सि
चरित्रैकाम्रकं चैव १४/३३ ए; १६/३ सि; ४२/३२ ए
चरुं पिशितसंमिश्रं ४९/५६ ए
चरुकं कौलिकं श्रेष्ठं ४९/५५ ए
चरुकं गृह्यते गुप्तं १५/४२ ए
चरुकं प्राशयेन्मन्त्री ३३/९० सि
चरुकाज्ञाप्रसादेन १६/१८ सि
चरेद् विद्याव्रतं मन्त्री १४/१ सि
चर्तुर्धा कथितं मार्गं ६४/३५ ए
चर्मकारी तु सा ज्ञेया १५/११ ए
चर्याकाशामृतव्याप्तिः ६१/४१ ए
चर्याक्रमस्य देवेश ५१/११ सि
चर्याक्षेत्रविभागेन १६/१५ सि
चर्याचरणकर्तृत्वं ६१/४८ सि
चर्यादेवेश उत्तिष्ठ ६/४४ ए
चर्यापादं चतुर्थं तु ३०/१०६ सि
चर्यापादं समाख्यातं १५/५५ ए
चर्यापादेन दृष्टेन १५/५६ सि
चर्याभिक्षा यथा पूर्वं १५/३७ ए
चर्यायुक्तमभूत् तत्र ६/४४ सि
चर्यावीर्यकुलेच्छा या ५७/२४ ए
चलाचलात्मविज्ञानं ४०/१६२ ए; ४१/२८ ए
चलद्वलयसंकाशं ६६/७९ सि
चलनं च पदव्याप्तिर् ६३/९६ सि
चलचक्रविभागेन ३१/१२६ ए
चलते स्पन्दते चैव ३३/१७६ ए
चेल्लकाः प्रतिचाराश्च ६/१४८ ए
चवर्गं चैव कौमार्या १९/३७ ए
चवर्गं वामबाहुश्च ४४/४१ सि
चातुर्वर्णं मया चोक्तं ३२/३४ ए
चातुर्वर्णा भविष्यन्ति ३१/१३३ सि
चातुर्वर्णेषु आचार्यान् ३२/३३ ए
चान्द्रकरणकर्तृत्वे ६१/५५ सि
चान्द्रचारक्षयं लक्षं ६२/११ सि
चान्द्रयोगमशेषात्मा ६२/१० सि
चामुण्डाधिष्ठितं वर्गं १९/४८ सि
चामुण्डा रक्तरूपेण ६/४० ए
चालनं मूलमन्त्रेण ३३/९५ सि
चालनाच्चालयेत् सर्वान् ३६/९५ सि
चालनावेशनं कम्पं ३१/७४ सि; १३/१४७ सि
चालनावेशनाच्चैव ३१/१२७ ए
चिकोपाटयमूलश्च ६१/७८ सि
चिच्चक्रं सर्वसुस्थानं ५६/५ सि
चिच्चरं चिच्चरीशस्य ६६/१९ ए
चिच्छक्तिप्रेरणाद् हंसो ६१/६८ ए
चिच्छक्तिरिति सिद्धिः स्यात् १४/२१ सि
चिच्छक्तिशाक्तनिरता ५९/३६ ए
चिञ्चाज्ञा कादिभेदैरकुलकुलमयानन्ददा बोधरूपा २६/५ सि
चिञ्चानाथं त्रिभेदस्थं ५१/४ सि
चिञ्चामालोकयित्वा त्रिभुवनविदितां यस्य कीर्तिर्बभूव ४४/६७ सि
चिञ्चिणीं तु कदम्बस्थां १६/६८ सि
चिञ्चिणीनाथदेवोऽयं ४६/३३ सि
चिञ्चिणी परमा घोरा ६८/२ ए
चिञ्चिणी परमा शक्तिर् ६१/९२ ए
चिञ्चिणी पूर्वतो ज्ञेया ५५/११ ए

चिणीति प्रथमं शब्दं ३६/६० सि
चित्तं चेत्यात्मचैतन्यं ३६/७ सि
चित्तवृत्तिनिरोधस्य ६३/९५ एल् ६५/२६ सि
चित्तवृत्तिपरित्यागात् ६०/४० ए
चित्तवृत्तिपरित्यागाद् ५३/९ सि
चित्तवृत्तिसमैकत्वं ५७/१०३ सि
चित्तवृत्तिविलीनत्वात् ६६/१८ सि
चित्ताह्लादं मनस्तुष्टिः ५३/१३ ए
चित्रसेनो नासिकस्तु ६/१६० सि
चित्रितास्त्रिस्वरूपेण ३५/८५ सि
चित्स्वरूपप्रकाशस्थं ३/१२९ सि
चित्स्वरूपा विकासा तु १३/१२० सि
चित्स्वरूपात्मिका शक्तिर् १३/१३८ सि
चिन्तयेन्नाडिमध्यस्थां ४८/३२ सि
चिन्तयन् मूलसंगृह्यं ३/१३५ सि
चिन्तामणिमहापुष्पैः ६/१३१ सि
चिन्ताभावेन आत्मानं ५५/७ ए
चिदचिद् भाति मन्त्राज्ञा ५७/७४ सि
चिदानन्दसमुत्पत्तिः २६/१७ सि
चिदाभोगरसास्वादम् ४६/१८९ ए
चिद्व्योम चिद्घनानन्दं ६५/२३ ए
चिरकाली तृतीयं तु ३६/६१ ए
चिरायुर्न्यासमात्रेण २४/११२ सि
चीरवल्कलधारी वा १४/५ ए
चूडाकरणमित्युक्तं ३४/४२ ए
चूतपल्लवसंच्छन्नं ३३/७४ ए
चूतमर्जुनवृक्षोत्थम् ३३/१०१ सि
चूलाग्रममलं शुद्धं २७/६४ ए
चूर्णयेत् पर्वतशृंगान् २२/१६ ए
चैतन्यचित्तचेतस्का ५७/१६ ए
चैतन्यसहिता तिष्ठेद् २/३८ ए
चैतन्येन विनिर्मुक्तं ९/४० सि
चैत्रमासे मध्यमोल्यां ६९/७ ए
चैत्रशुक्लतृतीयायां ४६/६५ सि
च्चे वि चेति पदं पूर्वं २३/२२ ए
च्चेविणिकिपदं पूर्वं १०/११ ए
छकारश्च भकारश्च ८/२८ सि
छगला पूतना चैव १८/५२ सि
छ य ष त्रयोविंशं २३/७ सि
छागी मृगी तथा पक्षी ३७/४९ सि
छायाच्छत्रोदिताकाशं ५९/६७ सि
च्छ र ई च सचन्द्रार्धं २३/२२ सि
च्छांकारी चैव छिंच्छा च ११/१५ सि
च्छाँ च्छीं चैव तु चन्द्रार्कौ १०/२७ ए
च्छायाच्छत्रं महादेव १८/९९ सि
च्छायाच्छत्रे तु चण्डिन्यां १६/७७ सि
च्छायाबिन्दुविचित्राढ्यं ५७/४४ ए
ज–अन्तं च इ–अन्तं च १८/३४ ए
जगतः क्षोभणी शक्तिः ५८/१७ सि
जगत्क्षोभकरी भाषा ५७/६७ ए
जगद्योनिर्भवेदेका ४४/३९ ए
जगद्योनीति विख्याता ४४/४५ ए
जगद्विद्या महामातृ ५९/२८ ए
जगद्व्याप्तिकरी विद्या ६३/५८ सि
जटापार्थिवयोर्मध्ये ८/५४ ए
जटावत् स्थापयेच्चित्तं १४/८ सि
जटाहारं गौर्या स्थाप्य २२/३ सि
जटाहाराद्यमनलं ८/८१ ए
जटी मुण्डी शिखी वापि १४/३ ए
जठरार्धकलाधारं ५७/२६ ए
जडस्याप्यायकर्तृत्वं ५९/६९ ए
जननी कुलमात्रीणां ३/३३ ए
जननी सर्वदेवीनां ३५/४६ सि
जननी सर्वभूतानां ४/३९ ए
जनानां वर्तमानस्य १८/६२ ए
जन्मकायमलस्यास्य ६६/८ ए
जन्मचक्रे जगन्नाथ १३/११६ ए
जन्मचक्रे तु वै पूज्यं ५०/९ सि
जन्मजन्मान्तराभ्यासात् ३०/१८३ ए
जन्मत्रिकोणमध्यस्था ५/७९ सि
जन्मनी जन्ममध्यस्था ६४/५० ए
जन्मब्रह्मशिलां योनिं १७/११ ए
जन्मब्रह्मशिला सिद्धस् १७/५ सि
जन्मब्रह्मशिला ह्येका ६४/५४ ए
जन्मस्थानं शिलामध्ये १७/४५ सि
जन्मस्थानात् परं याति ३१/१८ सि

जन्मोत्पत्तिस्तदा जाता ६४/५१ ए
जपध्यानार्चनं शून्ये ६५/३४ ए
जपैर्लक्षैर्योगनिद्रा ५४/१२ सि
जप्तं यष्टं हुतं भक्त्या ३/८६ सि
जप्त्वा लक्षाणि द्वात्रिंशद् १३/१४६ सि
जमदग्निर्भृगुर्दक्षो ४६/८८ सि
जम्बुकी च परानन्दे १६/२१ ए
जयं भवति देवेश १२/१ ए
जय त्वं मालिनीदेवि ४/३८ ए
जयन्त्यां कञ्चुकी प्रोक्ता ४२/३६ सि
जयन्त्यां कण्डुकी प्रोक्ता १४/९३ सि
जयन्त्यां च कृता नित्यं १६/९ सि
जया च दक्षिणे नेत्रे २४/७० सि
जयेश्वरीं कुलूतायां १६/६० सि
जयो विजयमित्रश्च ७/७६ ए
जरामरणनिर्मुक्तः ५/५४ सि; ४५/३८ ए
जरामरणनिर्मुक्ता ६/४८ सि
जरामरणनिर्मुक्तो १३/४४ सि
जराव्याधिविनिर्मुक्तो ३/१४१ सि
जलधारा पतत्याशुर् ३३/८ सि
जले बिन्दुर्यथा देव ४०/१२६ सि
जातं लिङ्गोद्भवानन्दं ५८/५१ सि
जातः शिष्यो ह्यहमेको ५/३९ ए
जातिं तेषां न गृह्णीयाद् ३२/६८ ए
जातिभेदविहीनाङ्गा १९/९५ ए
जातिभेदेन किं तेन ३२/६९ सि
जातिशीलविनिर्मुक्ता १२/२४ सि
जानाति देहजं चिन्हं ३०/२३७ सि
जानात्ययं यदा देव १८/१०९ ए
जानुनी उभयौ भूमौ ११/५१ ए
जाप्यार्चनरतं नित्यं ६८/८४ सि
जायते च ततो योगी ६५/६६ सि
जायते च परे तत्त्वे ३४/२४ ए
जायते चम्पका देवी ६४/४४ सि
जायते रत्नतुङ्गे तु १३/९६ ए
जायते व्रजते देहे १३/१० सि
जालन्धरं महातेजो ६७/२६ ए
जालन्धरस्थितां देवीं १६/९१ ए
जालन्धराद् विनिष्क्रान्तं ६/१२२ ए
जालन्धरे तु यो दर्पं ६/१९७ सि
जालन्धरे स्थितो यो हि ६९/१८ सि
जालभृदग्निसोमार्क ४६/१६७ सि
जालाख्ये त्वथवा देव ११/९५ ए
जालाम्बा पूर्णसंज्ञा च ४६/१४९ ए
जासनं ईश्वराक्रान्तं २०/१२ सि
जितेन्द्रयुगलं चैव ४६/१८० ए
जितेन्द्रियवशेनापि ६७/१६ सि
जिनसंख्यागमं मूलं ६८/१२३ ए
जिह्वकं शूलराजं च ८/३७ ए
जिह्वाग्रे वर्णनिष्पत्तिर् ४०/१२० ए
जिह्वाजैरुपवीतैर्वा ६८/१३ ए
जीवान्तरगतो वह्निः ५९/६२ ए
जिह्वायां रावबीजं तु २३/५३ सि
जिह्वोपस्थनिमित्तार्थं ८/१२७ सि
जिह्वोपस्थनिमित्तये २८/१२१ सि
जीववत्सा भवति पु १६/१३३ सि
जीवनाडिकलाज्योतिः ६०/१९ ए
जीवन्मुक्तस्तु योगीशो १३/२९ सि
जीवन्मुक्तिधरः श्रीमान् १३/१४४ ए
जीवमुद्रा स्मृता ह्येषा ३९/१४९ सि
जीवाधारमहारत्नं ३/१२८ ए
जुष्ठचण्डालिनी नाम ४९/२३ सि
ज्ञातमद्य स्फुतं भद्रे ४७/१ सि
ज्ञातव्यं तु समासेन ४०/९१ सि
ज्ञातव्या कौलिकेनैव ३५/९० सि
ज्ञातव्याश्चुम्बकेनैव १४/९४ सि
ज्ञातव्यास्तु प्रयत्नेन ४६/९ सि
ज्ञात्वा च मे पुरा वाणीं ३/१६१ ए
ज्ञात्वाचारगतिं रुद्र ३०/६३ ए
ज्ञात्वा चेदं तदा देवी ३/१५६ ए
ज्ञात्वा चेदं पुरा देवी ३/१६४ सि
ज्ञात्वा चोत्पद्यते चर्या ६५/७ सि
ज्ञात्वा तान् प्रथमं देव ७/१०१ ए
ज्ञात्वा तु प्रथमं देव २२/२१ ए
ज्ञात्वानाहतमन्त्रज्ञः ६६/५० सि
ज्ञात्वा पञ्चप्रकारोघं ६१/९५ सि

ज्ञात्वा परीक्ष्य आचार्य: ३३/४५ सि
ज्ञात्वा पूर्वक्रमं योगं १३/१५२ ए
ज्ञात्वा मुक्तिर्न संदेहो ६२/१०४ ए
ज्ञात्वा रत्नोपदेशं तु ६२/२७ सि
ज्ञात्वा वेधक्रमं देव ३१/७९ ए
ज्ञात्वा सकलसारं तु ६८/१०६ सि
ज्ञात्वा सम्यग्विधानेन ६८/१०८ ए
ज्ञानं ज्ञेयमशेषस्य ६४/५३ ए
ज्ञानं ददन्ति सर्वेषां १६/१२४ ए
ज्ञानं प्रकाशयेद् यस्य ४२/४५ सि
ज्ञानमष्टप्रकारस्य ३०/७४ ए
ज्ञानमष्टप्रकारोऽयं ३०/५२ ए
ज्ञानतत्त्वस्वरूपेण ४२/४६ ए
ज्ञानदीक्षाविधानेन ३३/३९ ए
ज्ञानप्राप्तिर्भवेत् षड्भिर् ११/६६ सि
ज्ञानभावै: प्रपन्नं बहुविविधफलं दिव्यमानन्दभूतं ४४/६४सि
ज्ञानमध्यगतं ज्ञेयं ६२/७ सि
ज्ञानमष्टप्रकारं तु ४०/२६ सि
ज्ञानयोगबलोपेता: ४६/४८ ए
ज्ञानविज्ञानगम्भीरे २६/८७ सि
ज्ञानविज्ञानरूपाय ३/८९ ए
ज्ञानविज्ञानसंक्रामे ४६/१०७ सि
ज्ञानविज्ञानसंपन्ना ३२/३५ ए
ज्ञानविज्ञानसंपन्नै: ३९/६ सि
ज्ञानविज्ञानसंपूर्णं ५९/७१ सि
ज्ञानशक्ति: प्रभुर्देवि ४/३८ सि
ज्ञानशक्तिर्महामाया ५/७३ सि
ज्ञानशक्तिस्तदूर्ध्वे तु ३५/५५ ए
ज्ञानशक्तिस्तथा ज्ञानं ४०/२६ ए
ज्ञानशक्तिस्तयोर्मध्ये ३५/५६ सि
ज्ञानशक्तिस्तु देवेश ३५/२८ ए
ज्ञानषट्कमिदं तथ्यं २८/८९ ए
ज्ञानषट्कस्य संकेतं २८/९८ सि
ज्ञानसाध्यं स्फुटं भद्रे ४५/४४ सि
ज्ञानसिद्धिप्रदातारं ४२/२२ ए; ४२/२३ ए
ज्ञानाम्बा श्रीकुजाम्बा च ४६/१४८ ए
ज्ञानार्थी मित्रनाथं तं ४६/१६३ सि
ज्ञानार्थी लभते ज्ञानं १६/१३६ ए
ज्ञानासवमदोन्मत्तं ४६/५८ ए; ४६/१८१ सि
ज्ञानेदं भुवनानन्दं ६०/४९ सि
ज्ञानेन ज्ञेयमालोक्य ४१/७ सि
ज्ञानोदरपराव्याप्तिस् ५९/१८ ए
ज्ञानोऽयं कुण्डली कोटि: २७/१० सि
ज्ञानोपजीवकासक्ते ३०/१४० ए
ज्ञेयप्रकाशनार्थाय ६०/९१ सि
ज्ञेया द्वात्रिंशतिर्देव्य: ११/१६ सि
ज्येष्ठं च विन्यसेच्चक्रे २४/९६ ए
ज्येष्ठं मध्यं कनिष्ठं च ३/५५ सि
ज्येष्ठं मध्यमसंज्ञं च २८/१०५ ए
ज्येष्ठ–ओलिक्रमाख्यातं २८/४३ सि
ज्येष्ठ–ओल्याधिकारस्था: ४६/१३९ सि
ज्येष्ठपीठावतारोऽयं ६/३७ सि
ज्येष्ठमण्डलमित्युक्तं ५५/१५ सि
ज्येष्ठमध्यमबालं च ३/११ सि
ज्येष्ठया प्रेरिता रौद्री ४०/१३८ सि
ज्येष्ठाज्ञोल्लष्पाद् देव ४/१५ सि
ज्येष्ठा नाम द्वितीया तु ४०/२१ सि
ज्येष्ठाम्बा चाम्बिकाम्बा च ४६/१४८ सि
ज्येष्ठा वामा च रौद्री च ७/१४ सि; २६/८ सि
ज्येष्ठोल्यामवतारं तु ६९/९ ए
ज्योतिरूपं निराभासं १३/३ सि
ज्योतिरूपं महाचक्रं ३/१०२ सि
ज्योतिरूपं सदा वन्दे ३/१०८ सि
ज्योतिरूपं समाख्यातं ९/१२ सि
ज्योतिरूपस्तथा नादं ५६/१५ ए
ज्योतिरूपस्वरूपा सा ३१/६३ ए
ज्योतिरूपा स्थितान्ते तु ३५/६७ ए
ज्योतिर्वस्त्रं तथा दीपं ३९/१५८ ए
ज्योतिलिङ्गसमोपेतां १६/७६ ए
ज्वलं नाम तदाख्यातं ३४/६७ सि
ज्वलज्ज्वालोर्मिसंकाशम् ३/१५७ सि
ज्वलनं दीपनं चैव ३४/५९ ए
ज्वलनाद्यैस्तु संस्कारैर् ३४/७१ सि
ज्वलन्तं चिन्तयित्वा तु ३/१५८ ए
ज्वलन्तीं सर्वरन्ध्रेषु ३१/३२ ए

ज्वालयित्वा महेशान ३४/१२० ए
ज्वालादेवस्तथा नग्नं ५७/९८ ए
ज्वालामालाकुलं ध्यायेत् ३१/१३ ए
ज्वालामालाकुलां रौद्रां १०/४० ए
ज्वालामुखीं जयन्त्यायां १६/३६ सि
ज्वालामुखी समाख्याता ३५/४२ ए
ज्वालायोगविद्योगेन ५९/६० सि
झ ड व पञ्चविंशञ्च २३/८ ए
टकाराक्षरमध्यस्थं ६२/७४ सि
टङ्कटीकरहस्तां तु १६/८९ सि
ट झ व सप्तविंशञ्च २३/८ सि
टवर्ग वैष्णवीसारं १९/३९ सि
टटहः पटहानन्दं ६२/४० सि
टादिपञ्चसमोपेतं ३/१०५ ए
ठकारश्च उकारश्च ८/३० ए
ठकारान्ते महापीठे ३९/८३ सि
ठकारान्ते स्मृता पूर्वे ३९/६५ ए
ड अः पि ऊनत्रिंशेति २३/९ ए
डका रक्तोदरा रका ३९/१५५ सि
डकारस्य कपालस्य ६३/२९ सि
डकारा चाम्बिकैका च ६३/१६ सि
डकाराद्यं गतं पादं १९/३८ सि
डकारादिफकारान्ता २५/२५ सि
ड ढ ठ ट दपर्यन्तं २७/९ ए
डमरुकं प्रवक्ष्यामि १४/१०४ सि
डमरु पाशखड्गं वा १४/३४ सि
डम्बरं लोहितं धूम्रं ६/५२ सि
डम्भकोटिल्यनिरता ४१/४८ सि
डरलकसहयादि ३५/२९ ए
डरलकसहया देव्यो ६३/१३ सि
डादिगं डादिमध्यस्थं ६३/३० सि
डाहो गमे लधू त्रीणि ४२/५४ सि
डोहरे तु शिवादूतीं १६/७४ सि
णकारं चक्रकाद्यायां २३/५५ ए
णटमध्यगतं गृह्य २४/५६ ए
ण र पि एकत्रिंशञ्च २३/९ सि
णिककों द्विपञ्चं च २३/२५ सि
तक्षकं कटिबन्धे तु २९/३८ सि
तच्च उलिश्चतुर्भेदैर् ५८/९६ ए
तच्चक्रं क्षोभितं तस्य ६/८७ ए
तच्चक्रं त्रसितं तस्य ६/९० ए
तच्च च एकाक्षरं कूटं ११/१८ ए
तच्च च तृतीयकं मार्गं १९/२० सि
तच्च च वर्णादितत्त्वं च २४/१३ ए
तच्च जालाख्यकं लिङ्गं ५८/४६ सि
तच्च ते संप्रवक्ष्यामि ३०/१२३ ए
तच्च द्वादशभिर्भेदैः २२/२३ सि
तच्च देवगृहं पश्येद् ५८/२६ सि
तच्च पञ्चप्रकारं तु ६२/६३ सि
तच्च पञ्चाशद्भिर्भेदैः १९/२३ सि
तच्च पश्यन्ति योगिन्यो १७/४१ ए
तच्च पूर्वक्रमेणैव ३३/६२ सि
तच्च बिन्दु घनं घोरं २४/४७ सि
तच्च बिन्दूर्ध्वतः स्वामी ५८/८ सि
तच्च मूलमशेषस्य ५८/१२ सि
तच्च मूलं महाद्वीपं ५८/११ ए
तच्च लिङ्गं भगीशाख्यं ५८/६ सि
तच्च षट्सु प्रकारेण ६३/४२ ए
तच्च हंसं महात्मानं २४/२८ सि
तच्चात्मा तस्य चक्रस्य ३/४२ सि
तच्चास्य प्रणवं देयं ९/६८ सि
तच्चिदानन्दबोधेन ४२/८१ सि
तच्चैव चैव नासया रिक्तं २४/९४ सि
तच्चैवं कलिमासाद्य ६०/७३ सि
तच्छकाशाद् विनिष्क्रान्तं १३/१५१ सि
तच्छक्तिपद्मगर्भस्थं ६२/१३ सि
तच्छरीराद् विनिष्क्रान्ता ६३/४ ए
तच्छिवं चन्द्रिकालीनं ३९/४३ ए
तच्छृणुष्व महाभाग ३०/१२० सि
तच्छ्रवेत् कामिनीचक्रे १७/४७ ए
तच्छ्रीजालन्धराख्यं प्रकटितनिलयं दक्षिणे चैव कोणे २६/३ सि; ३८/२ सि; ४२/३ सि
तज्जन्मं मध्यचक्रेऽप्रतिहतगतिना भद्रकूटे शिलायां ३८/२५ ए
तटं तीरं समाख्यातं १४/६४ सि
तडिज्जष्पसमोपेतां १६/४६ ए

तडित्कोटिसहस्राभा २९/५२ ए
तडित्कोटिस्वरूपेण १३/१४८ सि
तडिद्वलयचक्रात्मा ४९/१० सि
तडिद्वलयसंकाशं ३६/२९ सि
तडिद्विद्युत्स्वरूपेण ४८/२५ सि
तडिल्लता समाकारा २८/१४६ सि
तत एवं कुजाम्नायं ६८/१३७ ए
ततश्च चर्याव्रतं गृह्य १५/१६ ए
ततश्चाज्ञा भवेत् षट्कं २८/३४ ए
ततश्चानुग्रहं कुर्यात् ३०/१६३ सि
ततस्तादिविभेदेन ३/१०४ ए
ततस्तु विश्वदेवेन ६९/३२ सि
ततस्ते विबुधाः सर्वे ४६/८५ ए
ततस्त्वाद्यावतारं तु ६८/११६ ए
ततः कङ्कणकं केशैर् ३४/२९ ए
ततः कुलकपाटं तु ६८/१३६ सि
ततः कुलाष्टकं दिव्यं ४५/३२ ए
ततः क्षमापयेत् पीठान् १६/१२९ ए
ततः पश्चाच्छरीरं स्वं ३३/४३ सि
ततः पाशुपतं प्रोक्तं ६८/१३३ ए
ततः पूजाक्रमं सर्वं ५०/४ ए
ततः पूर्णाहुतिं दद्याद् ३४/१३४ सि
ततः प्रभृतिर्देवेश ६/२२२ ए
ततः प्रवेशयेच्छिष्यं ३३/८८ ए
ततः प्रसवनं तस्य ३४/२५ सि
ततः शब्दो महान् जातः ६/४ सि
ततः सा उन्मना जाता २८/१४७ सि
ततः सा कुब्जिकाकारा ३५/८० ए
ततः सिद्धचतुष्कं तु ५०/९ ए
ततः सिद्धवरैर्दिव्य ४६/९८ सि
ततः सिद्धान्वयं जातं ६/१६० ए
ततः सिद्धिं लभेन्मन्त्री ११/५३ सि
ततः सिद्धिर्भवेच्छिष्ये ३०/१९५ सि
ततः सिद्धिर्न संदेहो ११/५४ सि
ततः सिद्धो महातुष्टः ५/७१ ए
ततः सुरवरास्तस्य ४६/९२ ए
ततः सुरा सा विख्याता ४६/२५६ सि
ततः सूतकसंशुद्धिर् ३४/३५ ए
ततः स्तवेन दिव्येन ४/३१ सि
ततः स्तवेन महता ४/३५ ए
ततोऽप्यर्घं च पुष्पानि ११/५० सि
ततोऽभिषेकस्तेनैव १३/१३६ सि
ततोऽभ्यन्तरसंस्थैश्च ६/८६ सि
ततो आज्ञाबलेनैव ६/९५ सि
ततो गीतमहावाद्यस् ४६/९७ सि
ततो दक्षान्तकेऽशेषं ४५/३४ ए
ततो दक्षांशके शेषे ३२/१४ ए
ततो देवगणाः सर्वे ४६/८२ ए
ततो नमस्कृतं पश्चाद् ६/९ ए
ततो बीजत्रयं ज्ञेयं ८/६० सि
ततो भ्रमामि आचार्यो ५/६१ ए
ततो मङ्गलनिर्घोषैर् ३०/२६ ए
ततो मङ्गलनिर्घोषैः ३०/३३ सि
ततो लिङ्गं विनिर्भिद्य ४/४८ ए
ततो हस्तं समुद्धृत्य ४८/१४ सि
ततो हृष्टमना भूत्वा ६/१३७ ए
ततो ह्येकं तु जन्तूनां ५८/९ ए
तत् कथं शक्यते धर्तुं ४१/५ ए
तत् कपालाक्षरान्तस्थं ६६/८५ ए
तत् कर्मवासनाशेषं ३३/१४१ ए
तत् किमर्थं जगन्नाथ ३/६७ सि
तत् किमर्थं पुनर्देवि ४०/८ ए
तत् किमर्थं पुनश्चोक्तं ३५/६१ ए
तत् किमर्थं महादेवि १२/२३ सि
तत्कुलाकुलमादाय २५/४९ सि
तत् कृतं सकलं देव्या ६/२२२ सि
तत्क्रियाज्ञानरहितं ६८/९४ सि
तत्क्षणात् कुरुते वेधं ३१/७३ सि
तत्क्षणात् तत्र तच्छापं २४/९८ सि
तत्क्षणाद् दीक्षितोऽसौ वै ३०/२०२ सि
तत्क्षणान्मुच्यते योगी ३६/११७ ए
तत्क्षणान्मुच्यते शिष्यो २३/३७ ए
तत् ख्यातं ज्ञानखण्डं निहतकलिरिपुर्ध्वंसितः पापराशिः ४४/६३ ए
तत् गह्वरं तथा देहे ४८/५६ सि
तत् च प्रकृतिभूतस्थं ६४/६९ सि

तत् चाष्टाविंशमं भेदं ६/१७९ ए
तत् तदेव व्रतं प्रोक्तं १४/६ सि
तत् तस्य निष्फलं सर्वं २८/१२४ ए
तत् तेऽहं कथयिष्यामि ४६/२९ सि
तत्पदस्थं विसर्गस्थं २१/१४ सि
तत्परं च महास्थानं २४/४१ सि
तत् परं ब्रह्मणो रूपं ६५/२३ सि
तत्पश्चात् समया श्राव्या ३०/२२८ ए
तत् प्रविश्य महादेवि ४/२२ सि
तत् फलं प्राप्नुयाद् वीरो १०/५९ सि
तत्त्वज्वाला समस्तानि ३६/१०६ ए
तत्त्वतोऽयं मयाज्ञातं ३६/६६ ए
तत्त्वत्रिकार्णवा शक्तिः ६५/११ ए
तत्त्वदीक्षा षडध्वनि ३३/१८ सि
तत्त्वदीक्षां प्रवक्ष्यामि ३३/१३३ सि
तत्त्वदृष्टिः समायाति ३३/५ सि
तत्त्वध्याते च विन्यस्ते ३३/१३० सि
तत्त्वध्यानं सदा चिन्त्यं ३६/२४ सि
तत्त्वपञ्चाशिका सम्यक् ६७/४८ सि
तत्त्वभासा स्फुरन्ती च ४४/३ ए
तत्त्वविद्धस्य शिष्यस्य ३३/४७ सि
तत्त्वविद्भिरनेकैश्च ३९/५ सि
तत्त्वशक्तिः परा इच्छा ६४/८२ ए
तत्त्वसंख्या महातीर्थे ४६/२१६ सि
तत्त्वहीना अविच्छिन्ना ५७/८ सि
तत्त्वानां क्षोभणी शक्तिः २६/८८ सि
तत्त्वानां च विभागं तु ६७/२५ ए
तत्त्वानां चाधिकारं तु २१/५१ ए
तत्त्वानां पञ्चकं देव २१/४० ए
तत्त्वानां पञ्चधा मार्गं ६६/४४ ए
तत्त्वानि व्युत्क्रमं यान्ति ६७/२३ ए
तत्त्वावतारमित्युक्तं ३९/९४ ए
तत्त्वेकादमना भूरि ५९/६१ सि
तत्त्वे तत्त्वे तु संयोज्या ३१/११५ ए
तत्त्वैर्युक्ता यदा भाति १३/९ ए
तत्त्वैर्युक्तो यदा युक्तः १३/२३ सि
तत्र आज्ञा भवेत् तस्य ५६/१० सि
तत्र कामाख्यमुत्पन्नं ४२/१७ ए
तत्र कीर्तिं करिष्येऽहं ५८/६६ ए
तत्र चक्रं तु रुद्राणां ६/२६ सि
तत्र चर्या क्रिया योगो ४०/४१ ए
तत्र चोत्पद्यतेऽवस्था १९/८६ ए; ५८/८८ ए
तत्र चोत्पद्यते शब्दो ४०/५२ सि
तत्र जप्यं प्रकर्तव्यं १६/१२८ ए
तत्र जालाख्यमुत्पन्नं ४२/१८ ए
तत्र डमरुकं नाम १४/१०६ सि
तत्र तत्र महालाभं २४/७५ ए
तत्र तत्रैव गन्तव्यं १५/४८ ए
तत्र तस्य महावस्था २३/६४ सि
तत्र ते भ्रामिताः सर्वे ४०/४१ सि
तत्र देवगणाः सर्वे ३१/७१ सि
तत्र देवास्त्रयो जाता ३५/१८ ए
तत्र देव्या वसेत् कृष्णा ६६/३९ ए
तत्र ध्यानं समाधिश्च ५८/७६ ए
तत्र नग्नवसा देवी ४९/३९ ए
तत्र न्यासं यथा देव १८/२३ सि
तत्र पीठचतुष्कं तु ४४/६ सि
तत्र पीठत्रयं देव ३५/५७ सि
तत्र पुस्तकमारोप्य ३०/२४ ए
तत्र पूजा कृता नित्यं १६/१२५ ए
तत्र पूजा त्रिकालं तु ३०/१८६ सि
तत्र पूजा प्रकर्तव्या ४९/८ सि
तत्र प्राणारणीमध्ये ६५/५९ सि
तत्र मध्यस्थितं लिङ्गं ३९/४० ए
तत्र मध्ये गता विद्या ७/४९ ए
तत्र मध्ये भगाह्लादं ५८/३६ सि
तत्र मध्ये मया सृष्टं २/४१ ए
तत्र मध्ये महालक्षं ४८/२९ ए
तत्र मध्ये स्थितं दिव्यं ४९/१३ सि
तत्र मन्त्रा हि योगदा १७/४९ सि
तत्र मन्थानभेदेन ४८/६९ ए
तत्र लक्षं पुरा कृत्वा ५८/६० सि
तत्र लक्षं विनिक्षिप्य ३०/६१ सि
तत्र लक्षे मतिं कृत्वा २५/४७ सि
तत्र लयं कृत्वात्मना ३१/४० ए
तत्र शून्यं क्रमं तस्य ९/४१ ए

तत्र षष्ठः स्मृतो योगी ६६/८० सि
तत्र संदोहतीर्थानि ६/२२० ए
तत्र संपश्यते योगी ३१/४९ ए
तत्र संभावयेत् पिण्डं १९/८१ ए
तत्र संस्थं मनः कृत्वा ५८/७७ सि
तत्र संस्थौ महासिद्धौ ५८/६४ सि
तत्र सा कथिता मुद्रा ७/९५ ए
तत्र सा कौलिनी विद्या २१/५० सि
तत्र सा तिष्ठते देवी ३६/९८ सि
तत्र सा रमते काचित् ३१/११९ सि
तत्र सा शाम्भवी आज्ञा ४/८ सि
तत्र सिद्धादयः प्रोक्ता ६०/५४ ए
तत्र सुप्तो महायोगी ४०/११२ ए
तत्र स्थितः शिवो देवो ६५/४६ सि
तत्रस्थमागमं पूज्यं ३०/१३१ ए
तत्रस्थं ज्योतिमध्यस्थं ३/५२ सि
तत्रस्थं देवदेवीनां ६६/३८ ए
तत्रस्थं यत् स्वयं वृक्षं ६४/३७ ए
तत्रस्थं युग्मभेदं तु ३९/१३६ सि
तत्रस्था तु यदा देव ४०/१०९ सि
तत्रस्थाने महाचक्रं ३६/९७ ए
तत्रस्था परमा काली ६/१८८ ए
तत्रस्था परमा शक्तिस् ३९/२६ सि
तत्रस्था या पुरा भाति ५७/७ ए
तत्रस्था वामदक्षोभौ ६६/६४ ए
तत्रस्था विमलाशक्तिर् ६४/२६ सि
तत्रस्थाश्च त्रयो वर्णास् ६४/५६ सि
तत्रस्थाश्च षडिर्देव्यः ६३/४ सि
तत्रस्था षडिचक्राणां ६६/१५ सि
तत्रस्थां देवदेवेशीं ३९/१२ ए
तत्रस्थाः कामयेद् देव्या ६३/६५ ए
तत्रस्थाः पूजिता मन्त्राः १६/१२३ सि
तत्राकाशो भवेदिच्छा ६७/५ सि
तत्राङ्गानि समुत्सृज्य ४८/६२ सि
तत्राचलं सदाकालं ६५/५९ ए
तत्राज्ञा ख्यापिता पूर्वं ३०/१७२ सि
तत्राज्ञानन्दरूपा सुखरतिविमला विश्वकर्त्री च हन्त्री २/१० सि
तत्राधारगतां मध्ये ३/१०९ ए
तत्राधारे व्रजेत् क्षेत्री १४/५३ ए
तत्राधारे सुरेशान ४०/७३ सि
तत्राधो–आगमा चैव ६८/५० सि
तत्राध्वा तु वरारोह १४/१२६ ए
तत्रानन्दपुरे मध्ये ४८/६९ सि
तत्रानन्दमनोल्लासः ६०/१४ सि
तत्रान्वयं समुत्पन्नं ५८/६२ ए
तत्रापि मण्डलं कुर्यात् ५५/७ सि
तत्रामृतं पिबेद् यस्तु ३९/५१ सि
तत्रारभ्य क्रमायातं ६/१६९ सि
तत्रारभ्य महापूजा ६९/२७ ए
तत्राश्रमे स्थिरं चित्तं ६/७८ सि
तत्राहं मन्त्रमूर्तिस्था ३०/१८६ ए
तत्रासनमघोरास्त्रं ३४/१५ ए
तत्रास्ति करणं किञ्चित् ९/५१ ए
तत्रैकां पूजयेत् कन्यां ८/८ सि
तत्रैव ऊर्ध्वमार्गे तु १३/१२९ ए
तत्रैव आलिखेत् मेरुं ८/१४ ए
तत्रैव चापरं ज्ञानं ६२/९२ सि
तत्रैव चोत्तमा लोका ६/७३ो
तत्रैव निहितस्तिष्ठेद् ४०/६९ ए
तत्रैव पश्चिमे मार्गे ४८/१९ सि
तत्रैव प्रत्ययं शुद्धं ३०/१७१ ए
तत्रैवान्तरमार्गस्थं ६/१५४ सि
तत्रैवोत्तरमार्गस्थं ६/३८ सि
तत्रोच्चारगतिर्ज्ञेया १४/१७ सि
तत्रोत्पन्नं जगत् सर्वं ५७/८३ ए
तत्रोत्पन्नं समस्तं हि १५/४ ए
तत्रोत्पन्ना च सा देवी ३५/७९ ए
तत्रोन्मीलनकं तिष्ठेद् ५८/९५ ए
तत्रोपरि परं शुद्धं ६५/६५ ए
तत्रोर्ध्वे परं शून्यं ६८/८० सि
तत्सकाशात् समुत्पन्ना ३५/४० सि
तत् स बिन्दुरधो दण्डं २८/८५ सि
तत्सर्वं कथयिष्यामि २४/३ ए
तत् सर्वं तर्पितं तेन ४६/२७१ सि
तत् सर्वं निपुनं देव ३३/५६ सि

तत् सर्वं मत्प्रसादेन ६/१३८ ए
तत् सर्वं मे प्रमाणं तु ३०/१९१ ए
तत् सर्वं विलयं याति १२/२१ ए
तत् सर्वं सफलं शिष्ये १५/५७ सि
तत्संस्थानविहीनत्वात् ३०/१७ सि
तत्सारं कोटिपादं तु ६८/११९ ए
तत्सारं मूलसूत्रं तु ५८/१०० सि
तथा उलित्रयं देव ७/९६ सि
तथा कपोले वक्त्रे च ५०/२२ सि
तथा कुलं क्रमं न्यासं १८/११२ ए
तथा कुलागतां चाज्ञां २८/११४ सि
तथा कुलाष्टकं बाह्ये २८/१५४ ए
तथा कूटस्य विन्यासं ११/१ सि
तथा क्रमेण तत्त्वानां २१/४८ ए
तथा क्रमेण शिष्योऽहं ५/१० ए
तथा गूढार्थचित्तं स्याद् ३०/२२६ ए
तथा च देवतादीनि २६/२६ सि
तथा च द्वादश श्लोका २२/२० सि
तथा च निष्फला चेष्टा २८/१२४ सि; ४४/५५ ए
तथा च पद्मयोनिश्च १८/२५ सि
तथा च भवते सिद्धः ६/१५३ सि
तथा च भैरवं घोरं ३/३८ सि
तथा चराचरं देव ११/७३ ए
तथा च शवरीज्ञानं ३७/२८ सि
तथा चात्मा च लिङ्गस्थो ४१/६५ ए
तथा चैव कला प्रोक्ता १९/२७ ए
तथा चैव ञवर्णस्य १९/२५ सि
तथा चैव हि भूतात्मा ४०/१२७ ए
तथा चोडीशसिद्धस्तु ६/३१ सि
तथा तत्त्वं न विन्दन्ति ३६/१४ सि
तथा तत्त्वाधिकारं तु ६७/२ सि
तथा तथा न भेतव्यं ३६/१२ ए
तथा तद् वायुतत्त्वं च २८/१९ सि
तथा तस्य शिरं पात्यं १९/३५ सि
तथा ते कथयिष्यामि १४/९९ ए; ३९/१९ ए
तथा तेनैव पीठानां २८/९६ ए
तथा त्वमन्यदेही स्यात् ५/९ ए
तथा द्वैतक्रियाव्याप्तिर् ५९/४६ सि
तथाधिकारं सिंहस्य ३०/१७० सि
तथा धूम्रध्वजस्याधौ १८/२७ ए
तथा धूम्रध्वजस्याधः १९/४१ ए
तथा नाकर्णितं भक्त्या ३०/२०६ सि
तथान्तरहितं ज्ञानं ६८/९५ ए
तथान्यं सिद्धनाथं च ६/५८ ए
तथान्याः कोटिपञ्चाशद् ३०/९६ सि
तथान्ये देवताः सप्त ६/२१ सि
तथान्ये मायजाः पापाः १२/४ सि
तथान्ये षोडशः कोट्यो ४६/८८ ए
तथा पश्यति बाह्यस्थाः १४/८४ ए
तथा पात्रं च पूर्वोक्तं १५/३३ सि
तथा पाशैर्विनिर्मुक्तो ४१/६६ ए
तथापि हि न सिद्ध्यन्ति ९/५३ सि
तथा पीठानि चत्वारः ४४/२० सि
तथा पूर्णगिरिर्नाम २१/४३ सि
तथा प्रकाशितामात्रा ३९/१४९ ए
तथा प्रान्तं तु तेजस्य १९/२६ ए
तथा बालक्रमस्यैव २८/१६८ ए
तथा बालक्रमं नाम २८/१४१ सि
तथा बिन्दुर्वरारोह ४०/१४५ ए
तथा बिन्दुः स्वरान्तं च ८/३६ ए
तथाभ्यां भूषणौ श्रेष्ठौ १८/२८ ए
तथा मज्जा फकारान्ता १९/४७ सि
तथा मनःक्षयात् पुंसां ४१/१७ ए
तथा मातृगतां बाह्ये ३३/८० ए
तथा मानापमानं च ३७/२३ ए
तथा मे प्रीतिपूर्वेण ५/१३ ए
तथा विद्याश्च मन्त्राश्च १२/१७ ए
तथाविधरूपेण १३/६१ ए
तथा वै रावणो नाम २५/३२ ए
तथा वै षोडशः पर्वाः ३०/४७ सि
तथा वृक्षाः स्मृतास्त्रीणि ६/२२ सि
तथा वृद्धक्रमस्यैव २८/१६६ सि
तथा शक्तिः शरीरस्था ३६/११२ सि
तथा शक्तिः समुद्भूता ३५/६९ ए
तथा शृणुष्व भो नाथ ३/२९ ए
तथा श्रीश्रीकुजाविद्या १२/१९ सि

तथा श्रीश्रीक्रमं प्राप्य ६८/१०० सि
तथा षड्भिः क्रमेणैव ८/२३ ए
तथाष्टादशभेदानि १/१६ ए
तथा संकेतभाषा च २८/६० सि
तथा संपुटितं न्यासं १९/५९ सि
तथा संपूज्य देवेशं ३३/८२ ए
तथा संसिद्धिदं देव ३३/८३ ए
तथा सा तारकान्ते च २६/४९ सि
तथा सिद्धाश्च चत्वारः २८/३६ ए
तथासौ दीपको मन्त्री ३०/१९० ए
तथासौ पुरुषो लोके १८/७९ सि
तथासौ भवदेवानां ११/८८ सि
तथाहं कथयिष्यामि ३५/४ ए; ४०/११० सि
तथाहं तव सर्वाङ्गैः १८/८ ए
तथाहं व्यापिनी तुभ्यं १८/१२ सि
तथा ह्यङ्गविधीदानीं १९/९० ए
तथेश्वरं भवेच्छून्यं ६८/७७ ए
तथैव निर्गुणाचार्यस् ३२/३२ ए
तथैव मातृहृदयं १६/१११ सि
तथैषा पूर्णभेदेन १२/१८ ए
तदगतान्तं महादेव १९/४४ ए
तदग्रे चैव कामाख्यं ६५/३५ सि
तदग्रे संस्थितं दिव्यं ६/२११ ए
तदङ्गाज्जायते सृष्टिर् ३४/२१ सि
तदतिरिक्तं यत् किञ्चित् ४९/६१ ए
तदधश्चिञ्चिणीनाथं ८/२० सि
तदधःस्थासनं मार्गं २०/२६ सि
तदधो निरवधिस्तु ६८/८२ ए
तदधो हनुमान् नाथ २४/१९ सि
तदन्तरकृतं वृक्षं ७/४२ सि
तदन्तरगता विद्या १३/११७ ए
तदन्तःकरणातीतं ६८/२१ सि
तदन्ते प्रार्थयेच्चाज्ञां ३०/३१ ए
तदभिषेकमाचार्ये ५/६८ सि
तदर्थस्तु विधिः कार्यो ३०/१५ सि
तदर्थं भक्तिना लेख्यं ३०/३८ सि
तदर्थं सिद्धमार्गेऽस्मिन् ४६/२८१ ए
तदहं कथयिष्यामि १७/१६ ए
तदहं श्रोतुमिच्छामि १४/२ ए; २९/२० सि;
३०/१०५ सि; ३१/२ ए;
तदहं संप्रवक्ष्यामि २/२ ए; १६/३१ ए; २७/३ सि
तदा आज्ञा कुतस्तस्य ३६/२० सि
तदा उभयमेलापं ६२/८५ सि
तदा कर्मजसंप्राप्तिः १३/१४ ए
तदा कारणकान् त्यक्त्वा ४०/१०२ सि
तदा कालक्षया शक्तिः ६१/८२ ए
तदा कुर्यात् त्रिधानन्दं ६१/१०० ए
तदा क्षोभोद्भवा शक्तिस् ५९/३३ ए
तदा खं च त्रिमात्राख्यं ६६/७२ ए
तदा घण्टालका शक्तिः ६३/७० सि
तदा चक्रोदितानन्द ६६/३३ ए
तदा चन्द्रकलाज्योतिः ७/५२ सि
तदा चन्द्रोदयौघं तु ६१/५४ सि
तदा च भारते वर्षे ६/२२४ सि
तदा चर्याव्रतं मन्त्री १५/२३ ए
तदा चैका परा व्याप्तिर् ६१/५४ ए
तदा चोत्पतते क्षिप्रं ४१/६१ सि
तदा चोत्पद्यतेऽवस्था ५८/७८ सि; ६३/९६ ए
तदा चोत्पद्यते चक्रं ६६/५२ ए
तदा चोत्पद्यते ज्ञानं ५८/८२ ए
तदा चोत्पद्यते मूर्छा ३१/३३ ए
तदा चोत्पद्यते वर्णं ६६/६८ ए
तदा चोत्पद्यते ह्लादं ६६/८३ ए
तदा चोद्घाटनी नाम ६३/७४ सि
तदा चोद्भवमानन्दं ६०/४३ सि
तदा चोद्भवते वृक्षं ६६/५२ सि
तदा जीवं च योगीनां ६६/४५ ए
तदा ज्ञानशलाका च ६२/८८ ए
तदा तत् सुषिरं याति २६/१६ सि
तदा तस्य प्रवर्तेत ३३/१७१ ए
तदा तस्य भवेत् सिद्धिर् ४०/१०३ ए
तदा तस्य भवेद् देव ४०/६० सि
तदा तुष्टिः स्मृतो योगः ६३/८९ सि
तदा ते कुलनाथस्य ६६/१४ सि
तदा तेजःप्रभावेण ६०/९४ ए
तदा तेन विनिर्गत्य ६०/८४ सि

तदा ते पञ्चभूतैस्तु १८/८१ सि
तदा तेषां पुनर्जन्म ६८/५२ सि
तदात्मकौ स्मृतौ पाशौ ३३/१७४ ए
तदादौ बिन्दुतत्त्वं तु २८/५८ ए
तदानन्दः प्रवर्तेत २६/४२ ए
तदा निर्वाणमायाति ६२/६६ सि
तदा पञ्चोद्भवं गोत्रं ५८/७२ सि
तदा पलितनिर्णाशं ६२/८ ए
तदाप्यायननाडीनां ६६/६४ सि
तदा बिन्दून्मनः स्वामी ५९/९४ सि
तदा बीजक्रमन्यासं १९/२४ सि
तदा ब्रह्मासहैकत्वं ४०/६१ सि
तदा भेदः स्वमन्त्रस्य ६१/२१ सि
तदा मलक्षयं तस्य १३/२३ ए
तदा मेरोर्विनिष्क्रान्तं ५८/६१ ए
तदा मुक्तिर्न संदेह ५७/१०६ ए
तदामृतभरानन्दं ५८/४९ ए
तदा योगः प्रवर्तेत ६२/६८ सि
तदा रत्नेश्वराख्यो हि ६२/४१ सि
तदा रत्नोदिताम्नायं ६२/७ ए
तदारूह्य परं ध्यानं २७/६५ सि
तदा रेफप्रभावेण ९/५० ए
तदार्णवं कुलीनानां ६४/७५ सि
तदावतारितं शिष्यैर् ७/५९ सि
तदावेशेन जगतो १३/१०० सि
तदा वै द्वादश श्लोकाः ५९/६६ ए
तदा शक्तिः षडिर्भेदैः ६३/७ सि
तदा शक्त्युद्भवानन्दं ६१/६७ सि
तदा शिष्यो न मुक्तः स्यात् ६५/१९ ए
तदाश्रयगुणोऽधर्मस् ३३/१७३ सि
तदा श्रेयस्करा ज्ञेया ४२/४२ सि
तदा षट्कौशिका शक्तिर् ६३/७१ सि
तदा संभवते भूय १३/१४ सि
तदा संसारचक्रेऽस्मिन् ९/४७ सि
तदा सा जायते दीक्षा ५/७ सि
तदा सा तन्त्रमन्त्रैस्तु ९/७२ सि
तदा सा त्रिगुणा रौद्री ६३/७५ सि
तदा सानन्दकौमारी ६३/७३ सि
तदा सा परमा शक्तिः ६२/८४ सि
तदा सा भेदकी शक्तिः ६३/७२ सि
तदा सा भैरवीमूर्तिः ६४/६४ सि
तदा सा मालिनीशक्तिर् १८/६६ ए
तदा सा शाम्भवीमूर्तिर् ६२/७० सि
तदा सा शावरीशक्तिः ६१/७५ ए
तदा सिद्धिं लभेन्मन्त्री ३०/१५० ए
तदा सिंहक्रमे जाता ३/४३ सि
तदा सृष्टिः कुलेच्छा या ५९/९८ सि
तदासौ कोङ्कणं लिङ्गं ५८/५३ ए
तदासौ कौलिकी आज्ञा ४/२४ ए
तदासौ परबीजं तु ७/११ ए
तदासौ प्रकटं लिङ्गं ५८/५४ सि
तदासौ भ्राजते देव ६५/६० ए
तदासौ मानवो सिद्धः ३१/७५ सि
तदासौ वर्तते कर्म १८/८० सि
तदा स्मरितमानन्दं ५९/९५ सि
तदाहं च त्वया देवि ५/३४ सि
तदाहं विस्मयमापन्ना २४/९ सि
तदिदं क्षेत्रमाहात्म्यं ९/५६ सि
तदिदं हंसरूपं तु ३९/४१ ए
तदुपदेशसंयुक्तं ३७/९ ए
तदूर्ध्वं ईश्वरं तत्त्वं ६८/५६ ए
तदूर्ध्वमूर्ध्वगगनं ३६/४६ ए
तदूर्ध्वं व्योमचक्रं तु ९/११ सि
तदूर्ध्वे ओलिभेदानि ९/१५ ए
तदूर्ध्वे कारणाः पञ्च ६८/११२ सि
तदूर्ध्वे नियतिः ख्याता ३३/१४२ सि
तदूर्ध्वे पीठमेकं तु ३४/११५ ए
तदूर्ध्वे प्रसरं शुद्धं ५८/५२ ए
तदूर्ध्वे मोक्षमालयं ३१/४९ सि
तदूर्ध्वे व्यापिनी प्रोक्ता ९/१६ सि
तदूर्ध्वे समना ज्ञेया ९/६ सि
तदेकं स्वेच्छया देहम् ४६/४२ सि
तदेच्छा शाश्वती व्याप्तिः ६८/५० ए
तदेव क्षीरनिर्मुक्तं २४/९३ सि
तदेव गुणसंप्राप्तिर् ३३/३६ ए
तदेव चिञ्चिणीवृक्षं ६७/४१ ए

तदेव तपयुक्तस्य ५/२२ ए
तदेव ब्रूहि मां देवि ६/१ सि
तदेयं पञ्चरत्नस्य ६२/५९ सि
तदेवमन्वयं तत्त्वं ४४/४८ ए
तदैकीभवतामेति ६५/४२ ए
तदोद्द्योत्य तमश्छायां ६६/२३ सि
तदोर्ध्वे क्षेपगौ द्वौ तु ४०/९९ सि
तद्गतं च मनः कृत्वा ३४/७६ सि
तद्गतं चोन्मनावस्थं ५७/४६ ए
तद् गत्वा रमते योगी ४९/१३ ए
तद् गोत्रं सृष्टिकर्तारं २/१२ सि
तद्ग्रहस्य तु क्षेत्रस्य २३/६२ सि
तद्ग्रहस्य शिरं पात्यं २०/५ ए
तद्ग्रहं चाङ्गुलीयोज्यं १९/३९ ए
तद् ज्ञेयं ज्ञानविज्ञानं ३९/३८ ए
तद्धर्मधर्मिणी देव १९/८२ सि
तद्धर्मधर्मिणी सा तु ४४/२ सि
तद्बाह्ये कारयेत् षट्कं ११/३२ ए
तद्बाह्ये चाङ्गषट्कं तदनु कुलबहिर्मण्डलान्येकविंश ४२/१० ए
तद्बाह्ये मेखलायां तु ११/४४ सि
तद्बाह्ये लिख्य षट्कोणं २७/३० ए
तद्बाह्ये षट्प्रकारं तु ३९/२३ सि
तद् भवेदुत्तमं पीठं ६०/७८ सि
तद् भवेद् योगसिद्धिस्तु १४/१२४ ए
तद् यदालोकयेन्मन्त्री ८/७५ सि
तद् रहस्यं सदा गोप्यं ४६/२९७ ए
तद्रूपं च स्वरूपं च २६/१८ ए
तद्रूपं लक्ष्येदात्मा ३१/२९ सि
तद्वक्त्राल्लभ्यते ज्ञानं ३९/१५० सि
तद्वत्तैर्भाविताः सर्वे ३३/१५२ सि
तद्वत् सावधिमोक्षान्ते ६८/९९ सि
तद्वदात्मा च पिण्डस्थः ६७/४६ सि
तद्वदेव शिवस्यापि ४०/१३ सि
तद्वदेव हि आत्मस्था १५/७ ए
तद्वदेव हि योगीन्द्रो ४०/१४४ ए
तद् वर्णं तच्छिवाकाशं ७/१० सि
तद् विदित्वा महाभाग ३६/६३ सि
तद्विश्रामात् सहस्त्रं तु ३३/५० सि
तद् व्रतं व्रतमित्याहुः १५/३१ सि
तद् व्रतं सिद्धसंकेतं १५/३२ ए
तद्वै देवो ह्यनाकारं ३९/३७ सि
तद् षण्डं कथितं शास्त्रे १४/७५ ए
तनुर्वै कौलिनी माया ५८/५६ ए
तन्त्रकौलिकभेदेन ३३/२० ए
तन्त्रं पिचुमतं तन्त्रं ६८/२७ ए
तन्त्रं मातृमतं तन्त्रं ६८/२८ सि
तन्त्राचारविनिर्मुक्तं ६८/१२२ ए
तन्त्रादेशविनिर्मुक्ताः १०/३१ सि
तन्त्रीकला कुलालम्बी ५७/८२ ए
तन्त्रे च भैरवे वापि ३०/१५३ सि
तन्मद्यं देवदेवेश ४६/३०१ सि
तन्मद्यामृतमास्वाद्य ४९/२० सि
तन्मध्यवर्तिनी चाहं २९/२४ सि
तन्मध्यवर्तिनो योगी ३६/९० सि
तन्मध्याच्छ्र्योद्यानात् ४२/१६ सि
तन्मध्यात् तु विनिष्क्रान्तम् ३/३८ ए
तन्मध्यादुद्भवानन्दं ५८/६७ सि
तन्मध्ये कर्णिकाबिम्बं ५८/३३ ए
तन्मध्ये कालिकाबिम्बं ३/११६ ए
तन्मध्ये क्रममुद्रा च ३/११ ए
तन्मध्ये च क्रमं देव १९/१५ सि
तन्मध्ये च त्रिरस्त्रं तु ३/२ सि
तन्मध्ये चाङ्कुराशक्तिस् १४/१४ ए
तन्मध्ये चाधिकारं तु ३/५० ए
तन्मध्ये चाधिकारिण्या ३/१३ सि; ३५/१९ ए
तन्मध्ये चिन्तयेद् बिन्दुं ४६/३०० ए
तन्मध्ये तं त्रिकोणं तु ३/८ ए
तन्मध्ये तु अमा देवी ३/४३ ए; १७/३४ सि
तन्मध्ये दिव्यलिङ्गं परमसुखकरं बिन्दुरूपं खरूपं ४२/४ सि
तन्मध्ये देवतालिङ्गं ४८/८८ सि
तन्मध्ये मनमारोप्य ३६/३१ ए
तन्मध्ये महदाकाशं ५८/३४ ए
तन्मध्ये वक्रलिङ्गं परमसुखकरं बिन्दुरूपं त्रिभिन्नं २६/४ सि

तन्मध्ये वर्तुलाकारं ३/५ ए
तन्मध्ये वेधयेद् बिन्दुं ४९/७ ए
तन्मध्ये सृष्टिचक्रं तु ७/४६ सि
तन्मध्ये सूक्ष्मलिङ्गं तु २६/१५ सि
तन्मध्ये सूर्यबिम्बं तु ११/२६ ए
तन्मध्ये स्थापयेच्छिष्यं ३३/२७ सि
तन्मनश्चञ्चलं विद्धं ३३/४ ए
तन्मयाज्ञाप्रभावेण ५७/५७ सि
तन्मात्राः पञ्च विज्ञेया ३३/१३५ सि
तन्मूलक्रमविद्यां च ३०/२२६ सि
तपसा शावरी नाम ६१/७ सि
तपोभ्रष्टा नरा ये च १२/२९ सि
तप्तचामीकरप्रख्यं ३६/३० ए
तप्तहेमनिभप्रख्यं ३/१०० सि
तप्तहेमनिभं ध्यायेत् ९/११ ए
तप्तहेमप्रतीकाशं १०/३९ सि
तप्तहेममयं शुद्धं १३/११३ सि
तममायात्ममूर्कत्व ५७/३३ ए
तमं तु दक्षिणे मार्गे ४६/१० सि
तमार्णवे निराकारे ३५/७ सि
तमाविष्टः स्मरेत् पापान् १३/८८ सि
तमासाद्य परं ब्रह्म ६५/२४ सि
तमेव पिशितं प्रोक्तं ४९/२३ ए
तमेवमभ्यर्थनं ब्रूहि ३९/१६ सि
तमोच्छेदकरं पीठं ६०/६३ सि
तमोविध्वंसनार्थाय ३/२७ ए
तया कर्मक्षयः स्वान्त १३/७१ ए
तया गुप्ताश्च देवेश ४०/१२ ए
तया चर्या कृता पूर्वं ४२/३१ ए
तया च सा शिलाक्रान्ता १७/४६ ए
तया चीर्णं तपश्चोग्रं ३५/७९ सि
तया जीवं प्रवर्धेत ६१/५९ सि
तया तस्योपहास्यं तु ४६/७० ए
तयाधिष्ठितमात्मानं ५९/३२ सि
तया नीयत्यसौ जीव ४०/२० सि
तया नीयत्यसौ व्यापी १४/६९ ए
तया पूज्यं क्रमं कौलं ४६/२९६ ए
तया प्राशितमात्रा या २६/३६ ए
तया व्यापितमात्रस्तु ३१/३५ ए
तया व्याप्तमशेषं तु ४०/८४ ए
तया व्याप्तं जगत् कृत्स्नं ४०/१०९ ए
तया व्याप्तं जगत् सर्वं १८/७० ए
तया समयमेवोक्तं ३०/२२१ ए
तया सार्धं भवत्येवं ४/३४ ए
तया सुपूजितं नाथं ४६/८० सि
तया सृष्टमिदं सर्वं ३५/१६ सि
तयासौ जीवते जीवो २६/३५ ए
तयासौ नीयते तत्त्वे १३/८ सि
तया हीना वरारोह ४०/१०८ ए
तयोर्मध्यगता विद्या ८/९१ ए
तयोर्हृत्पद्ममथनात् ६०/५४ सि
तयोः क्षीरं झकारान्तं १८/४० ए
तयोः सृष्टिः समायोगात् ३९/५३ ए
तरङ्गं शक्तिपातं तु २८/७८ ए
तरङ्गा निर्मला चण्डा ३६/१०२ ए
तरङ्गिनी महाचण्डा १७/२० सि
तरुणादित्यमातङ्गी ५९/७ सि
तरुस्तारयते नद्यां ३२/३१ सि
तर्जनी पूर्ववक्त्रं तु ४८/३४ सि
तर्जनीवाममूलात् तु ११/५७ सि
तर्जन्या तर्पणं कृत्वा ४६/२६९ ए
तर्पणं सन्निधानार्थं ३३/९० ए
तर्पणात् पात्रसंपूर्णे २३/३८ सि
तर्पयेन्मण्डलान्तःस्थं ३३/८५ सि
तर्पितं दीक्षितं सर्वं ४/२९ सि
तर्पिताः पूजिता देव्यः १४/९७ ए
तल्लयं तत्परात्मानं १९/१० सि
तल्लयो यदि तत्रैव ४१/६१ ए
तल्लिङ्गं तं च वृक्षं च ८/७७ ए
तव चैकाक्षरा विद्या २०/२३ सि
तव भक्तो ह्यहं दासो ५/३७ सि
तवर्गे वामजष च ४४/४२ ए
तव वै कौलिनी ह्येका ४४/२९ ए
तव शिष्योऽहं प्रीतः ३०/४९ सि
तव शिष्यो ह्यहं सम्यक् ४/४ सि
तव स्नेहेन वक्ष्यामि ४३/१७ सि

तव स्मरणमात्रेण ५/५६ ए
तवाख्यातं तु सिद्धस्य ८/६ सि; १८/११४ ए; ३०/१७३ सि
तवाधिकारं कुर्वामि ७/४७ ए
तवैते पूजनीयास्तु ५/४६ ए
तस्करो हनते तस्य ६/१९८ ए
तस्माच्च वैमलं सारं ६८/१३२ सि
तस्माच्चादौ च पुरुषं १८/८५ सि
तस्माच्चैव निराकाराद् २८/१४५ सि
तस्माच्छास्त्रं परिग्रहेत् १५/५९ बि
तस्मात् कारुण्यतो देवि ३५/७६ ए
तस्मात् कूटस्थविन्यासं २४/१०० सि
तस्मात् तच्छब्दराश्यादौ १९/५६ सि
तस्मात् तत् सिद्धकौलं तु २५/५५ ए
तस्मात् तस्य न भुक्तिः स्यात् ६/२०२ सि
तस्मात् तु त्रिविधं प्रोक्तं २८/१५१ ए
तस्मात् न्यासवरं प्रोक्तं २१/५१ सि
तस्मात् मुक्तिः स्फुटा ह्येषा ३३/१८७ ए
तस्मात् वर्णमनङ्गाद्यं १८/३८ ए
तस्मात् सबीजकरणं २१/११ सि
तस्मात् सर्वप्रयत्नेन १२/४३ ए; २६/५५ ए; ३२/७३ सि; ३७/६८ सि; ५५/१७ सि
तस्मात् सर्वं प्रयत्नेन १६/१२४ सि
तस्मात् सा तिर्यगा रेखा १८/६८ ए
तस्मात् सिद्धिः कुलौघे रविशशिकिरणैः क्षुभ्यते ज्ञानराशिः ३८/२६ ए
तस्मात् सूक्ष्मशरीरं तु १३/१४६ ए
तस्मादनुग्रहार्थाय ५/१४ सि
तस्मादनुजशिष्यत्वं ३/२३ सि
तस्मादन्यत् त्यजेत् सर्वं ३६/११५ सि
तस्मादभ्यासकरणं १८/६२ सि
तस्मादवाप्य चरुकं १६/१६ सि
तस्मादाज्ञा विनिष्क्रान्ता ३९/१२९ सि
तस्मादुत्पद्यते सर्वं ४०/१२६ ए
तस्मादेवं तु विज्ञाय ४०/१६५ ए
तस्माद् गुरोः परं नास्ति ३९/१२२ ए
तस्माद् दर्पं न कर्तव्यं ६/२०३ ए
तस्माद् देव विजानीयात् ४०/१२३ सि
तस्माद् भुक्तिश्च मुक्तिश्च १६/११३ सि
तस्माद् भ्रान्तिं त्यजेदेव ३६/१६ ए
तस्माद् भ्रान्तिं परित्यज्य ६५/१९ सि
तस्माद् विनयकौलोऽयं ६/२०४ ए
तस्मान्मन्थानभेदेन २४/२७ सि
तस्मिनेव लयातीते ३३/५१ ए
तस्मिन् कलियुगस्यान्ते ६/१६४ ए
तस्मिन् चक्रवरे दिव्ये ४६/२४३ ए
तस्मिन् चक्रे प्रविष्टोऽहं ६/९३ सि
तस्मिन् चैवाद्यपीठस्य ३०/१७६ सि
तस्मिन् नियोजयेत् नीत्वा ४१/५२ सि
तस्मिन् मध्ये रमेद् धीमान् १७/३६ ए
तस्मिन् युक्तो यदा शून्ये ४०/८७ सि
तस्मिन् युगे ह्यहं वृक्षं ६/१७४ ए
तस्मिन् सिद्धाश्रमे पूर्वे ६/१६४ सि
तस्मिन् स्थाने गुरोः पङ्क्तिः ५५/१४ ए
तस्मिन् स्थाने यदा स्पर्शस् ३१/१२० ए
तस्य अनुग्रहं दास्ये ६९/३१ ए
तस्य इच्छा ह्यनामाख्या २४/२५ सि
तस्य ऊर्ध्वं तु विज्ञेयं ९/१० ए
तस्य ऊर्ध्वे कादिभेदं ६८/११७ सि
तस्य ऊर्ध्वे च कामिन्या ६७/६ ए
तस्य ऊर्ध्वे तृतीयं तु २५/९ सि
तस्य ऊर्ध्वे द्वितीयं च २५/७ सि
तस्य ऊर्ध्वे परं भावं ६८/६८ ए
तस्य ऊर्ध्वे पराषट्कं ६८/११४ सि
तस्य ऊर्ध्वे यतो नास्ति ६८/४९ सि
तस्य कला तु सकलं ६७/१२ सि
तस्य चक्रस्य देवेश ५८/९८ सि
तस्य चोर्ध्वं मुखं कुर्यात् १८/३६ ए
तस्य ज्ञानफलावाप्ति ३०/१९८ सि
तस्य ज्ञानोपदेशं तु ५९/४ ए
तस्य तत्क्रमयुक्तस्य १०/८ ए
तस्य तस्य भवेत् सिद्धिर् ३०/१६७ सि
तस्य तीव्रतरा आज्ञा १८/४७ ए
तस्य तुष्टा तु सा देवी ६/४३ सि
तस्य तुष्टा ह्यहं देव ५३/१४ सि
तस्य तुष्टा ह्यहं शम्भो ३०/१८२ ए

तस्य तेजप्रभावेण ५८/४६ ए
तस्य तेजः परा शक्तिः १३/११९ सि
तस्य ते नव पुत्राश्च ७/६८ ए
तस्य ते षोडशो भेदाः २२/३ ए
तस्य दक्षिणदिग्भागे ६०/२५ ए
तस्य दद्यान्न दोषोऽस्ति ३०/१८१ ए
तस्य दर्शयतेऽज्ञानं ४६/२८४ सि
तस्य देयमिदं गुह्यं ३०/४६ ए
तस्य देयमिदं ज्ञानं २४/१६ ए
तस्य देयमिदं शास्त्रं ६९/३१ सि
तस्य देव्याश्च कारुण्यं २३/६५ ए
तस्य ध्यानं च सकलं ४९/१ सि
तस्य पट्टचतुष्कं तु ३९/११५ सि
तस्य पिण्डं भवेद् वाहं २५/१६ सि
तस्य पिण्डं महारावं २५/९ ए
तस्य पीठत्रयौघं तु ५८/१५ ए
तस्य पुत्राश्च संजाताश् ४३/५ ए, १८ सि
तस्य पूर्ववशात् कर्म १३/४७ सि
तस्य भेदद्वयं प्रोक्तं २५/१८ सि
तस्य भेदस्त्रिधा शक्तिर् ५९/२४ सि
तस्य भेदाः षडिर्ज्ञेयाः २५/८ सि
तस्य भेदाः षडिस्त्वन्ये ५९/३७ ए
तस्य मध्येऽखण्डचक्रं १३/११४ सि
तस्य मध्ये तु चैतन्यं ३४/२१ ए
तस्य मध्ये परं द्वीपं १३/११५ ए
तस्य मध्योद्धृतं सारं ३९/५६ सि
तस्य मन्त्रक्रममेवं १९/१९ सि
तस्य मूर्तिर्नवात्मानं १९/७६ सि
तस्य योगप्रयोगोऽयं १८/१०८ सि
तस्य रावं त्रिधा भूतं ५८/५७ सि
तस्य लक्ष्मी सदाकालं ३०/१९६ सि
तस्य वर्तिस्त्रिकोणे तु ३०/५९ ए
तस्य विद्याप्रभावस्य १२/२२ ए
तस्य वेत्ता पुनर्मन्त्री ३०/२०४ सि
तस्य शक्तिर्गुरोराज्ञा ३३/३५ सि
तस्य शक्तिश्च मौनाख्या ६६/८७ ए
तस्य शक्तिः स्मृता षष्ठा ६६/८१ ए
तस्य शाखाक्षरा देव १९/११ ए
तस्य शास्त्रं च तन्त्रं च ४/२६ ए
तस्य शून्यं पुनः शून्यं ६०/२२ ए
तस्य सन्तानसूत्रं तु १७/१४ ए
तस्य संज्ञाक्रमं वक्ष्ये २८/२८ सि
तस्य सा देवतावाणी ४/३३ सि
तस्य सा नवमी देव्या १९/५० ए
तस्य सिद्धान्वयं सर्वं २६/३५ सि
तस्य सिद्धिः करे बद्धा १२/३ सि
तस्य स्वरूपं वक्ष्यामि ३६/५६ सि
तस्य हस्ततले मोक्षं १०/६६ सि
तस्या ऊर्ध्वगतं चक्रं ७/४२ ए
तस्यागमं न दातव्यं ४६/२६१ सि
तस्याग्रे कामरूपं मदनकलयुतं सर्वसिद्ध्यालयं च ३८/३ ए; ४२/४ ए
तस्याग्रे चाधिकाराणि २८/६५ ए
तस्याग्रे त्रीणि श्लोका विरचितविधिवत् षड्भिः श्लोकैश्च दक्षे ३८/५ सि
तस्याङ्गा द्वादश ख्याताश् २२/४ सि
तस्याज्ञा वर्तते शिष्ये २६/४४ सि
तस्याज्ञा स्फुरते तीव्रा ४६/२०३ सि
तस्याज्ञा स्वमुखे नित्यं ३/५४ ए
तस्यात्मानन्दबोधेन ६६/२३ ए
तस्या तु परशब्देन ५८/६८ सि
तस्याद्यं यद् विसर्गाख्यं १९/३० सि
तस्यादेशमिदं जातं ४६/७३ सि
तस्यादौ एकपुष्पं तदपरमकुलं ओलिनाथस्य चान्ते ४२/९ ए
तस्या द्वादशधान्यासं २२/११ ए
तस्याधः परवक्त्रं तु १८/२९ सि
तस्याधःस्थस्तथा चोर्ध्वं २१/१५ सि
तस्याधिकारमतुलं २३/४४ सि
तस्याधिकारमायातं २२/२६ सि
तस्या नादान्तजं लक्षं ४०/५० सि
तस्यान्तपुरशब्देन ६३/३४ ए
तस्यान्तरगता देव्या ७/५५ सि
तस्यान्तरगता सूक्ष्मा ७/४३ ए
तस्यान्ते मध्यगं पात्यं २१/१३ सि
तस्यान्ते सा परा देवी २६/७ ए

तस्यान्ते सा परा मुक्तिः ६८/६६ सि
तस्यान्ते तु कलाशेषं ३९/२५ सि
तस्यान्ते तु ततो बिन्दुर् ४०/९६ सि
तस्यान्ते तु लयातीतं ४०/५६ सि
तस्यान्ते व्यापिनी शक्तिर् ३१/३७ ए
तस्यान्वयं विनिष्क्रान्तं ३९/५५ सि
तस्यापमानं द्रोहं च ३०/१८८ सि
तस्यापि चोर्ध्वचैतन्यं १३/७६ ए
तस्यापि शक्तिबीजं तु ६३/९८ सि
तस्याप्येतन्महाबीजं १८/७० सि
तस्यामभ्यासकरणं १८/९१ ए
तस्या मूर्तिरघोरां च ८/८० सि
तस्यायातं क्रमं देव २६/११ सि
तस्यारभ्य क्रमात् सृष्टिः २६/२ सि
तस्या रोधनमात्रेण ६६/८१ सि
तस्यार्धार्धं तदर्धार्धस् ३९/२६ ए
तस्यालोकनमात्रेण २४/६५ ए
तस्या वक्त्रषडङ्गानि ११/३३ ए
तस्यावतारं कुरुते २६/९२ ए
तस्यावतारं संक्षेपात् २७/२७ सि
तस्यावरणमादाय १/७ ए
तस्यावरण सिद्धाङ्गा ३/१२१ ए
तस्याश्रममिदं मेरु ८/५ ए
तस्याश्रममिदं लिङ्गं ४/२४ सि
तस्याश्रमं ब्रह्मवृक्षं १९/८० ए
तस्याश्रमं भवेन्नादं ६७/३५ सि
तस्याष्टादशभेदानि १/१४ सि
तस्यासनमेकवीरं ८/५६ ए
तस्यासनं दक्षत रुद्र १९/३८ ए
तस्यासनं परं नाथ २०/२७ ए
तस्यासनं षोढासंज्ञा २२/२ सि
तस्यास्त्वपरशब्देन ५८/२४ सि
तस्यां भगाख्यमाख्यातं ६५/४७ सि
तस्यां ललनया माया १८/३१ ए
तस्याः चरुकदानेन १६/२० सि
तस्याः पिण्डविधानोक्तं २९/३७ सि
तस्याः श्रीचरुकं प्राप्य १६/२१ सि
तस्याः श्रीयाम्यदेशे ग्रसनविधिपरा घोरयुक्ता अघोरा ३८/३० ए
तस्याः सूत्रक्रमं चोक्तं २६/५१ ए
तस्येच्छा किञ्चिच्चिन्मात्रं २४/९ ए
तस्येच्छा भवते सिद्धिर् ६/१९५ ए
तस्येच्छा निर्गता शक्तिर् ८/४ सि; १३/८ ए, ८० सि
तस्येच्छा निर्गता शक्तिश् ४४/२ ए
तस्येदं श्रीमतं दद्याद् ३०/१३५ ए
तस्यैव करणं तिष्ठेत् ५९/९६ ए
तस्यैव क्षपणं कार्यं ३३/१७८ सि
तस्यैव गलिता सृष्टिः ५७/८५ ए
तस्यैव दहनं कुर्यात् १३/१५ ए
तस्यैव नायकी विद्या २२/२४ ए
तस्यैव पुत्राः संजाताः ४३/१२ ए
तस्यैव यत् कृतं किञ्चित् ३०/१९० सि
तस्यैव वक्त्रमाद्यं च २४/५१ सि
तस्यैवान्तर्विलीनस्थं ६६/७१ ए
तस्यैषा सिद्धिराख्याता ११/९२ ए
तस्योच्चारणमात्रेण २८/८१ ए
तस्योत्तमं महादेव २५/५२ ए
तस्योत्तमं वरारोह ३९/१३९ सि
तस्योत्तरं प्रवक्ष्यामि १८/७८ सि
तस्योत्पत्तिलयं नास्ति ५७/११ सि
तस्योत्सङ्गगता देवी १९/८२ ए; ३३/७८ सि
तस्योत्सङ्गे च सा विद्या ३/३९ सि
तस्योदयं च विलयं ३०/७० ए
तस्योद्धारं प्रवक्ष्यामि १९/७७ ए
तस्योद्धारं महादेव २७/७ सि
तस्योद्धारोपदेशं तु ७/६ ए
तस्योद्यानं सपूर्वं च ८/७८ ए
तस्योपदेशमपरं ७/८ सि
तस्योपलब्धिमात्रेण ४९/१४ सि
तस्योर्ध्वं परमं शम्भो २०/२३ ए
तस्योर्ध्वं परमं चक्रं २५/१७ सि
तस्योर्ध्वे उन्मनावस्था ९/१८ ए
तस्योर्ध्वे कादिभेदेन ३/१०७ ए
तस्योर्ध्वे क्षीयमाणा च १३/१२६ सि
तस्योर्ध्वे खेचरीसिद्धिर् ३१/४७ ए
तस्योर्ध्वे ज्ञानशक्तिस्तु ४०/५४ ए

तस्योर्ध्वे ज्योतिमात्रं तु ३/१२७ ए
तस्योर्ध्वे तिस्रपीठं परमकलयुतं चन्द्रपीठं ललाटे २६/४ ए
तस्योर्ध्वे तु निरानन्दं ६८/१३७ सि
तस्योर्ध्वे तु पुनः क्षोभं २१/१६ ए
तस्योर्ध्वे तु स्मृतो व्यापी ४०/८८ ए
तस्योर्ध्वे नाभिमूले तु ३/९८ ए
तस्योर्ध्वे परमा शक्तिः १३/१८ सि
तस्योर्ध्वे पञ्चधा शाक्तं ६८/५७ सि
तस्योर्ध्वे मातृचक्रं त्रिवलयवलितं कोङ्कणं बिन्दुकोर्ध्वे ३८/३ सि
तस्योर्ध्वे यत् पराख्या मधुमथनकरी अर्धचन्द्रे सुलीना ३८/३० सि
तस्योर्ध्वे श्वसनो यस्तु ३०/७१ ए
तं घटं स्फोटयित्वा तु ६/९६ ए
तं च मेरुं विजानीयाल् २७/६४ सि
तं च वृक्षं स्वकं पिण्डं ३०/६९ सि
तं ज्ञात्वा तु भवेत् सिद्धिः ३९/१०१ सि
तं ज्ञात्वा परमं स्थानं १४/२५ सि
तं त्यक्त्वा त्यजितं सर्वं ४०/१५६ ए
तं त्यक्त्वा मुच्यते योगी ४०/१५३ ए
तं तु योभ्यर्त्तवे लीन ६८/१४३ ए
तं तु संशोधयेत् शक्त्या २२/१७ सि
तं ध्यायेद् नित्ययुक्तात्मा ३१/५३ ए
तं नादं चित्स्वरूपं प्रणमत सततं वन्दनीयं सुराणां ४४/६३ सि
तं परं व्योम्नि चक्रस्य १९/५ ए
तं पिण्डं मणिपूरस्य २५/११ सि
तं पीत्वा भवते शुद्धिः १४/१६ सि
तं भित्त्वा गमनं चोर्ध्वे १४/११९ ए
तं वै स्थानं तु संप्राप्य ३१/६५ सि
ताडनं हरणं मोहं ३९/१५९ सि
ताडनात् ताडिवृक्षं तु ६/१८३ ए
तान् तान् प्राप्नोति योगीन् ३६/८५ ए
तान्त्रिकानां तार्किकानां १८/११० ए
तान्त्रिकानां न दातव्यं ३/१४५ सि; ३०/४१ ए
तान्त्रिकाः कर्मसंशुद्धिं १३/७२ सि
तान्त्रिके द्वेषदुष्टे च ३०/१३७ सि
तान्त्रिकैः सह देवेश ३७/६६ ए
तान् त्यक्त्वा निर्गुणो भूत्वा ४१/१८ ए
तान्येव परतत्त्वाच्च ३१/१९ ए
तान्येव विधिपूर्वेण १३/५७ सि
ताप्यमानं स्वयं तिष्ठेद् १३/७८ ए
ताभ्यां च दीपनं देयं २४/८० सि
ताभ्यां मध्यस्थिता रौद्री ३९/२८ ए
ताभ्यां संपश्यते चात्मा १४/५१ सि
ताभ्यां संयोगकरणं २४/८४ सि
ताभ्यां सृष्टिः कृतान्या तदुपरि अपरं अन्वयौघीशभूतं ३८/१५ सि
तामवाप्य भवेद् देव ४०/८५ ए
तामसो यातुधानाश्च ४६/१०४ ए
ताम्रजं खर्परं पात्रं १५/२९ ए
ताम्रजं मृन्मयं वापि ११/३५ ए
तारकं समये सारं ३९/१५३ सि
तारणाद् गुरुतार्क्ष्यश्च ३०/६३ सि
तारं द्विजपतिः रावं ८/३८ सि
ताराद्यं च ठकाराद्यं २०/७ ए
ताराद्यं यत् परं वर्णं १८/३७ ए
तार्क्ष्य एवं समाख्यातं ३०/६४ सि
तालमेकायतं कार्यं ३३/१०१ ए
तालुके षोडशारं तु ४१/५७ सि
तालुदेशे स्थितो रुद्रो ६५/४५ ए
तालुमण्डलमध्यस्थं ३१/११९ ए
तालुमध्यगतं व्योमं ३/१३८ ए
तालुमध्ये तु चन्द्राख्यं ११/२० सि
तालुमध्ये तु नादान्ते ३१/४४ ए
तालुमध्ये महानादं ३/१०२ ए
तालुरन्ध्रं व्रजत्याशुः ३३/३ सि
तालुरन्ध्रात् समुत्थाप्य ३६/९३ ए
तालुरन्ध्रादधोभागे ६५/६१ सि
ताल्वन्तं तद् विजानीयात् ४०/३९ सि
तावत् कुलक्रमे सिद्धिः ५/५ ए
तावत् कूटं समाख्यातं ९/१४ ए
तावत् क्रियारूढो मन्त्री ६८/१०४ सि
तावत् क्रियाः प्रवर्तन्ते ६८/९२ ए
तावत् गर्जन्ति तन्त्राणि १२/१५ सि

तावत् ज्ञानक्रियाव्याप्तिर् ६८/९३ सि
तावत् तस्य कुतः सिद्धिर् १४/८२ ए
तावत् तस्य कुतो मोक्षः ४०/७७ ए
तावत् तस्य कुतो व्याप्तिर् ६८/२४ ए
तावत् तत्त्वोदयं चात्र ६७/३ सि
तावत् तु शाश्वती मुक्तिर् ६८/७५ सि
तावत् ते युग्मभेदेन ५७/९९ सि
तावत् तेषां कुतो भोग्यं ३०/१६१ ए
तावत् तेषां तु ते जाता ६८/१२७ ए
तावत् पीठक्रमाचारं ६०/३८ सि
तावत् पीठेषु सर्वेषु १६/११० ए
तावत् प्राप्तिः कथं मर्त्यैः ६७/२२ ए
तावत् संहारमेवोक्तं १०/१७ सि
तावत् स्तोभं भवेत् क्षिप्रं ४१/५३ ए
तावदाक्रम्य मन्त्राणां ६८/९२ सि
तावदाप्यायनं शम्भो ४८/३३ ए
तावद् भ्रमति संसारे १८/१११ ए; ३३/१२५ ए
तावद् भ्रान्तिक्षयं नास्ति १५/५९ ए
तावद् मन्त्रान्वयो ह्येष १६/१०९ ए
तावद् युग्मं त्वया पूज्यं ५७/१०१ ए
तावद् विघ्नानि भूयन्ते ४७/२० सि
तावद् विद्याक्रमे होमं ३४/४९ सि
तावन्न्यासं प्रकर्तव्यं २४/७८ सि
तावन्मद्यं न पीतव्यं ४६/२५३ ए
तावल्लोलैकभावेन ५७/९५ सि
तासां नामानि वक्ष्यामि ३५/१०१ सि
तासां रक्तव्रतस्थं तु १४/२६ सि
तासां सार्धं तु समयं १५/४१ ए
तां ज्ञात्वा मुच्यते योगी ६५/६१ ए
तां तेऽहं संप्रवक्ष्यामि २९/२९ ए
तां प्रवक्ष्याम्यहं सम्यक् २९/३३ सि
ताः षोडशकलोपेताः ३५/१०७ ए
तिथिसंख्यात्मवेश्माब्जे ४६/१९५ सि
तिथिसंख्यास्तथा ज्ञेया ४६/२०९ सि
तिथिं पूर्णां समासाद्य ३०/१८ ए
तिरस्कारं तिरस्कृत्वा ५६/१२ ए
तिरस्कारं न कदाचित् स्यात् ३७/५३ ए
तिर्यगाश्चाष्टभिश्चैव ८/१५ ए
तिर्यगा सा स्मृता रेखा ७/१३ सि
तिलकानुक्रमे कृत्वा ४९/५४ ए
तिलतैलाष्टदीपानि २७/५१ सि
तिलपिण्डिकया विष्णोः ३४/५३ ए
तिलाक्तामर्दितां कृत्वा ३४/१०४ ए
तिलाक्तासर्पिणा सार्धं ३४/१०८ सि
तिलाक्तैश्च सुपुष्पैश्च ३४/१३० ए
तिलाश्च सर्पिणा भाव्या ३४/१२७ ए
तिष्ठते को गुरुर्मन्त्री ३/५९ सि
तिष्ठते तावद् देवेश ४६/११४ सि
तिष्ठते दक्षिणे द्वारे ६३/१३ ए
तिष्ठते नाभिसंस्था तु १४/१०७ ए
तिष्ठते भगवानीशो ४०/१८ सि
तिष्ठते सततं मन्त्री १४/६६ ए
तिष्ठते सुचिरं कालं ३/१४२ सि
तिष्ठाम्यहं तदा काये ६१/९९ सि
तिस्रकोंकणपीठस्थौ ६०/७६ सि
तिस्रनद्यां गतं स्थानं ६/१६७ सि
तिस्रपीठात् समारभ्य ६/१८४ सि
तिस्रपीठे तु तिस्राव्वा ६/१८१ ए
तिस्रपीठे त्रिभुवनां १६/९४ ए
तिस्रपीठे भविष्ये तु ५४/९ ए
तिस्रस्रोतोद्भवानन्दा ६७/३८ ए
तिस्राख्यं कीर्त्यते तस्मात् ६०/८८ सि
तिस्राख्यं च ललाटस्थं २६/३७ सि
तिस्राख्ये च पुनर्गत्वा ८/११९ ए
तिस्राख्ये तु महापीठे ६/१७७ सि
तिस्रोर्ध्वे पञ्चमं पीठं २१/४५ ए
तीक्ष्णाज्ञाः सुकरा व्यग्रा ४६/५७ ए
तीर्थयात्रा न कर्तव्या ३७/६४ सि
तीव्रशक्त्याधिकारं तं ४६/१६८ सि
तीव्राज्ञाधिष्ठिता देवी ४/१२ ए
तीव्राज्ञाबोधसंपन्नाः ३२/३४ सि
तीव्राज्ञाभैरवाब्जं तं ४६/१७३ सि
तीव्राज्ञा शक्तिपातेन ३३/१४ ए
तुम्बुरे चैकवीरे वा ३०/१५४ ए
तुर्यचक्ररथारूढा ३/१३३ सि
तुर्यतोरणशक्त्यधो २८/८५ ए

तुर्यस्थममृतं शुक्लं ३/१२६ ए
तुर्यस्थः शब्दराशिस्तु १९/८६ सि
तुर्यस्थाने पञ्चाकारं ३/१०१ ए
तुर्यातीतपदान्तस्थं ४०/६ ए
तुर्यातीतं तु तत् प्रोक्तं २५/२० ए
तुर्यान्तं मण्डलं शाक्तं १९/८० सि
तुलया शोधितः शिष्यो ३३/२६ ए
तुष्टा भव परेऽस्माकं २६/९१ ए
तुष्टोऽहं तस्य देवेश १७/६ सि
तुष्णीदेवं गुहावासी १७/३ ए
तुष्णीशः सहजो नाम ५९/४७ सि
तुहिनेन्दुकराभासा ४०/९६ ए
तूष्णीमध्यगतस्तूष्नी ६२/१०२ सि
तूष्णीमेकाक्षराकाशं ६४/२६ ए
तूष्णीवत् तिष्ठते कायः ५९/९५ ए
तूष्णीशं च कुलीशं च १९/६३ ए
तूष्णीशं देवदेवेश ८/११३ सि
तूष्णीं भूत्वा गुहामध्ये ६/३ ए
तृतीयमक्षरं प्रोक्तं ८/४६ ए
तृतीयमाकाशलिङ्गं ५८/४८ सि
तृतीयमादिखण्डं तु ६९/२९ ए
तृतीयमेखलायां तु ४८/८२ सि
तृतीयस्य तु वर्गस्य २८/९० ए
तृतीयं कोंकणं प्रोक्तं ९/४ ए
तृतीयं खिमुराघो १०/११ सि
तृतीयं च कनिष्ठं च २४/९५ ए
तृतीयं च चतुर्थं च ११/३ सि
तृतीयं च श्रियो बीजं ८/१०९ सि
तृतीयं चैव आग्नेयं ३३/९८ ए
तृतीयं तु त्रिधा स्थाप्य २८/५१ ए
तृतीयं तु षडङ्गं स्यात् २७/३९ सि
तृतीयं दशनं देव्यास् २४/१०६ ए
तृतीयं दशपत्रं तु ३५/५० ए
तृतीयं नाभिचक्रे तु २७/१८ सि
तृतीयं पञ्चमं यच्च ४६/५४ ए
तृतीयं पूर्ववक्त्रं तु २९/४७ ए
तृतीयं बिल्वमित्याहुर् ५५/११ सि
तृतीयं मणिपूरे तु ७/८४ ए; ५०/१६ ए
तृतीयं मूर्तिसंकेतं ९/३२ ए
तृतीयं रुद्रबीजं तु ९/२१ ए
तृतीयं शुद्धधवलं २८/२७ सि
तृतीयं षष्ठसंज्ञाख्यं ४६/४० सि
तृतीयं समनाव्याप्तिः २/२२ ए
तृतीयं सूचितं दिव्यं ४३/२१ ए
तृतीयं सूर्यबीजं तु २८/७६ ए
तृतीयं स्वस्तिकं नाम १५/४० ए
तृतीयं ह्येकवीरं स्यात् २२/५ सि
तृतीया अग्रकोणस्था ७/९४ सि
तृतीयाघोरिका प्रोक्ता २१/४ सि
तृतीयात्मपदे स्तम्भं ४६/१८३ सि
तृतीया नीलवर्णा च २८/२२ ए
तृतीया पानगोष्ठी च ३७/३९ सि
तृतीया यागगोष्ठी च ३७/४० सि
तृतीया रौद्रिका देव ४०/१४० सि
तृतीया शुद्धविद्या च ६८/६२ ए
तृप्ता मद्येन मांसेन १२/३० ए
तृप्ता यान्ति न संदेहस् ४६/२७४ सि
तृप्यते परमं ब्रह्म ४६/२९६ सि
तृष्णाहंकारग्रस्ताश्च ४१/१९ ए
तेऽपि साकारभूताश्च ६३/११ सि
तेऽप्येवं कामरूपे त्वधिगतपरमाः सिद्धलिङ्गाङ्गनानां ३८/१८ सि
ते एवापरभेदेन ४६/१३३ ए
ते च कुर्याद् भकारादौ ९/६५ सि
ते च पञ्चमहाभूताश् २८/५ ए
ते च योग्याः कुले कौले २८/१२५ सि
ते च सर्वे विनश्यन्ति १८/१०७ ए
तेजमध्यगता बुद्धिश् ४६/२२ ए
तेजसा त्यजिताभासा ४२/१८ सि
तेजस्य भवते रूपं ६७/२८ ए
तेजस्यान्ते शिवानन्दः ६१/८९ ए
तेजस्वी सर्वदर्शी च ३२/९ ए
तेजात्मकविभागं तु ४०/६६ ए
तेजादुत्पद्यते नादं ६६/६७ ए
ते जानन्ति इदं शम्भो ३०/७३ सि
तेजोऽनन्त इति ख्यातः ४६/३२ ए

तेजोऽनन्त इति प्रोक्तः २५/४४ सि
तेजो जालन्धरं नाभौ ११/२० ए
तेजोदृप्तां??? च दक्षिणे ३/११८ सि
तेजोभाभिः सुसंदीप्ता ३/१६८ सि
तेजोराशिसमप्रख्यं ४९/६ सि
तेजोरूपधरं बीजं ३४/२३ ए
तेजोरूपं तु जालाख्यं ९/८ ए
तेजोलिङ्गविभेदेन ६०/२५ सि
तेजो वै नाभिचक्रस्थं २१/३६ ए
तेजो वै सूर्यबीजं तु २१/३४ ए
तेजो हृदयमध्ये तु २९/५५ ए
तेजो ह्यग्नौ लयं याति १३/३३ ए
ते ज्ञास्यन्ति त्रिके भेदान् २०/३० ए
ते तु ये दीक्षिता देव ३०/१४७ सि
तेन अव्यक्तमित्याहुः १५/५२ ए
तेन आज्ञाभिधानं तु ३६/९९ सि
तेन कर्मवशाद् योगी १३/९४ ए
तेन कष्टतरं रौद्रं ६/११६ ए
तेन कौमारिकाखण्डं ६/२२१ ए
तेन खड्गमिति प्रोक्तं १४/११० ए
तेन चीर्णं तपं चोग्रं २८/१४७ ए
तेन ज्ञानेन शुद्ध्यन्ते ३३/१४१ सि
तेन तद् भैरवं क्षेत्रं ६/९८ सि
तेन तस्य न लेपोऽस्ति १३/३० ए
तेन तं त्रिपुरं पीठं २६/३७ ए
तेन तुष्टेन वै तेषां ४६/८१ ए
तेन तृप्तिः पुरास्माकं २४/३२ सि
तेन तेन क्रमेणैव ३५/७१ ए
तेन ते नैव सिद्ध्यन्ति ४०/१०७ ए
तेन ते मण्डलाः प्रोक्ता २८/१५५ ए
तेन तेषां न मुक्तीह १३/७३ ए
तेन ते सिद्धिनिर्मुक्ता १७/५२ सि
तेन ते सिद्धिनिर्मुक्ताः १२/२९ ए
तेन त्वं गुरुर्मे माता ४/२ ए
तेन देव मया प्रोक्तम् १४/७१ ए
तेन देव मया प्रोक्ताः १४/९२ ए
तेन देव समाख्यतं १४/५५ सि
तेन नाराचमाख्यातं १४/११४ ए
तेन निश्चलमाख्यातं ६/७९ ए
तेन पानस्य संज्ञा वै ४६/१०३ ए
तेन पीठं समाख्यातं ६/१४९ सि
तेन पूर्णगिरिः प्रोक्तः ४२/१९ ए
तेन मन्दतरा आज्ञा ३१/१३५ सि
तेन माया समाख्याता ४०/८४ सि
तेन मार्गेण गन्तव्यं १४/१२५ ए
तेन मृत्युरियं चात्र १३/४२ ए
तेन मे विभ्रमं चित्ते ५/२८ ए
तेन मौनीति विज्ञेयः १४/१०३ ए
तेन यष्ट्वा पुनस्तत्र २७/४८ सि
तेन रथ्या स्मृता नाडी १४/६४ ए
तेन रन्ध्रेण निर्गत्य ६५/६४ ए
तेन विद्यां अमावास्यां ९/५४ सि
तेन विन्दितमात्रेण ३१/७३ ए
तेन वृक्षं समाख्यातं ६/१२८ ए
तेन वेगात्म विख्यातं १४/१०४ ए
तेन व्याप्तमिदं मेरु १७/३० सि
तेन श्रीमतबोधो यः ४२/७४ सि
तेन संपूजितेनेष्टा ४६/७५ सि
तेन संबोधयेच्छिश्यं ३१/१५ ए
तेन संस्मृतमात्रेण १३/५९ ए; ४०/७५ ए
तेन सा च विनिर्मुक्ता ९/६९ ए
तेन सा पञ्चधा प्रोक्ता ४०/११७ सि
तेन सा भीषणीमूर्तिः ९/५० सि
तेन सा मालिनी प्रोक्ता १८/६८ सि
तेन सार्धं क्रमं पूज्यं ५१/१० सि
तेन सा व्यापिनी प्रोक्ता ५७/९ सि
तेन सिद्धाश्रमं प्रोक्तं ६/१२६ ए
तेनापि यत् कृतं चान्यं ४३/२४ ए
तेनामृतभरा तृप्तिः १३/१३९ ए
तेनामृतेन मानसा ४९/२० ए
तेनायं सिद्धनाथोऽत्र ४/५१ ए
तेनावतारिता चाज्ञा २५/५४ सि
तेनासौ चरते कर्म १४/५७ ए
तेनासौ सकलो योगी १३/८४ ए
तेनेदं च मया प्रोक्तं १४/१२७ ए
तेनेदं देवदेवेश १४/७६ सि; ५०/२६ सि

तेनैव कारयेद् घोरं १५/१८ सि
तेनैव यद् व्रतं दत्तं १५/५७ ए
तेनैव शुद्धिमाप्नोति ३४/३६ सि
तेनैव सह संभाषं ४६/२६२ ए
तेनैवात्मानमात्मैव ३६/७८ सि
तेनैवाराधिता पूर्वं ३०/१८१ सि
तेनैषा च कला प्रोक्ता ३३/१४४ ए
ते पूजारहिता देव ३२/३१ ए
तेभ्यो लब्धवरो भूत्वा ६/१९६ ए
ते मुक्ता जीवमान्तोऽपि ३०/२०५ सि
ते मुक्ता नात्र संदेहो ४२/८२ ए
ते यान्ति परमे स्थाने ५७/९२ ए
ते युगानि चत्वारस्ते २८/४ सि
ते युगानि तु चत्वारः ८/६० ए
ते वै शक्तेरधिष्ठानात् ४०/१४ सि
ते शिष्याः क्रमिकाः शुद्धाः ३०/२०५ ए
तेषामग्रे तु पीठानि २१/४१ सि
तेषामधोगतं पार्थं २८/७ सि
तेषामनुग्रहः कार्यो ३३/६९ ए
तेषामन्ते स्थिता षड्भिः २८/५४ ए
तेषामाज्ञाप्रसादेन ४/१४ सि
तेषामुद्धारं अन्यं तु २०/३ सि
तेषां ओलित्रयं देव २५/३६ सि
तेषां कुरु प्रसादं तु ३/१५३ ए
तेषां कूटत्रयं शम्भो २४/९० ए
तेषां कृता मया मुक्तिः ३/१५४ सि
तेषां गुप्तानि नामानि ४२/२० ए
तेषां च उदयं वक्ष्ये २८/१३७ ए
तेषां चतुर्युगा सिद्धिः २८/१३४ सि
तेषां चतुर्विधं ध्यानं २८/९ ए
तेषां च पटलं घोरं १२/१९ ए
तेषां च योगिनीसिद्धाः २५/३० ए
तेषां च विमला शक्तिः ६४/३ ए
तेषां च सारथी विद्या ६३/१२ सि
तेषां ज्ञात्वा तु विश्लेषं ३३/१७४ सि
तेषां ज्ञानाधिकारं तु ६३/२ सि
तेषां तत्त्वोदयं सम्यक् ६७/२ ए
तेषां तिर्यग्गतिः प्रोक्ता ४०/५८ ए
तेषां तु त्रिविधं न्यासं २४/९७ सि
तेषां तु प्रवराः श्रेष्ठाः ३३/१७७ सि
तेषां तु बाह्यतो वीथीं ३३/११९ सि
तेषां तु साधनार्थाय २४/८६ ए
तेषां देयमिदं ज्ञानं ३६/३८ ए, ५२ ए
तेषां देयमिदं देव ४४/५२ सि
तेषां देयमिदं सूत्रं ४९/६७ सि
तेषां नामानि वक्ष्यामि ७/७५ ए; ४३/५ सि, १३ ए; ४७/९ ए
तेषां नामानि वर्णाश्च २८/४७ ए
तेषां निरवधिः प्रोक्ता ६८/५१ सि
तेषां बोधविकासेन ६३/५२ ए
तेषां भेदं न जानान्ति ३५/२९ सि
तेषां मण्डलकं कुर्याद् ५५/१९ सि
तेषां मण्डलकं कृत्वा ५५/६ ए
तेषां मध्यादोलित्रये ६९/१६ सि
तेषां मूर्तिधरं देवं १९/१७ सि
तेषां मूर्ध्नि स्थितो ह्यसौ ६७/३२ सि
तेषां विद्यान्वयं यच्च २६/३३ सि
तेषां विनाशनार्थाय ६७/२३ सि
तेषां वै गुप्तनामानि २८/३० ए
तेषां वै त्रीणि सिद्धाश्च २५/३७ सि
तेषां वै देवताः पञ्च २८/३२ सि
तेषां सन्ततिः संजाता ७/७४ सि, ८७ सि
तेषां संकेतकाः पञ्च ९/२३ ए
तेषां संज्ञा मुखाम्नाये ७/६९ सि
तेषां संशोधनार्थाय १६/२४ सि
तेषां सिद्धाञ्च योगिन्या ७/१६ ए
तेषां सिद्धीः क्रमात् पञ्च २६/२८ ए
तेषां स्थानानि वै पञ्च २१/३५ ए; २८/१७ सि
तेषु विद्या ह्यहं देव्या २८/१५३ सि
तेषु सिद्धाश्च चत्वारः २८/१२ सि
तेष्वग्रे दर्शयेत् देव ३०/२३९ सि
तेष्वग्रे संगता देव्यो २८/३५ ए
तेष्वधः पूजयेदात्मा ४८/७३ ए
तेष्वासौ आदिभेदं तु ६८/११७ ए
ते सिद्धा दीक्षिताः सर्वे ४३/२५ सि
ते सिद्धा नात्र संदेहो ५/५७ ए

तैरङ्गैर्देवताषट्कं १०/२९ ए
तैर्नष्टैर्देवदेवेश ४०/७६ ए
तैस्तु कृत्वा कुलाम्नाये ९/७१ सि
तैस्तु ज्ञानावलेपेन ४०/४४ सि
तैस्तु ये दीक्षिताः शिष्या ३२/२९ सि
तैस्त्ववधारितं पूर्वं ४६/२५५ ए
तोरणद्वयसंयुक्तं ३/६ ए
तोरणं शिरचन्द्रार्धं २१/२१ ए
तोयं गन्धमलिं पुष्पं ४८/२१ सि
तोषयित्वा तु स्वगुरुं ३०/१३० ए
तौ त्यक्त्वा ऊर्ध्वतो याति ४०/६२ ए
तौ त्यक्त्वा व्रजते ऊर्ध्वं ४०/६६ सि
त्यक्त्वा संसारप्रथनं १५/१५ सि
त्यजनादपि शुक्राभ्यां ६२/१२ ए
त्यज्यते वेधपाकेन १३/२७ ए
त्रय एते परे धाम्नि ४६/५३ सि
त्रयः सिद्धाः कोङ्कणायां ५३/९ ए
त्रयेते खड्गिक्याद्यास्तु ६/१०९ सि
त्रयेते परिचर्यायां ६/१०८ सि
त्रयेते स्मृतास्तत्र ६/१४८ सि
त्रयोदश दशाष्टौ च ४६/२२६ सि
त्रयोदश बदर्यायां ४६/२१५ ए
त्रयोदश समाख्याताः ८/३२ सि
त्रयोदशमघोरीशं २/२४ सि
त्रयोदशं भवेद् व्याप्तिः ९/३५ ए
त्रयोदशान्यधश्चेति ८/१७ सि
त्रयोदशी च कल्पान्ते ६८/६४ ए
त्रयोविंशारमध्ये च ११/८ सि
त्रस्ताश्च देवताः सर्वे ३/८२ ए
त्रिकण्टकं तथा वाच्यं २८/४१ सि
त्रिकण्टकं समाख्यातं २८/२६ ए
त्रिकण्टकाक्षरास्त्रीणि ६४/६१ ए
त्रिकत्रयसमायोगाल् ६०/२० सि
त्रिकभेदं समस्तेषु ३५/१ सि
त्रिकयोगः क्रमाचारं ६४/७२ सि
त्रिकसंकेतकाख्यातं ६४/६२ ए
त्रिकं च त्रिकलावर्तं ६४/९२ ए
त्रिकं त्रिकण्टकादीनि २८/३७ सि
त्रिकं त्रिकं चतुष्कं तु ४८/५८ ए
त्रिकं त्रिषु च कोणेषु ४८/७६ सि
त्रिकालमेककालं वा १६/१०६ ए
त्रिकुलं त्रीणि तत्त्वानि २४/४० सि
त्रिकूटकूटरचितं ५९/३ सि
त्रिकूटस्था त्रिशृङ्गस्था ६४/७८ ए
त्रिकूटं पञ्चतत्त्वस्थं ३/९५ सि
त्रिकूटं शृङ्गरचितं १७/१७ ए
त्रिकूटाक्षरभेदेन ५९/३३ सि
त्रिकैककरणाद् योगी ६५/१२ ए
त्रिकोणचक्रसंलीनं ५६/४ ए
त्रिकोणभुवनाधारे ३/३६ ए
त्रिकोणाकाररूपेण ३५/१८ सि, २५ ए
त्रिकोणान्ते तु विन्यस्य ११/३९ ए
त्रिकोणान्ते तु संजातं ४२/१५ सि
त्रिकोणान्ते लिखेच्छक्तिं ११/३१ सि
त्रिकोणायां गुहामध्ये १७/२९ ए
त्रिकोणे कोटरा शक्तिः ५८/१४ सि
त्रिकोणे मठिकास्त्रीणि ४६/६२ ए
त्रिकौलं त्रिकलाक्रान्तं ५७/२५ सि
त्रिखण्डा भैरवी देवी ६८/६ ए
त्रिखण्डाभैरवीदेवीं ४८/८७ सि
त्रिगुणं चाङ्गुलैकं तु ११/३० सि
त्रिगुणानन्दचिन्मात्रो ६०/५८ सि
त्रिगुणा सा त्रिमात्रा च २/४१ सि
त्रिचतुःपथसन्ध्यां तु ४६/१७७ सि
त्रितत्त्वयोगयुक्तानां ६/९२ ए
त्रितत्त्वं च त्रिबीजं च ३९/९३ ए
त्रितीये दलसन्धीनि ३३/११८ ए
त्रिते चर्याधरो वह्निः ३४/३७ सि
त्रिदशैर्भेदितं चक्रं ६४/६० ए
त्रिधा च पञ्चधा चैव २७/२३ सि
त्रिधा च पञ्चधा मार्गे ६३/७७ सि
त्रिधा च सृजते विश्वं ३५/१७ सि
त्रिधा ज्येष्ठं नमस्कुर्यात् ५१/१३ सि
त्रिधा देवमशेषस्य ६३/९९ ए
त्रिधा देवी क्रमाणां हि ९/३६ सि
त्रिधा बद्धं जगत् सर्वं ३५/७० ए

त्रिधा भिन्नं जगन्नाथ ३५/८४ सि
त्रिधाभेदेन संभिन्ना: ३५/३२ सि
त्रिधामधामसंघट्टे २६/६९ ए
त्रिधा सृष्टमिदं तेन ३५/९ सि
त्रिधास्ते व्यापका: पञ्च २८/५७ सि
त्रिनाडिमार्गगं ज्ञात्वा २०/३२ सि
त्रिनाडिसंगमं स्थूलं २६/३६ सि
त्रिनालपङ्कजो ह्यात्मा ५९/५८ सि
त्रिनेत्रा षड्भुजाकारा ४९/२६ ए
त्रिपञ्चमी कुजान्ते तु ६८/६४ सि
त्रिपथा सा समाख्याता ४०/११४ ए
त्रिपथे ग्रामरथ्यासु १४/३१ ए
त्रिपथे चरते नित्यं १४/६१ सि
त्रिपथे चैकभावस्थो १४/६२ ए
त्रिपद: षट्पदव्यापी ६१/८६ सि
त्रिपादेन अध: कृत्वा ३४/६७ ए
त्रिपुरम् तत् तदा षट्कं ५९/७७ सि
त्रिप्रकारगते शान्ते २६/६९ सि
त्रिप्रकारमिदं कौलं ३९/७२ ए
त्रिप्रकारस्वरूपेण मूलसूत्रं प्रकाशितम् ४२/६ सि
त्रिप्रकाराक्षरव्याप्तिर् ६३/५८ ए
त्रिफला बीजवृक्षस्य ३३/६१ ए
त्रिबीजैरारुहेत् तेषां ११/२९ सि
त्रिभि: क्रमेण कथिता ३४/३५ सि
त्रिभि: खण्डै: कुजेशान्या
त्रिभि: सिद्धैश्च पाताले ७/६० सि
त्रिभिरेकसमायोगान् १८/५५ सि
त्रिभिरेको भवेत् श्रीमान् ५७/३७ ए
त्रिभिरोलीषु ते देव २८/९४ सि
त्रिभिरौलिक्रमे जाता २४/९७ ए
त्रिभिर्भागैर्गता देवी ३५/१४ सि
त्रिभिर्भावगतो योगी ६४/६८ सि
त्रिभिर्मूर्तिवशेनैव २८/१५३ ए
त्रिभिश्चैवाधिकारं स्यात् ७/६० ए
त्रिमात्रबिन्दुचक्रस्थं ६१/५३ ए
त्रिमात्रं ज्योतिसंकाशं ६/२०७ सि
त्रिमात्रामुद्रितं चक्रं ३९/२३ ए
त्रियुग्मं च त्रिकूटं च ४५/२८ सि
त्रिरत्नभूषितैस्त्वङ्गै: १७/२१ ए
त्रिरब्दै: सप्तपाताला १४/४२ ए
त्रिरस्रं सप्तस्कन्धाभं ३/२ ए, ३/३१ ए
त्रिरात्रिचतु:पदाकाशं ६४/१८ सि
त्रिराहुतीन् हुनेदग्नौ ३४/२५ ए
त्रिवर्गककलायुक्तं ६६/७२ सि
त्रिवल्लीवलयाकारं ५७/३६ सि
त्रिविधभेदभिन्नं तु ३५/८४ ए
त्रिविधस्तु मल: प्रोक्त: १३/१२ सि
त्रिविधस्तु समासेन १३/२० ए, २६ सि
त्रिविधं क्रम—ओलं तु ४२/७१ ए
त्रिविधाक्षरभेदेन ५९/१७ ए
त्रिविधागतिसंरूद्धा ६१/१०० सि
त्रिविधाज्ञाधिकारं वै ४६/२२९ ए
त्रिविधा सा च विज्ञेया ३९/२८ सि
त्रिविधेन तु मार्गेण ६८/२० ए
त्रिविधेन तु मद्येन ११/४८ ए
त्रिशिरेण समोपेतां १६/७३ ए
त्रिशुद्धिक्रममार्गेण ५७/४१ ए
त्रिशूलस्य तु यच्छूलं ६३/४२ सि
त्रिशूलं कर्तरी खड्गं ६८/९ ए
त्रिशूलं खेचरान्तस्थं ४०/१०० सि
त्रिशूलं त्रिपथं ख्यातं १४/१११ सि
त्रिशूलं दक्षिणे हस्ते १८/३५ सि
त्रिषट्काष्टकमुख्येन ४६/१९९ ए
त्रिषु वर्णान्तहनुमान् ८/७१ ए
त्रिषु सा त्रिविधा शक्तिस् ६३/५९ सि
त्रिउ्कालज्ञानिनो धीर: ३२/४२ ए
त्रिउ्कालज्ञाश्च तेनैव ४६/११२ ए
त्रिउ्कालमेककालं वा ४/४३ ए
त्रिउ्कोणाननसंदीप्ता ४९/३० ए
त्रिउ्कोणान्ते समस्तं परमशिवकलालङ्कृतं योगिवृन्दं ३८/७ सि
त्रिउ्कोणे तु भगीशाख्य: ११/४२ ए
त्रिसिद्धोलित्रयं ह्द्रं ३९/८८ ए
त्रिस्थां त्रिवलयाकारां ३/१२१ सि
त्रिस्वरूपा ह्यहं जाता ३५/८० सि
त्रिंशमं कथयिष्यामि ८/८३ सि

त्रि:कालं कूटनाथेन ४८/५२ ए
त्रि:कोणं कूटभुवनं ३४/१५ सि
त्रि:कोणं समुदायेन ३४/८ ए
त्रीणि जालन्धरे विद्यात् ४६/२०९ ए
त्रीणि बाह्ये समुद्दिष्टा: ६/१४६ ए
त्रीणि भावा विकासेऽपि ६३/६० ए
त्रीणि विद्यास्त्रिसिद्धाश्च २०/३१ सि
त्रीणि वृक्षा गुहास्त्रीणि २०/३२ ए
त्रीणि सिद्धावतारं प्रथमकलियुगे कोङ्कणे चाधिकारं १/२ सि
त्रीणि सिद्धास्त्रयस्रोतस् २४/४१ ए
त्रेतायुगसमुद्भूता ६२/३४ सि
त्रेतायुगे वृद्धक्रमं ४२/७० ए
त्रैगुण्यरहितं चक्रं ६६/२१ ए
त्रैगुण्याक्षरविन्यासैर् ५९/१६ ए
त्रैलोक्यनगरे सर्व ४६/३९ ए
त्रैलोक्यभासुरं चैव ६/१०५ सि
त्रैलोक्यविरजं षष्ठं ४६/१३६ ए
त्रैलोक्यसुप्रभातोऽयं ५७/२४ सि
त्रैलोक्यं च विपाकोऽयं ६४/९८ ए
त्रैलोक्या उपघातोऽयं ५७/७१ ए
त्रैलोक्ये क्रीडतेऽसौ वै ११/८० सि
त्रैलोक्ये त्वं गुरु: कर्ता ३/६६ सि
त्रैलोक्ये विजयायुक्तो ३/८० ए
त्र्यक्षरं तं महात्मानं ५७/१४ ए
त्र्यक्षरं त्रिपथातीतं ६१/१०२ ए
त्र्यङ्गं चैव तु पञ्चाङ्गं ४९/५० सि
त्र्यङ्गेन त्रिरङ्गं तु ४९/४९ ए
त्र्यस्त्रं वै त्रिकलासिद्धं ६४/७७ ए
त्र्याणवा वेदितव्या तु ४०/११९ सि
त्वक्चक्षुर्घ्राणजिह्वाश्रवण इति मनांसीति षट्कं क्रियाख्यम् २/८ सि
त्वचं कपालमूर्ध्वस्थं १९/४५ ए
त्वचं रक्तस्तथा मांसं ४४/४३ सि
त्वच्छक्त्या प्रेरितोऽहं च ५/२० ए
त्वत्तुल्य: साधकेन्द्रस्तु ११/८९ ए
त्वदृते बुद्धिमान् नास्ति १०/४ सि
त्वन्मुखाच्च मया ज्ञातं २६/५६ ए
त्वमग्निमण्डलान्तस्थे २६/८५ सि
त्वमेकं चान्वये गोत्रे ५/४९ ए
त्वमेकाकाशलिङ्गं तु ५/१८ ए
त्वमेव विद्युज्जिह्वा च २६/७४ सि
त्वया गुप्ततरं कार्यं ६८/२६ सि
त्वयापि मम पूर्वं हि ३/२३ ए
त्वया मया च देवेशि ३/२० सि
त्वया सार्धमनुष्ठानं ६/१७० सि
त्वं गतिस्त्वं च मे स्वामी ५/४० सि
त्वं गुरुर्मम देवेशि ६९/१ ए
त्वं च कामेश्वरी क्लिन्ने २६/६५ ए
त्वं च तत्र मतङ्गीशं ६/१७१ ए
त्वं च पञ्चाशद्भिर्भेदै: १९/१६ ए
त्वं च पीठोपपीठेषु २६/६६ सि
त्वं च सा डाकिनी माया २६/६८ ए
त्वं त्राता गुरुर्मे श्रीमान् ४/२० ए
त्वं प्रभु: सर्वदेवानां ४/१६ सि
त्वं मन्त्रस्त्वं परा विद्या ५/१९ ए
त्वं माता जगतां देवि ३/२० ए
त्वं योनि: परमाकाशं ३/१८ ए
त्वं शक्तिर्मम रुद्रस्य ४/३ ए
त्वं शिवो देव कौलीश २८/१४९ ए
त्वं सिद्धिस्त्वं च शक्तिस्त्वं ५/१९ सि
त्वं हि तेषां कथं देव ४/१५ ए
थकारादि च सा भिन्ना ३५/४६ ए
थणान्तं च द्विरभ्यासं १८/४३ ए
थतकारणढश्चैव ८/३१ ए
थ प हेति त्रयस्त्रिंशम् २३/१० ए
थादिसान्तविभेदेन ४२/६५ सि
थादिसान्ता तृतीया च ७/१७ ए
दक्षभागे स्थित: शम्भु: २९/२३ सि
दक्षस्य दुहिता पूर्वम् ३/७३ ए
दक्ष: शतशतातीते ३२/१३ सि
दक्षान्ते तु क्षये प्राप्ते ३२/१२ सि
दक्षावर्तपराकाशे ६१/२३ सि
दक्षाष्टौ योगिनीभिस्तदनुपरिवृतं साधकै: पुत्रपूर्वै: ४२/९ सि

दक्षांशे जालसंज्ञं परममृतमयं वामकोणे तु पूर्णं ४२/७ सि
दक्षिणकोणसंस्थाने ५८/४० सि
दक्षिणत: शतातीते ४५/३३ सि
दक्षिणस्थमहंकारं ४६/८ ए
दक्षिणस्थं विभाव्येत ५९/७८ ए
दक्षिणं पश्चिमाचारं ६४/३२ सि
दक्षिणं हृदि मध्ये तु ४८/३९ ए
दक्षिणाच्च तथा देव ३३/११२ ए
दक्षिणादानात् ते सिद्धिर् ३४/१३६ ए
दक्षिणानन कृष्णं तु १०/३८ ए
दक्षिणाशां गतो यो हि ६९/२१ ए
दक्षिणे कथितं बिल्वं ४६/२० सि
दक्षिणे कोऽधिकारी स्यान् १/१५ सि
दक्षिणे खड्गविद्येयं ४९/३२ सि
दक्षिणे च करे देव्या २९/४३ ए
दक्षिणे जालपीठं तु ३५/२० ए
दक्षिणे तु तथा वामे ४८/१६ सि
दक्षिणे तु भगीशाख्यं ११/९ सि
दक्षिणे त्रिकमित्याहु: ५१/१ सि
दक्षिणे निर्गता ज्येष्ठा ३९/२७ सि
दक्षिणे वीरद्रव्यं तु ५५/८ ए
दक्षिणे शूलहस्ता च ४९/३२ ए
दक्षिणे षोडशश्चैव ७/३९ सि
दक्षिणोत्तरतस्तस्या १८/३९ ए
दक्षिणोत्तरमेवं स्यात् ३३/११४ सि
दक्षिणोत्तरयो: पार्श्वे २६/३९ सि
दक्षेण तु प्रदत्ताहं ३/७४ ए
दक्षेण दण्डमुद्रां तु ४८/२२ सि
दक्षे पञ्चदशं स्कन्धे ११/६ सि
दक्षे रक्ताम्बरो रुद्रो ३९/४९ सि
दण्डयश्च समाख्याता ५१/२७ ए
दण्डवदृजुरेखा तु १४/१२४ सि
दण्डं कन्था पटं पात्रं ३३/३३ सि
दण्डाकारा निराकारा १३/८३ ए
दत्तमोडामरं तस्य ६९/५ ए
दत्तं तुष्टेषु नाथेषु ४६/१०० ए
दत्तं देव्यावलोकनात् ५/६४ बि
दत्वा निवेद्य संकल्प्य ३३/८७ सि
दत्वा सिद्धस्य पीठं तं ६/१५९ सि
ददते ज्ञानसद्भावं २६/४१ सि
ददन्ति चरुकं दिव्यं २४/७६ सि
दद मे परमे अम्बे ४/६ ए, २३ ए
दद विभवसामर्थ्यं ५/६० सि
ददाति तत् पदं देव १४/५४ सि
दद्याद् ज्ञानं क्रमाम्नायं ३०/१७९ ए
दद्यान्मन्त्राणि मन्त्रित्वा ३३/१०२ सि
दन्तकाष्टेन संजल्पात् ३१/८ सि
दन्तकाष्ठं ततो दद्यात् ३३/१०० सि
दन्तानामुदयं शोध्यं ३४/३९ सि
दन्तौष्टतालुरसना ६६/६७ सि
दर्शनात् स्पर्शनाच्चैव ३३/३२ सि
दर्शनात् स्पर्शनादेव ३०/२०० सि
दर्शनात् स्पर्शनाद् वाथ ४२/७५ ए
दर्शयेत् सर्वलोकस्य ३१/९९ ए
दर्पणममरं लोडं ६/५० सि
दर्पणं च तथा लिङ्गं ३७/२८ ए
दर्पणं शोधयेत् तत्र ११/३० ए
दर्पणे च पुरा शुद्धैस् ११/४७ ए
दर्पं कृत्वा तु सुभग ६/२०२ ए
दर्पं तत्र न कर्तव्यं ६/६२ सि
दलान्यष्टौ क्रमेणापि ४८/६५ सि
दला: शुक्ला: प्रकर्तव्या: ३३/१२३ सि
दलेषु पूर्वमारभ्य ४८/८१ ए
दशकं तु मया प्रोक्तं ३९/९६ ए
दश चैकावतारे च ५७/२० सि
दशदिक्षु प्रवर्तन्ते ३०/१३ ए
दशधा कारणं योगं ३५/६९ सि
दशभिर्वर्तते वेधं ११/६८ ए
दशभिश्च मणिर्भिन्न: २५/२३ सि; ४२/६८ ए
दशमं द्वादशं चान्यं ४६/१४० ए
दशमात्राकृते होमे ३४/८२ सि
दशमी नवमी वाथ ३३/६३ सि
दशमे रुद्रमार्तण्डं ४६/१९० ए
दशलक्षकृते जाप्ये २४/११५ सि
दशवायुनिरोधेन ६६/८६ ए

दशसप्तकलान्तस्थं ५१/९ सि
दशसप्तक्रमा ज्येष्ठा ४/१४ ए
दशसप्तक्रमे ज्येष्ठा ५/४५ सि
दशसप्तं चर्चिका देवी २/२५ सि
दशसप्तैकभेदेन ५७/४९ सि
दशानन्दपुरे श्रीमत् ४६/२०८ सि
दशारं प्रभुरित्युक्तं ३९/६९ सि
दशाष्टनयनाभासा ६८/३ ए
दशांशे यवराजाभ्यां ३४/७७ सि
दशे विद्यालयो भूत्वा १४/४६ ए
दशैकं कालसंकर्षं २/२४ ए
दशैका मुक्तिः क्लिन्नान्ते ६८/६३ सि
दंशमेशकहीने च ४८/४ ए
दंष्ट्रं करालं रौद्रं च २९/४८ सि
दहनं च कथं तस्य १३/११० सि
दहनं तावदाख्यातं ४८/३१ ए
दहनाप्यायभेदोऽयं १३/१०४ सि
दहनी फेत्कारिका च १८/५४ सि
दहते नात्र संदेहो १२/२० ए
दाडिमीकुसुमप्रख्यं २५/११ ए; २९/४९ ए
दाडिमीपुष्पसंकाशं ९/८ सि
दाडिमोदकसंकाशा १९/८३ सि
दातव्यं धीपुरे शक्त्या ३०/१८० ए
दातव्या दीपमाला तु ३०/१३२ ए
दातुं न विहितं देव ५/१ सि
दानक्षपणधर्मित्वाद् ३१/४ सि
दानवेन्द्रा ग्रहाश्चान्ये ४६/८७ सि
दानं वित्तानुसारेण ३४/१३५ सि
दामोदरं करालं च ६/५४ सि
दारार्थी लभते दारां १६/१३५ ए
दारिद्र्यं मरणं तस्य ६/१९७ ए
दारिद्र्यं वर्धते तस्य ४५/४१ ए
दाहकस्यास्य निचयं ६६/८ सि
दिक्चक्रचारुचारेण ५९/९२ ए
दिगम्बरं समाख्यातं १४/१४ सि
दिग्विदिक्षु गताः पीठा १६/१२५ सि
दिग्विदिक्षु च पीठस्य २७/५२ ए
दिव्यकायं महादीप्तं ४३/९ सि
दिव्यक्रममिदं देव ४५/४३ ए
दिव्यक्रमात् क्रमं जातं ४४/१३ ए
दिव्यगन्धोत्कटैर्माल्यैर् ४६/७६ ए
दिव्यज्ञानप्रभावेण ६/५ ए, ११९ सि, १८३ सि
दिव्यज्ञानं दिव्यचक्षुर् ३१/६६ ए
दिव्यज्ञानं प्रपश्येत ३३/१० ए
दिव्यज्ञानेन संतृप्ताः ३२/३८ सि
दिव्यदृष्टिः पुरक्षोभं २४/११५ ए
दिव्यदेहं न संदेहो १०/४६ ए
दिव्यदेहे प्रविष्टोऽसौ ३१/६६ सि
दिव्यदेहो भवेत् योगी ३६/८४ ए
दिव्यन्यासं स्वयं देहे ४२/६६ सि
दिव्यपीठपुरक्षोभं २४/११३ ए
दिव्यभुवनपदान्तस्था ५७/१७ सि
दिव्यमेतत् क्रमाम्नायं ४५/३६ ए
दिव्यरश्मिकरैर्भुक्ति ४६/४९ ए
दिव्यरूपधरो योगी २४/७७ ए
दिव्यरूपो महाकान्तिः ३१/९८ ए
दिव्यवर्षशतं सार्धं ६/११८ सि
दिव्यवर्षशतार्धे च ६/६६ सि
दिव्यवर्षशतास्त्रीणि ६/३२ सि
दिव्यशक्तिः कुलालम्बी ५७/५५ ए
दिव्यं च कुरुते कर्म ३१/६८ ए
दिव्यं स्तोत्रं समारब्धं ४/३२ ए
दिव्या आज्ञास्वरूपेण ५/८० ए
दिव्याक्षरं तु तं पश्येत् १७/४२ सि
दिव्याङ्गनासुगीतैश्च ३०/३४ ए
दिव्या च जायते कान्तिं ३१/७६ ए
दिव्याज्ञायाः स्वरूपा सा २६/४६ ए
दिव्यादिव्यक्रमौघस्य ४/४ ए
दिव्यादिव्ये विभागेन ४६/१२८ सि
दिव्याधिकारं सर्वेषां ४२/३३ ए
दिव्यानन्दप्रकाशोऽयं २६/५६ सि
दिव्यानन्दरतो नित्यं ३२/४३ सि
दिव्यान्यो वर्णराशिस्त्रिविधभगवती चन्द्रपुर्ये गृहेऽस्मिन् ३८/२३ ए
दिव्यामृतभराकाशं ५९/१० सि
दिव्याम्नायक्रमाज्जातं ४५/५ ए

दिव्यावेशः प्रजायेत ३६/७१ ए
दिव्याश्रमामनस्काख्यं ५८/३३ सि
दिव्याष्टादशभेदानि २/२० ए
दिव्या सप्तशिला शुद्धा ५३/१० ए
दिव्या ह्येते महावीर्या ४६/१३२ सि
दिव्येदं विमलं ज्ञानं ४४/४९ ए
दिव्ये मनोरमे स्थाने ३०/२२३ सि
दिव्यै रत्नैर्महावस्त्रैः ६८/१७ ए
दिव्योल्का निर्गता वक्रा ६/१३२ सि
दिव्यौघसेवनात् सिद्धिर् ५७/३१ ए
दिव्यौघमिदं पीठानां ६१/२९ सि
दिव्यौघं च निरालम्बं ५७/९३ सि
दिव्यौघं शाम्भवं शम्भो ५७/९३ ए
दिव्यौघेऽत्र मतिर्येषां ५७/९४ सि
दिशां दक्षिणदिग्भागे ६/७२ सि
दिशि च विदिशि चैव ३५/२१ ए
दीक्षयन्ति च लोभेन ३२/३० ए
दीक्षयापि विशुद्धश्च ३७/६ सि
दीक्षया भवते सिद्धिर् ३७/४ ए
दीक्षाकाले परीक्षेत ४१/५१ सि
दीक्षा च त्रिविधा प्रोक्ता ३३/३० ए
दीक्षाप्रतिष्ठाकुशलः ३२/४८ सि
दीक्षामन्त्रविहीनस्य १३/४७ ए
दीक्षामात्रादनभ्यासात् १३/५४ ए
दीक्षामात्रेण शिष्यस्य १३/२५ सि
दीक्षायानन्तरं सर्वं ३१/२ सि
दीक्षार्हो हि भवेत् सो वै ३२/६५ ए
दीक्षाव्याख्याससामर्थ्यं ५/६५ ए
दीक्षाशब्दं किमित्युक्तं ३१/३ ए
दीक्षितस्य च शिष्यस्य ३४/१ ए
दीक्षितस्य तु शिष्यस्य ४७/२७ ए
दीक्षितस्य सुशिष्यस्य ४७/२२ ए
दीक्षितस्यापि यस्याशुः ३७/४ सि
दीक्षितापि न मुच्यन्ति ४४/५६ ए
दीक्षिता ये कलौ देव ३०/१५९ ए
दीक्षितास्तेऽपि पशवः ३३/१६ सि
दीक्षितास्तेन ये देव ४५/६६ ए
दीक्षितास्तेषु ये शिष्या ३९/१६९ सि
दीक्षिताः श्रीगुरुं देव ४६/१७२ ए
दीक्षितौ तं शिवाम्भोजं ४६/१७७ ए
दीक्षोपकरणं सर्वम् ३३/३९ सि
दीपकं चरुकं भक्षं ४६/२६६ सि
दीपकं पञ्चरत्नस्य ६२/९४ ए
दीपका विविधाकारा ४९/४५ सि
दीपकेषु विनिर्मुक्तं १८/७२ सि
दीपनं च प्रकर्तव्यं २४/७९ सि
दीपनाद्यं ततः कृत्वा १९/६९ ए
दीपनेन विनिर्मुक्तं १९/५६ ए
दीपनैस्तु विनिर्मुक्तं २१/१० सि
दीपनैस्तु समायुक्तं १९/९३ सि
दीपमानन्दयोगं च २४/८२ ए
दीपवत् दृश्यते रौद्री ३३/४ सि
दीपवर्तिशिखा घोरा १३/११८ ए
दीपं चक्षून्मनीभावं ४९/१७ सि
दीपार्घचरुकैश्चैव ३०/११३ ए
दीपितं छिन्नमुण्डेन २४/९३ ए
दीप्तकाञ्चनसंकाशा ४९/१० ए
दीप्तिश्च भवते देहे ४६/२७७ सि
दीप्यमानं तु सर्वेषां ५६/८ सि
दीयते ज्ञानसद्भावं ३१/४ ए
दीर्घतनुं महारावं ६/५३ सि
दीर्घपञ्चकसंभिन्नं २८/१५ सि
दीर्घैः षड्भिः स्वरैर्भिन्नं १९/६६ सि
दीर्घैः षड्भिः स्वरैर्भेद्यैः १८/९२ ए
दुराच्छ्रवणविज्ञानं ३६/७० ए, १०८ सि
दुर्गमस्य उपायं तु ६२/१०१ ए
दुर्गमार्गोदिते भीमे २६/६३ ए
दुर्भगः सुभगो याति १०/६१ ए
दुर्भगा जायते विद्या ९/४९ ए
दुर्लभेदं महाज्ञानं ३६/३६ सि
दुर्वासस्य तु देवेश ६९/४ सि
दुर्विज्ञेयं तु योगीनां ६५/१६ ए
दुष्टान्यनेकक्रूराणि २४/६४ सि
दुस्तरे तु महाघोरे ३६/२२ ए
दुहित्री सा द्वितीया तु १५/५ सि
दुःखत्रयमहामृत्यु ४६/१५४ ए

दुःखदारिद्र्यनिर्मुक्तो ३/१४२ ए
दुःखान्तं तु लयातीतं १४/६५ ए
दुःस्वप्नं कार्यहानिश्च १६/२७ ए
दूतीनां सर्वगमनं १५/४६ सि
दूराच्छ्रवणविज्ञानं ३३/४८ सि
दूरात् श्रवणविज्ञानं १३/१५० ए
दूरादपि क्रमेदाज्ञा ३३/३५ ए
दृढकर्णेण चोत्तानः ४७/१३ सि
दृढलक्षं स्मृतं ज्ञानं ६२/६५ ए
दृढलक्षाजडत्वं च ३३/७ सि
दृढं लक्षं पुरा कृत्वा ५८/७३ सि
दृश्यते बिन्दुवेधेन ३/१२७ सि
दृश्यते मन्त्रसद्भावं ३/९४ ए
दृश्यते मन्त्रसामर्थ्यं ३३/१७६ सि
दृष्टमात्रेण विद्धस्त्वं ५/३२ सि
दृष्टादृष्टविभेदेन ४६/२५ सि
दृष्ट्वा तं भैरवानन्दं ६/९१ ए
दृष्ट्वा तं विनयाविष्टः ३९/१२ सि
दृष्ट्वा त्वां भैरवानन्दं ५/३१ ए
दृष्टिवेधं तृतीयं तु ३३/३७ ए
देयं गुर्वान्विते शिष्ये ३०/४३ सि
देवता कामरूपा सा ६१/१३ सि
देवता कोंकणा शेषा ६१/१७ सि
देवता च इयं देवी ६४/८४ ए
देवता च गुहाम्नाये ६३/१०१ सि
देवताज्ञा प्रकुरुते ४८/९४ ए
देवतानां च कूटस्था ६३/४६ सि
देवतानां च सर्वेषां ६६/६८ सि
देवतानां मुखाम्नायं ३०/७४ सि
देवता पूर्णपीठस्य ६१/११ ए
देवतामाश्रमं षड्भिः १८/९६ ए
देवता ये क्रमे सर्वे २८/१६४ ए
देवताश्चैव तृप्यन्ति ४६/२७४ ए
देवताश्रमं तत् स्थानं ६/१६५ सि
देवताष्टकसंयुक्तं ३/६ सि
देवताषड्भिः संयुक्तं १८/९४ ए
देवतै ऋषिभिः सिद्धैर् ४६/२५४ सि
देवतैश्चतुरोपेतं ३४/११९ ए
देवतैः पूजिता नित्यं ५/८१ सि
देवदेवप्रिये देवि २९/१८ ए
देवदेवालयानां च ६६/७० ए
देवप्रकृतिरायातः ३/२५ सि
देवमाता जगन्माता १०/५० ए
देववक्त्रामृतश्चान्यो ४६/४४ सि
देवस्य कोपात् संजातं ३/१५२ ए
देवस्य पश्चिमे भागे ३३/८८ सि
देवागारे नदीतीरे ३७/५५ सि
देवागारे भ्रमेन्नित्यं ६/१२७ सि
देवाग्निगुरुभक्तानां ४६/११२ सि
देवान् पितॄन् नमस्कृत्वा ३३/१०७ सि
देवायतनमूलेषु १३/५० सि
देवार्चनरतो नित्यं ३२/६४ ए
देवार्चनविनिर्मुक्ते ३०/१४१ सि
देवासुरगणाः सर्वे ३/७६ सि
देविकोट्टे तु कथिता १६/१२ सि
देवि जालन्धरे माये २६/६४ सि
देवि सिद्धिस्त्वं मे स्वामि ८/१ ए
देवि सिद्धे जगत्स्वामि २७/१ ए
देवि सिद्धे उमे स्वामि ५९/१ ए
देवी आज्ञाप्रभावेन ३/१६८ ए
देवीकोट्टे महामायां १६/८० सि
देवीगुहा सिद्धगुहा ३९/१३१ सि
देवी तत्र खगेशी च ६/३१ ए
देवी तत्रैव पूर्णा क्रमपथसुगता अन्वये सा कुकारा ३८/२३ सि
देवीनामाद्यवर्णेन २८/९५ सि
देवीनां गुरुमानाम्बे २६/६१ सि
देवीनां चक्रसिद्धानां ६६/२२ ए
देवीनां चैव सिद्धानां ६२/१ ए
देवीमुद्रा त्रिधा चैव ३९/१३२ सि
देवी हृत्कमलाम्बाख्या १०/२९ सि
देवीं अमामहं वन्दे ३/११६ सि
देवेन्द्रं नीलवर्णाभं ४६/१९४ सि
देवैः परिवृता देवी ४९/३९ सि
देवोऽपि पूर्वसन्ताने ६/२२३ सि
देव्यष्टकसमोपेतं ११/७७ ए

देव्यः षट्कगतास्तेषां १०/२२ ए
देव्यः सप्त कलाः सप्त ६३/५१ सि
देव्या आज्ञाप्रभावेण ६१/३५ ए
देव्याकूटादि नामान्तं १०/१९ सि
देव्या मूर्तिमिमां शम्भो २९/६० सि
देव्यायाज्ञाप्रभावेन ६/८९ ए
देव्यावृताष्टकं वापि ४९/४८ ए
देव्याष्टकक्रमं चैव ४५/४९ ए
देव्याष्टादशमुद्रास्तु ६८/११ सि
देव्याः कूटं न मे ज्ञातं ९/१ सि
देव्येका चान्वयस्य प्रभवति सकला देवता वक्रिकाख्या ३८/१४ सि
देशाचारेण लब्धैस्तु २७/५७ ए
देशिकस्त्वं महादेवि ५/६० ए
देशिकाचारमाश्रित्य ३२/२१ सि
देशे देशेऽभिजायन्ते १४/८९ सि
देशे देशे तु विद्यन्ते ३५/१०४ ए
देहस्थं पूजयेद् यस्तु २८/४३ ए
देहस्था देवताः सर्वाः ३०/३३ ए
देहं त्यक्त्वा परासूक्ष्मां ३६/२४ ए
द्यूतं च इन्द्रजालानि ३७/३२ सि
द्रवते ज्ञानमाश्रित्य ३/१२६ सि
द्रव्यमानं कथं चात्र ३४/१०० ए
द्रव्यहीनो गुरोः सेवं ३६/२३ ए
द्रव्याकर्षणसिद्धिश्च ५४/१० सि
द्राक्षमिक्षुरसोद्भूतं ४६/९३ सि
द्वन्द्वत्यागं कालग्रन्थ्या ३३/७ ए
द्वन्द्वत्यागात् प्रसादस्तु ५३/११ ए
द्वात्रिंशदथवा भिक्षाः १५/२१ सि
द्वात्रिंशद्वर्णनिकरा ६८/४ सि
द्वात्रिंशद्वर्णसंयोगात् ४१/५६ ए
द्वात्रिंशाक्षरदेवस्य ४६/१४६ ए
द्वात्रिंशाक्षरविद्यायाः १२/१६ ए
द्वात्रिंशाक्षरिका या तु ९/६७ सि
द्वात्रिंशारे महाचक्रे ३६/१०३ सि
द्वादश सिद्धयोगिन्यो २४/६७ ए
द्वादशं वर्णमाख्यातं ८/५५ सि
द्वादशाङ्गप्रभावेन २४/७६ ए
द्वादशाङ्गसमुद्भूतं ४८/४७ ए
द्वादशाङ्गं तृतीयं च २७/३७ ए
द्वादशानि च श्लोकानि ३९/१०० सि
द्वादशानि तु श्लोकानि २४/१५ ए; ३९/९९ सि
द्वादशान्तगतं वन्दे ६/२१२ ए
द्वादशान्ते त्रिकोणस्थे २९/३ ए
द्वादशान्ते निरालम्बे ५७/६९ ए
द्वादशान्ते परावस्थं ३/१३० सि
द्वादशान्ते स्मृतं तोयं ४९/१८ ए
द्वादशाब्दं चरेन्मन्त्री १४/३८ ए
द्वादशाब्दे तु संप्राप्ते २२/१५ सि
द्वादशाब्दैरतीतैस्तु ६/३४ सि; १५/४३ सि
द्वादशारेऽथवा व्याप्तिः ३१/१३ सि
द्वादशार्कसमप्रख्यं ५६/४ सि
द्वादशार्कसमाकारा ३१/४२ ए
द्वादशाहं चरेन्मन्त्री १४/३७ ए
द्वादशैर्गुणसंयुक्तो १४/४७ ए
द्वादशैश्च भुजैर्युक्ता २९/३६ ए
द्वादश्यां चार्कसप्तम्यां ४६/५१ सि
द्वापञ्चाशद् भवेज्ज्येष्ठे ७/८१ ए
द्वापरयुगमासाद्य ६२/३५ सि
द्वापरे क्रमकौमारं २८/१३५ सि
द्वापरे गणगन्धर्वाः ४३/२८ ए
द्वापरे च युगे देव ४३/१७ ए
द्वापरे वामस्रोतं तु ३०/१६५ सि
द्वापरे षण्मुखस्यापि ६९/६ ए
द्वाभ्यां सुस्वागतं चैव ४२/६१ सि
द्वारिकायां सुरेशान ४६/२२५ सि
द्वारोपद्वारस्थानानि १६/२९ सि
द्वाविमौ च कपाटाख्यौ ३०/७२ ए
द्वावेतौ च द्विरभ्यासात् २०/१४ ए
द्वावेतौ चन्द्रपूर्ये हरिहरपरमा मध्यमानन्दरश्मिः ३८/१४ ए
द्वावेतौ चन्द्रसूर्योभौ ८/५१ ए
द्वावेतौ नयनौ देव १९/२६ सि
द्वावेतौ यावन्न ज्ञातौ ४२/१२ ए
द्वावेतौ युगपद् योज्यौ ७/३६ ए
द्वावेतौ शिवशक्त्याख्यौ २४/२९ ए

द्वावेतौ संप्रवक्ष्यामि ३३/२ सि
द्वावेतौ सृष्टिकर्तारौ ६/१८० ए
द्विचतुष्कं च यत् पूर्वं ७/७७ सि
द्विचत्वारिंशती सा तु ९/६८ ए
द्विचत्वारिंशत्संज्ञायां २७/६७ ए
द्विजपते: शिवस्यान्तं ८/५७ ए
द्विजासनं प्रभु पात्यं १९/३२ सि
द्वितीयद्रव्यमानीतं ६/९१ सि
द्वितीयमक्षरं प्रोक्तं २४/२१ ए
द्वितीययुगसद्भावं ४३/१० ए
द्वितीयं च चतुर्थं च ७/७१ सि
द्वितीयं प्रणवं चैव ५४/३ ए
द्वितीयं मूर्ध्नि वक्त्रं तु २९/४६ ए
द्वितीयं स्वाधिष्ठानं तु ३५/४९ ए
द्वितीया कथिता चर्या १६/६ ए
द्वितीयाद्यन्तरूपं तु २१/४३ ए
द्वितीया मध्यमोली च ७/९४ ए
द्वितीयाश्रममध्यस्थं ४६/१८२ ए
द्वितीये च युगे प्राप्ते ४३/१६ सि
द्विधा एव परिज्ञानं ४/४६ ए
द्विधा भिन्नं जगत् सर्वं ३५/८३ सि
द्विधाभूतैकपादश्च ८/४४ ए
द्विपञ्चकं करालाख्यं ९/३४ ए
द्विपञ्च ऋषयस्तेन ६/१२० ए
द्विपञ्चात् षोडशं यावत् ७/८७ ए
द्विपदक्रमयोगेन २१/१० ए
द्विभि: प्रवर्तते तेजस् ११/६५ सि
द्विमात्रं परमं तीव्रं ६/२०८ सि
द्विमात्रां वा त्रिमात्रा वा २७/६१ सि
द्विरण्डं च महाकालं ६/१९ सि
द्विरब्दैर्यक्षकन्याश्च १४/४१ ए
द्विरभ्यासं महाशम्भो २४/२३ ए
द्विरारं तुर्यचक्रं तु २५/२१ ए
द्विविधा तु स्मृता मुक्ति: ६८/६० सि
द्विशिरं पञ्चभिर्मध्याद् १८/३० सि
द्विषट्कदिव्ययोगेन २४/६२ ए
द्विसहस्रकृते होमे ३४/८३ ए
द्वीपान्ते चोत्तरे भागे ६/१६६ सि
द्वीपान्ते दिव्यमस्तीति ६/१२३ ए
द्वे कलान्ते विलोमेन १९/२८ ए
द्वे द्वे पीठेषु विख्याता: ३५/१०१ ए
द्वैताचारपदारूढा १२/३८ ए
द्वैताद्वैतमभेदत्वात् ५८/२५ सि
द्वौ पक्षौ गुहका माया १७/२३ ए
द्वौ पक्षौ हीनपूर्णौ वहति चरमतं मारुतं स्नेहपूर्णं ३८/३२ सि
धनाढ्यं धनहीनं वा ३३/४५ ए
धनुर्नाराचखड्गं वा ३७/५८ ए
धनुर्लक्ष्यमनाख्यं तु १४/११९ सि
धरातत्त्वाच्छिवान्तं च ३१/४१ ए
धरातत्त्वात् पुरुषान्तं ६८/५५ ए
धरित्री च पुरे चक्रे ६६/८५ सि
धरित्र्यादिशिवान्तं च ६७/१९ सि
धर्मकामार्थवशगं १३/४० ए
धर्मकामार्थसिद्ध्यर्थं ३/१५० ए
धर्माधर्मात्मको बन्ध: ३३/१७८ ए
धर्माधर्मात्मकौ बन्धौ ४०/७५ सि
धर्माधर्मौ परित्यज्य ४८/२८ ए
धर्मारम्भो नलो नाम ४७/१४ ए
धर्मार्थकाममोक्षं च ४०/२९ सि
धर्मार्थकाममोक्षाणां ८/१०७ सि
धवलं कामदेवोऽयं ३९/४८ सि
ध ह रु पञ्चत्रिंशञ्च २३/१० सि
धारास्तम्भं न संदेह: ८/१०३ सि
धावनं वल्लनं चैव ३६/११ ए
धावनं वल्लनं रोधं १४/११८ ए
धुननावेशनं कम्पं ७/४४ सि; १३/१०१ सि
धूपं चैव तथाधारे ४८/४३ सि
धूपार्चनं पुनश्चैव २७/५८ सि
धूपेन च समायुक्तं ४६/२५८ सि
धूपै: श्रीखण्डगन्धाद्यै: १६/११७ सि
धूम्रमातरमध्यस्थं ८/७१ सि
ध्यात्वा तां मनसाक्षयां ६५/३९ ए
ध्यात्वा मलक्षयं मुक्तिर् १४/१३ ए
ध्यानद्वादशकं वक्ष्ये १०/३७ ए
ध्यानमारक्तकृष्णं तु २७/६९ ए

ध्यानमारभते योगी ३६/२९ ए
ध्यानमेतद् वियोगीनां ६६/३१ सि
ध्यानमेवं पुरा ज्ञात्वा ६८/२० सि
ध्यानं कुर्याद् यथावस्थः ५०/१ ए
ध्यानं तस्य भवेद् रक्तम् २५/१४ सि
ध्यानं पूजा जपो योगो ४१/२ सि
ध्यानं पूजा जपो होमः १४/२२ सि
ध्यानं वै पञ्चधा तेषां २८/२५ सि
ध्यानात् खेचरतां योगी ३६/४३ ए
ध्यायेज्जपेत् ततो देव ३६/६४ सि
ध्यायेत् तां नित्ययुक्तात्मा ३१/५५ सि
ध्यायेत् तां मनसा देव ३६/७८ ए
ध्यायेत् स्वरश्मिजालेन ३६/६८ ए
ध्यायेद् देव्यास्त्विदं रूपं २९/५८ ए
ध्यायेन्महाद्भुतं योगं ३६/३१ सि
ध्रुवयोनिः परा माता ६६/२५ सि
ध्रुवस्थाने तु सर्वे ते ३६/८९ ए
ध्वजमध्ये ध्वजा शक्तिः ६४/१० ए
ध्वनितेजोऽभयानन्द ४६/१८८ सि
न कथेद् भिन्नभावस्य १७/५६ ए
न कर्तव्यं कदाचिद् वा ३०/१८९ ए
न कर्तव्यं च कुलजैः ३७/६६ सि
न कर्ताहं शिवो मन्ये ६७/१९ ए
न कस्यचिन्मयाख्यातं ४५/१२ ए; ४६/२८ ए
नकारे संघसंज्ञा च ४४/३४ ए
न किञ्चिदपि जानाति १४/१० सि
न कुर्यात् पुत्रकानां तु ५५/२० ए
न कुर्याद् गुरुसादृश्यं ३७/१५ ए
न कुलं च क्रमं नैव २६/५४ सि
न क्रमं न कुलं कौलं ४६/२८५ ए
न क्रिया कापि बहुला ४६/८४ ए
नक्षत्रग्रहराशीषु २९/२५ सि
नक्षत्रा लोकपालाश्च ४३/२१ सि
नगरे शुभकार्येषु ३४/१०४ सि
न गुरोरपरो देवः ४०/१२४ सि
नग्नवाससमोपेतां १६/७० ए
नग्ना मुक्तशिखा देवी ४९/२९ ए
न ग्राह्यं च परत्रार्थं १५/५६ ए
न चन्द्रार्कग्रहा ऋक्षा २८/१४४ सि
न चन्द्रार्कौ ग्रहा ऋक्षा ३५/६ सि
न च मायावृतस्त्वं हि ३/६५ सि
न च मायावृतस्यैव ११/९२ सि
न च व्यक्तिः विना तैस्तु ४०/१२३ ए
न चात्र विस्तरं किञ्चित् ८/९१ सि
न चात्र विस्मरेत् किञ्चिद् ८/४१ ए
नचान्तरगतः कुक्षौ १९/४३ ए
न चान्यं करणं तस्य ४०/४८ ए
न चापि लटलोटैस्तु ३०/७८ सि
न चापि विन्दते मर्त्यः ३०/७५ सि
न चास्म्यहं न चास्तीदं ४१/१२ ए
न चास्या दीपनं देयं २२/२९ ए
न चास्याः सदृशा विद्या ९/७३ ए
न जन्मैके भवेद् व्याप्तिः ६८/१०७ ए
न जपैर्न तपैर्होमैर् ४६/८३ सि
न जल्पा शिवशास्त्रेषु ३७/६१ ए
न जातु कुत्सितं ब्रूयात् ३०/२२९ ए
न जानामि अहं देवि ३५/३० सि
न जानामि स्वरूपं ते २९/१६ ए
न ज्ञाता च मया देवि २४/२ ए
न ज्ञानं निर्मलं तस्य ३०/१४९ ए
नटेशं बैन्दवं तारं ४६/२५० सि
नटेश्वरसमायुक्तां १६/६४ ए
न तत्र संस्फुटं ज्ञानं ४०/४२ ए
न तस्य कल्पना प्रोक्ता ४१/२५ सि
न तस्य गर्भसंभूतिः १३/७ ए
न तस्य गुरुकारुण्यं ३७/५ ए
न तस्य दर्शनं देव १४/८६ ए
न तस्य दापयेद् ज्ञानं २८/११४ ए
न तस्य दुर्गमं स्थानं ११/८७ सि
न तस्य पुनरावृत्तिर् २६/९३ सि; ६८/१०२ सि
न तस्य सूत्रं न मूलं तु २६/५४ ए
न तस्या दीपनं किञ्चिद् २२/१० ए
न तु सिद्धिप्रदं देव २१/११ ए
न ते दृष्टं मया कायं ५/३३ सि
न तेन रहिता सिद्धिस् ९/३ ए
न ते मुक्तिमवाप्यन्ते ३३/१२ सि; ५७/१०७ ए

न ते यान्ति परं स्थानं ४४/५४ ए
न ते योग्याः कुले कौले ४४/५३ सि, ६१ ए
न तेषामभिषेकं तु ३९/१६८ सि; ४५/६५ ए
न तेषामैहिका सिद्धिः ४४/५८ ए
न तेषामैहिकी सिद्धिः २८/१२२ सि
न तेषां कथिता चर्या १५/५३ सि
न तेषां कुलकौलोऽस्ति ८/१२८ ए
न तेषां दीपनं किङ्चित् २४/१०० ए
न तेषां पतनं देव ११/२२ ए
न तेषां भवते मोक्षो ३३/१६९ ए
न तेषां मुक्तिरस्तीह १२/३२ सि
न तेषां सह संभाषं ३०/२४० सि
न तेषां साधनी सिद्धिः ५/६९ सि
न तेषां साधने सिद्धिर् १२/३६ ए
न तेषां हुतिकर्माणि ३४/२ सि
न तैर्विना भवेन्मन्त्रो ४१/४१ ए
न त्वया रहितं किञ्चित् २९/१८ सि
नदते तुर्यगोर्ध्वस्था ५७/२७ सि
नदते सास्वराधारा १४/६६ सि
नदते हंस हंसेति ३६/५८ सि
न दद्यादौषधं मन्त्रं ३७/६० सि
न दद्यान्मालिनीन्यासं १८/११० सि
न दातव्यमभक्तानां ३६/५० सि
न दातव्यमिदं रत्नं ३०/१४५ ए
न दातव्यं च ते रत्नं ४१/४९ ए
न दाम्भिकाय मूर्खाय ३०/४१ सि
न दीक्षा न परत्वं च ७/६५ सि
न दीक्षा नैव शिक्षा च ४४/५० सि
नदीसंगमतीरे वा १४/३१ सि
नदीस्रोतत्रये मध्ये ६/१६५ ए
न दूषयन्ति शास्त्राणां ३२/४१ ए
न दूष्याच्छिवशास्त्राणि ३७/६१ सि
न देया कस्यचिद् देव ४४/५१ सि
न द्वैतं साधकैः सार्धं ४९/५७ सि
न दोषो विद्यते यस्मात् ६१/५३ सि
न ध्यानं न च वा लक्षं ४१/६ ए
न निन्देत वरारोह ३७/५१ ए
न निन्द्याद् योगियोगिन्यो ३०/२२८ सि
न निरोधो न चोच्चारो ४०/१५१ सि
नन्दा भद्रा जयन्त्याख्या ३६/१०१ ए
नन्दा भद्रा जया रिक्ता ३१/२० ए
नन्दा रुद्रा जया काली २४/६७ सि
नन्दा शिरसि विन्यस्या २४/७० ए
नन्दिनी च जयन्ती च १८/५२ ए
नन्दिनी मालिनी चैव ७/३० ए
नन्दिन्यापदविन्यासे ५७/६३ सि
नन्दिरुद्रस्य सा आज्ञा ६९/८ ए
नन्दिरुद्रः स देवेश ६९/२० ए
नन्दिस्कन्दमहाकालैर् ३९/४ ए
न पादेन स्पृशेदेतान् ३७/५८ सि
नपुंसकगणं त्यक्त्वा ४१/५५ सि
नपुंसकपदेनैव २२/२६ ए
नपुंसकसमायुक्तं ८/२७ सि
न पूज्यं पश्चिमाचार्यैर् ५१/३० सि
नपूर्वाद्यन्ताधःसंस्थं २०/१० सि
न बन्धं मोक्षवादीनां ४०/१५७ सि
न बिन्दुर्न च नादश्च ४०/१५४ सि
न भक्ष्यमामिषं तेषां ३७/५० ए
न मनो नापि मन्तव्यो ३१/२६ ए; ४०/१५३ सि
न मनो नापि संज्ञा च ३६/९ ए
न मया कस्यचित् ख्यातं ३५/४ सि
न मया भाषिता देव ४७/२४ सि
न मया रहितं किञ्चित् १८/११ सि
नमस्करेत् कुमार्यष्टौ ४९/५१ सि
नमस्करेत् परां देवीं ३६/२५ सि
नमस्कारत्रयं कृत्वा ४९/५१ ए
नमस्कारेच्छुचिर्भक्त्या ५/६८ ए
नमस्कारेन्महाभक्त्या ३०/२०४ ए
नमस्ते कुलनाथाय ३/८८ सि
नमस्ते परनिर्वाणे २६/९० ए
न मातृकात् परं ज्ञानं ४०/१२५ ए
न मातृकात् परो मन्त्रो ४०/१२४ ए
नमामि कुलमातङ्गं ४६/१८९ सि
नमामि त्रिजटोपेतां १६/५० ए
नमामि पापशुद्ध्यर्थं १६/४९ ए
नमामि शत्रुभङ्गार्थे १६/४४ ए

नमामि सिद्धसन्तानं ३९/१ सि
न मुक्तः सर्वपापेभ्यो ४५/४० सि
न मुक्तिरस्ति भूतानां १३/५१ सि
न मुक्तिर्हेतुवादेभ्यो १३/४६ सि
न मृत्युः शिवतत्त्वस्य १३/४२ सि
न मेरुं लघ्येत् कश्चिन् ३४/१२६ सि
न मोक्षे कल्प्यते स्थानं ४०/१५८ सि
न मोक्षो बन्धनं तस्य ३३/१७० ए
नयहीना न सिद्ध्यन्ति ४४/५९ सि
न युवो वृद्ध बालो वा ४१/११ ए
न योगी न वियोगी च ४१/१२ सि
नर नार नगा चैका ६२/२३ सि
नरभावगतिं ज्ञात्वा ६२/२४ ए
नरा मार्तण्डरूपेण ४६/१३४ ए
न रिक्तं मण्डलं कुर्यात् २७/२१ सि
न रिक्तं मण्डलं कुर्याद् ३६/१९ सि; ५५/६ सि
न लिखेत् पुस्तके देव ४५/३४ सि
नवतत्त्वस्वरूपेण ३३/१५० ए
नवतिभिर्भवेद् विष्णुः ११/७५ ए
नवधाकलितं नाथं ५२/१ ए
नवधागतिरागत्य २/३० सि
नवधा च त्रिधा सा तु ४०/११६ सि
नवधाज्ञाधरं श्रीमान् ५१/९ ए
नवधा तत्त्वमाख्यातं ३१/९३ ए
नवधामूर्तिमाश्रित्य २७/६ सि
नवनवतिकोटीनि ४३/१५ ए
नवनवतिर्लक्षाणि ३०/९६ ए
नवनाथैर्नवात्मानं ५२/३ ए
नवनामकृतं नाथं ३१/९२ सि
नवनित्यागमज्ञानां ६८/११२ ए
नवभिर्भैरवं रूपं ३४/८७ सि
नवभिर्लभते योगं ११/६७ सि
नवभेदमिदं देव ३९/१११ सि
नवमं च महाकौलं ३९/१४१ सि
नवमं तु महाकौलं २५/५४ ए
नवमं दाहनिर्घोषं ३६/६२ सि
नवमं पदमाख्यातं २०/१६ ए
नवमं सप्तमं वाथ ४६/५५ सि
नवमं समयाख्यं च २/२३ सि
नवमं सर्वकामिन्या ८/५२ सि
नवमात्राकृते होमे ३४/८२ ए
नवमार्णं त्रिभिर्मध्ये ११/५ ए
नवमी च महालक्ष्मी २८/१६० ए
नवमूर्तिधरं भवेत् ५२/३ बि
नवम्यां पूर्णपक्षस्य ४६/१२४ सि
नवलक्षकृताम्नायं ४६/२०५ ए
नवलक्षकृते देव ११/२३ सि
नवशक्तिप्रकारं तु ३५/६० ए
नवशक्तिस्ततो जाता ३५/५९ सि
नवशब्दान् परित्यज्य ३६/६३ ए
नवसंज्ञं पुनर्भूयः २५/५० ए
नवसिद्धास्तदूर्ध्वे तु ५१/२८ ए
नव सिद्धाः समाख्याताः ५०/१७ सि
न वाचा श्रुतिचक्षुभ्यां २४/८ ए
नवात्मनस्ततो जातं ३५/६८ सि
नवात्मानन्ददेवेशं २/३० ए; ६९/१४ ए
नवात्मानन्दयोगीन्द्रं ५१/४ ए
नवात्मानन्दसंयुक्तं २७/१६ सि
नवात्मानाथवीरेण ५७/९० सि
नवादिषोडशान्तास्तु ७/७९ ए
नवाधस्तादधस्ताच्च ८/१७ ए
नवानां षोडशानां च ७/८३ ए
न विन्दन्ति रहस्येदं १७/५२ ए; ५७/३० सि
न विषं भक्षयेत् प्राज्ञो ३७/४१ ए
नवैते दक्षिणे मार्गे ६८/१० ए
न शिवेन विना शक्तिः ४०/४६ सि
न शिवो विद्यते देव ३३/१६७ सि
न शिष्यं त्वां प्रवक्ष्यामि ५/५ सि
न शृणोति न पश्येत १८/९८ ए; २४/८७ सि
न शृणोमि न पश्यामि ५/३४ ए
नश्यन्ति सर्वकर्माणि १३/१०३ सि
नष्टप्रत्यन्तविज्ञानं १०/९ ए
नष्टानां च प्रणष्टानां ३/१५४ ए
न स मुच्यति पापेभ्यो ४१/२१ ए
न स मुच्यति बन्धैस्तु ३७/७ ए
न संप्राप्य परीहार्या ३७/४२ सि

न स्त्री न च पुंलिङ्गं २९/१३ ए
न स्त्री न पुरुषाकारं ३/४६ ए; २४/६ सि
न स्त्री न पुरुषोऽहं ६७/१७ सि
न स्त्रीलोल्या न च क्रूराः ३२/३८ ए
न स्यादतः परं किञ्चिद् ५०/३३ ए
न हि तत्र भवेत् सिद्धिः ४६/१०८ ए
नाकाले भक्षयेद् भक्षं ३७/५९ ए
नाख्यातं निर्णयं चात्र ७/९२ ए
नाख्यातं मानवे गुह्यं ३०/१७३ ए
नाख्येयमेतत् सहसा ४६/५२ सि
नाख्येयं कस्यचिद् देव ३१/२४ ए
नागराजेन शिरसा ६९/३२ ए
नागः कूर्मोऽथ कृकरो ४०/३२ ए
नागाख्या मीनदेवी च ११/१४ सि
नाडित्रयसमोपेतं ६०/३५ सि
नाडीरत्नत्रयं शोध्य ६२/५४ ए
नाड्यस्त्रीणि त्रिभिःश्रोतैस् ६०/२८ सि
नातः परतरं किञ्चित् ३१/७८ सि
नातः परतरं किञ्चिद् ६८/१४३ सि
नाथमष्टादशं ज्ञेयं ५७/९८ सि
नादकुण्डलिनी ज्ञेया ४०/९२ सि
नादबिन्दुकलाज्योतिर् ३/९२ सि; १८/५९ सि; ३६/८८ सि
नादबिन्दुकलायुक्ता २४/५९ सि
नादबिन्दुप्रयोगेण ६४/३७ सि
नादबिन्दुसमाक्रान्ता २८/१५७ सि
नादबिन्दुं स्रवन्ती सा ३६/९३ सि
नादबिन्दुः परं मांसं ४६/३०२ सि
नादरूपं ककारान्तं ६६/५५ ए
नादशक्तिकलाभिन्नं २८/९४ ए
नादशक्तिकलायुक्तं २४/२२ ए
नादशक्तिसमाक्रान्तं २८/२४ ए
नादस्थं कथितं देव ४०/१०४ सि
नादस्थं बिन्दुसंयुक्तं ४०/४ सि
नादस्थाने महारत्नं ३/१२० ए
नादान्तं तद् विजानीयाद् ४०/५३ सि
नादान्तं शिवमध्यस्थं ६१/८८ सि
नादिनी ग्रासिनी चैव १८/४८ ए
नादिफान्तसमुच्चारं १८/४५ ए
नादिफान्तस्वरूपकम् १८/११४ बि
नादिफान्तं स्मृतं मार्गं ५३/२ ए
नादिफान्ताक्षरवृन्दैः ३४/६३ सि
नादिफान्ताक्षरा ये च १८/५६ ए
नादिफान्तास्वराघोरा ५/७७ ए
नादेन सहजा बोध्या ३४/७५ ए; ४९/९ सि
नादेनानन्दचित्तेन ४६/३०३ ए
नादोऽपि गच्छते देव ४०/५३ ए
नादोर्ध्वे चन्द्रिका शक्तिर् ५८/२९ सि
नानाकुसुमजातीभिर् २९/१० सि
नान्यत् तत्र भवेत् किङ्चिन् १५/१३ ए
नान्या सा गीयते विद्या १०/६९ ए
नापरीक्षितशिष्याणां ३२/५६ सि
नापुण्यो लभते मर्त्यो ३०/३९ सि
नाभिकूर्मकलाग्रास ६०/२ सि
नाभिकोशस्य मध्यस्थं ३९/३८ सि
नाभिकोशं महारत्नं ५९/७५ सि
नाभिदेशे महाघोरं ३/१३५ ए
नाभिपद्मस्य मध्ये तु ३१/३८ सि
नाभिपद्मे हृत्पद्मे तु ६५/५५ सि
नाभिमध्याद् विनिष्क्रान्ता ३१/५७ ए
नाभिराधारयोर्मध्ये ६६/७१ सि
नाभिर्मेरुक्रमं कीर्तिः ३०/५६ सि
नाभिवर्तिरहिस्तार्क्ष्यो ३०/५१ सि
नाभिवर्तिरहीका च ३०/४८ सि; ३९/८५ ए; ६९/३५ ए
नाभिस्थं कम्पनं ज्ञेयं ४०/१४८ सि
नाभिस्था कुण्डली ज्ञेया ४०/१३६ ए
नाभिस्थानात् समुत्थाप्य ३४/७४ सि
नाभिस्थानात् समुत्थाय ३६/४४ सि
नाभौ गुह्ये च उरुभ्यां १९/८९ ए
नाम दत्तं महारत्नं ६/९७ ए
नामपर्यायभेदानि १४/७७ सि
नामपर्याय वै तेषां ५०/२७ सि
नामसंज्ञाक्षरा देव ४७/२३ सि
नाम्ना उड्डामराख्यं तु ६/११५ ए
नाम्ना क्रमोदयज्ञानं ३०/९१ सि

नाम्ना सा कोङ्कणा देवी ६/१५३ ए
नायकस्तत्र विख्यात: ६/१५५ ए
नायकं घोरनामानं ६/१८७ ए
नायक: सृष्टिकर्तार ६६/२२ सि
नायकास्तत्र विन्यस्य २४/१०२ ए
नायकी जालपीठस्य ६१/८ सि
नायकी देवता तत्र ६६/६९ सि
नायकी मन्त्रमार्गस्य ६३/९ ए
नायासो न रतिश्चैव ३६/९ सि
नायिका समया घण्टा ४९/१६ ए
नायोगिनीकुले जाता ३३/७० ए
नाराचं कर्तरी चक्रं १४/३५ ए
नाराचं क्षुरिका खड्गं १५/२५ ए
नाराचं शक्तिरुच्चारं १४/११३ ए
नारायणी च मोहन्या १८/४९ ए
नार्थलोभाद् भयात् प्रीत्या ३०/१४४ सि
नाशिष्याय प्रदातव्यं ४१/४७ ए; ४९/६५ सि
नासा पूर्णगिरिर्ज्ञेया ३५/२६ ए
नासिका गन्धतत्त्वे तु १३/३८ सि
नासिकान्ते यथा प्राप्तं ३१/८७ ए
नास्तिकानां नि:सत्यानां ४६/११० ए
नास्तित्वे कारयेच्चित्तं ४०/१६० सि
नास्तिभावपदारुह्य १३/५६ सि
नास्तिभावे यदारुह्येत् ४०/१६१ ए
नास्ति सिद्धि: कलौ तन्त्रे ५/१५ ए
नासौ अन्वयिको मन्त्री ८/१२७ ए
नासौ न्यासं न स: शिष्य: १८/५९ ए
नासौ शिष्य: कुले कौले ७/९८ ए
नाहमस्मि न चान्योऽस्ति ४१/९ ए
नाहंकृते च पापिष्टे ३०/४२ ए
नाहं ज्येष्ठाकुले देवि ४/१९ सि
नाहं तेन पुरा तत्र ३/७७ सि
नाहं देव न च त्वं वा २८/१४५ ए
नाहं देव न त्वं तथा ३५/७ ए
नाहं मन्यति सर्वज्ञो ४१/१३ सि
नाहं मन्यति स्वर्गस्थो ४१/११ सि
नाहं शिष्यस्तव प्राय: ३/२१ ए
निगर्भश्च षडेवैते ३०/८१ सि
निग्रहस्य च संशुद्धिर् १३/७० ए
निग्रहं चैव दुष्टानां ८/१०६ सि
निग्रहानुग्रहकरं ६५/३६ ए
निग्रहानुग्रहं वाथ ३१/१२५ सि
निग्रहानुग्रहे शक्तिर् ५/५३ सि
निग्रहानुग्रहे शक्ति: ९/५६ ए
निग्रहानुग्रहे शाक्ते १३/६९ सि; ६६/८२ सि
निजपदसमुद्भूतं ५६/३ ए
नितम्बग्रीवस्फिजौ गावौ ४९/३८ ए
नितम्बं च शिखा तस्या २४/१०६ सि
नित्यकर्मणि युक्तस्य ३४/१ सि
नित्यकर्मणि शान्त्यर्थं ३४/९० सि
नित्यकर्मणि सक्तानां ३४/११ सि
नित्यक्लिन्ना त्रिभेदेन ५९/६८ सि
नित्यक्लिन्नाप्रभावेन २६/४६ सि
नित्यक्लिन्ना सुरक्ता च ३६/१०३ ए
नित्यक्लिन्ना सुरक्ता भगमुदितपरानन्दशक्ति: प्रसिद्धा ४२/६ ए
नित्यक्लिन्ना सुरक्ताभयमुदितपरानन्दशक्ति: प्रसिद्धा २६/६ ए
नित्ययुक्ता स्वचक्रस्था ५/७९ ए
नित्यहोमकृते मन्त्री ३४/९४ सि
नित्यं गुरुमण्डलं कुर्याद् ३७/७ सि
नित्यं यत् सप्तमाधारे ४६/१८७ ए
नित्यं सन्निहिता तस्य ४६/१०८ सि
नित्यं सा वसते शक्तिर् ६५/५६ ए
नित्यातन्त्राण्यनेकानि ३५/२ ए
नित्यातन्त्रादिका ये च १२/१२ ए
नित्यातन्त्रे यामले च ३०/१५१ सि
नित्यानन्दकरानन्दं ३९/३२ ए
नित्यानन्दभराकाशं ६०/५७ सि
नित्यानन्दस्वरूपं तदुपरिमथनात् षट्प्रकारैर्विभिन्नं ३८/८ ए
नित्यानन्दस्वरूपेण ६५/४७ ए
नित्यानन्दं तथा श्वेतं ६/१४३ सि
नित्यानन्दं परानन्दं ६१/१०१ सि
नित्यानन्दं सदा शिष्ये ५४/१० ए
नित्योदितप्रकाशाय ३/९० ए

नित्योदितः पराकाशः ६०/१२ सि
नित्योदिता सुसूक्ष्मा च २६/३४ ए
निनादध्वनिमात्रेण ५७/१०४ सि
निपातस्य तु चोत्पातं ६३/८८ ए
नियोगज्ञानमेकत्र ६३/१९ ए
निरक्षरा परा माया ५९/१६ सि
निरञ्जनपदावस्थं १९/६ सि
निरञ्जनपदे ज्ञेयास् १९/८ सि
निरञ्जनं परं शान्तं ३१/५३ सि
निरञ्जनं पिण्डस्थं च १९/८ ए
निरञ्जनः शिवो व्यापी ३६/५५ सि
निरन्तरमविच्छिन्नं ५७/३४ ए
निरन्तरमविच्छिन्ना ५७/९५ ए
निरपेक्षः परो भावः ६२/१०० सि
निरवधिस्त्वन्या मुक्तिः ६८/६१ ए
निरंशं परमाकाशं ६०/६२ सि
निरंशे परमे तिष्ठेत् ६६/२७ सि
निरंशो सिंहको व्यापी ६४/६६ सि
निराकारस्य शान्तस्य ६८/१०६ ए
निराकारे पराधारा ५७/६१ सि
निराकाशपदे गुप्तं ५९/५३ ए
निराधारपदान्तस्था ५७/७५ ए
निराधारे मतिर्येषां ६५/७१ सि
निरानन्दपदे लीना २/६ ए; ४६/२९१ सि
निरानन्दमयं शान्तं १३/६ ए
निरानन्दात् परास्थानात् ३५/८ ए
निरानन्दे समुत्पन्ने ५७/४७ सि
निराभासा सुप्रकाशा ३१/६४ ए
निरामयो भवेद् विद्वान् १९/७२ ए
निरालम्बगतश्चोर्ध्वं ३४/४८ ए
निरालम्बपदे योऽसौ ४६/१९३ सि
निरालम्बान् तदूर्ध्वं तु ९/५ सि
निरालम्बा स्थिता मुद्रा ६/२९ ए
निरालम्बे गते देवि २६/८७ ए
निराशीकृतचित्तस्य ६२/२७ ए
निराश्रयं परं भित्त्वा ५६/२ सि
निरीहश्च तथा देव ४७/१० सि
निरीहश्च निरानन्दस् ६०/५१ सि
निरोधकरणं कृत्वा १३/९८ सि
निरोधनी तदा शक्तिर् ६३/६९ सि
निरोधस्थानमादाय ६१/२४ ए
निरोधस्य वियोगस्य ६४/८२ सि
निरोधाद् डामरीमूर्तिस् ५९/१५ ए
निरोधी सा च निर्दिष्टा ४०/११४ सि
निरोधी सा समुद्दिष्टा ४०/४९ सि
निर्गच्छेदूर्ध्वरन्ध्रेण ३१/४१ सि
निर्गतं ज्ञानसामर्थ्यान् २८/१३९ ए
निर्गतं द्वादशं रत्नं ५३/२ सि
निर्गता ब्रह्मरन्ध्रेण ४०/९३ ए
निर्गत्याज्ञामृतौघेन ४६/१४२ सि
निर्गन्धैश्च सकण्टकैर् २७/५७ सि
निर्गमं चैव ॐकारे १७/२ सि
निर्णयं पीठसद्भावं ६०/१०० सि
निर्णयं सर्वमन्त्राणां ६४/९६ ए
निर्णीतं कुलमार्गेऽस्मिन् ५८/१०३ ए
निर्दिष्टं शिष्यपुत्राणां ३३/११ सि
निर्धूमे धूमजं वेधं ३१/८२ ए
निर्बीजं जायते यस्मात् ५९/९० ए
निर्मथ्य ज्ञानसद्भावं ५९/४४ सि
निर्मलगतिमारूढा ६१/८० सि
निर्मलं मण्डलाकारं ३/१२८ सि
निर्मलः सकलो व्यापी १३/७९ ए
निर्मला जायते तस्य ५७/३४ सि
निर्मला निष्प्रपञ्चाश्च ३२/३५ सि
निर्मलास्ते भविष्यन्ति ४२/७३ सि
निर्मलीकरणैकत्वे ६३/४९ सि
निर्लोभाः सदयाः शान्ताः १२/३८ सि
निर्वंशाश्च गताः षट् च ७/६९ ए
निर्वाणपदसंप्राप्ता ५६/१३ सि
निर्वाणभूमिका प्राप्ता ३/६४ ए
निर्वाणमार्गमासाद्य ६५/५१ सि
निर्वाणस्य तदा प्राप्तिर् ३३/६ ए
निर्वाणं श्रोतुमिच्छामि ३६/२ सि
निर्वाणा शान्तरूपाख्या ३१/६३ सि
निर्वाणे च निरंशे च २२/२२ सि
निर्वाणोत्तरयोगे च ३०/१५० सि

निर्विकल्पो अनिर्देश्यो ४१/२४ ए
निर्विघ्नस्तु ततो मन्त्री १६/१२९ सि
निर्विशङ्के पदे प्राप्ते २३/४१ सि
निवासं सर्वमातॄणां ६६/७० सि
निवृतिश्च प्रतिष्ठा च ३३/१५४ सि
निवृत्तिश्चोपचारं तु ६७/४४ सि
निवृत्त्यध्वगतं येन ४६/१६१ ए
निवेदनं प्रकर्तव्यं २७/२३ ए
निवेदितं त्वया भद्रे ४/२७ सि
निवेदितानि विधिवत् प्रणम् ४६/९७ ए
निवेद्य गुरवेऽशेषं ३७/१८ ए
निवेद्य विधिवद् भक्त्या ४९/४५ ए
निशाकरार्धजठरं ३/१० ए, ४० सि
निशाचारप्रयोगेन ६३/४० ए
निशाचारे चैकवृक्षे ५४/४ ए
निशाचारेण कुर्वीत १५/५० सि
निशाचारेण वृद्धाहं २८/१५० सि
निशाचारेण व्याख्यातं ३०/२२२ ए
निशाचारेण संवेद्यं ३/१२५ सि
निशाचारे समाचारं १५/४७ ए
निशाचारैकवृक्षे वा ११/९९ ए
निशायां च शशिर्यद्वत् १२/१७ सि
निश्चयं नात्र संदेहो १५/४४ सि
निश्चयात् लक्षजापेन ११/८६ ए
निश्चलं मध्यमं ध्यानं ४६/१७ सि
निश्चलं यत् परं चक्रं ६६/२९ ए
निश्चेतन: सचेतश्च ४०/८८ सि
निष्कला या परा विद्या ६८/६५ ए
निष्कले कुलचारी स ३६/८ सि
निष्कले निर्मले शान्ते ३१/११३ सि
निष्क्रान्ता कूर्मनाड्या या १७/२५ सि
निष्क्रान्तौंकारपीठाच्च ५८/६४ ए
निष्प्रपञ्चं निराधारं ३/९५ ए
निष्फलं बीजरहितं १६/१०८ ए
निस्तरङ्गं परं शान्तं ६८/७१ ए
निस्तरङ्गा गता शक्ति: ६४/७९ सि
निस्तरङ्गा निराभासा ५७/३ ए
निस्तरङ्गे नभे व्याप्तिर् ५७/१२ ए
निहिता मन्त्रनाथेन ६१/२० ए
नि:शङ्को विह्वलश्चैव ३१/३४ ए
नि:शब्दं परमं तत्त्वं ३१/६५ ए
नि:श्वासमेकभावेन १३/१२२ ए
नि:संशयमतिं कृत्वा ६२/७९ सि
नि:स्पन्दगतिरुद्धा तु ५९/८१ ए
नीयते ऊर्ध्वमार्गेण १३/१२५ ए
नीयते तेन सा ऊर्ध्वे १३/१७ सि
नीयते परमे धाम्नि १३/१२६ ए
नीयते परमे व्योम्नि १३/६४ सि
नीयते हृद्गुहान्ते च १३/६३ सि
नीलकण्ठशिरं कृत्वा १९/६६ ए
नीलकण्ठस्य षोढस्य ८/५८ ए
नीलकण्ठं परावर्तं ८/३८ ए
नीलकण्ठं शिखा योज्यं १९/६७ सि
नीलाञ्जननिभा भाति ५७/२३ सि
नीलाञ्जननिभा: सर्वे ४७/१७ ए
नीलोत्पलदलश्यामा २९/३४ सि
नीलोत्पलनिभप्रख्यं २९/४८ ए
नृत्यद्वादशसंयुक्तं ५१/८ ए
नृत्यं च वलनं चाद्यं ३३/४९ सि
नेत्रमोंकारपीठे तु ११/४४ ए
नेत्रं चैवार्धचन्द्रे तु ४८/८० ए
नेत्रं वै कन्यसायां तु ४८/३६ सि
नेत्रं वै नेत्रयोर्न्यस्य ४८/४२ सि
नेत्रैरष्टादशैश्चैव २९/३५ सि
नेत्रौ चन्द्रार्कतुल्याभौ १०/४१ ए; २९/५३ ए
नेन्द्रियाणि न च प्राणं ३१/२५ सि
नेपाले संस्थितां नौमि १६/५८ ए
नेयति पदसंप्राप्ते १४/५४ ए
नैमित्तिके महाद्रव्यैर् ३४/९९ ए
नैमिषे मुनयो यक्षा ४६/१७३ ए
नैरास्यान्तरवृक्षस्य ५९/२९ सि
नैर्ऋत्ये विन्यसेत् कूटं ४८/१३ ए
नैव दद्यात् तु सहसा ३०/२३३ सि
नैव देयमभक्तानां ३०/४० सि
नैव दोषक्रिया चात्र ५/१० सि
नैव पुण्यमपुण्यं वा ४०/८९ सि

नैव मन्यति मुक्तोऽहं ४१/९ सि
नैव मन्यति विप्रोऽहं ४१/१० सि
नैवेद्यभक्षपानाद्यैर् १६/११८ ए
नैवेद्यं चरुद्रव्यं च २३/४७ सि
नैवेद्यं तु त्रिभिः स्थानैः ३३/९८ सि
नैवेद्यं द्विविधं दद्यात् ३३/८० सि
नैवेद्यं मानसं कार्यं ४६/३०४ ए
नैष्ठिकानां च तन्त्रेषु ४६/२२९ सि
नोच्चार्य कौलिके मार्गे ३०/२१२ ए
नोच्छिष्टं चरुकं दद्यात् ४९/५९ ए
नोदके मृयते देव ३१/९७ ए
नोन्मूल्या नैव ते च्छेद्या ३७/३५ सि
नोपवासादितीर्थेभ्यो १३/४९ ए
नौमि घण्टारवोपेतां १६/५१ ए
नौमि तं कृष्णमार्तण्डं ४६/१८० सि
नौमि तुम्बुरुसंयुक्तां १६/८७ ए
नौमि भद्रेश्वरयुतां १६/६९ ए
न्यासक्रियासमायुक्तं ३९/१०८ सि
न्यासभेदं यथा देव २७/३३ ए
न्याससूत्रं महादेवि १८/१७ सि
न्यासं विद्याधुना वक्ष्ये २३/५१ ए
न्यासेदमारभेत् श्रेष्ठं १८/१०५ सि
न्यस्त्वा वै मालिनीन्यासं १८/४६ ए
न्लूँकारे नायकी नन्दा २६/७८ ए
पक्षद्वयविनिर्मुक्ता ४८/६० ए
पकारे गगनाख्या तु ४४/३२ ए
पङ्क्तिक्रमेण दिव्येन ५७/४० ए
पङ्क्तिक्रमेण मोक्षोऽस्ति ६८/११४ ए
पङ्गुलो जडवच्चान्धो १८/९ ए
पञ्चकात्मानुभूतार्थं ६४/१३ ए
पञ्चकारणकं त्यक्त्वा ४०/५९ सि; ४०/९७ सि
पञ्चकारणकं ह्येवं ४०/१३१ ए
पञ्च कुर्याच्च आद्यन्ते ६२/९५ ए
पञ्चके पञ्चधा ह्येका ५९/४३ ए
पञ्चकं किं समासेन १/८ सि
पञ्चकं च तथा षट्कं ३०/५७ सि
पञ्चकं च पुरा ज्ञात्वा ६४/४८ सि
पञ्चकं चापरं वक्ष्ये २८/२३ ए
पञ्चकं चैव कल्लोलं ७/२० ए
पञ्चकं पञ्चधा चैका ५९/४० ए
पञ्चकं पञ्चधाभिन्नं ३९/७८ सि
पञ्चकं रत्नसंज्ञं च ३९/१०६ सि
पञ्चकः कश्चतुर्भूयः १/९ ए
पञ्चकाद्येन संस्थाप्य २७/४७ सि
पञ्चक्षेत्रक्रमे देवी ६४/४५ ए
पञ्चचक्राणि वै हित्वा ४८/६१ ए
पञ्चचत्वारिंशती प्रोक्ता २०/१८ सि
पञ्चजो भ्रजमानोऽसौ २८/५२ ए
पञ्चत्रयप्रयोगेण ६४/१६ ए
पञ्च त्रयश्चतुः पञ्च ५८/९० सि
पञ्चत्रिंश समाख्याताः ४६/१४६ सि
पञ्चदशं समाख्यातं ८/५७ सि; २३/२८ सि
पञ्चदैवसिकं कार्यं १४/३६ सि
पञ्चधाज्ञानमेकत्र ६२/५१ सि
पञ्चधात्मासमायुक्तं ६२/५० सि
पञ्चधातुगृहं चक्रं ८/११६ सि
पञ्चधा पञ्चभिर्भिन्नं २७/१५ सि
पञ्चधा पूर्वकं पिण्डं ६४/३४ सि
पञ्चपञ्चकपञ्चानां ६४/२२ ए
पञ्चपञ्चकमध्यस्थं ६२/१०० ए
पञ्चपञ्चकलाव्याप्तिः ६२/५२ सि
पञ्चपञ्चक्रमेणापि ३/४४ सि
पञ्च पञ्च तथा पञ्च ३९/९६ सि; ५८/२० ए
पञ्च पञ्च परापञ्च ३९/९४ सि
पञ्चपञ्चात्मिका शक्तिः ६०/४२ ए; ६२/५२ ए
पञ्चप्रणव—उच्चारात् ५४/१३ सि
पञ्चप्रणव कृत्वादौ ११/२८ सि
पञ्चप्रणवपूर्वा च १०/१३ सि
पञ्चप्रणवमध्यस्थे २६/६७ ए
पञ्चप्रणवमुच्चार्य ४८/१० सि
पञ्चप्रणवसंघातैः २४/१६ सि
पञ्चप्रणवसंयुक्तं ८/११४ सि; ११/४० ए
पञ्चप्रणवादितः कृत्वा २८/१६० सि
पञ्चप्रणवं ततो न्यस्त्वा ४९/४९ सि
पञ्चपीठैश्च संभेद्य ६२/७६ सि
पञ्चब्रह्मविभागेन ४८/६८ सि

पञ्चब्रह्मात्मको ज्ञेयस् ६५/४४ ए
पञ्चभिः पर्वतानां च ३४/८५ ए
पञ्चभिः सप्तभिर्वापि १५/२१ ए
पञ्चभूतानि मुच्येत १८/८७ सि
पञ्च भूताः स्वराः पञ्च २४/५० सि
पञ्चभेदप्रकारेण ६४/४ सि
पञ्चभौतिकब्रह्माद्याः १३/८५ सि
पञ्चमन्त्रगता देव ४०/११७ ए
पञ्चमस्य तु पीठस्य ६१/१५ सि
पञ्चमा गैरिकाभा च २८/२२ सि
पञ्चमी या स्मृता शक्तिस् ४०/२८ सि
पञ्चमी शिवशक्तिस्तु ४०/२३ सि
पञ्चमी सदाशिवान्ते ६८/६२ सि
पञ्चमुद्राधरो देवः १४/२८ सि
पञ्चमुद्राधरो योगी १४/४ सि
पञ्चमुद्राप्रयोगेण ६२/५ ए
पञ्चमूर्तिधरेन्द्रस्य १३/१०७ सि
पञ्चमूर्तिधरो नाथः २७/६ ए
पञ्चमूलं तथा योगं ३९/१११ ए
पञ्चमो मध्यमोल्यां तु ७/७८ सि
पञ्चमं कण्ठदेशे तु २७/१९ ए
पञ्चमं च ञ ङ स्हौं स्हीं १०/१२ ए
पञ्चमं च तथा षष्ठं ११/४ ए
पञ्चमं च प्रभु प्रोक्तं २५/५१ ए
पञ्चमं चाधिकारं स्यात् २७/४० ए
पञ्चमं चोत्तमं पीठं ६/१८४ ए
पञ्चमं तन्त्रिनिर्घोषं ३६/६१ सि
पञ्चमं तिस्रपीठाख्यं ८/११२ सि
पञ्चमं त्रिपुरा नाम २९/४९ सि
पञ्चमं तु षडङ्गं स्यात् २७/३७ सि
पञ्चमं नवधा पिण्डं २८/७७ ए
पञ्चमं पञ्चगुणितम् २८/५१ सि
पञ्चमं पीठमोंकारं ९/४ सि
पञ्चमं पुरुषौघं तु ४८/८४ ए
पञ्चमं भैरवं नाम ८/११० ए; ९/२२ ए
पञ्चमं मनुसंख्यं च ४६/१४१ ए
पञ्चमं यत् परं नाथं २८/८२ ए
पञ्चमं यत् समाख्यातं ४४/१६ सि
पञ्चमं व्योमतत्त्वं तु २८/५७ ए
पञ्चमं शक्तिबीजं तु २२/६ ए
पञ्चरत्नक्रमाः पञ्च ३९/६३ ए
पञ्चरत्नविभेदेन ६२/६१ सि
पञ्चरत्नस्य पात्रेदं ६२/७२ ए
पञ्चरत्नस्य मध्यस्थं १७/३७ ए
पञ्चरत्नस्य विज्ञेयं ६२/१०३ ए
पञ्चरत्नस्य षट्कस्य ६२/१ सि
पञ्चरत्नेन संसिद्धिः २४/११६ ए
पञ्चरात्रस्थितं यावत् ६/८८ सि
पञ्चरात्रं तु सर्वत्र १५/२४ ए
पञ्चरोधनिरुद्धस्य ६५/१० ए
पञ्चविंशत् ततः पश्चात् ४०/१२१ सि
पञ्चविंशतिकं वर्णं ८/७० ए
पञ्चविंशतितत्त्वानि ४६/९ ए
पञ्च वै पञ्चधा पिण्डं ६४/३४ ए
पञ्चव्योमगतं लक्षं २५/३९ ए
पञ्च व्योमानि जातानि ५५/२ ए
पञ्चशून्यपराव्याप्तिः ६०/२२ सि
पञ्चश्रोतात्मके शैवे ३०/९० ए; ४५/५८ ए
पञ्चश्रोतोद्भवा ह्येते ३०/१०१ सि
पञ्चाक्षरमिदं न्यासं ८/११७ ए
पञ्चात्मानं महाकुब्जं ४६/१७० ए
पञ्चादि विन्यसेद् बीजान् ४८/१९ ए
पञ्चादौ पञ्चभिश्चान्ते ७/३६ सि
पञ्चानां युगनाथानां ६९/१३ सि
पञ्चाभिज्ञानबोधेन ६३/३१ ए
पञ्चार्णमिति विख्यातं ९/६२ ए
पञ्चारूढं बिन्दुमध्ये ५१/७ सि
पञ्चारे हृत्पुरे चक्रं ३/९९ ए
पञ्चावस्थां गतो यस्तं ३/९३ ए
पञ्चावस्थास्तु कुलजा ३५/९५ सि
पञ्चाशच्च क्रमे प्रोक्ता ४१/४० ए
पञ्चाशत्पदसंयोगात् २३/१४ सि
पञ्चाशत् सिद्धयोगिन्यः ३/३२ ए
पञ्चाशत् सिद्धयोगिन्यो ७/१७ सि
पञ्चाशत् सिद्धिमार्गे अप्रतिहतबला अन्वये सिद्धमार्गे ३८/१७ सि

पञ्चाशद् दिव्यरुद्रा अकुलकुलगता एकरस्योड्डियाणे ३८/१७ ए
पञ्चाशद्भुवनव्याप्तिः २/४० सि
पञ्चाशद्भेदसंभिन्ना ४०/८३ ए
पञ्चाशद् भैरवास्तत्र ६/७५ ए
पञ्चाशद्भिः सहस्त्रैस्तु ११/७० ए
पञ्चाशद्रुद्रमूर्तिस्थो २७/७ ए
पञ्चाशद्रुद्ररचितं २०/३० सि
पञ्चाशद् रुद्र आदौ तदुपरिकलिता वीरमार्गे प्रसिद्धाः ३८/१९ ए
पञ्चाशल्लिङ्गजननि २९/१२ ए
पञ्चाशीत्यात्मको ह्यात्मा ५९/८४ सि
पञ्चेते सृष्टिकर्तारः ३४/५० सि
पञ्चेन्द्रियगुणव्याप्तिः ६२/२ सि
पञ्चैतानि कलायुक्त्या ६२/४ सि
पञ्चैतानि प्रलीयन्ते ६०/२९ ए
पञ्चैते व्यापका लोके ४६/३१ ए
पञ्चैते सृष्टिकर्तारः २५/४३ सि
पञ्चोपचारपूजायां ६/१३, ९९ सि; २३/६३ सि; २८/११७ सि
पटं च पूर्ववत् कार्यं १५/३२ सि
पटं पूर्वक्रमेणैव १५/३६ ए
पठते यस्तु तत्त्वज्ञः ३०/१९७ सि
पठितं शृणुते यस्तु ३०/२०१ सि
पठेदनादराद् यस्तु ३०/१० सि
पण्डितोऽप्यविवेकी तु ३२/७० ए
पतति नरके घोरे १३/९३ ए
पतते कम्पते चैव ३३/१८१ सि
पतते च न संदेहो ३३/१८२ सि
पतनं चिन्तयेन्मन्त्री ६५/६६ ए
पतन्ति पशवो येन ४६/१११ सि
पत्रकं बाह्यतो देयं ३३/११९ ए
पताकाध्वजमध्यस्थः ६४/९ सि
पथं नाडीत्रयं प्रोक्तं १४/६१ ए
पदक्रमं पदोच्चारं ६१/९७ ए
पदत्रयसमैकत्वे ६४/२५ सि
पदपञ्चकभेदत्वाज् ६२/२० ए
पदपञ्चक्रमाचारं ६४/३२ ए
पदपिण्डाक्षरौघे तु ६१/९८ सि
पदभेदक्रमं शम्भो २१/२ ए
पदभेदक्रमेणैव २३/२१ सि
पदमेकं तु प्रथमं २०/६ सि
पदषोडशप्रस्तारे २/६ सि
पदं चन्द्रपुरं प्रोक्तं ३९/१३८ सि
पदं जालन्धराख्यं तु ४४/७ सि
पदं नाडिविभेदेन ६६/६५ ए
पद्मतन्तुनिभाकारा ४०/२२ ए
पद्मनाले यथा तोयं ४०/९८ सि
पद्मपत्रे फले तोये ३१/७७ सि
पद्ममानं स्मृतं द्वारं ३३/१२० ए
पद्ममुद्रा पुनस्तत्र ६/११४ ए
पद्मयोनिर्महाशंखस् ८/३९ सि
पद्मयोनिशिरं गृह्य २०/५ सि
पद्मरागनिभं वज्रं ३/९८ सि
पद्मरागसमप्रख्यं ३/१०४ सि
पद्महस्ता महाकाया ३३/७९ ए
पद्माक्षैर्वा प्रकर्तव्या ११/५६ ए
पद्मिनी पूर्णगिर्यायां ४६/१५ ए
पदान्वेषणशीला ये ११/२१ सि
पदानां षोडशानां तु २१/२२ सि
पदाभ्यां जानुजषभ्यां २१/२५ ए
पदार्थमर्थविज्ञानं १२/७ ए
पदार्थानि समूहेन ९/७ सि
पदाः पदाक्षराः पञ्च ६४/२९ सि
पदे पदे च विख्यातं ४३/३१ ए
पदे पदे मया ख्यातं १७/१५ ए
पदैकमष्टधा प्रोक्तं ७/११ सि
पदैः पञ्चभिः संयुक्ता ६८/१२ ए
पदैः संघट्टयल्लीनो ६५/५२ ए
पम्पातीरे चलत्यायां ४६/२२२ सि
परकायप्रवेशेन ५९/८६ ए
परज्ञानप्रभावेण ५९/२० ए
परतत्त्वप्रकाशाय ३/१३१ ए
परत्रं न स्फुटं तस्य ६८/२३ सि
परत्रं हारितं तेन ३०/८८ ए
परतेजाद् विनिष्क्रान्ता २९/२३ ए

परतेजाभिलाषेण ६१/७ ए
परत: परयोगेन १८/६९ ए
परदेहाद् विनिष्क्रान्तं २३/१८ सि
परदेहे समुत्तीर्ण ४८/५७ ए
परमघोरेति पदं २१/३ सि
परमध्यगतांकारं ६३/९२ सि
परमं परमपरं ३९/२४ सि
परमाक्षरमाकाशं ५८/९५ सि
परमाकाशमध्यस्थं २६/१६ ए
परमाणुस्वरूपेण २४/११ ए
परमात्मा द्विभिर्भेदैर् ६४/५ सि
परमात्मा निराकाश: १३/७४ ए
परमात्मा स * * * ६६/१९ सि
परमामृतनिर्वाणं ५७/५६ सि
परमामृतसंतृप्ता ४६/१२३ ए
परमामृतसंबोध ४६/१५३ सि
परमार्थदशाधारं ३/१२० सि
परमार्थ परं ज्ञानं १२/७ सि
परमास्वाददं स्थानं ५८/७९ ए
परमेश्वरमुद्राख्यं ५८/९७ सि
परलोकं निर्मलं तस्य ४६/२७९ ए
परविज्ञानतिलके ४६/३०५ ए
परव्योम प्रबुद्धस्य ५६/१५ सि
परव्योमस्वरूपेण ३/१३७ सि
परस्परमनो माया ६२/८६ ए
परस्परसमायोगाद् ७/१२ सि
परस्परं निरीक्षन्ति ४६/८२ सि
परस्थानपदप्राप्तिर् १९/७४ ए
परस्य अपरस्येच्छा ६४/६८ ए
परस्य परतत्त्वस्या ६२/१२ सि
पर्यटेत दिवारात्रौ १४/७२ ए
पर्यटेदेषु स्थानेषु १४/९५ ए
पर्वतं गुरुवक्त्रं तु १४/५८ सि
पर्वताग्रे स्थितं तत्र १४/५९ ए
पर्वतोदरमध्यस्था ६३/७९ ए
पर्वसंख्याकृतं जप्यं ११/५९ सि
परिग्रहाच्च वैकल्पं ४१/३१ ए
परिचारास्त्रय: पुंसा: ६/५७ ए
परिभ्रमं न मे ज्ञातं १/१३ सि
परिभ्राजितचित्तस्य ११/९१ सि
परिवर्त्य स्वरूपेण ५/१२ सि
परिवारं कथं तस्या: ३५/६२ सि
परिवारं तु देवेश ३५/१०५ सि
परिवेशं तु सूर्यस्य ३०/७ सि
परिसंख्या न विद्यते ६/१११ सि
परिहार्य प्रयत्नेन ४६/२८६ ए
परीक्षाया: समुत्तीर्णा: ३३/६८ सि
परीक्षा यै: समुत्तीर्णा ३३/६५ सि
परीक्षेद् विपरीतेन ३३/६७ ए
परे धाम्नि गत: शक्त्या ६२/२० सि
परे प्राप्ते पदे देव ७/३८ ए
परोऽन्तर्भावितात्मानं ५९/२४ ए
परोक्षवेधविद्धानां ३३/१७ ए
परोक्षवेधं देवेश ३३/१५ सि
परोक्षे योगदा प्रोक्ता ३३/२ ए
परोपघाटकृत्येषु १६/१३१ सि
परोपजीवकानां तु ३४/२ ए
परोपदेशं चिन्वन्ते ३२/२५ ए
परशिष्ये न दातव्यं ३०/१३३ ए
परशून्यं महाशून्यं ६८/७१ सि
परं चित्तं प्रबोधव्यं ३१/१४ ए
परं चैव तु बीजस्थं ४५/२ ए
परं जप्यरतानां तु १२/२३ ए
परं तत्त्वं परावस्था १२/८ ए
परं परमहंसं च ३०/८४ सि
परं ब्रह्म कुलं कौलं १४/१५ ए
परं ब्रह्म परा व्याप्ति: ५८/७६ सि
परं बालक्रमं भाव्यं २८/१३२ ए
परं सौभाग्यमतुलं १२/८ सि
परा एकाक्षरा पूर्वं २९/३३ ए
परा एकाक्षरा षोढा ३९/१४७ ए
पराक्षरं स्मृतं तस्मात् ५८/५७ ए
पराकाशप्रयोगेन ६२/६२ सि
पराकाशे परो बिन्दु: ६२/१३ ए
परागर्भविगर्भस्था ६४/९९ ए
परागर्भश्च विमल: ६५/१ ए

पराङ्मुखं भवेत् तस्य ४६/२८३ सि; ४८/९५ ए
परा च अपरा चैव २०/३ ए
परा च सापरा चैका ५९/३४ ए
पराज्ञा परमानन्दं १२/९ ए
परा देवी च मालिन्या १०/२२ सि
परा देवी परादेहे ५५/१ सि
परादेवीमुखं पूर्वं २९/४५ ए
परानन्दपुरे तस्मिन् ४६/६१ सि
परानन्दसमायुक्तां १६/७७ ए
परानन्दस्वरूपेण १३/५ सि, १५ सि, १०४ ए, १३२ ए; ६५/७० ए
परानन्दं क्रियानन्दम् ६४/२४ सि
परान्तमनुगच्छेत ६८/१४० ए
परान्ते तु पदे प्राप्ते ६८/९३ ए
परान्तं तु निराधारं ६८/६९ ए
परान्वयं तु प्रथमं ७/८० ए
परापरपदे यस्मात् ६०/३२ सि
परापरपराकाशे ६१/९० ए
परापरपरा शक्तिः ६२/१६ सि
परापरं च अपरं २८/१३० ए
परापरप्रभेदस्य ६२/८६ सि
परापरविभागेन ६१/८३ सि
परापरस्य बीजस्य ६४/६७ ए
परापरा अधोर्ध्वस्था ५७/६५ ए
परामृतसुसंपूर्णां ४६/३०० सि
पराविद्यार्थवेत्तारः ३३/१४५ सि
पराषट्कं कुजान्तं च ६८/१३० सि
पराषट्कावतारं तु ६८/३४ ए
परा सा रुद्रशक्तिस्तु २६/९ ए
परा सा वक्रिका भीमा ७/४४ ए
परां तेजसमावस्थां ३/११८ ए
प ल र सप्तत्रिंशच्च २३/११ ए
पश्चात् क्रीडास्वरूपः सुसमविधिपरो जायते दिव्ययोगी ४४/६६ सि
पश्चात् कुर्यादङ्गन्यासं २२/११ सि
पश्चात् कुलक्रमं पूज्यं २८/१०८ ए
पश्चात् त्रीणि गुणान्येषां १८/८६ ए
पश्चात् पात्रत्रयं देव ४८/६८ ए
पश्चात् षड्विधं विन्यासं ४९/४२ सि
पश्चात् स भवते त्यक्त ६७/४६ ए
पश्चात् संपूर्ण करणं ९/३० ए
पश्चाद् बाह्ये तु पीठस्थं २७/५४ सि
पश्चाद् याति लयं कृत्वा ४०/८६ सि
पश्चादारभ्यते न्यासं १०/३३ सि
पश्चान्न्यासं तु नवधा ४८/१२ ए
पश्चिमगृहनाथस्य ६२/५८ ए
पश्चिमगृहसंभूता ४१/५७ ए
पश्चिमस्य गृहस्यैव ७/५ सि; ३०/१६० सि
पश्चिमस्य तटाकस्य ५९/७३ सि
पश्चिमस्य तु पीठस्य ६४/५१ सि
पश्चिमं शाम्भवं तस्मात् ३/६२ ए
पश्चिमं श्यामरक्तं तु १०/३८ सि
पश्चिमाज्ञाविशुद्धा ये ३०/७३ ए
पश्चिमानन कृत्वादौ १०/१७ ए
पश्चिमाननमारभ्य १०/२४ ए
पश्चिमाभिमुखैः शिष्यैः ३०/२२५ ए
पश्चिमाम्नायिकादेव्याः ४३/१८ ए
पश्चिमे उदयं जातं ३२/१४ सि; ५७/५१ सि
पश्चिमे तु परे जन्मे ६५/२ ए
पश्चिमे तु पुनस्तस्य १०/२३ सि
पश्चिमे तु युगे देव ६९/२४ सि
पश्चिमेन क्रमेणैव १६/३२ सि
पश्चिमे सिद्धसन्तानं ६९/२४ ए
पश्चिमोलिक्रमाम्नाये ५१/२ ए
पश्यत्यसौ महामन्त्री ३०/१९३ सि
पश्यते ज्ञानचक्षुभ्यां ३०/१८८ ए
पश्यते तत्र मध्ये तु ३१/५७ सि
पश्यते तु समाधिस्थो २६/१७ ए
पश्यते तेन शक्तिं * ३३/५ ए
पश्यते याम् समाधिस्थः १४/१२ ए
पश्यन्ती साधकान् वीरान् ४९/४० ए
पश्यन्नपि न पश्यति १४/८६ सि
पशुग्रहणवेधं तु ३१/१०७ सि
पशुत्वं च स्मृता शङ्का ४६/२८८ ए
पशुदृष्टिविनिर्मुक्ते ११/२५ ए
पशुपानविधौ पीत्वा ४६/२६० ए

पशुपाशभयं शिष्ये २६/४५ ए
पशुपाशविनिर्मुक्तः १३/१०५ सि
पशुभावं परित्यज्य ४६/२८८ सि
पशुभिः सह संपीत्वा ४६/११७ सि
पशुमध्ये न चाख्येयं ३०/२३३ ए
पशुमलक्षयकरं ६५/३६ सि
पशुर्धारां यथा पश्येत् २६/५० ए
पशुशृङ्गत्रये लक्षं ६४/१७ ए
पशुसंगाद् विनश्येत ४५/६८ ए
पशुं सन्मुखमास्थाय ३१/१११ सि
पशुः कोऽत्र समासेन १/१७ ए
पशूनां यत् समाख्यातं १५/१ सि
पाटलीनगरे रम्ये ४६/४६ सि
पातङ्गरूपिणो वायुस् ४२/१६ ए
पातयेन्नात्र संदेहो १०/४४ सि
पातं तस्य विलक्ष्येत ३३/१०३ ए
पात्रं दक्षकरे कृत्वा ४८/२३ सि
पात्रं पूर्णं पुण्डरीशं ४६/२४६ ए
पात्रं पूर्वं समासाद्य ५५/९ ए
पात्रं वै चाक्षमाला च ३७/१६ ए
पात्रं सूर्योदयं ध्यायेत् ४६/२९९ सि
पाताले तु प्रवेशं वा ७/४५ ए
पाताले भुञ्जते भोगान् ११/७४ ए
पाताले ये गतास्त्रीणि ७/७३ ए
पात्रे च निर्व्रणे स्निग्धे ३३/९२ सि
पादविद्याप्रसङ्गेन १६/१३७ सि
पादाङ्गुष्ठात् समारभ्य ३१/३० ए
पादादौ जानुपर्यन्तं ५०/११ सि
पादान्तात् पुनस्तत्रैव २३/६१ ए
पादाभ्यां पश्चिमं वक्त्रं ४८/३९ सि
पादुकान्तं तथाग्रे तु २८/१६४ सि
पादुकान्तं महादेव २७/१७ ए
पादुकानां च पीठानां २८/१६३ सि
पादुकान्ते मनुं स्मृत्वा २७/१२ सि
पादुकाब्जं नमस्कृत्य ६/१३० ए
पादुकां त्रिप्रकारां च १५/२२ सि
पाद्रै (?)चैकशिरे भद्र २०/७ सि
पादौ दक्षिणपीठे तु ४६/५ ए
पादौ लीयति पाताले १३/३६ ए
पानुजं खरमध्यस्थं ८/१०१ ए
पापपङ्काद् हि मुच्येत १६/१३२ ए
पापिष्ठा निन्दकाः क्रूरा ४४/५३ ए
पापिष्ठां दर्पदुष्टानां १२/३४ सि
पापीनां जायते सिद्धिर् ३०/२०१ ए
पायुतत्त्वं महाचक्षु ६७/३१ सि
पारम्पर्यक्रमं देव ४३/३ सि
पारम्पर्यक्रमं सद्यः ४५/६३ सि
पारम्पर्यक्रमादेव ४३/१० सि
पारम्पर्यक्रमाम्नाये ४/२५ ए
पारम्पर्यक्रमायातं ३९/१ ए, १४ ए; ४५/१९ सि
पारम्पर्यक्रमारूढा ४४/५८ सि
पारम्पर्यक्रमेणापि ४/१७ सि
पारम्पर्यक्रमेणैव ३/१६६ ए
पारम्पर्यमहिज्ञानं ३०/५४ सि; ३९/८७ सि
पारम्पर्यमुखाम्नायं ३/१७० सि; २८/१०७ ए
पारम्पर्यविनिर्मुक्ते ३०/१३८ ए
पारम्पर्यागता विद्या १२/४१ ए
पारम्पर्यान्वयं ह्येतत् ७/८८ सि
पारम्पर्ये क्रमं ज्ञानं ६/१८८ सि
पारम्पर्योपदेशं तु २२/२७ ए
पार्थिवं करणं कृत्वा ६६/५६ सि
पार्थिवावरणे चैव १४/९० ए
पार्थिवे लीयते गन्धं १३/३५ ए
पालनाद् भवते सिद्धिः २७/२५ ए; ३०/२३२ ए
पालनीयं सदाभ्यर्च्यं ३७/६२ सि
पालानां तु मातराणां ३३/९९ ए
पाशजाले यथा बद्धो ६७/४५ सि
पाशमेतद् विनिर्दिष्टं १४/१०८ ए
पाशशैथिल्यतः पश्चात् ३३/१७५ ए
पाशस्तोभं करोत्याशु ५४/४ सि
पाशस्तोभं ततः कृत्वा ३३/१३१ सि
पाशस्तोभाद् भवेत् सिद्धिः ३३/१८६ ए
पाशस्तोभो भवत्येवं ३३/१८५ ए
पाशं डमरुकं चैव ६८/९ सि
पाशिताः पशवः सर्वे १४/१०७ सि
पाशैर्मुक्तो यदा ह्यात्मा ३३/१८१ ए

पाषाणं समहेमं च ३७/२३ सि
पांसुरभ्यधिका यत्र ३३/५९ ए
पिङ्गलं नेत्रयोर्न्यस्य १९/६८ ए
पिङ्गलाश्च गृहे नित्यं ३०/१३ सि
पिङ्गाक्षं दण्डहस्तं च ४७/६ ए
पिङ्गेशं श्वेतनाथं च ४६/१२९ ए
पिच्वाख्ये तु महादेव ३०/१५३ ए
पिण्डस्थं च पदस्थं च १९/६ ए; ६७/४८ ए
पिण्डसिद्धिप्रदातारं ४२/२४ ए
पिण्डस्थोऽयं पदं मन्त्रः ६७/४७ ए
पिण्डं कुण्डलिनी प्रोक्तं २/३२ ए
पिण्डं कुण्डलिनी शक्तिः ४४/५ सि
पिण्डं चैव पदं रूपं ४४/१२ सि
पिण्डं तस्य प्रसादं तु २५/७ ए
पिण्डं तस्या अधिष्ठानं ६७/४५ ए
पिण्डं तस्या भगाकारं ३/११९ सि
पिण्डं भूतक्रमेणैव ३९/३७ ए
पिण्डेन वेधयेत् पिण्डं ३१/१२८ ए
पिण्डान्वितेन देहेन १६/१२० ए
पिण्डाम्नायमशेषस्य ६३/४६ ए
पितरः संतर्पिता देव ४६/२७० सि
पितुर्यज्ञं मया ध्वस्तं ३/१५७ ए
पितृहा मातृहन्ता च १६/१०१ सि
पिनाकीशं च खड्गाख्यं ६/२० ए
पिप्पलीशं पुलिन्दं च ७/२१ सि
पिपीलकैर्यथाक्रान्तं ६५/६२ सि
पिबन्ति स्वेच्छया मद्यं १२/३१ सि
पिबन्तीं मदिरां दिव्यां ३३/७९ सि
पिशाचोच्छुष्मचर्यायाम् ४६/७० सि
पिशितस्य पलान् पञ्च ३४/१०५ सि
पिशिताशसमोपेतां १६/५२ सि
पिष्ठगोवलकान् कृत्वा ३३/१०९ सि
पीठक्रमात् परं नास्ति ९/७४ सि
पीठजैर्गर्भजैश्चैव ३९/७ ए
पीठत्रयं समाख्यातं ३५/९८ सि
पीठत्रिकं च देवेश ३५/१५ सि
पीठत्रितयविज्ञेया ३५/९९ सि
पीठदेव्यो विभूतिश्च ६१/१ सि
पीठनायक्यहं देव्या ८/४२ ए
पीठन्यासानुन्यासैस्तु १०/२४ सि, ४५ ए
पीठन्यासे कृते देव २१/४९ सि
पीठपञ्चकमाख्यातं ९/२२ सि
पीठपञ्चकमेवं तु १८/२० सि
पीठपञ्चकसंयुक्तं २६/१२ ए
पीठपिण्डसमाचारं ६७/४९ ए
पीठपीठोपपीठश्च ३९/१३४ सि
पीठबीजाश्च चत्वारः २८/१४ ए
पीठमण्डलसंकेतं ३९/११० ए
पीठमेतत् समाख्यातं ६०/७४ सि
पीठयागं तु कर्तव्यं १६/१२१ सि
पीठरिक्ता अमावास्या ९/४८ ए
पीठषट्कं पुरा ज्ञात्वा ६०/८१ सि
पीठषट्कं षडाधारं ६०/३० ए
पीठस्तवेन सहिता १६/२५ ए
पीठसिद्धाश्च चत्वारः २८/६२ सि
पीठं च पादुकां देव्याः ४५/४२ ए
पीठं पीठावतारं तु ६०/७७ सि
पीठं मन्त्रोपदेशञ्च २९/१७ ए
पीठाग्रे द्रव्यसंपूर्णं २७/४३ ए
पीठाद्या क्षेत्रलिङ्गा कलिमलदहना ज्ञानमार्गे प्रसिद्धा ३८/१६ सि
पीठाद्यां योगिनीम् आहुर् ४४/२४ सि
पीठादिक्रमचत्वारस् ४५/४६ ए
पीठाधिपा हि देवेश ३५/२४ ए
पीठान् पर्यटते यो वै ६/१९२ सि
पीठानामाद्यलिङ्गानि २८/७४ ए
पीठानामाद्यवर्णाश्च २८/४ ए
पीठानां क्रमयोगेन १६/१३२ सि
पीठानां कीर्तनं ज्ञानं ४६/२७ ए
पीठानां नायकी चैका ६१/२ सि
पीठानां भैरवीमुद्रा ६०/३६ सि
पीठान्येते क्रमात् पञ्च २६/१३ ए
पीठावतारमन्यं तु ६/१ ए
पीठाश्रयविशेषेण १४/९१ ए
पीठे पीठाधिकारस्य ६१/२२ ए
पीठेश्वर्यः समाख्याताः २८/१२ ए

पीठेशी भवते तस्मिन् ६/३० सि
पीठोत्पत्तिः कुलौघे स्थितिलयजननी प्रत्ययं तं ललाटे ४२/१३ सि
पीठोद्याणे त्रिमुद्रायां ३०/१७४ ए
पीठोपपीठक्षेत्राणि २९/२६ सि; ३५/१३ ए
पीठोपपीठ सर्वेषु १५/२३ सि
पीठोपपीठसंदोह १६/२९ ए, १२२ ए
पीठोपपीठसंदोहान् १६/८८ ए
पीतरूपं महाकान्तं ५४/६ ए
पीतवर्णं च नाभिस्थं २१/४४ ए
पीतवर्णा सुशोभाढ्या ६/७८ ए
पीताम्बरधरा दिव्या ३५/४३ सि
पीत्वा तु देवतैः सर्वैश् ४६/२४४ ए
पीत्वा तु सुस्थिरं पिण्डं ५८/८५ ए
पीत्वा यो वीरवृत्तिस्तु ४६/२४० सि
पीतेनैव तु मद्येन ४९/२१ सि
पुटिताञ्च न्यसेद् देव १०/२८ सि
पुटैककरणो रारि ६१/६६ सि
पुटोभयसमायुक्ता १८/२९ ए
पुत्रकैः समयज्ञैश्च ३९/५ ए
पुत्रदारकुटुम्बेषु ४१/१७ सि
पुत्रस्यापि न दातव्यं ३०/१४४ सि, १४५ सि
पुत्रसुदीक्षिताः सिद्धाः ४३/१४ सि
पुत्रार्थी लभते पुत्रान् १६/१३४ ए
पुद्गलस्य तु पूर्वाद्यं ८/६८ सि
पुद्गलस्य विसर्गाद्यं १८/३३ सि
पुद्गलान्तान्तगौ जंघौ १८/४४ ए
पुद्गलान्ते स्थिता रत्ना ६२/४४ सि
पुद्गलो गजकाृणश्च ८/३५ सि
पुनरथ चतुष्कं तु ३९/१२६ ए
पुनरन्यक्रमं वक्ष्ये २४/७७ सि
पुनरन्यक्रमेणैव १३/१११ ए
पुनरन्यं क्रमं वक्ष्ये १८/१८ सि
पुनरन्यं तु भेदेन ३०/५६ ए
पुनरन्यं प्रवक्ष्यामि २३/२१ ए
पुनरन्यं श्रोतुमिच्छामि ३६/७४ ए
पुनर्नवक्रमे नाथ ५३/१६ ए
पुनराधारे संपूज्य ७/८४ सि; ५०/१६ सि
पुनराप्यायनं मूर्ध्नः ४८/३१ सि
पुनरावृत्य देवेश ३६/४७ ए
पुनर्दीक्षारिहाः सर्वे ३०/१६२ ए
पुनर्दीक्षाहीनाः सर्वे ३३/१३ सि
पुनरेतान् तु तस्या हि ३५/६५ सि
पुनरेव त्वहं जाता ३/१६० ए
पुनरेव भकारादौ १०/२५ ए
पुनरेव शिलानाथं ६४/६९ ए
पुनरेव हि देवेश २२/९ ए
पुनरेव हि विद्याया ८/१११ ए
पुनश्चाल्य पुनावेश्य ३१/१२६ सि
पुनस्तद् दुर्लभं तस्य ३०/२०७ सि
पुनस्तेऽपि विलोमाच्च ९/६६ ए
पुनः कोंकणावतारे १७/४४ ए
पुनः प्राणं पुनर्दण्डं २४/९१ सि
पुनः सानेकधाभेदैः ३९/५४ सि
पुनः सिद्धक्रमं तेषां २५/२२ सि
पुनः सिद्धचतुष्कं तु २८/४१ ए
पुनः सिद्धास्तु चत्वारः ४८/७५ सि
पुनः स्थितिक्रमादाय ६/१७२ ए
पुनः स्थितिः क्रमौघस्य ६/१७८ सि
पुनः सृष्टिक्रमं सूत्रं ४२/१४ ए
पुनः सृष्टिप्रयोगेन ३५/९५ ए
पुनः सृष्टिं करिष्यामि ६/१७७ ए
पुरक्षोभं न संदेहो ५४/८ ए
पुरक्षोभे तु संप्राप्ते १३/१३० सि
पुरन्दरः स भगवान् ६९/१८ ए
पुरमध्ये समाख्याता ७/९३ सि
पुरमेतत् समाख्यातं ७/४८ सि
पुरस्तीरं कन्याकुब्जं ५१/१७ ए
पुरस्तीरे कन्याकुब्जे ६/२१३ सि
पुरस्तीरे प्रसन्नास्यां १६/४९ सि
पुराणार्थमिदं सत्यं ४/९ सि
पुरावेशं ततो देहे ४८/५६ ए
पुरुषस्यान्तरात्मानं १८/७४ सि
पुरुषः सर्वसामान्यो १३/७८ सि
पुरुषाणां स्त्रियाणां वा ५५/१८ सि
पुरुषेण विना कर्म १८/८३ सि, ८५ ए

पुरुषो बीजवन्मात्रः ६७/१८ ए, ३५ ए
पुरुषो मध्यमे पीठे ४६/८ सि
पुरे ग्रामेऽथवारण्ये १४/८८ ए
पुरे शुद्धे सर्वशुद्धिर् ४८/९० सि
पुरे शृङ्गाटकाकारे ३१/३१ ए
पुरोर्ध्वे ऊर्ध्ववक्त्रं तु ४८/४० ए
पुरोर्ध्वैकादश रुद्राः ५१/२७ सि
पुष्करान्ते सदा लीना ३५/८६ सि
पुष्पधूपादि यत् किञ्चित् ४८/७१ सि
पुष्पपञ्चकमेतद्धि ४५/१७ ए
पुष्पप्रकरसंकीर्णे ८/८ ए; १९/२ सि; ३०/२१ ए, २२४ ए; ४८/३ सि
पुष्पप्रकरं कर्तव्यं ३०/२१५ ए
पुष्पमेकमनङ्गाख्यं ५७/४४ सि
पुष्पयुक्ते तिलाक्ते तु ३४/१२८ ए
पुष्पसंकेतकं शम्भो ५/४७ ए; ७/६४ ए; ६८/४६ ए
पुष्पसंकेतहीनेषु ७/६७ ए
पुष्पसंज्ञं भवेत् पीठं ६/६४ सि
पुष्पं धूपं प्रदत्वा तु ४६/२६७ ए
पुष्पं शङ्खाभिषेकं च ३३/२३ ए
पुष्पं स्थण्डिलमध्ये तु ४८/९ सि
पुष्पाञ्जलिं ततो विद्यां ३४/१२३ ए
पुष्पाणि पिशितं दिव्यं ३९/१५८ सि
पुष्पात् पुष्पं भवेत् तच्छिवपरमगुरुस्तस्य शाक्तं च पुष्पं ३८/११ सि
पुष्पाम्नायं हृदान्तस्थं ५९/१०० ए
पुष्पाम्नायोपदेशं सुरवररचितं युग्ममेकाधिकारं ३८/१२ सि
पुष्पाः सप्तदशाराध्या ५/४५ ए
पुष्पैरञ्जलिमापूर्य ३३/२४ ए
पुंस्त्रीनपुंसकैर्डिम्भैः ४६/६९ ए
पूकारमापतत्त्वस्थं २८/६ सि
पूकारं वामदेवं तु २८/१० ए
पूजनात् प्राप्यते मोक्षो ४५/३५ सि
पूजनीयं प्रयत्नेन ३०/८९ सि; ४५/५७ सि
पूजनीयं सदा हीदं ५/६६ सि
पूजनीयं हि सततं ३०/१०८ सि
पूजनीयाश्च सततं ४६/१४ ए
पूजयित्वा नमस्कृत्वा ६/१३६ सि
पूजयित्वा प्रयत्नेन ३३/१२८ ए
पूजयेत् तत्र देवेशं ३३/७३ ए, ७५ सि
पूजयेत् तु त्रिखण्डं वै ३०/२२ सि
पूजयेत् कुसुमैः श्रेष्ठैः ३०/३० ए
पूजयेत् परया भक्त्या ८/२६ ए
पूजयेत् सर्वदा चाष्टौ १५/४९ सि
पूजयेदस्त्रविधिना ३४/५५ ए
पूजयेद् देवदेवेशं ३३/७८ ए
पूजयेद् योगिनीवृन्दं ३३/४२ ए
पूजयेन्नित्यमेवं हि ६/१९४ सि
पूज्यसे सिद्धवृन्दैश्च २९/११ ए
पूज्यं पञ्चोपचारेण ३०/२५ ए
पूज्यः कुलागमाचार्यः ८/११ सि
पूजाक्रमविधानं तु ३०/५८ सि
पूजाक्रमविधानेन १६/८८ सि
पूजाकाले तु सुभग ११/९१ ए
पूजाजाप्यविधानं च ६८/८७ सि
पूजान्ते तु नमस्कारं ४९/४८ सि
पूजाविधानमन्यं तु २८/१०९ ए
पूज्यास्ते मण्डलान्तस्था ५८/५३ सि
पूजितं निष्फलं तस्य ४६/२८४ ए
पूजिता कुब्जिका देवी ६/१२ ए
पूजिता तैः समस्तैश्च ६/४७ ए
पूजिता पीठदेव्या च ६/१०० ए
पूजिताः पीठदेव्यस्तु ६/४२ सि
पूज्योऽसौ मण्डले देव २७/५ सि
पूटद्वयं स्फुटं ज्ञात्वा ६४/७३ सि
पूणगिर्यां महापीठं ५४/६ सि
पूतना दीपनीयुक्ता १८/१०४ ए
पूरकेन स्वकीयेन ११/६१ ए
पूरणं खेचरीचक्रे ३४/१० ए
पूरतः कथयिष्यामि ३०/२३१ ए
पूरयन्ती जगत् सर्वं ३१/३६ सि
पूर्णकरणयोगोऽयं १०/१४ ए
पूर्णकालानले स्वौ द्वौ ४६/१७६ सि
पूर्णगिर्यं तृतीयं तु ८/११२ ए
पूर्णगिर्यं समारभ्य २८/७२ सि

पूर्णगिर्याश्रमे येन ४६/१६५ ए
पूर्णगिर्यां स्थितो यो हि ६९/१९ सि
पूर्णगिर्ये महाग्रीवां १६/९२ ए
पूर्णचक्रवीशश्च ६६/५ ए
पूर्णचन्द्रनिभाकारे २६/८२ सि
पूर्णचन्द्रावलोकेन ६/७६ सि
पूर्णपीठात् समारभ्य २८/४६ सि
पूर्णपीठाद् विनिष्क्रान्तं ६/१६२ सि
पूर्णपीठावतारं तु ६/१२१ सि
पूर्णाधिकारचन्द्रोऽयं ७/५३ ए
पूर्णाव्वा प्रकटा ज्ञेया ६/११२ सि
पूर्णिमाक्रममार्गस्य ७/४९ सि
पूर्णिमा कामरूपेण ३१/४० सि
पूर्णिमान्त्यस्फुरं कृत्वा ४८/५९ सि
पूर्णेश्वरसमायुक्तां १६/९२ सि
पूर्णोत्तरविलीनत्वाद् ६४/४२ सि
पूर्वकर्मविनाशार्थं १८/७३ सि
पूर्वक्रमेण कर्तव्यं २७/५४ ए
पूर्वक्रमेण वक्ष्यामि २८/७३ सि
पूर्वक्रमेण सिद्ध्यन्ति ८/११९ सि
पूर्वक्रमे यथा चोक्तं २७/१३ सि
पूर्वकाले तु देवेश ३५/९७ सि
पूर्वकोणे तु कामाख्यं ११/४१ ए; ३५/१९ सि
पूर्वत: पूर्ववक्त्रं तु ४८/४० सि
पूर्वपश्चिममध्यं च ३०/८५ सि; ४५/५४ सि
पूर्वपश्चिमयोर्भावैर् ६५/६ ए
पूर्वप्रीतिवशाच्छम्भो ४/४९ ए
पूर्वप्रीतिवशाद् देवि ३/२१ सि
पूर्वमादौ युगे देव ३५/७८ सि
पूर्वमायात्मके बन्धे ३३/१६२ सि
पूर्ववत् कारयेच्चर्यां १५/२९ सि
पूर्वसन्तानदेवेन ६/२२१ सि
पूर्वसंकृत्यमाकारं २४/४ सि
पूर्वस्नेहवशात् प्रीतिस् ५/२ ए
पूर्वं तदस्त्रकोणे तु ४८/७८ ए
पूर्वं बहिस्त्वया ख्यातं ३५/२१ सि
पूर्वं यत् सूचितं तुभ्यं ३३/८१ सि
पूर्वं रुद्रांशको यस्तु ३०/१८३ सि
पूर्वाक्षरक्षकारेण ६१/४० सि
पूर्वाब्दैरतीतैश्च ६/६८ ए
पूर्वाभ्यस्तं न संदेहो २३/२० सि
पूर्वाम्नायक्रमौघं तदुपरि अपरं वृद्धकौमारबालम् २६/५ ए
पूर्वाम्नायस्थिता देवी ४३/२३ ए
पूर्वे पुरन्दरं देवं ४८/१३ सि
पूर्वैव कथिता तुभ्यं ४०/१०६ ए
पूर्वैव तु मयाख्यातं ३९/७५ ए
पूर्वैव संस्थितो देवो ६/७४ सि
पूर्वोक्तं संहितायां तु १९/१९ ए
पूर्वोक्ता हि गुणा: सर्वे ३३/५० ए
पृच्छकानुमतेनैव ३०/९३ सि
पृच्छते भगवान् रुद्रो ३/१४ सि
पृच्छसे परमं तत्त्वं ३६/७५ ए
पृठिव्यापस्तथा तेजो ३४/३० ए
पृथक्कूटविधानेन १८/९६ सि
पृथिव्यादिक्रमेणैव ४४/१६ ए
पृथिव्यादि त्रिधा स्थाप्य २८/५५ सि
पृथिव्यादिषु तत्त्वेषु १८/८४ ए; २१/३८ सि
पृथिव्याध: स्फिजवामं १९/४० ए
पृथिव्याधिपतिर्भूत्वा ११/७५ सि
पृथिव्यापस्तथा तेजो २५/४२ ए; ३३/१३४ ए
पृथिव्याहं त्वं महच्छब्दं २४/३३ ए
पृथिवी कन्दचक्रे तु २१/३५ सि
पृथिवी चापतत्त्वं तु २८/१८ सि
पृथिवी जानुदेशे तु २९/५४ सि
पृथिवी पार्थिवे याति १३/३२ सि
पृथिवी शक्तिबीजं तु २१/३३ सि
पृष्ठमध्ये तथाधारे ५०/२३ ए
पृष्ठं च हृदयं नाभि ४४/४२ सि
पृष्ठापुर्यां विद्युन्मुखीं १६/५० सि
पेषणी कण्डनी चुल्ली ३७/५७ सि
पैशुन्यनिरताश्चैव ३२/२३ ए
पौण्ड्रवर्धनके चैव ४६/२२१ ए
पौण्ड्राख्ये च अहिच्छत्रे ४६/४६ ए
पौरुषं शून्यमाख्यातं ६८/७६ सि
पौरुषं सौरवादीनां ६८/१०९ सि

प्रकटं कुरु कौलीशे ८/२ ए; २७/२ ए; ५९/२ ए
प्रकटं ज्ञानमञ्जूषं ६५/२ सि
प्रकटं तद् भविष्येत ६/१७३ ए
प्रकटं न लिखेद् देव ३९/१७० ए; ४५/६६ सि
प्रकटं पीठदेवस्य २८/२९ सि
प्रकटं मर्त्यलोके तु ७/५७ सि
प्रकटा दर्शने कान्तिस् ६६/६ सि
प्रकटा शिवतत्त्वानां ६४/८८ ए
प्रकटा सा चन्द्राकारे ६/३० ए
प्रकटीकृतमशेषस्य ६६/२ ए
प्रकारोऽयं समाख्यात: ६३/६८ सि
प्रकाशशिखरान्तस्थं ५७/२६ सि
प्रकाश: सर्वसत्त्वानां ६४/९० ए
प्रकाशो निर्मलानन्द ६४/८ सि
प्रकाशोभयचक्रस्य ६०/७७ ए
प्रकृतं तूष्णिभूतैकं ६६/१२ ए
प्रकृति: शवरी नाम ६७/११ सि
प्रकृति: पुरुषाधारा १३/५५ सि
प्रकृतिर्वाममार्गे तु ६७/३४ सि
प्रकृतिस्थो यदा मुञ्चेज् १३/२२ ए
प्रकृत्यानलसंस्कारा ३४/६० ए
प्रकृत्यान्तर्गतं ज्ञात्वा १८/८७ ए
प्रकृत्यात्मनि संस्कारं ३४/६५ सि
प्रचण्डसंयुतां नौमि १६/८२ ए
प्रच्छन्नं परमानन्दं १३/७९ सि
प्रज्वलन्तं महादीप्तं ३/९९ सि
प्रज्वलन्ती स्वकिरणैश् १३/१२१ ए
प्रजापतिकुलेशस्य ६४/७४ ए
प्रजापतिगृहे वैश्ये वा ३७/४३ ए
प्रज्ञार्थं संगतं पश्येन् २६/५१ सि
प्रज्ञासूत्रमिदं ज्ञात्वा ५३/१५ ए
प्रज्ञासूत्रविनिर्मुक्तो २६/५३ सि
प्रणवा: पञ्च आख्याता ८/११० सि
प्रणामं वर्णरूपं वा २९/१६ सि
प्रणामे न कृते देव ३९/११७ सि
प्रणिपत्य ततो देवं ३३/१०० ए
प्रणिपत्य महादेवं ३३/८९ ए
प्रणौमि शिरसा देवीं १६/४० ए
प्रत्यक्षं अणिमाद्यष्टौ १३/१४८ ए
प्रत्यक्षं कुरुते सर्वं ३१/८९ ए
प्रत्यक्षं चिञ्चिणीनाथं ३०/१९९ सि
प्रत्यक्षे आणवा प्रोक्ता ३३/३० सि
प्रत्यक्षे च परोक्षे वा ३२/४२ सि
प्रत्यक्षे बहिकर्माणि १३/५७ ए
प्रत्यक्षे वा परोक्षे वा ३१/७४ ए
प्रत्यन्तवासी आचार्य: ३२/५४ ए
प्रत्ययं चोद्भवं वेधं ५८/७४ सि
प्रत्ययं बहुधा तस्या: २/३८ सि
प्रत्ययं व्याकुलं तत्र २७/५९ सि
प्रत्ययं शृणु देवेश १७/४० ए
प्रत्ययाज्जायते मुक्तिर् ४५/४ ए
प्रत्ययाज्ञा भवेत् तत्र ५३/४ ए
प्रत्ययाज्ञास्वभावस्य १३/४५ सि
प्रत्ययाज्ञा स्वरूपेण ५/३६ सि; १३/३१ सि
प्रत्ययात्मा स्मृतं चक्रं ६६/८८ ए
प्रत्ययाष्टौ च देवेशि ४/५ सि
प्रत्ययेन यदा सिद्धिस् १३/१५२ सि
प्रत्ययेन विहीना ये ३३/१५ ए
प्रतापी च प्रमाधी च ३२/२ सि
प्रतिचर्यारता: सर्वे ६/४९ ए
प्रतिचार्यश्च ता: सर्वा: ६/१८५ सि
प्रतिचारास्ते विज्ञेया: ६/१०७ सि
प्रतिचारा: स्थितास्तत्र ६/९७ सि
प्रतिचारा: स्मृता ह्येते ६/११० सि
प्रतिचारा: स्मृता: सर्वे ६/१३९ ए
प्रतिचारी तथा सप्त ६/१४५ सि
प्रतिमाचालनं स्फोटं ३६/३४ सि
प्रतिमायां गतं देव १९/४९ सि
प्रतिमास्फोटनं जल्पं ३६/७० सि
प्रतिरूपा च या शक्ति: २६/४७ सि
प्रतिवारणरेखां तु ३३/११८ सि
प्रतिष्ठादिविनिर्मुक्त: ३२/५१ ए
प्रतिष्ठा वेधयेत् कायं ३१/२२ सि
प्रतिष्ठोन्मत्तरूपेण ४६/६६ सि
प्रत्युत्तारं न विद्येत २८/१२८ सि
प्रत्युषे विमले गत्वा ३३/१०७ ए

प्रत्यूषे बालरूपाहं २८/१५० ए
प्रथमममरो नाम ४३/६ ए
प्रथममुन्मनाम्नायं २/२१ सि
प्रथमं कामरूपं तु ८/१११ सि
प्रथमं कामरूपाख्यं ९/२० ए
प्रथमं कुलकौलस्य १८/२३ ए
प्रथमं कुलदीपानि ४९/५५ सि
प्रथमं कुलशास्त्रेऽस्मिन् ७/९९ ए
प्रथमं घण्टिकायां तु २५/३४ ए
प्रथमं च अनामाख्यं २४/३६ सि
प्रथमं च द्वितीयं च ४६/५३ ए
प्रथमं च भ्रूवोर्मध्ये ७/८३ सि
प्रथमं जालपीठं तु ९/३ सि
प्रथमं तद्ग्रहं क्षेत्रं २७/३६ सि
प्रथमं तु कुलाम्नायं ४५/१४ ए; ५८/१०१ ए
प्रथमं दक्षिणे चक्षुर् ५०/२० ए
प्रथमं दिव्यपुष्पं तु ४५/१६ ए
प्रथमं पीठसंकेतं ९/३१ सि
प्रथमं मित्रनाथं वै ४६/४० ए
प्रथमं यच्चतुष्कं च ६०/६१ ए
प्रथमं वाग्भवं बीजं २८/७५ सि
प्रथमं शक्तिकं रूपं ४२/१४ सि
प्रथमं स्थण्डिले देयं ३३/९७ सि
प्रथमं स्थूलयागस्य १३/१३२ सि
प्रथमः शब्दराशिस्तु २७/३३ सि
प्रथमा कुलकौले तु ८/१२५ ए
प्रथमा ज्येष्ठ–ओली च ७/९३ ए
प्रथमा परापरा पञ्च २०/४ ए
प्रथमा पौरुषं तत्त्वं ६८/६१ सि
प्रथमा समया विद्या २७/३९ ए
प्रथमादि चतुर्थं तु २१/१८ ए
प्रथमाद्यन्तमध्यस्थं २१/४४ सि
प्रथमान्वयमेतद्धि ६३/१० ए
प्रथमान्वयविख्यातं ६३/१४ ए
प्रथमान्वये कौलस्य ६५/२१ सि
प्रथमावतारभेदोऽयं ३९/५८ ए
प्रथमावतारसंकेतं ४५/५ सि
प्रथमेऽहनि देवेश ३०/३५ सि
प्रथमे कर्णिकाभागः ३३/११७ सि
प्रथयेत् परमे धाम्नि ३१/८६ सि
प्रदक्षिणशतं कृत्वा ६/१३३ सि; २७/२४ ए;
३९/११६ सि
प्रधानत्वे स्थितं पाशं ६७/४३ सि
प्रधानं वेदवादीनां ६८/१०९ ए
प्रधानं सर्वतन्त्राणां ६८/११८ सि
प्रधानाख्यौ तु तौ पुष्पौ ३९/५२ सि
प्रधानास्तेऽपि तन्त्रेषु ९/७१ ए
प्रधानाः पश्चिमाम्नाये ६०/७१ ए
प्रधानाः सप्तविंशश्च ६०/६० सि
प्रपितामहेति संज्ञो वै ५५/५ सि
प्रबुद्धस्तिष्ठते तत्र ५६/१६ सि
प्रबुद्धस्थानमादाय ५९/९ सि
प्रबुद्धा सा निनादेन ४०/११२ सि
प्रभाकान्तिद्वयोर्मध्ये ६६/३६ ए
प्रभाते चैव मध्याह्ने २७/२० ए
प्रभाते विमले मन्त्री १६/१२८ सि
प्रभाते समये स्नात्वा ४९/४ ए
प्रभा दीप्तिश्च कान्तिश्च १२/२ ए
प्रभावमेतदाख्यातं १०/४८ ए
प्रभवे वत्सरे मासे ६९/३ सि
प्रभावैषां समुद्दिष्टो १४/८७ सि
प्रभवो विभवानन्दः ६६/३५ सि
प्रभूतं नैव वक्तव्यं ३७/६५ ए
प्रभुत्वं सर्वजन्तूनां ६८/९१ सि
प्रभुर्मे दिव्यशक्तिस्त्वं २६/८० ए
प्रभुत्वे च शिवः कर्ता १३/७३ सि
प्रमाणं सर्वशास्त्राणां ६८/११९ सि
प्रमादादपि वर्तन्ते ३९/१७५ ए
प्रमादाद् ददते तेषां ४१/४९ सि
प्रमादाद् दीयते नैव ३९/१०१ ए
प्रमादाल्लोपमायाते १६/२५ सि
प्रमादेन कथञ्चित् स्यात् ३०/१४८ ए
प्रयत्नाद् दिव्ययोगीन्द्रः ३१/५० ए
प्रयागं नाभिदेशे तु ५०/२८ ए
प्रयागं नाभिसंस्थं तु १४/७८ ए
प्रयागादिगृहाणां तु १५/४० सि

प्रयागा वरुणा कोल्ला १४/३२ सि; १६/३ ए; ४२/३१ सि
प्रयागे तु स्थिता वेश्या ४२/३५ सि
प्रयागे पवनोपेतां १६/३९ ए
प्रयातास्तत्र वै तेषां ४६/१२७ ए
प्रयोगेदं पुरा शोध्यं ६२/७८ सि
प्ररोहत्वमिति धर्म ३३/१६३ सि
प्रवक्ष्यामि यथापूर्वं १४/४९ सि
प्रवाहे ज्येष्ठिका मध्ये ४०/१३७ ए
प्रवेशे हृदयान्तस्था ३१/५८ सि
प्रविशन्ति गृहस्यान्ते ३०/१० ए
प्रविश्य द्वादशानन्द ४६/१९२ ए
प्रविष्टा ऋतुकाले तु ३/७४ सि
प्रविष्टा भैरवे यज्ञे २४/१० सि
प्रविष्टो भैरवः सिद्धो ६/४१ सि
प्रविष्टो वीरचक्रे तु ६/८५ सि
प्रशान्तपदमारूढे २६/७५ सि
प्रशान्तमपरं नाम २४/४ ए
प्रसन्ना भव देवेशि ५/२६ सि
प्रसन्ना शवरी तस्य ६/१३४ ए
प्रसन्नः परमेशानः ३/१४८ ए
प्रसरं सर्वभूतानां ३९/३४ ए
प्रसरोभयमध्यस्था ५७/४२ ए
प्रसरोन्मनयोगीनां ५९/११ ए
प्रसरोन्मनरूपेण ५७/७८ सि
प्रसादत्रयसंभिन्नं २७/१४ ए
प्रसादबुद्ध्या चरुकं १६/२३ सि
प्रसादस्य तु जीवस्य २१/२४ ए
प्रसादं कुरु मे गौरि २९/१९ ए
प्रसादं देवि मां कृत्वा १५/२० सि
प्रसादं बिन्दुचक्रं तु १८/६४ सि
प्रसादात् सिद्धिनाथस्य ४६/८४ सि
प्रसादेन भवेद् गन्धं ४८/४४ ए
प्रस्तारमागमं तस्य ४६/२८६ सि
प्रस्तारषोडशोत्तीर्णं ६८/१२५ ए
प्रस्तारषोडशोत्तीर्णः ६८/४५ ए
प्रसिद्धश्चात्मज्ञानेन ३४/१०३ ए
प्रसिद्धं कामरूपं तु ३९/१३० सि
प्रसीद देवदेवेशि ३५/६१ सि
प्रसीद भगवन् शम्भो ३/८७ ए
प्रसुप्ताख्या महादेव ४०/१३९ ए
प्रसूतिर्व्यापिनी शान्ता ५९/८२ ए
प्रहसन्ती परानन्दा १३/१३८ ए
प्रहितश्च महावीरो ३/८० सि
प्राकाम्यं चैव ईशित्वं ८/१२३ ए
प्राकारतोरणोपेतं ३९/११ ए
प्राक्स्थानमादितः कृत्वा ८/१८ ए
प्राकृतं पूर्वकर्मं तु १८/६१ सि
प्राकृतं मानसं चैव १३/९७ सि
प्रागेकं मध्यमं गृह्य ८/१६ ए
प्राचीमुखादि अपरं ८/२२ ए
प्राणत्यागेन सद्भक्ता ६/६८ सि
प्राणबीजं न्यसेद् वामे ४८/१७ सि
प्राणवद् रक्षणीयं तु ३०/११० सि
प्राणस्य च अपानस्य ६१/६१ ए
प्राणं शुक्रं तथा क्रोधं ४४/४४ ए
प्राणात्माद्यन्तनिकरं २४/९० सि
प्राणापानान्तरे लीना २/५ ए
प्राणायामादिभिर्यज्ञैर् ४/३६ सि
प्राणायामादिभिः क्लेशैर् ४०/१६४ ए
प्राणिभङ्गं प्रकुर्वन्ति १२/२५ सि
प्राणोऽपानः समानश्च ४०/३१ सि
प्राणो नाम महावायुस् ४०/३२ सि
प्रातरुत्थाय मन्त्रज्ञः १६/१०० ए
प्राप्तत्यागं यदा ६८/९१ ए
प्राप्ता त्वकुलवीरस्य ६०/४२ सि
प्राप्ते कलियुगे शंभो ३०/१७५ सि
प्राप्ते देव्याश्रमस्थाने ६/९० सि
प्राप्ते देव्याश्रमे भक्त्या ६/७ ए
प्राप्तो मणिर्यथा शुद्धः ३०/२०८ ए
प्राप्नुवन्ति परं तत्त्वं ६०/३९ ए
प्राप्नुयादभीप्सितान् कामान् १६/१३३ ए
प्राप्नोति चिन्तितान् कामान् १६/१०४ सि
प्राप्नोति तत्त्वसायोज्यं १४/१२२ ए
प्राप्नोति परमं स्थानं ३३/५१ सि
प्राप्नोति विविधान् भोगान् २४/११३ सि

प्राप्यते परमानन्दं ५८/८८ सि
प्राप्यते शाश्वतं योगं ३६/७७ ए
प्राप्य सिद्धिं खमार्गेण ५७/४० सि
प्रायशस्त्वं हि कामार्थी ३/६८ ए
प्रायाश्चित्तीचलाचार्या ३२/२८ ए
प्रारब्धं यन्मया देव ३/१४९ सि
प्राशनात् कौलिकी सिद्धिर् २३/५० सि
प्राशनाद् भवते सिद्धिः २३/४१ ए
प्राशयित्वा विधानेन ४९/६० ए
प्रेतवासः प्रियः स्वाती ३२/९ सि
प्रेतसिंहासनासीना २९/३६ सि
प्रेतस्कन्धसमारूढा ४७/१९ ए
प्रेरयेत् तदुदानेन ४०/१४६ सि
प्रेर्यमाणा महावाणी ४/४० सि
प्रोक्षणं चालनं चैव ३३/९६ सि
प्रोक्षणागुण्ठनं चैव ३४/१२ ए
प्रोक्षणामन्त्रणं कुर्यात् ३४/११ सि
प्रोत्तुङ्गमेरुचक्रस्य ५८/७ ए
प्रोत्थिता हृदयानन्दनिर् ४६/७८ सि
प्रोद्गता मध्यमार्गेण ६६/१४ ए
प्लवन्ति गगनाम्भोभिर् ६३/१२ ए
प्लुतिभेदं सिंहशब्दं १३/१०२ सि
प्लूँकारे त्वं कुले रौद्री २६/७७ सि
फलानन्दरसं आज्ञा ५७/४५ ए
फलेश्वरसमोपेतां १६/९१ सि
फ–र–ए–मेति चन्द्रार्कौ २८/५३ सि
फेत्कारी चैव फेत्कार्या २१/९ ए
बकारादिलकारान्तं २५/२६ ए
बकारे पवनाख्या च ४४/३२ सि
बन्धमोक्षकरी वक्रा ५७/४१ सि
बर्बरा केशभारा तु ४९/२८ सि
बर्बरा बहुरूपाख्या १०/३० ए
बलित्रयमिदं दत्वा ४८/२४ ए
बलिप्रदाने पूजायां ४७/१९ सि
बलिं च वटुकं देवं ३३/८७ ए
बविलोमाच्चतुर्थं तु २१/१५ ए
ब ष वि ऊनचारिंशं २३/११ सि
बहवोऽन्येऽपि ते चन्द्र ४६/१४२ ए
बहवो विचरन्त्यस्मिन् ३२/१७ ए
बहिरङ्गयुताः पीठा ६०/७९ सि
बहिरङ्गं यदा कुर्याद् २८/११८ सि
बहिरङ्गे च ते कूटा २६/१३ सि
बहिरन्तरभावं तु १४/८२ सि
बहिरन्तरभावेन २५/४९ ए; ४१/६४ ए
बहिर्बलिः प्रदातव्यो ३०/२५ सि
बहिर्भावगतात्मानं ६१/४९ ए
बहिः कांस्यमया दूती ४९/१७ ए
बहुकामप्रसक्ताश्च १२/२६ ए
बहुजन्मान्तरैः पूर्वं ३७/३ सि
बहुपानात् कुतो मुक्तिर् १२/३३ ए
बहुरूपक्रमेणैव ३/१९ सि
बहुरूपधरात्युग्रा ६/६७ ए
बहुरूपमघोरीशं ६८/१३४ ए
बहुलं पुलिनं भूतिर् ६/१४० ए
बहून्यपि कृतान्यायात् १०/५५ ए
बाल–ओल्याधिकारस्थाः ४६/१४० सि
बालक्रमसमोपेता ५/७६ सि
बालक्रमस्य समये ४/४१ सि
बालक्रमस्य संयोगात् ४५/४६ सि
बालक्रमे च बालाव्वा २८/१५१ सि
बालक्रमे भविष्यन्ति ७/८१ सि
बालक्रमं च कामाख्ये ६/१९० सि
बालक्रमं च कौमारं १/१० सि; २/१५ ए
बालक्रमं तथा देव ५/४७ सि
बालक्रमं तु कौमारं २४/८९ सि
बालरूपधरं श्वेतं ४६/१८२ सि
बालस्यौल्यवतारं तु ६९/४ ए
बालं कौमारवृद्धं च ३/५५ ए
बालं कौमारवृद्धं परमशिवकला वक्रदेवी क्रमाणां १/२ ए
बालार्ककिरणप्रख्यं २९/५१ सि
बालार्कमुदितं ध्यात्वा ५४/३ सि
बालार्कोदितवद्रूपं ४३/१५ सि
बालुकायां तथा देव ४६/२१३ ए
बाह्यक्रमविनिर्मुक्ता १४/१८ ए
बाह्यतो लोकपालान् च ३४/५४ सि

बाह्यव्रतं प्रकर्तव्यं १४/३ सि
बाह्यस्थं च स्वदेहस्थं २७/३ ए; ५८/३८ ए; ५९/३ ए
बाह्यात्मा चान्तरङ्गश्च ६७/१३ सि
बाह्यान्ते कथयिष्यामि १४/१२८ सि
बाह्ये तु देवताश्चाष्टौ ५/४८ ए
बिन्दु—अर्धकलायुक्ता २४/५८ सि
बिन्दु—इन्दुसमाक्रान्ता १८/१०४ सि
बिन्दुकोटीश्वरं तत्र ३५/५३ सि
बिन्दुचक्रे विशुद्धाख्ये ५५/२ सि
बिन्दुचन्द्रकलाक्रान्तं २४/५३ सि
बिन्दुचन्द्रयुतं देव १८/१०२ सि, १०३ सि
बिन्दुद्वयं ततो ज्ञात्वा ४०/१७ सि
बिन्दुना क्षोभमायाता ४०/११३ ए
बिन्दुनादकलाक्रान्तं २१/२० ए
बिन्दुनादपथातीतम् ६५/४३ ए
बिन्दुना भेदितं कृत्वा २२/४ ए
बिन्दुना सह शक्त्याख्यं ४८/२० ए
बिन्दुभिर्देवदेवेश ३४/४० ए
बिन्दुभेदकवर्णस्थं ६६/४१ सि
बिन्दुमध्यगतस्यैव १३/३० सि
बिन्दुमध्याद् विनिष्क्रान्ते २९/६ ए
बिन्दुमात्रप्रदानेन ४६/११९ सि
बिन्दुरात्मा समाख्यात: ४०/१६ सि
बिन्दुरूपं समाभ्यस्य ९/१२ ए
बिन्दुरूपी तदा प्राणं ३१/२९ ए
बिन्दुवज्जायते ह्यग्रे ५८/४९ सि
बिन्दुस्थं कामरूपं तदनु शशिकलामध्ये पीठोड्डियाणं ४२/१३ ए
बिन्दुस्थं चन्द्रपूर्यस्थं ६०/७५ सि
बिन्दुस्थं चैव नादस्थं ४१/३२ सि
बिन्दुस्थं नादशक्तिस्थं २८/२० ए
बिन्दुस्था घूर्मणी नाम ६१/२२ सि
बिन्दुस्थाने जयन्त्याख्यं १४/७९ ए; ५०/२९ ए
बिन्दुस्थाने तु या आज्ञा ३५/६६ ए
बिन्दुस्थानं तदेवोक्तं ६५/४६ ए
बिन्दुस्थानं तु तत् प्रोक्तं ४०/६५ सि
बिन्दुस्थानं तु संभित्त्वा ५६/७ सि
बिन्दुस्था सर्वभूतानां ३५/६६ सि
बिन्दुस्थे चैव चन्द्रस्थे २६/६१ ए
बिन्दुं चैव पुरा कृत्वा ५८/६८ ए
बिन्द्विन्दुनाङ्कितं देव १८/१०० ए
बिन्द्विन्दुशिरसाक्रान्तं १८/१०१ सि
बिन्दोश्च निर्गतस्तेजस् ४२/१७ सि
बिन्दोर्विसर्पते सा तु ३१/५८ ए
बिन्दोर्वेधं तथा नादे ३१/८३ सि
बिन्दोरूर्ध्वं विनिष्क्रान्ता ३१/६२ सि
बिम्बाक्षिणी अधोवक्त्रा ६८/१२ सि
बिल्वं च जायते बिन्दु: ४६/२५ ए
बीजत्रयविभागस्था: ४६/१३१ सि
बीजत्रयं तु प्रासादं २८/१५८ ए
बीजत्रयं समारोप्य १०/२० ए
बीजबीजाश्रमा: पञ्च २१/३७ ए
बीजभूता समाख्याता १८/८९ सि
बीजसंख्याधिकारेण ४/४३ सि
बीजस्थं पञ्चधावस्थं ३/३९ ए
बीजहीनान् विजानीयात् ३३/१३ ए
बीजं द्वादशमं कर्णे ११/५ सि
बीजास्ते सर्वत: ख्याता: १८/६० ए
बीजे बीजे पृथक् देव १९/५८ ए
बीजैश्चतुर्दशै: प्रोक्ता २३/३४ ए
बीजोज्झिते यथा क्षेत्रे ७/६६ सि
बुद्ध्यादिकरणैर्युक्तो ४०/६७ सि
बुद्धितत्त्वे पराकाशे ६१/२३ ए
बुद्धिर्मातङ्गिनीतत्त्वं ६७/११ ए
बुद्धिहानिर्मनोग्लानिर् ५/४ ए
बुद्धि: कर्मानुसारेण ६७/३३ ए
बुद्धीन्द्रियाणि कथिता: ३३/१३७ ए
बुद्धीन्द्रियेषु संपर्कात् १३/३७ ए
बृहद्वक्षो भवाण्डश्च ४७/१४ सि
बोधचिन्मात्ररूपेण ६१/१४ ए
बोधज्ञानशलाकया ५९/९१ ए
बोधयति निरोधिन्या १४/११३ सि
बोधरूपा महामाया ९/२८ ए
बोधानन्दपरावस्था ५९/९२ सि
बोधितो मायया तत्त्वे ३३/१७१ सि

बोधिनी षडिमुद्रायाः ६३/७३ ए
बौद्धमरहन्तं वेदं ६८/१२९ ए
बौद्धशास्त्रमरहन्तं ६८/१३१ ए
बौद्धशास्त्रात् समारभ्य ६८/१३९ सि
बौद्धशास्त्रादितः सर्वं ६८/१०३ ए
बौद्धं बुद्धिपदं मोक्षं ६८/१०८ सि
बौद्धादि आरहन्ताश्च १२/१० सि
ब्रह्मग्रन्थिसमुच्छेदात् ४०/६१ ए
ब्रह्मघोषरथारूढां ३/१३८ सि
ब्रह्मघोषेण बलवान् १३/१८ ए
ब्रह्मचर्यव्रतं कुर्यात् ११/५४ ए
ब्रह्मचर्यं च विमलं ६२/४९ सि
ब्रह्मचारीव्रतस्थश्च १६/१२७ सि
ब्रह्मणा पूजिता चैषा १०/६७ ए
ब्रह्मणो हृदये स्थानं ६५/४४ सि
ब्रह्मतत्त्वं विजानीयात् ४२/२३ सि
ब्रह्मद्वारार्गलं भित्त्वा ५८/८० ए
ब्रह्मनः शुष्कगोमयं ३४/५२ सि
ब्रह्मनाडीविभेदेन ६२/४७ सि
ब्रह्मपञ्चकसंयुक्ता ३१/२१ ए
ब्रह्मरन्ध्रगतो मध्ये ६०/६८ सि
ब्रह्मरन्ध्रं तु संप्राप्ता ३१/८० सि
ब्रह्मरन्ध्रान्तरे लीना ५७/१९ ए
ब्रह्मरन्ध्रे त्रिकोणाख्यं ९/१० सि
ब्रह्मरन्ध्रे ललाटे च १९/८८ सि
ब्रह्मरूपस्वरूपे च २६/७३ ए
ब्रह्मवत् करणं सिंहं ५९/९८ ए
ब्रह्मविद्याधरः श्रीमान् ३४/४८ सि
ब्रह्मविष्ण्विन्द्ररुद्राद्यैर् ३९/३ ए
ब्रह्मविष्ण्विन्द्ररुद्रान् च ३६/९६ ए
ब्रह्म विष्णुश्च रुद्रश्च ३४/५० ए
ब्रह्मस्थानगतं सूत्रं ३३/१११ सि
ब्रह्मस्थाने तु विश्रान्ता ३१/२२ ए
ब्रह्मस्थाने भवेत् पद्मं १७/४५ ए
ब्रह्मसूत्रधरं देवं ५१/७ ए
ब्रह्मसूत्रोज्ज्वला शम्भो ४८/४८ सि
ब्रह्महत्या असंख्यानि १०/५२ सि
ब्रह्महत्यादिपापानि ५/५५ सि
ब्रह्महत्यासमं देवि ४६/२३२ ए
ब्रह्महत्यासहस्रैकं ६/१९३ सि
ब्रह्महत्या सुरापानं ३६/११६ सि; ४६/२३० ए
ब्रह्मा अपि स्वकार्याणि ४०/३७ सि
ब्रह्माण्डमुदरं नाभिर् ५८/४२ सि
ब्रह्माण्यादेवताद्यष्टौ २१/२९ ए
ब्रह्माण्यादिस्थिता देव ३९/५४ ए
ब्रह्माणी देवता तत्र १९/३१ सि
ब्रह्माणी पादयोः पूज्या ५०/१४ सि
ब्रह्माण्डोदरमार्गस्थं ४६/१६२ सि
ब्रह्मा तु कौलिकाम्नायं ५३/१० सि
ब्रह्मा दक्षिणमूर्तौ तु ३४/५१ ए
ब्रह्माद्या दशसंख्याश्च ४६/९० सि
ब्रह्माद्याश्चासुराः सर्वे ३६/७५ सि
ब्रह्मादिदेवतास्तस्य ४०/३५ ए
ब्रह्मादिशिवपर्यन्तं ४०/९३ सि; ४६/२८ सि
ब्रह्मा वामाश्रितो देव ४०/१२९ सि
ब्रह्मा विष्णुश्च रुद्रश्च ८/६५ सि; १४/२४ सि; १७/१७ सि; ३४/१२० सि; ३५/१५ ए; ५८/७३ ए; ६५/४३ सि
ब्रह्मा विष्णुश्च रुद्राद्यः १३/५ ए; ४०/४५ ए
ब्रह्मा विष्णुस्तथा रुद्र ६२/३ सि
ब्रह्मा विष्णुस्तथा रुद्रो ४०/७१ सि
ब्रह्मा सम्पद्यते मूर्तौ ११/७३ सि
ब्रह्मांशकविशुद्धेन ६२/४८ सि
ब्राह्मणस्तु अभक्तश्च ३२/६८ सि
ब्राह्मणः क्षत्रियो वाथ ३२/३३ सि
ब्राह्म्यादिसहितं मूलं ४६/२०० सि
ब्राह्मी माहेशि कौमारी २८/१५९ ए
ब्राह्मे च वैष्णवे लोके १३/९० सि
ब्रुणहा पशुहन्ता वा १६/१०२ ए
ब्रूहि ज्ञानं सुरेन्द्राख्ये ३०/५१ ए
ब्रूहि ज्ञानोपदेशं तु ८/१ सि; २७/१ सि; ५९/१ सि
ब्रूहि दीक्षाविधानेन ३२/१८ सि
ब्रूहि मे परमेशानि ३८/१ इ
भक्षभोज्यान्नपानैस्तु १४/९५ सि
भक्षं भोज्यं तथा पानं ३३/४० सि
भकारादिचकारान्तं २७/५० ए

भकारादिचकारान्ता ७/५१ सि; ३०/६५ ए
भकारादि च रेफान्तं १०/१९ ए
भक्तानां रक्षते नित्यं ६/२७ सि
भक्त्या परमया युक्ता ४६/८५ सि
भक्षाद्वैतरता नित्यं ३२/२६ ए
भक्तिनोद्भवजन्तूनां ५८/८३ सि
भक्तिमान् यदि चण्डालो ३२/६९ ए
भक्तियुक्तेन ते पूज्या ३७/१७ ए
भक्तिहीनं क्रियाहीनं ३०/१४८ सि
भक्तिहीने शठे क्रूरे ३०/१३७ ए
भक्तिहीने शठे लोके ६/१६६ ए
भक्षैश्च विविधास्वादैर् ४६/७६ सि
भगमध्यमशृङ्गस्य २६/४० ए
भगमध्यस्थिता भीमा ६८/४ ए
भगमध्ये निषण्णात्मा ७/४० ए
भगमध्ये भगाशक्तिर् ६३/७६ ए
भगमध्ये मनं कृत्वा ५३/१२ सि
भगमूर्ध्नि गतं तिष्ठेद् ६०/७६ ए
भगयोगिनी विख्याता ५८/१८ ए
भगरूपा परा सूक्ष्मा १५/६ ए
भगलिङ्गं समाख्यातं ५८/४२ ए
भगवत्या च देवेशि ३४/१८ ए
भगवद् मेरुगात्मानं ६३/८४ सि
भगवन् देवदेवेश ३/८५ ए
भगस्योदरवृक्षं तु ६२/५८ सि
भग्नकांसमयं शब्दं ४९/१५ ए
भग्नघटवदाकाशं ४०/१६५ सि
भग्ननासां राजगृहे १६/५६ सि
भगाकारा: प्रकर्तव्या: ४९/४७ ए
भगाख्यं शक्तिबिम्बाख्यं ६५/२९ ए
भगाख्या कामरूपेण ६/१२५ ए
भगाख्ये श्रीकुजेशानि ३९/१३ ए
भगाग्रे तु विजानीयात् ६/१५१ सि
भगानना भगाकारा ६८/३ सि
भगानन्दोद्भवा शक्तिर् ६३/७६ सि
भगान्ते सा गता आज्ञा ७/४३ सि
भगाह्लादकरी माया ६०/४१ ए
भगाह्लादेन मथनात् ६०/८८ ए
भजन्ते मेऽप्रतिष्ठा ये ४४/५७ सि
भञ्जनी नाम उद्दिष्टा ६३/८७ ए
भञ्जितं तत् त्वया नाथ ७/६१ सि
भट्टभार्यो विशुद्धस्तु ३२/५० ए
भद्रकाली च सिद्धा च ७/२९ ए
भयभीतेन दक्षेण ३/७८ सि
भयात् प्रीत्यार्थलोभाद् वा २८/११५ ए
भयावहं तु शिष्याणां ८/८८ ए
भरणात्मकयुक्तस्य ६६/४२ ए
भरणात्मकलावल्ली ५९/३४ सि
भरणाद् भैरवाकारं ६८/५९ ए
भरणादपि चित्तस्य ५८/५४ ए; ६१/३७ ए
भरणादपि रत्नस्य ६२/२६ ए
भरत्यमृतरूपेण २/४२ सि
भर्गस्थानादयश्चैव २/३१ ए
भरिताज्ञ: सदानन्दो ३६/८ ए
भरितानन्दमध्यस्थं ६१/३३ सि
भरिता भैरवानन्दा ६/३३ ए
भरिता भैरवीत्युग्रा ५/८३ सि
भलमध्यमकं नाथ २१/१९ सि
भवच्छेदकरं याति ६०/४६ सि
भवच्छेदकरी माया ६२/९७ सि
भवतामिति??? संप्राप्ते ५/११ ए
भवनाज्ञाधरो मन्त्री ४/५२ ए
भवनानन्दमाश्रित्य ६०/४ सि
भवन्ति च न संदेहो १४/९६ सि
भवने नित्ययोगीनां ६२/८० सि
भवति दक्षिणे द्वारे ६०/७१ सि
भवतेऽनाहते चक्रे ६६/५४ ए
भवते च विनाशार्थं ५८/५ सि
भवते दृष्टिविश्रामात् ३३/४६ ए
भवते नात्र संदेह: ३/१५५ सि; ४०/१२९ ए
भवते नात्र संदेहो ८/१०७ ए; १८/११३ ए
भवते नारकी देवि ४६/२३१ ए
भवते परपदप्राप्ति: ६५/१७ सि
भवते परसंवित्तिर् १९/७३ सि
भवते योगिनीद्रोहो ४६/२६२ सि
भवते शिवराजानं २१/२४ सि

भवयोनिः पराख्याता ४४/४० ए
भवाग्रमपि ये प्राप्ता ४१/१८ सि
भवान् ज्ञानी महाविद्वान् ५/६ सि
भवार्णवनिमग्नानां ४६/३९ सि
भवितस्तारणार्थाय ३१/१०५ ए
भविष्यति कलिस्यान्ते ३१/१३५ ए
भविष्यति कुलनाथ ७/८९ ए
भविष्यति न संदेहो १२/२ सि
भविष्यन्ति कलिस्यान्ते ३१/१३३ ए
भविष्यन्ति कलौ देव ३०/१६२ सि
भविष्यन्ति च देवेश २१/२३ सि
भविष्यन्ति न संदेहः ४५/१० ए
भविष्यन्ति न संदेहो ६/१८६ ए
भविष्यन्ति भवे ह्येते ३१/९४ ए
भविष्यन्ति युगस्यान्ते ३१/१३० सि
भविष्यन्ति हि मर्त्यानां ४६/१३४ सि
भविष्यं च विभाव्यते ६/१९० ए
भविष्ये पञ्चमं नाथं ६९/१० सि
भविष्ये प्रकटं नाथ ६/१८९ ए
भवेत् कलौ महासिद्धः ११/७८ ए
भवेत् सिद्धिप्रदं देव ३०/११९ ए
भवेद् दिव्यतनुर्मर्त्यो २३/१५ सि
भवेन्नात्रैहिकं कर्म ६०/४५ सि
भवोद्भवे भवातीते २६/७५ ए
भशिरं कूर्परं चैव १९/३६ ए
भस्मीभूतः कृतः कर्म १४/१२ सि
भस्मे वा सलिले वापि ३१/७२ सि
भाग्यक्षयं च कुरुते ९/४८ सि
भागास्त्रयोदश नाथ ८/१४ सि
भादिसृष्टिक्रमेणैव ९/५९ सि
भानुमध्यगतं सूक्ष्मं ६४/७१ सि
भावग्राह्यं कुलं कौलं ४/४९ सि
भावदाकाशलिङ्गस्य ६१/२० सि
भावना द्वन्द्वजननी ४१/२ ए
भावनानन्दचैतन्यं ६२/४३ सि
भावनामात्रं तच्छून्यं ६७/४० ए
भावना यत्र यत्रैव ३७/४३ सि
भावप्राप्तिं पुरा ज्ञात्वा ६०/५२ ए
भावभक्तिविशुद्धा ये ३२/६७ सि
भावमेकत्वमायातं ५७/८१ ए
भावयेत् चिञ्चिणीनाथं ६६/४४ सि
भावः पुष्पः सुरीशश्च ५९/१९ ए
भावाभावविशुद्धात्मा ५७/१०२ ए
भावास्वादितदेहीनां ६६/३९ सि
भावोद्भवा पराशक्तिर् ३६/२३ सि
भाषा चैकाक्षरा विद्या ४५/३० सि
भाषाभेदं च यो वेत्ति ४२/५३ ए
भाषा मुद्रा च दृष्टिश्च ३९/५९ ए
भाषामुद्राणि चिन्हानि १७/३१ सि
भाषामुद्रासमोपेतं १९/२० ए
भाषासंकेतकं सूत्रं २८/१०७ सि
भित्त्वा तु परमं स्थानं ६५/७० सि
भित्त्वा सूर्यं च सोमं च ३१/७० सि
भिद्यते च हृदि ग्रन्थिं ६५/६९ ए
भिन्नदेहाङ्गभावे च ३०/१४३ सि
भिन्नाञ्जननिभं रौद्रं ५४/८ सि
भिन्नाञ्जनमहादीप्तं ३/१०५ सि
भीमनासं वज्रकायं ६/१०४ सि
भीमभीषणीति पदं २१/५ सि
भीमसेनः सुभीमश्च ३२/८ ए
भीमा खगेशी चित्रा च ३६/१०० सि
भीमा गगनवेगा च ११/१२ सि
भुक्त्वा श्रीविपुलान् भोगान् ४६/२०४ सि
भुक्तिमुक्तिप्रदं सत्यं ४६/११३ ए
भुक्तिमुक्तिप्रदा ज्ञेयाः ४७/२५ ए
भुक्तिमुक्तिप्रदा देवि ३६/२ ए
भुक्तिमुक्तिप्रदा या सा भगाख्या परमेश्वरी ४२/६ इ
भुक्तीह सर्वसामान्या १३/५५ ए
भुजङ्गकुटिलाकारा ३१/३९ सि
भुजङ्गकुटिलाकारां १३/१२४ ए
भुजाङ्गकुटिलाकारा ६५/४९ सि
भुजाष्टादशसंयुक्ता ६८/१३ सि
भुञ्जते विविधान् भोगान् ३१/९७ सि
भुञ्जते सततं यस्तु ६८/४१ ए
भुञ्जते स्वर्गनरकं १३/८९ ए
भुवनं च महास्थानं ३९/६६ सि

भुवनाकृतिर्यच्छून्यं ६०/८३ सि
भुवनादपि शुक्रस्य ६१/१९ ए
भुवनाध्वं महेशान ३३/१५८ ए
भुवनाधिपतिः सा वै २/३९ ए
भुवनान्तर्गतः तिष्ठेद् १३/९५ ए
भुवनानां विलीनत्वं ६०/८५ ए
भुवनावलिमध्यस्थं ६१/३४ सि
भुवनस्य तु हंसस्य ६३/१०० ए
भुवने भुवने वेधं ३१/८१ ए
भूचक्रं भूचरीणां तु ६६/१८ ए
भूतवेतालयोगिन्यो ३१/७६ सि
भूतं चैव भविष्यं च ३३/८ ए
भूत्यागं धारणावेधं ६८/८८ सि
भूम्यर्थी लभते भूमिं १६/१३५ सि
भूमिकाज्ञाननिर्मुक्तः ६४/१०० ए
भूमिकाज्ञानसद्भावं ५९/१०५ सि
भूमिकाज्ञाप्रभावेन ३/६९ सि
भूमिका पञ्चरत्नस्य ६२/१०३ सि
भूमिका भुवनान्तस्य ५७/५७ ए
भूमिकार्थविशुद्धस्य ६५/१७ ए
भूमिकार्थस्य श्लोकेन ६६/९० सि
भूमिकार्थोपदेशं तु ६५/१४ सि
भूमिकासंप्रदायोऽयं ६४/१ सि
भूमिकां ज्ञानषट्कस्य ६३/१ ए
भूमिकां मूलसूत्रस्य ५८/२ सि
भूमित्यागं पुरक्षोभं १३/१४७ ए; ३३/४८ ए; ३६/१०७ सि
भूमिरेकाक्षरा शक्तिः ५९/६६ सि
भूमिहन्ता सुवर्णं च १०/५३ ए
भूयो मे तत्त्वतो ब्रूहि ३९/२० सि
भूयोस्तं दुर्लभं तस्य ३०/२०८ सि
भूर्भुवःस्वादिलोकेषु २९/२५ ए
भूषिता दिव्यव्योमेन ६८/१४ सि
भूषितो हृदि संतिष्ठेत् १४/२९ ए
भृगुलाकुलसंवर्तो १९/७७ सि
भेदद्वयं गतोऽसौ वै ५६/६ ए
भेदद्वादशसंयुक्तान् १०/१५ ए
भेदनाद् घर्षणात् तृप्तिर् ५८/७१ सि
भेदनी रोधनी ह्येषा ५८/२३ सि
भेदानां नायकी शक्तिर् ६४/८५ ए
भेदानेकैर्विभिन्नं सकलपदक्रमं मण्डलं षट्प्रकारं १/५ सि
भेदान्ये सप्तविंशत् प्रचरितवसुधा बालकौमारवृद्धे ३८/२६ सि
भेदितं द्रावितं यस्मात् २६/२० ए
भेदित्वा चक्रसंघं व्रजति च गगने सुषुम्नानिर्गमेण ३८/३१ सि
भैरवसहितां वन्दे ३६/२६ ए
भैरवस्य तु पिण्डस्य १०/१ सि, ५ ए
भैरवस्य तु पीठस्य ६३/९० ए
भैरवं बिन्दुनादाख्यं ५८/३६ ए
भैरवं भैरवीसार्धं ७/७ ए
भैरवं भरिताकारं २/४२ ए
भैरवं रूपमादाय ५७/८० ए
भैरवं शक्तिगर्भस्थं ६२/१४ सि
भैरवाक्षरमूर्तिनां ६४/८७ ए
भैरवाज्ञाप्रसादेन ६१/३८ ए
भैरवादकुलं जातं ४५/८ सि
भैरवान्तं यदा दीर्घं ९/४४ ए
भैरवान्तं स्मृतं शून्यं ६८/७८ सि
भैरवामृतसंपूर्णं ६/७४ ए
भैरवास्तत्र पञ्चाशत् ६/९८ ए
भैरव्याधिष्ठितं ज्ञानं ४२/७९ सि
भैरव्या प्राप्यते भुक्तिर् ४२/८० ए
भैरवि त्वत्प्रसादेन ३७/१ ए
भैरवि देवदेवेशि ३५/३१ ए
भैरवी कथिता चर्या १६/१२ ए
भैरवी कालिकानन्दा ३/४० ए
भैरवीति तथाघोरे २३/५९ ए
भैरवी तु मतं तन्त्रं ६८/३० सि
भैरवी रमते तत्र १७/३२ सि
भैरवेन समोपेतां १६/६२ ए
भोगमोक्षालयं देव १७/५० ए
भोग्यक्षये भवेत् दुःखं १३/११ सि
भोजपुर्यां महाचम्पां १६/६२ सि
भोजाख्यः षोडशश्चैव ४६/१३८ सि
भ्रतुरपि न दातव्यं ४९/६६ ए

भ्रमणं कम्पनं स्तोभं ३६/३३ ए
भ्रमदण्डमहावेग: ३१/१७ सि
भ्रमन्तं संस्मरेत् तत्र १३/११५ सि
भ्रमते चक्रचक्रान्ते ३६/८१ ए
भ्रमामि सकलाजालं ५९/२२ सि
भ्रान्तिच्छेदं तु चास्तीति ६५/१५ ए
भ्रान्तिज्ञानपरित्यागात् ५३/१४ ए
भ्रामिता: कर्मकाण्डैश्च ४०/४४ ए
भ्रूणहा गुरुतल्पी च ४१/२० सि
भ्रूदण्डे संस्थित: पद्मो २९/४० सि
भ्रूमध्ये कृष्णवर्णाभं २१/४२ सि
भ्रूमध्ये तु विजानीयात् ५४/११ सि
भ्रूमध्ये दक्षिणे स्कन्धे ५०/८ ए
म—एखफरपिण्डस्थं २८/८४ सि
मकारं कालपर्यन्तं ६२/१७ सि
मकारं शक्तिना पूर्णं ५९/६ ए
मकाराकाशमध्यस्थं ६२/१८ सि
मकारादिक्रमेणैव २२/१४ ए
मकारे नागलोके हि ४४/३३ ए
मखस्थयाजकानां च ३/१५१ सि
मङ्गलं कूर्मसूत्रं तु ४०/१४७ ए
मङ्गला त्वं महादेवि २६/६४ ए
मङ्गलाया मते चैव ३०/१५८ ए
मङ्गला शावरी नन्दा ६१/१३ ए
मज्जे मेदे तथा शुक्रे २५/३४ सि
मञ्जरी रत्नखचिता ४९/३१ सि
मञ्जरीं रत्नखचितं २९/४१ सि
मठमध्ये डकाराख्या ६३/७८ सि
मठमुद्रा गुहामुद्रा ३९/६० सि
मठं मुद्रा क्रमं भेदं ३९/६७ ए
मण्डलक्रमपूजायां २७/२६ ए
मण्डलस्थमभेद्यत्वात् ५९/२७ सि
मण्डलस्थं तथा पूज्यं ५०/३५ ए
मण्डलस्थाश्च सिद्ध्यन्ति ६०/८० सि
मण्डलं च क्रमोद्धारं ३०/२१२ सि
मण्डलं चाधिकारं च २७/१५ ए
मण्डलं तं स्मृतं देव २७/९ सि
मण्डलं त्रिविधं प्रोक्तं ३९/१५३ ए
मण्डलं तु महेशान ३९/११४ सि
मण्डलं प्रथमेदं तु ३/१२ सि
मण्डलं पादुका देव्या: ४९/६४ ए
मण्डलं मूलसूत्रं तु ३०/२३५ ए
मण्डलं स्थापयेद् दिव्यं ६/१३१ ए
मण्डलाग्रे गुरोराज्ञा १८/९८ सि
मण्डलाग्रे तु तां पीत्वा ४६/२९८ ए
मण्डलाग्रे पिबेद् यस्तु ४६/२५७ सि
मण्डला द्योतगा: सर्वे २८/१५५ सि
मण्डलानि यथा देव ५०/१९ ए
मण्डलान्ते तु क: कर्ता १/६ ए
मण्डलान्ते स्थितो नित्यं २/३ ए
मण्डलार्थं विशुद्धस्य ६६/२ सि
मण्डलेन यजनं जापं ६७/२४ ए
मण्डले भेदका शक्ति: ६३/६६ ए
मण्डले सावधानोऽहं ५/१६ ए
मण्डलोत्थापितं भक्त्या ६/८१ सि
मणिनाभिस्थिता मध्ये ३५/४४ सि
मणिपुद्गलयोर्मध्ये ६६/६० सि
मणिपूर्णकलाधारे ४६/२४ ए
मणिपूर्णगतां देवीं ३/११० ए
मणिपूर्णं स्वाधिष्ठानं ७/२३ सि
मणिपूर्णे महानीला ३५/४३ ए
मणिमुक्ताप्रवालैस्तु ३/३ सि
मणिरत्नप्रयोगेन ६२/४५ सि
मणिरत्नहिरण्याद्यै: ४६/६१ ए
मणिरत्नोऽस्य रत्नस्य ६२/४५ ए
मण्डितं यैस्तु त्रैलोक्यं २८/१५४ सि
मतबोधकसिद्धस्य ३०/१९२ ए
मतमेकमिदं सारं ३०/२४१ ए
मतराजं प्रदातव्यं ३०/१४४ ए
मतं सारस्वतं तन्त्रं ६८/२९ ए
मत्तमातङ्गगामध्ये ६१/४३ सि
मत्तमातङ्गगामिन्यो १४/४३ ए
मत्तमातङ्गयूथानां ११/८८ ए
मत्संबन्धाच्च दक्षस्य ३/१५६ सि
मतार्थं पूर्वतो ज्ञात्वा २४/११६ सि
मतार्थं भवत्वस्माकं ३०/२१८ सि

मतार्थं यो विजानाति ३९/१६७ ए
मतार्थे च परीक्ष्य यो ४२/७७ ए
मताः ओलित्रये षट्कं ६८/३१ ए
मते डामरदूती च ३०/१५७ सि
मते पिचुमते चैव ३०/१५६ सि
मथनात् कुलवृक्षस्य ५९/२६ सि
मथनात् सर्वकलाग्रासं ६०/९५ ए
मथनादपि चक्रस्य २६/१९ ए; ५९/८९ ए; ६०/६ सि; ६१/१२ सि; ६१/४७ ए
मथनादपि चित्तस्य ६०/९३ ए
मथनाद् भेदबिम्बस्य ५८/७० सि
मथित्वा तु अहं क्षिप्तो ६/९४ सि
मथित्वा तु परं तत्त्वं ४/३२ सि
मथिते चित्तचैतन्ये २६/१८ सि
मदना सा समाख्याता ६१/१५ ए
मदनानन्दमाश्चर्यं ६०/५५ सि
मदनोत्सवकाले तु ४६/२४२ ए
मदनोन्मत्तमातङ्गी ६१/३६ ए
मद्यमांससमासक्ताः ३२/२२ सि
मद्यं किमुच्यते देवि ४६/२३४ सि
मद्यं तु कृत्रिमं बाह्यं ४९/२२ ए
मद्यं तेन समाख्यातं ४६/२३६ ए
मद्यं नाम परं प्रोक्तं ४६/२६३ ए
मद्यं मांसं तथा कामं १५/२२ ए
मदिरानन्दचैतन्यो ८/१० ए
मदिरानन्दमुत्पन्नं ४६/२३८ ए
मदीयाज्ञाप्रभावेन ३१/९० ए
मध्य अनादिनिधन ६७/३९ ए
मध्यचारगतिं ज्ञात्वा ११/६३ सि
मध्यनाड्याः प्रवाहेन ४०/१०१ सि
मध्यनाडीप्रवाहेन १३/१२३ सि; ४८/३० ए
मध्यमन्थानयोगेन ५७/६४ ए
मध्यमं च अनन्ङ्गं च २०/८ ए
मध्यमं नाभिदेशे तु २४/९६ सि
मध्यमं द्वापरे ज्ञेयं ४२/७० सि
मध्यमं पदविन्यासं ६४/५८ सि
मध्यमाकर्षणं प्रोक्तं ३१/४२ सि
मध्यमातर्पणं कृत्वा ४६/२७० ए
मध्यमा रुद्रशक्तिस्तु ३१/२८ सि
मध्यमेनैव चारेण ३१/२८ ए
मध्यमौ द्वौ तथा वर्ज्यौ २७/६३ ए
मध्यमौल्याधिकारस्थं ४६/१४१ सि
मध्यवर्ती स्थितो ब्रह्मा २९/२४ ए
मध्यस्थं मण्डलेकं स च दिशतु शिवं आश्रमे प्रत्ययाज्ञा ३८/२४ सि
मध्यस्थं मध्यगं प्राणं १९/४८ ए
मध्यस्था देवदेवी अकुलकुलमयानन्ददात्री स्वतन्त्रा ४२/५ सि
मध्यस्थाने ततः कृत्वा ५५/१५ ए
मध्याज्यं च तथा क्षीरं ३३/६० सि
मध्याह्ने युवकौमारं २८/१५२ ए
मधुमन्थनावतारे ३०/१७६ ए
मध्ये आज्ञा प्रपूज्या च ४८/८० सि
मध्ये कृतयुगं देव ४६/१८ सि
मध्ये खपुष्पं संस्थाप्य ४८/६७ ए
मध्ये तु कलशं स्थाप्य १६/११८ सि
मध्ये सेतुः परा आज्ञा ६५/३५ ए
मध्ये हिरण्यं संपूज्यं १६/१२० सि
मन उत्पद्यते वाचां ५७/७० सि
मन–ऊर्मितरङ्गेषु ६६/८४ ए
मननं सर्वभावानां ६६/६५ सि
मनना च मनाद्या च ६१/९३ सि
मनप्राणमहं ह्यात्मा ५७/८४ ए
मनमेकाग्रतं कृत्वा ६६/५१ सि
मनमेकाग्रतः कृत्वा ५७/५ ए; ६४/७५ ए
मनमेकाग्रं युञ्जीत १४/९ ए
मनश्चित्तं परा बुद्धिर् ५८/७९ सि
मनस्तत्रैव निक्षिप्य ३६/४१ सि
मनस्था कुण्डली ज्ञेया ४०/१३८ ए
मनसा निश्चलं कृत्वा ३६/६९ ए
मनसा वचसा स्नेहात् ४/५० ए
मनः कूपं समुद्दिष्टं १४/५२ सि
मनःप्रसादनार्थाय ४१/४ ए
मन्त्रकोटीश्वरं नाथं ३५/५० सि
मन्त्रखण्डं तु वै गुह्ये ५०/३२ ए
मन्त्रखण्डं तु वै मध्ये ३०/२३ सि

मन्त्रचक्रकलाधारं ३/९६ सि
मन्त्रचक्रप्रयोगेन ५९/५७ ए
मन्त्रचक्रान्तिका ह्यग्नि ६६/७८ सि
मन्त्रजापप्रसक्तानां ३३/२० सि
मन्त्रजा सकला प्रोक्ता ४२/३९ सि
मन्त्रजा सहजा चैव ४२/३८ ए
मन्त्रतत्त्वार्थसंबोधं ३/९१ सि
मन्त्रत्यागं विना शान्तं ६८/८६ ए
मन्त्रत्रिअ्कोणमध्ये तु २७/६६ सि
मन्त्रदेव्यस्ततो देव २८/३० सि
मन्त्रदेव्यः पुनस्तेषां २८/७५ ए
मन्त्रध्यानविनिर्मुक्तं ६८/६८ सि
मन्त्रनाथमधिष्ठानं ६०/१० ए
मन्त्रपादेन चैकेन २२/२१ सि
मन्त्रमण्डलनिर्मुक्तो ६८/३८ सि
मन्त्रमार्गोदयं देव ५७/२८ ए
मन्त्रमूर्तिरभून्नाथ २७/४ सि
मन्त्ररूपास्तु ते सर्वे १९/११ सि
मन्त्रविद्याक्रमाचारं ३६/१११ ए
मन्त्रविद्याविनिर्मुक्तं ६८/८१ ए
मन्त्रविद्यासमुत्तीर्णं ६८/१२१ ए
मन्त्रवेधं तु नादाख्यं ३१/११ सि
मन्त्रवेधं तु मन्त्रेण ३१/१२ सि
मन्त्रशक्तिप्रभावेन ३३/२४ सि
मन्त्रसिंहासनं तस्य ३०/१९१ सि
मन्त्रं ध्यात्वा हुतिं कृत्वा ३४/७७ ए
मन्त्रं रुद्राक्षसूत्रं च ३७/२७ सि
मन्त्रः शिवः समुद्दिष्ट ४०/४८ सि
मन्त्राग्रेऽनुक्रमेणैव ५४/१५ ए
मन्त्राचारविलुप्तात्मा १६/१०३ ए
मन्त्राचारविलुप्तस्तु २३/४५ सि
मन्त्राणां जननी या सा ४०/११ सि
मन्त्राणां जीवभूता तु ४०/१०७ सि
मन्त्राणां तु यदा जातं ६८/८२ सि
मन्त्रातीतपदं प्राप्य ६८/१०५ ए
मन्त्राध्वानं तु संशोध्यं ३३/१५७ सि
मन्त्रानाहतचक्रस्य ६६/५६ ए
मन्त्राराधनयागेषु ४६/१०६ ए
मन्त्राराधनशीलस्तु १६/१३६ सि
मन्त्रावेशपदे गौरि २६/८१ सि
मन्त्राः पराङ्मुखा यान्ति ३७/६८ ए; ४६/२९० सि
मन्त्रिणां तु यथा देव २८/३ सि
मन्त्री क्रमपदस्यार्थे २८/१२७ ए
मन्त्रेण पञ्चधा हुत्वा ३४/४३ सि
मन्त्रोदयमशेषस्य ६६/३४ सि
मन्त्रोद्धारं तु यः पश्येत् ३०/२०२ ए
मन्त्रोपदेशरहितं ६८/१३८ सि
मन्त्रो मन्त्रोत्तरा मुद्रा ६२/९० सि
मन्त्रो विद्या परा मुद्रा ४/२१ ए
मन्थ्यं तद् धीवरेणार्थं ५७/९० ए
मन्थानभेदमाख्यातं ५८/७२ ए
मन्थानभैरवी शक्तिर् ३/५० सि
मन्थानभैरवे यज्ञे ६१/१०३ सि
मन्थानस्य तु भेदस्य ७/३ ए
मन्थानं तच्च विज्ञेयं ५७/८९ ए
मन्थानं मन्थयन्ती मदनकलयुता भेदमन्थानराशौ ३८/२४ ए
मन्थानं शिवशक्त्यादौ ५७/१३ सि
मन्थानं सप्तमं वक्रे २/२३ ए
मन्थानं सृष्टिरेवोक्तं १७/३५ सि
मन्थनाच्चन्द्रसूर्योभौ ५८/५१ ए
मन्मथं जायते बिन्दु ५८/७१ ए
मन्मथेन समायुक्तां १६/७२ ए
मनातीतं तु तत् स्थानं ४०/८७ ए
मनेनाक्रमते सर्वं ५७/५९ ए
मनो—ऊर्मितरङ्गाद्य ६५/१० सि
मनोद्भवं तु यल्लक्षं ४१/८ ए
मनोद्भवां कामरूपे १६/९३ ए
मनोन्मनपदे ज्ञेया ५७/६ ए
मनोनिरोधनं कृत्वा ५६/१२ सि
मनोबिन्दुं गृहीत्वा तु ४०/९४ ए
मनो बुद्धिबलेनैव ६७/३३ सि
मनो बुद्धिरकामस्य ६५/६ सि
मनो बुद्धिरहंकारं ३/९३ सि; २१/२८ सि; ३१/८६ ए
मनो बुद्धिरहंकारः ३३/१३८ सि; ४०/३१ ए

मनो बुद्धिरहंकारो ३४/३२ ए
मनो मेढ्रे विलीनत्वात् ६०/९४ सि
मनो मेरुस्थितं मेरु ५८/१२ ए
मनोरत्नकलाढ्यं च ६२/३० सि
मनोरत्नं समैकत्वे ६२/६ सि
मनोरोधं न कर्तव्यं १५/४७ सि
मनोरोधो न कर्तव्य ३७/४४ ए
मनो लीयति बिन्दौ च १३/३९ ए
मनोवाक्कायकर्मणा ३०/४५ सि
मनोवाक्कायकर्मस्य ५९/८५ सि
मनोवाग् जायते तत्त्वे ६०/९२ सि
मनोवेगेन हंकारं ६७/३४ ए
मनो हि चञ्चलं नित्यं ४१/४ सि
मफ्रेखसहरावेण २४/४८ सि
म म ऐं एकचारिंशं २३/१२ ए
मम ॐकारपीठे तु ३०/१७० ए
मम चेति तथा स्वासू २८/९९ सि
मम तु योक्तविद्या या ४९/२४ सि
मम देहाद् विनिष्क्रान्ता २८/१३८ ए
मम देहाद् विनिष्क्रान्ताः २८/१३३ सि
मम मित्रत्वभावेन ६९/२ ए
मम मूर्तिगतां कुर्यात् २४/३९ ए
मम योनिगतं ध्यायेन् २७/७० ए
मम रूपत्रयो जातः २८/१४९ सि
मम लीना सदा मग्ना २९/१७ सि
मम विद्यामूलसूत्रं ३०/२१६ सि
मम विद्याव्रतस्थस्तु २३/४८ ए
ममाज्ञावेशगा तिष्ठेत् ५७/७१ सि
ममाद्यं देवदेवेश ४६/२३५ सि
ममापि अशरीरेण ३५/५ ए
ममूर्तमपरं तत्त्वं ६२/८९ ए
ममेप्सितां महासिद्धिं ११/५२ सि
मया च गोपितं मार्गं ४६/२९२ ए
मया च तव मित्रत्वं ५/४४ ए
मया ज्ञातं महाशम्भो ३/२७ सि
मया नामन्त्रितो देवो ३/१५० सि
मया निवेदितात्मानं ५/२३ सि
मया प्रबोधमात्रया १८/९ सि
मयापि खेचरात् प्राप्तं ३०/१७५ ए
मयापि धारिता कण्ठे ४६/२९३ सि
मयापि व्यापितं मेरु १७/४८ सि
मयावतारितं तुभ्यमाद्यसूत्रमधोमुखम् २६/६ सि
मयावतारितं तुभ्यं १३/१०९ सि; ६८/१२० ए
मया विना च त्वं देव १८/८ सि
मयूखचन्द्रिकाकारा ३/४४ ए
मर्कटं लम्बकर्णं च ६/५४ ए
मर्त्यलोके महाघोरे १३/९२ सि
मर्त्यलोके व्रजित्वा तु ५/५४ ए
मर्त्यानां तारणार्थं भवभयहरणं तीव्रमाज्ञाधरं च ४४/६५ सि
मरीचिर्विरजो वाग्मी ३२/३ सि
मलक्षयं तदा जातं ३३/१७ सि
मलपाकमिदं प्रोक्तं १३/२७ सि
मलपाते वशं प्राप्ते १३/४६ ए
मलयं चेति कैलासं ४९/१८ सि
मलयाधिवासितैः पुष्पैः ११/४६ सि
मलये वाष्टविंशं वै ४६/२२४ सि
मलशुद्धिमवाप्नोति १३/५४ सि
मलशुद्धिस्तदा तस्य १३/२१ सि
मलस्यैवोपघातार्थं २६/५२ सि
मलं त्रिविधमाधत्ते १३/४८ ए
मल्लकुक्कुटयुद्धं च ३७/३३ ए
मल्लवन्दिनं कोशाढ्यं ३७/५२ सि
मलानां दहनं कस्माच् ९/४२ ए
मलानां भवते वृद्धिस् ९/४७ ए
मस्तकाभरणा शक्तिर् ४९/२८ ए
मस्तके गुरुपङ्क्तिस्तु ५०/४ सि
मस्तके प्रथमं देयं ११/३ ए
मस्तके मूर्धवक्त्रं तु ४८/३८ सि
मसिं च संप्रवक्ष्यामि ३०/११९ सि
मसुराश्च यवा देव ३३/९१ सि
महच्छब्दमतः पूर्वं ६८/३३ सि
महत् कर्मविपाकं तु १३/११० ए
महत् कष्टतरं दुर्गं ३०/७५ ए
महत् कौतूहलं दिव्यं ४१/१ ए
महती सर्वमन्त्रज्ञा ५७/४ सि

महतोड्डामरं रूपम् ४६/१६६ ए
महदाकाशगा मूर्तिर् ६२/८७ सि
महदाकाशचित्तस्य ५८/१० ए
महद्भूतमतः कृत्वा २१/३२ ए
महन्तार्याः पञ्चकं च २८/१०३ ए
महन्तारीपञ्चकं च २६/२३ ए
महन्तारीपञ्चकं चैव ३९/१२५ सि
मह्यमीशेन कथितं देहे ३५/२३ सि
महाक्रमपरस्यापि ६८/१२८ ए
महाकायं नृसिंहश्च ६/१०२ ए
महाकालयुतां नौमि १६/३८ ए
महाक्षीरोदकल्लोले ४६/३७ ए
महाकुसुमजातीभिः ६८/१५ सि
महाक्रोधसमोपेतां १६/५५ सि
महाघण्टसमोपेतां १६/३४ ए
महाचिन्मात्ररूपेण ६१/७५ सि
महाज्योतिशिखाकारा ६५/३१ ए
महाडमरुकहस्तां च १६/७९ ए
महाद्वीपे समाख्यातं ५८/१०० ए
महादेशं समुत्पन्नं ३/१६३ ए
महादेशान्तरं गच्छेद् ३६/३५ ए
महाधूपसुगन्धाढ्ये ३०/२२४ सि
महानन्दविकासेन २४/२ सि
महान् वृषभसिंहश्च ८/३६ सि
महानादे प्रविष्टोऽसौ ५६/११ सि; १४ ए
महानेषाधिकारी यः २३/३३ सि
महापथगतिं ज्ञात्वा ६५/२८ ए
महापद्मवने सर्व ४६/१७० सि
महापर्वतबिम्बस्य १७/४१ सि
महाप्रलयनिर्घोषं ५६/८ ए
महापीठस्थिता तत्र ४४/४ सि
महाप्रेतसमोपेतां १६/३७ ए
महाबलविनियुक्तं ४८/५३ ए
महाबलसमोपेतां १६/३५ ए
महाबीजकरं बीजं ३४/३४ सि
महाबोधविकासेन ५९/३८ सि
महाभक्त्यान्वितं पिण्डं ३६/२२ सि
महाभये समुत्पन्ने १६/११५ ए
महाभूताः स्मृताः पञ्च ६७/२७ ए
महाभैरवज्योतिश्च २४/३७ ए
महाभैरवतेजो वै ४६/३०१ ए
महाभैरवरूपं तु ९/३४ सि
महामलयदेशे तु १६/८३ सि
महामाया च पेप्पिर्या ७/३१ ए
महामाया मलस्तत्र १३/१७ ए
महामायावने घोरे १६/८१ सि
महामायाविमोहेन १२/२७ ए
महामायाश्रितो यस्मात् १३/१० ए
महामाया स्मृता ह्येषा ८/९६ सि
महामायोदरातीतं ६८/३४ सि
महामेरुसमोपेतां १६/६५ ए
महामेलापके युद्धे ६३/३२ ए
महामोक्षपथे सिद्धिः ६५/२९ सि
महारत्नस्तवं गुह्यं २९/१४ सि
महारत्नं महादीप्तं २५/१० ए
महारत्नैः सुशोभाढ्यं ३९/११ सि
महारामे च रम्ये च ३/१ सि, ३/३० सि
महालक्ष्मी तथोद्याणं ६/२१९ ए; ५१/२२ सि
महालक्ष्मीवने घोरे १६/८६ सि
महावज्रपदे लीनो ५६/९ सि
महावनस्य मध्ये तु ३/८६ ए
महाव्यक्ताक्षरे लीना ५७/७८ ए
महाव्याप्तिकरं शम्भो ३६/१०९ सि
महाव्योम महापीठं ५८/९ सि
महाव्योम्नि प्रतिष्ठोऽसौ ५६/९ ए
महाव्योमे समालीना ४९/३७ ए
महाव्रतं तु निर्वाणं १५/१६ सि
महाविद्येश्वरी माया १०/५१ सि
महावृक्षं पुनश् चात्र ९/३९ सि
महाशङ्खाद्यमुदरं १८/४० सि
महाशङ्खासनं जानु १९/४० सि
महाशरसमोपेतां १६/६० ए
महाशवशिराम्भोज ४७/१८ सि
महाश्मशाने घण्टाले १६/६७ सि
महाशून्यं तु तत् प्रोक्तं ४०/५१ सि
महाशून्यालयं गत्वा ५६/१६ ए

महाहर्षो महाजिह्वः ३२/१० सि
महासान्निध्यकरणं ३/७ सि
महासान्निध्यमतुलं ६/१७३ सि
महासेनश्च क्रोधीशं ६/१६ ए
महासेनसमोपेतां १६/५४ ए
महिमा च परा शक्तिः ६१/९३ ए
महिषी च उलूकी च ३७/४९ ए
महेन्द्रकमलोद्याने ४६/१७४ ए
महेन्द्रस्य हरेन्द्रस्य ६४/५५ ए
महेन्द्रं वरुणा चैव ५१/२२ ए
महेन्द्राद्यं द्वयं पात्यं १९/२८ सि
महेन्द्रे तु महामायां १६/६४ सि
महेश्वरं महाकायं ६/१०१ सि
महोग्रं कालिकं रावं २४/१४ ए
माङ्गल्यैस्तूर्यनिर्घोषैः ३०/३५ ए
माण्डवः शम्भुः संवर्त ६/३५ सि
मातङ्गस्थानवारे सा ६१/१४ सि
मातङ्गं कौलमद्वैतं ४२/५० ए
मातङ्गं चन्द्रनागं च ६/५२ ए
मातङ्गिनी तृतीया च ६/१४६ सि
मातङ्गी कथिता दूती १५/१२ ए
मातङ्गी मदिरानन्दा ४९/३६ ए
मातङ्गीशसमोपेतां १६/७४ ए
मातङ्गे ब्रह्मतन्त्रे च ३०/१५४ सि
मातरीणां गृहैकं तु ६६/२७ ए
मातरीणां च मेलापं ६३/६४ सि
मातरीणां च सर्वासां ६३/६५ सि
मातरीषट्कमग्रे च ५५/१२ ए
मातरीसप्तसहिता ६/१२७ ए
मातरी सर्वदेवानां २६/८९ ए
माता च दुहिता भग्नी १४/१२९ सि
माता च मङ्गलाव्वा च ६/११३ सि
माता वीरावली देवी ४/३९ सि
मातृकाक्रममेवं तु १९/५१ ए
मातृकाक्रमलिङ्गस्य २१/१२ ए
मातृकाकुलमेकं तु १९/२३ ए
मातृका च त्रिभिर्भेदैः ५८/६१ सि
मातृकावर्णरूपा च २९/२६ ए
मातृका विदिता ह्येषा ४४/५१ ए
मातृकूटसमायोगात् १६/३३ ए, ११० सि
मातृचक्रस्थिते देवि २६/६७ सि
मातृचक्रस्य चक्रस्य ६३/६३ सि
मातॄणां मध्यमा माता ६३/६२ सि
मातॄणां मेलकं रात्रौ ६६/२९ सि
मातॄणां सिद्धरुद्राणां ४/२ सि
मात्राणां होमयेत् कुण्डे ३४/११३ ए
मात्रात्रयेन मेधावी ३४/८० ए
मात्रान्ते यत् परं पत्रं ६३/८९ ए
मात्रापञ्चकृते होमे ३४/८० सि
मात्रामानेन संसिद्धिर् ३४/१०६ ए
मात्राषट्ककृते होमे ३४/८१ ए
मात्राहोममयं कृत्वा ३४/१०७ सि
मात्राहोमं प्रकर्तव्यं ३४/९१ ए
मात्रैकया च आवेशं ३४/७९ ए
माद्यं गौरीसमायुक्तं २०/१२ ए
मादिक्षान्तं गता योनिर् ३९/२२ सि
मादिसान्ता तृतीया च ११/४६ ए
मानवः स्मरणाच्चैव ३३/५२ सि
मानवा दुर्भगा देव १२/२४ ए
मानवस्य तु शिष्यस्य ३०/१८० सि
मानवेन तु रूपेण ३/२५ ए; ३०/१८२ सि
मानसं वेधनं शम्भो ३३/३६ सि
मानापमानयोस्तुल्यो ४१/२३ ए
मानुषा नैव जानन्ति ४६/२९२ सि
मा मां स्पृश सदोषोऽहं ३७/४५ ए
मायाकरणवैकल्ये १३/४३ ए
मायाकरणसंबन्धं १३/६८ ए
माया कामेश्वरीतत्त्वं ३४/३२ सि
माया च शाम्भवी शक्तिः २६/३० ए
मायाजं कर्मजं चैव १३/१२ ए
मायाजं सत्त्वमारूढं १३/१३ ए
मायातत्त्वेन लिपस्तु १३/११ ए
माया त्वं भैरवीशक्तिर् २६/६५ सि
माया त्वं सर्वसिद्धीनां २६/७८ सि
मायातीतं समनोर्ध्वे ६८/३५ सि
मायाद्यं च कराङ्गुल्योः १९/३६ सि

मायान्विताः शठाः क्रूरा ३६/२१ ए
माया प्रसुप्तनागाख्या ४०/१९ सि
मायापिण्डं सफेरं तु २०/२० सि
मायापुर्यां तटे गङ्गा ३/७६ ए
माया बिन्दुस्तथात्मा वै ४९/११ सि
मायाबीजनिरोधेन ६०/३८ ए
मायाबीजपदं त्यक्त्वा ३३/१४७ सि
मायाबीजं कथं तस्मात् १३/५८ सि
मायाबीजं द्वितीयं तु ९/२० सि; १८/७१ ए
मायाबीजेन तेजाढ्या १९/८३ ए
मायामलमिदं कर्म १३/८३ सि
मायामलविनिर्मुक्तः १३/२९ ए; ५७/५३ सि
माया मातङ्गिरूपेण ६/१६७ ए
मायामोहेन संतप्तं १३/८६ सि
माया या सन्निमित्तत्वात् ३३/१६६ ए
मायायुक्तमूनत्रिंशं ८/८३ ए
मायायुक्तं महादेव ८/४५ ए
मायारूपधरा देव ३२/२१ ए
मायारूपधरीदेवि २६/७४ ए
मायाविध्वस्तचैतन्या १३/६७ ए
मायाविध्वस्तजीवाख्यो १३/९५ सि
मायाविध्वंसनं सम्यक् १३/६६ ए
मायावृतस्य अम्बे मे ३/६५ ए
मायावेशधरो धीमान् ३/२६ ए
मायाश्रीमादितः कृत्वा ३४/५७ सि
मायास्तमनमेतद् वै १३/१०१ ए
मायोच्चारगतिर्भीव्या ६०/५८ ए
मायोदरगतस्तिष्ठेत् ४०/१९ ए
मारणं त्रिंशभिश्चैव ११/६८ सि
मारयेत् क्षणमात्रेण ६/६१ सि
मार्गं चैव ऋजुं स्पष्टं १७/२१ सि
मार्गं षट्कोणभुवनं ६३/७८ ए
मार्जनं परमानन्दैर् ३४/११ ए
मार्जारं च शृगालं च ११/८३ सि
मारुतेन कुवेरेण १०/६८ ए
मालवे तु महाकालीं १६/८४ सि
मालिन्यादि न्यसेद् पश्चाद् ४८/४६ ए
मालिन्यादिसुविन्यासं १८/२२ सि
मालिन्या शब्दराश्या तु १९/५५ सि
मालिन्याः शब्दराशेस्तु २०/२८ सि
मालिनीकुलमार्गस्था ६८/६ सि
मालिनी पञ्चकान्तस्था ६२/९८ ए
मालिनी महती वामा ५९/१५ सि
मालिनी मेघनादेन ५७/५ सि
मालिनीविजयं कृत्वा ६८/१२६ सि
मालिनी शब्दराशिश्च २/१२ ए; १८/१९ सि; २०/१ ए; ४८/४६ सि
मालिनी शब्दराशिस्तु १९/९३ ए
मालिनीषोढासंकेतं ३९/१४४ सि
मालिनीस्तवराजं तु ४/४० ए
मा वि सज्ज समु चेति २८/६१ सि
माहेन्द्रं वारुणं चैव ६/२१८ सि
मांसविन्मूत्रगन्धं च ३७/३४ सि
मांसं च रुधिरं चैव २५/३५ सि
मांसौदनैस्त्रिभिर्देव ११/४८ सि
मि–ओ–षचर्यनामानि ३९/१३३ सि
मि–ओ–षचेति चत्वारः ४५/२५ सि
मि–ओसिद्धद्वयं तत्र ५३/३ सि
मित्रदेव महासिद्ध ५/४४ सि
मित्रदेवः स्वयं सिद्धः ६/१२९ ए
मित्रमाता प्रभुर्देवी ५/८४ ए
मित्रामित्रं सुखं दुःखं ३७/२२ सि
मि–ष–च–ओ प्रसिद्धाश्च २/४५ सि
मिष्टान्नभोजनं पानं १२/५ सि
मीनं चैव तथा मेषं ६/१८ सि
मीलनोन्मीलनं कृत्वा ५८/८७ ए
मुक्तं चन्द्रकला ज्योतिः ४६/२४७ ए
मुक्तं ज्ञानाश्रितं देहं १३/१०५ ए
मुक्ताफलप्रवालाद्यैर् २९/७ सि
मुक्त्यावस्थं जगत् सर्वं ४०/१६६ ए
मुक्तिज्ञानं च दिव्यौघं ५७/९४ ए
मुक्तिज्ञानाभिकांक्षी च ३२/६२ सि
मुक्तिमार्गं च देवेश ६८/२६ ए
मुक्तिमार्गं त्रिके देवि ६८/४८ ए
मुक्तिमार्गं द्विधा भिन्नं ६८/७२ ए
मुक्तिर्वै अमरिकाम्नाये ६८/४९ ए

मुक्तिविशेषणमस्मिन् ६८/१४० सि
मुक्तिसंग्रहसूत्रेदं ६८/१४१ ए
मुकुटे कुलिकं चैव २९/३९ सि
मुक्तोऽसौ नात्र संदेहो ४१/१६ ए
मुक्तो मोचयते ह्यात्मा ६६/१० ए
मुखकोशं च विन्यासं ४८/४९ सि
मुखं संकुचितं तस्य १५/२० ए
मुखाम्नायात् परं नास्ति ३०/८३ ए
मुख्यास्त्वेते समाख्याताः ३३/१५१ सि
मुखि उष्टद्वयारोप्य २३/५४ ए
मुखेन तां शशिकलां ६५/५३ ए
मुच्यते कर्मबन्धैस्तु ३७/६ ए
मुच्यते नात्र संदेहो ४१/२४ सि
मुच्यते स उपसर्गेभ्यो १६/१३१ ए
मुण्डधारी शिवं शम्भुं ६/१०३ ए
मुण्डधारी स्फुलिङ्गं च ६/५० ए
मुण्डितस्य प्रकर्तव्यं १५/२८ सि
मुद्गरं च त्रिशूलं च ३४/५७ ए
मुद्राकूटसमायुक्ता ९/२९ ए
मुद्राकूटमिति ख्यातं ५८/३९ सि
मुद्राकूटं परस्थानं ५८/४० ए
मुद्राकोटीश्वरं नाथं ३५/४९ सि
मुद्रा च त्रिविधा चैका ३९/१५१ सि
मुद्रा चैवाष्टभागेन २२/२२ ए
मुद्रा ज्ञानशलाका या ५/२६ ए
मुद्राज्ञानं परानन्दं ५९/५४ सि
मुद्रा तस्यास्त्रिचक्रे त्रिविधवरमुखं दिव्यलिङ्गं कुलीशं ३८/५ ए
मुद्रात्रयसमोपेतं ३९/१२८ सि; १३१ ए
मुद्रात्रयं परं ज्ञानं ३९/६३ सि
मुद्रात्रिकं पुरा न्यस्त्वा ४८/६३ सि
मुद्रात्रितययोगेन ४८/१५ ए
मुद्रात्रितयसंकेतं ३९/११३ ए
मुद्रात्रितयं कृत्वादौ २७/५३ सि
मुद्रा नाम व्रतं शुद्धं १५/३५ सि
मुद्रापञ्चकनिर्मुक्तो ८/१२६ सि
मुद्रापञ्चकयोगेन ६२/५३ सि
मुद्रापञ्चकसंपूर्णं ६२/७२ सि
मुद्रा पञ्चशलाका या ६२/९४ सि
मुद्राबन्धसमायुक्तं ४८/५३ सि
मुद्राबन्धैर्विसर्जित्वा ४९/५३ ए
मुद्रामण्डलमध्ये तु ५१/२५ ए
मुद्रामण्डलमन्त्रैश्च ४०/४३ ए
मुद्रामण्डलस्याग्रे तु ४८/१८ सि
मुद्रामडलकं वृत्तं १३/११३ ए
मुद्रामन्त्रविकासेन ६७/१ ए
मुद्रालकुटहस्तां तु १६/५२ ए
मुद्राशक्तिः परं तत्त्वं ५९/७४ ए
मुद्राशक्तिः समाख्याता २/१४ ए
मुद्रास्फोटकरं कूटं ६०/४८ सि
मुद्रास्फोटं त्रिभिर्विद्या ३४/८४ ए
मुद्रास्फोटादि वेधञ्च ३०/१७२ ए
मुद्रास्फोटाः प्रवर्तन्ते १०/४५ सि
मुद्राः सिद्धाश्चतुःपीठाश् ६०/७० सि
मुद्रितं तेषु तज्ज्ञानम् ७/५९ ए
मुद्रितं योनिमुद्रायाम् २७/६८ ए
मुद्रिता योनिमुद्रायां १०/३६ सि
मुद्रीशः परमो वृक्षो ५८/९० ए
मुद्रैषा षड्भिः पीठैस्तु ४९/४२ ए
मुनीनां स्वामिनादिष्टाः ४६/५४ सि
मुमुक्षुणा च शिष्येण ३७/१० ए
मुमुक्षूणां विमुक्त्यर्थं १३/६८ सि; ३४/८ सि
मुर्खानामपि या सिद्धिर् ४४/६२ ए
मुशलहस्तां महामायां १६/६६ सि
मुशलायुधहस्तां तु १६/४३ सि
मुषलत्वे स्थितो नादो १४/११८ सि
मुष्टिं मध्ये ततो बध्वा ११/२८ ए
मुहुर्मुहुः क्रमाभ्यासाल् १३/१०७ ए
मुहूर्तं यावद् देहे तु ३१/३२ सि
मूर्खं कुल्ठाङ्गहीनं च ३७/३४ ए
मूर्खोऽपि हि विविक्तश्चेत् ३२/७० सि
मूर्तभूतोऽप्यमूर्तस्तु १३/९ सि
मूर्तित्रिकं कुलाम्नायं ६५/११ सि
मूर्तिन्यासं प्रवक्ष्यामि १९/८८ ए
मूर्तिपञ्चपुरैकत्वान् ६२/८९ सि
मूर्तिभूतं कलायाश्च १९/७९ सि

मूर्तिभेदं त्रिधा प्रोक्तं ९/३७ सि
मूर्तिमध्ये कथं तच्च १/१० ए
मूर्तिमध्ये बहिर्लक्षे ३/१३२ सि
मूर्तिरेका बहुभेदैः ६०/६० ए
मूर्तिलिङ्गमभेदत्वात् ६०/५९ ए; ६६ सि
मूर्तिशुद्धिं पुरा ज्ञात्वा ९/४० ए
मूर्तिं प्रविश्य हृदये २७/४४ ए
मूर्त्येका शिवमूर्तस्य ६४/८९ ए
मूर्ध्नाभिनन्द्य विनतैः ४६/१०१ सि
मूलनाथो विभूत्वे वै ४६/११६ ए
मूलभूतं क्रमाचारं ६२/९९ सि
मूलमन्त्रस्य सिद्धस्य २७/५३ ए
मूलमन्त्रेण विद्याया २७/६० सि
मूलमाज्ञाक्रमं वृक्षं ५७/४३ ए
मूलविद्यां त्रिधा जप्त्वा २७/४६ सि
मूलशक्त्यवतारं तु ४२/१ ए
मूलसूत्रस्य आनन्दं ५८/१०२ सि
मूलसूत्रस्य देवेशि ५८/१ सि
मूलसूत्रं क्रमं देयं ३०/४७ ए
मूलसूत्रं तु संक्षेपाद् ५८/१०२ ए
मूलसूत्रं परं चात्र ५८/१३ सि
मूलं नाभिः कुलं मेरुर् ३०/५४ ए; ३९/८७ ए
मूलादेकः परो हंसः ६६/४६ ए
मूलाधारप्रभा व्याप्तिः ५९/१२ ए
मूलान्वयकुलस्येदं ६५/१५ सि
मृगाजिने तु संकल्प्य २७/२८ ए
मृतवत्सा तु या नारी १०/६२ सि
मृता भस्मगता साध्वी ३/१५९ सि
मृत्युरस्ति कथं तस्य १३/२ सि
मृणालनालनाडीनां ५९/५९ सि
मृद्वासनोपविष्टस्तु ४९/४ सि
मेकारं हृदयात्मानं २३/५५ सि
मेखलात्रयसंयुक्तं ३/८ सि
मेखलात्रितयं बाह्ये ४८/६६ ए
मेखला भेदभिन्ना तु ३९/४७ सि
मेखलायां न्यसेद् देव ४८/४८ ए
मेखलायां पुरुषौघं ४८/८१ सि
मेघनादसमायुक्तां १६/८५ ए
मेनणञङ पदं तु २३/२७ ए
मेनाख्यदुहिता देवी ५/७५ सि
मे माता मे च मे भार्या २६/७९ सि
मे माते परमे माये २६/७९ ए
मेरुकर्णिकया ज्वाला २०/२४ ए
मेरुक्रमं शिवमेभिः ४५/५३ ए
मेरुद्वादशश्लोकानि ७/४६ ए
मेरुप्रस्तारबिम्बस्य ८/२१ ए
मेरु भुवन विख्यातं १७/१६ सि
मेरुमध्यगतं प्राणं ६१/८४ ए
मेरुमध्यगतं वक्त्रं १८/९१ सि
मेरुमध्यादधोमार्गे ५८/१६ ए
मेरुमध्याद् विनिष्क्रान्ता ५७/१३ ए
मेरुमध्ये तु कौलेशः २२/२४ सि
मेरुमार्गप्रभावेण ६०/५० सि
मेरुमार्गप्रवाहेन ५९/९७ सि
मेरुमार्गस्य क्षेत्रस्य ६५/४ सि
मेरुमार्गाद् विनिष्क्रान्ता १८/१९ ए
मेरुवन्मेरुप्रस्तारं ८/१२ ए
मेरूत्था रुद्रशक्तिस्तु १०/१० ए
मेरोर्मध्यमतुङ्गे तु १७/२८ सि
मेलकं च प्रयच्छन्ति १४/८४ सि
मेलकं योगिनीसार्धं २४/७५ सि
मेलापं खेचरीसार्धं ८/१२१ सि
मेषी कुक्कुटि मायूरी ३७/४८ सि
म्लेच्छपत्रे न लेख्यं तु ३०/११८ ए
मैत्रीशं चर्यदेवं च ८/११३ ए
मोक्षमार्गक्रमं चक्रे १३/१४२ सि
मोक्षमार्गप्रदातारम् ४२/२१ ए
मोक्षसद्भावविज्ञानं ३/१४६ ए
मोक्षं शीधुबकौ भातिः ४६/२४७ सि
मोक्षं तु भवते तस्य ३३/१८५ सि
मोक्षं वा यदि वा भोगम् ३३/१४६ सि
मोक्षार्थं ज्ञानहेतोः प्रकटितनिलये सिद्धशब्दं अमोघं ४४/६४ ए
मोक्षार्थं सर्वजन्तूनां ४/९ ए
मोक्षेऽपि यस्य नोत्कण्ठः ४०/१५८ ए
मोचयेच्छक्तिचक्रस्थो २६/४८ सि

मोहनी कालसंकर्षी ३६/१०१ सि
मोहनी मारणी षष्ठी १८/९५ ए
मोहिन्या च मनोह्लादा ४६/१५३ ए
मौनमास्थाय सूर्याब्दं ४६/१२६ ए
मौनेन अटते नित्यं १४/१०२ सि
मौशलायुधहस्तानां ६८/११० ए
म्रियते अचिराद् देव ३९/११९ ए
म्रियन्ते कुगतिं यान्ति ५/५८ ए
यं यं स्पृशति हस्तेन २४/६३ सि
यं यं स्मरति भावेन २४/६४ ए
यं सोऽवलोकयेज्जन्तुः २२/१७ ए
यं स्थानं पश्यते सौम्यं ६/४५ ए
यः पठेन्मानसंयुक्तः ४६/२०२ सि
यः पिबेत् प्रकटं देव ४६/२६१ ए
यः पुनः प्रातरुत्थाय ३/१४६ सि
यः पुनः शुद्धभावात्मा १६/१०४ ए
यः प्रीत्या पूर्वपीठे तु ४६/१६३ ए
यः शावरादिरित्याहुर् २/२ सि
यकारस्य कपालस्य ६३/४१ सि
यकारान्तर्गता शक्तिर् ६३/८४ ए
यकारादिसमायुक्तं ३/१०३ ए
यकारे प्रेरणस्थानं ६३/९७ सि
यक्षलोके च गान्धर्वे १३/९१ ए
यक्षिणी रूपमध्यस्था ३९/१२९ ए
यच्च चादिस्वरूपेण ३/१०६ ए
यजनं पादुकान्तं च ४२/५१ ए
यजेत् तद्गतचित्तात्मा ४८/८९ ए
यजेत् पीठचतुष्कं तु ५०/६ ए
यज्ञं करोति विमलं ३/७५ सि
यज्ञकोटिसुविस्तीर्णा ५७/१० सि
यज्ञक्षोभभयाद् देव ३/७८ ए
यज्ञतीर्थतपोदान ४६/१२० ए
यज्ञविध्वंसनार्थाय ३/७९ सि
यज्ञारम्भं कुरु प्राज्ञ ३/१५५ ए
यज्ञे श्राद्धे विवाहे च ४६/१०६ सि
यतस्तद् बुद्धितत्त्वं तु ६८/५१ ए
यत् किञ्चिदाज्ञया देवि २९/१ सि
यत् किञ्चिद् वाञ्छितं कामं ४९/४१ ए
यत् तच्छान्तं परं शून्यं ६८/८६ सि
यत् तत् स्थानं कुले ध्यानं ६८/८७ ए
यत्नतो पुस्तकं रक्ष्यं ३०/१६ सि
यत्नेन तु विधिः कार्यो ३०/१७ ए
यत् पुरासीश्च मे भार्या ५/८ ए
यत् प्रोक्तं च त्वया देवि ४१/३३ सि
यत् फलं प्राप्नुयान्मन्त्री ३४/९४ ए
यत्र कामगतीच्छया ८/१२३ सि
यत्र ब्रह्मकपाटं हि ६५/५१ ए
यत्र यत्र गता देवी ६/२१९ सि
यत्र यत्र गतो मन्त्री ३०/२११ ए
यत्र यत्र मनो याति ११/८६ सि
यत्र यत्र व्रजेदिच्छा ५३/११ सि
यत्र यत्र शुभं किञ्चित् ३०/१९७ ए
यत्र यत्रापि देशे तु ५/६७ ए
यत्र रुद्रः स्वयं तिष्ठेत् ४०/६४ सि
यत्र लीना तु सा शक्तिर् ४१/५२ ए
यत्र सा कुण्डली शक्तिर् ४०/७८ सि
यत्रस्थः स लभेदेव ३१/१२५ ए
यत्र स्थानात् समारभ्य २३/६० सि
यत्रस्था पञ्चधा शक्तिः ६४/५२ सि
यत्र स्थिता च देवेशी ३५/१६ ए
यत् त्वयोक्तं महादेवि ३६/६५ सि
यत् सर्वसात्विकं ज्ञानं १२/१३ सि
यथा एकमनेकञ्च १३/४५ ए
यथा कर्णोपदेशं तु ९/३७ ए
यथा कुर्याच्च संस्थानं १८/५६ सि
यथाक्रमं महौघोऽयं १९/८७ सि
यथाक्रमेण वृद्धस्य २८/५९ सि
यथा क्षीरे स्थितं सर्पिः १८/७ सि
यथागममहाज्ञानं ३०/१८७ सि
यथाग्निस्तेजसा नित्यं १५/६ सि
यथाग्नेर्दाहिकाशक्तिर् ४०/१३ ए
यथा चाहं यथा त्वं च १०/४९ सि
यथाज्ञायाता ते देव ३५/३५ ए
यथा तत्त्वानि बीजानि २१/४८ सि
यथा ते प्रतिबुध्यन्ति ४७/८ सि
यथात्मनि तथा शिष्ये ३३/१३१ ए

यथा त्वं तत्त्वतो वेत्सि ४२/१ सि
यथा दन्तिसहस्राणि १२/१६ सि
यथा दीपः प्रदीप्तस्तु १२/१८ सि
यथा दीपो घटान्तस्थ ४१/६४ सि
यथा दीपो निर्वातस्थो ३६/६८ सि
यथा दीपो निवातस्थो ४०/९९ ए
यथा ध्यानं तु पीठानां २१/४७ सि
यथा रश्मिसमूहेन १८/१२ ए
यथा राजा स्वदोषे तु ३३/१६९ सि
यथा रौद्र्या विलीनस्था ४०/१४४ सि
यथावतारितं तेन ४६/२९ ए
यथा वह्नेः स्थिता ज्वाला १८/१३ ए
यथा वर्णास्तथा सिद्धाः ७/३३ ए
यथा वाता शरीरस्था ३६/११२ ए
यथावित्तानुसारेण २७/२२ ए
यथा वृक्षो बहिर्घातैर् ३३/१८२ ए
यथावृत्तं प्रवक्ष्यामि ३/२८ सि
यथा व्याख्याविधिः ख्याता ३०/१२५ सि
यथाश्वत्थस्य बीजं तु ३३/१६४ सि
यथा सृष्टिक्रमेणोक्तं २४/५२ ए
यथाहं च तथा त्वं च ३०/१८७ ए
यथाहं च यथा त्वं च ३१/१०५ सि
यथाहं चिद्घनानन्दा २४/३२ ए
यथाहं देवदेवेश ११/७९ सि
यथाहं वै तथा सर्वं ४१/२२ ए
यथा ह्येकं तथा सर्वं ४१/६७ ए
यथा ह्येकस्तथा सर्वे ४०/१२१ ए
यथा ह्येका तथा सर्वाः ३३/११ ए
यथेच्छा पूजिता देवी ६/७ सि
यदा कलियुगे घोरे १३/१०८ ए
यदा तदा व्रजेत् येषां ४६/११४ ए
यदा तल्लयतां याति ४१/४४ ए
यदा ध्यानात्मकं भावं ६८/८४ ए
यदा न किञ्चिद् विद्येत ६८/६७ सि
यदा न पश्यते जीवं १८/८० ए
यदा न विद्यते यत्र ६८/८९ सि
यदा प्रवर्तते देहे १३/१३१ ए
यदा लोभेन मूढात्मा ३६/२० ए
यदा वैराग्य जन्तूनां १५/१७ ए
यदा शून्यावधिर्नास्ति ६८/७३ ए
यदि चर्यावधूतोऽसौ ३७/२० सि
यदि तावत् षडिः पीठा ६१/१ ए
यदि दृष्टं पदार्थं तु ४/१८ ए
यदीच्छेत् सिद्धिमुत्तमाम् १४/१३२ बि
यदुक्तं पिङ्गलं नाम ४६/३५ ए
यदेतत् कौलिकं ज्ञानं ५/१ ए
यदेतत् पश्चिमं मार्गं ४/१२ सि
यद् गृहीतं स्वभावेन ५७/३३ सि
यद् मद्यं तत् परं शौर्यं ४६/२४० ए
यद् यद् कामयते कामं ११/८७ ए
यद् यदाभरणं तस्य १४/७ ए
यद्यपि दक्षिणे प्रोक्ता ९/५५ सि
यद्यप्याज्ञाधरः कश्चित् ६५/१८ ए
यद्यावर्तयते देव २४/११४ ए
यद्येवं न विजानाति ३९/११७ ए
यन्न कस्यचिदाख्यातं ३५/२३ ए; ३५/७८ ए; ३५/९७ ए
यन्नाशौ पश्चिमे तीरे ४६/२१४ ए
यन्नास्ति तत्र को लक्षः ४१/१ सि
यमं च नारदं केतुं ६/१२१ ए
यमचक्रं स्थितं तत्र ६/१५६ सि
यमवरुणकुवेराद्यैर् ३९/३ सि
यमवलोकयेत् सा तु ७/३७ सि
यमश्च स च धर्मो वै ३१/१०४ ए
यमेव लोकयेज्जन्तुं १०/४४ ए
यमोऽपि वञ्चितस्तेन ४५/३८ सि
यवर्गे च भवेत् शुष्का ४४/३७ ए
यशमध्यगताकाशं ८/१०४ ए
यश्चावधारयेत् श्रीमान् ४५/६ ए
यष्ट्वा नमस्करेद् देव ४९/५३ सि
यष्ट्वा सकलकामानि ५०/१२ ए
यसमध्यगतं देवं २४/५५ सि
यस्त्रिधामकलाग्रास ४६/१८८ ए
यस्तु संपूजयेन्नित्यं ६/१९२ ए
यस्मात् पाशाः प्रवर्तन्ते १८/८६ सि
यस्माद् ज्ञानं तु वांच्छामि ३/२४ सि

यस्मिन् काले लयं सर्वं २८/१४४ ए
यस्मिन् देव निराकारे ३५/५ सि
यस्त्वनादिमलो ह्येको ३३/१६३ ए
यस्त्विदं विन्दते योगी ८/१०८ ए
यस्य एषा महाविद्या ११/९६ ए
यस्य तुल्यं सुखं दु:खं ४१/१५ सि
यस्य तुष्टा च अव्वाहं १७/५१ ए
यस्य दिव्यौघमानन्दं ५७/३५ सि
यस्य यस्य युगस्यैव ३०/१६७ ए
यस्य या भवते विद्या ४८/८९ सि
यस्य विद्या भवेत् सिद्धा १२/३ ए
यस्या: पितृजना नित्यं ६५/३३ ए
यस्यानन्तं न दूरं न च दिवसनिशा कालवेला न चैव ४४/६५ ए
यस्यावतारमात्रेण २९/२० ए
यस्यैव शंकरो नाम ४३/११ ए
यस्येच्छानिर्गतं सर्वं ३/९२ ए
यस्येदं वक्त्रगं न्यासं २३/२० ए
यस्येदं श्रीमतं देव ३०/१९६ ए
ययोच्चारितमात्रया ८/९२ ए
यां यां चेच्छां लभेद् योगी ५८/८६ ए
या कला परमा दिव्या ६५/६० सि
या कल्पा शुक्रसंपूर्णा ४९/१९ ए
याकिनी जन्ममध्यस्था ६३/२२ सि
यागकाले सिद्धिदं स्यात् ४/२९ ए
यागक्रियासमुत्तीर्णं ६८/६९ सि
यागभूमौ प्रवेशं तु ४६/२८५ सि
या च रौद्री भवेन्माया ६३/८६ ए
या चिनोति चिदानन्दं ५७/५५ सि
याज्ञवल्क्यस्तथा व्यासो ६/३६ ए
यात्यसौ नरकं घोरं ३०/२०९ सि
यादृशं पूर्ववृत्तान्तं ४६/३० ए
यानि चेच्छति कामानि १०/४३ ए
यानुजं खरमध्यस्थं १९/५७ ए
यान्तान्तं बिन्दुनादस्थं ८/९६ ए
यान् यान् वांच्छयते कामान् १०/६४ ए
यान् यान् वाञ्छयते कामान् ४६/२७८ सि
यान् यान् समीहते कामान् ३६/८४ सि
यामले रुरुभेदे च ३०/१५२ ए
या मुष्टिस्तत्र बध्वा तु ४६/२६६ ए
यावच्चोत्पद्यतेऽवस्था ६२/२६ सि
यावत् द्वात्रिंशसंख्यया ४८/९० ए
यावत् पीठचतुष्कं तु ४८/७३ सि
यावत् संकल्पते देव ४०/१५४ ए
यावत् समाप्यते ग्रन्थ: ३०/३७ सि
यावदक्षरसंख्या च ११/६२ ए
यावदेवं न विन्देत १४/८१ सि
यावदोर्ध्वे परे जन्म ६८/७५ ए
यावद् देहो महाबन्धै: ४०/७६ सि
यावद् भावयते ज्ञानं ४०/१६३ ए
यावद् भावयते ह्येकं ४१/५ सि
यावन्न कर्मकोटिभि: ६७/२१ सि
यावन्न कुरुते चैक्यं ४६/११६ सि
यावन्न कुलसिंहस्य ३०/१६० ए
यावन्न गुरुकारुण्यं ३६/११५ ए
यावन्न गुरुशिष्यत्वं ५/४ सि
यावन्न ज्ञायते चारं ९/३८ सि
यावन्न ज्ञायते देव ४७/२० ए
यावन्न त्यजते देव ४१/१५ ए
यावन्न त्यज्यते सा वै ४०/१५७ ए
यावन्न त्यजते ह्येवं ४१/१४ ए
यावन्न दत्तं वटुके ४७/५ ए
यावन्न पश्यते ज्ञानं १५/५८ सि
यावन्न प्राप्यते देव १८/१११ सि
यावन्न विन्दते कूटं ९/२९ सि
यावन्न श्रीमतं श्रुतं ३६/११४ सि
यावन्न सावधिं प्राप्य ६८/९४ ए
यावन्नाभिप्रादेशे तु ३१/३० सि
या शक्ति: पद्मगर्भस्था ६३/८३ ए
या शक्तिरुदितानन्दा ६३/८१ सि
या सा त्रि:कोणशक्ति: अकुलकुलयुता संप्रवाहती षट्कं ४२/७ ए
या सा देव पराशक्तिर् १५/३ सि
या सा रुद्रात्मिका शक्तिर् ३६/७७ सि
या सा वै मातृका देव ४०/१०८ सि
या सा शक्ति: परानन्दा ४४/१३ सि

या सा शक्तिः परेच्छा या ६४/९३ ए
या सा शक्तिः परा सूक्ष्मा ४०/१११ ए
या सा शक्तिर्भगाख्या च ३/१७ ए
या सा शक्तिर्भगाख्याता ३/६३ ए; ६/२ ए; २६/७ सि
या सा शक्तिर्भगाख्या त्रिविधगतियुता त्र्यक्षरा त्रिप्रकारा २६/३ ए; ४२/३ ए; ३८/२ ए
या सा शिवमयी पूर्वं १३/७० सि
या सुरा सुन्दरी प्रोक्ता ४६/२३८ सि
यासौ ध्वनिनिनादेन ६५/३० ए
या स्थिता ओघमार्गेऽस्मिन् ४/१९ ए
युक्तं द्वादशभिर्भेदैर् ४/३४ सि
युक्तमुक्तं प्रभावोऽयं १२/२२ सि
युक्तास्ते प्रेतनाथेन १६/१२३ ए
युक्तोऽपि पातकैर्घोरैर् १६/१०१ ए
युगानुरूपतो मोक्षं ३०/१६४ सि
युगान्ते पिङ्गलो नाम ६९/२१ सि
युगे युगे समाचारं ४३/१ ए
युगैश्चतुरशीतिः २४/५ सि
युग्मभेदं कथं सारं १/१५ ए
युग्मभेदं ततो नाथ ४८/५२ सि
युग्ममष्टादशैर्भेदैः ३१/९५ सि
युगोऽन्यं दर्शनं चान्यं ३०/१६८ ए
युष्मत्कोपाच्च संजातं ३/१५१ ए
युष्मदुपार्जितं किञ्चित् ६/१३७ सि
ये केचिच्छास्त्रसंघाता १२/१४ सि
ये केचित् शास्त्रसंघाता १२/२१ सि; ५०/३३ सि
ये गता ये प्रणष्टाश्च ३/१५२ सि
ये च उक्ता ककाराद्या २४/८३ ए
ये च तेषां प्रमाणं वै ४६/२०६ सि
ये चान्ये मानवा लोके ११/७२ ए
ये चोक्ता व्यापकाः पञ्च २८/१७ ए
ये जाताः कोङ्कणे पूर्वे ५५/१९ ए
ये ते पञ्च क्रमात् पीठाः ९/६५ ए
ये त्वया कथिताः सर्वे ४०/८ सि
ये धर्माः करणे देव ४०/८६ ए
ये ध्यायन्ति सदा तुभ्यं ५/५६ सि
येन केनापि मन्त्रेण ३३/३१ सि
येन कुब्जीकृतं विश्वं ४६/१६९ सि
येन ज्योत्स्नासुधाग्रासात् ४६/१६७ ए
येन दत्तां स्वयं पीत्वा ४६/१६२ ए
येन न्यसितमात्रेण १८/१८ ए
येन मां भ्राम्यसे देवि ३५/७५ ए
येन यष्टेन संशुद्धिर् ६७/२२ सि
येन येन हि वेशेण १४/६ ए
येन विज्ञातमात्रेण ६८/२५ सि, ३७ ए; ३९/१६१ सि
येन विज्ञानमात्रेण २/१ सि; ५/१७ ए; ८/२ सि; १८/१६ सि; २४/८८ सि; ३२/१ सि; ३५/३ ए; ४६/१५५ सि; ४८/२ सि
येन सर्वत्र योगीनां ३२/२० सि
येन सर्वत्र शिष्याणां ८/८८ सि
ये निन्दन्ति तु त्वां मित्र ५/५७ सि
येनेदं चाल्यते सर्वं ४१/२८ सि
येनेदं सिद्धमार्ग प्रकटित — भुवने कीर्ति कोल्लापुरे वा ४४/६७ ए
ये न्यस्यन्ति त्रिकालज्ञास्ते २४/६६ ए
येनावधारितं नैव ३०/२०७ ए
ये पीठास्ते च वै क्षेत्राः १४/७७ ए; ५०/२७ ए
ये बुध्यन्ति नरा देव ३०/२४१ सि; ४२/७२ सि
ये बुद्ध्यन्ति महामतं ५७/९१ सि
ये मन्त्राः कौलिकाज्ञायाः ६०/३६ ए
ये मन्त्रा देवताः सर्वे ४४/३९ सि
ये योगिनीकुले जाता ८/११७ सि; १५/४५ ए; २०/२९ सि; ४९/६३ ए
ये वर्णदेवताः सर्वे ४४/४६ ए
ये विन्दन्ति नरा देव ४४/४९ सि
येषु येषु च स्थानेषु ५०/२ सि
ये स्मरन्ति इमां नित्यं १०/६६ ए
यैर्न तत् प्राशितं देव ४६/१०३ सि
योऽसौ अनादिरव्यक्तः २७/४ ए
योऽसौ आज्ञापयेद् देवान् ३१/९३ सि
योऽसौ परापरोऽनन्तः २४/३ सि
योऽसौ परापरोऽनन्तो ८/४ ए
योऽसौ परापरो देवो २४/२५ ए
योऽसौ सर्वगतो देवो १९/३ सि
योऽसौ मित्राभिधानो वै ४४/११ ए

योऽसौ सर्वगतो देवः ३६/५४ सि
योऽसौ सर्वगतो देव ४४/१ सि
योगं तत्र पुनर्देव ४१/३५ सि
योगं परमनिर्वाणं १२/१३ ए
योगचर्यासमाप्ते तु १५/१५ ए
योगजा च क्रियाक्रान्ता ४२/४० ए
योगतन्त्रस्य मध्यस्थं ४२/२० सि
योगदा कथिता दीक्षा ३३/१८ ए
योगदा भोगदा चैव ३३/१ सि
योगदीक्षा मया ज्ञाता ३३/५४ ए
योगपञ्चकमेवं तु २८/६७ ए
योगपानं पिबेन्मद्यं ४६/३०२ ए
योगपीठं त्रिसिद्धाञ्च ७/९७ ए
योगपीठं त्रिसिद्धाश्च ८/१९ ए
योगपीठक्रमाच्छम्भो १०/३३ ए
योगपीठादिपीठानां ७/४७ सि
योगभाषाक्रमो ह्येष ४२/४९ ए
योगमार्गेण सिद्ध्यन्ति ४५/२९ सि
योगव्रतं च विमलं ६८/१२९ सि
योगविद्या महाविद्या २९/३० ए
योगशास्त्रं च बहुधा ६८/१३२ ए
योगसिद्धो महादेव ३१/८९ सि
योगात्मनो विपाकस्य ६३/८३ सि
योगाभ्यासरतो नित्यं १६/१३७ ए
योगारूढा स्थिता तस्मिन् ६/४० सि
योगिचक्रं स्थितं तत्र ६/६० ए
योगिचक्रे स्मृता देव ४६/२५१ सि
योगिनः प्रियवादिनो ३२/४० ए
योगिनां च निःसंदिग्धं ६५/१४ ए
योगिनां चरुकार्थीनां १६/२२ सि
योगिनां मण्डलेदं त्रिभुवननमितं पीठमध्ये प्रसिद्धं ३८/२७ ए
योगिनां सिद्धिदातारं ६/११७ ए
योगिना संप्रपद्येत ५८/९२ ए
योगिनी — ऋषिभिः सिद्धैर् ४६/१०७ ए
योगिनीक्रममाद्यं च ४५/५१ सि
योगिनीगणमेवं हि ४८/७६ ए
योगिनीनां कुमारीणां ३७/२६ ए
योगिनीनां च हृदयं ५८/९४ ए
योगिनीनां प्रपद्येत ६०/४४ ए
योगिनीनां यथा बीजं ३१/११८ ए
योगिनीनां सदा भक्तः ३२/५९ सि
योगिनीबीजराजानं २१/२१ सि
योगिनीमुखनिष्क्रान्तं ५/५० ए
योगिनी बहुरूपेण ६४/९३ सि
योगिनीभिर्डकाराद्यैः ४५/२७ ए
योगिनीयोगचारित्रं ६०/१७ ए
योगिनीयोगमन्त्रजं ६०/४ ए
योगिनीषट्कमाख्यातं ४४/३१ सि
योगिनीषडितत्त्वानां ६३/१ सि
योगिनीसिद्धचारित्रं ३७/३१ ए
योगिनीसिद्धनिलयं यत् २९/२७ ए
योगिनीहृदयं गुह्यं २९/२२ ए
योगिनीहृदयानन्दं ४०/१५ सि
योगिन्यस्तस्य कुप्यन्ति ३२/७३ ए; ४१/५० ए
योगिन्यस्तस्य तुष्यन्ति ३६/११७ सि
योगिन्यस्तस्य सीदन्ति ५५/१६ सि
योगिन्यो वरदास्तस्य १०/६० ए
योगियोगिनिवीराणां ६/२५ ए; ३२/४१ सि
योगिसंज्ञा च ॐकारे २९/३१ सि
योगी जयेज्जरामृत्युं ६५/५४ ए
योगीशः सिद्धिकामस्तु ३७/२१ ए
योगीश्वरान् समीपस्थान् ३०/२९ सि
योगेन वेधयेत् पिण्डं ३१/१२७ सि
योगेशीं सिद्धमात्रीं च ३६/२६ सि
योजनशतदूरस्थं ३०/१९२ सि
योजनाः पञ्चविंशैव ३/९ सि
योजनानां शतं सार्धं ३/३७ ए
योजनानां शतास्त्रीणि ३/३१ सि
योजनानां शतैर्वापि ३३/३४ सि
यो जानाति इदं शम्भो ३१/१०६ सि
यो जानाति महादेव ४६/२६ सि
यो जानाति महेशान ३३/१८७ सि
यो जानाति वरारोह ३०/५२ सि; ४५/१३ सि
यो ददेत् क्रममोघानां २८/११५ सि
यो ददेत् प्राणहानिः स्यात् ५८/१०४ ए

योो द्विषेत् श्रीमतं देव ३०/२०९ ए
योो न जानाति देवेश ७/९७ सि
योो न विन्दति तत्त्वेन ४३/३२ सि
योो न वेत्ति इमां भाषां ४२/४७ सि
योो न वेत्ति महादेव ४२/५९ ए
योनिचक्रमशेषस्य ६६/३ ए
योनिजा मोहयेद् भूतान् ४२/४१ ए
योनिमध्ये समाख्यातास् २८/११ ए
योनिमुद्रां विजानीयात् ६/१५४ ए
योनिमुद्रां समाश्रित्य १३/९९ ए
योनिमुद्रा तथा देव ३९/१३२ ए
योनिमुद्रा तथा सिंहा १०/३५ ए
योनिमुद्रा तु कामाख्ये ४६/१४ सि
योनिमुद्रा तु शङ्खिन्या ८/१२५ सि
योनिमुद्रा निरालम्बा ३४/१२२ ए
योनिमुद्रा महामुद्रा २७/४५ सि
योनिषट्कं च शृङ्गाटं ३०/८६ ए; ४५/५५ ए
योन्यन्ते वर्णराशिः षडिविधकलनाकारणं षड्भिः श्लोकैः ३८/४ सि
योन्यात्मानन्दचिन्मात्रं ५८/३ सि
योन्यार्णवं च ऐंकारं ६२/३२ सि
योन्यार्णवं समाख्यातं ३९/१२८ ए
योन्येका मूलषट्कस्य ५८/३ ए
योन्येका रुद्रशक्तिश्च ६३/८ सि
यो योऽवलोक्यते जन्तुः ३०/२०० ए
यो वदेत् सिद्धसन्ताने ४९/६४ सि; ४५/४२ सि
यो विजानाति तत्त्वेन ३१/१२१ सि; ५१/१३ ए
यो वेत्ति कुलभेदं तु ३९/८९ ए
यो वेत्ति महतीं शम्भो २४/६२ सि
यो वेत्ति श्रीमतं देव ३९/८२ सि
यो वेत्ति श्लोकपाठज्ञः ३९/७१ ए
यो वेत्ति षट्प्रकारं वै ३९/६० ए
यो वेत्ति षोढाविन्यासं ३९/१४६ सि
यो वेत्ति स किलाम्नाये ६/१६३ सि
यो वेत्त्येता अनन्तात्मा ३६/१०४ सि
यो हनेत् पशुभावात्मा ३०/८७ सि
यो हि वेत्ति इदं ज्ञानं ३०/८६ सि
र अं हूं त्रिचत्वारिंशं २३/१२ सि
रकत्रयरकारादि ६३/३२ सि
रकारस्य कपालस्य ६३/३१ सि
रकाराक्षरमन्त्रज्ञः ५९/५३ सि
रकारा तेजसंभिन्ना ६३/१७ सि
रक्तं जालन्धरं प्रोक्तं ४६/१६ सि
रक्तपटपरीधानः १४/२७ सि
रक्तवर्णं महादीप्तं ३/९७ सि
रक्तवस्त्रपटो वापि १४/५ सि
रक्तश्चापि पुनः सिद्धः ६/६४ ए
रक्तां करालां चण्डाक्षीं १६/९० ए
रक्ताः पीतास्तथा शुक्लाः ३३/१२१ ए
रक्ताक्षी अग्निजिह्वा च ७/२८ ए
रक्ताक्षो लम्बबाहुश्च ४७/१५ ए
रक्तानना च ह्रस्वा च ४९/३३ सि
रक्ताम्बरधरं शूली ६/१०५ ए
रक्षणीयं त्वया शम्भो ३५/३३ सि
रक्षणीयं सदा शम्भो २९/२२ सि
रक्षणीयमिदं ज्ञानं ५/४९ सि
रक्षणीया प्रयत्नेन १०/७० ए; ३०/१०७ ए
रक्षन्ति श्रीमतं देव ३०/१२ सि
रक्षन्ति सिद्धयोगिन्यः ३०/११ ए
रक्षितव्यं प्रयत्नेन ४२/४३ सि; ४५/१२ सि
रक्षेत् प्राणवद् रुद्र ४९/३ ए
रजं पूर्णगिरिः शम्भो ३९/३६ सि
रजकी च तथा शिल्पी ४२/३४ सि
रजकी चर्मकारी च १४/१३० ए
रजमण्डलनिर्मुक्तं ४/१० सि; ६८/१२१ सि
रजस्तमोविनिर्मुक्ता १५/९ सि
रजोभावेन रूपं स्यात् ३/३४ ए
रजोमध्ये पुरं भित्त्वा ६३/४३ ए
रजोमध्ये विलीनत्वात् ६३/८७ सि
रञ्जते सर्वगात्रेण १५/१० ए
रञ्जनीयञ्च रञ्जेन १५/३३ ए
रणे राजकुले द्यूते ११/६९ ए,/९७ ए
रतिप्रीतिर्विवर्धेत ६६/३० सि
रत्नकेशवमुन्मत्तम् ७/७६ सि
रत्नपञ्चकमाख्यातं २४/१०७ सि
रत्नपञ्चकविन्यासं २४/१०५ ए

रत्नमालाक्रमं दिव्यं ४५/५२ ए
रत्नमाला गले बद्धा ६८/१५ ए
रत्नस्य तु विचित्रस्य ६२/४६ ए
रत्नाक्षरं तु कौलीशं ६२/२८ सि
रत्नाद्यं यत् परं पिण्डं २४/११० ए
रत्निकारत्नमासाद्य ६२/६ ए
रत्नैकं रत्नमध्यस्थं ६२/५ सि,/२८ ए
रत्नैकादशसंस्थाने २९/१३ सि
रत्नोत्थं पञ्चकोपेतं ४५/२६ सि
रत्नोदरपरानन्दं ६२/३० ए
रथ्याचौरकरा ये च १०/५४ सि
रन्ध्रत्रयेण निर्गत्य ३१/६८ सि
रन्ध्रस्थं सकलं ज्ञेयं ४१/६२ ए
रमणानन्दकसंज्ञा ६४/९९ सि
रमणानन्दकैलासम् ६५/१ सि
रमते तत्र देवेशी ३६/११४ ए
रमते तत्र हंसाख्यं १४/७४ सि
रमते रत्ननाथस्य ४६/१७८ ए
रमेद् दशाष्टभेदेन ५७/८० सि
रवति ज्ञानसद्भावं २/४३ ए
रविचन्द्रकलाशेषं ६१/८० ए
रविचन्द्रसमायोगात् १८/६४ ए
रविमण्डल तद्बाह्ये ३/३६ सि
रवेर्लोपं पुरा कृत्वा ९/५१ सि
रशिरं च हकाराद्यं ६४/४७ सि
रश्मयौघकला ह्यष्टौ ६३/५३ ए
रश्मिज्वालाकदम्बं च ११/२३ ए
रश्मिभिः पूरितं विश्वं ३६/३० सि
रसं तदुत्तरे मार्गे ४६/३ सि
रसं तु वैष्णवं नाम १५/४२ सि
रसं वै जलमध्ये तु १३/३४ सि
रसं स्नेहप्रभावेण ६०/९६ ए
रसनाकुञ्चनं कृत्वा ३६/८२ सि
रसपूर्णा स्थिता सा तु ६५/४९ ए
रसरूपात्मिका पूर्णा ६७/६ सि
रससिद्धास्तु पञ्चाशत् ६/१२५ सि
रसानन्दे प्रबुद्धात्मा ५६/१३ ए
रसास्वादं क्षणाद् भूत्वा ५८/३१ सि
रसो विष्णुस्तथाधारो ४६/११५ ए
रहस्यं परमं शंभो ४३/३१ सि
रहस्यं पुनः पृच्छामि ३०/१ सि
रहस्यं संप्रवक्ष्यामि ४६/१५५ ए
राकहा लाकहा चैव ४२/४४ सि
राकिनी डाकिनी चैव ३५/१०३ ए
राक्षसास्तस्य सेवन्ते ६/१५५ सि
राक्षसैर्यक्षसंघातैर् ३९/२ सि
रागद्वेषमहंकारं ३७/२९ ए
रागद्वेषसमासक्तो ३२/५३ सि
रागेन रञ्जितश्चासौ ३३/१७२ सि
रागेन रञ्जितो ह्यात्मा ३३/१४४ सि
राजा आत्मा समुद्दिष्टः १४/५६ ए
राजानः मण्डलीकास्तु ११/७१ सि
राजेन्द्राद्यं द्वयं चेष्टौ १९/२९ सि
राज्ञः श्रीचन्द्रबिम्बस्य ४६/६८ ए
राज्यमेकादशं चेति २२/७ सि
रात्रौ प्रज्वलिते दीपे ६/१५६ ए
रात्रौ स्वप्नानि रौद्राणि ३०/९ ए
रा रा कर्णौभयोर्देव २३/५२ सि
रा रिररिरानन्दः ६१/६७ ए
रावणजान्तगौ गृह्य १८/४३ सि
रावणान्तौ विलोमेन १९/२९ ए
रावणाद्येन संभिन्नं ८/६१ सि
रावबीजपुटान्तस्थं २३/१७ सि
रावस्याधःस्थितं रत्नं १८/२५ ए
राशौ पञ्चाशद्भेदानि १९/७५ सि
रिक्तहस्तैर्न सिद्धिः स्यात् ३०/१९३ ए
रुद्रं च वैष्णवीशक्तिर् ६०/३२ ए
रुद्रः पश्चिमदिग्भागे ३४/५१ सि
रुद्रकूटं समाख्यातं २४/९२ सि
रुद्रखण्डे तु रुद्राणां २९/३० सि
रुद्रकोटिधरो बिन्दुः १३/११९ ए
रुद्रकोटिसहस्राभा १३/११८ सि
रुद्रकोट्यां षोडशश्च ४६/२२० ए
रुद्रज्ञानप्रभाव्याप्तिः ६१/२४ सि
रुद्रज्ञानी परा काली ६०/३३ ए
रुद्रभागे पदे प्राप्ते १३/१०३ ए

रुद्रभागे स्थिता ह्येते ३५/७३ सि
रुद्रभैरववीराणां ६९/१ सि
रुद्रभैरववीराद्य: ५७/३० ए
रुद्रमाता सिद्धमाता ६८/७ सि
रुद्रशक्ति: सदा पूज्या ५/८० सि
रुद्रशक्तित्वं भेदित्वा ६०/८७ ए
रुद्रशक्तिर्महादेवी २६/४५ सि
रुद्रशक्तिस्त्रिभेदैस्तु ५८/३० सि
रुद्रशक्तिसमायोगात् २२/९ सि
रुद्रशक्त्या हुनेन्मन्त्री ३४/१०६ सि
रुद्रस्थानं विजानीयाद् ४०/१५० सि
रुद्रस्थानानि सर्वाणि ३७/६३ सि
रुद्रांशकस्य सिद्ध्यस्य ३०/१७७ ए
रुद्रांशको भवेन्मन्त्री ९/६० सि
रुद्रा: सिद्धाश्च तेऽप्येवं ४४/४६ सि
रुद्राणां मातृकान्यासं १९/१३ सि
रुद्राणी रौद्ररूपेण ३६/९१ ए
रुद्राण्येकादशो याश्च ३५/६० सि
रुद्राश्च भैरवा वीरा: ६/२०६ ए
रुद्रै: परिवृतो मन्त्री ३४/४७ सि
रुद्रैकादशकोऽधस्ताद् ८/२० ए
रुद्रोऽपि ईश्वरं याति ४०/४० ए
रुद्रोऽपि तत् परं स्थानं ४०/३९ ए
रुद्रोऽपि याति देवेश ४०/६५ ए
रुद्रो जालाख्यसंज्ञे तु ४६/११ सि
रुद्रोपेन्द्रविरिञ्चाद्या ४६/८३ ए
रुरुशब्द रश्चैव २१/७ सि
रूपं च मण्डलं योगं १९/७ सि
रूपं बिन्दुमयं प्रोक्तं ४४/६ ए
रूपरन्ध्राद् विनिष्क्रान्ता ३६/९२ ए
रूपातीतं तथा रूपं ४४/५ ए
रूपातीतं तु कामाख्यं ४४/७ ए
रूपातीतं सर्वगतं ६७/४७ सि
रेखानामन्तरं योगं ३३/१२२ ए
रेखात्रयं तत: पश्येन् ३१/७२ ए
रेखिनी नाम सा ज्ञेया ४०/११३ सि
रेघोर सप्तदशं स्यात् २३/२९ ए
रेचकं पूरकं कृत्वा ४९/५ सि
रेचकेन तु उद्धृत्य ३१/११४ ए
रेचकेन तु विश्राम्य ३१/११२ सि
रेचकेन परामुद्रां ३४/१७ सि
रेचकै: पूरकैर्योगै: ४०/४३ सि
रेचकै: पूरकैश्चैव ४०/१०२ ए
रेचको वामया प्रोक्तो ४०/१३२ सि
रेचयित्वा तत: सिद्धिर् ११/६१ सि
रेफं तृतीयकं चक्षुषे २३/५२ ए
रेफषष्ठसमाक्रान्तं ३४/११६ सि
रेरेशब्दं न वक्तव्यं ३७/४६ ए
रोमजष्समोपेतां १६/४७ सि
रौद्रं रौद्रतरं तीव्रं ६/२७ ए
रौद्रदिने सुृक्षे च ६/१५७ ए
रौद्ररूपे रुद्राणी ६५/३१ सि
रौद्रा सा भवते सौम्या ९/६४ सि
रौद्री तु सुषुम्नान्तस्था ४०/१३४ ए
रौद्रीभावे स्थिता देवी ३५/५७ ए
रौद्री शृङ्गाटकाकारा ४०/२२ सि
रौद्री संहरणी प्रोक्ता ४०/८२ ए
रौद्री सिंहावलोकाद् प्रथनकुलनिधिर्निग्रहं प्रत्ययं च ३८/२२ सि
रौद्र्या कुम्भकमुद्दिष्टं ४०/१३३ ए
रौद्र्या रुद्रो महेशान ४०/१३० ए
रौरवं नरकं यान्ति ५/५८ सि
लंगुडे च्छिन्नमुण्डाख्यां १६/७० सि
लकयक्षतनं रम २७/८ सि
लका कुम्भा भगोदरा ३९/१५६ ए
लकारस्य कपालस्य ६३/३३ सि
लकारा चलमध्यस्था ६३/१८ सि
लकारान्ते यदात्मानं ६३/८१ ए
लकुली भृगुदेवेशं ६/२० सि
लक्षकोटिसमुत्तीर्णं ३९/५६ ए
लक्षजापात् प्रत्यायाज्ञा ५४/२ सि
लक्षजापाद् भवेत् सिद्धिस् २२/२९ सि
लक्षजापाद् विशुद्धात्मा ५१/१५ ए
लक्षत्रयं समासेन २५/३७ ए
लक्षत्रितयजापेन ५४/७ ए
लक्षयेत प्रयत्नेन ३३/१०५ ए

लक्षयेत् शिखा सूक्ष्मा ३१/६९ सि
लक्षयेद् बिन्दुमध्ये तु ३१/६२ ए
लक्षयेन्मनसा प्राज्ञो ६५/३९ सि
लक्षरागचले शिष्ये ३०/१४० सि
लक्षलक्षणमध्यस्थं ६२/६५ सि
लक्षाश्रमपदसंयुक्तं २८/१०४ ए
लक्षैकजपनात् सिद्धिर् ८/९५ ए,/१०२ सि
लक्षैकेन तु जप्तेन २३/३४ सि
लक्षैकेन स्वयं रुद्रो ११/७६ ए
लक्ष्म्याम्बा सुन्दराख्या च ४६/१५२ ए
लघुत्वं कर्मविच्छेदं ८/१०३ ए
लब्धे संस्पर्शजे भावे ६५/६३ ए
लब्ध्वा कारुण्यमुदयं ४८/५४ ए
लब्ध्वा गुरूपदेशं तु २१/३७ सि
लब्ध्वा तु गुरुकारुण्यं ३७/५ सि
लब्ध्वानुज्ञस्तु योगीन्द्र: ३०/३२ ए
लभते नात्र संदेहो ४५/२१ सि
लभते विवरं सूक्ष्मं ६५/६३ सि
लभते समयायुक्तो २३/४० सि
लभेदमरपदं योगी ८/१२४ ए
लम्बिकां प्लावयित्वा तु ३६/४५ सि
लम्बिका–ऊर्ध्वतो यत्र ६५/४५ सि
लम्बिकामृतसंतृप्तो ४१/५९ ए
लम्बोदरसमायुक्तां १६/८३ ए
लम्बोष्ठं घर्घरं घोरं ६/१०४ ए
लयंगता परे धाम्नि १४/७० सि
लयं च शोणिते तस्य २८/१४१ ए
लयं याति इडापात्रे १३/४० सि
लयं वै तिस्रपीठे तु २८/१६६ ए
लयमोंकारपीठे तु २८/१६८ सि
लयस्थं तु लयातीतं ४०/७ ए
लयातीतं तु तत् स्थानं ४०/७० ए
लयातीतं तु मन्त्राणां ३/१३० ए
लयातीता तथा अम्बा ४०/१३५ सि
लयातीता परा शक्ति: ४०/१४१ सि
लयातीता परा शक्तिर् ४०/७३ ए
लयालयमथैकत्वात् ६४/३३ ए
लयोत्पत्तिविपत्तिञ्च १३/६६ सि
लयोत्पत्तिस्थितिमन्त्री ६५/३७ ए
ललनार्थं खमादाय २/११ ए
ललाटसुषिरं चक्रं २६/३८ ए
ललाटे हृदये योनौ २६/९ सि
लवरहयश: षड्भि: २८/३५ सि
लसत्विद्युल्लताकारं ६४/७० सि
लहरीतरङ्गकल्लोल– ६५/६५ सि
लाकिनीकाकिनीभिश्च ३९/८ ए
लाङ्गुली दारुकेशश्च ६/१७ सि
लाभ्यं तेन च गूढार्थं २४/१०८ सि
लिखितव्यं परे भूर्जे ३०/११८ सि
लिखित्वा षड्दलं पद्मं ३३/२७ ए
लिख्यमाने महादेव ३०/२ सि
लिङ्ग–उली भवेत् तत्र ३९/१३७ ए
लिङ्गं वै मालिनी चाष्टौ ३९/११० सि
लिङ्गमेतत् परा माता ५८/२० सि
लिङ्गरत्नमयाकारं ३/५३ ए
लिङ्गस्फोटं कृतं शम्भो ५/२९ ए
लिङ्गस्य स्फोटनं कृत्वा ५/२८ सि
लिङ्गस्यांशाङ्गसहित्यं ६७/१३ ए
लिङ्गाकाशत्रिमुद्रा या ६४/८८ सि
लिङ्गाकाशपदं भित्त्वा ५९/४४ ए
लिङ्गान्ते वसते नित्यं ५/७६ ए
लिङ्गे दक्षिणमूर्तौ वा १६/१०५ सि
लिङ्गोल्यामन्वयं सर्वं ६९/१३ ए
लिङ्गौघं दिव्यलिङ्गं तु ५९/१० ए
लिप्ताङ्गं लृलिहश्चैव २५/३१ सि
लीनाहं परमानन्दा ३/७५ ए
लीयते परमे व्योम्नि १३/१९ ए
लीयते मण्डले तस्मिन् ३१/७० ए
लीयन्ते परमे धाम्नि ५८/९१ ए
लीलया क्रमते सिद्ध: ५७/३९ ए
लीलयानुक्रमे तत्र ४६/१७५ ए
लुप्तं चैव महेन्द्रं च ८/३५ ए
लृकारश्च लुकारश्च ६१/६४ ए
लेखकं भक्तं शुद्धं च ३०/१२६ ए
लेखकश्च तत: पूज्य: ३०/३४ सि
लेपनं प्रोक्षणं चैव ३४/१३ ए

लेह्यपेयानि चोष्याणि ४६/९६ सि
लोकधर्मप्रपन्नश्च ३२/४६ सि
लोकपालाश्च नक्षत्रा ४३/२० ए
लोकपालैः समायुक्तं ३३/७३ सि
लोकयात्रा न कर्तव्या ३७/३९ ए
लोकाचारस्य हेत्वर्थे ३०/१०२ ए
लोकानां भक्तिहेत्वर्थे १४/८३ ए
लोका भक्तिरता यत्र ५/५१ सि
लोपनं तस्य तत् कृत्वा १०/६ ए
लोभं मोहं तथालस्यं ३७/२६ सि
लोभाद् यो गृह्णते शास्त्रं २८/१२६ ए
लोभासक्ताश्च मोहाढ्या ३२/२४ सि
लोलादेवी विचित्रा च ६/५६ ए
लोलीभूतं ततो गृह्य ३१/११२ ए
लोलीभूतमिदं सर्वं ४१/४३ ए
लोहितं पद्मरागेन ४९/२२ सि
लौल्यं च विषयासक्तिं ३७/२७ ए
लौल्यार्थे भिन्नवृत्तीनां ४६/१०९ सि
व ए ऐं पञ्चारिंशं २३/१३ ए
वंकापुरकथाम्नायं ५९/७२ ए
वकारस्य मकारस्य २१/१६ सि
वकारादिसकारान्ता २५/२७ ए
वकारे तु डकाराख्या ४४/२९ सि
वक्त्रकूटमनुस्मृत्य ३४/७५ सि
वक्त्रन्यासं महादेव १९/६२ सि
वक्त्रन्यासमतः पूर्वं १०/१५ सि
वक्त्रमण्डलमेवं तु २१/२६ ए
वक्त्रमध्ये वामचक्षुर् ५०/६ सि
वक्त्राङ्गपूर्णतां कृत्वा ३४/१२३ सि
वक्त्राङ्गैस्तु समोपेतं ३४/११८ सि
वक्त्राणां तु षडङ्गस्य ३४/१३३ सि
वक्त्राणि संप्रवक्ष्यामि १८/९९ ए
वक्त्राद् वक्त्रगता आज्ञा २६/४३ ए
वक्त्राद् वक्त्रगता ज्ञेया १८/९० ए
वक्त्रैर्वक्त्राणि वै पूज्य ५०/१३ सि
वक्रमुखं भवेत् षट्कं १०/३४ ए
वक्ररूपा शिवेन्द्रेण १३/१२० ए
वक्रशक्तिरनन्तात्मा १३/१३५ ए
वक्रां गच्छनिवासिन्यां १६/४८ ए
वक्राशक्तिर्विरूपाख्या ३६/१०५ ए
वक्रिकाक्रमसिद्धस्य ७/४ ए
वक्रिके त्वं प्रभुर्माता ५/४० ए
वक्रीकरणमेतद् वै १०/२ सि
वक्ष्यामि कौलिकं मार्गं १५/१७ सि
वक्ष्ये परापरं तत्त्वं ३६/४ ए
वङ्कं विबुधगोत्रेशं ४६/१९६ ए
वज्रं खल्वाटकं ज्वालं ५७/८२ सि
वज्रं विदारयेल्लिङ्गं ५/६६ ए
वज्रं शक्त्यायुधं दण्डं ३४/५६ सि
वज्रं शृङ्गाटकाकारं ५८/४३ सि
वज्रवैडूर्यरचिते २९/८ ए
वज्रशक्तिधरां नौमि १६/५७ ए
वज्रसंकेतमाख्यातं ३०/६९ ए
वज्राङ्कुशधरां नौमि १६/५४ सि
वज्रात्मनः स्मृतं पिण्डं ३०/६७ सि
वज्रासनं ततो बध्वा ३/१५८ सि
वञ्चनं कुरुते मृत्यो ४१/५९ सि
वटुकयोगिनीनां तु ३४/११७ सि
वटुकस्य प्रभावेण ९/५७ ए
वटुकस्य विधानं तु ४७/७ ए
वदते परया भक्त्या ५/५९ सि
वदते मित्रदेवेश ६/१३४ सि
वदते सिद्धनाथस्य ४/४८ सि; ५/६२ ए
वद मे कौलसद्भावं ३/६४ सि
वदामि ते प्रसन्नाहं ३५/६३ सि
वन्दे चक्रं सुरीशं स्थितिलयविभवं सिद्धनाथं वरीशं ३८/२८ सि
वन्दे मूलाधिकारस्थं ४६/२०१ सि
वम पिव हेति पदं वम २१/६ सि
वरं ददाति सा तुष्टा ६/१२ सि,/४८ ए
वरं श्रीवीरपानस्य ४६/१०५ ए
वरणां शुण्डिनी देवी १६/६ सि
वरदं चैव कौलीशं ७/१९ सि
वराङ्गरुद्रं वीरेशं ४६/१३७ सि
वराङ्गरुद्रवीरेशं ४६/१९३ ए
वरुणं च तथागस्ती ६/१२० सि

वर्गातीतं तु संभिन्नं २०/१५ सि
वर्गातीतमधःस्थं तु १९/४९ ए
वर्गाष्टकविधानेन २३/१ सि
वर्गैकेन तु अभ्यासाद् १३/१४४ सि
वर्जनीयः प्रयत्नेन ३२/३२ सि
वर्जयित्वा तु तज्ज्येष्ठं ११/५९ ए
वर्णं तद्गैरिकाभासं २५/१३ ए
वर्णग्रामप्रभेदेन ६१/४४ ए
वर्णजालं च शब्दस्थं ३१/८५ सि
वर्णदीक्षा परं सारं ३३/१३२ सि
वर्णदीप्तात्मकं पिण्डं २४/८१ ए
वर्णदेव्याः क्रमं शम्भो ११/१ ए
वर्णदेव्योऽधुना वक्ष्ये १८/४७ सि
वर्णबीजक्रमन्यासं १९/५२ सि
वर्णभुवनसंयुक्ता ३३/१९ ए
वर्णसिद्धांश्च पञ्चाशद् ८/२६ सि
वर्णस्थं कथयिष्यामि ४१/३४ सि
वर्णात्मकं च निर्वाणं ५८/९२ सि
वर्णाध्वानं समासेन ३३/१२६ ए
वर्णानां देवतेदानीं ११/११ सि
वर्तते च गुणावाप्तिः ६२/९० ए
वर्तते ज्ञानसद्भावं २३/४० ए
वर्तिज्ञानप्रभावेण ५९/४८ ए
वर्तिज्ञानाङ्कुराच्छन्नं ५७/४३ सि
वर्तुलं चातिशोभाढ्यं ३/५२ ए
वर्तुलं रत्नतुङ्गाभं १७/४० सि
वर्षसंख्या महावाटे ४६/२१० सि
वर्षैकेन च अभ्यासात् २२/१५ ए
वलामेकल लकेमोभौ ६३/३४ सि
वल्कलं तत् समाख्यातं १४/१९ ए
वशं याति न संदेहो ११/७१ ए
वशं यान्ति न संदेहो १४/४० सि
वशं यान्ति मदोन्मत्ता १४/४२ सि
वशीकरणमावेशं ८/९७ सि
वषट् फट् क्रमेणैव १०/३२ सि
वसतीन्दुप्रभामध्ये ४६/७५ ए
वसते तत्र मध्ये तु ११/७९ ए
वसन्ताकृतिं संयोज्य ३९/६४ ए
वसन्ति तेषु ते सिद्धा ४६/६३ सि
वसुर्वसुभृतो धाता ३२/८ सि
वस्त्रयुग्मं परीधाय ३०/१२८ सि
वह्निं कपिलसंकाशं ८/९७ ए
वह्निकपिलसंकाशं २५/८ ए
वह्निकपिलसंकाशे २६/५९ सि
वह्निकोट्यर्बुदाभासं ३६/९८ ए
वह्निकोणे न्यसेदग्निं ४८/१४ ए
वह्नितेजसहस्राभा ३६/९१ सि
वह्निमण्डलकं मध्ये ३६/२८ सि
वह्निर्मध्यगतो विष्णुर् ६४/७१ ए
वह्निवत् सदृशं चास्त्रं १०/४१ सि
वाक्तत्त्वे च स्मृता नासा ६७/३२ ए
वाक्पाणिपादं पायुश्च ३३/१३७ सि; ३४/३१ ए
वागेशी च स्मृता चर्या १६/१० ए
वागेश्वरी शिखिवाही १८/५० सि
वाग्जालैः किं प्रभावैश्च १८/६ ए
वाग्भवं तस्य तत् पिण्डं २५/१९ ए
वाग्भवं नाममाश्रित्य ३४/४१ ए
वाग्भवं प्रणवं नाम ५४/१ ए
वाग्भवं प्रथमं बीजं ८/१०९ ए
वाग्भवं मायया सार्धं २०/१७ सि; २७/१६ ए
वाग्भवं मेरु एतद्धि ५८/२९ ए
वाग्भवादि ततः पञ्च ५५/१४ सि
वाग्भवाद्यं ततः कृत्वा ११/२ सि
वाग्भवेन प्रकर्तव्यं ५५/१० सि
वाचस्पते च आद्ये वा ३०/१५५ सि
वाचा वागीश्वरे तत्त्वे १३/३५ सि
वाचासिद्धिः कुले कौले २६/४३ सि
वाडवानलयोगेन ३५/३९ सि
वाडवेन तु रूपेण ४९/२५ सि
वाद्यं चैवैकवीरं तु २०/१३ ए
वाद्यनृत्यरता देवी ५/८३ ए
वामं वामे च वामान्तं ६४/७३ ए
वामकुण्डलसंपूर्णं २४/१०७ ए
वामकोणगतं वन्दे ६/२१० ए
वामदक्षिणमार्गाश्च ४०/२ ए
वामदक्षिणमार्गेण ३५/९१ ए

वामदक्षिणमार्गे तु ६८/१४२ सि
वामदक्षिणमार्गेषु ६८/४७ सि
वामदक्षिणयोर्नाडी ५८/६२ सि
वामदक्षिणसंयोगात् ६१/२५ सि
वामपाण्यक्षमाला या ११/५५ सि
वाममार्गं कदम्बाख्यं ५८/६७ ए
वामभागे स्थिता या तां १७/३८ ए
वाममार्गे च गौर्यायाः ३०/१५६ ए
वामलिङ्गक्रमं तस्माद् ५८/४८ ए
वामस्तनं तथा कण्ठं २४/९१ ए
वामहस्तस्थितं पात्रं १८/३४ सि
वामहस्तयुतेनापि ५५/१० ए
वामहस्तान्न दातव्यं ३७/५९ सि
वामहस्तेन तत्सर्वं ३४/१२२ सि
वामां सृष्टिकरां वन्दे ३/११७ सि
वामा कुण्डलिनी शक्तिर् ४०/१२८ ए
वामा चैव जया देवी ३५/९१ सि
वामाज्येष्ठाक्रमाचारं ५९/८८ सि
वामा ज्येष्ठा च रौद्री च ३५/५९ ए,/६५ ए,/८६ ए; ३९/२७ ए
वामा ज्येष्ठा तथा रौद्री १४/१११ ए
वामादित्रितयेनैव ३५/७४ ए
वामादिनवशक्तीनां ५१/२४ ए
वामाद्याः सचतुष्कानि ३५/१०६ ए
वामामृतपुरोत्कृष्टां ३/११७ ए
वामामृतभरात् तृप्ता ६५/३२ ए
वामावर्तक्रमेणैव ८/२७ ए; २७/६५ ए
वामावर्तप्रयोगेन ५८/६६ सि
वामावर्तेन कर्तव्यं ४८/१७ ए
वामावर्तेन शक्तिः कुटिलतनुगता रुद्रशक्तिस्त्रिकोणा ३८/३२ ए
वामा विश्वं वमेत् स्वाङ्गात् ५८/२५ ए
वामा सृष्टिः स्मृता सूक्ष्मा ४०/८१ सि
वामे चैव तु ब्रह्माणी ३५/८२ ए
वामे तु कामरूपाख्यं ३५/५८ ए
वामे पादे जङ्घे जानुस् ५०/२१ सि
वामे पीतधरो विष्णुः ३९/४९ ए
वामे पूर्णक्रमं विद्याद् ३९/४४ सि
वामे वामान्तरालीने २९/३ सि
वामे शक्तिः समुद्भूता ३५/८१ सि
वायवानां युवा देवी ६४/८० सि
वायव्यादिकलादीप्तिः ६०/३४ सि
वायुना केवलीभूतो ४०/१६३ सि
वायुना सह वेगेन ११/६२ सि
वायुनिलय आनन्दं ६०/८६ सि
वायुनिलयसंयोगात् ६०/८५ सि
वायुमण्डलमध्यस्थं २५/४० ए
वायुमण्डलमाख्यातं ३०/६१ ए
वायुवर्णाच्चतुर्थं तु ८/९२ सि
वायुवेगा गले चैव २४/७२ ए
वायुवेगे मनान्तस्थे २६/८६ ए
वाराणस्यां तु तालस्थां १६/३९ सि
वाराणस्यां तु वरणा १६/१७ ए
वाराही कण्डुकी देवी १६/१४ सि
वाराही च तवर्गस्था ४४/३६ सि
वाराही जठरे पूज्या ५०/१५ सि
वाराह्याधिष्ठितं वर्गं १९/४२ ए
वारुणं मण्डलं कुर्यात् ४८/५ ए
वारुणं मायया सार्धं १८/१०३ ए
वारुण्यां भवते श्रेष्ठं ३३/१०३ सि
वाषोऽर्थः रूणसंयोगात् ३४/३४ ए
वासनान्ते मनोमाया ६३/६७ सि
वासुकीहारनिचया ४९/३३ ए
वासुकेरन्तमध्यस्थं ८/४९ सि
वास्तुयागादिकं कृत्वा ३४/४ सि
विकटः शंकरो गर्वः ३२/७ ए
विकपालकपालस्य ६३/३३ ए
विकरालं करालं च ६२/८२ सि
विकरालसमोपेतां १६/८१ ए
विकराला च मुद्राख्या ६२/९१ ए
विकराम्बाथ वेगाम्बा ४६/१५२ सि
विकर्मणा कुतो मुक्तिर् १२/३४ ए
विकर्मस्थः स विज्ञेयो ३४/७४ ए
विकलादिकलैर्भिन्नं ३९/२१ सि
विकल्पक्षीणचित्तस्य ६१/४३ ए; ६२/९ ए
विकल्पमोहनाशे तु ६२/९ सि

विकल्पस्य क्षयं कृत्वा ६२/१० ए
विकासं सप्तधानन्दं ६३/५२ सि
विकासं सर्वलिङ्गानां ६६/६६ सि
विकासः पश्चिमाम्नाये ५९/२३ ए, ५९/२५ सि
विकासः सर्वभूतानां ५९/३१ ए
विकासज्ञानमाणिक्य ६१/५७ ए
विकासानन्दसंयोगात् ५७/५६ ए
विकुलात् पुंकुलं चैव ४५/९ ए
विक्रमं डोबिकं सद्यं ६/११० ए
विक्षरन्ती च षट्कोणे ६१/१८ ए
विक्षेपं कुम्भमध्ये तु ६/९५ ए
विक्षेपं मध्यतः क्षिप्तं ६/८८ ए
विक्षेपमूर्ध्वतः कृत्वा ४०/१०० ए
विख्यातं कुब्जिकाख्येऽस्मिन् ५८/४ सि
विख्यातं कुब्जिकाख्ये प्रकटितशवरीतूष्णिदेवे खगेश्या ३८/२० सि
विगतमलकान्तिश्च ५९/६० ए
विग्रहं च वियोगस्य ६३/२२ ए
विघ्नविदारणार्थाय ९/६३ सि
विचरन्तस्तु संप्राप्ताः ४६/६० सि
विचरस्व यथाशक्त्या ६/१३५ ए
विचरेत महीं सर्वां १८/१७ ए
विचरेत् पृथिवीं सर्वां १५/२६ ए
विचरेत् सर्वगुह्यानां ५८/८३ ए
विचरेत् स्वेच्छया मन्त्री ४६/२८९ सि
विचारं चैव दूतीनां १४/१२९ ए
विचारं तस्य वक्ष्यामि २५/४ ए
विचारं शृङ्गाटाकारं ५९/८९ सि
विचारं षड्विधं कृत्वा ६२/६४ सि
विचार्यतोऽपि यत्नेन ३०/१०० सि
विचिकित्सा न कर्तव्या ४६/२८१ सि
विचित्रचित्ररचितं ३९/१० ए
विचित्रमणिशोभाढ्ये ४६/३६ सि
विचित्रा नाम विख्याता १७/२३ सि
विच्चेकादशमेवं तु २०/१७ ए
विच्चे किणिकिणिपूर्वं १०/२७ सि
विच्चेति पादुकान्तं तु २८/१६१ ए
विच्चे पादाङ्गुलीप्रान्ते २३/६० ए
विजयं विन्ध्यनाथं च ४३/१९ ए
विजया दमना चैव ६/१०९ ए
विज्ञानं ब्रह्मवृक्षस्य ५९/६८ ए
विज्ञाननिरतोडीशं ६१/४० ए
विज्ञानभूमिकायोगं १९/१६ सि
विज्ञानममृतं कालः ६३/५१ ए
विज्ञाने चेच्छया शक्तिः ६३/५९ ए
विज्ञायते च न संदेहो ६५/६८ ए
विज्ञाय योग्यतां नैषां ४०/४२ सि
विज्ञेयं मन्त्रसद्भावं ६४/२२ सि
विज्ञेया तु कदम्बाज्ञा ५९/४६ ए
वित्तशाठ्येन नरकं ३४/१३६ सि
विदिक्षु दीपकास्तत्र ३०/२१ सि
विदितं षष्ठनाथेन ६९/७ सि
विदित्वा ज्ञायते मुक्तिः ६८/१४१ सि
विद्रुमाकाररूपेण ४८/२९ सि
विदिते पुरुषे देव १८/८२ ए
विद्यते कुलशास्त्रेऽस्मिन् ९/७३ सि
विद्यते तच्छिवो ह्येको १३/४३ सि
विद्यमाना कुलाम्नाये ३३/५७ सि
विद्याकोटीश्वरं तत्र ३५/५१ सि
विद्या चन्द्रकला ज्योत्स्ना ३०/६६ ए
विद्या च पूर्णिमारभ्य ८/६ ए
विद्या चाष्टपदैरुक्ता १०/१३ ए
विद्या चैव तथा शान्तिश् १८/४८ सि
विद्या ज्ञेया तु नाभिस्था १४/२३ सि
विद्यातत्त्वनिनादेन ३/१३२ ए
विद्यात् कमलभ्रूमध्ये ४६/३०४ सि
विद्यात् सर्वज्ञभावेन ४६/३४ ए
विद्यात्रितयमेवं तु २७/३४ ए
विद्यात्रितयमाविष्टं ५१/६ ए
विद्यात्रितयसंयुक्तं २२/२० ए; २९/३२ ए
विद्यात्मानं माहकूटं २८/७६ सि
विद्याद्वयसमायुक्ता ३९/१०४ सि
विद्या ध्यानानि पीठानि ८/१२८ सि
विद्यानाथ महाज्ञानं ६०/२ ए
विद्या नाम परा शक्तिर् १४/२१ ए
विद्या नामाक्षरा पङ्क्तिः १४/२६ ए

विद्यान्यासं ततः कुर्याद् ११/३८ ए
विद्यान्यासं तथैवेह ३४/११२ ए
विद्यान्यासेन सिद्ध्येत २३/६३ ए
विद्यापञ्चार्णरहितं ८/११५ ए
विद्या परापरा ह्येषा २०/१९ ए
विद्यापीठसमोपेतां १६/५९ ए
विद्यापीठाग्रतः कुर्यात् २७/२० सि
विद्यापीठाग्रतो देव २७/१३ ए
विद्यापीठात् समारभ्य २८/४४ ए
विद्यापीठेऽथवा चक्रे २३/६४ ए
विद्यापीठोपपीठे च २३/३७ सि
विद्यापूजारता ये तु ११/९४ ए
विद्याभूतखलिङ्गेन ४९/२४ ए
विद्याभोगं क्रमार्थं सततमनुभवं तिस्रमाज्ञाललाटे ४२/५ ए
विद्यामध्ये गताहं च ९/६७ ए
विद्यामार्गे चरेद् यस्तु १४/२२ ए
विद्यायाः कारणं चात्र २८/८३ सि
विद्यायाः स्मरणादेव २३/३५ सि
विद्याराधनशीला हि १२/३७ ए
विद्यारूढं कृतात्मानं २०/२० ए
विद्यार्थी लभते विद्यां १६/१३४ सि
विद्यावक्त्रेषु पीठानां ३४/१०५ ए
विद्यावर्त्मगतं रुद्रम् ४६/१५९ सि
विद्या वेदनिका ज्ञेया ३३/१४५ ए
विद्याव्रतधरं वीरं ५१/८ सि
विद्याशक्तिः स्मृता सा तु ३३/१६८ सि
विद्या संपुटिता शुद्धा ९/६२ सि
विद्यासमयसंयुक्तः ४६/२९७ सि
विद्यासिंहासनेदं तु २२/१८ ए
विद्यास्त्रेण विशालाक्ष ३४/२९ सि
विद्या स्मरितमात्रा या १२/५ ए
विद्यैका भेदकी शक्तिः ६३/४७ ए
विद्योच्चारणन्यासैस्तु १०/५५ सि
विद्योपदेशमाख्यातं ३०/६७ ए
विद्यौघं च तृतीयं स्यात् ४८/८३ सि
विद्यौघं षड्विधाभिन्नं ४८/८४ सि
विद्धः पतति निःसंज्ञो ३३/२९ ए
विद्धशक्तिप्रभावेण ६३/९५ सि
विधानं च महादेव २८/६० ए
विधानं वेधदीक्षायां ३३/२२ ए
विद्धि तत्त्वं यवर्गेदं १९/४६ सि
विधिनानेन संपूर्णं ३/१४७ सि
विधिहीनस्य विघ्नानि ३०/३ सि
विधिहीने न व्याख्येयं ३०/११७ सि
विद्धोऽयं तत्त्वतः प्रोक्तो ३१/९८ सि
विध्वंसकः समस्तानां ६६/५ सि
विध्वंसितमशेषं तु ३/८१ सि
विनयं पञ्चदशं प्रोक्तं २/२५ ए
विनयात् प्राप्यते सर्वं ४४/६० ए
विनयाद् भवते भुक्तिर् ६/२०३ सि
विनयामृततृप्तानां ४४/६१ सि
विनयेनोपसंगम्य ४६/८० ए
विना चराचरं देव ४१/२७ सि
विना विमलभेदेन ४४/५० ए
विनिवेद्य महाचक्रे ११/५१ सि
विनिष्क्रान्तं महादेव ७/५४ सि
विनिष्क्रान्ता गुहावासान् ३/३३ सि
विनोदं जल्पनं वादं ३७/१२ ए
विन्दते च परं स्थानं ३१/१२० सि
विन्दते नात्र संदेहो ४०/१०४ ए
विन्यसेत् ज्ञानमासाद्य ४८/६१ सि
विन्यसेत् पूर्वविधिना ३४/६१ सि
विन्यस्तव्यं हि देव्यायास् २१/३३ ए
विपरीतकुलाम्नाये ६०/५२ सि
विपरीतक्रमादेव ६०/६८ ए; ६२/४६ सि
विपरीतक्रमेणोभौ ५९/६५ सि; ६६/३६ सि
विपरीतक्रियात्मानं ६०/२७ सि
विपरीतक्रियानन्दः ६०/५६ ए
विपरीतक्रिया यत्र ६४/२९ ए
विपरीतगतिज्ञानं ६२/९१ सि
विपरीतमनामा च ६२/९२ ए
विपरीतमिदं ज्ञात्वा ३०/७९ सि
विपरीतस्य वृक्षस्य ६२/८५ ए
विपरीताक्रियाशक्तिर् ६१/२७ ए
विपरीतेन रेघो वै ९/३८ ए

विपर्ययकुले रक्ता ६४/८३ सि
विपर्यायक्रमेणैव २४/१०१ ए
विपर्यायेण अपरं २५/१ सि
विप्रयोगेन बलवान् ६३/३० ए
विप्रुषा पदमावेशः ४६/२७६ ए
विप्राः पूज्यन्ति सततं ६३/८ ए
विबुधस्तु स विज्ञेयः ३२/७१ ए
विबुधस्याश्रमे येन ४६/१७१ सि
विभज्य भगमात्मानं ६३/७९ सि
विभज्यते स चात्मानं ४४/९ ए
विभवानन्दकैलासं ६१/५२ ए
विभवानन्दयोगेन ६२/२५ सि
विभवानन्दसारस्य ६४/१६ सि
विभवाप्यायकर्तृत्वे ६०/२६ सि; ६६/७ सि
विभागं च प्रमाणं च ३०/९४ ए
विभागः सर्वभेदानां ६०/५ ए
विभागो भगमानन्दं ६०/५ सि
विभ्रमाज्जायते शक्तिः ४५/८ ए
विमलं पञ्चधा भिन्नं ६४/५ ए
विमलं पञ्चरात्रं च ४६/२४८ सि
विमलं पञ्चरात्रस्य ६४/१८ ए
विमलं पञ्चरूपस्थं ५९/४३ सि
विमलं मण्डलं नाम ६४/४ ए
विमलः कमलोऽनन्तः ६१/५० ए
विमलक्रमभेदं तु ३९/९७ ए
विमलज्ञानमध्यस्थं ६१/३६ सि
विमलस्य अशेषस्य ६४/१ ए
विमलादिविभेदेन ४४/२५ ए
विमलानां तु विश्रामं ६४/२ ए
विमलान्तरमात्मानं २६/३२ ए
विमानं तस्य चायाति ११/७६ सि
विमुक्तः सर्वपापेभ्यस् ५/५५ ए
विमुखा जायते विद्या ९/५५ ए
वियोगश्चैव पाशानां ३३/१८३ ए
वियोगस्तु यदा जातस् ३३/१८३ सि
वियोगादपि सिद्ध्यन्ते ६३/२५ ए
वियोगो नैव दृश्येत ४०/४७ ए
विरजायाम्बिकादेवीं १६/४१ सि
विरामो रमणानन्दो ६४/१४ ए
विरुद्धं भ्रातृभिर्ज्येष्ठैः ४९/५८ ए
विलीनं षट्पदान्तस्थं ६१/४५ ए
विलीनं शुक्रमध्ये तु २८/१४२ ए
विलीनाः सर्वसत्त्वास्तु ६०/६९ सि
विलीना षडिपीठानां ६१/३ सि
विलीना सर्वगानन्दा ६०/५७ ए
विलीना सर्वभेदानां ५९/२५ ए
विलीना सर्वसत्त्वानां ६४/२० ए
विलीनैः सर्वगैर्भावैर् ६६/८८ सि
विलोमात् सिंहरूपस्य ५९/१०० सि
विलोमाद् निर्मलानन्दः ६१/४४ सि
विलोमादुद्भवेच्छ्रेयं ६१/९६ सि
विलोमान् वर्जयेद् यत्नान् ३३/६९ सि
विलोमेन चकारादौ ३/५८ ए
विवरैका गुहा नाम ६६/१५ ए
विविधं तालजं पत्र ४६/९३ ए
विविधानि च नामानि ४६/९५ ए
विव्वा विद्युत्पताका च ७/३० सि
विष्टरेषु पुरा कृत्वा ३४/५४ ए
विष्ठामध्ये कृमिर्भूत्वा २८/१२८ ए
विष्ठामध्ये कृमिर्यद्वद् ४४/५६ सि
विष्णुना भैरवेणापि १०/६७ सि
विष्णुरपि कण्ठदेशे ४०/३८ सि
विषयं कुलकौलं तु ६/१५७ सि
विषवह्निगता मध्ये १८/६७ सि
विषवह्निशिवेच्छा या ५७/७२ ए
विषशस्त्रजलाग्निभ्यो १६/१०६ सि
विषुवं संक्रमणान्तं २८/३७ ए
विषुवस्थानमार्गेण २/१५ सि
विशुद्धं काञ्चनं यद्वन् १३/२४ सि; ४५/६९ ए
विशुद्धं नासिका ज्ञेया ६७/१० सि
विशुद्धं पञ्चमं नाम ३५/५२ ए
विशुद्धं भैरवं तत्र २५/१६ ए
विशुद्धं षोडशैर्भिन्नं ४२/६७ सि
विशुद्धं षोडशैर्भेदैः २५/२३ ए
विशुद्धः शाम्भवोऽनन्तः ५९/६३ सि
विशुद्धचक्रमध्यस्थां ३/११२ ए

विशुद्धिः सर्वकार्याणां ६६/४१ ए
विशुद्धिकारणं यद्वद् ३९/१७२ सि
विशेषक्रमविज्ञानं ५/२१ ए
विशेन्निरामये तत्त्वे ३१/५० सि
विशेषेण न दातव्यं ३०/१४६ ए
विश्रामं दीपिका शक्तिः ६६/४६ सि
विश्रामं परभावेन ६०/८९ ए
विश्राममाद्यपीठे तु २१/४७ ए
विश्लेषस्था तथा ज्येष्ठा ४०/१३५ ए
विश्वाङ्गी शुभदः क्रूरः ३२/४ सि
विश्वाङ्गो विश्वजिद् वाग्मी ३२/७ सि
विश्वामित्रकपालं तु २७/४२ सि
विश्वरूपं परं तत्त्वं २/१९ ए
विश्वव्याप्तिः परे चक्रे ६५/३७ सि
विश्वस्य जननी या च ४०/४९ ए
विश्वाकर्षणयोगेन ५६/१ ए
विश्वामित्रो याज्ञवल्क्यो ४६/८७ ए
विश्वासं नैव हन्तव्यं ६/६२ ए
विश्वी बोधनी ज्ञेया ४०/२८ ए
विश्वेऽस्मिन् कूर्मसंज्ञोऽसौ ४६/६७ सि
विश्वेशी विश्वसंहारी ३१/४५ ए
विश्वेश्वरी जगद्धात्री २६/८९ सि
विसंज्ञा भयसंत्रस्ता ४६/७२ सि
विसर्गकलया युक्तः ५८/९१ सि
विसर्गद्वयमध्यस्थं ६१/८५ ए
विसर्गमध्यगा भीमा १३/८१ ए
विसर्गयोगमध्ये तु २/१८ ए
विसर्गस्थं भ्रुवोन्तस्थं ४०/५ सि
विसर्गस्थं महादेव्या २८/८८ ए
विसर्गस्थं यदा देव ४१/५८ ए
विसर्गस्थं यदा रत्नं ६२/५३ ए
विसर्गस्था परा ह्येषा २२/२५ सि
विसर्गस्थो यदात्मा तु १४/१०६ ए
विसर्गहृदयान्तस्था ५८/३४ सि
विसर्गाख्ये पराधारे ४६/१९६ सि
विसर्गातीतनादाख्यं ६१/८६ ए
विसर्गाद्यं महावर्णं २१/३१ सि
विसर्गान्ते समुद्भूते २६/६० ए
विसर्गेण ततो याति ४०/९८ ए
विसर्गेण तु निष्पत्तिः २४/८३ सि
विसर्गोभयकौलस्य ६६/६३ सि
विस्तारं च अधश्चैव ३/५ सि
विस्तरं पूर्वमाख्यातं २४/१२१ ए
विस्तरेण बहुभेदैस् १६/२८ सि; १८/५ सि
विस्तरेण मम ब्रूहि ४५/४५ ए
विस्तरेणाभिधास्यामि ३/२९ सि
विस्तृताानि च शास्त्राणि ३६/६५ ए
विस्फुरन् तं परं तत्त्वं ३६/५७ सि
विस्फुल्लिङ्गनिभाकारा ५७/२० ए
विस्मिता राजशार्दूल ४६/७२ ए
विहंगमिव चात्मानं ६०/८४ ए
विहङ्गं पक्षमध्यस्थं ६४/२७ सि
विहङ्गक्षीणचित्तानां ६६/१७ सि
विहङ्गक्षीणपक्षस्य ५९/३६ सि
विहीना सुखदुःखानां ६१/५ ए
वीक्षन्ति योगिनीजस्य ३१/१२४ सि
वीरचर्यानियोगेन ६३/९० सि
वीरचर्या वीरव्रतं १५/४६ ए
वीरत्वं प्राप्यते सिद्धिः ३४/९३ ए
वीरद्रव्यं विना सिद्धिर् ४६/२८० सि
वीरद्रव्यापहारी च १६/१०२ सि
वीरद्रव्याभिलाषिनः च ३२/२७ सि
वीरपञ्चकपञ्चानां ६२/९६ ए
वीरपात्रमथारोप्य ११/३२ सि
वीरपानं स्मृतं तेन ४६/२४१ ए
वीरपानमलिं चैव ४६/२४५ ए
वीरपानान्मयादिष्टं ४६/१११ ए
वीरभद्रादिभिर्मुख्यैः ३९/४ सि
वीरभद्रेण कर्तव्यं ३४/८९ ए
वीरभोज्यं प्रकर्तव्यं ६/२०४ सि; ३०/१३२ सि
वीरमाता योगिमाता ६८/८ ए
वीरमातृगणं रुद्रं ४६/१६० सि
वीरमार्गप्रपन्नात्मा ३२/४९ सि
वीरमार्गेण ये वीरा ६३/६० सि
वीरमार्गे यदारूढास् ६/४६ ए
वीरमुद्रा तथा चैका ६२/९७ ए

वीरयोगिनि—आचार्याः ४६/२७२ सि
वीरवीरेन्द्रयोगीनां ६२/७४ ए
वीरवृत्तिस्तदा भाति ६२/९५ सि
वीरसिद्धिप्रभावेण ६/५५ ए
वीरसिद्धिमवाप्नोति ५४/५ ए
वीरसिद्धिर्महाव्याप्तिः ८/१२२ ए
वीरावलीकुलाम्नायं ६८/१३६ ए
वीरावलीक्रमं चैव ४५/५१ ए
वीरावलीक्रमं नाथ ६९/१० ए
वीरावली तृतीयं तु ६८/११५ सि
वीरावलीपदं शून्यं ६८/७९ ए
वीरेश्वरप्रभाव्याप्तिः ५९/२८ सि
वृक्षं तस्माद् भवेल्लिङ्गं ६०/२० ए
वृक्षं वज्रकुलं द्वीपं ३०/५५ ए
वृक्षं वज्रकुलो द्वीपं ३९/९१ ए
वृक्षगुल्मं लतावल्यस् ३७/३५ ए
वृक्षत्रयं त्रिकोणस्थं ४६/२० ए
वृक्षत्रयप्रभेदत्वाज् ६१/६० ए
वृक्षनाथं विना यस्तु ७/९० सि
वृक्षनाथस्य सूत्रेदं ५१/१५ सि
वृक्षस्था कौलिका ज्ञेया ५९/३९ सि
वृक्षस्था चिञ्चिणी या तु ६०/४१ सि
वृक्षस्थोभौ महासिद्धौ ५८/६५ ए
वृक्षान्तर्भावितानन्दो ६२/५९ ए
वृक्षोऽयं कुब्जिकादेव्याश् ६९/२९ सि
वृक्षोपदेशमाख्यातं ४६/२६ ए
वृत्तं माषेण चारुकां ३४/१३४ ए
वृत्ताध्युष्टं क्रमार्थं रचितमनुभवं खञ्जिनीमूर्तिपूर्वं १/५ ए
वृत्ता परित सा कन्या ४६/६९ सि
वृद्धं तु वृद्धरूपी स्यात् २८/१५२ सि
वृद्धकौमारबालं वा २८/१०९ सि
वृद्धक्रमं तु प्रथमं २८/३ ए
वृद्धक्रमस्य ज्येष्ठस्य २७/३५ सि
वृद्धक्रमे क्रमेणैव २८/४६ ए
वृद्धभावं मया देव ३९/७९ सि
वृद्धिस्तस्यैव मध्यस्था ३९/४२ सि
वृषं चैव तु मेषं च ११/८४ ए
वृषभं मध्यगं गृह्य १९/६० ए
वृषभं मध्यमं स्थाप्य १९/६५ ए
वृश्चिके विषसर्पेषु ११/९८ ए
वृश्चिकैर्गलके हारं २९/४४ सि
वेगेन पर्यटेद् देहे १४/१०३ सि
वेतालैः सह संवादम् ३३/९ सि
वेत्ति यो देशिकेन्द्रस्तु ३२/१५ सि
वेत्त्यसौ संहितार्थं तु ३०/१८५ ए
वेदशास्त्रात् परं सौरं ६८/१३१ सि
वेदसिद्धं पशोश्चोर्ध्वं ६८/१४२ ए
वेदसिद्धान्ततत्त्वज्ञा ४३/२४ सि
वेदान्तं वाथ सिद्धान्तं ३२/४० सि
वेदीं कुर्वीत षट्भागे ३४/६ ए
वेधकी बोधिका शक्तिर् ५९/९३ सि
वेधके वेधयेत् सर्वान् २२/८ ए
वेधक्रमं च देवेश ३१/१०७ ए
वेधकर्मविपाकेन ५९/९४ ए
वेधदीक्षाविहीनाश्च ३२/३० सि
वेधनं तत् समुद्दिष्टम् ३४/६९ ए
वेधयेच्च जगत् सर्वं ३१/१०१ सि
वेधयेत ध्रुवस्थाने ३६/९६ सि
वेधयेत् काष्ठपाषाणान् ३१/८७ सि
वेधयेन्मन्त्रतन्त्राणि ३१/७९ सि
वेधस्य करणं माया ५९/९१ सि
वेधान् च मानवे शिष्ये ३३/२२ सि
वेधितश्चाभिषिक्तश्च ३१/९ ए
वेश्यागृहं प्रयागाख्यं १४/९२ सि
वेश्यागृहे कुकाराख्या १६/५ सि
वेश्यादित्रिकसंज्ञा च ६/५६ सि
वेश्या मुण्डिनि कैवर्ती ६/५५ सि
वेश्यारूपेण ब्रह्माणी १६/१३ सि
वेश्या शुण्डिनि कैवर्ती ४२/३४ ए
वेष्टयेद् वस्त्रयुग्मेन ३०/२४ सि
वेष्टितं बहुभिः सिद्धैस् ११/७७ सि
वैकल्पेन अपूर्णत्वात् १३/१ सि
वैकल्प्यं भवते तस्माद् ४/७ सि
वैदिकं गारुडं तन्त्रं १२/१२ सि
वैराग्यस्यापि मोक्षस्य ६५/२६ ए
वैरिभावं नैव कर्तव्यं ३७/५३ सि

वैष्णवी विष्णुमध्यस्था ५८/२१ ए
वैष्णवे तु कथं सौरे ६८/४७ ए
वैशाखे त्वसिताष्टम्यां ६९/५ सि
वौषट् चैव तु स्वाहान्तं ९/७० ए
व्यक्ताव्यक्तस्य शुद्धस्य ५/२२ सि
व्यवस्थेयं गृहस्थानां ३४/३ सि
व्यक्ताव्यक्तमभेदत्वात् ६०/१८ सि
व्यक्ताव्यक्तविभागेन ४६/२२८ सि
व्यतीते लौकिकाब्दानां ४६/१२४ ए
व्यवहारार्थे मया सृष्टाः ४०/१२२ सि
व्याकुलोऽहं समुत्पन्नो २४/३० सि
व्याख्यादीक्षा प्रकर्तव्या ६५/२० ए
व्याख्याने या विधिः पूर्वं ३०/२२२ सि
व्याख्यायामागमे देव ३०/७९ ए
व्याख्यालिखनकाले च ३०/२ ए
व्याख्येयं भक्तियुक्तस्य १७/५६ सि
व्याख्येयं लेखयेत् क्वापि ३०/२७ ए
व्याघ्रं चैव तु ऋक्षं च ११/८४ सि
व्याधयः प्रलयं यान्ति ४६/२०४ ए
व्याधयश्च प्रकुप्यन्ते ३०/४ सि
व्याधिनां शमनमेव ६५/५४ सि
व्यापकं अशिरानन्दं ६४/४८ ए
व्यापकं कुलदेवीनां ८/१२ सि
व्यापकं च नवात्मानं ६९/२२ सि
व्यापकं परमं सूक्ष्मम् ४४/१७ ए
व्यापकः परतो बिन्दुर् ४०/१७ ए
व्यापकः प्रथितानन्दः ५९/१०२ सि
व्यापकत्वेन तिष्ठन्ति १९/७० ए
व्यापकत्वेन रूपेण २४/३५ सि
व्यापकस्यादिमं देव ५१/३ ए
व्यापकादिचतुष्कं तु ३४/४३ ए, ११६ ए
व्यापकान्ते मनो यच्च ६३/७५ ए
व्यापकाय समुच्चार्य ४८/६ सि
व्यापकि व्याप्तिवर्णानां २६/७१ ए
व्यापके व्यापिका शक्तिः ६०/२३ ए
व्यापिका सृष्टिमार्गस्य १३/८१ सि
व्यापितं कर्मपाशेन १३/९३ सि
व्यापितं तु मया शक्त्या १८/१४ ए
व्यापिनं व्योमरूपान्तं ३१/५२ ए
व्यापिनी खेचरावस्था ५७/६१ ए
व्यापिनी व्योमरूपा च ३३/१५६ ए
व्यापिनी षडिपीठानां ६१/९ ए
व्यापिन्यन्ते तु देवेश ४०/५४ सि
व्यापिन्या च महादेवी १७/२० ए
व्याप्तितत्त्वं षडात्मानं ६३/५७ ए
व्याप्तिभावः कलाव्याप्तिर् ६३/७७ ए
व्याप्तिव्यापकभेदेन ३/६१ ए
व्याप्तिस्तेषां क्रमाचारं १९/१२ ए
व्यामोहो यदि शाम्यते ४०/१६६ सि
व्यावृत्ताक्षिप्तचित्तेन ३०/१०९ ए
व्योमं तु पञ्चधा कुर्यात् २८/३३ ए
व्योमं तु पञ्चधा स्थाप्य २८/१५ ए
व्योमगर्भे हृषीकेशे ३०/१५८ सि
व्योमचक्रस्य मध्ये तु ५५/३ सि
व्योम जीवसमायुक्तं २४/५२ सि
व्योमपञ्चकनामानि २८/५५ ए
व्योमपञ्चकमन्यं तु २८/४० सि
व्योमपञ्चकमेतद्धि २८/१६ ए
व्योमपञ्चकमेवं तु २८/३२ ए
व्योमपञ्चकलाधारं ३/१२५ ए
व्योमबिन्दुशिरोभिन्नं २४/२१ सि
व्योमश्च वक्रनाम च ४७/१२ सि
व्योमारूढं यदा बिन्दु ५९/९९ ए
व्योमा शान्ता च विद्या च ३१/१९ सि
व्योम्न्यादितत्त्वसंघातं २४/४९ सि
व्रजते च खमार्गेण ११/७८ सि
व्रजते परमे स्थाने ६५/२५ ए
व्रजते मायया रिक्तो १३/४१ सि
व्रजेत् स दक्षिणे मार्गे ४३/११ सि
व्रतं चर्या व्रतं शक्तिर् ६२/५६ ए
व्रतनिष्पत्तिसंसिद्ध्यै ३४/४५ सि
व्रतमव्यक्तकं येन १५/५१ सि
व्रतस्थदृढभक्तस्य ६६/४२ सि
व्रतस्थानेषु सर्वेषु १४/२४ ए
व्रतस्थोऽहं गृहस्थो वा ४१/१० ए
व्रतस्थो व्रतहीनो वा २३/४२ सि

व्रतस्य फलमेवं तु १४/४८ सि
व्रतिनो रुद्रवत् साक्षान् १५/५१ ए
व्रतीनां च यतीनां च ५५/१८ ए
व्रते पाशुपते चैव ६८/१११ सि
व्राह्मणा क्षत्रभृच्छूद्रा ३२/६६ सि
शंकरोऽनन्त श्रीकण्ठः ४६/१३ ए
शंखपार्थिवयोर्मध्ये ८/४४ सि
शंखवीरान्तगानङ्गं ८/६४ ए
शंशयोऽयं ममाद्यापि ३९/१३ सि
शकटं सुषिरं तत्त्वं ३९/३५ सि
शकटार्धं विजानीयात् ३९/३० ए
शका यक्षोदरा घोरा ३९/१५६ सि
शकारस्य कपालस्य ६३/३७ सि
शक्तिं तु कमलाकारां ३१/९९ सि
शक्तिं विमलरूपेण १३/१२७ सि
शक्तिः कर्णं तथा मन्त्रं ६२/१०२ ए
शक्तिः कुटिलरूपेण ३१/११५ सि
शक्तिः शक्तिमतोरैक्यं १४/१२३ सि
शक्तिः सा परमाख्याता ३६/४९ सि
शक्तिकुण्डलिमध्यस्था ३९/१४८ ए
शक्तिगर्भस्तथा हक्को ३१/८५ ए
शक्तितत्त्वं तथा षष्ठं २८/१९ ए
शक्तितत्त्वे च संप्राप्ते १३/१२३ ए
शक्तितोमरमाविष्टं २१/१४ ए
शक्तित्रयं तदूर्ध्वे तु ५१/२९ ए
शक्तित्रयसमोपेता ४०/७९ ए
शक्तित्रयस्य मन्थनाद् ५८/२७ सि
शक्तित्रितयमध्ये तु ३/११९ ए
शक्तिदीपशिखाकारा ७/५२ ए
शक्तिना आहतो यस्मात् ३६/५९ सि
शक्तिना व्यतिरिक्तं तु ९/४१ सि
शक्तिपातेन संशुद्धिर् १३/२६ ए
शक्तिपातेन संपातात् १३/४१ ए
शक्तिपुरस्य बिम्बस्य १९/३५ ए
शक्तिमध्यगतस्तूष्णी ६१/९१ ए
शक्तिमध्ये मनं कृत्वा ३/१३४ ए
शक्तियुक्तं पुरा ज्ञात्वा ९/४२ सि
शक्तिर्दीपशिखाकारा १३/१६ सि
शक्तिर्मूलं कलापूर्णं ३०/७० सि
शक्तिर्विमलरूपेण ३५/३८ सि
शक्तिवेधं तथा चोग्रं ३१/८४ सि
शक्तिशूलेन तं भित्त्वा ३६/८३ सि
शक्तिश्चाष्टविधा प्रोक्ता ४२/३९ ए
शक्तिसंगमकाले तु १३/२० सि
शक्तिसूत्रगतं तत्त्वं ३६/४४ ए
शक्तिस्तु मालिनी ज्ञेया १८/६३ ए
शक्तिस्तु व्यापिनी सूक्ष्मा ३३/१४८ ए
शक्तिस्थं कथितं पूर्वं ४१/३७ सि
शक्तिस्थं विदितं यस्मात् ५९/९६ सि
शक्तिस्थं हृदि संस्थं च ४१/३३ ए
शक्तिस्थः कुरुते ह्येवं ४१/६० ए
शक्तिस्था शक्तिमध्यस्था ३/३५ सि
शक्त्यग्रे विनियोज्येत ४०/१०१ ए
शक्त्यन्तं च भवेत् तच्च ४०/५६ ए
शक्त्यन्ते वेधयेल्लक्ष्यं ४९/३८ सि
शक्त्या करणरूपा या ४०/४७ सि
शक्त्याकाशान्तजं रुद्रं २८/७७ सि
शक्त्याख्या शाम्भवाख्या च ५८/२७ ए
शक्त्यातीतं परं याति ६५/६७ ए
शक्त्याधारं पुरं प्रोक्तं ७/५५ ए
शक्त्याधिष्ठितचत्वारः २८/४७ सि
शक्त्यान्ते सप्तमी प्रोक्ता ६८/६३ ए
शक्त्या वेगेन वहते ६६/८० ए
शक्त्यावेशेन संप्राप्ते १३/१३ सि
शक्त्या शान्तिं विजृम्भन्ती ३६/१०५ सि
शक्त्युच्छालस्वरूपेण ६/८३ ए
शङ्खं शक्तिस्तथा योगं २५/५० सि; ३९/१३८ ए
शङ्खनाथं च शवरं ७/२१ ए
शङ्खिनी शङ्खिनी तत्र ३९/१३० ए
शङ्खेन्दुतुहिनाभासं २९/४६ सि
शठे च दूषके चैव ३२/७२ ए
शतकोटिसहस्राणि ४६/१२० सि
शतक्रतुश्च दक्षश्च ३२/११ ए
शतद्वयं वरारोह ३४/१३० सि
शतपञ्चैक सन्त्यादौ ३४/७ ए
शतभूमिविशुद्धस्य ५९/१०५ ए

शतमर्धं च पादाख्यं ३०/९९ सि
शतमष्टाधिकं देव ४६/२१८ ए
शतमष्टोत्तरं रक्तं ३४/११० सि
शतमष्टोत्तरं हुत्वा ३४/१३३ ए
शतमेकाधिकाब्दानां ४६/६४ ए
शतलक्षसहस्रं च ३०/९८ ए
शतसूत्रक्रमौघेन ६५/१६ सि
शत्रुमित्रसमत्वेन ३९/१७४ ए
शत्रोरुत्कटदेशे तु १६/१३० सि
शतार्धं योजनानां तु ३/१० सि
शतार्धं शतपादं च ३०/९५ सि
शतार्धं श्रीकुलूतायां ४६/२०८ ए
शतार्धचक्रसंघातं ३/९० सि
शनैः शनैर्दह्यमाना ४८/३० सि
शनैः शनैरुपरमेद् १३/१०० ए
शनैः शनैरूर्ध्वमार्गे १३/१२८ ए
शब्दं तु पृथिव्यन्तस्थं १९/५५ ए
शब्दं लीयते चाकाशे १३/३४ ए
शब्दः स्पर्शश्च रूपं च २१/२८ ए; ४०/३० सि
शब्दः स्पर्शो रसो रूपं ३३/१३६ ए; ३४/३० सि
शब्दब्रह्म परं ब्रह्म १९/१० ए
शब्दब्रह्म भवेत् पिण्डं १९/७ ए
शब्दब्रह्माक्षरा यान्ति १९/५३ ए
शब्दब्रह्मात्मको योऽसौ ४६/१५८ ए
शब्दमध्ये तथा पादं ६७/२९ सि
शब्दराशिः स्मृतस्तेन १९/७६ ए
शब्दराशिक्रमं चान्यं ४५/५० सि
शब्दराशिक्रमेणैव २३/१५ ए
शब्दराशिक्रमेणोक्तं १९/५ सि
शब्दराशि प्रसिद्धस्य २०/२ ए
शब्दराशिरघोर्यष्टौ ३९/१४४ ए
शब्दराश्यादि संवर्त ५७/९६ ए
शब्दरूपा भवेदोड्रा ६७/७ ए
शब्दवर्णाक्षराणां तु १९/५४ ए
शब्दस्पर्शरसोरूप ४१/२९ ए
शब्दाढ्यं च गुणातीतं १८/७६ ए
शब्दादिगुणभूयिष्ठो १४/५६ सि
शब्दानाहतमन्त्रजः ६०/१३ सि
शब्दाम्बरधराकारा ३१/६४ सि
शब्दा स्पर्शा रसा देवी २६/३१ ए
शब्दोघ्राणे विजानीयात् ४६/३ ए
शमनं कुलसंकाशं २४/७ सि
शमने यत् परानन्दं ६४/४४ ए
शम्भुमार्गे स्थिता विद्या २०/२६ ए
शम्भुशक्तेर्भवेत् षट्कं २८/५२ सि
शयनं च प्रकर्तव्यं ३७/५४ ए, ३७/५६ ए
शयनं चोत्तमं यानं १२/६ ए
शरणागतसंबन्धे १३/५० ए
शरण्याः केचिद् वै तत्र ३/८२ सि
शरदसुशशिप्रख्या ४०/९४ सि
शरद्गगनसंकाशं ४६/१८३ ए
शरीरं न मया दृष्टं ५/२७ ए
शरीरं प्राणसर्वस्वं ३२/६१ ए
शरीरस्य यथातथ्यं १३/५९ सि
शर्वरी शवरी चैव ७/२६ ए
शवरी—अधिकारं तु ४२/५१ सि
शवरी विद्युज्जिह्वा च १८/९४ सि
शवरी षोढा सा षोढी ३९/१४५ सि
शवरी शावरी चैव ३६/१०२ सि
शवरी सिद्धलिङ्गानां ६४/४३ सि
शवर्गस्था महालक्ष्मी ४४/३७ सि
शवर्गेण भवेत् देव ४४/४३ ए
शशाङ्कमध्यगा तन्वी ४६/२९१ ए
शशाङ्काङ्कितबिन्दूर्ध्वे २१/१८ सि
शशाङ्काङ्कितशेषस्य ६१/१० ए
शशाङ्कार्धकला ज्ञेया ४०/११५ ए
शशाङ्केन धृतानन्दं ६१/३४ ए
शशिचारवशाच्छम्भो १८/१०८ ए
शशिमध्यान्तरावली ५९/२१ सि
शशेश्चान्तर्गतो भानुर् ६१/८४ सि
शस्त्रं शास्त्रं महागुह्यं ३७/१६ सि
शस्त्रघातैर्न भिद्येत २३/१६ सि
शाकिनीति न वक्तव्यं ३७/४७ सि
शाकिनी शशिमध्यस्था ६३/२० सि
शाक्तं च शाम्भवं चैव २८/१२९ सि
शाक्तं भुजङ्गवेधं तु ३१/१२ ए

शाक्तं शक्तिं समुच्चार्य ३१/१५ सि
शाक्तशाम्भवयोर्मध्ये २०/२७ सि
शाक्तेयं शाम्भवं चैव ३९/१२३ ए
शाक्ते सदोदिते स्थाने ६५/६४ सि
शाखास्कन्धसहस्रैस्तु ३३/१६५ ए
शाङ्करी कथिता चर्या १६/११ ए
शाठ्यमात्सर्यनिर्मुक्तः ३२/६२ ए
शान्तं ज्ञानं क्रियाहीनं ६८/९५ सि
शान्तचित्ताः सदाचाराः ३२/३७ सि
शान्तातीतसचैतन्यं ५७/६० ए
शान्तेच्छा कारणं शून्यं ६८/८३ ए
शान्त्यातीताध्वगा येन ४६/१५७ ए
शान्त्यातीता परा ज्ञेया ३३/१५५ ए
शाम्भवं ब्रूहि देवेशि ३१/११६ सि
शाम्भवं षट्कभेदेन २४/४८ ए
शाम्भवं शक्तिविज्ञानं १२/१० ए
शाम्भवं शाश्वतं मोक्षं ६८/१३८ ए
शाम्भवं सरहस्यं तु ६८/१२५ सि
शाम्भवं सरहस्येदं २४/५१ ए
शाम्भवाः प्रणवाः पञ्च २४/६० सि
शाम्भवाज्ञाप्रकाशकम् ४८/९६ बि
शाम्भवाज्ञा मनोन्मन्या ५७/६३ ए
शाम्भवाज्ञावरं देवं ५२/२ सि
शाम्भवाज्ञाविनिर्मुक्ता ५७/१०६ सि
शाम्भवाज्ञाविनिष्क्रान्तं ४८/९३ ए; ६८/३६ सि
शाम्भवान्ते च सात्युग्रा ५७/१९ सि
शावरी पूजिता सिद्धैर् ६/१३२ ए
शावरेण तु रूपेण ६/६५ ए
शाश्वतं परमं दिव्यं ३६/७६ सि
शाश्वतं वा निरानन्दं ३९/३३ ए
शासनं पुष्कलानन्तं ६४/१३ सि
शासनं वेधनत्यागात् ६४/१४ सि
शासने दीक्षितानां तु ४७/२२ सि
शास्त्रमार्गे यथा मूर्खः ३६/१४ ए
शास्त्रव्याप्तिविधानेन ६८/१०७ सि
शास्त्रार्थेन विना भ्रान्तिः ४२/७४ ए
शास्त्रावतारमञ्जूषं ३०/१०४ ए
शिखरे च भुजे दक्षे ५०/२० सि
शिखरे पञ्चधा व्याप्तिः ६४/१२ ए
शिखाग्रादिनखाग्रान्तं १८/७२ ए
शिखा जालन्धरे पीठे ११/४३ सि; ४८/७९ सि
शिखादीपमहोच्छुष्मा ५९/८ ए
शिखा दीपोपमा यस्य १४/११ सि
शिखायां तु शिखां न्यस्य ४८/४२ ए
शिखायां त्रीणि बीजानि १०/२६ ए
शिखा वै मध्यमायां तु ४८/३६ ए
शिखाशिवैकभावेन ५९/८४ ए
शिखाशेखरमाक्रान्तं ८/९३ सि; २८/९७ सि
शिखासान्निध्यकरणं २७/४४ सि
शिखिध्वजध्वजा शक्तिः ६४/९ ए
शिखिवाही तथा चान्यं ६/१९ ए
शिखिश्चन्द्रकलाज्योतिः ६४/११ ए
शिखोत्तरमतं तन्त्रं ६८/२९ सि
शिरं मञ्जिष्ठसदृशं १९/९१ ए
शिरं मुण्डितं कृत्वादौ १५/१९ ए
शिरःकम्पः प्रलापश्च ४०/१५० ए
शिरश्छेदकनामेन १८/७५ ए
शिरसा कुलकुम्भं तु ३०/२८ सि
शिरस्थं श्रीक्रमं पूज्यं ३७/६९ सि
शिरे कृत्वा तु नैर्माल्यं ४९/६१ सि
शिरे रौद्रीं परित्यज्य ४०/१२७ सि
शिरो बीजमनङ्गस्य ८/५३ ए
शिरोभूषणरत्नाढ्यं ८/७२ ए
शिरोर्ध्वे ईश्वरस्यात्र ३४/५३ सि
शिरोहीनमनङ्गं तु १८/५७ ए
शिलानां कम्पनं स्तोभं ३३/१७७ ए
शिलानां भेदनं स्तोभं ११/६९ सि
शिलाशेखरके पूर्वं ४६/२०७ ए
शिलाशेखरनाथं च ७/२४ ए
शिलाशेखरपूर्यस्थं ५९/८० सि
शिलाशेखरयोर्मध्ये ६३/८२ ए
शिला शेखरसंज्ञा तु ४४/३३ सि
शिला सा प्रथमा प्रोक्ता ६४/५३ सि
शिलैका कामरूपस्य ६४/४९ ए
शिल्पी ज्ञेया तु चामुण्डा १६/१५ ए
शिल्पीमन्दिरमध्ये तु १६/२२ ए

शिवं तस्योपरिस्थं तु ६८/५६ सि
शिवं तु निर्विकारं वै २/३५ सि
शिवं तु सर्वगं प्रोक्तं ३३/१४८ सि
शिवं नाम कथं ह्यग्नि १/१८ सि
शिवं सर्वगतं शून्यं ६८/७७ सि
शिवं सर्वमशेषस्य ५८/३१ ए
शिवः शक्तिर्गृहस्यान्ते ७/३५ ए
शिवः शक्तिस्तथात्मा स ४४/९ सि
शिवकरणं चैकत्र ६२/४ ए
शिवतत्त्वं लयस्थाने ४१/३७ ए
शिवतत्त्वं विजानीयाद् ९/१३ ए
शिवतत्त्वस्य ऊर्ध्वे तु ९/१७ सि
शिवतन्तुकलात्मा स ६३/५६ ए
शिवत्वं गच्छते येन ४०/७८ ए
शिवपक्षे परे व्योम्नि ३/१३३ ए
शिवमध्ये शिवो बिन्दुर् ६१/८८ ए
शिवरत्नं तथान्येषु १६/११६ ए
शिवविद्यागुणाधारो ४०/६८ सि
शिवशक्तिरयं भेदः ३५/९ ए
शिवशक्तिर्विलोमाभ्यां १९/८५ ए
शिवशक्तिसमाचारं ५३/६ सि
शिवशक्तिसमायोगं २/२७ ए; ३६/७३ ए
शिवशक्तिसमायोगः २८/१४८ सि
शिवशक्तिसमायोगो ३५/८१ ए
शिवशक्तेः पुरं बध्वा ६६/६२ सि
शिवस्थानं तु तत् प्रोक्तं ४०/५१ ए
शिवस्य सा तु या मात्रा ६७/३७ सि
शिवस्याज्ञास्वरूपा तु ६७/१६ ए
शिवस्यैव न लेपोऽस्ति १३/३१ ए
शिवाग्नौ चोल्मुकं गृह्य ३३/९३ सि
शिवा च घोरघोषा च १८/५० ए
शिवाज्ञा शिवमध्यस्था ६३/५५ सि
शिवात्माशक्तिनामेका ६५/४० सि
शिवात्माशक्तिसंचारः ६५/४१ सि
शिवादिरन्ध्रशक्त्यन्तं ८/२५ सि
शिवादूतीमतं तन्त्रं ६८/२७ सि
शिवादूतीमते देव ३०/१५७ ए
शिवादूती विचित्रा च ७/३२ ए
शिवाद्यन्तसमायुक्तं २५/४१ सि
शिवाद्यवनिपर्यन्तं ५७/८८ ए
शिवानन्देन मनसा ६४/४५ सि
शिवानामेन विख्याता ३५/८७ ए
शिवायेति न वक्तव्यं ३०/२११ सि
शिवीकरणचित्तस्य ६२/५५ ए
शिवेच्छा निर्गता शक्तिः ३५/८ सि
शिवेच्छा निर्गता शक्तिर् २८/१४६ ए
शिवेच्छा निर्गता सूक्ष्मा ५८/२१ सि
शिवेति कथितं नाम १३/१ ए
शिवोत्तमं महारावं ६/५१ ए
शिष्यं तत्र न मुच्येत १८/७३ ए
शिष्यत्वेन न संदेहो ५/२४ सि
शिष्यत्वेन स्वयं देव ४६/४३ ए
शिष्यवर्गविचारज्ञः ३२/५१ सि
शिष्यस्य ग्रहणात् मृत्युर् २८/११२ सि
शिष्याणां समयाचारं ३७/२ सि
शिष्याणामपि देवेशि ३२/१८ ए
शिष्ये भक्तिर्गुरोराज्ञा ४/२३ सि
शिष्ये भक्तिर्गुरोर्ज्ञानं ५/२५ सि, ५/७ ए
शिष्यौघामोघसंभूतं २/३१ सि
शिष्योऽहं तव कल्याणि ५/१३ सि
शीतांशोर्निर्मला च्छाया ५८/६९ सि
शुक्रं च शोणितं कृच्छ्रं २६/१० ए
शुक्रजिह्वा च अमरा २६/२७ सि
शुक्रादुद्भवते नादः ६०/८७ सि
शुक्रेदं योनिरन्ध्रस्थं १८/४२ सि
शुक्लपक्षे त्वहं वन्दे ३/११५ सि
शुद्धज्ञानमया विद्या ६८/११० सि
शुद्धसन्धिकचक्रस्य ६६/९ ए
शुद्धस्फटिकरूपेण ३/१०७ सि
शुद्धस्फटिकसंकाशं ३/४२ ए, ३/१०१ सि; १०/३९ ए
शुद्धस्फटिकभासं च ५९/२१ ए
शुद्धस्फटिकसंकाशा १७/२५ ए; १९/९० सि
शुद्धहेममयं दिव्यं ५/२७ सि
शुद्ध्यते नात्र संदेहो ४०/१४७ सि
शुद्धात्मकस्य सिद्धस्य ६८/१२४ सि

शुद्धाशुद्धं पुरं कृत्वा ६२/५४ सि
शुभं च प्रप्नुयाद् योगी ११/१०० ए
शुभाशुभं च यत् कर्म १२/२० सि
शुभाशुभात्मकः कर्ता ६७/१८ सि
शुभाशुभे च संप्राप्ते १३/५३ ए
शुभाशुभैर्न लिप्यन्ते ४२/७३ ए
शुभे सिद्धिमवाप्नोति ३३/१०५ सि, ३३/१०८ सि
शुवेधि चैव ज्येष्ठानां ४९/५८ सि
शुष्यते स्वशरीरेण ६/२०१ सि
शूद्रो द्वादशभिर्वर्षैर् ३३/६६ ए
शून्यं खेचरसंयुक्तं २४/५४ ए
शून्यं राजगृहं तेन १४/५८ ए
शून्यं षट्कोणमध्ये तु ११/१९ सि
शून्यदेवकुले रात्रौ ५४/९ सि
शून्यदेवगृहे नित्यं ३७/२२ ए
शून्यदेवगृहे रात्रौ ५४/१४ ए
शून्यधामान्तरे खस्था ५७/६७ सि
शून्यनेत्रप्रकर्षोऽयं ४६/३०३ सि
शून्यभूतात्मकं लोके १३/७५ सि
शून्यममरिकाम्नायं ६८/७९ सि
शून्यमेकं समाभ्यस्य ९/१८ सि
शून्यस्थं सर्वमन्त्राणां ६६/२० सि
शून्याकारे तमैकत्वे २४/७ ए
शून्यान्ते तून्मने प्राप्ते ९/१९ ए
शून्ये राजगृहे मन्त्री १४/३० सि
शून्ये शून्यमनाश्रित्य १३/५६ ए
शून्ये शून्यान्तरावस्थे २६/८६ सि
शूलमुद्रा च वक्रिण्या १०/३५ सि
शूलस्यैवासनं देव ८/८४ सि
शूलहाटकयोर्मध्ये ८/५० ए
शृंगाटावस्थितो मौनी ५९/१०३ सि
शृङ्गाटकासनस्था तु ३१/१६ ए
शृङ्गाटकेश्वरं नाथं ३९/१३४ ए
शृङ्गाटाग्रे च संजाता ६४/४० सि
शृङ्गारी सुन्दरो रत्नः ३२/१० ए
शृणु ईश्वर तत्त्वेन २९/२१ ए
शृणु देव जगन्नाथ ३६/३९ ए
शृणु देव प्रवक्ष्यामि १४/२ सि, ३५/६४ ए, ३५/९६ सि; ४७/२६ सि
शृणु नाथ परं भेदं ३६/७९ सि
शृणु नाथ प्रवक्ष्यामि २८/१४३ सि, २८/२ ए; ३१/११० सि, ३१/३ सि; ३३/५६ ए; ४८/२ ए
शृणु नाथ महाप्राज्ञ २/१ ए; ३६/६६ सि
शृणु रहस्यं परमं १८/७ ए
शृणुष्वैकमनो नाथ ३६/५४ ए
शेखरं शशिमध्यस्थं ६०/६४ ए
शेखरं सर्वमात्मानं ६४/७ सि
शेखरान्ते च कैलासं ६३/६४ ए
शेखरे शेखरानन्दः ६४/११ सि
शेषराजस्य हस्ते तु ६९/३० ए
शेषा ये क्रमशः सर्वे ३३/१४२ ए
शेषान्ये आणवाः प्रोक्ताः ३९/१२७ ए
शेषान्ये च ततः पश्चात् ६०/८१ ए
शेषान्ये परिचाराश्च ६/६६ ए
शेषाश्चैव समाख्याता ६/५८ सि
शैलपृष्ठे तु त्रिजटां १६/७८ सि
शैलाश्चैव समुद्राश्च ३५/१४ ए
शैवं तस्य विशेषं तु ६८/१३० ए
शैवसिद्धादिसिद्धान्ता १२/११ सि
शोभते स कुले देव ४२/७६ सि
शोभनानि च वाक्यानि १८/१५ सि
शोधनी देवता काली ६२/७७ सि
शोधनीया वरारोह ३३/१५० सि
शोधनी शिवतत्त्वस्य ५७/१० ए
शोधनी सर्वसिद्धानां ६४/८६ ए
शोधयेत् तां प्रयत्नेन ३३/५९ सि
शौण्डीगृहे महाचर्यां १६/१७ सि
श्मशानं च गृहं नाम १४/५० ए
श्मशानं तत्र चोद्यानं ६/५९ सि
श्मशानं वीरसिद्धानां ६२/९३ ए
श्मशानपालकस्तत्र ६/२८ ए, ६/६० सि, ६/११७ सि
श्मशानानामघोरं तु ६/१८६ सि
श्मशाने कानने कूपे १४/३० ए
श्यामाकन्दलैर्देव ३३/९१ ए
श्यामा रक्ता च वक्रा च ४९/२६ सि

श्यामा रक्ता त्रिनेत्राहं ५/३० ए
श्यामा रक्ता सुरूपाढ्या ४६/२५३ सि
श्रवते यत् पराह्लादं ६०/९५ सि
श्रवन्ती परमा सूक्ष्मा ४८/३२ ए
श्रवन्ती स्वेन रूपेण ३५/३७ ए
श्रावणाषाढवैशाख ४६/४९ सि
श्रितं श्रीमध्यपीठाब्जे ४६/१६६ सि
श्रीँ ह्स्ख्फ्रेँ रेघो सप्तमं स्यात् १०/१२ सि
श्री—उद्यानमहं वन्दे ६/२०८ ए
श्री ॐकारे स्थितो यो वै ६९/२० सि
श्रीकण्ठः पृथिवी ज्ञेयः २५/४४ ए; ४६/३१ सि
श्रीकण्ठः शङ्करोऽनन्तः २५/४३ ए; ४६/३० सि
श्रीकण्ठ एष भगवान् ६९/१७ ए
श्रीकण्ठ किं बहूक्तेन ३६/५६ ए
श्रीकण्ठश्च अनन्तश्च ६/१४ ए
श्रीकण्ठश्च तथात्मानं ४४/१० सि
श्रीकण्ठसहितां नौमि १६/८० ए
श्रीकण्ठादि पिङ्गलान्तं २७/१९ सि
श्रीकण्ठादिषु रुद्राणां ७/४५ सि
श्रीकण्ठादि स्मृताश्चक्राः ४१/३९ सि
श्रीकण्ठो नाम सिद्धश्च ४३/२३ सि
श्रीकण्ठो वाग्विधानेन ६७/८ ए
श्रीकोटे श्रीप्रदां नौमि १६/४१ ए
श्रीकाराज्ञा पुनस्तस्य ४/८ ए
श्रीकुजा चाष्टधा ह्येका ४४/३८ ए
श्रीकुजेच्छासमुत्पन्नं ६९/१४ सि
श्रीकुब्जी षट्प्रकारा हसखफरकला व्यापयन्ती भगाख्या २/९ सि
श्रीकुमारः स भगवान् ६९/१९ ए
श्रीक्रमं तु ततः पूज्यं २७/२७ ए
श्रीक्रमं तु त्रिधा प्रोक्तं २८/१३३ ए
श्रीक्रमस्याग्रतो देव ३९/११९ सि
श्रीखण्डचन्दनं शुद्धं २७/२८ सि
श्रीचन्द्रद्वीपपुरान्तस्थं ६/२११ सि
श्रीजालाख्यमहं वन्दे ६/२०९ ए
श्रीनगर्यां गणाध्यक्षं ४६/१७९ सि
श्रीनाथं तं कुलालम्बी २/१९ सि
श्रीनाथं देवतैर्युक्तं १९/१८ ए
श्रीनाथं पूजयेन्मध्ये ४८/१६ ए
श्रीनाथं भैरवं चैव ३०/२१० ए
श्रीनाथं भैरवी शान्ता ३६/१०० ए
श्रीनाथं मित्रसंज्ञोऽयं ३१/९१ सि
श्रीनाथं श्रीगुरुं मूलं २८/८० ए
श्रीनाथ कथितं तुभ्यं ५७/४९ ए
श्रीनाथ तव शक्त्या च ५७/७५ सि
श्रीनाथ तव सिद्धाज्ञा ५७/१०० सि
श्रीनाथ ते प्रवक्ष्यामि ७/४ सि
श्रीनाथ त्वां प्रवक्ष्यामि ८/९० ए
श्रीनाथमचलं नित्यं ४६/२०१ ए
श्रीनाथश्चार्धचन्द्रकः ६६/९ बि ४१
श्रीनाथस्त्वमहं कुब्जा ५७/८१ सि
श्रीनाथाज्ञाप्रभावेण ४६/१०२ ए
श्रीनाथादीह मन्त्रज्ञं ५७/५० सि
श्रीपर्वते महासिद्धां १६/७५ सि
श्रीपीठं चैव एकोणं ५१/१८ सि
श्रीपीठे चैव एकोणे ६/२१५ ए
श्रीपीठे विमलज्ञानं ४६/१९९ सि
श्रीपूपात्माजयानन्द ४६/१८७ सि
श्रीपूर्वं च नमस्कारं ३७/६४ ए
श्रीपूर्वान् भाषयेत् सर्वान् ६/१०६ सि; ६/१९५ सि
श्रीबिम्बं विमलाख्यं च ४६/१९० सि
श्रीबिम्बविमलानन्दं ४६/१३७ ए
श्रीमच्चन्द्रपुरे जातं ६७/४१ सि
श्रीमच्चन्द्रपुरे रम्ये १६/८२ सि
श्रीमच्चन्द्रपुरे सिद्धं ५७/८३ सि
श्रीमतं च त्रिभेदैस्तु ५८/९९ ए
श्रीमतं तु लिखिष्यामि ३०/३१ सि
श्रीमतं पश्चिमाम्नायं ४/१० ए
श्रीमताग्रेऽथवा सिद्ध ४६/२०३ ए
श्रीमताग्रे अनुष्ठानं ३७/१० सि
श्रीमते तत् समाख्यातं ४४/३४ सि
श्रीमतेदं कुले दीपं ३०/११७ ए
श्रीमतेदं महादेव १८/१६ ए
श्रीमते मतराजाने ३०/३ ए
श्रीमत्कुमारिकाखण्डे ६९/२८ ए
श्रीमत्कुलालिकाख्यं तु ६८/११६ सि

श्रीमत्केदारनिलयां १६/८५ सि
श्रीमत्कोल्लापुरे चान्ये ४६/२१२ ए
श्रीमत्पिङ्गलरुद्रस्य ६९/११ सि
श्रीमदोड्डीशनाथोऽयं ४६/४२ ए
श्रीमदोड्डुमहेशानं ६/२२४ ए
श्रीमद्गिरिवरे दिव्ये ४६/२४१ सि
श्रीमद्दक्षिणपीठाब्जे ४६/१६४ ए
श्रीमद् वै रुद्र पादाब्जं ३/५८ सि
श्रीमैत्रेयं कुचन्द्राख्यं ७/३५ सि
श्रीविमलात्मजैर्दिव्यै ४६/१५६ सि
श्रीषष्ठाख्यं तु यत् सिद्ध ४६/२०६ ए
श्रीसन्तानकुले त्रीणि ४६/५६ ए
श्रीसमुद्रतटान्तस्थं ६१/३१ सि
श्रुक्श्रुवं ज्वालयेद् देव ३४/११९ सि
श्रुक्श्रुवं स्थापयेत् तत्र ३४/१२१ ए
श्रुतं च देवदेवेशि ९/१ ए; ६८/२४ सि
श्रुतं देवि मया सर्वं २८/१ ए; ४७/२५ सि;
४८/१ ए; ६०/१ ए
श्रुतं देवि यथातथ्यं ४०/१ ए
श्रुतं भेदं तन्त्रमार्गे ३५/१ ए
श्रुतं मे तत्त्वसद्भावं ३६/५३ ए, ३६/७३ सि
श्रुतं मे शुद्धतत्त्वं तु ३६/८६ सि
श्रुतं वक्रे मया वाक्यं २४/१ ए
श्रुतिर्मतिर्मनोदृष्टिश् ५/३५ सि
श्रुत्वागमोपदेशार्थं ३७/९ सि
श्रुत्वा हृष्टमनो भूत्वा ६/९२ सि
श्रुत्वैवं चक्रसंस्थैस्तु ६/९४ ए
श्रुत्वैवं तेन हास्यं तु ४६/७१ ए
शुभं करोति यो नित्यं ४६/१६० ए
श्रूयतां परमं ज्ञानं ३१/११७ सि
श्रेष्ठमध्यान्तिमानां च ४६/१२८ ए
श्रोतव्यं च मुखाम्नायं ३०/८० सि
श्रोत्रं जालन्धरे पीठे ४६/६ ए
श्रोत्रं त्वक् चक्षुषी जिह्वा ३३/१३६ सि; ३४/३१ सि
श्रोत्रं लीयति शब्देऽस्मिन् १३/३७ सि
श्रोत्रे नासापुटे वक्त्रे २८/१८ ए
श्लोकज्ञानं महादिव्यं ३९/६४ सि
श्लोकद्वादशकैर्दिव्यैः ५/७२ ए
श्लोकद्वादशसंयुक्तं ६०/४८ ए
श्लोकद्वादशिका माला ४८/४७ सि
श्लोकमेवमिदं सारं ४२/७२ ए
श्वपचास्ते समाख्याताः १२/३१ ए
श्वानेन तु यथा श्वानो ४४/५४ सि
श्वेतं तु चोत्तरं ध्यानं ४६/१७ ए
श्वेतं पीतं च आरक्तं २८/२५ ए
श्वेतं रक्ताननं मूर्धं १०/३७ सि
श्वेतं वर्णं भवेत् तस्मिन् ६/१५० सि
श्वेतद्वीपे त्रयस्त्रिंश ४६/२२४ ए
श्वेतपुष्पैः सुगन्धैश्च २७/५५ सि
श्वेतवस्त्रपरीधानः ३२/५२ ए
श्वेता च प्रथमा वर्तिर् २८/२१ सि
श्वेता पीता तथा रक्ता ४४/१४ ए
श्वेतार्कं तिलपात्रेण ३४/१०२ ए
श्वेतार्कैश्च हयारैश्च ३४/९८ सि
श्वेतैः पुष्पैः सुगन्धाद्यैश् ३०/१०७ सि
ष ओ ऐं सप्तचारिंशं २३/१३ सि
षकारे लाकिनी ज्ञेया ४४/३० ए
षट्कं च अपरं भित्त्वा ४८/५८ सि
षट्कं तु अष्टकं चान्यं ३९/९३ सि
षट्कं देव्या इदं चक्रं ५०/८ सि
षट्कं शक्तिगतं कृत्वा ३४/६८ सि
षट्कं षट्कं पुनः षट्कं ३९/९५ ए
षट्कं षड्विधाभिन्नं ३९/७८ ए
षट्कभेदेन ता ह्येव ३५/१०० सि
षट्कमध्ये क्रमपदं ५८/३९ ए
षट्कस्याराधनादेव ३९/१६० सि
षट्कोणचक्रसंयुक्तं २७/३१ सि
षट्कोणभुवनस्यान्ते ६६/१७ ए
षट्कोणे तन्महालिङ्गम् ५८/२२ ए
षट्कोणे योगिषट्कं तदनु कलमयं षट्प्रकारे तु षट्कं
४२/८ सि
षट्कोणे षड्विधा काली ५९/४१ ए
षट्क्रमार्थेन देवेश ३९/१६६ सि
षट्क्रमेण तु संस्कारं ३९/१६४ सि
षट्क्रमे समयामार्गं ३९/१६५ ए
षट्क्रमे पीठमार्गं तु ३९/१६४ ए

षट्क्रमे योगिनीवृन्दं ३९/१६५ सि
षट्क्रमे विमलार्थं तु ३९/१६६ ए
षट्चक्रं षोडशाधारं २५/२ ए
षट्चक्रपरमानन्दः ६०/१६ ए
षट्चक्राधारभेदेन ३५/२८ सि
षट्चक्रे षडिदेव्यश्च ३५/३२ ए
षट्चक्रे षोडशाधारे ३१/४३ ए
षट्चक्रैः क्रीडमाना परतनुसरती अक्षरूपा भ्रमन्ती ३८/३३ सि
षट्त्यागात् सप्तमं ऊर्ध्वं २५/१९ सि
षट्त्यागात् सप्तमं प्राप्य ६५/९ ए
षट्त्यागात् सप्तमं स्थानं ६१/८१ ए
षट्त्यागात् सप्तमे मुक्तिः ३६/११० सि; ५७/१४ सि; ६२/८० ए
षट्त्यागात् सप्तमे मुक्तिस् २५/२८ सि
षट्त्यागात् सप्तमे स्थाने ६६/८२ ए
षट्त्रिंशपञ्जराकाशे ५९/४२ सि
षट्त्रिंशतिपदा ह्येते ३३/१४९ सि
षट्त्रिंशदङ्गुलाधारात् ३१/१११ ए
षट्पत्रमध्यमं प्राणं ५९/२२ ए
षट्पदक्रमबोधेन ६५/१३ ए
षट् पदाः षडि मुद्राश्च ३०/५७ ए
षट्पीठं च समाख्यातं ३५/४७ सि
षट्प्रकारक्रमं ह्येतत् २६/२१ सि
षट्प्रकारक्रमेणैव ३/५४ सि
षट्प्रकारसमोपेता ५/७५ ए
षट्प्रकारा खगेशी सा ३१/४८ सि
षट्प्रकारा मसी प्रोक्ता ३०/१२४ सि
षट्प्रकारा विधिस्त्वेषा ३३/१५९ ए
षट्प्रकारैर्विभिन्नं तु २६/२० सि
षट् पीठाः षट्प्रकारस्य ६०/७९ ए
षट् पीठाः षडिरानन्दाः ६०/९८ ए
षट् पीठाः सिद्धषट्कश्च ६०/९९ ए
षट्पीठानि च षड्मुद्रा ३९/१२४ ए
षट्प्रकारं गृहं शाक्तं ५३/५ सि
षट्प्रकारं यथाध्यात्मे ३९/१६१ ए
षट्प्रकारं स्वरूपेण ३९/८० सि
षट्प्रकारमयं ज्ञानं ३९/१६२ ए
षट्प्रकारमया पूजा ३९/१६३ ए
षट्प्रकारमया विद्या ३९/१६२ सि
षट्प्रकारमिदं कौलं ३९/२४ ए; ४५/४८ ए
षट्प्रकारमिदं ज्ञानं ३९/७० सि
षट्प्रकारमिदं देव ३९/७६ सि
षट्प्रकारसमोपेतं ३९/१०८ ए
षट्प्रकारस्य सुभगं ५८/९८ ए
षट्प्रकारा कुजा देवी ६८/१८ ए
षट्प्रकाराणि पूज्येत ५०/११ ए
षट्प्रकाराणि यो वेत्ति ३९/७३ सि
षट्प्रकाराधिकारज्ञः ३९/१०२ ए
षट्प्रकारान्विता भीमा ६८/८ सि
षट्प्रकारा महाकाया ६८/१ ए
षट्प्रकारामिमां सृष्टिं ४४/२८ सि
षट् मुद्राः षट्प्रकारं च ६०/९९ सि
षट् षट्कानि वरारोह ३९/७६ ए
षट् षट्त्रिंशभेदैस्तु ६०/१०० ए
षट्सप्ताष्टके योगी ५९/५९ ए
षट्सहस्राणि कोटिश्च ३०/९९ ए
षट् सिद्धाः पीठषट्कं च ६१/३७ सि
षट्सिद्धाः षड्युगाश्चैव ३९/१२३ सि
षट्स्थाननिरतो योगी ६१/४५ सि
षठः समाधिर्हंसाख्यः ४७/१५ सि
षडङ्गमालिनीं कृत्वा ३४/११२ सि
षडङ्गवक्त्रसंयुक्ता २४/६१ ए
षडङ्गेन तु संपूर्णं ३४/१२४ ए
षडध्वं मनसा ध्यात्वा ३३/८९ सि
षडध्वकृतसंस्कारा ३३/१६ ए, ३३/३१ ए
षडध्वदीक्षाभेदं च ३३/५५ सि
षडध्ववर्जिता या सा ३३/५४ सि
षडध्वशुद्धतत्त्वात्मा २/२९ सि
षडध्वसंस्कृता दीक्षा ३३/५७ ए
षडन्तं सप्तमान्तं च ५१/२ सि
षडन्तरगता वै च १८/९२ सि
षडारं प्रथमं भेदं ६८/११५ ए
षडारं योनिचक्रं तु २५/२२ ए
षडारपद्मपत्रस्थाः ६३/८८ सि
षडिः षट्कं षडिः पञ्च ६३/५४ सि

षडिः षट्त्रिंशभेदानि ६३/५६ सि
षडिः सप्तमिका विद्या ६३/२ ए
षडिः सप्ताष्टनवभिर् ६४/२८ सि
षडिपीठोपदेशेन ६३/७ ए
षडिषट्कं परा च्छाया ६१/४९ सि
षडुत्थमण्डलोत्तीर्णः ६८/४३ ए
षड्गुणाक्षरबोधेन ६०/१५ सि
षड्बीजानुक्रमेणैव २४/६१ सि
षड्भिः पीठैः समायुक्तं ८/७५ ए
षड्भिर्द्वारावलीस्तम्भं ३४/८५ सि
षड्भिर्भेदक्रमं देव ६२/९८ सि
षड्भिर्भेदक्रमाल्लिङ्गं ६४/९२ सि
षड्भिस्तु पञ्चभिश्चैव ८/२२ सि
षड्यार्णवा षडिर्मात्रा ६३/५५ ए
षड्योगभरितात्मानं ६१/४६ ए
षड्वक्त्रा षट्प्रकारा च २९/३५ ए
षड्वर्णाक्षरमेकं च ६३/३ ए
षड्विंशं पुरुषं ज्ञेयं ३३/१४० ए
षड्विधं करणोपायं ६१/४७ सि
षड्विधं कामराजानं १८/९३ ए
षड्विधं मूलसूत्रं तु ३९/१६३ सि
षड्विधशक्तिसंयुक्तः ६१/८९ सि
षड्विधश्चोपदेशस्तु ६०/१२ ए
षड्विधाज्ञाक्रमोद्देशं ६६/८९ सि
षड्विधात्मा च योगीन्द्र ६५/२७ ए
षड्विधार्थप्रबोधेन ६०/९८ सि
षड्विधार्थप्रयोगात्मा ६१/४८ ए
षड्विधार्थप्रयोगेन ६१/३९ ए
षड्विधाहं समुत्पन्ना ३५/९८ ए
षण्णवत्युत्तरे गङ्गा ४६/२२३ सि
षण्मासं जीवितं तस्य ६/१९८ सि
षण्मासमथवाब्दं वा १४/३७ सि
षण्मासात् पठिते सिद्धिः २३/१६ ए
षण्मासादुत्पतेत् क्षिप्रं ४१/४६ ए
षण्मासाद् युक्तमार्गस्य १४/९७ सि
षण्मुखो वटुकेन्द्रस्तु ४७/३ सि
षवान्तं टासनारूढं ८/९८ ए
षवान्तस्थं भगान्तं तं १८/४२ ए
षशिरं पृष्टिवंशे तु १९/४३ सि
षष्टिभिश्च सहस्रैस्तु ११/७० सि
षष्ठं चक्रं भ्रूवोर्मध्ये २५/२७ सि
षष्ठं च यद् भवेत् पीठं ६०/२९ सि
षष्ठदेवं तथा तूष्णी ७/१८ सि
षष्ठमं यन्महावक्त्रं ३०/१०२ सि
षष्ठमक्षरमाख्यातं ८/४८ सि
षष्ठमाजस्वरूपेण ७/७४ ए; ३५/५३ ए
षष्ठमेकादशं चान्यं ४६/१३९ ए
षष्ठमोडीशाचार्योऽयं ३१/९२ ए
षष्ठीयं कथिताघोरा २१/७ ए
षष्ठो नादः समाख्यातः ४४/१२ ए
षोडशग्रन्थिसंयुक्तं ४८/४९ ए
षोडशभिश्च संतिष्ठेद् ६२/३२ ए
षोडशाक्षरभेदत्वाद् ६२/३१ सि
षोडशाज्ञाप्रसूतिस्तु २४/११९ ए
षोडशात्मकशिष्यौघं १/१२ ए
षोडशात्मकसंकेतं ९/३६ ए; १७/१ सि, १७/७ सि
षोडशात्माकुलाख्यातो ५८/८१ ए
षोडशानां महादेव ७/८६ ए
षोडशान्तं क्रमान्तं किं १/१३ ए
षोडशान्तं क्रमान्तं च ३१/९५ ए
षोडशान्ते चिदाकाशे ५७/६ सि
षोडशान्ते स्मृता आज्ञा ११/२१ ए
षोडशान्वयमन्त्रौघं २४/११७ सि
षोडशारं महानन्दं ३९/६९ ए
षोडशी षोडशा शक्तिः ५८/५९ सि
षोडशैः षोडशैश्चैव ७/९ ए
षोढाद्यं टोर्ध्वभिन्नं तु ८/४७ सि
षोढा द्वादशभेदेन २२/१ सि
षोढान्यासं क्रमेणोक्तं २२/१३ ए
षोढान्यासं समाख्यातं ४८/५० ए
षोढान्यासमिदं कृत्वा २७/३५ ए; ४८/५० सि
षोढान्यासस्य सूत्रं तु २४/१२२ ए
षोढाशक्तिः परा ख्याता ५८/३८ सि
षोढा शक्तिः समाख्याता २२/२ ए
षोढा षष्ठा परा षोढा ३९/१४५ ए
स आचार्यः स शिष्यस्तु ३२/६६ ए

स एव प्राकृतिस्वामी ६७/४२ ए
स एव पुरुषो व्यापी १८/७५ सि
स एव भैरवोऽनन्तः ३०/६४ ए
स एव मण्डलानन्दो ६०/८ ए
स एव योग्यतामेति ४६/२८७ सि
स एष प्रत्ययं रुद्र १७/४३ ए
संकल्पकल्पना भाति ६४/९७ सि
संकल्पञ्च विकल्पञ्च ४०/२७ ए
संकल्पश्च महाबन्धो ४०/१५२ सि
संकीर्णलक्षणा देव्यो १४/८७ ए
संकेतं नवराश्यादौ ५९/१२ सि
संकेतकं महागुह्यं ३९/८६ ए
संकेतं मूलभाषा च ७/२ ए
संकेतं यो विजानाति ३०/४६ सि
संकेतं वृक्षमूलं तु १७/३० ए
संकेतकार्थविपुलं ३९/१८ ए
संकेतकेन गुह्येन ३९/८४ सि
संकेतज्ञानी विद्वांसः ३२/४५ सि
संकेतवर्णमेकेन ३०/७८ ए
संकेतषोडषं शम्भो १७/५५ सि
संकेतस्य प्रभावेण ४२/२५ सि
संकेतानि च देवेश १७/१३ ए
संकेतान् वेत्ति योऽप्यत्र ३०/४९ ए; ३९/८५ सि; ६९/३५ सि
संकेतेन यथा प्रोक्ता ९/३१ ए
संकोचश्च विकासश्च ६१/७२ ए
संक्रान्तज्ञानविज्ञानः ३१/९ सि
संक्षेपेण चतुर्भागं ३४/१३१ ए
संक्षेपेण वरारोह ३३/१२४ ए
संगमं तं समाख्यातं १४/६८ ए
संगमं परया युक्तं १४/६७ सि
संग्रामे तु जयप्राप्तिः १०/६१ सि
संग्रामे रुधिरं पीत्वा ६३/३८ ए
संग्रामे सन्मुखो युद्धे १०/५८ ए
संग्रामे समये चक्रे ११/९९ सि
संगृहीत्वा सुरश्रेष्ठैर् ४६/१०१ ए
संघट्टे शशिसूर्यान्ते ३१/३८ ए
संघट्टोभयमध्यस्थं ५७/२५ ए
संचरीशं तदा चक्रं ६६/३२ ए
संजातं षट्कमध्यस्थं ५८/२८ ए
संजाताः कोङ्कणे मर्त्ये ७/६८ सि
संजाता चर्चिका देवी ३/१६७ ए
संजाता देवदेवेशी ५/७० सि
संजाता वक्रिका तेन ५/३१ सि
संज्ञाकरणचत्वारि ३४/३९ ए
संज्ञाकूटक्रमं सूत्रं ३९/१२१ सि
संज्ञाक्रमसमायुक्तं ४९/४३ ए
संज्ञाभेदविकासज्ञ ५९/६९ सि
संज्ञाभेदविधानानि १८/३ ए
संज्ञाभेदस्थिता देवी १७/३१ ए
संज्ञाविमलभेदेन ६४/३ सि
संतर्प्य अलिना सर्वं ३०/३० सि
संतुष्टा ददते आज्ञां ६/८४ ए
संतुष्टेनाथ तेष्विदं ४६/१०४ सि
संतोषेण तु ये नष्टा ६८/५२ ए
संध्यां सप्तत्रिंशः स्थाने ४६/२१९ सि
संपुटान्ते च यल्लिङ्गं ६०/२१ सि
संपुटेन तु रिक्ताङ्गा १९/६९ सि
संपुटेन युता देव्यो २४/६९ सि
संपुटेन हि विद्या च ६७/१७ ए
संपूज्य पुस्तकं तत्र ३०/३२ सि
संपूज्य योगिनीवृन्दं ३३/२८ ए
संपूर्णं कारयेत् पात्रं ४८/२२ ए
संपूर्णकलया युक्तं ६४/६० सि
संपूर्णदिवसैर्देव ४६/५० ए
संपूर्णबिम्बजननी ६५/३२ सि
संपूर्णशशिमध्यस्था ६१/२५ ए
संपूर्णा समया विद्या ४६/२५७ ए
संप्रदायं प्रयच्छन्ति १४/८५ ए
संप्रदायमिदं सद्यो ४५/६३ ए
संप्रदायवशेनैव ३०/४८ ए
संप्रदायामृतं देव ३९/५२ ए
संबोधनं तु कौलस्य ६३/१०१ ए
संभवन्ति युगत्रये ४२/८२ बि
संयोगमुपचर्यायां ६४/२१ सि
संयोगमुभयोर्ज्ञात्वा ६२/२२ ए

संयोगाच्छब्दो देव: ४०/१३० सि
संयोगाल्लक्ष्मेकं तु ८/१२० सि
संयोगेन क्रमाच्छम्भो ७/५४ ए
संयोगेन तु उत्थाप्य ११/२७ सि
संयोगेन तु विद्याया: ११/३९ सि
संयोगेन तु संवर्ता २४/३६ ए
संयोगेन समुत्पन्ना २४/३८ सि
संरोधिते तदा चित्ते ६५/६२ ए
संलीना मूलनाथे पुनरपि च तदाच्छादका: षट्प्रकारा: २/१० ए
संवरं शर्वरं चन्द्रं ६/५३ ए
संवरो नाम चित्तस्तु ३३/१८६ सि
संवर्तं च महाकालं १९/६० सि
संवर्तमण्डलोद्यानं ५३/३ ए
संवर्तां त्रिगुणीकृत्वा ५९/८२ सि
संवर्ताकोटरस्थं प्रमुदितभगवन्मुद्रनाथं स्वरीशं ३८/७ ए
संवर्ता प्रलयाकारा ५७/८६ ए
संवर्तामण्डलं सूत्रं ३०/२६ सि
संवर्तामण्डलान्ते क्रमपदनिहितानन्दशक्ति: सुभीमा १/१ ए
संवर्तामण्डलान्ते तु ५७/८८ सि
संवर्ता वाग्भवस्यान्ते ५८/३२ ए
संवित्तिं लभते देव ३६/७९ ए
संविधास्यामि ते देव ३०/१६ ए
संवृत्त्य चिदचिन्मात्रं ५७/१०५ ए
संवृत्य तूष्णीमास्थाय ३०/२३४ ए
संसारक्रमसंस्थानां १५/५२ सि
संसारदमनाख्या तु ५९/८१ सि
संसारभयभीतात्मा ३०/४३ ए; ३२/५८ सि
संसारभयभीतानां ३/७२ सि
संसारमण्डलात् तस्मान् ९/४५ सि
संसारसागरं घोरं ५७/२९ सि
संसाराच्चैव सारस्य ३१/१०६ ए
संसारार्णवगम्भीरे ४४/५५ सि
संसारावधित: कृत्वा ३३/१६० सि
संसारावधि संप्राप्य १३/३२ ए
संसारी पशुरेवोक्तं ३३/१६२ ए
संसारे वर्तते तस्मात् २/३४ सि
संसारे वर्तते भूय: ६८/४० ए
संसारे वर्तते भूय: ७/९० ए, ७/९१ ए; २४/९९ सि; ६८/४४ ए
संस्कारं पूरकेणैव ३१/११३ ए
संस्था तत्रैव नित्यं अनुभवगमनाद् वर्णरूपा षडश्रे ३८/२५ सि
संस्थितं मन्त्रमार्गेण ६३/१६ ए
संस्थिता ओलिवर्गे तु २९/६० ए
संस्थिता चेश्वरे भागे १८/९० सि
संस्थिताज्ञा त्रिभिर्भेदैस् ३/१९ ए
संस्थिता दिव्यरूपेण ६/१५९ ए
संस्थिता लिङ्गरूपेण ३/१४ ए, ३/५१ ए
संस्थिता वाममार्गेण ६३/११ ए
संस्फुटं च न मे ज्ञातं २५/२ सि
संस्फुटं पृच्छितं शम्भो ३६/८७ सि
संस्फुटा यावन्न ज्ञात्वा १२/४१ सि
संस्फुरकादिवेधं तु ३१/२३ सि
संस्मरन् पूर्वकारणं ३/१३६ सि
संस्मरेद् ज्ञानचन्द्रेण १३/६४ ए
संस्मरेद् य: क्रमस्याग्रे ३/१४० सि
संस्मृत्य परया भक्त्या ३४/६४ ए
संस्वयेन्द्र जनीं तौ तु ३३/१०६ ए
संहारं पूर्वत: कृत्वा २१/२६ सि
संहारं दक्षिणे पीठे २१/४६ सि
संहारस्यागमे सृष्टिश् १३/१३५ सि
संहारी च महाकाली १८/५३ ए
संहितार्थं महत्यर्थं ३०/१७८ सि
संहितार्थमिदं ज्ञात्वा ६५/२२ ए
संहितार्थमिदं सत्यं २४/२४ सि
स कर्ता न पर: कश्चिद् १३/७ सि
सकलं निष्कलं ज्ञात्वा ४०/१६२ सि
सकलं निष्कले कृत्वा ६२/६८ ए
सकलं न्यासमार्गेण ३४/६५ ए
सकलस्योडनाथस्य ३४/७१ ए
सकलावरणे शम्भो ६८/३३ ए
सकले षोडशी प्रोक्ता ६८/६५ सि
सकारमध्य ईकारं ६४/५८ ए
सकारान्ते हकाराख्यं ६२/७१ सि

सकृज्जप्तेन लक्षेण ८/१०० ए
सकृत्स्मरणमात्रेण १२/१४ ए, १२/६ सि, १२/९ सि
सकृदावर्तनात् तस्या २८/१७० ए
सकृदावर्तयेद् यस्तु १८/४६ सि, १८/९७ ए
सकृदुच्चरणाद् देव १०/५६ ए
सकृदुच्चारिता विद्या ९/६० ए
सगोत्राश्च प्रकुप्यन्ते ३०/५ सि
सघृणां कुत्सितां वापि ३७/६७ ए
सङ्गदोषेण बध्यन्ते ४१/३० ए
सङ्गात् संजायते कामः ४१/३० सि
स च अन्यक्रमेणैव २८/१०१ ए
स च मालिनिको हंसो ५९/९३ ए
स च वै कौलिकानन्दः ६२/६७ सि
स च षोडशमध्यस्थः ६६/५७ ए
स चाकाशः परो हंसः ५९/१०४ ए
स चाकाशमनन्तश्च ६६/६२ ए
स चात्मा व्यापयेन्नित्यं ६०/७० ए
स चात्मा सर्वलोकानां ३१/१०३ ए
स चामृततरङ्गेषु १९/४ ए
स चाष्टाविंशमो भेदो २६/२५ सि
स चैकं केवलं भूयस् २८/९१ सि
सचैकं सर्वतो देव २८/५० सि
स चैव त्रिविधोपायः ६४/५५ सि
स चैव प्रकृतानन्दः ६१/५७ सि
स चैव प्राकृतैर्भवैस् ४०/६३ ए
स चोड्डीशो महासिद्धो ६१/३२ ए
सटकः पटहश्चैव ६२/२१ सि
सततं न्यसते यस्तु १९/७१ सि
सततं भक्तिपूर्वेण ३/१४१ ए
सततं मानसपुष्पैः ३६/६४ ए
सततं श्रीक्रमस्याग्रे ४६/१५६ ए
सततानन्दबोधज्ञा ५७/१८ ए
सतताभ्यासयोगेन १०/४८ सि; १३/२८ सि
स तस्य हनते देव २८/१२७ सि
स तस्य हनते नूनं २८/११२ ए
सत्यं कुलाश्रमं श्रेष्ठं ४५/६२ ए
सत्यं सत्यं पुनः सत्यं ४९/६५ ए
सत्यमेतत् त्वया प्रोक्तं ३०/९२ ए
सत्यसंकल्पसन्तानं ४६/१६९ ए
स त्यागी धर्मपालज्ञः ३२/४९ ए
सत्येन तु मया तव ४४/६२ एफ
सत्त्वं कामाख्यविज्ञानं ३९/३६ ए
सत्त्वं रजस्तमश्चैव ३३/१३९ ए
सत्त्वमग्रे विजानीयाद् ४६/१० ए
सत्त्वरजतमैकत्वे २४/४९ ए
सत्त्वरजस्तमैकत्वे १८/८४ सि
सत्त्वशुद्धात्मरूपा च ६८/५५ सि
सत्त्वादिगुणसंभूता ३५/८८ सि
सत्त्वेन कुरुते कर्म १३/८८ ए
सदा धर्मरतः शान्तः ३२/५७ सि
सदानन्दमहौघं तु १३/६५ सि
सदा न्यस्तेन देवेश २२/१४ सि
सदा न्यस्तैस्तु देवेश १०/४२ सि
सदानुष्टानशीलस्य ३६/७ ए
सदा पवित्रके वापि ३४/९२ सि
सदा भूमिक्रमे योगाद् ६६/४ ए
सदाभ्यासेन कौलेऽस्मिन् २१/३९ ए
सदामृतभरात् तृप्ता ५८/४७ ए
सदाविष्टो भवेत् सोऽपि ३६/३३ सि
सदाशिवपदावस्थं ४१/४४ सि
सदाशिवसमोपेतां १६/८६ ए
सदाशिवस्तयोर्मध्ये ४६/१२ ए
सदाशिवस्तु वेत्ता वै ३३/१४७ ए
सदाशिवोऽपि संहारं ४०/७४ ए
सदाशिवो भगस्यान्ते ३४/५२ ए
सदा स्मरणपुष्पैस्तु ३७/३७ सि
सदोच्चारप्रयोगेन २४/१५ सि
सदोदितचिदा भाति ६२/४९ ए
सदोदितमहानन्दं ३६/५ सि
सद्गुरोर्लक्षणं ब्रूहि ३२/१७ सि
सद्भक्तस्य विनीतस्य २८/१२० ए
सद्भक्तस्य स्वशिष्यस्य २८/११३ ए
सद्भक्तानां सुशिष्याणां ३६/५१ ए
सद्भावा सा महामूर्तिर् २४/४४ सि
सद्यःसिद्धिकरं शुद्धं ३६/७२ ए
सद्यते तत्र संदेहो ४०/८१ ए

सद्यातिललिता भाषा ३०/२२० सि
सद्यावेशकरं घोरं ३/५३ सि
सद्यावेशकरी घोरा १०/५१ ए
सद्यावेशक्रमारुह्य ३०/६० सि
सद्यावेशेन वामा वमयति अमृतं साद्यमेतत् कदम्बं ३८/२२ ए
सद्यो आदि: स्मृतश्चैव ४५/६० सि
सद्योजातक्रमस्यैव ३/१६ ए
सद्योजातक्रमाम्नायं ३९/१४ सि
सद्योजातमिदं कौलं ४५/६० ए
सद्योजातोऽनुग्रहीशं ६/१५ सि
सद्यो हि भवते सर्वं ४५/६४ ए
सद्रहस्यं नामानन्द: ४६/१२७ सि
सन्तानं गोत्रपिण्डं क्रमपदसकलं षोडशान्तं क्रमान्तं १/३ ए
सन्तानं गोत्रपिण्डं तु १/१२ सि
सन्तानं गोत्रमेतदनुभवरुचिरं देवदिव्यौघमेतत् ३८/२० ए
सन्तानं द्वितीयं पुष्पं ५३/१ सि
सन्तानं मूर्तिकुम्भस्य ६५/५ ए
सन्तानं मेरुमार्गे च १७/२ ए
सन्तानं शेखरानन्दं ५८/६० ए
सन्तानं षोडशैर्भेदैर् ५८/५९ ए
सन्तानमेकमाकाशं १९/१७ ए
सन्तानस्य च मूलस्य ५८/८१ सि
सन्ताने चान्वयस्य सुरवरनमिता: सिद्धवंशे प्रसिद्धा: ३८/१८ ए
सन्तति: सततानन्दं ६४/७९ ए
सन्ततिप्रसरौघं स्यान् २/३४ ए
सन्धाने तर्पिता यान्ति ४६/२६९ सि
सन्ध्यात्रयान्वितं श्वेतं ५१/६ सि
सन्ध्या रौद्र्या तु विज्ञेया ४०/१३२ ए
सन्निरीक्षत्यसौ तत्र ३१/५६ ए
सन्मुखं योजयित्वा तु ३३/१३२ ए
सन्मुखीकरणं तस्य ३४/२७ सि
सन्मुख्यौ ह्यग्निसोमौ शिवशक्त्युभयरक्तमित्रैकभावात् ३८/१३ ए
स पशु: पाशबन्धेन १३/८७ सि
स पशुश्च अशुद्धत्मा ६८/२२ सि
स पुनर्विन्दते सर्वं ३०/१९९ ए
सप्तकूटा: क्रमात् सप्त ६३/२४ ए
सप्तकोटिप्रमाणेन ३०/९४ सि
सप्तकोटिरसंख्याता: ४०/९ ए
सप्तकोटिस्तु मन्त्राणां ५७/१२ सि
सप्तकोट्य: सपत्नीका: ४६/८९ सि
सप्त गोदावरीक्षेत्रे ४६/२१८ सि
सप्तजन्मकृतं पापं २३/३६ सि
सप्तजन्मक्षये प्राप्ते ६४/५२ ए
सप्तजन्मनि जन्मानां ६०/४४ सि
सप्तजन्मविनिष्क्रान्ता ५/७८ ए
सप्तजप्तेन पूतोऽयं ४९/५७ ए
सप्ततिभि: सहस्रैश्च ११/७२ सि
सप्त देव्य: कपालं तु ६३/४३ सि
सप्तधाज्ञात्मभेदस्य ६३/५ ए
सप्तधा योजयेद् योगं ६३/९३ ए
सप्तभि: पञ्चभिस्त्रीणि ८/२५ ए
सप्तभि: प्राप्यते कीर्तिर् ३४/८१ सि
सप्तभिश्च स्वरा जाता ६३/२५ सि
सप्तभिश्चौघसंकेतं ६३/२६ ए
सप्तभिर्देवतानां च ३४/८६ ए
सप्तमं कंसतालाख्यं ३६/६२ ए
सप्तमं चाष्टनवमं ७/७२ ए
सप्तमं जिह्वभागस्य २२/६ सि
सप्तमं नवमं यावत् ५०/१७ ए
सप्तमं रत्नविन्यासं २७/४० सि
सप्तमस्य कपालं तु ६३/२८ सि
सप्तमाज्ञा शिवोऽनन्त: ६३/२९ ए
सप्तमान्ते लयं तत्र ३६/१११ सि
सप्तमाब्दे वरारोह १४/४४ सि
सप्तमुद्रा गुहास्त्रीणि ६३/१४ सि
सप्तविंशांगुलं क्षेत्रं ८/१३ सि
सप्तसप्तकभेदेन ६३/२३ सि
सप्तसप्तकलाग्रासं ६३/४४ सि
सप्तसप्ततिकोटीनि ४३/७ सि
सप्तसप्तोपदेशं तु ६३/४५ ए
सप्तसागरपर्यन्तं ३/९४ सि
सप्तस्कन्धपरित्यागाद् ५९/८७ ए

सप्तस्कन्धसमायुक्ता ३/४ सि
सप्ताक्षरकुलाम्नायं ६३/४५ सि
सप्ताक्षरा महाविद्या ४९/५६ सि
सप्तादशं बाहुदण्डे ११/७ ए
सप्तादशं समाख्यातं ८/५९ ए
सप्ताविंशं चाष्टाविंशं ११/१० ए
सप्ताविंशतिभिः कूटैर् ५९/७७ ए
सप्ताविंशतिभिर्भेदैः ७/७ सि; ६०/२३ सि
सप्ताविंशतिभिर्भेदैर् ५३/६ ए
सप्ताविंशतिभेदानि २८/१६२ सि; ४८/७७ ए
सप्ताविंशतिभेदैस्तु २८/२८ ए
सप्ताविंशतिलक्षैस्तु ८/७६ ए
सप्ताविंशत्पदैर्भिन्नं ३९/४६ सि
सप्ताविंशपदैर्भेदैः २६/८३ ए
सप्ताविंशमकं वर्णं ८/८१ सि
सप्ताष्टनवमं देव ७/८५ ए
सप्तोच्चारणमात्रेण ३०/१२४ ए
सप्तोद्यता समुद्द्योताः ६३/२६ सि
सबाह्याभ्यन्तरं ज्ञात्वा १९/२२ ए; २१/४९ ए; ३९/१४२ सि
सबाह्याभ्यन्तरं मेरु ८/३ ए
सबाह्याभ्यन्तरैकत्वे ३९/८१ सि; ५७/४७ ए; ६१/२९ ए
सबीजं दण्डकं भक्त्या ४/३३ ए
स बीजं प्राणिनां सर्वं ६४/६५ सि
स बीजं साधयेत् सम्यक् १६/१०७ सि
सबीजा धारणा ह्येषा ४०/३ सि
स ब्रह्मा स च अद्वैतः ६७/१२ ए
स भवेच्छक्तिमान् वीरः ४०/१२८ सि
स भवेत कुलाचार्यो ४२/७५ सि
स भवेन्नाथसायोज्यः ३९/८३ ए
समत्वात् सर्वभूतानां ६/७७ ए
समत्वे वर्तते योगी ३७/२४ ए
समनाज्ञाविनिष्क्रान्ता ५७/१७ ए
समनान्तकलातीतं ६८/११३ सि
समनान्ते विजानीयात् ५७/८ ए
समनावधिपर्यन्तं ६८/५८ ए
समना सा स्वरूपेण ९/१७ ए; ६७/१५ ए
समनेति कला सूक्ष्मा ५७/७ सि
सममेति च साकारं २८/३१ ए
समयं पीतरागं च ४६/२४९ ए
समयं श्रवयेत् पश्चाद् ४७/२७ सि
समयं संस्थितं तत्र ६/११५ सि
समयं सर्वभूतानां ६/१२४ सि
समयकोटीश्वरं नाथं ३५/५२ सि
समयघ्नस्य विशेषेण ३०/१५ ए
समयपात्रं प्रकर्तव्यं ४६/२६७ सि
समयभङ्गसंप्राप्ते ६/१७६ सि
समयभङ्गान्न मुक्तिः स्याद् ३९/१७५ सि
समयभङ्गेषु दारिद्र्यं २३/४६ ए; ४६/२६४ ए
समयभ्रष्टे च पापिष्टे ३०/१३९ ए
समयमुद्रां गृह्णीयात् ४९/३ सि
समयलोपाद् मुच्येत २३/३९ सि
समयलोपानि सर्वाणि १६/२४ ए; ४८/९१ ए
समयविद्यां च आज्ञां च १८/४ सि
समयविद्याधरो मन्त्री २३/४४ ए
समयविद्याविनिर्मुक्तो २३/४५ ए
समयसंदोहजैश्चैव ३९/७ सि
समयस्य तु सिंहस्य २४/७४ ए
समयां च त्रिभिर्भेदैर् ४८/८६ ए
समयाख्या कुले कौले २३/३१ सि
समयाचरणं चैव ३२/१९ ए
समयाचरुकं प्राश्यं २३/४२ ए
समयाचारचक्रे च ६३/३६ ए
समयाचारपालज्ञः ३२/४५ ए, ३२/६३ सि
समयाचारमार्गेण ३६/४ सि
समयाचारयुक्तस्य २६/९५ ए
समयाज्ञाप्रभावेण ५७/६६ ए
समयाज्ञाप्रसादेन १६/१९ सि
समयात्मा महामूढो ६८/४२ ए
समयाद्द्वादशाङ्गानि १८/२१ ए
समयानां श्रवणाद् वाथ ३१/८ ए
समयानि न मन्यन्ते १२/२८ ए
समया मालिनी विद्या ४५/३१ सि
समयी पुत्रकं वापि ३७/५० सि
समयी पुत्रकश्चैव ३१/६ ए

समयीसाधकान् पुत्रान् ३०/२७ सि
समरसं तत्र विद्येत ४६/२३ ए
समरसं सुन्दरं पानं ४६/२५५ सि
समरसे व्यापको देवः ४६/२३७ सि
समस्तं च कुलं कौलं २६/१४ ए
समस्तयोगिनीवृन्दैः ३९/६ ए
समस्तरूपमात्मानं ६६/५० ए
समस्तव्यस्तप्राप्तिस्तु १६/१३८ ए
समाख्याय यजेद् देव ५०/३१ ए
समाधिस्थो भवेद् योगी १४/१८ सि
समानमयचन्द्रस्य ६१/६१ सि
समाप्य सर्वतः ह्येवं ३४/७२ ए
समा रेखा प्रकर्तव्या ३३/१२१ सि
समासाद्य क्रमेणैव ६०/८० ए
समा सा सर्वयोगिन्या ६१/१६ सि
समासैः सप्तकैर्भेदं ३०/७६ सि
समीकरणं सिञ्चनं च ३४/१२ सि
स मुक्तः स कुलाचार्यः ४५/६ सि
स मुक्तः सर्वपापेभ्यो ४५/३७ ए
स मुक्तः सर्वबन्धेभ्यो १८/१०९ सि
स मुक्तः स शिवः साक्षात् ६/१९३ ए
स मुक्तो मोचयेज्जन्तून् १७/५४ सि
स मुक्तो मोचयेत् सर्वान् ४१/२३ सि
समुद्रज्ञानकल्लोलं ५९/७५ ए
समुद्रज्ञानमाकाश ६०/८ सि
समुद्रशैलमध्यस्था ६१/३५ सि
समुद्रोर्मितरङ्गाङ्गा ६४/८१ सि
समूर्ते च परे तत्त्वे ४८/५७ सि
सम्यक्ज्ञातेषु बीजेषु १८/६१ ए
सम्यक् संशुद्धिमाप्नोति १६/३० सि
सम्यग्मूर्तिचतुष्कं तु ३४/१४ ए
स याति परमं स्थानं ४६/२५८ ए, ४६/२९८ सि
सयान्तं च द्विधाभूतं २०/१४ सि
स योग्यः क्रमिको ज्ञेयः ३९/७४ ए
स योन्यन्ते च सन्ताने ३९/१२४ सि
सरहस्यं कृतं चोद्यं ३१/११७ ए
सरहस्यं कृतं प्रश्नं २४/३१ ए
सर्पिषा अग्निबीजेन ३४/१०२ सि
सर्पिपूर्णं श्रुवं कृत्वा ३४/१२१ सि
सर्पिवद् विमलं शास्त्रं ३९/५७ ए
सर्वं कथय देवेशि ३१/७ ए
सर्वं क्रमेषु साधारं २८/८० सि
सर्वं तं निष्फलं तस्य ३०/१६८ सि
सर्वं पञ्चप्रकारेण ६४/३३ सि
सर्वं पश्यति मुक्तात्मा ४१/२१ सि
सर्वं यथाक्रमेणैव ३२/२० ए
सर्वं विनश्यते देव ४१/८ सि
सर्वं संहारयेत् त्वेव २९/५४ ए
सर्वकर्मकरः प्रोक्तो ४१/६८ ए
सर्वकामैः सुसंपूर्णे २९/४ ए
सर्वक्षोभाः प्रलीयन्ते ६५/६७ सि
सर्वगं सर्वदा शान्तं २/४ ए
सर्वगः स विमुक्तात्मा ३१/१०४ सि
सर्वज्ञं सर्वगं नित्यं ४६/३५ सि
सर्वज्ञता सुतृप्तिश्च ३१/५१ ए
सर्वज्ञा गिरिमध्यस्था ६४/४१ ए
सर्वज्ञो निरहंकारी ४१/१३ ए
सर्वतः समवायिन्या १४/६८ सि
सर्वतीर्थाभिषेकं च ३४/९६ ए
सर्वत्र वितता दृष्टिः ४०/१५९ ए
सर्वदानन्दसन्तानं ४२/८१ ए
सर्वदा हृष्टमानसः ३२/४८ ए
सर्वदेवमयो ह्येष १७/२८ ए
सर्वदेवर्षिसंघैश्च ४६/२९३ ए
सर्वद्वन्द्वपरिक्षीणो १४/१५ सि
सर्वद्वन्द्वपरित्यागात् ४/१ सि; ३९/१७३ सि; ६२/८१ सि
सर्वद्वन्द्वविनिर्मुक्तं ३/१३४ सि
सर्वद्वन्द्वविनिर्मुक्तः २३/६५ सि
सर्वद्वन्द्वविनिर्मुक्ते ४१/२६ सि
सर्वध्यानमशेषस्य ३१/१०२ ए
सर्वपातकनिर्मुक्तो १६/१०३ सि
सर्वपापविनिर्मुक्तो २६/९३ ए
सर्वपापा विनश्यन्ति ६/१९४ ए
सर्वभावपरिक्षीणं ५७/४६ सि
सर्वभावपरिक्षीणे ३१/२६ सि

सर्वमन्त्रमनोन्मादो ३३/४९ ए
सर्वमन्त्राधिपत्यं तु ३४/९६ सि
सर्वमेवं हि देवेश ३५/१०८ ए
सर्वरत्नेषु खचिते २९/७ ए
सर्वव्याप्तिस्वरूपेण २९/५७ ए
सर्वशङ्कां परित्यज्य ५८/८४ सि
सर्वशङ्काविनिर्मुक्तो ४६/२८७ ए
सर्वशान्तिपदावाप्तिर् ३४/७९ सि
सर्वशास्त्राण्यनेकानि १८/१५ ए
सर्वश्रेष्ठं परं शान्तं १३/३ ए
सर्वसंकेतकोपेतं ३९/१५ सि
सर्वसंभारमेतद्धि ४८/७२ ए
सर्वसंभारसंपन्ना ४६/७९ ए
सर्वसंहारकर्तारं ३३/१२६ सि
सर्वसंहारवेत्ता यो ६४/८ ए
सर्वसङ्गपरित्यागात् ४१/३२ ए
सर्वसामान्या भूतानां ५८/१८ सि
सर्वसिद्धिकरं देव ४६/३०६ ए
सर्वसिद्धिप्रसादं तु ३४/१३५ ए
सर्वसिद्ध्यालयं तस्य २४/११४ सि
सर्वस्था किङ्किणीमुद्रा ६४/४६ ए
सर्वस्वं रक्षयेत् ज्ञानं २८/११७ ए
सर्वस्वनिवेदकानां ३६/५१ सि
सर्वाङ्गव्यापकं देवं ३/१२९ ए
सर्वाङ्गसुन्दरि क्लिन्ने २६/८० सि
सर्वाङ्गेषु शिराद्येषु १४/१०१ सि
सर्वातीतपदं प्राप्य ४०/७१ ए
सर्वानन्दं स्मृतं सद्यो ४५/६२ सि
सर्वानन्दकरं देव ३६/६ ए
सर्वानन्दभरानन्दा ५९/३० ए
सर्वानन्दोद्भवाह्लादं ६०/८६ ए
सर्वानुग्रहकृद् दिव्यं २९/५० सि
सर्वान्तपदमुद्धृत्वा ६१/९८ ए
सर्वान्तस्थं सुरेशानि ४०/७ सि
सर्वावयवसंपूर्णा ४९/३५ ए
सर्वावस्था मया देव १८/११ ए
सर्वा सर्वेश्वरी सूक्ष्मा ५७/३ सि
सर्वैः संपूजिता विद्या १०/६८ सि
सर्वे आज्ञाविधेयाश्च ६/१०७ ए
सर्वे तृप्यन्ति मनुजाः ४६/२७३ ए
सर्वे ते द्वारभूतास्तु १६/१२२ सि
सर्वे ते परमानन्द ४६/१०२ सि
सर्वे ते शक्तिमध्यस्था ४१/४० सि
सर्वे ते हर्षदेवस्य ४६/१२१ ए
सर्वे निरञ्जनावस्थास् १९/९ सि
सर्वेषां चैव शास्त्राणां १५/१२ सि
सर्वेषां पूर्वतो देव्या ९/४६ ए
सर्वेषां स्तुतिः कार्या ३७/३२ ए
सर्वेषामालयं देव १०/५० सि
सर्वेषामुत्तरे घोरे ६/१७८ ए
सर्वे शिष्याः प्रकर्तव्या ३२/६७ ए
सर्वे सर्वज्ञभावेन ४६/५९ ए
सर्वोपायकरं ज्ञानं ४०/१५ ए
सर्वोर्ध्वं भवते सम्यक् ६७/२४ सि
सर्वौघं प्रथमं सारं ४८/८३ ए
स लभेद् गुरुकारुण्यं ३७/१९ ए
सविशेषं च हृदयं ३०/१७९ सि
सविशेषमिदं नित्यं ३/६२ सि
सविसर्गं विसर्गस्थं ६२/१६ ए
सविसर्गेण चन्द्रेण ४८/२६ सि
स वै ब्रह्मा स शक्रश्च ३१/१०३ सि
स शिवः कुलवृक्षस्य ३०/७१ सि
स शिष्यः पश्चिमाम्नाये २८/१४३ ए
ससंज्ञाविमलात्मानं ६४/७ ए
स सर्वविघ्ननिर्मुक्तो ११/९६ सि
ससुताश्च सदम्पत्यो ४६/८६ ए
सस्फुरं कौलिकाम्नायं ४/११ ए
स स्वयं द्रोहको देवि ६५/२१ ए
सहजं माययारूढं २८/८४ ए
सहजमेलकं शम्भो ३०/२३८ सि
सहजयोगोद्भवं कौलं ५७/४८ ए
सहजाः कलजाश्चैव १०/६० सि
सहजाः कुलजाश्चैव ३१/१२३ ए; ३६/११८ ए
सहजा कुलजा चैव ३५/१०५ ए
सहशब्दं कराभ्यां तु २३/५८ सि
सहशब्दं द्विरभ्यासं २३/२४ सि

सहसामलमुद्राख्यं ४६/१३८ ए
सहस्रशतसंख्या च ३०/९७ सि
सहस्रादि च लक्षान्तं ११/५५ ए
सहस्रेण तु जप्तेन ११/६५ ए
सहितं वामहस्तेन ४८/१० ए
स * * * कपालस्य ५८/११ सि
सा एव पररूपेण ४०/८३ सि
सा एव ब्रह्मरन्ध्रस्था ३१/३७ सि
सा एवान्यस्वरूपेण ६/३९ सि
सांप्रतं तु कलाध्वानं ३३/१५३ ए
सांप्रतं हि प्रवक्ष्यामि ८/४३ ए
सा कला कालरूपेण ३५/४२ सि
सा कला खकला ज्ञेया २/१६ सि
सा कला द्रवते तत्र ३०/६२ ए
सा कला परमा सूक्ष्मा १४/११५ ए
सा कला भावये द्रव्यं १७/३९ ए
साकारस्य विनाशोऽस्ति ६८/१०५ सि
साकारा च निराकारा ९/२७ ए
साकारे च निराकारे ३६/१०४ ए
साक्षात् मम क्रमाम्नायं ४९/४३ सि
साक्षात् श्रीमूलनाथोऽसौ ४६/७४ ए
साक्षादेति ध्रुवं स्थानं ३६/५५ ए
सा क्षोभाख्या जगन्माता ६५/३० सि
सागरं मन्मथं नाम २४/४० ए
सागरं शशिसूर्यान्तं २४/४२ ए
सागरस्य मनः सेतुर् ६४/१५ सि
सागरान्तर्गता शक्तिर् ६३/५४ ए
सागरे तु कथं सिद्धिः १७/१२ ए
सागरे हृदि मध्ये तु १७/४९ ए
सा च कामातुरा देव ४९/१९ सि
सा च कोशलमध्यस्था ६१/१७ ए
सा च चण्डा अमा नाम ६३/१०० सि
सा च तुर्यस्वराकारा १८/६६ सि
सा च त्रिभेदतो ज्ञेया ४०/२५ सि
सा च देवी ह्यहं तत्र ३१/६० ए
सा च देव्या ह्यहं नाथ ३४/७६ ए
सा च देवी कुकाराख्या ५८/६३ सि
सा च देवी परा नाम ५८/६९ ए
सा च देवी ह्यहं मूर्तिः २६/५० सि
सा च पञ्चविधा प्रोक्ता ४०/८२ सि
सा च पीठेश्वरी माया २३/३२ सि
सा च बन्धप्रकारेण ५९/२९ ए
सा च माता च मालिन्या १८/८९ ए
सा च माया समाख्याता ४०/२१ ए
सा च रौद्री मयाख्याता ३१/५४ सि
सा च लिङ्गं कुलाधारं ७/५६ ए
सा च वामा समाख्याता ४४/३ सि
सा च वृक्षक्रमेणैव ६४/९४ ए
सा च वै दक्षिणे मार्गे ५८/२३ ए
सा च वै भैरवी शान्ता २४/२७ ए
सा च वै व्यापकत्वेन २४/२६ ए
सा च व्यक्तिस्वरूपेण ६०/१८ ए
सा च शक्तिरक्षराणां च ६६/६३ ए
सा च श्रीशाम्भवेच्छाख्या २४/३३ सि
सा च षट्सु प्रकारेषु ६०/११ ए
सा च सप्तप्रकारेण ५९/३५ ए
सा च सोपानशक्तिस्तु ६८/९७ ए
सा च हंसश्च मालिनी ५३/८ सि
सा चाक्षरप्रभेदेन ६१/५ सि
सा चाज्ञा कौलिनी ह्यैव ३/१७ सि
सा चाज्ञा प्रत्ययं लोके ७/३७ ए
सा चाद्वैतस्वरूपेण ६१/३ ए
सा चैव चन्द्ररूपेण १८/८८ सि
सा चैव प्रकृतिर्व्यापी १३/८७ ए
सा चैवाष्टप्रकारेण ६०/३७ ए
सा चोदयप्रभेदेन ६३/६७ ए
सा चोर्ध्वे कलते ऊर्ध्वं ५७/६४ सि
सा जटा न जटाभारं १४/९ सि
सा ज्ञेया लिङ्गमूर्तिः अपहरतु भयं गुह्यशक्तिस्त्रिकोणा ३८/३४ ए
साटकः पटकश्चैव ६२/४० ए
सा तु पञ्चप्रकारेण ६६/७८ ए
सा तु बन्धः स्वभावेन ३३/१६८ ए
सा तु षट्सु प्रकारेषु ६१/२१ ए
सादाख्यं तु महासिद्धं ४४/८ सि
सादाख्यं तु विसर्गाख्यं ४४/२४ ए

सादाख्य: पञ्चमो देव ४६/१३ सि
सादाख्यो नाम सिद्धस्तु ४३/४ ए
सा दीप्ता बीजसंयुक्ता २३/३३ ए
साधक: सर्वभावज्ञो ६८/१०१ ए
साधक: सिद्धिभागी स्यात् ८/१२१ ए
साधक: सिद्धिमाप्नोति ६/२०५ सि
साधकस्य भवेद् ग्लानिर् १६/२६ ए
साधकस्य भवेद् देव १०/७ सि
साधकानां पुत्रकानां १६/११६ सि
साधनार्थं तु तत्त्वस्य ६६/४३ सि
साधयेद् दिग्दिशाष्टौ च ३३/११४ ए
साधिकारं लिङ्गरूपं ३/४६ सि
साधिकारेश्वरी शक्ति: ६१/१६ ए
साधिता देवदेवेश १०/६५ ए
साधुदेशसमुद्भूतो ३२/५४ सि
साधुमार्गप्रपन्नस्तु ३२/४६ ए
साधु मे तन्महाप्राज्ञ १५/२ सि
साधु शम्भो प्रवक्ष्यामि ३९/१७ सि
साधु साधु महाप्राज्ञ ३६/३ ए; ४३/२ ए
साधु साधु महाभाग ३५/७६ सि
साधु साधु महाशम्भो ३२/१९ सि; ३५/३ सि;
१६/२८ ए; १८/५ ए; ३६/७४ सि
साध्यं व्यापकयोगीन्द्रं ४६/२४६ सि
साध्यादि भवते सर्वं ३९/१६७ सि
सा नदी योगरूपा तु १४/६७ ए
सानुस्वारेण मन्त्रज्ञ: ४९/११ ए
सान्निध्यं भवते तत्र ६/१२४ ए
सान्निध्यमतुलं चोग्रं २७/६० ए
सा परा परमा काली ३९/१४८ सि
सापि लिङ्गं विशेषस्य ५८/१० सि
सा पुराकृतकर्मस्य ६४/८५ सि
सा भूमि: स्थितिविश्रामं ३०/५९ सि
सामरस्यपदं दिव्यं ५७/५८ ए
सामवेदी भवेत् षष्ठश् ४४/२० ए
सा माता सर्वजन्तूनां ६७/३८ सि
सामान्यैरासनपक्षं ४८/११ ए
सा मुद्रा मोक्षदातारी ६/२९ सि
सामृतं न सुरापानं ४६/२५४ ए
साम्प्रतं तत्त्वदीक्षां तु ३३/१३३ ए
साम्प्रतं बीजविन्यासं २१/३१ ए
साम्प्रतं ब्रूहि मन्त्रज्ञे ६१/२ ए
साम्प्रतं भुवनीशस्थो ४१/३८ ए
साम्प्रतं योगमार्गं तु १४/४९ ए
साम्प्रतं वर्णसंस्थं च ४१/३४ ए
साम्प्रतं शक्तिसंस्थं च ४०/१०५ ए
साम्प्रतं श्रोतुमिच्छामि ३६/५३ सि
सा योनि: परमाकाशे ५७/१५ ए
सा योनि: सर्वभूतानां ४४/४५ सि
सा योनिर्निर्मला माया ३९/२९ सि
सारं शैवस्य जगतो २७/२ सि; ५९/२ सि
सारं श्लोकोपदेशं च ३०/८२ ए
सारभूतमिदं गुह्यं ३९/५७ सि
सारमेकं कुले कौले ४/१८ सि
सारात् सारतरं तस्माद् ६८/१२२ सि
सार्धवृत्तत्रयं ज्ञानं ४२/२ सि
सालम्बास्ते स्मृता: षड्भि: ९/५ ए
सावधिर्मुक्तिमार्गेऽस्मिन् ६८/१२८ सि
सावधिस्तु क्रमान्ते वै ६८/९८ ए
सावधिस्तु समाख्याता ६८/९० सि
सावधेस्तु पदं प्राप्य ६८/१०४ ए
सावशेषा सवासना ६८/१ सि
सा वै खगेश्वरी देवी ६८/५ सि
सा वै श्रीकुब्जिकाख्या वसति च हृदये तूष्णिमध्ये कदम्बे
३८/३३ ए
सा वै श्रीकुलदीपाभा ६८/७ ए
सा शक्ति: परमा तत्र २६/३९ ए
सा शक्ति: परमानन्ता ३९/३९ ए
सा शक्तिर्भीमरूपेण १३/११७ सि
सा शक्तिर्मदनाकारा ६०/६ ए
सा शिला चन्द्रकान्तिस्तु ३/३ ए, ३/३४ सि
साष्टतन्त्रतान्त्रिकानां ६८/११३ ए
साष्टाङ्गं च नमस्कारं ३७/११ ए
साष्टाङ्गप्रणिपातेन २३/४९ ए
साष्टाङ्गप्रणिपातैस्तु ३०/२०३ सि
साष्टाङ्गप्रणिपातोऽयं ५/३८ ए
साष्टाङ्गैस्तु नमस्कारै: ५/७१ सि

सा सुरा देहजा श्रेष्ठा ४६/२९५ सि
सा स्थूला सा च वै सूक्ष्मा ९/२७ सि
साहं देव परित्राता ६७/३७ ए
साहं वक्रात्मिका रूपा ५७/८६ सि
सिंघुहारे कुलालाख्यां १६/६१ सि
सिंच्यमानमिदं कौलं ३९/४८ ए
सिंहकं च न मे ज्ञातं १७/९ सि
सिंहकं तं विजानीयात् १७/३३ सि
सिंहकं विपरीतस्थं ६१/९६ ए
सिंहकं विपरीतेन ६३/८२ सि
सिंहकं शृणु देवेश १७/३२ ए
सिंहकः पररूपेण ६०/५३ ए
सिंहकारणकर्तृत्वे ६३/८० ए
सिंहक्रमेण वाख्यातं २३/३० ए
सिंहज्ञानमिदं तेन ६/११ ए
सिंहरूपं गतो यस्मात् ६/१० सि
सिंहवत् तिष्ठते विद्या ५३/४ सि
सिंहशब्दी पुलिन्दी च ३५/७३ ए
सिंहसंकेतकं चैव १७/३ सि
सिंहसंकेतदेहस्य ५/२३ ए
सिंहसंवर्तकं नाथ २४/११ सि
सिंहस्य आसनं बाहु १९/३३ ए
सिंहान्तं घान्तरं तस्माद् १९/३४ ए
सिंहावलोकनाद् भाति ६०/५३ सि
सिंहावलोकने शम्भो ८/४१ सि
सिंहावलोकसंपन्ना ५/३० सि
सिंहासनं तु प्रथमं २२/५ ए
सिंहासनमिदं पूज्य ३०/११० ए
सिंहौघहनुमान् नाथ ८/५२ ए
सिञ्चनं चन्द्रगर्भेन ३४/१० सि
सिञ्च्यते नात्र संदेहो ३९/१०९ ए
सितासितपिधानं तु ३३/९६ ए
सिद्धं पूर्णमनःसृष्टिर् ६५/३३ सि
सिद्धं यस्य महार्थं तु ५३/१३ सि
सिद्धं सिद्धक्रमाचारं ६१/४६ सि
सिद्धकोटीश्वरं नाम ३५/४८ सि
सिद्धक्रमं निराचारं ४५/५० ए
सिद्धक्रमविचारोऽयं ६१/३८ सि
सिद्धज्ञानमिदं दिव्यं ४५/१० सि
सिद्धञ्चोर्ध्वमुखं यस्मात् ६६/८७ सि
सिद्धतुल्यो भवेत् सोऽपि १९/७२ सि
सिद्धत्रिकं चापरं च ३९/१०७ सि
सिद्धत्रिकं त्रिकस्यैव २८/६८ सि
सिद्धद्रव्याणि पीठानि ३७/३० सि
सिद्धद्रव्येण विख्यातं ४६/११३ सि
सिद्धद्वादशिका व्याप्तिस् ६०/४९ ए
सिद्धनाथः स्थितस्तत्र ६/१५८ ए
सिद्धनाथेनानुष्ठानं ६/११९ ए
सिद्धपञ्चकमन्यं तु २६/२२ सि; २८/१०२ सि
सिद्धपञ्चकमेतद्धि २८/९८ ए
सिद्धपञ्चकमेवं तु २८/८१ सि
सिद्धपञ्चाशरूपेण २६/८४ ए
सिद्धपत्नीसमूहोऽयं ७/३२ सि
सिद्धपात्रं स्थितं कृत्वा ३३/९७ ए
सिद्धमार्गप्रपन्नानां ६८/९६ सि
सिद्धमार्गे प्रसिद्धकम् २१/५२ बि
सिद्धयोगिनिनामा च ६/६५ सि
सिद्धयोगिनिविख्याता ६१/८ ए
सिद्धयोगेश्वरीख्यातं २९/४७ सि
सिद्धयोगेश्वरीख्याता ५/८२ ए
सिद्धर्षिगणगन्धर्व ४६/३७ सि
सिद्धलिङ्गाक्षराकाशे ६४/४३ ए
सिद्धवल्लयस्त्रयं चैव ३९/६१ सि
सिद्धवाक्यमिदं श्रुत्वा ५/४३ सि, ५/६१ सि
सिद्धवासाद् विनिष्क्रान्ता ३/६१ सि
सिद्धविद्याधरैर्यक्षैर् ५/८२ सि
सिद्धसंकेतसिद्धानां २४/१०५ सि
सिद्धसन्तानसंकाशं ६८/१२४ ए
सिद्धसन्तानसुभगं ३०/९१ ए; ४५/५९ ए
सिद्धस्तत्र मतङ्गीशः ६९/२६ सि
सिद्धाः षट्चक्रदेव्यस्तदनु च अपरं वृक्षषट्कं च वल्ल्यः ३८/४ ए
सिद्धाङ्गं च षडङ्गं च २७/४२ ए
सिद्धाङ्गपञ्चकं मध्ये ११/४२ सि
सिद्धाङ्गपञ्चकाङ्गानि १८/२० ए
सिद्धाद्या सा परा खञ्जी ५७/५० ए

सिद्धानन्दविकासज्ञः ६१/५१ ए
सिद्धानां देवतास्त्रीणि ६४/७७ सि
सिद्धानां षोडशः पुत्राः ७/६२ सि, ७/९२ सि
सिद्धानां षड्भिरेकं प्रमुदितकिरणैः पिङ्गलं मातृकूटम् ३८/१० सि
सिद्धानामाद्यसिद्धोऽस्मि ५/३७ ए
सिद्धानामेव मार्गं शिवपुरकलितं सिद्धमार्गं कुलस्य ३८/१९ सि
सिद्धान्तं रुद्रमूर्तिस्थं ४६/२४९ सि
सिद्धान्ताश्च सुरेशानि ४०/२ सि
सिद्धान्ते पञ्चकं सारं ५१/१ ए
सिद्धान्वयं ततः पश्चात् ७/८० सि
सिद्धाम्नायं पञ्चमं च ४५/१५ ए
सिद्धा रसकृषा देव ६/१४५ ए
सिद्धालयपुरेदं तु ७/४८ ए
सिद्धावतारमर्थे तु ४३/३० ए
सिद्धा शुष्का महाच्छाया ५३/७ ए
सिद्धाश्चत्वार देवैश्च ३९/१२५ ए
सिद्धाश्चत्वारमन्यच्च ३९/१०७ ए
सिद्धास्तत्रैव पञ्च तदनु च विमलं सिद्धदेव्यश्च पञ्च ३८/१६ ए
सिद्धिं मां ददते नित्यं ५/७३ ए
सिद्धिं स्फुटां प्रदातारी ५/८१ ए
सिद्धिं होमविभागेन ३४/९० ए
सिद्धिः पञ्चदशे स्थाने ९/३५ सि
सिद्धिदा सा न विज्ञेया १२/४२ सि
सिद्धिभाजनवीराणां ६/११६ सि
सिद्धिमुक्तिकरं देव १६/४ सि
सिद्धिरूपाश्रमैकत्वं ५/२१ सि
सिद्धिहोमप्रदानेन ३४/९७ ए
सिद्धो मानुष्यरूपेण ३०/१८४ ए
सिद्धौघं देवताम्नायं ३/९१ ए
सिद्धौघमपरं तेषां ६१/३० सि
सिद्धौ द्वाविति विख्यातौ २८/८२ सि
सिद्धौ द्वाविति विख्यातौ १७/२६ ए
सिद्ध्यन्ति निश्चयं चात्र ५/१५ सि
सिद्ध्यन्ति साधकेन्द्रस्य १४/४५ ए
सिद्ध्यन्ते च न संदेहो ११/९५ सि
सिद्ध्यष्टकं कुलाम्नाये १६/१३ ए
सिद्ध्यष्टकं पुरक्षोभं ४६/२७५ सि
सिद्ध्यते नात्र सन्देहो १५/१४ सि
सिद्ध्यते वा प्रमादेन २८/११० सि
सिद्ध्यसे नात्र संदेहो ५/२५ ए
सिन्दूरं लाक्षया तोयं ३०/१२१ ए
सिन्धुसागरसंघट्टे ४६/२१७ सि
सि सि द्ध इति सिद्धास्तु २८/६९ ए
सीमन्तोन्नयनं शक्त्या ३४/२६ सि
सु—उल्यां गुरुगुह्यं तु ६८/४३ सि
सुकृतं दुष्कृतं भुङ्क्ते १३/८९ सि
सुखदं सर्वयोगीनां ६६/५७ सि
सुखदुःखवशं गच्छेत् १८/८१ ए
सुखदुःखादिकं सर्वं ३६/१० ए
सुखमारोग्यकल्याणं १२/१ सि
सुखमारोग्यसंपत्तिम् २६/९२ सि
सुखाह्लादमनानन्दं १८/६५ सि
सुगतिविद्धचित्तस्य ६२/५६ सि
सुगन्धगन्धदिग्वासा ६८/१६ सि
सुगन्धगन्धबहुले २९/९ ए; ३०/११२ ए
सुगन्धमक्षतं पुष्पं ३३/४० ए
सुगन्धामोदबहुले २९/१० ए
सुगन्धेन तु धूपेन ११/४७ सि
सुगन्धैः श्वेतपुष्पैश्च १६/११७ ए
सुतप्तहेमसंकाशं ३/४१ ए
सुदीप्तं तद्ग्रहं तस्माद् २३/१८ ए
सुदीप्तं भवते न्यासं १९/५८ सि
सुदूरस्थं यथा तोयं ६४/७० ए
सुधन्यो धनवान् धारी ३२/३ ए
सुधूपधूपितं कृत्वा ३०/१२९ ए
सुनन्दिनी च भद्रा च ६/१४७ सि
सुन्दरी तु मतं तन्त्रं ६८/२८ ए
सुपरीक्षितशिष्यस्य ३३/१ ए
सुपरीक्ष्य प्रदातव्यं ३०/१३४ ए
सुप्रसिद्धे तथा ज्येष्ठे ३९/१२० ए
सुभक्तश्च विनीतश्च ३२/५७ ए
सुभगे विमले शान्ते २६/७२ सि
सुभगो दर्शनी वाग्मी ३२/५२ सि

सुभट्टो मानधारी च ३२/४७ सि
सुमनाचम्पकैः पद्मैस् २७/५६ सि
सुमन्तः प्रमुखो भूतिः ३२/२ ए
सुमाली शर्वरः कान्तः ३२/५ ए
सुरतागमकाले तु ४६/२५६ ए
सुरतात्मानियोगेन ६४/५७ सि
सुरवक्त्रामृताम्बा च ४६/१५० ए
सुरा चैव महेशानि ४६/२३३ सि
सुरामांसवरैर्दिव्यैः ४६/७७ सि
सुरा रसायणं प्रोक्तं ४६/२३६ सि
सुरा शक्तिः शिवो मद्यं ४६/११८ ए
सुरा साध्यात्मिका प्रोक्ता ४६/२३९ सि
सुरा सुरतकाले तु ४६/२९४ सि
सुरा सुरतमानन्दं ४६/२९४ ए
सुलामा च विनायकी १८/५१ ए
सुविलुप्तं च प्रस्तारं ८/२४ ए
सुविलीनगतैर्भावैर् ६२/७९ ए
सुशुद्धे भूप्रदेशे तु ८/७ सि; १९/२ ए
सुषिरादिविभागेन ३५/९० ए
सुषुम्नाचरसंचारी ३५/८५ ए
सुषुम्नानाडिभेदेन ९/१४ सि; ३५/३९ ए
सुषुम्नान्तरयोगेन १८/६३ सि
सुषुम्ना सा स्मृता ज्येष्ठा ६३/८६ सि
सुसूक्ष्मं कलितं रावं ४९/१२ सि
सुसूक्ष्मं च परं शान्तं ३१/५२ सि
सुसूक्ष्मां भ्रममाणां च ३१/३१ सि
सुस्नातं मन्त्रपूतं च ३०/१२८ ए
सुस्निग्धं यत् परं किञ्चित् १४/१६ ए
सुस्पष्टा च महादीप्ता ३/४ ए
सुस्पष्टा हक्षमध्यस्था ३/३५ ए
सुस्वादूनि च दिव्यानि ४६/९६ ए
सूक्षमं तु देवताचक्रं ८/३ सि
सूक्ष्मं देहोद्भवं स्थूलं १३/१५१ ए
सूक्ष्मक्रमं च कौमारं २८/१३१ सि
सूक्ष्मा चैव सुसूक्ष्मा च ३३/१५५ सि
सूक्ष्मे चैव सुसूक्ष्मे च २६/७६ ए
सूचितं तव सिद्धस्य ८/१२९ सि
सूचिता च त्वया देवि १६/२ ए
सूचिता वेधदीक्षेयं ३१/११६ ए
सूत्रं शक्तिस्त्रिभेदेन ५८/१३ ए
सूत्रज्ञानविनिर्मुक्तो ४८/५५ ए
सूत्रसंकेतभाषार्थं ३०/१८५ सि
सूत्रसंग्रहमाख्यातं ६८/११८ ए
सूत्रसन्तानकं प्रज्ञ ५३/१ ए
सूत्राकारोपदेशं शिवपदप्रथितं कौलिकं शक्तिभेदं ३८/२८ ए
सूत्राकारौघमेतत् कलियुगविदितमन्वयस्यादिसूत्रं ३८/३४ सि
सूत्रोपदेशनिर्मुक्तं ४८/९४ सि
सूरस्तीव्रश्च खेचर्यो ७/७५ सि
सूर्यकान्तिसमुद्भूतं ३४/१६ ए
सूर्यकोटिप्रतीकाशा ३१/५५ ए
सूर्यचक्रसमारूढं ३६/८० सि
सूर्यतत्त्वगतं विद्याद् ४२/२१ सि
सूर्यादिसोमपर्यन्तं १०/२१ ए
सूर्यानन्दस्य मध्यस्थं ३९/४२ ए
सूर्याब्जे पञ्चमाधारे ४६/१८५ ए
सूर्यायुतसमप्रख्यं ३६/९७ सि
सूष्मणामण्डलाधारं २/१८ सि
सूष्मनायां महादेव ११/९ ए
सूक्ष्मेऽन्ये हि प्रपद्यन्ते ६०/८२ सि
सृजते सा जगत् कृत्स्नं ४०/८० सि
सृजामि सकलं विश्वं २९/२७ सि
सृष्टं येन स वै कोऽत्र १/१९ सि
सृष्टिं सृष्टिगतां कृत्वा ३४/२० सि
सृष्टिक्रमेण ऊर्ध्वादि ११/२ ए
सृष्टिक्रमेण ऊर्ध्वाद्धि २५/२० सि
सृष्टिक्रमेण मूर्धादि २८/८८ सि
सृष्टिक्रमेण सकलं १०/१८ ए
सृष्टिक्रमेण सततं ४८/६२ ए
सृष्टिन्याये चतुष्कं तु १/७ सि
सृष्टिन्यायेन कृत्वादौ ८/२१ सि
सृष्टिन्यायेन मूर्धादि २४/८५ ए
सृष्टिन्यायेन संजाता ५१/२३ सि
सृष्टिपीठात् समारभ्य ६७/३ ए
सृष्टिबीजमनङ्गं च ८/४० ए

सृष्टिमध्यगता ये च २४/१८ सि
सृष्टिमार्गेण कथितं ४२/१९ सि
सृष्टिर्विमलरूपेण १७/१९ ए
सृष्टिशक्तिपुराद्यं च ८/६७ सि
सृष्टिसंहारकर्तारं ६/१३५ सि
सृष्टिसंहारकर्तारौ १७/२६ सि
सृष्टिसंहारकर्तृत्वे ३/६७ ए
सृष्टिसंहारभेदेन ३३/१६१ सि
सृष्टिसंहारयोर्ज्ञात्वा १०/१८ सि
सृष्टेः स्थितेश्च संहारे १३/८५ ए
सेचनं चाभिषेकस्य ६२/२४ सि
सेव्यते पुद्गले लीनं १४/७४ ए
सेव्या सन्ताने सततं २४/१०९ सि
सोऽधिकारी कुलकौले ४५/३९ सि
सोऽधिकारी महादेव ६५/२२ सि
सोऽपि एकेन जन्मेन २४/६३ ए
सोऽपि याति परे तत्त्वे ८/१०८ सि
सोपानेन विना मुक्तिः ६८/९७ सि
सोपारे अग्निवक्त्रां तु १६/५३ ए
सोमतत्त्वप्रभामध्ये ४२/२२ सि
सोममण्डलमध्यस्थं २५/३९ सि
सोममण्डलमध्यस्थे २६/५७ सि, २६/८५ ए
सोमार्कानलकुण्डस्य ६५/२८ सि
सोमार्कानलमध्यस्था २/२९ ए
सोमेश्वरं कुलाधारं ६/१४४ ए
सोमेश्वरं तथा शम्भुं ६/५१ सि
सोमोत्तरे पराह्लादं ६०/२६ ए
सौभाग्यं कान्तिलक्ष्मी च १०/४६ सि
सौभाग्यं श्रेयसंपत्तिः १८/११२ सि
सौम्यं सृष्टिक्रमेणैव १०/१६ सि
सौम्यरक्षा नलाशायां ४६/६३ ए
सौम्ये तथास्तु विज्ञेया ४२/६३ सि
सौवर्णे रौप्यताम्रे वा ३३/९२ ए
स्कन्दनन्दिगणाः सर्वे ४०/४५ सि
स्तम्भनं परसैन्यानां १३/१४९ ए
स्तम्भनोच्चाटनं चैव ३९/१६० ए
स्तम्भाकृष्टिकरीं देवीं १६/५५ ए
स्तम्भाम्बा विरजाम्बा च ४६/१५१ सि
स्तवराजं महागुह्यं ३/१३९ सि
स्तवराजप्रभावेन ३/१४३ सि
स्तवराजेन महता ३/१४९ ए
स्तुतं दक्षेण मनसा ३/१४० ए
स्तुतिं कृत्वा तु पृच्छामि २९/१५ ए
स्तुत्यग्रे मातरो दक्षे ४८/८६ सि
स्तुनोति विविधैः स्तोत्रैर् ४/३७ सि
स्तुनोति स्तवराजेन ३/८८ ए
स्तुवते तु नमस्कारैर् ६/८२ सि
स्तुवन्ति संमताः सर्वे ६/४७ सि
स्तोभनं पालनं चैव ३३/२३ सि
स्तोभो नाम समुद्दिष्टः ३३/१८४ ए
स्त्रीत्वं पूर्वं मया त्यक्तं ३/६९ ए
स्त्रीपुष्पमलिनाथं तु ३०/१२१ सि
स्त्रीराज्ये अम्बिकादेवीं १६/६३ सि
स्त्रीराज्ये बर्बराख्ये च ४६/२२६ ए
स्थण्डिलस्थं वरारोह ३३/८६ ए
स्थाणुनाम हरश्चैव ६/१५ ए
स्थानं च संपुटं तस्य ६३/९४ सि
स्थानलक्षसमायुक्तं १९/९४ ए
स्थानमन्त्रसमायुक्तं २८/४२ सि
स्थानमेकादशं यावत् ७/८८ ए
स्थानशुद्धिं ततः कृत्वा ३४/१९ सि
स्थानषट्कं प्रवक्ष्यामि ४२/६७ ए
स्थानसंकेतकं चैव ३९/११३ सि
स्थानसंकेतकं ज्ञात्वा ५५/४ सि
स्थानसंज्ञाश्रमं षट्कं ३९/१५२ ए
स्थानानि देहविन्यासे ३९/५९ सि
स्थानेष्वेतेषु देवेश ४६/४७ सि
स्थानेष्वेतेषु सिद्धानां ४६/२२३ ए
स्थापयेत् कोङ्कणास्त्रेण ११/३७ ए
स्थापयेत् तत्र चाग्नौ तु ३३/९४ ए
स्थापयेद् दिव्यशस्त्रेण ११/३१ ए
स्थापयेद् वह्निमध्ये तु ३३/९५ ए
स्थापितं तद्गृहे ज्ञानं ६९/३४ सि
स्थितं तत् खेचरीचक्रे ३०/१०३ सि
स्थितं पञ्चप्रकारैस्तु ६४/३८ सि
स्थितं षोडशभेदैस्तु ६८/८३ सि

स्थिता पौरुषतत्त्वादि ६८/८५ ए
स्थिता षोडशभेदैस्तु ६८/६६ ए
स्थितिः किं कामरूपे तु १७/११ सि
स्थितिर्भवति यद्रूपं ६५/४१ ए
स्थितिर्योगसमायोगं ५३/१२ ए
स्थितिलयकरीदेवि २६/८८ ए
स्थित्युत्पत्तिर्विपत्तिश्च ६७/४३ ए
स्थिरचित्ताङ्गभावे च ३०/१४२ सि
स्थिरचित्ताङ्गभावेन ३१/१७ ए
स्थिरां पिण्डगतिं लब्ध्वा ६२/५५ सि
स्थूलं वाप्यथ सूक्ष्मं वा ११/५८ सि
स्थूलं वा सूक्ष्ममणिं वा २७/६२ ए
स्थूलं वृद्धक्रमाख्यातं २८/१३१ ए
स्थूलं सूक्ष्मं परं चान्यं ३९/६२ सि
स्थूलं सूक्ष्मं परं चैव १३/२८ ए
स्थूलरूपाः षडिः पीठाः ६१/१९ सि
स्थूलसूक्ष्मविभागेन २९/२८ सि; ४०/१२५ सि
स्नातेन मन्त्रपूतेन ८/९ सि
स्नानत्रयविनिर्मुक्तो ६८/४१ सि
स्नायोरन्तर्गतं देव २८/१४० ए
स्नाय्वस्थित्वचरोमाणि २५/३५ ए
स्निग्धपद्मदलाकारैस् ३१/१२३ सि
स्पन्दते नात्र संदेहो ३६/४२ ए
स्पन्दनं चलनं चैव १८/१० ए
स्पर्शं च विन्दते देव ४१/५८ सि
स्पर्शं विन्दति देवेश ३६/४६ सि
स्पर्शतन्मात्रकं विष्णुः ६७/७ सि
स्पर्शोपलब्धियोगोऽयं ३६/४७ सि
स्फाटिकं पुत्रजीवं वा २७/६१ ए
स्फाटिका चाक्षमाला च ३४/७८ ए
स्फिजैः शैलैः सुसंपूर्णा ४९/३० सि
स्फुटं कथय एकैकं १७/१२ सि
स्फुटं कृत्वा स्फुटः सेतुः ६६/३७ ए
स्फुटं क्रमाधिकाराणि ६८/३१ सि
स्फुटीकृतमशेषस्य ६१/१८ सि
स्फुरते प्रत्ययावस्था ३०/२३८ ए
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